

The
**AMERICAN
HOME**
for January

15¢



*Has Home Ownership Been Oversold
to the American Public?*



these often, please!

Water

A flower bracket in the bathroom?

Yes—with special tendrils to hold your blossoming new Cannon towels because they're soft as petals, too, and take to water like a plant to rain. Now—happy day!

You can have a whole wall-garden of them in gay "geranium" or any of eleven shades—a whirl of styles, new patterns and textures!

From about 59c to \$2.50.



Towels • Sheets • Stockings • Blankets

NOW! LOVELY NEW CANNON TOWELS — AT EVERY PRICE!

"It's more fun being a Mother than a Model"

But Phoebe Dunn isn't forgetting the dental "beauty secret" that helped make her a "Powers Girl"

THERE'S only one reason why a girl might give up a glamorous modeling career—and Phoebe Dunn has *two* of them. Suzanne and Judy. Age 6 and 4. And take their proud father's word for it—they'll be the Glamour Gals of 1960!

Because blonde, slim (105 pound) Mrs. Dunn has taught them the "open secret" that is practically a model's stock-in-trade—the importance of a radiant smile. At their Darien, Conn. farm, this "model" mother sees to it that the Dunns practice the dental routine that she preaches: *Regular brushing with Ipana, then gentle gum massage.*

Phoebe is in good company. Thousands of schools and dentists today teach the same dental truth—that sparkling teeth call for firm, healthy gums.



Figure One. It will be some time, naturally, before Suzanne can do Figure Eights. But it's not too early to train for a sparkling smile. "When you brush your teeth, massage your gums gently," her "model" mother has taught her. This brief workout with Ipana helps speed up circulation within the gums . . . helped Phoebe get her sound teeth and Powers Girl smile.



Eat at own risk would seem to be a wise footnote to the menu Suzanne and Judy are whipping up. Actually, the same note of caution applies to many of today's foods. Soft and creamy, they allow gums to become flabby. Which calls for Ipana Tooth Paste—specially designed, with gentle massage, to help gums become firmer, teeth brighter.

Firmer gums, brighter teeth



with Ipana and massage

Product of Bristol-Myers



Sister Act, led by Suzanne. After brushing teeth with Ipana, they help guard against tender gums with gentle massage. 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."



Should parents go to school to learn the value of gum massage? Taught in thousands of schools, 7 in 10 dentists also recommend gum massage, national survey shows. (And prefer Ipana 2 to 1 for their own use!) But let *your* dentist decide whether and how to massage your gums.

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JANUARY, 1947 Vol. XXXVII No. 2
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*A more glorious voice
 for any music you play*

PREPARE for an unforgettable experience when you first press the keys of the Hammond Organ—for here is a richer, more glorious voice for any music you play.

That's why those who like to play the piano, love to play the Hammond Organ.

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it has won world-wide acclaim from the most eminent musicians; yet is so easy to play it is a constant inspiration, even to unpracticed hands.

This—the world's most widely used organ—is no bigger than a spinet piano, and as easily moved. It has been bringing enjoyment to thousands of homes for many years. It is an instrument you'll be proud to have in your home.

May we suggest that you see, hear, and play the Hammond Organ at your Hammond dealer's? For name of nearest dealer, and complete information about the Hammond Organ, mail coupon today.

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"Certainly it's to sleep in!"



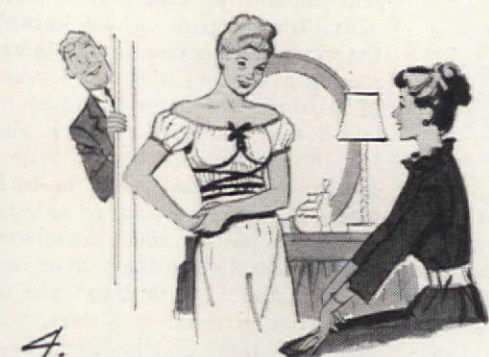
1. **Part of the fun of visiting home** is startling my mother with new ideas. Like the turquoise nightie I brought her—just like an evening dress! "You mean it's to *sleep in?*" mama gasped. "Gracious—you'd think I belonged to the Percalé Sheet Set!"



2. **I thought about that remark** as I hustled mama upstairs. "For a smart lady," I told her, "you have some awfully cobwebby ideas. These days, percale sheets are for *everybody*—when they're *Cannon Percalé Sheets!* And are they soft and smooth and sweet-sleeping!"



3. **Mama waved the hairbrush.** "Don't try to sweet-talk *me,*" she laughed. "You know how your father is about the budget!" "But, Mom," I said, "luscious Cannon Percalé Sheets give you percale's own luxury for just a trifle more than you'd pay for best-grade muslins."



4. **Mama's eye glinted.** I continued, "Cannon Percalé Sheets are nice and light weight too—easier for bedmaking and on washday. And believe me, they wear like everything!" The glint got brighter. "I always *thought* I was the percale type," she said dreamily. "Now I'm going to *do* something about it!"



Cannon Percalé Sheets

Cannon Towels • Stockings • Blankets ★ CANNON MILLS, INC., NEW YORK 13, N. Y.
Copr. 1947, Cannon Mills, Inc.

P. S. Another real Cannon value; Cannon Muslin Sheets. Woven of sturdy American cotton, well-made, long-wearing!



Twin Homes—but
what a difference
in comfort!



NOT INSULATED. Poor little Judy Barrett! Being bathed is a shivery ordeal in the chilly, drafty, uninsulated Barrett house—even though Daddy keeps the furnace roaring! Really, Daddy and Mommy ought to have a talk with the Merritts next door...



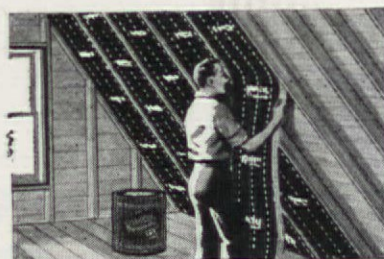
KIMSULATED. "All the comforts of home" is a phrase that means what it says at the Merritts'. For their house—protected by snug KIMSUL* Insulation—provides a wealth of even warmth in every corner. And for a fraction of the fuel the Barretts burn!

Why you get greater comfort and fuel savings in a new or existing home, with Many-Layer KIMSUL*

Your new home can enjoy a wealth of winter warmth—with fuel savings of possibly 44%—when you insulate it throughout with *many-layer* KIMSUL. And you can have greater comfort plus generous fuel savings in your present home, too, with KIMSUL Insulation in the attic. For KIMSUL, with its prefabricated *many-layer* construction, is designed to give uniform, effective insulation coverage.

Unlike loose fill or "blown-in" insulations which may vary in efficiency with the skill and thoroughness of the applicator, KIMSUL has no heat-leaking thin spots or money-wasting thick spots. Dependable, uniform thickness is built right into KIMSUL in manufacture. And KIMSUL is lasting . . . won't sag, sift, or settle . . . resists fire, moisture and fungi . . . is termite-proof.

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Simple to install in the attic floor or roof of your present home



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 KIMSUL Division
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 We now live in our own home. We plan to build a new home.

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CONTRIBUTORS



• • • **JOHN P. DEAN**, author of "Has Home Ownership been *Oversold* to the American Public," page 13, is Regional Economist for the Federal Public Housing Authority. He has studied housing at Columbia University and at the New School for Social Research; has done special housing research for the American Federation of Labor. He is a member of the Citizens' Housing Council, the City Planning Committee of the Citizens' Union, the National Association of Housing Officials, and the National Public Housing Conference. With all this to his credit, he is well qualified to speak on one of the most crucial problems of the day.



• • • **DR. CHARLES F. MCKIVERGAN** practices dentistry in Providence, R. I., is a graduate of Harvard and Tufts, and a member of the American Dental Association. He is Assistant Dental Surgeon at the Rhode Island General Hospital, and has published health articles in many of the national magazines. He says he never worries about an article until it is mailed; then he frets incessantly, thinking of ways in which he might have improved it. You may read one that didn't need it, "Johnny's First Visit to the Dentist," on page 60.



• • • **DOROTHY MAY ANDERSON**, who, on page 45, asks (and suggests) why you want a garden, has had wide experience in the landscape field. A graduate of Washington State College, she won a Master's in Landscape Architecture at the Smith College Graduate School where, later, she was assistant professor. She was assistant director of the Lowthorpe School, had a private practice in New England for 10 years, and did war-time housing and planning.



• • • **ALFREDA LEE** says she grew up planning and giving parties, so becoming a professional party designer was practically a predetermined career. She believes that all women are potentially fine hostesses, but many need help in planning. She stresses simplicity and novelty in table ensembles, and originality in game ideas. Her New Year's party centerpiece and favors are shown on page 74.



• • • **H. A. VON BEHR**, who informs you that "Dust Is Only Skin-Deep!" is the happy owner of a 150-year-old farmhouse in Old Chatham, N. Y. In addition to being an avid antiquer, he is an ex-metallurgist and, for the last 15 years, a professional photographer of the modern school. He has taught photography at N.Y.U., written about it, and is a Fellow of the Royal Photographic Society of Great Britain. He and his wife are much attached to their land and garden, to the fields and woods surrounding their farmhouse. Furnishing their farmhouse with rehabilitated, beautiful antiques is described on page 35.



• • • **E. B. DYKES BEACHY**, who tells you how to "Take Care of Your Gift Plants," page 29, has learned the secret of it because, for one thing, she has a husband who, in 28 years of marriage, has never forgotten to buy flowers and plants for her. She has traveled in the United States, Mexico, and Canada, and in each place she's visited, she's tried to learn as much as possible about the flowers and plants native to the various territories, *plus* how to take care of them. She grew up in Kansas, was graduated from Northwestern University School of Speech; taught in a girls' boarding school in St. Louis; and has lived in Arizona, Illinois, Texas, and Washington, D. C. She is not a botanist, but has always liked flowers, and the advice she gives about their care is worth trying.

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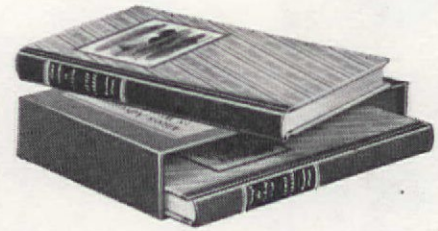
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PAM: Marriage is swell, Mom—
but I hate cleaning a kitchen!

MOM: That shouldn't be a hard job, honey...if you use
the right cleanser.

PAM: But, Mom, I've tried loads of cleansers! They're gritty and
rough on my hands. And still I have to scrub plenty.

MOM: Why, Pam! It's plain you haven't tried my favorite—
Bon Ami!

PAM: Well, no, Mom...I sort of thought a coarse cleanser
would save work.

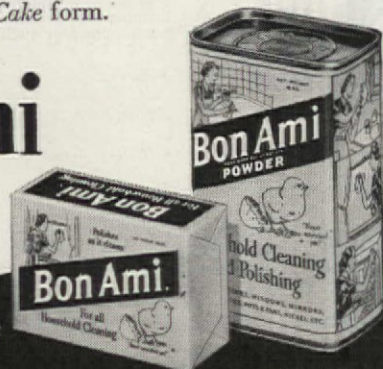
MOM: Goodness, no, child—coarse, gritty cleansers leave scratches
that trap dirt and make you scrub. But Bon Ami's
pure and fine. It just slides grease away, easy and fast.
Polishes, too.

PAM: It must work, Mom—your kitchen always sparkles. Guess
I'd better switch to Bon Ami quick!

MOM: You better had, kitten, especially if you want to save those
pretty hands of yours.

US: Also—for sparkling, film-free windows and mirrors, use
Bon Ami in the handy *Cake* form.

Bon Ami



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

new books:

HERE are some new books, each in its own way fascinating, and recommended as 1947 additions to your library. There is a variety of subjects to interest the members of the most varied household.

Modern Household Encyclopedia, by Jessie De Both, A.B. (J. G. Ferguson and Associates.) Price, \$3.00.

A 339-page encyclopedia of household hints by a nationally known home economist, dealing in alphabetical order with information, methods, and ideas about everything, from how to hush an alarm clock to the efficient handling of zippers. Subjects are presented as briefly as possible, yet in sufficient detail to make the information usable. Once you have this book in the house, you'll wonder how you ever made waffles or put overshoes away without it.

Plan Your Own Home by Louise Pinkney Sooy and Virginia Woodbridge. (Stanford University Press.) Price, \$3.00.

Now in its second edition, it tells how you can make your home an appropriate setting for the personalities who live in it. Almost every problem of homemaking is considered, from floor plans to floor lamps. It is useful to the decorator of a one-room apartment and to the prospective home builder. The authors advocate beautiful, unified, personality homes that reflect the owners, not a house that is just "a decorator's dream." They discuss the psychology behind a satisfying home, and include a list of personality adjectives ("aesthetic," "businesslike," "warm") which will start you on your way to determining the right theme for your home. Beginning with the three essential factors in house furnishing: (1) an expression of the family, (2) a functional unit, (3) a thing of beauty, they proceed in practical detail, and lavish photographic illustrations, to show how all this can be managed successfully. THE AMERICAN HOME called the first edition, "a complete handbook . . . containing the basic principles of home planning, architecture, decorating, landscaping." We recommend this up-to-date revision. It is readable and applicable, and shows both artistic and common sense.

Cemadobe, by E. McKinley Williams. (C) E. McKinley Williams, Box 81, West Los Angeles Station, Los Angeles 25, Calif. Price, \$1.00.

In this 30-page booklet of text, photographs and sample floor plans, is one answer to the housing shortage, and the corresponding high cost of labor and building materials. According to Mr. Williams, Cemadobe brick construction (a combination of cement and adobe or soil mixed with a minimum of water) will provide low cost (in material and labor), comfortable and attractive homes for the families of America—and they can build them themselves. The author says: "All the 'know how' necessary to make Cemadobe brick is contained in this booklet. . . . If a person will follow instructions carefully, has a practical plan to work from, is reasonably handy in the use of tools, and has a 'common sense' knowledge of construction, he will be able to make good Cemadobe brick, and build himself a most satisfactory house."

The High Cost of Cheap Construction (Weyerhaeuser Sales Company, Saint Paul.) An informative, clearly written, and illustrated booklet containing—for the layman—engineering data for correct house building, with examples of proved construction methods, and some illustrations of poor building practices, showing the necessity of sound construction for real economy in homeownership. It will improve the layman's knowledge of building for his own protection, when buying or building. It will reveal to him the potentially costly construction flaws which may be hidden beneath charming interior decorations and breathtaking arrays of labor-saving devices.

How To Plan the Home You Want outlines in brief, readable fashion the many points in home building which you will have to decide for yourself when you start to build. Included are "how much should the house cost?", the availability of loans, and the reasoning behind various styles of architecture, and their individual advantages. Written by the publishers of *Practical Builder*. Price, 25¢.

Hidden Hazards (Insurance Company of North America), is a readable and illustrated guide to making your home safe from fire and accidents.

Choose Your Roof for Rain . . . and Shine (Asphalt Roofing Industry Bureau) describes the importance of roofing for both protection and beauty.

Magic Gardening for You, by Carl Molitor and K. G. Bierlich. Price,



**"THERE'S SOMETHING
MISSING IN THIS HOUSE"**

"SURE it's a cute house. And most of the equipment is right up-to-date. But I have my doubts about that heating plant."

Funny thing, how people will put only the best materials and upstairs equipment in a house—and then skimp on the most important thing, the heating plant. They don't seem to realize that no matter how much you invest in a house, it isn't really a *home* unless it is comfortably heated.

If you have had the unhappy experience of buying or building a house with an unsatisfactory heating system, cheer up, for relief is in sight! Minneapolis-Honeywell has developed a remarkable control system that has corrected heating difficulties in thousands of homes. It is called Moduflow. Moduflow operates on an entirely different principle from the ordinary on-and-off control system. It furnishes heat *continuously* at whatever temperature is required to maintain comfort in any kind of weather. Moduflow eliminates the drafts and chilly spots caused by intermittent heat supply, and saves much of the heat formerly wasted at the ceiling.

Best of all, Moduflow control can be easily and inexpensively installed *right now* on your present automatic heating plant. You don't have to wait until you remodel or build a new home. It can be installed without even shutting down your heating plant. Get all the facts about Moduflow. Mail the coupon today for your free copy of the booklet "Comfort Unlimited" that tells the fascinating story of Moduflow.

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THE AMERICAN HOME, JANUARY, 1947



BUT you'll BOTH insist on concealed telephone wires

"Modern" versus "colonial" may still be an open question in your household. But when you finally can build your new home, of course you'll want concealed telephone wiring.

The simple, inexpensive way to assure this is to see that telephone conduit is put in while your home is being built. Then the wires will be carried inside walls to convenient outlets.

Your Bell Telephone Company will gladly help you plan for complete, modern, built-in telephone wiring facilities. Call your Telephone Business Office and ask for "Architects and Builders Service."



\$1.00. This is a beginner's manual of hydroponics or soilless growing, and tells you "how to grow food and flowers in chemically treated water on a few square feet of ground." It contains some simple and specific information about how this type of swift, lush growing is accomplished without any back-breaking work, undernourishment of your plants, or invasion by earth-born blights or pests. And the authors assert that *anyone* can do it. They admit "reading this book will not make a complete grower out of anyone," but it will start you in this promising adventure in gardening.

Shade and Ornamental Trees for South Florida and Cuba, by David Sturrock and Edwin A. Menninger. Price, \$2.50.

A very readable, useful manual of not often discussed materials for a section of the country which deserves more, intelligent planting. Generously illustrated with photographs.

Diseases of Ornamental Plants, by Junius L. Forsberg. (Colorado Agricultural and Mechanical College.) Price, 50¢. A good, practical Experiment Station bulletin on an important subject. It contains descriptions, illustrations, and control measures of the diseases of flowering and other ornamental plants. Good sound, useful information for the amateur and professional gardener, the florist, and members of garden clubs.

Long awaited, and therefore doubly welcome, is *Garden Lilies*, by Alan and Esther Macneil, who call it "a handbook for those dirt gardeners who like to grow lilies and want information on how to grow them well." We would add that it is a truly handsome handbook, and that it also provides for would-be lily growers (as well as those who already like to grow them), practically everything they need to know in the form that they can and will enjoy absorbing it. The first 116 pages guide one past the problems of selecting for definite locations and effects, planting, culture, protection, and exhibition; the next 81 list and describe the wealth of kinds; the final 26 present important reference data, a bibliography, and an admirable index. A color plate and 33 full half-tone portraits complete the book. Oxford University Press. \$3.50.

The Encyclopedia of Trees, Shrubs, Vines, and Lawns, by A. E. Wilkinson, is the fourth garden book in the inexpensive New Home Library series. It does for the subjects named what previous volumes did for Vegetables, Flowers, and Fruits, Nuts, and Berries. It describes them alphabetically, then, in the latter half of the book, deals with their culture and uses in the home grounds. Blakiston, \$1.00.

The Rhododendron Yearbook for 1946 is the fourth achievement of a remarkable young organization, The American Rhododendron Society. Formed in July, 1944, it has already acquired some 300 members, held a successful show, received a gift of 27 acres for its headquarters and test grounds, and issued two Yearbooks and a 25 cent booklet, *Rhododendrons*

for Amateurs. Besides various cultural articles, the Yearbooks contain complete lists of rhododendron hybrids and species, as originally published in comparable volumes of the British Association. Membership (including the Yearbooks) is \$5. The Society, Box 8828, Portland, Ore.

More About Dolls, by Janet Pagter Johl. (H. L. Lindquist.) Price, \$5.00.

Here is information for the veteran collector, a guide to beginners, and a fascinating book for just anyone even remotely interested in dolls. Fully illustrated with photographs, it contains much new material about important dolls and doll material. It is scholarly in content, but written for anyone to read.

For your children's shelf we recommend the following:

Three Pals on the Desert, by Sande Miles (Robert M. McBride and Co.). Price, \$2.50. An honestly exciting story of three Eastern boys who lose their tenderfeet ways during a summer vacation on the Mojave Desert. It's as packed with adventure as only a teen-age boy's life could be. But it provides solid and realistic entertainment, with the additional value of an educational treatment of the Desert and its inhabitants. The teen ager will find it entertaining and unobtrusively informative. Illustrations.

Patch, by Elizabeth Kinsey (Robert M. McBride and Co.). Price, \$1.50.

The charmingly told story of a vigorous young pony who runs away from her routine life at the zoo pony house, and finds a useful and happy life on a farm. Entertainingly illustrated in three colors by James H. Davis. For children 4 to 6: simply enough written for the six-year-old to read; interesting enough for you to read to the four-year-old.

Shep the Farm Dog and Goats and Kids, Nos. 8 and 9 in the "True Nature Series" of the Encyclopaedia Britannica Press. Price, 50¢ each.

Each book tells a story in photographs of a day on a farm, first with Shep, then with the mischievous goats and kids. The pictures are not posed, but stills from Encyclopaedia Britannica films of the same names. The books are light, easy for the youngsters to hold, informative and entertaining. The photographs are sepia-toned. Running commentaries on each picture tell the story simply and with an honest sense of humor.

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The American Home Magazine
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- | | | |
|---|--------------------|---------------------------------|
| 2 tbsps. unflavored gelatin | ½ cup orange juice | 1 cup finely cut red cabbage |
| ½ cup cold water | ¼ cup lemon juice | 2 cups finely cut green cabbage |
| 1 No. 2½ can Del Monte Sliced Pineapple | 2 tbsps. vinegar | 4 tbsps. chopped green pepper |
| | 1½ tsps. salt | |

Soften gelatin in cold water in top of double boiler, then dissolve over hot water. Drain syrup from pineapple. Cut 2 slices in ¼-inch wedges. Combine pineapple syrup, orange juice, lemon juice, vinegar and salt. Stir in dissolved gelatin. Chill until syrupy. Toss together

in loaf pan; cabbage, green pepper and pineapple wedges. Pour gelatin mixture over cabbage mixture. Chill for several hours or until firm. Unmold on large plate and garnish with salad greens and pineapple as shown. Delicious with mayonnaise. Serves 6.

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DOLE



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Hawaiian Islands Painting by Everett Henry



PINEAPPLED SWEET POTATOES

Boil sweet potatoes or yams in their jackets until barely tender; peel and arrange in shallow casserole. For 6 or 8 sweet potatoes, allow 1 tbsp. butter or margarine, 1 cup Dole Crushed Pineapple (partially drained), ½ cup brown sugar, dash of salt; cook together, stirring, until syrupy, pour over potatoes, and bake in a moderately hot oven (375°) about 25 minutes, basting occasionally with the pineapple and syrup. Serves 4.

DOLE RECIPE 46-16



APPETIZER SALAD

Arrange crisp lettuce on each salad plate; place a golden slice of Dole Pineapple on the lettuce. Combine cooked shrimp with finely sliced celery, green pepper strips, and minced onion to taste, mix with mayonnaise or salad dressing, season well, and heap on pineapple. Garnish with olives and deviled egg, and serve.

DOLE RECIPE 46-18



OLD FAVORITE DESSERT

Dissolve a package of cherry (or raspberry or strawberry) flavored gelatin dessert in 1 cup hot water. Drain a No. 2 can of Dole Pineapple Chunks (there will be about 1 cup syrup); add the syrup to the gelatin. Cool until beginning to thicken, then fold in drained chunks, with 2 or 3 diced bananas and ½ cup coarsely chopped walnuts. Chill. Spoon into dessert dishes, serve with whipped cream. Serves 8.

DOLE RECIPE 46-17



John P. Dean

THE vast majority of American families have indicated that they want to own their homes—and they should, *provided* they buy wisely and know what they are getting in for. Yet surveys show that probably more than one out of every six modest income families, who *do* own homes, wishes it had not bought that home. The family which plunges in after its cherished ideal without careful planning, is likely to have its hopes rudely punctured—and, in being sold emotionally but not farsightedly on homeownership, it has also been “stuck” with a house!

Even in ordinary times, it is no easy task for a family to buy a house which will serve its changing needs through the years. Few families have analyzed their housing needs carefully enough to know just what sort of quarters would be best for them at present. Few of us are capable of predicting what our tastes, interests, and activities will be like ten or fifteen years from now—or what the composition of our family will be. How can we buy a house suitable for this indefinite “family-of-the-future”? The spick-and-span little house that catches your eye may seem “just right” today, but fifteen or twenty years later when the neighborhood is changed, when and more up-to-date houses are springing up in more fashionable neighborhoods, when the carrying costs of the house will be pretty much the same as they are today, you may ask yourself, what has happened to that “dream house”? If you can take a loss, sell it, and move, O.K. But suppose you can't afford to take a loss—will you feel you were oversold on homeownership?

Families are snapping up whatever is offered because they know of no other legal way to get a roof over their heads. There is substantial evidence that easy financing terms are being reflected primarily in higher selling prices. Many families are asking themselves, “Just how many thousands of dollars more-than-value are we justified in paying for these inflated houses?” They would be wise to remember the boom and depression after the last war, when staggering losses had to be written off not only by families who managed to hang on to their homes, but also by mortgage lenders, who found houses, worth only part of the unpaid mortgage balance, dumped in their laps. Even in ordinary times, a family needs to keep all its wits about it to steer clear of the sour investments. But today, when the market for homes is a sellers' market, offering little else than overpriced, second-hand homes, or the first high-priced samples of the “postwar” house, thousands of families are currently making serious mistakes in buying homes.

The facts about homeownership are little known. The ballyhoo surrounding the “Own Your Own Home” idea is chanted constantly at the American public. As a result, much misunderstanding has grown up around homeownership,



Photograph by Max Tatch

Has Home Ownership Been **OVERSOLD** to the American Public

and many families are led to expect something which is unlikely to be there. The following popular misconceptions have received wide currency:

Popular Misconception 1:

That real property, in the long run, will always increase in value and, therefore, is a good investment. **Wrong because:** The main reasons for profits on real property in the past have been rapid population growth, demand for the property for

maintenance, repairs and replacements, fire insurance. Also to be considered when one owns instead of rents, are fluctuating costs for heat, payments for range, refrigerator, or other equipment; needed landscaping; new or additional household furnishings, especially if one is moving from the city to the suburb.

Popular Misconception 3: That if rents are rising rapidly and exceed the monthly dollar costs of

Popular Misconception 4:

That the money used to pay off the mortgage is being saved, and can be realized any time it is needed by selling the home. **Wrong because:** During the early years of owning, most of the payments against the principal of the mortgage must be written off as depreciation on the value of the home. And any equity which may have been built up is hard to get at in time of need, because the house must be sold at whatever the market will bring, and the family moved to new quarters.

Popular Misconception 5:

That owning a home is the only way to create a satisfactory environment for the children. **Wrong because:** The desirability of the environment doesn't depend on the ownership, but on the facilities, play space, neighborhood, companions, and school—not to mention the family atmosphere created by the parents. These are perhaps more often found in neighborhoods where many families do own their homes. But where single-family residences in such a neighborhood can be rented, the key to the situation is not home ownership, but rather the adequate provision of community facilities necessary to happy living for the entire family.

Popular Misconception 6:

That homeownership will surely supply security for old age. **Wrong because:** Taxes, repairs, insurance, upkeep, and household operation continue even after the mortgage is paid up. In addition, the house may be too large for an aging couple, ex-

addition to the monthly payments.

Popular Misconception 8:

That the FHA plan takes the risk out of homeownership. **Wrong because:**

Beware of hasty purchases, loosely quoted sales prices and construction costs . . . make sure you know what is included

The FHA merely takes precautions against loss on the mortgages it insures, a procedure which protects primarily the mortgage lenders. Homeownership may be a failure for an individual family for reasons which are not and could not be taken into consideration by the FHA, e.g., loss of job, death in the family, or the need to move to some other locality.

Popular Misconception 9:

That one can judge a house by several tours of inspection through it. **Wrong because:** A house is a technical instrument for living, and the quality of its construction, equipment, and design can be judged only by an expert. Besides, the nature of the community and neighborhood are important factors in making a house a good risk, and these are difficult for the layman to assess. Houses are built to sell, and what goes into the house is what will make it easy to sell. A cheap house that requires expensive upkeep is easier to sell than a more expensive house requiring less expensive maintenance. As houses have become loaded down with more and more gadgets and fancy equipment, low-cost houses have shrunk up into pinched little boxes whose structural soundness is the builder's secret.

If you are thinking of buying that "cute little Cape Cod bungalow," reflect on the following questions:

1. Are we unable to postpone buying until prices are more favorable?
2. Can we predict our future income well enough to know that this house will not be too heavy a burden on us, and put into money we may need for the children's education or other future necessities? Have we counted in the full costs of ownership, including maintenance, redecoration, repairs and replacements, and all the miscellaneous, unexpected costs?
3. Is it unlikely that job ties or family ties will pull us away to some other part of the country?
4. Have we assurance, from technical advice we respect, that this house is sound in structure and equipment?
5. Will the design of this house retain popularity as newer styles appear, or will it become "dated" and therefore have less resale value?
6. Are public and commercial services of the neighborhood adequate?
7. Are we sure we are not plunging into this house, savings we might better keep liquid as a reserve?

Only if you can honestly say "Yes" to these difficult questions, is homeownership a safe undertaking for you.



Photograph by H. Armstrong Roberts

Pay for professional advice from your banker, your lawyer, and your architect or contractor before signing on the dotted line. Home ownership is too big and technical a responsibility to take on without it!

business uses, rising price levels, and housing shortages. None of these is likely to continue, on a widespread scale, after the next few years. Families now buying homes must expect those homes to decline in monetary value over the coming years.

Popular Misconception 2:

That home ownership is invariably cheaper than renting, since the main difference between the costs to the owner who lives in his own house, and those to a tenant who rents such a house, is that the tenant pays an extra sum to the landlord as profit. **Wrong because:** Rents vary considerably and sometimes drop to quite low levels, while the costs of ownership are fixed at the time of purchase. There are also regularly recurring costs for redecoration,

owning, then it is a safe time to buy a home. **Wrong because:** When rents are high, so also are the selling prices of homes and the costs of ownership. After the boom, rents will probably decline to a more normal level, while the costs of ownership for those who bought during the price rise will be fixed for the duration of the

Stay clear of second mortgages, unamortized short-term loans, and interest rates over 4 1/2 %

mortgage. In addition, there may be unexpected assessments to add to the anticipated cost of homeownership.

pensive in upkeep, or undesirable in location. A home owned clear and free may reduce one's housing expenses in old age, but there must be supplemental income sufficient to take care of the above yearly costs.

Popular Misconception 7:

That buying a home under a monthly payment plan, which includes a reserve for taxes, is "just like renting." **Wrong because:** (1) If you buy, there is a down payment and closing fees not likely to run less than \$700—\$750.00; (2) the renter does not incur a debt of thousands of dollars spread over 15 to 25 years; and (3) the homeowner assumes, naturally, incurred responsibilities and costs in



Posed especially for *THE AMERICAN HOME* by Natalie Wood (at piano) Universal-International actress, with her mother (at right) and Mrs. C. B. Young

Playing for *Visitors*

William Krevit

IF you are dreaming of a concert debut for your little girl, we can only hope that she is sufficiently gifted and prepared for such a great event. But if your dream is a more modest one—if all you really want is for her to play for friends who will have warmhearted praise for what she does and not just polite approval—you can do something about it yourself. There isn't a magic word that turns the trick, but it's simple enough. Before you start though, you'll have to do some thinking back. Remember the time you had to stand up in the school assembly and recite *The Village Blacksmith*? Do you have a memory of well-learned, easy lines fading away into nothing at all—and of your own good voice breathless, strange, and a little squeaky? You can smile now at that fright, but it was very real and terrible when it blurred your lines and left you silent and helpless. It might have happened for any number of reasons; perhaps because you were

overanxious to please or overafraid of anything less than perfection but, whatever it was, the whole thing was an ordeal and not a happy retelling of a poetic thought. Such things happen at the piano, too. Or do you remember sitting back comfortably in your chair and appraising the little boy up on the platform reciting *The Six Hundred* in stentorian tones, with pompous oratorical gestures? The rhythmic singsong of meaningless sounds were terribly impressive because he seemed to remember them so well and was so sure of himself. But after a few minutes you probably didn't even hear a word of all the bombast, and just thought to yourself what a bore it was and how he loved to strut and show off. Well, *that* can happen at the piano, too. A meaningless exhibition of technique for its own sake is a bore.

Our point is somewhere between these two poles—neither the frightened, stammering performance, nor the overbearing exhibitionist dis-

play. At one end, you will have to remember how difficult "public" performance is, even if the public happens to be Mrs. Smith who lives next door. At the other end, you will have to remember that mere technical dexterity alone, no matter how worthy an achievement, is just a means to an end and is, in itself, an empty thing—and that no one really likes a "show-off." So if you want your child to come up into making music for her own pleasure and for the delight of friends, and you haven't been as successful as you would like to be, then try some of the suggestions as outlined in the following paragraphs. If you will take them to heart and follow through on them conscientiously, they can be of a great deal of help to you in aiding your child to perform desirably. And, when you put these suggestions into effect, please do remember that a firm touch, plus an unhurried, easy-going attitude, will do much psychologically in developing the poise and calmness so necessary if your child is to successfully play for visitors.

How many times do you, yourself, sit down to an "informal listening" and really hear what your child is playing when she is at her practice hour? And this, not just for the discipline of the practice hour, but to really give her a chance to let you hear the piece or even the finger exercises at which she happens to be working. You are her first audience. Ask yourself whether you just want her

to show off some brilliant runs and chords or whether you would really like to hear the song that the music sings . . . the mood it creates. Most times we knowingly or unknowingly try to fulfill what is expected of us and, if you seem to expect the worst, that is probably what you will get from your child. Many children insist that they do much better when mother isn't around. They say that though they know she's trying, in her own way, to make them do their best, it's just that strained trying that they do so much better without. So don't exhibit your child. If you do, you will be overanxious and nervous. You will anticipate mistakes and your child will feel and mirror your own nervous tension. Nine times out of ten she will forget the chords and mess up the runs. You will be shamed, your guest will be uncomfortable, and your child will certainly be miserable. The next time, as she remembers this most unfortunate experience, it will be even more difficult for you to get her to play for visitors, whether they are anxious to listen or not.

Now, if you think that your guest will be an appreciative listener, ask your child if she would like to play. But do be sure your guest wants to listen. There are few things as death-dealing to music-making as the "make-believe" audience whose thought is miles away. Why bother, particularly if it seems to be difficult in the first place, to overcome the additional handicap of a "cold" listener. Later, when your child will be a seasoned performer, she might be able to create the warmth, but even great and near-great artists

sometimes can't bring the miracle to pass, and their performances suffer needlessly. So be wary of the bored but courteous listener, for a mistake once made is hard to rectify.

Your child, herself, might have a good reason to play or not at the moment. If you know that she is well prepared but uneasy about playing for others, suggest the piece and tell her how eager everyone is to hear it. If she still doesn't feel like playing, don't force or threaten, or make an unpleasant scene. Simply excuse her, saying how sorry you are that Mrs. Smith can't hear that lovely waltz because it just makes you feel like dancing. Remember that it's confidence and poise that you want her to have and these things sometimes come slowly. Threats and scoldings don't help. They only make playing for people seem even more unpleasant. Sometimes it happens that she really doesn't have any particular piece ready for public performance. There is a story of a great artist who was once asked to play at a friendly gathering and who protested that he couldn't dream of playing because he wasn't in any way ready. Two or three days had gone by and he hadn't practiced that particular piece. Of course, your child's standards aren't at such a peak of perfection, but even very well-learned things get "stale" and need warming up after a time. So, if she insists that she doesn't feel that any of her pieces are ready, then that is your cue not to insist that she give a performance then. She will be embarrassed, you will be annoyed, and your visitor will probably be extremely uncom-

fortable at witnessing this disagreeable domestic scene.

If she does have something that she is reasonably sure of, then the moment that she sits down at the piano she should have all of your attention. You are creating atmosphere. Conversation is not only rude, but certainly distracting to any sustained concentration. Can you imagine chattering through the first act of *Hamlet* because you are just going to listen to one special line? You have to do your part and be a good listener because a great part of the success of the performance rests on just that. Keep your attention interested because you really are, sympathetic because you know that it is not easy, and relaxed because her best, whatever it is, will please you. You'll be amazed to see how much better the playing will be.

When she has finished, be sure to indicate by your conversation that you were listening. Not the "well, that is that, now let's talk about the neighbor's new house" or something so equally alien that the music might never have been. If you've listened well, you will surely have something to say. Be sure to be generous with praise—sincere praise. Pick out all of the good and constructive things to say first . . . about the song itself, and about the way she played it. If you remember (and you should) any of the special things that the teacher worked at, then comment on their mastery. If something went wrong, don't exaggerate the mistake, but give encouragement for better performance the next time. Don't ever belittle, embarrass or scold her in the presence of others, if you want her to play again. You might have been disappointed in the performance, but you will build poise and confidence only by associating this playing with pleasure and a sense of achievement.

Sometimes if you know beforehand that you will want your child to play for company, for some special family festivity such as a birthday (or you can invent the occasion), you can talk it over with the teacher and so have special coaching and preparation for the event. Then she will have a reason to play for whoever comes, just for the "practice experience" for the party. You might suddenly be startled to find your child asking you if she might play for Mrs. Smith as a sort of preview of what she will play at Johnny's party next Saturday afternoon. All of which adds up to "audience experience"; banishing the formality of playing for people and giving it the natural tone that it should have. Sometimes, too, there is strength in numbers. When two children in the family play, a duet would make them feel stronger in facing their public together. Your teacher would be delighted to co-operate with you. And if you play a little, too, "mother and child" duets are really wonderful to break up the ice of stage fright and inspire poise in your child.

Then there is one more thing . . . the regular pupil recital. Generally, there are weeks of special preparation, and the recital is a sort of artistic goal. The fact that so many others will play makes it a rather stricter measure of what has been accomplished during the year. Most children are usually excited about the idea of a regular "concert" and are lifted to the level of their very best by it. They will hear what others play, too, and how well, and then their own critical sense is sharpened. And then, of course, there's the experience of playing before a group larger than ever before. You can make this recital experience a happy and a successful one. Don't toss it off as something unimportant and not even bother to attend it. And don't, on the other hand, make so much of it that both of you are worn to a frazzle before it ever begins. Then you'll have what you've both been aiming for; your child's playing will be a delight to you and to her audience, and best and most important of all—to herself.



Playing for visitors is easier when other children join in the performance. Natalie Wood, currently appearing in "Tomorrow Is Forever" entertains family guests with the willing assistance of her two young friends



CLAMBAKE

on Commonwealth Avenue

Shaw Photo Service

A. F. Joy

Does the idea of a truly bucolic feast in a strictly urban setting intrigue and excite you? Well, before I tell you more about it, let me sketch the developments that made it possible. With that "home in the country" seemingly years away, because of the worst housing shortage in our history, you, like many another American, may be interested in hearing how one resourceful couple put their emotional drive for a rural home in storage for the present and achieved a highly satisfactory interim residence by converting a roof-top apartment in downtown Boston from an ordinary hotbox suite into something definitely different in penthouse living.

The Mark Thompsons of Commonwealth Avenue started by having several truckloads of rich soil carried to their apartment roof, with a view to growing a profusion of flowers, vegetables, berries, and trees. The elevated city farm that they visualized seven stories above one of Boston's busiest thoroughfares, now actually boasts such things as tomatoes, cabbages, morning-glories, hemlock, pear, peach, and apple trees, lettuce, onions, beans, beets, rhubarb, and even blueberry bushes. Also a green picket fence and—further evidence of reality—occasional cutworms. In her 14 inches of soil, Mrs. Thompson follows a real crop rotation program, and succeeds in thrusting the implications of the busy metropolitan skyline far into the background.

Though only a few minutes walk from Mr. Thompson's office, the "farm" really fills the bill for these two contented cliff dwellers who have gone rural about as completely as is possible in a city without dragging in a cow, goat, or pig—and thereby running afoul of local ordinances. However, one animal—stately "King George," the cat—is an important part of the ménage. They eat their meals in the outdoor living room at the front of the garden, which includes a tiled terrace, a big, colorful awning, glass-topped tables and weather-resistant chairs. A sturdy iron-grille railing in the midst of shrubs and flowers suggests an environment just off a country lane in Groton or Pembroke, Scituate, Weston, or Magnolia.

At the rear, where the farm proper is found, boardwalks along the picket fence lend character to another outdoor room with more awning shelter and rustic furnishings. Here Mrs. Thompson, who is really the farmer of the family, spends a good part of the growing season keeping the crops in lusty, healthy condition and under such control as may be necessary in view of the limited surroundings. Because of soil depth restrictions, she has to do a lot of watering during the hot weather. But she claims—and is enthusiastically supported by her gentleman-farmer partner in her assertion—that the prod-



uce from their square footage is just as crispy fresh and sun-enriched as any that comes from truck farm acreage out Dedham or Needham way.

When they were planning their little roof-top farm, the Thompsons cleverly included a built-in grill, which has really paid off, both in what it adds to the pleasure and comfort of their own living, and in the thrills it provides for fortunate visitors to the roof-top terraces. Not only are such guests charmed by the neat beauty of the garden setting and its remoteness from the teeming world below, and amazed by the profusion and vigor of the useful and ornamental plants they find there, but they are treated to the kind of hospitality and entertainment that ordinarily is associated only with real, down-to-earth country homes, spacious lawns, and barbecue areas.

One evening, Mr. and Mrs. Thompson staged a clambake for a special party of friends (I told you I'd get around to that clambake) who were, to put it explicitly, wowed by the affair. And why not? With the Atlantic so near that you can taste the salty tang when the wind is from the east, what better place for a seafood treat than in a back-yard garden, even if that garden is up among the church spires and business buildings of a big city!

"Wind Blown" Beauty



THE inspiration for the arrangements of living plants, shown on these pages, was natural beauty of the "wind-blown" type. Supports and accessories of driftwood, appropriate containers, and plants of distinctive form and texture were combined to create the desired effects. In some cases, the plant growth made the desired pattern unaided; in others, it was directed and trained so as to point up the characteristics of the design, allowance being made, of course, for future growth and continuing interest and charm.

Arrangements like these, from the Martin and Overlach florist shop in San Francisco, are being increasingly seen in discriminating California homes. You may have seen examples of them in motion picture sets. Modern architects of the San Francisco Bay area frequently include them in their designs for homes and business buildings. But, according to Lois Martin, there is no reason why anyone, given a good eye, some sense of design, and the ability to select the right plant material, cannot make them. Principles of effective flower arrangement, now being so widely studied and used in home decoration, are equally applicable in arranging and combining living plants. The play of light on leaves of different shapes, shades, and textures, can be as colorful and interesting as that on blossoms. The grotesque beauty of wind-tortured trees, which has intrigued artists for generations, is inherent in many small foliage and flowering plants. The range of choice is wide and varied. You can select (or grow) a plant to complement a certain container, or seek a container to harmonize with plants that especially appeal. Often both plants and container can be chosen to carry out a preconceived idea. Wood, pottery, metal, glass, plastics—all lend themselves to the development of striking pieces. And if a layer of gravel is provided under the soil, and if discretion is used in watering the plants, drainage holes in the containers, saucers to stand them on, etc., are not necessary . . . Then why don't you try styling some plant arrangements—yes, "styling" is the word for it—for yourself, or for unusual gifts?

All photographs by the author

FOLIAGE AND FLOWERING PLANTS alike, lend themselves to living art forms • The chrysanthemum above was trained on bent wire to take the shape of the gnarled driftwood support • At

right, cyclamen blooms flutter between their own leaves and those of *Philodendron grandifolium* • Beyond, driftwood prongs are draped with variegated ivy and *Fatshedera*, a hybrid ivy relative



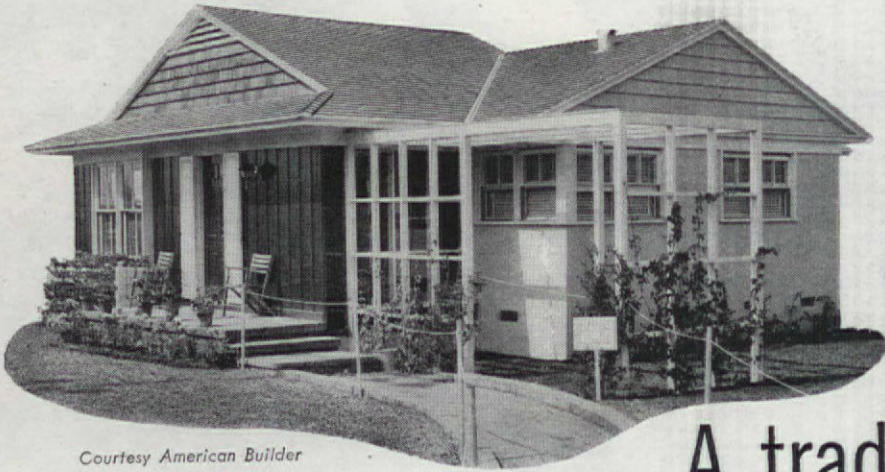


PLANTS, CONTAINERS, AND SUPPORTS must all be combined harmoniously to realize an arrangement that will express an idea and fit a chosen setting • In the shallow boxes at the top are: left, an *Azalea indica* Erie, maidenhair fern, wood ferns, and, huddled in the front corner, a little clump of bright green *Helxine*; right, dwarf arborvitae framing a chunk of bleached driftwood • The twin square containers (in center) hold

indica azaleas of the variety *vervaeneana alba* and driftwood in serene simplicity • To the right of them is a combination of Hahn's English ivy and its relative, *Fatsia*, against two knees of dark driftwood • At the left, a tiny *Maranta* is flanked by a cascade of small-leaved *Philodc. 'non cordatum* and a plant of its brother, *P. grandifolium*, with big, spear-shaped leaves • A fine feature for an entrance hall, don't you think?

James M. Wiley

California Builds for

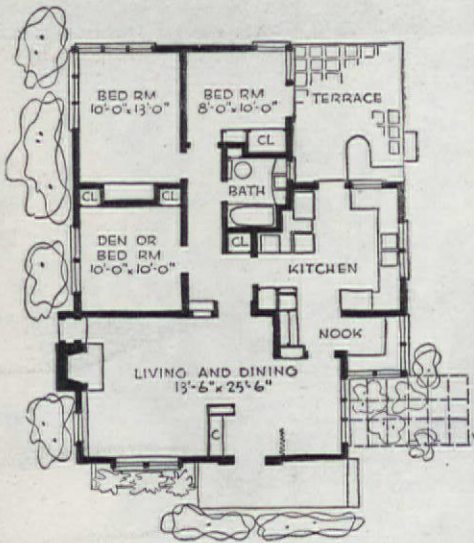


Courtesy American Builder

CALIFORNIA is in the midst of the greatest building boom in its history. It is common knowledge that the finest in modern architecture has come from California in the last decade. California artists and craftsmen have rapidly brought their ceramic and fashion industries to the fore, and their products are being distributed on a national basis. So it is with building. The architects and builders are resuming the creative civilian work which was necessarily turned into other channels during the war years.

Last year the fourteen organizations that comprise the building trades in Los Angeles combined their energies to undertake an experi-

A traditional house...



Bright, high colors and informal fabrics combine with Colonial furnishings to key a tradition-wise scheme as smart and new as fresh paint

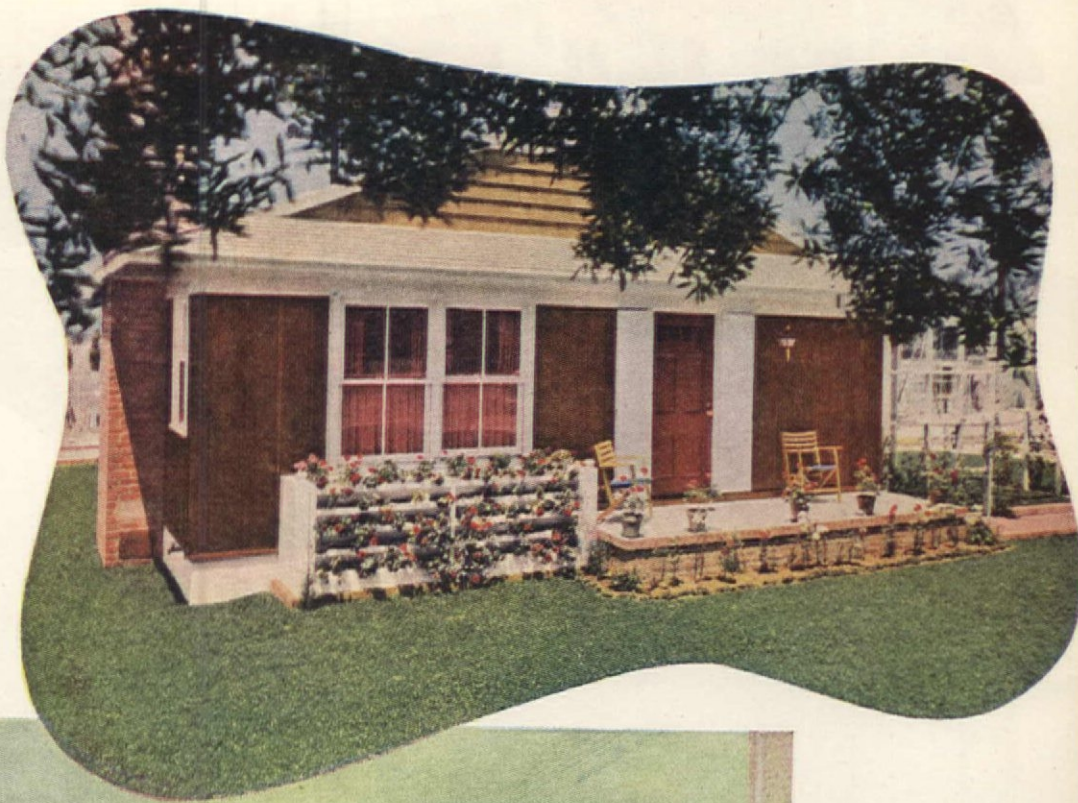


Veterans

ment in order to prove that, even in these days, small houses more than adequately attractive and livable could be built and sold for approximately \$7,500.

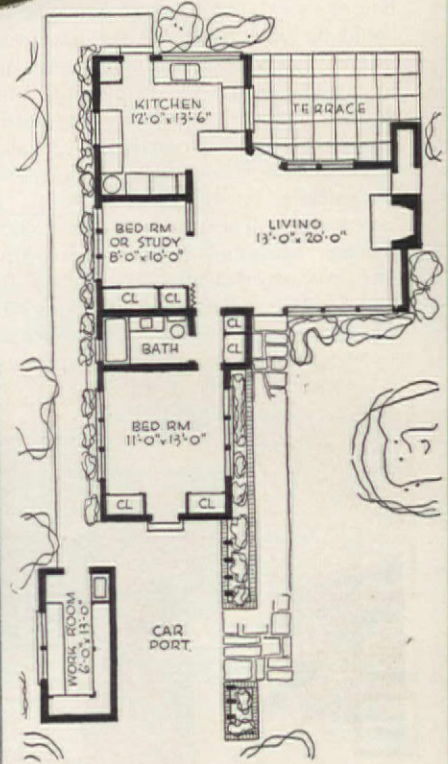
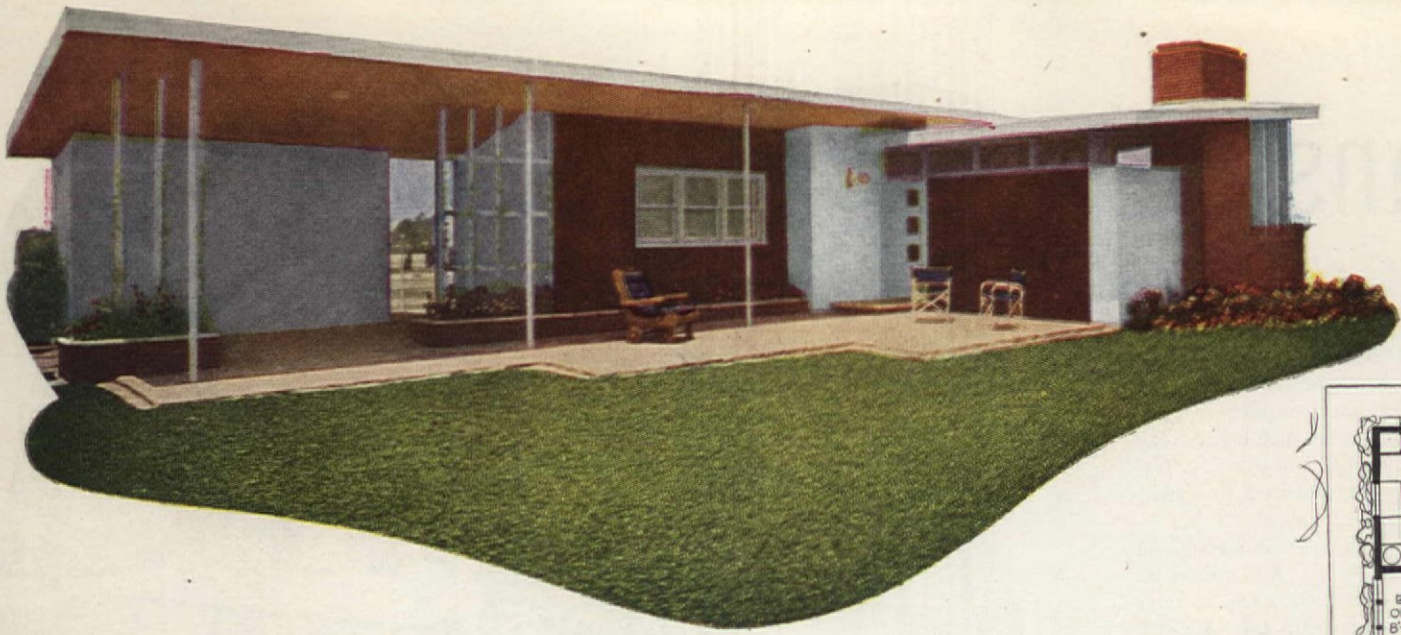
They agreed to actually build two such houses, one of modern design and furnishings, the other of traditional influence, because they realized the great interest prevalent in small homes today.

These two houses were designed and erected on the parking lot of the Pan-Pacific Auditorium in Los Angeles. The trade organizations, early in their scheme, consulted Bullock's, one of Los Angeles' foremost department stores, to ask their collaboration on the design and furnishing of the interiors which were to be done on a comparable budget.

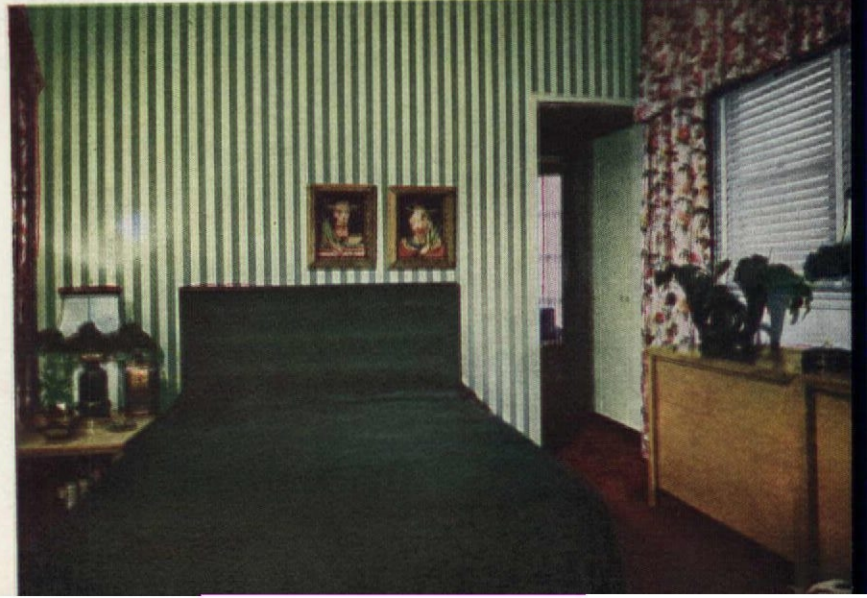


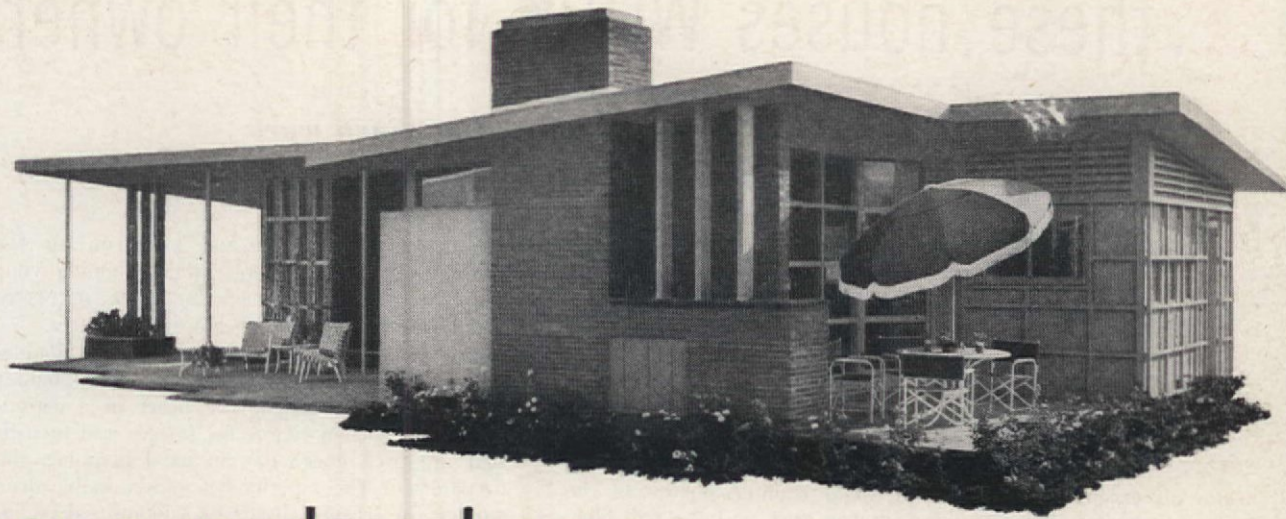
Amy Ames, decorator
All furnishings from
Bullock's, Los Angeles
Photographs by
Fred R. Dapprich
Lundberg and Strawn,
architects





Who says you can't use a floral carpet with modern? Turquoise, chartreuse and oxblood from the rug provided the scheme of these rooms. Walls are combed wood and brick





...the other a modern house



A novel feature of the modern house is this dining chest. When closed, it is a chest of drawers that has storage space for china and linens. When open, it becomes a table and can easily seat eight diners

Inasmuch as the floor space of both structures was limited for economy in construction, Amy Ames, Bullock's merchandise stylist and co-ordinator of home furnishings, designed small-scale furniture for the rooms, with particular attention to upholstered pieces, in order to get a maximum amount of comfort and livability fitted into a minimum amount of space.

As it evolved, the modern house was built to sell for \$6500 and the provincial or traditional house to sell for \$7500. Both houses were furnished for a similar amount of money--for instance, the furnishings and accessories of the modern house came to slightly under \$3000.

It was agreed that one of the houses would be presented free to a war veteran, the winner of a public drawing which would take place when the houses were open for public inspection. Veterans were registered and their names dropped into a sealed ballot box in Bullock's store. Only servicemen were allowed to register for the drawing. The winner would select the house of his choice, whether the modern or traditional one. The second name drawn from the ballot box would be given a chance to buy the other house complete, at the stated price. Both houses would then be moved, at the conclusion of the home show, to permanent sites specified by each of the veteran owners.

The first winner, Mr. Arvil Gabbard, was just the kind of veteran to whom you would be happy to wish such good fortune. Recently discharged from the Army, he works as a timekeeper at the Lockheed Aircraft Corporation. Ambitions for better things, he is going to night extension classes at U.C.L.A. under the G.I. Bill of Rights, studying to become a certified public accountant. He is married and has a charming wife.

At the time of the drawing Mrs. Gabbard was preparing for bed and had her hair up in curlers. Mr. Gabbard was studying at his desk at night school. As the home show was being broadcast, a police car and motorcycle escorts were sent to fetch the couple before the microphone. They arrived in considerable excitement and disarray. Without hesitation they chose the modern house and later, so pleased were they with the furnishings, they bought all the furniture and accessories. The buyer of the provincial house, already possessing furniture, preferred to use what he already had.

A survey of likes and dislikes was gathered from thousands of people who went through the houses during the show. One of the most curious facts uncovered was that more than 60 per cent of the spectators listed a preference for the exterior of the modern house, but would prefer to have the furnishings of the traditional house. This would indicate that in California, at least, slightly more than half the adults interviewed in a cross section of the public have become accustomed enough to modern architecture to want this type of architecture for their own home. On the other hand, they seem more reluctant to accept modern furnishings for their home, but would prefer to stick

to the tried-and-true Colonial, provincial or traditional styles. This might be interpreted as meaning that modern architecture, as a whole, has far outstripped in excellence and public acceptance the smaller gains of modern design in home furnishings. It is true that much of the modern furniture to be found in the retail market today is badly designed and assembled. It would appear that furniture manufacturers are far behind their architect brothers in the matter of honest design that will appeal to a comparatively wider market. Several features in both these houses are worth noting as they indicate trends that are currently in practice not only in California but in other parts of the country.

Otto Rothschild



...these houses WORK for their owners

What is the measure of a new house? How much work

it does for you, not how much work you must do for it!

ONE criterion for judging a modern house—no matter whether the actual design happens to be what we call traditional or modern—is the amount of work the house does for the owner, thus releasing time and energy for other tasks or pleasure.

The kitchens, in particular, of the modern house and the traditional house are models of planned efficiency. In the traditional, at the bottom of this page, tradition has given way to functionalism in every respect, except for the natural wood counter separating the eating space from the kitchen area, and the red, blue, and white striped curtains and valances. The Chambers range and Servel refrigerator operate noiselessly with natural gas. The space has been planned to accommo-

date a washing machine and a built-in tub for laundry. Take a tip here: when planning your house, recognize the need for these necessary items, and build your scheme around them.

The modern kitchen, top center, has double-tiered storage cabinets built above the counter area that would delight the heart of a serious cook. The bottom tier is for staples and utensils that are used every day in meal planning and preparation. The top tier becomes valuable dead storage for seasonal items or seldom-used equipment. This all-electrical kitchen was designed and equipped by Youngstown.

The bathrooms in both houses are superior to most and, in some instances, the equipment seems rather more elaborate than would be expected in houses built to sell for \$7,500 or less. However, there are ideas worth earmarking. The sliding glass and steel shower partitions are again in limited production and, while dear, are worth contemplating as permanent installations. Typically Californian are the tiled counter and cupboards built around the basin. Even in inexpensive houses, built in the last ten years in California, such built-in conveniences are considered comfortable, necessary items, and are drawn into the original plans and executed during construction.

If you will look again at the plan of the modern house, you will note the workroom which is detached from the house, opening off the car port. This separateness makes it ideal for a hobby room. It could suitably house a comprehensive woodworking shop or, if needed, the space could be pressed into service for extra storage. We show it utilized as a darkroom equipped with all the paraphernalia necessary to the pursuit of photography. It is planned for professional work, or for an amateur of high standards. Sink, developing trays and enlarger, adequate cupboards, would bring a gleam to the eye of any photographer.

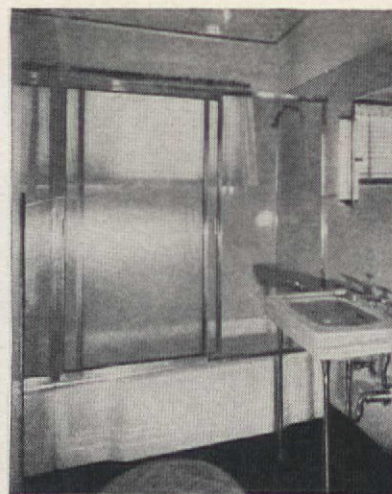


Fred R. Dapprich

Kitchen of traditional house above and at right is planned for efficiency. Wood siding is used for end wall, it sheathes the breakfast counter. There is also space for a washing machine

Modern kitchen, top center, has enviable amount of storage space above the counters, well planned drawers and cupboards for storing pots and pans



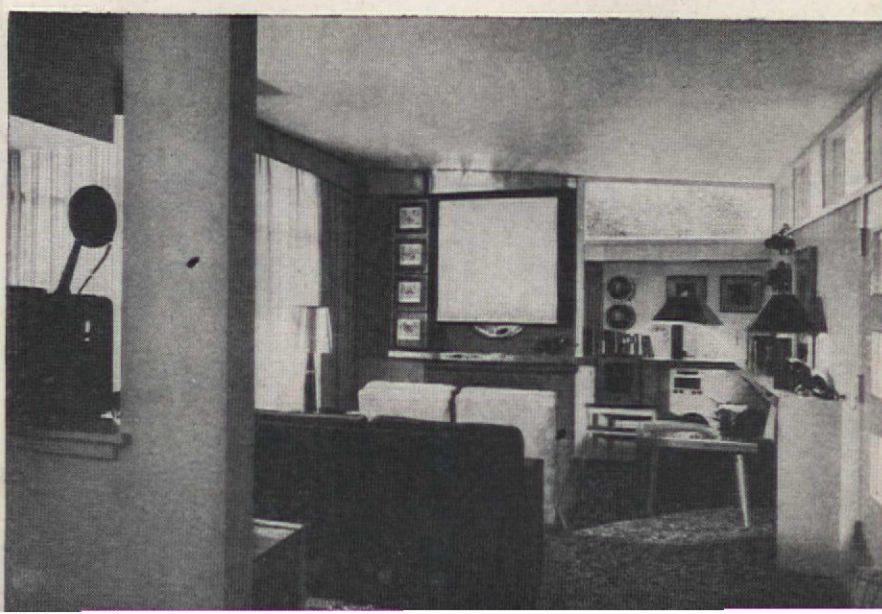
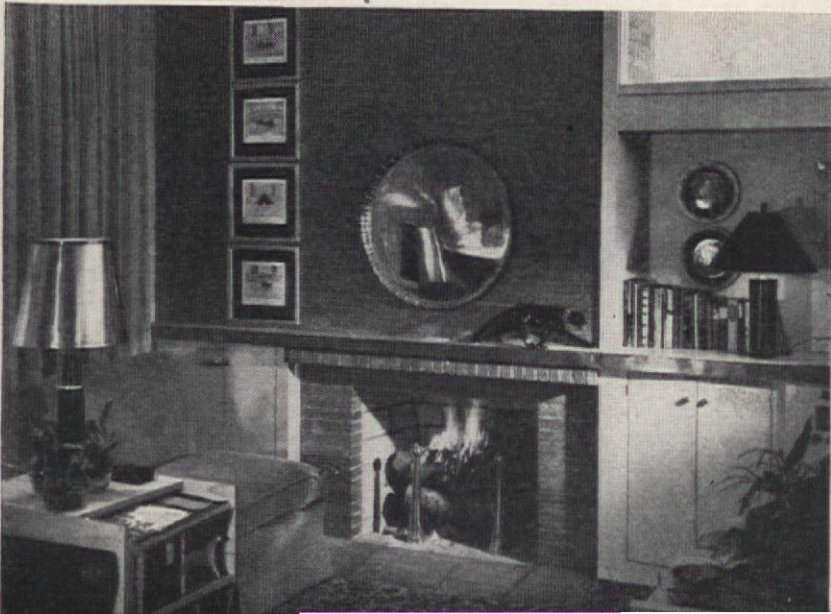


Two bathrooms patterned for deluxe ablutions. Built-in tiled counter is typically California. Mirrored ceiling in room, at left, is expensive but trick



Living room of modern house is equipped for showing of home movies. Roll-up screen lets down from beneath hood above fireplace, projector is portable

Fred R. Dapprich





Photographs by author

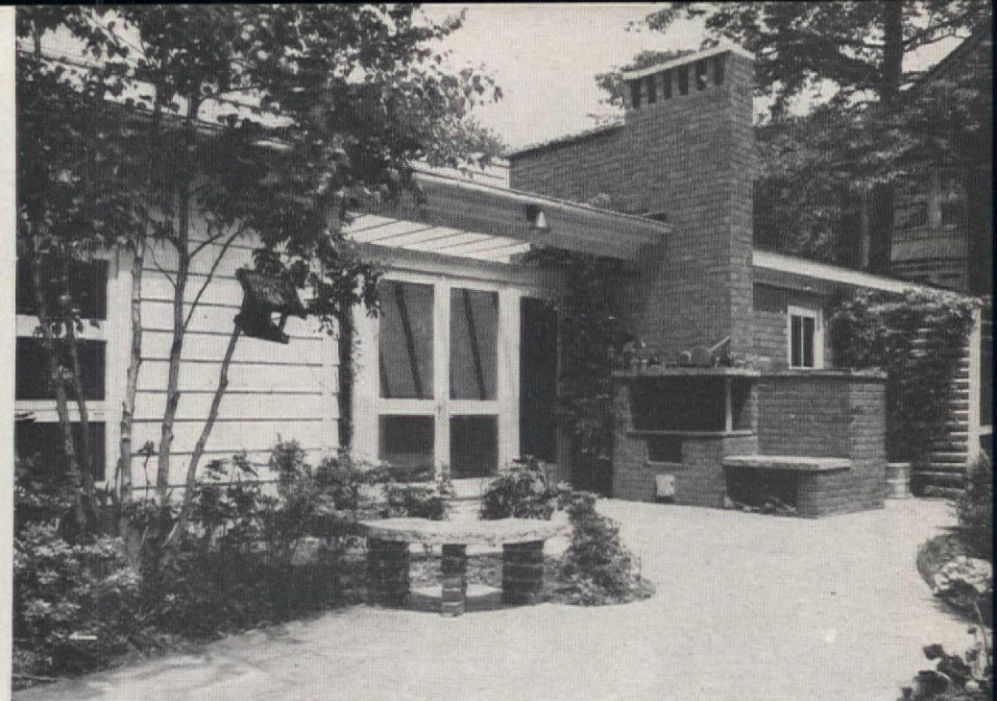
P. A. Dearborn



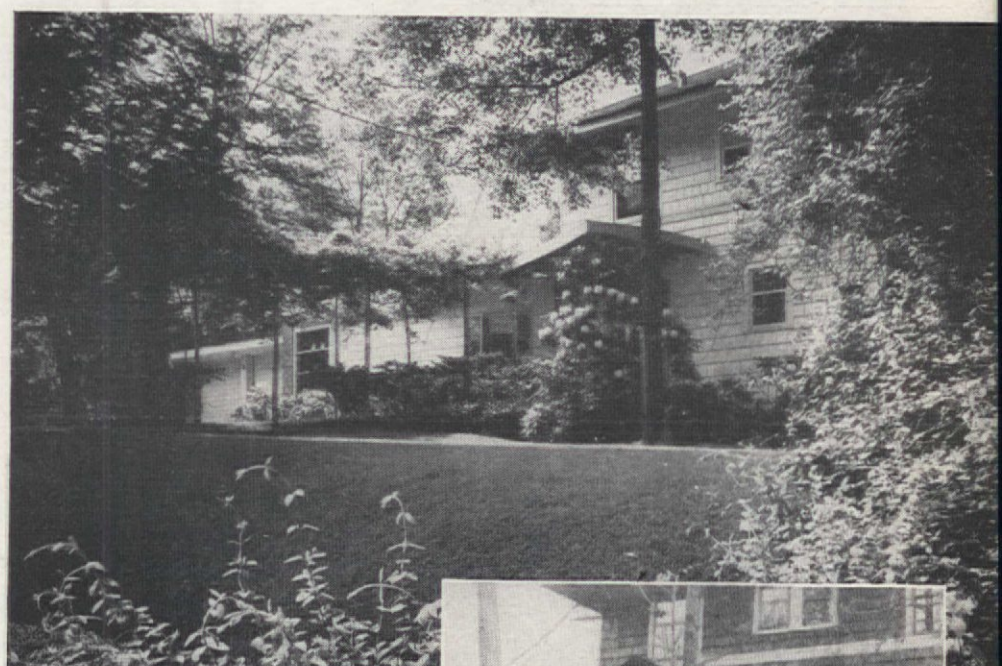
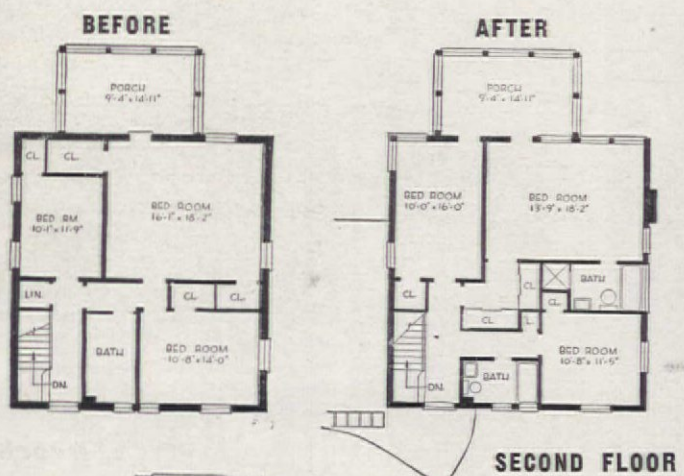
...A Compromise, Not a Dream House

THIS is the age-old story of the ugly duckling. For years the boxlike house at 44 Oakland Road, with its drab brown shingles and unprepossessing look, had been overlooked by prospective home buyers. In fact, if the building situation hadn't become so acute, even the Gruzen family, with its abundance of imagination, might have passed it by. That was in 1941 when they desperately needed a house—a small house with plenty of land to take care of the overabundant energies of two growing sons. Number 44 offered just that, if nothing more. Remodeling started in the early spring of 1942, and three months later this resourceful architect and family moved in. Important but simple changes had altered the exterior of the house to a surprising degree. A playroom and double garage were added to the kitchen wing toward the east, completely nullifying the original boxlike appearance. White paint covered the old, dull shingles. In place of the original, inadequate entrance porch, we find a graceful curving brick wall leading to the front door with subtly curving overhang. Brick forms the fireproof partition between garage and playroom, adding its share of brightness to the gay yellow of entrance trim and garage door. The new extension also provides the rear yard with a pleasant background for the outdoor terrace where trees, abundant flower beds, and a broad stretch of lawn provide a bonafide country appearance to the lot.

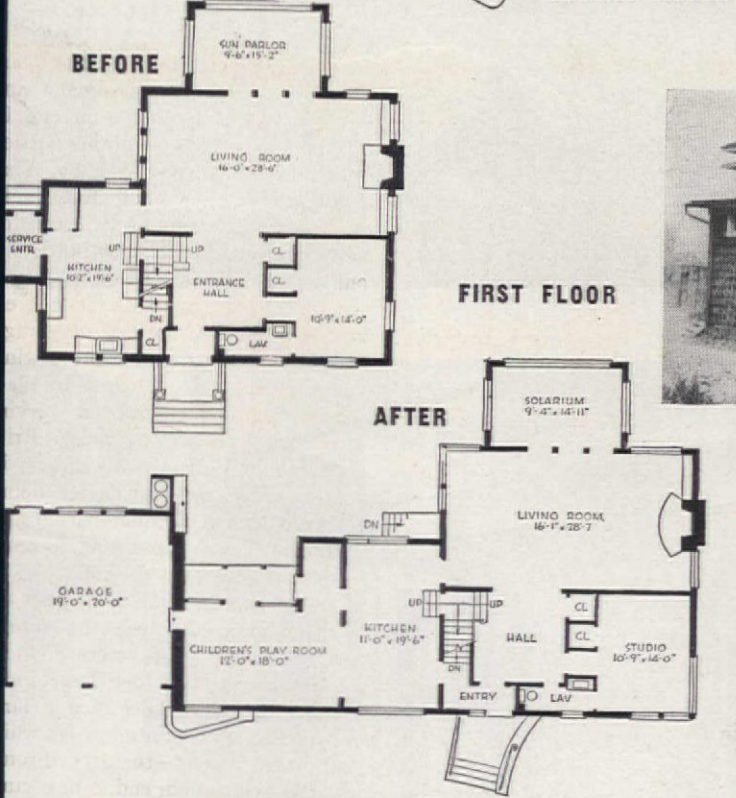
Indoors it is surprising how just a few changes, applied at just the right spots, have improved the house's livability. Because the former owners, who had lived in the house for thirty-five years, were fond of dancing, living and dining rooms had been thrown into one large, open space. To give privacy to the dining end, Mr. Gruzen designed a large sofa with built-in bookcases and cabinets, a most appropriate barrier which allows the color scheme—taupe walls and cream ceiling—to carry through both parts of the room. To further accent the living-room end, a new curving wall of teak plywood was built in natural color. The focal point is a modern cream-colored marble fireplace and hearth. Deep, rich reds furnish the dominate color tones to the room, finding expression in the rug and E



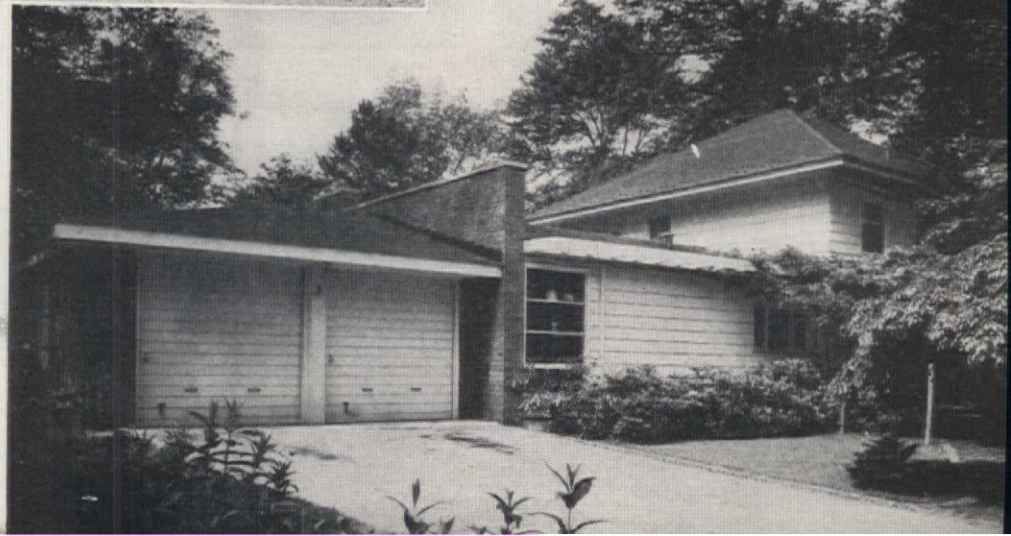
Two views of rear terrace showing outdoor barbecue at end of brick wall dividing garage and playroom. Steps lead to expanse of well-kept lawn and numerous flower beds



MAIN ENTRANCE



NEW GARAGE-PLAYROOM WING



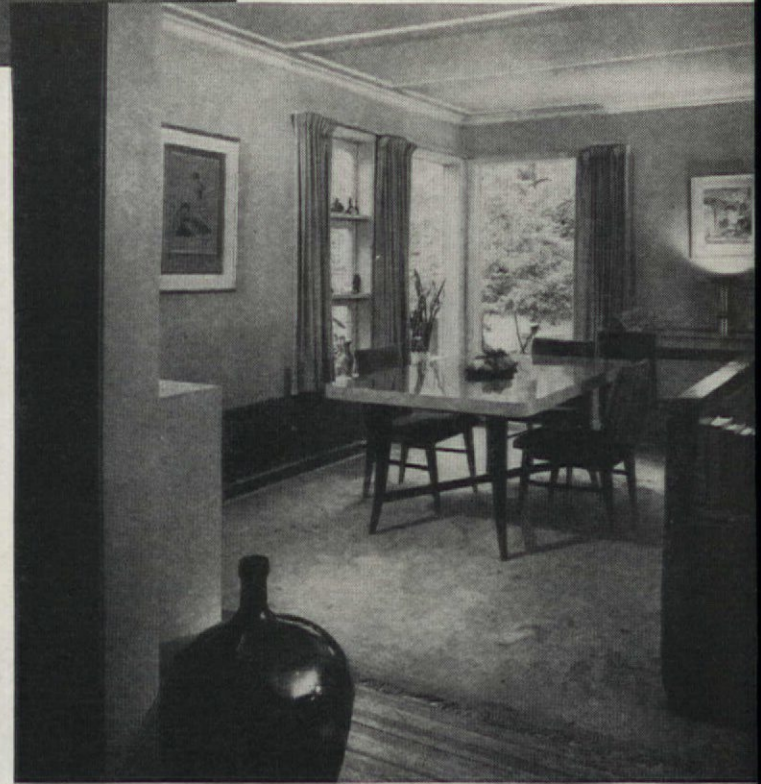
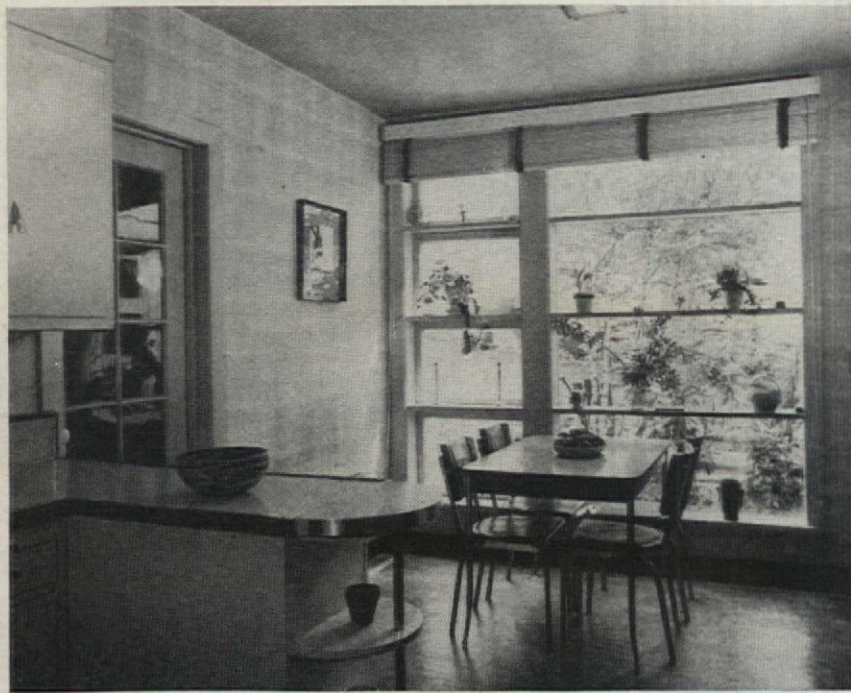
REMODELED HOME OF MR. AND MRS. B. SUMNER GRUZEN, MAPLEWOOD, NEW JERSEY, KELLY & GRUZEN, ARCHITECTS



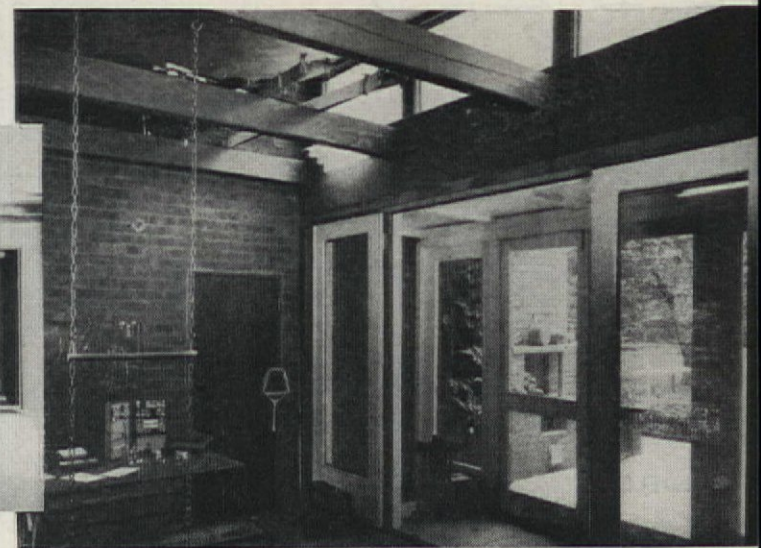
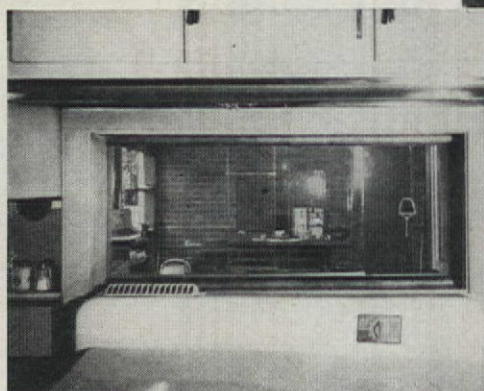
Deep, warm reds predominate in living room. Cream marble fireplace accents new curved wall of teak plywood. Family has choice of formal entertaining in taupe and cream dining area (right) or informally in large-windowed kitchen below

Indian rosewood coffee table, one of the owner's designs. Cool grays of the dining-room furniture act as perfect foils for the warm richness of the living-room end.

Perhaps the most important feature of the new house is the boys' playroom, directly adjoining the kitchen. Realizing that it is often difficult to relegate youngsters to their bedrooms when company is expected, the Gruzens dreamed up a combination gymnasium-laboratory, heated, air-conditioned and with beams heavy enough to hold athletic equipment. Plenty of light comes through the large front window, French doors, and clerestory in the back. Very important, too, is the control window—a sliding panel of glass over the kitchen stove where Mrs. Gruzen can not only keep an eye on the activities of these indoor athletes but can, without too much interruption of her own work, pass food through to them. In this way the children do not feel neglected or left out of the family's scheme of things. They regard the room as definitely their own and would rather be there than in any other part of the house. The kitchen, itself, was rejuvenated considerably. The owners say the house is a compromise—not a dream house—yet they find it completely satisfying, a house with personality and comfort



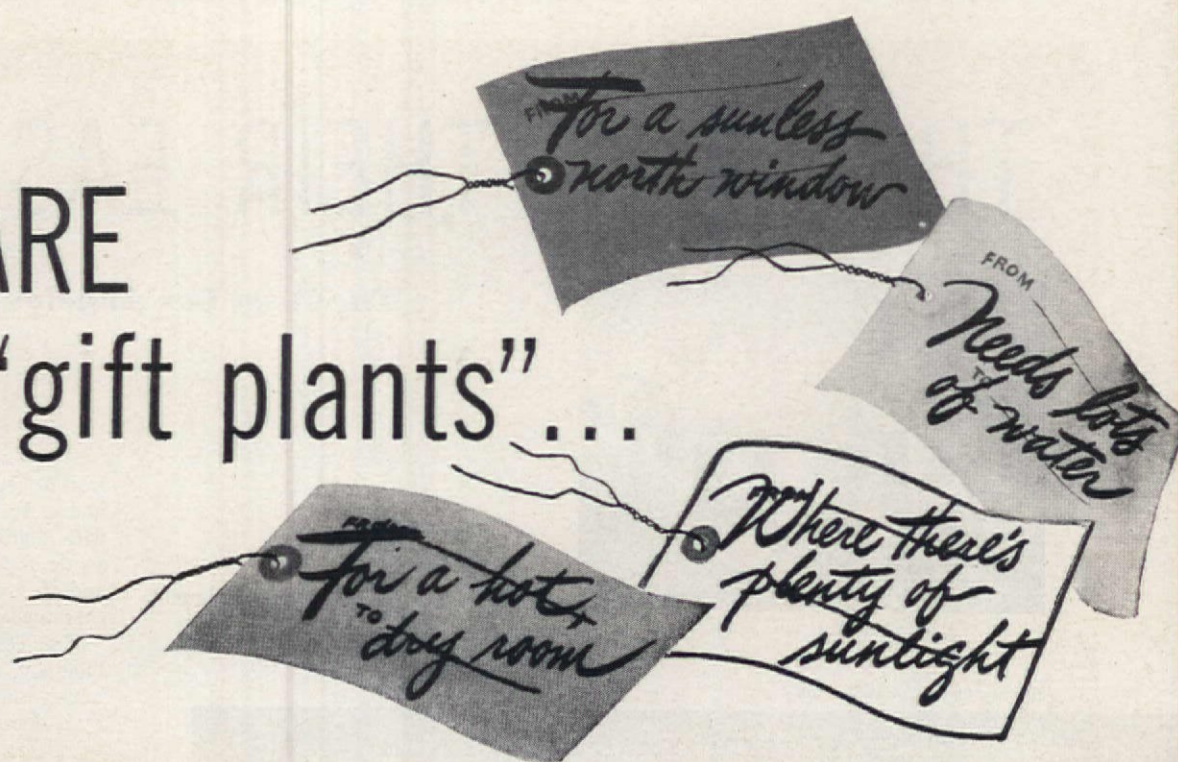
Long control window over stove in kitchen allows mother to keep eye on activities of boys in new, well-equipped gymnasium. Meals passed through this opening save her time and miles of footwork



basic
data

TAKE CARE of your "gift plants" ...

E. B. Dykes Beachy



You can take that in either or both of two ways—as the giver, or the receiver, of the plants. In the first case, consider the conditions different plants require in relation to the place to which your gift is to be sent, as well as the tastes of the person to whom it is going. Will it be a hot, dry, steam-heated apartment or a big, drafty, hard-to-heat house; a room with plenty of sunlight, or one of almost continuous shade? And is the recipient going to be able and willing to give the extra bit of attention that some plants need?

In the second case, the cultural requirements of any plant that you receive will be the key to where you should put it and how you should care for it, so as to enjoy it for the longest possible time. In recent years, flowering plants have become increasingly popular as remembrances, not only at Christmas and Easter, but all through the year. If, sometimes, one of them disappoints, it is likely to be because the person who gets it doesn't know how to care for it. Many florists send direction cards with the plants they supply, emphasizing such advice as the following:

Correct watering is most important. Keep foliage plants moderately moist; test them every few days with the finger tip; if the soil is damp, don't water it. . . . Keep flowering plants definitely moist while they are in bloom. . . . Use water at room temperature, not cold water fresh from the faucet. . . . Keep plant foliage clean; give it an occasional shower. . . . Don't dig around a plant; you may injure the roots. . . . All plants need a reasonable amount of light, but avoid extremes of either sunlight or shade. Don't put a plant from indoors outside in the full sun. . . . After you have had a plant a few months, give it a little plant food every six weeks or so, except during its resting period.

To supplement general instructions of that sort, here are notes about a few of the better known and more reliable house plants. Generally speaking, they are easy to grow, but they have their individual likes and dislikes, too.

Properly cared for, an *African-violet* will bloom month after month, winter and summer. It likes an east window and a little morning sun, but will get along in north light. Water from below, by setting the pot in a dish of tepid water until soil is moist, then drain. Uniform humidity, a temperature around 65 F., and proper watering are the secrets of success.

Varieties of *amaryllis* in bloom can be bought from November through spring. They thrive in a sunny east window and a 60 degree temperature. Be sparing with water, but avoid a dry atmosphere.

Azaleas do best where the temperature stays between 50 and 65 degrees; if cared for properly, they should continue blooming for at least three months. An east or west window is best. Water about once a week, or when the plant becomes dry, by immersing the pot, two thirds its depth, until the soil has taken up all it can hold.

Colorful *Christmas begonias* keep on flowering from October until June and make delightfully cheerful gifts. They are easily handled, but need to be kept on the dry side; that is, water thoroughly when they become dry, but don't keep the soil damp or let water stand in the saucer.

From the mountains of Brazil comes the *Christmas, or crab, cactus* with flat, segmented foliage and drooping, pink or red tassel-like blossoms. It likes plenty of sun and not too much water.

Cinerarias, on the other hand, get along nicely with little sunlight, but demand plenty of water and fresh air. Keep them fairly cool—which means at a temperature of about 60 degrees.

Ardisia is a small, glossy-leaved shrub that bears bunches of shiny, bright red berries. Keep it in a sunny window, in an average living-room temperature. Water only when it becomes dry.

The *Persian cyclamen* is one of the loveliest of the long-flowering plants of the winter season. It should be watered rather freely, kept in a moderately cool temperature, and given a couple of hours of morning sun if possible. Gas fumes, too much heat, dry soil, or dry air, in combination or separately, can prove fatal.

Fuchsias, like African-violets and cyclamen, demand plenty of water. If permitted to become dry, a plant is very likely to drop its leaves. When in flower, it needs but little sunlight.

Gardenias require morning sun for an hour or so, a humid atmosphere, and a steady temperature, preferably about 60 degrees. Put the plant in the bathtub and sprinkle it gently every few days, oftener in hot, dry weather.

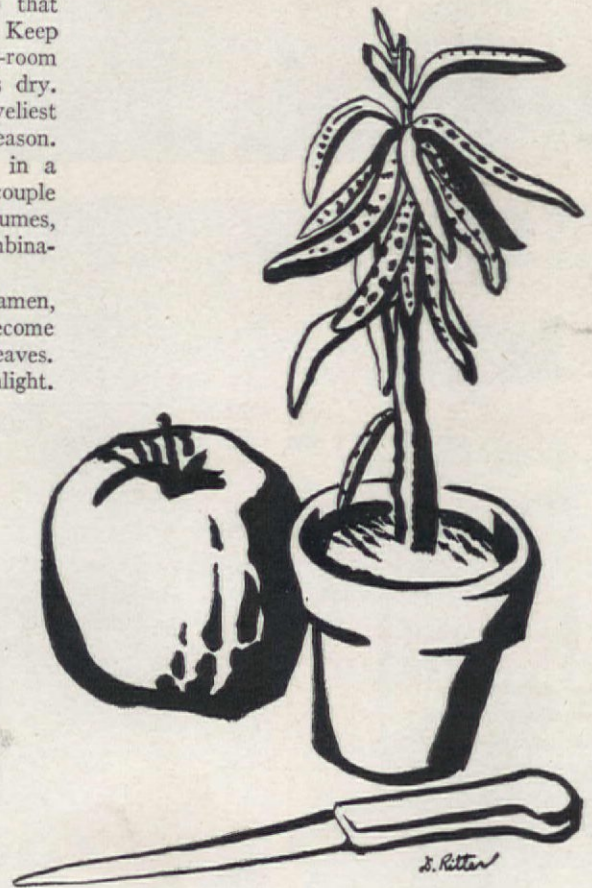
Geraniums are among the easiest of plants to keep in the house. Give them plenty of light and don't overwater. Of desert origin, they can get along for quite a while "without a drink." The old-fashioned, scented-leaved kinds offer a delightful variety of fragrances, in six classifications—rose-scented, fruit-, nut-, mint-, spice-, and mint-scented. The Lady Washington (or show, or pansy) geranium is showy, lasting, and especially satisfactory.

Unless given plenty of water, *heliotropes* become woody, stop blooming,

and tend to lose their foliage. *Kalanchoes*, however, with their tough foliage and flowers in orange to red, will withstand the difficult heat and drought of the average apartment.

Fruit-bearing plants, like the *Jerusalem or Cleveland cherry*, the *ornamental pepper*, and the *pomegranate*, prefer a 60 degree temperature, freedom from drafts, and plenty of moisture; an unheated sunroom is splendid. Sudden changes of temperature, and even a whiff of gas from a range or furnace, will cause both fruit and leaves to fall and destroy all the charm of a plant.

The *poinsettia*—seen in so many homes as a symbol of Christmastime—can be kept attractive for weeks if given an even temperature of about 65 and watered often; don't let it dry out, but don't let water stand in the saucer. A chilling draft, dry air, or strong sunshine will cause the leaves to turn yellow and fall in a hurry. In short, enjoy, share, and study your plants.



THEY TAKE THEIR EASE TOGETHER



The West Los Angeles home of the Walter Thompsons

Martha B. Darbyshire

Photographs by Julius Shulman



MR. and Mrs. Walter Thompson of West Los Angeles have a most satisfactory working basis with their house. It shelters them, and they dress it becomingly and well with dignified informality. It's a house that likes comfort but so do the Thompsons for that matter, which means the house and its owners are peas out of the same pod. They take their ease together, and seem to be thriving.

You come to the Thompson house, holding itself up against blue sky, on a knoll at a bend in a quiet street. It is not a large house, but medium in size. The lawn, green in sunlight, is backed by a doorstep garden, which verifies once and for all, that those extravaganzas of bloom, that are so nobly shown in seed catalogues, can and do really exist. You can see here what roses and daisies can do to make a picture of a door!

Inside, all of the rooms, filled with vigorous sunlight, look out on a garden, either at the front or back. There's an atmosphere of friendliness. Even so, the house does not lose itself in gardens. It is much too interested in its indoor appearance, and well it may be with all of those fine, handmade New England maple and pine pieces glowing against attractive backgrounds.

Mrs. Thompson has a deep respect, her husband a sportsman-like handshake, for their antiques. They speak with refreshing honesty about them. They are not inherited, and they say so.

With disarming candor, Mrs. Thompson admits they might never have possessed history-coated antiques, except for their decorator, Louise Boggs. When they started to furnish their house, they went to her equipped with the impatience of youth. They wanted their house furnished, and furnished quickly, so that they could be through thinking about a house and get down to the pleasure of living in it and entertaining friends.

Miss Boggs' first remark was: "Have you money to throw away?" Mr. Thompson's eyebrows shot up like express elevators. Mrs. Thompson blinked and gulped, "Well, hardly!"

The whole picture unfolded as Mrs. Boggs talked on. Either you are interested in furnishing a traditional house with what she calls half-antiques, or you want to use very early, old antiques that have been in existence since colony days. If your taste is for the really good, old things, you quickly become dissatisfied if you have furnished your house with anything except the best. Dissatisfaction leads eventually to selling what you have and rebuying—rebuying what you should have slowly





Louise Boggs, Decorator





Buttons sez:

"DAN RIVER SHEETS ARE
SNOWDRIFT WHITE 'N SMOOTH"

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Dan River Sheets are simply grand
For drifting off to slumberland.
So crisp 'n smooth and—oh!—so white,
You'll be a snow queen every night.

And—when you're through with fantasy—
Think of their durability.
They wash and wash and wear and wear,
'Cause they're the sheets they weave with care.

They're loomed to last by folks with skill
At making sheets that fill the bill.
So — January or July —
Dan Rivers are the sheets to buy.



Sleep beautifully
on
**DAN RIVER
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Look for "Buttons" the Dan River Doll, in your favorite store, made by Inez Holland House.



collected in the very first place.
Mr. and Mrs. Thompson have since wholeheartedly liked the idea. They have better furniture than they could have afforded had they bought everything at once. Not only that, it has proved less of a financial strain to own the good things which were purchased piecemeal than to have furnished the house with half-antiques, all in one swoop.
It was five years ago that Mr. and Mrs. Thompson planned their house with Mrs. Boggs. Furnishing the house has gone along with the rhythmic smoothness of a ripple that starts on the cat's back and runs out to the tip of his tail. Yes, it's been easy going—a nice working basis between house and owners.



The Thompson house is filled with a succession of small, pleasant surprises. Each nook and corner has been made the most of. Wallpapers and Colonial accessories are all as authentic as the fine old antiques





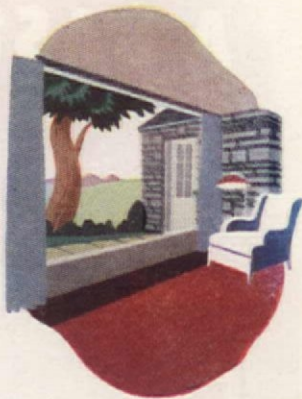
BEST WAY to cheer up a dining room is a lovely mirror* like this. It reflects the gayety and good fellowship of family meals, adds warmth, light and color to the room. Lots of sizes, shapes and colors to choose from.

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



IT'S NICE TO KNOW you look just so. That's why full-length Plate Glass door mirrors* are considered essential in the truly modern home. They help you see yourself as others see you . . . but only when they are really full length . . . at least 5½ feet high.

**BUILD BEAUTY INTO
YOUR NEW HOME
WITH GLASS**



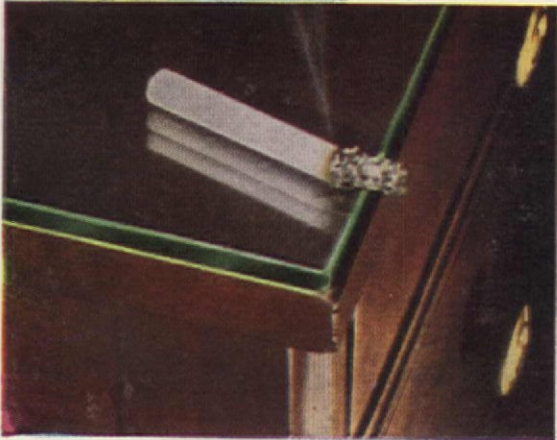
TWINDOW, Pittsburgh's new window with built-in insulation, now makes large windows more practical. Twindow cuts heating costs, adds to comfort, virtually eliminates frosting of windows.



CARRARA GLASS is colorful, easy-to-clean, impervious to water. That's why it is so popular for bathtub recess walls like this . . . and for full walls and wainscots in bathrooms and kitchens.



PC GLASS BLOCKS over your kitchen work surfaces are a splendid way to preserve privacy and yet bring in plenty of daylight where you need it. Good-looking, practical.



DAD HAS DONE IT AGAIN! Left a forgotten cigarette on the desk top! But there's nothing to worry about here . . . a handsome Pittsburgh Plate Glass top* protects the fine finish from burns, stains, tumbler rings.



BRIGHT IDEA FOR A LIVING ROOM: install a generous-sized mirror of Pittsburgh Plate Glass* over the mantel . . . and see how it makes your favorite room more attractive—gives it added size. This beauty treatment is not only refreshing—it's fashionable!

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

If you want your home to look smart and attractive, take advantage of the glamor of glass, the magic of mirrors. And if you want to be sure of quality Plate Glass in the mirrors and furniture tops you buy, look for the blue "Pittsburgh" Label. We invite you to write us for a free copy of our book on the use of glass in your home. It is illustrated in full color, packed with ideas . . . not only for existing homes, but for building greater beauty and utility into new homes. Pittsburgh Plate Glass Company, 2000-7 Grant Building, Pittsburgh, Pa.



**LOOK FOR THIS MARK
OF GOOD PLATE GLASS**

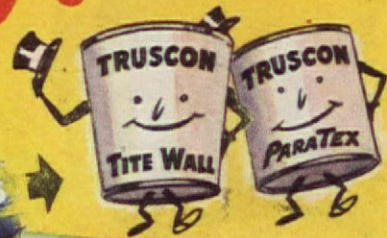
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A BASEMENT

Fun Room!

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LET THE WHOLE FAMILY

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DRY BASEMENT WALLS that glow with colorful beauty are easily obtained with TITE WALL. Decorate with TITE WALL Ivory, Aquamarine, French Gray, Cream, Sea Green or White—all are lovely, cheerful colors that harden to a smooth finish **EVEN ON DAMP WALLS**. Very economical—one coat covers and gives you interesting **COLOR** in place of drabness. Does not rub off, dust or peel. Ideal for exterior or interior walls of concrete and cinder block, stucco, plaster, brick.



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Dip your brush into TITE WALL and transform the dullness of basement walls into soft, sunny color that glows with warmth and cheerfulness through the long winter days and nights.

TITE WALL is easy to use—goes on concrete block, cinder block, rough plaster, stucco or brick with brush or roller. TITE WALL hardens even on DAMP WALLS and is washable after hardening. Like magic, this amazing new material beautifies in ONE coat—no undercoat needed—transforms a dreary basement into a cheerful, colorful recreation spot—almost like adding another story to your house.

THEN—dip your brush into Truscon PARATEX, the revolutionary new Rubber Base Floor Coating, and make your basement floor glisten with rich, deep, colorful beauty that will stand up under the toughest, roughest usage your gang can give it.

PARATEX is made with genuine Chlorinated Rubber and is unaffected by natural chemicals in concrete. It resists the destructive action of sun, rain, snow, most acids, alkali, gasoline, etc. On concrete, wood or metal it hardens to a film of exceptional durability. Fine for woodwork, steps, furniture—outdoors or indoors.

Send for free folders on Truscon TITE WALL and PARATEX. Write Dept. C-2, Truscon Laboratories, Division of Devoe & Reynolds Co., Inc., Detroit 11, Michigan.



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Photographs by author

DUST is only skin-deep!

H. A. von Behr

ELEVEN years ago, while still a bachelor, I bought an old farm in the foothills of the Berkshires. It is far from a main highway, a town, or a railroad station, and at that time, it had no modern conveniences. But it is on the slope of a hill at the end of a dirt road, and it looks far into the distant valleys and hills. On a clear day one can see the mountains on the horizon, seventy miles away.

When I first saw that farmhouse on a dismal winter day, I never supposed I would grow to love it more and more each year. It stood isolated and deserted. The once white clapboard walls were an ugly gray; shutters were missing; it looked hopelessly neglected. The hall and empty rooms gave no hint of warmth. Crumbling, sand-plastered walls and ceilings were barely held together by layers of ugly, torn, dark wallpaper. The floors were covered with discouragingly grimy, ugly, patched oilcloth.

There was much to be done to make the old place livable. I started by doing a little work each summer. Being a bachelor then, I was satisfied with this slow progress. I had a few rooms which sheltered me and my dog, and now and then some well-forewarned week-end visitors. But each year I made more improvements.

Then I got married, and reconstruction of the homestead gained momentum. Stone and plaster, lumber and paint, replaced the crumbling dust and debris. Hand-hewn beams were

discovered under ugly dark ceilings. Wide pine boards appeared under the layers of patched oilcloth on the floor. Sound new chimneys replaced the dangerously flimsy old ones. A fireplace built with old pink bricks again stands where many years ago there had been one just like it.

At about this point, the curtain went up on the problem of furnishing the house. The mail-order furniture of my bachelor days had served me well, but we decided that nothing but simple old pieces of traditional beauty belonged in our old home.

I had always admired beautiful old furniture in the homes of my neighbors, but I had not acquired many pieces at the time of my marriage. Occasionally, I had gone to a local auction, but I usually returned with some badly needed tools or a chicken for the pot. The bug for antiques had not yet bitten me, but my wife has shown me the light. And antique hunting we do go with vigor.

It was not hard to find our way. The local newspaper supplied the information. "Auction: the undersigned will sell at public auction at Murray's farm on Saturday, September 14th, at 1 P.M. sharp, complete household goods; some antiques. Mrs. Hendricks. John Smith, auctioneer."

We set out for a drive over backwoods roads, following the yellow posters stuck to tree trunks and chestnut fence posts, to the place of auction. We parked our car among many

others on a sloping bank along the pasture fence. The crowd had gathered around the back porch of the old farmhouse. Here, the straw-hatted auctioneer held court and kept the tense interest of a colorful rural audience through hours of bidding.

Holding a mail-order kerosene lamp high, he called, "I got fifty—did I hear a dollar—a dollar and a quarter—a dollar fifty? I got a dollar fifty—two dollars—two dollars—I'm going to sell it. Sold, to the lady in the blue overalls." This goes on for hours, and one has to be patient. There will almost always be a lot of useless junk. They may even lead a cow and a team of horses up and down the front lawn, and spend time driving up the bid. Once during such an interlude, we took time out to have a chat with some friends who had arrived earlier,



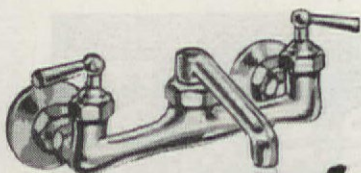
and had already found a bargain—a dusty, old, painted blanket chest for three dollars. We knew that our able and experienced friends would soon turn it into a handsome, useful piece, removing paint and grime, and finishing the old pine wood to a lovely mellow glow. We could not help feeling a twinge of envy. However, our luck came soon. We bid a dollar for an old commode painted red and yellow. It was no beauty at first sight, but with the paint removed, the old pine underneath showed through. After many hours of cleaning and rubbing with sandpaper and steel wool, and treating with boiled linseed oil, then more rubbing and waxing, it became an attractive and useful place for storing our potables. We have seen almost identical pieces in city antique shops, priced at about \$40.

Some pieces involve much less

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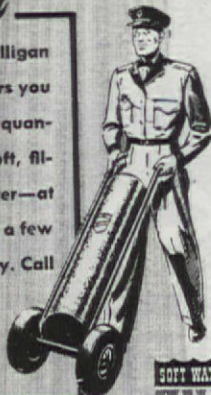
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An auctioneer shows his bargains on the back porch of farmhouse. A bargain rocker (\$2.00) is rehabilitated into a useful and attractive antique. After conditioning, a coat of shiny black paint dresses it up, bronze stenciling gives the final touch



work. A new coat of paint may do the trick. Paint can do wonders, especially if you are clever enough to go beyond a simple covering, and add colorful designs such as Pennsylvania Dutch ornamentations. We don't claim to be that talented as yet, but we are fortunate enough to have a friend who finished two pieces, an old storekeeper's desk, and a small commode, in that fashion. They go very well in a room with pine, maple, or cherry pieces. Bronze stencil designs

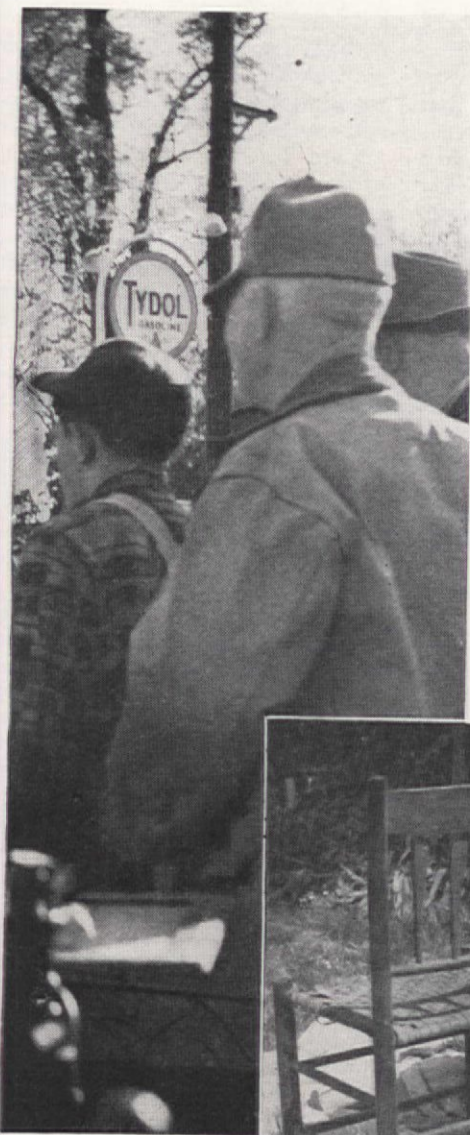
on black-painted rockers and chairs are also lovely and simple to do—if you have some artistic talent. We simply follow instructions we have collected from various magazines.

Auctions are fun, but they take a lot of time. A private sale is less time-consuming, but it offers fewer bargains and fewer articles from which to choose. There are many treasure pieces hidden in old country houses and, occasionally, some are offered for sale, when an old resident wants to

move away or to clear a legacy. And it is most always pleasant to deal with country people. They are friendly and kind, and seldom try to "do you." The sale is often a leisurely social transaction, quite different from the impersonal and hurried sales methods found in many of the city shops.

One time we bought an old student lamp for \$3.00. After a vigorous brass polishing job, the lamp was wired for electricity. Now it is one of our proudest possessions. It glows and sparkles like pure gold, and the dark green shade sets off a vivid combination of colors and light. Occasionally, we see one in a city store, not quite as handsome as ours we think, and marked \$120.00 or more. \$3.00 for the lamp, \$2.00 for the shade, brass polish, electric wire and plug, constituted our total expenditure. A bargain, you will agree.

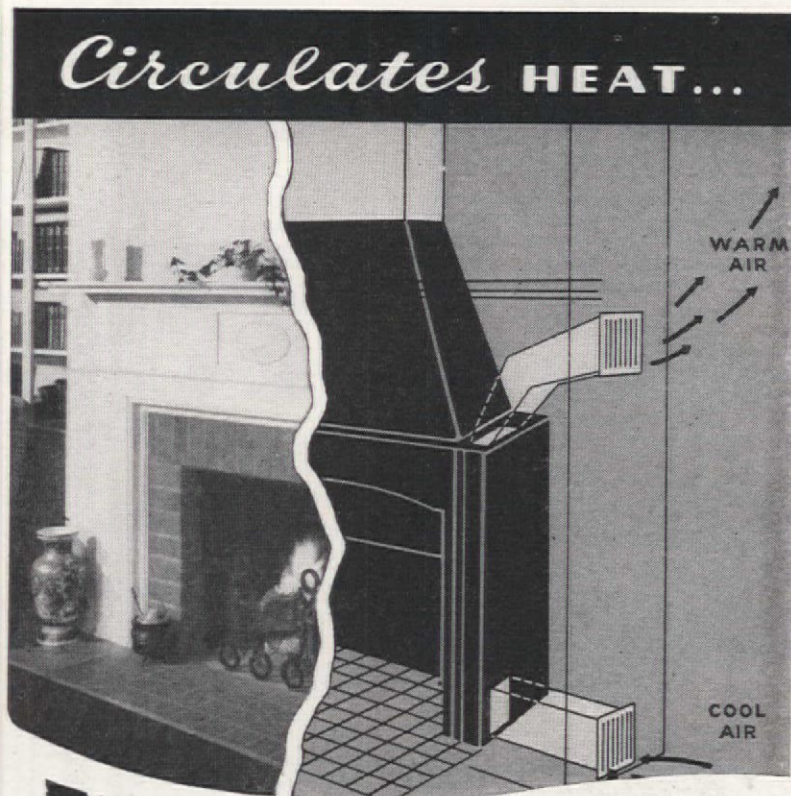
There are several antique shops in our neighborhood, and here, too, we have met the same pleasant people. They are ready to sell you what you like, are always honest, and ready to point out an imperfection. We have even had things given to us out of kindness, by people who have lived among antiques their lives long. They know a lot about the history and values of antiques, and we have learned from them. Once a lovely old sofa was offered to us for "little or noth-



Coat of red barn paint and new rush seat makes \$2.00 antique chair an attractive companion piece for a Pennsylvania Dutch desk. Before: Commode covered with red-and-yellow paint. Price, \$1.00. After: The paint removed, treated with boiled linseed oil, natural beauty of the wood is exposed. The old chest repainted and decorated in the Pennsylvania Dutch manner

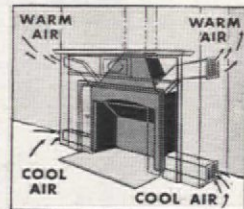
ing," and was finally thrown in with our \$25.00 purchase of various other articles. With new upholstery and some sanding and rubbing, it will be a beauty. Even in its present neglected state, it has brought so much praise and admiration from many of our antique-expert friends, that we cannot wait to have it finished.

Another time we purchased an old pine desk and a maple bedside table, both in dire need of refinishing, and a candlestick mold, all for \$5.00. Another bit of luck was the acquisition of an ancient spool bed which had spent several decades in a dusty barn. We got it at "an auction that did not come off," offering \$4.00 for it with a stern voice and a poker face. As you



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BUILD any style mantel you like around the Heatilator. Enjoy the cozy comfort of this scientifically designed fireplace that works on the warm-air furnace principle—entirely different from old-fashioned fireplaces. Gives you both radiated heat and warm-air heat. Actually circulates heat to every corner—warms the entire room uniformly and thoroughly, something that old-fashioned fireplaces never do. And it warms even adjoining rooms.



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The Heatilator Fireplace solves the difficult problem of heating basement rooms. Its circulated heat warms the room quickly.

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It is a simple, lifetime unit made from heavy, fire-resisting steel. The firebox, damper, smoke dome and downdraft shelf are all built-in parts of the unit, saving materials and greatly simplifying construction. That's why the finished Heatilator fireplace costs only a few dollars more than old-fashioned construction.

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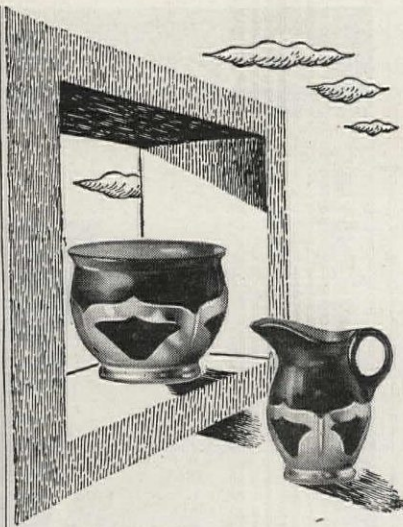
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FARBER BROTHERS, New York, N. Y.

might guess from these adjectives, it is sometimes advisable to show as little enthusiasm for the piece you want as possible, because, as in poker, you may win a chair on practically a bluff. Lots of hard work remains before we get our rough jewels completely polished, but we don't have to rush. And we get much pleasure and satisfaction out of doing it. Sanding and rubbing are the most laborious jobs ahead of us. An electric sander will be our next investment.

There are thrills to be derived from the work, too. Making an old clock tick, that had forgotten how, made us proud. And when I had cemented a handwrought fireplace crane into place, and the iron kettle swung over the fire so invitingly, we were bursting to ask all the neighbors in for tea.

I don't wish to give the impression that we are expert mechanics. We aren't. And I don't believe that is necessary for the "finishing and fixing" we have undertaken. As long as you have some mechanical sense, you can do most of the work yourself,

and expert advice is often given for nothing, if you seek it. For jobs which are too difficult, such as upholstering, we do not hesitate to engage the experts and specialists. Pieces in perfect finished condition demand a good price even in the sleepy villages of our locality, but they would be at least twice as expensive in city shops.

Our whole outlay in cash did not exceed \$250.00. Once all pieces have been properly refinished, they would probably bring four times that price. Time, transportation, and workmanship invested in them will account in great part for this price gap.

As our treasure hunt drew to an end, we had collected desks and chests, chairs, mirrors and jugs, clocks, tables and lamps, handwrought iron and brass, and some old glass and plates. It was a good start.

To us it seems as if they have come to our old homestead to be liberated from dust and grime, and be revived in their old beauty. They belong now to our old house, and look, to us, as if they had always been there.



DRABNESS, too, is only paint-brush-deep!

M. Normart

I know why Powder-ene will... keep your rugs Clean!

Carbon from smoke and automobile exhausts floats in through windows and doors and is tracked in on shoes. Each tiny particle clings. It holds dust and dirt and your rugs become dingy and dull.

Powder-ene loosens carbon and dirt, enabling your vacuum cleaner to remove both and bring back like-new beauty and freshness.

Powder-ene is easy to use. It saves work. No liquids! No suds! No scrubbing on hands and knees. Just sprinkle it on. Brush it in. Let it stand. Then vacuum as usual to remove the sooty carbon and the dirt it has held.

Use Powder-ene often where shoes track in dirt. It does not leave rings—does not fade colors—does not remove twist. It cannot harm any floor covering.

Get Powder-ene right away... in bright blue cans, at department, furniture, hardware or other stores.

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Every woman who cooks with my sparkling Dunbar glass utensils knows they're like stars that lighten and brighten kitchen chores. See what you cook from any part of the kitchen. Cleans easily, quickly—reasonably priced, too. Send for my favorite recipes to Jane Dunbar, Dunbar Glass Corp., 501 Payne Avenue, Dunbar, W. Va.



If dust is only skin deep, as Mr. H. A. von Behr says in the preceding article, then surely drabness is only paint-brush deep. What a wealth of treasure can be uncovered in the basic good lines of old run-down furniture from bygone days! Much of the old, inexpensive pieces picked up at country auctions or secondhand stores are often plastered with many coats of paint, one over the other, hiding the fine quality of wood that may be in them. Or a badly designed baseboard on a chest of drawers might easily discredit its usefulness in your eyes unless you realize that a bit of dismangling work can make it thoroughly charming. Often enough, you will find a piece of furniture that is just right without any face-lifting, but is devoid of all surface interest. Here is where you can give it new life with a colorful background, using attractive designs in shades that blend with this background, or are in sharp contrast to it, leaving the colors clear or antiquing the entire surface. If the grain of the wood has its own decorative charm once the old, weary coats of paint have been removed and the wood sanded to a fine smooth finish, you may decide it looks best in its natural garb, and then decorated in monotonous or pastels. Or stain the wood to the appearance of its original finish and highlight it with rich, deep-toned designs.



Bedroom Buccaneer

When you are ten, life is chock-full of bold-eyed pirates with flashing daggers, and reckless, fighting sea captains. And if Junior here gets excited and launches into the fight himself, these superb sheets can take it! They're his mother's treasure, and she discovered them long ago.

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AMERICAN HOME PATTERN No. A-841, 25¢

Top: authentic Pennsylvania Dutch bird and fruit motif from an original chair in The Metropolitan Museum of Art. Left: Delicately edged flowers and scroll border for chair backs



Designed by Stevens and Amelia Maxey

All patterns contain instructions for painting, tracings, and color charts

AMERICAN HOME PATTERN No. A-842, 20¢

Pennsylvania Dutch motifs on white or soft-toned panels with contrasting base color accentuated by darker borders of leaves and scrolls



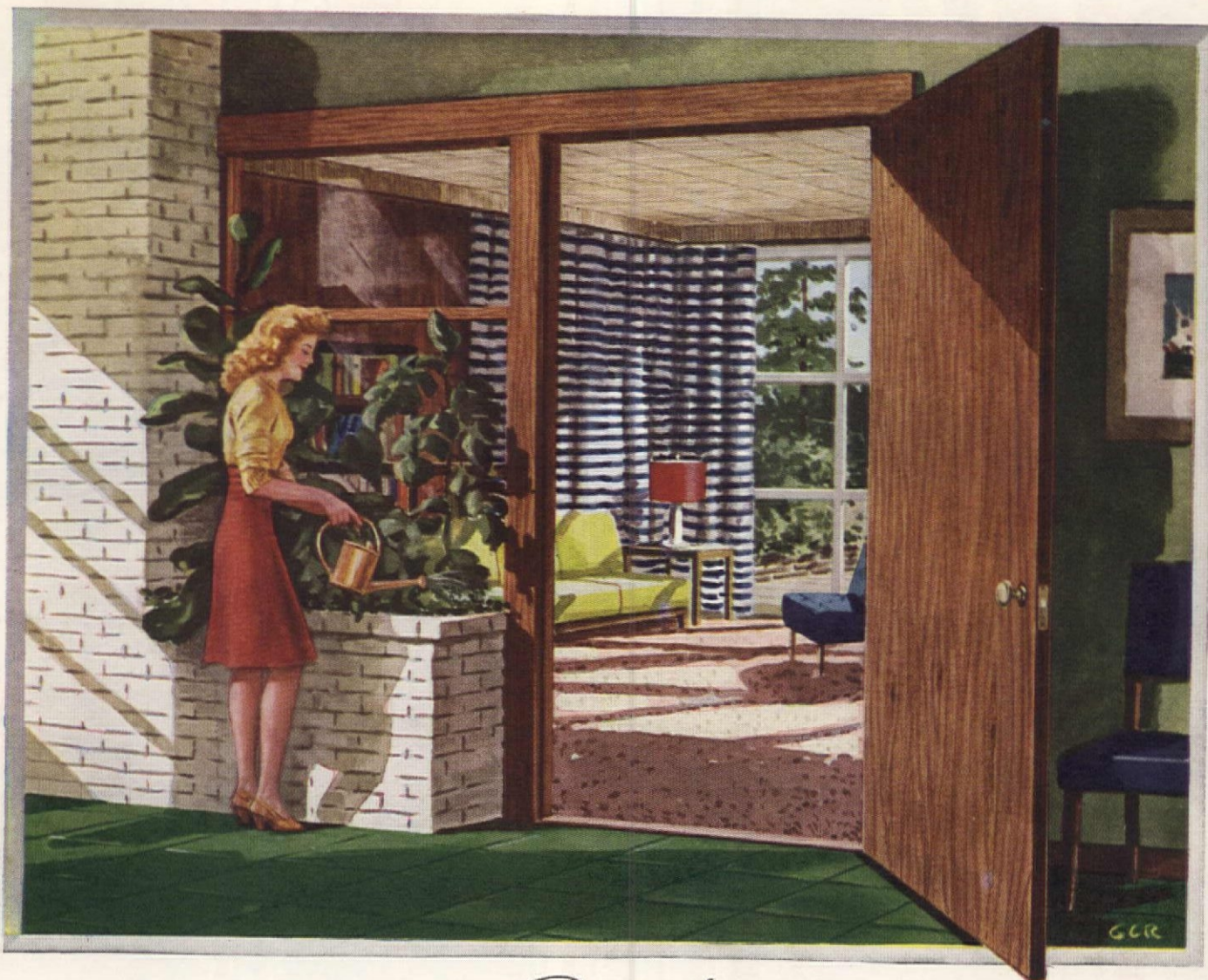
Designed by Stevens and Amelia Maxey



Photographs by F. M. Demarest

We are offering our readers revised editions of our most popular painting patterns, and we have taken great care in giving those which are adaptable to a great variety of furniture which our host of readers are likely to have. These patterns are not confined only to chests and chairs, but are excellent for old, tired painted dressing tables, boxes, benches, and assorted tables. Anything that has become drab can be brought up to date, because the motifs are so varied in scale you can ac-

CONVENIENT ORDER FORM ON PAGE 76



INVITE *New Beauty*
THROUGH THIS DOOR

Open or closed, the Mengel Flush Door is a thing of beauty . . . to bring additional charm to any room.

The pure lines of these smooth, gleaming doors harmonize perfectly with your decorative schemes . . . modern or traditional. Made in fine hardwoods, such as mahogany, walnut, oak, and birch, they match or contrast smartly with handsome paneled walls.

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And, while light in weight, Mengel Flush Doors

are tremendously strong. Their patented Insulok core assures permanent rigidity. Years of easy, positive closing . . . without sticking, sagging, or warping . . . are built into every Mengel door.

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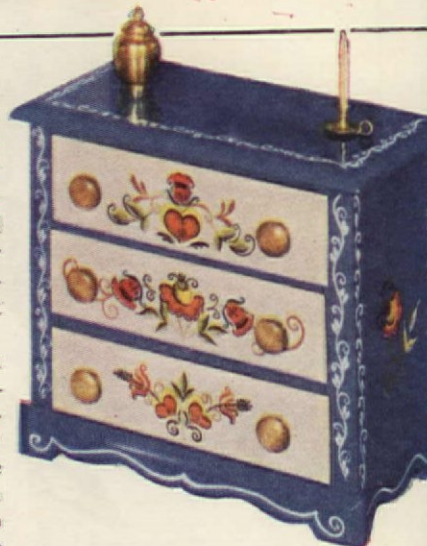
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Designed by Stevens and Amelia Maxey

commodate them to a great many types of furniture. You will find in each pattern complete directions for mixing colors, applying the decorations, antiquing, and refinishing old furniture, and, even if you have never done over old furniture and redecorated it, you will discover that talent is not a requisite to fine work.

While there is a similarity in peasant art common to many countries, there are particular characteristics that identify the land of their origin. The very crudeness of some of the early work gave it the charm that has caused it to thrive for so long. Any attempt to stereotype these designs produces an entirely different character, though today these stylized interpretations are



AMERICAN HOME PATTERN A-843, 20¢
Pennsylvania Dutch flowers, hearts, leaves and scrolls in two sizes. Designed by Stevens and Amelia Maxey

Designed by Stevens and Amelia Maxey



widely used and considered more desirable on some types of furniture than are the old motifs.

Several patterns may be combined and parts of a design cut to fit a particular area, so that with imagination and planning you can create new designs from these basic motifs. Borders, too, can be cleverly arranged to offset the central painting, or plain paneling. If you have several pieces of furniture to design for one room, use variety in motifs, borders, and colors for the most interesting effects.

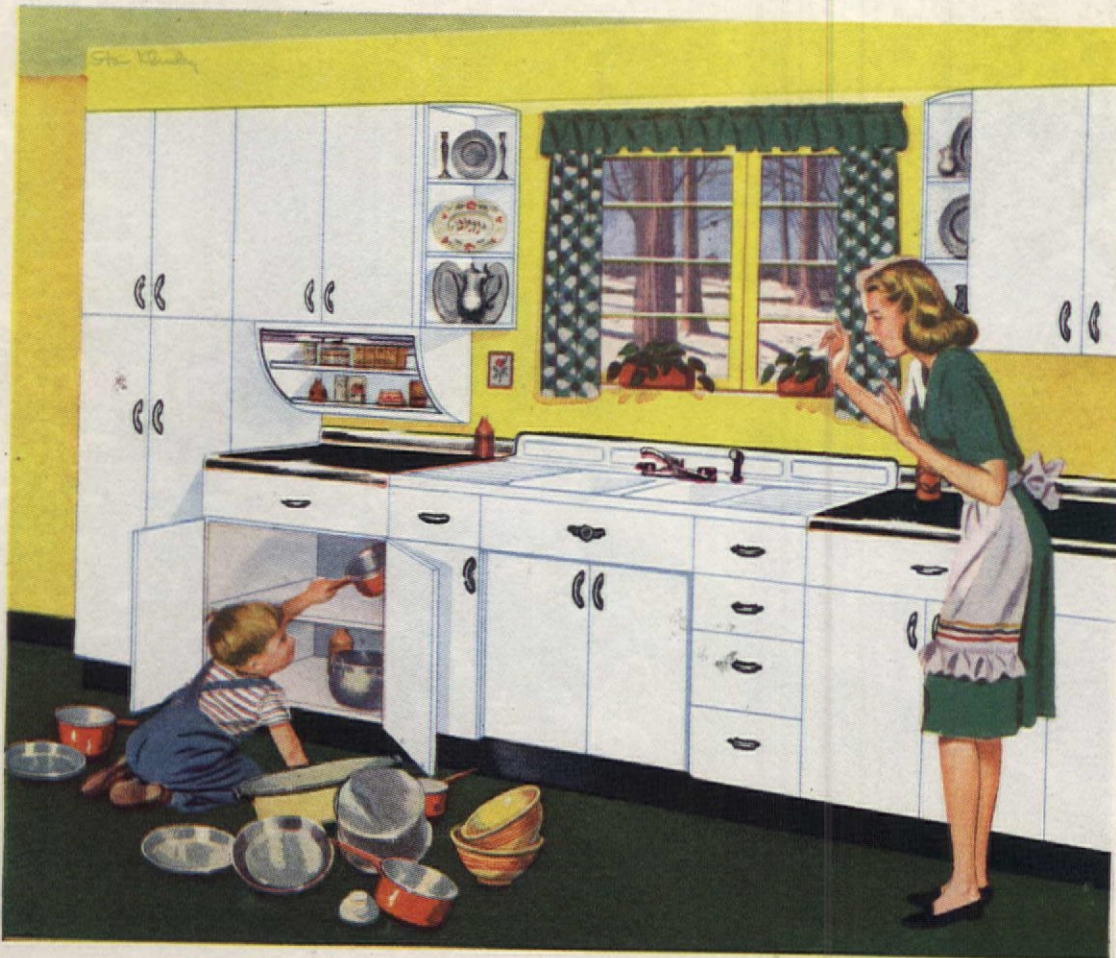
AMERICAN HOME PATTERN A-844, 20¢
Above: Colorful Pennsylvania Dutch fruits, leaves and borders deftly shaded on dark or white background

AMERICAN HOME PATTERN A-845, 30¢
Styled Pennsylvania Dutch designs against antique ground revive the old, make heirlooms of new furniture

*Submitted by Elsie Doty Sopp
Photograph by Charles Conklin*



Why dream at these prices?



Got your heart set on a dream kitchen?

A bright modern kitchen with handsome sink and gleaming cabinets all in brilliant white-enameled steel?

Well . . . why dream at these prices? Beautiful Youngstown Kitchens made up of sturdy sinks and cabinets fit practically *any* budget. They come in several sizes and styles . . . ready to be installed in your house without fuss or costly alterations, whether you plan to remodel or build.

So why wait?

Select a sleek labor-saving "Kitchenaid" (with its acid-resisting porcelain-enamel top). This stunning cabinet sink is so big and efficient it's almost a kitchen in itself.

Then add matching snow-white wall and base cabinets arranged just as you wish. They'll go beautifully with your range and refrigerator. You'll hardly believe these trim compact units could give so much extra work surface, such wonderful storage space.

You'll hardly believe the price of your new kitchen either. Despite the smart design, a Youngstown Kitchen can be installed, complete, for as little as \$15 a month under FHA Modernization Plan. No extras.



Planning your Youngstown Kitchen is fun, too. Especially with the help of this 20-page booklet of latest ideas and suggestions. With it you get 51 miniature cut-outs of cabinets and "Kitchenaiders" which you can shuffle about until you get exactly the grouping you want. Send the coupon today with 25c in cash (sorry, no stamps) and start planning your Youngstown dream kitchen now.

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I plan to remodel I plan to build

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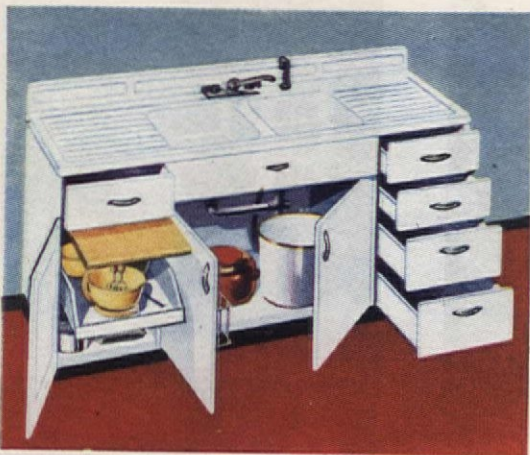
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Just look at all the pots and pans and supplies you can tuck inside those big roomy Youngstown wall and base cabinets! Look, too, at how units combine into a gorgeous step-saving arrangement with work surfaces galore. Truly, it's a kitchen to make you gasp in

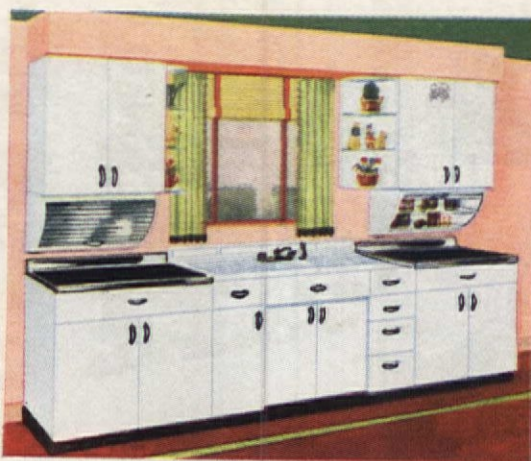
delight . . . at a price that makes you gasp in surprise. For this glamorous steel Youngstown Kitchen can be custom-fitted into an average size house for less than \$15 a month under FHA Modernization Plan. See your Youngstown Kitchens Dealer today.

Youngstown Kitchens

BY MULLINS



If you have to do dishes, give yourself a break! This magnificent "Kitchenaid" with porcelain-enamel top eliminates messy dishpans (it has twin bowls!) cuts out rigmarole of rinsing (it has a handy spray attachment!) and does away with back strain (it's the right height)! It's a beauty. And it's a buy. Less than \$3.75 a month.



Here's the "Kitchenaid" combined with rugged steel base and wall cabinets into a spick and span kitchen. Those top-quality, satiny-smooth units are easily kept shining bright with a fast swipe of damp cloth. The handsome kitchen above for a \$6500-\$7500 house costs less than \$8 a month under FHA Modernization Plan.



Photographs, Julius Shulman

**In the garden of
Mr. and Mrs. John Eyerman, Jr.
Los Angeles, California**

Why Do YOU Want a Garden?

You'd rather have a garden than a boat, or a horse? All right, but why? Have you a particular reason?

Is it because you want a place to really garden in, or primarily to look at, or to rest in, or play in, or to bring up your children in?

Is it because everyone else wants one—or has been heard to say so?

PERHAPS I should rephrase my original question and say, Have you considered yourself in connection with that garden you want? If not, let me be more specific and ask, What do you want a garden *for*? How do you propose to live in your outdoor room with the blue sky for its ceiling, when you get it?

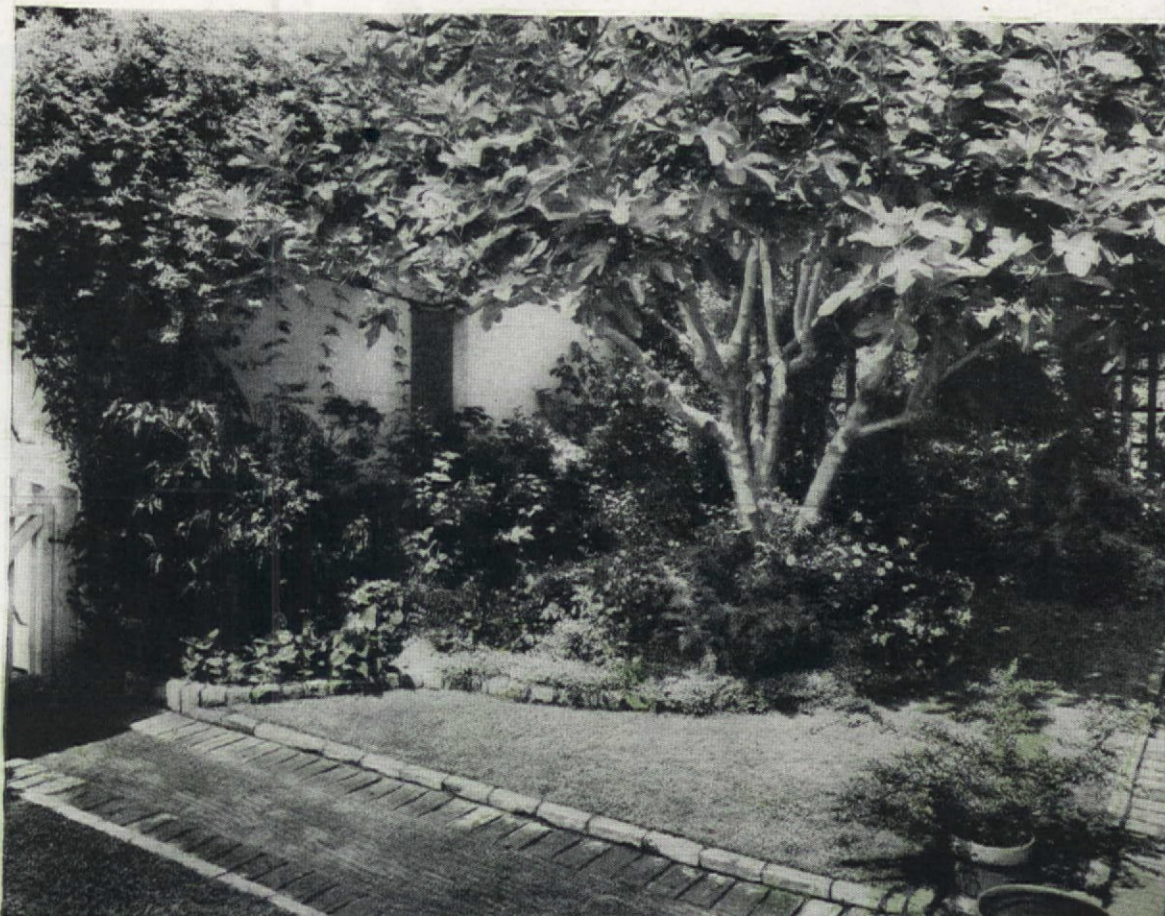
If you want a garden requiring little maintenance, that you will be content to look at the year around, the winter aspect of your plans is most important, especially if you live in the northern states. Garden work may cease, but the garden is still there, and its basic design is more apparent then than at any other time. Even without leaf and flower trimmings, it should be interesting. Paved areas need less care than grass and are pleasanter to walk on in wet weather. Shrubs and vines that don't need "diets," that are subject to few enemies and diseases; long-lived, hardy perennials and kinds that can easily be replaced if necessary, are the things to use. Work out a garden that pleases you in midwinter, and it will do so in May and July. It can be crisp and simply formal, or cool and green with no apparent pattern; but it must be well designed and all of one piece, if it is to wear well. Trees—or even a tree—will help bring variety, the play of sunlight and shadow, color in spring and fall, the texture of its bark, the structure of its winter silhouette.

In the garden made primarily to look upon, few elements provide more lasting enjoyment than well-chosen, well-placed sculpture, in which the solidity and patina of old stone and the high lights of metal come into their own. Select subjects and forms to fit the spirit of your garden; they may be bits of the past, but I advise you to see what contemporary art has to offer before buying too hastily at some antique shop. And for the small, to-be-looked-at garden, keep in mind the mirror magic of water in a pool or the sparkle and freshness of a fountain, even though the plumbing for such features must carefully be put to bed for the winter.

But perhaps you are a person who likes not only A garden, but also TO garden. You seek exercise after the routine of office, shop, or classroom; some variety and recreation to leaven your

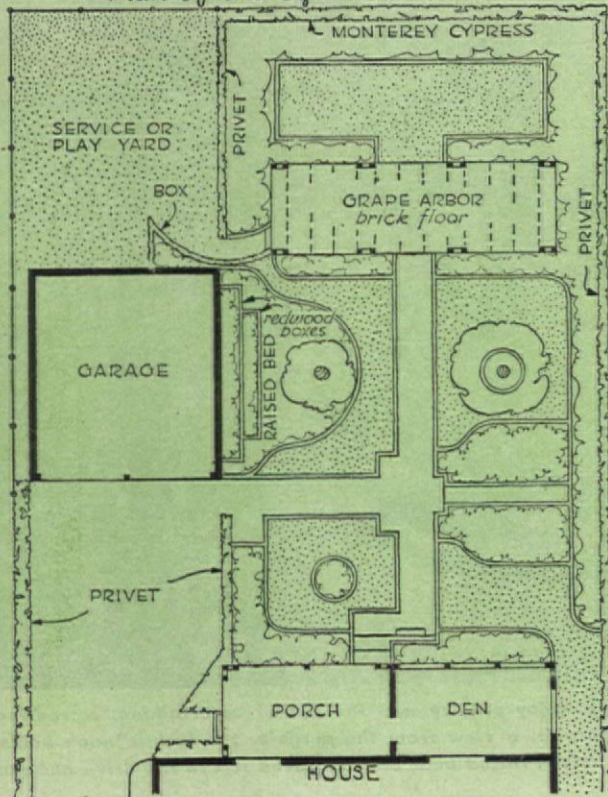


In their garden, the Eyermans work and play; enjoy privacy and the fun of entertaining, recreation for all ages, and color, fragrance, beauty. Opposite, a view from the pergola; the fuchsia nook behind it, a pergola party. Above, beds and borders; below, raised beds and a fig tree screen the drive and garage





Plan of the Eyerman Garden



Data from Martha B. Darbyshire; plan rendered by H. McClelland

household tasks and social duties the reward and interest of creative effort or research. Liking the feel of earth between your fingers, you find that planting and weeding does something for your soul. Planning and caring for growing things is a natural part of your life, and the thrill of garnering your harvests makes any other morale-builder unnecessary—you are "monarch of all you survey." Though friends and family may not voice their appreciation of your care of your garden as loudly as you deserve, still they inwardly bless you and enjoy the fruits of your labors. Your own greatest satisfaction, however, will come, not from your keeping the garden tidy, but from your experiments in horticulture. My advice is to set up or mark out an area for your research and hobby-riding, some suitable space that is clearly labeled yours to do with as you please. The equipment may not be elaborate, but it should be practical and adequate, for your minimum ventures at least. Aside from beds and borders, it may include hotbeds and cold frames, propagating boxes, a potting shed with window or skylight, a workbench of comfortable height, soil bins underneath, and storage space for pots, flats, fertilizer, and tools. There may even be a little greenhouse. Or, on the other hand, none of these luxuries may be for you; you may have to make the best of a corner of the basement, or of the garage. The space available should determine the extent of your activities—but if you are a truly ardent gardener, it probably won't. However, you must have some dry storage space, and a sheltered place to work in on cold, rainy days. (I have in mind not so much your welfare, as that of the plants you handle, for I am imagining you as *not* the sort of patient man I came upon one Saturday

afternoon in spring, bravely attempting to plant at least fifty weak, skinny seedlings in a spot where ten might have hoped to grow to healthy and handsome maturity. "Are you the gardener?" I asked, and he replied wearily, "Only by marriage." He went on to remark that Mr. Churchill would certainly have appreciated his wife, for every spring she came home with much too much, too soon.

The design or layout of your garden is as important as the plants that go in it. Will it provide enough sun for the things you want to grow? Can you, and will you, keep up the soil fertility for those heavy feeders? Will you sacrifice some things for the benefit of other, more important things? In any case, let your planting follow a plan. Perhaps the hardest rule for beginners to follow is: don't take on more than you can do well. Let your ideal be modified by what you know you will care for. In making your garden, then, take as starting points *orientation, exposure, a sound plan, good soil, and practical, well-made, efficient equipment.*

Now, a garden can be primarily a picture, or a laboratory, and still meet a need for a place to rest or play in. If your interests include outdoor meals or refreshments with friends, study your terrace possibilities. Is it blazing hot at 5 P.M.? Maybe it needs an open-branched shade tree near it. Is it big enough, without being out of scale with house and garden? Is your garden furniture durable enough to stay outside, yet movable without the aid of strong men? Is the floor practical? Moss and creeping plants are pretty between the stones, but unless chosen very carefully, they may wear out under traffic or become tufty; and most guests dislike to play hopscotch among the flowers. And pockets of soil are a nuisance when hosing and sweeping. Is the

Whereas the "vest-pocket" Eyerman garden demonstrates economical, maximum use of little space, to give an effect of more room and varied vistas, the gardens of the Bruce and Robert Bartons (below and page 47) show how a series of intimate, restful, picturesque retreats as well as interesting, soul-lifting views can be carved out of the wooded acres of a family estate. Both types call for vision, a definite objective, skillful planning, the wise selection and use of good materials, and, at all times, keen judgment and restraint

Data for Barton gardens from Maybelle Manning; photographs by George H. Davis



In the gardens of Bruce and Robert Barton, Foxboro, Massachusetts. Here, native trees, shrubs, and ground covers have been retained and utilized in developing striking effects, like the massive red-cedar hedge (right), and entrancing avenues (like that below it). Also, as shown at the bottom of these pages, quiet, secluded spots and the "Overlook" beyond the rose garden

terrace accessible from the kitchen? By all means have a convenient route between icebox, stove, and terrace table that is *not* via pantry, dining room, front hall, and living room. If some ingenious shift in the basic house plan will make the outdoor eating spot convenient, sunny in the morning, and cool at dinnertime, it may well be worth the extra effort it costs at the time.

If there are small children to be considered, it may be wise to restrict your gardening to potted plants on the terrace and a few small bordering beds, and give the rest of the space to a playground. This area should include sandboxes, swings, and other favorite contraptions, and be in full view from a comfortable terrace vantage point. Sunshine is good, but let there be at least one sturdy tree, for shade on really hot days—and for climbing. A tree-house may be as irksome to a tree as to a worried parent, but since it is incredibly perfect for a child, why not supervise its construction with an eye to the safety of all concerned?

Your outdoor fireplace will make possible popular picnics requiring little planning and no transportation. Whatever its type, build it well, remembering its dual function as social center and household incinerator. Don't put it too near trees or other inflammable things; and please don't make it of cobblestones! Both you and your children may enjoy making your garden a refuge or a way-station for birds. Then provide feed that they like, in the form they prefer it and always give them fresh water.

If, like the proverbial art gallery visitor, you "don't know much about

gardening, but do know what you like," by all means indulge your personal preferences freely—remembering that there *is* a limit. Try favorite or long-remembered plants; even those that books and gardening friends advise against, if you want to, for thus the garden you make will become *your* garden, reflecting not only your pattern of living, but also your personality. Every person confronted by a given area and its limitations will solve the problem in his or her way, according to individual tastes, ideas, and habits. So study your location, its possibilities, and its requirements; the needs of the plants you want to grow; and, at all times, consider, quite frankly, yourself.

FROM East and West have come pictures and descriptions that illustrate points made in the above article. On pages 44, 45, and 46 are views and a plan of the concentrated garden beauty that is part of one Los Angeles home. Of it, **Martha B. Darbyshire** says:

"One is forever meeting people who are 'just living for the day when they can have a garden.' That generally means, until they can have a new house in the midst of an expanse of ground, where they can start from scratch and develop garden plots, beds, and borders, in an impressive setting of sweeping lawns, the whole enhanced by broad vistas framed in the foliage of graceful, lofty trees. Well, it's a commendable and quite understandable longing, but there are two rips in that yardage or, to stick to garden phraseology, two gaps in that planting. For one thing, desires too long anticipated are oftentimes





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disappointing when you realize them. (If, happily, you ever do.) And secondly, acreage is not a garden prerequisite. That last is a good thing for garden-hungry people to remember. You can have a garden with all the varied picturesqueness of your fondest daydreams on an average-sized city lot and still leave room for the necessary garage and driveway.

"Mr. and Mrs. John Eyerman, Jr. (he is a landscape designer), have just such a garden on their 50 by 135 ft. city lot in Los Angeles. The profuse allure which he has achieved there should be enough to convince the hardy pioneer with a bit of ground that he need not wish for more. In this hand-tooled, vest-pocket garden—all of it behind the house—he has created an illusion of depth and distance and still kept it completely screened from the near-by outside world. The entire backyard (except for driveway and garage) is garden. About three-quarters of the way back he built a pergola parallel to the rear porch of the house; between the two, he broke the space into several brick-bordered areas separated by walks, running both lengthwise and crosswise. Behind the pergola, framed by a hedge of Monterey cypress and fuchsia bushes, is a tiny grass plot. Around the base of the trees and shrubs are masses of annuals, perennials, bulbs, and pot plants in great variety.

"Although Mr. Eyerman's activities include the landscaping of many large gardens, he has always contended that the owner of a small property can enjoy just as lovely garden effects as the owner of an estate. It must have trees and shrubs of the right sort, and these, with the walks, he plans first. Then, before planting areas are worked out, the basic, overall color scheme should be worked out. Both personal color preferences and harmony with the indoor color patterns (where they come in contact with, or are seen from, the outdoors) must be taken into consideration. If there are children in the family, a certain amount of space must be allotted to them as play yard. In his own property, on the south side, from the back of his garage to the rear lot line, is his cutting garden; for an owner with children, it could be play space. For older young people, a house like this, with a garden back yard and the alluring terrace shown on page 44, leaves little need to seek amusement elsewhere; jolly barbecue suppers here are better than random meals in restaurants and night spots. Indeed, nights in the Eyerman garden have nothing to apologize for in comparison with those of Maxfield Parrish, and the Arabians! Floodlighted, it takes on technicolor unbelievableness. The broken canopy of trees, laced with the fine foliage of shrubs and vines, contributes to protective seclusion and a detached-from-the-universe atmosphere that is intensified by the witchery of moonlight. Also the brick-floored pergola, roofed with grape vines, is divinely cool on hot

days; luncheons for a few friends are easy, with less use of a stove and more use of the refrigerator than indoor entertaining calls for. When vacationtime comes, a bargain bivouac in the garden may offer more than a yard of round-trip ticket. Truly, it is amazing the joy that can be found in a garden setting."

MUCH the same story is told, though in an entirely different way, by the New England gardens shown on pages 44 and 45, and described by **Maybelle Manning**, as follows:

"Owned by Bruce and Robert Barton, they are actually intrinsic parts of the property in southeastern Massachusetts long owned by their father and by him passed on to the four children who grew up there. Here are comparatively large, wooded areas, so developed and maintained as to combine sentimental memories of yesterday with opportunities to enjoy today, seclusion quiet serenity, and happy intimacy, even though the location is in the midst of a settled community. By careful planning, the two families have carved their adjoining gardens out of the original woodlands, opening up vistas and allées that perpetuate well-remembered childhood paths. Basically formal, the gardens are independent of the friendly, informal houses built for the four children by their father and where they live as a well-rooted Barton-family colony.

"For the most part, these are green gardens, of trees, shrubs, grass, and ground covers, with occasional plantings of roses and other flowers for accent and charming bits of statuary cleverly placed at strategic points. They are essentially of native, even wild, plants, thoroughly acclimated and at home; so they involve relatively low upkeep costs and call for a minimum of care—mainly, intelligent pruning and shaping to keep them within bounds and to retain the basic forms, designs, and effects.

"Whether one seeks, in the garden that Mrs. Robert Barton designed, the quiet of an old school bench in a shady nook beside a softly murmuring brook, or the companionship of a happy fountain boy or a gentle St. Francis; or, in the Bruce Barton garden, the cool protection of the massive native red-cedar hedge, or an alfresco lunch or tea on the hospitable "Overlook" near the rose garden, one finds opportunity for relaxation, contemplation, the enjoyment of the ever-changing interest and beauty of the outdoors. Here one senses real permanence, the stability of family life as well as the invigorating and reassuring influence of contact with nature and the good earth. Within these gardens there are demonstrated and treasured the rich rewards that come from living close to the land on one's own home place. And this makes the Barton gardens a bit of real American which, in these days of constant change, turmoil, and unrest, is especially welcome and heartening."

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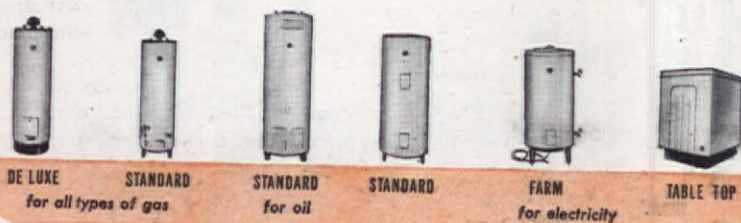


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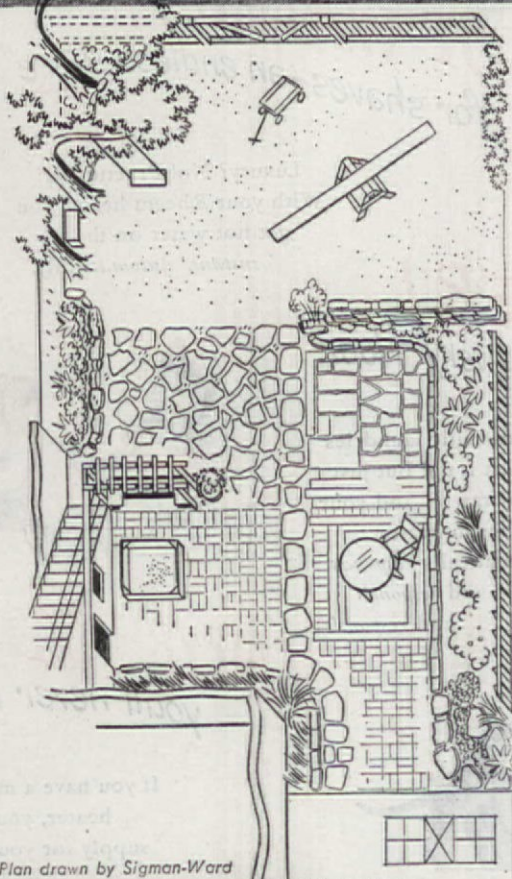
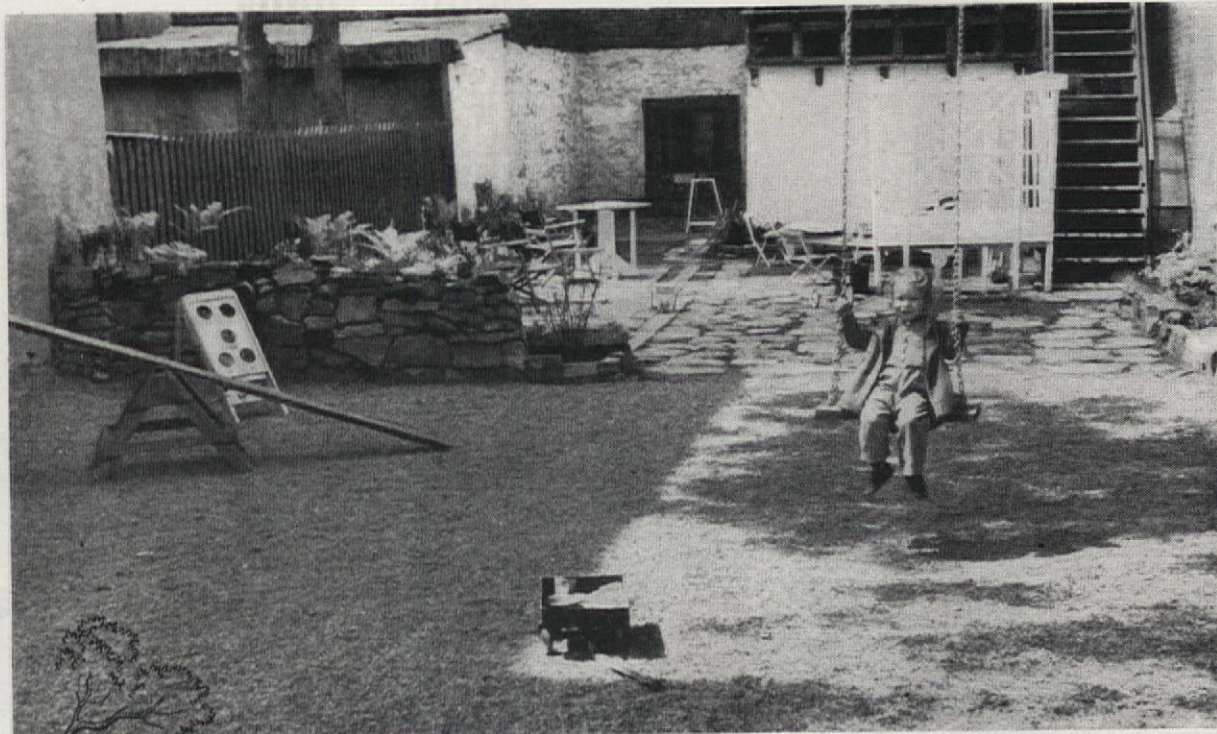
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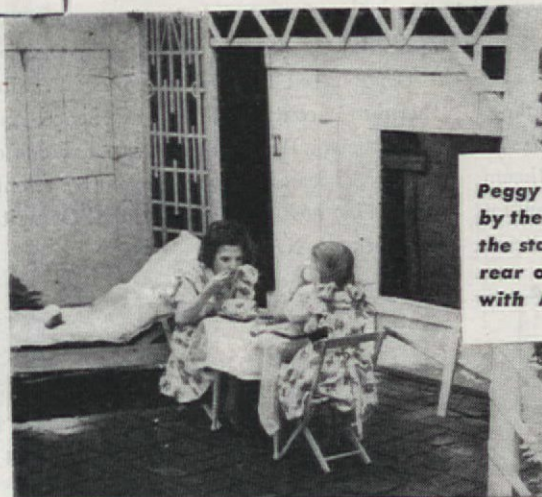
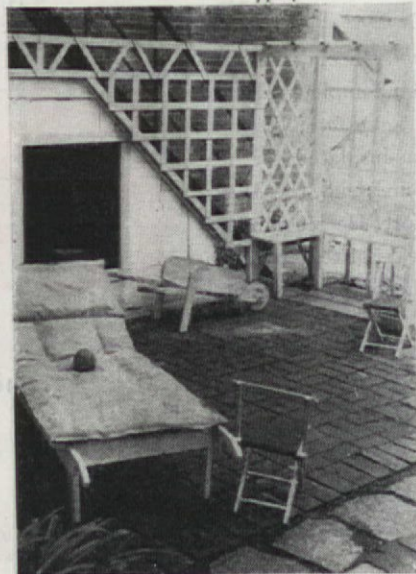
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Plan drawn by Sigman-Ward



Peggy and Elsilyn at lunch by the playhouse built under the stairs. Top, looking from rear of yard toward house, with Michael in the swing

From Ashes to Asters...

Jacquelyn Berrill

IN May, 1945, when we moved into the two lower floors of a downtown house in Montreal, near McGill University, we acquired a back yard. But what a yard! Measuring 100 by 40 ft. and completely enclosed by brick garages and high, dingy wooden fences (except for one 40 ft. stretch made of old doors, boxes, etc.), it had apparently never grown anything—but ashes. However, we had three reasons (age 10, 4 and 1½ respectively) for wanting a garden and, in spite of friendly warnings that it "just couldn't be done," we were determined to turn those ashes into asters in one summer. . . . And we did it. To start with, we had two ash trees and one maple, the latter all ready for a rope swing, which was the first thing we "planted" there. Next, we all painted the fences a light green, four-year-old Elsilyn doing the bottom, ten-year-old Peggy the middle, and my husband and I the rest. Our landlord replaced the makeshift section with a 6 ft. picket fence—and that was the only outside help

we received, from beginning to end.

It rained for 43 of our first 45 days in our new home, and water stood 6 in. deep all over the yard. But we built a playhouse under the fire-escape stairs and found enough flagstones for a path to the swing. Then, to provide a dry play space, we collected 1200 old bricks at the site of a ruined house, brought them home in the car, and laid them in front of the playhouse after digging out the ashes. A sandbox, a window box of pansies, a seat under a trellis, and a hopscotch court painted on the concrete outside the kitchen door finished that end of the garden that had been a yard.

Gardens need soil, so we ordered eight tons. As the trucks could not get into the yard, it was dumped in our busy back alley and my husband and I had to dig and carry out ashes and carry in all that loam—and without delay! Then came more rain which threatened to wash it away until, from 35 miles away, we brought rocks and built walls to hold it in place and to make a setting for ferns, lilies-of-the-valley, etc. Along the garage walls we planted low flowers, leaving the space above for handball. Scarlet runners planted at the base of the fences were a picture by fall. We planned to keep the rear 40 ft. as a play ground,

so, to separate it from the paved, or terrace section, we built a low dry wall, with deep pockets of soil in which to grow rock plants. That involved more collecting of stones! Next, to surface the play space, we ordered seven tons of gravel. That means the biggest truck piled high, and when it was dumped in the alley, we had to move it in one afternoon to avoid blocking traffic!

At last, come rain and high water, we'd swim no more, for we had re-surfaced the entire 100 ft. of yard with bricks, flagstones, and gravel. We even worked in a small patch of grass, replacing the ashes with several inches of soil and sowing a "shady lawn" grass-seed mixture. A seesaw and a croquet set were added to the children's equipment, and next came chairs, tables, a wheelbarrow chaise longue—and real relaxation.

Yes, it was hard work, and we did it all alone. But did you ever live on the third floor and have three children to take out to the park three times a day? Three flights with baby carriage, tricycle, skates, books to read if they got tired, a rug to sit on, washcloth and towel, extra sweaters and pants, apples, oranges, cookies—and babies! And then, the long climb back up those three flights, and bathing, and feeding, and putting them to bed! Work? Why, moving those tons of soil, gravel, and stones was nothing. We had real reasons for what we did, and it was worth all the effort it took.

We learned many things, too, such as which flowers will not stand shade. We plan, next year, to have flowering plants in pots, which we can move about to get the sun. Birdhouses are made and the children look forward to the return of their wild friends. As I write, in February, the back half of the yard is a skating rink, constantly used by our children and their friends. And just before snow fell, we planted hundreds of spring bulbs so, even with four to six feet of snow above them, we know that with the coming of the warm spring sun, we will see crocuses, daffodils, and tulips, not dingy, black ashes.

LATER.—As spring comes to our northern garden, we count our losses. There were plenty, for even hollyhocks were winter-killed. Also, being impatient and new at gardening, we were guilty of digging up some of the things we had planted to see if they were alive—then carefully patting them back into place and pretending we hadn't peeked! But friends came to the rescue and again the garden is full of prospective blooms, including tuberous begonias to solve the problem of the shady places, and six lusty rose bushes along the fence. One casualty (undeserved, we think, after all our work) was that some of the 1200 bricks were heaved up and broken by the alternating freezing and thawing of the soil and had to be replaced. In doing this, we used pieces of slate, with clover planted between to make soft, green joints. . . . And so the garden grows.



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THIS YEAR'S
STRAWBERRY
Sensation
THE NEW
SUPREME
EVERBEARER
Large, Luscious, Sweet



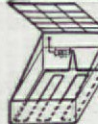
The STREAMLINER

Really Giant size 1 1/2" in diameter, sweet luscious flavor, bright crimson color. Bears in 60 days, also Minnesota 1166, New Robinson, Grand Champion and other Topnotch Strawberry.

BLUEBERRIES **BIG DISCOUNT ON EARLY ORDERS COLOR CATALOG FREE**
5 YR. Heavy yield this year. Also OLD smaller kinds. Last a Lifetime.
Thornless BOYSENBERRIES Extra Heavy fruiting Strain. Ripen Early.
New Thornless Blackberry Also Grapes, Fruit Trees, Raspberries, Asparagus, Flowers, Perennials. Write today.
WESTHAUSER NURSERIES, Box 50, Sawyer, Mich.

"GRO-QUICK" ELECTRIC SEED BED HEATER

"Root cuttings in 6 days"
"Seed up in 30 hours"
"Cut germination time by 2/3"
"Transplant 2 weeks sooner"



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JUNIOR 40' Cable, 200 watt with thermostat for 3x6 bed or 20 sq. ft. \$5.35
SENIOR 80' Cable, 400 watt with thermostat for 6x6 bed or 40 sq. ft. \$6.95
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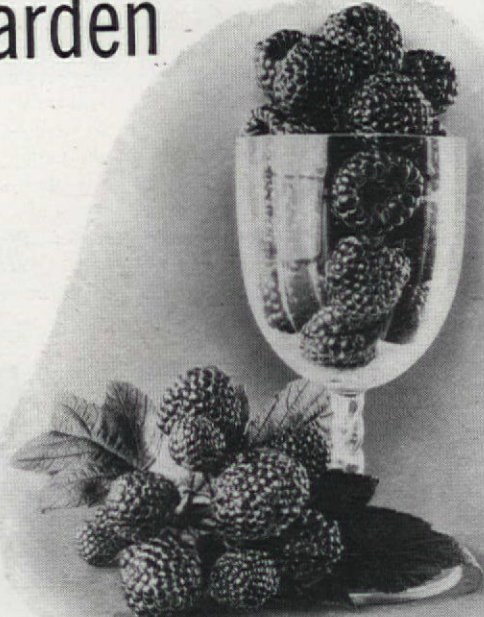
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Burpee TUBEROUS Begonias FOR 25¢

Exotic camellia-flowered, loveliest of all plants for shady places; or to grow in pots. Large double blooms, all colors mixed; very easy to grow. Lowest price ever; order now!
Postpaid: 3 Bulbs 25c; 15 for \$1.
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371 Burpee Bldg. OR 371 Burpee Bldg. Philadelphia 32, Pa. OR Clinton, Iowa



Berries Belong In the Garden



Evan Carter
Viahnett S. Martin
Howard Kegley

Red raspberries

McFarland

I GIVE you, says **Evan Carter**, the red raspberry, succulent, ornamental, unobtrusive, orderly, and a paying guest. It is mid-July here in Chicago. On our small suburban lot the berry patch is in its fourth year and, with almost no labor, I have picked, during the last three weeks, enough raspberries to—well, listen: I go out right after breakfast with a big, shallow bowl. Carefully lifting branch after branch, I strip away the berries that are fully colored, ready to drop off into my fingers. Pick them a day too soon and you sacrifice flavor and may damage some buds. Do it carefully, and you have a dessert fit for a king—or, better, an appreciative American family.

All you do is buy plants from a nurseryman and put them in deep,

well-drained, fertile soil. If the soil is not as good as you think it should be, take a summer to build it up by digging under stable manure, green manure crops, or compost; or by burying your garbage in shallow trenches where it will rot into humus. Cultivate lightly now and then to keep weeds down and, each winter, cut out the old canes that have done their stint, and burn them. Then sit back and await another harvest.

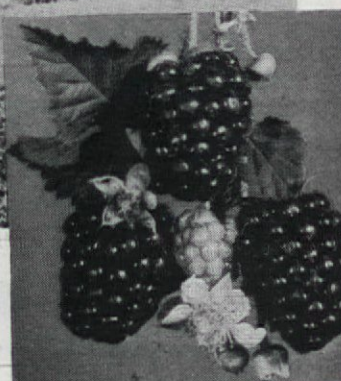
Among my red raspberries are some of their cousins, the blackberries, with which they get along better than with their closer relatives, the black and purple-cap raspberries. The latter have an exasperating trait of tip-rooting and starting new plants, often in the most inconvenient places. So I put mine in front of some mock-



Jerry Wall

Kable Bros.

Mr. Martin and a small neighbor beside a gold star of marigolds and lobelia in memory of a son who went to war. Beyond them, and the daisies, the "berry walk." At right, boysenberries, such as the Martins grow



OLDS' MINIATURE DOUBLE GEM MARIGOLDS

Pretty as a picture—they're new dwarf 8 to 10 in. plants bristling with double flowers from early summer until frost. Tightly compact through summer heat. Lovely for beds and borders. Send 9c three 3c stamps for trial packet. **SEND FOR FREE SEED BOOK** Shows the best of everything for garden, valuable planting guide.
L. L. OLDS SEED CO. DEPT. 15 MADISON 1, WIS.

Maule's Pansies 35¢ PER PACKET 10¢
Giant 3-in. flowers, mixed colors. Beautifully ruffled and waved. 35c-Pkt. 10c Postpaid; send dime today. **Maule's Seed Book FREE.**
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FLOWER LOVERS' LILY Special 35c EACH 4 FOR \$1.00 POST PAID
SUPERB—CALIFORNIA ESTATE LILIES
Now you can grow the same magnificent satin white lilies formerly sold only to nurseries and florists. Profuse blooming—hardy, self multiplying. An outstanding bulb offer. Order early. Money back guarantee. **35c ea.—4 for \$1.00 postpaid**
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Trees, shrubs, flowers, bulbs. Hundreds of special offers.
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GOLDFLAME Honeysuckle

Like a fountain of fire, the gorgeous red and gold flowers bloom in glorious profusion; very fragrant. Beautiful blue-green leaves. Originator's strain of everblooming honeysuckle. Can be grown as a vine or bush. Order now.
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WRITE TODAY FOR FREE CATALOG

orange bushes and let them fight it out. The reds and the blackberries serve the same purpose as any good ornamental shrubbery. A new planting about every five years will keep yields at a maximum, though a stand of blackberries is supposed to be good for ten years or more. So I claim that these berries just naturally belong in your garden. Leave fancy vegetable growing to truck gardeners who can do it more cheaply than you can, while you—take to the berry patch!

Ours, writes **Viahnett Martin**, of Long Beach, Calif., is a "berry walk." In November, 1944, we bought the 45 x 116' lot next door which, for 15 years, had been a jungle of weeds. With a speed and single-mindedness that still bewilders me, E. J. (my husband) turned gardener and drove the bermuda grass back as far as the west window where I like to sit and sew. There, running east and west, we put the berry walk which provides a lovely vista, for much of the year a 40' path between green, leafy walls, and, of course, the berries. E. J. planted 18 2-year-old boysenberry roots in deep holes enriched with fertilizer; then he mulched them deeply with peat moss. Next he set four stout posts in each of the rows to support three strong wires. If this is ever read, he will no longer laugh (as he does now) at my Garden Diary where I noted:

"Jan. 28, First green shoot showing.

"July 20, Berries thriving; picked nearly a cupfull; should have more next year. (And did we!)

"April 3, '46, First blossoms.

"April 29, Plants in full bloom.

"May 30, Picked first fruit—a bit on the red side, but we couldn't wait."

And then—"July 9, Have picked 115 pounds of huge, luscious berries that would have turned into juice if left to hang longer! Many more given

away, but on our shelves are 67 pints of berries—no sugar, no water, just BERRIES. As I want to I'll turn some into boysenberry jelly—ah-h! or a cobbler—oh-h!" (By the way, to make a boysenberry cobbler, I turn a jar of berries into a greased casserole, put a cobbler dough on top, bake and serve, hot or cold, with whipped cream. Sounds good? Well, it is.)

So that's what berries mean to us. In the stores, they have been selling at 25 cents for a 12-ounce box, so another year we may "sell a few"—who knows? Anyway, E. J. is planting two more rows; and, let's see, 115 pounds at 25 cents per 12 ounces is . . . oh, you figure out what our little berry investment has paid us. I must make a boysenberry cobbler!

Strawberry barrels are not a new idea, but they are too heavy to turn around, and berries don't ripen well on the shady side. Now, says **Howard Kegley**, B. C. Jost of Banning, Calif., has perfected a revolving device that adds some 40 per cent to the production possibilities and insures finer, better-flavored berries. He simply mounts his barrels on revolving bases.

First he sinks a 12" deep box in a 10" deep hole, levels it and fills it with fairly stiff concrete. Having already bought at an auto-wrecking yard the rear axle of a discarded Ford, with the steel wheels attached, and had an acetylene welder cut it in two leaving about 14" of axle on each wheel, he puts the cut end of the axle in the center of the box and forces it into the soft concrete until the wheel stands about 3" clear of the surface. There he blocks it level until the concrete sets, when he mounts his barrel on it. This (a salvaged kerosene, wine, or other strong barrel) he prepares by boring ten 1½" holes in the bottom for drainage and others around the sides, equal distances apart and staggered in six or seven rows beginning about 6" below the top. This means 60 to 77 holes per barrel. In the center he stands a piece of stovepipe with a lot of small holes punched in it; around this he puts two inches of crushed stone, then a good rich soil mixture. As it reaches the first row of holes, he inserts a berry plant, spreads out the roots, and covers them with soil, leaving the crown outside. When the barrel is full, he sets two rows of plants around the protruding stovepipe, which he has filled with gravel, soil, and fertilizer. This keeps it from collapsing and, when water is poured into it and escapes through the holes, the plants are both watered and fed.

Planted in September, his berries bear in March and for several months. Each day each barrel is given a half turn so every plant gets full sun every other day. Mr. Jost has some 375 plants in five barrels, one of which yielded 70 pounds last year. The axles cost \$3 each; barrels can usually be had for \$1.50 or so. Recently he sold one of his smaller barrels for \$20. Later a man bought four at \$50 apiece. So, "thar's gold in them thar berry barrels!"



B. C. Jost and one of his strawberry barrels on its ingenious revolving base. Result—more and better fruit

Have You Seen This NEW DISCOVERY about Hot Water?

It's "packaged-in-glass" hot water—and it means cleaner, purer, automatic hot water for your home, absolutely free of tank rust or corrosion stain!

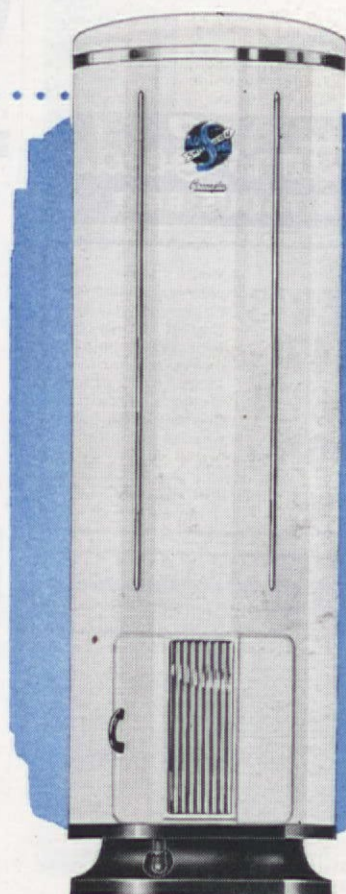


Would you and your family enjoy it? Then let the *Permaglas* Water Heater give you this great convenience and health protection.

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Special! 6 Packets 25¢
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Scarlet-Cerise, Rose, Laverder, Blue, White and Cream-Pink—largest flowers, exquisitely swayed and frilled, mostly four on each stem. Grown on Burpee's Floradale Farms. All 6 Packets of seeds, 1 of each color, (value 95c) for only 25c! For a larger planting, 6 Half-Ounces, 1 of each color, (value \$2.35) for \$1.

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New Streamliner EVERBEARING STRAWBERRY

The sensational everbearing strawberry introduction. A triumph in scientific strawberry hybridizing. Bears 60 to 90 days after planting. Glistening scarlet color; flavor sweet as honey. Perfect for canning and preserves. Bears fruit from June until frost. Very scarce, order yours today.

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 Postpaid, 25 plants

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 Hundreds of money-saving values. Most prices same or even less than last year.

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Cash in with this DIFFERENT, SHOWY and enticingly delicious fruit. A beautiful, flashing gigantic red grape. Extra long, compact bunches. Few seeds. Extra vigorous growers; often yield 40-50 lbs. a vine. Free catalog gives further details, other fruit and flower creations.

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 and other lovely shrubs, trees and flowering vines. Write for FREE CATALOG.

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 100 VINE STREET, SALISBURY, MARYLAND

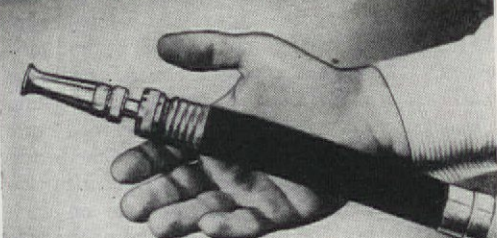
New Things for Gardens

H. T. Rose Rubaiyat
 Jackson & Perkins Co.

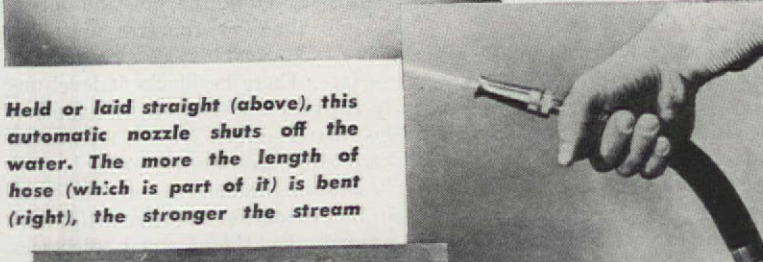


WITH materials becoming more plentiful and manufacturing conditions improving, gardeners will soon see an increasing flow of new implements and accessories designed to lighten their labors and increase their efficiency. Some, that appeared during 1946, can be recommended on the basis of actual use; others offer the opportunity for interesting trials and experiments. Here are pictures of some of each kind of offering; others will be shown in future issues.

Of no less interest than the mechanical devices, are new plant varieties now becoming available in numbers and selections impossible during the war years. Symbolic of many more, we present, above, Rubaiyat, the new, vivid red Hybrid Tea rose which alone won mention in the nationwide All-America Rose Selections for 1947. Originated by Samuel McCredy and Sons of Ireland, and introduced by Jackson and Perkins Co., Newark, N. Y., it is a herald of things to come.



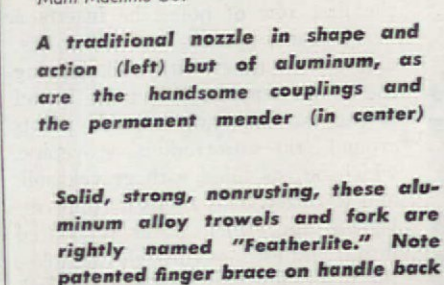
B. F. Goodrich Co.



Held or laid straight (above), this automatic nozzle shuts off the water. The more the length of hose (which is part of it) is bent (right), the stronger the stream



Main Machine Co.



A traditional nozzle in shape and action (left) but of aluminum, as are the handsome couplings and the permanent mender (in center)



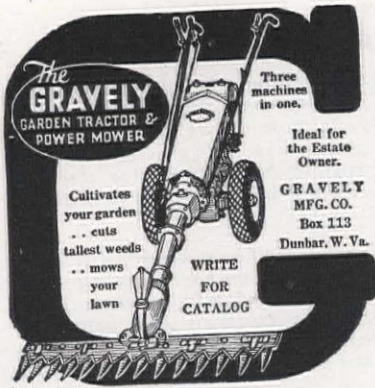
Solid, strong, nonrusting, these aluminum alloy trowels and fork are rightly named "Featherlite." Note patented finger brace on handle back

Tennessee Aircraft, Inc.

More "beating of spears into pruning hooks." Aluminum no longer needed for war planes makes light, handy rakes for lawns. Here are, left, Tennair Broom-rake; right, the "Smoothie"

Joell Mfg. Co.

The GRAVELY GARDEN TRACTOR & POWER MOWER.



Three machines in one.

Ideal for the Estate Owner.

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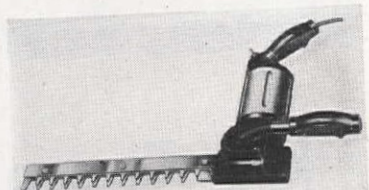
Cultivates your garden... cuts tallest weeds... mows your lawn

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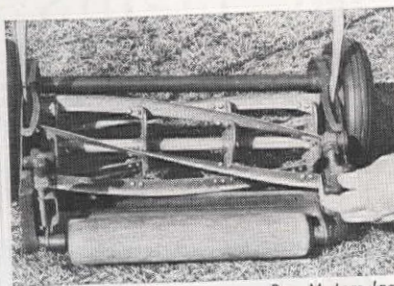
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Send me your FREE catalog as checked. (If you want both, check both.)

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(Sorry, no catalogs to Canada, Calif., Wash., Ore., Utah or Wyo.)


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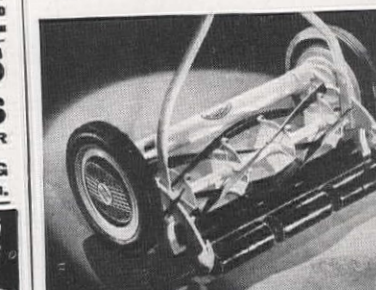
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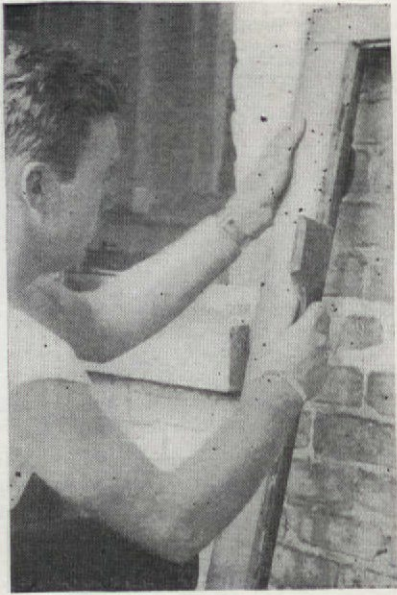
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1

Clear rabbit of all old putty. Small mounds may prevent new light from entering rabbit and break glass when it is pressed in place. Scraper is best tool for clearing rabbit, but putty knife will do

Shellac will seal wood so it can't absorb oil from putty, causing putty to dry out rapidly and become crumbly. Good oil paint will serve as well as shellac as a wood sealer, but it will take a long time to dry

Let There Be Lights!

Juel F. Alstad



3

REPLACING a broken window pane—a "light" in shop talk—is a five-step job that anybody can do in the time it takes a glazier to answer your call. The first step, of course, is to remove the broken pane. This sounds easier than it might be, because old putty is often as tenacious as a poor relation. It'll be easier to do if you remove the frame and do the work on the porch or on a bench.

Gouge out the putty with the point of a narrow wood chisel if it's rock hard, but be careful not to cut into the window frame. A putty knife will chip it out if it's brittle and crumbly. Then pry out the glazier's points—the small triangular "tacks" that hold the glass in the frame.

In removing the glass, slide each piece away from the rabbit—the recess in which the pane rests. Some-



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times old putty binds the glass against the wood. Forcing pane outward may cause it to splinter and cut you.

When the broken glass is safely disposed of, scrape the rabbit. Fig. 1 shows the proper method for doing this. Some home-repairmen advise laying a light "bed" of putty against the rabbit before fitting the glass—ostensibly as a shock absorber to the glass and to stop drafts. Shellacking the wood, as shown in Fig. 2, is far better, however, and much quicker.



Now lay the glass in place. It should be narrower and shorter than the frame by 1/8 of an inch to allow for expansion. Any tension at all spots may cause the glass to shatter, due to its expansion in sunlight and subsequent contraction when it cools.

In driving in the glazier's points to hold the glass in place, use only a light hammer and one finger, as shown in Fig. 3. Set one point of the tack against the wood, hold it firmly with the finger and, allowing the head of the hammer to rest on the glass, slide it with a gentle, sweeping motion against the flat edge of the tack. Do not at any time raise the hammer away from the glass, or it will surely shatter the pane at one blow!

Applying the putty is a pleasure. The stuff will flow on in a perfect ribbon if you hold the putty knife at an angle to the glass and push it along. If you try to daub on the putty by scraping the knife upward against the edge of the rabbit, you will only pull the putty away from the glass as soon as you lay it on. The trick then is to flow on the putty, feeding small lumps to your knife from a supply held in your hand, as shown in Fig. 4. One last hint: keep the putty even with the edge of the rabbit under the glass—not higher, or you'll see a band of putty all around the frame when the window is replaced.

As a finishing touch, paint the putty, using a good outside oil paint. The paint will seal the putty and prevent evaporation of the oil, and so keep the putty "alive" longer.

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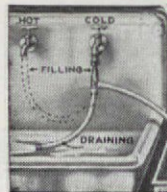
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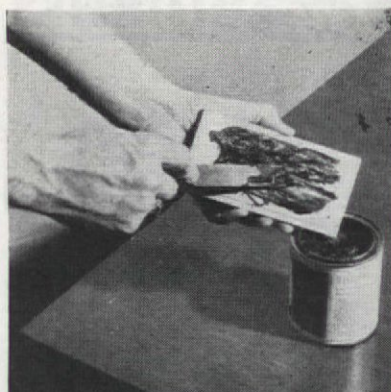
Replace Tile Easily

William W. Atkin

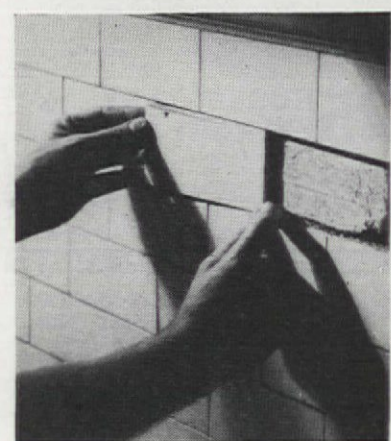
FAULTY construction sometimes causes tile to work loose. The usual cause is that the tiles were not soaked adequately in water before installation, which results in the tile absorbing the water out of the mortar, thus preventing adhesion. Other causes for tile working loose are the use of green lumber in construction which, as it dries, causes the walls to shrink and twist, or the settling of the building, because of inadequate footings and foundation walls.

It is simple these days to replace tiles that have worked loose. Several excellent tile bonding compounds are on the market—some available at your local hardware store. The photographs on this page give a step by step description of how to use some of these compounds.

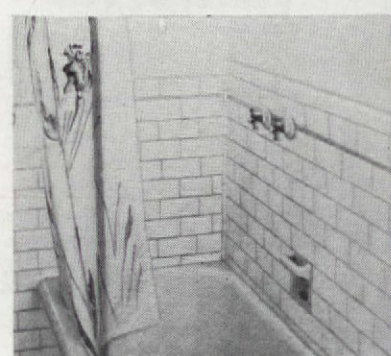
Filling the space between the tile is known as "grouting." This is a trifle more time-consuming than simply replacing the tiles, because you must mix mortar for the purpose. Some bonding compounds, however, may be used for this purpose, too. Grouting means filling the spaces to provide a bond between the edges of the tile. It is important, before you start this operation, to wet the edges



Photograph shows how a different type of compound is used. Material is "buttered" on tile with an old kitchen knife—it's sticky, though, so don't get any of it on your hands



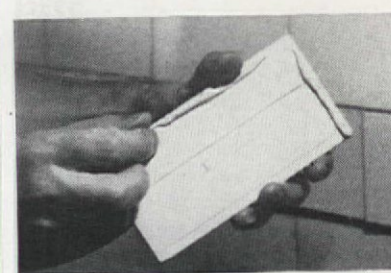
Step 3. The tile is put in place, pushed firmly against backing material



Step 4. The finished product; gaping holes are gone, tile is firmly fixed. The operation consumes about two or three minutes per tile—no fuss



A tile wall with two offending loose tiles removed (above). **Step 1.** remove old mortar, any grease or other foreign matter from tile. **Step 2.** (below) consists of lathering the hands well with soap and dipping into the compound. Roll a small quantity of the compound between the palms into thin strips. Place strips around outside edge of tile. Get a quantity of the compound on each edge of tile



F. M. Demarest

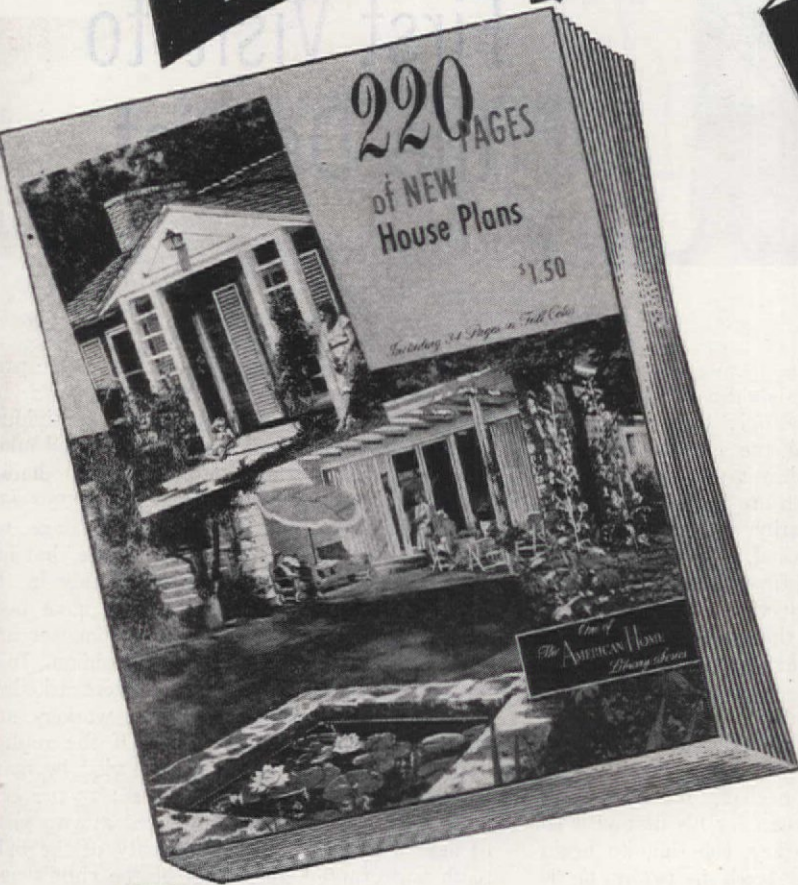
of the tile to be bonded thoroughly, otherwise, the mortar will have a tendency to fall out. To dampen tile already set on wall, push a wet rag or sponge into the spaces and allow tile to soak up as much water as possible. Mix a quantity of Portland cement and water to about the consistency of light cream and fill the spaces. Use a nailhead, a piece of rod, or other improvised instrument to finish the grout. It is important to remove all excess mortar from the face of the tiles before it has had chance to dry. If you use a bonding compound to replace the tile, that also may be used for grouting, follow the manufacturer's directions carefully in applying the compound as a grout.

Information about tile bonding compounds may be had by sending a stamped, addressed envelope to the Architectural Department, American Home, 444 Madison Ave., N. Y. 22, N. Y.

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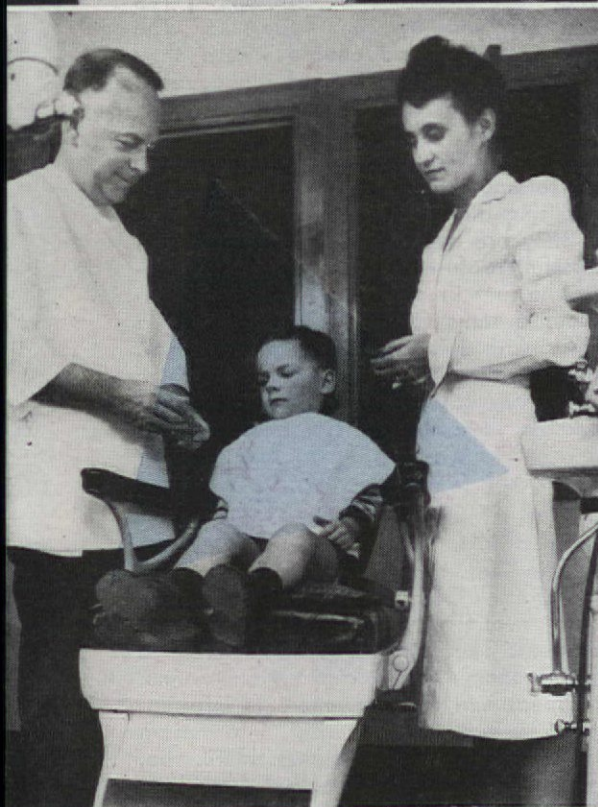
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Charles Frederick
McKivergan, D.M.D.

Johnny's First Visit to the Dentist



Photographs: Stanley Studio, Providence, R. I.

The task of achieving good dental health is one that has to be started at earliest practical age if it is to be solved for the child's best interests

Not long ago a young mother asked me, "At what age should a child be taken on his first visit to the dentist?" Unhesitatingly I answered, "Usually when the child is between two-and-one-half and three years of age. By then all the first, or baby teeth are in position in the mouth and decay ordinarily will not have advanced very much if, indeed, it has commenced at all, in any tooth." Had time permitted, I would have added that this first visit is the most important, psychologically, that the child will ever make to the dentist. On its outcome—and its degree of freedom from pain—usually depends the child's whole future attitude toward his teeth and dentists and even toward doctors in general.

This does not mean, of course, that parents can blithely forget, or neglect, Johnny's teeth until the child is old enough for his first visit to the dentist. On the contrary, the time to begin thinking about a child's teeth is *before* he is born. The first, or baby teeth commence to form in the jaws as early as the third month of fetal life. As early as the sixth fetal month, the crowns of four of the second, or permanent teeth have started to form. This means that to protect these teeth, the mother sometimes must be surrounded with certain dental dietary safeguards, as well as medical safeguards, throughout pregnancy.

For most parents, the time for Johnny's first visit to the dentist arrives suddenly and surprisingly soon. If the child has been under the continuous care of a physician, the latter undoubtedly will first mention the matter and possibly recommend one or more dentists. If not, the parents (preferably with a physician's help) should choose a dentist for the child just as carefully as they would select a physician. A good dentist has high professional standards. He has been graduated from a recognized school of dentistry and keeps abreast of new developments in his field by being a member of one or more dental societies and by continuing to study. His office is clean and adequately equipped and he is honest in all his dealings. He does not advertise or make extravagant claims, and he is respected by his fellow practitioners. He sees that all instruments are sterilized before use on each patient, and he washes his hands with soap or antiseptic and warm water before he touches either

the instruments or the patient's mouth. He protects the patient by wearing a clean gown, by using clean towels, and by supplying individual rinsing cups. He suggests periodic visits and takes time to educate the child and parent on the habits that make for good dental health.

This question of what is the best age for Johnny's first visit to the dentist is one that has been subjected to a great deal of study in the United States and elsewhere. There have been many independent inquiries into the matter and not all dentists are of the same opinion. In a typical survey, opinions by mail were asked of private practitioners, public-health workers and teachers throughout the nation. Of the replies 49 per cent advised that the first visit be made between the ages of two and three; 13 per cent at three years of age; 12 per cent at two years of age; 9 per cent when all twenty of the baby teeth had erupted, regardless of the child's age; 7 per cent before the age of two; 6 per cent between the ages of three and four; and 4 per cent at the age of four. The significant fact is that a total of 85 per cent of the answers received recommended that the first visit be made some time between the child's second and third year.

The reason for this is that when Johnny reaches the age of two-and-one-half years, he usually has in use all twenty of his baby teeth and his thirty-two permanent teeth are in various stages of development inside his tiny jaws. If only parents generally, were as alert to the consequences of permitting their offspring to go beyond this approximate age without proper dental supervision as most sponsors of the school dental clinics are to their special responsibilities to the older children of school ages, rampant tooth damage among our children would largely cease to exist. The plain truth is that not enough parents understand the above fundamental dental facts to be alarmed into taking timely action.

I tell parents that the place to begin preparing Johnny for his first visit to the dentist is in the nursery, where every baby should be taught a certain amount of self-control and co-operation. When the day arrives, the first visit should not be treated as a procedure to be feared, and the child either bribed to be brave or threatened if not on his best behavior. "Be brave, won't you



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Fry 2 lbs. Armour Star Pork Sausage links slowly for about 15 minutes. Turn carefully to avoid puncturing casings. Pour off fat as it accumulates. Serve 2 links of sausage on top of each serving of rarebit. Serves 6 to 8.



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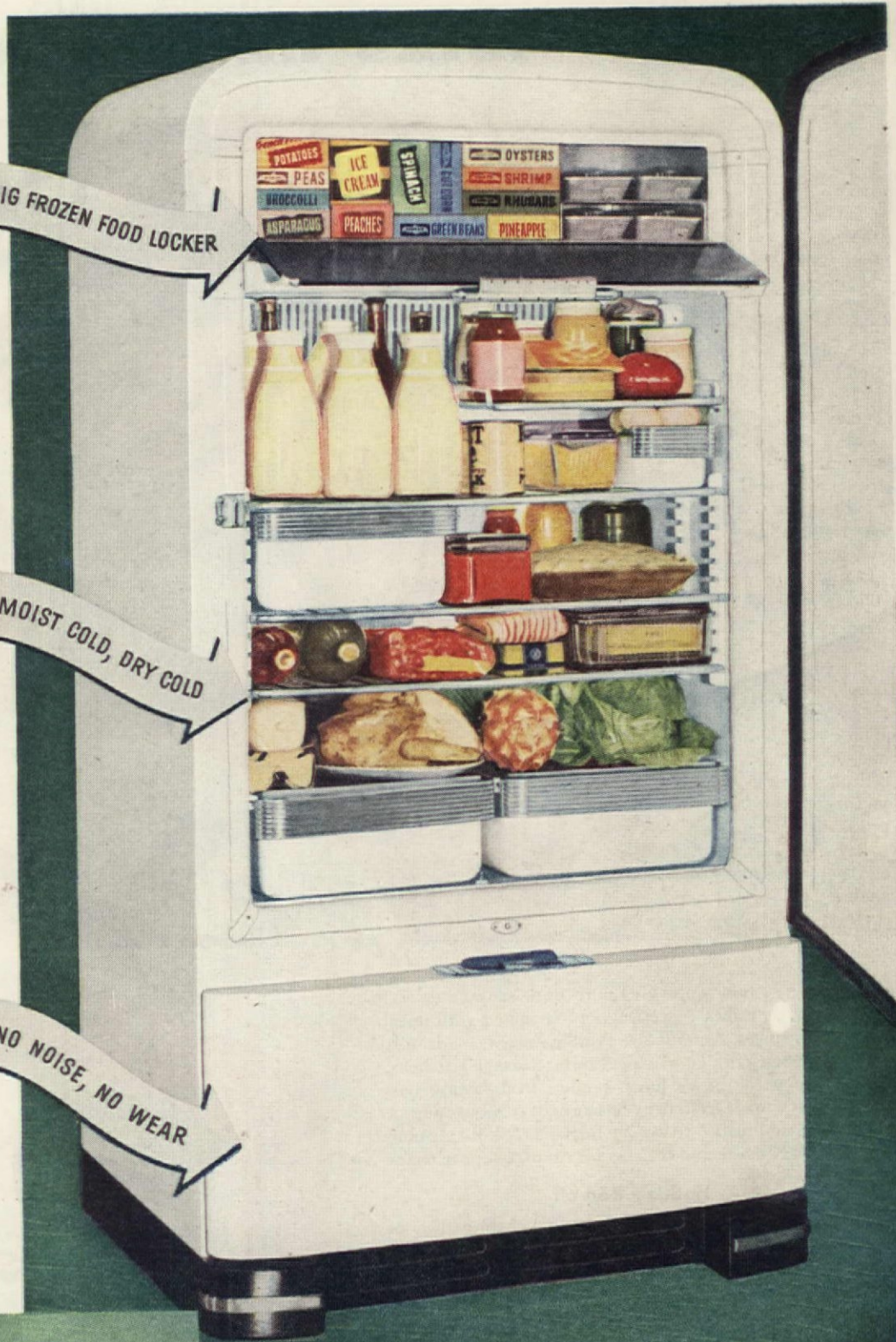


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MOIST COLD, DRY COLD

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Ruth?." I once heard a mother exhort her two-and-one-half year old child, as they sat in my reception room. It was the youngster's first visit to the dentist, and the parent, in her ignorance of the right way to go about the matter, was building up in the child's mind the prospect of an unpleasant experience. The result was that Ruth became fearful and tearful, even before she was ushered into the operating room for her appointment.

The first visit should be made in a matter-of-fact manner, and it is not wise to tell the child far in advance. Don't give Johnny weeks to think about the visit; indeed, he needn't know until the day arrives. Yet some advance preparation is in order; it is that all members in the household should firmly refrain, in the child's presence, from any and all talk relating to their own, or another person's experiences with either physicians or dentists. The less said about the matter the better it will be for both parents and Johnny.

Telephone the dentist well in advance for the appointment and tell him this will be Johnny's first visit. The dentist will act on this information to give you an appointment early in the day, when Johnny will be less likely to be tired and fretful. The dentist may even suggest a double appointment—one for Johnny and the other for you, especially if it be approaching the time for your own semiannual dental prophylaxis. In this event, he or his assistant will place Johnny in a comfortable, portable chair in the operating room from which he can watch the dentist first work on your mouth. When it is time for Johnny to take his place in the operating chair, he will be all the more likely to be fully co-operative. Every child enjoys being important and, at this age, is highly imitative of attitudes and actions of his elders. If you are composed and casual about the proceedings, your child will be, too.

But all too often it is the parent, and not the child, who requires an anesthetic in the chair. If you are such a parent, by all means make things easier by staying outside.

Some dentists reserve a special corner of their waiting room for children, where toys, picture books, and small tables and chairs are provided. Other dentists have a special operating room for them, where the dental chair is smaller than that used for grownups. Some even have the walls of this room decorated with pictures and rhymes calculated to win the child's attention. All these are helpful for making the child comfortable and in diverting his attention. But the best aid comes from a friendly understanding on the part of the dentist, nurse, and the parent.

It is more than likely that Johnny will ask sometime before he reaches the dental chair if it is going to hurt him. If he is taken to the dentist when he is the proper age for the first visit, you can be reasonably certain the right answer is "No, Johnny, it won't hurt. It hurts only when you

wait too long before going to the dentist. That's why we're going now." But if your child happens to have poor baby teeth and gives evidence of toothaches before his first visit to the dentist, do not lie to him when he asks will it hurt. The correct answer is "Yes, some. But not too much, and it will soon be over." Then immediately divert his thoughts by adding that afterward you will take him for a ride in the park, or perhaps visit Aunt Martha, or do something else that he especially likes. Always keep in mind that tooth decay can, and sometimes does, occur before all the baby teeth have erupted and even before the age of two. Then console yourself with the equally true fact that poor baby teeth do not necessarily mean the permanent will be poor, too. The latter are formed after the child is born, so that they should be good teeth if the child has an adequate diet after birth.

Under normal circumstances, the dentist will devote most of the first visit to gaining Johnny's confidence and letting him become acquainted with the dentist and the strange surroundings. He will encourage him to ask questions and will show him duplicates of the instruments he will use, explaining the use of the tiny mirror and the explorer that is employed to detect cavities. He may even demonstrate the use of the rubber cups and burs, first on his own fingernail and then on Johnny's. The saliva ejector may be lowered into a tumbler of water to show how it removes water from the mouth, and the air syringe may be introduced by blowing air on Johnny's hand or arm. This is all a legitimate part of the job of winning your child's confidence, so don't suspect the dentist of wasting your appointment time.

If Johnny behaves himself thus far and there is still time, the dentist will then offer to clean Johnny's teeth, after showing him the tiny toothbrushes and paste or powder he'll use. While cleaning the teeth, he will examine for any decay or other defects and any evidence of faulty occlusion (the way the teeth come together when the mouth is closed). Finally, the dentist will be ready to discuss with the parent Johnny's dental condition and perhaps suggest definite future appointments when he will instruct the parent as to Johnny's special problems and needs. He will tell how often the child should be taken to him, in which respect almost no two children are exactly alike. If he should suggest taking impressions and X rays, be pleased instead of dismayed. Both are often tremendously helpful in starting the child on the right path to good dental health. Remember, too, that the dentist alone cannot prevent Johnny's teeth from decaying. So ask him questions regarding their home care. Then follow his advice.

All children thrive on praise. So praise your child briefly because he deserves it on his first visit. But don't pat him on the back and tell

"BUY 2 instead of ONE"



An EXTRA PACKAGE on the side
It acts just like a spare
You may not have to use it
But it's nice to know it's there

THAT EXTRA PACKAGE
IS YOUR "Relief in Reserve!"

Here's something you should remember: It might be a very wise idea to buy TWO packages of Alka-Seltzer instead of one. Then you'll always have that EXTRA package in "reserve" when you need it. Or, you'll have it handy to take along with you wherever you go. Yes, that EXTRA package provides "relief in reserve" because Alka-Seltzer is one product that can give you prompt, pleasant relief from headaches and acid indigestion, from muscular aches and pains and the discomforts of a cold. Remember: "An EXTRA package on the side, keeps a family well supplied."

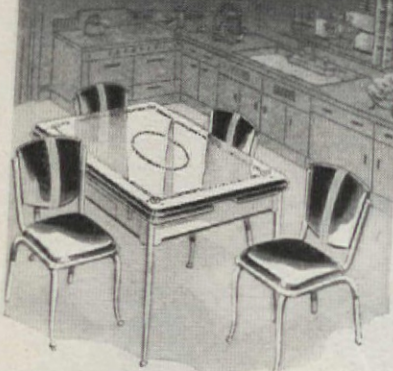
And Don't Forget: "WHEN YOUR TABLETS GET DOWN TO 4 THATS THE TIME TO BUY SOME MORE."



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him he is a hero, lest you unconsciously paint a picture of the dentist as someone to be faced only by a brave person. Rather, teach him that the dentist is his friend, so he will form the habit of accepting all dental services without any apprehension.

If your child has got off to a bad start and protests vigorously against going to the dentist, my advice is to take him to a dentist known to be especially successful with children. Tell the dentist about your problem and permit him to solve it in his own way. Some dentists, more than others, have a special knack for handling the rebellious child by being firm instead of placating. My own custom is to have the especially difficult child sit in my operating room while I work on a younger child known from previous visits to be entirely co-operative. Then my nurse places the newcomer in the operating chair and asks the younger child, whose work I have just completed, to take the place in the spectator's chair. Almost invariably, the difficult, older child suddenly proves to be a good patient.

Recently Barbara, aged three, refused resolutely throughout her first visit to let me inspect her teeth. On her next appointment, I asked Nancy, aged six, who happened to be waiting her turn, if she'd like to act as nurse for Barbara. Delighted at the compliment, Nancy took Barbara's hand and escorted her into the operating chair. Then she filled the paper cup, adjusted my little patient's towel and said "See, Barbara, open your mouth wide like I do." Barbara complied and willingly let me inspect and clean her teeth. However, because children do not develop mentally or dentally alike, age for age, I do not recommend the practice of comparing the dental progress of one child with that of others in the same household. Each child presents a special set of circumstances that cannot be ignored.

But more than any other factor, taking the child to the dentist before any toothaches or abscesses, is the best possible insurance against the child's association of dentists and dental work with pain. It is an association that, once formed, may never be broken, and that has led both young and old to avoid the dentist at any cost. On the other hand, once the dentist makes friends with the child under favorable conditions, all misgivings vanish from the child's mind, and he will have no fear of a dentist or dental work for the rest of his life.

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FASTEETH, a pleasant alkaline (non-acid) powder, holds false teeth more firmly. To eat and talk in more comfort, just sprinkle a little FASTEETH on your plates. No gummy, gooey, pasty taste or feeling. Checks "plate odor" (denture breath). Get FASTEETH at any drug store.

CHILD PLAY



Posed especially for *THE AMERICAN HOME* by Maureen and Jane Wyman, who is currently appearing in Warner Bros.' "Cheyenne"



Kay Campbell

How can you entertain a convalescent or not-too-sick child? That's a question millions of mothers face each year, and when Jane Wyman's four-year-old daughter, Maureen, came down with the measles, the film star's ingenuity solved the problem for her. Naturally, Maureen could see no good reason for staying in bed when she was well on the road to recovery, so Jane devised entertainment which would make bed more attractive than any other place in the house . . . including the playroom and its variety of attractions.

First, she collected every empty carton around the house—oatmeal, crackers, match, salt and baby shoe boxes. Then she added paper plates and paper picnic forks and spoons to the collection. A set of crayons, a quarter-roll of flowered wallpaper, paste and a water-color outfit completed the arrangements.

Then Jane showed her daughter how to cut the flowers from the wallpaper and paste them on some of the boxes; how to use paint and crayons to decorate other ones. The child's bed became a house in her imagination, and Maureen had great fun placing the "furniture"—the decorated cardboard cartons having become

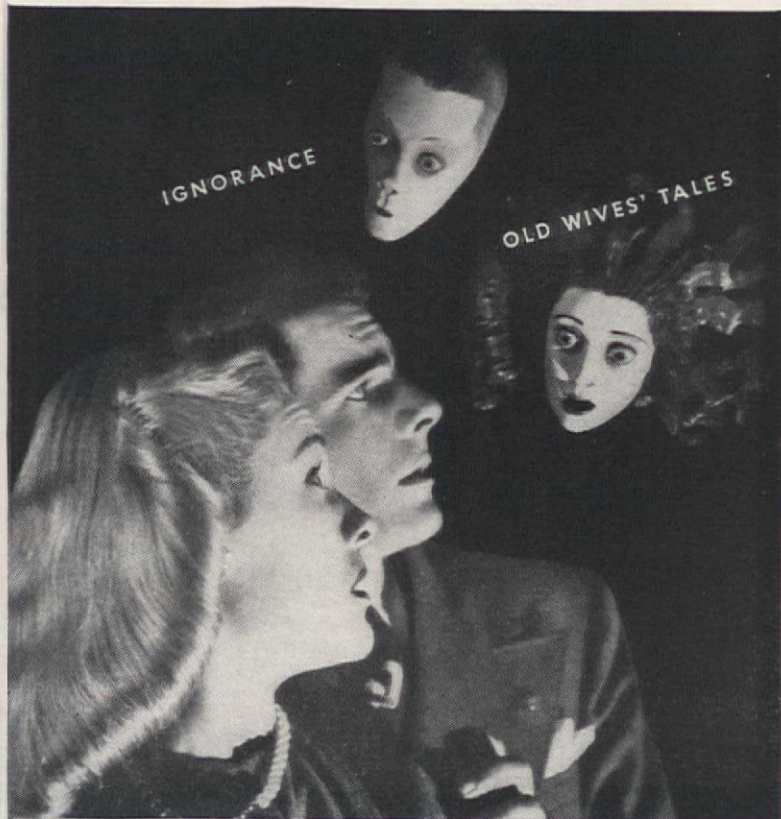
trunks, chests, tables and other essential home furnishings with the help of Maureen's decorative skill.

Obviously, no home is complete without a family in it, so Jane then produced several magazines whose illustrations provided an imaginary mother, father, daughter and two little boys. A dog, cat, and pony completed the family, and were cut from the pages of one of Maureen's own animal books. Pasted on cardboard, the figures could be moved from room to room and into the "yard" (another section of the bed is used for this.)

Another game that Maureen and her mother played called for several discarded women's magazines, because these books contain more food advertisements than others! A jar of paste, a pair of scissors, and several large sheets of drawing paper were placed on a bedside table. "Now, let's cook for your family," Jane told her youngster. "You know all good cooks must learn to plan meals that taste good and look pretty." She then explained carefully what each meal would require, including breakfast, luncheon and dinner—and to Maureen's great glee, a party!

Following through on this theme, Jane headed each piece of paper with

Can a young wife escape this threat to Marriage Happiness?



If only every married woman could learn the REAL TRUTH about these *Intimate Physical Facts!*

Often a marriage goes on "the rocks" simply because the wife doesn't realize how important douching two or three times a week often is to intimate feminine cleanliness, health, charm and *marriage happiness*—how important douching is to combat one of woman's most serious deodorant problems.

AND WHAT'S MORE IMPORTANT—wives may not know about this newer, scientific method of douching with—ZONITE.

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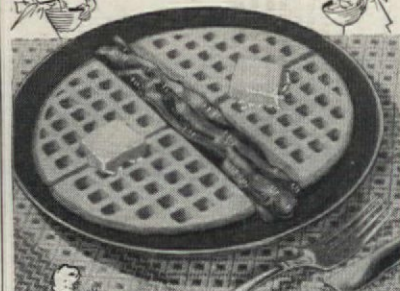
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hubby, dear?

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extracting embedded
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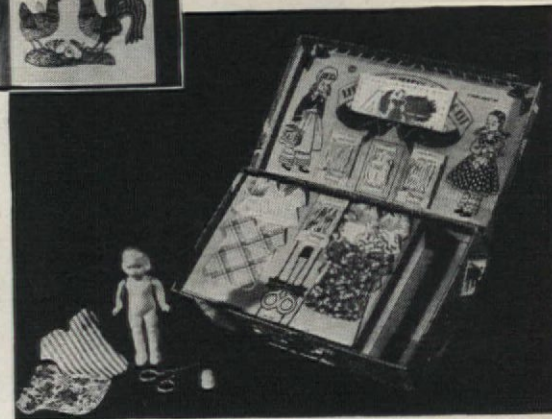
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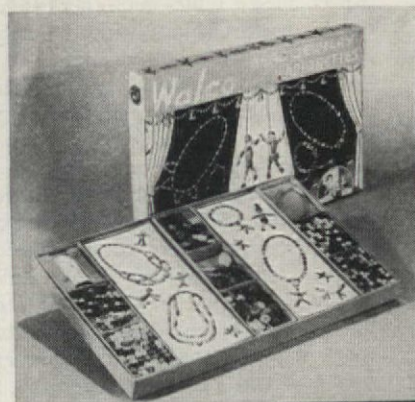
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the name of a meal and Maureen then proceeded to cut out food pictures that fitted each repast and pasted them on the proper sheet. The party menu, of course, brought a riot of cookies and tall drinks; and while planning the breakfast menu, Maureen asked for her water colors. "Here they are, darling," her mother said, handing them to her, "but what on

earth do you want with them?" "I have to paint a glass of tomato juice," the youngster replied, "because I couldn't find a glass of milk in the books!" All of which proves that it takes little to amuse the convalescing child. If your youngster is more difficult to amuse, then try him out on the games shown on this page. They're educational, good fun, too!



Bead Jewelry and Marionette
Set with which girls of six and
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necklaces. \$1.50. Walco Bead Co.

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Building Set. Includes
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| 1 can Stokely's <i>Finest</i> Green Beans | 1 tablesp. minced onion |
| 3 tablesp. Stokely's <i>Finest</i> Sweet Pickle Relish | $\frac{3}{4}$ teasp. sugar |
| | $\frac{3}{4}$ teasp. salt |
| | few grains pepper |
| | 3 tablesp. vinegar |
| | $\frac{1}{2}$ cup salad oil |

Drain green beans. Add remaining ingredients. Heat. Serves 4 to 5. If you're looking for a quick, new way to add vegetable variety to meals, here's your most delicious bet! That enticing, pickly sauce does wonders for the fresh-tasting goodness of tender beans. And you'll find a *sealed-in* freshness in Stokely's *Finest* Green Beans. Each firm, ripe bean is whisked from the vines . . . and the same day, often within the hour, it's packed! That's why they always ask for "seconds" of *nothing but the finest*, when you serve Stokely's *Finest*.



Finest
ALWAYS DELICIOUS

Products of
Stokely-Van Camp, Inc., Indianapolis



Good flour means good baking...

DESSERTS OF WINTER

A THING to crow over, American cooking. With good flour, good spices, plenty of nuts and fruits, food can be prepared with that peculiar simplicity which allows free play for natural flavor, color, fragrance. An old-fashioned, snow-sharpened appetite is the one thing that can make these desserts more delectable than they actually are. They need no other sauce.

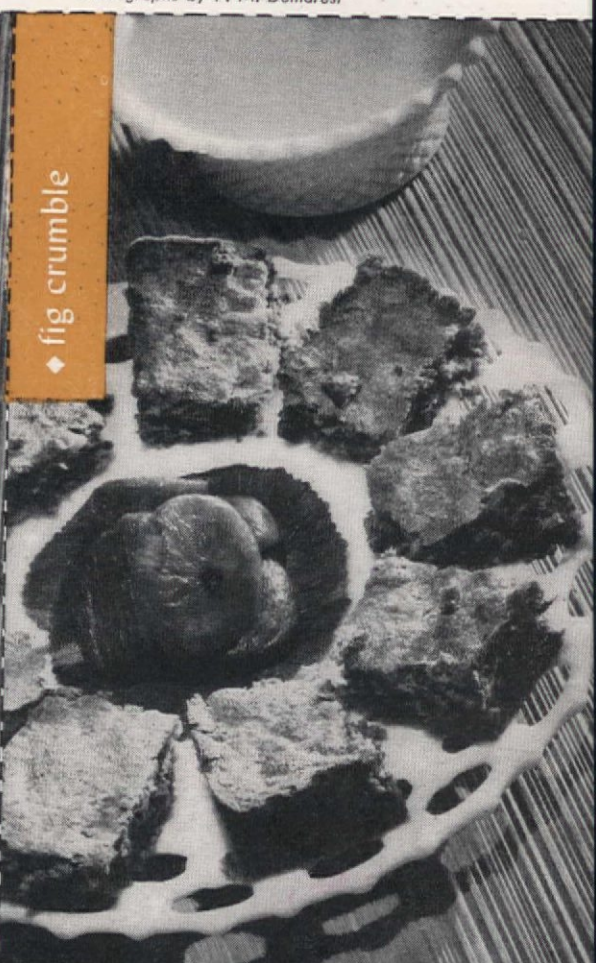
I can remember coming in from sledding one bright January Saturday long ago, to stand spell-bound in the pantry doorway, held by the array of baked stuff that stood cooling on the long, shining shelf. While the warm fragrance made my cold nose twitch, there danced in my head a montage of all the friendly kitchen things that had gone into the making of such wonders. Yellow mixing bowls, long-handled wooden spoons, white-floured rolling boards, the chubby pin, raisins, walnuts in the shell, the dark, thick streak on the side of the molasses can, the shallow baking pans, the fizz of soda being beaten into buttermilk, the strong heat as the oven opened, the quick, light step of my mother. And then this . . . a whole pantry shelf of cookies, gingerbread, apple dumplings, baked winter pears, enough desserts to spare for today, tomorrow, and the day after. It is from such memories that young people get to know and to love kitchens. And it is in such kitchens that good standards are made and maintained. Simple, good cooking is a close part of good living.

Take apple dumplings, for instance. They can be made in many ways, extravagant in the use of both sugar and butter. But is any way better than

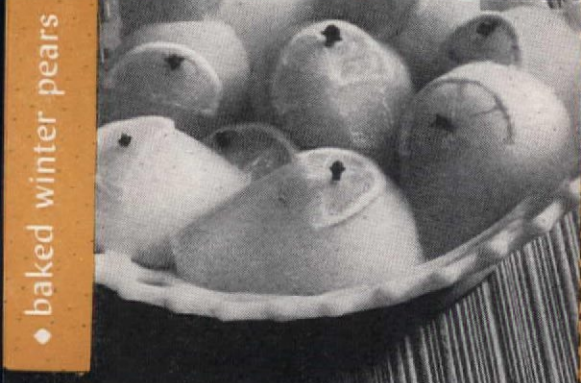
Milk Glass Dishes—From Westmoreland Glass Co.
Schoop Roosters—From Stern Bros., N. Y. C.
Photographs by F. M. Demarest



◆ apple-blossom dumplings



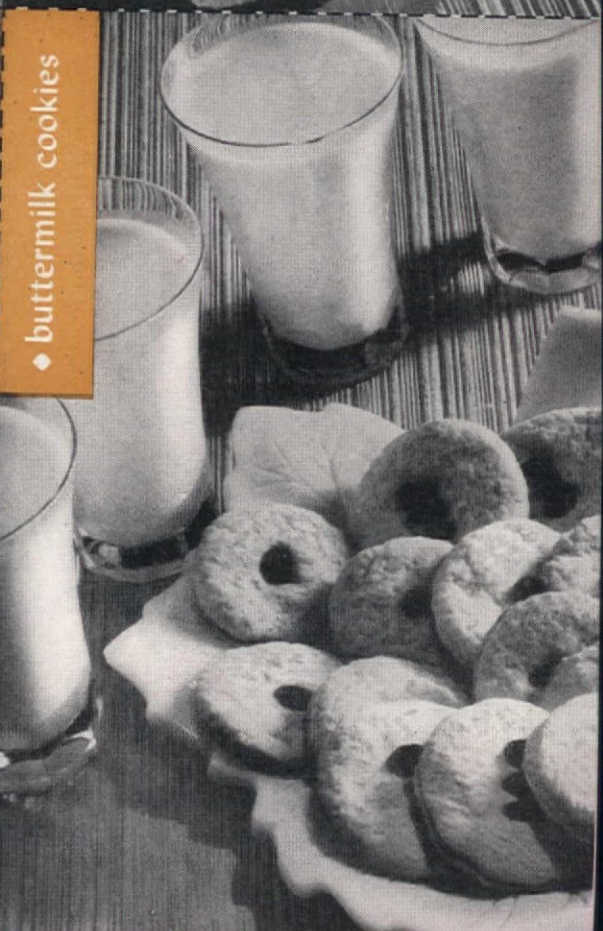
◆ fig crumble



◆ baked winter pears



◆ five-minute prune whip



◆ buttermilk cookies

Preparation time: 25 min.
(2 hours to chill)

4 cups sifted flour
1 tsp. baking soda
1 tsp. baking powder
½ tsp. salt
¼ cups sugar

◆ buttermilk cookies

¾ cup lard
¾ cup sour milk or buttermilk
2 eggs, beaten
1 tsp. nutmeg
¼ tsp. vanilla flavor

Mix and sift flour, baking soda and baking powder, salt and sugar. Sift again. Cut in lard very well, working lightly and quickly. Combine milk, eggs, nutmeg and vanilla. Add to dry ingredients and beat well, making a smooth dough. Chill until firm enough to handle. Take a small amount at a time, roll ¼ inch thick on lightly floured board and cut with large, scalloped cookie cutter. Place on baking sheet, press raisins into the center, and bake in hot oven (400° F.) 10 to 12 minutes, or until done. Remove to cooling rack. These crisp as they cool. Keep in a tightly covered tin canister.

Yield: 3 dozen cookies 118 cal. per cookie Source of Vitamin A, B complex
Tested in THE AMERICAN HOME KITCHEN

Preparation time: 15 minutes
(1-2 hours to chill)

3 egg whites
1 tsp. grated lemon rind
¼ tsp. vanilla flavor
½ cup sugar

◆ five-minute prune whip

3 tbs. prune juice
Dash of salt
1 cup cooked prunes

PLACE egg whites, flavorings, sugar, prune juice and salt in upper section of double boiler. Place over boiling water and beat with a rotary or electric beater until stiff (length of time depends on how steadily you can beat, from 5 to 8 minutes). Remove from heat. Cool slightly while cutting up prunes into small bits. Fold gently into meringue mixture. Cool and then chill. If desired, garnish with quarters of pitted prunes and serve with lemon sauce.

Serves 4 175 cal. per serving
Source of vitamin A
Tested in THE AMERICAN HOME KITCHEN

Preparation time: 1¼ hours

6 winter pears
¼ cup sugar
1 cup water

◆ baked winter pears

6 pieces of zwieback
2 tbs. butter or margarine
Cinnamon sugar

WASH, pare, and cut pears in half. Remove core, stem and blossom end. Place one layer deep in baking pan. Sprinkle centers with sugar. Pour water in bottom of pan, cover and bake in a slow oven (300° F.) 1 hour or until tender. The water should be almost evaporated. Spread zwieback with butter and sprinkle with cinnamon and sugar. Serve each pear half on a piece of zwieback. If desired, garnish with a thin slice of lemon and clove.

Serves 6 121 cal. per serving
Source of vitamins, A, B complex
Tested in THE AMERICAN HOME KITCHEN

Preparation time: 50 min.

10 or 12 dried figs
2 eggs, separated
½ tsp. salt
½ cup sugar
½ tsp. baking powder

◆ fig crumble

1 tsp. grated lemon rind
1 tbs. lemon juice
1 cup graham cracker crumbs
½ cup chopped nuts

COVER figs with boiling water and let stand 10 minutes. Drain, cool, and cut up quite fine, discarding stem. Beat egg whites until foamy, add salt and beat until stiff. Add sugar slowly, beating constantly. Sprinkle baking powder over surface and beat enough to blend. Add lemon juice and rind to yolks and beat well. Fold mixture into egg white. Then fold in crumbs, nuts, and figs. Spread evenly in an 8-inch square pan. Bake in a moderate oven (350° F.) 25 to 30 minutes. Serve warm or cold, with a lemon sauce.

Serves 6 326 cal. per serving
Source of vitamins A, B complex
Tested in THE AMERICAN HOME KITCHEN

◆ apple-blossom dumplings

Preparation time: 1 hour

MAKE 1 recipe plain pastry. Chill. Roll, half at a time, into a thin sheet about ⅛" thick. Cut into strips about 1½ inches wide and six inches long. Place 2 strips at right angles, one over the other, in the form of a cross. Fold the very tip ends of each strip in to form a point. Place an apple, cored and pared halfway down, in the center of the pastry cross. Then bring up the pastry strips, and pinch the edges together so that the apple is covered. Fold points back a bit, to form a petal pattern at the top. Fill center of apple with sugar and dot with butter. Cover as many apples as desired. Place on baking sheet and bake in hot oven (425° F.) 10 minutes. Then reduce heat to moderate (350° F.) and continue baking until apple is tender. Cool, remove from sheet, dot top with a cube of red jelly and serve warm, with cream or any desired sauce, or plain—if the apples are sweet and flavorful.

Tested in THE AMERICAN HOME KITCHEN

the home way? A pastry-wrapped apple, the center filled with sugar and cinnamon, and dotted with just a bit of butter, will bake into juicy softness. A dot of bright jelly will add extra sweetness, if needed, after the baking is done, and before the dish is quite cool.

Fig crumble is an old-fashioned dessert, best with lemon sauce. Chewy because of the way it is made (the eggs and sugar used outweigh the crumbs used), and rich in the natural sweetness of figs and nuts. Buttermilk cookies with their sugar-cooky flavor, mild of vanilla, are traditional and their plainness fits them well into their role as

accompaniment to fruit, or lets them stand alone with a glass of milk after school, or as a lunch dessert. Roll the dough thick, if you would have them soft, thin, if you would have them crisp.

Right through to May, the firm, sweet-flavored winter pears will be on the market . . . and canned peaches and pears will be there. Use such fruits often to give lightness to heavy winter meals. Use dried fruits also. That simple, puffy dessert called "five-minute prune whip" will stand up for hours, not sinking a bit. It will even stand up overnight if kept in the refrigerator. Serve a lemon sauce with this for sharpness and flavor contrast.

Pork

THERE is a reason for browning a bit of garlic in the butter used to make a dinner omelet. There is a reason for sautéing chopped onion in fat until pale yellow before browning hash. Fat absorbs flavorings quickly, and in its slippery way, can carry these flavorings to the very center of any food that is cooked in it.

Pork is a really fatty meat. That is the reason it is so popular at barbecues . . . the flavor of the sauce is carried to the very center of the rib bones. That is why pork steaks and chops are so often cooked with Spanish sauce. The flavors of meat and sauce become so perfectly blended it is often difficult to say which is which.

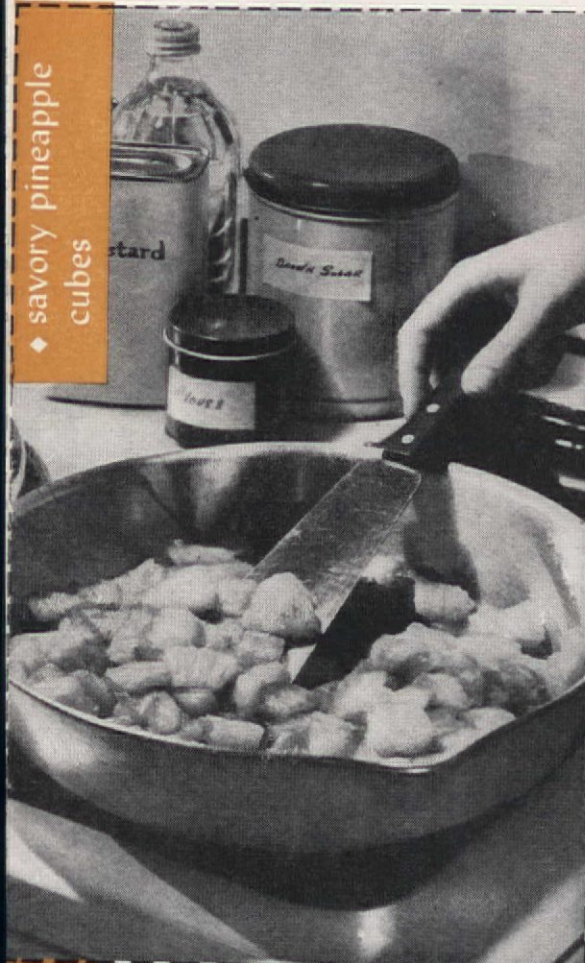
The flavor of pork, unseasoned, is as mild as most as veal. If pork has long been absent from the dinner table, perhaps it is best to serve it plain the first time. But very soon try our recipe for Chili Pork. Rub the fatty surfaces with a mixture of chili powder and chopped onion. The spice travels over the meat, with the melting fat, and the lean portions absorb a delicate and pleasing hotness from the flavor combination. The outer surface of the roast browns to a crisp succulence. The drippings for the gravy are not overflavored. Simply strain free of any overcooked bits of onion and proceed to thicken as usual.

Since a pork dinner can easily be too heavy, it is good to have at hand a pattern for any meal featuring this meat. A fruit juice or a vegetable juice, or a thin clear soup should be served as an appetizer . . . never a heavy soup or a fish course.

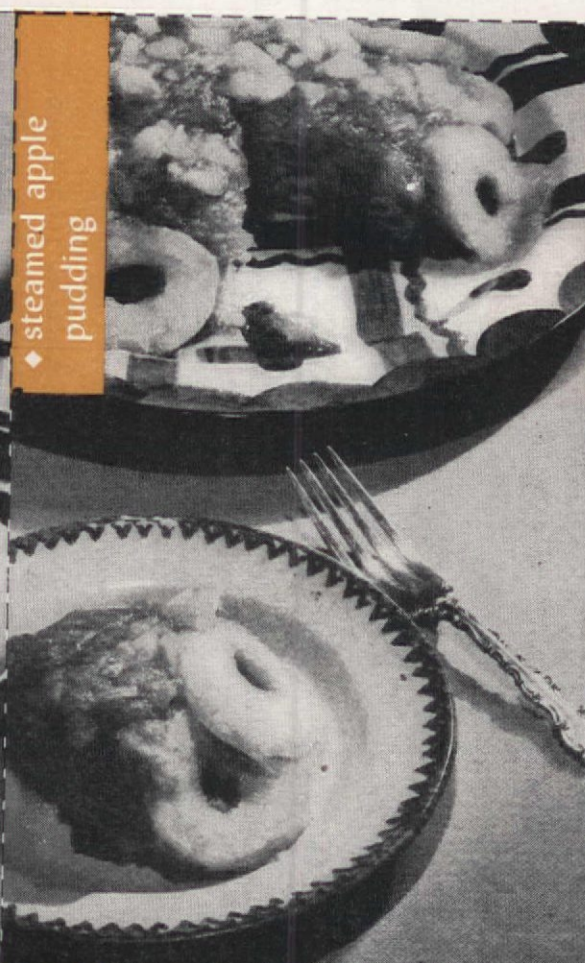
The vegetables should be low in calorie content.

s on Order

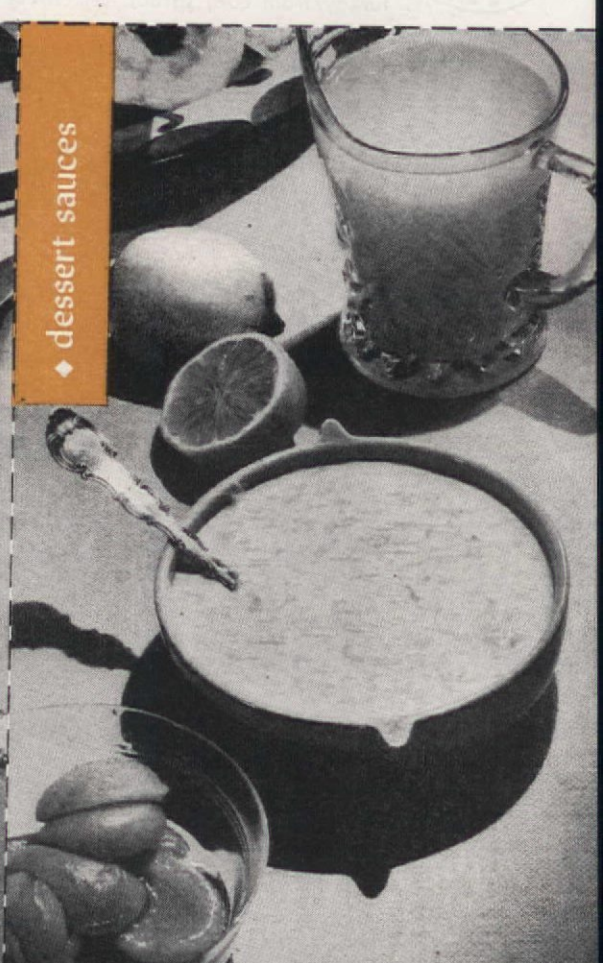
... carrots, turnips, onions, green beans, scalloped tomatoes are best. Sweet or white potatoes, but a smaller than usual portion, are very good with pork. Thin crisp bread, such as corn sticks will provide flavor and texture contrast. A one-green salad with a thin, oniony dressing is the proper salad... chicory is bitter enough but water cress will do. Often a relish can take the place of a salad with pork. Try our savory blend of pineapple cubes and mustard. It does sharply well. Dessert must offer apple in some form. A very simple steamed pudding, with plenty of apple and just a bit of crust, is a typical stormy night dessert. But if the weather is mild, an apple compote with flakes of Brazil or chopped toasted walnuts offers flavor and texture to bring the meal to a proper end. Carving is important to an economical serving of any roast. Loin pork is amazingly tender and will shred unless a very sharp knife is available. If the roast has been properly prepared, a sharp knife will sever each chop neatly.



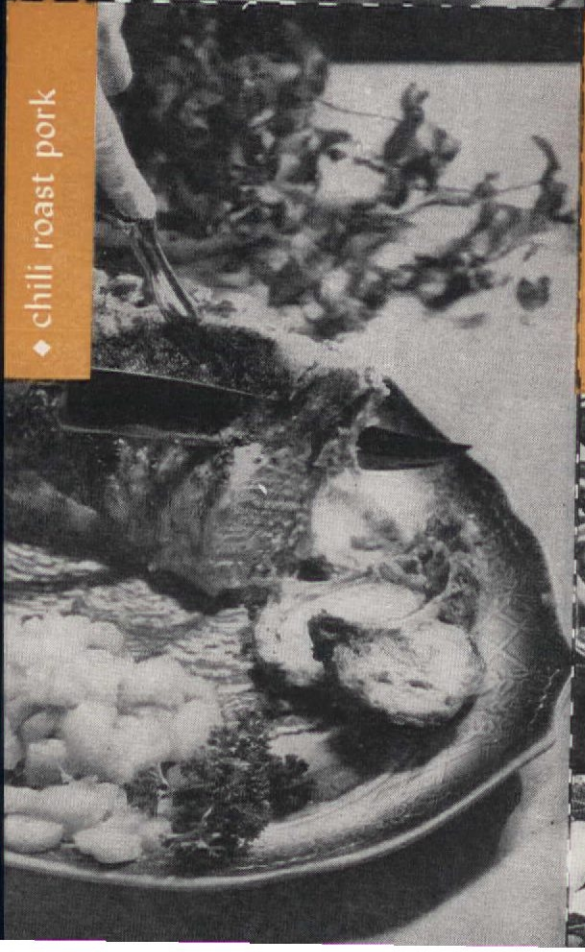
◆ savory pineapple cubes



◆ steamed apple pudding



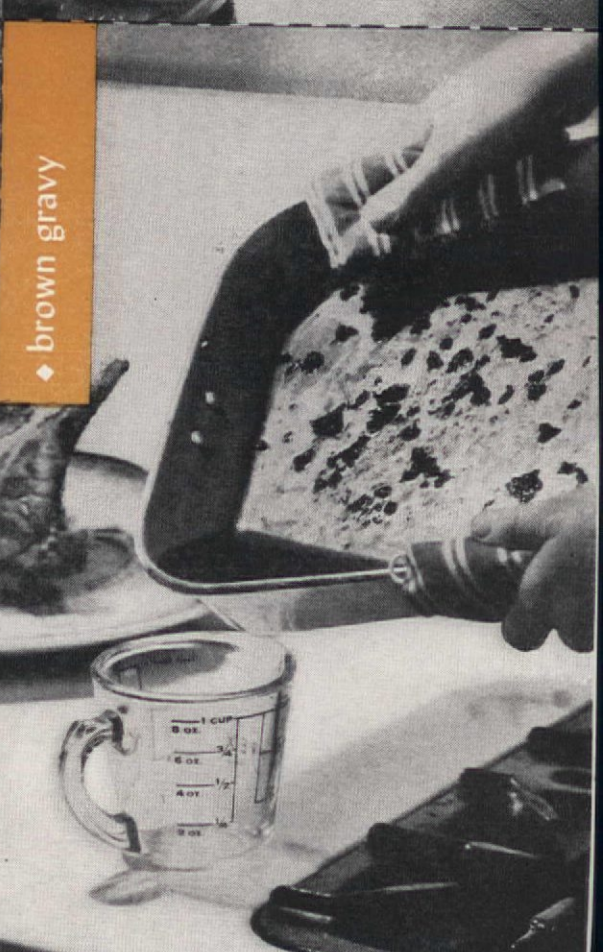
◆ dessert sauces



◆ chili roast pork



◆ apple-nut compote



◆ brown gravy

◆ brown gravy

STRAIN drippings into a measuring cup, removing all overbrowned onion. For every cup of gravy required, blend 2 tbs. each of flour and fat from drippings, and add 1 cup water or stock. Pour any excess fat from drippings and add the dark liquid to gravy. Bring to a boil and cook 5 minutes, stirring constantly until mixture is smooth and thickened. Season to taste with salt and pepper. Pork gravy requires much pepper. It should be served boiling hot.

Tested in THE AMERICAN HOME KITCHEN

◆ apple-nut compote

Preparation time: 30 min.

- 4 apples
- ½ cup sugar
- 1 cup water
- 1 tbs. lemon juice
- 10 or 12 shelled Brazil nuts
- 1 tsp. butter or margarine
- Salt

WASH, pare, and core apples. Cut crosswise into slices about ½ inch thick. Dissolve sugar in water in shallow, wide pan and bring to a boil. Add lemon juice and drop in apple slices a few at a time. Cook a few minutes, turn and cook a few minutes longer or until clear. Remove apple slices to serving dish when they have finished cooking. Continue this procedure until all apple slices are cooked. Cover with any remaining syrup and cool. Cover nuts with cold water, bring slowly to a boil and simmer 2 to 3 minutes. Drain and cut into thin crosswise slices. Spread out on baking sheet. Dot with butter and bake in moderate oven (350° F.) 10 to 12 minutes or until crisp, stirring occasionally. Sprinkle with salt. Serve over apples.

Serves 4 336 cal. per serving Source of vitamins A, B complex

Tested in THE AMERICAN HOME KITCHEN

◆ chili roast pork

HAVE butcher prepare loin of pork by sawing across the ribs close to and parallel to the backbone. Rub roast with salt and 1 tbs. chili powder mixed with ¼ cup minced onion. Place fat side up on a rack in an open pan. Roast uncovered in a moderate oven (325° F.) allowing 25-30 minutes per pound. Place roast on a platter with the rib ends up; set platter in front of the carver with rib side facing him. Insert fork firmly in the top of the roast. Cut close against side of each rib. If the butcher has prepared it properly, it will be possible to cut right through backbone. In a small loin each slice may contain a rib; in a large loin cut one slice with bone and one without. Serve the savory pineapple cubes with the meat. If the platter is small, serve garnish from a side dish. A cluttered platter makes carving a very difficult matter.

Tested in THE AMERICAN HOME KITCHEN

◆ dessert sauces

Preparation time: 15-20 min.

Lemon sauce: Combine ½ cup sugar, 1 tbs. cornstarch and ¼ tsp. salt. Add 1 cup hot water gradually, bring to a boil and simmer 15 minutes. Stir until smooth and clear. Remove from heat, add 1 tsp. grated lemon rind, 3 tbs. lemon juice, drop of lemon extract and 2 tbs. butter.

Yield: 1 cup sauce

Apricot sauce: Soften 2 (3 oz.) pkgs. of cream cheese gradually, adding 1-2 tbs. of light cream for a smooth consistency. Add 1 tsp. of sugar or more if a sweeter sauce is desired. Add ½ cup drained stewed or canned apricots, a small amount at a time and beat in an electric mixer or with a rotary egg beater until fluffy.

Yield: 1 cup sauce

Tested in THE AMERICAN HOME KITCHEN

◆ steamed apple pudding

Preparation time: 1½ hours

- 6 apples
- ¼ cup sugar
- ¼ tsp. cinnamon
- ¼ cup water
- 1 cup sifted flour
- 2½ tsp. baking powder
- ½ tsp. salt
- 1 tbs. shortening
- ⅓ cup milk (about)

WASH, pare, and quarter apples. Cut into slices about ¼ inch thick. Add sugar, cinnamon and water. Cover and cook over low heat until tender. Stir carefully if necessary. Have a steamer ready. Mix and sift flour, baking powder, and salt. Cut in shortening. Add milk, mixing quickly to make a soft dough. Pat out to fit the size of pan in which the apples are cooking. Place dough over apples, cover pan and put in steamer. Steam pudding for about 1 hour. Turn out onto a large plate, apples up, and serve warm with lemon sauce.

Serves 6 201 cal. per serving Source of vitamins A, B complex

Tested in THE AMERICAN HOME KITCHEN

◆ savory pineapple cubes

Preparation time: 20 min.

- 1 (No. 2) can pineapple chunks
- ½ cup brown sugar
- 1 tsp. dry mustard
- ¼ tsp. ground cloves
- 1 tbs. vinegar

DRAIN pineapple and reserve juice for flavoring desserts and in sauces. Place brown sugar, mustard, cloves, and vinegar in a skillet over low heat and stir until blended. Add the drained pineapple and cook, stirring occasionally until pineapple is lightly browned. Serve hot in a separate dish or as a garnish on the meat platter.

Serves 4-6 174 cal. per serving Source of vitamin A

Tested in THE AMERICAN HOME KITCHEN



Smoked turkey canapes require minimum time and effort. Remove turkey from can; spread on crackers



An asset to the hors d'oeuvre tray—split whole, cooked shrimps and fill with mashed avocado, seasoned with horseradish



Simmer shelled Brazil nuts 3 minutes. Drain. Slice thin. Dot with butter. Bake at 350° F. 10 minutes, shaking pan frequently



Pressure Does It



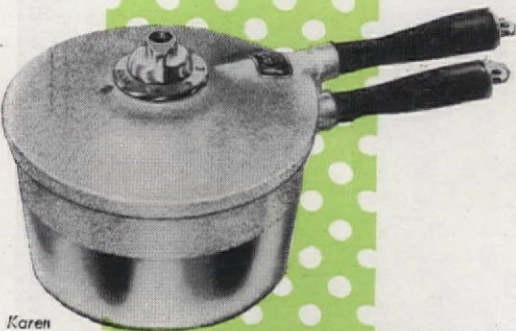
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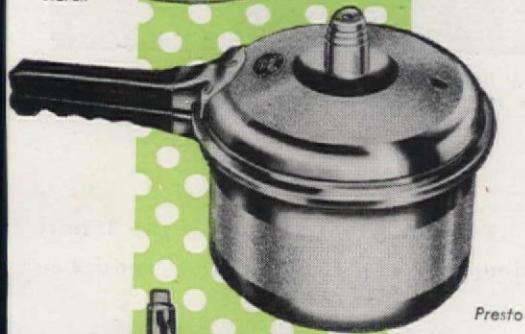
During

Ekco

Edith Ramsay



Karen



Presto



Universal



Mirro-Matic



Wearever

YES, pressure does it just as easily as all that! Man harnessed steam for power and now it is woman's speediest servant.

This speed is the foremost advantage of the pressure saucepan, for in its confined space, the temperature is raised above the boiling point—this steam under pressure cooks food more rapidly.

The second advantage is the retention of the natural food value, for the rapidity of cooking tends to retard vitamin loss; lack of air prevents oxidation; minerals are less likely to be discarded, for only a small quantity of water is used.

Appearance and flavor—half the battle in feeding recalcitrant eaters—another advantage.

Last, but not least, the economy one practices by using low-cost foods and tenderizing them.

Choose a pressure saucepan developed and produced by a reliable manufacturer. Be sure it carries the Underwriter's Label of Approval. Ask to see the guarantee, the instruction book. Purchase the pressure saucepan best suited to your needs. Most of those on the market are the four-quart capacity, a few two quarts are being made and make an ideal supplement to the larger one. They are made of drawn or cast aluminum and one is of stainless steel with copper bottom. Clean each kind by the same method you would use on an open saucepan of like material. Store them open—hanging up or with top inverted. Respect all things mechanical, so take care of the weight though most are foolproof today. Store in an accessible place so you'll use it often.

In using pressure saucepans remember that all operate on the same general principles of physics, but different makes vary considerably in detail of operation. So check directions for *your* cooker carefully. Remember your neighbor's cooker may not be the same as yours, therefore it may not operate the same as yours.

The National Safety Council suggests a safety summary in the operation of pressure saucepans:

1. Follow manufacturer's directions exactly for care and use. Some suggest a "trial run," using water to familiarize one with the operation.

2. Keep all openings to pressure relief valve vents, and to pressure gauges, clean at all times. Use a small wire or pipe cleaner for this purpose, for a toothpick or matchstick might break off.

3. Know how each part works. Use only the

replacements as supplied by manufacturer.

4. Use amounts of water and food recommended. Overloading causes the vent to become stopped up.

5. Adjust, lock the cover securely, as directed.

6. To assure best results and guard against rapid building up of excessive pressure, adjust the heat carefully and check frequently.

7. Wait until pressure is at zero, and excess steam has been released before unlocking cover.

Now that you have invested in the servant-of-servants, have mastered its simple operation, and have vowed to care for it and operate it with intelligence (common sense—no great "book larnin'" necessary) treat your family to delectable quickly prepared meals.

Directions are good, have been carefully tested in reliable manufacturer's kitchens. But if your family likes a bit more zip in the stews and less expensive meat cuts, use your pet herbs and spices. Try coating the meat or fowl with a gravy coloring—paint it on with a pastry brush, skip the browning procedure, assure a brown and palatable product for your table.

Treat Dad to better looking dumplings than "mother used to make." You may have struggled over them, but cooked the pressure cooker way, with the new quick biscuit mixes—a cupful of chopped parsley, chives, or water cress added for color and flavor—you'll win over the whole family.

Use up every scrap of well-scrubbed vegetable peelings. Cover with water (never over $\frac{2}{3}$ capacity of the cooker). In no time you'll have a stock chock full of vitamins, and a pleasant, flavorful base for soup, gravy, or sauce.

Use a mechanical or electric timer to remind you that time is fleeting. You are more likely to overcook than undercook. Never leave the cooker unattended (remember the rules for driving—a car left with its motor running and driverless is not, in any case, good sense).

PRESSURE SAUCEPANS—#168 . . . 5 cents.

A new booklet on the use and care of your pressure saucepan ready for filing in your Menu Maker. Please order by name and number, and send remittance to THE AMERICAN HOME Booklet Service, 55 Fifth Avenue, New York 3, N. Y.

Pancake Treat!

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New Orleans Molasses**



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Brer Rabbit

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Gold Label Brer Rabbit is highest quality, light molasses. Deliciously mild—and sweet. Over 60% natural sugar—straight from the sugar cane.

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✓ For cooking—Gold Label Brer Rabbit Molasses gives a delicate molasses flavor. (If you prefer a richer molasses flavor, use the Green Label.)

Brer Rabbit Molasses
Rich in Iron

Iron is needed for
good red blood



Photographs by F. M. Demarest

...from Christmas ...to Twelfth Night



For your New Year's party centerpiece, a silver paper bell with perky bow, guarded by Father Time and young 1947, on a ground of crushed white crepe paper sprinkled with tiny star stickers for scintillating effect



Old Father Time, a dime-store doll, draped in a soft white robe, has cascading white hair and beard, and identifying shining cardboard scythe



Little young 1947 with satin ribbon across his chest, in his hand a cardboard hammer to strike the paper bell

Twelfth Night Party by the Winns Centerpiece and favors by Alfreda Lee

WE took great joy in decorating for Christmas with holly and mistletoe, wreaths and bells, little angels on the mantel, and white candles among the banked evergreens.

But it seemed that almost before we knew it, Christmas was over, and we thought regretfully of all the lovely Christmas symbols which must be packed away for another year. Then one of the family said, "Why not have a Twelfth Night



A glistening scythe place card with name painted with red lacquer and jumbled for fun, like Onja for Joan. Silver paper over cardboard, crisp bow



Colorful favor that doubles as candy cup. Ornamental and useful, very easy to make



Cut bell from cardboard; cover with silver paper; wire to nut cup; attach tiny jingling bell with silver cord; finish off with a bright ribbon bow

party? Isn't that the date all decorations should be removed?"

No sooner thought than done. Invitations were sent for Twelfth Night, and the whole family began studying its lore for the party.

On Twelfth Night, our guests were ushered into the candlelight dining room for buffet supper. In the desert was hidden a "golden bean," and the finder would be king—or queen for the evening. When Elizabeth cried, "I have it," she held up a gilded lima bean; she was queen; the other guests became her court.

As the merry "court" trooped back into the living room, they saw an impressive throne at one end of the

room. (A high-backed armchair raised on a low kitchen stepladder and draped in a blue couch cover.) The steps to the throne were footstools, one raised higher than the other, and covered with a dark red velour portiere. At either side of the chair were small mahogany tables and candelabra. In the soft candlelight, one's imagination converted the beamed-ceiling room with its blazing fire into a baronial hall. Carols were played, and a lady in waiting led the queen away to be robed.

Then came the cry, "Make way for the queen." The Lord of Misrule dashed among the members of the court, followed by the Queen and

The Winns used a paper and popcorn tree with Tinker Boy, back for his annual visit, placed to dance around the tree



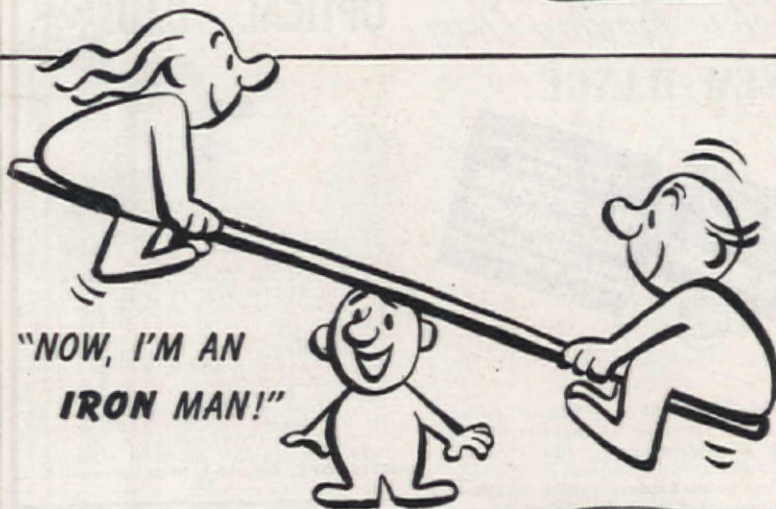
THE BOSCO KID!



"YOUR MILK, ANGEL!"



"WITH CHOCOLATE-FLAVORED BOSCO!"

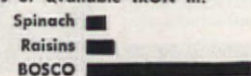


"NOW, I'M AN IRON MAN!"

"BOY OH! BOY! I GET MY IRON EVERY DAY (VITAMIN D, TOO!) FROM JUST 4 TEASPOONS OF CHOCOLATE-FLAVORED BOSCO IN MY DAILY QUART OF MILK. IT'S KEEN!"



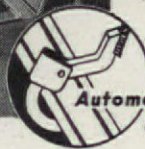
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ASK the owner who neglected this all-important feature! For convenience sake in carrying in or out large awkward things like window screens, storm windows, lawn furniture and other home equipment, for safety in case of fire, there is nothing like an outside cellar door. For appearance, permanence, and the protection of rustproof, slamproof, termiteproof construction, pick BILCO copper-steel cellar doors for your new home. Their flange construction and sliding bolt lock keep BILCO doors weatherproof and tamperproof. Or modernize by replacing your old-fashioned doors with BILCO, the last cellar doors you will ever have to pay for. Cost no

more to start with, far less in the long run. Thousands already in use. Ask your architect or builder. Most good building supply dealers stock BILCO doors. Or write directly to The Bilco Company, 166 Hallock Avenue, New Haven, Connecticut, enclosing ten cents in stamps or coin, for illustrated booklet, "How To Make The Most Of Your Cellar."



Before Buying Your **NEW RANGE**

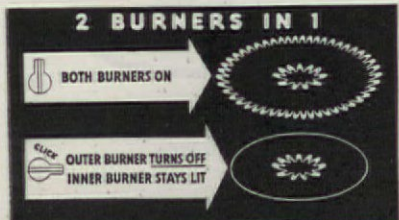


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18 Leading Gas Ranges are Harper Equipped



HARPER-WYMAN COMPANY, CHICAGO 20

OPTICAL ILLUSION



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her lady in waiting. The queen was attired in a royal blue velvet robe, (a discarded dress trimmed with strips of cotton batting,) a crown cut from gilded brown paper and jewelled with dress clips. The lady in waiting, wearing a simple dinner dress, needed only a high cone-shaped hat and veil (brown paper and white lace shawl) to complete her costume. The properties for this entertainment were just what was found in the attic.

As the queen walked majestically to the throne, the Lord of Misrule prodded the laughing members of the court with his fool's scepter, and at the same time presented each with instructions for his part in the show.

The queen then read the following: "My court: according to tradition, Christmas ends tonight, Twelfth Night. Originally it was called "Feast of Ye Star," for the day commemorates the visit of the Magi who reached Bethlehem twelve days after the star was seen on Christmas night. As you know, all Christmas symbols should be taken down by Twelfth Night. You are to assist in this rite. When I call upon you, you will perform the task assigned to you."

Then the courtiers, one by one, brought to the queen his symbol of Christmas, bowed low before her, and besought her care of it for the ensuing year. The wreaths, the bells, the candles, holly, mistletoe, rosemary, the popcorn tree, all were brought forward. One Lady read briefly from Dickens' *Christmas Carol*, and asked that the beloved stories of Christmas be put away. A lord of the court sang, *We Three Kings of Orient Are*, then requested that the music of Yuletide be packed for the year. Next, Befana, the old woman who was too busy to accompany the Wise Men in their search for the Christ Child, hobbled in. (The guest taking this part had been given a black bonnet, shawl, and cane by the Lord of Misrule.) She explained that she had been too occupied with housework to go with the Wise Men as they passed, but had hoped to join them on their return. On every Twelfth Night, she watches for them to pass her window. As she limped among the guests, she distributed gifts from her basket, just as she does on every Twelfth Night to the children of Italy and Spain.

With the singing of the Wassail song, the queen walked to the fireplace and read: "Among all Twelfth Night customs, the one most symbolic is the burning of the Christmas evergreen. I command you all to place on the fire a bit of this mantel evergreen, that it may become the symbol of the light, warmth, and cheer in our hearts." One by one, each added to the fire his piece of Christmas evergreen. The fire blazed; around the hearth the company joined hands in lasting friendship.

We offer you this idea for a Twelfth Night celebration, which we found instructive, satisfying, and fun. Perhaps you will try it too, as an appropriate *au revoir* to Christmas.

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I'M one of the girls. Sis is the other. And are we lucky!

We've shared the west bedroom ever since it was our nursery. When we were little, we thought it was perfectly huge, but as we grew up, it seemed to shrink. After we got full-size beds, there was hardly space to move around.

One night last summer, when Sis and I were packing for camp, Mother walked in and said, "While you girls are away, I'm going to try to do over this room. Maybe I can rearrange things so you'll have a little more space."

Honestly, Sis and I were so frightened about what might happen we almost didn't go to camp. Sis said, "Mother's wonderful . . . but, well, it isn't her fault she was born 'way back in 1908." But did we underestimate Mother!

We got our first hint from one of Dad's letters. He wrote us that the linoleum layers from Dillway's store had been there that day. Sis read that sentence twice. "Do you suppose Mother is in the

groove enough to let us have one of those wonderful Armstrong Floors?"

When we got home, there was our floor! And a wallpaper that was out of this world—and a double dressing table and desk setup that Mother actually dreamed up herself. She did, honestly. It's so super you just can't believe it. One side of the table is mine. The other is Sis's. We each have our own chair—like a steno's but umpteen times as cute. I sit at the dressing table, swivel around, and there I am, right at the smooth little desk that makes a headboard for the bed. That desk is a joy. It makes homework almost fun—if not any easier!

But there's one kind of homework that's ever

so much easier now. I mean taking care of our room. Even when we're rushed and don't have time enough to do a real cleaning job, that Armstrong Floor still looks swell. The soft gray color hides dust so well it's easy to fool Mother into thinking we've just cleaned it.

But, no matter what, we'll never fool Mother the way she fooled us. Imagine anyone being so hep, and almost forty years old! I guess she's just a wonderful person.

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(Signed) Marvin G. Miller

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