November 1946

# The American Home

15¢

You'll Get 50% Less House—Let's Face It!

30 WAYS TO SAVE S

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**Two full-sized closets were added** to this bedroom by cutting two feet off the room. Each is completely fitted, even to a built-in wardrobe. And the same easy-to-clean Armstrong's Linoleum used in the room is carried into the closets. It's Embossed Inlaid, Style 5750, and it inspired the smart Chinese Modern decorative scheme. Your linoleum dealer will help you plan an equally smart floor, though his selection is still limited. Floor plan and list of furnishings free.

# Do you need more closet space?

MAYBE there's an idea for you in what Barbara Winkler taught her husband with a tape measure and a piece of chalk.

Carl was sold on doing over their bedroom —up to a point.

"It's all right to go ahead and redecorate any way you want to," he told her. "Armstrong's Linoleum for the floor is O. K. with me. That's practical. Tell the store to put it down as soon as they get that pattern you want. But you simply can't build in a closet. This room isn't any too big as it is."

There was a determined glint in Barbara's eye, the kind of desperate expression you get after years of living out of one skimpy little closet where your best dress is always crushed between your husband's suits.

She whipped the tape out of her apron pocket. "Now look," she commanded, measuring out two feet from the wall and chalking a line across the end of the room. "That's all the space it will take for two big closets."

Carl blinked, staring at the chalkline. "I never realized . . ."

"And you'd have one big closet that was all your own," Barbara said for a clincher.

You can see for yourself that Barbara packed a lot into those two feet. Every inch of space was put to use. In her closet there is loads of room for dresses, special shelves for hats, shoe racks, compartments for purses and accessories, fitted drawers for lingerie, hankies, stockings, and gloves.

Carl got his own closet and is so proud of it you'd think it had been his own idea from the beginning. He has a built-in chest of drawers, a tie rack, even a monogrammed laundry bag to corral shirts and socks.

"I was sure right about this Armstrong Floor working out," Carl says over and over again. "Aren't you glad I suggested it?"

"Yes, dear," Barbara always answers, just as if she hadn't selected it a week before he knew anything about it, picking out its soft beige color as a key of her whole decorating plan and counting on that modern design to help a slightly smaller room look as big as it did before the closets were added.

"It's wonderful what can be done," Barbara will tell you confidentially, "with a tape line, some chalk, an Armstrong Floor—and a very nice husband who can be handled if you go about it in the right way."

**Write for** "Album of Room Ideas" by Hazel Dell Brown, famous decorator. Contains room interiors in full color, scores of decorating hints. Send 10¢ (outside U.S.A., 40¢) to Armstrong Cork Co., Floor Div., 4611 Pine Street, Lancaster, Pa.

## ARMSTRONG'S LINOLEUM FLOORS

*for every room* (A) *in the house*

*REG. U. S. PAT. OFF.

MADE BY THE MAKERS OF ARMSTRONG'S QUAKER RUGS, ARMSTRONG'S ASPHALT TILE, AND ARMSTRONG'S LINOWALL*

# Should a Mother continue to Model?

**Boo!** Frances often takes Jean and Lynn to New York's Museum of Natural History for nature study. But thanks to "model" mother care, they need no lessons in proper care of teeth and gums. Among adults, sensitive gums, "pink" on your tooth brush, mean *see your dentist.* Let *him* decide whether yours is simply a case for "the helpful stimulation of Ipana and massage."

**Winning, wholesome smiles of Jean and Lynn Rushmore provide your answer**

"I WAS DOUBTFUL myself, at first," admits "model" mother Frances Rushmore of Jackson Heights, N. Y. "But I think you'll agree that Jean and Lynn show no signs of neglect. Look at their smiles!"

Stressing the importance of a smile as she does, this very blonde, very beautiful mother reveals her John Robert Powers training. *Valuable* training that Frances passes on to her two adorable daughters, who carefully follow her own prized dental routine: *Regular brushing with Ipana, then gentle gum massage.*

As the wife of Howard Rushmore, feature writer for the N.Y. Journal-American, Frances keeps abreast of the times. She knows what thousands of schools and dentists are teaching today—that a radiant smile depends on sparkling teeth. And sparkling teeth call for firm, healthy gums.

**Raid!** Smiling her approval, Mrs. Rushmore watches Jean and Lynn "drink up." Like most of us, these youngsters are also fond of the soft, creamy foods that rob gums of exercise they may need. But their "model" mother, who attended Alabama's Montevallo College, knows that Ipana is specially designed, with gentle massage, to help gums to healthier firmness.

**Beauty Contest winner at 14,** Frances has long known how important a smile can be. Here she's shown reminding 8-year-old Jean that, "Every time you brush your teeth, you must massage your gums a little." This brief workout with Ipana speeds up needed circulation within the gums, helps safeguard her future smile.

**If only parents knew** as much as most children about the importance of gum massage! Not only is this taught in thousands of today's classrooms, but 7 in 10 dentists recommend gum massage, nationwide survey shows. (And prefer Ipana 2 to 1 *for their own use!*) But let *your* dentist decide whether and how to massage your gums.

*Product of Bristol-Myers*

**Firmer gums—brighter teeth with Ipana and massage**

*A telephone tip for your home-plans scrapbook*

You may not be able to build that new home right away, but when you do, be sure your plans call for concealed telephone wires leading to convenient outlets.

It's easy and inexpensive to install conduit during construction — to carry telephone wires within the walls. This simple provision will avoid exposed wires that mar the appearance of walls and woodwork.

Your Bell Telephone Company will be glad to help you plan for complete, modern, built-in telephone facilities. Just call your Telephone Business Office and ask for "Architects and Builders Service."

BELL TELEPHONE SYSTEM

*(Tear out and keep in your scrapbook)*


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# "Here... want to read my mail?"

**"This note's from my favorite brother, Bill. He's just married, as you might guess..."**

Dear Sis:

Hey! What's the idea of giving my wife fancy ideas? You've got her all hopped up about getting percale sheets for us—with our budget! And for every bed in the house, no less! Gosh, in our house, mother wouldn't let anybody but visiting royalty sleep on percale!

Have a heart, Sis! Next thing, my bride will be wanting diamond tiaras. Call her off, will you? I'm not letting her out of the house till you do!

Love and stuff,
Bill

**"Here's my answer. Now those two can kiss and make up!"**

Bill, honey:

What I said was that CANNON Percale Sheets didn't cost much more than best-grade muslin!

Guess your gal was so busy remembering how soft and smooth and wonderful I said they were, that she forgot the most important part. Cannon Percales, lamb, CANNON!

Honestly, though, those Cannon beauties are priced for young-married budgets. And they are blissful—so fine-woven, with 25% more threads than best-grade muslins. And that makes Cannon Percales lighter in weight—easier for bedmaking and washtub sessions!

Oh, yes—Cannon Percale sheets are wear-wonders, too. Tell that to your budget!

Sweet dreams,
Sis

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CANNON *Cannon Percale Sheets*

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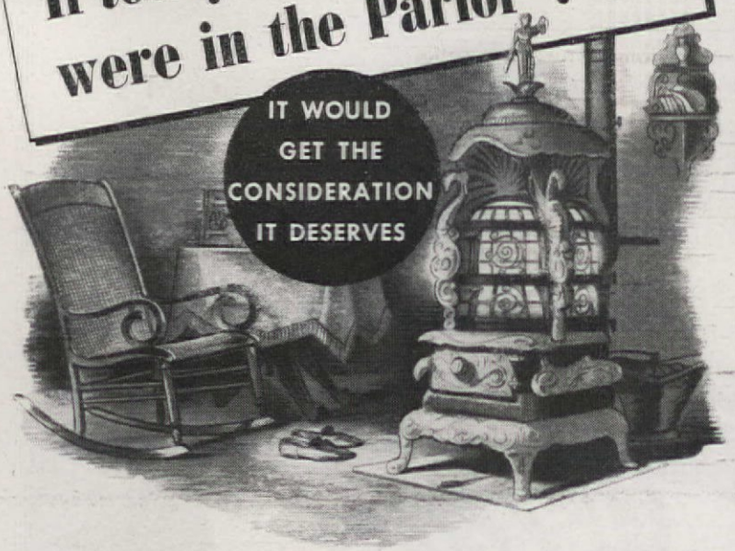
# If today's Heating System were in the Parlor . . .




YES, you couldn't ignore the old nickel-trimmed stove that was the center of family gatherings. Too bad that since the heating plant has been banished to the basement it is so often "out of sight out of mind." Many an attractive home has been built with all the eye-catching gadgets, but without enough attention given to the heating system. And no matter how much it may have cost, it isn't really a *home* unless it is comfortable in cold weather.

Fortunately, Minneapolis-Honeywell has developed an entirely different type of heating control system that will help cure most "heating headaches." This remarkable control is called Moduflow. Moduflow has vastly improved the performance of thousands of house heating systems throughout the nation.

Learn how easily and inexpensively Moduflow control can be applied to your present automatic heating plant. You don't have to wait until you build a new home. You don't even have to shut down your heating plant to install Moduflow. Send for the interesting booklet "Comfort Unlimited," that tells all about Moduflow.

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# Introducing

*G. Maillard Kesslère*

## Esther Foley

GREETINGS from your new Food Editor. It is a wonderful thing to walk into a pretty kitchen, to become responsible for it, to know that the foods cooked in it will be pictured in this beautiful magazine, be read and used by home-loving women.

Ten years spent as head of the recipe-testing kitchens of the New York Herald Tribune Home Institute taught me that women want much from a trained home economist . . . cooking advice, inspiration, explanation, information on marketing and nutrition. So it is possible for me to continue to give the same service you have always received from the American Home Food Department. And any food or nutrition questions will be quickly and completely answered.

You will be interested to know that my food experience has been varied and wide. Business life started for me in the testing kitchens of General Foods Corp. My beginning job was to sit on the kitchen floor and crack hard candy to a powder! This was used to flavor the very first Minute Tapioca ice-cream recipe ever developed. I remember it as heavenly—it was very smooth, very cold, and very pink.

Two years later I went to Church & Dwight Co. and opened a kitchen to test baking-soda recipes. I can recall days filled with sour milk, butter-milk, chocolate, all used in cakes and cookies with baking soda. Many of the recipes I worked with were old-fashioned favorites, which had to be scaled down to modern family size. Other recipes were new, and some have grown up to become family favorites in their turn.

Right now it is my job to present to you, in the packed pages of the Food Section of THE AMERICAN HOME, the changing food situation. Many new things are happening. It will be a pleasant job to report these developments to you, through recipes, menus, pictures, and words.

*Esther Foley*

"HOW does she keep up her pep and her spirits *all through* the month? Doesn't *she* have those depressing days too?" . . . Of course these smart, modern women have similar problems on "those days" each month, but many of them have discovered *Tampax* as a method of sanitary protection.

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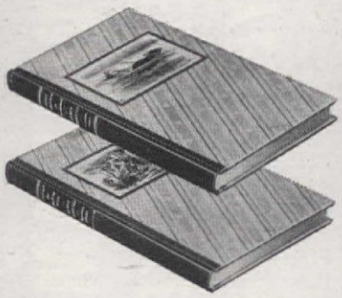

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**A ScotTowel for a bib** protects little dresses. Cuts down laundering. And a ScotTowel covering high-chair tray saves messy clean-ups.


## CONTRIBUTORS

• • • **CONSTANCE BARNUM** is a country housewife half of each week, a professional New York sculptor the other half. Starting sculpturing as a hobby in 1938, she turned pro a year ago, specializes in portraiture. She says the fun really starts when she tries to make a cake and plaster molds of statues in the kitchen at the same time. Her daughter, Cynthia, 6 years, and Claire, 3 years, inspired the first vegetable figures—she wanted to amuse them and brighten their interest in eating vegetables. Her kitchen art appears on page 104 of this issue.

• • • **GEORGE D. HURRELL,** is on the staff of Michigan State College as an Extension Specialist in Land Use. He became interested in the problem of choosing homesites while doing a survey of the area around Lansing and East Lansing. His talks with homeowners convinced him of the need for a brief, easily read outline on the subject. "How to Choose a Homesite on the Outskirts of Town" on page 81, is his answer. In his spare time Mr. Hurrell is an enthusiastic amateur gardener.

• • • **ANNE BROCKEY,** who contributed the data on the Lollar home, page 69, says writing about houses and what people do with them is a fascinating hobby. She went from newspaper reporting to writing a weekly women's page, and directly began her interest in home decorating. More than just an armchair interior decorator, she's been known to get so involved with ladder and paint, that she has had to greet dinner guests from the dizzy height of a neighbor's house peak, paintbrush in hand. (Her dinner was good though; she had prepared the food before the urge to paint made her forget time and guests.)


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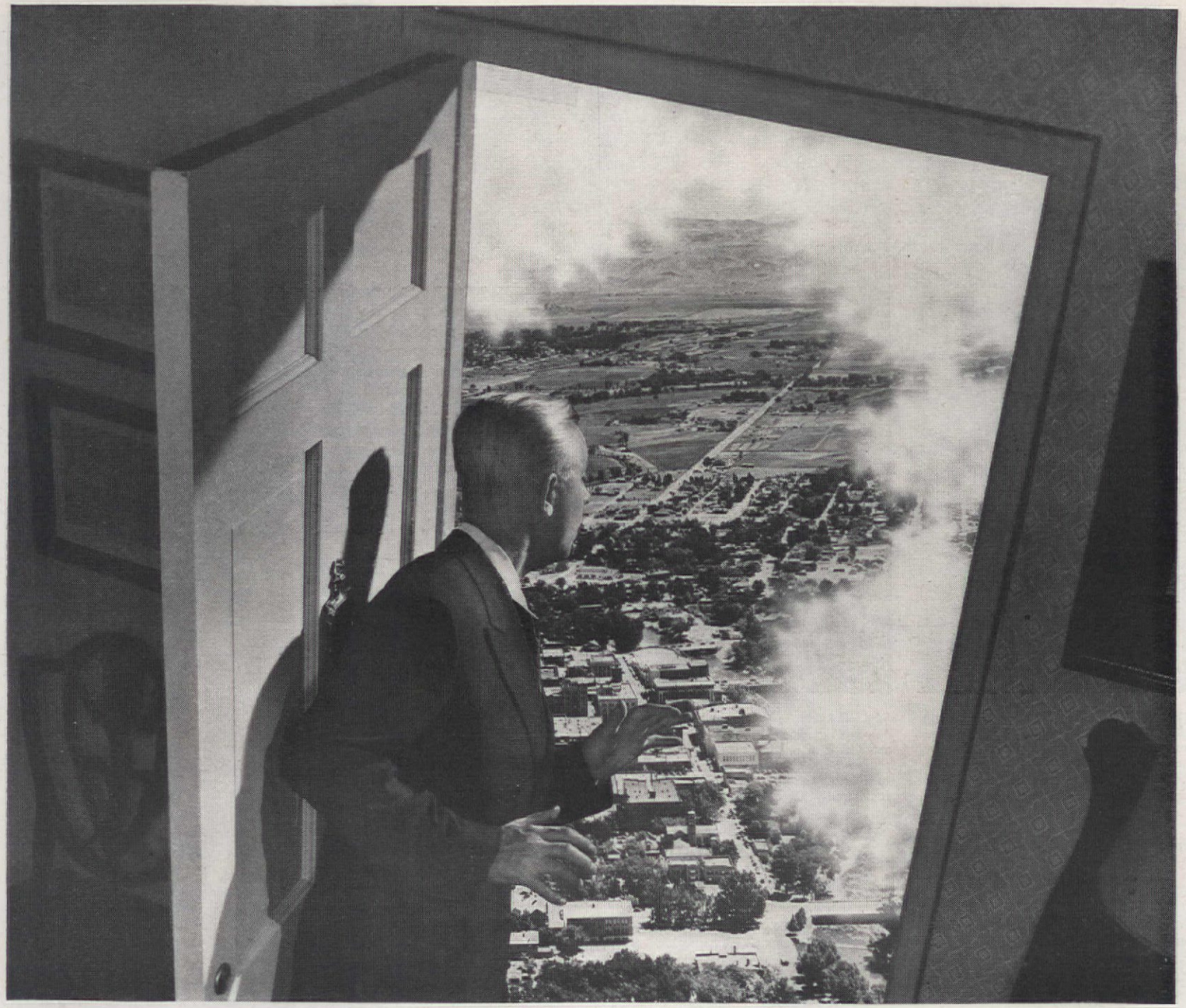

# The Man Who Lives In The Clouds

It seems like a dream . . . a weird sort of dream . . . but it isn't.

It is cold, stark reality . . . the truth of the times. Many a man lives in the clouds today.

The value of his home, his real estate, his personal property has gone sky high . . . the cost of replacing them if the need arises has gone sky high. The importance of having *and maintaining* an income is more vital than ever before.

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# CONTRIBUTORS

*Metropolitan*

• • • **BILL RHODE** has worked in almost every phase of food—farming, manufacturing, cooking, serving, selling—for some 20 years. Besides articles for numerous magazines—his latest, "Cutting Remarks," which appears on page 116 of this issue—he wrote a cookbook *Of Cabbages and Kings* and *This Business of Carving*. He's now engaged primarily in writing an Encyclopedia of Food and Cooking to be published next year—the first such thorough job to be done in English since 1871.

*Western Ways*

• • • **MARY MARGARET HUNTINGTON** says autobiographies give her the shudders because "what can you make of being a preacher's kid and a school teacher?" She taught school a year, then she met an ex-newspaperman and "nothing's been quite the same since." First, she started writing articles and living by her typewriter. Then she married the man, and now they're wandering through the West, taking pictures and writing more articles. For a sample, read her article "A Living Canvas," which appears on page 17.

• • • **F. S. LINCOLN** is one of America's best known architectural photographers, especially since his series on the restoration of Williamsburg, Virginia, published a decade ago. He began photography as a hobby when a boy, and used his talent to work his way through Massachusetts Institute of Technology. After a brief career as an engineering draftsman, he decided a few square feet of drawing board was too confining. He hung out his shingle as a photographer in New York, and began the upward climb. Mr. Lincoln's photographs of the H. R. Cavenaugh house in Georgia appear on page 75 of this issue.

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★ FREE DELIVERY anywhere in U.S.A. Alaska or Canada.

★ GARMENTS EXCHANGED for correct size if they do not fit perfectly.

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Eddie BAUER
SEATTLE 4, U.S.A.

## MR: The real mystery is how you clean up so fast!

**MRS:** Here's the clue, hon—a cleanser that doesn't leave dirt-catching scratches.

**MR:** Sorry, Mrs. Hawkshaw—I'm still baffled. What have scratches to do with fast cleaning?

**MRS:** Elementary, my good man! The scratches gritty cleansers leave are *dirt-traps*. They make your cleaning twice as hard. But Bon Ami's pure and fine, and it "hasn't scratched yet!"

**MR:** Um . . . well, of course, I didn't bring my microscope . . .

**MRS:** Goof! Your own eyes are plenty good enough to see that this tub and tiling are as smooth as satin! As shiny, too. Because Bon Ami not only slides dirt off in no time —it *polishes*.

**MR:** Speaking of polishing things off, where's the rest of that apple pie we had at supper? I just made a thorough investigation of the icebox, but . . .

**MRS:** Darling, you'll *never* make a detective! Come along, I'll serve it to you with my own lily-white hands. Observe, sir—Bon Ami is mighty easy on a manicure!

**US:** Did you know Bon Ami comes in two forms? There's *Powder* for tubs, pots and pans, enamel stoves, refrigerators; and *Cake* to give windows, mirrors and windshields speedy sparkle.

# Bon Ami

THE SPEEDY CLEANSER *that "hasn't scratched yet!"*

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# Dear American Home

"THREE rousing good cheers should go to Millicent Trallé for her article, 'More Orphans in America Than in Bomb-riddled Europe.' Any June bride would welcome such deep-thinking, down-to-earth advice. Why not republish it each year in your June issue as a recipe for happiness?"—*Mrs. J. W. Shreve*

"I AM interested in organizing a small club, to meet once a week in our home, to begin making Christmas gifts. Four of us women met several times last year, brought our children with us, and helped each other with sewing, etc. It worked out very happily, and we accomplished a lot. Think it would be fun to start it again this year, concentrating on making things for Christmas. Would like to pass on the idea to others.

"And thanks a million for that wonderful magazine, THE AMERICAN HOME, and all it has to offer. I look forward to it and all its stimulating ideas each month."

*Marcella S. Long*

"THE article, 'Children Should Be Fashionable,' in your August issue, expresses many of the sentiments I have felt and experienced with children when they felt relegated to an unwanted niche. However, it seems such an unfashionable attitude, that one hesitates to be vocal about it. I hope your article is representative of a future trend. Youth conferences, youth activities, and youth opinions are all often overstressed, and tend to obliterate the fact that the family comes first, that it should function more as a whole. And too many activities take too many of the better home children away from the very type of home they should be sharing and enjoying. It follows quite naturally that youth frequently has an exaggerated opinion of its own importance, and resents many of the regulations placed on it in an effort to achieve a well-regulated home, school or country society.

"I hope you, as a home magazine, will find it possible to pursue an editorial policy that will stress down-to-earth homes—both in home activities and in decorating.

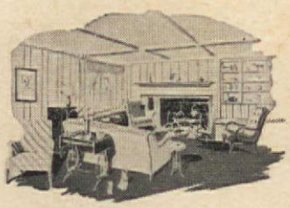
*Mrs. M. L. Anderson*

***Important:*** **Letters requesting information should be accompanied by a stamped, completely addressed envelope. Manuscripts and illustrations will not be returned unless accompanied by the necessary postage. They will be handled with care, but we cannot possibly assume responsibility for their safety.**


## FOR 30 YEARS *Weatherproof* HOMASOTE *has meant* SOUND CONSTRUCTION

Homasote, the all-purpose insulating and building board, has proved itself through many years as the quality board for modernization and new construction. Combining great structural strength with high insulating value, its use is an important step toward a well-built, comfortable home.

Because so many people are demanding Homasote, we are now behind in our deliveries. Production capacity is constantly increasing, but our entire output for the balance of this year is already under allocation.



Even though you fail to secure Homasote today, we hope you will keep in mind its distinctive features and call for it in 1947. Permanently crackproof, highly moisture-resistant, Homasote does not rot or mildew. The big sheets (up to 8' x 14') eliminate unsightly wall joints and batten

strips. And its fine texture provides a perfect base for paint or wallpaper. Because it is sound-deadening, outside noises are deadened; your home is quieter, more livable. Homasote serves equally well as ceiling, subflooring, interior and exterior wall, roof and sidewall sheathing.

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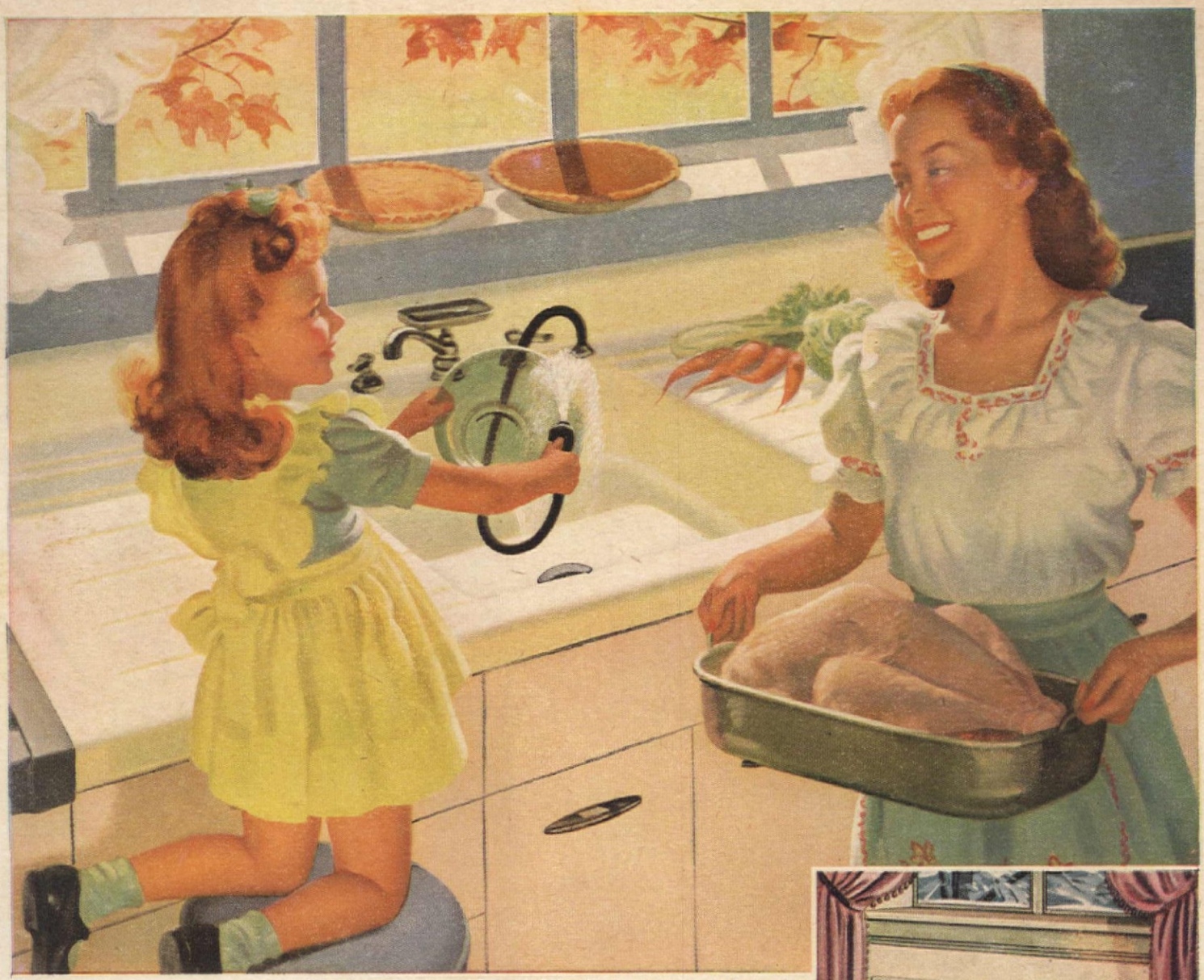

*A beauty in looks, this Hostess Sink is also built to last.*

# America's Thanksgiving Day Starts in the Kitchen...

YOU don't have to ask mother where *she* spends most of her Thanksgiving. Just step into the kitchen. You'll find her there. And from long before she slips the turkey into the oven until the last dinner dishes are put away, the kitchen sink is the center of her activity.

This is true on *any* day of the year. That's why it is so important to choose your new kitchen sink with care. Make sure it's protected by an acid-resisting enamel. Make sure that under that enamel is a sturdy, cast iron base—constructed in one solid piece, including the drainboards. Make sure it's designed for ease of work, smart appearance, too.

You can have a drainboard on the right or on the left—or on each side. You can have a single or a double compartment. You can have your choice of many colors. All are built right, all are priced right, when they bear the American-Standard mark.

This mark of merit also guides you to the finest in bathroom fixtures—baths, lavatories, water closets. It helps you select the most efficient heating equipment for your home—radiator heating, warm air heating, or winter air conditioning—and for any type of fuel.

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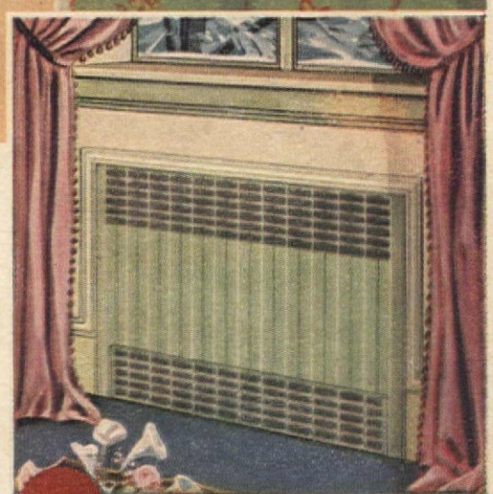

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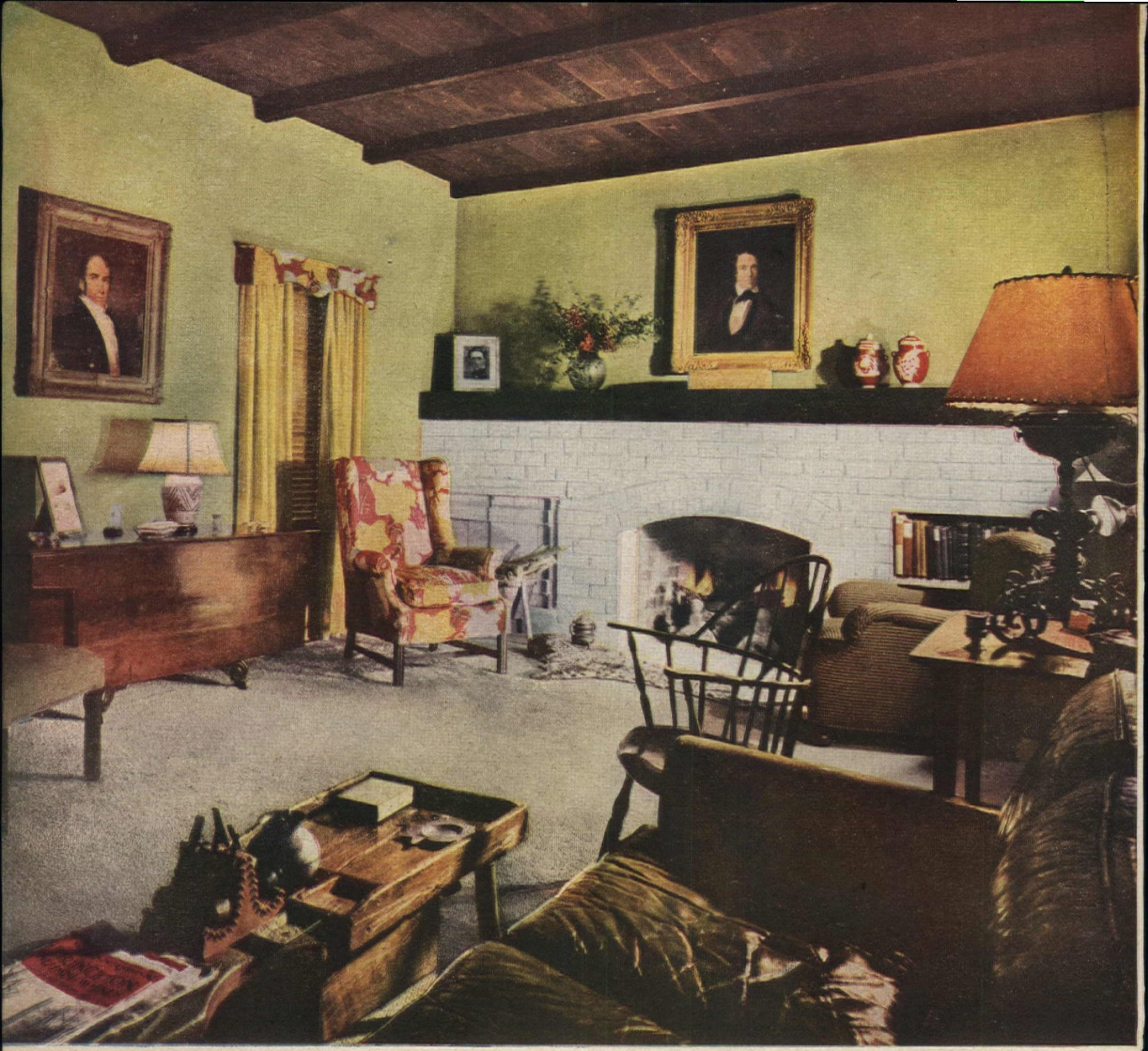


## NEW LIFE COMES TO

# Arizona Ranch House

***Ruth W. Lee***

THE Pendletons refused to be stumped by the housing shortage when they gave up their Tucson home in order to live on their Nogales cattle ranch. Because it was impossible to build a new house during the war years, the small ranch house which had accommodated the former owner offered them their only opportunity to have a home. It consisted of four small rooms: a living room (recently added by the former owner), bedroom, kitchen and office. This small nucleus served as a good starter for the Pendletons.

At one side of the house, the long narrow living room had been built, running the length of the entire end of the ranch house. Because the adjoining kitchen was so small, the Pendletons converted it into a dining pantry and then built a new kitchen next to it. Between the pantry and the new modern kitchen, a wall of glass serves as partition with plant shelves above the dado. Under this plant window, which keeps the pantry light, is a stained pine table and modern chairs with yellow canvas strips for backs and seats (designed by decorator Louise Rennie) used for breakfast and informal meals. Delightful southwest murals decorate the pantry cupboards and walls, making a colorful place for family dining.

To complete the remodeling, a large porch was built around two sides of the ranch house, one side for dining and the other for a living-porch. Mesquite tree trunks are used as porch pillars. The low lines of the new porch roofs tend to bring down to a horizontal sweep the narrow, former vertical lines of the old ranch house. The final face-lifting was given to the board fence surrounding the house, which they made into an adobe wall, giving them privacy for their garden and outdoor dining patio. A large adobe fireplace for barbecue cooking was installed in the wall opposite the dining porch and around this is grouped their redwood terrace settees, chaise longues and chairs with bright colored canvas cushions. Most of their entertaining is done around the outdoor barbecue, with the trestle table on the porch serving as a convenient buffet table.

The living room has a redwood-beamed ceiling, lime-green walls and a dark green cement floor covered with a nubby-textured natural cotton

Maynard L. Parker

*What is now the guest bedroom was once the only bedroom in the house. Beds along wall have yellow spreads, are arranged to allow maximum space. Walls are yellow, the draperies of yellow, blue, brown chintz*

*Former ranch office was converted into a spacious master bedroom. The fireplace is the focal point of the sitting-room side of the square room. The comfortable chairs invite pre-bedtime lounging*

rug. At the narrow end opposite the fireplace wall, Miss Rennie built bookshelves from ceiling to floor in redwood with recessed window benches. Their family Colonial antiques are used with fresh slip covers in an overscaled, modern, hand-blocked linen in gray, yellow and cherry red. Book-wall curtains are in the same fabric, while full-length draperies at the long side wall windows are of yellow textured cotton with valances of the overscaled linen. Window benches have yellow seat cushions. The whole room is distinguished by its combination of old pieces, its modern informal fabrics and its arrangement for family living.

The long, narrow guest room, formerly the only bedroom, has twin Mexican cedar beds placed end to end along the inside wall. A corner fireplace, dressing table and chairs complete the room. Yellow homespun spreads repeat the yellow of the blue, yellow and brown plaid draperies.

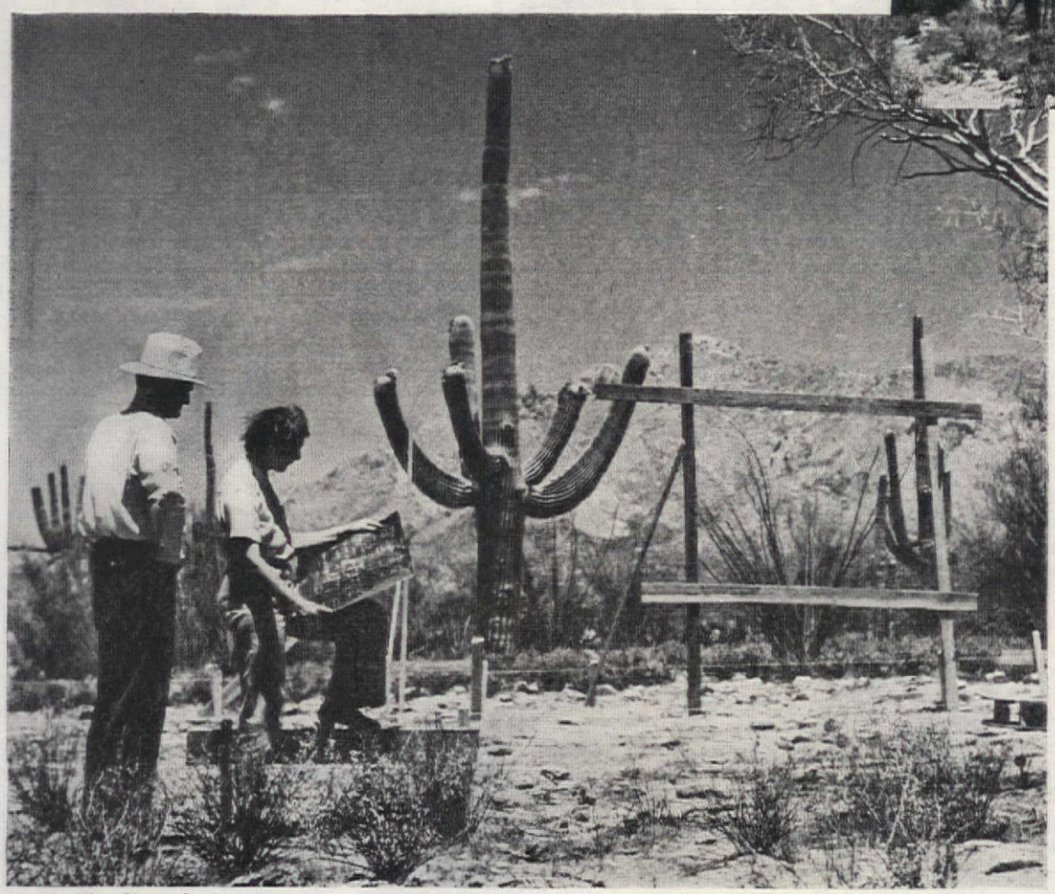
The living-room porch is furnished in sturdy redwood with bright sailcloth cushions in yellow, terra-cotta and multi-colored stripes. The Pendletons assisted by Miss Rennie have worked miracles in converting a ranch house into a completely livable, comfortable, spacious home. By using furniture they already had, with delightful fabrics in fresh, clear colors, they have made each room inviting and friendly. The addition of two porches and a new kitchen and by developing their garden, they have an ample plan for both outdoor and indoor living. Their converted ranch house was planned only as a makeshift, but it has proved so comfortable they will probably be content to live in it for many years.

*The master's room has a high ceiling beamed in redwood planking. Walls were painted aqua to match the textured cotton carpeting. Draperies, headboard, and bed skirt are hibiscus-patterned chintz*

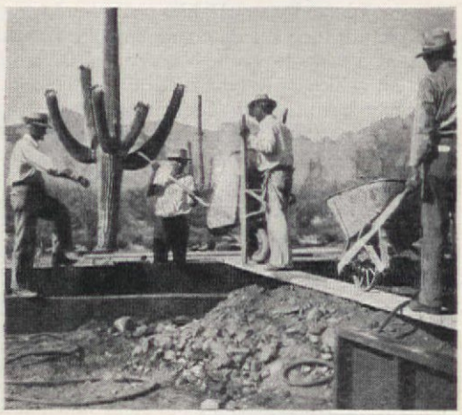
*Mary Margaret Huntington*

# A LIVING CANVAS

*Photographer Herbert sights his picture for the living canvas*



*Western Ways Picture Service*



*The contractor begins to build the structure around the picture*

*An exterior view of the window framed by cacti and facing north*

*The view: unparalleled desert and magnificent, rugged mountains*

A SCENIC picture that would cost a small fortune if captured on canvas can adorn your living-room walls for nothing—if you use the simple expedient of letting God be the artist and a contractor the frame maker. More and more people are realizing that snowy vistas, mountain crags, and charming garden scenes are ideal decorations for their homes.

Picture windows can only be the result of deliberate artistry in planning and farsightedness in execution. More than one family has happily bought a lot because they envisioned watching the sunset's glow or the city's twinkling lights from their favorite armchair, only to find when the house was completed and the windows firmly and forever set in the walls, that all they had was a horrifying surrealist view of their neighbor's back yard or a frontline view of a noisy but uninspiring pedestrian-motorist marathon.

The Charles W. Herberts, when they came to build their house-with-a-picture-window, forestalled any such inhibiting future by electing the unusual but efficient method of choosing first the living canvas to be seen from their living room. Next they erected the window which eventually would frame their picture, and finally their house was built around it.

Mr. Herbert, a globe-trotting photographer, and his wife Lucille tramped through the low foothills of the Santa Catalina mountains north of Tucson, Arizona, in search of the setting for their new home, Nature and his camera range finder, were the only props the Herberts needed.

With the technique of a professional photographer, he worked with his camera back and forth over the rough terrain, composing a picture on the lens of his camera that could charm for a lifetime. The living canvas they finally chose had a background of sharply peaked mountains, towering giant saguaro cactus, flowering ocotillo, mesquite, and palo verde. A deep canyon to the north—which would preclude anyone else building in front of the window and cutting off the view—clinched the decision. Mr. Herbert clicked the shutter and took the picture, setting the outlines of the window for all time, though catching only a second's worth of the beauty of ever-changing sunlit and shadowed mountains, whose moving portrait would be watched with interest throughout a lifetime.

The picture taken, Mr. Herbert got the contractor to bring a crude frame, the size the window would be, and had it erected on the spot, directing the placement of the one-by-four boards with the sure eye of the artist. Mrs. Herbert stood on top of a box the height the living-room floor was going to be and, plans in hand, she looked through the window framework and checked to see that the window would portray the picture they had chosen. With the window in place—the picture framed—revealing the scene the Herberts desired, the building of the house could begin.

Working closely with a competent contractor, they checked plans, compared pictures with actuality, fussed with friendly sternness with the workmen. When the foundation was laid, and the north wall put up in position so that the window would be placed exactly as chosen, the Herberts were certain they had achieved forever the magnificent picture window they wanted. The one spot in southern Arizona they felt was most beautiful was theirs, with a comfortable house built around it.

Framing your chosen view by means of a photograph is of utmost importance, because it provides the definite outlines that a window would. Without it, your eye sees the grandeur of the entire panorama. When it is segmented by walls, the fragment you have caught may not be the living picture you wanted for your home. If you aren't a camera hound yourself, hire one to find and take the picture for you. Photographers are trained to look at a wide sweep of country and isolate that portion which will be artistically balanced and lastingly beautiful. By looking at a printed picture of what you will see through your window, you will be able to determine—to the foot—the exact location necessary for the artistically perfect placement of your house. With your home still on paper, it is easy enough to cut a window a little larger or to move the house a few feet to left or right to get the picture of your choice.

When you come to build your home, you might well follow several of the hints the Herberts found imperative. Choose a site from which the view you want will always be "yours," unobstructed by encroaching buildings which may go up in the future. Have your window face north, if possible, to avoid the glaring sun reflections from an east or west window and the perpetual sun of a southern exposure. And if you can keep your picture window blessedly free from passing motorists and pedestrians, your perspective will remain unmarred, and you will be spared the doubtful fame of the goldfish in his bowl.

By working closely with the contractor and workmen, with conscientious checking and constant comparison with your photograph, you should achieve the beauty you order, as the Herberts did. Through the broad, clear pane of plate glass—which is no more expensive than a comparable area of small panes and steel sash—they have an unparalleled desert and mountain scene. Tall cacti stretch their arms upward to balance the heights of the soaring Arizona mountains. The foreground is distinct, yet blends with the background into a well-integrated, beautiful and ever-changing living canvas.

Small, wiry rabbits, roadrunners, woodpeckers, darting lizards, gophers, all the colorful desert wild life cavort in front of the picture window. A sturdy Palo Verde tree provides a convenient hook from which to hang a water olla. The Herberts say they have a front row seat at one of the most exciting shows on earth. And their picturesque western home is at its best in its chosen setting, with the mighty Santa Catalina mountains towering to the north.

When you go house building, consider having a picture window which will bring the artistry of Nature into your home. But take a tip from the Herberts, and make the picture your first consideration. Whether your preferred subject is a sweep of shore line on the Pacific coast, a dramatic stretch of Middle Western plain country, a neatly wooded and planted town square, or your own garden, the picture possibilities are of the first importance. In return for your careful thinking and planning, you will have within your home a changing and priceless picture of living beauty and lasting inspiration. Choose the living canvas, then build your home around it.

# PARENTS:

***Louisa Randall Church***

*Posed especially for THE AMERICAN HOME by Monica and Paul Henried who is currently appearing in Warner Bros., "OF HUMAN BONDAGE"*

ON that day in August 1945, when the first atomic bomb fell on Hiroshima, new concepts of civilized living, based on the obligations of world citizenship and unselfish service to mankind, were born. Out of the smoke and smoldering ruins arose a great cry for leadership equipped to guide the stricken people of the world along the hazardous course toward peace. On that day parenthood took on added responsibilities of deep and profound significance.

Today, months later, lacking sufficient and adequate leadership the nations of the earth flounder in a perilous state of distrust, suspicion, confusion and impotency. As one historian has said, "We stand at the very door of a golden age fumbling at the lock." How right he is.

Frightened scientists warn us of dire disaster—unspeakable catastrophe—the possible atomic murder of millions of peace-loving human beings. They tell us that bombs never again will come in ones and twos; they will come in hundreds, even thousands. More frightening still, they say there is no defense. Surely, in all history, the parents of the world were never so challenged!

However, there is a defense—an impregnable bulwark—which lies in meeting the world's desperate cry for leadership. Upon the shoulders of parents, everywhere, rests the tremendous responsibility of sending forth into the next generation men and women imbued with a high resolve to work together for everlasting peace.

There is no time to lose. We must gear our thoughts and actions for this new task as we did for winning the war. The noble instincts—sacrifice, heroism, generosity, unselfishness—which stirred us to action then must stir us now.

In every American home parents ought to be thinking and talking about these questions. What has caused the scarcity of qualified leaders? What are the requirements of worthy citizenship from

# Architects of Peace

which leaders can be expected to emerge? What changes must be made in our concepts of family living and parenthood if our children are to become wise, co-operative, courageous world citizens? How can parents help to eradicate the underlying causes of war: poverty and despair, inequality of opportunity, hatred and greed?

As in a musical composition, a central theme and its variations runs through the life of every family and motivates the aspirations, ambitions, and actions of all who come within its influence. If that theme is based on discordant concepts of success, if it is based on "getting" instead of giving, it breeds most of the ills of human society, even war itself. Can it be that past generations failed to produce the quality of leadership needed to harmonize world factions because the theme in family living was based on "getting"? Did they bow too long and too low before the false gods of money and possessions; economic and political power; social prestige, pompous pride in family background and the ancestral tree; superficial culture, refinements and polish; luxury and ease? Were not these the themes—the goals, the aims—which nurtured flabby, apathetic, indifferent, irresponsible members of society, and that failed to develop farseeing, co-operative leaders so needed in the present crisis?

Have not the selfish goals of "getting" and "keeping"—of striving for and maintaining one's own social security—given us, in government and society, the reactionaries who resist progressive changes and reforms which might upset their own bulging applecarts? Or the conservatives who follow the lines of least resistance, who believe that "what was good enough for father is good enough for me?" Or the conventionalists who swim with the stream, who stew in the prejudices of bygone days and never contribute an original thought or action to the progress of humanity? Or the left-wingers who, because of the aforementioned groups, want rule by the state and government-owned enterprise.

HAVE not the false concepts of success and security—the material advantages which parents have indulgently showered upon their children and which have been called "the blight of American childhood" created a generation completely dependent upon the circumstances of their environment? Has not such pampering bred, directly or indirectly, much of the maladjustment, delinquency and crime that we see on all sides?

Plainly the time has come to wipe the slate clean and start anew. In order to develop the qualities of leadership necessary to insure peace—vision to see the needs of all humanity, willingness to work, sacrifice and co-operate for a common goal—parents must give their children not social security but personal security.

Personal security is attained only when the individual has achieved an inner harmony of spirit, self-confidence and a sense of mastery—in short—when he has achieved complete triumph over himself and his environment. Only then can he meet the exigencies of worthy citizenship in the world of tomorrow. Personal security cannot be bought for or taught to a child. It is a by-product of harmonious family living which is based on: **(1) Love and Affection.** Psychologists tell us our first duty is to surround a child, from the moment of birth, with a never-failing love, affection and the assurance of being wanted. Nothing that we "do" or "say" is as important as how we "feel" about him. When we push a child aside as a nuisance, ignore his needs, allow ourselves to become bored with his care, or fail to accept him as a real person, is it strange that he becomes confused and troublesome? Nine times out of ten, all that a whining, fretful baby needs is a little more sincere love and affection. Nine times out of ten all that a wayward teenager needs is more of the same thing translated into man-to-man talks, sympathetic understanding of his problems, and thoughtful guidance.

**(2) Equal Rights.** Parenthood is a partnership for the mutual welfare of the father and the mother, the children and the whole society and should be governed by the rules which apply to all professional partnerships. In the discipline of their children, in policies of home management or control of family finances neither father nor mother should reign supreme. There can be no harmony in a home where favoritism is shown, where the spirit of rivalry and competitive striving is encouraged or where equality of opportunity is denied. Since, more and more, women will be taking their rightful places in world affairs, girls should be provided with the same opportunities, intellectually, professionally, socially and economically as boys.

**(3) Discipline.** It is in the home that a child should develop his first sense of responsibility to himself and to others. From intelligent guidance in habit formation he gains self-reliance, self-control and self-direction. Such self-discipline cannot be achieved by parental tyranny which molds a child according to selfish ambitions and foolish pride. It cannot be achieved by pampering. Someone has said that superior children are an accident of birth but superior adults are the result of wise, careful training. As a child proves himself faithful in little tasks and obligations in the home so will he be ready to shoulder larger responsibilities in adult life.

**(4) Freedom.** Unless a child senses a growing inner freedom to think, act, and achieve according to his interests, his talents, his abilities and his ambitions, he cannot gain the sense of security which is his right. Parents who go through life, pruning shears in hand—clipping here, clipping there every spontaneous outburst of enthusiasm which fails to conform to their plans and desires for their children are building future robots.

**(5) Enrichments.** Nothing contributes more to delinquency, instability and failure in a child, or adult for that matter, than personal insecurity born of family tensions. Nothing contributes more to family tensions than the frustrations, boredom and unhappiness which result from emotional starvation. No child can grow mentally, emotionally or spiritually in an atmosphere of aridity. The full-flowering of his character and personality requires vitamins, to be found in many fresh, new and challenging experiences.

No enrichment in family life contributes more to world understanding and love for humanity than travel. With careful planning and with effort families can travel via books, magazines, newspapers, selected movies, and the radio.

A child's desire for self-expression and recognition is a basic personality need. Parents have no greater responsibility than to provide him with opportunities to develop hobbies which will open to him the world of arts, crafts and mechanical skills. Essential to his personal security, his ability to co-operate with others and to a high standard of social behavior are friendships and contacts with people from all walks of life.

Only by exposing a child to wide and varied stimuli can his enthusiasms be unearthed and aroused. The mission of every parent, if he would light the inner flame of ambition in his child, is to make his child's enthusiasms his own—his child's hopes, beliefs and aspirations for better things to come, a part of his own thinking.

**(6) Co-operation.** Good behavior of the individual is basic to harmony in the group. Obedient, thoughtful, helpful, unselfish children are a reflection of the parent's ability to co-operate with them, and to win co-operation from them. Such ability requires skill born of respect for and devotion to the task of rearing children, plus a sincere effort to further their welfare and win their affection. To be responsive to a child's needs and interests, his hopes and desires, and to win a like response from him, parents must acquire the art of listening. Nothing in parenthood is more important than this willingness to share in the dreams, ambitions and problems of their children—to share those rare, golden moments when a child bares his mind, heart and soul. At such moments parental guidance can go into action and do its best work in wise, constructive counselling. At such moments, listening with honest sincerity and understanding breeds in a child confidence, a sense of inner security and power. When he feels security in the home he will feel at home in his community, his nation and the world. The greatest obstacle to co-operation is self-interest and self-absorption. No one in today's world can live in a sphere of isolation. All must be co-operators. All must be interested in the welfare of others. There is no place in today's world for the "getters"—those who seem, always, to be in trouble, who create tensions, who cause most of the problems of society. Leaders of a new stamp—the "givers" will be needed, not alone at the peace table, but in community activities, church life, education, public welfare services and youth groups.

**(7) Education.** In a sweeping exposé of the causes of juvenile delinquency, court judges, ministers, educators, Federal investigators, and the police thrust the blame for the insecurity of youth and the disintegration of family life squarely on parents. The time has come when potential parents should be trained for the serious business of marriage, family living, and parenthood. The ultimate responsibility rests upon the high schools, colleges, and churches. One thing is certain: parents cannot create harmony in the home and personal security in their children if they, themselves, lack the assurance and confidence which comes from knowledge gained in advance of need. School officials, everywhere, and citizens, too, should give active support to the idea of training for parenthood.

Complacent, indifferent, ignorant, lazy, or selfish parents have no place in today's blueprint for building a generation fitted to make and maintain a peaceful world. The new philosophy of child guidance makes of parenthood not a dull, monotonous routine job, but an absorbing, creative profession—a career second to none.

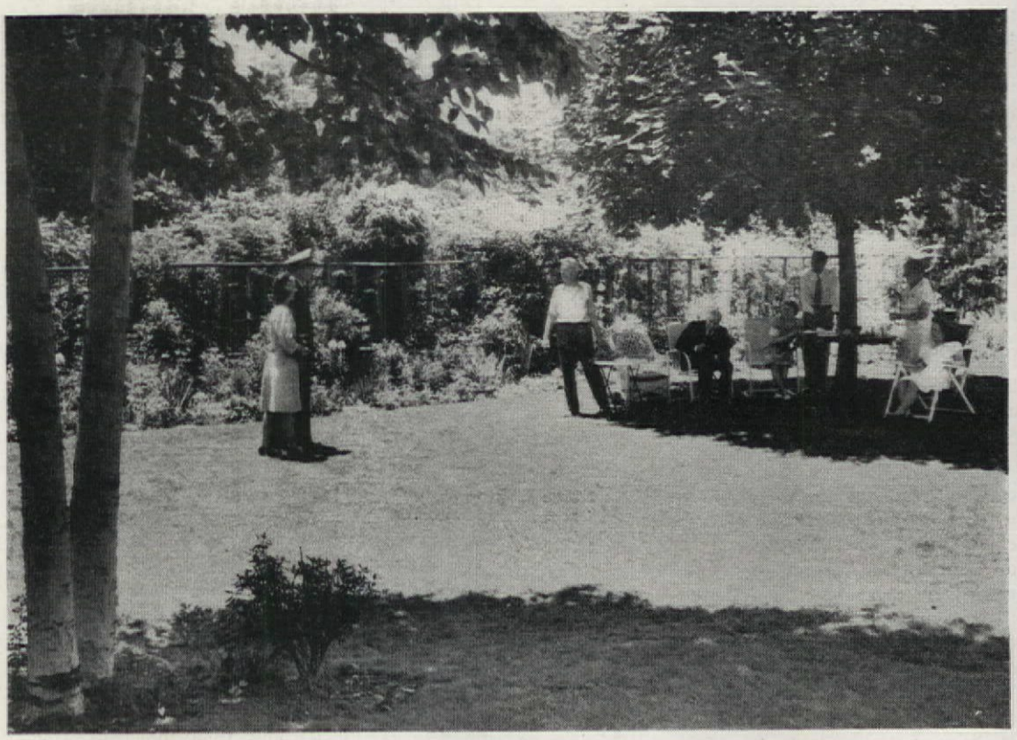
Success as a parent involves the expenditure not of money and material advantages, but of one's self; one's time, imagination, skill and effort; one's companionship and counsel; one's faith, patience and love. It involves a knowledge and an acceptance of the obligations of marriage; an understanding of the needs of children, and a willingness to co-operate with schools, churches and civic agencies for their welfare. When we build personal security not alone for our own child but for all children, everywhere, then we shall, indeed, be architects of peace!

*Mr. Blanchard, Gay, and Bob explore the brook (a)*

*The Eberths and Mrs. Lane discuss their rock garden (b)*

# Four Little Gardens

*Younger generation couples in the Worley garden (c)*



*Jane Worley Peak and her seagoing husband surprise her parents and their guests (d)*
*Above, the Worleys call an invitation across the brook to the Blanchard garden (e)*

It all began with the brook. Mrs. Lane saw it first and built a house for her children, the Eberths. Then up went a house for the Maconis on the other side. The Worleys rented the house next door to Mrs. Lane and the Eberths. Pine trees, sweeping thick, green branches to the brook's edge, gave proper privacy for each family, and for all a lovely common boundary!

The Worleys looked through the pine branches at the cozy little piece of land on the other side of their end of the brook and adjoining the Maconis' lot. "Below street level; can't build a house there," everybody said.

But Douglas Orr, New Haven architect, designed a basementless house (with heating plant on the ground floor) for the Worleys. The Blanchards bought and remodelled the house the Worleys gave up. Four families shared the brook now. Four gardens began to grow.

The Maconis made a lovely pool with waxy water lilies opening wide to the blue Connecticut sky. They put in a

# and What They Grow

Kilmer Photos

***Bridge under the Maconi apple tree (f). Left to right, Jane Peak, Richard and Lois Maconi and Sandy, Mr. Maconi, Mr. Blanchard, Mrs. Maconi, Mrs. Worley. Above (g) the Eberths entertain 21 friends at a barbecue lunch***

**Florence Thompson Howe**

***The four gardens, screened from the streets and strung along the brook, are entirely separate but accessible one to another. They are owned, as indicated by the house numbers, by (1) the Worleys, (2) the Blanchards, (3) the Eberths, and (4) the Maconis. Circled letters show where the pictures were taken one day last summer***

grape arbor and rose beds.

The Worleys' planting included a background of shrubbery for their perennial garden that said a sightly how-do-you-do to the Maconis on the other side. They made a sunken terrace, too, down by the brook, with steppingstones leading to the Eberths.

The Eberths' barbecue fireplace is definitely something to lead to!

The Blanchards, whose children are still grade-schoolers, made a playground under the great oak trees, with the near-by brook a place in which to wade, or launch a ship, or find a wonderful pebble for one's collection.

"Lots of work but a builder-upper," everyone agreed. When Cap (that's Mr. Worley) comes home from India or South America, tired from the plane trip, he goes out to work in the garden. Ruth (that's Mrs. Worley) is active there and in the garden club.

The Worleys' garden was perfect on that soft June day when Jane, in flowing tulle frock, and Paul in the white uniform of a Coast Guard Ensign, were married, and, under the maple tree, cut the wedding cake with Paul's sword.

It was perfect in the Maconis' garden two years later when the Maconi boys came back from the Pacific. The Army and the Navy are okay, but it's good to come back to your family and your dog, to find your mother and dad playing bridge with the neighbors under the apple tree in the garden.

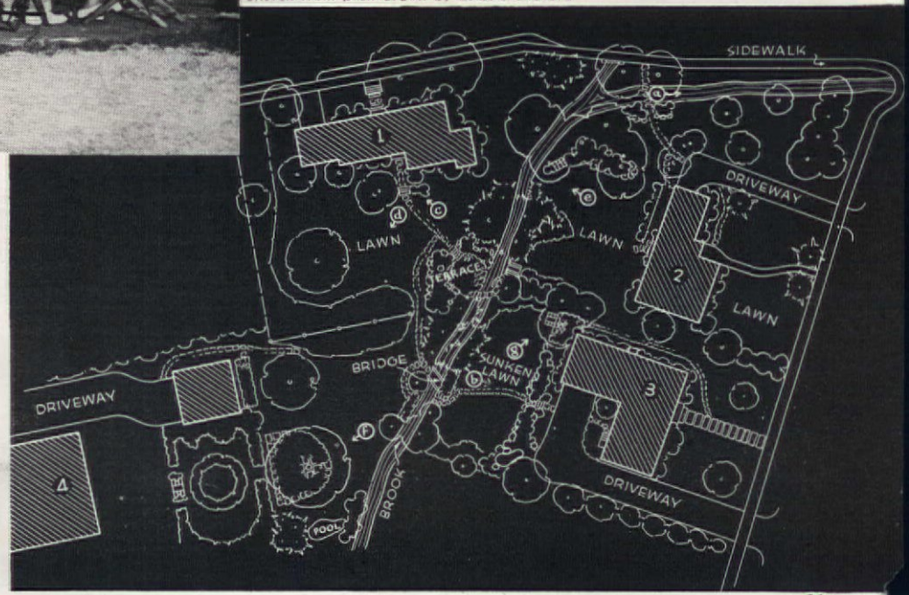
The trick in this garden foursome is that everybody gets the fun of four gardens and looks after only one.

Mrs. Lane raises vegetables. You'll see her picking her way across the brook most any morning with a cabbage or a mess of peas for her neighbors.

The Eberths' terrace tea hour and their barbecue buffet is charm stuff.

Neighborliness is seeping down now into the second generation. The college crowd uses all four gardens. But definitely! And Ted Blanchard made a pretty smooth sketch of the layout so each of the four families could have one. Its handy to call across the brook, "Come on over for lunch and let's have a game of bridge. We'll make the sandwiches—you bring the cake." Yes, sir, you can grow a lot of things beside vegetables and flowers in four neighborly gardens.

*Sketch from plan drawn by E. S. Blanchard*



## AMERICAN HOME PATTERN No. A-828. 35¢

*A huge spray of dogwood blossoms are splashed across translucent curtains and carried out on opposite wall nook for interesting decorating scheme. Tracings for stencils, painting directions for walls and fabrics*

## AMERICAN HOME PATTERN No. A-829. 20¢

*Delightful yellow daisies painted across an entire wall have the color and character of a fine wallpaper. Apply to crisp curtains, dressing-table skirt and mirror for dainty bedroom. Complete detailed pattern*

## AMERICAN HOME PATTERN No. A-830. 20¢

*Three bold leaves combined in twin sprays richly ornament plain walls, draperies and valance, and for the final decorator's touch, paint a smaller leaf around ready-made lamp shade; step-by-step instructions*

*Drawings by Design House*

*Photographs by F. M. Demarest at the Beekman Tower Hotel*

***See Convenient Order Form on Page 136***

*James M. Wiley*

AMERICAN HOME PATTERN No. A-757. 10¢

*Ordinary room is made into a strikingly formal one simply by choosing careful color combinations with a distinctive Greek Key motif as the sole pattern relief around ceiling and stencilled tablecloth. Two other Greek borders included*

# STENCIL FOR STYLE

*These fresh patterns which are styled with considerable dash, are pure manna from heaven for those renters who have wanted dark walls and got pale pastels instead—or have been stymied by a landlord who absolutely refuses to allow wallpaper even at one's own expense! But let those who "own their own" look again, too, for these are enormously stimulating and effective whether in an apartment or in your home*

*Hard by the East River in Manhattan, the Beekman Tower Hotel with rare imagination first used these stencils in the elevator foyers of the hotel. With their permission we have photographed and adapted them for you as American Home patterns—so what's to prevent your having smart backgrounds? The basic equipment is inconsequential, and may be used many times over. A pattern, stencil brush and paper, cutting knife or cuticle scissors and paint are all you need. There is a particularly fast-drying color medium that speeds the painting job, with practical washing and long-wearing qualities*

AMERICAN HOME PATTERN No. A-827. 25¢

*Chinese pagoda and blossoming tree decorate recessed wall and chest of drawers with charming results. Also elegant for draperies or chair covers. All patterns have directions for walls, wood and fabric application*

# They Preferred GAIETY to GRANDEUR

***Cass Daley and husband Frank Kinsella tailor a house to their personalities***

***Kay Campbell***

DISTINGUISHED—that was the word Cass Daley and her husband, Frank Kinsella, applied to their first Hollywood house. In talking about the house, their friends used the word, too. "It's such a grand, distinguished house," visitors would comment, even as they were edging out the door after a brief visit. "Aren't you lucky to have such a fine place?"

Those brief visits worried the Kinsellas, and they use ' to talk far into the night after their guests had gone about the stilted manners and the lack of ease which was evidenced by everyone who visited them. The friends with whom they had so much fun elsewhere, became reserved and standoffish when they entered the Kinsellas' distinguished house.

Cass was first to recognize the real reason. "Frank," she declared, "it's the house. That's what's wrong."

When her husband admitted that he was still puzzled, Cass continued, "Why, it isn't that we're such poor hosts. It's that we're living a lie and our friends sense it. We're not grand people. We don't belong in a grand house. We're simple folk. And our house should be built for fun.

"Let's sell this place," she continued, "and get another which fits our personalities. We both love informality—in friends, clothes, and home. For goodness' sake, let's find a house that oozes informality."

Kinsella, who, as her manager, inspired Cass to turn a handicap, namely protruding upper teeth, from a liability into an asset, recognized the truth of her analysis. So next day they set out to find this house which, with its hominess, is typical of their lack of reserve and love of laughter. For laughter comes easily in this little house, which is constantly spilling over with guests. The reserved atmosphere of the distinguished house disappeared, for stiff formality has no place within walls that echo laughter.

This is truly a gay house, where the happy tingle of merriment sweeps through the rooms and out into the yard and tennis courts. This is a place where Cass, who started her career by entertaining in her friends' homes, is at home and at ease.

Cass was born and raised in Philadelphia and, one night when she was mimicking some of the better-known stage stars at a party, the proprietor of a night club heard her and offered her a job. That was the beginning of Cass Daley's professional career.

She was a ballad singer in those days and used to try to hide the protruding uppers by drawing her lip over them while warbling. This gave Kinsella, who was watching her, the fidgets. It didn't place the rest of her audience at ease, either. Kinsella asked her over to his table and argued that she should forget the handicap and act natural. It required a few verbal duels before it was settled that she should try comedy songs.

Just about that time, *The Music Goes Round and Round* made its debut, and Cass yelled that with a battered tuba horn as a prop. It went over with a bang and Cass moved over to the Ziegfeld Follies—and then to Hollywood, where she is under contract to Paramount, and for whom she has made *Ridin' High, Duffy's Tavern,* and *Ladies Man* as well as a number of other comedies.

"We had the joy of filling our gay house," she relates proudly, "piece by piece and bit by bit—a little at a time. We bought the things we loved, informal pieces, rag rugs, crisp organdie curtains. None of the distinguished furnishings we'd had before. We found an organ—1835 vintage—which plays, and a sewing machine—circa 1845—which works!"

"Frank loves to tinker and I love to browse through old shops and, when I find the just-right thing for the just-right place, Frank fixes it up and polishes it, and it becomes part of our gay design for living."

***There's a cozy hominess about the Daley-Kinsella living room with its rag rug, chintz-covered chairs, built-in shelves for books and antiques, fine old tables, so suited to the fun and informality of the laughter-loving hosts***

***A fine collection of old pewter and blue Spode is given a perfect background against this breakfront dresser. The period chandelier and the unusual swan flower bowl add to the dining room's warm charm and graceful living***

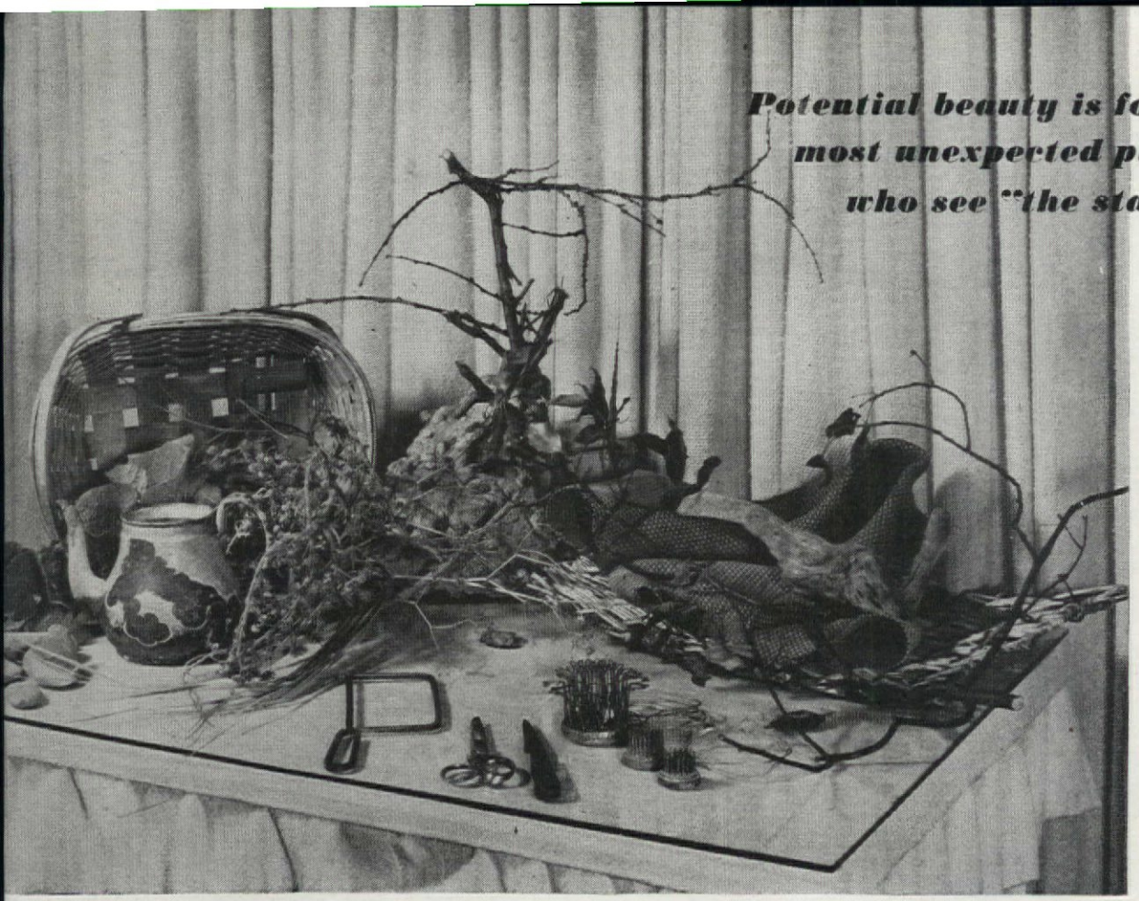
Photos by Elmer W. Holloway

**Cass' favorite room, one that "simply oozes" the informality she ordered, is this den which the Kinsellas designed and made out of an enclosed patio. Racked around the walls and over the fireplace are colorful drinking mugs and dishes picked up in every corner of the world. Frank found the clock in a junk yard, repaired it in his workshop and—it runs! The comfortable chairs, old-fashioned antimacassars, the rag rug, all contribute to the air of personalized gaiety**

**Chintz to match the wallpaper and organdie ruffles on stool, tables, and lamp shade bring charm and gaiety to this dressing-table corner of the bedroom. Little white china bowls, trays, and figurines grace the shining glass tops**

**A woven bedspread with an organdie underskirt on the wide bed is an unusual combination, giving a comfortable, homey touch to the room. And Cass has fun playing her old favorites on the 1835 vintage organ**

***Potential beauty is found in most unexperted places by those who see "the statue locked in the stone"***



*Photographs by Roy Davenport*

# ALL FROM A VACANT LOT!

***S. C. Hutchison***

SUCH a nice arrangement! What is it made of?"

"Junk," I answer. "Just junk. All of it came from the vacant lot next door." For vacant lots accumulate oddments of every description: prunings from shrubs and trees, sticks and stones, bottles, boxes, barbed wire and, of course, weeds.

I have discovered I can gather beauty from a vacant lot—an amazing assortment of raw material for "flower" arrangements, for wall ornaments, and for still-life groups. Collect your gleanings from such a spot, and see what you can create. This is the challenge of the material, the sculptor's "statue locked in the stone."

The assortment I gathered in a fifteen-minute excursion included shrub trimmings, weeds, ancient twisted yucca leaves, pieces of gnarled wood, loaf-shaped, slate-colored pebbles, a handful of orphaned hollyhock leaves sprouting prematurely. There was a battered blue enamel teapot changed by the seasons to the color of a robin's egg; a piece of woven grass upholstery; a chunk of hardened cement and gravel; a weather-bleached wicker basket.

***Nothing in this vacant lot you could call beautiful? Probe a bit in the rubbish. It contains raw material for the decoration of your home***

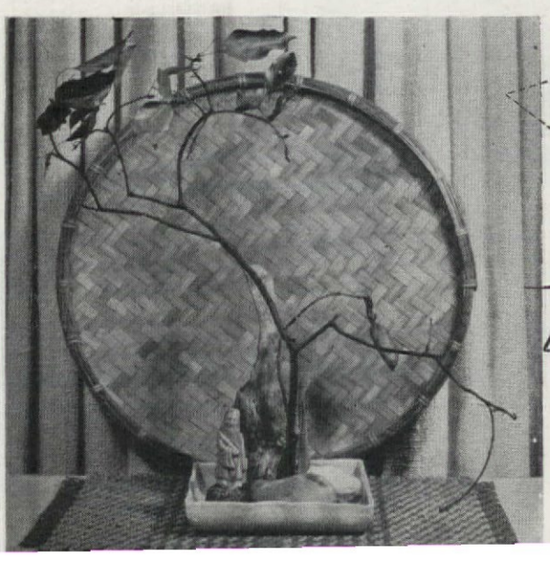
I did not use every stick, stone and twig I picked up. Learn to discard. Better to finish with too little than too much. And don't strive too long for an effect. Let the dramatic rhythm inherent in the material dictate the form of the completed subject.

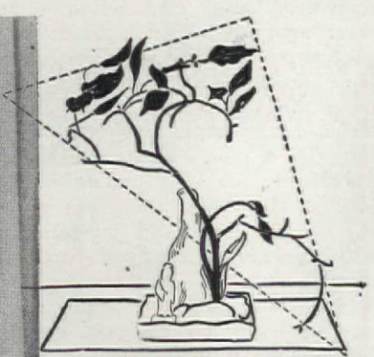
I call these compositions "flower" arrangements for they meet the requirements of good flower arranging: rhythm, balance, and design.

The "China Tree" arrangement combines a graceful chunk of gnarled wood, stones, and a blue Chinese figure in a flat chartreuse dish. My problem was to bend the angular lines of the branches into more graceful curves. By carefully working along the wood from the spot where it "grew" among the stones to the slender tips of the twigs, I achieved graceful and compact lines.

Every item in the "Tempest in a Teapot" arrangement, except the wire frog that supports them, came from the vacant lot. I used three hollyhock leaves and a leafless, graceful dark green weed of unknown identity. The mat is the piece of upholstery. The background is a portion of the laundry basket whose weathered bone-white color sets off the blue teapot. The group's main points of interest do not fall within any particular geometric figure, but the graceful upward sweep of the green weed stems and the horizontal lines of the background give the desired contrast.

Materials are limitless; and don't be afraid to group unconventional ones. Use your imagination, your ingenuity—and the junk you find.



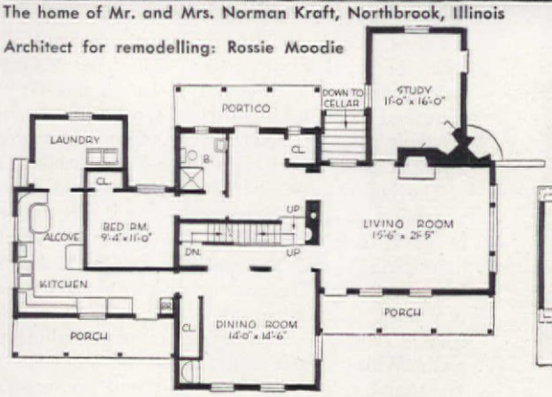


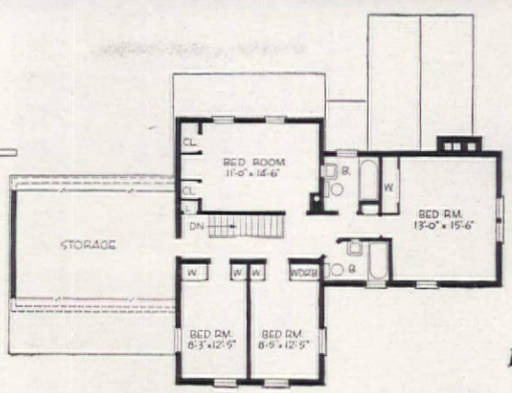
***Potential top-heaviness of two high interest points balanced by wood base brings triangular artistry to "China Tree" group. Far left: "Tempest in a Teapot"***

# ILLINOIS FARMHOUSE (made-to-order)

The home of Mr. and Mrs. Norman Kraft, Northbrook, Illinois

Architect for remodelling: Rossie Moodie



BEFORE

**Ruth W. Lee**

ONLY once in a blue moon does a story like this come to our ears. Usually ready-built houses are compromises at best; they never quite measure up to the dream expectations of the families taking over. However this dignified Illinois home of Mr. and Mrs. Norman Kraft proves an exception to the rule. It's exactly what they'd spent years looking for—plenty of acreage, space for a good-sized garden, and a farmhouse that is adequate for their family and ample hospitality. The house, itself, over a hundred years old, had been remodelled just prior to the war. In addition to offering plenty of space and all modern conveniences, it was surrounded by nineteen acres of good farm land upon which the Krafts now raise soy beans, hay, oats, and alfalfa.

The house is quite symmetrical, with its two extensive wings, a white clapboard exterior, accented by black shutters, and is further enhanced by a grove of trees in front and a large barn in the rear. Well-placed, many paned windows bring in the view of lush surrounding fields. The five bedrooms are just enough for the Kraft family and their numerous guests. Even though the house had undergone a complete face-lifting, it still retained the traditional atmosphere and simplicity of an old farmhouse. The interior changes made had been in the interests of modern living. The well-proportioned living room with its enormous picture window covers the space formerly used for living room, pantry, and small bedroom. A fireplace was installed backing on a new corner fireplace in the present studio, formerly a typical summer farm kitchen. The main entrance is now on the rear of the house under a two-story portico, a detail which adds great dignity and grace to this elevation. Leading directly into living room, dining room and first-floor bedroom with its private bath, is the new entrance hall. A large L-shaped kitchen not only has plenty of counter and storage space but also includes a corner breakfast nook. A laundry, directly off one end of the kitchen, was one of the few additions made to the house proper.

On the second floor little reconversion for modern living was needed. Two small bedrooms in the south wing were combined to form the master bedroom, closet space, and the two baths readily accessible from stair hall. Closets and built-in wardrobes, added to the remaining bedrooms, make them completely self-sufficient. In addition, a tremendous amount of storage space was placed in the undereaves portion of kitchen wing.

Inside, the house offers a perfect background for the collection of family antiques and pet treasures which this enterprising family had garnered from numerous other farmhouses and attics over a long period of years. The living room, which practically flows into the entrance hall, sets the keynote for the gracious living and quiet charm pervading the entire house. From the entrance one looks directly through a picture window practically filling the south wall. Distant greenery of surrounding fields actually seems to be part of

the room and adds a tremendous sense of spaciousness. Lime-green walls and white woodwork contribute further to the quiet country house quality of the room and display the many fine pieces of antique furniture, both Early American and Victorian, to great advantage. Gaiety is seen in the wise use of rose, green and white floor-to-ceiling chintz draperies. A gray twist-weave rug covers most of the floor area of this important room.

The dining room is completely Colonial in atmosphere. An Early American floral wallpaper in blue and white has been used above the dead white wainscoting. Cornice and woodwork are also painted white and, together with the crisp organdy tie-back curtains, add a cool, cheery note. In one corner a recessed, open-shelf cupboard houses one of Mr. Kraft's famous collections of old cheese dishes. Many of these fine pieces are one hundred years old and were gathered in Illinois, Indiana, New York, and Maine. A clever focal point has been created between the two windows of the west wall by the use of an old pine spice box, painted white, and used as a plant container.

Though the L-shaped kitchen walls are white, Mrs. Kraft injected a note of color and dash by the use of cutout fruit and vegetable prints on the cabinet doors. Even in this complete, functional room, we find many of the ingenious touches that characterize the entire decorative scheme. Green plastic curtains frame the windows and are as attractive as they are practical. A few hanging plants prominently displayed add color and a hint of the garden. At one corner of the room placed well away from the general activities of the kitchen is a breakfast nook for informal meals.

Perhaps the most popular room in the house is the former kitchen, now converted into a cozy study. It's an in-between-size room, not too small for group entertaining nor too large for a quiet twosome. Walls here are a deep forest green, a dramatic color picked up again on the white background of the chintz curtains. By framing the fireplace with an oversized molding, painted white, great emphasis has been placed upon this important asset to the room. Furniture, a combination of wicker and comfortable upholstered pieces has been arranged in conversation groups around the fireplace. Overmantel decoration consists of a series of small white shelves displaying a quaint old-fashioned clock, several pieces of fine copperware and hanging plants. Here the Krafts do most of their reading and sewing while the younger family members entertain in the living room.

The bedrooms have been individually decorated according to each occupant's taste. The general motif is Early American except in the second-floor girl's room. This room, small in scale, is a Victorian gem. The sloping ceiling along one side has been used advantageously to form a background canopy for the single bed placed along this wall. White eyelet-embroidered ruffles edge the front and sides of this canopy and are gathered to the ceiling by small velvet bows. The simple bedcovers also have similar embroidery on the ruffled skirt and again as inserts on cover top and pillows. The same motif covers a quaint dressing table. Crisp organdy curtains have been used double on the single window and are gathered back on one side only. An old Brussels carpet, a rocker with cane seat and back, and an old toilet set on the dressing table carry out the quaint Victorian charm.

***Farmhouse atmosphere, quiet, simple, and restful has been established throughout the entire house. Small study, shown at top, with its forest green walls and white accents acts as a second living room. South living-room wall was transferred into a large picture window capturing view of surrounding fields, adding greatly to the spacious feeling of room. Curved top niche in dining room displays collection of antique cheese dishes***

*Photographs by Nowell Ward*

# Come of Age

***A teen-ager's room makes a shining debut to underline a new, adult personality***

***Mary E. Monze***

Drawings by Design House

TEEN-AGERS in the 40's (just as they did in the 20's and 30's) show common symptoms of restlessness and rebellion. Dad protests vigorously about too many parties and too many late hours. Mom says she never sees her children: "They're no sooner home from school than they fling themselves out of the house and stay out until all hours of the day and night." Both read lurid details in the newspapers of juvenile crime waves and terrible things that can happen to youngsters under cover of darkness. Worry descends upon their brows and they wonder how they can keep the children closer to home.

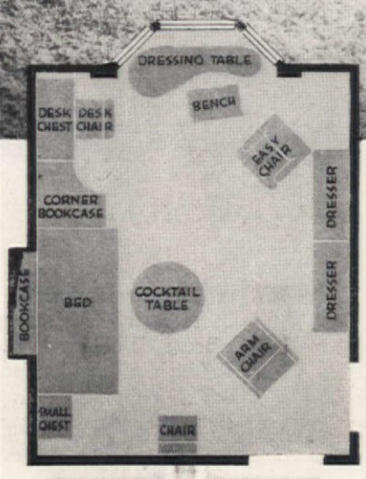
Too often a solution is right under their noses and they haven't the good sense to recognize it. Youngsters nearing maturity are a strange mixture of child and adult; the accent is on adultness. They need privacy as much or more so than most adults in order to sort and understand the many new thoughts and influences coming into their lives. They need a sense of security and permanence; they respond very quickly to attractive surroundings, and in the same way are unconsciously repelled by dull or shabby surroundings — and consequently go elsewhere to find fun, laughter, and excitement.

Your teen-ager will soon come of age, and will be a new person from the child you have always known. Why not recognize this coming of age with its responsibilities, its new obligations, its adult rights? You will have a new adult in your home, and this person is entitled to a place of her own where she can collect her own belongings in safeness and privacy and entertain her friends.

Freda Diamond designed and G. Fox & Company of Hartford, Connecticut, furnished the room you see on our cover and on this page with just these needs in mind. It is a private one-room apartment in anyone's house. It was formerly a child's bedroom—or possibly a little-used guest bedroom. The furnishings are smart and sophisticated enough to appeal to a young, maturing taste. At the same time, they are simple enough and inexpensive enough to appeal to a parental mind. They are basic and can take their place in any room of your house or provide a nucleus for a honeymoon cottage that your new adult may someday require.

F. M. Demarest

***One or two persons can sleep and live in this room. Conant Ball's sensible modern furniture is comfortable and good looking to boot. If daughter marries, furnishings become a nucleus for new house; or the room affords high rental income***



# Can't Afford a Stunning Lamp?

***These patterns and ideas prove you can . . .***

***and with a smart custom-made effect to boot!***

**AMERICAN HOME PATTERN**
**NO. A-831, 25¢**

***Abundant light for large rooms with a magnificent double modern lamp base, fabric shade***

**AMERICAN HOME PATTERN**
**NO. A-831, 25¢**

***Matching lamp in single size made in pairs are ideal for modern homes; full instructions***

**AMERICAN HOME PATTERN**
**NO. A-832, 30¢**

***Wood lamp base with painted glass sides, paper or silk shade; full pattern details***

*Designed by Louis James*

**AMERICAN HOME PATTERN**
**NO. A-748, 15¢**

***Swirled wood lamp, parchment painted shade looks custom-made; complete directions***

*Designed by Bertram Brownold*

**AMERICAN HOME PATTERN**
**NO. A-833, 25¢**

***Handsome pickled pine and spatter-painted base, smartly grained shade. Full details***

*Designed by Louis James*

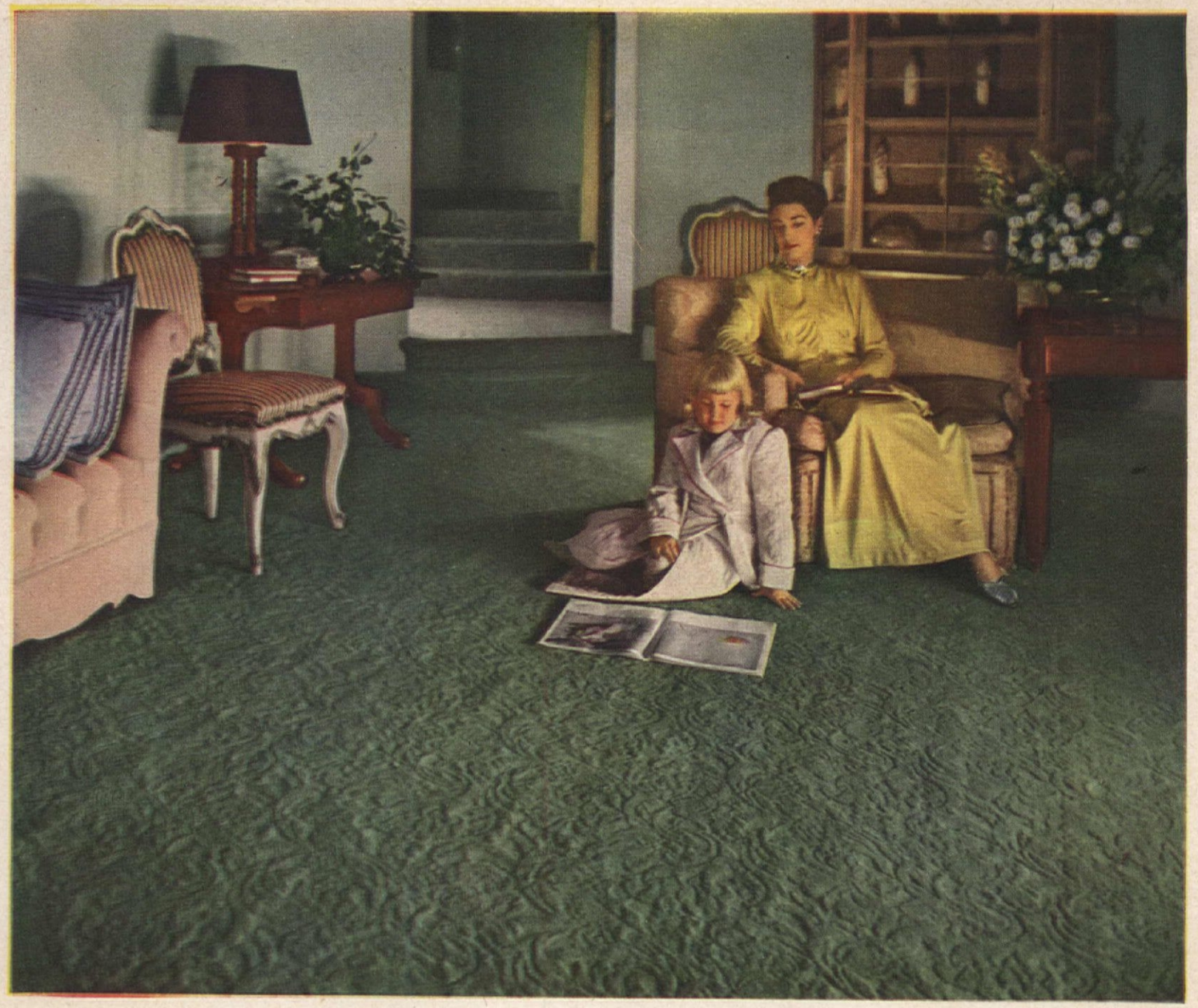
THAT infallible old teacher, Experience, has taught a great many of us that when we buy poor substitutes for replacements we really need, they have a habit of living with us far longer than ever anticipated at the time of purchase. And if we are not careful of every purchase we make in house furnishings, our homes soon become full of unhappy substitutions. So if you cannot afford lamps that are indicative of your own good taste, lamps that will affix themselves to the decoration and furnishing of your attractive rooms, either make up your mind to tolerate them a little while longer until you can afford the right ones, or put your ingeniousness to work. The elegance and individuality in style of the beautiful lamps and lamp shades shown on these pages belie their simple workmanship, and this is proved in patterns that are exacting in detail with step-by-step procedure and specifications.

The double-sized table lamp at top of this page was designed for a large surface area to give maximum light. A stunning base either for spacious modern home or office, it is oblong in shape, 10½" x 18" x 10" high. Single-base lamps, 8½" square by 10½" high, when used in pairs, make a significant decorating unit. Proportionate lamp shades are enclosed with wood at the top for suffused lighting, and a straw cloth or rough-textured fabric is encased in narrow wood framework. In a large modern room where a conglomeration of lamps tends to distract, this particular style, painted the color of the walls with lamp shade of the same tone, adds to the furnishings, gives weight without dominating the room. For our decorating scheme we chose sand-colored lamps and walls, depending upon color balance in vivid deep-piled fabrics for draperies and furniture.

The glass-paneled lamp has wooden base and top trim painted green with wood finial. Light rays cast on the painted magnolia and leaf design lend warm enchantment, with leaf-green painted lamp shade in two-toned brushed effect. The standard is 9" x 7" x 15¾" high, a perfect size for end tables. The glass panels are decorated before assembling, so that painted surfaces are on the inside, leaving a smooth, flat finish on the outside. There is a fast-drying color medium ideally adapted for painting on glass, plastics, wood, and fabric, allowing one's imagination to run the gamut of ideas for redecorating, and we cite merely a nucleus from which you may work. For example, use green draperies with magnolias painted in an all-over design, stark white walls, plain dark green rug, glass-topped coffee table or tray with the magnolia design used sparingly, for too much repetition of design will lose character rather than accentuate it.

Few lamps lend themselves to living room and bedroom as this one does, and for a bedroom, we would suggest soft tints of blue, rose, yellow or green as good base colors, panels decorated in deeper tones with Dainty Bess rose, cornflowers or daisies, for which you would need American Home Pattern No. A-785, 15¢ (not illustrated). Any one of these motifs chosen for the lamp may be carried out in a dressing-table skirt, sheer white ruffled tie-back curtains, on plastic or wooden hand-mirror, powder jar, or door panels. Like the button that inspired the making of a new dress, this lamp affords plenty of inspiration for redecorating living room and bedroom.

The swirled-wood lamp looks rather intricate because of its carved bands, but the secret is elemental. The base, 9" high and 4" in diameter is handsome in natural wood, or swirls painted in contrasting tones, and large painted leaf designs on shade gives softness to the tailored lamp. Styled for both conventional and modern homes, it combines well with other plain lamps. Drum



*Illustrated: Gulistan Renaissance Carpeting, woven by our patented process. Approximately $12.50 per sq. yd. Quantities still limited.*

*Color Enriched by Texture!* . . . An exciting idea in carpeting . . . solid color sculptured in light and shadow! With "Renaissance," Gulistan has created a new, more luxurious carpeting. Rooms carpeted with "Renaissance" gain the effect of simplicity and spaciousness derived from solid color . . . deep comfort underfoot . . . the charm of low-relief pattern that deftly helps to hide footmarks. Perfectly suited to modern or period furniture, "Renaissance" is only one of many Gulistan exclusive color originals designed to make your home an ever lovelier, smarter setting for your family life.

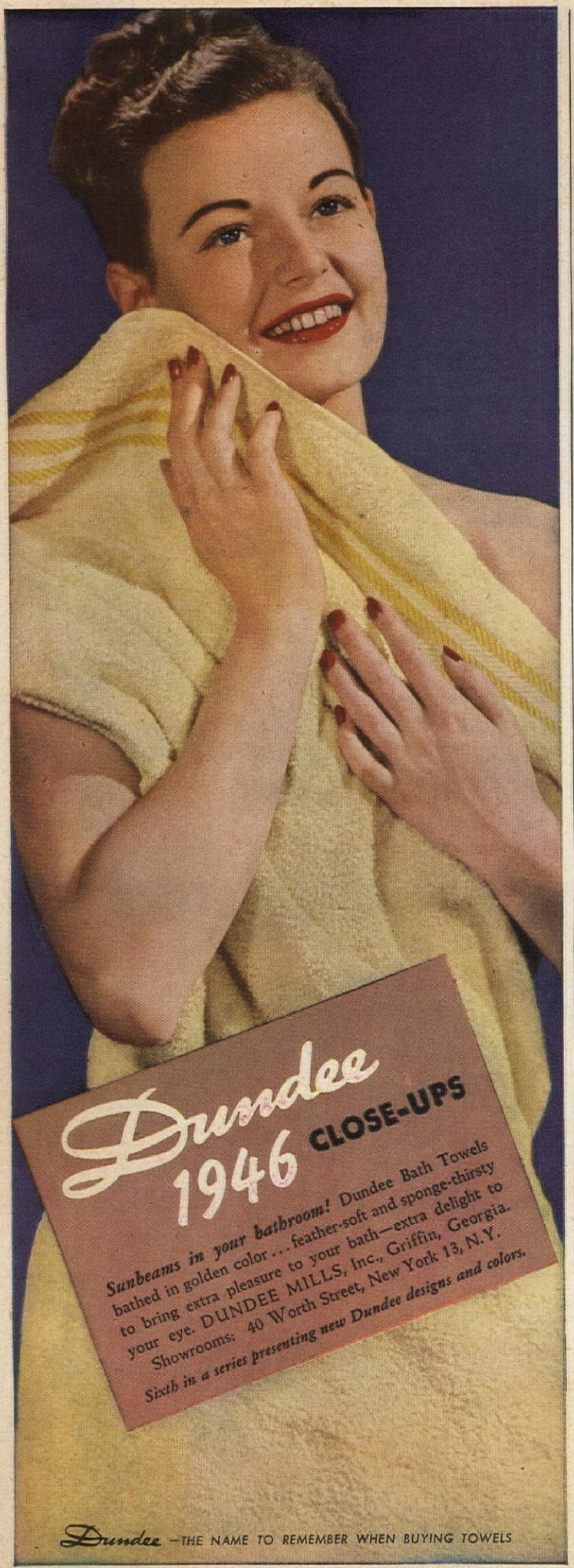
ALSO *many other fine Gulistan qualities from $5.95 per sq. yd. All 100% wool pile. In B. H. F. (Basic Home Furnishings) colors co-ordinated with fabrics, paints, wallpapers. Quantities, though increasing, are still limited. Inquire at your favorite department, furniture, or specialty store.*

*"Carpet makes it Home"*

# GULISTAN

## RUGS AND CARPETS

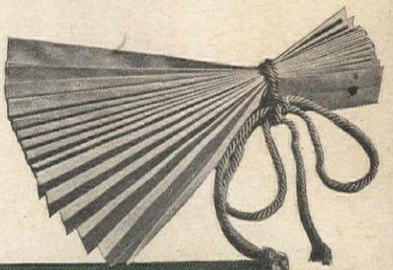
ALL FABRICS MADE ON POWER LOOMS IN U. S. A. BY A. & M. KARAGHEUSIAN, INC. HEAD OFFICE: 295 FIFTH AVENUE, NEW YORK 16, N. Y.



*Designed by Lietta*

**AMERICAN HOME PATTERN NO. A-834, 20¢**

***Cover old frames with clever new shades designed by Lietta, for bridge or table lamps; pattern includes tracings for painting motifs and for cutting the lamp shades***



**AMERICAN HOME PATTERN NO. A-835, 15¢**

***Colored pleated paper shades fit snugly to their frames and fold flat. Complete directions***

*Designed by Edith Conradi*

shaped paper lamp shades painted in plain dark colors, or shantung in neutral tones with dark-colored self-bindings are also good variations.

The tall wooden base, shown at the bottom of page 30, measures 8″ x 5½″ and 17″ high, is painted in spatter green, with narrow frame of natural pickled pine. This is strictly for a modern room, and can be easily made lower in height depending upon where it is to be used. Drum lamp shade painted in rough-grained effect is perfectly stunning in natural tone to match the blonde standard both in color and grain. If it is preferable to have this style of a lamp throughout a room, the handyman can use the basic pattern as a guide for constructing the standard in heavier proportions, painting the base and lamp shade to harmonize with another color in the room.

All patterns are skillfully designed to simplify construction, and are complete with painting details and instructions for creating custom-made lamp shades with paper and paint, or with cottons and silks.

Hand-painted shades create an illusion of daintiness not found in the average manufactured lamp shade. Those shown at the top of this page are quite charming for living room, bedroom or nursery, and, while the pattern includes directions for painting and cutting, the design may be applied to any ready-made shade. Larger shades may be cut from the basic pattern by measuring the required extra inches, equally at top and bottom, to fit any similar shaped frame you wish to recover. In addition to these designs by Lietta, there are numerous others, not illustrated, that can be adapted to lamp shades of all sizes, as described on page 136. On pages 66 and 67 you will find Christmas card motifs that can be applied with equal success, and, if you let your imagination run riot, your lamps will never lack expression of a vigorous individuality. With the Christmas season so near, here is an unusual gift idea; lamp shades, greeting cards and wrappings to match, using the figures in pattern No. A-837, or the line drawings of No. A-839.

The pleated lamp shades are unbelievably easy to make and are snugly fitted to their frames. Painted with a cloth, wrapping or drawing paper emerge as smart, practical shades that are so hard to find, and they fold so compactly. These are effective, too, with cutout wallpaper motifs glued to the shade before painting, and you can make them for a fractional cost.

Pictured: Blanket Wardrobe of "Nocturne" and "Douglas" Pair in Delft Blue . . . $36.45 the set, at fine stores everywhere.

**Here comes Santa Claus!** What wide-eyed youngster wouldn't slip back to sleep with "visions of sugar plums"—especially if she were lucky enough to be tucked away beneath snuggle-warm North Stars!

And what finer, more welcome gift than a Blanket Wardrobe by North Star . . . a gorgeous "pair" plus a lightweight Nocturne. Each bed needs these three blankets to give real four-season comfort. All North Stars are live virgin wool, double napped for double warmth . . . famous for keeping their hope-chest freshness through years and years of sturdy wash and wear. Today's North Star quality is better than ever . . . and prices are prewar.

For special small fry, favorite mother, that holiday bride, Christmas-shop by a star—America's long-loved North Star!

**FREE! "Decorate Your Dream Room"...** Decorating is fun when you follow the friendly advice in this practical little book—quick tricks to make any bedroom gayer, brighter, livable, lovable. Write North Star Woolen Mill Co., 218 South Second Street, Minneapolis 1, Minn.

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# A room comes to life

## . . . stirred by the sweeping swirls of SCULPTEX

Suddenly your floor wears a wondrous touch of life! Sculptex—sculptured as shifting sands carve patterns in the dunes—is in your home. Here is all the restfulness . . . the serene assurance of superb solid color. Look again—and there's a radiance of patterns from *within*—the shy light of morning and the soft shade of twilight seem to blend and beckon and enliven this soft, rich pile. Here is beauty—*clear* for eyes to see. Here is luxury-hush-soft underfoot. Here is a weave where footprints leave no trace. And here is long life—assured by the Lees label. Only the finest stores have Lees carpets. See Sculptex and other Lees originals—at *your* leading store.

**Send for "WHAT GOES WITH WHAT"**

*32 pages—50 full-color illustrations! Here is the book that makes decorating easy. Shows how to color-relate everything in the room. Send 25 cents to Anne Mason, James Lees & Sons Co., Dept. D-A, Bridgeport, Montgomery County, Pennsylvania.*

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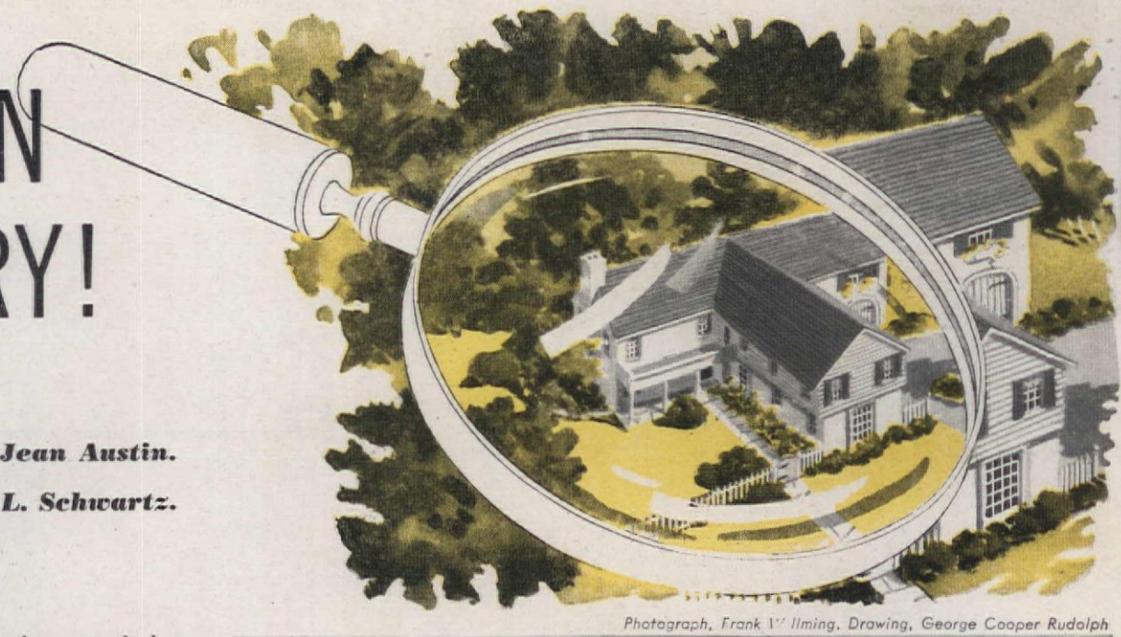
# OPERATION NECESSARY!



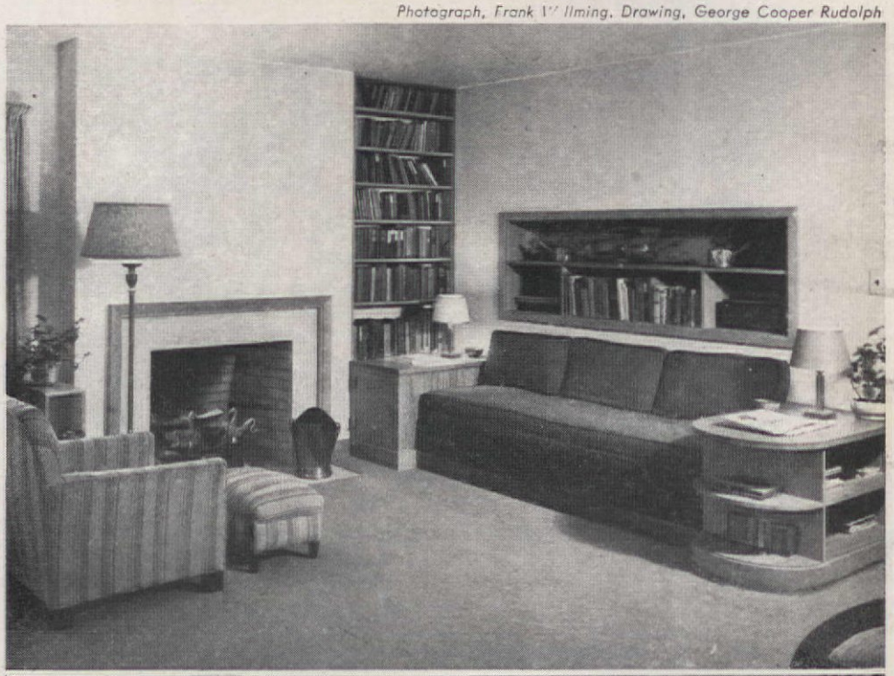
Photograph, Frank Fleming. Drawing, George Cooper Rudolph

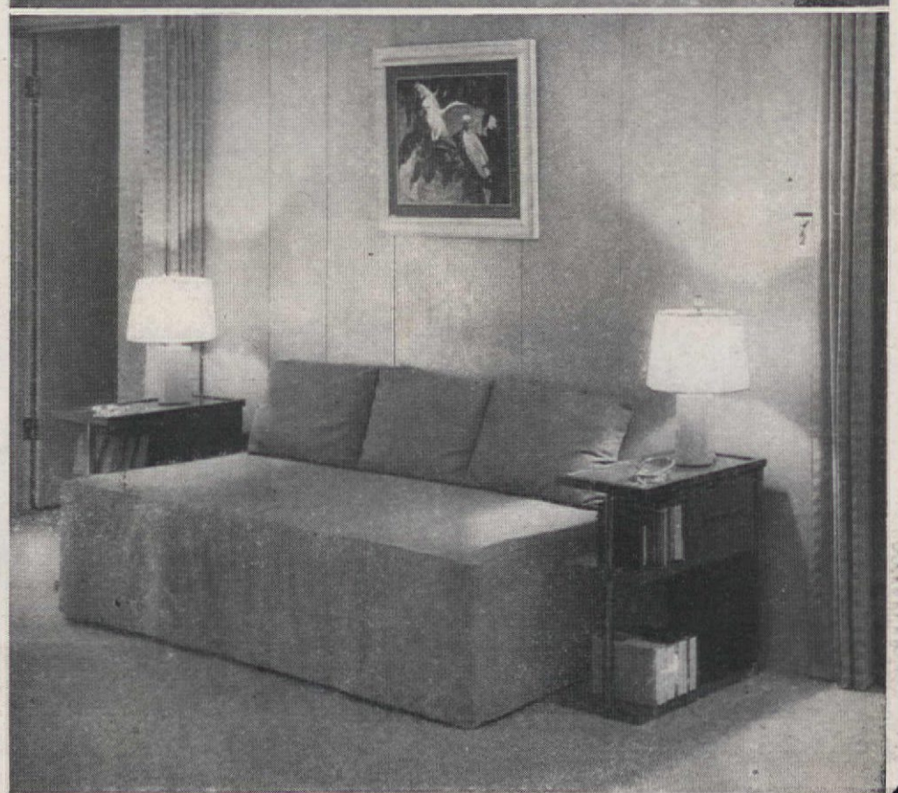
***Diagnosis and Preoperative Care, Jean Austin.***

***Postoperative Morale from Esther L. Schwartz.***

LET'S face it. Not only has our dream castle been delayed but the castle must be whittled down in size by at least 50 per cent, perhaps 60 to 70 per cent, before it gets a-building. The figures are established facts, the knowledge disappointing, but not tragic if we will but face the disagreeable facts. If you can double the ante, you will, of course, have exactly the house you'd planned on but, if the nest egg remains rigidly fixed, then indeed it is high time we do face it and determine how we can live in that 50 to 70 per cent that won't be there! It means many genuine heartaches over the loss of some long cherished ideas, and it means putting out of our minds forever the lovely dreams and big pretty colored pictures we have been deluding ourselves with—pictures of kitchens with fireplaces and big easy chairs and sewing devices; it means forgetting the luxurious bedrooms big enough to live in and eat in as well as sleep in; forgetting de luxe laundry rooms, mud room and hobby rooms and all manner of mechanical gadgets that do everything but change the baby's diaper for you. It means, brutally put, that these were all "pipe dreams" anyway, as deep in your sensible heart you must have known, and it means—and this hurts far more—amputating even some of those things you thought essential in your postwar dream house. It means sharpening those two pencils to a finer point than you'd thought possible and planning on paper now the amputations that will be *least* painful. If we could do what our artist has done, put a reducing glass over the whole plan, thus reducing the entire area by 50 per cent, that would be comparatively simple. But houses are homes, not so much cubic area. Each family has a way of life, a need of certain things above other things.

Where, then, to start the operation? As you'll see, my first suggestion for amputation is the guest room. A shriek of agony I heard? I know you simply *must* have a guest room; to be without one is too much like that grim apartment living, and a tidy little guest room was of all things the one you'd looked forward to most in your very own home. I do know how much it means, how untidy guests in the living room are. I do know the pain of amputating dreams, but we are in the operating room and amputation is necessary. But before we get the operation under way, may I digress and offer a little comfort for what must come? It is a story sent us by Mrs. Schwartz. It is offered you here, not as sugar-coating for disagreeable facts, but as a very genuine prayer of thanksgiving by one who faced very much what you are facing now—the home that was a compromise or no home at all—and after twenty years counts her blessings in the little home that in no way measured up





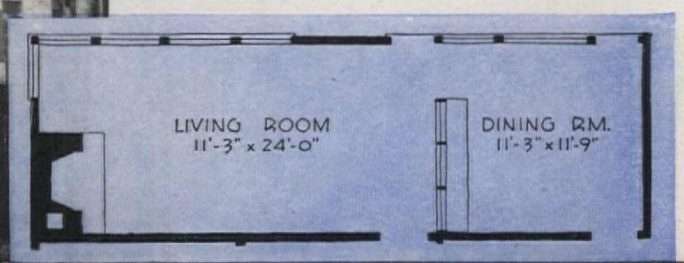
## SLEEP in the Living Room?

***Definitely, the living room is not ideal for either guest privacy or early morning family activities. But if required family sleeping space cannot be telescoped, guest room can be sacrificed. That it can be done nicely, without in any way making the living room look "bedroomy" is proved in the home of Mr. and Mrs. Jack De Lange and in the Boe home***

to her once ambitious ideas of what "home" meant. Read it—and then with courage, mull over the space-saving suggestions we here present to help you have that home and, with it, order and comfort, regardless of the diminishing area of it. You'll feel less bitter and discouraged after reading about one who, like you, had to trim down her ambitions and, in the trimming, found the true meaning of "home."

***Esther L. Schwartz:*** When I sat down to write this article, I thought I ought to stress the word "little" in some special way, and so I will devote my whole first paragraph to telling what I mean by "little" and why I stress that angle. A "little" home means one cut to fit the need and the pocketbook, without frills and ambitious folderols. A really "little" place isn't a gamble. It isn't a hardship. It isn't a thing to keep you awake nights with worry.

Get along! Twenty years ago, we bought the acre of ground that eventually surrounded our modest four-room-and-bath cottage. There was just exactly enough to fit our needs if not our ambitions. Back in the city I left a two-story brick monstrosity of fourteen rooms and a couple of sun parlors, big enough to house two families and give neither of them any feeling of real privacy! I turned this confection over to a mortgagee or, rather, we all did, all four of us. We thought of the new place in the country as a summer home, and entered it before it had four complete walls or even a complete door. There was a certain coy green drapery that kept out mosquitoes at night; certain at-

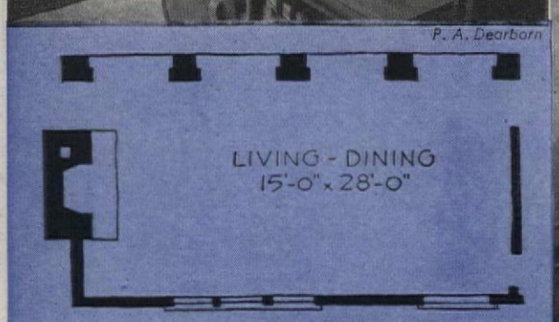



# EAT in the Living Room?

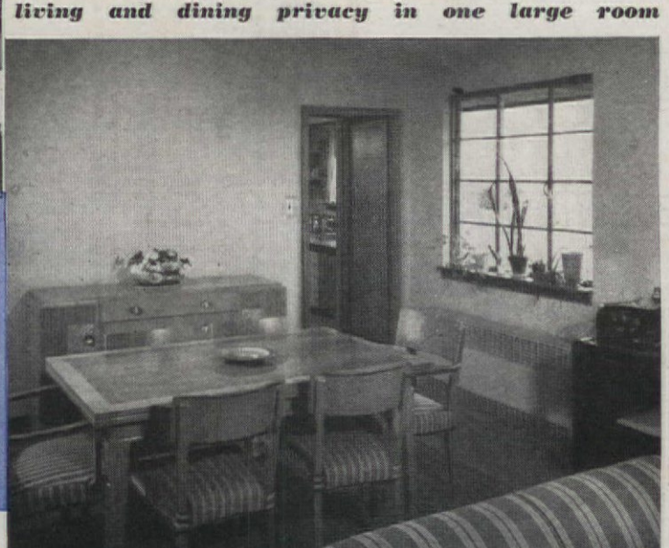
F. S. Lincoln

***Reams could, and have been written, pro and con. Admittedly difficult with small children, necessitates whisking away "evidence" promptly after eating. Semipartition good solution in the Harold Cavenaugh home (page 75). Not particularly space-saving in actual area, but gives greater sense of space***

P. A. Dearborn




***The Herbert Bergstroms (page 72) achieve both living and dining privacy in one large room***



tempts at window coverings that did the same, though there were no real windows. And, since there was no plumbing and no water indoors when we moved in, rash and brave, we could hardly call this little thing a home, now could we?

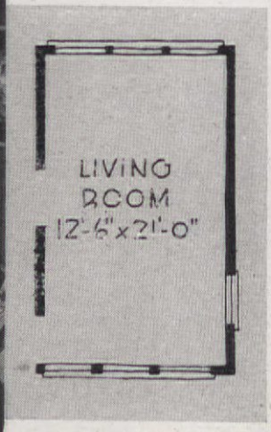
But we did! Right from the start it seemed to belong to us. Those wonderful nights before the glowing fire after we'd had a simply glorious summer of pioneering . . . the boys felt like Lincoln and I felt like a queen of all I surveyed, and all agreed that we simply couldn't ever go back to the horrid city and the horrid big mansion again!

There was no real school in the beginning, so I taught the children myself—had an ecstatic time doing it. Later from a one-room schoolhouse, then a stately three-roomer, the children would come trooping home from school with rosy cheeks. Finally, with the elegance of a bus all our own, it seemed just too, too easy on us all!

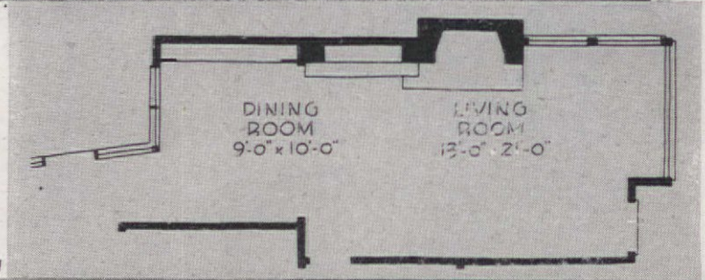
The children were graduated from grade school and, almost the next day, it seemed, from high school. College then, and still the house had only those first four rooms, that same attic that had housed a dozen friends, dozens of relatives, every needy person who had nowhere else to go. The house, tiny as it was, seemed to be that lovely thing by

Frank Willming

***Living-dining room in the Boe home in Illinois. Plan dining area large enough to provide good circulation at mealtime***

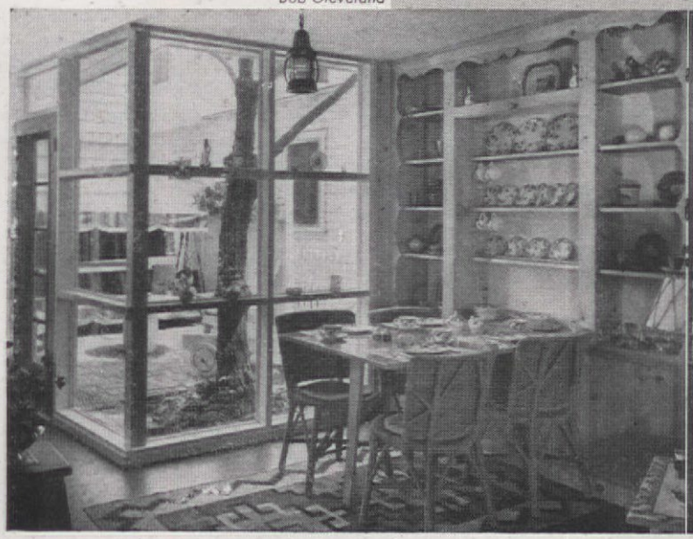



***Living-dining room in Schreier home (page 76). Planned for easy serving from the kitchen, arrangement makes a handsome room, but obviously not for heavy-duty family living***



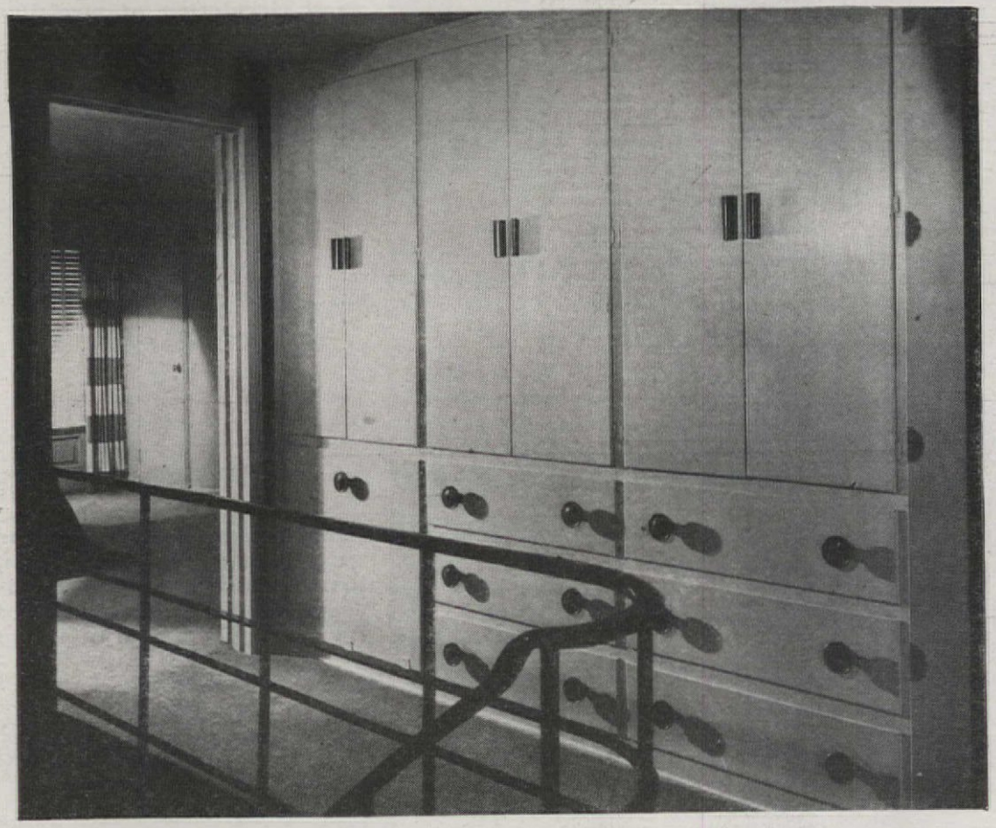

***Whether serving as dining room or game table, the window walls in the Fred R. Simpson home (page 73) overlooking patio gives no sense of being confined in huddled space, yet apart from living-room activities***

Bob Cleveland



F. M. Demarest

Julius Shulman

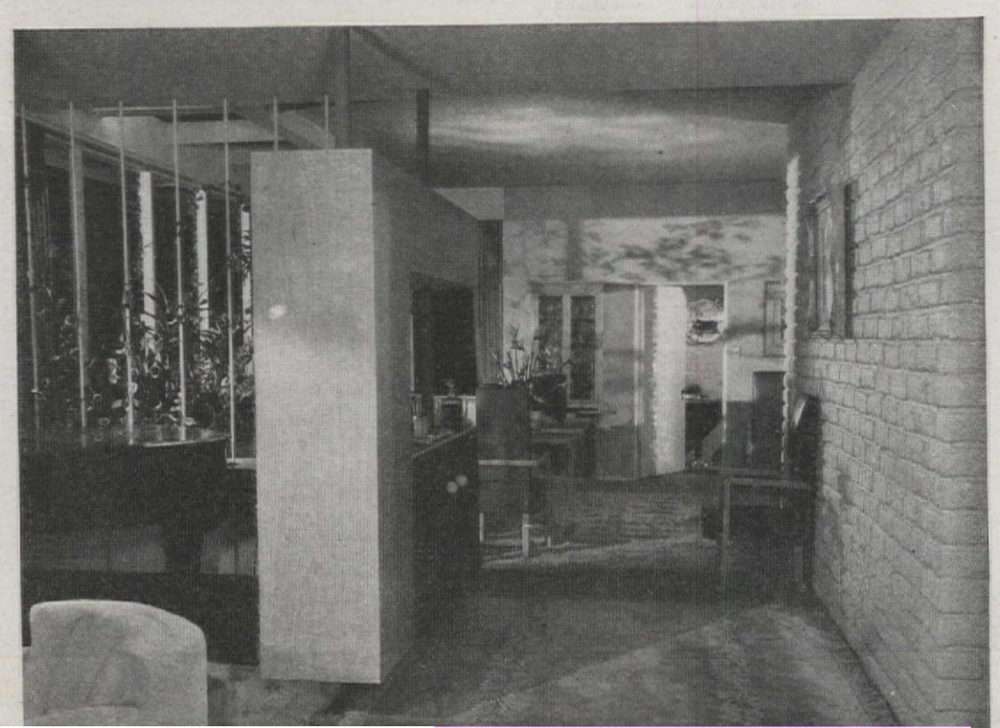


## USE YOUR WALLS

***Use your walls for more than backdrops. Initial cost of built-ins may seem high, but are far more economical than building shelter for movable pieces! Isabelle Kaghan utilizes even the space under her stairs; a very small den-bedroom seems spacious because of arrangement against walls; a future dressing space can provide a complete "room" for baby now!***

## USE YOUR WALLS

***Living in a small house is very much like living aboard ship—a place for everything and everything in its place is of utmost importance. Storage space is the last place to sacrifice. This simple but capacious, good-looking storage wall is in the Wm. H. Lollar home (page 69)***



## USE YOUR WALLS

***Foregoing a separate entrance hall is of all amputations the easiest to make, and there are many ingenious ways of providing shelter from blasts and a sense of privacy with storage wall partition. Let it house your coats, your radio or a built-in desk. This one, in the house Robert Boyle designed for the R.K.O. picture "Nocturne."***

Maynard L. Parker

F. M. Demarest

# USE YOUR WALLS

***Desk wall in the Heimbeck house is simple solution for housing all the impedimenta of children's hobbies. Built-in bookcases can be handsome architectural features, as in homes of Edgar J. Bussey and Joseph D. Weiss***

Martin

# USE YOUR WALLS

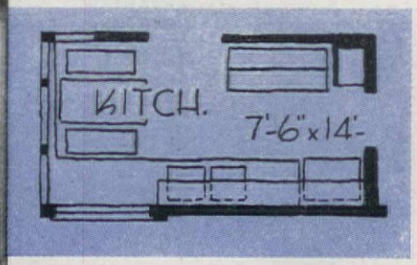
***Do you know right now that any home of yours will always have house plants about? Then provide for them now, instead of scattering them about later. These two attractive built-ins in the homes of Architect Ralph O. Yeager and Mr. and Mrs. George H. Miller (Paul Schweikher, Architect)***

Charles H. Keller

# USE YOUR WALLS

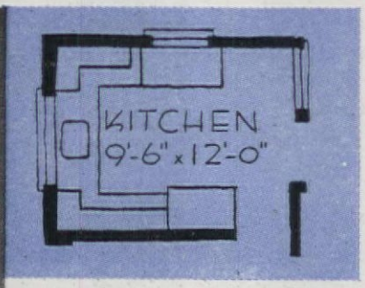
***Use the walls under the staircase to keep Papa from messing around the kitchen just when you're getting dinner! And if there's room enough, here's a very practical and inoffensive way to put your bar in the living room. Home of Clifford Sloan***

Nowell Ward




***The sink should have enough room in front of it to stand comfortabl . Make sure there is 36" in front of range, allow for comfortable passage with refrigerator door open. In the home of Miss Jane Robbins***

P. A. Dearborn




***Don't sacrifice adequate storage space or working surfaces for folderols. The kitchen whose three work centers are less than four feet apart saves great fatigue. Home of Herbert Bergstrom***

the side of the road that left us free to be a friend to man or woman!

Now let us skip to twenty years later. Inflation and wars and all sorts of things, and the two hundred dollars that made the first payment on the land had been followed by eight hundred more. The initial investment of twenty-five hundred dollars in a cottage had been long forgotten, for the upkeep had been less than a hundred dollars a year.

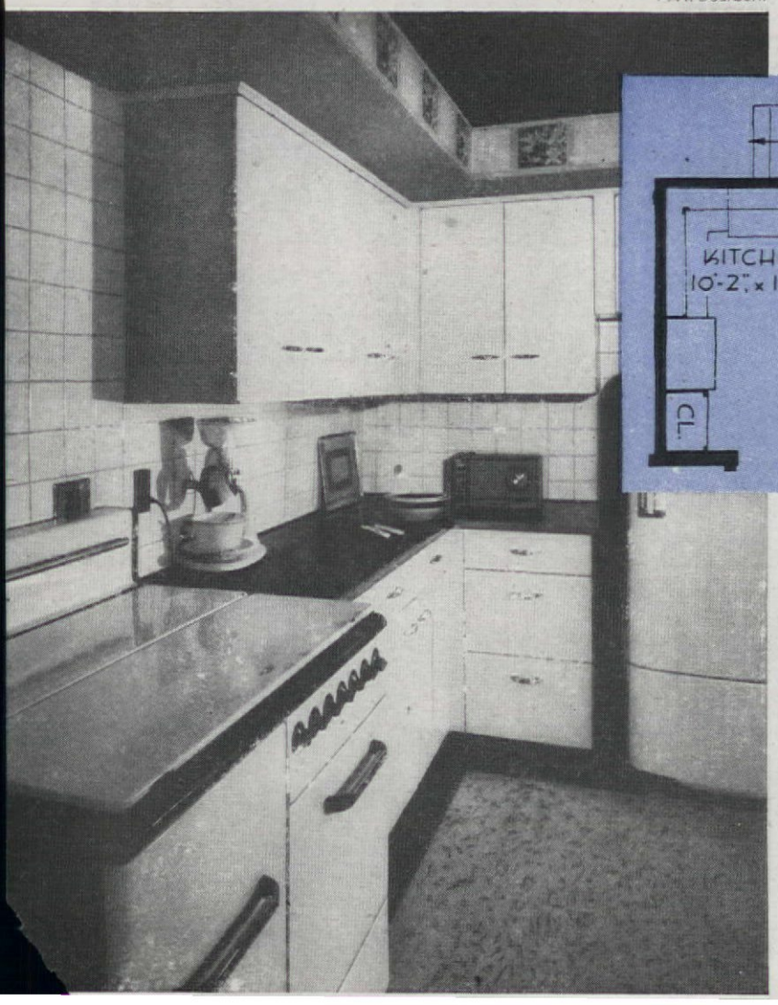
We loved every stick and stone in the place, and the garden bloomed with the flowers given to us by those who loved us. The children had gone to college, gone to fight a war they never sought. Life had touched us all with a kind hand, for, heaven be praised, they had returned and were fit as a fiddle and ready to go on again as civilians.

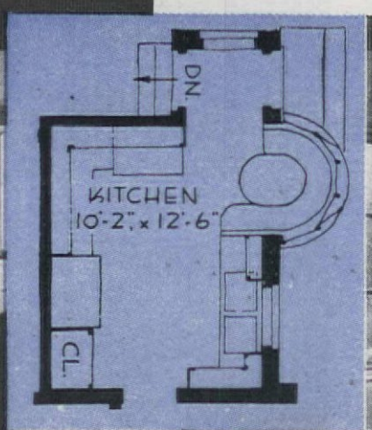
Now, suppose we had built a mansion, or the house had, like the city home, been more than we could carry? We would surely have lost it, but this way, keeping to our simple and modest *needs*, instead of insecure ambitions, we had paid off all debt and the house was ours.

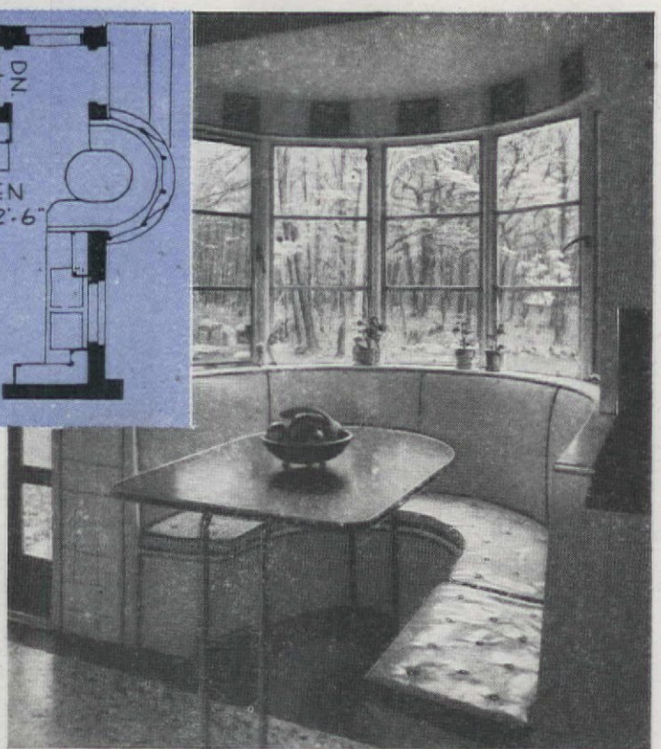
Recently, something strange happened. Some pressing need made me go to friends, to editors, to my agent, to my relatives, for a quick loan. Every last one of them had some excuse—people just don't have liquid money, it seems! Ah, but there was security and a quick loan on a mortgage-free house, wasn't there? I went to a bank and found out that there was, and that it would take only a day or two to get as many hundreds as I wanted.

Strange to say, life stepped in and took away my need to make a loan, and I didn't make it. But there was some wonderful feeling of satisfaction in just knowing that the sturdy little cottage, which had increased to THREE TIMES ITS ORIGINAL VALUE in twenty years, could in time of need actually be turned into a source of quick and liquid cash!

People have only themselves to really depend on, it seems, and what





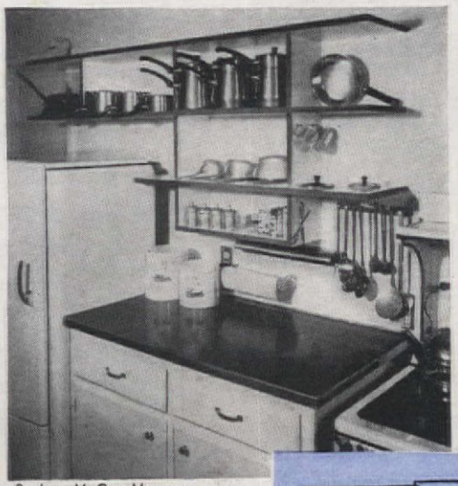
F. M. Demarest

***Breakfast nook for more than eating. Near service entrance sit-down place for preparation and planning of foods, study or game table for youngsters. Home of Wm. H. Lollar (page 69)***

***The Smiths' sacrifice cabinets for the best in equipment***

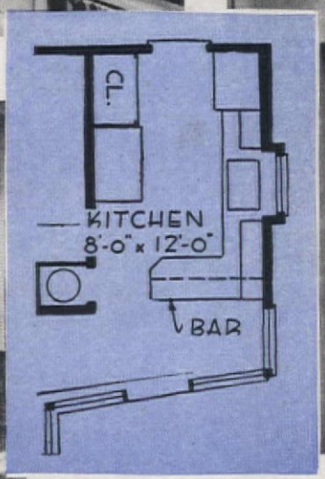
I am trying to bring out is that if they will build little, and go on modestly over the years, keeping down their desires to cover really basic NEEDS, they will live life to its fullest and get the most out of it. When I think of all the people my tiny cottage housed, all the friends who spent idle summer days there, I am repaid for early privations which really weren't privations at all, come to think of it, but privileges!

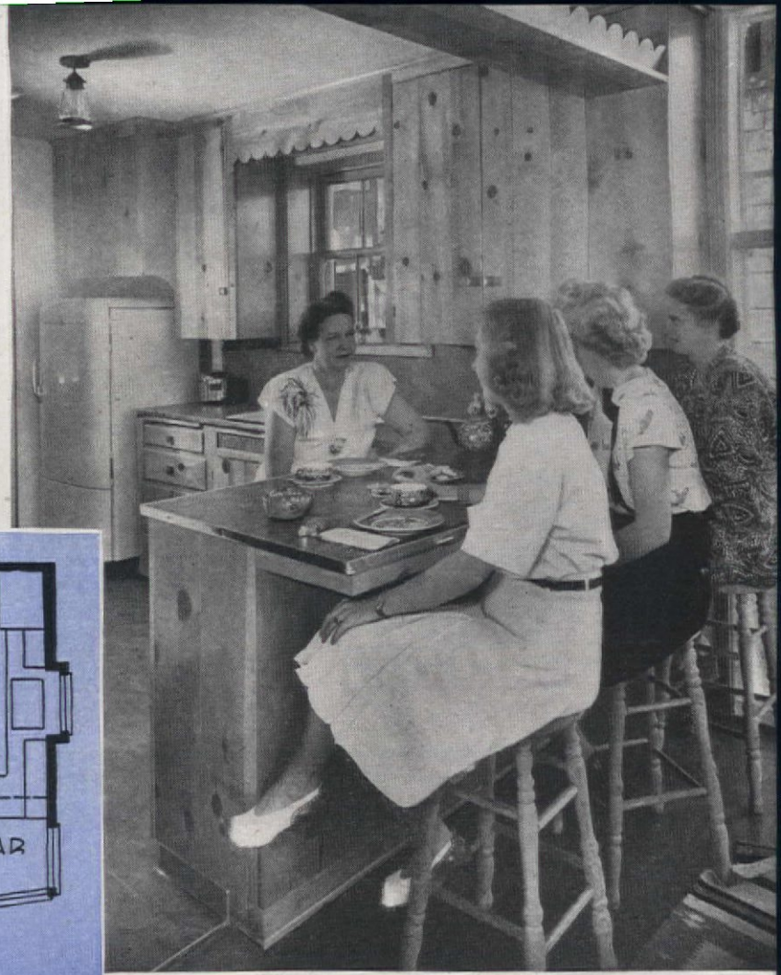
When I think back on the riches of those twenty years when I was building a writing career, my children were being educated, I think that was living! Living can be done in a little place as well as in a mansion! Keep it little until there is a real need for a more ambitious place.



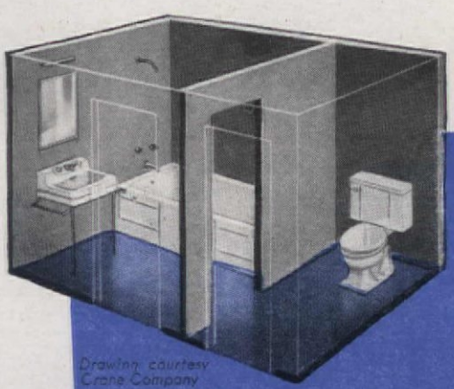
Rodney McCay Morgan

Bob Cleveland



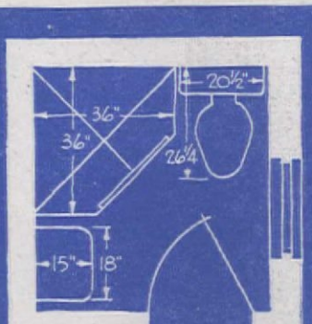
***The Simpsons' small kitchen (page 73) enlarged by a bar that is both serving and dining bar***



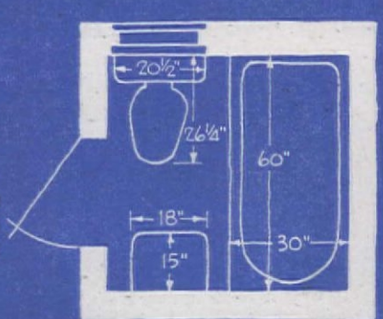
Drawing courtesy Crane Company

# How SMALL Can a BATHROOM Be?

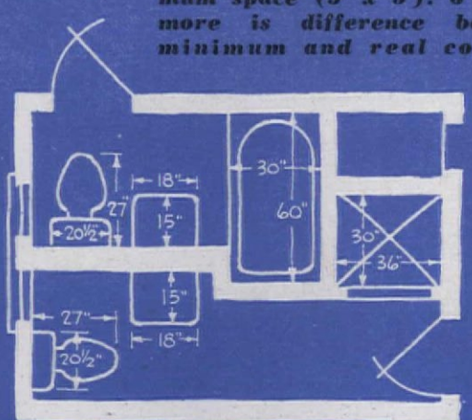
***Divided bathroom gives greater utility, but study plans carefully. Both areas should have light and ventilation, as well as separate entry—practical features often forgotten on divided bathroom plan***



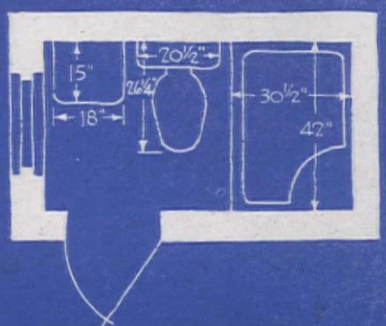

***Minimum space for three fixtures is 5' x 5'. Long narrow space (3'6"x6'6") with fixtures in a line more economical***




***Shower arrangement in minimum space (5' x 5'). 6 inches more is difference between minimum and real comfort***




***Efficient use of space for two bathrooms in the home of Harold R. Cavenaugh (page 75). To our mind a far more practical idea than "divided" baths where extra doors and windows eat up theoretical saving of space and money. Over-all area is 8'3" x 11'6"***

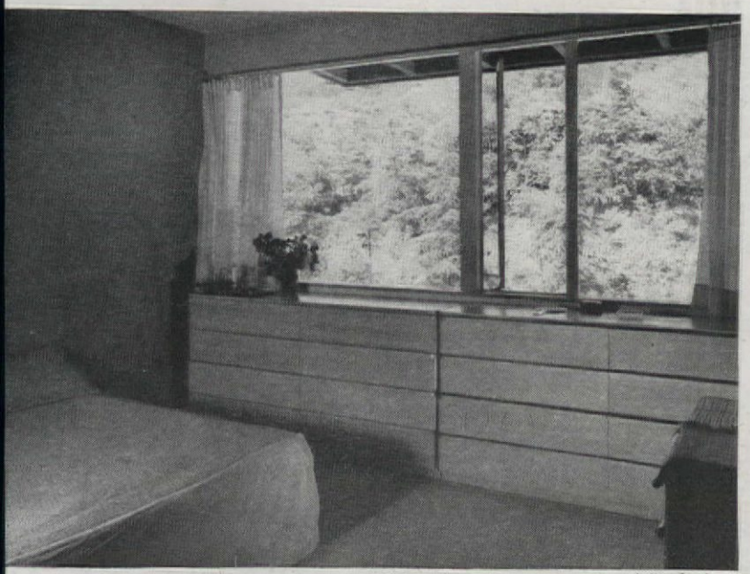


Nowell Ward

***This compact powder-guest room in the home of Mrs. Herbert H. Pallat was junk room behind entrance hall***

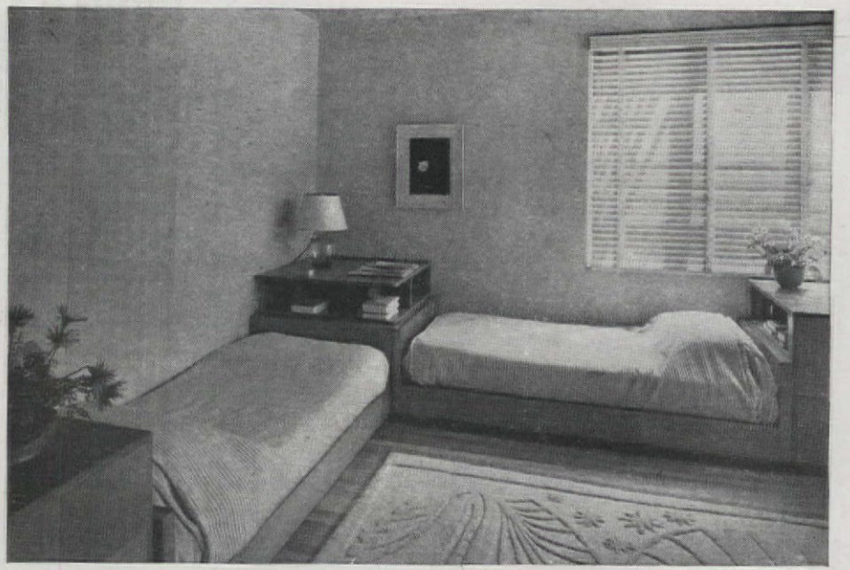
***And her summer bedroom-sitting room, an ex-screened porch, proves comfort and style can be confined into a very small area indeed***

# BEDROOMS Can Be MINIMUM—Provide MAXIMUM Comfort



Julius Shulman

***Chests under windows in Neutra designed Russell Branch home utilizes wall space without "view" interference***



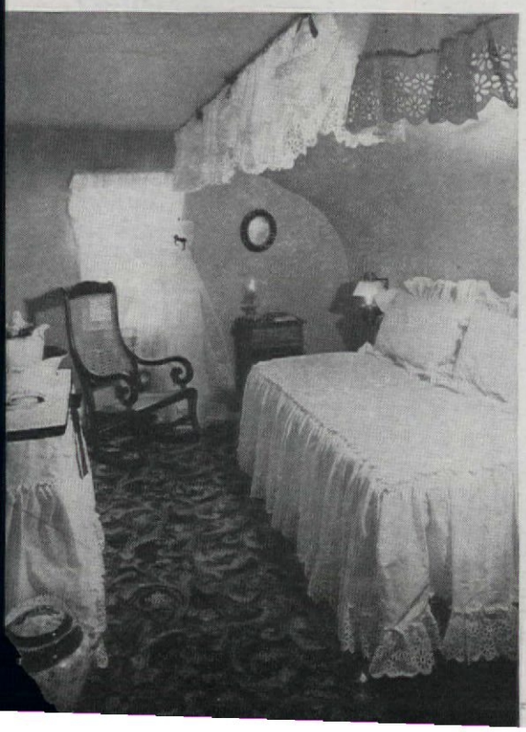
Esther Born

***Beds at right angles give far more floor area and living space in any bedroom. This bedroom in the home of Mr. and Mrs. Morse Erskine***

***Bed stands against the wall in the miniscule guest room of Mr. and Mrs. Norman Kraft's "traditional" home***

***Again contrary to idea traditional house beds must stand out from wall, Betsey Pallat's room has comfort with "modern" arrangements***

Nowell Ward



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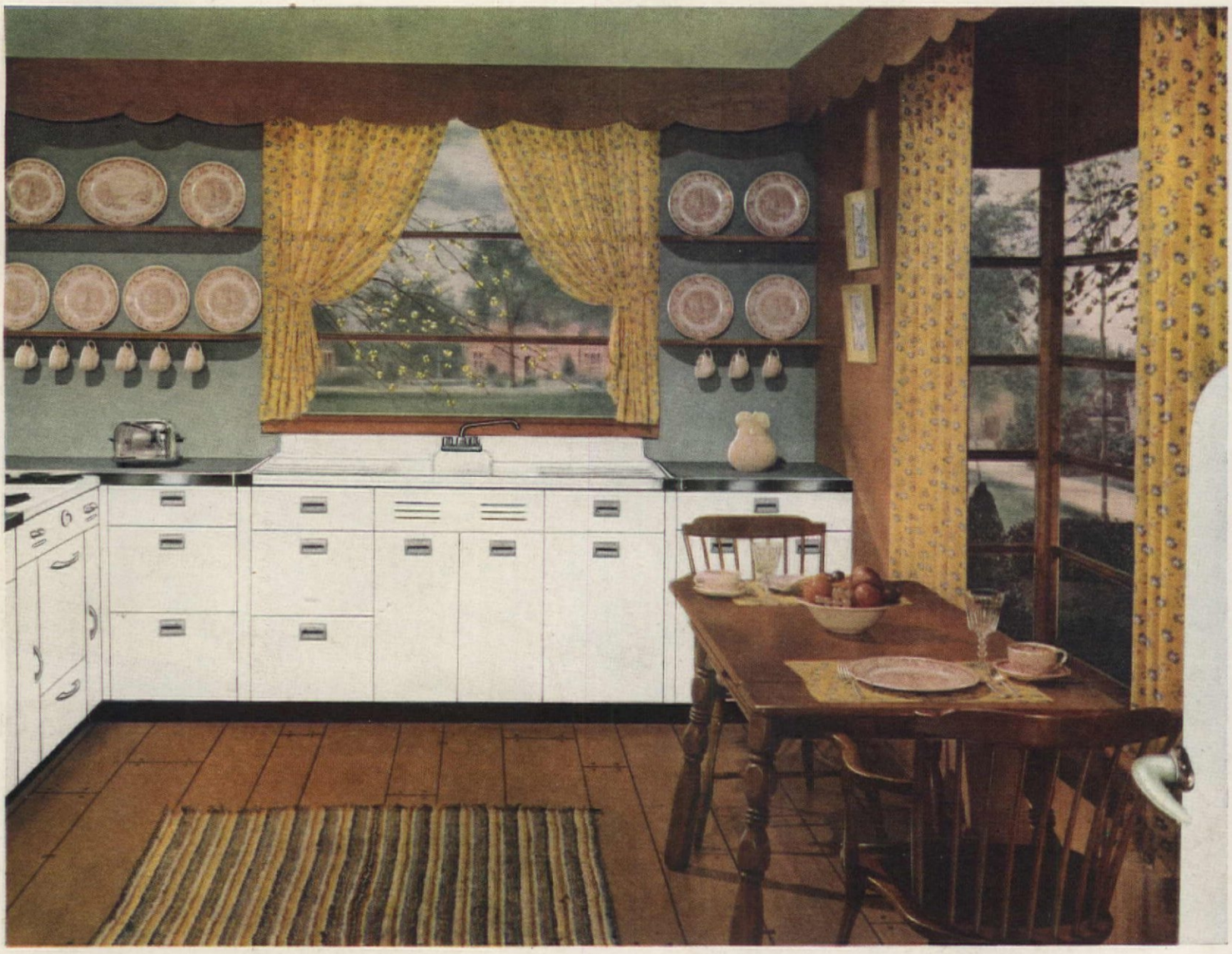

# Good news on PLUMBING and HEATING for America's home owners

EVER since V-J Day our plants have been overcoming difficult production problems and have been shipping plumbing and heating equipment in quantities to help fill the huge demand.

This production has been concentrated on equipment for veterans' housing; and as facilities have permitted, the line has been broadened to permit a greater and greater choice. Every day brings closer the time when you can step into your Crane Dealer's store and get the high quality equipment you want—properly installed to guard the health and comfort of your family.

America has long regarded as a basic necessity such equipment as sanitary bathrooms and central heating plants. In most other countries of the world, this equipment is considered a luxury beyond the means of the vast majority of citizens.

Thanks to the competitive system of free enterprise that has made this possible, we hope soon to see the time when the buyer will again have a wide selection of quality goods in all price ranges.

*To help home planners, Crane has prepared two information books—one on Bathrooms and Kitchens, the other on Heating. Copies will be sent to those interested as long as the supply lasts. Write for yours.*

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# Casting Light . . .

***Lillian Gish, top, pens a note in the faint light of a petticoated oil lamp. Eyestrain would result from prolonged reading by light of Victorian glove lamp above***

THE subject of lighting is often a battleground of conflicting opinion between lighting engineers and interior designers. Fortunately, good sense is usually the winner, and the designer and the engineer go hand in hand to the finished result, which is oftentimes a bit better, after minor compromises each to the other, for the collaboration.

It is admittedly a bit silly to apply the same standards of lighting that existed in the 18th and 19th centuries to present-day interiors and the broad scope of incandescent and fluorescent lighting materials available. Yet a compromise must inevitably be made somewhere along the line because of the public's continuing demand for backgrounds and furnishings "done" in the manner of the 18th century or the Victorian era of the late 19th century. No matter how excellent the over-all lighting may be, a fluorescent drop fixture of modern design hanging from the ceiling of an elegantly appointed Chippendale living room is an eternally jarring note. It would be as contrary as a rose be-spattered Victorian oil lamp placed on a modern sideboard.

A simple rule of thumb in the matter of lighting would require some manner of general over-all illumination for a room supplemented by individual separate lighting fixtures (lamps) designed and powered for specific purposes--reading, sewing, dining, and drawing.

The compromise comes when you try to fit the correct wattage and angle of light into a lamp designed for an oil font and a burning wick. There are to be found, however, in increasing quantities lamps that will afford you a correct amount and placement of light with bases and shades designed to fit almost any

Hey, Little Bride, Hey!

Do it the easy way

...the clean, quick way to open clogged drains

• Open that clogged drain fast—with Drāno! Without fuss—or bother, Drāno opens drains so stopped up not a single drop of water can trickle through!

And Drāno boils out filthy sewer germs that breed in every sink drain—only 2 inches from where you wash the food you eat! (Survey Molnar Laboratories)

Never over 25¢ at grocery, drug, and hardware stores.

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OPENS CLOGGED DRAINS
CLEARS OUT SEWER GERMS

Harmless to septic tanks: makes them work better—cuts down odors.

Copyright 1946, By The Drackett Co.

**Completely incongruous in a Victorian setting is this bronze torchere of recent vintage. Bad light and style**

*Rhonda Fleming pictures posed especially for American Home; Furniture courtesy of Barker Bros., Los Angeles; Dress from DeDe Johnson; Sectional Piece, Quality Furniture, Los Angeles; Accessories, Dick Knox, Los Angeles; Tables, Glenn Furniture Co., Los Angeles; Standing Lamp, Marbro Lamp Co., Los Angeles; Table Lamp, Carter Lamp Co., Chicago*

**Rhonda Fleming, Vanguard starlet, poses with lamp of simple modern design. It has efficient lighting power**

**Simple floor lamps are hard to find. This from Barker Bros. has bamboo finish, frosted bowl, three-way bulb**

period decor. The looking and the finding of them is, of course, up to you. For most reading and sewing purposes, a lamp which has a frosted bowl and a 300-watt bulb to give diffused light is entirely adequate. You will get sufficient down-light directly on your page and a good light reflected and diffused from the ceiling.

An interesting contrast is seen in photographs from David O. Selznick's picture *Duel in the Sun* in which Lillian Gish is shown reading and sewing by the light of decorative oil lamps, correct in every detail for the period of the screen play. The amount of light would be entirely inadequate by today's standards.

*Windowalls* **Open up a view, like a window —Insulate the home, like a wall**

Spacious rooms that invite the whole outdoors inside . . . rooms bathed in friendly sunshine . . . rooms that let in cooling summer breezes and, snug and tight in winter, shut out all frigid drafts . . . rooms with equipment that operates smoothly, silently, efficiently for a lifetime . . . all these are yours to live with if you select Andersen WINDOWALLS for your new home.

Because Andersen WINDOWALLS are scarce today, check on delivery situation with your local millwork source before making plans.

ANDERSEN WINDOWALLS: *Complete casement, gliding, double hung and basement window units completely pre-fabricated for quick installation, made by* ANDERSEN CORPORATION, *Bayport, Minnesota.*

(WINDOWALLED HOME IN FALLS CHURCH, VIRGINIA, DESIGNED BY THOMAS E. GREACEN II, ARCHITECT; PHOTO BY JOE WERTZ.)

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Halloween finds Billy rubbing
Soap upon the pane.

Mother sprays some WINDEX and
The window gleams again!

Susan always used to duck
When there were chores to do.

Now with WINDEX—"Why, it's *fun*
To clean the glass!" says Sue.

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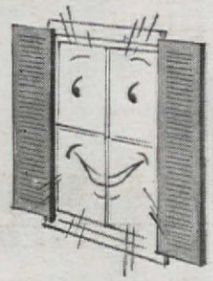
Bemoaned his failing sight . . .

Until some WINDEX on his glasses
Let him see the light!

Spray it on and wipe it off—
So easy and so quick!
WINDEX polishes your glass
And gets it looking slick.

**Costs less than a penny per window—even thriftier in the big 20-ounce size.**



**Get Brighter Windows Quicker With—**

# WINDEX

TRADE-MARK REG. U. S. PAT. OFF. *by The Drackett Company*

WINDEX is a *must* for house cleaning! No streaking, no film, when you insist on this dustless, non-inflammable, oil-free cleaner. Don't trust cheap substitutes!

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# Clear Horizons

***Hazel Pickett***

THE war is over and I can begin doing things to my little home. At least I can start with paint and water paint and even new drapery materials for they are beginning to come in. Priorities on lumber and the poor quality of the green lumber now available prohibit much carpenter work at present. So, during the past few months, I have been reading and rereading my stack of house magazines. And suddenly, like a bright shaft of light from the high heavens, came my conversion to the uncomplicated, uncluttered life, the clear horizons of simple living.

Rodin was once asked how he made such marvelous figures in stone and his reply was, "It is simple. You get a block of stone and take off what you don't want." And that is my new creed. There have been times in my life when I developed pack-rat tendencies, prowling through secondhand stores. Of course, it was with the idea of creating a Sheraton or Duncan-Phyfe model out of Grand Rapids golden oak, vintage 1910. But sister housewives, it can't be done. The products usually end up eating space in a garret. I am not depreciating one's efforts to refinish a genuinely good piece of furniture that has been mistreated. Instead, I am merely pleading with myself for greater simplicity.

While one cannot build much into a house at this time, there is no law against knocking out a wall—specifically the wall between my small living room and a bedroom, thus achieving a spacious living room. My house is old and the woodwork intrudes on the vision, but I have found the answer to that one. Paint the woodwork the same color and tone as the walls. I used a shade of green that is restful, yet not too dark, a gray-green labelled palm green or nu-green. Through four long windows, west and south, the sun streams in. Unlined draperies, in a modern design of green, creamy tan and a touch of terra cotta bordering on burnt orange, pull completely back from the glassed areas during the day, and across the windows at


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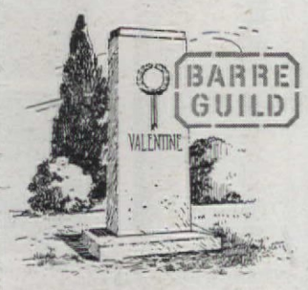



## Can you answer this question?

HOW would you recognize "monument headquarters" in your town—the safe, reliable place to buy a monument? The answer to that question is very important because poor monuments can be made to look very much like good ones, and price is not always a trustworthy guide.

There is one sure way to identify monuments of superior quality, design and workmanship, and the dealer who sells them: look for the Barre Guild Seal (shown above) etched inconspicuously on the monument itself and on display in your dealer's showroom. This Seal and the Guild Certificate are a guarantee of quality backed by an entire industry in Barre, Vt., home of famous Select Barre Granite.

YOURS FOR THE ASKING

Send today for new booklet, "*Monument Ideas*"—a hand-picked selection of inspiring monument designs. Barre Guild, Desk 2, Barre, Vermont.

# BEAUTYRESTS, BEAUTYRESTS, who's getting the BEAUTYRESTS?

HAVE YOU been looking—without much luck—for a luxurious new Beautyrest, *too?*

The reason why you haven't found yours yet *isn't* because we aren't making many of these extra-comfortable mattresses today.

**WE ARE!**

In seven Simmons factories across the United States, we're turning out Beautyrests *just as fast today as we produced them back in 1940!*

But, with the tremendous demand there is for Beautyrests, we cannot supply our thousands of dealers with enough of these fine mattresses to last more than *a few hours after each delivery.*

**HERE'S WHY:**

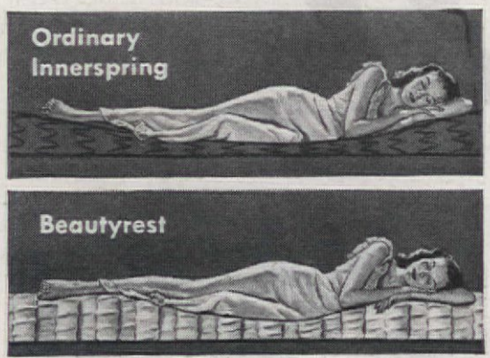
Even though other brands of mattresses are plentiful now, a great many buyers are firmly insisting on getting Beautyrests—and *only* Beautyrests. It's no secret—especially to a value-conscious public—that Beautyrest today is the same fine inner-spring mattress it always was. In *quality* . . . in *workmanship* . . . in *"luxury comfort,"* it's still the finest mattress money can buy!

So . . . if your heart's set on owning a Beautyrest, you'll have to keep looking and asking *just a little longer.* But please be patient. We're doing our very best to help you get your Beautyrest—*and we hope it will be very soon!*

**WHY SO MANY PEOPLE WOULD RATHER OWN A BEAUTYREST THAN ANY OTHER MATTRESS**

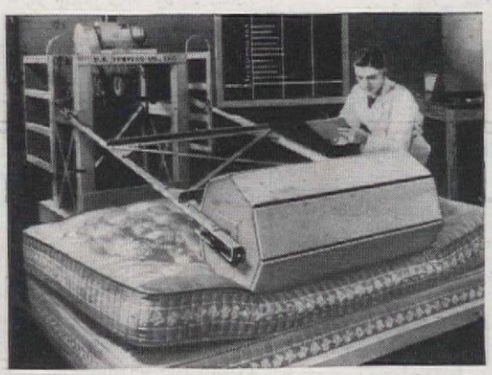
**1. All inner-spring mattresses aren't alike!** In the *ordinary* inner-spring mattress (above), coil springs are *joined together.* When one spring is pressed down, *others joined to it go down too.* Thus, the whole mattress sags to one spot.

**2. The secret of Beautyrest's "luxury comfort"!** Beautyrest has 837 *independent* coil springs, *not joined together.* Each spring *separately* cushions your hips, shoulders, legs. Gives you such *gloriously buoyant* "luxury comfort"!




**3. Proof of the difference!** The top picture shows how an ordinary inner-spring mattress *sags under your weight.* But, in the lower picture, see how Beautyrest's *independent springing* conforms *naturally* to your body.

**4. Mid-mattress comfort right to the edge!** Beautyrest's patented "no-sag" edge stays *neat, firm, resilient* . . . helps keep Beautyrest flat, smooth. Unlike other mattresses, Beautyrest needs turning only 4 or 5 times a year!



**5. Ten-year guarantee!** In a "torture test," conducted by the U. S. Testing Laboratories, Inc., Beautyrest lasted *three times longer* than any other inner-spring mattress. That's why Beautyrest is *guaranteed* for 10 years!

**6. Little more than 1¢ a night**—that's all a Beautyrest costs during its guaranteed 10-year lifetime! What other mattress gives you *so much fine workmanship*—for *so little money today?* That's why it pays to get a Beautyrest!

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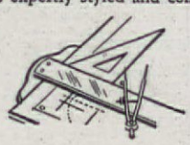
**C** **CABINET CRAFTSMANSHIP.** Compact table model, or luxurious console, every ECA Radio cabinet is expertly styled and constructed. Each model is designed to add a distinctive touch to any room. In modern plastic and fine hand-finished woods. Available now, in limited quantities, at selected dealers.



**A** **ACCURATE PERFORMANCE RATING.** Opinions on radios may differ, but facts—never! Attached to every ECA Radio is a Warranty Tag of Accurate Performance Rating. This "informative" label (first in the radio field) lists the facts you need to know *before* you buy . . . enables you to compare the outstanding performance of the ECA Radio with other radios in its price class.

**ECA RADIO-PHONO COMBINATION (automatic) CHAIRSIDE MODEL 121.** Magnificent, hand-finished wood cabinet. Precision-built record changer slides out either side . . . plays 12-10" or 10-12" records automatically. Non-lift top. AC only.

ECA RADIO

MODEL 105.

MODEL 108.

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night. Since new hardwood floors are out of the question, we compromise with the less expensive inlaid linoleum in a green-gray, plus three small henna rugs about the terra-cotta shade of the draperies.

The love seat comes in for a slip cover of material like the draperies, and the large overstuffed chair is covered with plain creamy sateen. The now large living room holds, besides the chair and love seat mentioned, a lovely modern desk, cabinet radio, two Windsor armchairs in walnut, low open bookshelves, painted like the woodwork, and one brilliant spot of color, a tall-backed straight chair from old Mexico, that is a riot of color. At the other end of the room is a beautiful walnut drop-leaf table, two walnut dining chairs, and an old chest of drawers painted a soft tan with a floral vine design (because I took up oil painting a year ago) diagonally across the front of the drawers.

If you can make your own draperies and slip covers, as I do, and can call in the assistance of husband or son or your regular painter for the walls and woodwork (paint and water wall paint, which goes on so smoothly) the expense will not be too great. If you go about the job slowly and carefully, you will get that almost-professional touch in your work that is worth the effort.

For the uncluttered look, I'm trying for no more than three things to dust: a vase for flowers, a small gold-framed photograph of my darling grandchildren, and a round gold bowl with a cover. Scattered here and there are some petalled pottery ash trays that are quite charming. Pictures? Two, eighteen by twenty-four inches, in plain wooden frames, made at the lumber company, the last two I have painted. (One of the mission at Taos, the other Canon Del Muerto.) As I get tired of them, I give them away and paint new ones. One other uncluttered item: no magazines in the rack but the current issues. Friends, the hospitals, and the paper drive get the rest as soon as I have finished reading them.

My bedroom remains about the same with its pale lemon yellow walls and woodwork, soft blue linoleum plus a six by ten linen and woolen rug, a blue bedspread, blue flowered chintz draperies, a walnut Jenny Lind bed, chest of drawers, bedside table, a blue flowered Mexican chair and an old sewing rocker (from the secondhand store) painted blue. Drawers and clothes closet come in for minute detail in uncluttering. Small cardboard boxes, fitting into the top drawer, keep handkerchiefs, gloves, stockings separate. The bottom drawer holds sheets and pillowcases, the two middle drawers, other clothing. My wardrobe is so simple as to be almost funny, so my clothes closet is not too much of a problem to cope with.

My bathroom was redecorated in blue and white and, aside from uncluttering the medicine closet of


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curled-up toothpaste and mentholatum tubes, or dried up jars of cold cream, there is little to be done there. With a little dressing table holding my cosmetic essentials, the bathroom is down to fundamentals.

The kitchen, except for fresh white paint and water paint, remains the same, except that all dishes, pans and utensils not used practically every day will be packed in neat, labelled boxes and taken to the basement. Packaged goods like rice and tapioca will be put into covered tin canisters, which may be bought for fifteen cents each at the dime store, and properly labelled. No more half torn sacks of rice spilling down on my head from the cupboard shelf, nor dribbles of cake flour in the sugar bowl. The sharp knives will go in a rack. The cleaning materials will be kept together.

My guest bedroom (an inclosed sleeping porch) will be cleared of all the miscellaneous picture frames I've gathered up for possible paintings, some pottery plant jars I might use for geraniums, a sack of quilt pieces which no one will ever use for a quilt, and all the other miscellany so lavishly chucked into an unused room in a weak moment.

I have found that the temple of the undistracted mind must be housed in an uncluttered environment. A basement or garret is invaluable, but they, too, must be uncluttered, even though they hold many essential things used only occasionally, like storm windows and lawn mowers and hedge clippers.

Go through your barrels of fruit jars and pick out only the number you expect to use in this year's canning. Give away or store in boxes all the others. Plan to make only the amount of garden you can care for, without taking away all your leisure time. Don't let house or garden climb on your back and stick there. And unclutter your mind from any idea that you have to do a thousand things because other people do them. You do not have to do them. It is more satisfactory to streamline your activities and your surroundings to the essentials of living for your own clear horizons.

Where do I paint? I have an upright easel that takes almost no room and a little table, 14″ by 24″, with a shelf underneath. The shelf holds a cheap, paper-covered suitcase in which are all my paints. On top is a large piece of white porcelain I use for a palette, and a jar of brushes. This small amount of equipment I can move wherever I wish and paint to my heart's content, without a lot of clutter. It is one of the most satisfying hobbies I have ever found.

I arrange my social activities without clutter also, because there are so many things I want to do in my serene and uncluttered future: read new books, paint new pictures, write for magazines, take short trips. All of these things I can plan for, if I strip down in time and money for the clear horizons of simple living.

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***Two-tiered table holds a fine Wedgwood vase and pair of pastille burners. Its lower shelf exhibits a silver resist tea service. To the right are pitchers illustrating the gay and sentimental verses***

Photographs by Nowell Ward

# Collectors are Pilots, Adventurers and Detectives!

***Mrs. Eustice has not only started an interesting lustre ware collection, but has initiated a chain of collectors' clubs in her own community***

**Ruth W. Lee**

COLLECTORS are pilots, explorers, and detectives. They are always adventuring into new fields, tracking down clues and having the eternal thrill of new discovery plus satisfaction.

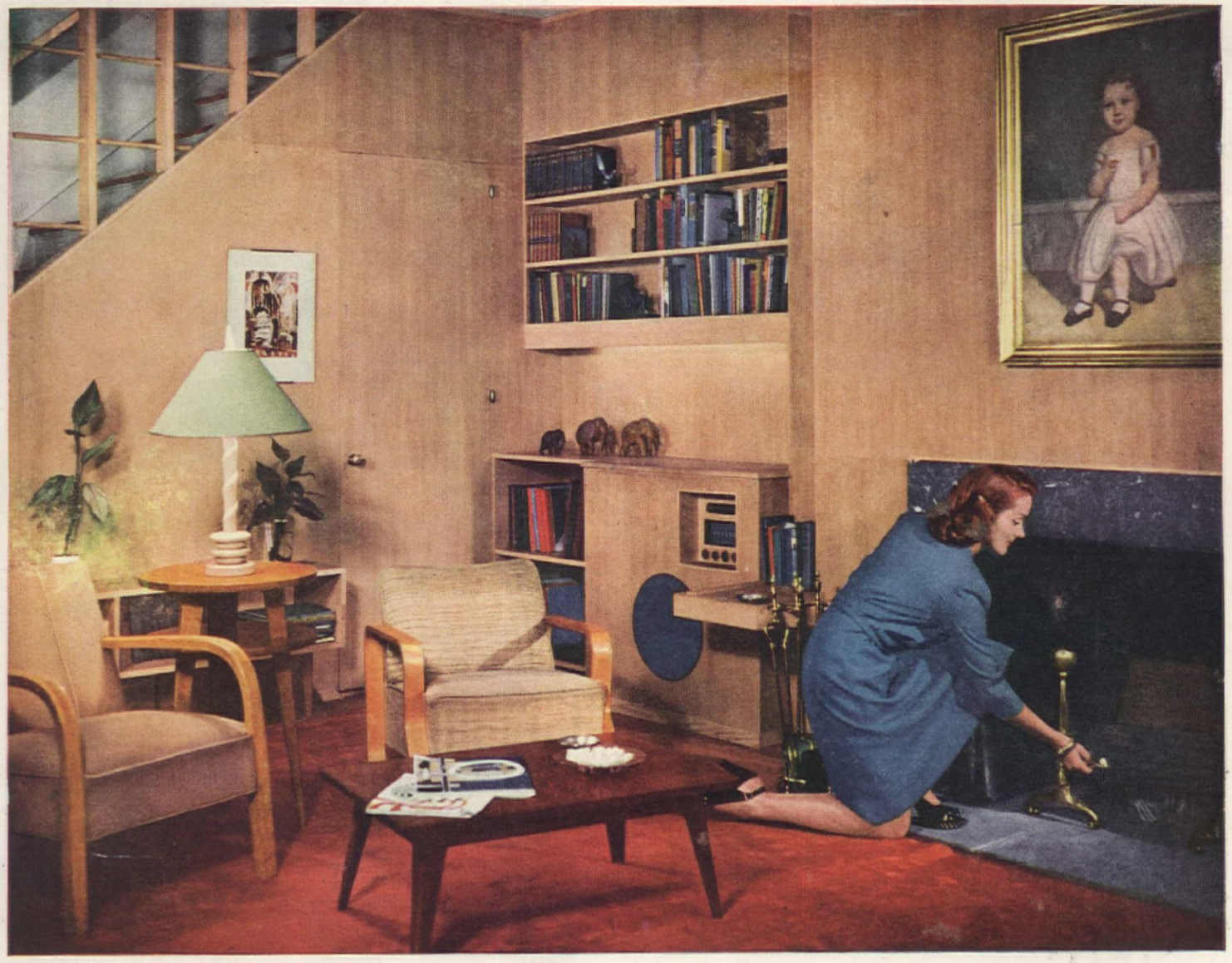
Mrs. Alfred Eustice of Evanston, Illinois, a born collector, has for more than twenty-five years been hunting near and far for rare and lovely lustre ware. Many years ago she started to share her interest with friends by inviting them in for tea. Not only were they served tea on rare lustre service, but she gave them a brief talk on her prized exhibits. This idea caught the fancy of other collectors, and not only did these parties mean the pleasure of sharing collections, but they became the source of grapevine information (Mrs. Duncan might tell Mrs. Lapham where she had seen some fine teacups or compote dishes for her collection).

Mrs. Eustice, in her lectures would discuss the history of her collection. Lustre ware was an ancient potter's art, which probably began in China and the Near East around the tenth century. It is known that the shah of Persia imported potters from China in the sixteenth century. The process traveled to Italy and Spain and shortly thereafter it became a lost art.

In 1776 in England Josiah Wedgwood's firm experimented with it as did many other well-known potters. Though it is not known which company achieved the first laurels, it is known that the best pieces were made from 1780 to 1820. It is also known that most of it came from Bristol, Swansea, and Staffordshire. The discovery of electroplating put an end to the interest in producing handmade pieces, though some are still made today. However, the collectors' interest is in the handmade pieces made during the late eighteenth and early nineteenth century.

***This group is from the famous pottery of Cambrian, England. They are exceedingly rare because of their pale cream color combined with clear silver resist***

***Left to right: Rare canary pitcher in canary and silver, the robin redbreast pattern, a Colonial trade pitcher, pink cottage lustre, and the George Morland hunting scene***



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*Let sleep fall gently on your eyes*
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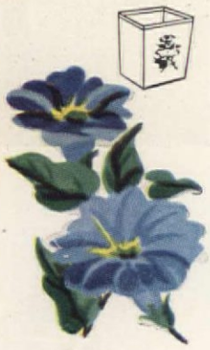

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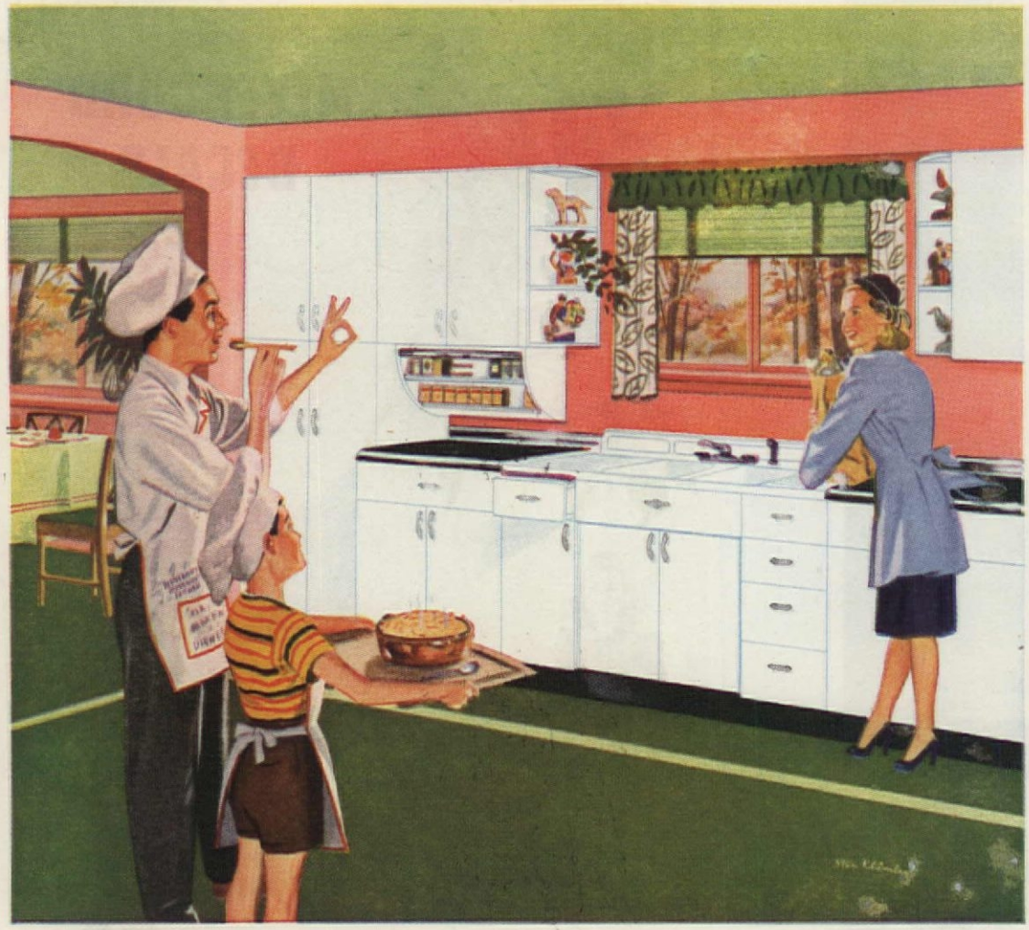
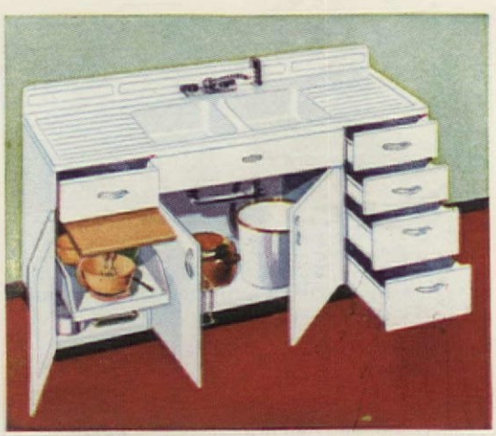


**How could** you keep the family out of this kitchen? Well, why not replace your old-fashioned cabinets and sink, *right now*, with gleaming white Youngstown units of *highest-quality* steel? Installation is quick and easy—no fuss, no bother, no costly remodeling. The cost of a kitchen like this one, on FHA Modernization Plan, will be *about $12 a month.* See your Youngstown Kitchens Dealer today.

## Youngstown Kitchens
**BY MULLINS**



**Your ideal kitchen** starts with this gorgeous Youngstown "Kitchenaider." The twin-bowl sink makes dishwashing a breeze. The porcelain-enameled top, as well as the rest of the handsome cabinet, is a *cinch* to keep clean. And there's lots of storage and work space at your arm's length. *Installed for as little as $3.75 a month.*

**Surround your** "Kitchenaider" with Youngstown base and wall cabinets and you have a lovely grouping that *saves* thousands of steps and miles of reaching right at the spot where you do two-thirds of your kitchen work. This arrangement for a $6500 to $7500 home *installed for less than $8 a month on FHA Modernization Plan.*

USED tc be that all the glamorous kitchens were designed for only the most luxurious homes.

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First, there's a *scrumptious* Youngstown cabinet sink—a "Kitchenaider"—built like a limousine out of glowing white-enameled steel. Then, you surround it with Youngstown steel base and wall cabinets to match. (They fit perfectly with your range and refrigerator, too.)

### Housewife's heaven

When you get your Youngstown Kitchen *fitted to the kitchen area in your own home,* you've got a housewife's heaven. Everything is at your fingertips, with enough storage *space* and working *surface* to take care of your whole family.

And while Youngstown Kitchens are the finest on the market, they are priced within the most modest budget. For example . . . for an average-size home, a Youngstown Kitchen, fully equipped, *costs only $15 a month, or less,* on FHA modernization payments.

Start planning your own Youngstown Kitchen today. Just send for our new full-color booklet titled, "How to Make Your Kitchen Dream Come True." It's chock-full of ideas and hints, and with it you will get 51 cut-outs of Youngstown units that you can keep arranging until you have exactly *the* combination for your kitchen.

Be sure to mail this coupon with 25c in cash (please, no stamps) and we'll send you the booklet at once. Address—

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- How doors can save you steps
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The process of making lustre, resulting from much experimentation, was to dip an earthenware or porcelain piece in a metallic solution of sulphides of copper or silver. The ware was then fired at a low temperature which left a thin metallic film over it. When polished this became brilliantly iridescent—the finish we call "lustre." Different kinds of lustre resulted from different processes: firing on the solution over dark clay or earthenware brought forth a rich gold sheen; burning the metal slip on the white ground of porcelain or china gave a tone from purple to lilac to pink (most often called "ruby" lustre); adding more than one ground color resulted in a mottled or marbled effect. When solutions of platinum were used, a uniform silver appearance came forth.

When a design was painted on lustre, each color as well as the final clear glaze had to be fired, so that the painted designs have come to be known as "under glaze." Because each lustre pitcher with painted designs demanded so many processes to make, each one became a masterpiece of the potter's art.

Thus there are three main types: copper or brown, pink or ruby, silver or platinum. Among these types there is a wide variation in quality—the ware is either coarse or fine, depending on the thinness of the lustre coating. Most collectors favor the finely coated ware.

In silver resist lustre, the design was painted on in glycerine or some other substance. It was then dipped in the silver solution. The decoration remained in clear relief because the glycerine had "resisted" the metallic coating. Typical designs were birds, foliage, fruits, and flowers which were hand-colored with great delicacy and care. Two of the chief potteries producing this lustre were Spode and Wedgwood.

Among Wedgwood's discoveries was the addition of a small portion of gold salt. The lustre then varied from pink to deep purple, depending on the lighting, and in some light the lustre had a gold sheen. Some collectors call this ruby lustre others gold. The mottled or marbled effects in ruby lustre ware are rare and very highly prized by collectors, and are the end result of certain metallic mixtures of pigments.

Like all collectors of lustre ware, Mrs. Eustice has an interesting story to tell about the many pitchers that fill her cases. She believes that the more common types in copper lustre were first made as souvenirs for the middle class who used them for cream and milk. When the upper classes were attracted to their beauty, this caused an increasing market for more exquisite ones in copper lustre with bird and flower designs such as canary and ruby lustre and silver resist.

A few communion goblets were made in all colors and patterns. Plates, bowls, vases, and flowerpots were made in small quantities by the


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potteries and have therefore become collector's prizes. Canary plates, the copper flowerpot, and the mottled ruby and silver vases are among the gems in Mrs. Eustice's collection.

Thanks to the English reverence for teas, lustre tea services were made in copper, silver and ruby, and silver resist (all shown). The daintiest of the group—the pink lustre set was named "primitive" because of the childlike simplicity of the cottage design. The vogue started with the middle class who wished their homes depicted on their teacups and on their pots. Later, the great estates of the time were pictured in the manner of "pink castles."

The silver lustre tea sets were made in the Queen Anne and Georgian silver molds to resemble the service of the peerage. Sometimes the teapots were lined in silver or, in some cases, left uncoated to avoid the unpleasant metallic silver taste.

Mrs. Eustice's prized masterpieces are silver resist pitchers showing George Morland hunting scenes and the robin redbreast in dull and shiny silver resist. These required great skill because each color and texture means a separate process and demands infinite skill in applying the color, controlling the temperature, judging the composition, and use of metallic slip. It takes a collector's trained eye to discern the fine delicacies of the painting and the various textures of the lustre.

As souvenir jugs the most amusing and sentimental are the Liverpool jugs. Their sailing scenes as well as their amusing and sentimental verses endeared them to their owners as they appeal now to their collectors. The lustre souvenirs were often given to children as gifts, a teacup for a little girl, a mug for a young boy. They were large enough to use as water pitchers, milk or beer jugs and, although they are not as fine as other pieces of lustre ware, no true collector of lustre would be without the souvenir jugs.

These are some of the stories Mrs. Eustice tells. Her search for lustre has taken her all over America as well as to the famous potteries and dealers in England. She has acquired pieces from auctions, antique shops, dealers in cities, and in friends' homes. Her real interest in her collection lies in the intrinsic artistic merit of each piece, its antiquity, its rarity, and the human story it is sure to unfold. Each piece of lustre ware must, of course, be a perfect one of its particular kind.

Her zest for collecting has inspired Mrs. Eustice's married daughter and many of her friends to start hobbies of their own. They have seen her collection grow like Topsy and have shared the keen satisfaction and fun of adding each new find to her ever-increasing collection.

Sources:

*Collecting Old English Lustre* by Jeannette Hodgdon. *Pink Lustre Pottery* by Atwood Thorne.


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**Helen Barnes**

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With the war finally over, and my husband back in civilian life, we set off to market one morning, smacking our lips over the prospect of buying a brand-new sofa for the living room of our modest home. We wanted something modern in feeling, because we ultimately plan to have a modern house, but restrained enough to use in a room which already holds a simple Queen Anne highboy, a French Provincial library table, and a pair of Chippendale ladder-back chairs.

At the first department store we visited, we were asked what "period" our living room was, and our salesman evidently put us down as poor prospects when we replied in unison, "No period."

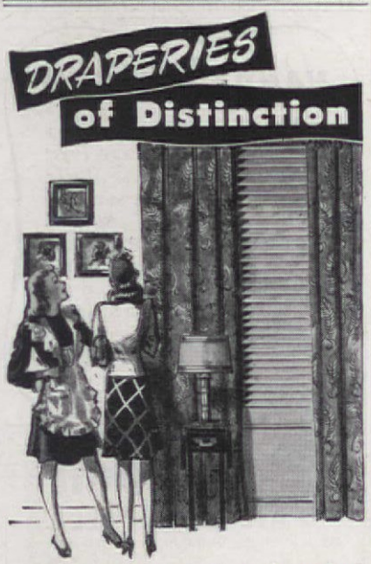
Giving us another chance to make good, he asked, "Is your furniture mahogany, walnut or modern?" Once again we let him down.

"All three, I'm afraid," I ventured, but this was the last straw as far as our salesman was concerned. We could tell by the pitying look he bestowed on us that the mélange of woods and periods he envisioned in our living room struck him as far from tasteful. It prompted me to add, in a feeble attempt to save face, "But it's quite attractive—really."

"Well, why don't you just look around by yourselves, and if you find anything you think would fill the bill, just call me." So saying, he walked quickly away, leaving the two of us to our own devices.

Through the maze of furniture we ploughed, without a guide, or even a compass. Like the babes in the wood, we became more confused at every turn, until one sofa was indistinguishable from its neighbor. At length, exhausted, we gave up. Next day, we repeated our mission in another store with similar results, only this time the salesman brushed us off with the remark, "Well, of course, you know what you want—," leaving us to wonder if, indeed, we did.

I felt frustrated and bewildered. I had thought all along that I had better than average taste, and that I

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had done rather an outstanding job of decorating our home. Then I remembered having heard it said more than once that every woman regards herself as a potential decorator—if only she had the time.

An idea came to me. Why not consult a professional decorator, an authority who could give me an honest opinion of my ideas. I telephoned Beryl Austrian, an old school friend who had become a successful designer and decorator, head of her own firm, Intramural, Inc. I made an appointment to see her the following day.

For a decorator who has made her reputation by designing streamlined offices, showrooms and the like for business and professional clients, Beryl Austrian has a very flexible mind. Her own office is functional down to the smallest ash tray, because it saves space, obliterates clutter, and looks businesslike. My first thought was that an attempt would be made to convert me to absolute modernism and, feeling the way I did, it wouldn't have been difficult to convert me to near-Italian Renaissance, upholstered in dark blue plush and hung with gold tassels.

"So you've been having furniture trouble," said Beryl, the direct type who approaches a decorating problem in much the same way a doctor approaches a new case.

"The furniture salesman made me think I must be insane to mix not only woods, but periods," I began my tale of woe, "and all I want to know is, am I crazy or are they?"

"Can't you see why they looked so shocked at that idea?" asked Beryl. "You see, many people who set out to buy furniture don't have as clearly formed an idea of what they want as you have. So, in an effort to guide them, stores train their salespeople to steer the customers toward only one kind of furniture. These salesmen are taught the rudiments of so-called 'period' decoration which, if adhered to by everyone, would result in a nation of very dull homes, indeed. Profesional decorators and other individuals of inherent good taste can break those rules knowingly and with interesting results. Take the idea of using antiques in modern settings, for example. This trend had its natural beginning in Europe before the war. A modern-minded group of decorators was aware that their clients who owned fine heirloom antiques would want to continue using them. They solved the problem by simplifying the interiors of some of the most pretentiously ornate houses, and silhouetting the period pieces against modern backgrounds. The result was that the antiques became even more important in contrast to their simple settings and, at the same time, the whole aspect of the room was softened by their presence.

"Of course," continued Beryl, "the fact is that there is very little of what can honestly be called 'period' furniture, in stores today. Ever since old furniture designs have been re-

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produced by machinery, they have been modified here and modernized there, until many times there remains only a vestige of the original design. Still the resulting articles go gaily under the names of Chippendale. Hepplewhite, or whatever, just as if they were true reproductions. But don't think I'm criticizing the adaptation of historical design to present-day living. On the contrary, I approve, as long as the results are sound and in good taste. I contend that if an interior is so meticulously reproduced from the past that only a lady in a hoop skirt fits the picture, it has no place in contemporary life. Our purpose in decorating should not be to reproduce the past, or to ignore it, but to contrive to strike a favorable balance between the two.

"You are probably surprised to hear me say these things," Beryl continued, "if all you know of my work is the offices you have seen. Most of them couldn't be more modern, inasmuch as I've made them simple and sleek and clean of line; used modern designs and textures and stripped the furnishings down to essentials. That, to my mind, is the easiest and least distracting kind of place to work. In my own home, I've done quite a different thing—simply what you are trying to do. My family left me a few pieces of very fine antique furniture which it pleases me to have around—not only because they are beautiful, but for sentimental reasons as well. As I said before, I don't like 'period' rooms, so I have designed to go with these antiques, modern pieces which are in harmony with them. On entering my living room, one is not conscious of any period, but only of a comfortable and inviting interior which cannot be labelled."

"You can't imagine how much it pleases me to hear you voice my opinions," I said. "It reaffirms my faith in my own judgment which was beginning to waver a bit. Sometimes, I think that the fear of being in the wrong is stronger in us than the very convictions we strive to uphold."

"To get back to your problem," said Beryl, "stick to your guns, and I think you'll find what you're after. More people should free themselves from the too conventional in furnishing their homes. Then we might achieve a truly contemporary mode of living—much to be preferred, in my opinion, to a 'Modern period' of design, which surely will one day be dated. We have been so inflexible in the past. Must we go on being so in our decoration when flexibility is demanded of us daily in everything we think and do? We should have the courage to plan our homes in such a way that they will express our own particular way of life."

When I left Beryl Austrian, I had more than just the conviction I was on the right track. My original problem of finding the right sofa seems lost in the larger concepts of decoration as a means as well as an end in itself. And I felt stimulated to do

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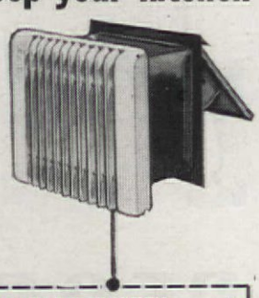

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great things with my decorating talent. "If I but had the time—" I began, but I drew myself up short. There it is—just like all the other women who have the sublime confidence born of inexperience. And wasn't it only yesterday that I couldn't even select my own sofa?

# Modern and Me

***Floyd DeForest Boyer***

THE most abused word in the American language is "love." The second most mangled word is "modern."

The term modern, when applied to design, brings to the minds of many a picture of impossible angles, harsh, unadorned surfaces, the blinding glare of chromium, a bizarre clash of violent color.

To some music-lovers, modern in music means discord, blare, intricate and confusing rhythms.

And in the world of art, some people think modern synonymous with Cubism, Nonobjectivism, Surrealism —in a word, Confusionism.

Let's look at the thing realistically, try to shed a little light on the *real* modern, and see what it really should mean to moderns.

In the first place, every so-called "period piece", created in accordance with traditional techniques and idioms, (whether in design, art, or music) was, in its day, modern.

Chippendale was modern in 1750, Rembrandt in 1650, Beethoven in 1800. Each created, with equipment, tools, and materials of his time, his masterpiece drawn from and designed for *contemporary* experience.

Trade with the Far East flourished during Chippendale's creative period. Every returning ship bore cargoes of lush Chinese brocades, ceramics, cabinets. Chippendale appreciated the intricate beauty of these treasures, listened to the clamor for Chinese decor, and adapted these Oriental designs to current British demand.

Rembrandt, painting pictures for the Guild Halls, the sturdy public buildings, and the spacious private mansions of late 17th century Holland, executed canvases massive in size, rich in color and subject, representative of the people of his day.

Beethoven, composing amid the clash of Napoleon's armor, the rise and fall of empire, wrote music heroic in scope, sometimes romantic, always lusty and full of hope.

Each in his day was modern. And each had to overcome the timidity, the taboos, the active hostility of the stick-in-the-muds of his generation.

In our day, we have Raymond Lowey, Pablo Picasso, Aaron Copeland, each in his way, and in his medium, striving to express *today's* feeling, and fill today's needs.

These three are not alone any more than Chippendale, Rembrandt, and Beethoven stood alone. But they, like

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their predecessors, are speaking for today's young-in-spirit.

Are these men worthy successors to those old masters who set the fashion so long ago—fashions that still influence our lives and habits?

Is a Lowey love seat as fine a piece of furniture as a Chippendale sofa? Can Picasso's *Guernica Mural* compare with Rembrandt's *Anatomy Lesson?* How does Copeland's *El Salon Mexico* stack up against Beethoven's *Prometheus Overture*?

Space will not permit a detailed analysis and comparison. It will have to do to point out that a Chippendale sofa, carved by hand, covered in rich handwoven brocade, must necessarily have been expensive, a chore to keep clean. A Lowey love seat, simple in line and plane, designed for machine production, built on tempered steel springs, covered, perhaps, with a fabric spun from glass, must be reasonable in price, superbly comfortable, easy to clean, and fire-resistant.

Chippendale and Lowey, Rembrandt and Picasso, Beethoven and Copeland. Each, in his way and *in his day,* spoke first to his immediate neighbors. That posterity still enjoys the work of the older three is fine, but that consideration was of only secondary importance to Chippendale, Rembrandt and Beethoven.

We are an inherently impatient generation. We demand that the things we live with be clean-cut, condensed, and comfortable.

We have no time to dust broken impedimenta and carved acanthus leaves; our sympathies in art now run to the current scene; our music must speak to us out of experience we know or can easily imagine.

This is the essence of modern: it is not revolution; it is the crystalization of current thought. Modern is not mad; it is the rational made real. Modern is not hard to understand; it simplifies living.

To the young person in tune with the dynamics of 1946, modern is the most accurate expression.

For us, sitting—or just planning to sit—in a prefabricated living room with its automatically stoked heat working cozily through alloy pipes laid in the floor; breathing air whose humidity is mechanically controlled; looking up occasionally from the armchair-turned television screen to glance out the picture window—for us, I say, modern is the current ticket.

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***The American Home Magazine***
***55 Fifth Avenue, New York 3, N. Y.***

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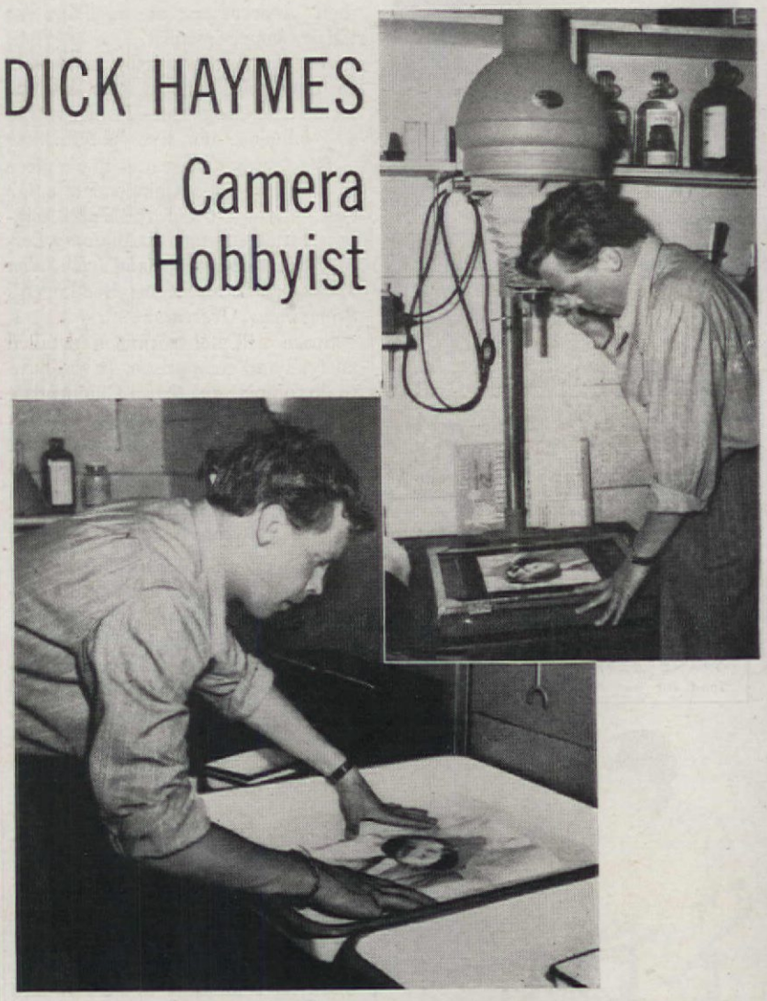
# DICK HAYMES Camera Hobbyist



*"Just one of the 25 million camera enthusiasts" working with enlarger and developing trays in his own convenient darkroom*

"A HOBBY such as photography and my own darkroom are things I always wanted," says Dick Haymes, young singing star of screen and radio. "Not that I'm particularly good with a camera. I'm just one of the 25,000,000 camera enthusiasts, but it's fun to click the shutter when I have both Skipper, (son Richard, aged 4) and Pigeon, (daughter Helen, aged 2) for willing subjects."

*Radio star, Dick Haymes, takes time out for reading and experimentation in pursuit of his favorite hobby*

The darkroom, made of scrap lumber, was built and equipped by Haymes himself. All the equipment he uses is the kind available to any camera amateur. "It's a lot of fun trying to make good pictures with just simple equipment," says the singer. "During the war, of course, I couldn't buy the elaborate enlargers and complicated cameras I thought I needed. So I got along with what I had. After all, salon pictures of salon caliber have been made with a little $2 camera, haven't they?"

Haymes has learned a lot about lighting, portraiture, and camera angles from experimentation and avid reading of the photography magazines. His cameramen friends at the studio have given him many pointers, and between "takes" on the set at Twentieth Century-Fox, or during rehearsals of his CBS air show, Haymes grabs candid shots of the players working with him. But of all subjects, he likes best to photograph his two youngsters. The Haymes home is virtually a gallery of Skipper's and Pigeon's portraits.

One afternoon Dick was posing Skipper in a sun suit. Before he could take the picture, the boy put on his daddy's sports jacket, sleeves dragging to the ground. He said, "Okay, Daddy, go ahead." That picture always gets raves at the Haymes home.

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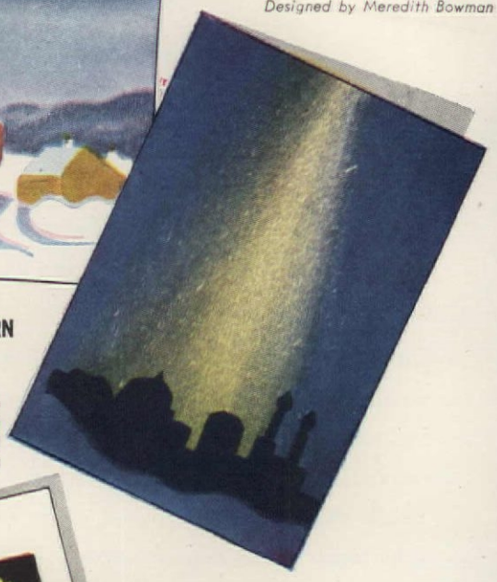
***Directions for making envelopes to fit cards are furnished with all patterns illustrated on these pages***

*Designed by Meredith Bowman*



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*Idea by Louise Price Bell*

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*Designed by Elsbeth Hill*

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*Designed by Elsbeth Hill*

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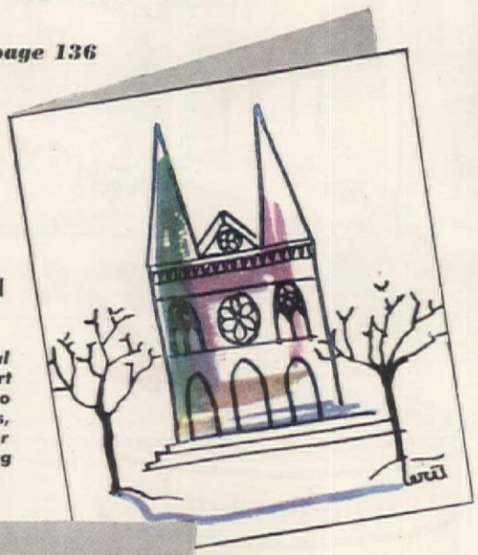

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*Designed by Mary Lou Witt*

***IDEAS: Some of these cards are beautiful framed or the designs applied to trays and lamp shades; others cut out and pasted to cardboard props make clever mantel decorations***

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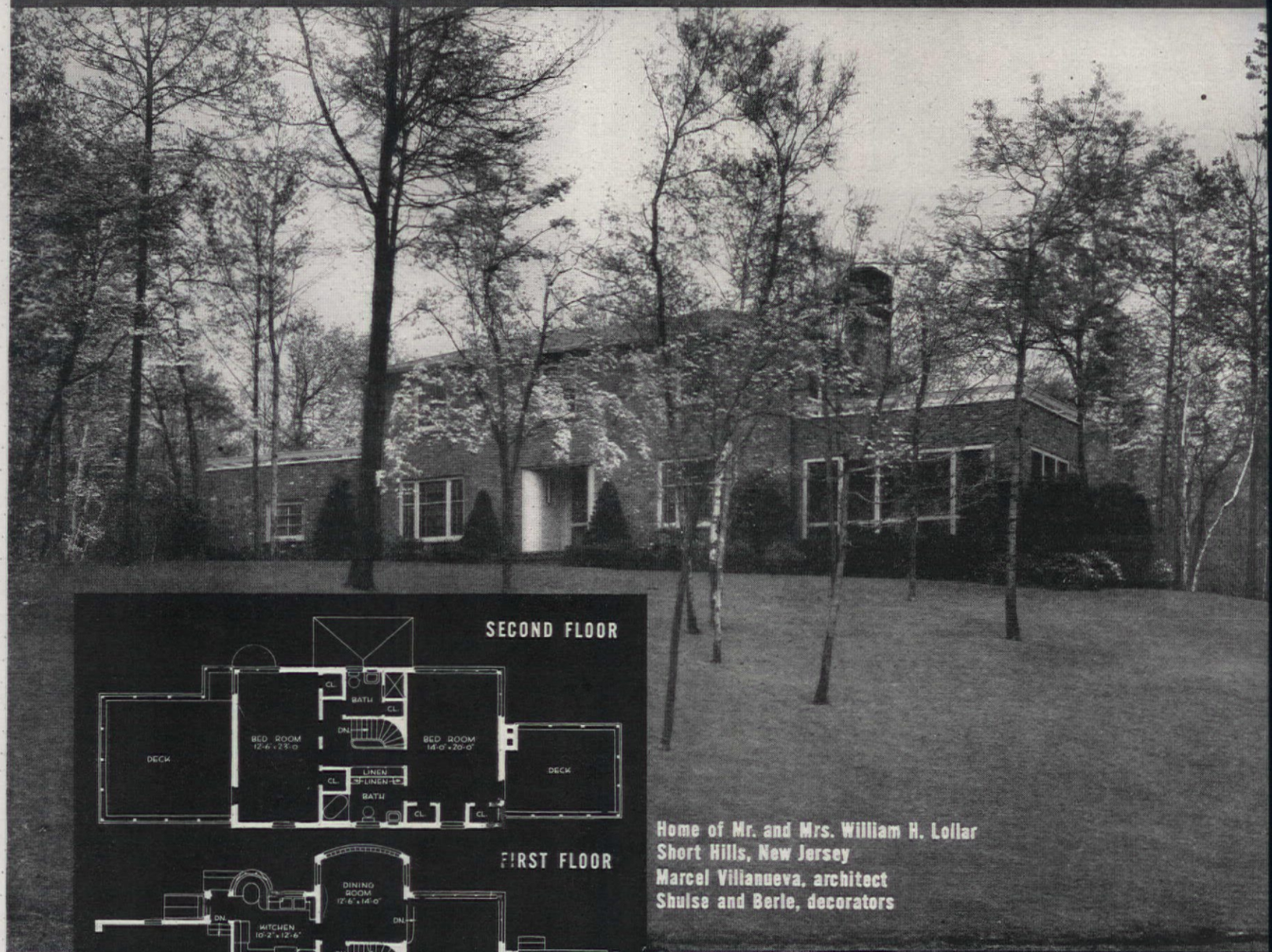
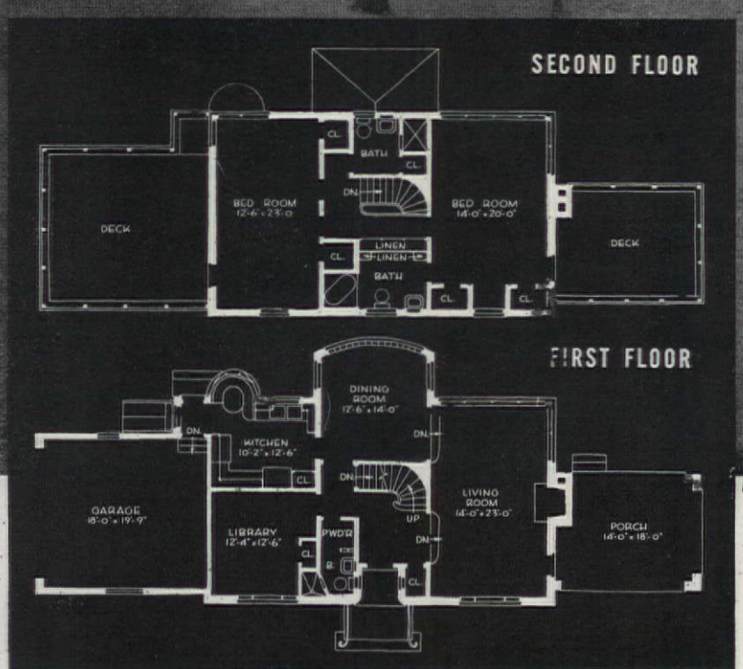
# AMERICAN HOMES...

## *Pennsylvania · Illinois · New Jersey · Georgia · California*






**Home of Mr. and Mrs. William H. Lollar**
**Short Hills, New Jersey**
**Marcel Villanueva, architect**
**Shulse and Berle, decorators**

*Photographs by F. M. Demarest*

**Data: Anne Brockey**

## *New Jersey*

***William J. Hennessey***

IN an age when tag names are the fashion for easy identification—when all sorts of phenomena appear bearing labels of "Typical This" or "Typical That"—no one has yet had the temerity to select one particular style of house as "The Typical American Home." As far as pure physical appearance goes, it just can't be done. An examination of the six houses shown on the following pages will go far to prove this point. Each is as American as apple pan dowdy; each is completely native to this country. Yet they are different as can be in appearance. Early ancestry, environment, and climate conditions have left their marks on each and every one, bestowing upon them a unique individuality. Yet, in scratching beneath the surface, we do find a similarity, a characteristic that might well be called typically American. We find that each is definitely designed for modern living, taking full advantage of the many technical and psychological advances offered today by science and designing skill for that better, more comfortable and efficient way of life we all desire.

Advanced methods of manufacture, better equipment and new materials are bound to have tremendous effect upon our future way of living. For instance, up until a few years ago, certain styles of houses were practical only in restricted sections of the country. The open, rambling plan, so dear to most of our hearts, required a warm, even climate. Not so today! More efficient methods of heating and the widespread use of insulated glass have seen to that. Anyone of the houses illustrated here would be perfectly at home in any part of this country. This is bound to give a more unified appearance to our landscapes and at the same time allow homeowners and designers great scope in planning future dwellings. Perhaps out of this will be evolved a typical American house, but until then, most of us are thoroughly satisfied with the best we see about us today. Americans are, above all things, individ-

***Large window areas plus built-ins which continue uninterrupted from living room into dining room, add flexibility and spaciousness***

ualists, it is part of our make-up and heritage.

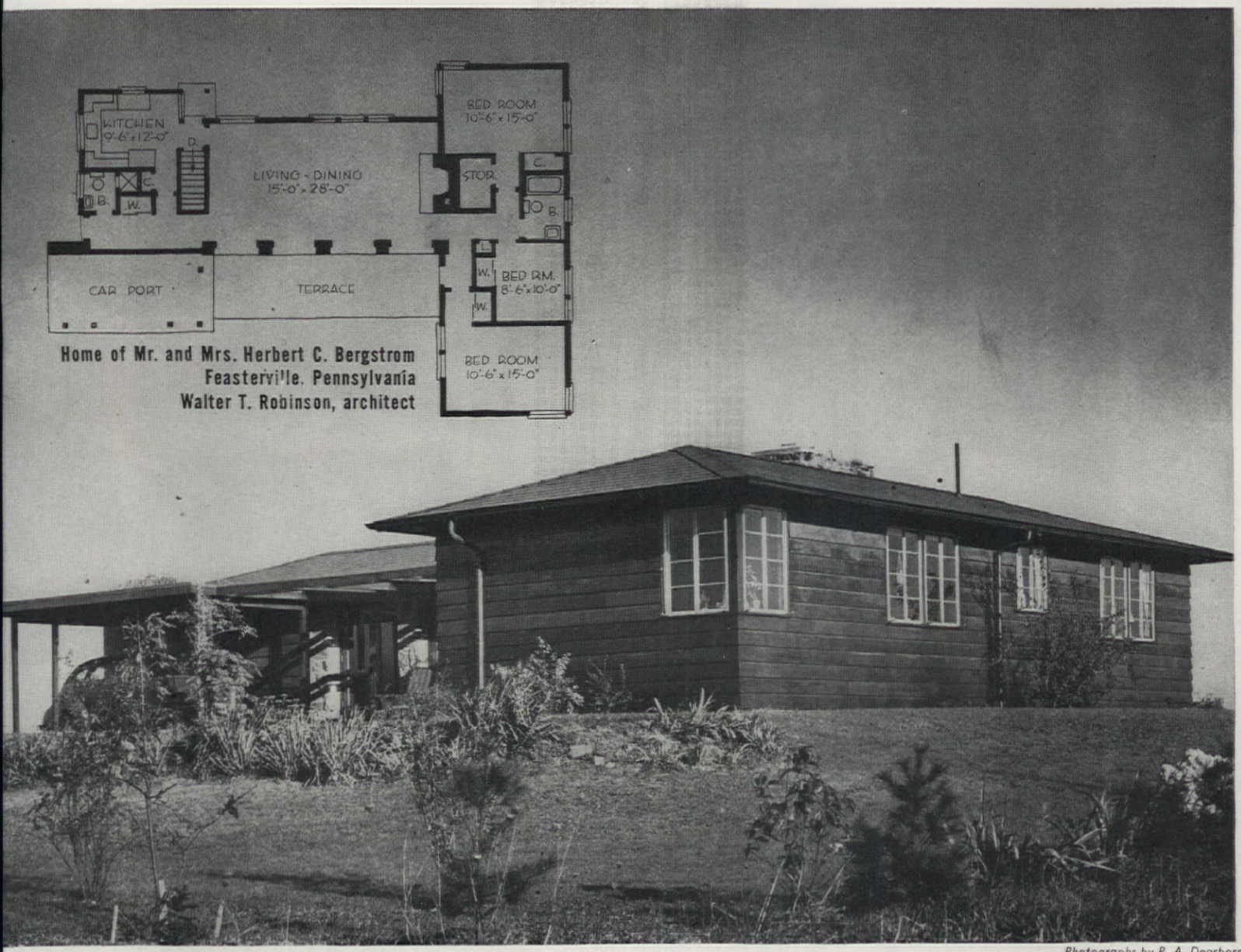
The William H. Lollar home, though located among the soft-rolling hills of New Jersey, could be perfectly happy in any other state in the Union. Its ancestry is Georgian, but Marcel Villanueva, the architect, has given it a definitely modern look. Good form has not been sacrificed to a new emphasis on utility, rather the two have been combined into a harmonious whole. There's beauty and dignity in its red brick walls, wide windows and broad porches. Here we find the same sense of good line and balance which all good building has possessed from early Grecian times. Here's the perfect house for those who crave a certain amount of formal dignity in their living. The same quiet charm, so evident on the outside, is reflected throughout the interiors. Cool white, black and turquoise marbleized flooring, in the stair hall, complement the pale green carpeting of the graceful curving stair. Walls are of light plum and oyster-white striped paper, colors reflected also in many of the downstairs rooms. Sectional furniture and built-ins in both living and dining rooms are of bleached mahogany and, because of similarity of design, afford great flexibility in entertaining. One ingenious touch, and a space saver to boot, is the built-in desk, telephone table and bookcase arrangement in the living room. This unit continues unbroken to form storage cupboards for silver and linen in the dining area. When entertaining is on a large scale, the rose-colored leather chairs in the latter room can be easily drafted into service. Draperies in both of these rooms are of spun glass, horizontally striped in chartreuse and oyster white, over ivory Venetian blinds.

Color, too, is apparent in the kitchen where we find a breakfast nook in burgundy and white leather. An entrance, direct from the garage, saves wear and tear. At the head of the graceful stairway one entire wall of the second floor hall is completely devoted to storage cabinets. Their doors give the appearance of a completely paneled wall. Naturally, a southern exposure was selected for the baby's room in order to take

***There's indirect lighting, radio and telephone in built-in patent-leather headboard below green-tinted mirror of master bedroom***

advantage of every available ray of sunshine. Appropriate, too, are this room's appointments in pink and white, made gay by many multi-colored animals. The feeling of spaciousness felt throughout the house is perhaps most apparent in the large master room with adjoining bath and sun deck. Here mirrored walls have been used to repeat the reflections seen through the extra large windows. These outdoor colors have also been used in the furnishings of soft greens, browns and grays. A green-tinted mirror stands behind the twin beds, unified by a running headboard of tufted oyster-white patent leather. Indirect lighting is concealed in this headboard where also we find built-in radio and telephone cabinet. On the opposite wall is another built-in unit, double mahogany chests on leather bases, crowned by an enormous mirror. Hand-painted spreads in green and white with dark green corduroy flounces cover the beds. The little vanity below the dressing table consists entirely of mirrors and its accompanying stool matches the bed benches of raspberry twill. There's a definitely modern feeling both indoors and out, reflecting good living everywhere. Set in its dogwood-studded lawn, blending harmoniously with its surroundings, we have a good contemporary house, proof that a new architecture, like a young child, can be brought into rich maturity by the proper guidance and integrity of its designers.

From New Jersey we now travel south to visit the Herbert C. Bergstroms of Bryn Gweled, Pennsylvania. Their home is contemporary in design with little recall of any previous architectural style. Only in early western ranch houses do we find any comparison. Materials are used honestly and simply with no attempt at camouflaging their natural beauty. Its one-story exterior walls are of unfinished siding, eaves are wide and overhanging with rugged, exposed stone accents. An open car port, adjacent to the front entrance, can easily substitute for a covered porch, made doubly useful in combination with the living-room terrace. This is a home for two grownups and a school-age child. Two large




**Home of Mr. and Mrs. Herbert C. Bergstrom**
**Feasterville, Pennsylvania**
**Walter T. Robinson, architect**

*Photographs by P. A. Dearborn*

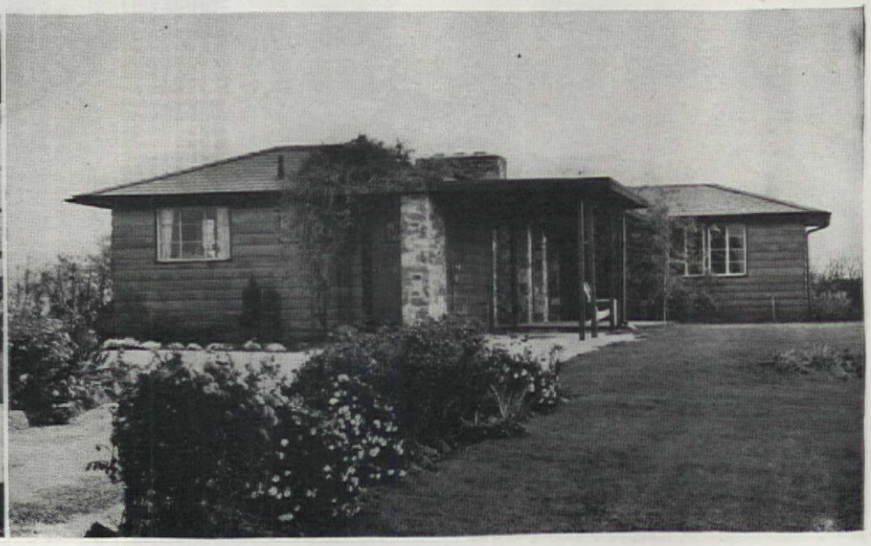
# *Pennsylvania*

bedrooms plus one small sleeping room are adequate to take care of the family's needs.

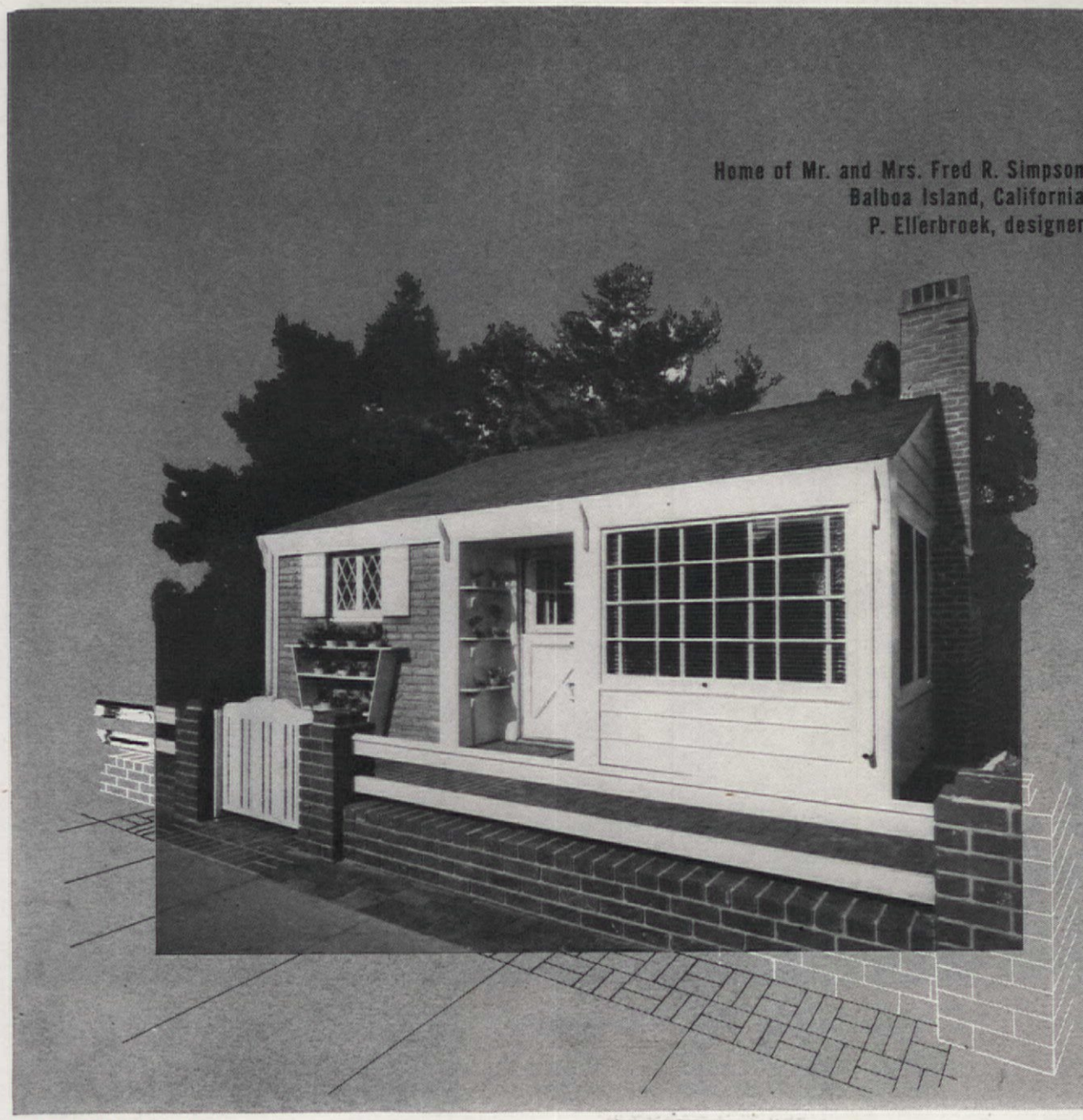
Since the most favored exposure is to the south, a living-room wall of glazed doors on this side brings in magnificent views of surrounding rolling hills. The living room also takes care of the bulk of the traffic—clever planning of doorways has restricted this traffic to one side. There's a separate entrance into the well-lighted kitchen, though this room can be reached, too, from the front hallway. Extra overnight guests, who might draft the living room as sleeping quarters, will find the entrance hall bathroom a convenient asset for privacy. In the basement, reached by stairs from either kitchen or living room, we find a root cellar, storage and heater room. The large living room also serves as eating quarters. In fact, every square inch of this compact plan has been utilized in spite of the general rambling effect one gains upon first approaching the house.

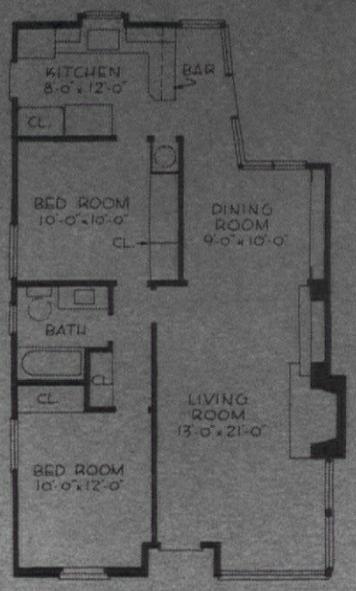
Now for a long trip. Our next house, the Fred R. Simpson home is on Balboa Island, California. Though used as a beach house, we've included it in this group because it would be equally at home on a city lot. Small, only 870 square feet, its size is deceptive when one considers that included are a good-sized living room, dining area, kitchen with snack bar, two bedrooms and bath. Skillful planning has also included an en-

***Honest use of natural, unfinished materials, used both inside and out, help blend Bergstrom house into hillside setting***



Home of Mr. and Mrs. Fred R. Simpson
Balboa Island, California
P. Ellerbroek, designer






***Dollhouse in scale, the Simpson beach house might well be adapted to narrow lot . . . could accommodate easily a family of four for year-round living***

Data: Ethel McCall Head

*Photographs by Bob Cleveland*

closed outdoor living terrace in this area. One method of giving the house an air of spaciousness is the open living-room ceiling with roof rafters exposed. Generous corner windows at the front also accent the larger-than-it-is theme. Because there's no wall between living and dining space, these two rooms flow into one. A clever space-saving trick was employed in the dining area by the installation of a drop-leaf, hinged table coming down from the wall. Here as many as eight persons may be served. Family meals are eaten, however, on the little kitchen snack bar. Most of the time the dining table is closed against the wall where it serves as door for the china cases. Knotty Ponderosa pine has been used throughout the house as a wall finish, accentuating its informal atmosphere and sense of unity.

Clever built-ins, used in each bedroom, cut down on the amount of movable furniture needed and make housekeeping easier. The Simpsons say that their little house is so comfortable with its generous fireplace for cool nights that they can live in it the year round. With the addition of a modern heating system, it's a house that

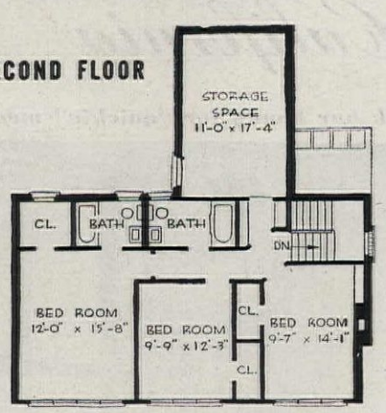
## *California*

***Snack bar handy for "quickie" meals***

***Ponderosa pine panelling used with gay scenic fabrics adds informal note***

## *Illinois*

**SECOND FLOOR**




**Home of**
**Mr. and Mrs. Edgar W. Wilcock**
**Winnetka, Illinois**

**Data: Ruth W. Lee**

**FIRST FLOOR**

**L. Morgan Yost, architect**

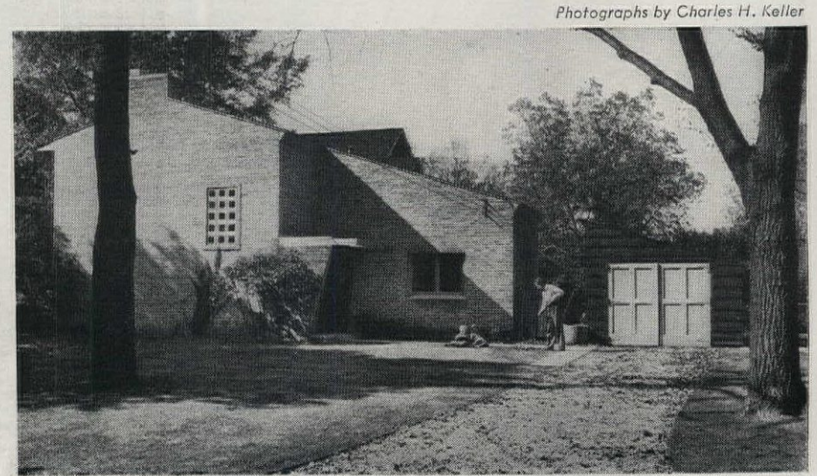
might well accommodate a family of four anywhere in the country no matter what the climate.

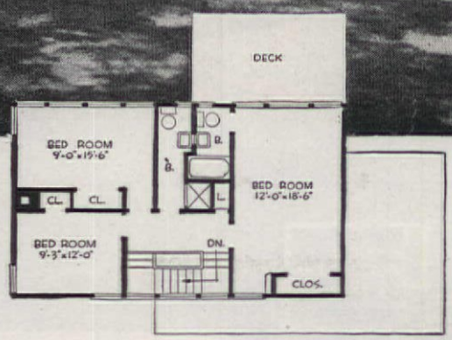
We now turn on our heels and head north to visit the Edgar W. Wilcock home in Winnetka, Illinois. Surprising as it may seem, this modern house was designed as a background for family heirlooms. Because Mrs. Wilcock does her own work, she wanted a home that was simple and efficient in plan. The front exterior is a combination of natural redwood and cream-colored siding with gray-green window trim. The sides are of common brick with the garage in natural redwood. The sloping roof line of the side elevation continued in the garage roof, adds architectural interest and visually connects the two.

The Wilcock family includes two small daughters, so one of the requirements of the house was its foolproof quality against their rough and tumble treatment. The living-room walls are of plaster, with natural birch trim and doors and green asphalt tile floors. Two of the walls are painted white, the others a pale yellow to blend with the yellow textured draperies. A white brick fireplace at one end of this room extends from ceiling to floor and is accompanied by a pair of ceiling-to-floor birch cupboards at one side. The New England furniture, brought from a former eastern house, looks well against this starkly simple, modern interior. White-painted brick walls line Mr. Wilcock's square study behind the living room. One wall of this room is entirely covered with open bookshelves, adding color and variety to the brick pattern. A fine old Regency desk, a pair of Colonial rush-bottomed side chairs, small antique tables and a comfortable cogswell chair and ottoman complete the furnishings in this cozy retreat. Three large bedrooms, two baths and plenty of storage space are located on the second floor, all leading from a small passage.

Traveling south once again, we come upon the two-story modern home of Mr. and Mrs. Harold Cavenaugh in Atlanta, Georgia. Built on a budget, this house was consciously made compact, although its many windows, taking ad-

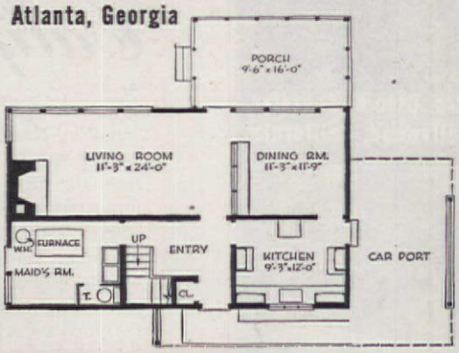
*Photographs by Charles H. Keller*






# Georgia

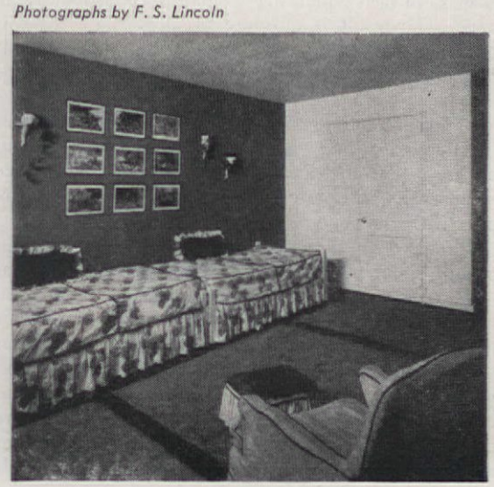
**Home of Mr. and Mrs. Harold R. Cavenaugh**
**Atlanta, Georgia**

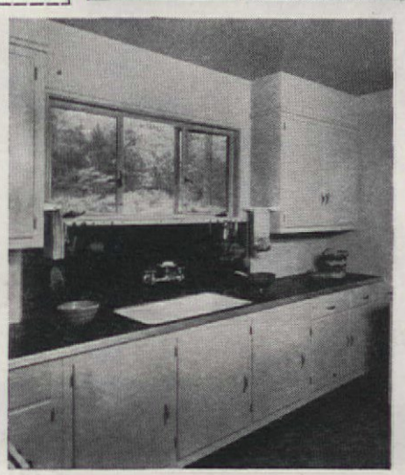


vantage of the heavily wooded countryside, give the interiors a feeling of great spaciousness. The exterior is of stained-wood siding with steel-casement windows and a heavy overhanging cornice which controls the rays of the sun, bringing welcome warmth in winter and cool shade during the hot summer months. The open car port located next to the kitchen entrance, allows for adequate protection during inclement weather. Though open planning could not be utilized to its fullest extent, living room and dining room have been separated only by a glass-topped storage partition which adds to the flexibility of both rooms. Three bedrooms, each with cross ventilation, and two baths, are located on the second floor. Stair hall is small and well lighted.

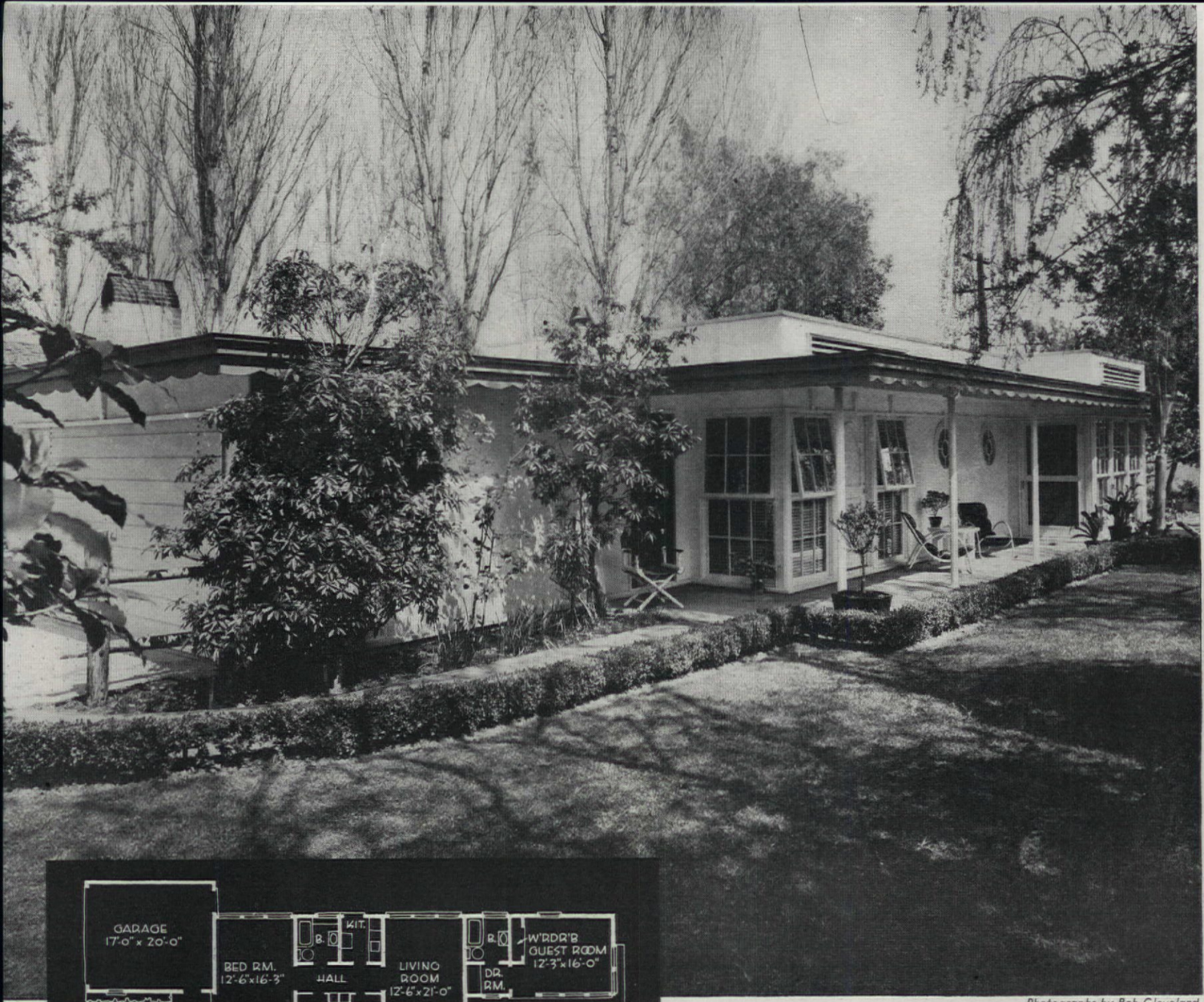
Returning to California we come upon another very little house, located on a busy street and on a typical city lot which, by clever planning, has all the advantages of the country—a lovely garden, giving privacy and growing things to look at and eat. It is the Otto Schreier residence, lo-

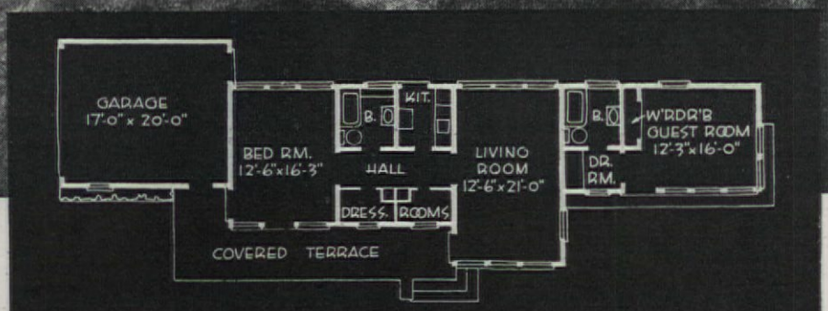
*Photographs by F. S. Lincoln*





**Burge and Stevens**
**architects**
**James R. Wilkinson**
**associate**






Photographs by Bob Cleveland

Home of Mr. and Mrs. Otto K. Schreier
North Hollywood, California

Ernest Fegte, designer

# California

**Data: Ethel McCall Head**

cated in North Hollywood. The property had nothing special to recommend it, being just another narrow lot with houses on either side, but the designer, Ernest Fegte, is gifted with more than a fair share of imagination. He saw immediately the house had to be placed at the north line of the property in order to save the entire south for garden. This meant stringing the house, one room wide, all the way back. Because of such an arrangement the garage was placed right up front. When passing along the street, one sees nothing except a mass of heavy planting, a small paved driveway and the two-car garage. The result is absolute privacy.

The house itself is long and low with pale yellow plaster walls, clean white trim and a dark green cornice edging the flat-topped terrace roof. Delicate metal poles, painted white, support the extra wide overhang protecting the walk from garage to front entrance door. Above are vents which keep the roof of the house cool. The result is a pleasant feeling of horizontal lines broken only by dark green scallops. Low cropped hedges guide the visitor and are in keeping with the general low look of the house.

Going in the front door directly to the living room is like stepping into a cool, colorful house in the tropics. The walls are a quiet shade of smokey emerald green, contrasted by a white ceiling and soft white draperies at banks of windows at two ends of the room. The room, itself, is not large, though its furniture arrangement makes it seem spacious and uncluttered. There's a comfortable big couch in dark green cotton, upholstered with cushions gay with tropical flowers and vines in green and red. The same red is picked up in a man-sized chair by the window and in the modern lacquered coffee table. A couple of occasional chairs make for flexible

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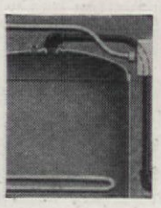

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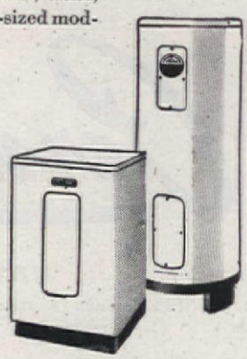

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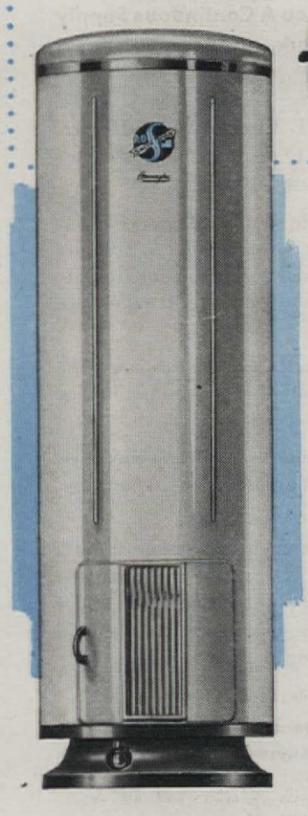

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***Slender white posts support green-scalloped terrace roof***

***Chintz ruffle on walls adds gaiety to plum and white bedroom***

***When open, sliding mirror bedroom door reveals cool glimpse of emerald green and white living room***

***Before bank of living-room windows, black lacquer dining table and chairs, covered in yellow and gray***

grouping and are covered in nubby yellow-green fabric. In front of one window bank, we find a simple black lacquered drop-leaf dining table with chairs of the same color, seats covered with a yellow and gray striped cotton. This table can seat six people and, when closed, doubles as an attractive, out-of-the-way piece of furniture.

Adjoining the dining corner is a serving counter covered in red leather with valance of the same color, edged in white wood. This counter makes for easy serving and, being movable, may be swung back against the wall. A trick of this comfortable little room is the use of a wide opening into the bedroom hall with its sliding mirror door. Either opened or closed, this door presents a fascinating outlook and makes the reflected interior appear larger than it is. A similar sliding door is located at the opposite end of the bedroom hall.

This wide central hallway through the middle of the house is most unusual. It leads to kitchen and bath on the north side and directly into two separate dressing rooms on the opposite wall. These small, efficient rooms are complete with built-in wardrobes and chests of drawers, and are lighted by round windows opening on the terrace. Between the two dressing rooms is a spacious linen closet. At the end of the hall is the master bedroom with huge windows at either end. A separate door leads directly on the terrace. Because all wardrobes and storage space has been taken care of outside the bedroom, the floor area is much more usable. It really becomes a second small living room when the owners so desire.

Also unusual and extremely practical in this small house is the overall use of the same types of windows, extending from floor to ceiling and giving a feeling of continuity to all rooms. Since doors and windows are also of the same size, shifting around of these units is possible when and if wanted. The second bedroom or guest room adjoins the living room, though there is no connecting door. This allows the family and their guests complete privacy. The guest walks through the garden to his own quarters which consist of a many-windowed room, bath, and spacious wardrobe. However, the Schreiers have an amusing communication system between these two parts of their home. An electric bell sends out code messages to the guest. One ring means "Soup's on": two rings means "Telephone!" And there are infinite variations on the social themes of, "How about a cup of tea," or "Want to go to a movie tonight?" Too, a connecting door can be cut through whenever it is desired.

As you see it's really a small house —three rooms in all—living-dining room, master bedroom, and guest room, yet there's a marked degree of openness, a feeling of great stature and dignity. It captures the very essence of a little house in the country, unconcerned with surrounding houses, passing cars and noisy boulevards.

**3 good reasons why you should insist on**

# Gold Bond ROCK WOOL INSULATION

**1 LAST YEAR MORE THAN 50,000** smart homeowners acquired extra health insurance—they draft-proofed their homes by insulating with Fireproof Gold Bond Rock Wool! Made by National Gypsum Company, with 24 plants from Canada to the Gulf, Gold Bond Rock Wool is the finest insulation money can buy, thanks to intensive laboratory research.

**2 GOLD BOND ROCK WOOL APPLICATORS** in all parts of the country are insulation specialists, trained in Gold Bond's tested methods of application, trained to give you the very best insulation job. Your local Applicator's name is in the classified section of your phone book under "Insulation." Call him for an estimate without charge or obligation.

**3 YOU INSULATE ONLY ONCE** when you insist on an experienced Gold Bond Applicator and Gold Bond Rock Wool, because the job is permanent. Cuts fuel bills up to 30%. Gives you a draft-free house—warmer in winter and cooler in summer. Mail coupon Today for our new "Better Living" booklet.

**NATIONAL GYPSUM CO., BUFFALO 2, N.Y.**

National Gypsum Company
Buffalo 2, New York
Please send me a copy of your "Better Living" booklet at no obligation to me. ( ) My home is already built. ( ) I am building in the future. ( ) I am a student desiring special information.

Name.....

Address.....

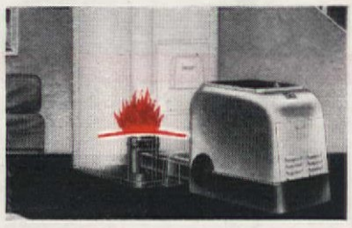
City.....

# Are YOU wasting the price of a new automatic coal stoker?

If you're still hand-firing your furnace the smoky old-fashioned way, you're probably wasting enough coal to pay for a new Stokermatic . . . the thrifty automatic soft-coal stoker that cuts fuel bills almost in half. Unlike hand firing, Stokermatic feeds coal in at the bottom of the fire bed . . . burns fuel so thoroughly there's practically no smoke, no soot, no waste. Furnace tending is cut to only a few minutes once a day. And your home is a haven of cozy comfort, automatically kept warm day and night by a thermostatically controlled fire that never goes out.

You can have a new Stokermatic *now.* With easy FHA terms, you make no down payment, have three years to pay. And because Stokermatic cuts fuel costs almost in half, it can actually pay for itself with savings.

So don't go on shoveling away the price of your new Stokermatic. Send the coupon today for full information on this wonderful automatic way to home heating comfort . . . no obligation, of course.



# STOKERMATIC

**570 LEXINGTON AVENUE, NEW YORK 22, NEW YORK**

STOKERMATIC (Dept. A-7) 570 Lexington Avenue, New York 22, N. Y.
*Gentlemen:* Please send me—with no obligation on my part—full information on Stokermatic . . . the silent automatic soft-coal stoker that cuts fuel bills almost in half.

NAME *(Please Print)*_____

ADDRESS OR BOX NUMBER_____

CITY_____ ZONE____ STATE_____

# Eagle-Picher announces

## a beautiful new aluminum Combination Storm Window and Screen!

Here's wonderful news for homeowners! Eagle-Picher, for years a leader in the home insulation field, now brings you another home comfort product — the Eagle-Picher Combination Storm Window and Screen. It cuts heat loss through windows by more than half, saves fuel — helps eliminate "cold spots" at windows, has built-in louvers which permit easy control of ventilation even in very cold weather. Advanced design and construction make it *years* ahead of ordinary storm windows.

The Eagle-Picher Combination Storm Window and Screen is made of long-lasting aluminum, even the wire screen cloth. All major parts are extruded, a process in which Eagle-Picher has had more than 30 years experience. This method of manufacture gives greater accuracy to intricate parts and extra ease of operation, permits narrower-than-usual frames that improve appearance. The satin-smooth aluminum finish harmonizes with any color scheme.

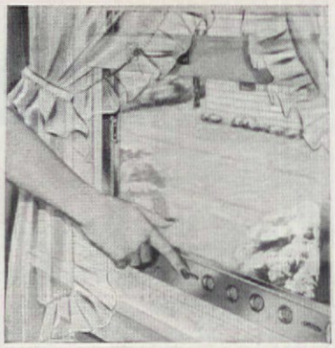
*This marvelous new all-weather window is now on display at your Eagle Insulation Contractor's, whose name you will find listed in your classified telephone directory. He will gladly demonstrate it for you and furnish complete details. Call him today!*

EAGLE EP PICHER

**THE EAGLE-PICHER COMPANY**

*General Offices: Cincinnati (1), Ohio*

**Modern design adds beauty.** Extruded aluminum construction increases frame strength, permits narrow-width frames, more glass area. Soft, non-glare finish.



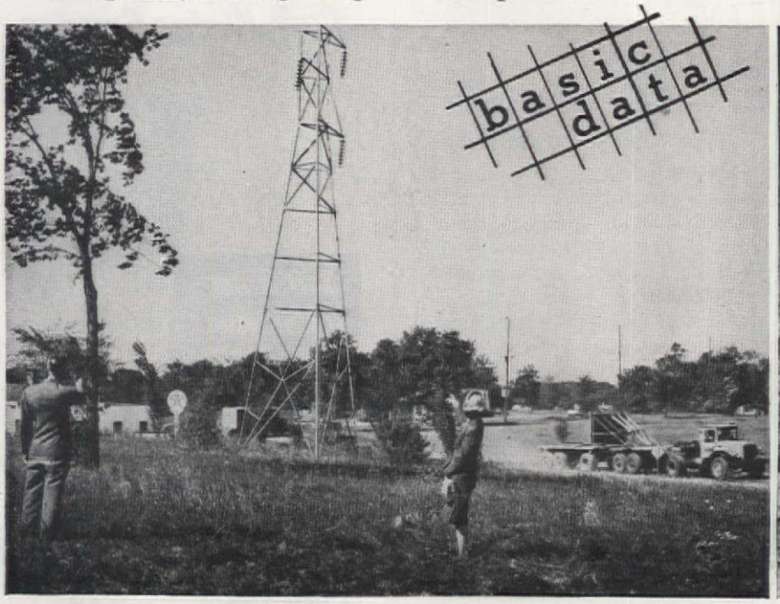
**Exclusive ventilating feature.** Sliding panel at bottom of frame adjusts air intake through holes. Additional air can be admitted by tilting window inserts.

**No maintenance or repairs.** Once installed, the all-aluminum frame never has to be touched. It is rust and warp-proof, makes a permanent weather-tight seal.

**For maximum home comfort,** get this perfect combination: An Eagle-Picher Certified Insulation Job plus Eagle-Picher Combination Storm Windows and Screens. Budget plan available.

*In seeking a homesite, study both physical and intangible merits of a location. This looks inviting, but on heavy soils, drainage may be a real problem*

*The lay of the land influences both the aesthetic and the practical aspects of a site. Low spots are expensive to fill, and long slopes may lead to flooded basements*




*Transportation facilities to town are essential for the wage earners in the family. But heavy, noisy traffic and busy intersections don't make for safe, peaceful homes*

*Estimates must include more than just house construction. Grading costs money and frequently creates problems in landscaping, lawn making, and drive and walk construction*

# How to Choose a Homesite

## ...ON THE OUTSKIRTS OF TOWN

*George D. Hurrell*

THINKING of having a home of your own, out where there is more room, and air, and sky? Well, then, this is for you.

Today many industrial and white-collar workers are settling around the fringes of our industrial towns, each on a small piece of land, in order to provide greater security for their families, more space in which to live, more fresh air, and lowered living costs. This movement is not confined to wage earners. An increasing number of salaried, professional, and business people are also seeking to live away from, but within easy reach of, the city, where it is not uncommon to see part-time farms, small fruit and poultry "garden farms," nurseries, riding stables, and even an occasional full-time farm run on a business basis. This transition zone between city and country, known as the "suburbs," the "rural-urban fringe," or the "rurban area," frequently extends for miles out along the main highways, but usually peters out rapidly wherever transportation facilities are inadequate or where the natural character of the land is uninviting.

***FOUND AT LAST!—A perfect setting, well located in a desirable neighborhood is worth long and careful search and extra dollars. It means real and lasting satisfaction***

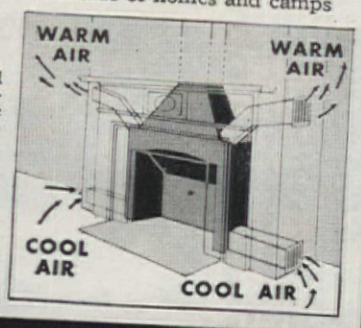
*Warms* the Entire Room . . .

*This* **FIREPLACE** *Circulates Heat . . .*

The Heatilator Fireplace circulates heat to far corners of the room, and even into adjoining rooms. Saves the waste and overheating of furnace fires on cool spring and fall days. Ideal for camps and basement rooms. Proved for 19 years in thousands of homes and camps all over America.

**WILL NOT SMOKE**

The Heatilator is a steel form around which the masonry is easily laid. It assures correct construction of any style fireplace. Eliminates faults that commonly cause smoking. Firebox, damper, smoke dome and downdraft shelf are built-in parts of the unit, saving both materials and labor. Thus the cost is only a few dollars more than an old-fashioned fireplace. Ask your building material dealer, or write for illustrated folder.




HEATILATOR, INC.
119 E. Brighton Ave., Syracuse 5, N. Y.

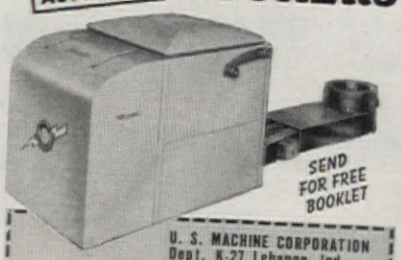
**Heatilator Fireplace**

**FOR LOW COST AUTOMATIC HEAT**

**CAREFREE COMFORT ALL WINTER LONG**

A Winkler Stoker ends for good the dirt and drudgery of old-fashioned heating. Just set the thermostat and your Winkler takes over the job. *Automatically* it keeps home temperature at the comfort level, no matter how the weather may change. Winkler heat is cleaner, too, because of smokeless operation. All this new, luxurious comfort and convenience costs amazingly little because the Winkler burns the most economical kind of fuel.

**WINKLER** FULLY AUTOMATIC **STOKERS**




U. S. MACHINE CORPORATION
Dept. K-27, Lebanon, Ind.

Please send booklet "Carefree Winter Comfort."

*Name* . . . . . .
*Address* . . . . . .
*City* . . . . . *State* . . . . .

10¢ SIZE
At paint, hardware, department and 5 & 10¢ stores.

and

**DIC·A·DOO** *Paint Brush Bath*

**It's the *spring* in the bristles that makes paint flow off your brush in a smooth, lasting finish. Spring improves painting results.**

**Keeps Brushes New.** Brush Bath restores like new spring to old brushes. It coaxes out every trace of paint film, puts the brush in perfect shape.

**Cleans Safely, Quickly.** Dic-A-Doo Brush Bath cleans gently—without caustics. It can't harm or loosen bristles. (It's recommended for nylon brushes, too.) That's why it's a standby with professional painters.

**FOR A SURFACE LIKE NEW** *just* **DIC·A·DOO**

Use Dic-A-Doo Cleaner for any painted surface—walls or woodwork—inside or out. Put it on—wipe it off. It *lifts* dirt out. Good for your hands. Saves paint!

PATENT CEREALS COMPANY, GENEVA, N. Y.


The force behind this movement of city people into the more spacious suburban fringe is usually an intense desire to live comfortable and wholesome lives with "one foot on the soil." Yet the most important factor in the success of such a move is an assured income, from either employment, a business, or savings.

The first decision to be made by families that are planning to live in the country while one or more of the household works in the city, should be as to whether they want to own a small plot of land (usually less than an acre) and develop it as a modest home with a garden to help meet the family food needs, or to own a small acreage that primarily provides a home but includes enough land to permit the raising of some products for market, or the pursuit of some hobby. The following suggestions and advice have been prepared particularly for the family that intends to buy the first mentioned small plot for a home and garden; that seeks first of all, a place where there can be clean, healthful living and enjoyment.

### THINGS TO CONSIDER

The final choice of a homesite involves a purchase both important and critical. You are going to select a piece of property that has obvious physical values and certain intangible values. You are buying not merely ground that (you hope) is well suited for development as a home, but also a part of the neighborhood, with all its privileges and all its responsibilities. You are buying a location in the midst of the kind of people with whom you and your family will mingle, at the corner store, in school, and at church. It is much easier to select land on the basis of its suitability for a homesite than it is to judge the quality of a neighborhood. Yet the two tasks are equally important when it comes to considering a location for a permanent home.

### SOME QUESTIONS TO ASK

**A—*About the land . . .***

1. Are the soil conditions satisfactory for the foundations of a home? For a lawn? For a garden?
2. Will the soil type permit the installation of a good septic tank system (if there is no sewer)?
3. Is good water available at reasonable cost?
4. Will the elevation of the land in relation to the established road grade give the house a good setting? A convenient approach?
5. Will extensive cuts or fills be necessary to make the land suitable for a home?
6. Is there free natural drainage which will prevent the formation of stagnant ponds or the accumulation of water in the basement?
7. Is the plot suitable in size and shape to your needs and plans?
8. Will landscaping be a difficult problem, or the maintenance of lawn, walks, and drives expensive?

**B—*Public or private services . . .***


HAVE **Soft water** IN YOUR HOME **AUTOMATICALLY** with **CULLIGAN** *Soft Water Service*

**Soft Water ON TAP**
Turn your faucet for 24-hour-a-day soft, filtered water

**Soft Water FOR BATHING**
Billows of glorious, lasting suds in silky-smooth water

**Soft Water FOR COOKING**
Meals are easier, vegetables tastier, with soft water

**Soft Water FOR DISHES**
Adds a flashing gleam to your china, glassware and silver

The luxury, economy and convenience of completely soft, filtered water is yours with no investment, work or contract to sign. Your local, friendly Culligan Service Man offers you unlimited quantities of soft water from your taps—at the cost of a few cents a day. Call him now for particulars.

Copr. 1946 Culligan Zeolite Co. Pat. Nos. 2,252,065 2,265,268

SOFT WATER THE CULLIGAN WAY

**CULLIGAN soft water SERVICE**

Home Office: NORTHBROOK, ILLINOIS

# Sure, a cat may have 9 lives - but you have only one!

*Good* accident insurance—(which costs Mrs. B. only $16 a year)—paid for an operation, hospital, nurses and X-rays, when she fell down the stairs and fractured her spine.

Dr. W. just folded up over the wheel when his car hit a tree. *Good* accident insurance paid for 77 weeks total disability; 26 weeks partial disability, and most of his medical expenses.

Joan McC. fractured her ankle the first time she attempted skiing. *Good* accident insurance paid for X-rays, doctors, plus a special sum for the fracture.

Old Mr. F. should never have been painting the roof at his age—but he was. A fall fractured his skull and vertebrae. *Good* accident insurance paid him for 65 weeks of total disability.

**Why take chances?** Protect yourself with *good* accident insurance, the kind that covers you everywhere, night and day—tailored to fit your personal needs, at the price you want to pay. Remember, all accident insurance is *not* alike! Ask your own Agent or Broker to get you the *right* kind—Indemnity Insurance Company of North America protection.

*Insurance Company of North America, founded 1792, oldest American stock fire and marine insurance company, heads the North America Companies which meet the public demand for practically all types of Fire, Marine, Automobile, Casualty and Accident insurance. Sold only through your own Agent or Broker. North America Agents are listed in local Classified Telephone Directories.*

1792 PROTECT WHAT YOU HAVE

INSURANCE COMPANY OF
**NORTH AMERICA**
COMPANIES, *Philadelphia*

**PROTECT WHAT YOU HAVE THROUGH YOUR AGENT**

*Actual claims paid—from Indemnity Insurance Company of North America files.

Insurance Company of North America • Indemnity Insurance Company of North America • Philadelphia Fire and Marine Insurance Company • The Alliance Insurance Company of Philadelphia

# Extra STEAM HEAT

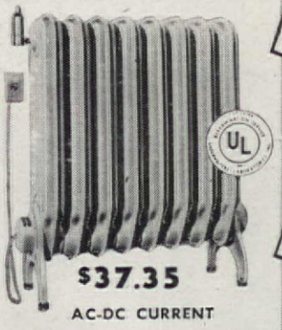
**WHEN and WHERE You Want It!**

INSIST ON THE GENUINE

## Electresteem

**PORTABLE STEAM RADIATOR**

**EVENLY DISTRIBUTED, CLEAN, SAFE HEAT FROM A WALL PLUG**




**$37.35**

AC-DC CURRENT

You CAN take it with you . . . to any room in your home, to your office or cottage. Just plug it in and get cozy warmth in a jiffy. Light-weight, sturdy steel construction, handsomely finished. Thrifty, trouble-free performance. Insisf on Electresteem . . . the original portable, electric steam radiator!

*At Better Dealers Everywhere*

ELECTRIC STEAM RADIATOR CORP. • Detroit 8, Michigan

Also Electresteem Baby Bottle Warmers, Sterilizers, Electric Servants

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SHE'S PROTECTED BY

# EVEN TEMPERATURE

**PRODUCED WITH**

*The Electric* **FURNACE-MAN**

Heating comfort with the Electric Furnace Man Automatic Anthracite Burner is easy . . . efficient and economical. Its completely automatic operation means work-free, worry-free heat for every room in your home. Inquire about an early installation today. Mail coupon below for details.

Convenient, Uniform, Healthful Heat—Completely Automatic
Safe & Clean—Economical

Electric Furnace-Man

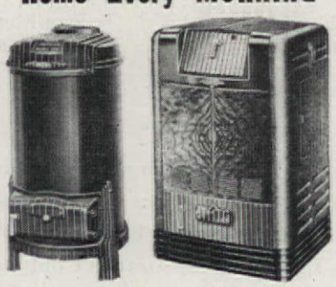
**ELECTRIC FURNACE MAN, INC.**
Box T, Emmaus, Penna.
Please send me complete information on the ELECTRIC FURNACE MAN Automatic Anthracite Burner

*Name*.....

*Street Address*.....*Zone* .....

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

## Wake Up in a WARM Home Every MORNING



**Model 520** · **Model 423A** with built-in Automatic Draft Regulator

A sensation throughout the Nation. Heats all day and all night without refueling! Holds 100 pounds of coal. Burns any kind of coal, coke or briquets. More than a million now in use!

**LOCKE STOVE COMPANY**
114 West 11th St. Kansas City 6, Mo. (P)

## WARM MORNING

Name Reg. in U. S. and Can. Pat. Off.

**COAL HEATER**


1. Are the roads or streets kept clean and in good repair throughout the year?
2. Are electricity, gas, water, and telephone service available at a reasonable cost?
3. Is mail delivered, or is the post office near by?
4. Is there police and fire protection?
5. Are there arrangements for the removal of garbage and refuse?

**C—*Neighborhood advantages* . . .**

1. Are public transportation facilities for quickly reaching the city conveniently near and adequate?
2. Are the schools easily—and safely—reached, and of high standards?
3. Are there neighborhood playgrounds for children?
4. Are there churches located conveniently?
5. Are there neighborhood stores for the purchase of groceries and other items of daily need? Do these sources have ample parking space?
6. Will this be a congenial neighborhood for the family?
7. Is the community (neighborhood) largely one of homes, or is it spotted—or even crowded—with warehouses, factories, and other commercial establishments?
8. Does the neighborhood appear to be one where the homes are owner-occupied, and where the properties are relatively new? And are they well kept?
9. Do the prevailing winds bring bad odors from stables, dumps, or industrial plants? Do the noise, dirt, and fumes from such places tend to make the location unpleasant?
10. Will there be much noise from heavy highway traffic or near-by trains or airplanes?

**D—*Financial and legal aspects* . . .**

1. Are the taxes on the land reasonable? (Don't take anybody's word for it that "taxes are low." Find out if there are special assessments levied against the property for which you will become liable.)
2. Will a marketable title to the land be furnished, which will be approved by a reliable attorney?
3. Is this a neighborhood in which sufficient money can be obtained, if necessary, for developing the homesite?
4. What lending institutions are willing to make loans on homes in this neighborhood?
5. What protection is there (by zoning or other ordinances) against business or industrial encroachment?
6. Will the neighborhood be protected against the erection of undesirable and unsightly buildings?
7. Are there setback lines controlling buildings and billboards?
8. Are there private deed restrictions? What are they, and when will they expire?
9. What zoning or building code re-


## NO DRAFT-TENDING

Enjoy Luxury of Automatic Control on Any Furnace

**CRISE** HEAT CONTROL

Electric automatic draft regulation for any HAND-FIRED furnace . . . warm air, hot water, steam . . . Crise Control's sensitive thermostat electrically adjusts draft and check . . . gives you luxury of automatic heat regulation, free from worry . . . QUALITY-BUILT to operate for years without attention . . . yet cost is low, saves up to 1½ tons yearly.

**INSTALL NOW**

*Ask your coal dealer, furnace repair man, hardware store . . . or write us for folder, dealers' names.*

*Address Dept. P-2*

**CRISE** MANUFACTURING CO. COLUMBUS 16, OHIO



## KEEP WARM! SAVE FUEL!

**Mortite**

**BETWEEN YOU AND THE COLD**

A pliable, plastic weatherstripping, easily, quickly applied to windows, doors, baseboards. Stops expensive heat leaks.

Just press into place. Mortite does not shrink or crack. Keeps out dust and dirt.

Roll covers about 80 ft. enough for 5 windows.

**$1.25**

*Higher west of Rockies and Canada*

**AT HARDWARE, PAINT, DEPT. STORES AND LUMBERYARDS**

*Ask for Mortite Booklet!*

**J. W. MORTELL CO.**
524 Burch St. Kankakee, Illinois



**PABCO WET PATCH** STOPS ROOF LEAKS IN RAIN

THE PARAFFINE COMPANIES, INC.
295 Fifth Avenue • New York 16

PABCO



## SCOTT WATER PUMP

**DRAINS Washing Machines, Tubs, Cellars, Etc.**

No parts to get out of order. Eliminates service calls. Can also be used for filling with hot or cold water. Special **BLACK** tubing resists scalding water. Approved "Good Housekeeping."

**Special price $3.00 F.O.B. (3 lbs.)**
(Including plain Faucet Adapter)

**SCOTT PUMP CO., Dept. 15, Rochester, N. Y.**

**3 TIMES FASTER THAN SYPHON!**

GIVE YOUR ROOMS NEW LIFE...

# A little extra GLASS means a lot of extra charm!

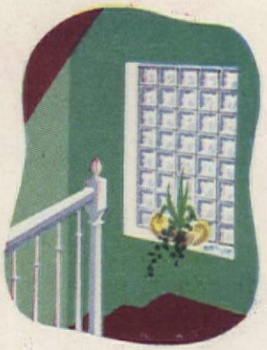
**PERIOD PIECE** that's perfectly at home in any room. This "bull's-eye" is just one of the many types of framed Plate Glass mirrors* you can use to wake up your home.

**LOOK JUST SO**... head to toe! Home isn't home without at least one full-length door mirror*. But be sure it's really full length . . . and made of Plate Glass.

**MIRROR* OVER YOUR MANTEL.** Nothing puts more gayety and sparkle into your living room. Simple, unframed styles are very popular now for this fireplace beauty spot.

**TO MAKE ROOMS** both pleasing and practical . . . Plate Glass furniture tops* get a high rating. They protect fine furniture from stains, tumbler rings, cigarette burns. They bring out the beauty of wood grains and finishes. And their own brilliant beauty adds greatly to the charm and smartness of the room as a whole.

**THINGS YOU'LL WANT IN YOUR NEW HOME**



1. STAIRWELL PANEL of PC Glass Blocks for a daylight-flooded stairway, plenty of privacy, and a sprightly touch of modern good looks.

2. CARRARA GLASS walls or wainscot in your new kitchen... for polished elegance, easy cleaning, permanence. 10 shades to choose from.

3. A TWINDOW PICTURE WINDOW to help you enjoy the view. Twindow is the window with built-in insulation. Eliminates drafts, cuts fuel bills.

*You can get these items at your favorite department or furniture store.*

## PITTSBURGH PLATE GLASS COMPANY

LOOK FOR THIS MARK OF GOOD PLATE GLASS

## Free Booklet

Scores of practical suggestions for beautifying your present home . . . for building greater beauty and usefulness into your new home . . . with Mirrors and Glass. Send the coupon for free copy. Crammed with ideas. Dozens of illustrations.

Pittsburgh Plate Glass Company
2282-6 Grant Building, Pittsburgh 19, Pa.

Please send me, without obligation, your new, free booklet entitled "Making Your Home More Attractive with Pittsburgh Glass."

*Name*_____

*Address*_____

*City*_____ *State*_____

*"PITTSBURGH" stands for Quality Glass and Paint*

MANUFACTURED FROM USS STEEL UNITED STATES STEEL

## and this label means the Steel is *good*

Steel combines strength, long life, good looks and practical usefulness better than any other material. That's why steel is best for furnaces, ducts, pipes, blowers, radiator covers . . . as well as hundreds of other uses in your home. And when you see the U·S·S Label on any article made with steel, you know you're getting *quality* steel . . . backed by all the engineering skill and manufacturing knowledge of the world's foremost steelmakers.

**Your guide to good steel in:**

BEAMS • COLUMNS • WINDOWS • WINDOW WELLS • FLOOR JOISTS • STOKERS • FURNACES • DUCTS • BLOWERS • MOTORS • RADIATOR COVERS • STORAGE LOCKERS • COAL CHUTES • ASH CANS • WATER HEATERS • STEEL STAIRWAYS • FLOOR DECKS • PIPE AND FITTINGS • WORK BENCHES • TOOLS • ELECTRICAL WIRING AND FIXTURES • WASHING MACHINES • IRONERS

LISTEN TO . . . **The Theatre Guild on the Air,** *presented every Sunday evening by United States Steel. American Broadcasting Company, coast-to-coast network. Consult your newspaper for time and s*

**UNITED STATES STEEL** *Subsidiary companies:* AMERICAN BRIDGE COMPANY • AMERICAN STEEL & WIRE COMPA CARNEGIE-ILLINOIS STEEL CORPORATION • COLUMBIA STEEL COMPANY • CYCLONE FENCE DIVISION • FEDERAL SHIPBUILDING & DRY DOCK COMPA NATIONAL TUBE COMPANY • OIL WELL SUPPLY COMPANY • TENNESSEE COAL, IRON & RAILROAD COMPANY • UNITED STATES STEEL EXPORT COMPA ATED STATES STEEL PRODUCTS COMPANY • UNITED STATES STEEL SUPPLY COMPANY • UNIVERSAL ATLAS CEMENT COMPANY • VIRGINIA BRIDGE COMPA

quirements will have to be met in building?

10. Are there regulations with respect to minimum costs, etc. of dwellings and other buildings and structures?

***E—Estimated costs, for land and home . . .***

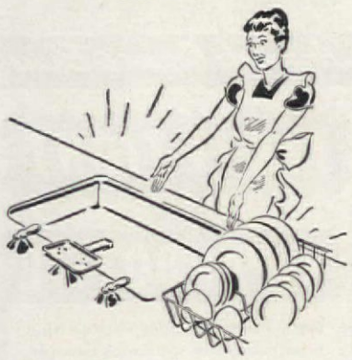
1. How much will the land cost?
2. What size house must be built, in terms of square footage on the ground floor?
3. What is a fair estimate for the cost of the house?
4. What will a good sewage system (septic tank) cost?
5. How much will it cost to provide a good well and water system (if there is no community supply)?
6. What will such items as grading, sidewalks, drives, and landscaping cost? Is labor for them available?
7. How much cash is needed to finance the cost of items (1) to (6) above?

**DO YOU WANT TO LIVE HERE?**

After you have made careful inspection and inquiry, you will probably find that each homesite under consideration has certain advantages that appeal to you. Now, take the one that you think is the most desirable and score it on the following scale by checking each item with a plus or minus sign, or by "Yes" or "No," just as you do with the self-analysis games that you see in the magazines. If it does not make a good showing and measure up to your requirements on these points, my advice is, don't buy:

1. (  ) The lay of the land is satisfactory.
2. (  ) The land has good natural drainage.
3. (  ) The soil conditions are satisfactory for a lawn, a garden, and the installation of a good sewage system.
4. (  ) Taxes are reasonable.
5. (  ) A marketable title is guaranteed.
6. (  ) Transportation facilities to and from the city make the location convenient for all members of the family.
7. (  ) Public utilities are in, or are easily available.
8. (  ) There is a good well, or water is easily available.
9. (  ) Schools, churches, and shopping and recreational facilities are convenient, and the schools are good.
10. (  ) Police and fire departments will guard the property and the family effectively.
11. (  ) There are no dumps or industrial plants in the neighborhood; or likely to be.
12. (  ) Garbage and refuse removal services are available.
13. (  ) The neighborhood appeals to all the family.
14. (  ) There is a good view—in spring, summer, fall, and winter; or, better, several views.
15. (  ) This site is suitable for a home for us and our family.

**Cleaner Dishes with Less Effort !**



What a difference soft water makes! Glassware and dishes dry sparkling . . . without toweling—save 10 to 15 minutes 3 times a day. Added hours of leisure time, and freedom from much household drudgery! Soft water in your home makes washables softer, whiter with less rubbing. Creamy, rich soft-water suds also bring new joy to your baths and shampoo, while tub and toilet fixtures remain free from soap scum!

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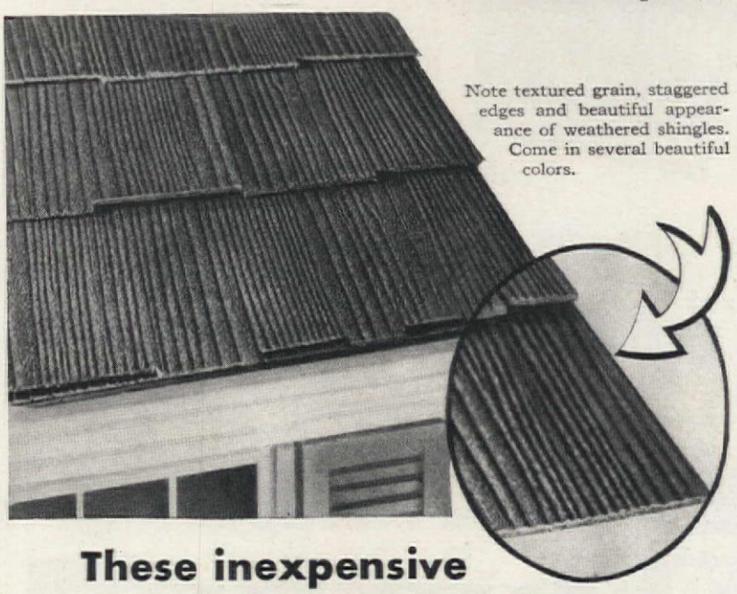

Note textured grain, staggered edges and beautiful appearance of weathered shingles. Come in several beautiful colors.

**These inexpensive AMERICAN COLONIAL ASBESTOS SHINGLES will last 35 years . . . PLUS!***

JUST before the war Johns-Manville introduced a new type of asbestos shingles—the most beautiful asbestos shingles in J-M's 85 years of roofing experience. J-M calls this roof the American Colonial.

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Don't hesitate about spending a few extra dollars for the particular location and the actual amount of land that you need. The satisfaction gained from a good location is something real and will arouse and maintain in the entire family a greater interest in the home itself, the neighborhood, and the community.

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# ON SQUEAKS AND CREAKS

basic data

*William W. Atkin*

SQUEAKING and creaking floors may be excellent insurance against burglars, but their nuisance value to the persons living in the house far outweighs their worth as insurance. It is not hard to kill these noisy canaries either. In conventional house construction, floors are double as shown in the drawing below (Fig. 1). Many houses, however, are built with single floors. Since the difference between one and the other lies only in the size of the fastenings, we'll discuss the single floor first.

A squeak is usually caused by the fastenings, which hold the floor to the beams, working loose. In cases where the underside of the beam is exposed, it is relatively simple to remedy the situation by driving a wedge between the floor and the joist. The feather end of a shingle makes an excellent wedge. Fig. 2 shows how this is done. To be certain that you drive the wedge in at the right spot, have someone walk on the floor above to locate it. After the wedge has been driven in, several finishing nails or screw nails should then be driven through the floor and into the joist to hold the wedge in place. The method to be used for driving the nails is described below.

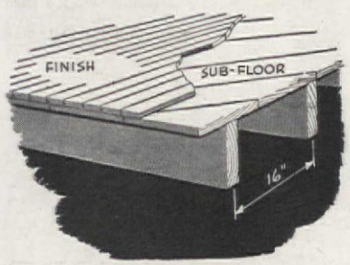


**Fig. 1**

When there is a ceiling of some kind under the floor joists, it is a trifle more difficult to locate the joists. In most houses floor joists are laid on 16-inch centers so, if you can locate one joist, the others can be found by merely measuring off at 16-inch intervals. It is sometimes possible to locate the joist by tapping lightly on the floor with a hammer. There will be a hollow sound between the joists and a solid sound directly over a joist. It is sometimes easier to "sound" out the joist by tapping the ceiling but, if your ears deceive you and you just can't tell whether you are tapping on solid or hollow ground, there is another, or last resort, method. Drill a small hole through the plaster in the ceiling; a 1/16 inch twist drill, obtainable at your hardware store, will serve this purpose admirably. The drill will continue to pull right up to the shank if you have hit a joist. If not, try again. When the joist has been located, the small holes in the ceiling can be filled with patching plaster. You'd better trust your ear, however, if your ceiling is papered.

Now that you have located your joist, transfer the measurement from

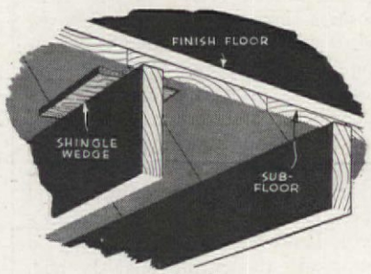


**Fig. 2**

the ceiling to the floor above by measuring out from a wall. With someone standing on the floor to hold the board down, drive a few finishing nails or screw nails through the floor and into the joist. Screw nails will hold better than finishing nails because they twist as they are driven in. Therefore, 6 penny screw nails would be ample but, if finishing nails are used, get 8 penny weight.

When the nails are about a quarter of an inch from the floor, drive them home and down into the flooring about an eighth of an inch using a nail set to avoid hammer marks in the wood. Toeing the nails slightly, as shown in Fig. 3, will insure their holding the boards down. The small holes left by the nails can be filled with putty.

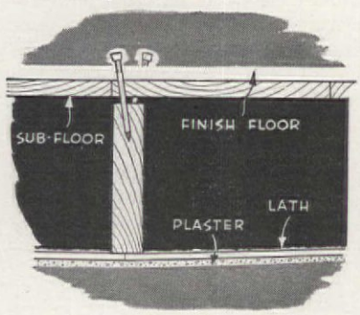


**Fig. 3**

In a house with a double floor, follow exactly the same methods but use 8 penny screw nails or 10 penny finishing nails because you have two thicknesses to go through instead of one. For tiny squeaks that persist in spite of the treatment discussed above, sift a little talcum powder into the crack between the boards.

We'll never be able to haunt *that* house!!

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ME A BLOND! . . . and that fortune-teller had the nerve to tell my wife that a tall, dark and handsome man would soon brighten her future. Sue got a great kick out of it, and she didn't let me forget it all the way home.

Not that I believe in fortune-telling, but just the same, it started me thinking. I'd done well by Sue as far as the present was concerned . . . a home . . . a car . . . and plenty of other comforts. But I'll admit I hadn't thought too much about the future. While Sue was kidding me, I realized that no fortune-teller could see into our future . . . but I could! And I wasn't exactly pleased with what I saw. Because that future was far from bright!

So next morning I called in a Mutual Life representative to discuss the whole problem. He told me about their "Insured Income" Service. . . . The modern way to team up Social Security benefits with life insurance. He showed me how it would provide the kind of a dependable future I want, by guaranteeing Sue the comfort and security she deserves . . . and also by paying us both a substantial retirement income when I reach 65. Man! . . . was I sold on that idea.

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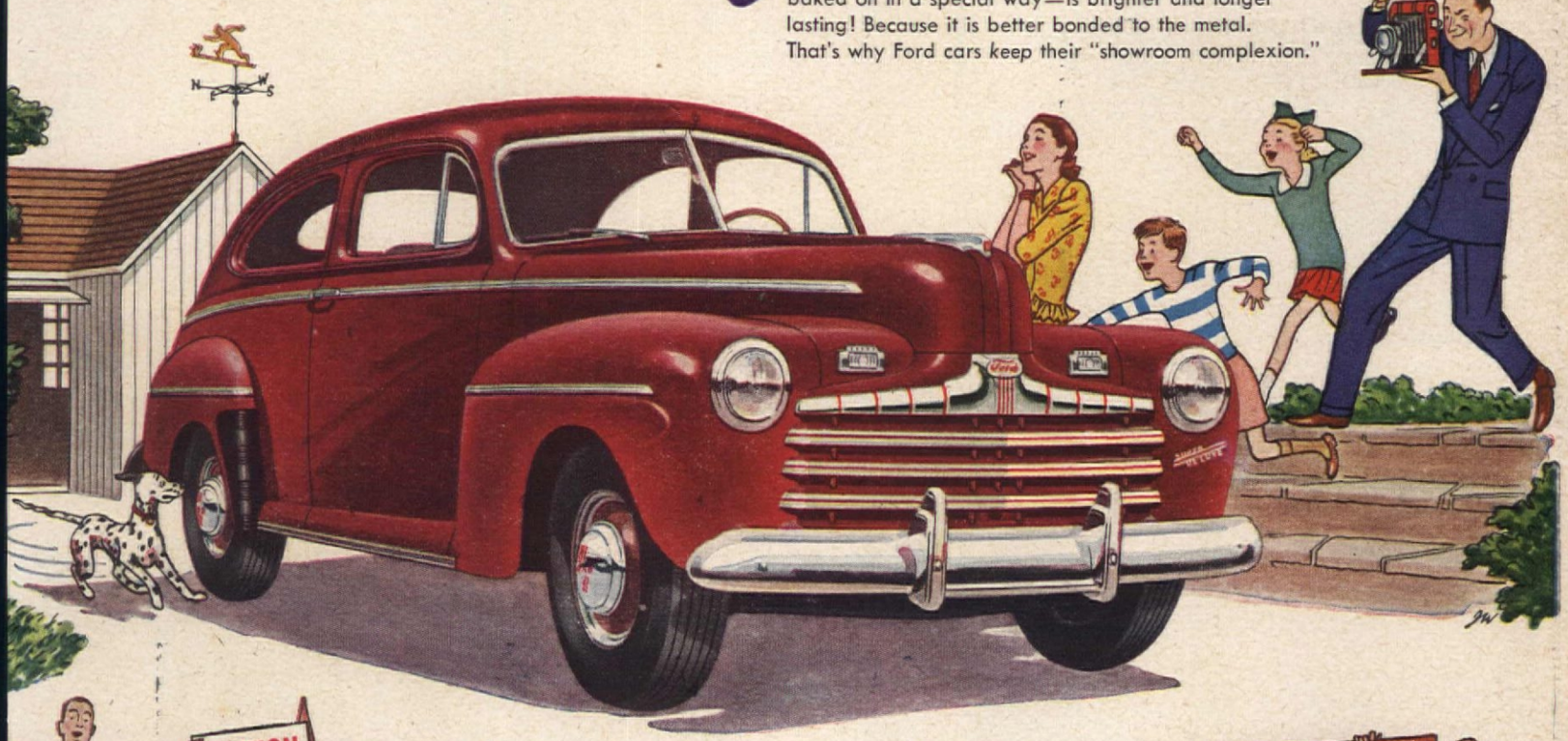

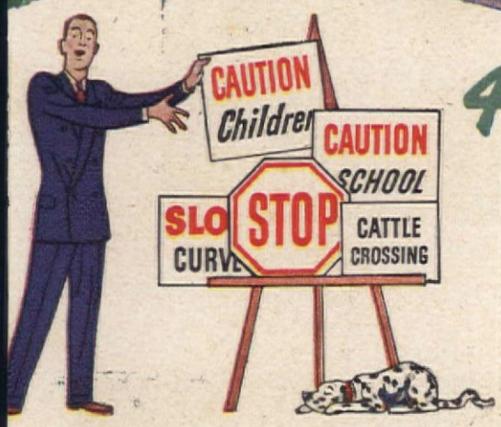


**4** **"King-size" brakes!** No other car in Ford's field has such big brakes! They're self-centering hydraulics . . . give you smooth, straight stops with gentle pedal pressure.

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*De La Mare
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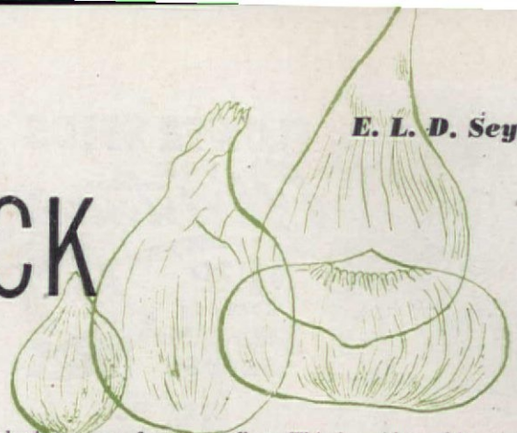
# BULBS ARE BACK



BACK, that is, in such abundance and variety that, once again, we can freely plan, select, and plant for special, major effects in our spring gardens. Of course, bulbs were not entirely lacking from our gardening operations even during the war. But with Holland's annual contribution of something like 100,000,000 of them wholly cut off, only a trickle reaching us from England, and, in this country, the efforts of both growers and home gardeners directed mainly toward food production, bulbs were naturally scarce and of secondary interest. Now, once more, they are here for us to plant and enjoy.

The planting can be done any time now, and right up until a hard freeze seals the ground. Over much of the country, it is an excellent and popular way to spend part of Election Day. First, as a citizen, you attend to your civic good housekeeping by voting; then, as a homeowner, out in the brisk, fall air, you do a little enjoyable work to make your home more attractive and to enrich the life that you, your family, and your friends enjoy there. In many places, bulb planting can go on until Thanksgiving or later.

But don't put off buying your bulbs. The post-war, pent-up desire for tulips, narcissi, hyacinths, crocuses, and all the other little grace notes that round out the early spring color symphonies in the garden will certainly exhaust the 1946 supply—and there is no surplus carry over from last year. Also, don't expect to do any shopping around for bargains. They just don't exist these days, in plant materials any more than they exist in men's shirts, women's coats, medium-priced houses, and automobiles.

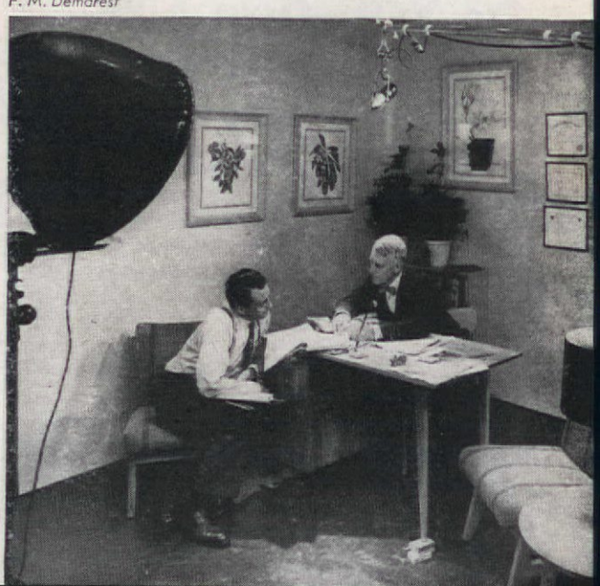
That doesn't mean, however, that prices are unduly high; indeed, they are expected to average a bit lower than they have been, as a result of increased supplies and the competitive effect of Holland's courageous comeback. There, as in this country, bulb industry efforts during the war were concentrated on maintaining stocks of the better varieties and developing even finer ones; those below the quality borderline were discarded. Consequently, to quote one authority, "An over-all picture of the Holland tulip situation shows more good varieties available in the moderate price range than before the war, because of augmented stocks of what used to be classed as novelties and exhibition types, grown to meet the demands of fanciers and experts only."

American bulb growers are aggressively (and characteristically) adopting new machinery—planters, diggers, graders—with which they hope to increase production and reduce operating costs so as to be in a better position to compete on a price basis. As to quality, there is probably little to choose between the best of the tulips grown in this country and abroad; as to volume and uniformity of bulbs grown, there will be less difference as our relatively young bulb industry expands and matures. In daffodils, favorable conditions for early maturing, curing, and shipping, and a range of types and varieties especially selected to meet American gardeners' preferences, are responsible for the widespread, increasing popularity of domestic stocks. In hyacinths, Holland is still the acknowledged leader, and promises to remain so; and for the smaller miscellaneous hardy bulbs we still look across the Atlantic for top quality and volume production.

After all, from the standpoint of horticultural progress and the best interests of gardeners, the brightest hopes depend on continued, friendly competition between the two great bulb-producing nations—Holland and the United States. On the one side—our own—are abundant land and a wide choice of climatic and soil conditions; increasing cultural skill; ingenuity, enterprise, energy. On the other side are knowledge and skill based on generations of experience; exceptional, time-proved soil and climate; a vital, impelling need for the restoration of a major, national industry, and, right now, a surge of determined effort. This is evidenced by anticipated exports to this country from Holland of some 6,000 to 7,000 tons of bulbs in this, the first full year after her liberation; and by an intensive promotion campaign featuring educational motion pictures for the use of garden clubs and other groups. In the making of one of these, THE AMERICAN HOME has been privileged to co-operate.

Recent years have brought striking, significant demonstrations of the part flowers in general and tulips in particular can play in the relations between peoples and nations. Various parks and public places in the United States were beautified last spring by gift plantings of millions of good will bulbs sent from Holland. Also, it can now be told that, because the Germans wanted flower bulbs both to sell and to enjoy, the Dutch fields and stocks were spared even worse disasters than those that did befall them. Here is further proof of the fact that horticulture and beauty transcend and are indifferent to geographical and political boundaries. And we can enjoy that kind of beauty by planting bulbs in our gardens!

F. M. Demarest



***Bulb growing transcends national boundaries. Below, fields of daffodils in the Pacific Northwest, and of tulips in Holland. Right, a Seymour-Kerkow studio conference during filming of "Holland Blooms Again"***

Lee Merrill

Associated Bulb Growers of Holland

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**12 Selected Favorites** Burpee Super Giant Zinnias, Mammoth Mum Marigolds, Giant Snapdragons, Yellow Cosmos, Heavenly Blue Morning Glory, fragrant Petunias, etc.—all easy to grow! Also ideal for birthdays, anniversaries, etc. Each packet printed with regular price—some worth 25c each, totaling $2.20.

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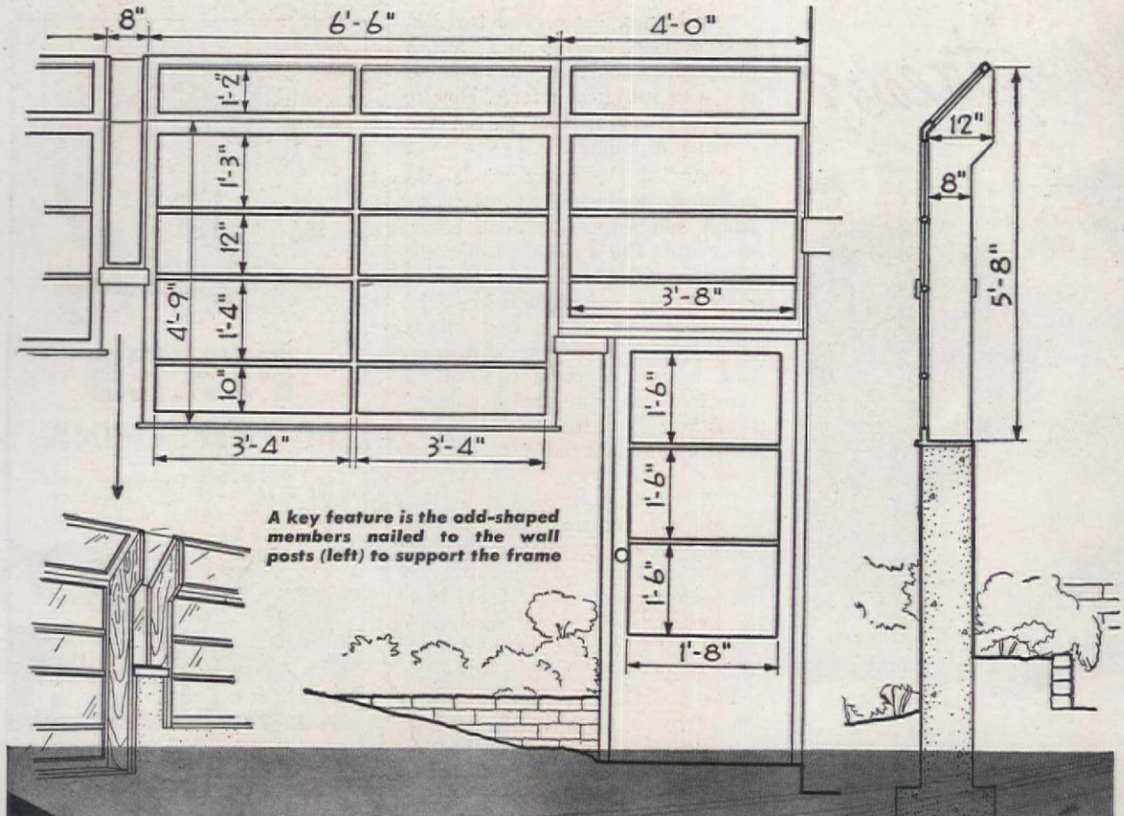
# A Successful Windbreak

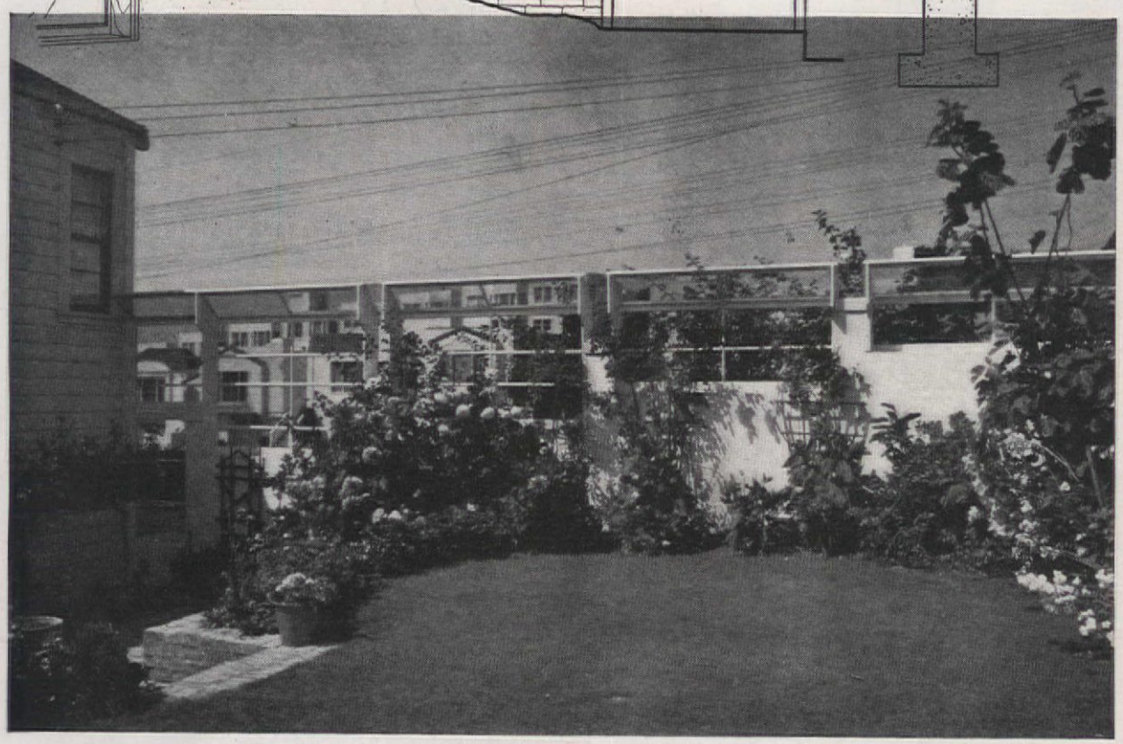
**Josephine Mirkovich**

*Photographs by Roger Sturtevant*
*Drawings by Sigman-Ward*

**BEFORE:**
***The garden wall and gate that didn't stop the wind***

**AFTER:**
***The attractive, effective glass windbreak that did***



*Our midsummer garden, made possible by the glass barrier. Construction data given in drawings above*

*The garden door is at the end of this sunken, brick terrace*

OUR experience is that an effective windbreak can be pleasingly ornamental as well as definitely useful.

Our back yard, on the ocean side of San Francisco, is exposed to the north winds that blow in from the Pacific across Point Reyes. Though we are three blocks from the cliff, I found those winds and the salt-laden fog driven by them terribly hard on tender plants, buds, and blossoms, and often fatal to them. We had a garden wall, stepped to conform to the slope of the street and rising about 3½ ft. above the level of the garden area within, but it gave very little if any protection. Neigh-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boring houses, being close together, did not help, for the wind, hitting their walls, would sweep down on our plot with still greater force. How to grow anything in that garden was certainly a problem.

I studied the many windbreaks put up by neighbors—lattices, picket fences, and hedges—but none seemed successful. The wind came over the top and swirled back again. Figuring that perhaps the problem could be solved by topping our wall with a slanted, windshield type of barrier, such as is used on small boats, I consulted a carpenter and got suggestions from Peter Helseth, contractor, and from my husband. We all agreed that clear glass was out because it would burn the plants on really hot, sunny days, and that blue glass was the only thing to use. Then came the details of design and construction for such a windy spot. Mr. Helseth decided that to resist the wind, each section of the wall, between each two posts must have a separate frame and that the top or "windshield" pane of glass should lean inward. He therefore fashioned of 1" x 12" wood roughly L-shaped pieces (shown in the small sketch and the photographs on page 95) and nailed one of them firmly to each side of each wall cap.

The drawings show how the windbreak was set up, but they can't show how the wind hits it, slides up and over, and loses its force. A few days after the job was finished, a 72-mile gale blew in from the north but did no damage to the structure at all. Incidentally, we replaced the original garden gate with a glass-paneled door to match the rest.

As to the effect on the garden—the illustrations show how the flowers benefited and responded, especially the roses. Never before had I been able to enjoy a full-blown rose. But the tree roses planted in April, after the windbreak was in place, have already, by October, given us three crops of blooms, and it looks as though we would have roses all winter. Begonias, asters, gladiolus, and now chrysanthemums—all flowers that I could never grow before—have also been highly satisfactory. Even outside the wall, flowering prunes, formerly a discouraging sight with the new growth always burning up before the leaves developed well, have made five feet of growth since the glass was installed and the leaves are, at last, large and healthy.

The glass used was double-thick "Lustre-blue"; there are other kinds, but I found none as pretty. Ours gives an illusion of blue skies at all times, and I honestly believe the light coming through is beneficial to the plants. The cost of the glass was $125.00; the mill work for the frames and the over-all construction came to about $100.00, making a total of $225.00. However, the whole thing could probably be done at home by amateurs, the height of the glass barrier and other dimensions being adapted to the needs of the situation.

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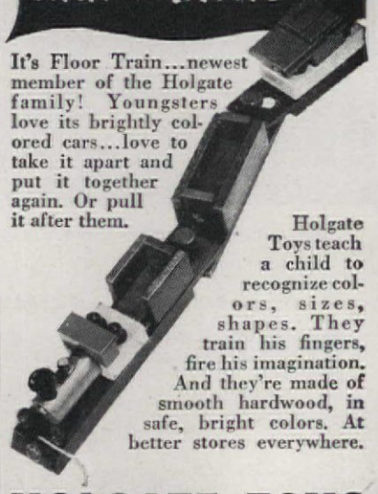

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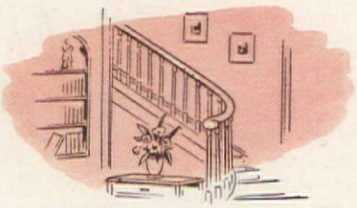
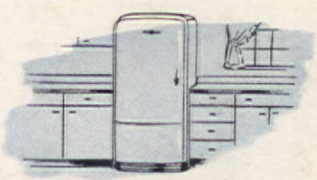


**Woodwork, too,** and many other surfaces in your home respond beautifully to this new easy kind of protective wax care. It's such a work-saver because the lustrous, dry surface doesn't attract dirt, whisks to gleaming brightness with a light dusting. Things polished with Johnson's Cream Wax grow more beautiful with each application . . . keep their loveliness longer.



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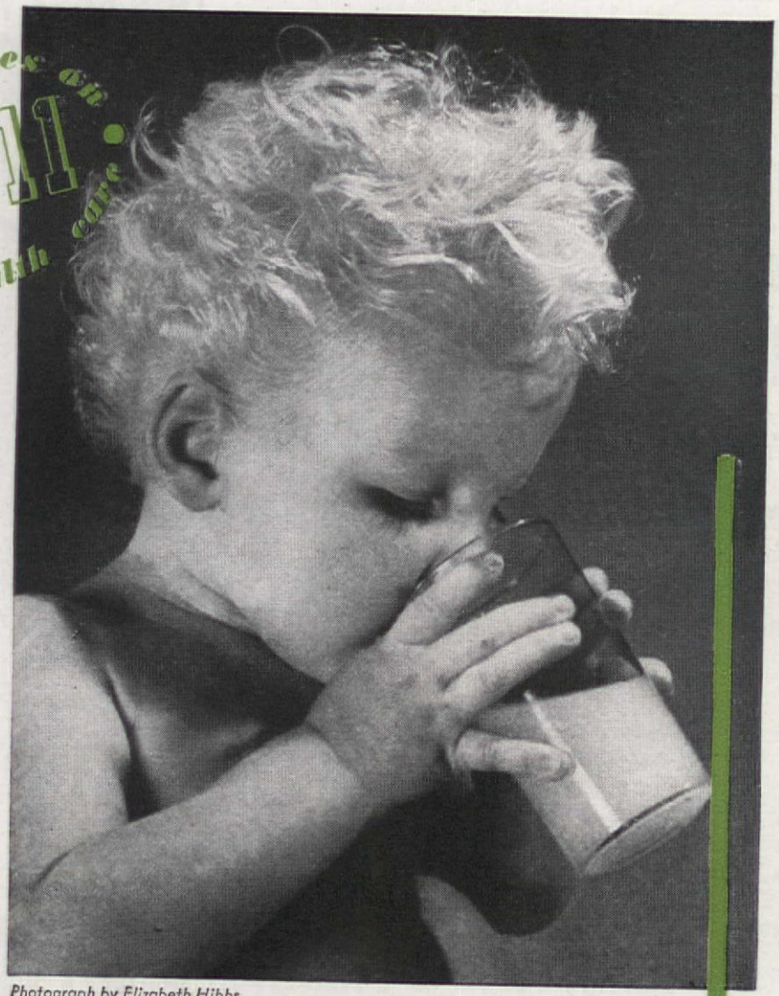
# The Baby's Growth



Photograph by Elizabeth Hibbs

JANUARY
FEBRUARY
MARCH
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JUNE
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NOVEMBER
DECEMBER

**Morris Fishbein, M.D.**
*Editor, Journal of the American Medical Association*

By carefully observing the growth of the child and his development, the doctor can determine whether or not there are any deficiencies in his hygiene of living and correct any errors in the baby's care. A routine physical examination of the baby includes his weight, height and other dimensions, a study of the bones to determine whether or not they are growing satisfactorily and coming together as they should, examination of the teeth and an estimate of the mental development of the child, including the use of his eyes, ears and other senses.

Babies should be weighed at least once every week during the first six months, every two weeks for the rest of the year, and every month during the second year. From that time on weights should be taken at fairly frequent intervals to determine the child's growth. There is no normal weight for a baby at the time of birth. Children vary in their weight according to their heredity, the stock from which they come, the nutritional state of their parents and similar factors. During the early months of life there should be a gain of weight of from five to six ounces a week. During the second half year the average weekly gain should be from two and one-half to three ounces a week. The rate at which the child gains after two years is one-tenth that of infancy.

Measurement of the height of a child is important because the child may be well nourished and may be gaining regularly in weight but may still be suffering from some of the conditions that cause dwarfing. As the child grows, there is a relative decrease in the size of the head and a relative increase in the rate of growth of the arms and the legs as compared with the trunk.

From the time the average baby is nine to eighteen months of age, he begins to creep, then to pull himself up by a chair, and then to walk. A child fifteen months old can get upstairs by holding onto the banister or walking on all fours. He usually will come downstairs by sitting on the top step and then gradually sliding down one step at a time. However, some babies prefer to back downstairs. Either conduct is quite within the range of the normal. There are records of children who have walked at seven months. However, forty per cent of children walk when they are a year old, and sixty-seven per cent walk by the time they are fourteen months old. A few children who may be otherwise quite normal may not walk before they are eighteen to twenty months old. This may be due to lack of practice or perhaps, in some cases, to weakness.

When a child does begin to walk, parents must recognize the accomplishment and praise the child suitably. If the child cries too easily or becomes too much afraid of falls and bumps, he will learn to walk slowly. Among other factors that delay the acquirement of walking by children are overweight, rickets and bad nutrition. The child does not trust the strength of his muscles. Overweight should be controlled by suitable feeding. This applies equally to undernutrition. Rickets is a serious disease, with bowing of the legs and muscular weakness, usually associated with lack of sufficient amounts of vitamins A and D, calcium and phosphorus. The doctor can, with the X ray, study the development of the bones and muscles and can prescribe suitably for a child with the insidious beginnings of rickets.

Some children learn to walk slowly because they are kept too long in play pens and not allowed freedom of movement. Another reason is some mothers keep them too long in dresses that are too long and in shoes that are too soft. Again, any co-ordinated physical activity of the body is largely dependent on the mental state. If there is any doubt as to the child's development, the physician should be consulted without delay.

By the time a baby is eighteen months old, he can build a tower with cubes, can throw a ball and can even try to turn the pages of a book, although a baby of this age is likely to turn three or four pages at one time. A one-year old baby will wave bye-bye as a sort of nursery trick. An eighteen months old baby will wave bye-bye and mean it. An eighteen-month old child can distinguish between himself and other people and will occasionally insist on owning certain toys and other belongings. A reasonably well-developed, eighteen month old child will participate in family life by fetching and carrying on request, and will imitate the actions of adults around him.

Babies must learn certain things that are necessary for comfortable living. They must learn to tell the difference between people and things and between their own people and strangers. Very young babies will stare at brilliant objects. Older babies will follow moving objects with their eyes. Young babies will grasp anything put into the hand. At the end of the third month the baby will begin to wave such objects about and to scratch them or pound them on the floor or on the table. By the fourth or fifth month hand

*Young Mother . . .*

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and eye movements begin to be associated. By the sixth month the baby will look on the floor for something that he drops and will endeavor to pull toward himself any object that he cannot reach. Another test of mind and muscle is the ability to draw. Still more important a test is the kind of stories that interest children and their willingness to listen to stories and to acquire information that they receive from them.

A two-year old child can fold paper, use simple sentences and phrases, name familiar objects such as keys, pennies and watches, listen to stories, look at pictures and even attempt to describe his own experiences. A child of three, when asked, will indicate his mouth, nose and eyes, repeat two numbers that are not consecutive and pick out a boy, a dog, a tree, or a car in a picture.

## TALKING

Speech is fundamental in differentiating human beings from other animals. The progress of speech, therefore, is one of the best tests of the mental advancement of children. About the most exciting time in an average family is the moment when the baby begins to talk. In the first few months of life babies make sounds with little significance. However, these sounds must be a source of satisfaction to the baby or he would not spend so much time working at them. The first sounds that a baby makes are variations of the sounds of the vowels a and u. Then the consonants m, p, and b are added to the vowels. These are the sounds that can be made with the lips closed. After the baby is three months old he will combine these sounds, so that sounds like umm, da, ma and goo are formed. If the baby puts two da's together, the father is flattered. If he puts two wah's together, the mother will insist that he wants a drink of water and is surprised if he doesn't.

Soon the normal baby will see that there is value in the sounds that he makes. People bring things. Then baby will imitate adult sounds, and soon he will learn to speak. As soon as the baby makes noises that sound like words and people begin praising and encouraging the baby, he will try to imitate himself and become proud of his ability. Such encouragement is a great help in teaching him to speak.

A baby can probably understand many words before he can say any of them. A bright baby will speak his first word about the time he is eight or nine months old. Almost any baby can be expected to say something by the time he reaches the tenth or twelfth month. The ability to combine words into phrases and sentences comes usually between the time the baby is one and one-half and two years old. From that time on the vocabulary will grow almost daily. By the time a child is seven years old he is probably familiar with almost 3,000 words. However, the number of words that a child can use varies with his intelligence. In general, smart children talk earlier and dull children talk later than the average. The develop-


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ment of speech is one of the methods that experts use for measuring intelligence. However, parents should remember that, in general, smart people have smart children and dumb people have dumb children. Moreover, the extent to which parents work and live with their children may have a great deal to do with the ability of the child to acquire speech.

Remember that the child learns most of his speech through imitation. Parents should not use baby talk to the child because the child will imitate the kind of talk that he hears. Parents should not scream at their children without expecting the children to scream back. Talking in a well-modulated voice with proper emphasis may be developed by training into a habit of which the child will be proud. Here are some good rules to follow in developing good speech habits in your children:

1. Do not correct the child's pronunciation or enunciation. Applaud that which is right. Do not stress that which is wrong at any time.
2. Do not imitate the child's baby talk. When you say "dravy" for gravy and "wed" for red, simply because the baby talks that way, you confirm him in his difficulty. But do not correct him too severely. If you keep on talking English, he will, too, as soon as he can—and naturally.
3. Never talk down to babies and little children at any time.
4. Do not nag, coax or raise your voice in an effort to get the baby to talk. Speech will come naturally.
5. If the baby's uncle and aunt stammer, or if you stammer yourself, give the baby a chance to learn how to talk from someone else.
6. Give the child a chance to talk and listen to him when he talks. This will encourage him a lot.
7. Tell the child to listen. Do not ignore him but include him whenever possible in the conversation.

Finally, the inability to speak well often results from inability to hear well. Children who have severe colds and infected ears during childhood frequently lose enough of their hearing to interfere with the proper development of their early speech.

Statistics show that about ten per cent of our people have some type of speech defect. Perhaps 1,500,000 children stutter and stammer; perhaps another million require help for other bad habits of speech. Any disorder of speech is so significant in the future life of a child that parents will do well to consult competent advice in this regard at the earliest possible moment. The child that stammers and stutters may be so seriously concerned by his disability as to become melancholic and unable to make the social contacts that are necessary for normal and well-balanced living in his later years.

***Note:*** *Dr. Fishbein will answer personally and free of charge questions on child care. Address letters to him c o* THE AMERICAN HOME, *444 Madison Avenue, New York 22, N. Y. Letters should be accompanied by a stamped, self-addresed envelope.*


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# FALSETEETH
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KLUTCH forms a comfort cushion; holds dental plates so much firmer and snugger that one can eat and talk with greater comfort and security; in many cases almost **as well as with natural teeth.** Klutch lessens the constant fear of a dropping, rocking, chafing plate. 25c and 50c at druggists. . . . If your druggist hasn't it, **don't waste money on substitutes,** but send us 10c and we will mail you a generous trial box. © I. P. INC.

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## Doctor's Quick Relief!

You'll quickly forget you have callouses, burning or tenderness on bottom of your feet when you use soothing, cushioning Dr. Scholl's Zino-pads. Separate *Medications* included for speedily removing callouses. Get this wonder-working relief today. Costs but a trifle. Sold everywhere.

**Dr Scholl's Zino-pads**

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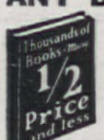


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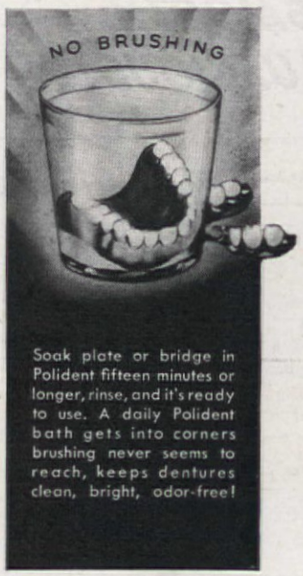
# False Teeth Wearers

## Soak plates in Polident to keep them odor-free, hygienically clean!




Soak plate or bridge in Polident fifteen minutes or longer, rinse, and it's ready to use. A daily Polident bath gets into corners brushing never seems to reach, keeps dentures clean, bright, odor-free!

DENTURE BREATH is a serious social problem. It may make your close presence distasteful to friends or family, and give away the secret of your false teeth to others. You can't "brush off" DENTURE BREATH!

Brushing dental plates with tooth pastes, powders or soap may scratch delicate plate material, *60 times softer than natural teeth.* Food and film collect in these unseen scratches causing offensive DENTURE BREATH!

With Polident there's no brushing, so no fear of DENTURE BREATH. More dentists recommend Polident than any other denture cleanser. Costs less than 1¢ a day. 30¢ and 60¢ at drug stores.

**Use POLIDENT Daily**

**TO KEEP PLATES AND BRIDGES CLEAN... AND ODOR-FREE!**

# LOOSE PLATES?
## Amazing NEW CREAM Holds Even Lowers Tight All Day

The makers of Polident have developed a new cream for holding false teeth tight. Its gripping power is so sensational that they guarantee you double your money back if it doesn't hold your plates tighter, longer than anything you ever tried before. If you have used old-fashioned holding powders and found that you had to apply them three or four times a day, didn't like their taste or messiness, then new Poli-Grip is for you.

This "Once-a-Day" cream is pleasant to use, dainty, economical.

With Poli-Grip you can laugh, sing, eat what you want without fear of embarrassment.

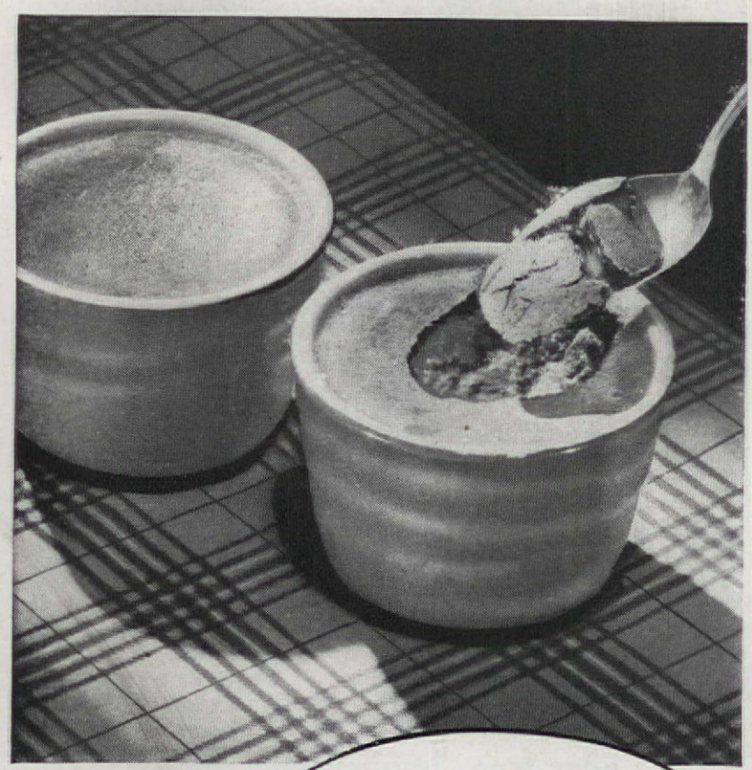
Remember, Poli-Grip holds your plates tight no matter how they fit.

35¢ and 60¢ tubes at all drug stores.

**GUARANTEED BY POLIDENT**

# MAGIC COCOA CUSTARD

## No sugar needed!



**Magic Cocoa Custard**

| | |
|---|---|
| ⅔ cup Eagle Brand Sweetened Condensed Milk | 2¼ cups hot water |
| ⅓ cup cocoa | ½ teaspoon salt |
| | ½ teaspoon vanilla |
| | 3 eggs, slightly beaten |

Slowly add Eagle Brand Sweetened Condensed Milk to cocoa. Mix until well blended. Add water, salt, vanilla, and eggs. Mix well. Pour into greased baking dish or custard cups. Place in pan filled with hot water to depth of custard. Bake in slow oven (325° F.) about 50 minutes or until custard is set. (A knife blade inserted will come out clean when custard is done.) Serves 6.

FOOLPROOF RECIPE!

A CHILD CAN MAKE IT!

**Eagle Brand makes the recipe magic.** It's the *original* Sweetened Condensed Milk . . . made to meet Borden's high-quality standards . . . a *ready-to-use* blend of the richest, purest whole milk and sugar.

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©The Borden Company


*A. R. Siedentopf*

# Bring GRACE to the Table

I ALWAYS accept with alacrity an invitation to visit a certain family who lives in a small town near Denver. My friends are plain Americans, and they do me honor with the best they have, not only in food, but in those graces of mind and manners which make mealtime what it should always be: a restoration of soul as well as body.

My hostess in her simple but attractive dress sets the mood with a flower in her hair and flowers on the table. My host, a young and striving building contractor, tells stories each better than the last. The daughter is a sweet, happy child and very attentive. I always feel they would be just as eager to entertain one another were I not there.

I can recall many an unhappy contrast to these joyful occasions—a family table laden with excellent food, but where the social and mental fare was dismal. All through the meal ran a slightly acid trickle of argument. My hostess complained of her numerous house duties. Several of the children made demands to do this or that. The father would say, "We'll talk about it later," and then talked about it, chewing over and over, along with the food, the cud of bicker and reproof. When we rose, we were none of us better, or wiser, or happier. Only fuller.

I dread dinner in a home where my host recites in detail all his troubles. All those gathered around his table are expected to agree with him and to groan in sympathy.

Three times a day our busy, separate lives come together for refreshment. The trouble is, most of us allow routine to dull these three daily events. With a little deft shifting of mental gears, the simple, necessary ritual of eating together can be raised from a monotonous habit to an art. The meal is then a feast where is served not only food, but news, thoughtfulness and laughter.

Variety can spice our frame of mind as well as the food we eat. Why always eat in the same place? Have you ever tried eating by the red glow of crackling logs in the fireplace? In that soft light, people are drawn together, and common cares fall away. I have friends in Chicago who eat on a flat roof under the stars, a tranquil island in the sky, with the million-windowed city glittering and throbbing below them.

My grandfather, who had traveled much and was living his last years with my parents, made the act of eating an exciting affair. We children used to talk about little but the food itself, with an undercurrent of commonplace gossip. One night, grandfather began to tell about the bright green bushes from which Chinese picked the leaves that were then dregs in our cups. He explained why the tomatoes in our salad had so long been avoided as poisonous by people who called them love apples. Our dining table became the starting point for journeys over the whole world.

I know a family where the beautiful old custom of saying grace is observed without perfunctoriness. In too many homes there is a rapid-fire routine of mumble-mumble, amen, scrape of chairs, pass the salt please. In this family, grace is said by each member in turn, each composing a new grace for every meal.

I had a grace-saying uncle who for all his married life never seemed to realize that it was his wife, and not the Lord, who hung over the stove most of the day. Not once in twenty or more years did she receive either praise or thanks.

What a contrast to my friends' family, where after every meal the little daughter asks permission to rise, and says sincerely, "Thank you for the food, Mamma. It was delicious." It takes but a moment to say, "Well done." Try it, and see if it does not add measurably to your own sense of grace at the table.

The Englishman who puts on a black tie and a starched shirt when he dines alone far in the wilderness, knows that it is good for his soul, as well as his stomach.

Even breakfast can be made a thrill that will set the whole day off to a good start. In my friends' home this is always a jolly meal, off kitchen oilcloth, with cheerful conversation, and pancakes flipped hot from the griddle to the plate.

Looking back forty years, I still remember the warmth and glow of Sunday breakfasts in my parents' home. My father would keep us talking intelligently about the news of the world. We all took time for discussion, for appreciation of the meal and of each other.

To the pleasure of dining well in good company each of us can add something. Just as one person can sabotage the whole meal, so each of us can contribute a lively share to the oldest of all human rituals.

Let us bring grace to the table, and be our best selves in the company of both friends and family.

# What? Put on airs with leftover meat?

*It's easy*—with the flavor of Del Monte Brand Peas!

## 1—We put extra care here

Extra care where? In the development of our special pea seed strains, for one thing—on our own seed breeding farms in the best seed producing areas of the country.

It took years to develop and perfect these strains. It takes constant care to keep them true to type.

At every step, we go out of the way to protect flavor—until that can of Del Monte Peas is sealed.

*Flavor is our responsibility*—to you and to our brand. We know every bit of extra care we take means greater enjoyment for you.

### Dress up those odds and ends of pot roast with Del Monte *Early Garden* Peas

Here are peas blended for flavor balance—a very special way! First, Del Monte takes out the peas too young for flavor, the peas so old they've passed flavor prime. Then packs the best of all the rest together—the sweeter flavor of the smaller peas blending with the richer flavor of the larger. Taste the difference yourself, in

GARDEN MEAT PIE, ROYALE

- 2½ cups milk
- 2 bouillon cubes
- 1 tsp. Worcestershire sauce
- 6 tbsps. flour
- 1 tsp. dry mustard
- 1½ tsp. savor salt
- 6 tbsps. drippings
- 2 to 3 cups diced cooked beef
- 4 cups hot mashed potatoes
- 3 small quartered onions, boiled
- 1 cup sliced cooked celery
- 1 jar Del Monte Diced Carrots
- 1 #2 can Del Monte *Early Garden* Peas
- ¼ cup chopped parsley
- Grated cheese as desired

Heat milk, bouillon cubes and Worcestershire sauce in double boiler. Blend flour, mustard, salt and butter; drop into hot milk, stirring occasionally until mixture thickens. Add meat. Heat shallow casserole; line with mashed potatoes; then arrange heated, buttered, seasoned vegetables and the meat mixture separately in casserole. Sprinkle the onions with parsley. Brush edge of potatoes with milk. Top meat mixture with cheese. Brown pie under broiler. Serves 6.

## 2—You get extra flavor here

Extra flavor? Sure—Del Monte always puts

## flavor first

Just one of the many foods you can buy under this brand you know so well

# Del Monte Early Garden TRADE MARK PEAS

# The blended goodness of all these fresh vegetables in every delicious sip!

**No matter how much we pack**
***THERE'S NEVER ENOUGH***
**V-8 Vegetable Juices!**

*Tingling good flavor — that's* what makes V-8* Vegetable Juices so popular! Its zesty, piquant combination of juices makes you like it day after day. And its *wealth of garden goodness* is another reason—because V-8 is the very *heart* of fresh vegetables. So keep a few *extra* cans on your pantry shelf, and enjoy V-8 regularly. Ask your grocer today!

*Juices of*
● LETTUCE ● BEETS ● TOMATOES ● CELERY
● CARROTS ● SPINACH ● WATERCRESS ● PARSLEY
*Deliciously Combined*
Contains Vitamins A, B1, C; and Calcium and Iron.

*V-8 is a trademark owned in the United States by Standard Brands Incorporated; in Canada by Standard Brands, Ltd.*


# VEGETABLE CHARADES

Photographs by Paulus Leeser from Camera Clix

***Fresh, colorful fruits and vegetables carefully chosen become, in Mrs. Barnum's deft hands, a sculptured comedy actor for one of her ingenious centerpieces***

By granting those bogie calorie-bearers—vegetables—a place in the center of the table, sculptress Constance Barnum provides comedy to tickle fancy and appetite.

Getting off to a rousing start, three onion cheerleaders in No. 1 (see page 106) give out for the guests.

In No. 2, a romantic onion twosome floats lazily in a squash canoe, an orange peel parasol for milady.

A Barnum revolution saved the carrot fisherman in No. 3 from social oblivion in a stew. Dressed in leek leaf, and crowned with parsley, he deftly catches three string beans and the applause of the dinner guests.

F. M. Demarest

***Glamorous Miss Squash in her chic little bonnet will bring forth chuckles at your Thanksgiving table. Created by Marion M. Mayer***

*Hawaiian Tapa cloth background painted by Everett Henry.*

# SURPRISES FROM PINEAPPLE LAND

**What this country needs are more pleasant surprises at the dining table... salad surprises... dessert surprises! As an enthusiastic contributor of such surprises, Patricia Collier, Dole Home Economist, presents three new pineapple recipes for you to try. And for surprisingly pleasant refreshment during the day, she suggests you drink cool glasses of Dole Pineapple Juice.**

### CHICKEN SALAD PLATTER

Cut Dole Pineapple Slices in halves and arrange around edge of a large plate in scallop design, as shown. Combine coarsely-cut leftover roast chicken or turkey, chopped hard-cooked egg, sliced celery, and strips of sweet pickle in desired proportions; dice 1 or more pineapple slices, and add; mix with French dressing, season well, and heap in center of pineapple-bordered plate. Serve mayonnaise or Thousand Island dressing separately.

DOLE RECIPE: 46-13

### BAKED PINEAPPLE-DATE PUDDING

Combine 1 cup drained Dole Pineapple Chunks, 1 cup chopped dates, 1 cup coarsely chopped walnuts. Sift ½ cup flour with 1 tsp. baking powder and ½ tsp. salt, add to fruit, mix well, and set aside. Beat 3 egg whites stiff; set aside. With same beater beat 3 egg yolks with 1 tsp. vanilla; gradually beat in ¾ cup sugar. Stir in fruit and flour mixture, then fold in beaten whites; bake in a greased shallow 8" x 12" pan in moderately slow oven (325°) about 35 minutes. Break in pieces, serve warm or cold with whipped cream. Serves 8 to 10.

DOLE RECIPE: 46-14

### PINEAPPLE-BEET RELISH SALAD

***Pineapple Layer:*** Add 1 tbsp. plain gelatin to ¼ cup cold water; set aside. Heat 2½ cups (a No. 2 can) Dole Crushed Pineapple just to boiling, remove from heat, stir in gelatin and 1 tbsp. lemon juice. Pour half this mixture into 9" x 4" x 4" loaf pan, chill until firm. ***Beet Layer:*** Add 1 tbsp. plain gelatin to ¼ cup cold water. Heat 1¼ cups beet-liquid-and-water to boiling, remove from heat, stir in gelatin. Add 1 tsp. salt, 3 tbsps. sugar, 3 tbsps. vinegar or lemon juice, and remaining pineapple-gelatin mixture. Cool until it begins to thicken, then fold in 2 cups chopped cooked beets, 1 cup diced celery, 2 tsps. minced onion, 2 tsps. horseradish. Pour over pineapple layer in pan, and chill. Serve sliced, with mayonnaise. Serves 8 or more.

DOLE RECIPE: 46-15

DOLE
HAWAIIAN PINEAPPLE PRODUCTS

Believing there's strength in unity, Mrs. Barnum puts a radish-faced celery cyclist (No. 4) on an orange-slice bicycle, bizarre and colorful.

The stalking hunter in No. 5, clad in traditional red-pepper habit and natty walnut hunting cap, follows his potato hound through the parsley patch.

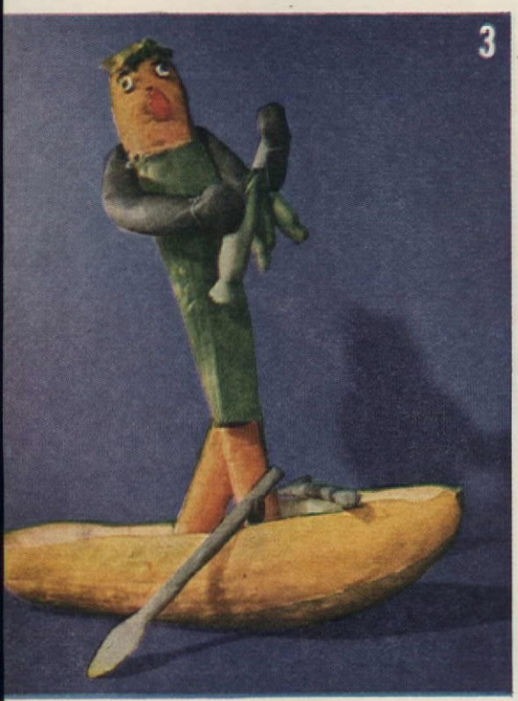
A peppery sportsman (No. 6) with mushroom face stands firm on his celery skis.

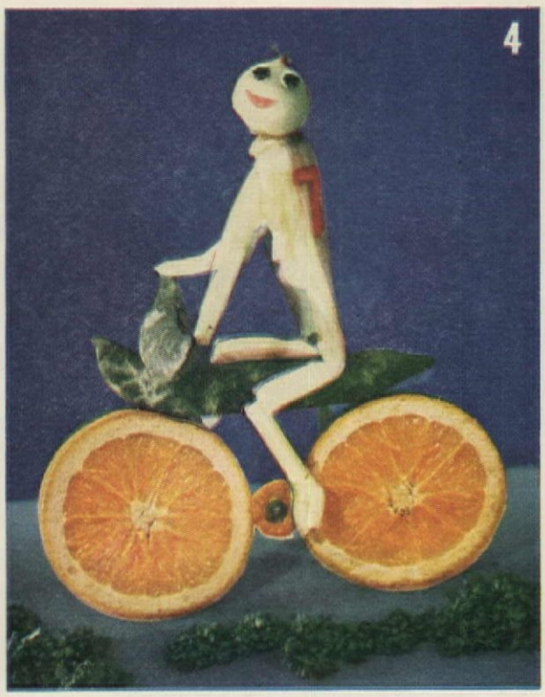
Did you ever see a potato with a glint in its eyes? Look at the green pepper-clad turnip (No. 7). He holds the walnut ball high above the new potato head of the little pimento guard.

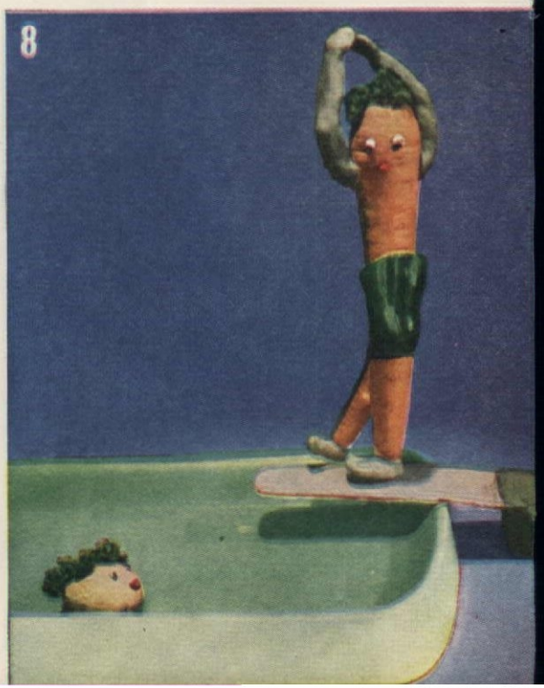
No. 8 features a swimming pool romance between a rugged young carrot and his shy but attractive mushroom lady.

If you prefer a larger, lasting centerpiece, we suggest the one on page 104. Miss Squash of 1946, lavishly ensconced in a nest of kale, fall fruits, nuts, and laurel leaves, wears a nut-cup hat, a necklace of grapes, lollipop wings, sparkling red berry eyes from the barberry bush, and a pheasant tail for the final realistic touch.

Try a fruit and vegetable charade for a colorful table—a new sales-promotion idea for vegetables.





# You'll get *Ooh's* and *Ahh's* when you show your Reynolds *Lifetime* Aluminum Utensils with TRIPLE-THICK BOTTOMS

**DEEP SOUTH VEAL ROLL**

Remove bones from 2 whole veal cutlets, ½-inch thick, flatten cutlets with mallet. Spread each with half of the following stuffing: (Sauté ⅔ cup chopped onions, 1 cup diced celery in ¼ cup fat. Add 2 tablespoons chopped parsley, 1 teaspoon salt, ¼ teaspoon pepper, pinch of Rosemary and Savory and 1 cup soft bread crumbs.) Roll up, secure. Brown in 3 tablespoons fat in Lifetime Dutch Oven. Add ⅓ cup water, 8 sweet potatoes. Cover, simmer 40 min. Add 2½ cups green peas, 8 peeled orange slices, 2 tablespoons currant jelly. Cover, continue cooking 20 min. 8 servings.

*Look for this ridge*

—the sign of the Lifetime Triple-Thick Bottom. Shown here is the 6-qt. Dutch Oven.

*Triple-Thick Bottom!*

6-qt. Dutch Oven with cover

4-qt. Sauce Pot with cover

3-qt. Sauce Pan with cover

2-qt. Sauce Pan with cover

11" Fry Pan with cover

**Sold at leading department and housefurnishings stores**

Guaranteed by Good Housekeeping

*No hot spots to cause scorching*

*Perfect for "waterless" cooking!*

Ask women who own them . . . who have tried them—they'll tell you Reynolds Lifetime Aluminum Utensils are not only beautiful to look at—they're wonderful to cook with!

Notice the **Triple-Thick Bottoms** that give uniform heat distribution . . . evenly cooked food, requiring little stirring. Look at the **moisture seal covers**—designed for cooking the "waterless" way—made with recessed cover knobs so you can stack one utensil on top of another when keeping foods warm on the stove.

Lifetime Utensils have cool bakelite handles . . . **dent-resistant,** easy-to-clean sidewalls—with brilliant, lasting finish!

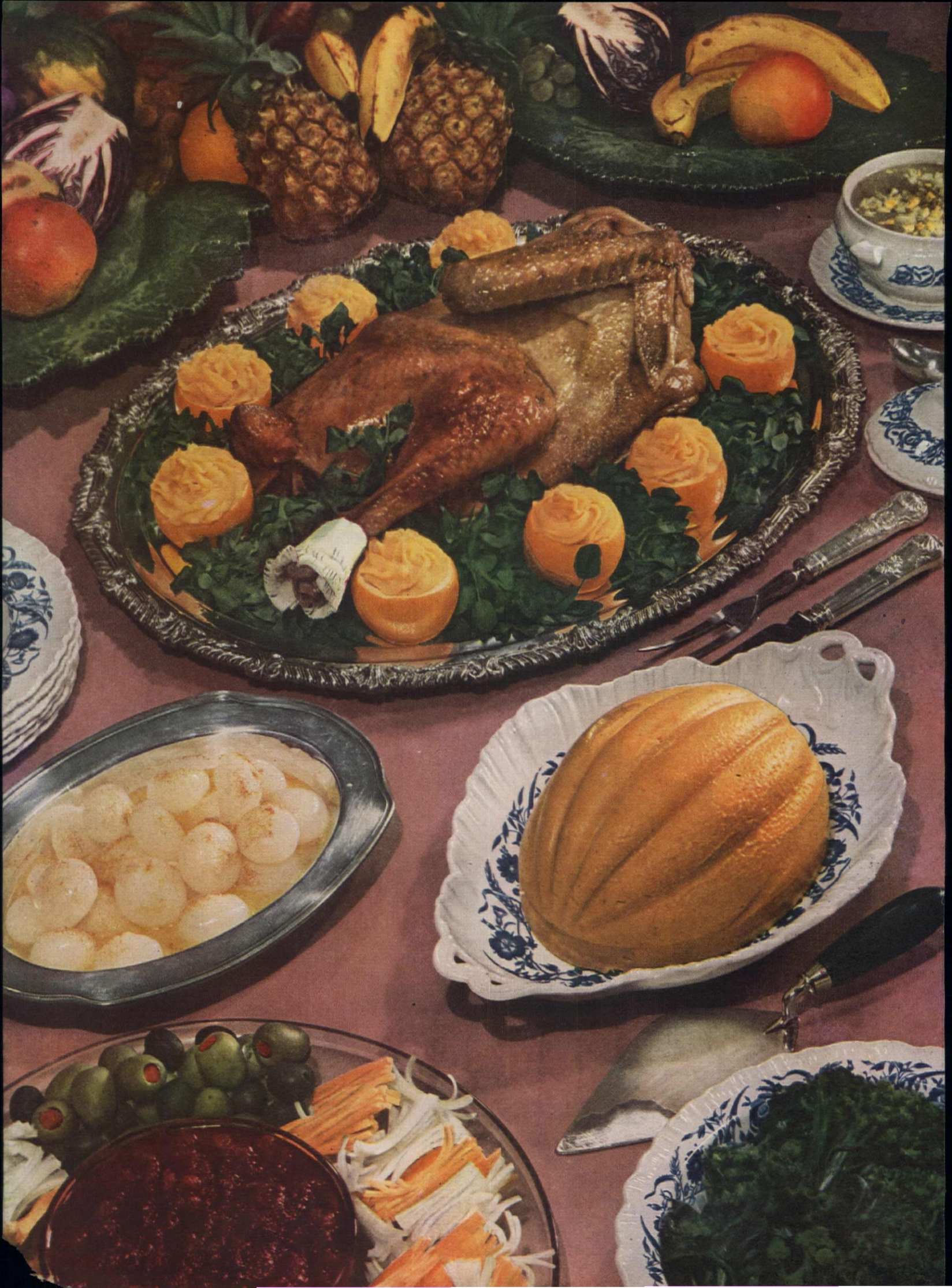
**Lifetime guarantee!** If you are in any way dissatisfied with Reynolds Lifetime Triple-Thick-Bottom Utensils, send them back and they will be returned like new, or replaced, *without charge*. Reynolds Metals Company, Housewares Division, 2000 South 9th Street, Louisville 1, Kentucky.

REYNOLDS METALS

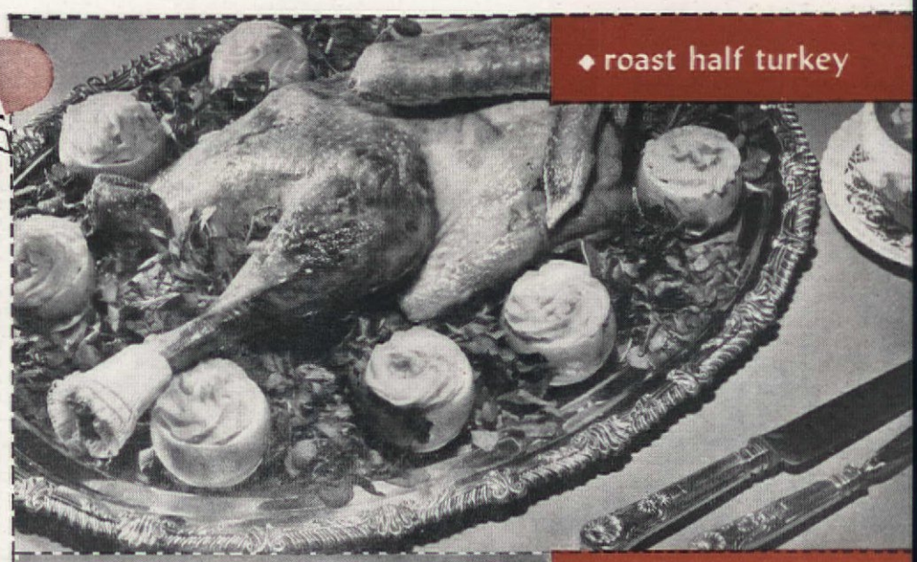
REYNOLDS *Lifetime* ALUMINUM COOKING UTENSILS

TRIPLE-THICK BOTTOM

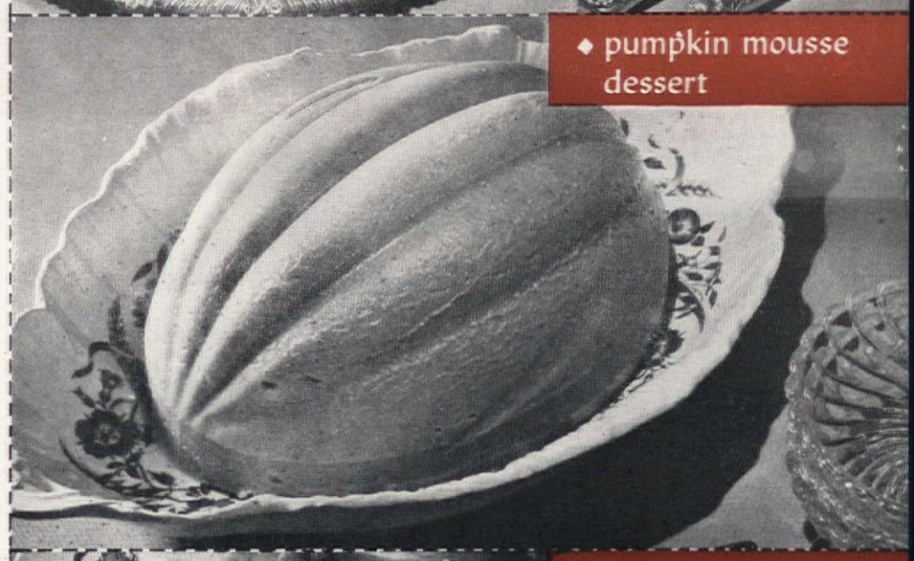
GUARANTEED FOR LIFE



# FAMILY THANKSGIVING DINNER



◆ roast half turkey



◆ pumpkin mousse dessert

◆ orange yam puff

***Esther Foley***

THE harvest is safely gathered. And such a harvest! The earth's yield is far beyond expectation. Back in the spring when the rain was scant, the sun fierce, anxiety for the crops was great. Men did not dare to hope. But now doubt is past. Millions of bushels of golden wheat, golden corn, are garnered against the winter. The prayer that America has made her harvest song, "Let us give thanks . . ." is shared by all. World hunger is held at bay.

This year more than another, the family Thanksgiving celebration is in order. But it is no time to use food extravagantly. The days when millions of hungry eyes watched the sun, prayed for rain, are too near. The very best Thanksgiving tables will offer color, aroma, variety, to supplement food, and no guest will feel the vague guilt that follows excess.

This cannot dampen Thanksgiving hospitality which, like our pumpkin, is as old and sturdy as the country itself. The Pilgrim Fathers set us a good example on the very first Thanksgiving in 1621 when Governor Bradford, on behalf of the fifty-one colonists, invited Massasoit and his entire tribe of Indians. The description of that gala event, as recorded in history, reminds us of a barbecue or a field day. They danced, played games, and feasted. But, outside of the wild fowl, all of the food eaten was grown by the colonists . . . potatoes, onions, turnips, maize, pumpkin.

These foods, even in the full markets of today, are ones which still appear in the feast dinner in traditional form. But we make a new mark in history, we top the meal with pumpkin mousse dessert, not pumpkin pie—partly out of respect for digestion, but really out of respect for the high place flour and other cereal products now hold in the world. Serve pie at a lighter meal.

The shops offer turkey . . . the large turkeys can be purchased cut in half. And if two families will co-operate, the butcher will cut the bird more gladly. In many places half quick-frozen birds are available. Chickens, while not so plentiful as last year, are available at a reasonable price. Vegetables and fruits, fresh, quick-frozen and canned add color to the stands. Sugar is a matter of speculation . . . now it's there, now it isn't. But our problem is not shopping, it is buying—*just* enough to set a bountiful table.

*Blue Cornflower earthenware, courtesy of Wedgwood. Green Leaf Platters, courtesy of James Amster, New York City*

*Photographs by F. M. Demarest*

## THANKSGIVING DAY DINNER

*Parsley Flecked Clam and Chicken Broth*

*Roast Half Turkey*

*Giblet Gravy* *Brazil Nut Stuffing*

*Orange Yam Puffs* *Buttered Broccoli*

*Glazed Onions*

*Bread Sticks*

*Celery* *Olives* *Cranberry Jelly*

*Pumpkin Mousse Dessert*

*Macaroons*

*Coffee*

Drawing by Tom Funk

Catherine Parramor

# LUSCIOUS LEFTOVERS

### ◆ roast half turkey

***Preparation time: 25 min. (about 3½ hrs. to bake)***

WASH, clean and dry 10 lb. half turkey. Cut off neck bone at base and fold neck skin back. Rub cavity with salt. Skewer skin to breast meat on the keel bone edge. Tie leg just above the knuckle joint to the tail. Wing should be tied or skewered to breast. Place cut side down on a flat rack in a shallow pan. Brush with melted fat and cover with a piece of cheesecloth dipped in melted fat. Roast uncovered in a moderate oven (325°F) allowing 20 to 25 minutes per pound. Add 1 tsp. sage, 2 tsp. thyme, 1 medium onion, chopped fine, 2 tbs. chopped parsley, ½ cup chopped celery, 3 tsp. salt and 2 cups chopped Brazil nuts to 8 cups corn or white bread crumbs (use day old white bread and remove the crusts). Pour 2 tbs. melted butter and ¼ cup boiling water over the bread crumbs and toss lightly with a fork. Mound stuffing on a well-greased double thickness of wax paper to approximate shape of cavity. When turkey is half done (1½ to 2 hrs.) remove from pan and place paper with stuffing on rack. Fit half turkey over stuffing and roast until done. Serve stuffing in vegetable dish.

***Serves 12*** ***377 cal. per serving*** ***Source of vitamin B complex***

*Tested in* THE AMERICAN HOME KITCHEN

### ◆ pumpkin mousse dessert

***Preparation time: 25 min. (chill overnight)***

2½ tbs. unflavored gelatin
⅔ cup cold water
6 eggs
1¾ cups canned pumpkin
1 tsp. salt
1 tsp. ginger
1 cup sugar
2 cups light cream
2 tsp. vanilla flavor

SOFTEN gelatin in the cold water. Beat eggs slightly and add pumpkin, salt, ginger and sugar. Scald cream in a double boiler and add slowly to the above mixture. Return to the double boiler and cook over hot water until mixture thickens (about 10 minutes), stirring constantly. Remove from heat, add softened gelatin and vanilla and stir until the gelatin dissolves. Cool slightly; pour into a 1½ qt. melon mold which has been rinsed in cold water. Chill until firm and unmold. This mixture can also be frozen in a deep tray in the automatic refrigerator.

***Serves 8-10*** ***194 cal. per serving*** ***Source of vitamin A***

*Tested in* THE AMERICAN HOME KITCHEN

### ◆ orange yam puff

***Preparation time: 20 min.***

3 large oranges
4 medium-sized yams or sweet potatoes, cooked
1 tbs. grated orange rind
½ tsp. nutmeg
1 tbs. sugar
1 tsp. salt
⅓ cup top milk, scalded
2 tbs. butter or margarine

CUT oranges in half crosswise; carefully remove pulp, saving shell for orange cups. Flute or scallop edges with a scissors. Peel and mash yams; add grated orange rind, nutmeg, sugar, salt, top milk, 1 tbs. of the butter and ⅓ cup chopped orange pulp; beat until fluffy. Heap mixture lightly into orange cups, dot with the remaining butter and place in broiler or in hot oven (450°F) for about 5 minutes.

***Serves 6*** ***271 cal. per serving*** ***Source of vitamins A, C***

*Tested in* THE AMERICAN HOME KITCHEN

REMEMBER the old proverb—"A woman c
throw more out the backdoor with a teaspoon than a man c
bring in the front door in a wheelbarrow?" Brides keep this prove
alive because of the ways they waste leftover food. But it is
fact that leftover food is an annoyance to a new housekeeper, a
often the obvious treatment is not a palatable one.

The French, through natural thrift as well as necessity, ha
learned to cook with imagination. No little bit of onion, no lit
wisp of vegetable or piece of meat is allowed to waste, but is co
bined with another thing or two (sometimes leftovers themselv
seasoned with heart and soul attending—and the result is out of t
world. Both money and food are saved.

So the real answer to the leftover problem is imagination. Ne
just warm up a dish as it was served the first time unless t
family demands it so. Put on the thinking cap, use imaginati
and say to yourself, "Now, what interesting thing can I do w
a half-cup of cold leftover yellow squash?"

The answer from cooks who know comes automatically,
soufflé!" Well, why not, indeed! But a soufflé takes skill!

When making a soufflé, an even oven is as important to succ
as is the technique. If your kitchen has an oven that bakes t
quickly on the bottom, put the soufflé casserole in a pan conta
ing about an inch of hot water. This will protect the delicate e
mixture and insure even heat penetration and give a soft-fi
result. Always cook a soufflé till it is firm to the touch.

The recipe for Main Dish Soufflé can be made using alm
any leftover vegetable. Carrots, spinach, asparagus, tomatoes,
any root vegetable can be used. Just be sure the vegetable
question is either well mashed or puréed. When tomato or aspara
is elected, try a light top-dusting of grated cheese—you will ha
something special. Paprika adds a touch of color.

A meat soufflé can be made following the same formula. T
meat should be free of all fat and tendons, and finely cub
ground or shredded. Use a bit of onion to accent flavor.

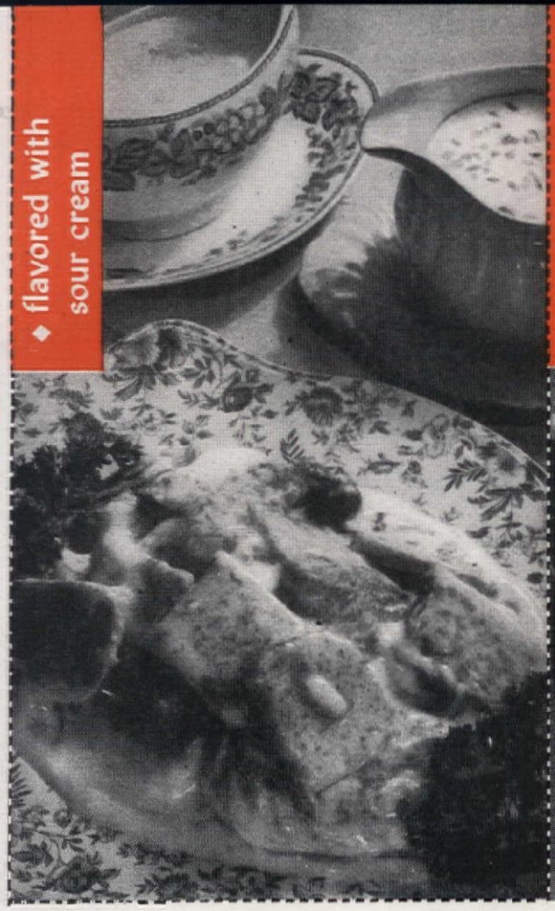
When the dinner vegetable is cauliflower or broccoli, what d
the family do to the stalk ends? If the stalks are always left
the plates, don't serve them. Don't even cook them with the r
of the vegetables. Instead, wrap them in wax paper and k
in the refrigerator. The next day steam them tender, cool, and se
at dinner as a salad, with a dressing of mayonnaise thinned w
sour cream, and for color, garnish with a strip of pimento.

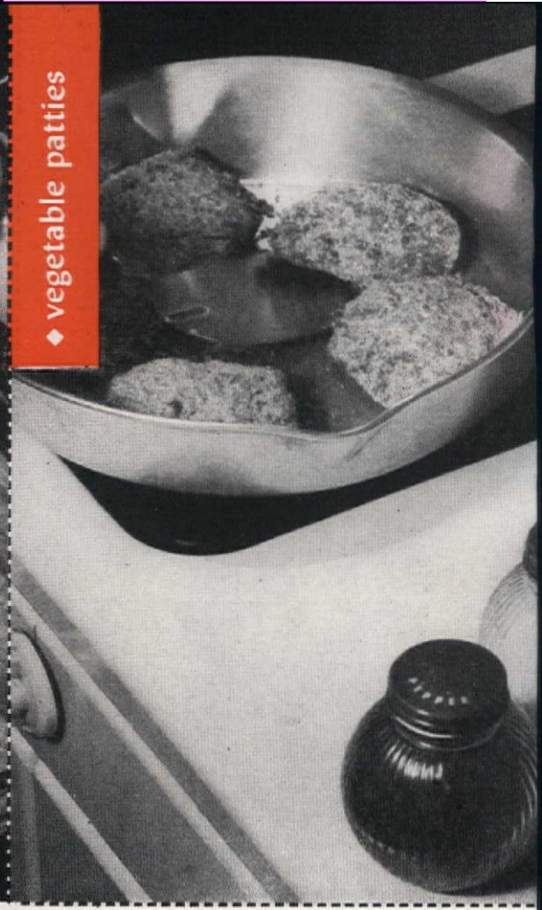
Leftover rice can be a help to the busy housewife. A delic
cornstarch custard can be turned into a fine rice pudding, and b
pleasing company dessert when a few raisins are added, and
whole topped with a fluff of meringue.

Or, take the rice from its cold storage and rinse it under c
water. Turn it into a shallow pan, cover and let it heat to wa
fluffiness in a moderate oven. Serve with gravy, or use as a ring
creamed leftover meat or vegetables or as a base for chop su

There are so many things that can be done with leftover potat
that it is hard to know where to start. You probably know for
nine good ways already. But have you tried these? This was tau
me by a Pullman cook: Cool and carefully cover and put away
the refrigerator any leftover creamed potatoes. When want
grease a shallow skillet very well, pat the potatoes down a
brown. Cut through the center, fold over and serve like an omel
As good as any hash-browned potatoes you ever tasted. The m
binds and helps browning and so forms a definite crust.

Even small portions of leftover mashed potatoes can be sav
Just make them very moist with cream or undiluted evapora
milk and an egg yolk. Then add additional seasoning if need
and fold in the stiffly beaten egg white. Form in cone shapes o
baking sheet and brown in a hot oven. This results in very





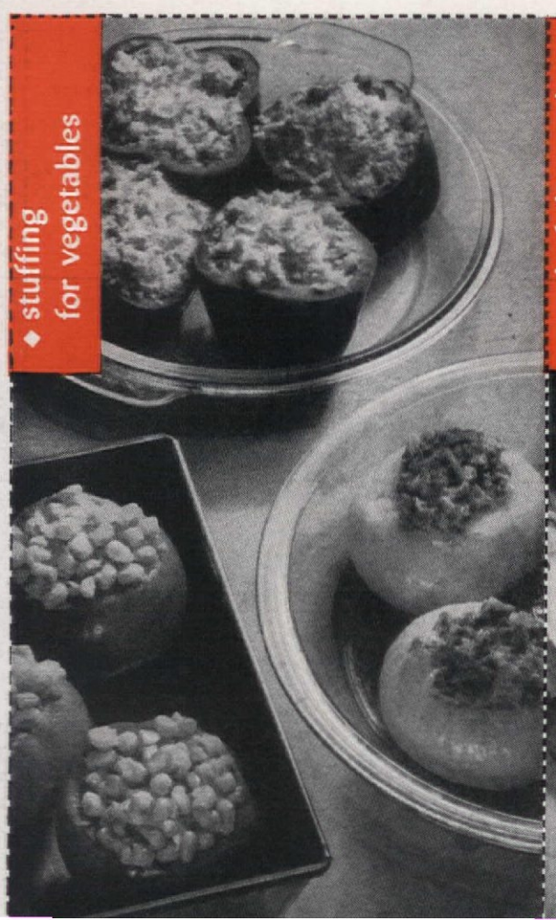

ceptable Duchess Potatoes. You know about potato cakes?—everyone does. Keep them at the top of the list. Cakes and patties are the favorite way of presenting mashed potatoes the second time—and the flavor variations are numerous.

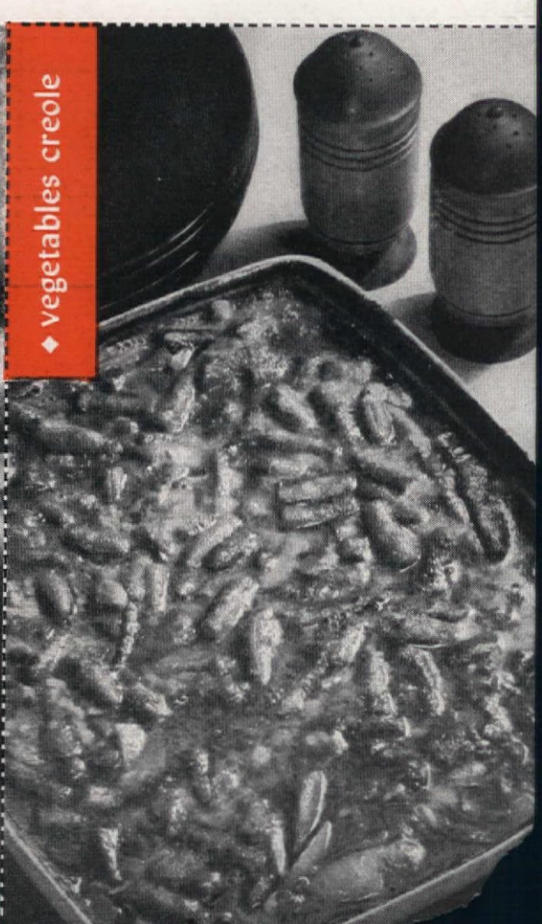
If, at the end of the week, the refrigerator is filled with lots of unpretty leaves of lettuce, torn and ragged and unsightly, don't forget they contain many vitamins. Save these outside leaves and make a dish of Wilted Lettuce. Just shred the leaves and then add an ordinary French dressing, made of 1 part vinegar and 3 parts oil, or use bacon fat instead. Heat, covered, just a few minutes or until the leaves are wilted. Serve the lettuce well drained, with a sprinkle of sugar.

When preparing a chicken for frying, save out the neck, the wing tips, the bony back section. Wash them well and put them on to stew, with the gizzard, in water to cover. An onion and a few celery leaves will add depth to the flavor. Cook until the gizzard is very tender. Then cool somewhat, pick the meat from the bones, strain the broth and chop the gizzard. Sauté and chop the liver and heart. Mix the meat and the giblets with noodles or rice or use them to add variety and deliciousness to potato cakes. Serve the chicken broth as soup, or thicken it and serve as gravy poured over bread, rice, or noodles.

A steak is more than just a possibility; it really is a probability every now and then. When buying one, have the butcher grind the steak tail into a coarse, juicy semblance of hamburg. Place this in a freezing tray of the refrigerator, or in the coldest spot available, and cook up the next day, or the day after that at the latest. Ground meat has a tendency to spoil quickly, so make certain not to save it too long.

Just remember, nothing is too small or too unimportant to save and use if it is good wholesome food. Let your imagination and your memories of good food develop the good cook that is hidden somewhere in every woman.





## ◆ vegetables creole

***Preparation time: 35 min.***

1 small green pepper
1 medium onion
3 tbs. fat
4 tomatoes, peeled and quartered *or*
1 pint canned tomatoes
1 tsp. salt
Dash of pepper
1 tsp. brown sugar
½ cup water or broth
2 cups leftover vegetables

CLEAN and cut green pepper into shreds. Slice onion very thin. Sauté these vegetables in fat until onion is transparent. Add tomatoes and seasonings. When tomatoes have cooked down a bit, add broth. Cover and keep hot until serving time. Reheat leftover vegetables in double boiler adding a tablespoon or so of water to them, just enough to make a bit of steam for quicker heating. Add sauce just before serving.

***Serves 4*** ***170 cal. per serving*** ***Source of vitamins A, B complex***

*Tested in* THE AMERICAN HOME KITCHEN

## ◆ end of the week soup

***Preparation time: 1¼ hrs.***

Bones from roast meat or
3 bouillon cubes
1½ qts. water
Few celery leaves
1 medium onion, quartered
Any outside leaves of cabbage, lettuce, or cauliflower
1 or 2 tomatoes
Cobs from canned or frozen corn
1 tsp. salt
Dash of pepper

PLACE bones or cubes in soup kettle. Add water, celery leaves and the onion, cover and simmer 30 minutes. Add remaining ingredients (using the vegetables mentioned or any vegetables available) and simmer 30 minutes longer. Remove bones and corn cobs and then run remaining vegetables, with their liquor, through a coarse sieve. Serve with toasted bread cubes.

***Serves 4*** ***75 cal. per serving*** ***Source of vitamins A, C***

*Tested in* THE AMERICAN HOME KITCHEN

## ◆ stuffing for vegetables

***Preparation time: 25 min.***

1 tbs. fat
1 tbs. flour
½ tsp. salt
Dash of pepper
½ cup evaporated milk
¼ cup soft white bread crumbs
1 egg, slightly beaten
1 tbs. chopped parsley
½ cup leftover cooked peas, carrots, lima beans

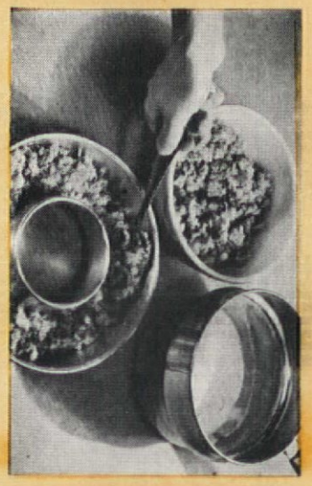
MELT fat, blend in flour, salt and pepper. Add milk and mix well. Cook until slightly thickened, then add bread crumbs and egg. Stir in the parsley and leftover vegetable or vegetables. This can be used to stuff onions which have been steamed or parboiled until almost done; or green peppers which have been cleaned and parboiled 5 minutes; or tomatoes which have been scalded and peeled. Heap these vegetables, sprinkle the stuffing with buttered crumbs and bake in a moderate oven (350° F.) until crumbs have browned.

***Serves 4*** ***124 cal. per serving*** ***Source of vitamins A, B complex***

*Tested in* THE AMERICAN HOME KITCHEN

TRICKS of the TRADE

**Leftover turnips have too strong a flavor to give pleasure. Thin the flavor with applesauce**



**Leftover stuffing, if any, should be dignified by being reheated in a ring. Unmold and fill with boned creamed turkey**

**Gelatin will hold together all the bits that can be scraped from the bone. Use broth from bones in the jelly; season well**

## ◆ vegetable patties

***Preparation time: 20 min.***

2 cups chopped leftover spinach, eggplant or squash
2 tbs. butter or margarine, melted
2 eggs
¾ cup dry, fine white bread crumbs
2 tbs. grated onion
2 tbs. grated cheese
Dash of dried rosemary
¼ cup water
Dry, fine bread crumbs

COMBINE vegetable with butter, 1 egg, beaten, white bread crumbs, onion, cheese and rosemary. Season to taste with salt and pepper. Let stand until bread crumbs have absorbed enough liquid to make mixture firm. Shape into small balls or patty shapes. Dip in remaining egg, beaten with the ¼ cup water, then roll in dry crumbs. Sauté in hot fat, in skillet, turning to brown on both sides.

***Serves 6*** ***134 cal. per serving*** ***Source of vitamins A, B complex***

*Tested in* THE AMERICAN HOME KITCHEN

## ◆ cheese and vegetable fondue

***Preparation time: 50 min.***

1 cup milk
1 cup soda cracker crumbs
½ cup grated cheese
2 tbs. butter or margarine
½ tsp. salt
Dash of cayenne pepper
3 eggs, separated
1 cup leftover mixed vegetables

SCALD milk. Add cracker crumbs, cheese, butter and seasonings. Add slowly to well-beaten egg yolks, mixing well. Add vegetables. Then fold in stiffly beaten egg whites. Turn into a greased, shallow baking dish and bake in a moderate oven (350° F.) 40 minutes, or until brown and the top feels firm to a light touch.

*Mugs: courtesy of Kayla Ceramics*

***Serves 4-6*** ***233 cal. per serving*** ***Source of vitamin A***

*Tested in* THE AMERICAN HOME KITCHEN

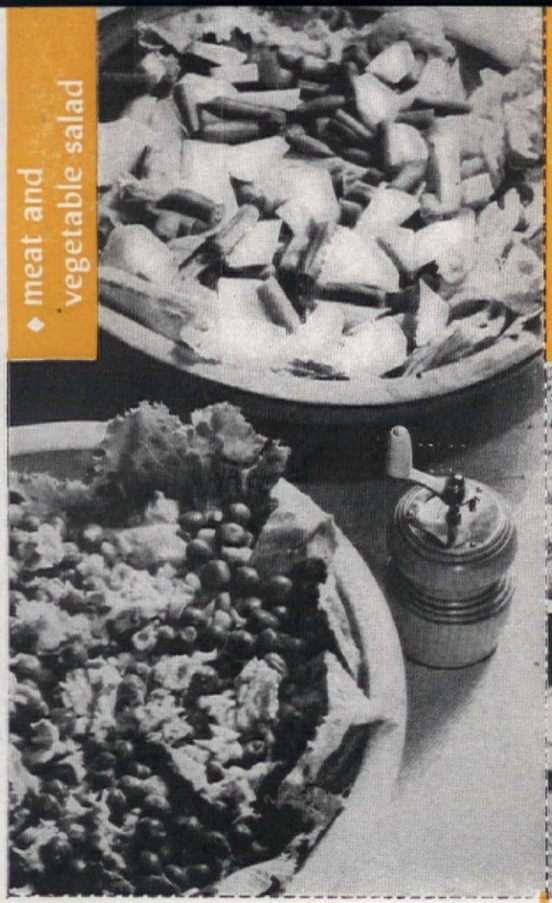
## ◆ flavored with sour cream

**1. Sour-cream salad dressing:** Mix together 1 cup sour cream, 2 tbs. lemon juice, 1 tbs. minced onion, ½ tsp. sugar, ¼ tsp. salt and a dash of pepper. Serve on salad greens or vegetable salad.

**2. Sour-cream gravy:** Measure 4 tbs. of meat drippings or fat; add 4 tbs. flour and stir until well blended (if a brown gravy is decided, allow flour mixture to brown). Add 1½ cups water and cook, stirring constantly until the mixture thickens. Stir in ½ cup sour cream and cook 2 minutes longer.

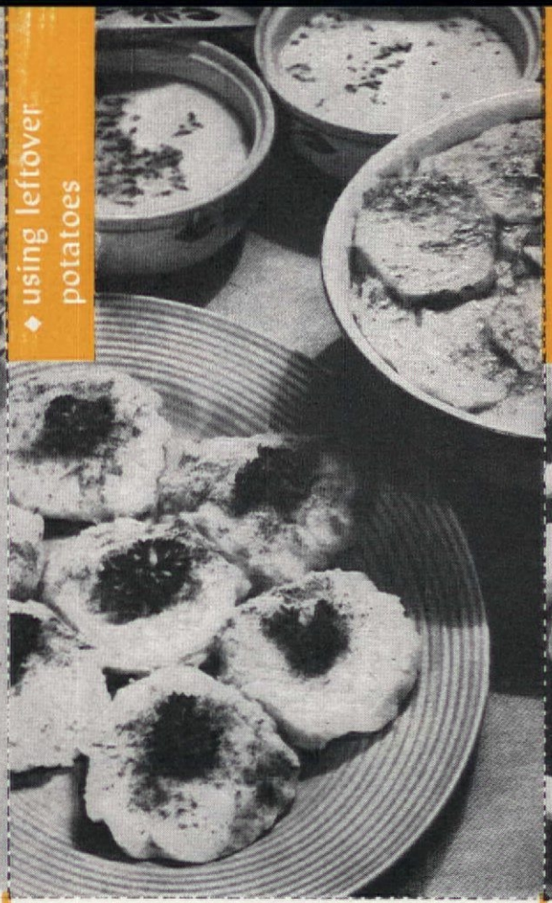
**3. Sour-cream veal:** Cut 2 lbs. veal into 2 inch pieces and roll in seasoned flour. Melt 2 tbs. fat in a kettle. Add ⅓ cup chopped onion and cook until tender. Add meat and brown lightly on all sides. Add 1½ cups water, cover and simmer over low heat for about 1 hour. Stir in ¾ cup sour cream and season to taste with salt and pepper. Reheat and serve immediately.

*Tested in* THE AMERICAN HOME KITCHEN



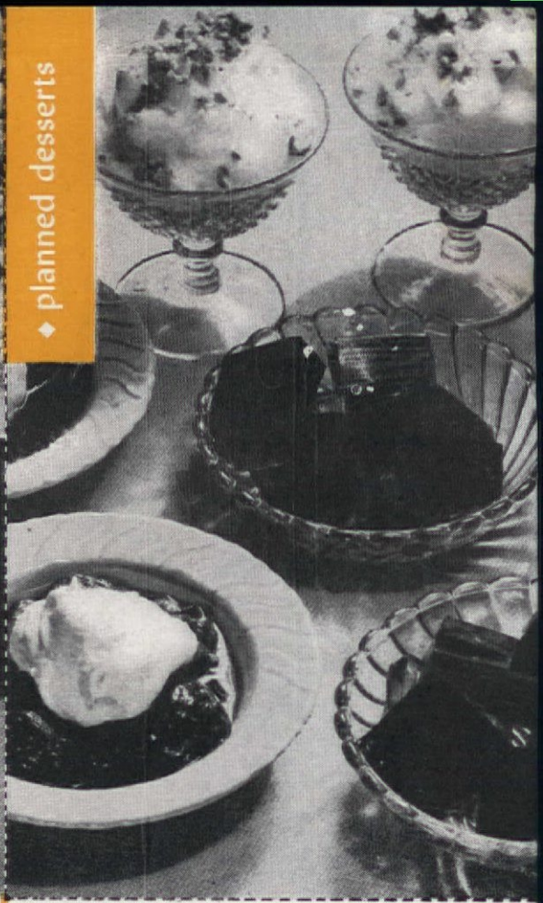
◆ meat and vegetable salad

*Scalloped Vegetables
Crisp Sausage  Carrot and Celery Sticks
Apple Brown Betty
Coffee or Milk



◆ using leftover potatoes

*Main Dish Soufflé
Fruit Salad with Cottage Cheese Dressing
Brown Bread and Butter Sandwiches
Tea  Coffee  Milk



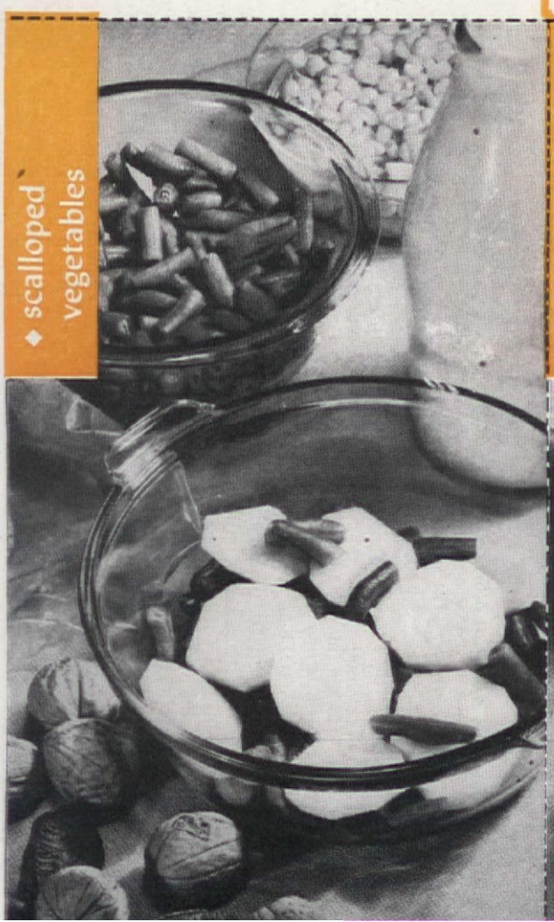
◆ planned desserts

*Cheese Parsley Custard
Tossed Green Salad
Pumpkin Pie with Cream
Coffee  Milk

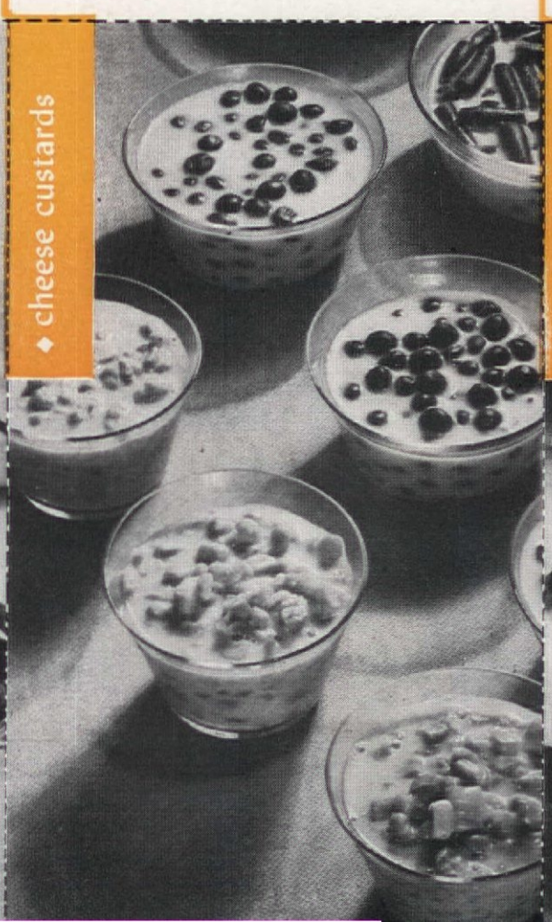
*Vegetable Patties  Creamed Chipped Beef
Cabbage Slaw with Pineapple
Corn Muffins
Gingersnaps  Tea

*End of the Week Soup
Corned Beef and Rye Bread Sandwiches
Sliced Tomatoes on Water Cress
Quick Frozen Fruit Compote

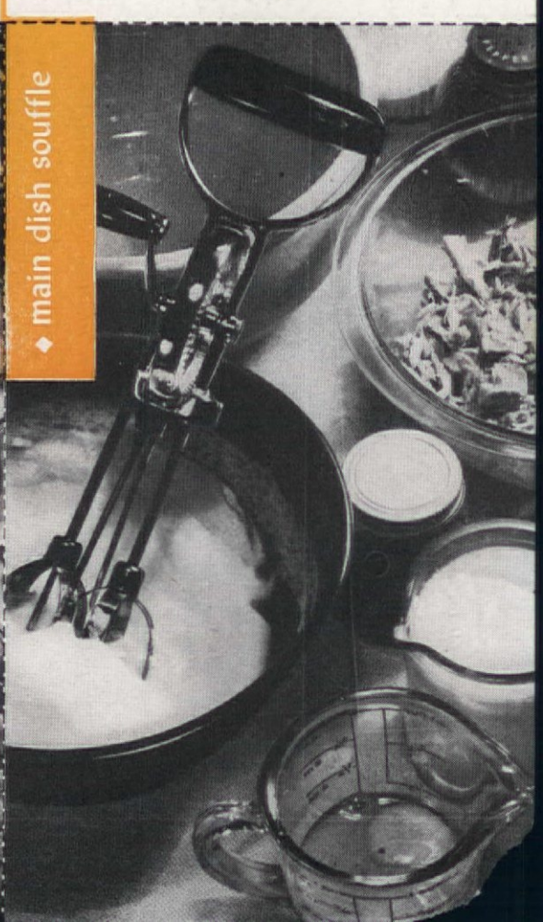
*Stuffed Onions
Left-over Roast or Cold Cuts
Bread  Butter
Rice Pudding with Raisins



◆ scalloped vegetables



◆ cheese custards



◆ main dish souffle

## ◆ main dish souffle

***Preparation time: 60 min.***

½ to 1 cup leftover vegetable or meat
1 cup heavy white sauce
½ tsp. salt
Dash of pepper
Dash of bitters
Pinch of marjoram
3 eggs, separated

CHOP meat; purée vegetable. Stir in white sauce and seasonings. Beat egg yolks until thick and add to vegetable or meat mixture, stirring until blended. Beat egg whites until stiff and fold in, gently but well. Turn into a greased quart-sized casserole. Bake in a slow oven (300° F.) 45 to 50 minutes, or until firm when pressed with the finger. Sprinkle lightly with paprika or grated cheese and serve at once.

***Serves 6*** ***124 cal. per serving*** ***Source of vitamins A, B complex***

*Tested in* THE AMERICAN HOME KITCHEN

## ◆ cheese custards

***Preparation time: 50 min.***

2 cups milk
3 eggs
½ cup grated cheese
½ tsp. Worcestershire sauce
½ tsp. salt
Dash of cayenne pepper
2 tbs. finely chopped parsley or any leftover vegetable

SCALD milk. Beat eggs slightly, add part of milk, mix well and then add to remaining milk. Cook over hot water, stirring constantly until eggs begin to thicken. Remove from heat, add cheese and seasonings. Pour into 4 custard cups, sprinkle with chopped parsley, or add any other vegetable, and place in a baking pan containing an inch of hot water. Bake in moderate oven (350° F.) 40 minutes or until firm. Serve at once.

***Serves 4*** ***200 cal. per serving*** ***Source of vitamins A, B complex***

*Tested in* THE AMERICAN HOME KITCHEN

## ◆ scalloped vegetables

***Preparation time: 30 min.***

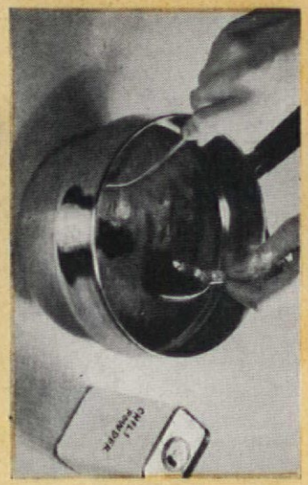
3 tbs. fat, melted
¼ cup flour
½ tsp. salt
2 cups chicken broth
1½ cups chicken meat and vegetables cut in small cubes
1 cup dry white bread crumbs *or* ½ cup leftover noodles *or* macaroni
Seasoning to taste
1 hard-cooked egg, sliced

COMBINE fat, flour and salt. Add broth slowly, mixing well. Cook over low heat, stirring constantly until thickened. Add chicken, crumbs, vegetables, and seasoning. Place half in a greased casserole, top with a layer of sliced egg, and then add remaining chicken mixture. If desired, top with additional crumbs or chopped nuts and dot with butter. Bake in a moderate oven (350° F.) 15 minutes or until very hot.

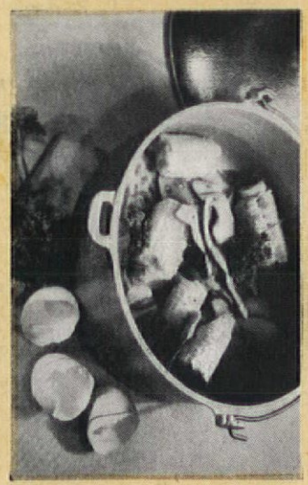
***Serves 4*** ***238 cal. per serving*** ***Source of vitamins A, B complex***

*Tested in* THE AMERICAN HOME KITCHEN

**Warmed-over stew has a depth of flavor the fresh cannot quite achieve. And a dash of chili powder adds variety**



**Parings, egg shells, corn cobs, in fact, any well-cleaned odd end of root vegetable or bone makes good soup stock**



**Use individual or casserole glass cups to store leftover vegetables. To use, simply pour on custard mixture and bake**

## ◆ planned desserts

**1. Fruit whip:** Sweeten to taste 2 cups leftover fresh or cooked fruit pulp. Fold in 3 stiffly beaten egg whites. Chill. If desired, make a custard sauce using the leftover egg yolks and serve with the fruit whip, or garnish with chopped nuts.

**2. Fruit compote:** Drain liquor from any leftover canned or stewed fruit. Add lemon juice to taste, 2 cloves and 1 stick of cinnamon and simmer for about 15 minutes. Strain. Pour fruit liquor over the fruit in a bowl and allow to chill overnight in the refrigerator. If desired, serve with whipped cream. cheese.

**3. Coffee jelly:** Soften 1 tbs. unflavored gelatin in ¼ cup cold water. Add ¼ cup sugar, ⅛ tsp. salt and 1¼ cups hot coffee and stir until completely dissolved. Pour into a square pan which has been rinsed in cold water and chill until firm. Cut in squares and serve plain or with light cream.

*Tested in* THE AMERICAN HOME KITCHEN

## ◆ using leftover potatoes

**1. Potato soup:** Place 2-3 leftover boiled potatoes through a ricer. Melt 2 tbs. butter or margarine in the top of a double boiler. Add 1 small onion, chopped and cook until onion is tender. Place over hot water, add potatoes and enough milk and bouillon or leftover vegetable liquor to obtain the desired consistency. Season to taste with salt and pepper and heat well. Serve with chopped chives or parsley.

**2. Potato cakes:** Add 1 egg, beaten, to 2 cups leftover mashed potatoes and mix well. If desired, add chopped onion or leftover meat. Season to taste with salt and pepper. Shape into rounds about ½ inch thick. Sauté in hot fat in a skillet, turning to brown on both sides.

**3. Scalloped potatoes:** Place 4 cups sliced, boiled potatoes in layers in a greased casserole. Sprinkle each layer with salt, pepper and chopped parsley. Pour over the potatoes 1 cup medium white sauce. If desired, sprinkle the top with grated cheese and bake in a moderate oven (350° F.) until browned.

*Tested in* THE AMERICAN HOME KITCHEN

## ◆ meat and vegetable salad

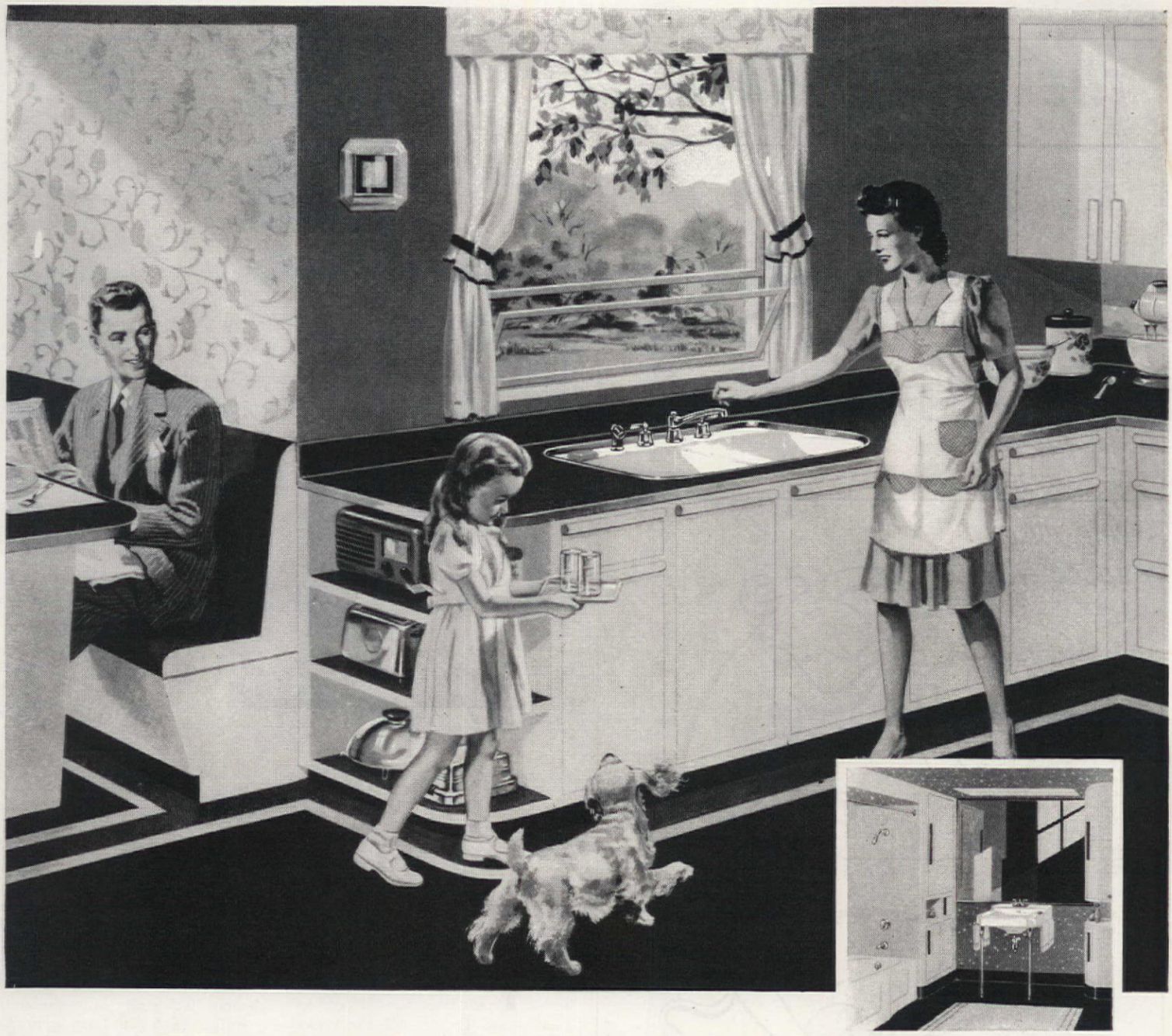
***Preparation time: 15 min.***

Leftover meat
1 cup freshly cooked peas
1 cup diced celery
1 tbs. grated onion
¼ cup diced cucumber
½ cup boiled salad dressing
½ cup light cream
1 tbs. vinegar

DICE meat, taking all bits from the bone. Remove and discard any fat or skin. To make up to 2 cups, dice any type of cold cut or canned meat that is available. Combine all salad ingredients in a large bowl. Toss. Add cream to boiled dressing and stir in vinegar. Season with salt, pepper and cayenne to taste. Add half this dressing to the salad, mix well, and use remaining to mask the salad when it is placed in the serving dish. Sprinkle with paprika, and serve with tomato wedges.

***Serves 4-6*** ***115 cal. per serving*** ***Source of vitamins A, B complex***

*Tested in* THE AMERICAN HOME KITCHEN





**IN THE BATHROOM...** *Kohler quality means the beauty of clean-cut lines and good proportions in fixtures and fittings that assure maximum health protection, convenience and reliable service.*

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# THE BOSCO KID!

"YOUR MILK, DUCKY!"

"WITH YUMMY BOSCO. . . AH!"

"NOW, I'M AN IRON MAN!"

"HI, FOLKS! I GET MY IRON EVERY DAY (VITAMIN D, TOO!) FROM JUST 4 TEASPOONS OF CHOCOLATE-FLAVORED BOSCO IN MY DAILY QUART OF MILK. TASTES SUPER!"

SEE HOW RICH BOSCO IS IN IRON!
The following chart shows the relative amounts of available IRON in:

Spinach
Raisins
BOSCO

*Be sure your child gets his iron every day!*

*Photograph F. M. Demarest*
*Ekco Holdster and Cutlery*

basic data

# Cutting Remarks

**Bill Rhode**

THERE are few places that hold a greater lure for the typical window shopper than the showcases of cutlery stores.

Gertrude Stein might have dismissed the whole subject with "a knife is a knife," but that just isn't so. Knives are many shaped and some strangely shaped. Yet none of them is the whim of manufacturers or designers. There are many sound and good reasons for the whys and wherefores of knives.

It is customary at this point in a dissertation on knives to cite the well-worn platitude that the prime requisite of a good knife is that it be sharp. Let us dismiss this bit of wisdom with the simple observation that no knife, except a butter knife, is of any earthly use unless it is sharp.

Unfortunately, good knives rarely receive the respect with which they should be treated and which would keep them sharp. Once bought and admired for a few minutes, they soon find their way into an early grave, the kitchen drawer. And when resurrected for use in the kitchen or as a carving tool, many are the laments over the knife's unfortunate demise.

Well, what do you expect? A fine blade, no matter how good the steel or how carefully it was made, is not indestructible. After it has banged around with the sieves and graters, can openers, and potato mashers, there won't be much left of the keen edge that the maker had given it with much labor and care.

If only from the point of economy, your good cutting and carving knives deserve a better fate—preferably a resting place all their own. And even then, each knife should always be covered with the sheath that most manufacturers supply with it. If, however, kitchen and kitchen drawer space are limited, a simple little partition can be made of a piece of wood to separate the knives from their destructive neighbors.

Knives kept in such a manner need only be sharpened at long intervals. Yet a good knife each time before it is used should be given a refresher course. It may seem strange, but even the sharpest knife made of the finest steel will dull slightly while lying in its case, no matter how well protected. This is the job of the steel.

A steel, however, can never *sharpen* a knife. Only a sharpening wheel or whetstone can do that. It is best to use the steel at the last moment before starting to carve. This may be done with complete impunity, as all good steels are magnetized so that any of the "burr" from the knife's edge will be caught by the magnetic force. After every use, wipe the steel with either a dry piece of bread or a paper napkin. A

—Why Not Buy an EXTRA Package?

**Buy TWO packages instead of one.** At the first sniffle or sneeze take TWO tablets as directed for relief of that stuffy, ache-all-over, "feverish" feeling of a cold. *That EXTRA package is like a "spare"—If you need it, it's always there.* If you have some tablets left over, remember Alka-Seltzer also offers wonderful relief for other ailments such as headaches, upset stomach and muscular aches.

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An EXTRA package on the side..keeps a family well supplied

It's time for ALKA-SELTZER...RIGHT NOW, without delay!

And a COLD is on the way

When Sneezes Sound the Warning


greasy knife steel is of no use at all.

Let others argue over which is the best way to use a steel; take our word for it, there is only one way. Hold the base—the part nearest the handle—of the knife's edge downward against the tip of the steel at an angle of about 30 degrees. Now, as if attempting to cut the steel in half lengthwise, pull the knife toward your body and the knife will go through the motions shown in the photograph on page 116.

Repeat this five or six times on each side and your knife will regain its keen edge. Some carvers like to perform these strokes as off-the-wrist-motions; others prefer to keep the wrist and crooked elbow rigid and supply the motion from the shoulder socket. The latter is more practical for long knives, though both methods are good. When first trying to use the steel, you will find which method feels the most natural.

It is important that the steel be used only in the manner described, lest you find your knife with what might be called a reverse edge. The natural manner of cutting or carving is to push the knife forward and downward. If the steel is used in a carefree, slap-happy manner—as many butchers use it, by the way—the edge of the knife will become reversed and a pulling-upward action will have to be used, which is both awkward and clumsy.

As an example, let us go through the simple motion of cutting up celery. It is the natural way to push the knife downward and forward for each cut made. If the action were reversed, it would not only be clumsy, and therefore slower, but the danger of the knife slipping into the finger tips would be great.

The same motion is the natural one in carving. Once tried, it will soon appear obvious that all carving performed is easiest with the downward-forward action. This is particularly important with those meats that lend themselves to be carved in large, attractive slices, such as breast of turkey, roasted whole ham, or Virginia ham. Naturally, the length of the knife blade also has a lot to do with how large and how attractive such slices can be made.

But before we get into specific uses of specific knives, let us see which knives are essential and which other ones it would be nice to have, although, if necessary, you could get along without them. Naturally, if necessary, all carving could be done with one knife. But as the cook or carver progresses in proficiency, he or she will soon discover that the special knives add a lot of ease, if not fun, to the work to be done. Just as a tyro golfer generally only starts out with one club, once he starts hitting below 90 he wouldn't be seen dead on a golf course with less than a bagfull of golf clubs.

Paring knives, to start with the smallest one, should be chosen primarily from the point of comfort. The blade can be any shape as long


*"Then we put our heads together and picked out KitchenAid!"*

**"So I never baked a cake!"** I do know what's cooking in the machinery line. I saw powerful, self-lubricating sealed-in motors . . . heavy zinc-cast frames with baked-on white enamel finish . . . power application through steel gears . . . built-in power for *all* attachments. I saw real value—the greatest in the field. It sold *me!*"

**"Cooking's MY department,** so I want performance. KitchenAid has more power—enough to freeze ice cream or stir stiff cookie batter. It has *ten* speeds. It'll do almost anything, from slicing vegetables and chopping meat to polishing silver. And that Planetary Mixing Action completely knocks out labor and guesswork. Yes, it's KitchenAid for me!"

**KitchenAid's** worth a whole lot more—does cost a trifle more, in fact. But after all, it's the little brother of the big Hobart commercial mixers. Choose from two models—then add a few KitchenAid attachments to take over *all* the chores. See KitchenAid before you purchase your new mixer.

KitchenAid

A HOBART PRODUCT

The Hobart Mfg. Co., KitchenAid Division, Troy, Ohio

**Model K4-B** *(left)*—A huskier, larger KitchenAid model. Hobart Electric Coffee Mills *(right)* provide freshly-ground coffee instantly in your favorite grind.

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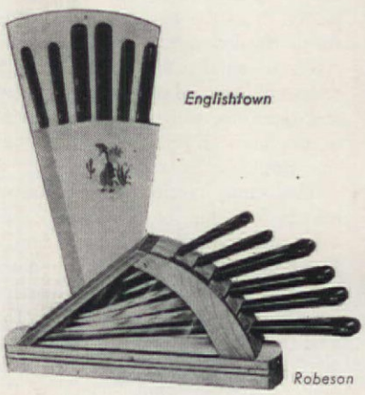
*Look for the trade-mark on the thick copper bottom.*

**REVERE COPPER AND BRASS INCORPORATED**
Rome Manufacturing Company Division, Rome, New York


as the handle fits the hand comfortably and is long enough to stick out at the other end of the fist. Many a G.I. can tell you that a short handle on a paring knife is the surest road to painful blisters when peeling a lot of potatoes.

Cutting knives are a matter of choice. Men generally prefer the tricornered French chef's knife because it does the work fast and a 10- to 14-inch blade is a very impressive looking thing, while most women prefer a smaller knife of a similar shape. But for both types it is essential that the tip of the blade be sharp-pointed and that the edge run in a long flat curve to the base of the blade. This construction makes it possible to rock the knife downward and forward, and to have done with the cutting and chopping of onions, vegetables, parsley or bacon in jig time with little effort.

Magnagrip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***Permanent magnetism grips the kitchen or workroom tools to this new rack***

***The newest in holdster-shaped knife racks is this with slots for drainage***

***Glass enclosed is this rack which sharpens each knife as it is withdrawn***

There is no such choice where carving knives are concerned. Each knife is designed and made for a particular purpose.

The shape of the carving knife is almost standardized. Its curved point serves to sever the joints of birds; it cuts along the bone on roasts and enables the carver to reach between rib sockets when carving a crown roast of lamb or pork. The thumb rest gives the thumb—and only the thumb—the opportunity to determine the amount of pressure to be put on the knife when carving. But heed a warning—in spite of its practical shape, the carving knife is only made for cutting; never wrench or twist the blade when trying to sever a joint. It's of little use and, if the knife should be caught at the wrong angle, such a maneuver may easily nick the edge of the blade.

The use of the slicing knife is the best explanation of its form. A slicing knife obviously is used, as the name implies, to slice. The broadness of the blade will support the slice as it is made and prevent it from crumbling—to which slightly overdone meats are particularly subject. Its blunt and rounded point will prevent the knife from getting caught in the meat as a pointed knife would do. And the length of the blade allows the carver to slice with one clean sweep, and thereby avoid having to move the knife back and forth. To this should be added that for the slicing of broad-surfaced meats, such as breast of turkey or Virginia ham, it is best to have a knife blade with a rigid back. The rigidity allows for both even and constant control of the entire blade.

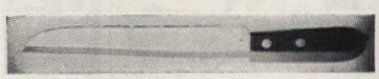
A flexible slicing knife is of great advantage for cutting narrow slices, as it is done on the raw hams. The raw hams lie flat and only part of the blade is used. When the meat is sliced down to allows for the flexibility of the knife allows for cutting with the slightly curved blade, which enables the carver to fashion attractive slices even very close to the bone. Such a flexible slicing knife is

Ekco

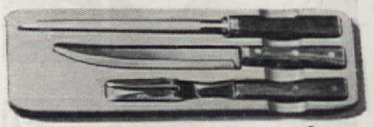
***Two of the most useful knives, these new 7 inch and 8 inch roast slicers***

Miller

***An adjustable slicer for bread that really works, also good for vegetables***


Burns

***One of the most famous bread slicers with serrated edge returns again***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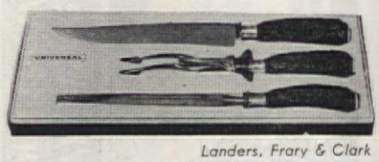
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**PUREE MONGOLE**

Combine ready-to-serve soups, cream of tomato and cream of green pea. Heat. Add 2 tsp. Lea & Perrins Sauce. Stir, and serve. A zesty treat — after a man's heart! Lea & Perrins gives bouillons, bisques and jellied soups, too, that *racy flavor* he likes!

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*is the easy way to clean ovens and to remove grease from pots and pans without rubbing, scrubbing or scouring!*

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also a handy tool when the size of the family demands that a leg of lamb or a roast ham be used entirely, and not just have its imposing middle section carved out of it.

Modern industry has removed many of the old annoying chores of keeping knives spotless. The old knife of plain steel had a tendency to show rust spots or other discolorations. These could only be removed by dipping the tip of a cork—first in salad oil and then in powdered pumice stone or emery—and then rubbing the spots off the knife. Modern knives are generally treated with a coating of nonrusting metal such as chrome. Such a coating does not lessen the sharpness of the knife's edge, but it must be treated carefully, particularly while sharpening on a stone, lest the coating be broken.

With knives, as with other products such as automobiles and radios that are made by many manufacturers in many and diversified ways, the old question is bound to arise—how do I know that I am buying a good knife? Naturally, the quality of the steel, and therefore of the blade, is of prime importance, and the handle, as long as it feels comfortable to the hand, comes second. A beautifully carved stag handle is no guarantee of the quality of the knife. Only a steel expert, however, can tell whether the steel of the blade is good or not. So the best guide for buying knives is always to look for the name of a reliable manufacturer and trust his integrity. Furthermore, only buy the best, which does not necessarily mean the most expensive. Good knives will last longer, and by their ease of handling will add much pleasure to your cooking and carving activities. The best, when it comes to knives, is just good enough.

YOUR support is needed for the continuance of the great and humane work of the Sister Elizabeth Kenny Foundation in its fight against infantile paralysis. The Foundation is a nonprofit organization operated by a nonpolitical, nonsectarian National Board of Directors, and is dedicated to the treatment of men, women, boys, and girls everywhere who fall prey to the "Great Crippler." Your help is needed to provide funds for facilities, equipment, and training of a fighting army of Kenny technicians, and the establishment of Kenny clinics throughout the country. The 1946 fund appeal begins November 3. Send your contribution to Sister Kenny Foundation, 2400 Foshay Tower, Minneapolis, Minn.

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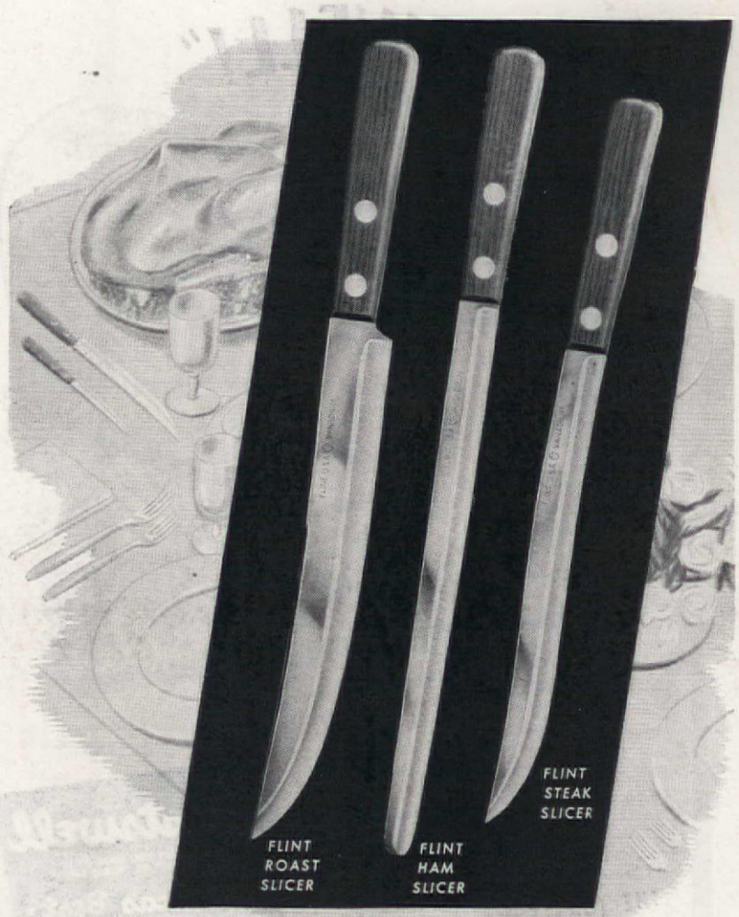


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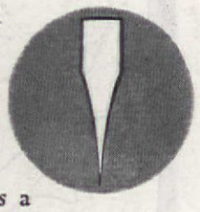

Here is the secret of Flint's super-keenness! Look at this cross-section of a Flint blade. Notice how it is concave on both sides, 'way up into the blade. That's because it's *high-arc* hollow ground. And that's why every Flint* blade has and *holds* a razor's sharpness.

Flint Hollow Ground Cutlery includes just the right knife for every peeling, paring, cutting and carving task. And all Flint Knives are made of special chrome vanadium cutlery steel with imported hardwood handles. *Beautiful,* too! Fall in love with them at any good store. They're yours for life, for so little!

**FLINT**
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# Beyond Human Cussedness

***Olive W. Freeman***

MR. ANTHONY, this is my problem! Doris Blake, Dorothy Dix, and all you people who write the columns about Better Babies, and Advice to the Teens, why do you act as if you'd be struck dead if you mentioned this difficulty? I'll bet you have the same trouble, too. And I have a suspicion (about as sneaking as Niagara Falls) that you have no more idea how to cope with it than I have. But you could try, couldn't you? Come right out and see whether it would really stump the experts.

I want to know: what can a body do about the cussedness of inanimate things? You know, the things that belong to each one of us, our possessions: our clothes, our furniture, our household equipment, all the little items that we count on to act as the pleasant background of our lives.

We count on them. We expect to lead a child in the way we want him to go, to use tact and understanding on our friends, to hold back the letter asking what on earth all those deductions meant on the 1943 income tax, until a husband's had his dinner. We're geared for all that, but nobody's ever told us we'd have to go around Winning Sink Drains and Influencing Furniture. No, they simply let that home truth burst upon us in its own good time. And when is the moment it always picks to burst? The answer to this one can't be topped for pure cussedness. It's always at the worst possible time.

If you can name one single time any of your belongings acted up when it was convenient for you, let me know, and I'll withdraw the whole complaint. When does a stocking run? Never when you can dawdle over dressing, or when there's half a dozen spare pairs in the drawer. Leave Mr. Anthony out of this one. Ask anybody who wears stockings. You're down to your last pair, or rushing to make a train, or get into your clothes before dinner guests arrive; that's when it goes b-zzt. There's a maliciousness back of it I don't like, and it needs looking into.

Listen to all the stories that begin, "It couldn't have happened at a worse time." For me, that starts the one about the adjustable reclining chair, beside my sunken washtub lily pool. The yard was perfect the afternoon the President of the Garden Club made her first call. But the moment she sat down, the chair folded up

*with a gift of my*
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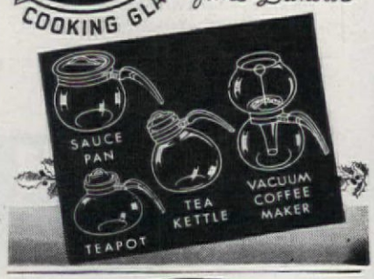
FLAME-RESIST DUNBAR COOKING GLASS

Jane Dunbar

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*Saves Hours in the Kitchen*

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viciously. It *bit* her. I really saw it.

Oh surely, I've had the seat of a deck chair rip and split under me—when the canvas was old, and it had been out in the rain, and I'd put on weight. I'm not talking about any time when excuses can be dug up. I intend to be fair. But I certainly know meanness when I see it.

For temperament, I can make allowances. I'm perfectly willing to press one knee under the front door lock before I turn the key. Then it does its appointed job gently as a lamb, balky as it would be at any other approach. That's only individuality, I say. But the handsome—and temperamental—mantel clock my next-door neighbors put up with is another matter. They bought it trustingly, to mark off a lifetime of happy hours, and what do you think its little idiosyncrasy happens to be? It will mark the hours, oh yes, but only with its face turned to the wall.

If you laugh and say it's all so trivial, you've been one of the lucky ones, that's all. Get a good rousing case of sickness in the house, have the day and night nurses in, and what happens? The sink drain sizes up the situation, and stops up, violently. Or the toilet bowl suddenly decides to backfire, and flood the house, knowing that the only fact-of-life withheld from nurses is the one about the shut-off under the tank.

The busiest week I ever looked forward to in my life was the one before my mother-in-law married again. The whirlwind courtship had taken place under our roof, and I had on my hands a bride who was, to put it mildly, particular. Every hour of every day was plotted out, and one night, as we sat at dinner after a gorgeous day's shopping, you could almost hear the lovely sound of greased wheels revolving. Could my house behave itself? The answer: a tearing crash, thudding thumps, water gushing, hissing, streaming! We ran to the cellar. The boiler hadn't burst. We ran upstairs. There it was. The bathroom ceiling couldn't stand not being noticed. It sat back and brooded. It let go its plaster, hit the faucets, and dumped enough plaster and water to fill the place.

I know there's nothing new in this. It's been going on for years. But with all these trained brains who've been working on human conduct, can't somebody do a little research here? Don't bring up Mr. Roger Whitman's book *First Aid to the Ailing House*. Ailing nothing! That's not the trouble in these cases. My stockings, chairs, drains, and ceilings go along in good shape, serenely fulfilling the functions to which they've been called, until some fiendish sixth sense tells them I'm concentrating on something else, and they're supposed to stay in the background. They won't. That's the nub of it. They have to be in the limelight.

Now, I ask you: should this kind of meanness be allowed to go on? Can't there be a clinic, or something? It certainly has *me* stumped.


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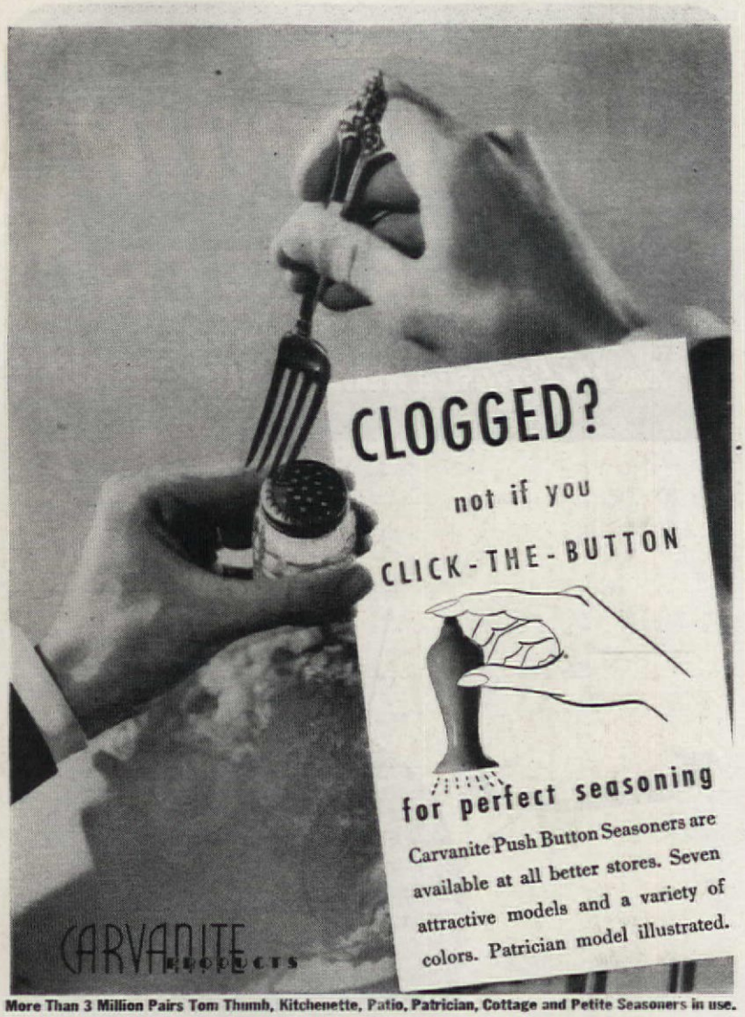

More Than 3 Million Pairs Tom Thumb, Kitchenette, Patio, Patrician, Cottage and Petite Seasoners in use.

# Stag for 13-ers

***Boys can be boys—when you plan a party like this***

***Lillian S. Graham and Marjorie Wackerbarth***

HAVE you a thirteen-year old son who'd like a party? If you have, I'll wager that you are quaking in your boots, but there's really nothing to fear. Parties for lads of this supposedly trying age needn't be free-for-all wrestling matches. They actually can be quite enjoyable for the parents as well as the boys if you practice a little "know-how" in your party planning.

Parties for these active youngsters must be better planned than for any other age group. If not, the boys' excessive spirits are apt to get the better of them and the furniture might suffer accordingly. But we have, on a number of occasions, given such parties in our living room with no more damage than a little stirred-up dust. The secret is to have enough planned games to occupy the entire evening—not sissy games, because boys like to be active, but he-man games where they can move about, meet competition, and can laugh long and loudly at and with the other fellow.

Just recently our young thirteener asked to have "the fellows in for a stag party." A bit breathtaking at first thought, but we soon learned that he wanted fourteen of his classmates in for an evening party. He had ideas about the party, and we had ideas about the living-room furniture, so we sat down together and worked out a scheme of entertainment that proved to be successful.

We decided to have a field meet of two competitive schools. We chose red and green as school colors. For decorations we used red and green balloons. Now that balloons are again available it's fun to stick them on the walls and ceiling for decoration. Don't be shocked—our method leaves no marks on the wallpaper or paint. By rubbing an inflated balloon lightly and quickly on a wool rug and immediately touching the rubbed surface to the wall, the balloon will stick indefinitely. In the case of a boy's party, it is well to have the balloons out of reach on the upper wall or ceiling so that they are less handy to pop with a pin.

As soon as the boys arrived, we passed a hat in which had been placed small red and green pennants. The red pennants were banners for the school we called "Eatmore," the green we labeled "Sowhat." This drawing automatically divided the young guests evenly between "Eatmore" and "Sowhat."

The groups were then told that the Eatmore and Sowhat schools were having a field meet. Various types of activities were to be participated in at the event. Points would be given the winner of each contest. At the close of the contest the losing team would serve as waiters to feed the winning team. The boys were immensely interested and this method of dividing them into groups left no room for any hurt feelings.

We then asked each group to make up a school yell for their school to encourage the contestants. The groups retired to different rooms and had a hilarious time creating their original school yell. Then each group chose their own cheerleader.

The first event was a discus throw-

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ing contest. Each school group chose a lad they felt would be the best at throwing a discus. The contestants lined up and were given paper plates which they attempted, with much hilarity, to throw across the room. (Did you ever try to throw a paper plate?) Each boy was given three throws and five points were awarded to the winner of each trial. The cheerleaders led the yells to support their contestant and, of course, each team had a scorekeeper.

The next event called for great lung power. When the boys with the greatest chest expansion were chosen (one from each school), goal lines and starting lines were set and each boy was given a balloon—the color to represent his school. We picked the needed balloons off the wall. The rules of the game were then given. Each boy got down on his hands and knees and was told to blow his balloon across the room to the goal line without touching the balloon. The boy who blew his balloon across the goal line first received ten points.

Not to be one-sided, we next held a debate, two boys to a team. The question was "Resolved that Eatmore is a better school than Sowhat." Naturally, the Eatmore boys took the affirmative and the Sowhat boys the negative. Constructive speeches lasted three minutes and rebuttal two minutes. The guests then chose the winning team and ten points were awarded the winning side.

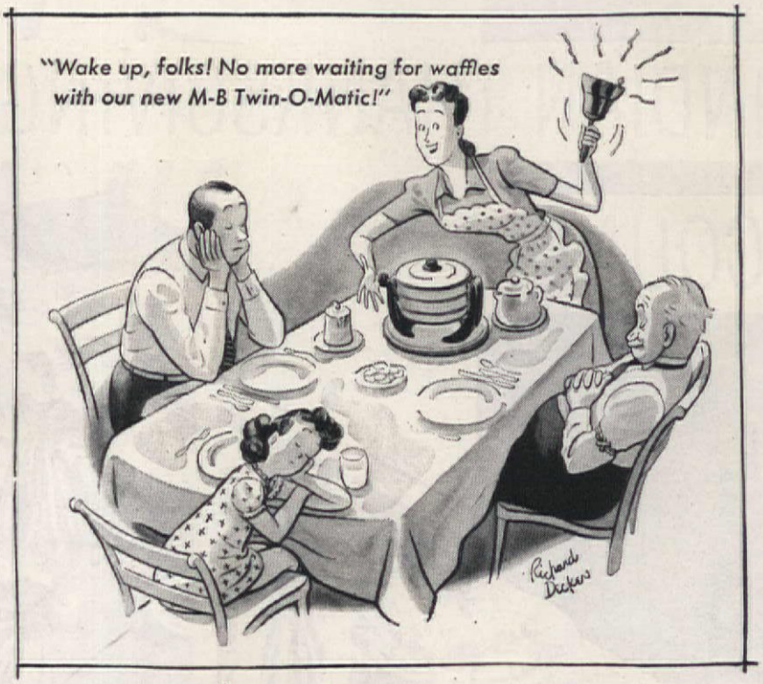
"Shot-put" next took the limelight. Empty milk bottles were placed on the floor and the contestants stood erect and dropped beans into the bottle. The winner, the one with the most beans in the bottle, received ten points for his efforts.

Chinese Get-up, played tournament style, was next. Each Eatmore boy picked an opponent from the Sowhat school group. Each pair of boys sat on the floor back to back with their arms folded over their chests. At a signal they all tried to rise without unfolding their arms. This is lots of fun and boys love it. The Eatmore winners then competed with the Sowhat winners until there was one remaining winner. Twenty-five points were given the winner. If two boys from the same school are winners, then twenty-five points can be awarded to each boy.

The scores were then added up and the losing team retired behind the dining-room table which was covered with a paper tablecloth. A plentiful supply of hot weiners and a heaping platter of buttered buns were set before the losers who were given aprons. The losers then served the hot dogs to the winners over the counter (dining-room table), doctoring them with mustard or piccalilli on request. After the winners were completely filled, a fresh supply was brought for the losers.

The main difficulty with this party is getting the boys to go home at the scheduled time. Each one has a stunt he'd like to offer. When this happens you can be very sure the boys have had a good time. For some time after our stag party Eatmore and Sowhat were bywords with the boys.

*Drawings by Clare McCanna*

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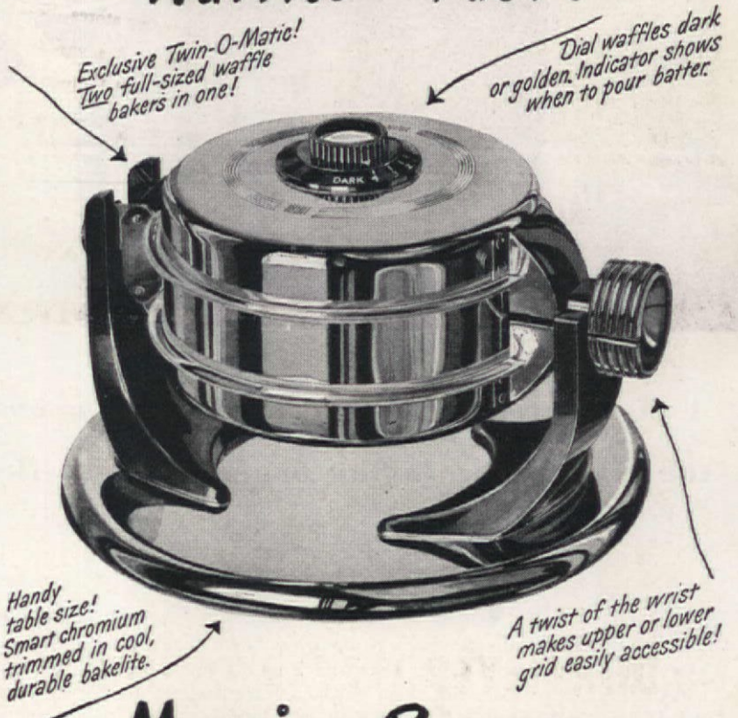


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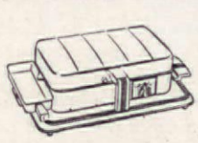

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# INDIAN THANKSGIVING COUNCIL

Photographs by F. M. Demarest

***A pleasant way to give thanks for a bountiful harvest, a traditional feast inspired by the visit of the Indian braves on that first Thanksgiving***

**Evelyne Borst**

"Come eat, 'tis well, come eat," or "sedi kon i, hauh, sedi kon i," is the Indian invitation to participate in Thanksgiving festivities. From that first Thanksgiving when the Pilgrims invited Chief Massasoit and his braves to feast with them and show gratitude to the Great Spirit, the Indians have been associated with this holiday. What then could be a more appropriate theme for your celebration than an Indian Thanksgiving Council around which your family and your friends can gather to say thanks for a bountiful harvest?

A good way to begin the gaiety is by making clever invitations from two pieces of pressed corn husk in which a piece of orange, brown, or green paper is inserted containing a written request to join in smoking the calumet or peace pipe at the annual council. Tie it together with raffia or soft twine. To achieve a festive array of autumnal colors in your table decorations, use some ears of decorative corn as the point of interest in your arrangement and supplement with various fresh vegetables that are available: carrots, squash, gourds, beets, peppers and others. If you prefer to use flowers, you might use the decorative corn at the base of a low bowl and arrange a display of heather and straw flowers. By combining the harvest and Indian motif, you can readily create place cards and favors by fringing the top edges of some light brown or orange crepe paper and tying together to produce a miniature bundle of corn husks. Then make an Indian head from a walnut shell, using water or poster colors to paint hair, eyes, nose and mouth, and place it so it will peer from the top of the corn husks. Cut a small feather for your place card from gayly colored stiff paper and insert neatly between the halves of the walnut shells.

Food was important, but it was not the only item that interested the Indians at their Thanksgiving celebration with the Pilgrims. Games of chance and dexterity were played at this great festival. So why not follow their example and have some Indian activities of your own. For a Wampum Race give each person a needle and thread with a large knot at the end. Place a handful of uncooked macaroni which has been broken into beadlike pieces of wampum in front of each player. At a given signal, have the players start stringing the wampum until time is called. The person who has the longest string is proclaimed the wealthiest Indian. All may show their wealth by wearing the wampum necklace-fashion.

The assigning of Indians' names was a very solemn rite and should not be neglected at your own pow wow. To carry out this ceremony, the host or hostess calls each person to come forth to receive his name which has come from the mystic realm and which he is entitled to retain during the council. White Sunshine, Little Star, Firefly, Yellow Thunder, and Big Cloud might be some of the names used.

In dance, music and games, the Indian has shown great skill at pantomime. So for a game of this type prepare in advance brightly colored paper feathers. On each write an Indian word or phrase and its English translation. Call one person at a time by his Indian name, give him a feather and have him resume his place at the table. After everyone has received a feather

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THE KARO KID

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## PUMPKIN PIE

### THE CRUST

Follow your favorite pastry recipe. With a recipe calling for 2 cups of flour, replace 1 tablespoon water with 1 tablespoon of Karo Syrup. Combine with the water and add as usual.

### THE FILLING

**6 tablespoons brown sugar**
**½ teaspoon salt**
**1 teaspoon cinnamon**
**½ teaspoon ginger**
**⅛ teaspoon cloves**
**3 eggs**
**1½ cups milk**
**½ cup Karo Syrup, Blue Label**
**1½ cups pumpkin, canned**
**½ recipe pastry**

Mix sugar and spices. Add eggs; beat slightly. Add remaining ingredients; blend well. Pour into 9-inch pie pan lined with pastry rolled to ⅛ inch and having high, fluted edge. Bake in hot oven (450° F.) 1 hour or until silver knife comes out clean. Serve with little pumpkins made from soft cheese, as a garnish.

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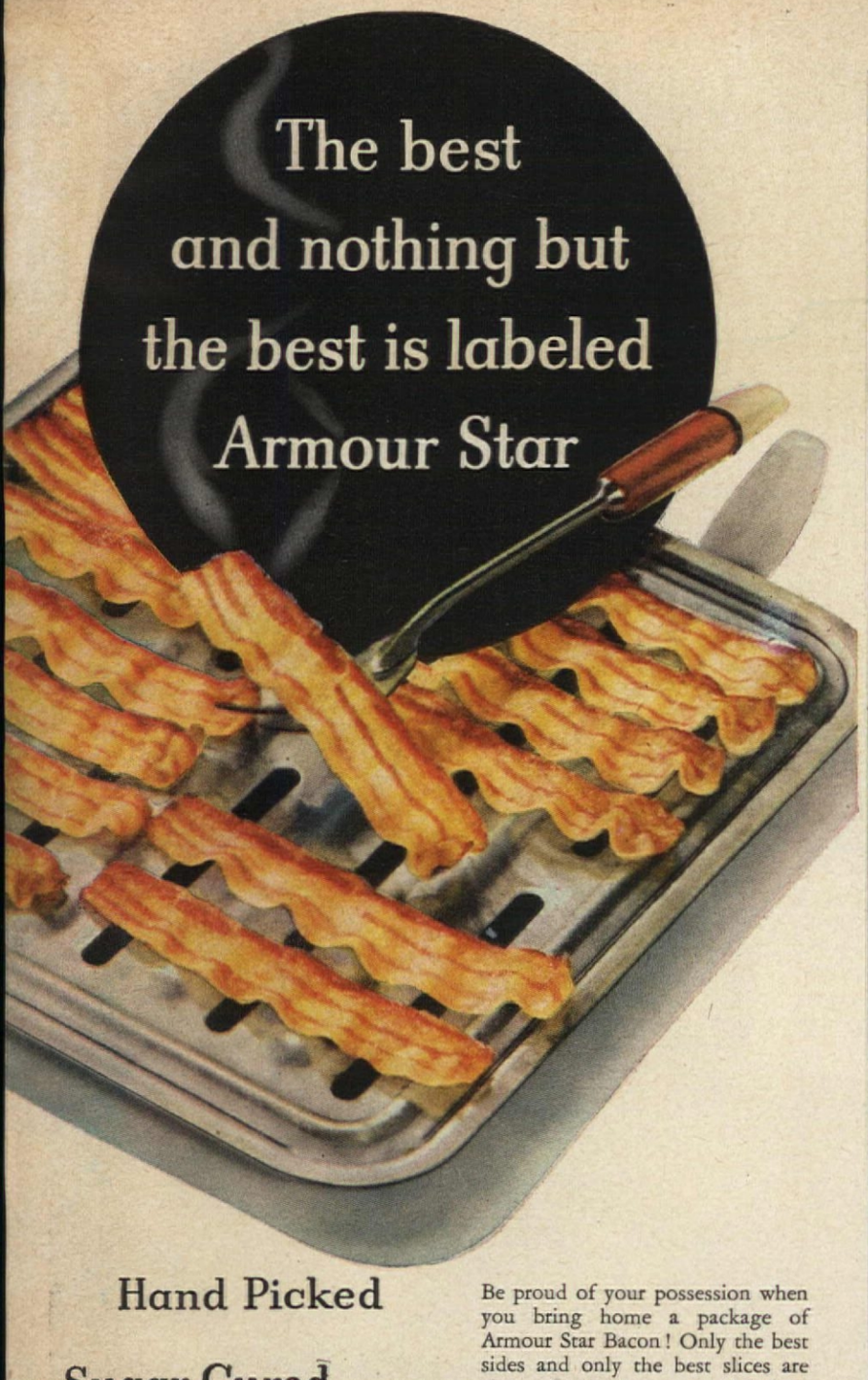

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which he may show to no one, give each participant a few minutes to think how he can pantomime his word or phrase. When his name is called, he then rises and acts out the word or phrase; music maker, Ha ie no nis; good news, Ka ri wi yo; energetic man, Ro heh hon; rabbit, Chuk fi; looks both ways, Tak kah enk yunk; or any of the other colorful words which may be obtained from the many books on Indian lore.

Besides acting the Indians enjoyed games of chance and dexterity. While the Indians usually played their games of chance in silence, guessing games were accompanied by drumming and singing in the belief that the spirit who presided over that activity would bring them good luck. Having the guests march around the table once and into the living or recreation room where the balance of the Thanksgiving program is to take place might serve as a paleface version of this old Indian custom.

In Kinnehelah, a guessing game, the players are divided into two teams and are seated facing each other on an Indian blanket. One player is selected as the dealer and receives 31 small sticks or twigs. The center of one of the twigs should be colored with black paint. Taking the sticks in his hand, the dealer holds them behind his back and attempts to divide them evenly, being careful to conceal the centers of the sticks as he brings them forward for the opponents to guess in which hand he holds the painted stick. One person from the opposing side tries to guess. If he selects the correct hand, he receives a small stick from the center of the blanket which is used as a counter. (In many of the Indian games small sticks or twigs served as counters.) He also becomes the dealer. If he fails, his side pays a forfeit and must give the dealer's side a counter. The game continues until all the counters from the center of the blanket have been won by the teams. The team with the most counters wins with ensuing glee.

Shuttlecock games were great favorites of the Indians who made shuttles by stuffing some corn husks into a small piece of hide, lacing it, and placing some feathers in the top of it. The hostess may revert to this method or she may use a commercial shuttlecock. A hoop made from wire or stiff paper is suspended in a doorway. From a starting line the players in turn toss the shuttlecock through the hoop. Each one receives five turns and is rewarded with a twig counter for each successful throw. Another version of this game is to place a line on the floor with string and have the players toss the shuttlecock to the line. Then teams are formed and two members of opposing teams compete with each other. The person whose shuttle lands closest to the line scores a point for his team.

Gathering the group around the council ring for a simple Indian dance or the following story of the Indians and Pilgrims makes a good

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CAN BE DONE! It takes imagination—but so does dolling up a basic dress with accessories! So don't droop because the State of the Union brings simple food to your table.

Instead, use your wits! Serve it prettily... garnish it temptingly . . . and above all use wonderful, golden MAZOLA* Salad Oil, for salad dressings and for frying.

Mazola—even a little Mazola—plays a star role in the food shown here. Empty plates will show you!

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## MAZOLA MUSTARD SAUCE

2 tsp. corn starch
1 tbsp. dry mustard
¾ tsp. salt
1½ tsp. sugar
Few grains cayenne
2 tbsp. Mazola Salad Oil
⅔ cup milk
1 egg yolk
1 tbsp. vinegar

Measure dry ingredients into small saucepan. Blend in Mazola. Gradually add milk. Cook over low heat, stirring constantly, until mixture thickens and comes to a boil. Remove from heat. Combine egg yolk and vinegar; gradually stir into cooked mixture. Cook 1 minute, stirring constantly. Serve hot or cold. Makes ¾ cup.

THRIFTY . . . easy . . . and *good!* That golden Mazola Salad Oil, pressed from the hearts of sun-ripened corn, is wonderful for so many things! Spread the frankfurters' plump, juicy sides with the Mazola Mustard Sauce. Pan-fry little patty cakes of well-seasoned leftover mashed potato in Mazola. And in the Cole Slaw—yes, you guessed it! The Mazola makes it Super!

## SUPER COLE SLAW

1 tsp. salt
¼ tsp. pepper
½ tsp. dry mustard
1 tsp. celery salt
2 tbsp. sugar
1 tbsp. chopped pimiento
½ tsp. grated onion
3 tbsp. Mazola Salad Oil
⅓ cup vinegar
3 cups chopped cabbage
¼ cup chopped green pepper

Place ingredients in large bowl, in order given. Mix well. Cover; chill thoroughly. Garnish with sliced, stuffed olives. Makes 4 servings.

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RECIPE FOR VARSITY BAKED BEANS
2 tablesp. shortening
1½ teasp. dry mustard
1 cup finely cut green pepper
2 cans Van Camp's Beans in Tomato Sauce
2 tablesp. molasses
1 medium onion
8 whole cloves
1 cup Stokely's Finest Catsup or Chili Sauce
Melt shortening; blend in mustard. Add green pepper. Cook slowly 5 min. Mix in beans and molasses; put in 2-qt. baking dish. Stud onion with cloves; put in beans. Bake in moderate oven (375° F.) 1 hour. Serves 8. To wake up the cheering section, flatter those hearty, party baked beans with gloriously spicy catsup or chili sauce . . . made from the plumpest, dewiest beauties from each tomato crop, gathered at their red-ripest. Then they're cooked expertly with a blend of pungent spices . . . to give you nothing but the finest catsup or chili sauce . . . Stokely's Finest.
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conclusion to the festival. In this dramatic tale divide the players into two groups—the Indians and Pilgrims. Whenever the Pilgrims are mentioned in the story this group says, "Paleface see Red." The second group portrays the Indians and when they are mentioned they say, "Wow! Wow! Wow!" Both groups should hum and shuffle their feet when indicated in the story.

Either the host or hostess reads the story of the Indians and Pilgrims. As the characters are mentioned in the dramatic tale, the groups present their assigned response. It is advisable to have each group repeat its part several times before reading the story so that everyone will be sure of his respective response.

In 1620 the Pilgrims (Paleface see Red) landed at Plymouth. Coming upon shore and giving thanks they decided to investigate their surroundings. While searching through the woods, the Pilgrims (Paleface see Red) were surprised to see a group of Indians (Wow! Wow! Wow!) coming toward them. At first the Pilgrims (Paleface see Red) were frightened, but the Indians (Wow! Wow! Wow!) expressed a sign of welcome. (All hum *The More We Get Together.*)

As time marched on—(All players shuffle feet) the Indians (Wow! Wow! Wow!) taught the Pilgrims (Paleface see Red) to plant corn and other staple foods. In 1621 Governor Bradford said, "We have fasted together; now let us feast together;" and he proclaimed the first Thanksgiving day. At sunrise a volley of shots was fired (all say) "Bang! Boom! Bang!" to usher in the day. From the forest came Chief Massasoit and his (all say) ten little Indians, (Wow! Wow! Wow!) twenty little Indians, (Wow! Wow! Wow!) thirty little Indians, (Wow! Wow! Wow!) forty little Indians, (Wow! Wow! Wow!) fifty little Indians, (Wow! Wow! Wow!) sixty little Indians, (Wow! Wow! Wow!) seventy little Indians, (Wow! Wow! Wow!)

For three days the Pilgrims (Paleface see Red) and the Indians (Wow! Wow! Wow!) feasted. At the end of that time the Indians (Wow! Wow! Wow!) bade farewell to the Pilgrims (Paleface see Red) and disappeared into the thick woodlands of New England.

After an enjoyable festive time your guests, like Chief Massasoit and his ninety braves, will desire to stay three days instead of merely one, but according to Indian etiquette a word of parting to the host and hostess will indicate their delightful visit has come to an end.

***THANKSGIVING TABLE CREDITS***

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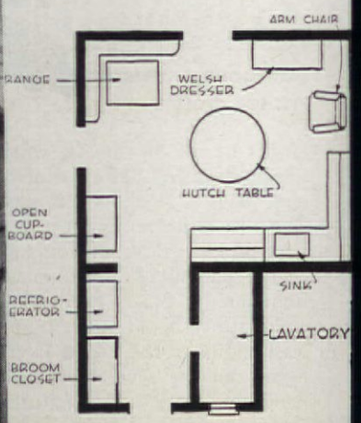

# Elizabeth Doyle

In these days when changes of residence, temporary or otherwise, are in order, antique collectors are sometimes faced with perplexing problems. Such was the case in our family. Certainly the change was advisable, but it was hard for a confirmed antique fan to leave a country kitchen boasting a brick fireplace complete with bake oven.

The kitchen in the city was much smaller. Efficient, but where to put the nice old kitchen furnishings we had so carefully assembled through the years—the Welsh dresser, the Pennsylvania Dutch water bench with its heart cutout, the arrowback chairs, the Boston rocker and bean-pot lamp, and the old pine hutch table made for our grandfather. It would never seem like home to us until the kitchen took on its accustomed old New England atmosphere.

We enjoy using old-time furniture and utensils, which give zest and interest to a kitchen. No doubt there was little real glamor connected with the labors of bygone days, but there was a certain hominess, which is well worth emulating. Personally, I find that constant association with old and interesting utensils (while not in the least discounting modern innovations) goes far toward eliminating the monotony of humdrum tasks. The only available wall space was finally given over to the Welsh dresser, since its many shelves could house the collection of Bennington and Rockingham pottery. These dishes are used in our daily culinary activities. We find that spaghetti or Boston baked beans served on this ware seem to take on added flavor and attractiveness.

On top of the dresser are the cookbooks supported by a child's flatiron and a pot of ivy in a small iron kettle. The wastebasket is a wooden bucket with heavy brass handles and bails—efficient to use, attractive to look at.

Over the range we built a shelf to accommodate copper utensils and the painted tole salt shaker and pepper grinder. Below the shelf, hanging from brass eagle-pattern hooks are heavy Swedish and Russian iron-handled pans. On the range a squatty copper teakettle is most efficient and adds to the tone of a New England kitchen.

Doors were removed from a small cupboard to display the blue and white Meissen ware, cereal and spice jars, rolling pin, a little hourglass timer for eggs, funnels, strainers—all put to constant use—nothing for effect alone, yet giving the desired atmosphere.

# A Country Kitchen Goes to Town!

At the end of this cupboard we hung the maple spice cabinet with its double row of four square drawers, convenient for all kinds of odds and ends. The work counter under this cupboard is wide, so there is plenty of room for the inlaid salt box, the two old sugar buckets for white and brown sugar, and the quaint little coffee grinder with its pottery knob. It is fun to grind our own coffee and it does taste better.

A high, narrow space behind a door was utilized to hold old iron muffin pans with unusual shapes—not all old, but having that appearance. In them we bake bread sticks, popovers, cupcakes, and muffins.

The hutch table is admittedly oversized for this kitchen, but we like it, so it stands in the center of the room where it proves convenie it.

We do not like the kitchen to look overcrowded; therefore, we had to tuck away the stone crocks with their ear handles and Cobalt blue design, the wooden butter molds, Pennsylvania Dutch cookie cutters, and the shelf-clock found by the family nonbeliever-in-antiques for two dollars. It is all compromise until our dream house comes true, but meanwhile, the kitchen has achieved a certain old-time atmosphere, the comfortable New England warmth we like so much.

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- √ A handle to grasp as you beat!
- √ Best gingerbread you ever tasted!

**SUGARLESS GINGERBREAD**

½ cup shortening • 2½ cups sifted flour
1½ tsps. baking soda • 1 tsp. cinnamon
1½ tsps. ginger • ½ tsp. salt
1¼ cups Brer Rabbit Molasses
1 egg, unbeaten • ¾ cup hot water

**No creaming of shortening.** Melt it in 3-quart or 4-quart saucepan over very low fire. Remove from fire; let cool. Mix and sift dry ingredients.

**No beating of eggs.** Just add molasses and unbeaten egg to cooled shortening and mix until well blended. Add sifted dry ingredients alternately with hot water, mixing well after each addition. Pour into well-greased 9 x 9 x 2 pan and bake in moderate oven (350° F.) 40 to 45 minutes or until done. 16 portions.

"Folks, my molasses is over 60% natural sugar—and Rich in IRON!"

Brer Rabbit

**That sugar** in Brer Rabbit Molasses comes straight from the sugar cane. *Real* sugar—in its natural form.

**Iron is essential** for good red blood! Brer Rabbit New Orleans Molasses is one of the richest known sources of food iron.

**Two Types:** GOLD LABEL, highest quality fancy *light* molasses—mild and sweet. GREEN LABEL, rich-flavored *dark* molasses.

**FREE!** NEW, QUICK, EASY SUGARLESS RECIPES

Send me leaflet giving new, quick, easy recipes for sugarless desserts—made in a saucepan. Also valuable 52-page cook book of 116 fine molasses recipes. BOTH FREE.

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Paste on penny postcard and mail to: BRER RABBIT, c/o Penick & Ford Ltd., Inc. New Orleans, La., Dept. All-6


basic data

# Washing Winter Woolens

Evenly lukewarm temperature is a must. Always test first

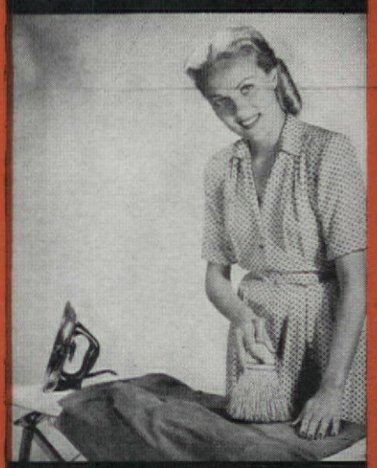
This plunger is designed just for basin washing and is gentle but firm

Press briefly in heavy bath towel to remove all the excess moisture

Press garment on right side between two layers of cloth for best results

Run a firm basting thread around stretched necks of sweaters, berets

Brush corduroy garment against the nap. It usually need not be pressed

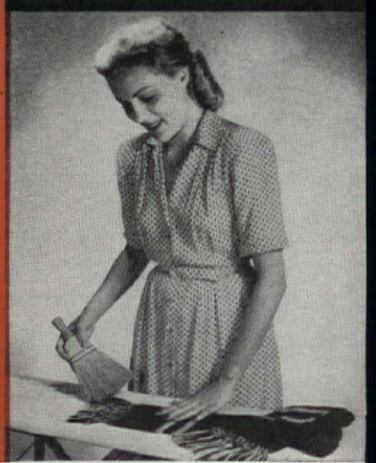


Turn lined gloves to the wrong side. Brush with thick soap suds, rinse

Brush all the seams well, turn the pockets and remove fancy buttons

Hang quilted jackets over a towel. Carefully flatten out the stitchings

With a clean whisk broom brush out the dry fringes for best results



**Edith Ramsay**

THERE'S no bleakness to the modern winter. Skies may be gray above, but the season's sport clothes—ski suits and snow suits, sweaters and scarfs, gloves and berets, in a veritable galaxy of hues, add a whole rainbow of bright colors to the landscape. Even if you conservatively prefer darker backgrounds for the major items of your outfit, there are those dazzlingly vivid accessories to lift your spirits far above any surprise tumble.

Most of these articles are made to stand weather wetting. That means, of course, that they can, in most cases, take to correct washtub wetting with equally good results, and after a few wearings most of the items do need the revitalizing freshness that soap-and-water laundering gives them. The materials of winter sports clothes fall, most generally, into three groups. They are wool, or they are corduroy, or they are knitwear. Fortunately—and simplifying the whole problem of their care—all three of these materials respond to essentially the same washing instructions.

The basic rules to keep in mind are: (1) evenly lukewarm temperature for wash and rinse waters—about 100 degrees Fahrenheit if you have a thermometer, as that is just about hot enough to dissolve body oils without being hot enough to have disastrous results on sensitive wool fibers; (2) soap well dissolved into rich suds. In washing woolens, incidentally, you should have a quite thick standing suds, about four inches, which is about twice what you use for ordinary washing purposes, as you are going to rely on the soap bubbles to float loose the soil; (3) no rubbing, wringing or twisting; (4) long, straight folds if you are using a wringer, and the wringer quite loose; (5) thorough rinsing—that means about three rinses in clear water to remove every trace of soap; (6) finally, speed—all the way through. Don't dawdle over your laundering of woolens, corduroys, or knitwear.

Probably your woolen ski suit has been preshrunk; if not, you need not refrain from washing it, for the shrinkage of wool can be largely controlled by careful observance of the right rules of washing.

Before you wash trousers or jackets, go over the entire surface with a whisk broom to remove as much loose dust as possible, brushing under the collars, cuffs, and turned-out pockets. Remove any fancy buttons and zipper closings.

*Photographs courtesy Cleanliness Bureau*

***Dry ski caps or knitted caps over a bowl or stuff with tissue paper***

***Cover cardboard cutouts with toweling for homemade sock forms***

## IDEA!

***I often get clothes from the root of our apartment house and have had trouble on occasion recognizing our own clothes. Now that I have painted the top of our clothespins all one color, there is no trouble. Others have followed suit, using their own colors, and now there is no more confusion***

***John E. Acton***

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***with less water...less soap...no work!***

**Just set the dial—add soap. *All by itself* the Bendix fills itself with water—controls water temperatures for different fabrics—washes clothes—changes its own water—rinses 3 times—damp drys clothes—cleans itself—drains itself—shuts itself off! You never put your hands in water. You're free to go where you please.**

**TRIPLE-RINSING** gives you whiter whites, clearer, brighter colors. Bendix created the automatic Triple-Rinse because ordinary rinsing just can't do a thorough job of washing out soil-laden soap—and that's what makes white things gray and gives colored clothes that dim dull, faded look. You'll be thrilled with the way clothes come cleaner and sweeter than you could ever get them before.

**WATER-SAVER CYLINDER**—an exclusive Bendix feature! No need for a deep tubful of water, like ordinary washers! Instead of keeping clothes under water it gently tumbles them in and out—using gallons less hot water for a big nine-pound load! This up-and-down tumble action means an extra-thorough penetration of suds and rinse water—to wash clothes cleaner. And, with less water you need less soap, too!

**BASKET-LEVEL PORTHOLE** . . . means you'll never again have to hoist heavy, wet clothes over the top of a tub! With almost no effort at all the biggest garments, sheets and tablecloths are tumbled right out into the basket—putting an end to lifting and back-straining work.

**TUMBLE-ACTION** is *so* gentle—and no other washing machine has it. It *lifts* clothes in and out of suds—the way you do when you wash by hand. Safe for dainty things—like blouses, lingerie, fragile table linens. That means the Bendix saves almost all your hand washing, too—with its gentle Tumble-Action!

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*Bendix Home Laundry Dealers in Canada and Mexico*

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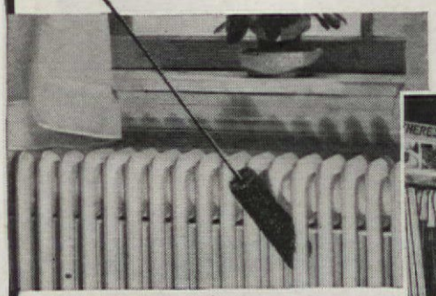
automatic
**Home Laundry**

BENDIX HOME APPLIANCES, INC.
SOUTH BEND, IND.

# Here's how to dust radiators clean in 65 seconds!



It's far less work dusting radiators with this KELLOGG Brush. Cleans average radiator in as few as 65 seconds! Extra length gets brush into hard-to-reach slits and corners... eliminates stooping. Kellogrip handle fits hand . . . will not pull loose from frame. Sturdy KELLOGG Bristles are machine-wound for long life. Get your KELLOGG Radiator Brush at your favorite store. (Sold only in retail stores.)

Visit the KELLOGG Brush Display at your favorite store. Here you'll find brushes to fit every job . . . brushes that make household cleaning easier.

**Kellogg QUALITY Brushes**

**IT'S EASY** to remove stains from toilet bowls and make them fresh, sanitary . . . just use Clorox! It's important, too, for toilet bowls may be breeding places for disease-spreading germs . . . and Clorox provides hygienic cleanliness. Use Clorox in routine cleaning of tile, enamel, porcelain, linoleum, glass, wood surfaces. Clorox is invaluable in laundering, also. It makes white cottons and linens fresh, sanitary, snowy-white (brightens fast colors). Directions on the label.

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*Before Buying Your*

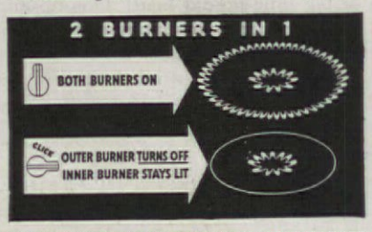
**NEW RANGE**

Harper Center Simmer Burners are superior to all other top burners because each Harper burner is really *2 burners in 1.* As shown in diagram, the big *outer* burner brings foods to a quick boil. Turn handle until it "clicks" and the *big burner* goes out, leaving only the small, efficient *inner burner* lit to finish the cooking.

Only the separate Harper Center Simmer gives you the controlled low heats you need to keep foods warm for serving ...to eliminate pot watching and boiling dry...to allow cooking with little water, which saves time and gas and keeps the average kitchen 9 degrees cooler. Only the Harper separate Center Simmer can help you so much in your cooking.

***Insist on Harper Burners!***

**18 Leading Gas Ranges are Harper Equipped*




**HARPER-WYMAN COMPANY, CHICAGO 20**


Before washing knitwear, you know, of course, that you should outline or measure it so you can ease it back to the original dimensions to dry. This is much simpler if, while new, you make these outlines to keep as permanent guides. Cut the outline from heavy cardboard or thin board and cover with old bath toweling as a form. If the sweater has felt appliqués or numerals, dry flat, blotting down carefully with a towel to take up the moisture when you place to dry. A towel between the front and the back will help to hasten drying.

If your sweater or beret has stretched out of shape around neck or headband, you can remedy this looseness and dry to size by running a basting thread around the opening and pulling to desired length.

When you take the article from the last rinse water, press briefly in a heavy bath towel to absorb as much of the excess moisture as possible. Unroll at once, shake well, and hang or spread to dry. Hang trousers by trouser hangers or pin smoothly to the line along the waistband. Dry jackets on hangers, straightening the lapels and smoothing gently. From time to time while garments are drying, blot the bottoms where moisture accumulates, holding a bath towel between the palms of the hands.

Press woolens on the right side under a pressing cloth. There are two bright tricks to this that will help bring up the nap. One is to use two press cloths, the bottom one of cheesecloth, then your heavier press cloth over it. When you lift them off, the little squares of the loose cheesecloth mesh literally lift up the fluffy hairs of the wool. Another trick is to use a second piece of wool as your press cloth. The back breadth of an old skirt is good for this.

Corduroy does not need to be pressed. Simply brush against the nap with a clean whisk broom when thoroughly dry. If you want to do a fine job, you can smooth out wrinkles with a warm iron running with the nap—then brush against nap.

Now about your gloves, for gloves are certainly an important accessory of the winter wardrobe. If they are knit or crocheted, their washing follows the general directions for other knitwear. That means you should outline or measure first, dry them flat and ease to fit original dimensions or dry on forms. But if your leather gloves or mittens have a wool or fleece lining, you have a special problem, for you cannot plunge these into a basin of suds.

Here's the *how* of washing your lined gloves—turn the gloves inside out. Dip a small brush, such as a toothbrush, into thickly whipped suds, and apply to a small area of the lining. Wipe off the soiled suds with a cloth wrung nearly dry in clear lukewarm water. Then follow with a dry cloth. Repeat this process until you have gone over the entire inside surface, paying particular attention to the palms. Let the glove dry thoroughly before turning.

"Air-conditioned" *Drain-Dri* keeps soap DRY and CLEAN, *always!* Save up to 1/5 on soap bills. Comes in eight lovely colors of long lasting plastic: Blue, Green, Red, Ivory, White, Peach, Crystal and Black . . . for showers, wash basins, bath tubs, kitchens. 50¢ at leading Department, Drug, Hardware and Variety Stores; or order direct and give name of your store.

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**AMERICAN HOME ORDER FORM**

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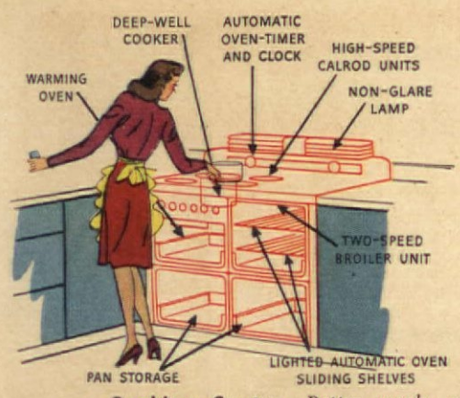


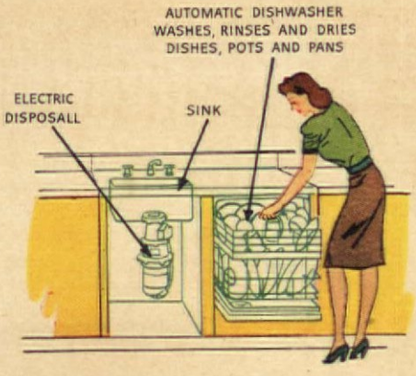


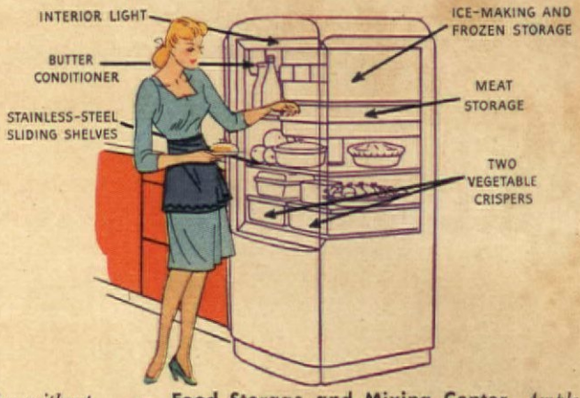


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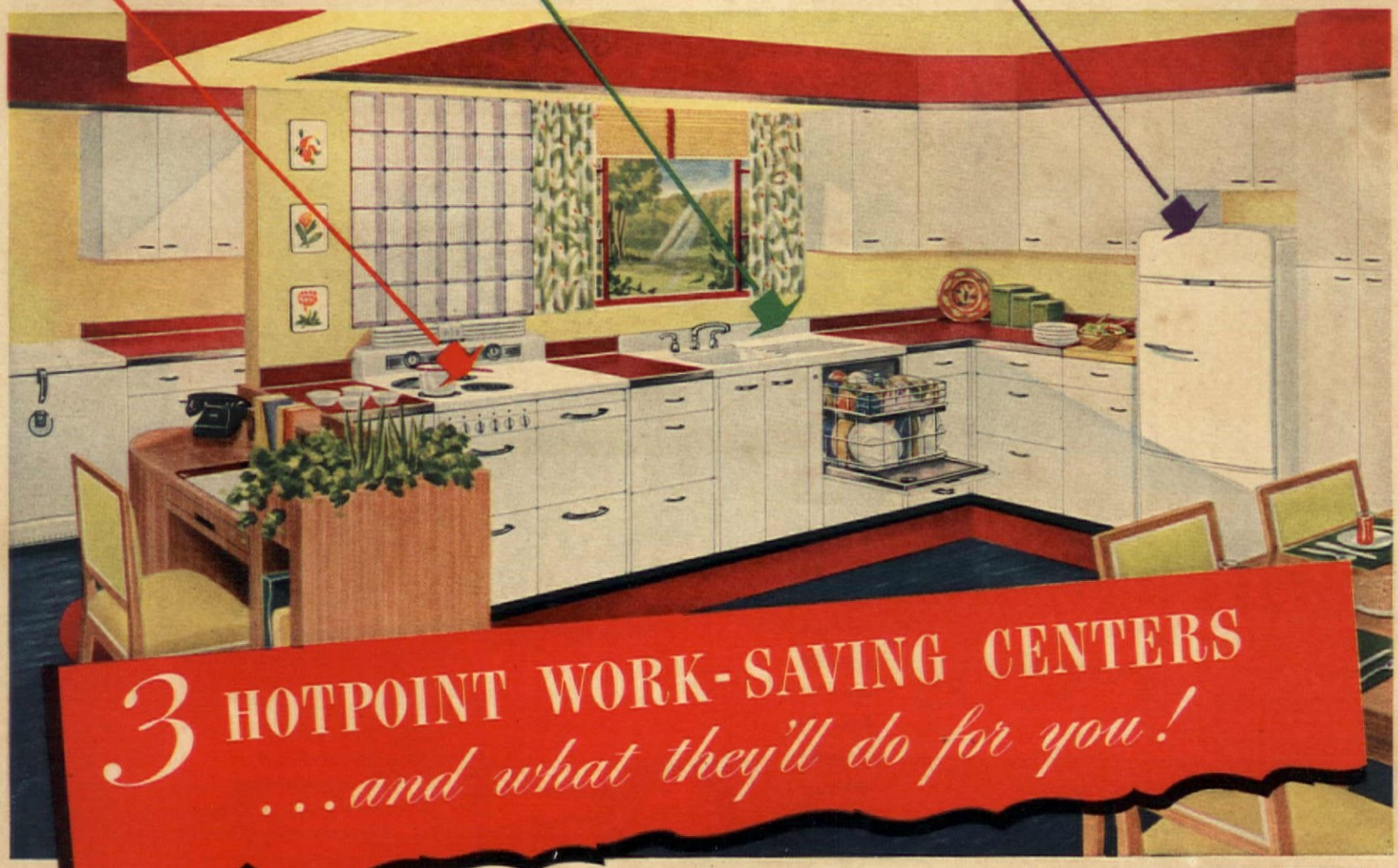

# 3 HOTPOINT WORK-SAVING CENTERS ...and what they'll do for you!

ALL Hotpoint kitchen appliances and cabinets are scientifically designed and engineered to save you time, work and money. Yet to get the *most* efficient service from this modern kitchen equipment, it's important for you to arrange it according to a proved plan—the Hotpoint Work-Saving Center System.

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**DEPENDABILITY ASSURED BY 40 YEARS EXPERIENCE**

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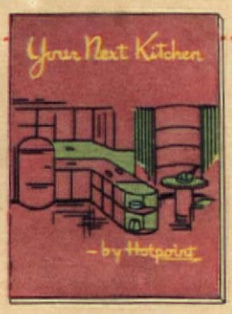


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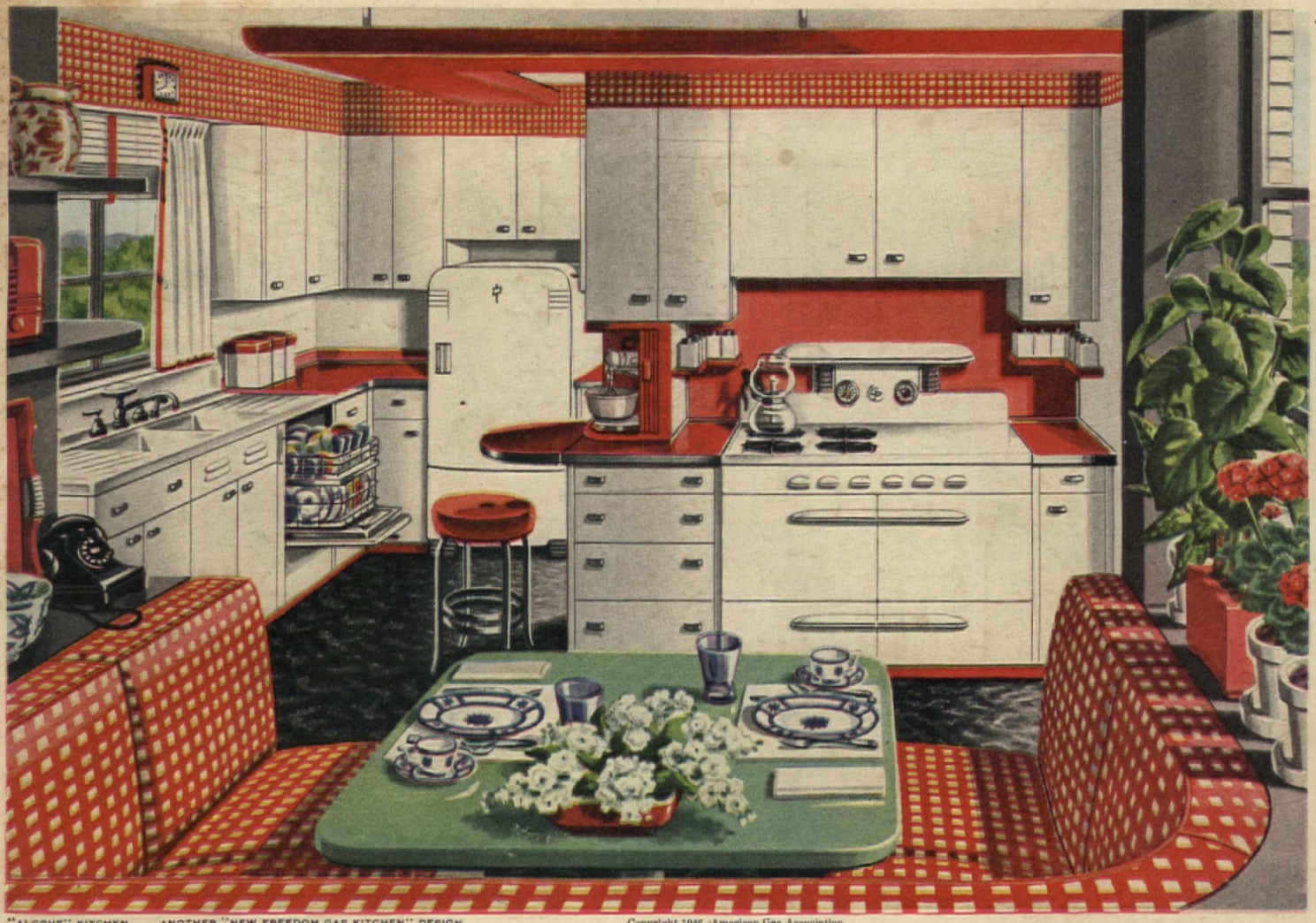

"ALCOVE" KITCHEN . . . ANOTHER "NEW FREEDOM GAS KITCHEN" DESIGN

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# It's the cooking-est kitchen in town!

**COOLER . . . CLEANER!** No unwanted cooking odors, grease or heat in *this* kitchen, because a special ventilating system whisks them away right at their source. And there's new freedom from drudgery in the three big kitchen jobs, too . . . thanks to a silent, trouble-free Gas refrigerator—the abundance of hot water from an *economical* automatic Gas water-heater—and the joy of cooking on an automatic Gas range with the "CP" seal. Start planning for them *all* in your own "New Freedom Gas Kitchen," *now!*

AMERICAN GAS ASSOCIATION

GAS

**THE WONDER FLAME THAT COOLS AS WELL AS HEATS**

**1. COOKS WITHOUT A LOOK!**
Modern automatic cooking reaches a new peak of ease and convenience on a new automatic Gas range built to "CP" standards. An ingenious Clock Control turns the Gas on . . . cooks a delicious oven meal . . . then automatically turns the Gas off. Even when you're miles from home!

**2. BAKES LIKE A DREAM!**
Cakes come out light and luscious... roasts shrink less, are wonderfully tender. For a new Gas oven is *automatic!* It stays at the exact temperature you set it for (even as low as 250°). And being Gas, it's *ventilated* . . . so that it browns evenly on any level...bakes perfectly in every corner.

**3. CLICK-SIMMERS IN A SECOND!**
Top-of-stove cooking is the fastest ever! Just flip the valves and these Gas burners instantly light to high-heat . . . another turn and they're automatically set on slow simmer. Yes, and there's no wasteful after-heat, long after you turn them off. Non-clog—so they're *cleaner*, too!

**4. FLAME-BROILS FOR FLAVOR!**
A smokeless Gas broiler *really broils!* Whether it's golden rich chicken or lusty, crusty steak . . . the flexible flame does the job up brown! So remember, if you want superb cooking performance *plus* every available automatic feature, be sure you get a Gas range with the "CP" seal!