The AMERICAN HOME for April

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WOMAN'S COLLEGE
UNIVERSITY OF NORTH CAROLINA

FLOWER FASHIONS WITH IMAGINATION

Spring Window Decoration · Home Workshop as a Hobby

Humor the man!
He'd love rings like these—no folding, no fuss, simply loop towels through! World-of-tomorrow note for today's new bathrooms—complete with Cannons in modern multi-stripes. Only such huge and fluffy towels could drape so effectively—dry you so fast. Here in brilliant new designs, textures, florals, borders—eleven bouquet colors! From about 59c to $2.95.
CANNON MILLS, INC., 70 WORTH STREET, NEW YORK 13, N. Y.
TRADE MARK
MADE IN U.S.A.
CANNON
Towels • Sheets • Stockings • Blankets
P.S. PRICED SO YOU CAN AFFORD PLENTY!

p is for pie

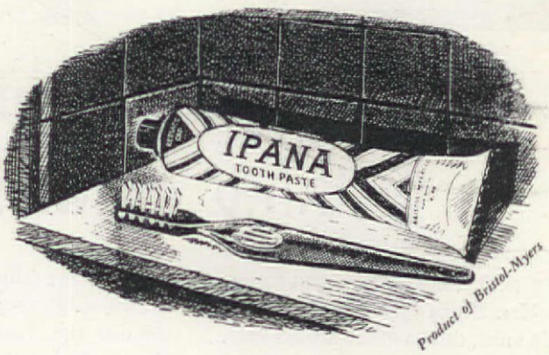
Delicious, nourishing. But typical of today's soft food diet -- almost no chewing to it. Little exercise to help keep gums firm. Yet strong, healthy gums are so important to sparkling teeth, a radiant smile.

a is for appointment

With your dentist. At first sign of "pink tooth brush." Let him decide whether it's serious or just another case of tender, unexercised gums. If so, he may suggest "the helpful stimulation of Ipana and massage."

i is for Ipana

Ideal for home care of smiles. Cleans teeth thoroughly and is specially designed, with massage, to help your gums. (7 in 10 dentists recommend gum massage, national survey shows. And dentists themselves prefer Ipana 2 to 1 for their own use!)



b is for beauty

Which goes with a radiant smile. So follow the popular dental routine of regular brushing with Ipana, then gentle gum massage. Helps your teeth, your smile, to more appealing charm.

Wake Up lazy gums with Ipana and Massage

"My daughter taught me a thing or two!"

IT ISN'T NECESSARILY TRUE, says Mrs. Electa Pierce, of St. Joseph, Missouri, that mothers always know what is best for their daughters... or even for themselves.

In fact, Mrs. Pierce admits that her own married daughter told *her* the facts of life...about *sheets.*

Daughter was home for a visit... and commented one day on how badly worn her mother's sheets seemed. Let Mrs. P's letter take it from there:

"'Why shouldn't they wear out,' I said, trying to maintain my mother-knows-best-about-everything look. 'They're three years old and have had good hard wear.'

"'Tsk, tsk, mother,' said my daughter. 'Hard wear's no excuse. You should see the Pequots I got as a wedding gift. After all these years they still look beautiful!'"

Mrs. Pierce climbed down off her high horse, and *listened.* And *learned.* And assured us, in her letter:

"I'm SOLD on Pequots. No other brand of sheets for me from now on!"

With mothers telling daughters, and *vice versa,* all over this land, it's no wonder the demand for Pequot Sheets is bigger than ever these days. We're doing our best to supply stores ...so...

If you want sheets that look better, feel better, *and wear* better, ask for fine close-woven muslin Pequots ...reinforced with *double*-tape selvages, and with projecting size tabs for quick identification. Pequots are *America's most popular sheets.*

Pequot Mills, Salem, Massachusetts.

PEQUOT SHEETS AND PILLOW CASES

Pronounced "PEE-KWAT"

PEQUOT SHEETS

so good-looking so long-wearing

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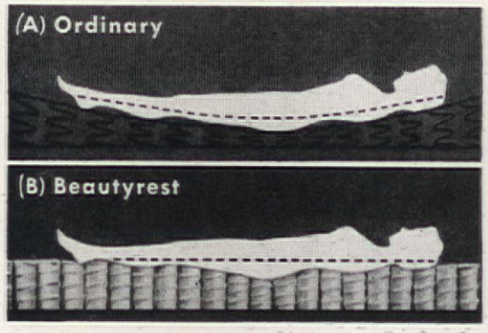
LOUISE ALLBRITTON, *featured in the Universal-International production,* **"THE EGG AND I."**

Louise Allbritton discovers the secret of "luxury sleeping comfort"

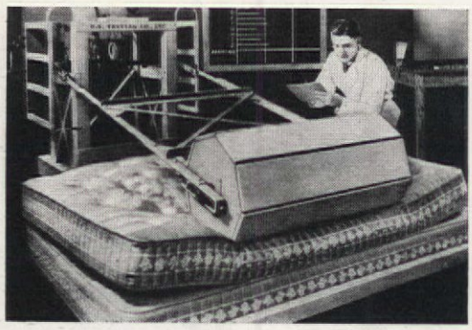
1. What gives a Beautyrest the "luxury comfort" other mattresses *don't* have? Answer: *Inside*, Beautyrest is built *differently!* To dramatize this difference, we asked pretty Louise Allbritton to make the "glass of water test."

2. Notice what happens when Louise puts the water glass on ordinary mattress springs, and presses near-by coils. The water spills. Why? Ordinary mattress coils are *all joined together* . . . go down *together* . . . form *hollows.*

3. See what happens when Louise puts the glass on a Beautyrest spring—and presses down, as above. Each of Beautyrest's 837 *individually pocketed* coil springs acts on its own, conforms to every curve and movement of your body!



4. Compare! Above, (a), see how an ordinary mattress often sags. But below, (b), notice how Beautyrest's *individual* springs give *more restful support.* We know—we make *both* types! Beautyrest comfort has no equal!



5. Lasts longer! In "torture tests" made by the U. S. Testing Co., Beautyrest lasted *far longer* than any other inner-spring mattress tested. P.S. Beautyrest's patented "no-sag" edge keeps neat, firm for lifetime of mattress, too!

6. "Luxury comfort"—*1¢ a night!* Beautyrest is guaranteed for ten years, costs only $49.50. This amounts to *little more than 1¢ a night!* What a value today! Matching Beautyrest Box Spring also $49.50. Order *both* today!

Only SIMMONS makes *Beautyrest**

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My dauqhter... marry a *bank robber?*

"But I don't understand, sir. I've never robbed anyone . . ."

"Young man, only a bank robber could live up to your ideas. You've already told me how much you make, and I'll admit it's a good salary. But how can you give Martha those other things you're talking about . . . lifelong security . . . her own home . . . and retire yourself when you're 60? Those things take money, more than anyone your age is likely to have . . . unless he's robbed a bank to get it."

"That's where you're mistaken, sir. Why, almost anyone my age can do just what I'm doing . . . with the help of 'Insured Income'."

"And by 'Insured Income,' I suppose you mean me?"

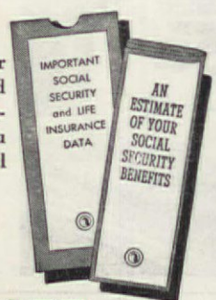
"Not at all. I mean Mutual Life's 'Insured Income' Service. It's a new way of teaming up Social Security and life insurance to get the maximum benefits from each. It means Martha will always have the comfort and security you and I want her to have. And when I reach 60 I can retire, and Martha and I can enjoy the independent, leisurely life everyone dreams about."

"She's yours, my boy. Mutual Life? . . . Insured Income Service? . . . Security? . . . Retirement? . . . Hmm, guess I'll look up that Mutual Life representative myself!"

FREE *Social Security* HELPS

How much do you know about the Social Security for which you are now paying? Mail coupon for easy-to-read booklet explaining your future benefits from Social Security. Included is a convenient file for official records you will need to avoid costly delay in collecting your Social Security benefits.

This offer is made only to residents of the Unites States.



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CONTRIBUTORS

• • • **BETTY BETZ,** the inspiration for "Growing-Up Days," page 24, is Chicago born. She went to high school in near-by Hammond, Indiana, where she held office in the student government, was chosen most popular girl among some 1800 students, won the coveted Prom Queen crown. She prepared for her career as *the* authority on what the American Junior Miss will wear, during summer vacations in a Chicago department store, then at Sarah Lawrence College. She apprenticed several afternoons each week on *Mademoiselle;* a guest editorship followed. She volunteered as junior journalist to Japan and China, writing articles for American magazines and newspapers. A stint on *Esquire* as men's fashion editor netted her $16.00 per week, which sum she augmented by modeling. Her "Teen-Age Betty" apparel is now tremendously popular.

Julius Shulman

• • • **ANDY RUSSELL,** featured star of CBS's "Your Hit Parade," is a native of Los Angeles, where he started his career: first as junior handball champion of Southern California, then as a drummer in a high-school ROTC band. Professionally, he began doubling as singer and drummer with several bands, with emphasis more and more on his singing. Now he is a singing star for CBS and Paramount Studios, and owner of the house that stopped a rehearsal, page 38. His ambition is to be a "relaxed performer like Bing Crosby."

• • • **JANET CORNELL** was born in England, spent her early life in Africa and Malaya. She studied art in New York, Paris, and Berlin. Now she is a New York stylist and designer of fabrics, wallpaper, and other home furnishings. One of her unusual designs can be seen in "Restyle Your Windows for Springtime," page 22.

NO BELTS
NO PINS
NO PADS
NO ODOR

To the modern girl it makes quite a difference to discover a form of monthly sanitary protection (Tampax) which she can continue to wear during a bath or even a swim. And she will get other surprises, too, concerning the use of Tampax by reading the folder that comes in every package.

Tampax was designed by a doctor for *internal wear* by women during those "unmentionable days" of the month. Constructed of pure surgical cotton compressed into slim applicators, Tampax is neatly and easily inserted and it cannot be felt when in place. . . . No belts, pins or external pads. No odor or chafing. No tell-tale bulges or edge-lines. No wonder millions of modern women have adopted Tampax!

Buy Tampax at any drug store or notion counter in 3 absorbency-sizes (Regular, Super, Junior) adapted to varying individual requirements. A month's supply goes into your purse. Economy boxes last 4 months (average). Tampax Incorporated, Palmer, Mass.

Accepted for Advertising by the Journal of the American Medical Association

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Name_____

Address_____

City_____ Zone_____ State_____

CONTRIBUTORS

• • • **REID WILKIN** who writes of "Homes and Nests," page 18, was formerly an advertising executive, is now a free-lance writer, an ambition he has always had. After college and law-school training, he became interested in advertising, a vocation which he enjoyed for many years. During the war, he was an industrial engineer in an aircraft company. He has a wife, two daughters, and four grandsons. He writes, he says, as "fancy dictates," and his varied interests are indicative of his axiom, "Be versatile in the ways of versatility."

• • • **ANN HAGAN,** a member of F. T. D. A., grew up with an interest in flowers. Born in Providence, R. I., she tended her own flower garden as a child. After the Lowthorpe School of Landscape Architecture, she started a gardening department in a department store, and from there advanced to owning a business for six years. She believes flowers should be fun, informal, and personalized, and she likes to combine whimsey and nonsense with artistic sense. She began by creating flower pieces for friends. Now, her fanciful corsages have won great favor; she designed the "Flower Fashions with Imagination," page 81.

• • • **LOUISE WIER,** a graduate of the Lowthorpe School of Landscape Architecture, was for several years on the faculty of the University of Georgia in the Landscape Architecture Department. At present she is head of the office of Ellen Shipman, well-known New York landscape architect. Her special interests as a landscape architect are in the problems of community and city planning, and the problems of the small property owner. She feels that more and more landscape architects will turn their attention from large estates, to the little property, to group and community projects. She expects exciting developments along these lines. Her article on landscaping is on page 30.

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☐ My present home ☐ The home I plan to build

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Address _____

City, Zone, State _____

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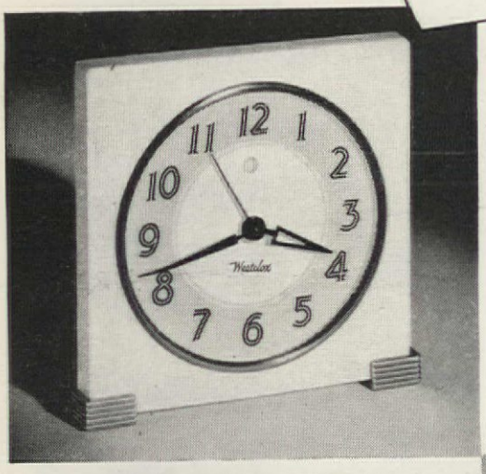
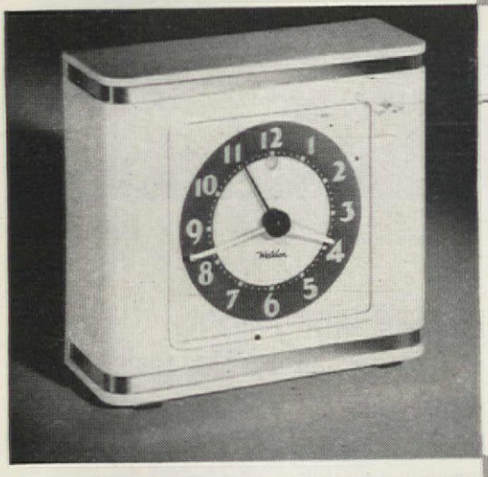
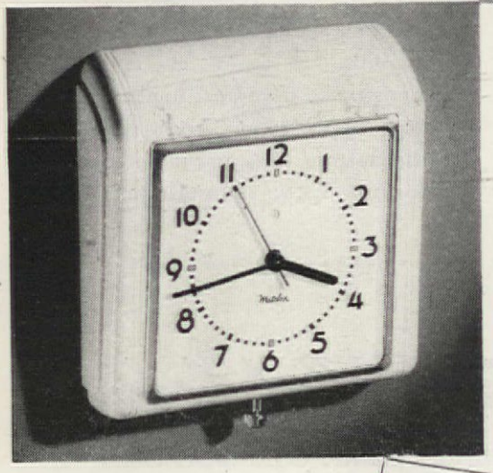


LOGAN self-starting electric alarm has looks, Westclox dependability, every feature you want in an electric clock. Lovely ivory finish. Comes with luminous or plain dial.



BACHELOR is a debonair fellow—a handsome self-starting electric alarm. So smart you'll probably use him on the mantel as a time clock. Ivory finish. Luminous dial.



DUNBAR electric wall clock will keep your kitchen running on time. An attractively designed, self-starting clock. Large numerals and tilted dial makes Dunbar easy to read. Choice of 4 finishes: red, green, white, ivory.

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Products of GENERAL TIME Instruments Corp.

WESTCLOX, LA SALLE-PERU, ILLINOIS

CONTRIBUTORS

• • • **EDITH MURCH** learned the love of fine homes and beautiful gardens in her own neighborhood in St. Louis. She majored in Landscape Architecture at the University of Illinois, and from there, worked for state and city planning commissions in the Middle West, and for numerous private projects in Missouri, Florida, and Iowa. Extensive travel has acquainted her with gardens in all sections of this country, Europe, England, Canada, and Mexico. She says she is one of those lucky persons who has managed to fulfill a heart's desire in her profession—and at the other fellow's expense. She authors "Garden Paint Colors," on page 104 of this issue.

• • • **LEW SARETT,** whose new dahlia, "Skyrocket," won four AMERICAN HOME Achievement Medals in 1946 (see page 90), thereby repeated an achievement of 1939. In 1943, he won three more, with his remarkable "Pink Flamingo." He calls himself "an inveterate amateur gardener" to whom gardening is "a profoundly happy way of life." At one time a U. S. Ranger, he is now on the faculty of the School of Speech of Northwestern University. And he says he enjoys writing poetry, too.

• • • **LOUISE MILBURN SIMPSON** is a native of Oklahoma, but a New Englander by adoption. She went to college in Gulf Port, Mississippi, and at the University of Oklahoma, where she majored in Dramatic Art. She calls herself a "would-be" author, but her article, "Work is Easier in a Pleasant Room," page 158, is evidence of one time she's clicked with an editor. We think she'll click with you.

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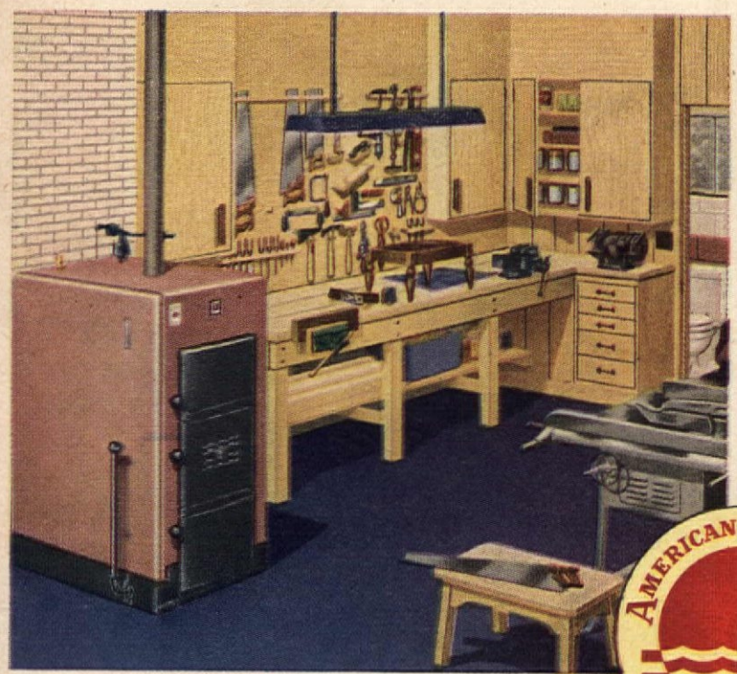

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1. In comfort...

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2. In health...

Marriage means a home. And a home should provide the utmost in health protection. To secure such protection for *your* family, buy plumbing fixtures that bear the American-Standard Mark of Merit. This mark identifies bathtubs, lavatories, water closets, kitchen sinks and laundry trays that are not only the most sanitary fixtures, but are also unsurpassed for beauty. Yet they cost no more. *Above* — Master Pembroke Bath, Companion Lavatory, Master One-Piece Closet.

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Costume by Hattie Carnegie

Fashion firsts for '47

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Vibrant with color, sparkling with interest, authentic in design, the new Imperial *Washable* Wallpapers are now available — ready to give your home the fresh new beauty, the fashion authority that Imperial always provides.

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Send for **Color Harmonizer** — the helpful new colorharmony guide, written by Jean McLain, Imperial's decorating authority. Authentic color charts show you matching and contrasting harmonies, and enable you to coordinate wallpapers, rugs, draperies, upholstery and accessories with complete assurance of being absolutely correct. Send for your copy today!

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Imperial Paper and Color Corporation
Dept. A-44, Glens Falls, N. Y.

GENTLEMEN: I am enclosing 25¢ for my copy of your new **Color Harmonizer** booklet.

Name.....

Address.....

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

Copr. 1947 Imperial Paper and Color Corporation

Dear American Home

IT amazes me to discover that I am getting a little sick of antiques. Yet a few years ago, I was simply furious when I read *Good-bye Mr. Chippendale*. I thought, "Why can't that man go ahead and like cold, functional modern if he wants to, and leave me alone to like what I like." I thought I could never see eye to eye with him. Now I find that modern looks good to me.

It's partly, I think, because antiquers have no discretion. (I include myself, definitely.) We start out with a covered ironstone tureen for the center of a table, and a few pieces of lustre and milk glass for the Dutch cupboard. Then the old acquisitive instinct gets to work. Pretty soon the lustre and milk glass are overflowing the cupboard, platters and a copper coffeepot fight for space.

After a few years a home begins to resemble the old curiosity shop. We find ourselves the owners of several hundred little pitchers, or three hundred beer steins, or something else equally useless. The maid quits because of the dusting, and we are left to the care of our treasures.

In the second place, we have become just too, too whimsical. I like to imagine an antiquer's living room, if she took advantage of all our cute ideas for using grandma's things in ways grandma would have had better sense than to employ. Most of these seem to involve growing ivy in unlikely receptacles, so it would probably be a perfect bower of ivy and philodendron. There would be ivy in the drawer of the coffee grinder, and in each condiment bottle of the caster that has become a lamp base, and in each half of the cuspidor that has been cut in two for wall brackets. Philodendron would sprout out of the old barber bottle, and the pair of apothecary jars on the mantel, and the old vinegar cruet on the piecrust table, and the old copper teakettle, and from the pots hung on the hooks of the old hall tree. Ferns would be growing out of the old dough trough.

I'm almost ashamed to say that I like antiques now, because of the strange and motley assortment of things that seem to have become antiques. Merry-go-round horses, wooden cigar-store Indians, and chairs of polished steer horns.

For two cents I'd stick all this stuff back in the attic where it belongs, and start all over again—with uncluttered modern. There, I said it!

Catherine Hathaway

the life of the party

your Winter EST. 1899 Company piano

It's not just any piano—it's the new Winter & Company Piano that's handsomely styled and superbly engineered, containing the exclusive and revolutionary Alumatone* Plate that gives richer tone and greatly reduced weight.

See and hear the exciting postwar models featured by your dealer. Winter & Company, 863 E. 141st Street, N. Y. 54.

*Reg. U. S. Pat. Off.

You too LIVE IN A SHOW WINDOW

Imagine your home in a store window—as it looks to your friends, relatives, guests. Wouldn't a new carpet give that guest bedroom a lift? A Smith Patrician Broadloom Carpet, for example, to *fit*. And in B. H. F. Colors,* too, to *fit* the other colors in the room. See Smith all-wool Rugs and Broadloom Carpets at your favorite store. Send for Clara Dudley's Color-Idea Book, *free*. Write Alexander Smith & Sons Carpet Co., Dept. S-16, 285 Fifth Avenue, New York 16, N. Y.

**B.H.F.* *stands for the nine Basic Home Furnishings colors sponsored by many manufacturers and retailers of floor coverings, draperies, furniture, wallpapers, paints, etc.*

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Simoniz gives your new car lasting glamour

How thrilling to own a new car. Can you imagine the finish even *more* beautiful? It will be if you SIMONIZ now. SIMONIZ adds to the richness of color . . . increases the natural brilliance. And as the years roll by, applying SIMONIZ "builds up" this beauty. Makes it permanent and more glamorous than ever. Stops ultra violet rays from fading colors . . . gritty dirt from scratching . . . corrosive airborne chemicals from dulling and destroying the finish. Always insist on SIMONIZ. Nothing takes it place. That's why . . .

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TO RESTORE NEW BEAUTY to dull finishes . . . use the Simoniz Kleeners—*liquid* when it's in average condition . . . *paste* when the finish is exceptionally dull. Then apply SIMONIZ to make that sparkling finish last years longer. Sold by grocery, hardware, variety, drug, paint, 5 cents to $1, auto accessory and department stores, garages and service stations.
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new books:

The Rammed Earth House by Anthony F. Merrill. (Harper & Brothers.) Price $2.50. . . . To people who have never heard of building a house from the good earth, this book will open an entirely new and delightful subject. Those who have long been fascinated by this method of building will find their enthusiasm rekindled. The author is not content to make the pat statement that rammed earth will solve our enormous housing shortage all by itself. He knows it could help, though, and he tells us just how and where rammed earth might be practical. Soil selection, building tools and methods, design possibilities, test results and other facts of interest are included.

Build Your Own Adobe by Paul and Doris Aller. (Stanford University Press.) Price, $3.00. . . . With the help of their young daughter, the Allers built their own adobe house. This amusing and informative new book gives a step-by-step description of how they accomplished it.

Gardening with Shrubs and Small Flowering Trees, by Mary Deputy Lamson. (M. Barrows & Co.) Price, $2.75. . . . To make good use of any plant, you should know: how it looks at all times of year; what can be expected of it in the way of habit, growth, and performance; its needs, preferences, and weaknesses; how to handle it. Those are the things Mrs. Lamson tells, simply, practically, readably, in this handsomely illustrated book about that large, varied, important and useful group of woody plants called shrubs. She has always in mind, not merely good plants, but also the desirable garden effects obtainable through their proper use. She has done an admirable job for those who have gardens, and for those who are hoping for gardens.

Reminiscence and Ravioli by Nika Standen. (William Morrow & Co.) Price, $2.50. . . . A jolly, informal story of family life in Italy around 1900, which combines autobiographical gossip with enlightening—and rapturous—explanations of Italian cookery. The center of activity in Uncle Mario's Monte Porzio home was the vast marble-floored kitchen. All the excitement of good living and good eating was there—and is captured in this book. The author believes that American tomato sauce for Italian spaghetti is a sad affair. Simplicity is its secret, and she gives the formula. Included are recipes for other famous Italian favorites.

LADIES, watch out for germs! No, you can't see them . . . but they're there! Where? In garbage cans, on drainboards, in sinks, washbasins, on floors, to mention a few home germ "danger zones." Health authorities urge hygienic cleansing to protect family health . . . and Clorox provides hygienic cleansing. To disinfect, deodorize and remove stains, use Clorox in routine cleansing of tile, enamel, porcelain, linoleum, glass, wood surfaces. Directions on the label.

AMERICA'S FAVORITE BLEACH AND HOUSEHOLD DISINFECTANT

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FREE FROM CAUSTIC

Years of unsurpassed quality and performance have made Clorox the choice of millions . . . it's always uniform . . . it's always dependable!

Copr. 1947, Clorox Chemical Co.

Don't be a Rubbit!

Don't *rub* a crusty casserole with a dishrag! Use a spunky, square metal-fiber Brillo pad!

Be BRILLO wise!

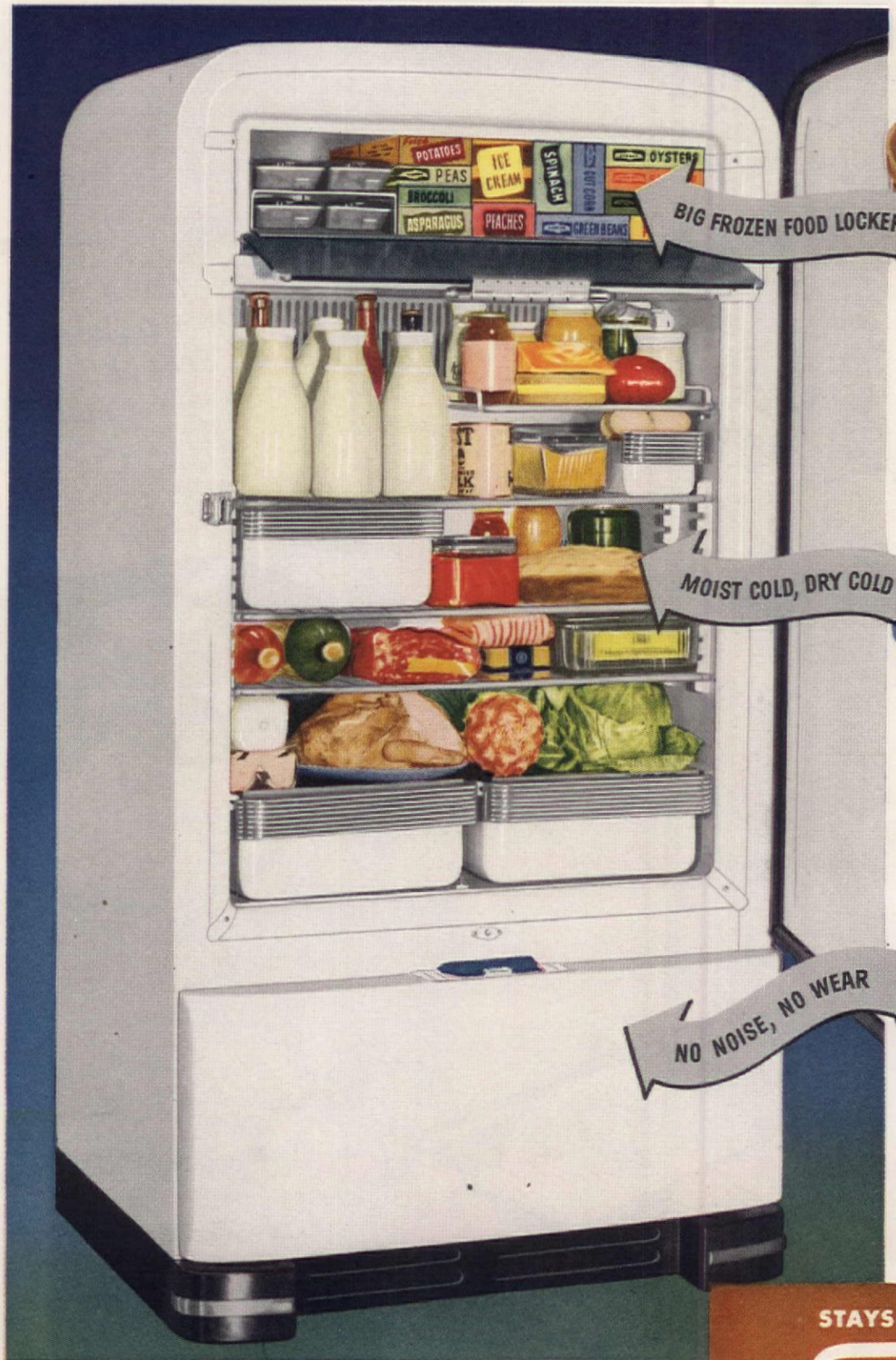
Brillo makes quick work of scorchy crust! Whisks pans shiny! Neat! Easy! Use Brillo every day for all your pans. The special *shine* ingredient in Brillo soap keeps 'em sparkling!

RED box—soap pads
GREEN box—soap and pads

Shines aluminum fast!

Famous Silent Servel for 1947

STORES A BUSHEL BASKETFUL OF FROZEN FOODS



Yes, up to sixty packages of frozen foods fit into the big Frozen Food Locker of the beautiful new Servel. Imagine! A whole bushel basketful of frozen sirloins and strawberries, broccoli and biscuits, asparagus and apple pie always on hand. Save marketing time, save food-fixing time. Save vitamins, too. And Servel gives you loads of ice cubes, too, easy to zip out.

Lots of room for fresh foods, too, in the wonderful new two-in-one Servel. Big clear-across shelves flip up or down to eleven different positions (so you can put away a whole watermelon or a turkey gobbler!). Wonderful dew-action fresheners actually crisp up your garden vegetables. And meats keep their tenderness for days in the Servel meat keeper.

Listen . . . you'll never hear a sound from the Servel Gas Refrigerator. It has no moving parts at all in its freezing system. No motor, valves, pistons or pumps to wear or get noisy—ever. A tiny gas flame does the work. This big basic difference is the reason two million owners will advise you, "Choose the Servel Gas Refrigerator. It stays silent, lasts longer."

Your Gas Company and neighborhood dealer *are now showing the beautiful new 1947 Servel Gas Refrigerators. Stop in and take a look at them today. (In farm and country homes, you can enjoy Servel too. It runs also on Bottled Gas—Tank Gas—Kerosene.) For information write Servel, Inc., Evansville 20, Ind. Or if you live in Canada, address Servel Ltd., 457 King St., West, Toronto 1, Ontario.*

STAYS SILENT . . . LASTS LONGER

Servel

The GAS Refrigerator

Finest way to set 'em up

for the younger set

how about a Citrusip Julep?

Rub rim of glass with lemon juice, dip in sugar. Fill with Stokely's *Finest* Citrusip, add mint sprigs. A smooth drink for smoothies! So tangy, so different, so delicious . . . it's one of Stokely's *Finest*.

OUR Cisco Punch is super

Combine 2 cups ginger ale, 2½ cups Stokely's *Finest* Grapefruit Juice, 5 cups Stokely's *Finest* Pineapple Juice, ¼ cup Maraschino cherry juice. Sweeten to taste with light corn syrup. A sparkling taste treat for youngsters . . . and so good for them . . . when those juices are Stokely's *Finest*.

TRY a TOMATO JUICE FRAPPE'

Combine 2 tablesp. lemon juice, ½ teasp. Worcestershire, 2 cups Stokely's *Finest* Tomato Juice. Half-freeze in refrigerator tray. Always peppy and refreshing . . . pure, wholesome and delicious . . . when it's Stokely's *Finest*.

FREE LUNCH on the house

On skewers, alternate thick slices frankfurter, bacon, onion, Stokely's *Finest* Sweet Pickle Chips. Broil. It's those crisp, mouth-watering pickles that put the zest into these snappy sandwiches . . . bring the kids back for "seconds" and "thirds." They're Stokely's *Finest*.

Stokely's *Finest*

ALWAYS DELICIOUS

Products of Stokely-Van Camp, Inc., Indianapolis and Stokely-Van Camp of Canada, Ltd.

Olive W. Freeman

The Stories No One Else Knows...

Photograph by H. Armstrong Roberts

Not an American home exists without owning dozens of the vivid, but elusive little family tales that nobody ever bothered to write. They're an unseen part of our property, the birthright of each one of us.

Don't let your rightful share of such lore escape you. When someone in your family begins, "I remember how Father use to . . ." sit back and listen. Let your minstrel sing.

If this heritage business sounds highfalutin to you, listen anyhow, because these stories meet the one big test that gives any story the right to exist. They'll interest you. These people belong to you. The appeal is personal and direct.

Your grandmother, whom you can see this minute, fell down her aunt's well. What if it was sixty years ago? You've heard how her child voice called hollowly, growing weaker and weaker, "Aunt Stearns, Aunt Stearns, I can't hang on much longer." Your hand can't rest a moment on grandmother's, without being charged with the thrill of those slim, little, frantically clinging fingers. The story's important to you. Aunt Stearns got there in time, or you wouldn't be here.

Being personal and true, these stories are always unique and unexpected. Art has its rules; these stories haven't. They are simply the delightful or dreadful things that really happened.

They will tell you, nothing could ever make Uncle Luke go into the north bedroom after dusk. From there you can go on yourself. Maybe you'll figure that rich food and a lively imagination did plenty for Uncle Luke, or you can enjoy, if you prefer, a deliciously spooky "whodunnit" shiver.

Listen, too, for the fun of it. Nine times out of ten, these tales are remembered and told because they are funny—funny to you, at any rate. They are not stereotyped old jokes rewritten from Joe Miller's gag book. They are fresh and ingratiating ones which happened only once, and to someone belonging to you.

You grin with delight, remembering Cousin Anne's wide and generous mouth, to hear how, as a child, she stood at the door listening to a neighbor's long message. It ended, "Now, darling, will you be sure to tell your Mother?" "Can't," was her laconic reply, "Mouf's too wittle."

Many of them go deeper than mere entertainment. Some of your way through life has been charted by your forebears. "Danger, keep away" signs are as frequent as the guideposts. Suppose the contours of your first job seem unadaptable to the angles of your personality. You remember the stories of Uncle Ed Bilby, who was such a rolling stone he never accomplished anything, and you're likely to give the job and yourself a fair trial before you try something else.

Haven't some of the stories of your clan had a recognizable effect on you? Maybe Great-uncle Will Stewart didn't exactly lead a charge of the light brigade out there in the oil fields, but wasn't that a little bit of stiffening you felt slip into your own wobbly stock of courage, when you heard of the everlasting number of dry holes he brought in, before he hit the gusher?

Is your family free from racial intolerance? Maybe you've listened to Grandfather, still quoting the opinions of Sam Sing, the Chinese laundryman, and Charles Papedos, the Greek Confectioner, along with those of E. J. Hazelhurst, the bank president; all were his good friends. One of his anecdotes begins, "I went to the front door to admit Miss Richards." Julia Richards was a colored woman, the town's hairdresser. It was not "Julia," not "the back door." You take it in, almost through your pores, that people are people.

Then there was Great-grandfather who, one bitter cold night, let the Indians sleep in his kitchen after they'd stayed too long in town. You note, though, that kindness to the aborigine didn't mean foolhardiness. Great-grandad bedded himself down among them that night, on the kitchen table. Little listening boy or girl, didn't you catch something more that "brothers-under-the-skin" in that tale? When under the velvet glove you saw the iron hand, did you guess that memory would flash back helpfully sometime when *you* began dealing in human relations?

No, you can't afford to miss these stories. It doesn't matter whether you lift your hat as you pass your grandfather's statute in the park, or sing out to his memory, "Hi, Grandpappy!" as you get the last load of hay into the stout barn he built. Those legends belong to you.

Track down these recollections if you must. Listen, and unless you want your children to be poorer than you, keep the little stories going. Yours are better than mine—they're *yours*. Pass them along. No one else knows them.

Drawing by Herbert Gledhill

Reid Wilkin

Homes...and Nests!

Men and birds in their housing methods have much in common and share both faults and virtues

THE word *nest* has not only been used as a synonym for *home*, it also has many connotations associated with home. Thrift, which is essential for the acquisition of a home, begins with a "nest egg." To express a man's good fortune, there is no better way than saying, "he has feathered his nest." When one wishes to convey the idea of settling snugly in comfort and affection, one says "nestle." It is quite natural, therefore, for man to compare and contrast his home-building tendencies with the nesting instincts of birds.

Some people are like the martins; they prefer close living with their kind. I know a woman who insisted that her husband sell their beautiful house and spacious grounds that they might move into an apartment. She wanted "the security of more people about her." Her fear of living in a private house was begotten one night by the arrival of thieves through the window. I doubt, now, that she knows the people of the apartment house any better than she did her window callers.

I know men whose mode of life is entirely artficial, whose chosen habitat is exclusively where other men congregate. "I could spend the rest of my life in hotels and Pullman cars and be happy!" I associate men of that type with the cuckoo, which builds no nest. Some people think of the cuckoo as a knight-errant or carefree vagabond. But to me the cuckoo is an object of pity. He may be a lover, but he can never attain the happiness of a husband. His lack of faith denies to him the tranquility of home. Never can he feel the tenderness expressed in the robin's love song.

The sparrow is better than the cuckoo, but not much better. He builds a nest, but he, too, is too much of the world, too much in the street, too gregarious. He will not be restrained, and therefore he can never be inspired by family ties.

That home life is dear to most men is evidenced in the difficulties they will labor against to preserve it. In our congested cities it is not possible for every man to provide his family with a separate house, and as a consequence, we have the apartment house. In this adaptation of the filing cabinet, scores of families live peacefully under one roof, not because they are neighborly, but because they aren't. Thin apartment walls are supplemented by a wall of reserve; indifference is a guard against intimacy, that old breeder of contempt. The apartment idea, I think, was borrowed from the martins or the bees. Before I had ever heard of man's congested neighborhoods, I marveled at the martins' house of many mansions, and I wondered how the birds always found their own portals, as they came swooping down from the sky.

A recluse is naturally attracted by the sweet seclusion of the feathered Arcadians. In what quaint retirement an architect like the chimney swallow, or a musician like the wren will sometimes make its abode! I knew a wren who took refuge in an old teakettle from which the spout had been torn. Evidently it was pleased with its shelter, for it said repeatedly, in the most musical tones, "Teakettle, teakettle, teakettle!"

The birds that do not build their own nests are, like renters, subject to eviction at inconvenient times. I have known a bluebird to quarter his family in the house of the woodpecker in early spring, only to be forced to flight later on, at the knock of the red-headed landlord.

The most delightful dwelling place must surely be the aerie of the eagle. Such an existence to some would be lonely. Those whose lives are in high places are generally solitary, but they breathe the purest air. If the eagles lack company, they enjoy true love. They mate but once, and then for life.

All birds—and indeed all animals except the genus *homo*—secrete their dwelling places. The only creature that makes a show of his abode is the "animal with two legs and without feathers." Another peculiarity of man is that he alone has tried to make the parental dwelling a lodging for married offspring. Out of this violation of a rule of nature has grown a long history of trouble with "in-laws."

But when man's house is not burdened with pride and relatives, it may be termed *home*. Man's is the only abode to which this word in its best meaning can be applied. A nest is the symbol of love and parental care. A home is all this and more—it is the expression of personality, taste, hope, faith. In the word *home* are mother's love, the fidelity of husband and wife, and the trust of children.

A Garden for a Singing Heart...

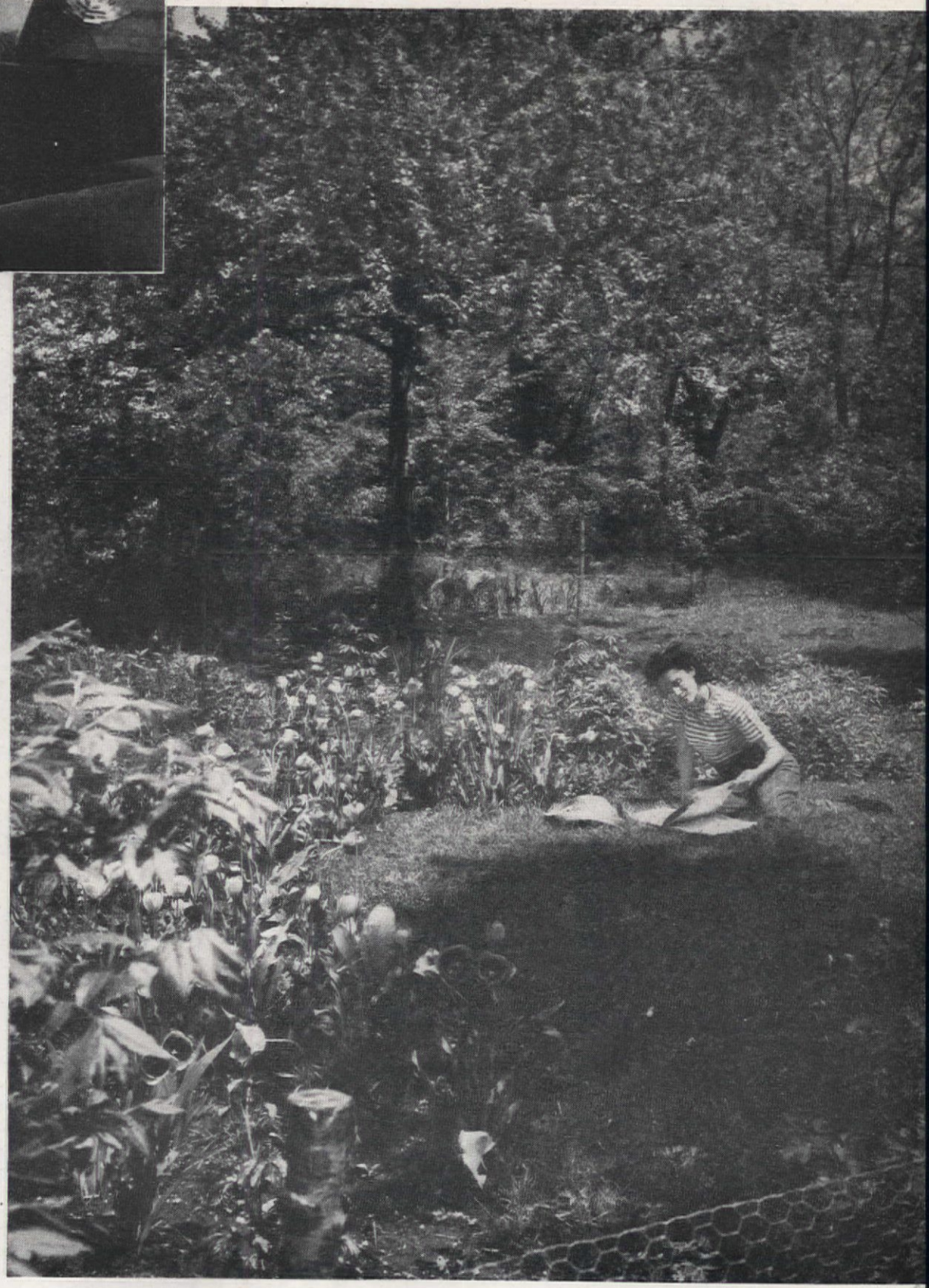
Story of a Long Island home—a place where a concert artist and her family find year round comfort, recreation, happiness

E. L. D. Seymour

THAT title expresses just how I think of Marjory Hess' garden, but it hardly takes into account all that it means to her husband, and (whether or not they realize it yet) to David, age 10, Judy, 7, and a newcomer who had taken up residence there only six weeks before my visit one lovely spring day. So perhaps a more accurate heading would be, "A Garden Made for Family Living."

Just the same, Miss Hess (to use the name by which Mrs. Nathaniel E. Hess is known to concert audiences from New York to Mexico) *does* sing in her garden, with her heart as well as her voice, I'm sure. She also sings anywhere and everywhere about the house—whether it be rehearsing a difficult aria for her next tour, humming a lullaby to a placid and delighted listener, or just letting her vibrant, resilient personality release its surplus energy in melody.

It was only six years ago that she and her husband bought an acre of thickly overgrown land on a back road outside one of Long Island's North Shore suburban villages. City bred both, but conscious of a desire to get close to the ground and things that grow, they had, to balance their lack of information and experience, a thirst for knowledge about gardening, and capable, sympathetic counselors —Victor Civkin as the architect of their simple but comfortable house with its deep red-stained walls and mildly modern touches; and J. J. Levison as consulting landscape architect, horticultural mentor, information bureau, and liaison officer between them and nature.

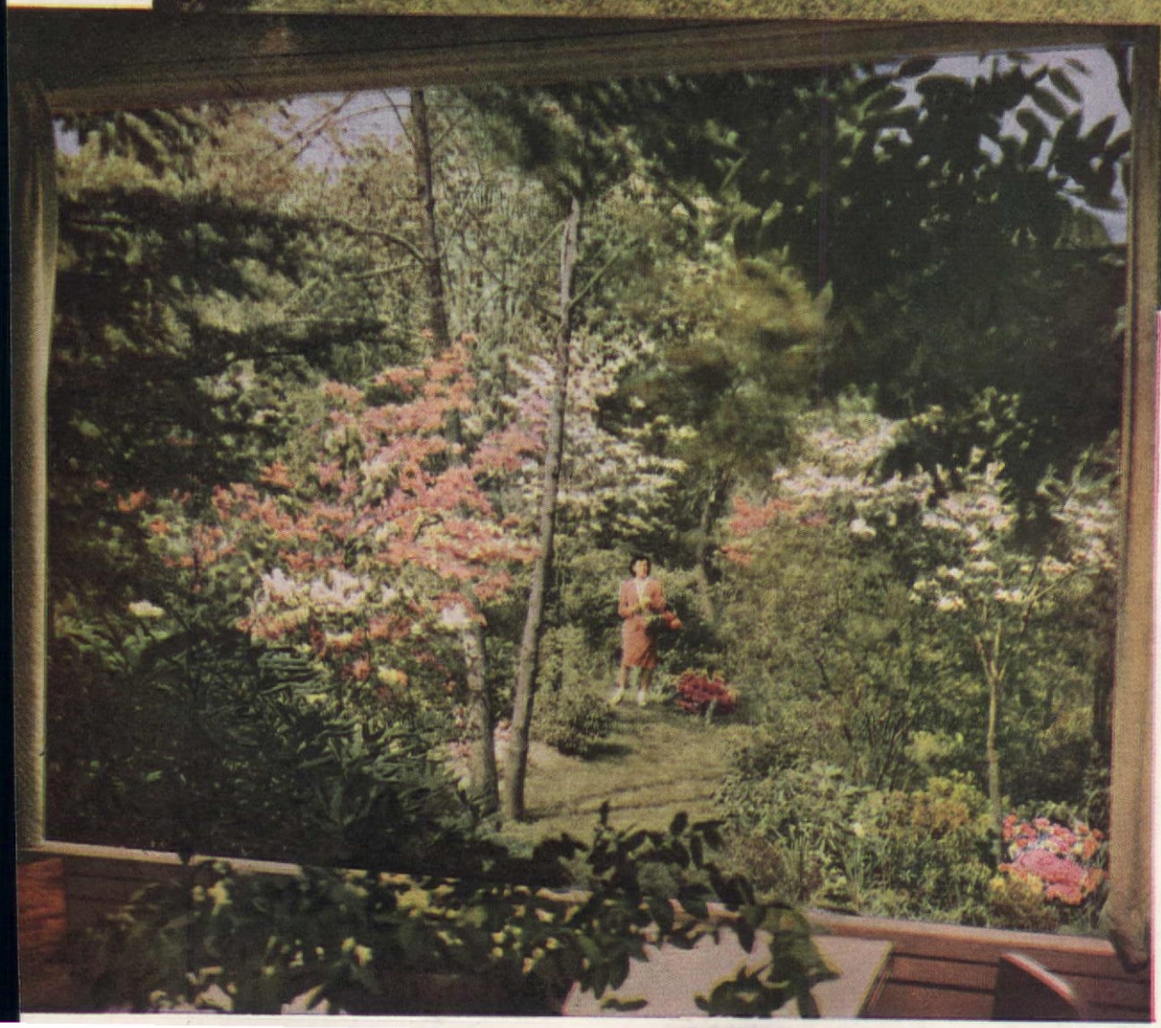


Whether at her piano, or in her beloved garden, Mrs. Hess needs only to look up and about her for Nature's beauty and inspiration

To the south of house and terrace, is this alluring, cleverly developed civilized wilderness of native trees, shrubs, and perennials, mounting the hill beyond the tiny, informal pool

The test nursery and, below, the front lawn play space

So there evolved, gradually yet rapidly, a home-setting prodigal in its attractions. Privacy was secured by retaining, or planting, along all of the boundaries, native trees, evergreens, and shrubs. A slightly depressed, shrub-bordered, tough-sodded lawn in front of the house provides top-notch play space, spacious and safe. A foundation planting of well-chosen evergreens, vines, and ground-covers softens the stonework that is extended beyond the house at each side to give breadth and stability. A broad grass mall between rows of pink-and-white dogwood trees carries the flagged living terrace out into the woods. Beyond the mall, a path drops into a deep, shady picnic hollow, with barbecue and rustic furniture; and beyond that, is a small paddock and stable for the youngsters' horse. An open, sunny garden space is bright with spring bulbs and perennials grouped in pleasing informality, and a birch-shaded, rock-edged pool nestles at the edge of a wild garden, bright with lillies-of-the-valley, trilliums, Jacks-in-pulpit, ferns, etc., that mounts a slight rise to merge into inviting woodland. Off at the rear, is a sheltered vegetable and fruit patch and, finally, west of the house, parking area, and driveway to the basement-level garage, is a little experimental nursery plot where Mr. Hess (with active co-operation) buds, grafts, hybridizes, and has a wonderful time growing plants to use about the place, to give to grateful friends, or just to enjoy as fruits of their successful horticultural husbandry. And all that on two acres—yes, two now, for they soon found the original area inadequate for their interests and activities. . . This is a crude, cruelly brief sketch of an intriguing home and stimulating personalities. But the pictures suggest, as words cannot, the rich possibilities of a bit of land where enthusiasm, a will to learn, good advice, and hard work have all played their part. . . You say that you, too, have those attributes at your command? Congratulations! Then, why don't you go and do likewise?



Photographs by F. M. Demarest

Viewed either toward or from the house, the broad grass walk between dogwoods, evergreen shrubs, and bulbs, is a vision of loveliness in spring

From the dining-room picture window are seen both the formal dogwood allée and, off to the left, this inviting path into more, informal woodland

Restyle for

Home of Mr. and Mrs. James Dowd

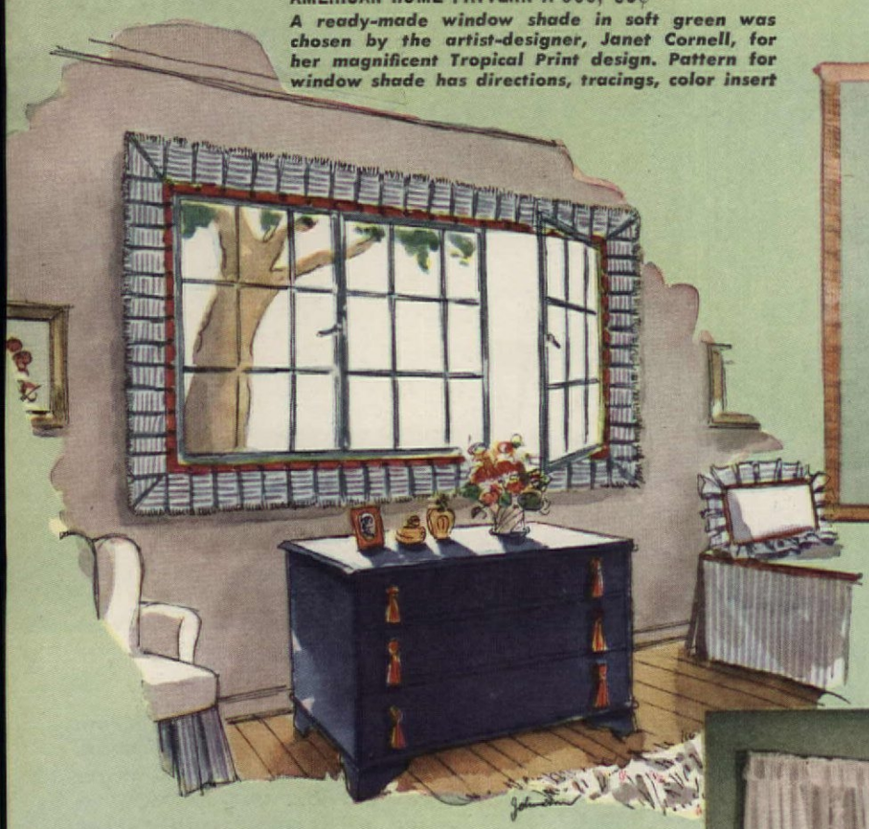
George H. Van Anda

AMERICAN HOME PATTERN A-858, 20¢

The ever lovely carnation is charmingly grouped on a dark green window shade. Tracings, with color chart, and directions. "Setfast" Canvas Paint Design

AMERICAN HOME PATTERN A-856, 60¢

A ready-made window shade in soft green was chosen by the artist-designer, Janet Cornell, for her magnificent Tropical Print design. Pattern for window shade has directions, tracings, color insert



F. M. Demarest

AMERICAN HOME PATTERN A-857, 25¢

Cream-colored window shade is painted blue, border and cord gilded, to offset the elegance of Peg Hall's Fruit Basket design. Complete pattern, color insert

Blue-striped mattress ticking, fringed on the outside, finished with a deep red binding on the inside edge is tacked to the window frame with thumbtacks. Wide box pleats very effective. Idea by Janet McHendrie

Life is injected into a drab corner by washing machine tinting, described on page 168. The faded couch cover is transformed to a handsome jade green; the washed-out rug and the draperies to a brilliant bittersweet

Your Windows Springtime...

Yards and yards of cheesecloth make a substitute for sheer glass curtains. Cornice and tiebacks are of wallpaper—mount the paper on cloth back to stand wear and to eliminate tearing—Janet McHendrie

AMERICAN HOME PATTERN
A-859, 25¢
Bring potted red geraniums into the kitchen by painting them on white, washable window shades. Complete pattern. "Setfast" Canvas Paint Design

Here's an idea: Navajo Indian squaws "broomstick" their skirts effectively, and the same trick adds interest and texture to ordinary muslin curtains. For further details, look on page 56. Mary Lou Ewing

AMERICAN HOME PATTERN
A-860, 25¢
Candy-striped bows for bathroom window shades and dainty bows and scallops for bedroom are decorative and easy to paint. "Setfast" Canvas Paint Design

You can have bright and new draperies every season with Trimz's new paper draperies, above, sprigged with posies, treated to be tear-resistant

Decorator-designed provincial valance is adjustable, can be bought in department stores. Windo-frame, by Rob-Hill, Inc.

SEE CONVENIENT ORDER FORM ON PAGE 167

Photographs by F. M. Demarest

Lipstick-red poplin, framed in lacy white chicken wire, creates a fanciful headboard—enchanting with powder-blue taffeta coverlet. Note "Fatso's" bed, a replica of his mistress's

Maybelle Manning

GROWING-UP DAYS

with Betty Betz, the teen-age authority whose penthouse studio reflects her dramatic freshness and belief in oversimplifying in the grand manner

HIGH up in an airy, sun-bright penthouse studio on one of Manhattan's busy side streets, you'll find a small human dynamo, Betty Betz, engrossed at a drawing board, cartooning with her irrepressible originality, all the shapes, sizes, and types of teen-age America. Or you will find her bogged down under a sheaf of requests, sometimes sad and intimate little communications, from the bewildered young who cannot understand why they have suddenly achieved those long feet and oversized hands. Betty's inimitable drawings have invaded all homes via magazines, posters, stationery, greeting cards, and her illustrated fashion service for the teen agers.

Through these fun-drawings, Betty has, nevertheless, given illuminating glimpses of the inmost feelings of the teens, clues to their emotions, desires, fads, and fancies. She thinks, speaks, and interprets their language. She understands the necessity for "coke bars," and juke boxes.

Every gay, snub-nosed, pudgy adolescent who is lost to know how to handle wolves, waiters, and other forms of wild life, how to respond to formal invitations, wrestle with an outlay of complicated silverware, will assure you that their informative guide to social success is the poised "smoothie," Betty Betz. Betty's voice is unhurried, her manner the height of casualness. Because she believes behavior to be of ultimate importance, Betty has written a book called, *Your Manners Are Showing*, now the standard "know how" of hundreds of youngsters, who valiantly absorb Betty's advice on "what to wear, how to act, why and when to do it." Included are subjects on which the teen agers most frequently ask help; Table Manners; Bringing Up Parents; Popularity Plus; Something For The Girls.

Betty conceived her professional career as adviser to the teen ager through her small sister, Swish, whom she pulled through the difficult "growing-up days." Swish serves as model for both her drawings and fashions. Realizing that comfort is a "must" in teen-age clothes, Betty wears every dress she designs to be assured it offers comfort and good styling.

Betty has now become truly global in the scope of her activities. Just last year, Pan-American Airways sponsored her on a flight round South America, where she lectured, and gave radio broadcasts, and was royally feted by teen-age groups of eight sister countries. From her grand tour she evolved a fashion line, "Latenna," combining the best junior fashion features of both continents. She visits many cities in America to give her teen-age lectures. They consist mostly of what she terms, "chalk-talks." Kids from the audience are asked to the

By means of chalk-talks, Betty, only yesterday a teen ager herself, instructs the eager would-be prima donnas on good-grooming secrets and how to become the pin-up girls of tomorrow

stage where, on a big blackboard, Betty draws them "as is." The teen agers have that blessed capacity for laughing at themselves. So Betty makes them look as funny as they are.

At first Betty might impress you as a pert-faced, bare-legged urchin in rolled-cuff blue jeans—except there's a difference: the pants fit neatly, and are worn for working comfort, and not just for impudence.

A thumbnail portrait of Betty would read like this: she is strikingly pretty, fine-boned, and lithe as a young willow bough. Her prize complexion is polished to a bronzed sunglow. A dramatic "lucky" blond streak parts her dark, well-kept curls, and is the envy of her teen-age fans.

Her carefree house is functional to all her life, work, and fun, impervious to kicks and scuffs. The gay "coke bar" is a gag in which to keep her drawing materials. The atmosphere of the big studio smacks of a dramatic freshness, as Betty believes in oversimplifying in the grand manner. She will make a big splurge with a few flowers and tons of big green leaves grouped en masse on one large coffee table. Over this flower table is swung, on invisible wires, her talisman, a silly faced wire angel. Sometimes the table is banked with red-and-blue cabbages, egg plants, and a colorful triumvirate of fruits. Having lived in China and Japan, Betty has a love of Oriental simplicity. Around her big squishy couch are luxurious stools in lieu of chairs which, she maintains, give not only a modern atmosphere, but better posture as well.

Her dream is to design "the perfect recreation center for young folks to be built in every city and hamlet in America, where they can have dances, plays, and games—a place they can enthusiastically call their own."

Betty's carefree studio—one side devoted to work—the other elegant and functional for her full social life; note banquettes, and floating angel, her trade-mark

Large painting in study was once a window shade in a French chateau

Spanish country chairs, Italian carvings, American lamp blend happily

Don't Be

Nancy C. Langley

You could live in it the way it was, an outmoded, stylized Spanish home, situated on the side of Coldwater Canyon in Hollywood, and of that era known as hybrid. . . . Yes, you could live in it or, like Danish film director Douglas Sirk, who bought it because he needed a roof over his head, you could let imagination and a strictly amateur knowledge of carpentry run riot and change the place almost beyond recognition.

After purchase was completed, Douglas Sirk and his wife studied the structurally bad "ugly duckling" and decided that the exterior should be left to take care of itself, while they tackled the many "sore thumb" inside features. They realized that whatever was done would have to be achieved through simple architectural changes, and their own hands.

The first big problem was the need of an extra room upstairs. This was achieved by using the dark paneling ripped from the small alcove room downstairs. Douglas Sirk, himself, then performed the near miracle of turning vacant storage space off one of the bedrooms into masculine, livable comfort—giving a bedroom-sitting room combination to spread out in. The novelty of a Dutch brick fireplace was built into the newly acquired room for additional warmth on chilly California nights.

Attention was then turned to the alcove room off the main living room, and this was given a coat of white plaster to lighten it. It is now a delightful old-world taproom which you enter through swinging barroom doors found on a deserted stock pile on one of the Sirks' treasure hunts.

In his minds' eye, Douglas Sirk was remembering old country inns. He put up new paneling in this room, copied after quaint rooms he had seen, with plenty of white space between the strips, turned the coat closet into an actual bar. Mrs. Sirk had the bright idea of wiring an old poultry basket for a lamp—when added to a corner of the room, it seemed to add considerable atmosphere.

An old tavern table was found, and a bench and chairs.

Sitting room has a cozy, country air with its generous pine table, rocker and wing chair, a brass student lamp

The pine mantelpiece was picked up second hand and refinished and installed by the Sirks. Delft tiles were brought from Europe. Old tailor's table before fire has corner wells, originally for pins, needles

Shelves were installed for their collection of satiny, mellow pewter. The black center horror of a wrought-iron ceiling fixture was ripped out and the old-world warmth of a hanging brass lamp took its place.

Thoroughly enjoying the changes they were making, the Sirks hunted until they found hand-waxed New Orleans shutters and created doors to fit the archways of the house.

They spiced the background they were slowly creating with the individuality of many fine old pieces of European provincial furniture—Dutch, Spanish, Scandinavian, French, Swiss—until they felt the warmth of home springing up around them.

Mrs. Sirk, casting a calculating eye on the many stereotyped French windows, suddenly remembered a set of English drapery tiebacks, elaborately done in peasant embroidery. Presto! They were adapted to form her own novel valance treatment.

One of the most interesting of the country heirloom pieces used in the blend of furniture throughout the various rooms is the European tailor's table placed attractively before the remodeled fireplace.

Warm, basic colors have been used throughout against the cream walls and dark wood trim. Red and green and tan act as a satisfactory background for pictures by Gainsborough, peasant painted clocks, Bavarian steins, and rare Italian high Renaissance carved pieces.

Today, these two courageous, imaginative people gaze about the house they thought devoid of possibility and shake their heads in wonder. No longer do they feel they bought an outmoded roof for their heads. They are quite content to live in it until they can build a farmhouse of their own.

Afraid of an Ugly Duckling!

Photographs by Maynard L. Parker

A Hobby that an Apartment

THE fabulous Kogan collection of turtles grew entirely without effort from the owner. But the arresting Kogan apartment is wholly the result of the designer's inspiration, thought, and work. Bell Kogan, a New York designer of silver, china, glass, and decorative accessories, recently turned her versatility to changing a small and dismal apartment—whose main redeeming feature was that *she* found it—into a livable and charming home for herself.

She began with what seemed to be the most hopeless spot—the kitchen. It opens directly into the living room. Magically, she turned it into a conversation piece, first by painting colorful designs on the white walls, the doors, and even on the stove. Then, to make the kitchen seem less a part of the living room, Miss Kogan had a cupboard and table unit installed as a dividing line between kitchen and living-room areas. This consisted of two inexpensive, unpainted drop-leaf tables attached to two and a half ordinary kitchen cupboard units with wood-paneled backs. These units face the kitchen, providing ample storage space for china and glassware. The top is a serving table or bar. The leaves of the table fold back out of the way when not in use. (Shown in picture below.) The unit is perfect for Miss Kogan's preferred, buffet style of serving, and it can also be

Bell Kogan at her "conversation piece" kitchen-dinette unit, which she says makes entertaining easy and fun. Small pictures show table leaves closed on living-room side, doors of china and glassware cupboard open on kitchen side

Corner of living room showing simple modern furniture scaled right for small room. Good example of proportion and balance in the selection of chairs, chest, coffee table, lamp tables, and upholstered couch. Pictures, lamps, accessories, add color and finish to room

"just grew"— that didn't!

Mary E. Monze

set attractively for serving four people at table.

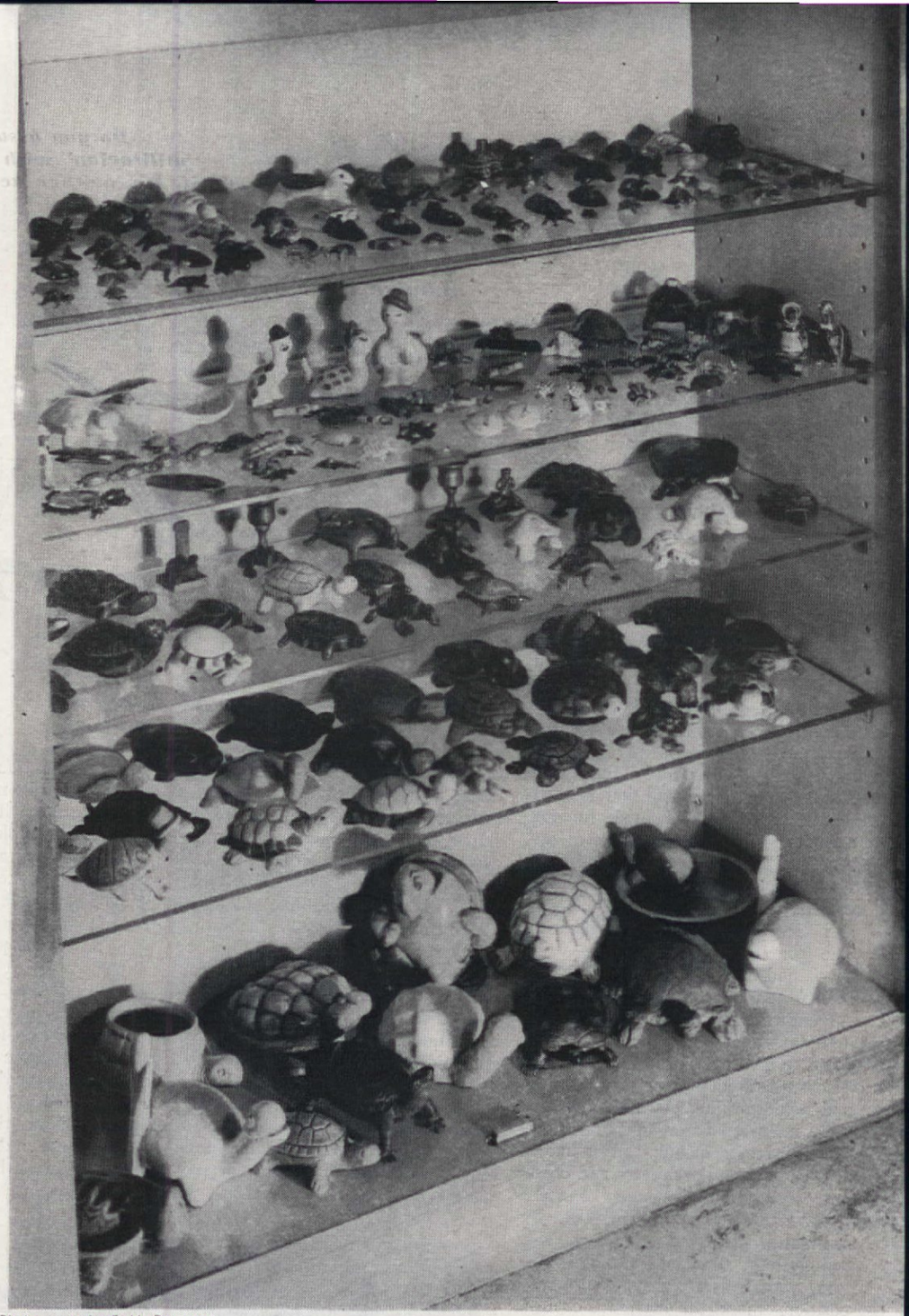
In the living room, one wall is painted a soft cocoa color, and the other three walls are lime green. The draperies are of a modern textured fabric in the same lime green. A neutral-colored rug covers the floor. The divan, an ordinary box springs on legs, has a handsomely tailored cover in green, yellow, and cocoa stripes. Fat, generously made bolsters of the same striped fabric edged in moss fringe add style, and make sitting comfortable. With the bolsters removed, the divan becomes a perfect bed. The wall opposite this couch has a row of bookcases in blond wood. A large chair is upholstered in a sturdy, shrimp-colored material. One chair and two side chairs are covered in a natural-colored webbing. The two little stools shown at the table have cushions of a green and shrimp mixture. Throughout the apartment, the furniture is modern with blond finish.

An enchanting Oscar Lebec original of New York City's Central Park hangs on the cocoa-colored wall above the couch, and a Mexican fighting cock adds colorful decoration to the wall over the chest. Lamps and accessories have been carefully selected and arranged, a most important consideration in this small room that could easily become cluttered.

The apartment has a small bedroom which carries the same wall and carpet colors as the living room, and its couch and draperies are duplicates, too. A blond chest and dressing table complete the bedroom group.

A promiment member of the New York chapter of Designers Institute, Bell Kogan, started her career as a portrait painter. Soon, however, she turned her talents to free-lance designing, and her apartment expresses the orderly mind and colorful personality that is this modern career woman.

The astonishing turtle collection was started several years ago, when Miss Kogan was studying abroad. Someone gave her a miniature turtle, and from that little gift has grown the large collection pictured here. She says she has never made any effort to add to it. All sizes and varieties of turtles have poured in from family, friends, and clients. Some of them are rare and beautiful. Others, like the jewel box made of a genuine ostrich egg lined with silk and resting on a silver turtle mounting, are amusing. We especially admired those made of jade, carved ivory, rose quartz, silver, and tortoise shell. Hand-carved wood, crystal, brass, pottery, and china add interest and charm to the group. The collection also includes some unique pieces of jewelry. A bracelet and pins are displayed on the second shelf down from the top of the page. Miss Kogan's apartment is not large enough to accommodate this unusual collection, so cabinets were built in her offices.



Photographs by F. M. Demarest

Part of the collection of turtles that have found their way to Miss Kogan from all over the world. Cabinets with glass shelves were specially built for displaying this unusual and interesting hobby. Most of the turtles are ancient, but fit perfectly into this modern setting. Made of jade, rose quartz, silver, tortoise shell, crystal, brass, pottery, china, and hand-carved wood and ivory

Do you associate certain words? Are you inclined to pair "utilitarian" with "ugly," and "beautiful" with "useless"? Don't do it. It's neither accurate nor fair—as this article explains, and as modern garden design demonstrates

Louise Wier

LANDSCAPING IS A USEFUL ART

USEFUL beauty has a quality which purely or wholly decorative beauty lacks. It is a sort of depth or core of beauty as compared with mere surface ornamentation. Similarly, simple beauty has a quality which the very elegant cannot achieve.

Recognition of these truths is one of the important developments in modern landscape architecture—and, indeed, all fields of design. It is true that this trend, even when it is conformed to, is not always recognized or acknowledged. Some landscape architects, bending over their drawing boards in connection with the planning of a little country place, or a city flower garden which shares precious space with a patch of vegetables, some fruit plants, and the baby's play pen, shake their heads sadly at the thought that the days of grand estates and elegant living are gone forever. But others are convinced that this change is actually to be welcomed—that it is part of the renaissance of an art and design which had become effete and impotent.

Twenty years ago, a brisk, running argument was waged in fields of design over the question, "Is Landscape Architecture a Fine Art?" As a matter of fact, the discussion applied also to architecture and all of the useful arts. The "fine arts" — so-called — were those, and those only, whose end was beauty and beauty alone, not to be contaminated by the utilitarian. Art departments in some universities refused to give degrees in the "crafts," that is, textile design, pottery making, and woodworking. Architecture had these intense partisans of pure art in something of a quandary. For buildings designed by architects and obviously utilitarian (inasmuch as their function was primarily to shelter), sometimes displayed such transcendent beauty. But landscape architecture, with a less firmly established position among the arts, was firmly pushed over into the department of horticulture, or even that of agriculture, in most of the institutions in which it was taught.

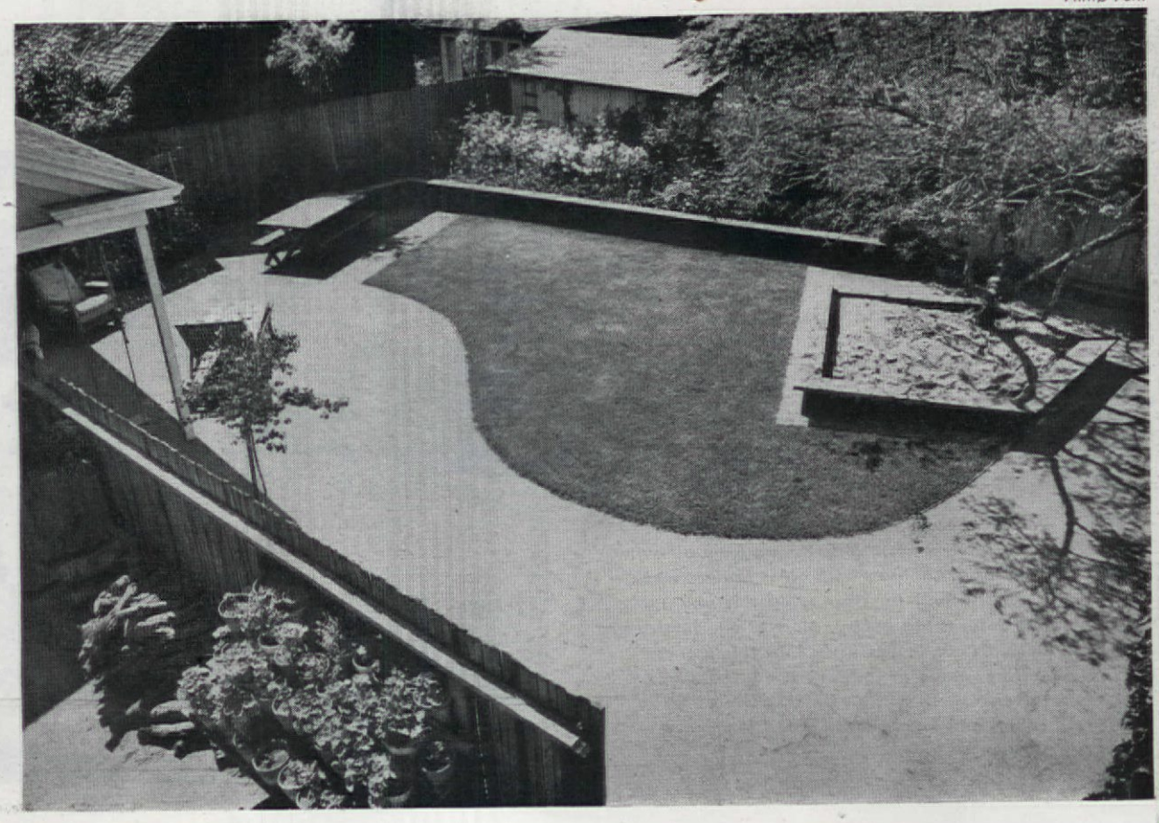
But at length, and for some reason, the controversy died away without our hardly realizing it. In time, leading architects could be heard saying to their students, "If you can make yourselves artisans as well as designers, if you can learn to fashion with your own hands the buildings which you plan and design, so that you come to know perfectly the materials with which you work, thus you will be greater designers." And they went further than that, saying, "Unless the buildings you create are truly living, functioning, eminently useful, homes and places of business for the people who are to occupy them, they will never achieve their finest beauty." Somehow, a lot of people did not seem to care any more about being what was meant by "pure artists."

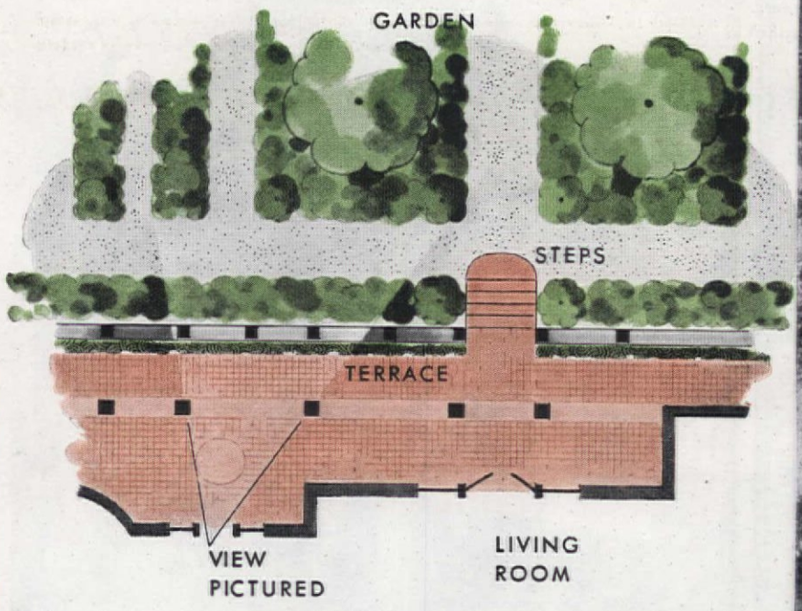
Outstanding designers, too, gave their attention frankly to "industrial design." Some artists, whose place had never been considered to be among the practitioners of the mundane crafts, feeling, perhaps, uncomfortable in the too rarefied air, began to paint homely things like red barns, and then such subjects as factories, railroad yards, city dumps. Fine art had gone out along with the Victorian parlors of grandmother's time. Indeed, their points of view had much in common. It was the kitchens of grandmother's day, not the parlors, that were the nicest rooms in the house, some people said. Week-end guests at country homes began to show more interest in building stone walls than in playing tennis or croquet. People began to appreciate the beauty of the farm and its plowed fields, orchards, meadows, barns, and livestock. Even if you owned a country estate, complete with formal gardens, statuary, and swimming pool, you tried to make it seem like a farm, if possible, so it would have an authentic, useful atmosphere.

Some of the parlor point of view remains today, it is true. An owner of a country place, though valuing the beauty of cultivated fields and terraced hills, may feel it most proper to view them from a terrace, across a marble balustrade or a clipped yew hedge. A cherry tree in bloom, a native shadblow, the things indigenous to woodland and farm, are conceded to be desirable, but some people still consider a place unfinished if it does not include some imported plants, grouped somewhere around the house.

The increased popularity of the outdoor fireplace is an example of our new enthusiasm for the utilitarian; but here the parlor point of view often demands that it be placed where one would formerly have put a piece of garden sculpture. Too often we fail properly to consider its use. Either we do not give it a position close to the kitchen so the cooks can work with the least inconvenience and still enjoy the air and sunshine with their guests, spread out over the lawn; or, on the other hand, we do not remove it far enough from the house to give the effect of a bit of a jaunt and of actual camping out when it is used. In either case, it can be made quite unobtrusive.

Philip Fein





Sketch rendered by H. McClelland

Mattie Edwards Hewitt

Dining terrace with grape arbor that makes it an integral part of the garden. Designed by Ellen Shipman for her New Hampshire home. The landscape serves, even as it charms

As appreciation of the useful increased, simply trained, espaliered fruit trees found greater favor as garden material. These charming features of European dooryards and cottage plots began to attract attention even before the wartime food emergency brought vegetable- and fruit-growing into the limelight. Herb gardens, too, became the vogue, because of what they provided, as well as because of their pleasing appearance and fragrance as elements of the garden.

As the food garden shifts from its role of a defense or emergency measure to that of a permanent, intrinsic feature of the home grounds, we will doubtless see many charming demonstrations of the possibilities of combining fruits, vegetables, herbs, and flowers in one area. And think, for example, of the threefold charm embodied in a grape arbor: the promise of fruit in season, the attractive foliage pattern, and its welcome shade. Trees seem to have been a bit overshadowed by shrubs in recent years, perhaps because of the demand for quick results; but, always, they have been revered and eulogized in song and story for their beauty and dignity, and also for the shade and coolness they provide. For all these reasons they will continue to be used.

We have yet to see children's gardens given the attention they deserve as a pleasing, integral part of the grounds. Generally, they look quite temporary, and therefore unwanted. Yet the delightful gardens of professional nursery schools that one happens upon occasionally are attractive with nothing more than the popular play equipment, a tree or two, and an air that says the children are welcome and happy there. They are good to look at because they are in use. And there is no reason why home grounds cannot make an equally happy feature of their children's play spaces.

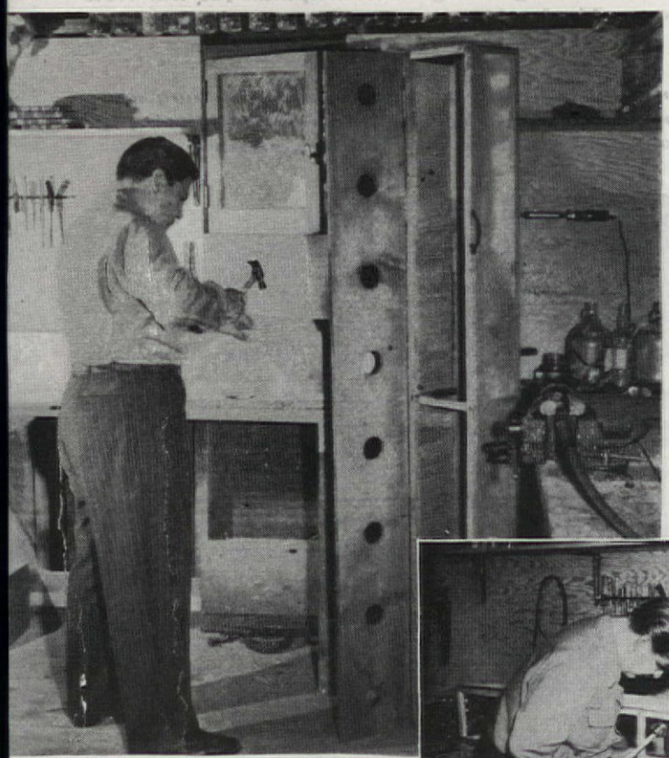
Harry G. Healy

A garden nook that is livable as well as lovely to look at. Opposite, a play spdce designed by Thomas D. Church for easy transition as the interests of its users mature

The now threadbare argument of fine versus applied art provides a good example of the odiousness of comparisons. Great beauty *can* exist for itself, as in a symphony, painting, or piece of sculpture; but it does not have to. Nor can it, of itself, answer every need. Beauty and use are not opposites; they can stand together mutually unembarrassed. Each has a unique contribution to make, and that provided by use is something much needed in an age when many persons' everyday surroundings have grown strangely unattractive despite unprecedented technical skill and leisure, both of which promise greater beauty for living, but so seldom achieve it in any appreciable measure.

Bob Burns, NBC star of the Bob Burns' Show, has one of the finest examples of a well-equipped home workshop, with ten electric precision machines, sturdy workbench, chest for tools and good lighting arrangements. Here he makes toys for the youngsters, and many things for the ranch

AND WHAT'S YOUR HOBBY?



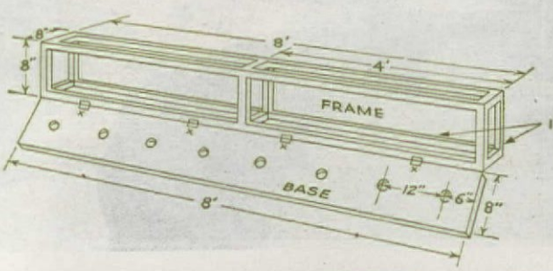
Glass jars screwed into metal caps fastened to ceiling, is an efficient system for keeping nails and screws handy for Henry Russell, orchestra leader of NBC's Cass Daley show

HOLLYWOOD's radio and movie stars are hobby enthusiasts for the same reason that you and I take an interest in various hobbies—the definite need for relaxation. It is a generally accepted fact that hobbies give their full quota of physical diversion and mental stimulation after a tiring day at studio, office, or whatever one's job may be. Undoubtedly, the Number One hobby of Hollywood personalities today, is tinkering and puttering in their own woodworking shops, making everything from gadgets to major furniture pieces. There are hundreds of such workshops, and countless items produced in them, for many of these stars are really fine craftsmen, taking pride in their work and in their ability to use skillfully the electrical machinery and hand tools with which they have equipped their work rooms. And any one of them will tell you that a well-supplied workshop is a wise investment in good health and happiness.

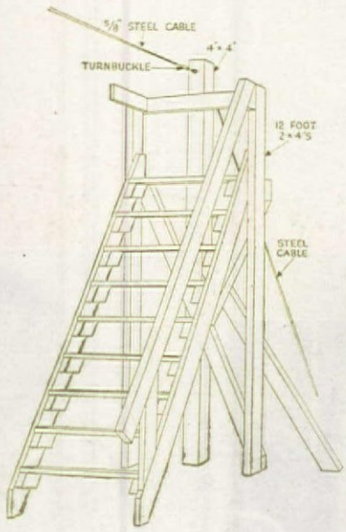
Bob Burns' hobby room, for example, is magnificently equipped for woodworking, with a multitude of hand tools, and ten pieces of modern, efficient precision machines. Among those appearing in the top photograph, are circular or table saw, band saw, jig saw, sanding disc, belt sander, and shaper or router. He has spent many useful and relaxing hours at his sturdy workbench making innumerable things for his ranch. To name only a few

Gene Lester

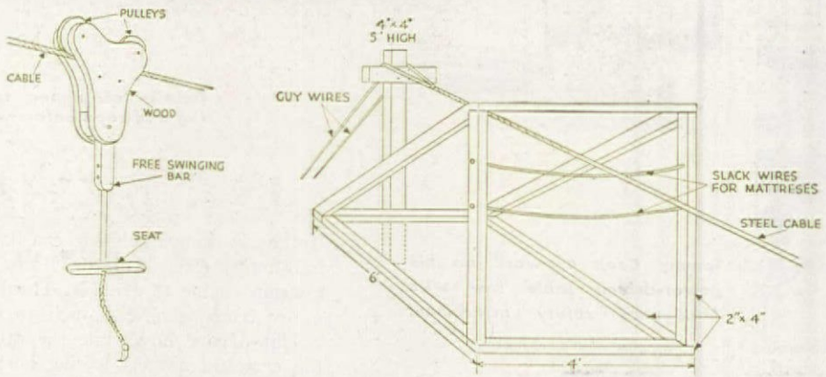
Henry Russell's own design for a strawberry plant hothouse and bird-insect preventer has six holes, made with a 2" router bit used in a drill press chuck, bored through the bottom, through which the young plants are forced. The frame requires a 1" pine or redwood board, four piano hinges, and Plexiglas screening for the hinged top and sides. Outside measurements, 8" x 8" x



Bob Burns devised this "Slide-for-Life" for his youngsters; a 12' high platform, from which runs a steel cable 75' long, and at a sharp incline to an anchor at the other end of the lawn, with layers of old mattresses laid across wires, into which the children plop feet first



Kay Campbell

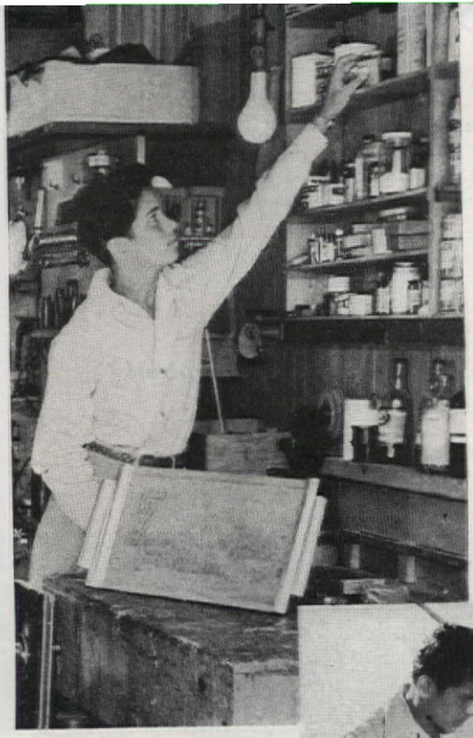


there are birdhouses of unusual design, a hand loom, and a carved name "block" for over the door of his shop. Being an entertainer who consistently gives millions of laughs to millions of people, it is consistent that Bob Burns should carry into his pet hobby his gift for laugh-making. He has devised a new thriller slide, appropriately called "The Slide for Life." This is a platform about twelve feet high, from which runs a sharply inclined steel cable seventy-five feet long to an anchor at the other end of the lawn. Layers of old mattresses are laid across wires, and his youngsters land by plopping feet-first into these "laugh-mufflers." Bob recently made a power-driven toy for one of his little boys who was ill in bed. By means of tiny belts, a little man turns a crank, and a little old woman vigorously washes

Co-stars of RKO Radio's "A Likely Story," Barbara Hale and husband, Bill Williams, are also co-stars of a brand-new honeymoon cottage. They plan to put a workshop into their garage

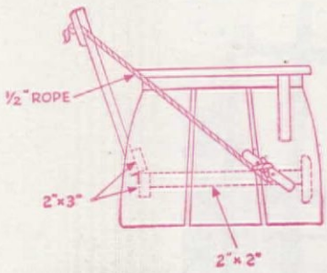
Cronenweth

Lee Bowman, star of Columbia Pictures' "The Walls Came Tumbling Down," turns a capable hand to decorative house furnishings, among them a cabinet for his wife's fine collection of delft pottery, a wall rack for holding a valued old ship's model, and many other useful ornaments



Tommy Cook, who plays Alexander Bumstead on Sunday's CBS "Blondie" Show, takes time out for making a fine wood and metal tray

Side view of adjustable back detail



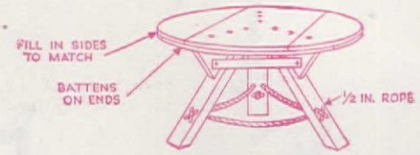
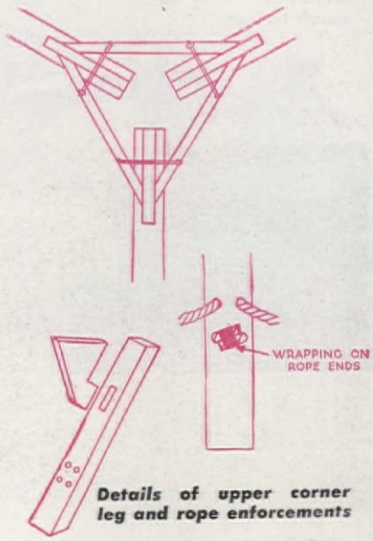
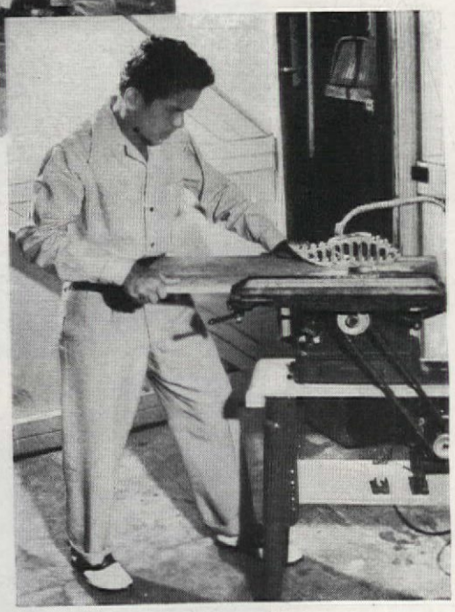


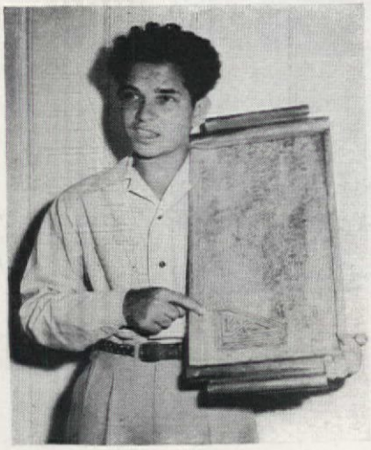
Table construction detail shows top assembly and leg bracings



Details of upper corner leg and rope enforcements



Tommy Cook at work on his power-driven table saw with handguard safety attachment



Otto Rothschild

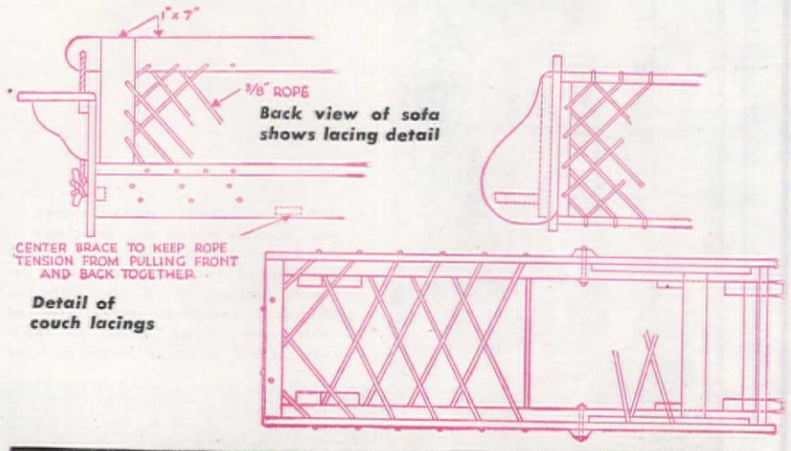
Jimmy Scribner, star of Mutual Broadcasting System's "The Johnson Family," and one of radio's most enthusiastic cabinetmakers, is shown with his neighbor, Smiley Burnett, who is featured in CBS's "Gene Autry" show

clothes. Although this toy can be plugged into a tiny electric motor, Bob also built a steam engine to drive it. Then, there is a toy truck, strong enough to hold the weight of one boy while the other pulls the cart, the wheels having been turned on a lathe, and tires made from discarded rubber hose and nailed to the wheels.

Henry Russell, orchestra leader on the Cass Daley radio show, is another hobby enthusiast whose workshop is equipped with power tools, including drill press, lathe, milling machine, grinder and table saw. His system of putting assorted nails, nuts, bolts and screw into glass jars, is handy and space-saving. The metal jar caps are nailed to the ceiling joists, and the bottles are easily removed by unscrewing them from the covers. Mr. Russell has designed and made a novel, strawberry-forcing box, which he is producing in quantity to be ready for next season's berry crop. The plant is put in the ground through the hole in the bottom, then the hinged top is brought down to cover the plants. With the ground kept very moist, the inside of the grower is hot and humid. Because it is plexi-screened, the young plants are protected from insects and birds. Cass Daley and her husband, Frank Kinsella, use their workshop to restore and repair fine antiques.

Lee Bowman, star of Columbia Pictures' "The Walls Came Tumbling Down," turns his capable hand to decorative house furnishings, and has made a cabinet for his wife's fine collection of delft pottery, a wall rack for holding a valued old ship's model, and many other useful articles. Bill Williams and his wife, Barbara Hale, co-stars of RKO Radio's "A Likely Story," are turning part of their garage

Felix Mills, orchestra leader, conductor and composer, designed and constructed, without measurements, the sofa, couch, and table shown below. Wood surfaces were burnt with blow torch and painted

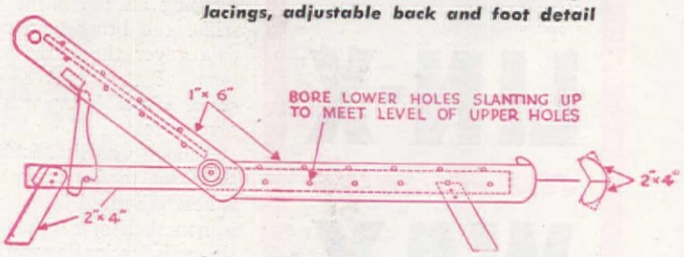


Detail of couch lacings

Scrap lumber, rope, cleat and cushions make this comfortable furniture

Otto Rothschild

Side view of couch shows holes for rope lacings, adjustable back and foot detail



into a real workshop. Brian Donlevy turned out an ingenious wheelbarrow, a bathhouse, summer cottage, and a doll's house for his youngster. Fibber McGee has built a great deal of outdoor furniture, including barbecue table and chairs, barbecue pit, and rumpus-room equipment. Mel Blanc's shop is equipped with jeweler's tools for cleaning and restoring old watches and clocks. He has one hundred and twenty-five antique timing devices, all of which "run," while Bill Elliott (Red Ryder of the movies), makes fine inlaid tables and chests.

Tommy Cook, who plays Alexander Bumstead on the Sunday CBS "Blondie" show, and was Randy on NBC's "Date with Judy," has his little shop adjoining his father's garage at the rear of their home, and his woodworking projects are carried out in exacting and patient detail. Tommy and his Dad have a power table saw, belt and disc sanders, power drills, and all sorts of hand tools, with paints and finishing materials well organized on shelves, and tools hung on door racks.

Jimmy Scribner, star of Mutual Broadcasting System's "The Johnson Family," who plays all twenty-two regular voices on this delightful program, is one of the most enthusiastic amateur cabinetmakers in the realm of radio. He has designed and made a number of pieces of furniture for his home; tables, chests of drawers, a desk, and a crib which has been used by each of his three youngsters. Among his latest designs is a one-armed telephone chair, which has a place for the telephone, the directory, and a little drawer under the arm, for pad and pencil. When Jimmy moved from his home town, Cincinnati, to live in Hollywood, he brought his entire line of precision machines, but due to lack of space in his own home, he set up this equipment in the workshop of his friend and neighbor, Smiley Burnett.

Felix Mills says that his inspiration for making the terrace furniture shown above, came of a desire to make good use of some cushions, rope, and a cleat that were salvaged from his boat that had been sunk, but when one looks at his well-stocked workshop, one wonders if that didn't have something to do with it, too. His daughter, Betsy, tells us that, "like a good cook," he never measures, just plunges by instinct. With these salvaged materials and several trips to the woodpile, he has made a sofa, couch, and a three-legged table. The sofa has a deck-chair adjustment, so

NBC photo by Elmer W. Holloway

Edgar Bergen, NBC star of the Edgar Bergen-Charlie McCarthy show, is here playing valet to his dapper co-star, Charlie

In Edgar Bergen's workshop there are various machines, tools, and electrical supplies for household repairs and various woodworking projects

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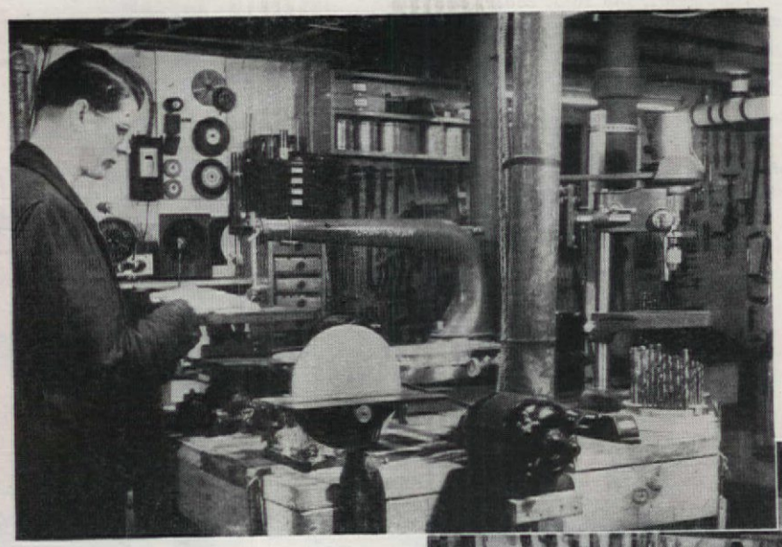
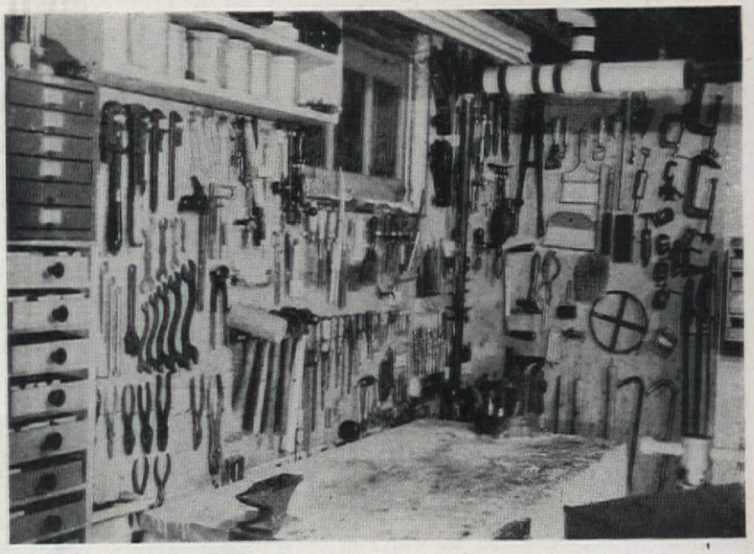


Dr. Campbell Robertson, research director of the du Pont plant in Perth Amboy, N. J., believes in having a complete assortment of tools, and in all sizes, to take care of all possible contingencies

The Robertson twins are being taught a practical knowledge of tools although not allowed to use power tools unless their father is with them. A part of the workshop and large tool collection is shown below



that the back may be lowered to any comfortable position, and the arms are wide enough to hold plates of food. The frames of the couch and sofa were finished by burning the wood surfaces with a blow torch, scraping off the burnt wood with a stiff scrub brush, and rubbing white paint over the burnt wood, leaving some of the paint showing in the grain. The table top was finished with several coats of floor wax.

Though Charlie McCarthy may be past that tender age when discipline is best practiced in the woodshed, he is, nonetheless, marched out to Edgar Bergen's fascinating workshop for any nicks in his "character." Nor is everyone as fortunate as Charlie, in having a private hospital right inside the home, where headaches, backaches, sprains, fallen arches, and everything but an ailing budget can be painlessly cured at the turn of a switch. Edgar has jigsaws, drill press, bench grinder, wood saws, taps and dies, blow torches, scales, cements, glues, patching plaster, wood stains, paints, and electrical supplies. Little wonder Charlie is so well groomed.

Now let us hear what the wife of an ardent tool collector thinks about hobby shops. Mrs. Josephine Robertson, wife of Dr. Campbell Robertson, research director of the du Pont plant in Perth Amboy, N. J., writes as follows: Some years ago, when we bought our home, we moved into a garden-conscious neighborhood. My husband, a city man, was much more interested in setting up his basement workshop than in layout of flower beds, and, in quite unorthodox fashion he welcomed rainy week ends. When asked, "what do you make?" he regards it as an unfair question. When other people collect stamps, or beetles, or timetables, or delphiniums, nobody asks them "what for"; they are not expected to be for anything, except fun. In fact, once he went so far as to tell an importunate questioner, that he used tools to make holders for more tools.

In all justice, I must explain that this workshop is no mere hardware museum. In a house that is alive with small boys, there are never-ending repairs and construction projects. In the basement laundry room of our new home, we have power tools installed; jigsaws, belt and disc sander, drill press and high-speed steel drills, electric grinder and flexible shaft equipment. Mounted on plywood around the workbench, are series of saws, files, wrenches, pliers, hammers and chisels, and a cabinet of drawers holds a magnificent miscellany of hardware. A board with holes drilled in it, like sockets, stores all sizes of extra light bulbs, and another panel is hung with coils of rope, wire and light cord. Every item has its own appointment rack, and the boys of the house know each one.

Tools have little charm for me, personally, but as the wife of a tool fancier, I am enthusiastic about the hobby. There is the obvious advantage of expert repair service; we never call in an electrician, radio man, or carpenter, and only in a crisis, do we call a plumber. The workshop offers fine relaxation after a day of mental concentration. And I like having our boys grow up with this intimate knowledge of tools, and a closer association between father and sons.

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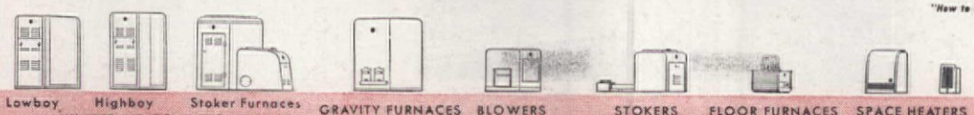

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It Stopped a Rehearsal—

HOME OF THE ANDY RUSSELLS

Kay Campbell

Photographs by Julius Shulman

A corner fireplace is a feature of the Russells' French provincial dining room

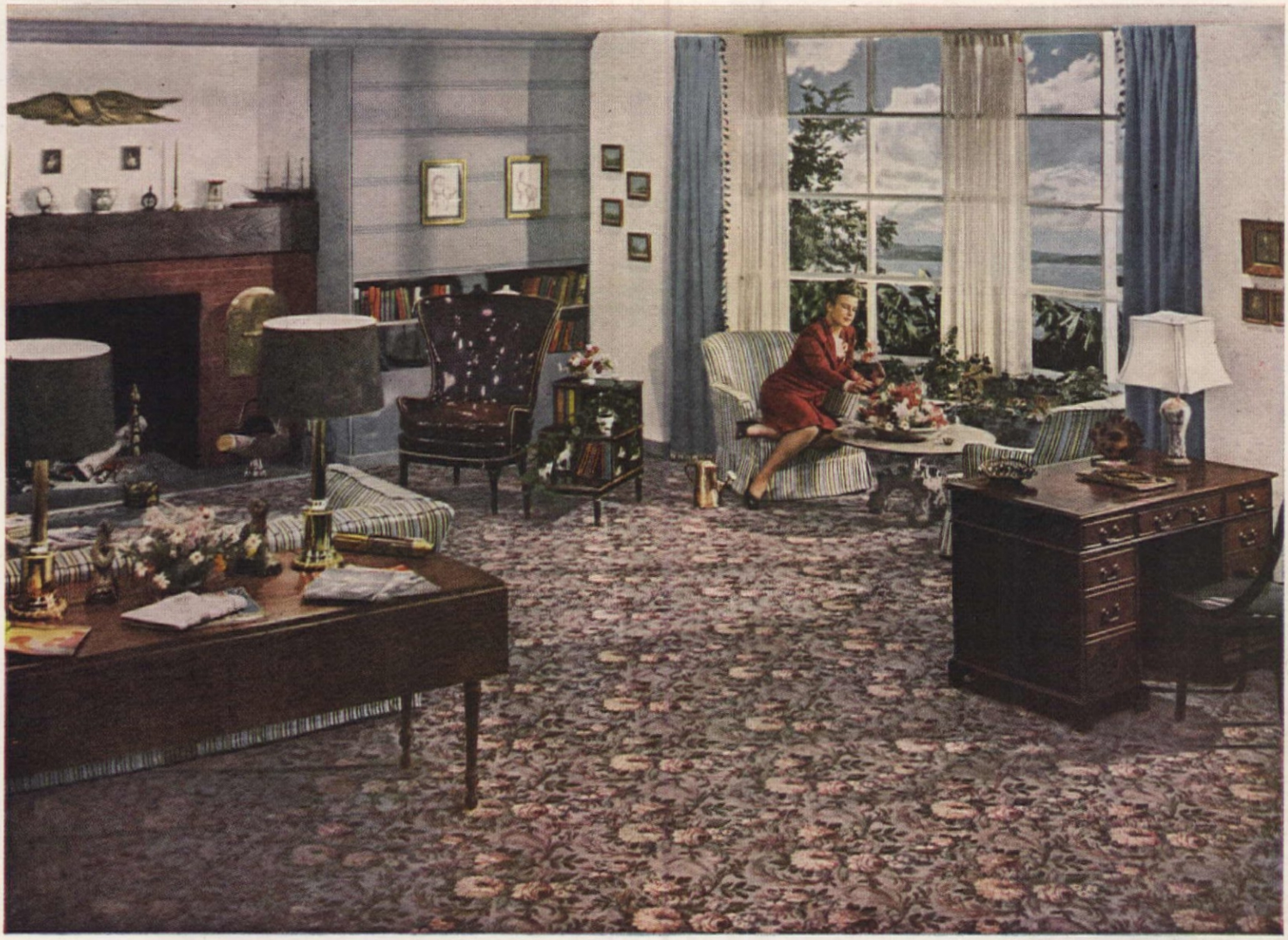
WHEN a friend called to say, "I saw a dream of a house, a real honeymoon house today and, when I heard it was up for sale, I immediately thought of you!", Andy Russell, singing star featured on the CBS program, "Your Hit Parade," stopped the orchestra in the middle of a rehearsal, and drove over to get his fiancée, Della Norell.

It was one of those warm, sunny afternoons that the California Chamber of Commerce likes to talk about. But when they entered the house they had been told about, the air was cold and the atmosphere clammy.

Heavy, thick curtains barred the sunlight, and the dead-white walls were cold to the touch. Dead ashes choked the fireplace and massive furniture clogged the rooms.

"But we took one look at the garden," said Della, "and knew we must have it!"

The house is built around a garden which



Distinction is given this room by its handsome but moderately-priced Bigelow Beauvais carpet 1770

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FLOORS come first, say expert room-planners. Step number one for this make-yourself-at-home room was Bigelow's beautiful Beauvais. Its traditional floral pattern and delicately blended colors harmonize with furnishings of every period and fabrics of every hue.

For you there are the loveliest Bigelow rugs ever. In wonderful new patterns and textures . . . handsome, hand-carved effects, modern two-tones, exciting new twist weaves . . . all in a multitude of glowing decorator colors and the nine official B.H.F. (Basic Home Furnishings) colors.

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Next time you are downtown, uptown, in town, or wherever *your* favorite store is, see the new Bigelow rugs. All are marked by the blue-and-gold Bigelow label. All are sure to give you years of proud possession.

SEND FOR Bigelow's new, purse-size "Match Book," 72 paper color samples to use in harmonizing your rug, wall, upholstery and drapery colors. Send 10¢ to Bigelow Weavers, Dept. AH-47, 140 Madison Avenue, New York 16, N. Y.

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*TRADEMARK REG.

Andy Russell and his charming wife, Della Norell, who was formerly a singer herself, have made a sunroom and game room out of what was once a glass-enclosed conservatory sheltering hothouse plants

is placed in the exact center of a four-acre walnut grove. Because the place had been untenanted for years, the garden was overgrown with weeds. Vines draped themselves from trees and the small swimming pool was thick with debris. But the sun streaked through the undergrowth and beamed on the upturned faces of the hardier flowers, iris, roses and geraniums, which had managed to survive.

"We knew the garden would take lots of hard work," Andy said. "We could just picture the place on a hot summer afternoon, with the pool filled with cool, sparkling water and the vines trimmed and blossoming."

The owners were in England, so it took time to contact them and complete the deal. But, finally, the deed was put into Andy's hands, and they started making plans for redecorating the house. Now, some months after the marriage, the house is complete.

Since the house is tied in so closely with the garden, Della keyed her interior colors to those outside . . . taking the green of the lawn, the gray of the olive tree trunk, the lavender of the wisteria, the deeper purple from the iris, the yellow from the copa de oro blossom, and the pink of the geranium for use in various rooms.

The walls are of handmade brick, and the dead white of the living room was changed to salmon pink, the same hue of the pink geraniums potted around the little pond just outside

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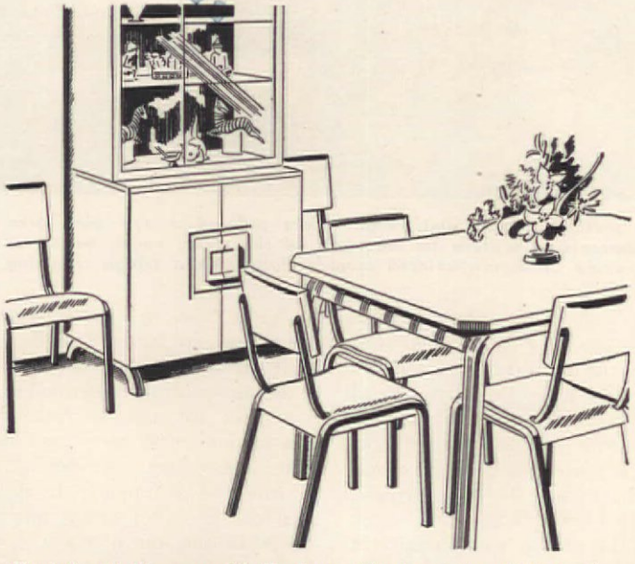

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Used in wall-to-wall carpeting, it brings beauty to every room in the house! Mohawk's Foundation Colors are in tune with each other and with fashionable decorating shades, including the basic home furnishing (BHF) colors.

ROSE for your living room—warm and lovely with off-whites, grays, muted blues and greens.

GRAY for your master bedroom—a popular neutral that's charming with yellows and rosy tones.

BLUE for your dining room—easy to harmonize; effective with light or dark finishes.

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The vertical boards and rough bricks painted a soft pink give an interesting texture to the walls of the living room. Draperies are made of natural-colored monk's cloth with a fringe trimming

the door and visible from the large window. The floor is carpeted with a string rug of soft beige, and the draperies are natural-colored, fringed monk's cloth. Two easy chairs are covered with quilted green fabric, printed in muted pink and gray. Another chair, close by the fireplace, is covered with white and green chintz. The sofa is upholstered in a green-and-white, leaf-printed fabric.

The dining room picks up the colors of the "cup of gold" vine which twines around the door. Walls are soft yellow, and chairs are covered in a chintz of yellow, green, and white. The floors are of red tiles.

The bedroom is colored in shades of blue and rose, with great cabbage roses appliquéd on the foot of each bedspread. The dressing room was turned into a study. Each room boasts a fireplace and the provincial feeling is maintained throughout the house.

"We've been so busy with these rooms and the garden," Della said "that we haven't yet furnished the little bedroom at the other end of the house but we plan to make it a combination guest room and den."

Although Andy Russell started his career as a drummer, he doesn't even own a set of drums now. He started beating the drums with Gu Arnheim's band when he was sixtee and, a year later, started singing wit the band. Paul Whiteman heard hi and asked, "Why don't you stick t singing and really make yourself som money?" Andy reconsidered.

"But every once in a while," Dell commented, "he hears some drumme on the radio and says, 'Gee, tha guy's a bum! I could really sho him!' And I can't tell you how happ Andy was when Paul Whiteman aske him to play the drums first, and the sing, on the Hall of Fame broadcast

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say Mr. and Mrs. Charles Strong, 3466 Lincoln Avenue, Detroit, Mich.

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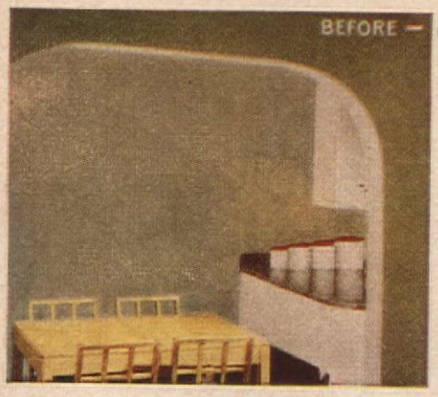

2 **"But look,"** Mary argued. "Your room's no bigger than mine—and I did mine *in an afternoon.* It's easier than you think to paper a room with Trimz. Millions have done it without help or previous experience."

3 **So we tried Trimz.** And Mary's right! Trimz comes ready-pasted, ready to put up. You just cut strips to fit, dip in water and apply. No muss, no tearing up the house. We started on our dinette after lunch—had it finished by supper! It was such a snap we've since "Trimzed" the living room and bedrooms, too!

4 **Now we're singing Trimz' praises** to *our* friends. "If *we* can, *anyone* can paper a room in an afternoon with Trimz *Ready-Pasted* Wallpaper!" "Yep," they agreed. "But the pattern's so beautiful, and the results so neat, we'd swear it was a professional's work if we didn't know you did it with Trimz and your own little hands."

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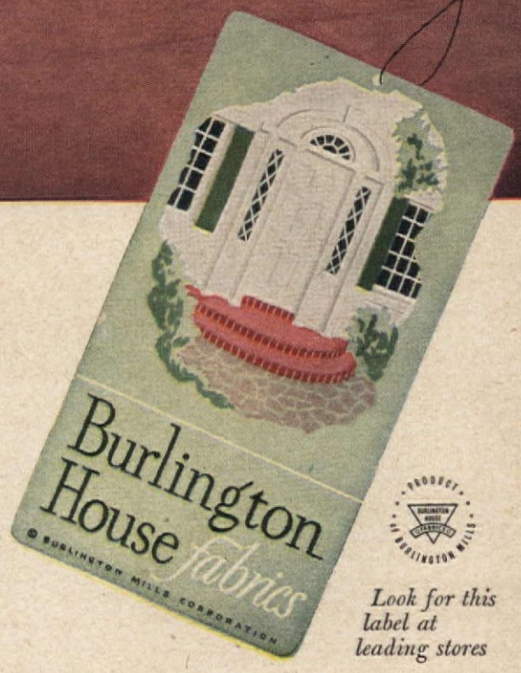
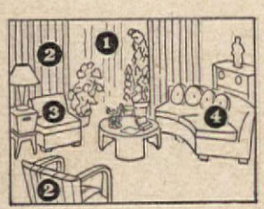


Look for this label at leading stores



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BEFORE You See a Decorator

Karin Millberg

Now and then I meet people who are rampant individualists. They follow their own taste, regardless of style, regardless of what their neighbors may have. They put their furniture where they want it, and gather possessions that have value for them, whether or not other people would admire or cherish them.

As a result, a house in which they live is the history of its occupants. That is what a house must be, if its occupants are to be truly satisfied—a history, not merely a carbon copy.

Some day, we will realize that a home can be a place of peace only when it fits our own personality. Far too many people are content to furnish a house or an apartment as impersonally as though it were going to shelter a robot, buying their furniture and selecting colors not because of what they may like, but because of what is considered smart or—what is a far worse reason—what the people next door selected.

As a result, they grow restless, unhappy, unable to sleep. Sometimes, indeed, they begin to feel ill. Subconsciously, they realize that something fundamental is lacking. What is wrong is their surroundings.

For the surroundings in which we live and sleep and eat and love and fight have a profound influence on our state of mind. There can be no such thing as a standard model home where everyone lives happily ever after. No *home* can spring ready-made from a decorator's dream.

Sometimes I am staggered by the respect with which we decorators are treated. I begin to feel that I could walk into almost any apartment blindfolded and tell you exactly where every piece of furniture is placed: the two chairs beside the artificial fireplace, the two end tables geometrically placed at the ends of the sofa against the wall; the matching lamps; the club chair, and the wing chair . . . I could even tell you what colors have been used and where. And the awe of the owner is such that once these pieces are neatly arranged by the decorator, the home owner dares not touch them.

"Oh, don't move that table. The decorator put it there. That is where it belongs."

No, it belongs where it is most convenient and comfortable for you to have it, and nowhere else.

My point is that the decorator's recommendations, sound as they may be from the standpoint of good taste, are useless to you unless you like what he suggests. Suppose we carried

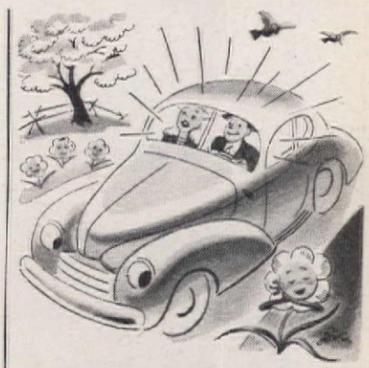
Johnny watched a passing shower,
Nose against the pane.

Mother sprayed some WINDEX and
The window's bright again!

Dad was helping Mother, but
His fingers marked the glass.

A dash of WINDEX made it shine—
Dad knew his work would pass!

Driving in the early spring
Kate was bored for hours.



Walter used some WINDEX—
Now she sees the pretty flowers!

Picture glass and window panes
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Spray some WINDEX, wipe it off—
Your glass shines bright as new!

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

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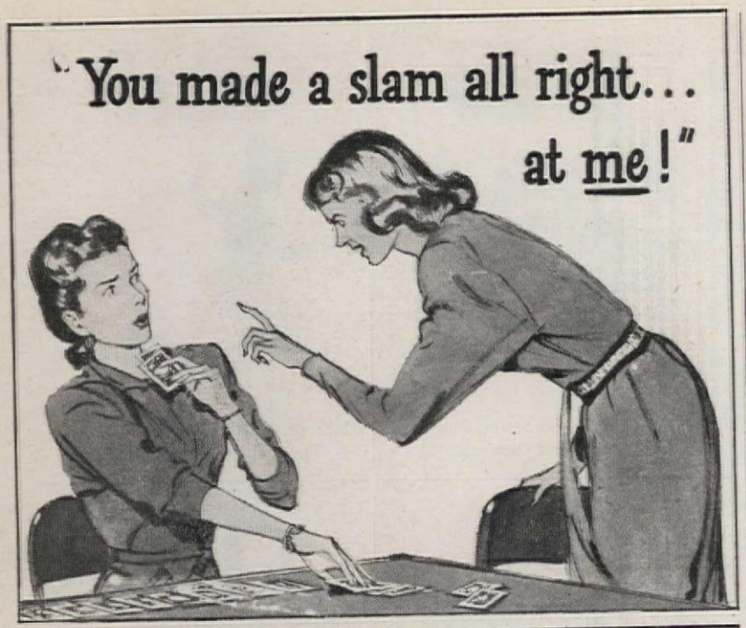

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this passion for accepting the taste of other people into the food we choose. The finest gourmet may insist that you ought to eat lobster fixed a certain way, or that to be smart you must eat truffles. But if you dislike lobster and truffles, you will find yourself with an upset stomach.

Somehow, as we get civilized, we seem to lose a lot of good, common sense. Birds know better than that. If you hang out the wrong birdhouse, however fashionable it may be, you will never snare the kind of bird you want. He is too wise to move into a house that does not suit his particular needs, and he is not influenced by what the other birds like.

There is only one bird in the world that lives as most New Yorkers do, in identical cubicles: the eider duck.

The true eider duck among New Yorkers is the person who is so afraid of his own taste and judgment that he feels safe only in a home that is exactly like that of someone else. I know apartment houses where every apartment is decorated exactly alike. The tenants are uneasy if the rooms in which they live their private lives bear any stamp of their own personalities. It might not be "right."

ONE woman was so anxious to make her apartment the duplicate of another that she sent me to look at it. It was a nice apartment, and as impersonal as a Pullman car. I had seen that room hundreds of times before. There was one difference. One of the chairs had an ill-fitting slip cover, so badly made that two uneven pleats had been set in one arm.

"Can you copy everything exactly?" the customer asked anxiously.

"If that is what you want," I said reluctantly.

So the apartment was "decorated," and immediately we got a complaint. "You see," the customer said tragically, "the slip cover lacks pleats."

"But the pleats were put in to cover a mistake in the cutting," I said.

"I don't care," she said fiercely. "I want it just like the one downstairs." So a good slip cover was cut up to duplicate a mistake.

"What about the cigarette hole on the rug down there?" I inquired. "Do you want us to duplicate that?"

"My husband," the customer told me coldly, "will take care of that."

I have never liked the idea of "decorating" a house. Instead, I like to help a person create an atmosphere in which he can live, a peaceful atmosphere, because life is so demanding that a home must be peaceful.

So one of the first things I try to discover in dealing with a new client is the kind of bird he is, before I attempt to feather his nest. An eagle's nest will not do for a sparrow, nor a blackbird's nest for a hummingbird.

Why don't more people do this for themselves? Before you see a decorator, take a look at yourself in a mirror. Discover yourself, and don't be afraid of what you find. The person you see is you, and therefore different from anyone else in the world,

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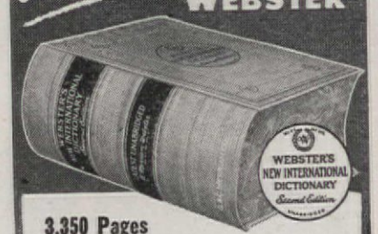

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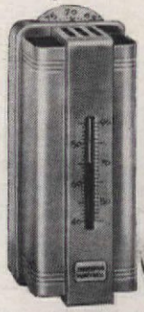

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with different tastes, different dreams, different needs and requirements. The house you are going to decorate must be right for you and your way of life; it must reflect your personality—not clash with it or submerge it.

But men and women are too apt to seek anonymity, to take refuge in an impersonal background that sooner or later will give them a sensation of being lost. They are afraid to trust their own judgment, to rely on their own opinion. So, out of distrust of themselves, they copy their neighbor's house, or follow blindly a decorator's advice.

Of course, it is easy to leave all the planning of your home to a decorator. He will see that everything is in good style and good taste. But that is not enough. You could not live in a museum, however perfect the arrangement. In sorrow and happiness, in all the different situations of life, there is need for more than decoration.

One of the basic human needs is for security, for a sense of survival, of continuity. That is one reason why more and more people are buying farms and turning to the country for summer homes. The old soil, the historical background, provide a sense of being rooted. That is what any home should do, but it can accomplish it only if the home contains evidence that you have lived in it, if it bears your own personal stamp, if it has a chance to grow with you.

We decorators serve a definite and, I trust, a useful purpose, but it is you and not we who should decide the kind of home you want. We are not psychologists, and that is too often what people want of us—someone to tell them what they are and what it is they really want.

If you are the tall, sophisticated type that looks as though you had just stepped right out of the pages of a fashion magazine, you can afford to surround yourself with baroque, rococo, plaster ornament, and chairs designed like a refined nightmare.

But if you are small or stout or unsophisticated, a background like that would swallow you whole. It would dwarf you so that you would not be noticed at all. You would be more at ease, more likely to be noticed, if you select furniture in early American or plain Chippendale.

Don't take the rules too seriously. Look in a book on decoration and the chances are that you will read something like this: "If the room is dark and faces north, paint the walls yellow." That's fine—if you like yellow. But if you don't like it, you will be unhappy in a room that follows the rules. Don't follow blindly the advice of a friend who tells you, "What you need here is shocking pink or bluegrass green." Perhaps you would be much more comfortable and happier with a nice warm tan.

To put the wrong color in the room which you use for rest and relaxation, is just as bad for your well-being and your nervous system as to put a jitterbug in a room where Chopin's

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Funeral March is played over and over, or lock a lover of symphonic music in a room with a rhumba band. The result is an acute nervous upset. Color and music are much alike in their effect on the human system, and while nearly all of us know how we respond to music, few of us realize how we respond—or even that we do respond—to color.

If you are not sure what color you like, find out. Borrow a large color card from the painter who is going to do your apartment and study it carefully. Pick out a color that immediately attracts you, first for one room and then for another. Put the card aside over night and look at it again the next day. If you still like those colors, you have your basic color for each room. Complementary colors can be left to your decorator, as they are worked out automatically and can be decided on in five minutes.

Of course, I grant that individuality can be carried too far. For instance, there was a woman who had so uncontrolled a passion for purple that she had everything in her apartment, from rugs, slip covers, draperies and sheets, to her dog's collar, done in purple. I don't recommend it to my other customers. But she lived happily ever after in her purple surroundings. They suited her.

FURNITURE has to be lived with. It should be bought with that in mind. Never select it because it looks "cute," or because the salesman overpersuades you, or because someone you know bought a piece like that. Good furniture should last for a long time, and you may tire of something you pick out in a great hurry. This applies to wallpaper, too. Be careful about the designs you choose. You'll be looking at them a long time.

There are two pieces of furniture that you must select with great care. The first, of course, is a really comfortable bed. The second is a good strong chair, covered with a practical upholstered material—a chair in which a man can sit without being afraid the legs will fall off.

So far as period furniture is concerned, look for the kind of lines you prefer, those that make you feel most comfortable, and don't let the rules get you down. Mix periods if you feel like it. There are many excellent books on periods and styles of furniture. Look through them. You'll find them fascinating. Then look for yourself in the good furniture stores. But don't let yourself get talked into buying something unless it appeals to you.

The best rule on period furniture is to follow the advice the wise old judge gave to the members of the jury: "Now listen carefully to everything that is said, then go out and forget it. Make your own decision."

Before you see a decorator, my advice to you is: discover yourself, trust yourself, decide what background will bring you comfort and a sense of peace and well-being. Then see a good decorator, who will save you time, money, and worry.

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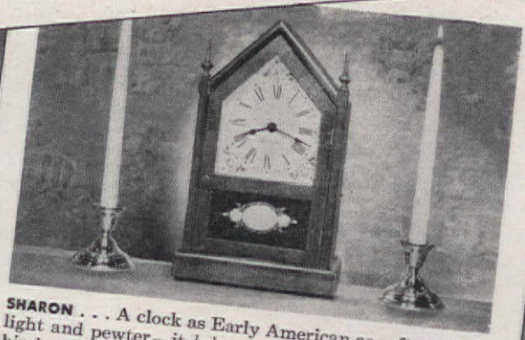

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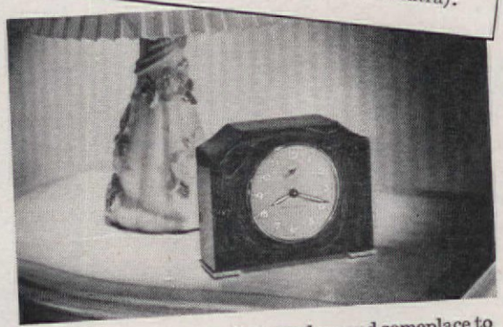

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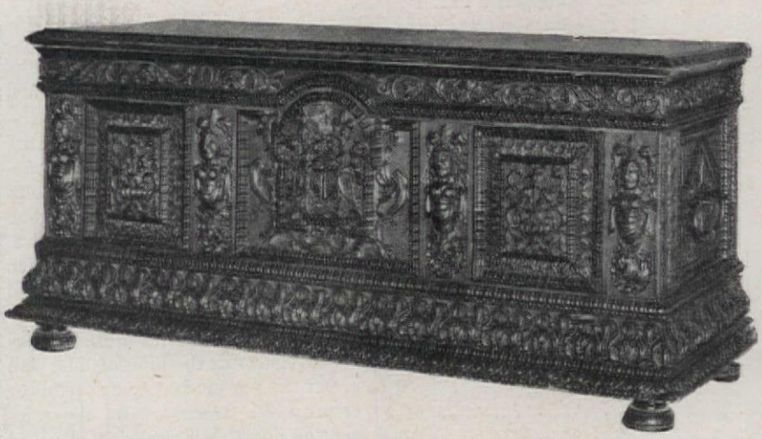
TREASURE

An early Brittany carved chest. A peasant piece with crude iron double lock, showing surprisingly detailed carvings in paneling. The John Herron Art Institute, Indianapolis

Painted chest, circa 1583, probably Italian. Religious monogram in center panel indicates it may have been used for storage of church vestments or vessels. The Museum of Fine Arts, Houston



Italian 16th century chest of elaborate design, probably made by a Renaissance craftsman of high skill for a wealthy family. Henry E. Huntington Library and Art Gallery, San Marino, Calif.

A MAN'S chest was his castle when England and France were young. It was the only article of furniture owned by rich or poor, and even a king might have 1400 jeweled swallows embroidered on a robe and nothing but a bench or chest to sit on. The pivot on which the home was hung, the chest was a trunk for clothing, linen and bedding, a table, a chair, and at night a bed. There was no other bank for the cash or jewels. When war, brigands, pestilence or famine made travel imperative, into the chest or chests would go all the worldly possessions, and off the entire family would move to a safer location.

Arriving at a hut, a chateau or an inn, the chests would be unpacked and the "rooms" hung on the walls. These were hangings of green woolen from Cuenca, velvet, fine scarlet cloth of Valencia, or painted cloth or tapestries, and when draped on the walls, they helped shut out the cold and added the familiar and decorative touch of "homę." The Duc de Berri had a room of red leather, which could be dismantled and packed away, and Queen Isabella of Bavaria used six leather carpets to match the hangings of one of her rooms. Hangings for the coronation room of Queen Jeanne of Burgundy were embroidered in gold and touched up with hundreds of parrots.

When the chest was not in use for a table, a seat or a bed, it was "dresse"—set up—with the family drinking vessels and plate, which gives the word "dresser" to the modern world. Ultimately, the chest was placed on trestles for convenience, and many years later shelves were added for the vessels and tankards and plate. Every French and English kitchen had one.

THIS living from a chest went on until the fifteenth century. Often a room was named for a scene on the tapestries with which it was hung, or for hangings reserved for special seasons of the year: the Easter room, the All Saints Room or the Room of the Lions. In the early fourteenth century Philip V of France ordered master cabinetmakers to supply him with a number of new chests for his robes, his bed, the accessories of his devotions, rare spices, and for his table. Two of the chests were to carry the Queen's bed; ten for her belongings, and there were to be gilded chests for her headgear.

Mostly, the cabinetmakers worked at the cathedrals. They served a long apprenticeship, were fined heavily if their work fell below certain fixed standards of excellence. The carvings on chests that have come down from those days are beautiful and wonderful examples of art. Usually, the carvings are ecclesiastical in character—figures of Saints, angels, the Nativity.

Chests of two styles, the French and Italian, merged in the first part of the sixteenth century. This effect is seen in furniture of the French Renaissance, when the Gothic designs were blended with the beauty and ease of the Italian style: figures in relief under a canopy of fruit,

CHESTS

Edna Deu Pree Nelson

An Italian cupboard or credenza, of walnut, made in the middle of the 16th century. Early in that century, Italian craftsmen brought their art to France. Courtesy Cleveland Museum of Art

Made in the 17th century during Louis XIV's reign in France, this console suggests the Boulle influence, combining metal ornamentation with marquetry. The Art Institute of Chicago

foliage, flowers, dolphins, arabesques of conventionalized flowers; floral capitals topping columns; flowing, graceful lines, unlike the cold, ecclesiastical, Gothic forms.

Later, in France, a simple chest or trestle, became a cabinet with closed doors hiding a number of small drawers for the keeping of valuables. This was handsomely decorated, Oriental in concept and design and raised on a stand carved magnificently from exotic woods. The artists threw restraint to the four winds and decorated them with inlaid ivory, shells, mother-of-pearl, and jewels.

Andre Charles Boulle, designer in the reign of Louis XIV, second half of the seventeenth century, probably took his inspiration for his tortoise-shell and bronze decorations and marquetry, from the artists of the above stands and cabinets. Boulle was cabinetmaker for the King of Siam, the Duke of Savoy, and designed the furniture for the rooms of the Dauphin and many other titled and wealthy patrons of the time.

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Marquetry and ormolu decorate this French 18th century commode from the Taft Museum in Cincinnati, Ohio

A mahogany sideboard with satinwood front made by William Hook. In The Museum of Fine Arts at Boston, Mass.

Slender, reeded legs, delicate stringing, mark this sideboard now in the De Young Museum, San Francisco, Calif.

Philadelphia saw Jonathan Gostelowe make chests like the mahogany one pictured. Museum of Fine Arts, Boston

This handsome lowboy was also made in Philadelphia late in the 18th century. Detroit Institute of Arts

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AND ACCESSORIES

The chest in England had just about the same development as it had on the continent. There were great oak boxes, bound with four-and five-inch bands of iron, magnificent in design and execution, with locks so intricate that they covered the inside of the cover. Carved exteriors were the work of master wood carvers. During the sixteenth century, chests became narrower. They were used for storage of the riches of castles, the church and state, the home of the commoner. More convenient than our modern banks, they could be loaded onto a wagon and rushed away from invaders or brigands. When the master of the house or castle traveled, his worldly all went along in the chest. Over the highways of England and France, it traveled, the common property of all classes, and whether simple or elegant, it ranked at the top of the list of possessions.

When the chest became a dresser with shelves above, it did not change its use, although only a countess could have three shelves and a queen five. Even when it appeared as a lacquered cabinet decorated with raised polychrome designs, set on a gilded stand carved richly in swirling acanthus, it still could be hoisted quickly from the fancy stand and whisked onto a coach for travel.

But when the chest was graduated to "court cupboard," that was something else, and it ceased to travel as much as formerly. A neatly written inventory on parchment, seven inches wide and four yards in length, made in 1633 at Oxfordshire, notes that the hall furniture of Chastleton House is valued at four pounds ten, and includes four long forms, six joined stools, a table and a court cupboard, and in the great parlor a "court cupboard of walnut tree."

THE chest, not the court cupboard, went along with the little group that sailed on the *Mayflower* for America. Whatever other furniture may or may not have come with the first settlers to this country, certainly there were chests. These were ship chests or pine boxes, the tops single planks of pine, with a slight overhang at the ends and fronts, and put together with wood pegs. Usually, these chests had small tills, for they served as banks, as well as clothespress, benches, tables. John Alden, one of our first furniture workers, probably made such a chest for Priscilla, and Elder Brewster is reputed to have had a ship chest.

In the seventeenth century both panels and stiles of American chests were lightly carved with palm leaf, stem foliated at the top, flowers resembling tulips and drooping leaves, a pattern as popular as any found on chests of that period. Often the background of the carving was filled in with color, and the chest was raised on four straight legs. The carved designs followed the patterns on English chests of the Elizabethan and Jacobean times, although the execution was shallow, of the sort known as

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peasant decoration, since the workmen in America at that time had not the skill of workers abroad. In the same century the Dutch and French influence appeared, but these chests probably were of foreign make. A Dutch marquetry chest made in 1616, had bulbous feet. The best Dutch chests were supposed to be made of pine and then painted; the better chests were of black walnut.

All chests of the first half of the seventeenth century are said to be without drawers. Oak chests with one drawer appeared in the third quarter of that century; however, a chest of drawers is known to have been at Plymouth, Massachusetts, in 1642. The earliest records in this country of a chest with a drawer is in an old inventory at Salem, dated 1650.

THE famous "Connecticut" chest, with one and two drawers was made around 1675 to 1700 in this country. As many as fifty such chests have been located in Connecticut, either in museums or owned by individuals. Generally, the top, bottom, and back are of pine, the front of American oak. They are carved and paneled, and the top of the chest raises up and has a lock. Examples are to be seen at the Connecticut Historical Society, the Metropolitan Museum, Pilgrim Society at Plymouth. Nicholas Disbrowe, born in Walden, Essex County, England in the early seventeenth century, and living in Hartford, Connecticut, before the middle of the century, is said to have made these chests.

Another chest, known as the Hadley chest, was made about the same time. Like the Connecticut chest, it was carved all over the front with an intricate design. An authority on the subject, Luke Vincent Lockwood, states that this chest was made by Captain John Allis of Massachusetts.

American chests continued to be used in this country until the beginning of the eighteenth century, when they disappeared from inventories. After the first quarter of the century they were not mentioned. Instead, the chest of drawers became popular. At Plymouth, Salem, New York, Philadelphia, Yorktown (Virginia) they were mentioned in old records.

But the lower drawer of a chest could only be reached by stooping. An ingenious cabinetmaker put the chest on tall legs, and the "highboy" was born. In order to utilize the top of the highboy for articles, the lid of the chest was discontinued, and the space below became drawers. Ultimately, drawer mushroomed above drawer, the highboy got out of hand and went ceilingward, requiring a ladder to reach the top drawers. At this time the lowboy appeared—the chest, again on legs—became a dressing table. Until 1780 both the highboy and lowboy were the mode. When the furniture designers of the eighteenth century began designing chests of drawers on high legs, or frames, the highboy and lowboy lost favor.

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England about 1685 and traveled, later, to this country where it became popular and continued so until 1720, when it was found that it did not, as promised, eliminate the "worm, corroding time, or damp air." Many highboys were japanned during those years. But time and the worm worked steadily, and the vogue went out.

The flat-top highboy retired into oblivion about 1725, to be replaced by the scroll top, separated at the center. It was a type known as broken pediment bonnet-top. Often the upper drawers of the highboy conformed to the curve at top. Carving appeared on top and bottom drawers, and willow pattern handles appeared.

In Philadelphia the great cabinetmaker, William Savery, produced mahogany highboys and lowboys in great number for wealthy clients. Jonathan Gostelowe, also of Philadelphia, excelled in chests of drawers and highboys, working with Chippendale designs, as did Savery. John Goddard of Newport, Rhode Island, made the block front highboy with the flame finials, and John Chippendale and Hepplewhite styles. The block front was popular during the latter part of the eighteenth century, becoming more ornate, the motifs of Chippendale being mixed with simpler designs. Typically American, the highboy was a type of cabinetmaking that had no duplicate in other countries. Chests made in Philadelphia were exceptional in workmanship, cabriole legs were shorter than those made in New England, the foot ball and claw, and bodies were very high.

The chest-on-chest followed. This was a chest of three or four drawers resting on a wider set of drawers and standing quite close to the floor. It was less graceful than the highboy, simpler of design and decidedly more convenient. Popular with furniture designers and furniture makers, every book of patterns from Chippendale to Sheraton, included designs for the chest-on-chest. Mahogany, rosewood veneers, satinwood inlays, and other rich woods were used for these chests.

About the same time, Chippendale designed the bombé, or kettle-shaped chest, which had a certain vogue.

In 1780, the low chest again reappeared, after a lull of several years, and was known as the "bureau" in this country. In England and France a development of the early bureau was the commode, somewhat lower than the bureau and more like a table with drawers. Basically, the designs followed by cabinetmakers in producing chests were the patterns of Chippendale, Adams, Hepplewhite and Sheraton, sometimes taking something from the French designers.

It was what went into chests in the early centuries that made them treasured; today, the treasures are the chests themselves that have come safely through the years, escaping decay, wars, time. They represent survival; they telescope the past and the present, and make one the work of centuries that sought for utility as well as beauty in treasure chests.

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How to make

BROOMSTICK CURTAINS

Mary Lou Ewing

My broomsticked curtains were inspired by the colorful skirts worn by the Navajo girls of our Southwest. They were the perfect answer to the vexing question, how can I drape my windows excitingly, beautifully, differently, yet inexpensively?

Broomsticking is a solution to the curtain problem which should help many women who have a limited budget and oversized windows, yet who want unusual draperies.

Recently we moved into a new home, and I was confronted with two large picture windows. One was ninety inches wide, the other eighty. To drape these adequately and gracefully would require yards and yards of material, and in these times the material one really wants is frequently nonexistent or too expensive. So I struggled with my ingenuity, and finally became quite intrigued with the possibility of duplicating in draperies the admirable effect of the Navajo broomsticked skirt.

First, I invested in muslin, enormous quantities of it cut in two and one-half yard lengths. I followed the regular skirt-making procedure, allowing four times as much material to be gathered into the band as the band was long: for the ninety inch window, three hundred and sixty inches, or ten one-yard-wide lengths. Cautiously (and fortunately) I allowed for shrinkage of the band during broomsticking and subsequent washings; I cut the bands several inches longer than the actual window measurement, easing in the fullness to accommodate the extra length.

When I dampened the curtains thoroughly, and with the help of two interested friends, we broomsticked—but without a broomstick. Two of us stretched, folded, and squeezed the curtains. While the roll was held taut, the third person tied pieces of cord tightly around the curtain at about four-inch intervals. After waiting two days for thorough drying, the curtains were untied (those tied with a half bow undid easily, those fastened in a knot had to be cut) and hung.

They are the loveliest curtains I have ever owned, and the accordion plaiting has held. When drawn, they are pleasingly rippled; when pulled to the sides, they hang in voluminous folds. Everyone, even husbands of the nonobservant variety, comments appreciatively and admiringly on these dramatically simple curtains.

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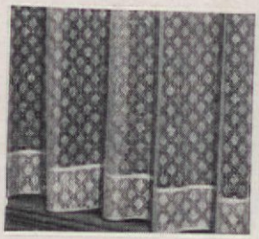

Lace curtains are preferred by many. This Wilbarry diamond design is new and simple. Wilkes-Barre Lace Co.

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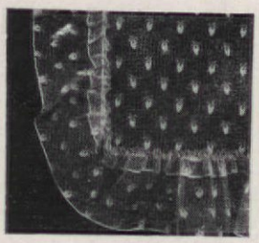
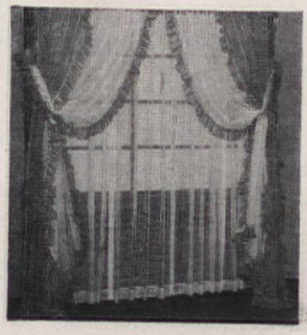


Strawberry Festival priscilla has fat berries scattered on a sheer ground. By American Lace Company



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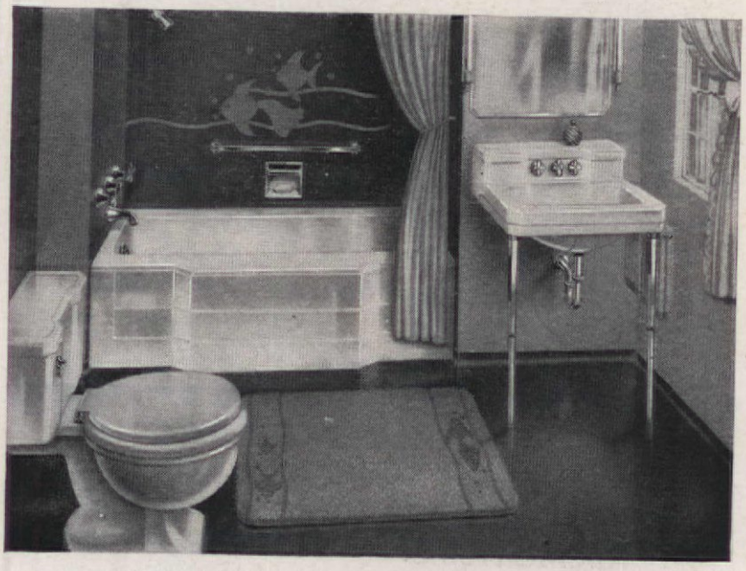

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Grown-Up Boys Will Remember

Harry I. Shumway

EVERY man should have a small retreat, some place in which he can relax and be himself. Not only be himself—but be by himself.

No such place has ever been worked out—not really. There have been rooms in houses called Dad's Room, rooms supposed to be dedicated to his sole use and comfort. The dedication was all right, but how did it work in practice, in real life? Well, other people would find hidden charms and beauties in the place and take it over. A nice shabby chair (if one ever managed to get in) was almost sure to appeal to the cat. And any man knows that moving a sleeping cat is about the same as poisoning his own grandmother.

There were times, too, when Dad's room got the works. The place got cleaned up on unannounced dates, and Dad would not recognize it the next time he saw it. Strange things would happen to the curtains, too. Dad would no sooner get used to the calm, soothing austerity of unbleached cotton with little balls on the edge, when one night he would suffer a violent shock from Mexican ones in raw, primitive colors. Father's Day was sure to bring some awful, major change in the sacred place, such as pots of lilacs and intricate smoking stands that always managed to tangle with his legs.

No, it cannot be said that the house of today has any real retreat in it for the man. The desire for such a spot does not mean a lack of affection for his dear ones; it's just that he needs a place where outside influences do not disturb him. He may be writing a book, trying to invent a better mousetrap, thinking up a campaign to do a little job on a business competitor, composing a poem, or even thinking about the girls he used to know—whatever it is, he hates to be in the throes of composition or memories and have someone come barging in with foreign matters, such as beating rugs, or announcing a visit by the clergy.

In the old days, the days of our youth, the problem was very simple. When we were very young, the decision to have a house of our own might be made at around nine o'clock in the morning, Saturday morning; at 3:30 that afternoon we'd be living in it with the first meal being cooked just outside the door.

Ah, those were houses. To be sure you had to crawl into them on your hands and knees. True, they were damp and smelled earthy. There was also a complete absence of light save what might filter in through the door.

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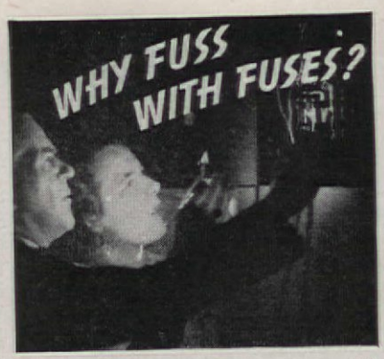

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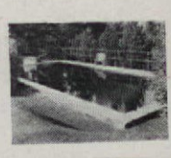

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City_____ State_____

There were, in my boyhood, two distinct types of houses for men. First, the cave. One had to locate a bank or an abrupt rise of ground. Under an old fallen tree was another good spot, because you might have less digging to do. However, there was plenty of energy in those days.

It was lots of fun excavating the underground house. Not the least of the attractions was the almost positive conviction that the shovel would bang into a heavy, brass-bound chest in which were doubloons and pieces of eight, and jewels and daggers. Sometimes a precious and mysterious bone would be unearthed. I remember a splendid bone I dug up one day, the front leg of a bear! Critics, on being shown the wonderful relic, ventured the opinion that it had belonged to a cow; but these pale-faced adults were not only jealous and biased—they were ignorant.

THE form of these cave-houses never varied. They were roundish, and the floor level was lower than the ground level. This step-down feature made it particularly interesting when a good rainstorm came because, in no time, the inside was more like an aquarium than a house.

Lighting appliances were a single candle, pinched from the house we used to live in. It probably never would be returned. It was a plain white candle stuck in a bottle. Seating arrangements were completely solved by small wooden boxes, which all grocery stores had in those days. Some of these old seating items bring forth fragrant memories. One boy might sit on a box which had held salt codfish, the next would rest himself on an ex-camphor oil container.

There were no beds in any of the houses I built. An old horse blanket thrown on the dirt floor was better than any bed. Gunny sacks stuffed with straw were tops in mattresses.

Literature was a vital part of the ensemble and occupied the place of honor, said place a large packing case advertising Soapine, with a picture of a whale fluking his flukes or whatever a whale does in action. The literature itself? Is there anyone so uninformed as to be ignorant of the nature of our cave-home belles-lettres? *Nick Carter, Buffalo Bill, Frank Merriwell at Yale, Luck & Pluck.* Now and then the more de luxe or affluent cave would sport a battered copy of *Horatio Alger* or *Toby Tyler's Circus.*

Literature was for relaxation. But relaxation could come only after the small, but immensely elastic belly was filled. And that brings us to the *pièce de résistance.* The culinary department was an All Must. Without that, all digging was in vain and all literature was a poor thing, indeed.

The fire to cook the meals on was of wood and a wood that enjoyed smoking. The pyre was built just outside the door. What a picture that was! The smoking fire, the entrance to the domicile, perhaps the hacked part of a box forming a rude door-

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frame, possibly a curtain of great loveliness, something promoted from the catchall rag bag on the back stairs of the home we used to live in. At times small girls would wander into our midst, utterly impervious to all insults and threats. No matter how often and loudly we would order them off the premises, it did no good; I never saw a young female that could not take her share of dirt, mud, smoke, and the vilest of boy-cooked food with absolute equanimity. How they have changed!

One thing we always cooked—spuds. A potato is a thing made precisely for boys. It has a tough jacket; it goes right in with the hot coals without complaint, and it can be rolled out with a club or speared with a sharp-pointed stick. The rich, smoky flavor it acquires in getting seven-eighths charred is indeed memorable.

WELL fortified with potatoes, we would retire to the inside of the new house, and each take his favorite piece of literature. Life was full and good—even when a gust of wind blew smoke in our eyes.

The other type of house was the one built by boys who lived on flat land. The erection of one of these required a little diplomacy and finesse—that is, if it was to be erected in the back yard of our home. Mother, especially, was suspicious when we told her about it. "What kind of a house?" she would inquire, not too enthusiastically, we always felt. "Oh, just a little sort of a house like," we would say, the paucity of details being equally matched by the specifications in our heads. "Well, don't you clutter up the yard, that's all," she would say. This was all the green light we needed.

THIS type of house needed plenty of lumber. In the old days, there was one thing that was ace-high in building material—the piano case. Upright pianos came packed in a lovely box, practically a bit of cabinet work. Two of these would build a house that would put your eye out.

But piano packing cases were never too easy to get. Generally, we had to run up these houses with bits of this and that. First, we would visit all the stores and get what wooden boxes we could lay our hands on. The public dump was a fruitful source of odd lumber. Indeed, this fascinating place was apt to have oddments of the most astounding value and allure. Discarded chairs and tables (or at least the vital parts of them) were often to be had. Large sheets of metal sometimes could be picked up there, and these made the finest sort of a roof. I don't say that a roof made of several pieces of unmatched sheet iron answers all the essential points of art (although Van Gogh could have done something with it), but I do maintain it answered the purpose of shelter and sounded well with raindrops pattering on it.

Of course, we made our own windows on these wholly above-ground

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houses. A sheet of glass, the rectangularity partially preserved, could be wedged in place with—er—stuff. There had to be a window, not because of any needed light inside, but for the more important function of inspection of such characters as foreign agents, spies, Indians and rustlers. If that sheet of glass happened to have a hole somewhere in it . . . Whango! Just the thing to poke the muzzle of a good old .30-.30 through!

I could tell you more, much more, about life in these back-yard houses, and I would, too, only for the solemn oath I took on one dark Saturday morning, sworn to over raw, red, bleeding blood! That was the day many years ago when I went into the Orange Street Rangers and Scouts. If I ever dared tell any of the secrets, what would happen to me couldn't be done with an atomic bomb! The latter does its work mercifully in one single bang, but the Orange Street Rangers' and Scouts' method was to take you apart, piece by piece—and little pieces, too! I guess you'd be suffering for weeks!

THESE most fascinating of all houses are gone for those of us who have grown-up and have five-o'clock shadows and troubles—that is, those of us who live in cities and suburbs. But the country man still has his out-back shack, even Grandpa. Every proper place in the country has its little building where ex-Rangers and Scouts can go to relax and plan what to do to the enemy.

It is strange that architecture has neglected this small, but most important structure in the American scene. Not that the Rangers and Scouts want architects butting in! We can still do a good job of our shack-building. Our greatest trouble is getting any piano packing cases, Soapine boxes, and sheet iron. Heavy cardboard won't do. Another thing, crawling into a house on our hands and knees is getting just a little bit difficult for us.

I have secret plans for the building of an out-back shack during the coming months. Ostensibly, the building will be a studio and workshop, with slab-wood exterior and maybe a tiny chimney. It is a place I have long wanted and needed, where I can use my own somewhat eccentric filing system of dropping papers on the floor or sticking them in the window frames. I like to know where everything is—and you can't miss the floor very well. I've tried shoving papers into those contraptions marked A—B—C—and so on, and the stuff only gets lost or something.

This will be *my* house, *my* home. And just let anybody try to get near it, armed with vacuum cleaners and that tidying-up look in their eyes. There'll be a hole (four holes in fact; one for each side) where I can stick the muzzle of a good old .30-.30—just let 'em try to get in! Just let 'em try to install a radio with its soap operas. Just let 'em try any of their tricks. Just let 'em, that's all.

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A modern house designed by the famous architect J. Floyd Yewell, showing the attractive combination of aluminum shingles with painted and unpainted aluminum clapboard. Visualized above as it might be 50 years from now, and below as erected today.

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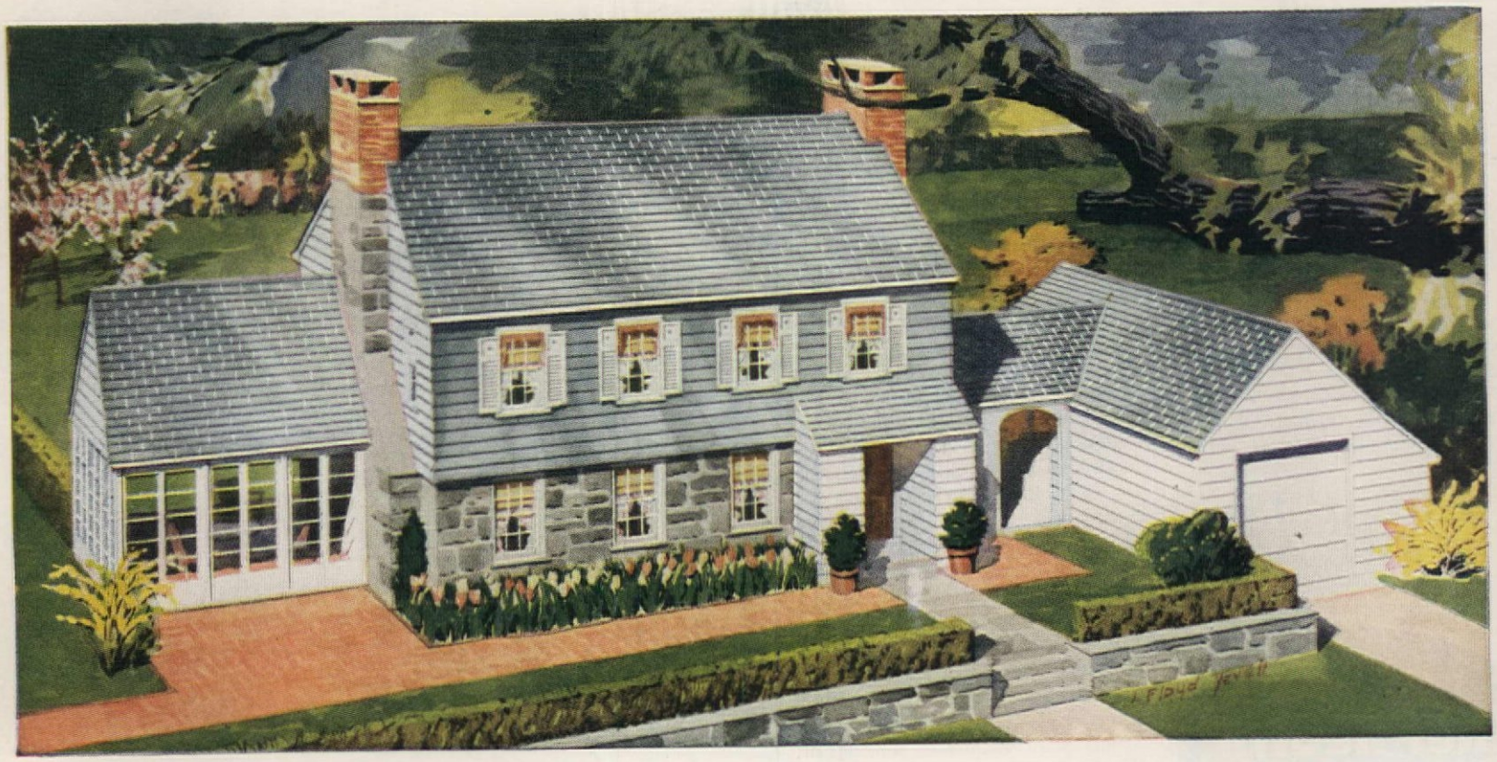

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Throw away all your old-fashioned preferences . . . except your love for traditional beauty. Because these aluminum clapboards, painted like any other, *look* just as a colonial sidewall would look if every board were absolutely perfect and perfectly applied.

But they do have the almost magic advantages of today's wonder metal . . . Reynolds Aluminum. They are fire-proof, rust-proof, impervious to rot, vermin and termites. They are light, strong, easy to handle . . . fitting snugly into each other so that your weather-tight walls go up in record time. They need no protective coating . . . yet they take paint beautifully, using less paint, holding it longer. And even when painted, *their inside aluminum surface provides reflective insulation . . . keeping summer's radiant heat out of your house, reflecting winter heat back inside!*

All these basic advantages apply as well to Reynolds Lifetime Aluminum Shingles. They can be painted, too—though many prefer the natural aluminum surface on a roof. They interlock, weathertight, at top, bottom and sides . . . so that application is automatically straight, quick, easy. It's a permanent, fireproof roof you'll never have to worry about!

Your builder will *like* using these modern building products. Your architect will appreciate how modern-minded *you* are, if you suggest that he specify them. And you don't have to wait . . . *they are in mass production* . . . you can get the best, *now!*

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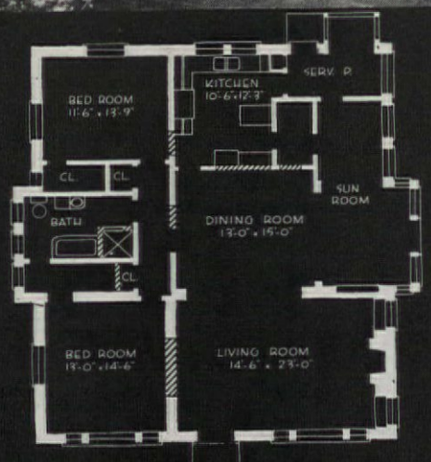
California . . .

Photographs by Bob Cleveland

Before



Plan of House Proper

Remodeled home of Mr. and Mrs. Frank S. Buckley, Los Angeles, Californi John A. Gordon, designer—Philip Rowell, builde

Ethel McCall Head

GRIM was the only word for this old-timer. Run-down an forlorn behind a dingy red-brick exterior, it really seemed to have lost i grip on life. Yet the imaginative Buckleys, in their search for a new hom saw beyond these first impressions—saw rather a certain dignity and solidi not apparent in newer houses they had considered buying. No time was lo in beginning an inspired modernizing project. But since this happened in 194 a year not too propitious for extensive building, major alterations were n considered. A competent builder, Philip Rowell, did wonders with a minimu of structural changes. Living and dining rooms were made into one; the omi sion of doors between sunroom and dining room permitted much desir sunlight to penetrate more deeply into the latter room. The only barrier lowed between these areas is a low planting box with its attractive spot greenery. The hideous cobblestone fireplace in the living room gave way a trim, simple mantel with horizontal boarding and brick facing. Stupid lit seats on either side became low bookshelves under the windows. In order gain more privacy for the master bedroom, the doorway, leading directly in the living room, was closed and a new entrance provided off the hall. T stepchild kitchen was given a complete face lifting. By closing a meaningl door, greater wall space was possible. New linoleum on the floor plus a fr coat of white paint, which, by the way, was used to brighten all of the d interiors throughout the house, produced a modern, efficient workroom.

The exterior beauty treatment, one accomplished with few structu changes, was applied by John A. Gordon, designer. The simple, flat roof the original was a "natural" for a direct, modern look. Down came the porch roof, heavy piers, and stone balustrade! Up went a roof of more delic design, with generous overhang supported by slim, graceful lally columns. Co was used sparingly, but for dramatic effect. The interior of the porch r became a soft sky blue which, together with the warm yellow of the w soffit, helps enliven the cool white-brick walls. A new garage, separated fr the house by a low brick wall with door and flanking windows, forms one s of the newly created outdoor living room, gay with potted plants and geraniu

Terra-cotta pink wall connects house with garage to form partially roofed outdoor living room

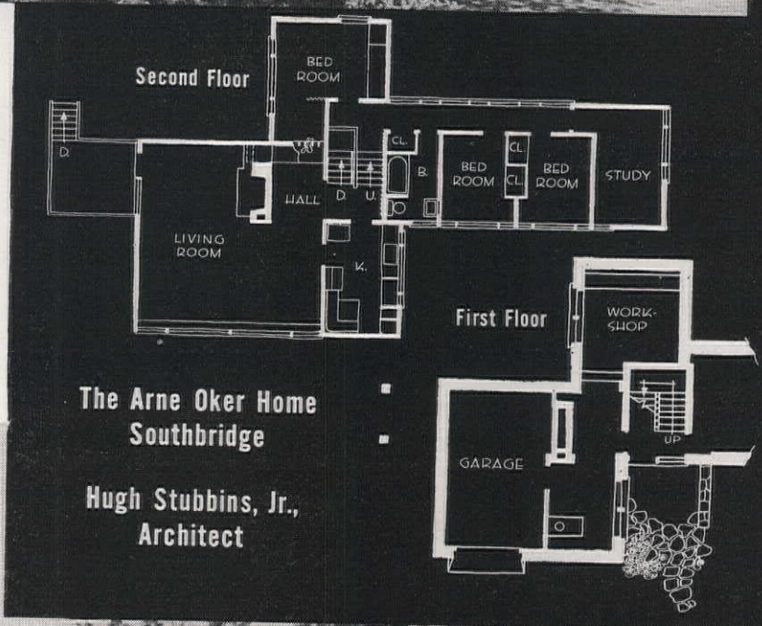
Massachusetts . . .

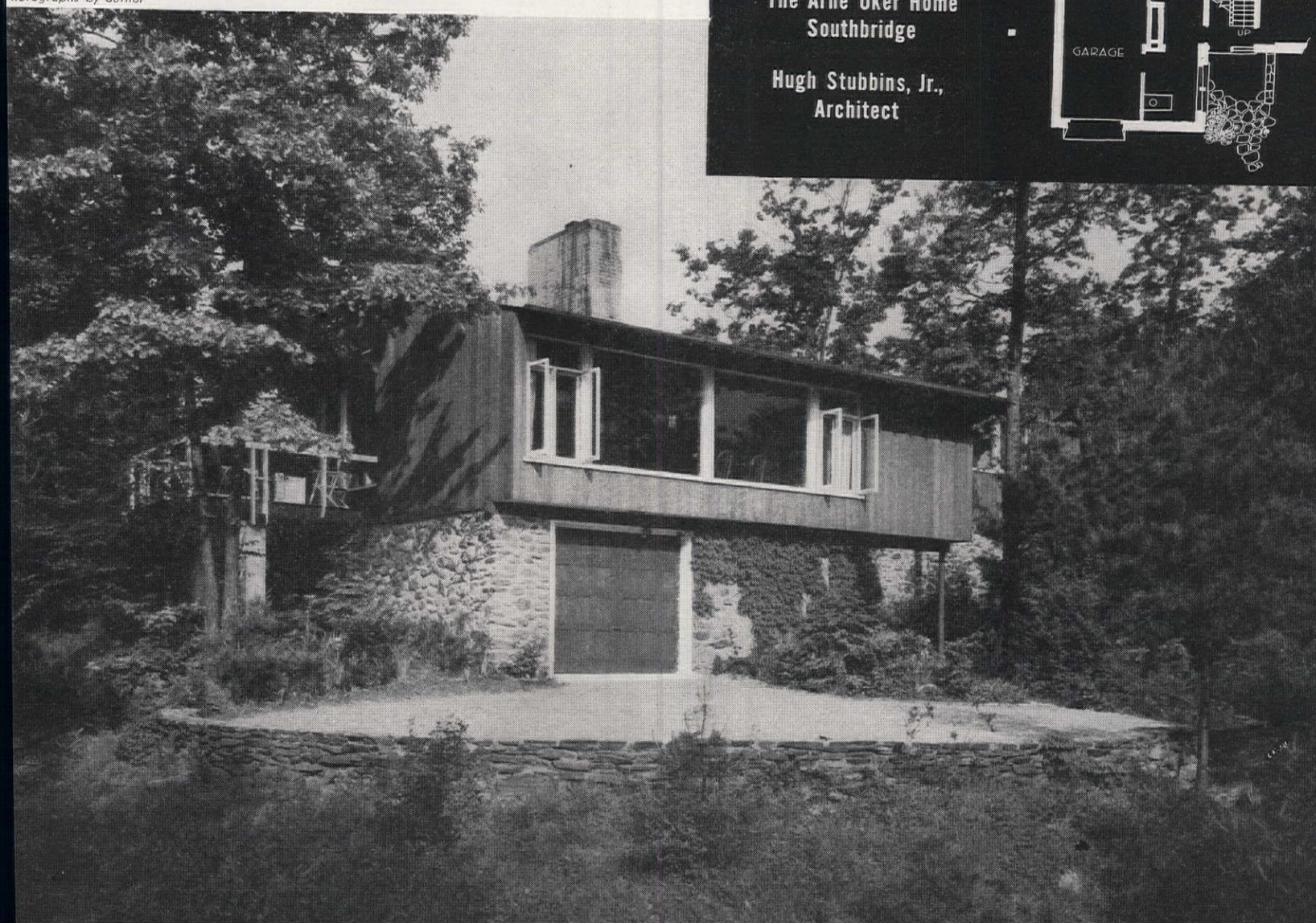
P. A. Dearborn

Most of us run pretty true to form when it comes to building a new home. We thoroughly enjoy the preliminary planning and thrill at the finished product—but the actual time spent erecting the structure fills us with impatience and trepidations. Not so the Arne Oker family! They had such a good time during the building of their modern home on Hillside Road that Mr. Oker would like to build a new house every two years. This, of course, is a great tribute to their architect, Hugh Stubbins, Jr. From the very start—from preliminary sketches until finished product—a close, pleasant relationship existed between owner and designer. In fact, some of the on-the-site supervision was undertaken by Mr. Oker when wartime gasoline shortages made periodic visits by Mr. Stubbins impossible.

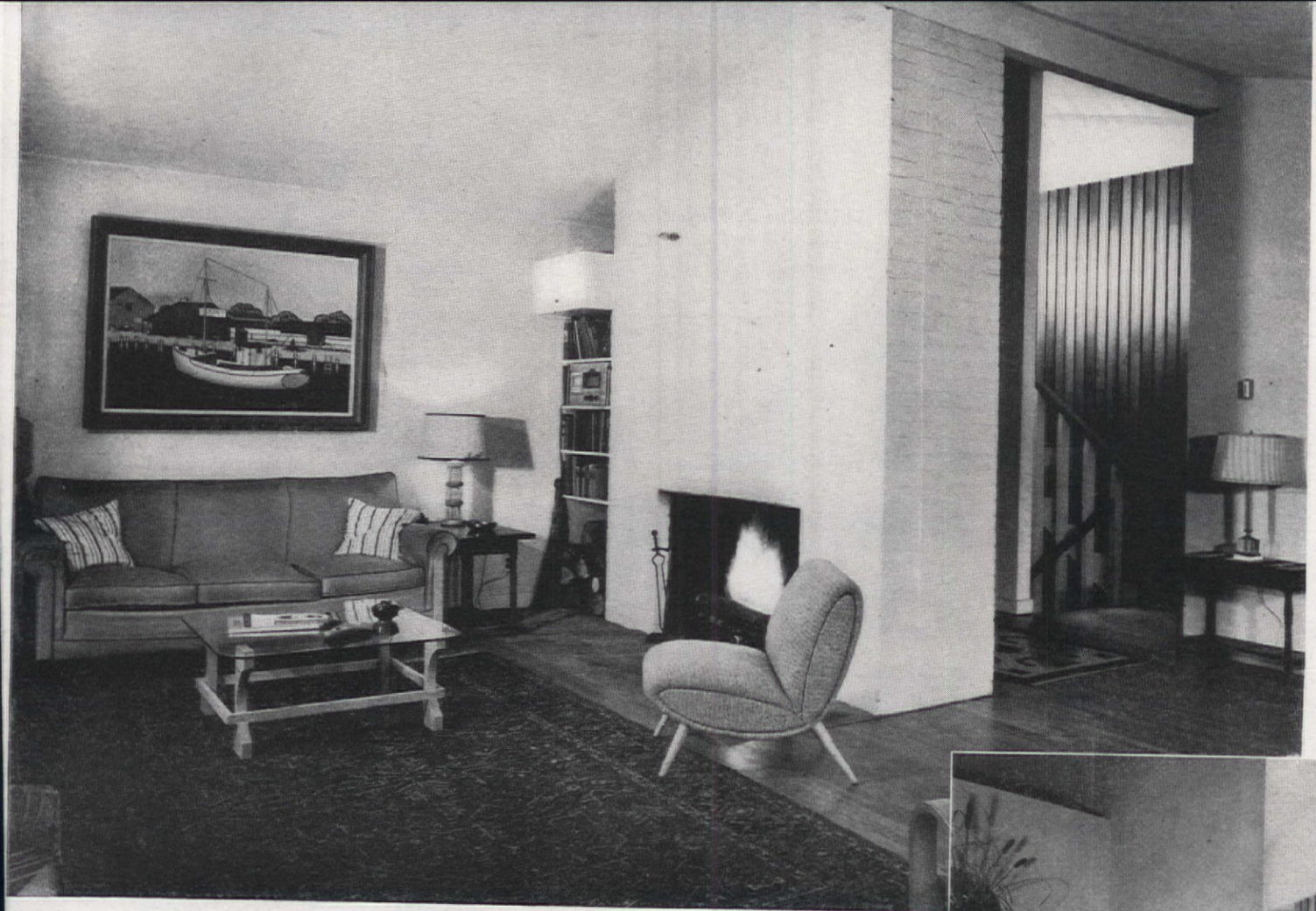
The property itself is rugged and thickly wooded. In order to better understand the relationship of the proposed house to its site contours, a small clay model was first made. It was decided that the house should rest on solid rock and so a ledge was blasted down about eight feet. The blasted out rock was used as fill for the parking space and driveway while field stone for the foundations was taken from old walls in the area. Actually, the house seems to grow out of the ledge and surrounding pines; its redwood color contrasts beautifully with the greenery about it. Looking out of the long banks of windows in the bedrooms, kitchen, study, and living room, one might well be living in the treetops. Even though the house is located but a few minutes from town, there's an atmosphere of the mountains in the many rocky ledges, the small natural pool in a boulder, and ground, deep-carpeted in pine needles. Before the pine siding was nailed in place as exterior finish, it was first stained so that no subsequent shrinkage would show light-colored cracks.

Photographs by author





LIFE AMONG THE TREETOPS HAS COMPLETE PRIVACY EVEN THOUGH WINDOWS ARE OVERSIZE AND HOUSE IS BUT A FEW MINUTES FROM TOWN

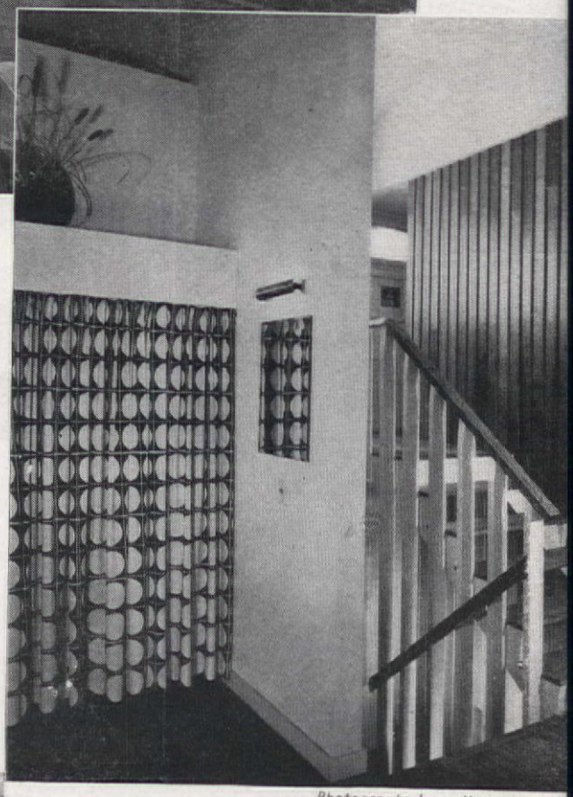


The specially designed windows are framed in white-painted trim, which adds a welcome horizontal contrast to the vertical siding. By using heavy, overhanging eaves on the low-pitched roof, the rays of the sun are controlled, and so add greater comfort to the interiors during all seasons.

The extra large sash also gives each room an outdoor feeling, with the thick surrounding foliage adding a constantly changing color note to the decorative scheme. Since the living-room ceiling follows the roof's pitch, we find an extra note of spaciousness added to this attractive room. Interiors throughout have been finished in cream-colored plaster, and much of the furniture, including sideboard, dining table, and coffee table, are the design and handiwork of the owner. Since Mr. Oker is also a painter by profession, it follows that many of his pictures have been used throughout the house to add their bit to the general interior design.

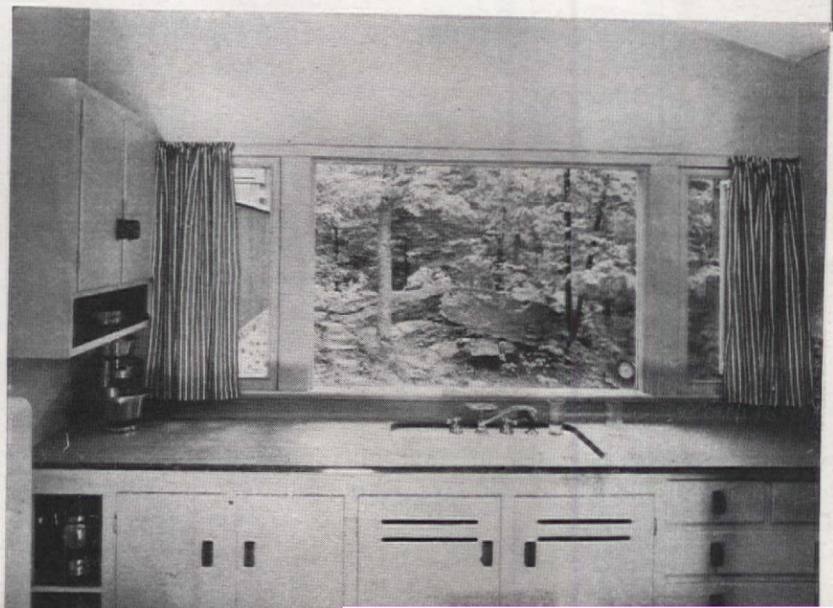
Due to its position on the rocky ledge, we find a most ingenious split-floor plan. The bedrooms, bath, and small study are located one-half story above the kitchen and living room, with the entrance and garage on still another level.

Mr. Oker's special delight is the natural landscaping which so helps to blend house and lot into one. Formality in any form was avoided; shrubs, pine, laurel and blueberries were transplanted to positions near the house, while colorful flowers are much in evidence all around the attractive terrace.



Photographs by author

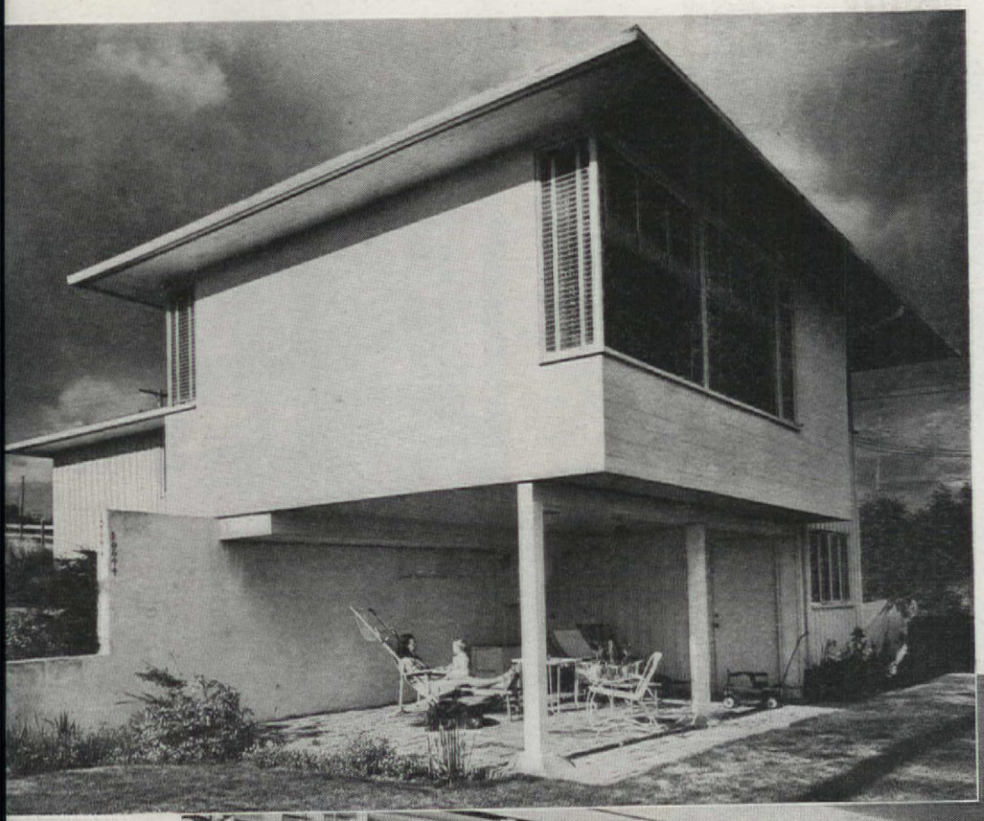
Clean, straight lines and simple wall areas in all rooms form ideal background for modern furniture, much of which is owner's design and handiwork . . . vertical clapboard lines stair hall from living room to bedroom corridor



Picture window above kitchen counter brings natural beauty of surrounding foliage directly into room and forms everchanging, colorful mural, thus combating the monotony of routine housework

Washington . . .

William J. Hennessey

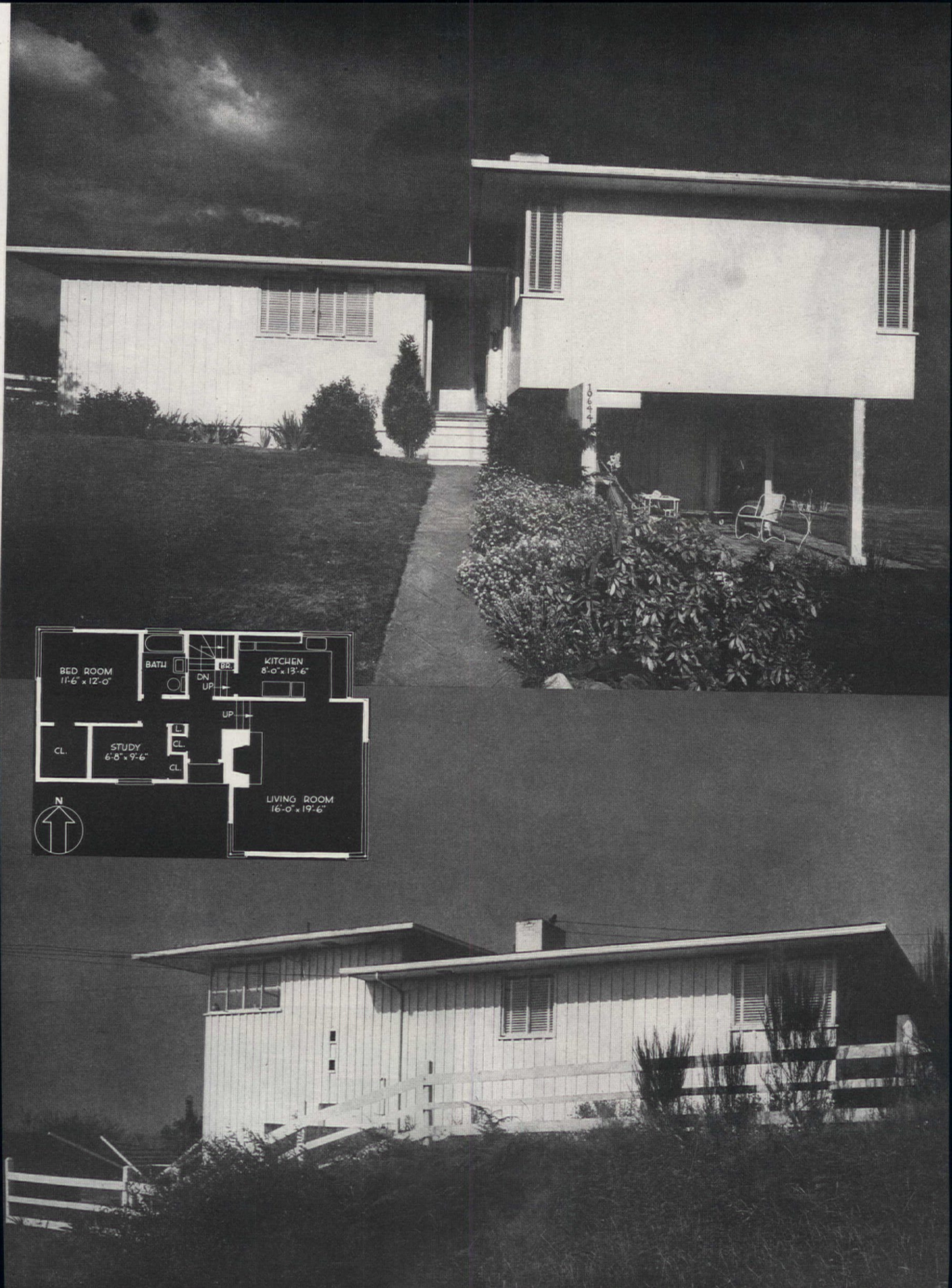


A PARTICULARLY interesting lot, high above Puget Sound, with a broad panorama of salt water, islands, and mountains in the distance, really determined the design of this small, modern house. The architect, John R. Sproule, quick to take advantage of such an exciting setting, elevated the living room and pushed it out beyond the rest of the house, where its large windows command an unobstructed view of the surrounding grandeur. The rest of the house, which consists of bedrooms and bath, was placed at the rear for greater quiet. The kitchen, at living-room level, also takes advantage of the view. The exterior is a pleasant contrast between vertical board-and-batten and horizontal siding, all painted white, even to trim and cornice. The only touch of color on the outside is the red composition roof. Below the projecting living room a sheltered terrace not only provides welcome shade but is ideal for rainy day entertaining.

All interiors follow the simple, direct design of the outside. Walls are plastered and floors throughout are hardwood. In the living room, green and white are predominating colors against cream-colored walls, with touches of red and yellow in the draperies for contrast. The smaller bedroom is used as a nursery for tiny daughter, Lisa. The master bedroom has walls of gray cactus green with upholstery accents in chartreuse

Photographs by P. A. Dearbo

Dramatic view of Puget Sound with islands and mountains in distance seen through living-room windo
Home of Mr. and Mrs. Ralph Shaffer, Seattle — John R. Sproule, archite


BED ROOM
11'-6" x 12'-0"
BATH
BR.
DN
UP
KITCHEN
8'-0" x 13'-6"
UP
L.
CL.
CL.
STUDY
6'-8" x 9'-6"
CL.
LIVING ROOM
16'-0" x 19'-6"
N

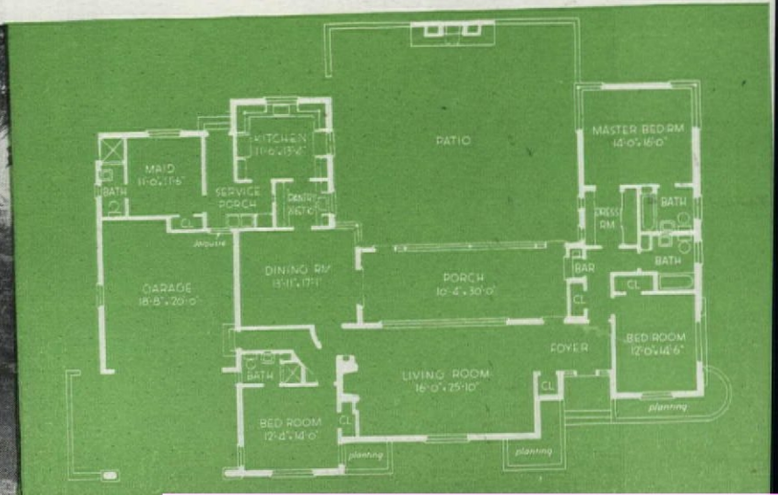
Home of Mr. and Mrs. Herbert Steiner, Miami Beach
Wahl Snyder, architect

Florida . . .

THOUGH dwarfed by the majesty of the towering royal palms about it, this low-eaved stucco house with its bright lemon-yellow shutters is a complete individual, a happy combination of dignified formality and warm hospitality. It's a rambling house, around a spacious patio, built to take full advantage of the temperate Florida climate. An outdoor fireplace at one end is flanked by low walls—walls which give definition to the patio without being too confining. In the house plan, itself, the living room forms the main focal point. It is reached directly from the small entrance foyer which, with the ample, well-lighted porch, forms the connecting link between the two wings. The foyer, too, leads directly into a bedroom hall from which two rooms, each with private bath, can be reached. The master bedroom is entered through a dressing room which has many convenient built-in features. Another bedroom, also with adjoining bath, is located at the other end of the living room and is convenient to the side entrance hall.

Balancing the bedroom wing, we find the dining room, pantry, and kitchen. The dining room, with its corner window overlooking the patio, may be entered from either living room or porch so that the latter, with its compact, efficient bar, may be drafted into service when entertaining is on a grander scale. A great convenience is the direct approach from the two-car garage into the main quarters of the house, introducing a welcome note for guests during inclement weather. Quarters for one maid, plus a small service porch, complete the plan. Outside, the thin, wide overhang of the eaves and low-pitched roof gives a frank, modern air, while many well-placed casement windows take care of the much desired ventilation. It's a house for good living, fitting naturally into its flat, attractively landscaped plot—a logical reflection of the semitropical location and modern planning.

Photographs by F. M. Demarest



Ethel McCall Head

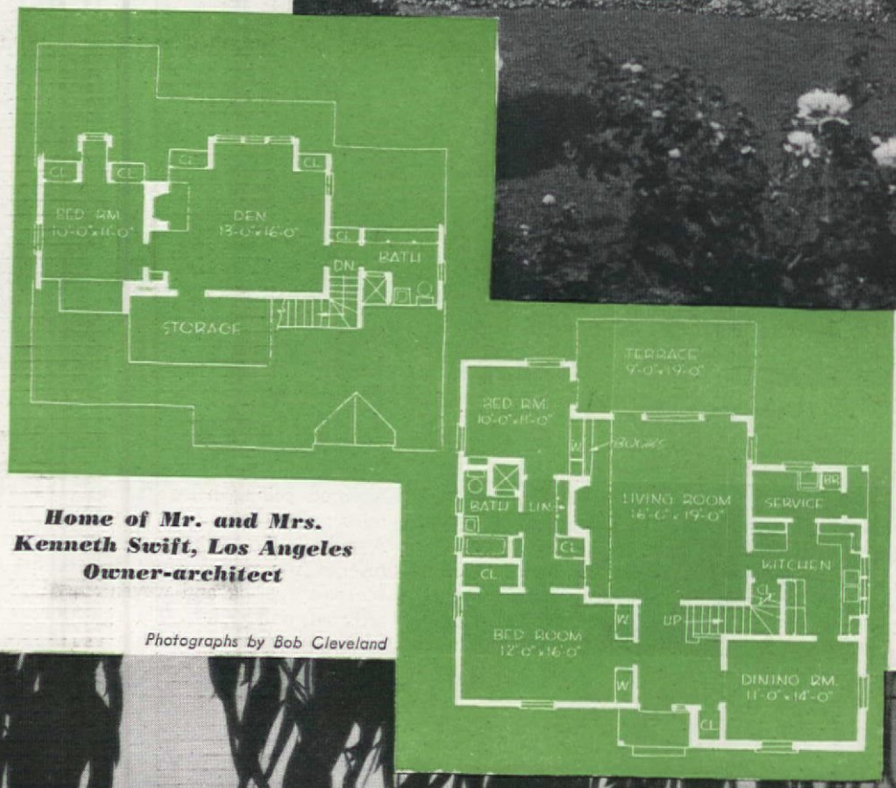
California . . .

IT'S always interesting to find out what kind of a house an architect chooses for himself. Kenneth Swift, for instance, likes Colonial design as a background for the many old pieces of furniture he and his wife have collected over a period of years. Yet, when he built his own house, he believed that many liberties could be taken with the traditional Early American plan to make it better suited to the informal Californian way of living. Therefore, his house turned out to be an excellent example of modification to fit present-day living needs.

Before analyzing the floor plan and its departure from the Colonial norm, let's examine the exterior treatment. The house is located on the west side of a pleasant street which skirts a country club. Because of the street traffic with its resulting noise, only the dining room and one bedroom were located on this side of the house. Natural stone combined with weathered gray shingles were used as wall covering on this elevation whose low eaves practically touch the sloping lawn of English ivy. Facing the street side, the shingle roof was left unbroken and, extended, forms protection for the generous entrance porch.

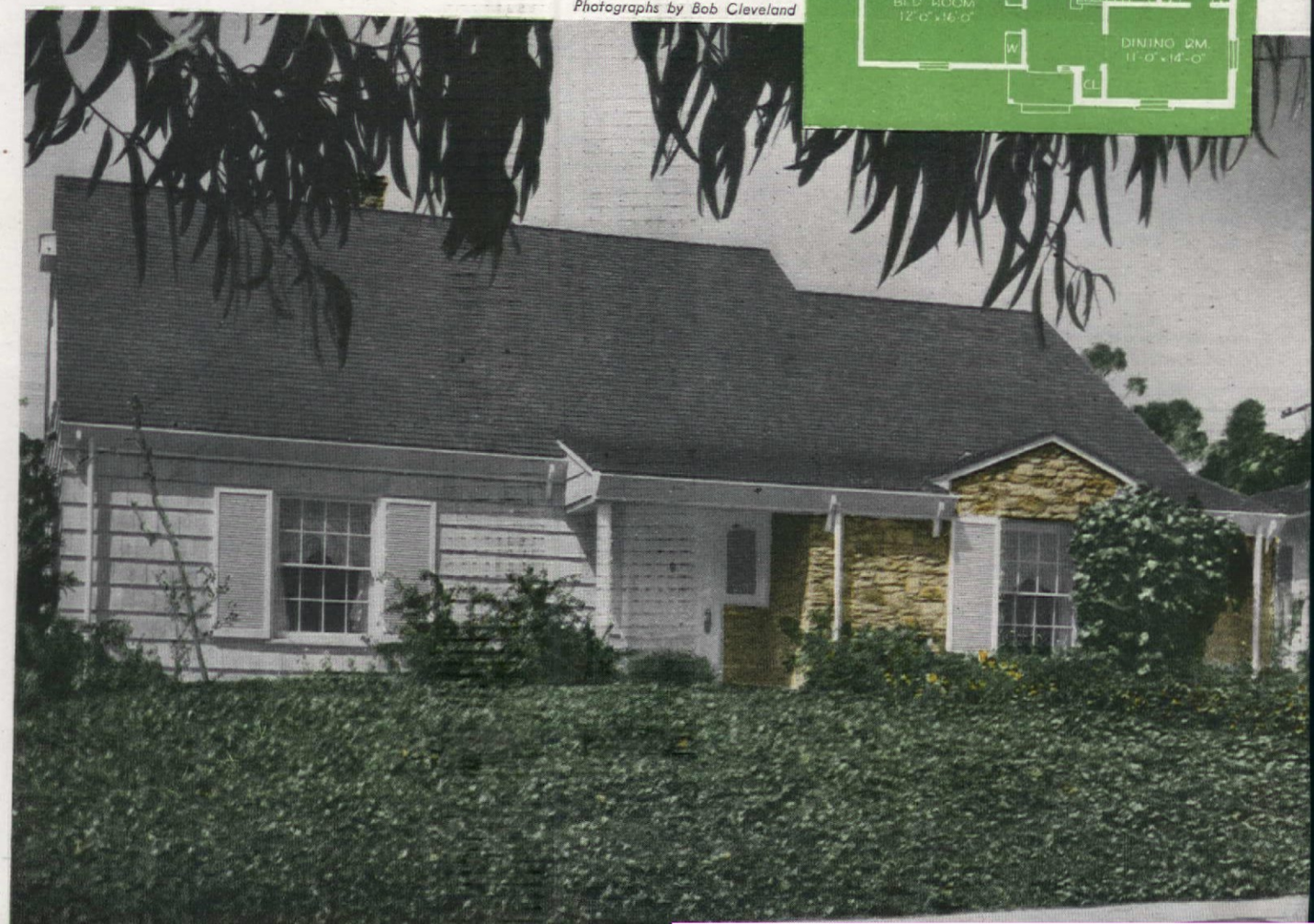
Now let's step into the entrance hall, a charming little pine-paneled room with wide oak flooring, oval braided rug, and an old marble-topped chest against one wall. To the right is the dining room with its old walnut furniture, yellow wallpaper which contrasts nicely with the plain brown rug, and crisp white lawn curtains which are capped by yellow percale, checked valances. Not a large room, but ample for the Swift family, with its pleasant windows facing east and north. Across the hall is the master bedroom, gay with lush rose-covered wallpaper. The furniture here consists of

Flagstone terrace shadowed by rose-laden trellis overlooks rear grassy lawn and is Swift familys' favorite outdoor dining spot



Home of Mr. and Mrs. Kenneth Swift, Los Angeles Owner-architect

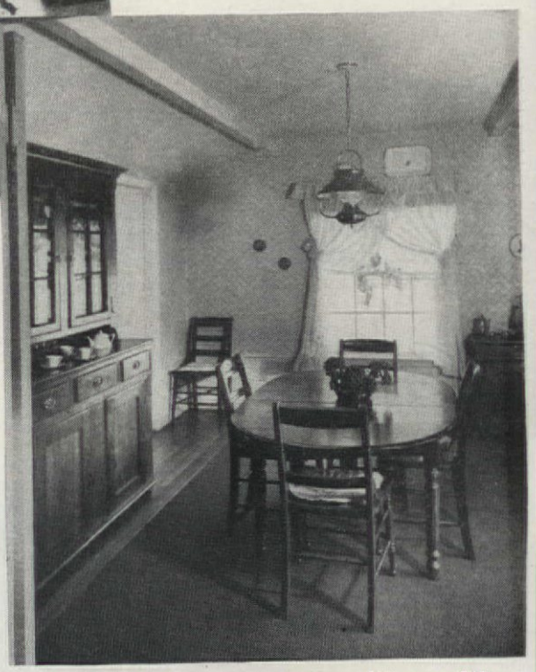
Photographs by Bob Cleveland



Fireplace hearth extends full length of pine-paneled wall in living room . . . furniture, woven rugs and exposed rafters give Early American atmosphere

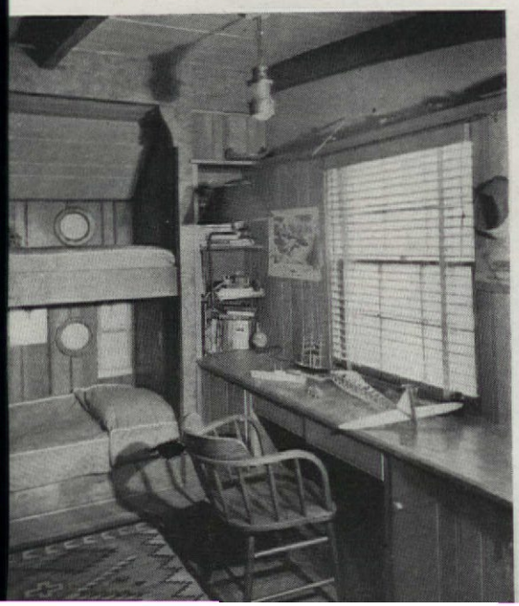
a four-poster bed with quilted top and ruffled bottom, a handsome curly butternut chest and an old-fashioned rocker. Note on the plan that from this bedroom there's a small hall leading to bath and daughter's room in the rear. In the latter, the footboard of an old bed has been converted into a low headboard for the daughter's bed, which has a boxed bedspread of floral chintz. Scenic wallpaper, crisp Dutch curtains with a band of matching floral chintz, shelves for books and toys, and a low pine rocker made this a colorful room for a small girl.

Now back to the entrance hall and straight ahead to the living room, which is planned with emphasis on Californian living. The entire end is opened by floor-to-ceiling windows with a French door on either side leading to a garden terrace. Everything about the room speaks of informal family living and comfort. On two walls there's cream-and-red wallpaper of an old-fashioned scenic design, while on the fireplace wall we find vertical pine paneling stained a warm honey color. Exposed ceiling beams against the white plaster ceiling give the room a cozy Early American look. A red tile fireplace hearth runs the entire length of the room and gives interesting contrast to the oak flooring and woven rugs in soft tones of red, tan, and yellow. The red in hearth and wallpaper is picked up again in the soft pink-tan draperies. Near the fixed window, a charming furniture arrangement makes an ideal spot for games. The love seat is leaf-green color, warm against the pine background. There is an old pine rocker by the fireplace. Gay pieces of colored china and pottery march across the mantel. Wherever one sits in the room, there's a pleasant vista of either garden or the pine-paneled entrance hall. A small door near the fireplace leads into the bedroom hall and makes for unusually good circulation.

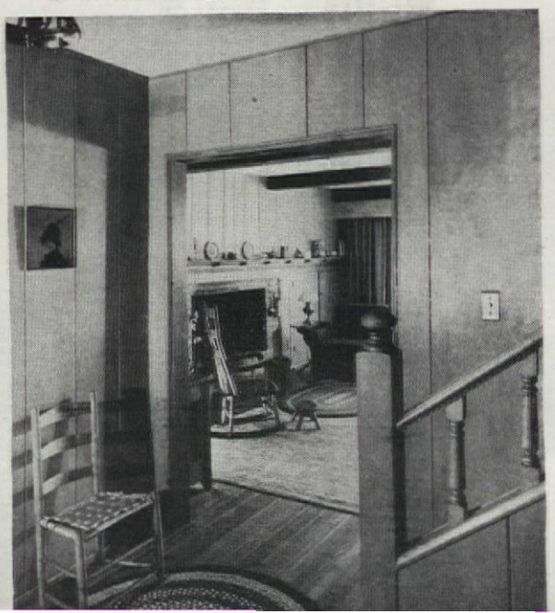


Unusual is truncated ceiling with exposed beams in small dining room

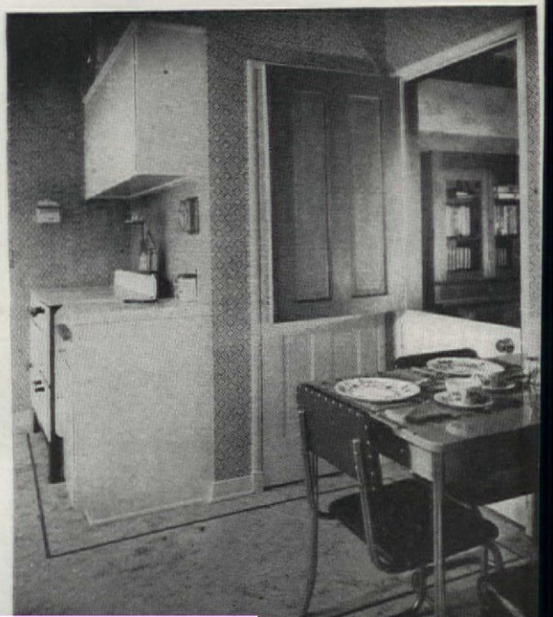
Long desk-counter for study and model-making in boy's cabin room



Glimpse from pine-paneled entrance hall into cosy, informal living room



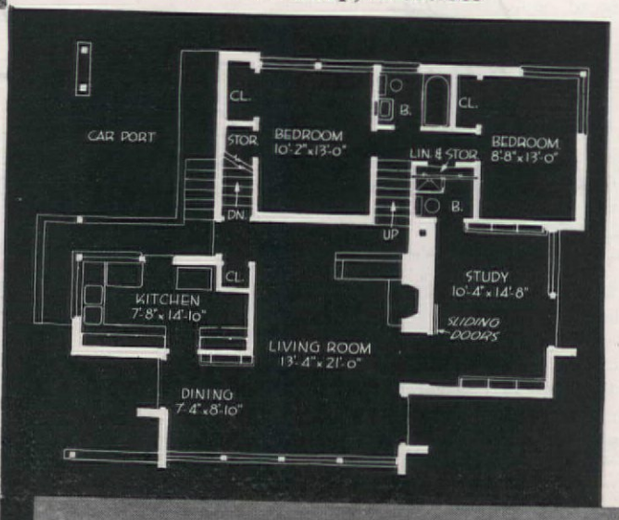
Dutch door leads from small, efficient blue-and-white kitchen to living room

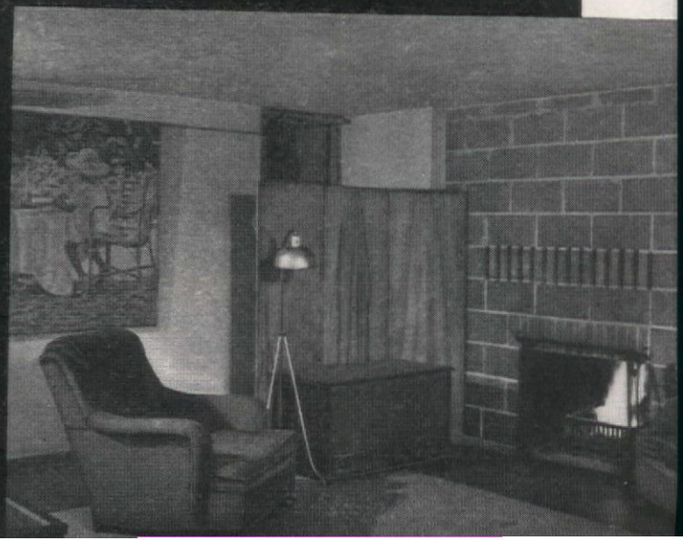


Home of Mr. and Mrs. Edward Ramberg
Bryn Gweled, Pennsylvania
Robert F. Bishop, architect

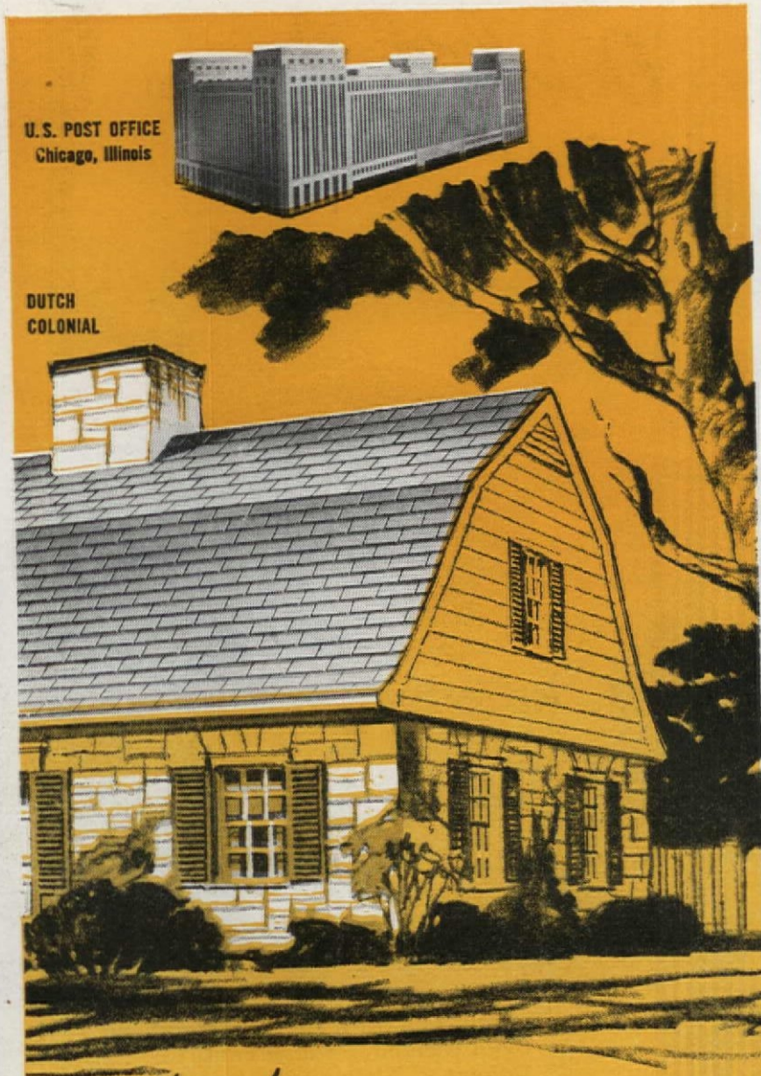
Pennsylvania . . .

THIS house, boldly geometric in design, with a definite contemporary look, was created on two levels in order to fit more naturally into a gently rolling lot. Bedrooms and bath, at the rear, are one-half story above the living room, study, and kitchen, which were placed in front to take advantage of the view. Large windows in these rooms help capture the breath-taking panorama of undulating hills so typical of the Pennsylvania countryside. It's surely a house without pretense—straightforward and honest in design—a house which wears its structural material for outside and interior finish where all may see it. Walls throughout are of waterproofed cinder block, effective in clean-cut pattern, especially used as fireplace chimney breast. A flat roof with wide overhang is of wood, insulated and covered with built-up roofing. In all the rooms, panel heating has been put into the concrete slab flooring.





Photographs by P. A. Dearborn



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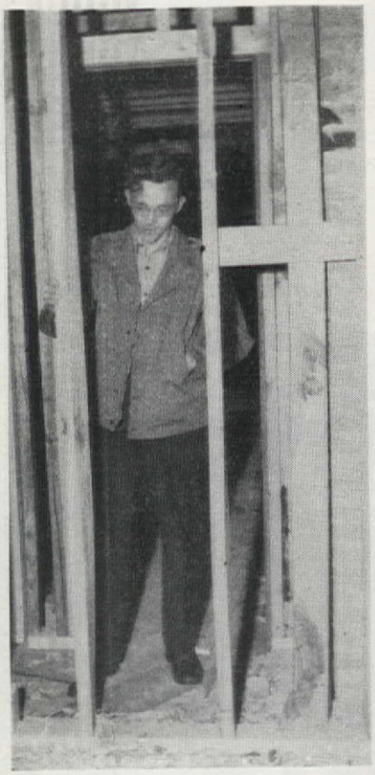


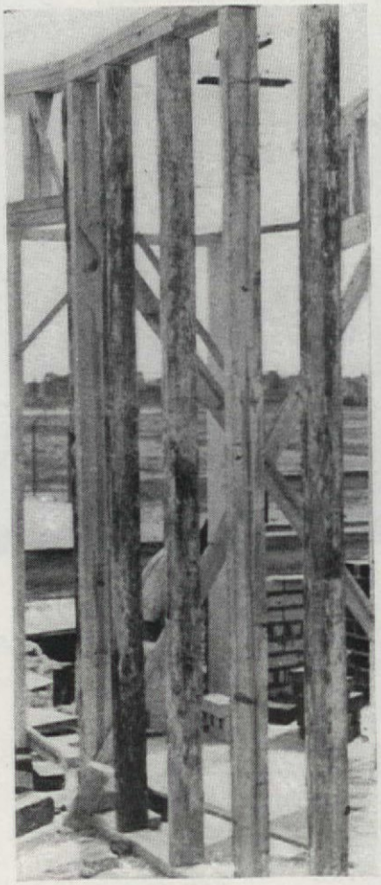
This G. I. Homebuilder is taking note of a twisted 2 x 4. Imagine what wood like this would do to your plaster if it were inside the wall

Raymond J. McHugh

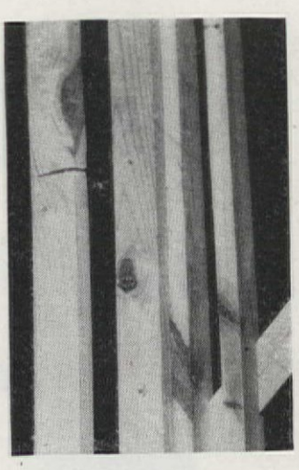
How valid is all this talk about the danger of green lumber? Very—because green lumber, being full of sap or water, will eventually dry out, with the result that it will warp, twist, and split. If green timber is used in a house, there is a definite danger of plaster cracks, doors that will not latch, "sticking" doors and moving parts, uneven floors and raised woodwork. Then, too, if shrinkage occurs around chimneys and fireplaces, a fire hazard may arise. Plumbing leaks also are often traced to shrinking floors and beams.

Dry, seasoned lumber is at a premium on the nation's stock pile. The drain of the war years, plus the terrific present-day demands, have exhausted what reserves had been built up in the thirties. Wherever the home builder turns, he hears the same sad refrain, "Sorry mister, we haven't got it. How about some green timber? We might get delivery on that."

What is the difference between green and seasoned lumber? Forest experts for the United States Department of Agriculture can explain this. The moisture or sap in freshly cut, green lumber should be removed before it is suitable to use for home building. The sawmill capacity of this country, for ordinary peacetime needs, has been more than capable of meeting the demands. Before the war, a certain percentage of each year's production was set aside to season. This practice provided home builders with dry lumber with which to work. However, the demands of war and of the present housing emergency have ex-



Blue stain has developed in this unseasoned studding. This is usually a forerunner of decay and distortion



Here a 2 x 4 has been "notched" in an attempt to get the bow out of it. There isn't much strength left here

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hausted, and kept exhausted, the lumber stock piles that were held in reserve. It will be many years before there are any reserves to set aside to build up the nation's stock piles of seasoned lumber.

One of the most exasperating things about building a house today is the long wait that often occurs between the time the frame is erected and the time the finished parts arrive. Actually, this maddening wait is advantageous if there is green lumber in the house, because it gives the lumber that much longer to dry out before plaster and other finish is applied.

One answer to the shortage of seasoned lumber is to buy an old building, tear it down and use the old, well-seasoned lumber in it to build a new house. This solution has been discovered by many a home builder with the result that the old haunted house is rapidly disappearing from America's landscape. In fact, every barn, abandoned schoolhouse and tobacco shed is being looked upon with covetous eyes by home builders who scour the country for buildings that may contain lumber that could be salvaged and converted into a tidy, five-room bungalow.

There are several facts, though, to be kept in mind by that lucky fellow who has stripped a couple of corncribs and is all set to build a dream house. Secondhand lumber has its limitations. Joists and spans require exact specifications if the loads and stresses are to be equally distributed. Salvaged boards may be too long or too short, and this would necessitate splicing or trimming. These practices can prove expensive, both in time and wasted material. Cracked and chipped paint provides another headache. Any material must be cleaned, scraped, and sanded before a new coat of paint or varnish can be applied.

* * * *

YES, Mr. McHugh, secondhand lumber does have its limitations, but, as you say, "Ah, the flooring!". Today, this commodity is in such short supply that any home builder would be happy as a lark to find a hundred "haunted houses" so that he could buy the flooring from them to use in his new buildings. Wood flooring has long been popular in homes and with good reason—it is durable, serviceable, and attractive.

In the days when the States were colonies, floors were made of whatever kind of wood was nearest at hand; white pine in New England, southern pine in the South, and oak or some other hardwood in other sections of the country. Nowadays, we can get almost any kind of wood floor we wish, no matter where we are living. White pine, though still used occasionally, is not a regularly manufactured flooring, because it is used for so many other purposes. Southern pine, because of its availability and low price, is very popular. But southern pine is only one of the softwoods in use today for flooring.

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Douglas fir, western hemlock, western larch, western red cedar, redwood and southern cypress are other softwood flooring materials in regular manufacture. Of these, southern pine, Douglas fir, western hemlock, and western larch are superior among the softwoods for floors that will receive hard usage. The others, because they are easily marred, are used more often in closets, storerooms, attics, etc.; and because they do not decay readily, they are used for porch floors and other areas where they will be exposed to the elements.

The other important classification of wood flooring is hardwood. Oak and maple have long been the old stand-bys in the hardwood flooring field. Beech and birch are the two other woods that are important in the hardwood flooring industry. These two woods, apparently, are gaining in popularity among hardwoods because of their natural beauty, and the fact that they are less expensive woods than oak and maple.

FLOORING can be laid in many different ways. Two-inch and two-and-a-quarter-inch strip flooring is the most generally used, though plank flooring of uniform or random widths is used extensively for special effects. Block, herringbone, and parquet floors are only a few of the patterns that are used with various types of interior design.

One development of interest in the wood-flooring field is the factory-finished floor. The manufacturer prepares completely at his factory the surface of the flooring so that when it is laid no sanding or other finishing is required. Joints are V'd to hide the slight differences in level that are bound to occur in laying a floor. This type of flooring is particularly wonderful for remodeling houses, because it is possibe to move the furniture to one side of the room and lay half the floor, then move it to the other side and lay the other half without further disturbance. Block flooring is factory finished in ready-made blocks of varying sizes. This system saves on-the-site labor in laying a block floor.

William W. Atkin

Army Week—April 6-12. Purpose: to honor America's soldiers, to call attention to the new peacetime pattern of national defense, to explain the Army's assignments home and abroad. "A strong America is a peaceful America."

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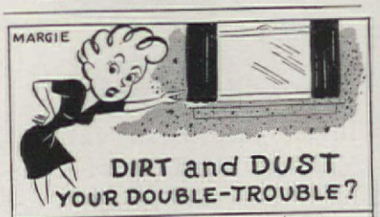

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Flower Fashions WITH IMAGINATION

Posed especially for THE AMERICAN HOME by Cathy O'Donnell, appearing in Samuel Goldwyn's production, "The Best Years of Our Lives"

Virginia Herrod

Three youthful, attractive corsages are these of daisies, crab apples, button chrysanthemums and kumquats. The daisies are smart year round—the others ideal when the weather's nippy

Photographs: F. M. Demarest

Package with a "pink" feeling has birthday appeal. "Choose Your Nosegay" for your own special anniversary. Unusual for Christmas, necklace of ivy, mistletoe, silver glitter

WHAT teen ager—or any gal for that matter—doesn't love to receive and to wear flowers? They're always so gay, and somehow their beauty and fresh colors brighten up not only one's costume, but one's morale, too.

For a long time, too long in fact, many of us have labored under the delusion that a corsage denotes an occasion apart from the humdrum existence of our everyday lives. Actually, flowers should and can be accepted as part of our daily costume . . . as much a complementary accessory as a new hat, a gay bag, or a striking pin. It takes a while, I'll admit, to acquire the knack of wearing fresh flowers gracefully, without appearing conscious of the fact that they are real, and as such need to be treated gingerly. But once you learn to regard them as something to be enjoyed and worn with abandon and flourish, then the pleasure you feel when flowers are sent to you is automatically doubled.

Quite naturally, of course, much of the effectiveness of a corsage depends upon its styling, the flowers that go into

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For graduation have your florist wire together seven rubrum lily heads. They look like orchids—weigh but little

Solve the problem of your flowers being crushed while you are dancing by wearing a bracelet of two gay nerines on your wrist

its making, and the choice of bloom for the costume to be worn. In other words, the informal type of flower, such as daisies, carnations, or chrysanthemums, calls for an informal costume, the more formal type, such as camellias, gardenias, and orchids, for a tea dress or dinner gown.

All right, I know you are about to say that such ideas are all very fine, but doesn't following through on them make the giving of flowers an expensive proposition for the man in our life, especially if he is on an allowance—or for us, too, when occasion demands a hostess gift or something for the graduate? Not at all, we say, and to prove just this, we had New York florist, Ann Hagan, design for us corsages that are inexpensive, imaginative, and unique in that they feature the plebeian rather than the unusual—and still by-pass the tired old theme of giving the usual three gardenias, six rose buds, or one orchid.

Valentine Day and all its sentiments are manifested in this sweetly charming heart-shaped arrangement of pink rose buds and violets. A bobby pin or two holds it securely in place

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B—*Right. Mrs. Jack Stern of Eggertsville, N. Y., feeds her roses Vigoro regularly to make sturdier plants . . . assure larger, more colorful blooms.*

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A beautiful garden doesn't just happen. It is the result of making the right plantings at the right time in the right places. Equally important is the need for proper plant nourishment at regular intervals.

Vigoro, complete, balanced plant food, furnishes the necessary food elements plants need for proper nutrition, growth and reproduction. You see, most soils lack one or more of the vital food elements required for best plant growth. Poor root systems, bad color, stunted or delayed growth are evidences of such a condition.

That's why home owners from coast to coast feed Vigoro, complete, balanced plant food. It helps flowers and lawns to thrive . . . be healthier . . . more beautiful. And don't forget that Vigoro helps grow beautiful trees and shrubs that will increase the permanent value of your property. Ask your garden supply dealer for Vigoro.

A product of Swift & Company

***Given with a 100 lb. bag of VIGORO!**

The Vigoro Beauty Plans show you how to design for beauty. Cram-full of exciting planting arrangements . . . helpful planting suggestions. Show what to plant, where to plant . . . how to plant. Get your copy at your garden supply dealer's. The edition is limited so act now!

VIGORO DEVELOPS HUMUS IN LAWN SOIL

year after year in ever increasing quantities

Vigoro helps develop vigorous root systems. Each year as part of the old roots decay, humus (organic matter) is formed in the soil . . . rich, fertile! Your soil soon becomes a far better storehouse for moisture and plant food.

What's more, the vigorous roots and the deep, thick top growth that Vigoro helps produce actually tend to choke out ugly weeds! For a lawn of lasting beauty it pays to feed Vigoro regularly.

DOUBLE GOOD NEWS

End o Pest

...new, simplified method of controlling all 3 major types of garden pests!

Ideal for edible fruits, vegetables, shrubs, flowers and trees!

Here's the quick, easy solution to your plant insect and fungus disease problems. Just use End o Pest. This new 3-way insecticide and fungicide can be applied with confidence on edible fruits and vegetables. It's also ideal for flowers, shrubs and trees.

You'll find End o Pest economical and simple to use. Just a few strokes of the dust gun package gives you more effective control over chewing insects, sucking insects and many fungus diseases—the 3 major types of garden pests.

End o Pest comes in a handy applicator package . . . a dust gun of new and exclusive design that does a thorough, easy dusting job. It's refillable! Just slip a new cartridge into the original duster package.

This year—stop trouble before it starts! Get End o Pest from your garden supply dealer now . . . and dust regularly.

Made by **SWIFT** the makers of **VIGORO**

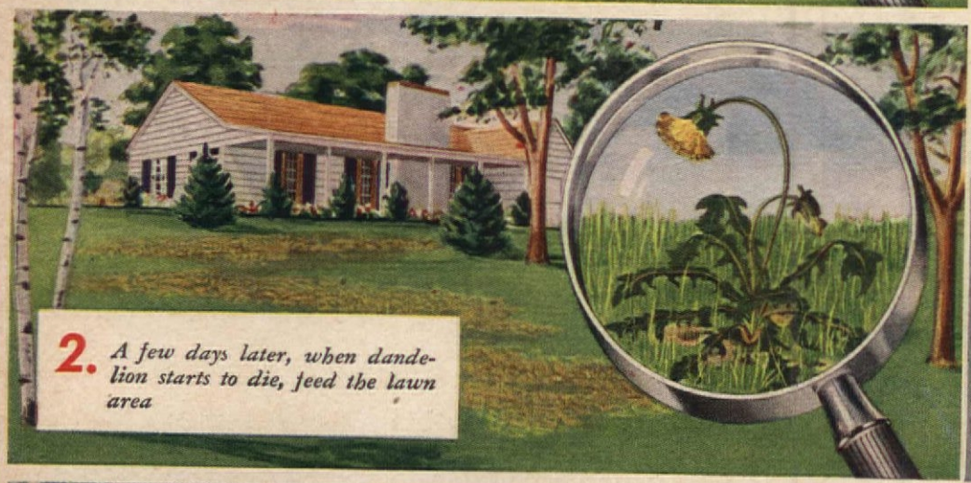
No mixing—no muss! End o Pest comes ready to use in the handy new dust gun package; cartridge refills; also in the small sifter-top package for house plants and the large, economy package for your own dust gun.

from the makers of VIGORO

End o Weed

. . . new, improved weed-killer dooms weeds to certain death . . . roots and all!

1. *A thriving dandelion, surrounded by weakened grass, is sprayed with End o Weed*



2. *A few days later, when dandelion starts to die, feed the lawn area*

End o Weed! *Dandelion gone . . . grass begins to thrive*

One application kills most lawn weeds . . . stems, leaves, roots and all. Yet End o Weed will not harm the ordinary grass in your lawn.

Now, let this new, scientific development do your weeding for you. Use End o Weed and literally *spray* weeds away . . . quickly, safely, easily.

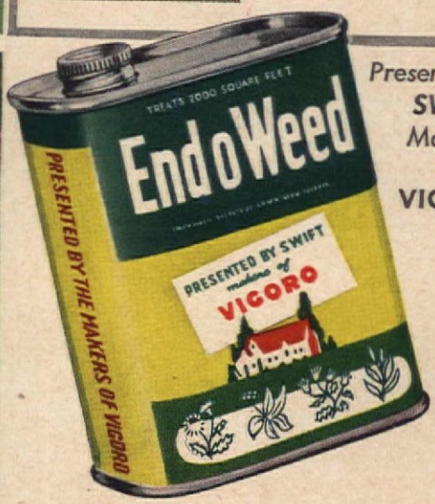
Diluted with water and applied to the leaves with any type spraying equipment, End o Weed is absorbed by the weed and carried deep into the roots. Leaves, stems . . . the entire plant withers away, completely disappears in a week or so.

End o Weed, an improved, scientific formula, kills dandelions, chickweed, plantain and over 50 other weeds . . . yet will not harm ordinary grass nor does it affect the soil when applied as directed. Safe, economical to use. 8 ounces treats 2000 square feet of lawn area. Get End o Weed today—where you buy VIGORO.

REMEMBER . . . End o Weed . . . *kills* weeds! VIGORO brings new life to grass that's been weakened by weed competition. End o Weed *plus* regular feeding will help you have a thick, weed-free lawn.

JUST SPRAY ON THE LEAVES —KILLS ROOTS AND ALL!

Nature makes the plant absorb End o Weed through the leaves—carry it through the stems and store it in the root tips. The whole plant dies. Tops wither away and roots shrink and completely decay. Only your grass remains—lovelier, healthier, weed free! Get End o Weed at your garden supply dealer's today. Available in ½ pint, quart and gallon sizes; also in handy packet form.



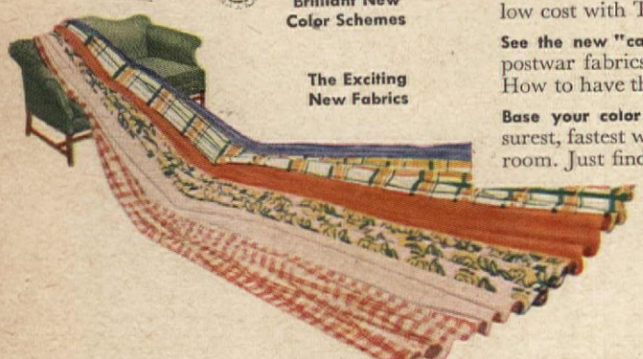
Presented by **SWIFT** Makers of **VIGORO**

Beautiful Rooms of Famous Stars

ROBERT TAYLOR, MYRNA LOY, JUNE ALLYSON, TYRONE POWER

Send For This NEW BOOK OF COLOR THRILLS

Brilliant New Color Schemes



The Exciting New Fabrics

Don't miss it . . . this exciting innovation in decorating books! Look into Myrna Loy's living room or Tyrone Power's study . . . and rooms of five other Hollywood celebrities. Learn their color secrets from famous interior decorators. Page 37 shows how TEXOLITE* can help you have these effects right in your own home.

585 distinctive color schemes. Yes! Actually 585 color combinations to choose from . . . colors selected by famous decorators like Barbara Barondess MacLean. More, you learn how to have them at low cost with TEXOLITE paint.

See the new "carefree" fabrics. Smart, colorful, the postwar fabrics practically care for themselves. How to have their benefits for your home.

Base your color plan on your rug. It's the easiest, surest, fastest way to get the right colors for your room. Just find your rug color . . . the pictorial chart shows what shades to use in drapery and upholstery fabrics, walls, accessories.

What furniture to use and where. Tells how to mix periods . . . what to look for in modern . . . ways to give cast-offs new life. Discusses furniture arrangement, accessories, problem rooms, how to prepare for the painter. Explains decorating in simple, easy-to-understand language. Tells how to do wonders with color alone.

40 full color pages—147 interiors. No other book at any price can compare. It not only talks about color, it *shows* you color on every page, in every one of its 147 room pictures.

How to get your copy. So practical, so easy-to-use, so beautiful is this book, you'll want to share it with friends, to use it for gifts. Only $1.00 per copy. See it, buy it at your TEXOLITE dealer's today. Or mail the convenient coupon below.

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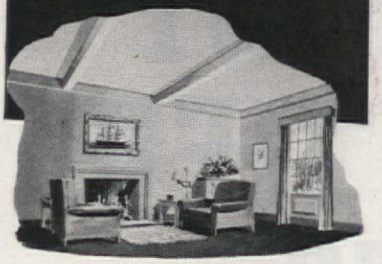

To paint or to paper is a matter of personal taste. Either way, you'll have a perfect surface—if you use Homasote Insulating and Building Board for interior walls.

This board has a pleasing texture—and is permanently crackproof. You can always repaper or repaint, without damage to the wall. Homasote comes in large sizes (up to 8'x14'); eliminates unsightly wall joints and batten strips. One big sheet of Homasote often serves as an entire wall or ceiling. For larger areas, you plan your breaks to occur at doors and windows.

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Use Homasote for ceiling, subflooring, interior and exterior wall, roof and sidewall sheathing. *The high quality of this building board guarantees you many extra years of satisfactory service.*

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up to 8'x14'

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CITY & ZONE STATE

In working up a guide list for Miss Hagan, we quizzed the gals in our office—single and married, teen agers and otherwise—as to the occasions for which they expected, or liked most, to receive flowers. We think that their selections are typical of the female gentry the country round, and we feel sure that their "days" are your "days" as well.

So come on girls, climb aboard our band wagon for more distinctive and less costly flower fashions for gay occasions. And while you're at it, give that man of yours a hint in the right direction, too. If he's away at school —or just away—he can always specify your choice by wire . . . if he's at home, well, why not come right out and tell him? If you have ever seen a harassed male in a flower shop, then you *know* that he will appreciate your suggestions.

Here are our pet selections:

For the Prom. (*Our cover choice*) Three roses made up as separate units, two to be worn at the neck or waist of your dress, the third on your evening bag. The color is up to you, but it should definitely complement the color of your frock.

For a Formal or Informal Evening. Whether it's a Saturday evening jam session with the gang hanging out at your house or an evening on the town with your best beau, a corsage of daisies combined with ivy leaves and fastened on curled copper wire will rate admiring comments from your friends. In this particular design, the wire not only lends a complementary color note, but also gives the daisies a chance to bob up and down, and jump about in a gay, artfully frivolous fashion.

For Christmas. A necklace. Now don't say, "Well, of all things!" It's really a honey of an idea—so honestly different. As the saying goes, "Christmas comes but once a year," so what's wrong with breaking out with a distinctive touch on such an important day? The necklace we show is made of ivy leaves and mistletoe, and sprinkled with silver glitter. It doesn't prick, stick, or droop.

For the Football Game. How many times have you wished for something besides the standard "mum" to grace your coat and catch the crowd's eye? Quite often, we'll wager. So why not suggest to your date—or select, if you have a chance to choose yourself —a corsage made of red-and-yellow crab apples sprinkled with silver glitter and tied together with a fuzzy green wire. A gold pin holds it on your shoulder, and the green apple leaves give the needed contrast to bring out the bright color of the apples. Not trying to be "punny"—a good name for this would be "Apple of Your Eye." And who knows, maybe you are . . . of his!

For Thanksgiving. We like to call this corsage "Golden Harvest" because it speaks so eloquently of the Thanksgiving season, when some of our loveliest flowers and most delicious fruits are in abundance. It combines the popular yellow button

"World's Most Beautiful New Wallpapers" *Experts agree!*

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Look Inside! Here's What You'll Find:

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These DDT papers kill on contact—flies, moths, mosquitos, silverfish, ants, etc. Guaranteed effective 2 years, non-hazardous to people and pets!

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SELECTED BY THE AMERICAN HOME FOR ECONOMY . . . STYLE AND PRACTICABILITY

Here are homes you've dreamed about, the kind that you would want some day. For many families "some day" has become a thrilling reality—transformed by the enterprising skill of America's foremost architects from the drawing board into proof-positive that *your* desires, too, can come true. Now—in a big, full size book of 220 fascinating pages—The AMERICAN HOME Magazine shows you some of America's most beautiful homes in the $3,000 to $15,000 price field in life-like full color, together with highly interesting text—carefully selected homes that you too, the person of average income, can own.

HOMES FOR ALL—FROM COAST TO COAST

You are invited to tour America from coast to coast . . . to actually see exteriors, interiors, architects' plans and landscaping of these charming homes. Here you will learn the thousands of ideas for gracious and comfortable living that inspired them. You will find outstanding homes designed to meet every taste—ranging from period and colonial styles to functional moderns. Whatever your means, if you are the average person, you will find in this big book a plan for the home you can afford, the design, construction, landscaping and furnishing of your taste.

BEAUTIFUL HOMES FOR REAL LIVING

None of these fine homes is "cute" or "tricky." All are designed to provide the maximum in comfort, beauty, efficiency and economy, the kind of satisfaction that would prompt you to say, "This is REAL living!" These beautiful houses have been selected by The AMERICAN HOME from every section of the country, and they illustrate and portray styles and construction to fit every type of climate and every landscape problem. This splendid book will help you in a thousand-and-one ways to select the type of house you want, will acquaint you with ideas that only America's foremost and highest-priced architects could conceive. It will guide you, surely and happily, to the attainment of your most cherished dreams.

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GOES RIGHT OVER WALLPAPER, PLASTER, PAINT, WALLBOARD.

SEE YOUR Kem-Tone DEALER

chrysanthemums with ivy leaves and ——what do you think?—kumquats dipped in shimmering silver glitter! Again copper wire is used, this time in a large, open curl effect.

For an Anniversary. When you wish to do a little more than send just one corsage, here's the answer to that problem. Send three-in-one and let her "Choose Her Nosegay." Sure to please, this fetching group consists of one rose, one bunch of violets, and two carnations, each a separate element, with the three grouped together in a gay colored box of your choosing. No more expensive than the usual run of corsages . . . yet it gives the receiver more pleasure, variety, and more wearability.

For a Birthday. A large, perfect rose with one small gilded candle peeking out of the center makes a wonderful selection for inside your birthday box. Then, to make your gift even more enchanting, carry out the same idea on the outside by substituting a carnation for the rose. A special "pink" or "blue" feeling in the wrapping helps to add charm.

For Easter. You can save wear and tear on your nerves—not to mention your feet and pocketbook—by merely following our suggestion for an Easter bonnet of real carnations. You can literally name the color you prefer in this versatile flower, so be sure to pick a shade that will add that extra note of smartness to your new spring suit or dress. This is very definitely an instance where the flowers you wear are a fashion accessory, so be sure to choose with care!

For Graduation. Many of us know how it feels to be weighed down by an armful of blossoms when we trip up the aisle or across the stage to receive that long coveted high-school or college diploma. To get away from the burden of bulkiness and weight, and to leave one hand free to receive said sheepskin, Ann Hagan designed a small hand bouquet of seven rubrum lilies (sometimes called "Brooklyn orchids," believe it or not.) This bouquet gives an illusion of bigness but it is medium-sized, easy to carry.

For Tea Dancing. A bracelet fashioned out of two nerines, which are familiarly known to gardeners as Guernsey lilies. These are fastened very simply and easily to a band of ribbon that either matches your frock or adds a contrasting note to it—and which can be tied in a short bow at your wrist. We think this corsage arrangement ideal for dancing, because the flowers stand little danger of being crushed. And, if you didn't know, nerines come in different colors, so it might pay to drop a hint to your date about what you are planning to wear for the afternoon.

For Valentines. Pink rose buds and violets (sentimental, but don't you love 'em?) attached to either a pink or purple fuzzy wire that has been bent into the shape of a heart. It's charming worn as a hat and all you have to do to hold it in place is to put a bobby pin here and there wherever needed to give it security.

New Kind of Furnace!

"Tends Itself" Without Ashes or Dirt And Gives You WARM FLOORS!

Curtains stay clean, weeks longer! No fuel dust, ashes, soot, to mess up curtains, rugs, furniture, wallpaper, paint! Saves hours of work; save wearing out nice things. Be proud of your clean house with a Coleman Floor Furnace.

Sit in your armchair and laugh at fire-tending chores! No fire-building, no fuel-carrying, no ashes to clean out! Light your Coleman Floor Furnace in the fall. No fire tending except turning a valve. No tending at all with a thermostat.

Coleman's are still selling out faster than we can supply your dealer, but it pays to keep asking him. **Mail Coupon Now!** Send for free folder. Address The Coleman Company, Inc., Dept. AH-604, Wichita 1, Kans.; Philadelphia 8, (Terminal Commerce Bldg.); Los Angeles 54.

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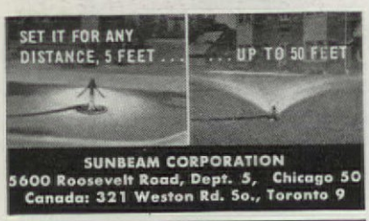

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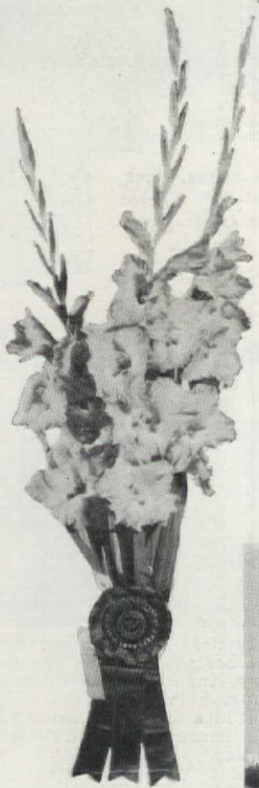
Skyrocket—
4-medal winner

AMERICAN HOME Medal Awards

IF we were asked as to the postwar status of interest in flowers, plants, and gardens, we would note, among other things, that, in 1946, authority to offer the AMERICAN HOME Achievement Medal (awarded for outstanding new garden flower varieties) was granted to 34 dahlia, 15 gladiolus, and two peony societies. The total (51) is the third largest in the Medal's 31-year-old history, and only four less than the record figure of 1940. It indicates, we think, a vigorous comeback after wartime curtailment of plant growing and showing. Of the 51 shows, one failed to report, 35 awarded medals, and 15 withheld them because the entries were not held good enough. That gratifying recognition of the value and high standards of the trophy is also frequently voiced by show officials and winners. Says one, "The winning of your medal has more to do with the progress of new dahlias than anything else. Its incentive makes every dahlia hybridizer work that much harder." And Lew Sarett (see page 10 and below) writes: "Surely you must know how important in the dahlia world your awards are. . . . An AMERICAN HOME medal helps launch a dahlia successfully, and the section reserved for its competition is the high point of a show for all seasoned, informed growers . . . All of us who originate and introduce dahlias are deeply grateful to

Deep Velvet



Boldface
(Miller Ertler Studios)

White Challenge

Pennova

Grace Stewart Peet
(Fred F. Basom, Jr.)

Sunday Best
(Mrs. Howard Hutchens)

Achievement Coast to Coast

Fashion

AMERICAN HOME for the important part it plays in fostering interest in the dahlia."

It is the more regrettable, therefore, to hear occasional criticism of the judging. We don't mean disgruntled protests from poor losers; a few are inevitable and unimportant. But indictments by sincere enthusiasts that suggest unworthy judging standards or motives, however few, are too many, and call for action. We ask all to help eliminate and prevent grounds for such criticism.

Top winner in 1946 was the big, clean, vermillion-scarlet cactus dahlia **Skyrocket** originated by Lew Sarett, veteran dahlia grower and all-round garden enthusiast of Ravinia, Ill. It took the silver medal at the American Dahlia Society show in New York (shown by Ed O'Keefe) and bronze medals at Irvington, N. J. (where Ruschmore Dahlia Gardens showed it), and at the Central States and Wisconsin State shows.

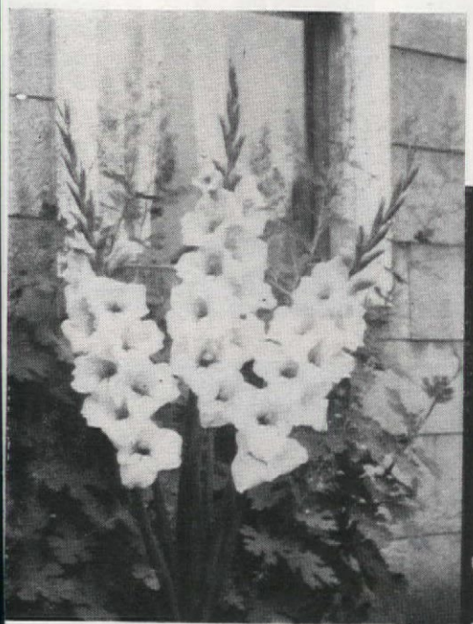
A silver medal went also to the salmon-pink, fully double peony, **Doris Cooper,** originated by Dr. H. C. Cooper, Portland, Ore., as shown at the American Peony Society show in Rockford, Ill.

Three dahlias won two bronze medals each: **Clara Hook,** yellow cactus of Wm. Wolbert, Springfield, O. (Kentucky and Toledo, O. shows); **Deep Velvet,** rich maroon formal

Chelten

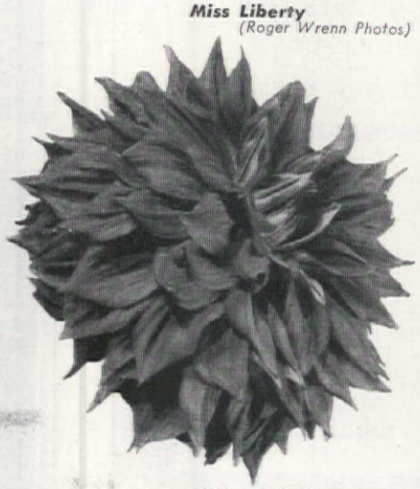
Purple Triumph
(Louis Mendel)

Miss Liberty
(Roger Wrenn Photos)



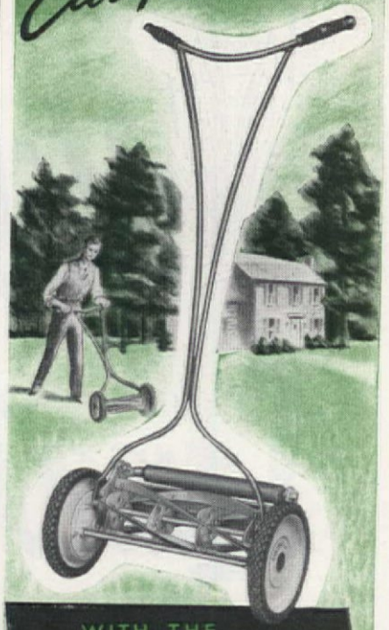
Myeerah

Janet Lee



Michael Black
(Orvern Studios)

Easy mowing



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★Mowing your lawn may be labor—with a heavy, old-fashioned mower. But it's a breeze with the Coldwell New Imperial. The New Imperial is light, for easy mowing, but strong, for years of service. All of its features are engineered for just one purpose . . . to make a mower that will help you keep your lawn beautiful with less effort than ever before. The New Imperial is available *now* in the stores. See one soon at your dealer's. Then get behind a Coldwell for easy mowing season after season.

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- Ball bearing mounted cutting reel, for quiet, easy operation.
- Oilite bronze wheel bearings, for free wheeling.
- Cutting height easily adjustable between ½ and 1⅞ inches.

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- **It penetrates right out to the root tips**

It takes all three for a sure kill. That's why Weedone has been giving consistent, *superior* results for three seasons.

Spray Weedone to kill lawn weeds *without killing grass.* Watch weeds curl up, dry up, and die in about three weeks. Weedone kills dandelion, plantain, chickweed, heal-all, nut grass, poison ivy, poison oak, ragweed, bindweed (wild morning glory), honeysuckle and many other noxious weeds.

Spray when weeds are actively growing. Use a coarse, soaking spray that will not drift over to injure valuable plants. Ask your dealer or write to American Chemical Paint Company, Ambler, Pennsylvania.

Trial size can 75c • Quart $2.50 • Gallon $7.50

If lawn is small and weeds are few, dust each weed with

WEEDUST
TRADE MARK

in the Ready-to-Use can. No measuring or mixing necessary. Just dust weeds away.

Large can 75c
Enough to kill 1000 weeds.

decorative originated by G. L. Baker, Moline, Ill. (Tricity Show there and Midwest Show in St. Louis where R. C. Grass showed it); **Major Viers,** formal decorative, apricot and golden yellow blend, originated by Val Viers, Canton, O. (East Liverpool, O., and Ohio State Dahlia Society shows).

The varieties that won single medals follow (note that Fred Beardmore had three of the gladiolus, and Stanley Johnson and S. F. Herst each had two of the dahlias).

First, the fifteen dahlias:

Amarillo. Cac, primrose-yellow. P. Harter, Lafayette, Calif. San Leandro Dahlia Society.

Bellmoors Dream. Semicac, fuchsia-red. H. E. Ball, Bellmoor, Md. State of Delaware Dahlia Society.

Blackhawk. For. dec, dark maroon. Clifford Boyle, Valparaiso, Ind. Southtown (Chicago) Dahlia Club.

Chelten. Inf. dec, bright red. Stanley Johnson, Cheltenham, Pa. Camden (N. J.) Dahlia Society.

Daylight. Inf. dec, white. Stanley Johnson. Burholme (Pa.) Society.

Defiance. Inf. dec, pink. Charles Julin, Tacoma, Wash. Washington State Dahlia Society.

Ethel K. Allen. Semicac, yellow rose-tinged. Pliny L. Allen, Bremerton, Wash. Kitsap County Society.

Fashion. Semicac, mallow purple, serrated, twisted petals. Samuel F. Herst, Philadelphia. Baltimore Society show (Stanley Johnson exhibitor.)

Hilda Alice Rice. Semicac, lavender-mauve. F. E. Kording, Pittsburgh, Pa. Greater Pittsburgh Dahlia Society.

Iridescent. Inf. dec. cream overlaid pink. J. L. Gaylord, San Francisco. California Dahlia Society (Star Dahlia Gardens exhibitor).

Michael Black. Inf. dec, reddish-purple. E. R. Phillips, Silver Spring, Md. Nat'l Capitol Dahlia Society (Frank Goetzger exhibitor).

Miss Liberty. Inf. dec, scarlet, white-tipped, Comstock Dahlia Gardens, San Diego, Calif. San Diego Society show.

Noble Glory. Semicac, primrose-yellow suffused rose. S. F. Herst, Philadelphia. Northeastern Pennsylvania show (Roy Webb exhibitor).

Purple Triumph. Inf. dec, purple. J. A. Kemp, Little Silver, N. J., Dahlia Society of New Jersey (A. Swaboda exhibitor).

Red Tornado. Inc. cac, violet. J. T. Eccleston, E. Liverpool, O., Wellsville (O.) Glad-dahlia Society.

And now the nine gladiolus:

Boldface. Ruffled, class 533, deep salmon, white throat. H. O. Evans, Solon, O. Ohio State Gladiolus Society.

Gold Medal. Informal, large light yellow, deeper throat. Fred Beardmore, Salem, O. Wisconsin Gladiolus Society, (W. C. Krueger exhibitor).

Grace Stewart Peet. Inf; ruffled, white. Perrine-Scott Farms, Whitmore Lake, Mich. Michigan Society show.

Janet Lee. Ruffled, creamy yellow, suffused apricot. L. M. Fairchild, Mt. Kisco, N. Y. Eastern N. Y. Society.

Mycerah. White, lavender pencilling in throat. Fred Beardmore, Salem, O. W. Virginia Gladiolus Society.

Orangeman. Large, bright orange. H. V. Wright, Bel Air, Md. Maryland Gladiolus Society.

Pennova. Ruffled, lavender-rose, purple line. Fred Beardmore, Salem, O. Wellsville (O.) Glad-dahlia Club.

Sunday Best. Pink and lavender, lighter throat. Paul Pletcher, Wakarusa, Ind. Indiana Gladiolus Society.

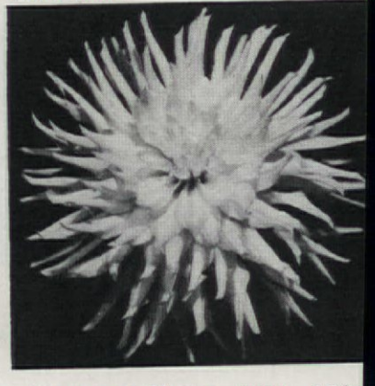
White Challenge. Large, white, red blotch. Roger Arnett, Corunna, Mich. S. E. Michigan Gladiolus Society.

Daylight

Ethel K. Allen

Noble Glory

Clara Hook



George H. Davis

Entire Community Benefits from this Family Hobby

Light opera in a garden provides fun for performers, pleasure for townspeople

Ethel M. Eaton

A CARPET of soft turf, the dewy fragrance of flowers, a high, green enclosing wall of trees, a summer moon drifting lazily across the sky—such is the setting for outdoor opera in Andover, Massachusetts, and a particularly happy one for the plays of Gilbert and Sullivan.

"The Opera Garden Players" began as a family enterprise, organized and directed by Horace N. Killam, a public school music director, and his two sons, Horace N., Jr., and Dwight, both of whom are in their late teens and have inherited their father's musical talent. They were fortunate in having an ideal spot for their venture literally at their back door. Covering about half an acre and sloping gently downward to a wooded area, it provides a perfect seating section for an audience of 500 people, a good-sized stage and plenty of room at the sides and rear. Practically all the Killams had to do was to build a retaining wall at the bottom of the slope to support the fill needed to level off the stage, and to plant some trees to augment the natural backdrop of pine, hemlock, oak, etc. At the sides of the stage, arborvitaes, rhododendrons, and other tall evergreen shrubs serve as wings and form a screen to benches for the actors' use when they are not on the stage.

Extending along both sides of the seating area are wide borders of flowers, some brilliantly colorful by day, but largely kinds that are more fragrant after nightfall, such as white phlox, petunias, nicotiana, and night-scented stocks. The orchestra pit, about two and a half feet deep, directly in front of the stage, is paved with brick and walled-in with field stones (put in place by the Killams). Behind the pit is another flower border, and dwarf evergreens conceal the footlights. Other lighting is provided by floodlights mounted on posts, which are hidden by tall trees, on either side and in back of the stage. A powerful floodlight in an attic window of the house illuminates the seating area before and after performances and during intermissions. All the lighting is controlled from a switchboard which, like the lights, is concealed by shrubbery. On the opposite side of the house, a large, easily accessible field provides convenient parking space.

The garden operas began in the summer of 1941 when *The Mikado* was given. Then followed *The Pirates*

$1.00 rids your lawn of ugly weeds

BEFORE ↓ Beauty of lawn marred by ugly weeds.

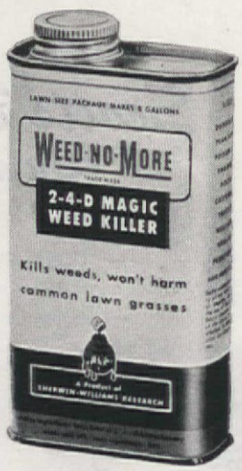
AFTER ↓ Weeds killed! Grass healthy and beautiful.

Weed-No-More

AMERICA'S No. 1 WEED KILLER!

Won't harm most common lawn grasses

Proved on America's lawns—Weed-No-More is the simple, sure way to kill ugly lawn weeds! Ends back-breaking weed digging! Just dilute it with water, spray it on—weeds die, roots and all! Won't harm soil or most common lawn grasses. Apply several times a season as new weeds appear. Get WEED-NO-MORE today!



By the Makers of Kem-Tone —the Miracle Wall Finish

KILLS WEEDS OR MONEY BACK

Use according to directions on package. Allow at least three weeks for killing action. If not satisfied that Weed-No-More kills weeds, send package to the manufacturer and full purchase price will be refunded.

$1 8 OZ. MAKES 8 GALLONS Enough for Average Lawn

$2.98 Qt. Economy Size Makes 32 Gallons

Use Weed-No-More "40" for estates, golf courses, parks, etc.

KILLS ALL THESE WEEDS AND MANY MORE

Dandelion—Plantain—Thistle—Mustard Ragweed—Poison Ivy—Poison Oak

New Weed-No-More Automatic Sprayer—Only 59c—Just tilt and spray your weeds away!

Sold by Stores Everywhere

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W. W. Lawrence & Co., Pittsburgh • The Lowe Brothers Co., Dayton
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"Salute to Spring"
of America's Most Beautiful
ROSES
SALE

HEAVY, FIELD-GROWN
ONLY 49¢ EACH

Here's beauty for sale at bargain prices America's most beautiful roses — new varieties and old—to add color, fragrance and charm to your home. You are assured of blooming plants the first season, for all Naughton roses are grown from heavy stock, with thick canes and strong matted root systems. They are all hardy, field-grown plants—all tested and proven. Select and *Order Now!*

AMI QUINARD—Superb velvet red.
BETTY UPRICHARD—Glowingly beautiful in copper and red.
EDITH NELLIE PERKINS—Copper tinted splashed with red.
ETOILE DE HOLLANDE—Rich dark red with long, pointed bud.
EDITOR McFARLAND—Lovely pink.
GOLDEN OPHELIA—Beautiful in shades of yellow and gold.
K. A. VICTORIA—Pearly-white, tinted with lemon.
LADY HILLINGDON—A showy rose of deep Indian yellow.
LUXEMBOURG—Deep bronzy yellow, very full and lovely.
MARGARET McCREDY—A beauty in splashing orange vermillion.
MRS. CHAS. BELL—Lovely, shell pink rose.
PAUL NEYRON—Immense blooms of pure pink.
PRES. HERBERT HOOVER—Tones of red, old gold, yellow and pink.
RADIANCE RED—Vivid, true, red.
RADIANCE PINK—The best pink.
RADIANCE SHELL—Shell pink blooms.
ROUGE MALLERIN—Very dark red.
SENSATION—Colorful in scarlet and maroon.
TALISMAN—Color combinations of red, old gold and yellow.
CLB. RADIANCE RED—A climber.
CLB. TALISMAN—Orange, gold, yellow.
CLB. PAUL'S SCARLET—A favorite.
CECILE BRUNNER (Polyantha)—Exquisite.

GOLDEN FORSYTHIA
Here's a choice bargain—a field-grown Forsythia shrub with its lovely, golden flowers in early Spring. Yours for only 9¢
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FLOWERING SHRUB
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Scotts Beauty Treatment
FOR A SPARKLING LAWN

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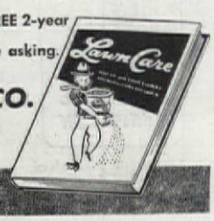


of Penzance. In 1943, because of the wartime dimout, no production was attempted. In order to keep the group together, *Princess Ida* was performed, under difficulties, in 1944; then, last summer, with wartime restrictions removed, *Patience* was offered with great enthusiasm and success. Both the company and the sixteen-piece orchestra are composed mostly of young people of both sexes from Andover and surrounding towns, with a few older members. Rehearsals are held for about two months previous to the presentations, the latter half of the time on the garden stage itself. "Everyone who takes part is a serious worker," reports Mr. Killam. "They don't go into it just for fun, though they do get a lot of fun out of it, as well as real satisfaction." Incidentally, while this is in no sense a money-making venture, if the credit side of the ledger shows a slight balance, the organization and those responsible for it are delighted.

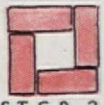
Each season consists of three performances given on alternate evenings so that if bad weather interferes with one of them, it can be given the next night. Chairs enough to fill the seating area are furnished by local churches and the American Legion, and local high-school girls act as ushers. A side porch near the shrub-bordered walk that serves as an entrance or foyer to the garden makes a convenient ticket office. The prices are decidedly nominal—$1.20 for the first three rows, reserved; 90 cents for the next three rows, also reserved, and 60 cents for the remainder, not reserved; all these including tax. There are seldom any empty seats when the overture begins and for latecomers it is likely to be "standing room only."

While the enterprise is certainly an enjoyable one for all concerned—including the community—it is carried on in a strictly businesslike manner. On this point Mr. Killam, who is treasurer of the organization and the guiding force behind it, as well as its founder, says: "While I enjoy organizing and working with the group, I started it chiefly for the benefit of my sons. Dwight is its president, Horace Jr. is secretary, and one of their friends, Norman Priest, is business manager. Mrs. Killam laughingly says that she does everything that somebody else doesn't do—which is probably the most responsible and important job of all some times! I figure that when I step out of the picture, the boys will have had the training and experience necessary to carry on what we hope to develop into a permanent institution here in Andover."

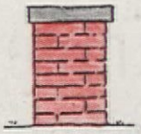
As a matter of fact, and an indication that their hope is on the way to being realized, this outdoor opera season is already anticipated as an annual event by the people of Andover and the surrounding communities, and those who participate look forward eagerly to their summer engagement at the Opera Garden.

SUN

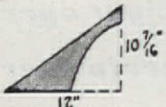
STEP 1
Dig hole 1'-2"x1'-2"x3" & fill with stones and concrete.



STEP 2
On top of concrete lay out first course of brick.



STEP 3
Lay up brick to hgth of 2'-6" Make top of slate, concrete, or oak plank.

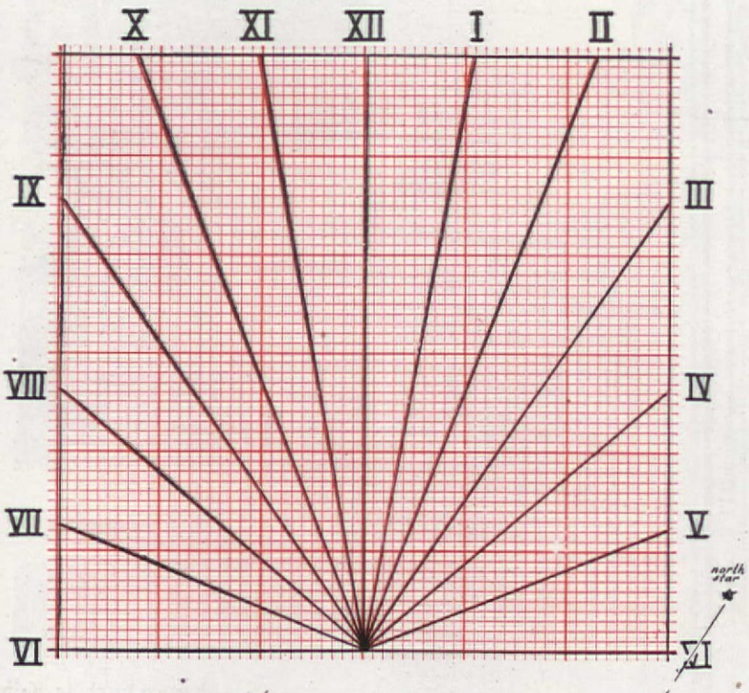


STEP 4
Cut pointer to dimensions shown Make this accurately. Material for pointer and numerals may be brass, sheet iron or plywood. If wood is used paint with asphalt paint.

YOU'VE always wanted a sundial, but thought it was too expensive to buy or too difficult to make? Well, here's a way to make one as a leisure-time project of comparative simplicity. First, follow the construction details as outlined in the four steps shown above. Make the dial or plate, and set the numerals according to the plan on page 95, following it exactly. Dial, numbers, and pointer can be of metal, plywood (protected by asphalt paint), or 1/8" plexiglas. In cutting out the pointer, make its angle with the horizontal equal to the latitude of your locality.

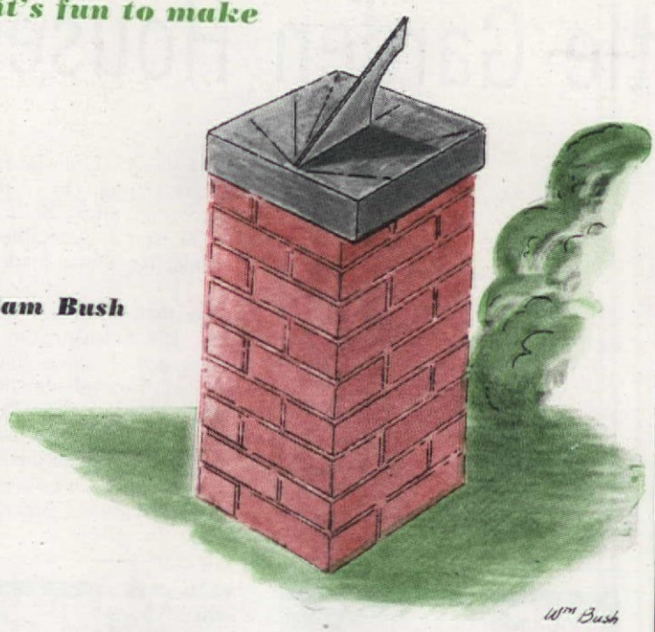
When the base is finished and the dial is set, choose a clear night to put the pointer in place so it points exactly toward the North Star. (If you don't know how to find that, consult the nearest high-school student.)

DIAL simplified



What if it doesn't work at night, or on cloudy days—when it does, it's as reliable as your wrist watch, and it's fun to make

William Bush



Made accurately to follow the plan above, the dial will tell the time for New York City and vicinity. Elsewhere, its divisions must be changed slightly by applying the following formula or equation—

tan of shadow angle = sin. of the latitude x tan of the hour angle

(If your trigonometry is rusty or nonexistent, consult H. S. student before-mentioned. The formula given is from *Mathematics for the Millions* by L. Hogben.) The writer will furnish dial divisions and pointer angle for any city, if stamped, addressed envelope is enclosed in request sent to THE AMERICAN HOME.

If you wish to go deeper into the subject, consult the book "Sundials" by R. N. and M. L. Mayall.—Editor

"Bad Medicine"

for broad leaved weeds!

Beautiful velvety-green lawns will be much in evidence this year. Weeds must go —so grass can grow! Spray dandelions and other broad leaved weeds with 2-4 Dow Weed Killer as soon as warm weather brings them up. Notice how completely the dandelions wither and die—literally disappear without digging, hoeing, or pulling. Apply grass seed and fertilizer to places the weeds vacate—to insure vigorous growth of grass—discourage new weeds from taking root. Follow up occasionally with 2-4 Dow—and you will have a lawn to be proud of . . . a credit to your home! Pick up a package of 2-4 Dow Weed Killer today!

25c, $1.00 sizes, powder, in self-measuring packets for spot-spraying of small areas.

2-4 DOW WEED KILLER

$1.00 size, liquid or powder, ample for average lawn.

DOW

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MIDLAND, MICHIGAN

Now the NEW
Sunbeam
HEDGE TRIMMER
• POWERFUL
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FASTER, EASIER WAY to trim
Hedges, Shrubs, Ornamental Trees etc.

You'll find it actually FUN to do those trimming jobs around your home once you have this new high-speed Sunbeam electric. Saves time—gets results impossible with hand trimmers—built and powered to do the tiring, tedious jobs that usually require a professional gardener. Yet the Sunbeam is so light-weight (only 4¼ lbs.) it is ideal for the home-owner. A precision instrument in every detail, from the high-grade, cutlery-steel cutter bar to the 110 V ac-dc power plant. The powerful motor is specially designed to fit inside the handle. None other like it. Built by the makers of the famous Sunbeam Electric Appliances and Rain King Lawn Sprinklers. See the new Sunbeam Hedge Trimmer at your dealer's.

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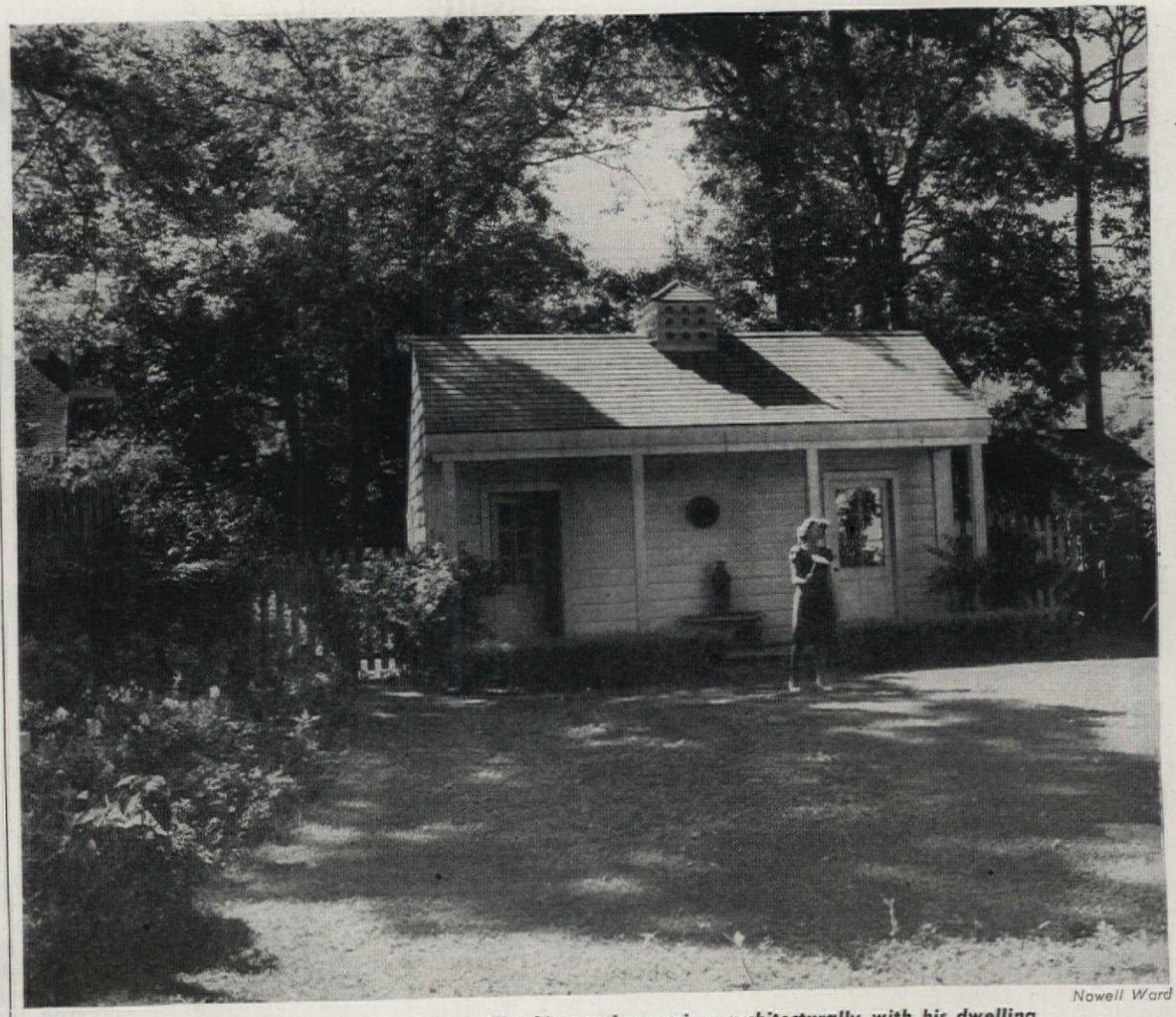
Feed them this vital element—use FORD NITROGEN PLANT FOOD. Packed in handy 10 pound bags . . . clean to handle . . . so easy to use! (Just spread dry, or mix with water.)

For a handsome yard this summer, get FORD NITROGEN PLANT FOOD, *now*. At feed stores, hardware stores, and all Ford Dealers. Free Feeding Chart with every bag!

Ford
NITROGEN PLANT FOOD
"Staff of Life" for all plant life!



Nowell Ward

Designed by B. Leo Steif, Glencoe, Ill., this one harmonizes architecturally with his dwelling

Little Garden Houses

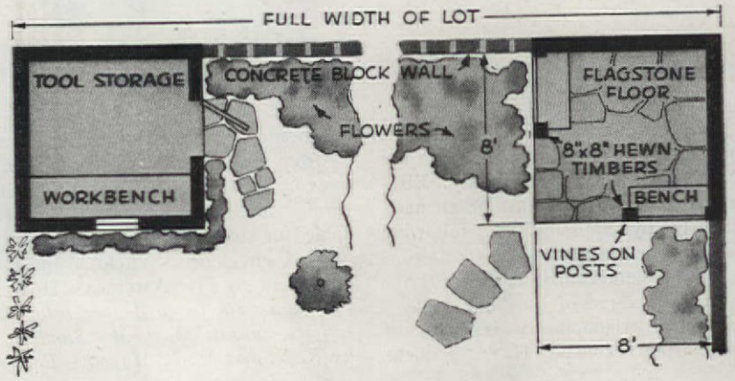
E. L. D. Seymour

"But why garden houses?" I can hear someone ask. "A garden is a place we have so we can get out of the house, isn't it? Then why take valuable space that might be bright with flowers or sparkling water, productive of fruit or vegetables, or cool and green with grass, foliage, and shade, for a man-made building of wood, brick, stucco, or whatever?"

Well, I'm Yankee-born, so I'll answer that question with another: What do we go into the garden for? It's to enjoy the sunshine, air, and gentle breezes, the colors and fragrances, the sound of birds and bees and such, isn't it? Or to work with our plants, "doin' what comes naturally" at each season of the year, isn't it? But, wait a minute. To really enjoy the garden in the first of those ways, we have to relax, don't we? And there may be too much breeze or sun for maximum comfort. So a partly open shelter can be a pretty nice place to relax in, in solitude or with some kindred spirits, can't it?

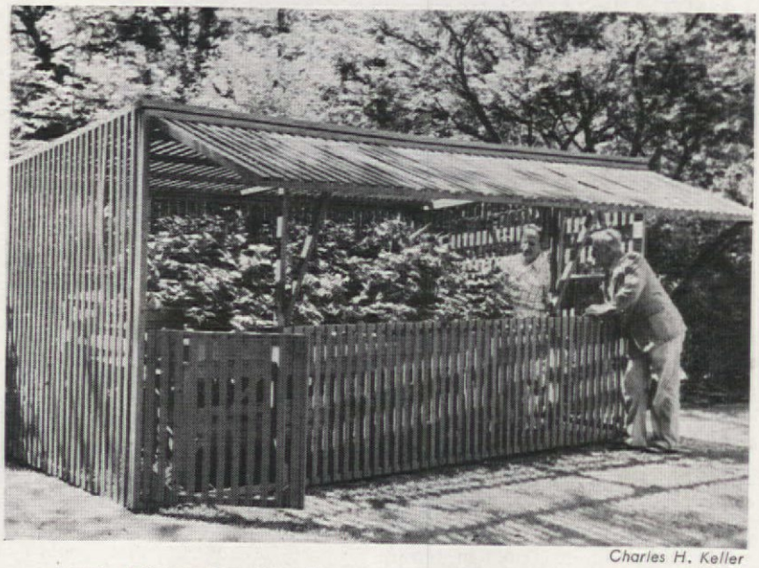
H. Wallis Steck

Built of cement blocks (and brush-coated) to match the rear wall, this and the balancing house on page 97 satisfy both functional and esthetic needs in the garden



George H. Van Anda

How much better than the usual blank, staring wall, or even a vine-draped, but purposeless expanse, is this inviting retreat built against a garage as a part of a garden in Connecticut



Charles H. Keller

Inspired by an American Home article, Albright Bray of Hubbard Woods, Ill., built this latticed house for his tuberous begonias which, in the garden, succumbed to beating rain and trampling dogs

This is a pleasure place, the other, a work and storage shed. Designed by H. Wallis Steck, they are distinctive features of an urban garden in Reno, Nevada

Or, in the second instance, our garden fun may include making cuttings, potting up bulbs, or doing any of a lot of things that call for a protected workbench and supplies of soils, pots, and other materials. It may involve delicate plants that must be grown with some protection; and surely there will be tools, hose, barrows, and lawn mowers that we will want close at hand, not down in the basement or tucked behind the car in the garage.

So, as I see it, a garden house can be mighty useful to work, play, or rest in, or to put things away in. And the potpourri of structures pictured on these pages offers an interesting lot of suggestions. Of course a house must be in scale and in keeping with its garden, carefully located, of a suitable color (see Miss Murch's article on page 104), appropriately casual or permanent, and adequate to meet the need without taking more than its proper share of the total garden area.

The nicely proportioned "duplex" at the top of page 96 is clearly a fea-

Here's a discovery to sing about!

THE NEW DISCOVERY about Hot Water

It's "packaged-in-glass" hot water for your home . . . all the automatic hot water you want, pure and clean as the source itself!

No Rusting-No Corroding

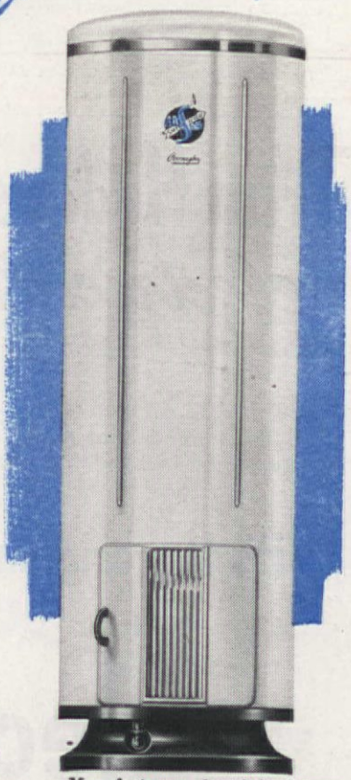
Banish tank rust and corrosion stain with the truly modern water heater—the *Permaglas* Water Heater.

No matter what kind of water supply you have, this heater CANNOT rust or corrode! Its tank is glass-fused-to-steel . . . mirror-smooth and sparkling blue . . . sanitary as a clean drinking glass!

Yet the rust-free tank is only one reason why you'll like this new-discovery water heater. Nothing mars its smooth exterior beauty: controls are concealed, pipes are out of sight. Efficient, economical, it will give you years of trouble-free convenience. Gas or electric.

At leading public utilities, merchant plumbers and better appliance dealers, or write the nearest office below for complete information.

Guaranteed by Good Housekeeping



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Backed by the knowledge and "know-how" gained over 90 years of scientific seed breeding, Ferry-Morse have been instrumental in introducing 279 new vegetable and flower varieties, many of which are outstanding in their field. Little wonder, then, that gardeners who plant Ferry's Seeds are rewarded with luscious, nutritious vegetables and flowers of eye-arresting beauty.

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So for *better* vegetables and flowers—for best and surest results—always plant Ferry's Seeds. Remember, you can have a *better* garden with Ferry's Seeds.

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NEW CUTHBERTSON SWEET PEA

Ferry-Morse latest introduction—has more vigorous vine growth, produces an abundance of large fragrant blossoms with extra long stems, and is definitely more heat resistant. Available only in displays of Ferry's Seeds in 12 different colors and an attractive blend. To grow *better* Sweet Peas—plant Cuthbertson.

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Trim Hedges *electrically*

This is the trimmer that really cuts twigs clean (up to ½ inch) with power to spare

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• When you cut your hedge electrically, you want plenty of power to do the job at least 10 times faster and better than by hand. That's why thousands of owners prefer ELECTRIMMER. It clips 'em clean (no torn ends), runs cool, it's easy to handle, lasts for years because it's made of the finest materials available. Operates from any 110-V socket. Get an ELECTRIMMER from your local hardware dealer. Or write for a folder that tells more.

cuts ½-inch twigs clean

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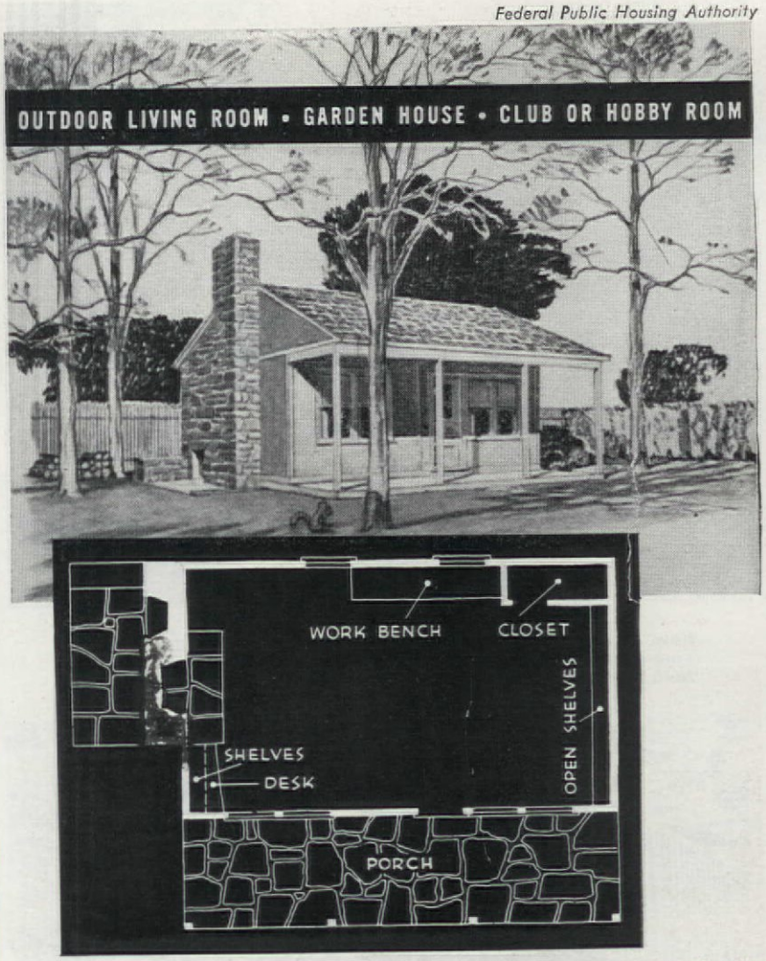


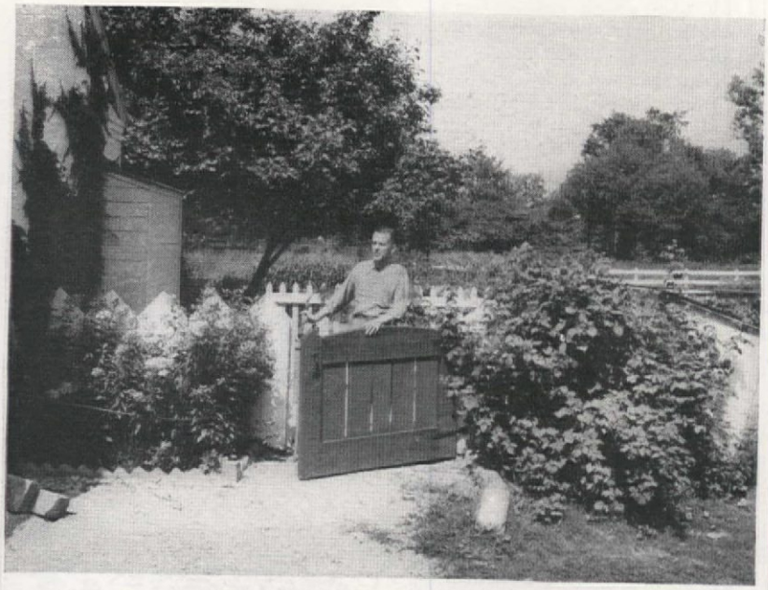
Architect's sketch and plan for suggested re-use of war housing buildings "when ultimately declared surplus" and available to all

ture of a rather large plot surrounding a good-sized home. The same triple function of providing work, storage and working space is performed, under twin roofs, by the two shelters shown at the bottom of that page. Each is of better size for the site than would be the two combined.

Perhaps the addition to the garage on page 97 is more porch or terrace than house, but it is certainly living space, a place for keeping garden furniture in inclement weather, and a point of vantage for passively enjoying the garden, which was landscaped by Mrs. Cameron Clark. The extension was designed by Mr. Clark, and could probably be screened in if desired. Mr. Bray's lath house makes possible the growing of those somewhat temperamental—or should I say fastidious?—tuberous-rooted begonias

A thoroughly practical tool and workhouse in the Wm. S. Preston garden, Glencoe, Illinois, described in the issue of April, 1945

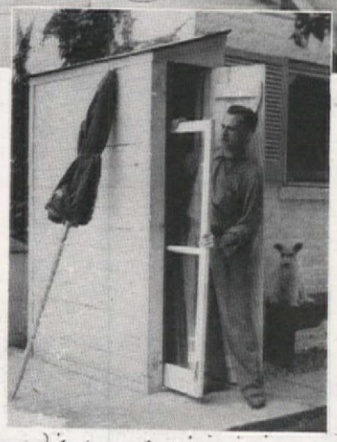
Nowell Ward

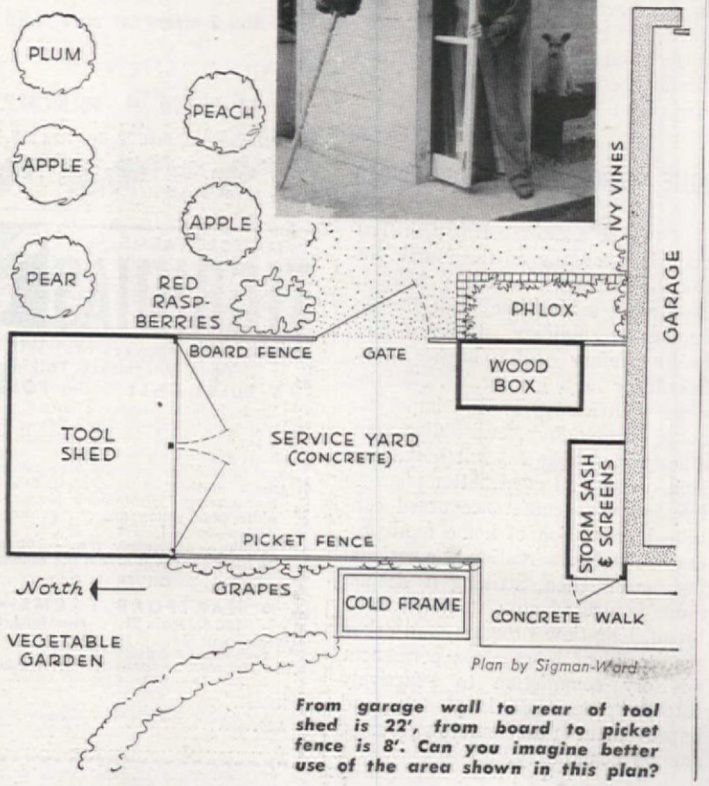


From the graveled extension of the entrance drive, this gate gives access to Henry E. Wickert's concreted service yard. To visualize this view on the plan below, turn page upside down

Photographs by Nowell Ward

An unorthodox kind of tool storage, perhaps, but Mr. Wickert says it suits him. It certainly looks good

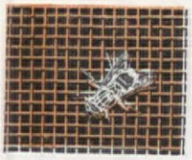




Plan by Sigman-Ward

From garage wall to rear of tool shed is 22', from board to picket fence is 8'. Can you imagine better use of the area shown in this plan?

"WE'RE FIXING IT FOR KEEPS THIS TIME, SONNY"



Screens rusty? Plan now to replace them with durable bronze. It's the time-tested standard of quality for screens.

Put an end to rust-clogged or leaking water pipes with Anaconda Copper Tubes. Easily and quickly installed by your plumbing contractor.

THIS REPAIR JOB would not be necessary had copper been used in the first place. For sheet metal work of copper is an outstanding investment in durability and money-saving, rust-free service.

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We suggest that you discuss needed repairs with your sheet metal contractor now. The more time you give him, the more likely he will be able to obtain Anaconda Sheet Copper—your assurance of utmost quality.

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Have you a copy of the free booklet, "How to Protect Your Home Against Rust?" If not, write today.

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A Gallery of American Windows

PHOTOGRAPH: HEDRICH-BLESSING

Traditional with Modern "Overtones" . . . The interior decorating department of Marshall Field & Company, Chicago, designed this setting around a fireplace for a room with a pediment. Color accents in the draperies and chair coverings are picked up by the "swag" and the plant over the mantel.

How you can tell quality in Steel Venetian Blinds

Planning to decorate a new home—or redecorate your present house? Then you probably want to buy Venetian blinds.

Yet, although you can tell a fine piece of furniture by the gloss of its finish, do you know how to tell quality in steel Venetian blinds?

Here is what an interior decorator will tell you. The best quality steel Venetian blinds are made with galvanized, bonderized flexible steel slats—for these reasons:

. . . Galvanizing puts a coating of zinc over the steel for protection against rust and corrosion.

. . . Bonderizing adds a chemical coating to keep paint from cracking, checking or chipping.

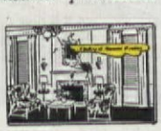
. . . Flexible steel slats bend easily for cleaning, yet retain their good looks even under hard wear.

That's technical, of course. But here is one easy, positive way to identify blinds made with galvanized, bonderized steel slats:

Just look for the "yellow-and-black seal with the flower on the window sill" shown below. It is your assurance of quality and lasting beauty in steel Venetian blinds.

This advertisement is printed by Acme Steel Company, Chicago, to encourage quality labeling for consumer protection.

FREE! Want smart window ideas? Send for new booklet of suggestions by leading stores. Clip the coupon for your free copy of "A Gallery of Windows"



Acme Steel Co., Dept. AH-47
2844 Archer Avenue
Chicago 8, Illinois
Please send me a free copy of "A Gallery of Windows."

NAME_____

ADDRESS_____

CITY_____ STATE_____

Look for this seal of quality when you buy Venetian Blinds

in a locality that cannot boast the kindest of climates. Of dark redwood color, set in against the leafy background at one side of his garden, it is anything but obtrusive—just as the color article (see page 104) says a structure can be if rightly handled.

The somewhat more elaborate house on page 98 was a government idea designed to suggest ways to utilize salvaged material from no longer needed war buildings. An exhibition of such structures was staged outside Washington a couple of years ago, but how far the project went, I don't know. Perhaps the Federal Public Housing Authority can supply current information. Anyway, the sketch and the plan may offer helpful suggestions for you to adapt.

I don't know what the Preston house, on page 98 contains, but I can picture convenient potting benches, bins of soil, sand, and humus, bags of fertilizer, tool racks, seed boxes, and a lot of such useful things, each in its proper place. For this is, obviously, a "work building," as its location in the vegetable garden in close proximity to hotbeds, cold frames and propagating beds clearly indicates. You will find pictures of its setting in AMERICAN HOME for April, 1945.

The illustrations on page 98 tell the story of a unique, ingenious, and most efficient set-up in very limited space, including two little "houses" or shelters. It consists of a concreted service area that extends 22′ from garage to the property line and 8′ from graveled drive at the front to the lawn and vegetable garden space at the rear. The low, 8 x 6′ pent-roof tool shelter is much less noticeable than a full-sized shed in that spot would be, yet its capacity is surprising, as the center picture testifies. The wood box is also below fence level, and the handy, narrow storage space for screens and storm sash in their respective inactive seasons is a practically invisible bulge on the side of the garage, made even less noticeable by the ivy that clothes the front part of the brick wall.

HOME IMPROVEMENT EFFORT URGED

PRESIDENT Harry S. Truman, in a message to the fourth National Garden Conference held in December, said: "The value of gardening in building strong bodies, healthy minds, and a happy people has never been greater. . . . Eating more nutritious foods, improving home surroundings, and aiding community development will make this land of ours an even better place to live in." The conference urged continued promotion of home food production and conservation as a national insurance. Then, striking a deeper, more farsighted note, it called for a broad, long-time program, and asked the President to create a permanent advisory commission to effectively further "progress in the planning and improvement of the home, its grounds, and its community."

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And certain other sucking insects which damage foliage, fruit and flowers.

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National Gypsum Company, A-4
Buffalo 2, New York
Please send me a copy of your "Better Living" booklet at no obligation to me. ( ) My home is already built. ( ) I am building in the future. ( ) I am a student desiring special information.

Name.....
Address.....
City.....

Dear Reader:

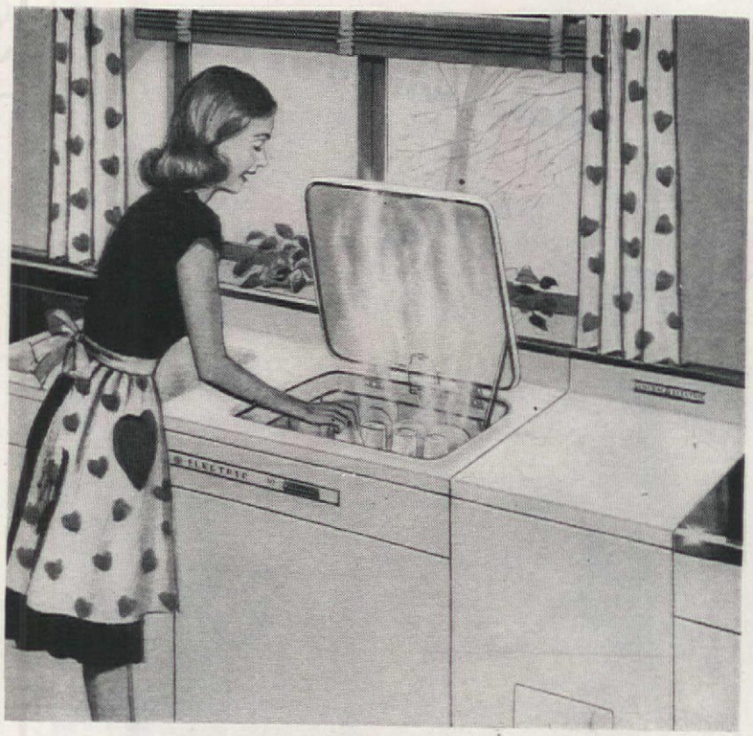
OUR architectural experts are at your service. For the minimum fee of **$1.00** we'll analyze and criticize your house plans. If it's a dream house you're after—why not send us your ideas, in plan form? Sketch plans are easy to make, and ¼ inch to one foot is the accepted scale. We'll study the problem carefully, tell you any weak points and offer suggested improvements. For remodeling problems, send us a plan of the house as it is now and tell us, on another plan, if possible, what changes you wish to make. Don't be afraid to tell us the whole story: property exposures, how large your family is, what you wish to accomplish, ceiling heights desired, whether you prefer lots of light or not. Also include sizes and locations of doors, windows, and stairways if it's a remodeling problem. We do not provide complete working drawings and specifications; that is an architect's job. We will supply a practical analysis, and the more information you send, the better we'll be able to solve your problem. Minor building problems will still be answered for the usual self-addressed, stamped envelope. Address: Dept. A.

KITCHEN kinks and laundry layouts, too, are problems we welcome. We'll plan the arrangement of your equipment to minimize steps if you will send a detailed plan indicating windows, doors, plumbing. Let one inch equal one foot.. List equipment you have or are about to get. Our fee is **$1.00** per room. Address all equipment questions to Dept. K.

PERHAPS you are going to do some redecorating—our trained staff of experienced decorators is prepared to help you solve whatever decorating dilemmas confront you. Write us in detail what you wish to do with your room and include a floor plan of the room drawn to scale, ¼ inch equals one foot. List the furniture you plan to use, and in return we'll send you a floor plan showing furniture arrangement, plus color schemes. The fee is **$1.00** per room. Minor questions will still be answered for the usual stamped, self-addressed envelope. Address Dept. D.

OUR Party Department is prepared to plan a special party for you. Tell us the kind of party you wish to give, how many guests you expect, date, time, and place, description of your table appointments, and entertainment your guests prefer. Suggestions will then be sent you for room and table decorations, centerpiece and favors—all for **50¢** a party. Please print name and address clearly. Address letters to Department E.

Send problems and remittance to:
(Please do not send stamps)
American Home (Indicate Dept.)
444 Madison Ave., New York 22, N. Y.



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Anytime, all the time, day or night, you'll have plenty of piping-hot water right on tap.

All the hot water you need, just waiting to be used in the bath, the kitchen, the laundry.

No more worrying: "Will there be enough hot water?" You never have to give it a thought—not when you install a new General Electric Automatic Electric Water Heater.

All automatic, there's no more checking, no more stoking fires.

Just hook up this new General Electric Water Heater—then forget it. It's as easy as that. So safe, too—no fumes, no flame.

Just turn the tap—and there it is—plenty of hot water for washday—plenty for every day. Automatically, the Thermosnap—General Electric's "Automatic Brain"—starts up the famed Calrod* Heat-Wrap Units when the cold water comes into the heater—snaps off again when the water is hot. No fuss, no bother.

Really easy to install in your kitchen, cellar, or a closet. Needs no chimneys or flues. There are table-top and standing heaters—15 to 82-gallon capacities—all are beauties, finished in gleaming white. Choose galvanized or Monel tanks.

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Change seasons in seconds...

Changing storm windows can be easy! When your home has Eagle-Picher Combination Storm Windows and Screens, you simply remove lightweight glass inserts (no tools needed) and replace with screen inserts. You can change all your windows in minutes without stepping outside the house.

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You'll find Eagle-Picher Combination Storm Windows and Screens save up to 35% on heat loss through windows, reduce "cold spots" and drafts near windows. They virtually eliminate maintenance problems, simplify storage. Your Eagle-Picher Insulation Contractor will give you a free estimate for your home. Contact him, or send us the coupon for full information. Convenient budget plan available.

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... made of aluminum

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Gentlemen: Without obligating me, please send particulars about the new Eagle-Picher Combination Storm Window and Screen. (Please check only one.)

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SCREEN TIME

Martin and Alden Stahr

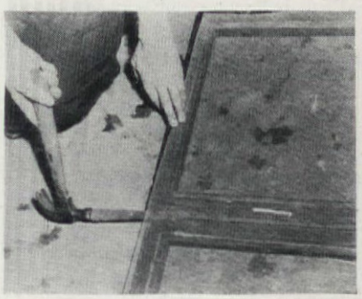
You can save yourself a lot of summertime exasperation by checking your screens in the early spring *before* the flies come gliding in through the holes left by Junior's toy hammer last fall. Skilled carpenter work will save you a tidy sum, too.

Small holes in the screens are simple and easy to fix. Buy a few screen-wire squares at your hardware store and snap them into place.

Often, however, after a period of years screens will become so rusted and broken that the only solution is to replace the screening. This is not a difficult task. Here's how it is done.

Take a wide screw driver or chisel and pry up the half-round molding carefully so it may be used again. Pull the nails through the molding instead of trying to drive them back

After old screening has been removed, lay two frames side-by-side or end-to-end, whichever way width of wire works out better. Tack far ends permanently with tacks 2" apart. Drive thin wedges between frames to stretch wire, then tack up rest of the sides and remove wedges



out the way they were driven in; then you won't split the molding.

Remove all tacks and staples that hold the old wire in place before putting on the new screening. A simple and timesaving method for attaching screening to the frames is shown in the photographs. After this part of the job is finished, trim the edges with a sharp knife close to the row of tacks, and nail on the molding with ¾" or 1" brads. Replacing wire on factory-built screens may be handled in the same way. Rather than trying to set the new screening into the rabbetted molding, get some new half-round to finish job.

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For HOME OWNERS and SMALL-ACREAGE GROWERS. Turns back-breaking, outdoor jobs into healthy enjoyment. A new, vastly better machine—product of 17 years' experience manufacturing outstanding tillage machinery.

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Analagous colors in these adjoining living and dining rooms permit interplay of warm and cool hues, and at the same time give the effect of color harmony and unity.

The feminine character of this bedroom is expressed in a harmony of light color values. The result is a mosaic of tints, each placed so that it enhances the beauty of the others.

IN new homes or old, Pittsburgh's COLOR DYNAMICS shows you how to make rooms friendlier and more enjoyable to live in—rooms that say, "Welcome!"—that rest and relax you—perk up your spirits, improve the health and comfort of your family.

COLOR DYNAMICS is truly a science based upon the study of human reactions to the *energy in color*. Actual tests and surveys show that people are soothed or disturbed, cheered or depressed, rested or fatigued by various color arrangements.

Pittsburgh technicians have embodied these principles in a positive painting system—COLOR DYNAMICS—that helps you accurately select harmonious combinations for each room according to its uses and also in relation to its exposure to light and sun.

For instance, you can paint sunny effects into "cold" rooms that face the north or east—or bring cool relief from excessive glare into rooms that are exposed to the bright afternoon sun.

You can make bedrooms more restful, kitchens more pleasant and efficient—your entire home more inviting as well as more attractive. With COLOR DYNAMICS you can in effect "remodel" your home—make ceilings appear higher or lower—rooms look longer or wider.

You'll find the whole interesting story in Pittsburgh's new and enlarged edition of its popular booklet, *"COLOR DYNAMICS for the Home."* Ask at your Pittsburgh Store or Pittsburgh Dealer's for a copy or send the coupon below. It's FREE!

2. PAINT BEST WITH PITTSBURGH PAINTS

Treatment of the shutters and gables adds to the apparent height of this home. The importance of the entrance is further emphasized by the use of a contrasting color.

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There's a Pittsburgh Paint for every home need. Wallhide, a wonder-working oil-base paint with a truly one-coat finish that can be washed repeatedly without streaking. Florhide, a tough finish for wood, cement or metal floors, withstands heavy foot traffic. Waterspar, a superior household enamel, brushes out to a rich, lasting gloss. Sun-Proof House Paints, in modern, clean colors, have higher hiding power, greater chalk resistance, color holding and durability.

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In this Fir-Texed attic Fir-Tex Ivrykote Board and Tile are effectively used to build a light cheery puttering room.

ANOTHER

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BY FIR-TEX

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Fir-Tex Insulating Products include Insulating Sheathing, Plaster Base Lath, Refrigeration Blocks and Roof Insulation for all types of buildings.

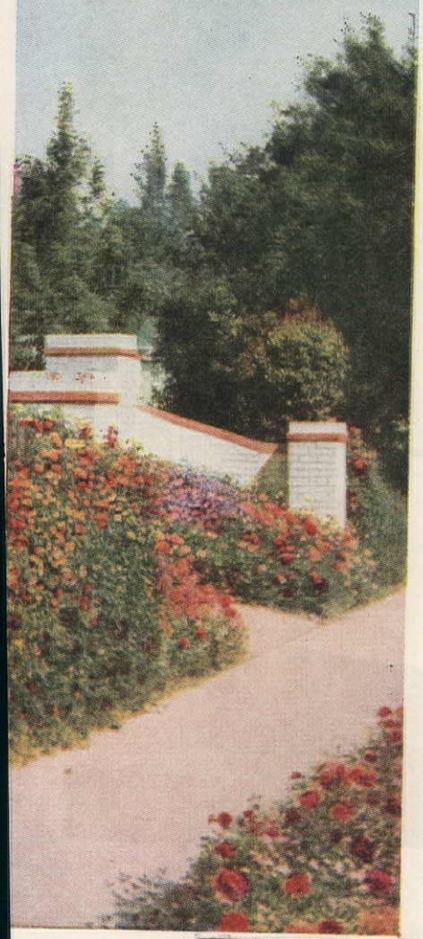
FIR-TEX

INSULATING COLOR PANELS

Photographs by Roger Sturtevant

Here are equivalent values for five bas colors, all of which may be used wit good results for garden details. All ar subdued rather than garish; offer nic contrast to plant foliage, and will ha monize happily. You will find many of the in the standard, ready-mixed paint colo

PAINT COLORS



Edith Murch

We moderns are certainly color conscious. We use color in our lives to a greater degree than ever before, especially indoors. We have color schemes for our kitchens, for our bathrooms, even for our laundries, not to mention our living and sleeping quarters. They take in the furnishings, the floor and wall coverings, even the implements and utensils.

But applied to gardening, the term color scheme usually means just one thing—the arrangement of flower colors, the different combinations of plants with which desired color effects can be produced. This aspect has been dealt with in detail by able garden writers, some of whom have also gone into the highly important (but often overlooked) matter of foliage colors. However, little has been written about the colors that can be achieved in gardens by the use of paints. Now, certainly garden color should mean more than flower and plant effects. It should, I think, give some idea of what color used in connection with the various garden ornaments and accessories can contribute to the garden picture. It should stimulate the use of harmonious shades for furniture, and point the

How many of the principles outlined in this article can you find exemplified in these two views? Note subdued structural colors against which brighter flower and foliage shades stand out

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way to the proper use of paint for gates, fences, and other garden structures. Even the garage, that necessary evil, can be made to lose itself in the background if it is the right color.

The modern garden employs color for many purposes largely because of the varied uses to which it is put according to present-day ways of living. The history of the art of gardening, especially flower gardening, reveals three phases or stages. At first, the garden was looked upon merely as a setting for the house. Later, it was regarded as, primarily a background for elaborate displays of flowers. Now has come the modern conception of the garden designed for the dual purpose of displaying flowers and other kinds of plant beauty, and serving as an outdoor living room.

The garden of today, in other words, must have its flowers, but also make room for the things which make outdoor living comfortable and enjoyable for people. These objects, while colorful, must harmonize with their surroundings. The size of a garden has a great deal to do with its livableness, its function as a living area; and color can influence its apparent, if not its actual, size. The human figure is still the scale by which most architectural objects are measured. A garden, to be livable, must not be too large. If it dwarfs its visitors, it loses its comfortable, familiar atmosphere and becomes a show place, public, and not intended to be lived in. Its color effects must then be carried out on such a huge scale that the effect may be startling, but hardly pleasing and inviting.

THE modern garden must be a quiet, restful place, offering peace and serenity to busy people. The harmonious blending of the many greens of trees and shrubs gives this quieting and restful effect. At the same time, the truly successful garden should provide some intellectual stimulation. And the subtle use of objects of pleasing form and color can achieve that result. Psychology shows that people react very definitely to certain colors. Interior decorators take advantage of that fact, producing rooms of superb, yet very subtle, coloring. Specifically, reds are stimulating; greens tend to have a soothing effect; bluish purples are depressing. Garden designers—*ex*terior decorators, as it were—are fortunate indeed in being able to use green as a basic color.

Few people realize what a subtle and versatile color green is, and how fascinating its range, from the tones of the sea to the greenish purple of mountain shadows; from the almost invisible light green of the horizon to the dark, bluish greens of the foreground. With all these, Nature harmonizes the blue of the sky, the tan of desert sands, the reds of granite rock, the purple haze of the sunset. She is careful even of small details, making certain that tree trunks are subdued, not startlingly garish. So we show a sad lack of imagination if we limit ourselves to white and

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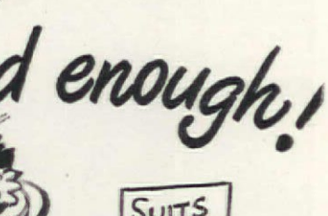

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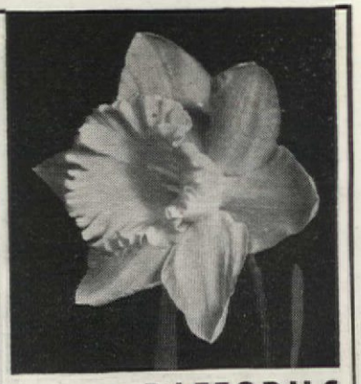
green for painted objects used in the garden. Their colors should be limited only by good taste, artistic fitness, and the imagination of the gardener.

Color may be used for two diametrically opposed purposes. An object may be given emphasis by painting it to harmonize with its surroundings, or by decorating it so it will offer some contrast against its background. Or, on the other hand, it may be completely, or largely, obliterated from the picture by being "painted out" and made to merge into and become part of its surroundings. As an example of the second objective, in city gardens, garages—which rarely have any architectural value—are often in the rear of the property, perhaps opening on the alley. Usually, they are painted white or some light color, which makes them conspicuous against the neighboring red-brick apartment house or other building. How much more desirable it would be to paint them a dull brown or some other shade that would blot them out as much as possible by making them less noticeable. Similarly, an undistinguished but necessary fence, when painted brown or dark green, becomes a part of the background and not something that attracts attention away from the desirable features of the garden. Often the garden furniture, though not new or of the best, is usable, comfortable, and all that the budget allows. To make it call attention to itself as little as possible, paint it an inconspicuous gray-green or dull brown. This important negative use of color in the garden is often overlooked by the beginner.

Much deception can be practiced by the skillful use of color. If a garden area is too shallow for its width, painting the objects in the rear the proper color will increase the apparent length. If seats, garden houses (that have architectural value), or even a garage, be painted a very light blue-green, a light yellow-green, a gray-green, or a gray, the distance will appear greatly increased, and the garden will look better proportioned. If, however, such objects are made dark, the effect is to make the distance appear shorter.

IF the gardener is timid and hesitates to experiment, he can resort to the ready-mixed paint color charts put out by paint manufacturers. They list a wide range of colors from which to choose, in paints that are ready and easy to use. But for the person willing to experiment, a can of apple-green paint and a tube of Prussian blue pigment hold vast possibilities in blue-green tones that are a delightful contrast to the foliage greens. Applied to gates and paintable ceramic objects, they relieve the monotony of a solid green background.

If white is combined with apple green, the result is a green shade with a decided gray cast. This is a good color for furniture of doubtful beauty because it relegates the pieces to the background. On a terrace of white or light-colored stones, with



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wide grass joints, furniture painted that color will harmonize nicely with the background and show up to advantage the colors of both the paving and the green joints. But don't start with a can of white lead paint as a base, expecting to add some strong color to get a desired shade. Rather, the basic color should be green—preferably apple green— and white should be used to lighten it, or blue to darken it, as may be called for.

White alone does not harmonize well in garden work. It contrasts sharply with the green of trees and shrubs and should be used with great discretion, in only limited quantities, and for objects of exceptional beauty. Too often do we see white trellises or arbors that should be green or brown to harmonize with a brick wall or surrounding plants. If white flowers are used sparingly and only as accents, the whole garden will take on a fresher appearance and the other colors in it will be intensified by the contrast. Just as a picture full of highlights would be monotonous and tiring, so would a garden with many white flowers, white ornaments, white arbors and seats, etc. Even a preponderance of white accessories in a garden of greens or other colors, is too startling and glaring for most situations. White furniture, of either metal or wood, is beautiful, especially on a terrace paved with whitish stones. But on a lawn or a red brick terrace, or against a red brick house, it is very likely to present too strong and abrupt a contrast. In the garden, as in the house, furniture should harmonize with the walls and with the floor surfaces or coverings.

Gray-green, bluish green, or gray-yellow furniture is much more effective than a stark white or the usual shutter green. Yet, when it comes to real decoration, there is such an opportunity to use a varied array of colors in the garden, why give a loggia a drab, gray interior when a gay peach, or jonquil-yellow shade would be so much more refreshing? Certainly, if there is one place where people can, and should, make themselves comfortable, and where brightly colored furniture can be used joyfully and with propriety and success, that place is the garden.

THERE seems to be much of misplaced sentiment in favor of white gates and fences, perhaps because our New England ancestors had them. They have their place, especially in conjunction with white clapboard or shingled, cottage-type houses, and white brick ones. Yet in either case, because of the abundance of white paint in the background and surroundings, a green hedge would probably be a relief. A white gate could then be used as the connecting link between the green of the hedge and the white of the house. Or it might be found that a gate painted one of the bluish-greens shown in the chart on page 104 (blocks 4 to 7, column A) would be much more restful and more pleasingly effective.

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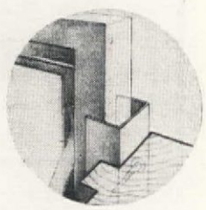

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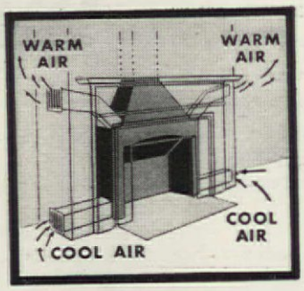

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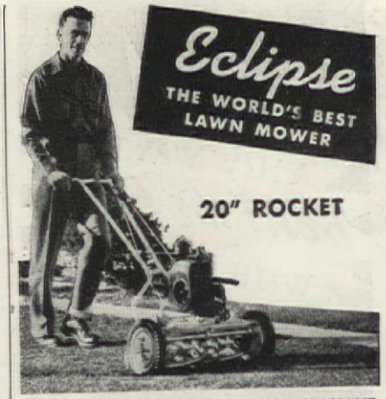
Again, a yellow toned down with lamp black (see blocks 6 and 7 in Column D of the chart) may sound revolutionary for a garden gate, but it would not be too startling if the adjacent planting consisted largely of plants whose foliage has a decided yellow cast. There are both shrubs and low-growing evergreens of that type, as for example, in shrubs, Forsythia in variety, Elder (*Sambucus canadensis*), Weigela rosea; And, among the evergreens, two golden junipers—*Juniperus chinensis pfitzeriana aurea* and *J. depressa aurea.*

Some of the browns are exceedingly rich and warm in tone value and, in company with foliage greens, give a very colorful result. Nature uses brown in many ways—for the stems and trunks of most trees and shrubs, for the earth itself, for some of the rocks, and for many kinds of berries or seed pods. The reddish brown of ripening hawthorn berries (C7 in the chart) copied in paint and used for a gate or some small decorative object set in the midst of dark-green evergreens, would strike a welcome, warm and colorful note. Such accents would be particularly effective in gardens of dark-red brick houses.

The patio gardens of Mexico and Southern California are gay with colors other than those provided by plants and their flowers. They display pots and urns of varied hues; brilliant tiles adorn the walls and may form the coping of a pool. We need more of this spirit of gaiety in our northern gardens; we need more color used daringly. Gardening should be an adventure, not only with plants, but also with the furnishings and ornaments found within its bounds.

But it must be remembered that when Nature uses brilliant color, she does not use it in large quantities. Restraint is always demonstrated in the preponderance of soothing greens. Even in the fall, if you study a particularly brilliant display of foliage with eyes half closed so as to shut out some of the light, you will usually note some subdued color predominating—rusty brown or greenish purple, perhaps—against which the splashes of brilliant red and gaudy yellow provides the sharp contrast that makes the display so spectacular. Follow this scheme in using accent colors; that is, use one or a few bright colors sparingly, and then use darker colors in profusion.

Occasionally, though not frequently, gray proves an especially good color in a garden. It tones in well with stone and brickwork. To most people, gray is just a drab tone; actually, it is one of the most elusive of colors. To describe a gray is practically impossible, for it takes on the hues of adjacent colors and is, in fact, composed of all colors. On a color chart it is the interval between any one color and black, and it is lovely and restful, combining well with most garden situations. Gray seats appear to good advantage amid green foliage; gray garden houses



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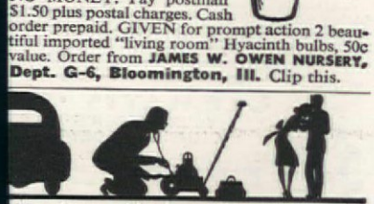

Be calm, my friends . . . allay your fears . . .
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take on dignity and individuality. Gray offers the perfect foil for the rainbow colors of a perennial border, so a gate and archway painted, say, color A1 or E1 on the chart would blend beautifully with the landscape.

For bits of sharp contrast and bright color in the outdoor living room, or in the perennial garden to tide over those periods when no flowers are in bloom, or when they have passed their prime, you can use colored bottles and the ever-useful water jug. Because these objects are small, their colors may be brilliant in tone value. Yellow, blue-red, orange, orchid, mahogany, and turquoise may all be used; they will weave themselves into the garden picture with telling effect.

It is always well to use some blue accents in a garden, whether they be spikes of a delphinium, sprays of platycodon or salvia, or the sheen of a few vases or jars. The constant cry for good blue flowers is due, not so much to a lack of flowers of this color, as to a subconscious artistic effort to weld the whole outdoors into one picture by introducing the sky color into the ground plan. This is an interior decorator's trick applied to the garden. In order to harmonize two adjoining rooms, the decorator will pick the dominant color of one room and introduce it, as a secondary color scheme, into the second, making the two rooms a harmonious whole.

WHILE a pool is not often thought of as lending much to the garden color scheme, a little thought will reveal its value in this respect. An unpainted pool appears almost bottomless, and this uncertainty makes it mysterious and enchanting. On cloudy days, the water surface reflects the gray of the sky, and on bright, sunny days, it mirrors the blue of the heavens and the cloud highlights. If the inside of the pool is painted, its depth is revealed and the bottom silhouettes the forms of the darting fish and of the plants growing in it, thereby making a varied and animated picture.

Yes, there is more to the art of gardening than the growing of plants, important as that aspect may be. Making the garden livable, relegating flowers to their proper place as ornaments, including an area for comfortable chairs and interesting tables, finding spots for beautifully shaped jars, jardinieres, and other accessories, providing the proper amounts of sunlight and shade, and making the whole thing harmonious in color—that is really the modern gardener's many sided objective. Hence, he should use color in a more daring fashion. To slavishly use only white paint for the same things that our grandfathers used it in their gardens shows little imagination and originality. So use a wider variety of man-made pigments. Let the color scheme be harmonious without being dull, stimulating without being garish. This, too, should be at least part of the aim of the modern gardener.

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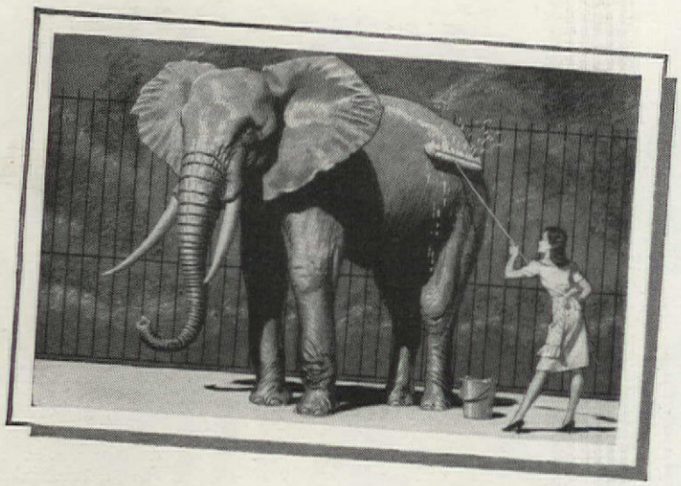

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My Husband Grows Tomatoes by Remote Control—

Marie Rotte

REMOTE control has been used very successfully in the world of science, and in industry. Similarly, its application in the field of horticulture has proved a howling success. (The "howling" is my idea, and I use it in its literal sense!) John—that's my man—has the formula worked out to perfection. It's really simple and not new, either. Maybe the Indians used it in their day. Anyway, here is a modern "squaw's-eye" view of the procedure:

Heap - Big - Boss - Man, while not averse to physical labor in its proper place, has always believed firmly in the old advice to "let George do it." Consequently, his offer to assist in our humble gardening project affected me much as the donation of a new stadium would affect the trustees of a struggling little college. His enthusiasm, once voiced, apparently knew no bounds. A seed catalogue became our book-of-the-month; Joe, our county agricultural agent, turned into a flesh-and-blood garden encyclopedia; and our wagon was hitched to a star labeled "Tomatoes." Then spring catapulted into our lives the man with the plow. "His not to reason how, His but to plow and plow," I paraphrased under my breath as he nonchalantly did so, with utter disregard for our young fruit trees and the septic tank (which hasn't been the same since). On his heels came the local seeds man with several hundred pounds of *—*—* fertilizer. John explained the necessity for getting it into the soil immediately, adding, "Say, Hon, would you mind doing that for me in the morning? Just work it into the ground, but be sure to break up those big clods as you go." I was glad to be of help—and the next three days found me working off some of my enthusiasm getting the soil into condition for planting.

Saturday afternoon, we bought the plants. "What do you think, Hon, about a dozen of each?" Having just listened to a recital of the merits of eight varieties, I was dumbfounded. Was *this* the man who had raised critical eyebrows at my last year's "three dozen plants for two people"? Well, with our 96 plants we hurried home, John in ecstasies of anticipation. Carefully he measured the spacing (Joe had advised that we plant 4'x4' in checkrows). But this, I discovered, meant—with us, at least—that John would locate and

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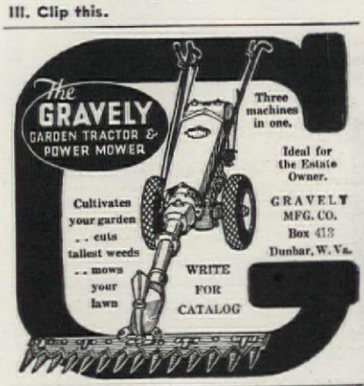
OWEN NURSERY, Dept. H6, Bloomington, Ill. Clip this.



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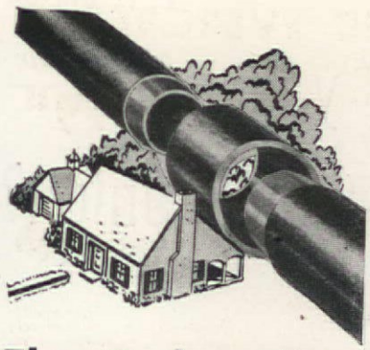

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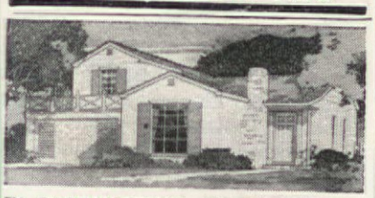

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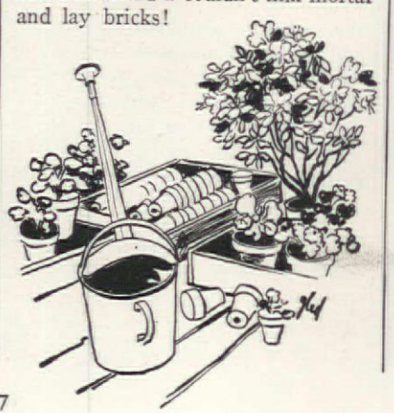
point to the spots where the plants were to go, and I would drive in marker stakes. Next morning was rainy, canceling our planting program. Now, I don't say my man is clairvoyant, but no sooner had he departed to spend a few rainy hours in his office, than Old Sol appeared—prompting this hurried phone request: "Say, Hon, I was just talking with good old Joe and he says this is just the time to get those tomatoes in. I'll be tied up for a while, so how about being a good girl and starting them for me? We wouldn't want to stunt their growth now, would we?" . . . Just about then I wasn't sure what I wanted to do with the plants, but my mind was definitely made up about "good old Joe."

Well, 90 plants later "Heap-Big-Chief" drove in. From a safe, dry vantage point he watched me wearily and muddily set out the remaining six, remarking that, "It would be foolish for me to change my clothes for those few, wouldn't it?" Then, "Are you sure you marked the rows so I'll know where the different kinds are? Did you give each plant enough fertilizer? You didn't forget the cutworm guards, did you? Say, Hon, where are those nice garden gloves I bought you?" . . . The first questions I ignored completely, but as for those "nice garden gloves,"—shucks, I was wearing them!

As summer waxed, so did John's enthusiasm for gardening. Witness endless daily instructions offered, usually, just as he left for the office. "Better spray with some of that bug stuff today, Hon. . . . I think I'd loosen the soil around the Ponderosas. . . . Hadn't you better watch those suckers a little closer? Joe says they shouldn't be left too long." Oh, those sacred words, "Joe says!" In some ways, my man and Joe resembled the team of McCarthy and Bergen.

Needless to say, perhaps Mother Nature smiled on us. We (and our circle) wallowed in tomatoes of all sizes and colors. Joe, the expert, was pleased; John, of the executive ability and parental manner, was overjoyed. And I, of the aching back and stooped shoulders? Well—I was tired.

By autumn, I was longing for winter when I could relax and nurse back to normal my leather complexion and calloused hands. Oh happy day! . . . I wonder if, next spring, John couldn't put in an outdoor fireplace. Oh, I forgot—he's remote-control minded, and I'm afraid I couldn't mix mortar and lay bricks!



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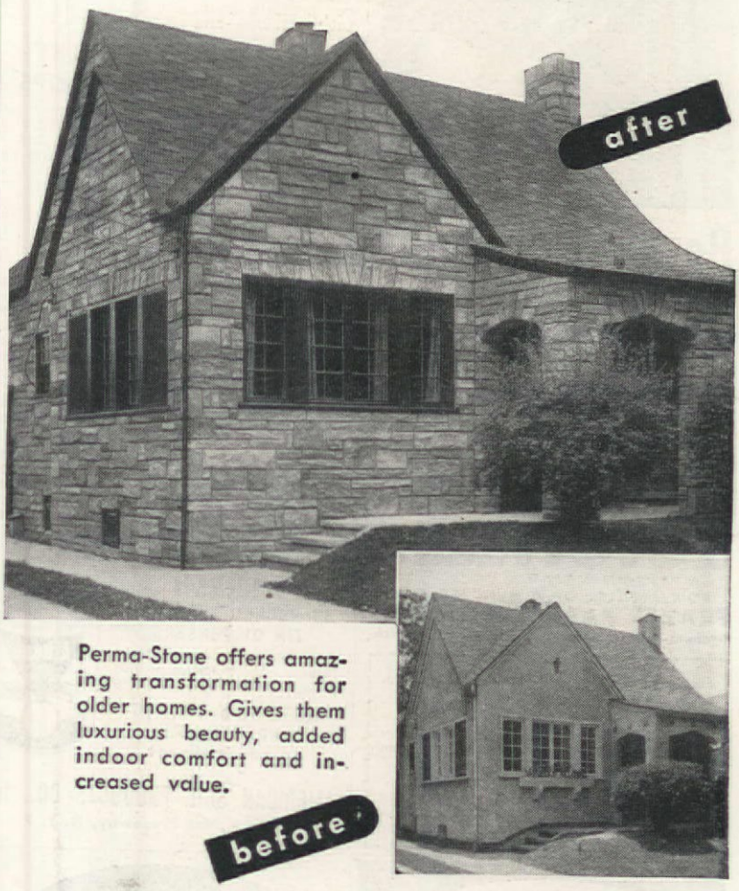

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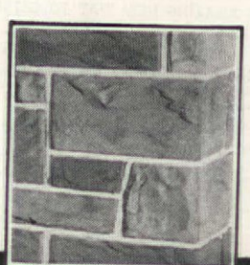

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L. L. Dolson

What do you mean— "just" phlox?

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Jackson and Perkins Co.

You must be thinking of straggly clumps you have seen around deserted farmhouses, or neglected garden plants with gaunt, bare stems, or leaves dried and brown, dusty with mildew, or spotted black with disease. If so, you are in for a real surprise. For, properly grown and fed, phlox can be truly glamorous.

I read that it belongs to the Polemoniaceae Family, but you don't have to know that in order to grow it successfully. There are about sixty species, one the popular annual form, but most of them hardy perennials. Except for one that occurs in Siberia, the latter are practically all native to the United States. Those we are particularly interested in for gardens and borders, the tall-growing kinds which bloom in late summer and early autumn, belong to two species, paniculata and suffruticosa (sometimes called maculata), or are hybrids of these two. They require a deep, rich, rather heavy loam soil, and a cool, moist position, preferably in full sun. If kept growing vigorously, they are less susceptible to black spot, mildew, and the ravages of red spider. Yellowing leaves indicate nutritional deficiency and some graver condition to follow. In my opinion, strong, vigorous, well-nourished plants are the best preventive. So, about the middle of June, I apply a 3- or 4-in. mulch of well-rotted cow manure. This keeps the ground cool during the summer and conserves moisture. If you cannot get manure, use well-prepared compost. In fall, I spade the mulch under lightly, taking care not to disturb the shallow roots; then I work several tablespoons of fine bone meal into the soil around each plant.

As with roses, *never* water the leaves late in the day. Wet foliage at night furnishes a perfect breeding place for mildew. The best way to water phlox is to remove the hose nozzle and flood the bed well. If you use a sprinkler, do it in the morning on sunny days so the leaves will dry quickly. As soon as the flower heads start to form seed, cut them all off and soak the ground to promote new growth and a second blooming later in the season. Dust with sulphur or spray with bordeaux mixture starting as soon as the plants appear in the spring, to prevent mildew. In summer all I do is spray about once a month to control red spider.

Phlox will go through the winter without protection in most sections of the country, but here in Iowa where the temperature drops, now and then, to 20 below zero, it is best to give them a light covering of leaves or other loose material. By cutting my plants back two or three inches from the ground after the first hard frost and using the stalks as a mulch I carry them over without loss.

Of the many varieties, Daily Sketch (rich salmon with a dark eye) is my favorite. The flower heads are huge, with individual florets as big as half dollars; it seems to be quite resistant to mildew, and winters well. Next in line is R. P. Struthers, a splendid rose-pink, very hardy, vigorous grower and a heavy bloomer. It makes a nice border companion for Hyperion daylilies and Shasta daisies; both phlox and daisies will bloom a second time if cut back and watered. Africa is one of the best and most brilliant dark reds, and Antoinette Six is my choice for pure white, especially for large drifts in the border. All these grow 2½ to 3 ft. tall. Among the so-called blue phlox, Blue Boy is probably the best, but to me all blue ones are disappointing. I prefer to depend for the color on some other perennial.

Phlox is usually started from divisions of old clumps, or root or stem cuttings. Some kinds can be grown from seed, but they seldom come true, often reverting to the old-fashioned magenta of their ancestors.

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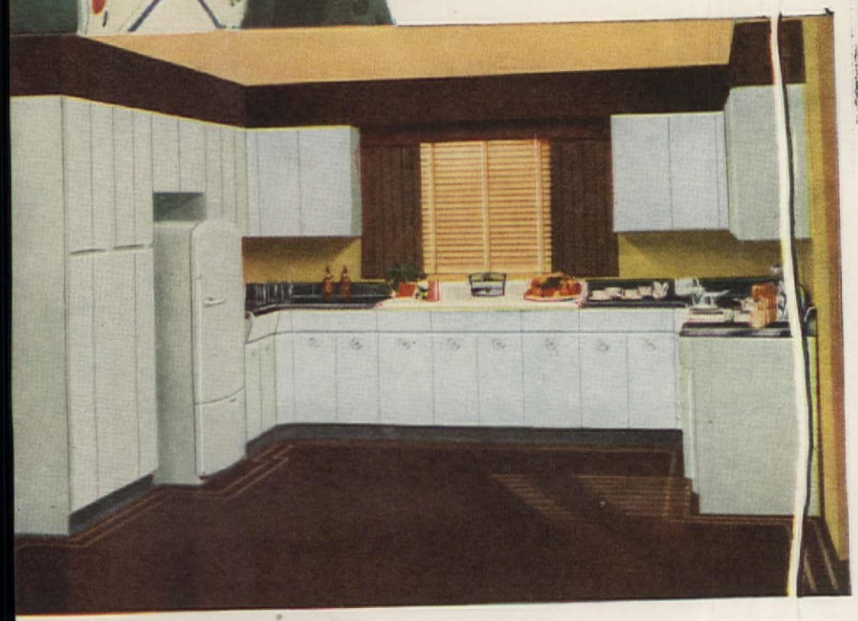
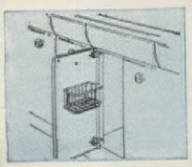
American KITCHEN STYLED IN STEEL

Yes, indeed! When you plan your *American Kitchen*, you'll enjoy knowing it will be literally "tailor-made" for *your home*—planned to satisfy *your own* personal needs and ideas, and *only* yours. You'll discover that American units can be fitted perfectly into any shape or size of room, new or old. You'll find it's fascinating—and *easy*—to have precisely the kitchen you've wanted—when you design it the *American* way!

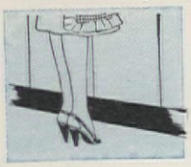


60 Great Features

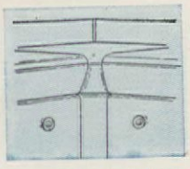
No Other Kitchen Equipment Offers Them All!



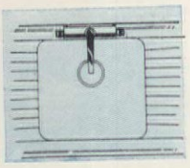
Concealed, patented, double-action, spring-type hinges insure quiet, positive opening and closing against rubber bumpers.



The fronts of American Kitchens units provide extra knee-and-toe space. Top extends two inches; base also recessed.



Cracks are eliminated from American durable linoleum work-tops by new flush joint. Continuous pressure seals joints permanently.



Faucet assembly on backsplash—with built-in spray attachment—provides extra sink-bowl width from front to back.

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It's impressive—and it's *true!* Because in your new *American Kitchen*, you enjoy the benefits of sixty modern features and advantages—many of them *exclusive.*

Equally gratifying is the fact that you pay no premium for the *best*—possibly *even less* than for old-fashioned wood cabinets.

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American KITCHENS STYLED IN STEEL

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In my garden, Daily Sketch, seen in these pictures, steals the show from early in July until late fall. . . . For mass border effects, I plant 3 phlox in a triangular clump 18" apart, as shown below. For early spring color, plant four or five bulbs of a harmonizing tulip in the center of each triangle. Set 4"—5" apart and 10" or more deep, they can be left undisturbed for years, as they don't split and run out so soon

Unless you promptly remove the faded flower heads, they will self-sow and the vigorous seedlings will soon smother out the old plants. This gives rise to the common but mistaken idea that improved varieties change color or revert to less attractive forms. Hybrids, of course, do not produce seed, and have to be propagated by cuttings or division. You can have a lot of fun growing phlox from seed, for the seedlings will be vigorous, not all of them will be magenta, and you may succeed in getting a good variety or two that you can increase by cuttings. To do this, collect and plant seed as soon as ripe in the fall; held until spring, it germinates poorly.

Photographs by the author

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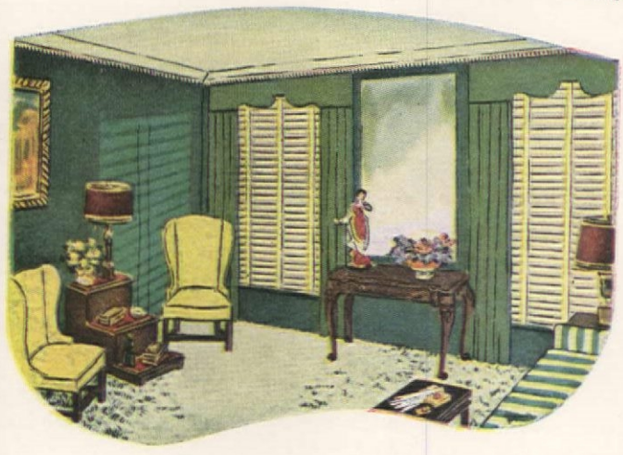

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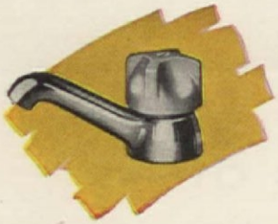

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Are your faucets hard to close? Do they drip-drip-drip? Then you will appreciate Crane *Dial-ese*—with its finger-tip action. In *Dial-ese* the water pressure has been harnessed to help do the work of closing. The handles of Cranelon are non-heat-conducting, non-absorbent, pleasing to the touch. Their pearl-gray color has a jewel-like luster that adds to the beauty of any fixture.

This freshly styled, up-to-the-minute Neuday Group of bathroom fixtures typifies Crane's modern thinking in plumbing for your home. Each fixture is compact, yet all provide maximum convenience, and their sparkling beauty endures for years.

The new Crane line is complete with fixtures to meet every taste as well as every budget; and all incorporate such advanced engineering features as *Dial-ese* Trim. Faucets operate at a finger's touch, lessening wear and the resultant dripping.

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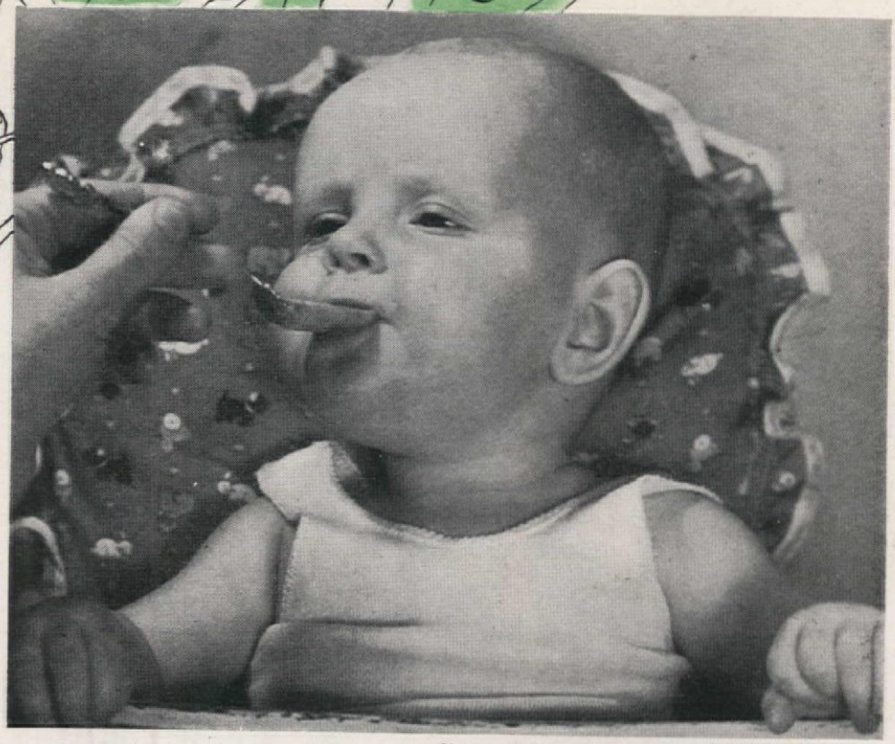
CHANGES WHEN BABY
IS READY FOR THEM

"...from little acorns grow"

PLEASANT FEEDING

AFFECTION AND
NATURALNESS



Photograph by Mary B. Hopkins; Drawing by Ruth F. Russell

Avoiding Maladjustments in the First Year

Benjamin Spock, M. D.

FEEDING schedules have come in for a lot of discussion in recent years in relation to their effect on an infant's happiness. In the period roughly between 1900 and 1940 doctors were taught during their own training—and then went out and taught mothers—that extreme regularity in feeding was of great importance to the baby's digestive and moral health. The early pediatrician, trying to get some order and system out of the confusion of the past, studied hundreds of babies scientifically, and realized the majority of babies of normal size could go about four hours on a stomachful of milk. So the four hour schedule became an early working rule. Then, as is often the case, the rule began to take on the quality of law. The next step was the transformation to moral law. People began to say that it would spoil a baby right at the outset if he were to get the idea that he could be fed at any other time than every four hours. It was said that he would become increasingly demanding, not only in feeding but in other things, too, once he got the idea he had his mother under his thumb.

Now, in respect to schedules, we are in a period of transition. Doctors, psychologists, and parents interested in emotional development are experimenting with the method of feeding babies whenever they are hungry. Nature's old-fashioned method has a new name, "the self-demand schedule." It works particularly well in adjusting breast feeding to a baby's individual needs. The majority of babies who choose their own feeding time soon come around to a fairly regular schedule, though the interval may be about three hours at one time and five at another.

I feel that there is room for sensible compromise between strict schedule and absolute "self-demand." If a baby wakes early and settles down to a steady cry of hunger, it is time to feed him no matter what the clock says. He is not crying to get the better of his mother, but because his stomach is experiencing painful hunger contractions. It doesn't teach him anything about schedule or build up his moral character to let him cry. It only tires him out. But, if a baby is still sleeping soundly when feeding time comes, the mother has, to my mind, a free choice. If it suits her convenience to let him sleep on and get off schedule, there is no harm in letting him go. In the long run he can be counted on to wake often enough to keep himself well fed. But if it is convenient for the mother to keep the schedule fairly regular, then I see no disadvantage in her waking the baby when scheduled feeding time comes. She won't have to force the milk into him. Any young baby who has been asleep for hours will act starved within a couple of minutes after he has waked up. The aim, then, of any schedule, whether it is a fairly regular one or whether it is completely at the baby's discretion, is to conform to the baby's needs and to mother's convenience.

The next point is of considerable importance. It concerns the amount of milk which the baby takes at any feeding. The breast-fed baby nurses until he is satisfied and then stops, usually because he has fallen asleep. As long as he sleeps for a reasonable interval and gains weight adequately, his mother and the doctor feel assured that he is taking the right amount from the breast. The breast normally adjusts to his demands. If there is more at first than the baby needs, the fact that the breast is not completely emptied tends to cut down the amount supplied. On the other hand, if the baby is not completely satisfied, he nurses longer and more vigorously, sleeps for a shorter than average period and demands his next feedings sooner. The more frequent and more complete emptying of the breast is the stimulus to greater milk production. But when it comes to bottle feeding, the mother is less inclined to take the baby at his word. If she has been given a formula that provides 4½ ounces in each bottle, and if the baby is inclined to feel satisfied and fall asleep after only 4 ounces, it is hard for the mother to let well enough alone. She is inclined to look at the ½ ounce left in the bottle with alarm and think that somehow or other it should be got into the baby. She may have learned in the hospital how to snap him on the sole of his foot until he cries and then slip the nipple into his mouth. If he tries to go to sleep again, she stirs the nipple vigorously or pretends to withdraw it to tempt him to suck. If this goes on, feeding after feeding and week after week, a real feeding problem can be produced even at this tender age. The baby is apt to go to sleep earlier and earlier at feeding time, leaving more and more in the bottle. Instead of his appetite increasing, as it normally does in the early months, it decreases. The trouble is not simply that his feeding begins to take a long time and that he comes to gain less weight than is necessary; but

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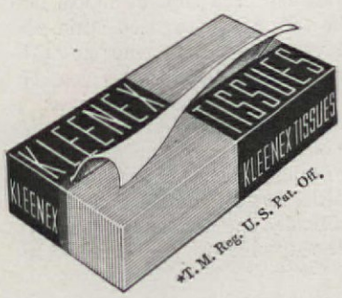

Hold a Kleenex* Tissue up to a light! You won't find lumps, or weak spots. You'll see Kleenex *quality* come smiling through! Each tissue always the same . . . with that special quality of softness . . . strength . . . you *depend* on in Kleenex, your favorite of all tissues.

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more fundamentally, he is deprived of some of his eager, positive attitude toward life. Child and adult are meant to be "outgoing." While they remain outgoing there is little chance of their getting into emotional jams. The trouble begins when human beings become turned in upon themselves. A baby's main connection with the outside world during his early months is his feedings. He wakes because he feels hungry. He cries because his hunger is such an important feeling at this age that it makes him feel completely miserable all over. When a young baby nurses, you can see that it is a powerful experience. He searches frantically for the nipple, he gets it into his mouth with a shudder. He nurses so hard that you sometimes can hear him in the next room. He may break into a sweat. You can't distract him. His eyes have a faraway but very intent look. If you interrupt him in the middle of his feeding, he is apt to fall into a rage. When he is satisfied, he falls asleep exhausted and sleeps until he is hungry again. You can see that feeding in the early months fills his waking life and is his only serious interest. If his feeding goes well, then you can be sure that he is making the best possible progress, physically and emotionally. But if the feeding goes wrong, then his total development is being compromised. Specifically, if his mother is always trying to get food into him that he doesn't want, he has to give up some of his eager outgoing attitude toward food and, therefore, toward life itself. He becomes balky and defensive. He gets the feeling that the world is closing in on him, is always after him. He has to clamp his jaws shut or turn his head away or go to sleep to try to escape. Perhaps you think that I am overstressing this point, but many of the behavior problems of later childhood can be traced to a simple feeding problem.

Feeding problems more commonly begin with the first introduction of solid food. Most babies are doubtful for at least the first few days. When the cereal is deposited in their mouths, they wrinkle their noses and foreheads, curl their upper lips with a look that is close to disgust, and clack their tongues against the roofs of their mouths until most of the cereal is oozed out on their chins. The consistency is strange, the taste is strange, even the spoon may be a strange sensation. The mother has to keep shaving the cereal off the chin and putting it back in his mouth again, using the baby's upper lip to scoop out the spoon. Again and again it comes out. The oozing-out is not due so much to dislike but to inexperience. The baby has not had a chance yet to learn the technique of getting the food back into his throat with his tongue. This knack is quite different from swallowing liquids, a skill with which the baby was born. As the early days of solid food progresses, babies fall into two groups. A majority seem to decide

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WHEN your baby suffers from teething pains, just rub a few drops of Dr. Hand's Teething Lotion on the sore, tender, little gums and the pain will be relieved promptly.

Dr. Hand's Teething Lotion is the prescription of a famous baby specialist and has been used by mothers for over fifty years. One bottle is usually enough for one baby for the entire teething period.

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Play Safe—Soak Your Plate or Bridge in Polident Daily

DENTURE BREATH is a serious social problem. It may make your close presence distasteful to friends or family, and give you away to others who might never guess you wear false teeth. You can't "brush off" DENTURE BREATH!

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

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This Daily "Denture Bath" Stops Denture Breath

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

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USE DAILY TO KEEP PLATES, BRIDGES CLEAN . . . ODOR-FREE!

after a few days, "Well, it's queer *but* it's calories, *so* I guess it's all right." Gradually, they become more enthusiastic. But an appreciable minority become more disgusted and more determined as the days go by. They learn to ooze more promptly, or to keep their mouths tight shut. Sometimes a mother will call the doctor after ten days of this kind of battle and say with alarm, "The baby not only won't take his cereal, but this morning he refused his bottle, too." When a baby can get so balky in ten days that he will turn against the bottle, it shows you how easily a bad attitude can spread.

The mother about to introduce solids for the first time should know that it probably won't be a great success at first, that at best it will take a baby a number of days to gain familiarity and enthusiasm. She should know that, much more important than trying to get a certain amount in each day, is to get the baby to like the idea of solids, even if a taste on the tip of a spoon is all he can stand for weeks and weeks. Once the enthusiasm is there, she can increase and branch out into other foods with little trouble. If no progress is made in the first few days, it often works to drop the whole matter for a week or two and then make a new start with fruit.

Thumb sucking and weaning are two subjects which are related, though the first is apt to come up at the age of two or three months, and the latter toward the end of the first year. A baby has a strong sucking instinct to be sure that he goes at his nursing with enthusiasm and efficiency. If he doesn't have the opportunity to suck at the bottle or breast a certain number of minutes every day, no matter how well he is being fed, he will try to suck something else, usually his hand or thumb or finger. This craving is apparently strongest in his first three to six months, then gradually diminishes.

A mother might give a thought to her baby's sucking needs from birth. She can let the breast-fed baby nurse, within reason, according to his needs, rather than stopping him at any arbitrary number of minutes. With the bottle-fed baby, she should buy new nipples occasionally to keep nursing time to about twenty minutes per feeding. Be slow to omit fifth and fourth nursings for the baby who shows signs of needing more sucking.

Weaning is more complicated to discuss. One baby seems to be bored with nursing at an early age, perhaps at seven months, another seems still devoted to this way of eating at the age of twelve, eighteen, or even twenty-one months. There seem to be several factors at work. First, the baby who needs to suck a great deal in the beginning is more apt to be the one who wants to go on sucking until an older age. The baby who has every opportunity to satisfy his sucking needs in his early months, is more apt to be willing to be weaned early than the one who has never had a

The light that says "WELCOME"

How pleased you'll be, when you come home at night, to switch on this friendly little lamp—the *Winthrop* by Sylvania. A flick of the wrist bathes your foyer in rich, glowing, warmly-welcoming light. Handsomely designed, the *Winthrop* fluorescent lamp can be used most anywhere. It's ten inches high, has curved glass diffusing panel, old ivory or light bronze finish. Two types—permanent and portable plug-in. Available at your local electrical dealer. About $10, including fluorescent tube. Sylvania Electric Products Inc., 500 Fifth Ave., New York 18

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Because She Only Knows 'HALF THE TRUTH' About These *Intimate Physical Facts?*

Often a daughter—too shy to ask her mother—is filled with *untruths* from well meaning but ignorant friends. Falsehoods which may prove very costly to her in her married life ahead.

Your daughter has a right to the TRUTH. She should be told how important douching often is to intimate feminine cleanliness, health, charm, *marriage happiness* —and to combat one of woman's most serious deodorant problems.

And *what's so important*—she should be told about ZONITE for the douche!

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No well-informed woman would think of using weak, old-fashioned or dangerous products for the douche. These DO NOT and CAN NOT give the germicidal and deodorizing action of ZONITE.

No other type liquid antiseptic-germicide for the douche of all those tested is SO POWERFUL yet SO SAFE to delicate tissues.

ZONITE positively contains no phenol, bichloride of mercury or creosote. ZONITE is *non-poisonous, non-irritating, non-burning*. Despite its great strength you can use ZONITE as directed as often as needed without risk of injury.

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ZONITE actually destroys and removes odor-causing waste substances. Helps guard against infection. It's so *powerfully effective* no germs of any kind tested have ever been found that it will not kill on contact. You know it's not always possible to contact all the germs in the tract. BUT YOU CAN BE SURE that ZONITE kills every reachable germ and keeps them from multiplying.

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chance to get enough of the bottle, the breast, or his thumb. I have the impression that personality make-up plays a part, too. The baby who gets set in his ways and clings to old customs is generally harder to wean.

It seems logical to say that a baby's readiness for weaning should determine when it is begun. The baby who is devoted to his bottle, but whose mother takes it away, may decide after a few days of rebellion to let bygones be bygones, and take to the cup. But there are others who do not give in. They will refuse indefinitely to take the cup, and may go on a complete hunger strike for several days. This struggle may lay the groundwork for other behavior problems.

Before finishing with the first year we've got to discuss sociability and spoiling. Babies aren't scheming adults. They cry in the early months not because they have thought up a plan to outwit the grownups, but because they are uncomfortable. The fact that they may stop crying when picked up doesn't prove that they weren't uncomfortable. Being held provides enough comfort and distraction to banish mild miseries, temporarily. I believe that, generally, a baby is not spoiled by being attended to when he is miserable. When he feels better he will be willing to go without extra attention.

As an infant gets into the second half of his first year, he is more conscious of the world around him and of what he expects from it. Then it is a little easier to lead him astray with the wrong kind of attention. He can amuse himself with a few toys for a considerable length of time. But if his mother or grandmother just can't let him alone, carries him around, plays games with him every minute of his wakeful time, he may come to depend on this amusement. I'm admitting that there is occasionally such a thing as "spoiling" when a parent is willing and eager to become a slave to a child. The child is then invited, you might say, to become the master. But if the parents are natural, self-respecting people, who aren't easily imposed on, they can comfort, love, cuddle and talk baby talk to their infant without harming him. Babies are meant to be sociable beings. If they are neglected, they grow up cold and unresponsive.

I'd list the first year's guide posts to good adjustment this way: Be affectionate and natural. Make changes as the baby shows he is ready. Keep his feedings a pleasure.

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That EXTRA package means being prepared for relief if your stomach upsets or an occasional headache comes along. Yes, it's wise to keep 2 packages of Alka-Seltzer on hand: One at home, the other in your car, grip or where you work. And don't forget Alka-Seltzer for those other everyday ailments: muscular aches and pains, and the discomforts of a cold.

Bitter SWEET SIXTEEN

It is at this age that youth begins to think for itself and to question all our ways

Lois White Eck

You go along for years, dreaming of the day your child will be sixteen so you can begin living your life over again with her. You tenderly sew the gauzy formal and stand breathless when some insignificant sophomore arrives in his little-accustomed stiff, white shirt and "tux" to escort the apple of your eye to her first dance. She is so fresh and young, and it's wonderful to be a mother! This way you are going to have a second fling at youth! Ah, life! The years to come are going to be such fun. Then dawns the morning after and you are rudely awakened from rosy somnolence into stark reality with the discovery that the worst phase of child-rearing has arrived. The young have turned on you.

Till now you have thought that you were an up-and-coming number. You have stayed younger in mind, body, and spirit than most of your contemporaries. You have really kept up. You were going to be a pal to your daughters. Now you are suddenly made aware that thirty-nine is considered the very outpost of senility and that there is practically nothing on which you are well informed. Your ideas are right out of the ark, and everything you say brings on the mirthful exclamation, "Oh, Mother! You're so corny."

Your clothes are either too young or too old, and your make-up is terrible. For years you've got along quite nicely with the 5 & 10 brand of cosmetics, but now you learn that one is practically in disgrace if one doesn't possess matched sets of lip rouge and nail enamel. You are mentally reduced to the status of a charity case when you overhear your daughters pooling their allowances to remedy your deficiencies for your birthday present, they are so mortified. You are informed that no one ever wears cheek rouge and that the orange shades a make-up expert once advised for your combination of fair skin, hazel eyes, and brown hair are now positively déclassée. The modern (how tired you are of the word) mode is toward blue tones!

Further—your hair is strictly a mess. You haven't time to wash it every few days (as they do) and are, therefore, not at all fastidious, especially since you forget to put it up more than once a week. As for the style, it's dreadful. So you try wear-

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HUSBANDS can't resist playing chef on the Outdoor *Oven* Fireplace! Sizzling steaks, roasted oysters, potatoes baked in their jackets, crunchy brown biscuits . . . in fact any dish imaginable can be cooked outdoors with indoor ease.

WIVES are free to really enjoy life when the Outdoor *Oven* Fireplace helps them entertain . . . no involved meal to prepare or table to decorate. A party of a dozen is as effortless as dinner for two. Best of all . . . no dishes to wash, ash trays to clean, or rooms to tidy.

CHILDREN love cooking and eating outside. There, they are free to romp, play and have just as much fun as the grown-ups.

GUESTS are delighted with the festive air and easy informality inspired by the Outdoor *Oven* Fireplace. For when the tantalizing aroma of broiling steak fills the air . . . perfect strangers become old friends.

THE OUTDOOR *OVEN* FIREPLACE has revolutionized outdoor cooking . . . patented construction eliminates excessive smoke and assures satisfactory fire always. Any solid fuel can be used . . . wood, coal, coke, briquettes or charcoal. This outstanding fireplace is sturdily built of heavy gauge steel to last for years, and features:

- Scientific Heat Director
- Convenient Baking Oven
- Adjustable grates and grills
- Built-in Smoke Control
- Factory Guarantee*
- Dimensions: 38" x 18" x 24"

ADDING YOUR OWN BRICK OR STONEWORK IS FUN!

You'll receive your Outdoor *Oven* Fireplace completely assembled and ready to set on a solid base. Then, building a really professional fireplace is easy. You can't go wrong because the unit is entirely self-contained and functions independently of the masonry. A set of graphic ideas suggesting several different treatments comes with your fireplace.

Make the most of this summer and summers to follow.
Order *your* OUTDOOR *OVEN* FIREPLACE NOW!

If your local dealer cannot supply you—
Use the coupon below for immediate delivery

OUTDOOR OVEN FIREPLACE CO., Dept. H-2
1477 Park Street, Hartford 6, Conn. — 1500 So. Western Avenue, Chicago 8, Ill.

Enclosed find check or money order for one Outdoor Oven Fireplace (wt. 120 lb.) $44.50 F.O.B. Hartford, $46.50 F.O.B. Chicago.
*If within 10 days after receiving I am not satisfied, I may return Fireplace and money will be refunded.

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Portable STEAM RADIATOR

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Paint color and *life* into your surroundings. Kyanize Lustaquik is the quick-drying enamel for all indoor and outdoor surfaces, furniture, and woodwork. Self-smoothing. Gloss finish. Washable. Gay colors. Write for new *free* booklet.

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THE LIFE OF THE SURFACE

Posed for THE AMERICAN HOME by Louise Erickson, star of NBC's "A Date with Judy" and Ruth Perrott, "Aunt Aggie" on NBC's "Judy Canova Show"

Magazines strewn from one end of the living room to the other never bother the sixteen-er. She takes it for granted that someone else will probably put them away before her date arrives

Sixteen-ers are raw bits of plastic to be molded into people of tomorrow. They need understanding and companionship

A sixteen-er's first long dress is usually as much a thrill for her mother as for her. Memories are in the making for both

Even when the refrigerator is filled to overflowing, the usual complaint from the daughter of the house is "But I just can't see a thing that appeals to me at the moment, Mother"

Use this famous

Canadian Formula

for CHAPPED DRY HANDS

1. Quicker results. Softens roughest, driest skin over night.

2. Proved effectiveness for 65 years in cold Canada.

3. A pure, rich concentrated emollient. Aids healing. Choice of countless doctors, nurses, housewives, mothers.

4. Economical—spreads widely —single drop serves both hands.

At cosmetic counters—10¢, 25¢, 50¢ and $1.00 a bottle.

Campana Balm

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"WHO SAID TINY BITS ARE 'SISSY'?"

There's nothing sissy about a dog food that provides the vital food elements, vitamins and minerals you find in Milk-Bone Tiny-Bits. Tiny dogs eat them, to be sure—but bulldogs and Saint Bernards thrive on them, too! Tiny-Bits make dinner a cinch to prepare. Just add warm water or soup, vegetable or meat scraps — and watch your pet clean his plate! Ask your dealer for Milk-Bone Tiny-Bits.

Milk-Bone Tiny-Bits contain nutrients dogs need — Vitamins A, B_1, B_2, D and E, meat meal, fish liver oil, whole wheat flour, minerals, milk.

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444 W. 15th St., New York 11, N.Y. FREE SAMPLE

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ing it down. They take one look and scream, "That's too young." Then you put it up and the comment is, "You look positively haggy, mother." Nor do your clothes escape criticism. This is too tight and that is too short or too long, but you observe that when they tire of their own wardrobe, yours is appropriated without so much as a "by your leave."

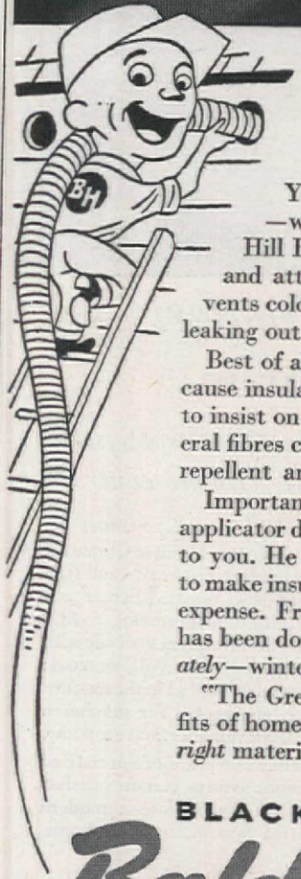
You want to help them in the social swing, but here again you meet with the same sort of rebuff. You offer the contents of your hard-to-fill refrigerator and the dining room for Sunday night supper, in as much as they constantly lament that they can't be as popular as some because they aren't so well-to-do. (Your grandfather who, though himself somewhat affluent, always contended that anyone could go anywhere in a gingham gown if she were neat, clean, and well behaved.) Do they accept the hospitality you timorously extend? Not they. You are squelched with the tart rejoinder, "No one ever does that any more, Mother. We want to go out somewhere."

And speaking of finances, you are suddenly amazed to find you are considered right down among the recipients of the relief checks. You mildly suggest that corners will have to be cut here and there, due to the rising cost of living and the "stabilization" of Father's white-collar salary, and what is the response? A look of horror and dismay and then a tearful, "Why I didn't know we had so little money. We must be positively poverty-stricken."

The home which you have painstakingly assembled through the lean years, and of which you are secretly a little proud, now takes on an air of defeat. You are constantly chided about the worn place in the carpet in front of the couch, and scornfully asked, "Why don't we get a new rug?" You patiently explain that good rugs can't be bought for love or money and, even if they could be, the money would have to go for their new spring outfits. But this sort of financing is so much Greek to the younger fry. They can't comprehend at all the relation between in-come and out-go. They just want to know why you live in this neighborhood. It isn't fashionable, and none of their crowd lives in the section.

Then you begin to hear what a poor housekeeper you are. Your methods are all wrong. Of course, you've always known it, but you are quite surprised for them to find it out, considering the little of it they have ever been willing to do pleasantly. You've been waiting for this day, and here is where you have your inning. You point out that you can't possibly do all the washing, ironing, cooking, baking, sewing and cleaning that they seem to require and, if they don't like the way you do it, they can get busy. And you make a neat little bundle of their voluminous wash and assure them that they are going to iron it this very evening. They may also pick up the magazines

You're MONEY AHEAD...



when you give your home this comfort treatment

You can insure snug comfort all winter long —when your home is insulated with Baldwin-Hill Home Insulation. Blown into the sidewalls and attic, this fireproof rockwool insulation prevents cold from coming in—stops furnace heat from leaking out.

Best of all, you'll save up to 40% in fuel. And, because insulation is a life-time investment, you'll want to insist on Baldwin-Hill *black* Rockwool. These mineral fibres cannot burn, rot or decay. They are water-repellent and remain unchanged through the years.

Important, too, your local authorized Baldwin-Hill applicator does the job without muss, or inconvenience to you. He has the training and scientific experience to make insulation pay maximum benefits at minimum expense. From the outside, you won't know the job has been done. But inside, new comfort *starts immediately*—winter or summer.

"The Great Indoors" discusses the practical benefits of home insulation and offers help in selecting the *right* material. The coupon below brings you a copy.

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Baldwin-Hill HOME INSULATION

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588 Breunig Ave., Trenton 2, N. J.
Send me a FREE copy of "The Great Indoors"
We now live in ☐ Our own home ☐ Rented House ☐ Apartment

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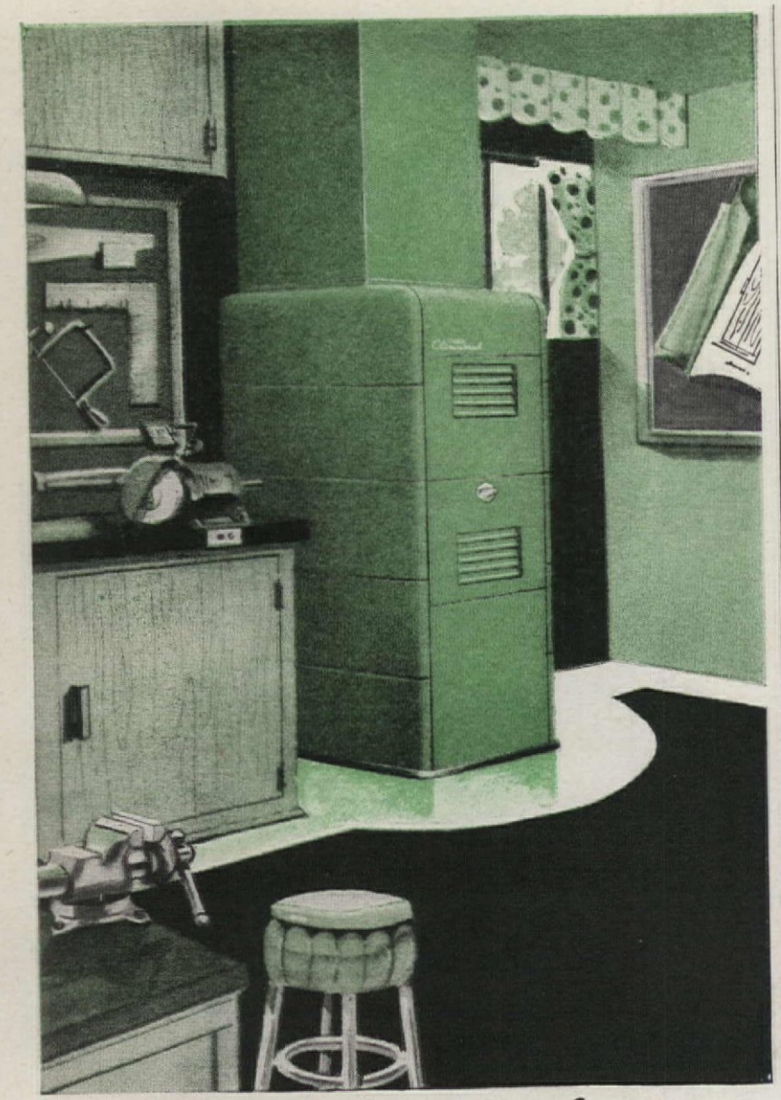

True Indoor Comfort is built right in

—when your home has a Mueller Climatrol System to condition and handle air for "climate control"

One of your most important home-planning steps is selecting the right system for Indoor Comfort. True Indoor Comfort depends on the condition of the air in your home. That's why your best choice is Mueller Climatrol, basically designed to condition and handle air for "climate control."

You set a high standard of Indoor Comfort when you choose Mueller Climatrol—and you have a basic unit to which future air-conditioning developments can easily be added in years to come.

The complete Mueller Climatrol line includes the right size and type for your exact needs, whether you are building or modernizing. Each is specially designed for efficiency with a specific fuel—gas, oil, or coal; each is smartly styled in the modern manner, engineered for maximum comfort, convenience, and economy.

Mueller's 90 years of specialized experience assures certain satisfaction when you choose a modern Climatrol System for your home.

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MEMBER INDOOR COMFORT

C-29

Previous orders may make it impossible to furnish your Climatrol System immediately. However, if you need additional information on Mueller Climatrol, see your local dealer or write —

L. J. Mueller Furnace Co., 2058 W. Oklahoma Ave., Milwaukee 7, Wis.

strewn from one end of the living room to the other or their beau is welcome to view the whole spectacle—as is. (Pardon me, beau is outmoded and boy friend isn't much better. Date, I haven't quite mastered, but give me time.) They look startled and ready to give you an argument, but for once you stand firm. They recognize the glint in your eye as the one they knew when they were six and wilt before it. You aren't sure, though, which one is the most surprised when they find the dustcloth and get busy.

But at breakfast the next morning they have forgotten their brief moment of weakness. They storm that you are trying to make them fat when you insist that they consume a balanced meal. They have an ardent desire for the string-bean figure of the most popular girl in their school, and it does you little good to tell them that they have large bones to begin with, which are only normally covered, and, when you state that you would rather pay for food than doctor bills, they scoff. They are too healthy now, they rave, and you've just made horses of them with all the food you've crammed down them since they were infants. They have a weird idea that if they can only go without breakfast and lunch, they can stuff on chocolate, cheese, candy, cake and popcorn (which an indulgent grandfather raises and contributes by the bushel, to your disgust) from the time they get home from school till they go to bed, without having any ill effects on their figures. That it might ruin their health they won't admit. That's just another of your old foggy ideas.

And so on—ad infinitum, ad nauseam. Sixteen, instead of being the joy you had so fondly imagined, is quite a bitter pill for you to swallow, and I'm not so sure it is pleasant for the children. Those growing pains appear to hurt everyone concerned. We may content ourselves, however, with the sure knowledge that once they're marched down the aisle in a long white gown to the strains of *Lohengrin* and subsequently acquired a couple of little handfuls to manage, they will change their tunes, even as you and I. My father used to hope fervently that I would have eleven children to "pay for my rearing" when I was obstreperous, and I am belatedly realizing just what he meant. Who was it that said, "the woman pays and pays." Life seems to repeat itself, and I wonder if sixteen ever was so sweet as sang the bards of old. It is here that youth begins to think for itself and to question all our ways in an attempt to form its own philosophy. It is for us who have gone before to sit by with firm patience, forebearance, and tolerance, giving advice as needed and unmindful of the hurts our darlings deal us. For though they scoff, they will be only what we make them. And though the process be bitter, the fruit of their future, well-rounded maturity will be the sweeter for our patient anguish now.

Dennison, Dept. R236, Framingham, Mass.
FREE Please send me a whole day's supply of Dennison Diaper Liners.
Name.....
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FOR THE SEAT OF YOUR DIAPER TROUBLES

HEY, MOM! Don't be a Diaper Drudge! Dennison Diaper Liners reduce unpleasantness in changing and washing my diapers. Just fold a Liner inside diaper next to my skin. When soiled, flush away. No hard scrubbing. Sanitary. Helps prevent diaper rash. Costs only a few cents a day. DELUXE: 180 for $1; CRADLE TIME & DOWNEESOFT: 180 for 69¢.

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It FITS the Baby

Recommended by Doctors! Deep "baby-shape" (exclusive with Lit'l Tyke) holds child in medically approved position: knees together, above rectal area, without strain-provoking footboard. Encourages quicker, easier functional "results." Molded plastic in colors. No extras to buy. At leading stores everywhere. Write for your dealer's name.

Lit'l Tyke TRAINER

Tol. Higginbotham & Co.
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FISH MOSS

Keeps water clear. Fish feed on it. Splendid for small or large aquariums. Indoors or outside pools, lakes. This moss keeps our twelve acre lake clear. Send $1 for liberal supply, or $5 for bushel basket of FISH MOSS.

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AMAZING GLUE!

Casco Flexible Cement bonds wood, paper, fabrics—to metal, glass, plastics . . . glues most any household material. It is stronger, cleaner, and easier to use—will not crack loose. Users prefer it 4 to 1 over other glues, pastes, cements. Try a 25¢ tube today.

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Casein Company of America, New York 17, N. Y.
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Juicy with fine Armour beef and pork . . .

"kitchen-fresh" Frankfurters

Try an Old Favorite—a New Way!

Like to hear your family ask for second helpings? Just watch them go for frankfurters made this way. Especially when they're Armour Star Frankfurters. So tender, so juicy, so good—because they're plump with fine Armour beef and pork! They're fresh-tasting frankfurters because they *are* fresh—made "Kitchen-Fresh" daily in scores of Armour Sausage Kitchens all across the country and rushed from the nearest one to your market. Serve them this savory, flavory new way:

Frankfurters and Baked Potato Salad

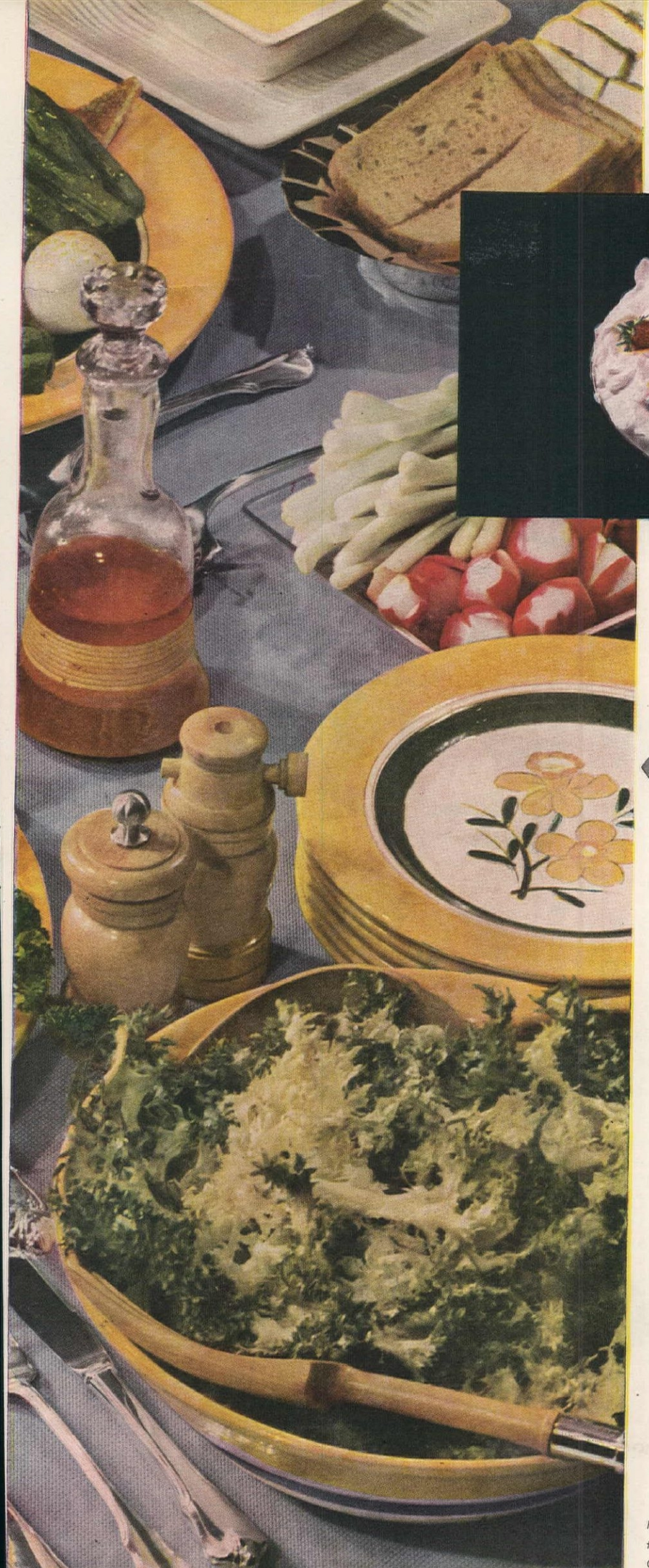
Beat 1 Cloverbloom Egg and mix with 4 cups mashed potatoes. Add ½ cup chopped celery, ¼ cup minced onion, 4 tbsps. melted Cloverbloom Butter or Mayflower Margarine, 1 tbsp. prepared mustard, 2 tbsps. vinegar. Salt and pepper to taste. Blend thoroughly. Place in casserole and bake in 325° F. oven 30 min. Top with 1 lb. Armour Star Frankfurters and bake another 10 min. to heat frankfurters. 4 servings. Why not have it tonight?

For other new and interesting sausage recipes, write Marie Gifford, Dept. 50, P. O. Box 2053, Chicago 9, Ill.

Look for the Armour Star Band

The best and nothing but the best is labeled ARMOUR ★

Esther Foley



April fare

UNDER all the new lavender and gold, the fragrance and dew, April clings to a sturdiness and a harshness inherited from winter. The food April brings to market has the same dual character. Under the green sweetness of asparagus, there is an astringent flavor that makes the palate sit up and take notice. In the outer green leaves of chicory, there is a tang that only the succulence of hothouse scallions can tame. In the slender pink stalk of rhubarb lingers the same bite that hides in the heart of honey. Fitted length and breadth to April, these foods, serve the table as beautifully as the month serves the calendar.

Let the blandness of soft-cooked egg and butter sauce dwarf the astringency of the first asparagus. Let the pink heartiness of broiled ham balance the tang of chicory. Let the first sweet strawberries lessen the bite of rhubarb. But never cancel it entirely. This harsh flavor-lash is a tonic provided by nature to quicken sluggish winter appetites.

Of all the spring foods we show here, rhubarb is the most newsworthy. During the past years, the sugar situation held its serving down to a minimum. This year, welcome it again as it takes a rightful place on the April menu. Rhubarb is an honorable plant, justly famous for its ability to serve as relish or dessert. The pink hothouse variety requires little sugar to make it extremely palatable, but the back-garden pie-plant needs much more, unless it is scalded. This scalding is an old housewives' trick, and one that is very worth reviving.

First, wash rhubarb well and remove the tip end and the leaf. Peel only if necessary, and cut into inch pieces. Put these into

Photographs by F. M. Demarest; Grand Colonial Pattern Silver, Wallace Silversmiths; Lunning Earthenware, Gold Finch Group and Salad Set, Georg Jensen, Inc.

Wonderful HOT! Wonderful COLD! Wonderfully EASY!

IN SO MANY WAYS

——All you have to do is taste these Del Monte Carrot dishes to know how good canned carrots can be!

Maybe you've never tasted Del Monte Carrots. Maybe you still believe you should pick out carrots, scrub them, cook them and cut them in your own kitchen.

But the minute you try one of these Del Monte Carrot dishes, you'll know different. Notice how tender these carrots are—their glowing color, delicate garden flavor. You'd be proud to have cooked them yourself! And there are plenty of Del Monte Diced Carrots at grocers' now. Get a jar today—start enjoying all this menu variety the easy way!

1. CARROTS FESTIVE: Add toasted, salted almonds or peanuts to hot, buttered, seasoned Del Monte Carrots.

2. LUNCHEON CASSEROLE: Heated, seasoned carrots baked with hot steamed rice and minced parsley.

3. GLAZED STUFFED ONIONS: Bake carrot-stuffed onions, basting with mixture of equal parts honey and liquid drained off Del Monte Carrots.

4. CELERY-CARROT SALAD: Try chilled crisp-cooked sliced celery and Del Monte Carrots, served with dressing made of one part pickle relish and three parts mayonnaise, mixed together.

5. SUNSET GLOW SALAD: Mold Del Monte Carrots and Del Monte Crushed Pineapple in gelatin flavored with lemon juice, salt and a dash of cayenne pepper to taste.

6. DEL MONTE CARROTS— Just plain sweet, tender and delicious—served hot and buttered alongside any main dish you've planned for dinner any night!

Just be sure you get **Del Monte CARROTS**

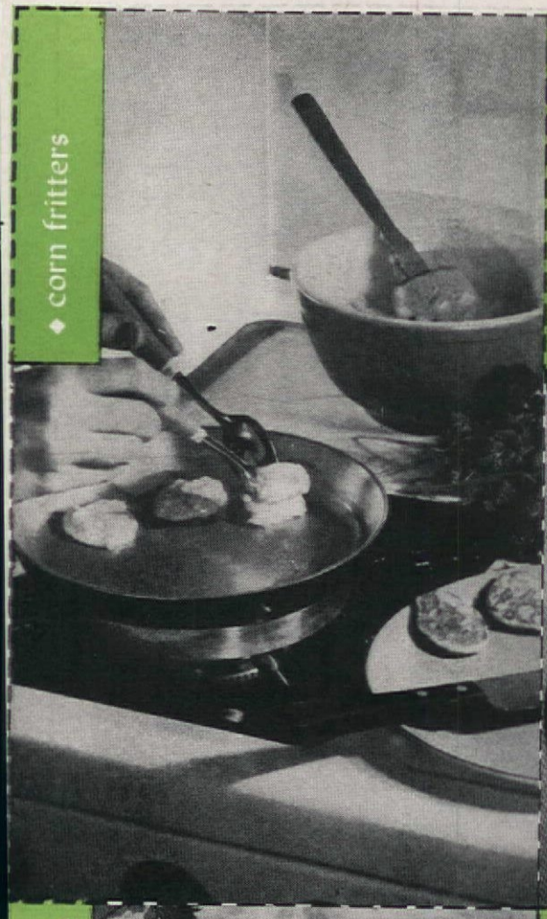
a shallow pan and cover with boiling water. Cover the pan and let stand 5 minutes, no more. Drain, and then cook in any way desired. With water or without? This is a controversial subject among cooks. In THE AMERICAN HOME KITCHEN, we have decided that any fruit or vegetable that is astringent in flavor is better if cooked in a small amount of water. To washed hothouse rhubarb, or to the scalded pie-plant, add ¼ to ½ cup water to each pound of fruit. This is usually described as "just enough to cover the bottom of the cooking kettle." Add ¼ cup sugar per pound of rhubarb, cover the pot closely and cook over low heat until rhubarb is transparent. Cool uncovered. Taste when cold and add more sugar, if required, and a dash of salt. Boiling will cook the material to shreds, cooking without sugar will have the same effect. To achieve nicely rounded, colorful sections, follow the suggestions given to simmer until tender in a syrup of water and sugar.

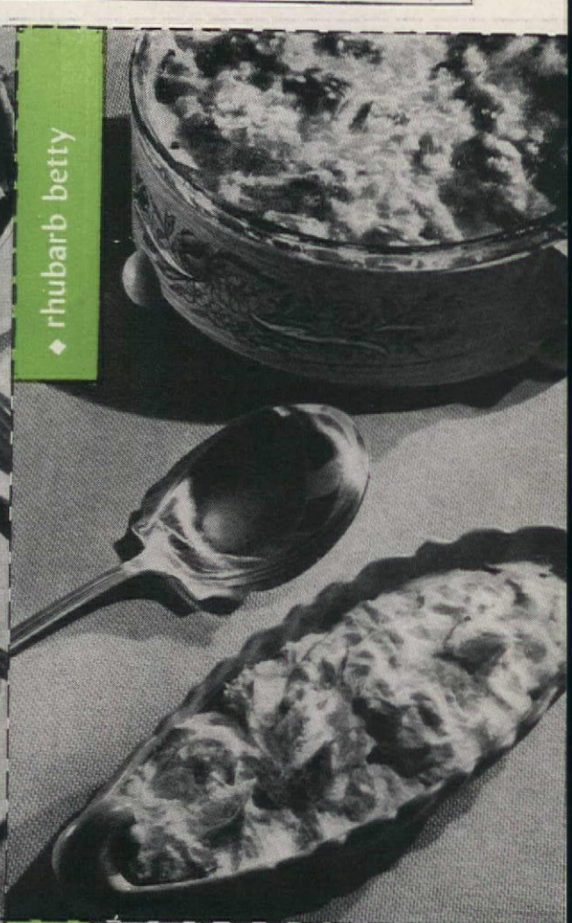
Rhubarb betty, a colorful, flavorful dessert needs the added richness of a hardsauce to make it the hearty top-off for a light spring meal.

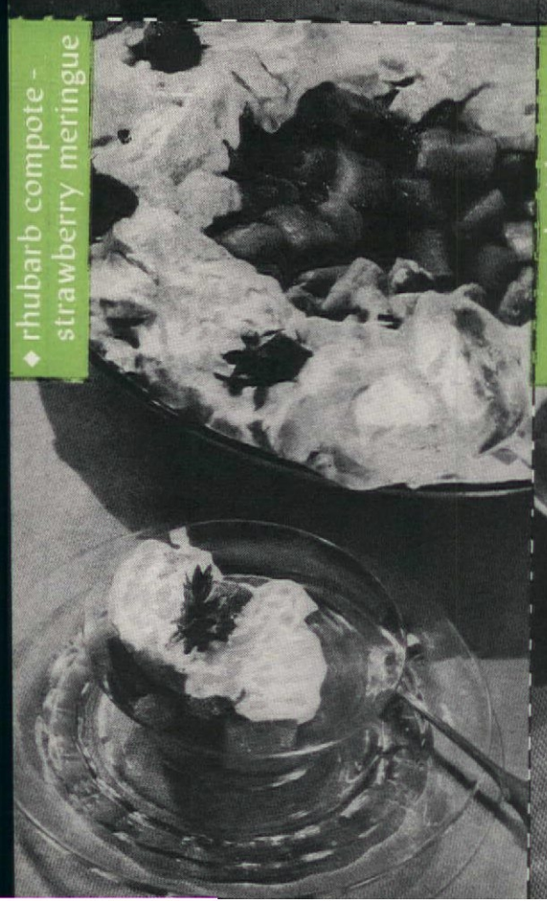
A very firm custard, baked on top of the cooked rhubarb is an attractive dessert. Pour the custard mixture against a spoon, into the cup, the rhubarb will stay where it belongs, at the bottom of the dessert, ready to form a topping when unmolded. As a relish, rhubarb is as good as pickle anyday. Try our recipe . . . half pickle, half conserve, it retains the dual characteristic of the changeable spring months.

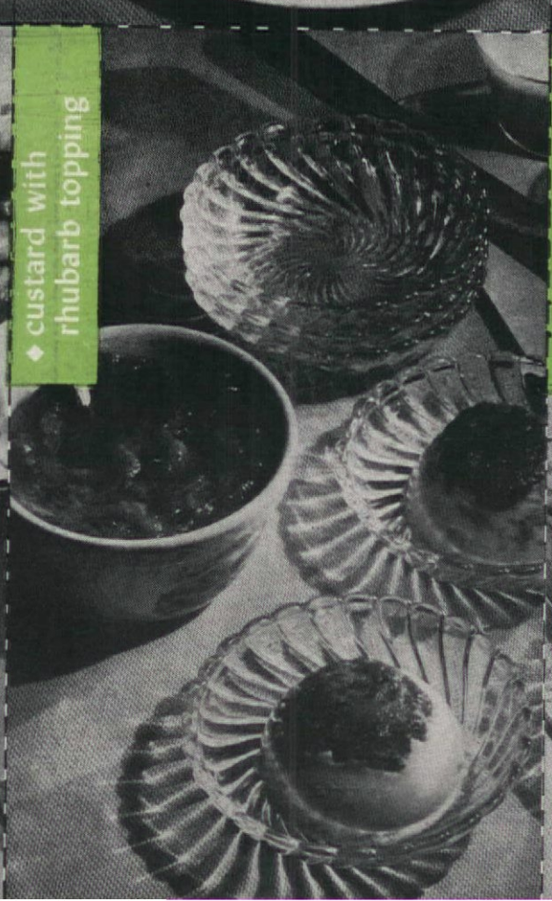
A wedding cake of many tiers, garnished edges, gleaming surface, huge enough to serve a hundred, can be made at home. A will to work, careful directions, a sketch of the cake structure, and a day or two of time . . . these are the basic ingredients. All but the time is included in our leaflet . . . "Wedding Cake to Order."

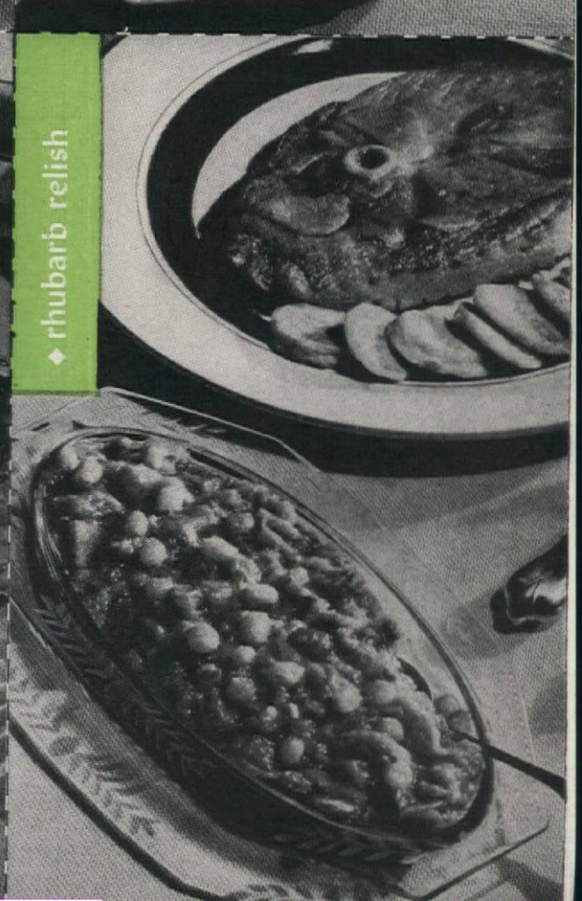
Order leaflet #170. Price 5 cents: The American Home, 55 Fifth Ave. N. Y. 3, N. Y.











BREAD CRUMB DIRECTORY

rhubarb relish

Preparation time: 30 min.

2 cups rhubarb, cut in ½-inch pieces
½ cup white, seeded raisins
2 tbs. brown sugar
¼ cup honey
¼ cup vinegar
½ tsp. cinnamon
Dash of cloves
⅓ cup walnuts, chopped

Mix together the rhubarb, raisins, brown sugar, honey, vinegar and spices, and bring to a boil. Simmer for 10 minutes; add nuts. Serve hot or cold with ham slices.

Serves 6 ***151 cal. per serving*** ***Source of vitamins A, B complex***

Tested in THE AMERICAN HOME KITCHEN

rhubarb betty

Preparation time: 1 hour

¾ cup stale white bread crumbs
3 tbs. butter or margarine, melted
4 cups unpeeled tender rhubarb, cut in 1-inch pieces
½ cup white or brown sugar, firmly packed
¼ tsp. grated nutmeg
Grated orange rind
½ cup orange juice

Mix crumbs and butter lightly with a fork. Cover bottom of buttered casserole with ⅓ of the crumbs. Add one half of the rhubarb. Mix together the sugar, nutmeg, orange rind and orange juice, and spread half of this mixture over the rhubarb. Repeat and end with a layer of crumbs on top. Cover casserole and bake in a moderate oven (350° F.) for 15 minutes. Remove cover and bake 25 minutes longer.

Serves 4-6 ***200 cal. per serving*** ***Source of vitamins A, C, B complex***

Tested in THE AMERICAN HOME KITCHEN

custard with rhubarb topping

Preparation time: 1 hour

¾ lb. rhubarb, cut in ½ inch pieces
¼ cup water
½ cup sugar
3 cups milk
6 eggs, slightly beaten
¼ cup sugar
¼ tsp. salt
½ tsp. vanilla flavor

Cut off leaves and stem ends and wash rhubarb. Peel old rhubarb stalks, but do not peel young tender stalks. Cut in ½ inch pieces. Add water and ⅓ cup of sugar and simmer 20 minutes, or until tender. Drain rhubarb. Place 2 tablespoons of the rhubarb in the bottom of each custard cup. Scald milk slowly, add remaining sugar, and stir until sugar is dissolved. Add vanilla. Place a spoon in custard cup and pour custard down the side of the spoon over the rhubarb. Fill each custard cup in this fashion and place in a pan of hot water. Bake in a moderate oven (350° F.) 35 minutes, or until firm. Cool thoroughly. Unmold onto dessert dishes and serve plain or with a rhubarb sauce.

Serves 6-8 ***221 cal. per serving*** ***Source of vitamins A, B complex***

Tested in THE AMERICAN HOME KITCHEN

asparagus with soft-cooked egg

Preparation time: 30 min.

2½ to 3 lbs. asparagus
Toast
6 soft-cooked, shelled eggs
⅓ cup butter or margarine
⅓ cup flour
2 cups boiling water
Salt

Wash asparagus well, break off tough ends and cook stalks in rapidly boiling, salted water until tender. Drain. Arrange on toast points on platter, and place shelled eggs down the center. To eat, break the egg on the asparagus spears and serve with drawn butter sauce made as follows: Melt 4 tbs. of the butter and stir in ⅓ cup flour. When blended add 2 cups boiling water slowly, stirring constantly. Simmer 5 minutes, or until smooth and thickened. When ready to serve add salt and remaining butter and beat well.

Serves 6 ***231 cal. per serving*** ***Source of vitamins A, C, B complex***

Tested in THE AMERICAN HOME KITCHEN

rhubarb compote strawberry meringue

Preparation time: 45 min.

2 pounds rhubarb
1 cup boiling water
1 cup white corn syrup or ¾ cup sugar

Wash rhubarb, but do not peel. Discard leaves and tough stems. Cut rhubarb in two-inch lengths and place in a saucepan or a baking dish. Add remaining ingredients, cover, and stew or bake until tender, about 30 minutes. Cool and pour into a serving dish. Top with spoonfuls of strawberry meringue made as follows: Beat 2 egg whites until stiff, but not dry. Blend in ⅛ tsp. salt, ½ cup sugar and 1 tsp. lemon juice. Continue to beat until meringue stands in peaks. Beat in 1½ cups sliced strawberries. Garnish meringue with whole strawberries.

Serves 6 ***221 cal. per serving*** ***Source of vitamins A, C***

Tested in THE AMERICAN HOME KITCHEN

corn fritters

Preparation time: 30 min.

1 cup sifted flour
1½ teaspoons baking powder
½ teaspoon salt
1 egg, well beaten
½ cup milk
1 cup cream-style corn
2 teaspoons chopped parsley
1 teaspoon scraped onion, if desired

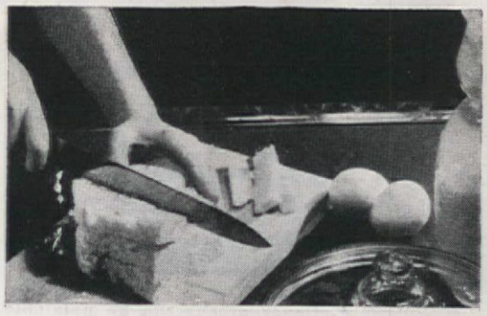
Mix and sift flour, baking powder, and salt. Combine egg, milk, and corn. Stir into flour, mixing until flour is dampened. Add parsley and onion, if used. Cover bottom of a hot skillet with a thin layer of fat. Drop mixture by small spoonfuls onto hot pan. Brown on one side, turn over and brown on other. Cook about 3 minutes for very small fritters, longer for larger cakes.

Approximate yield: 6 portions ***131 cal per serving*** ***Source of vitamins A, B complex***

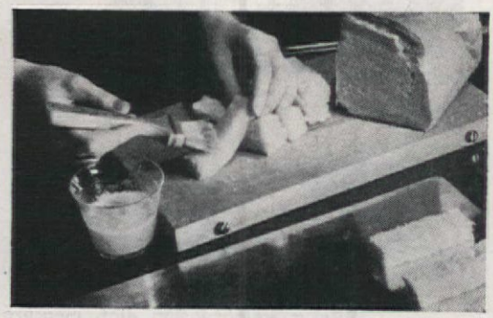
Tested in THE AMERICAN HOME KITCHEN

Commercial dry crumbs are used only for coating fish or croquettes; do not use them for stuffings, or for topping casseroles

To prepare bread for stuffing, place three slices of two-day-old bread together, cut off 1 crust, and then shred white portion

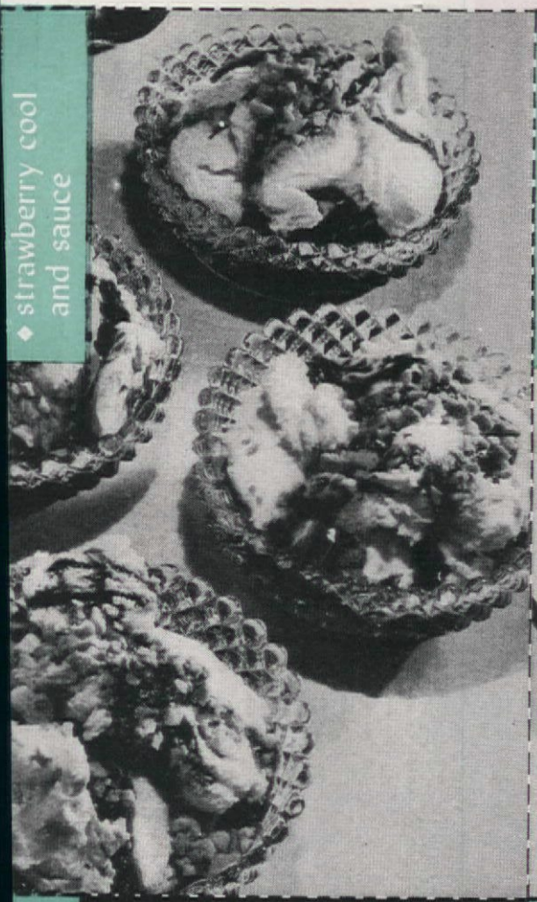


Thick slices of day-old bread, trimmed, cubed, are used for bread pudding, to thicken tomatoes, base for cheese fondue

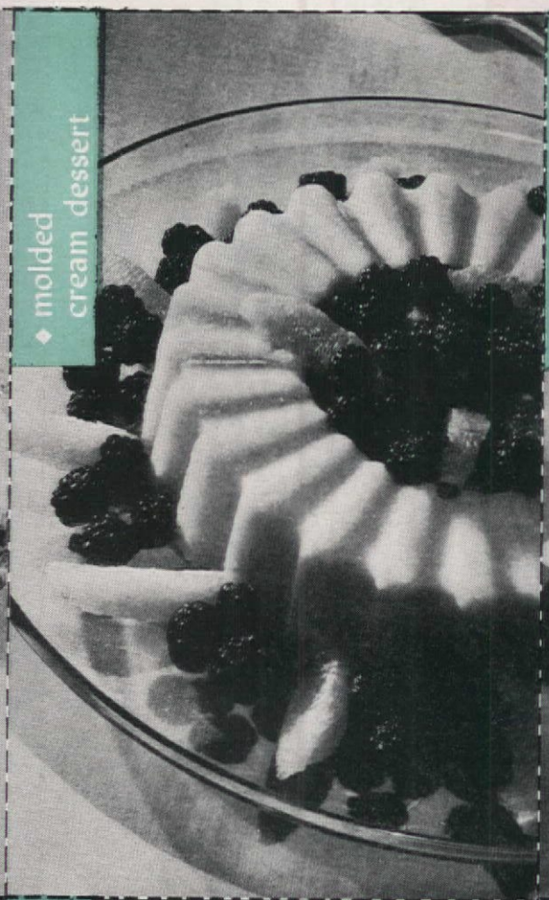


To prepare croutons or bread sticks, trim day-old bread, cut into strips, brush with butter and brown in a moderate oven

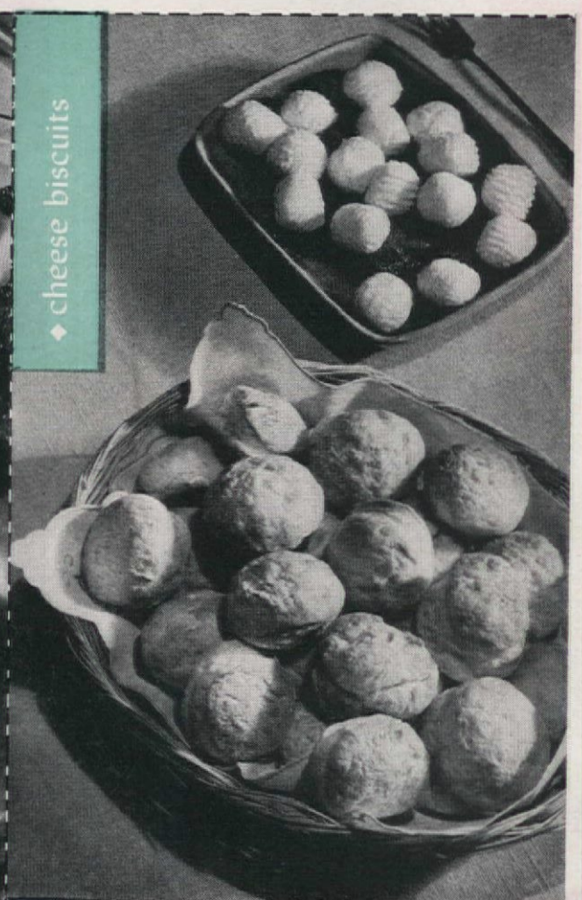
To make melba toast . . . trim very thin slices of stale bread, place on cookie sheet, weight with another and brown in slow oven



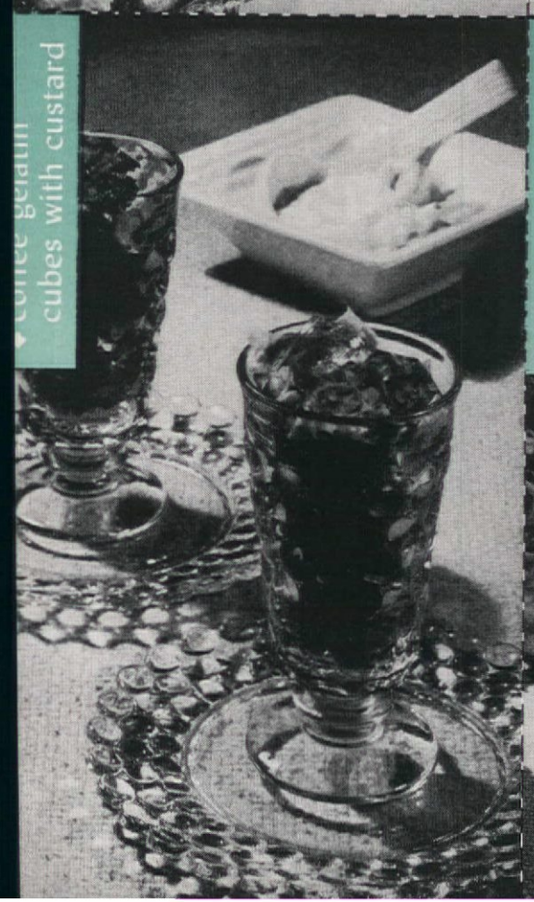
◆ strawberry cool and sauce



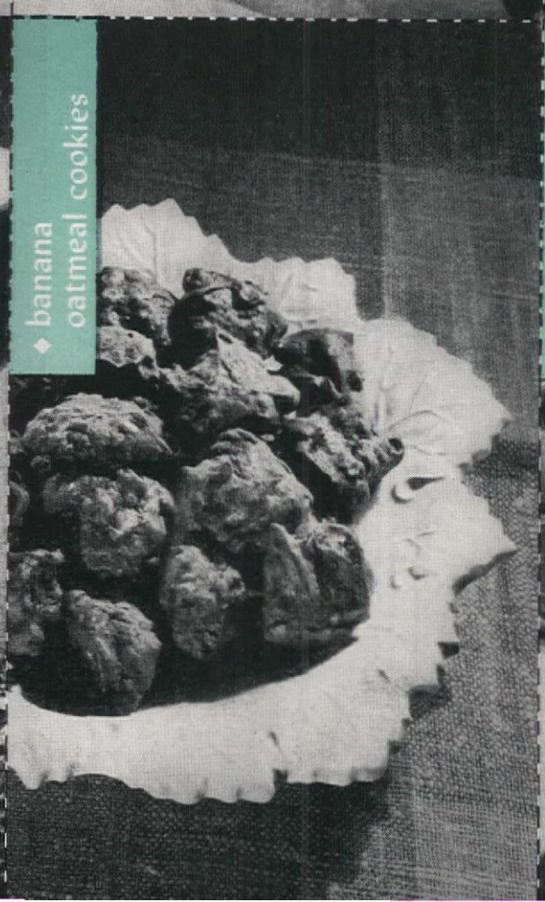
◆ molded cream dessert



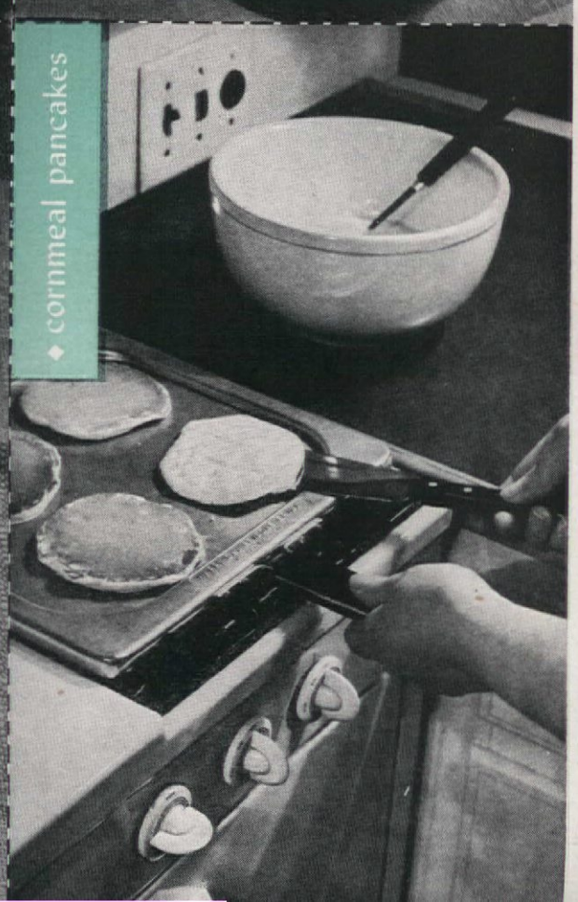
◆ cheese biscuits



◆ coffee gelatin cubes with custard



◆ banana oatmeal cookies



◆ cornmeal pancakes

◆ cornmeal pancakes

Preparation time: 35 min.

1¼ cups sifted flour
3 tsp. baking powder
1¼ tsp. salt
2 tsp. sugar
¾ cup corn meal
2 eggs, well beaten
1½ cups milk
3 tbs. shortening, melted

Sift together the flour, baking powder, salt and sugar. Stir in the corn meal. Combine eggs and milk and add flour mixture, beating until smooth Add shortening and mix well. Pour the batter from a pitcher or drop by table spoonfuls onto a lightly greased hot griddle. Cook until puffed full of bubbles and cooked on the edges. Then turn and cook on the other side.

Makes 1 doz. cakes 4" in diameter ***148 cal. per cake*** ***Source of vitamins A, B complex***

Tested in The American Home Kitchen

◆ cheese biscuits

Preparation time: 30 min.

2 cups sifted flour
4 tsp. baking powder
¾ tsp. salt
½ cup grated American cheese
¼ cup shortening
¾ to 1 cup milk

Sift the flour together with the baking powder and salt. Stir in the grated cheese. Cut in the shortening with two knives or a pastry blender. Stir in milk to make a soft dough. Toss onto a floured board and knead lightly for 30 seconds. Roll to ¾ inch thickness and cut with 1½ inch biscuit cutter. Place on a greased baking sheet and bake in a hot oven (425° F.) 12 to 15 minutes.

Makes 18 1½ inch biscuits ***89 cal. per biscuit*** ***Source of vitamins A, B complex***

Tested in The American Home Kitchen

◆ banana oatmeal cookies

Preparation time: 35 min.

1½ cups sifted flour
½ tsp. baking soda
1 tsp. salt
¼ tsp. nutmeg
¾ tsp. cinnamon
¾ cup shortening
1 cup sugar
1 egg
1 cup mashed bananas
1¾ cups rolled oats
½ cup chopped nuts
¼ cup raisins

Sift together the flour, soda, salt and spices. Cream shortening; gradually add sugar and continue to cream until light and fluffy. Add egg and beat well. Add bananas, rolled oats, nuts and raisins and mix well. Add flour mixture and mix thoroughly. Drop by teaspoonfuls onto ungreased cookie sheets about 1½ inches apart. Bake in a moderately hot oven (400° F.) about 15 minutes or until done. Remove from cookie sheets at once.

Make 3½ doz. cookies ***83 cal. per cookie*** ***Source of vitamins A, B complex***

Tested in The American Home Kitchen

◆ molded cream dessert

Preparation time: 30 min. (2 hrs. to chill)

3 cups milk
¼ cup cornstarch
½ cup sugar
¼ tsp. salt
1 tsp. vanilla flavor

Scald 2⅔ cups of the milk. Mix together cornstarch, sugar and salt. Stir in the remaining ⅓ cup milk gradually. Then stir in scalded milk. Cook over boiling water until smooth and slightly thickened. Cover and cook 15 minutes, stirring occasionally. Remove from heat and add vanilla flavor. Pour into a mold which has been rinsed in cold water. Chill until firm. Unmold onto large plate and serve with orange slices and fresh or frozen berries.

Serves 6 ***199 cal. per serving*** ***Source of vitamins A, B complex***

Tested in The American Home Kitchen

◆ coffee gelatin cubes with custard

Preparation time: 30 min. (2 hrs. to chill)

2 tbs. unflavored gelatin
½ cup cold water
½ cup sugar
½ tsp. salt
1½ cups clear, hot coffee
3 tbs. lemon juice

Soften gelatin in cold water. Add sugar, salt, and coffee and stir until dissolved. Add lemon juice and mix well. Pour into a square pan which has been rinsed in cold water. Chill and when firm cut into squares and place in sherbet or parfait glasses. Serve with a thick custard sauce made as follows: Mix together ½ cup flour, ½ cup sugar, and ¼ tsp. salt in the top of double boiler. Gradually add 2 cups scalded milk. Place over boiling water and cook, stirring constantly until mixture thickens, about 15 minutes. Gradually pour part of this mixture over 2 slightly beaten eggs. Return to mixture in the double boiler and cook 3 minutes longer. Cool and add 1 tsp. vanilla flavor.

Serves 6 ***185 cal. per serving*** ***Source of vitamins A, B complex***

Tested in The American Home Kitchen

◆ strawberry cool and sauce

Preparation time: 15 min. (2 to 3 hrs. to freeze)

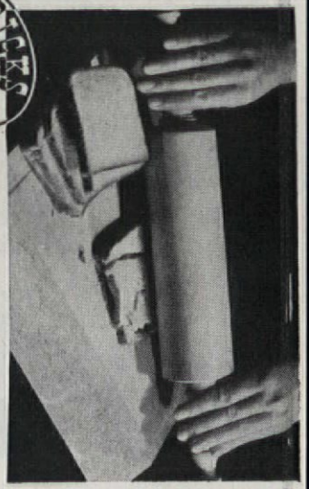
1 pint sour cream
1 tbs. lemon juice
¾ cup sugar
1 pint strawberries
Currant or strawberry jelly

Combine sour cream, lemon juice, and sugar. Slightly crush strawberries; add to sour-cream mixture and blend well. Pour into freezing tray of an automatic refrigerator and freeze until just firm. Serve with melted currant or strawberry jelly and, if desired, garnish with chopped nuts.

Serves 6 ***414 cal. per serving*** ***Source of vitamins A, C***

Tested in
The American Home Kitchen

Tricks of the Trade



Dry bread can be crushed with rolling pin; used for coating of fish, as are commercial crumbs

On a weight-losing diet, measure out the slices of bread, sugar and butter to be eaten in one day, and eat that and no more

Leftover greens can be palatable if seasoned well with spiced-ham spread, heavy cream, topped with crumbs and browned

● *New, marvelously improved General Electric Dishwasher washes and rinses a whole day's dishes in a few minutes—completely automatically—they dry in their own heat!*

Even *electrical* dishwashing used to be complicated. Now, brilliant General Electric engineering has reduced it all to *three easy steps:*

Step 1. Load the dishes. *Step 2.* Add detergent (*not soap*). *Step 3.* Turn a switch. *That's all!*

From there on, the Dishwasher takes over—turns out the gleamingest glasses, sparklingest silver, cleanest china you ever saw! So much cleaner than you could do it by hand . . . because the water is much hotter than your hands could stand.

Wash dishes just once a day

Small families can wash a whole day's dishes at one time (larger families will wash dishes twice a day). So quick, so easy! Just turn the switch--and leave! The Dishwasher *even washes itself!*

Cuts down on dish breaking, too—no soapy, slippery dishes to drop. And such a help for keeping lovely hands lovely.

Your choice of three types

You can get your General Electric Dishwasher in any one of these three ways:

1. Installed right in the counter of your present kitchen work surface.

2. As a separate appliance in a cabinet of its own (24 inches wide).

3. In a complete General Electric Sink (48 inches wide) with or without the Disposall.*

A single demonstration of the new Automatic Dishwasher will open your eyes to the wonder of this greatest of all labor-savers. General Electric Company, Bridgeport 2, Conn.

*The marvelous electrical helper that ends garbage problems—gets rid of food waste right down the kitchen drain. *Trade-mark Reg. U. S. Pat. Off.

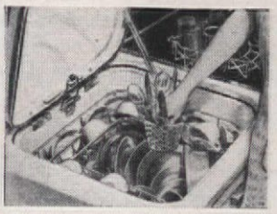
AUTOMATIC DISHWASHERS

FOR THE COMPLETE TABLE-TO-SHELF DISH JOB

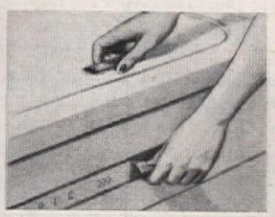
GENERAL ELECTRIC

THIS IS THE WAY DISHES ARE WASHED AUTOMATICALLY

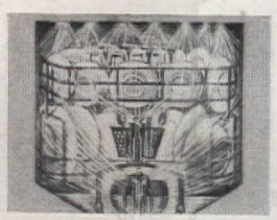
Cutaway model shows what happens



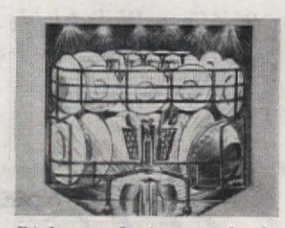
Step 1. Load dishes. Note places for silver, pots, pans, etc.



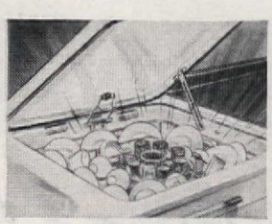
Steps 2 and 3. Having put in detergent, press control.



Very hot water swirls in—everything's safely stacked in place! Only the water moves.



Dishwater drains out, fresh rinse water comes in, swishes everything clean, clean, clean!



Cover opens automatically. Dishes dry in their own heat.

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THE GAS RANGE YOU WANT

Henrietta Scrivner

H. Armstrong Roberts

ANYONE can learn to cook

My brothers hooted derisively when they heard that I had learned to cook. They remembered too well my hearty dislike for anything culinary when we were growing up in a Kansas parsonage. And they laughingly recalled my vow to marry a man with a fistful of money. No more half-soled shoes for me and no more K. P. duty either. When I married, there would be scores of shoes in the closet and a cook in the kitchen.

But the stuff that dreams are made of isn't reliable. The man I married had a lot more recipes tucked away in his head than he had dollars in his sock. So marriage didn't liberate me from the kitchen. Marriage tied me to it very firmly.

I automatically became my husband's flunky, his step-and-fetch-it girl, and the dishwasher. From this menial position I was challenged—and intrigued—with this matter of cooking. It was a master's hash that turned the trick: Wasn't it merely some leftover meat, cold potatoes and gravy, onion and a dash of Worcestershire? But what turned it into the best hash that I had ever eaten? If a man could do that, certainly I, a woman, could do it, too. But I knew that definite skill was required.

Before plunging into a self-taught cooking course, I made a swift one-woman survey of all the good cooks I knew. What did they have that mediocre and uninspired cooks didn't have? Observation showed that they all could read! They followed recipes carefully. Then they added a pinch of their imagination. Every one of them lavished loving care on their concoctions. They thoroughly enjoyed this business of cooking, and nothing was done with a dash or oh-let's-get-it-over-with attitude.

Armed with this knowledge, I set out to investigate the mystery of putting a handful of ingredients together to see if they would come out as something edible. The first assignment I tackled was apple pie. That was friend-husband's favorite dish, and I wanted to surprise him. I did, too. The pie was no thing of beauty because I had taken the warning not to handle the crust too carefully. In fact, I handled that first crust as gingerly as I did the first infant I ever held. As a result, the top crust didn't fit properly. But, thank goodness, it shattered at the first touch of the fork, and it was deliciously tender and "short."

The cooking world became mine to conquer with this lucky pie. My inclination was to make another apple pie right away, but I squelched that desire and finally decided, instead, to have a different dinner menu every day for at least a month. That would force me into all kinds of cookery; meat, vegetable, and des-

Jotting down each day's menu in a little notebook, I found my learning-to-cook idea relatively simple the first two weeks. Putting variety into the meat course was easy with the different kinds of roasts—beef, veal, lamb, ham, chicken—chops and steaks, one-pot meals such as spareribs, boiled and corned beef, pot roasts. There were the leftovers from the roasts to be dealt with. But along toward the end of the month, I was reduced to the sundries, such as kidneys, sweetbreads, tripe, salt pork, brains, and even heart.

This variety business went for vegetables as well, and I learned to cook them all, from artichokes to zucchini, each in several different ways. Salads fell in line, much to my surprise. Desserts, of course, were a snap, with all the kinds of pies, cakes, cookies, puddings to break menu monotony. Breads? This was the weakest link in my chain of menus because we aren't those who must have bread with each meal. But I did learn to make biscuits, corn bread, and muffins, and manage to get them to the table piping hot.

What a lot of fun I packed into those first 30 days of teaching myself to cook! I learned so much that I was flabbergasted. And still I had so much to learn. Before I started out on my second thirty days, I revised my menus so that all the less expensive cuts of meat didn't bog down the end-of-the-month meals. I weeded out and revised some of the unbalanced menus, shaping as if I were a sculptor. The second month's assignment included ten new recipes.

The experiment made eating at our house a game and certainly, with a thirty-day menu book to rely on, the family could not weary of having any one thing too often. They simply can't get tired of liver, for instance, when they eat it in 12 different ways a year. The little black book, moreover, always has the answer to the once-nagging question, "What shall we have for dinner?" The fact that this idea made me a show-off cook isn't a dividend, but it is a boon to guests.

◆ minced chicken stew

Preparation time: 2½ hours

1 chicken (3 lb.) cut in pieces
Boiling water
1 tsp. salt
¼ cup chopped onion
2 cups canned tomatoes
1½ cups kernel corn
Dash of pepper
1 tsp. Worcestershire sauce

COVER chicken with water and cook 1½ hours; add salt, onion, and tomatoes and cook ½ hour longer. Remove chicken, pick meat from bone, chop fine; return to stew. Add the corn, pepper, and Worcestershire sauce and cook until thick.

Yield: 6 portions ***346 cal. per serving*** ***Source of vitamins A, C, B complex***

Tested in
THE AMERICAN HOME KITCHEN

◆ liver and onions

Preparation time: 30 min.

2 tbs. fat
2 cups diced onions
1½ lbs. liver, cut ½ inch thick
Salt
Black pepper
1 tbs. Worcestershire sauce

MELT fat in a heavy skillet. Add enough of the onions to form a thin layer on the bottom of the pan. Wipe liver. Season with salt and pepper. Lay half of the liver on top of the onions and sprinkle with half of the Worcestershire sauce. Cover skillet and place over a high flame for a few minutes. Lower heat and continue to cook 5 minutes. When liver is tender, remove from oven to a plate. Continue to cook onions until lightly browned, then remove to a covered dish and keep warm. Return liver to skillet, adding more fat, if necessary, and brown quickly on each side. Place liver in serving dish and cover with the onions. Serve immediately.

Serves 4-6 ***195 cal. per serving*** ***Source of vitamins A, B complex***

Recipe submitted by A. B. Manning

Tested in THE AMERICAN HOME KITCHEN

Steak and Kidney Pie
Succotash ***Carrot-Stuffed Onions***
Mixed Green Salad
Bran Muffins ***Butter***
Apple Crunch Cream
Coffee

◆ green bean asparagus casserole

Preparation time: 40 min.

1½ cups cooked or canned green beans, cut in half
8 stalks asparagus
2 tbs. fat
4 tbs. flour
2 cups milk
¾ tsp. salt
⅛ tsp. celery seed
2 tbs. prepared mustard
1 cup cooked ham, ground
2 hard-cooked eggs

GREASE an oblong casserole dish and arrange the green beans and asparagus in the bottom. Melt the fat, add flour, and blend. Stir in the milk and cook until sauce is smooth and thick. Add salt, celery seed, and mustard to the sauce. Stir in the ground ham. Pour sauce over vegetables and top with finely chopped hard-cooked eggs. Bake in a moderate oven (350° F.) for 25 minutes.

Serves 4 ***287 cal. per serving*** ***Source of vitamins A, B complex***

Tested in
THE AMERICAN HOME KITCHEN

◆ carrot stuffed onions

Preparation time: 45 min.

6 medium onions
2 sprigs parsley, chopped
1 cup raw carrots, finely chopped or ground
1 cup stale white bread crumbs
1 tbs. melted butter
½ tsp. salt
1 tsp. poultry seasoning
Dash of rosemary
½ cup boiling water or vegetable water

PARBOIL onions for 20 minutes; remove a small portion from center. Fill with the carrot stuffing made as follows: combine parsley, carrots, bread crumbs and fat. Season with salt, poultry seasoning and a dash of rosemary. Add enough water or vegetable water to moisten. Place onions in a baking pan, dot with butter or margarine, and bake in moderate oven (350° F.) for 15 minutes.

Serves 6 ***92 cal. per serving*** ***Source of vitamins A, C, B complex***

Tested in THE AMERICAN HOME KITCHEN

Chilled Tomato Juice Cocktail
Liver and Onions
Scalloped Potatoes ***Buttered Green Beans***
Apricot and Romaine Salad
Cup Custard
Coffee

◆ steak and kidney pie

Preparation time: 3 hours

1 lb. round steak, ¾ inch thick
Salt
Pepper
Flour
⅓ cup fat
Water
1 medium onion, chopped
2 tsp. Worcestershire sauce
2 lamb kidneys
1 cup bouillon

CUT steak in 1½ inch squares. Season with salt and pepper and dredge in flour. Sauté until brown, in heavy kettle. Add sufficient water to cover the meat. Add onions, Worcestershire sauce, and 1 tsp. salt and ¼ tsp. pepper, and simmer until tender. Trim and soak kidneys in cold, salted water for 30 minutes. Dice. Place in a saucepan, cover with cold water, bring to a boil and drain. Add kidneys to the steak in the kettle and simmer about 5 minutes. Place meat in individual casseroles. Add 1 cup bouillon to gravy and thicken with 2 tbs. flour mixed with 3 tbs. water for every cup of liquid. Pour thickened gravy over meat in casseroles. Set aside to cool. When ready to serve, cover each casserole with plain pastry and bake in a hot oven (450° F.) 12-15 minutes, or until crust is a golden brown.

Makes 3 individual pies ***528 cal. per serving*** ***Source of vitamins A, B complex***

Tested in THE AMERICAN HOME KITCHEN

◆ apple walnut crunch

Preparation time: 30 min.

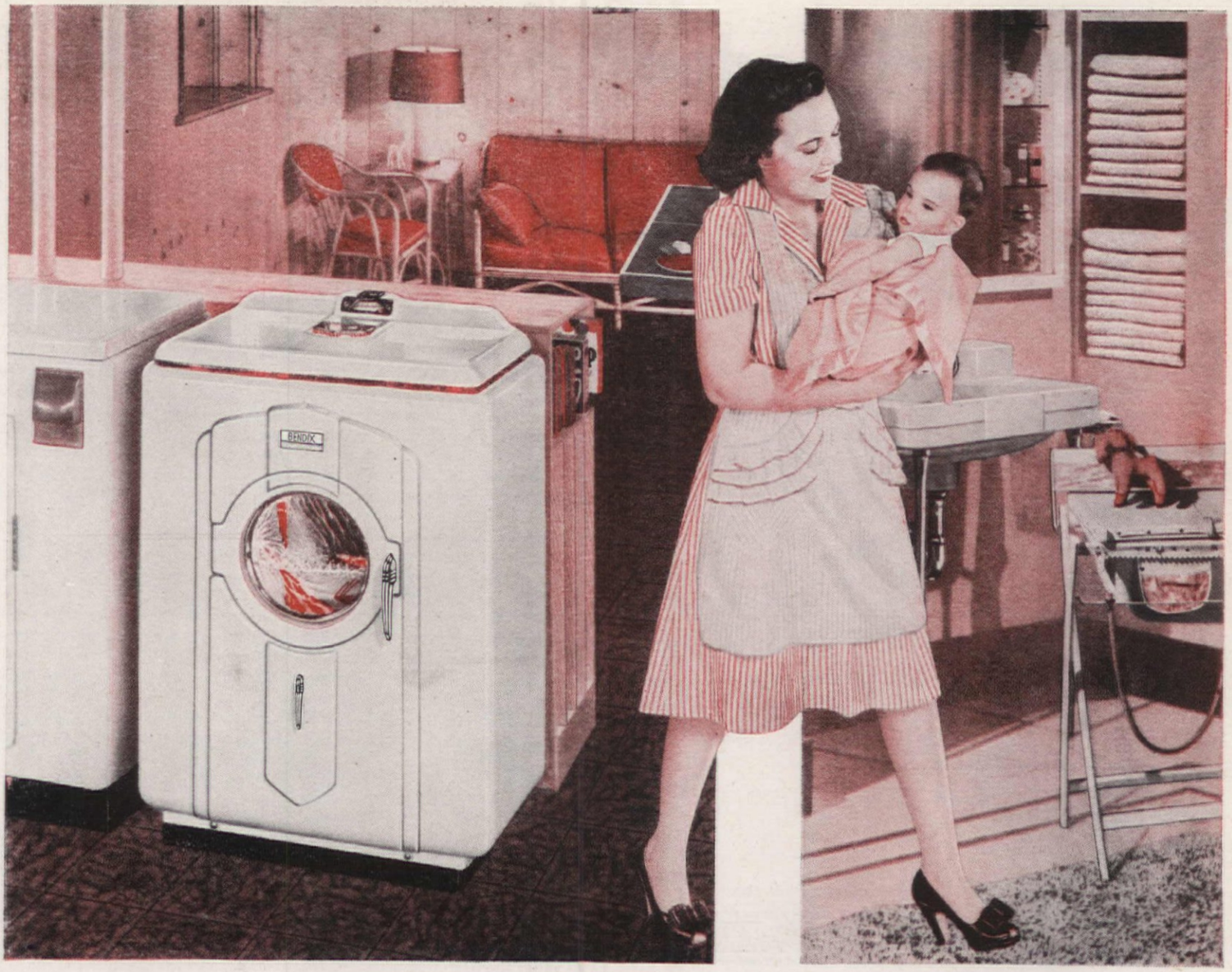
4 large tart apples
½ cup granulated sugar
1 cup water
½ cup butter
½ cup brown sugar
¾ cup crushed cereal flakes
1 cup chopped walnuts

PARE, core, slice apples and cook until tender with the ½ cup granulated sugar and water. Place in a deep 9-inch pie plate. Cream butter, add brown sugar, cereal flakes and walnuts. Cover apples with this mixture and bake in a hot oven (400° F.) 12-15 minutes. Serve warm with plain or whipped cream.

Serves 6 ***305 cal. per serving*** ***Source of vitamins A, C, B complex***

Tested in
THE AMERICAN HOME KITCHEN

Brunswick Stew
Cauliflower with Toasted Bread Crumb Top
Raw Spinach and Onion Salad
Corn Bread ***Butter***
Lime Flavored Gelatin, cubed
Coffee



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Only the tumble-action principle of the BENDIX washes clothes so clean, so gently . . . with so little hot water and soap . . . and no work at all!

NO LIFTING OR STRAINING with the Bendix basket-level porthole.

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YOU'RE FRESH AS A FLOWER in those bright cottons washed in your Bendix washer. Because colors never get drab and dingy from soil left over from previous loads. Every Bendix load gets fresh suds washing. No chilled-off water. No lazy, soil-laden suds.

OLD SHIRTS WHITE AS NEW? Certainly—with Bendix Triple Rinsing! Soiled water and soap are so thoroughly rinsed away there's no sign of washday gray. No soapy particles to harshen baby's diapers. First the Bendix shower rinses away soiled suds—then tumble rinses clothes in two more changes of water, for a cleaner, fresher wash.

LET HIM SHAVE, LET THEM SHOWER! The Bendix Water-Saver Cylinder saves so much hot water the family doesn't have to go easy on washday. And, less water in the cylinder means lots less soap for the richest suds!

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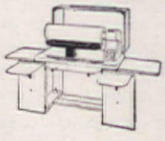

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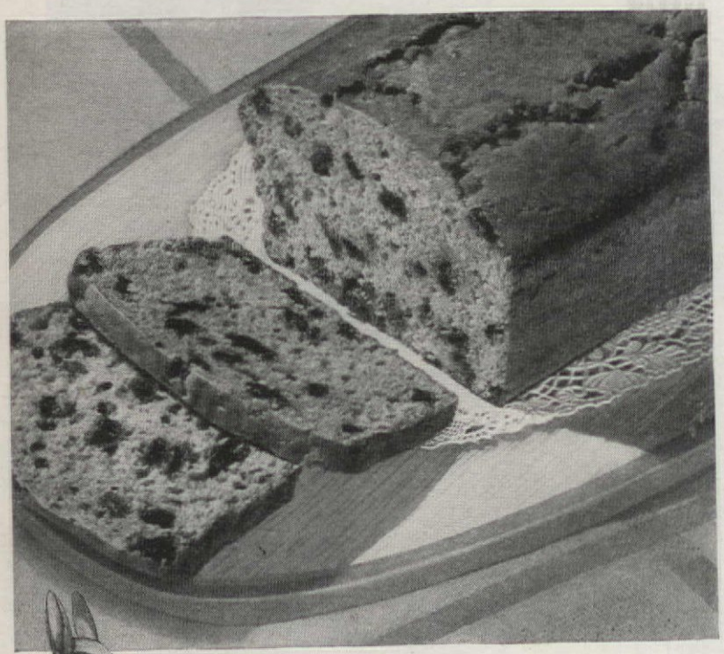
in this NEW, QUICK, **EASY** recipe for a delicious cake



"It's made in a saucepan, folks, for easier mixing, less dishwashing!"

Brer Rabbit

SUGARLESS RAISIN LOAF CAKE

½ cup shortening • 2 cups sifted flour
2 tsps. baking powder • ¼ tsp. salt
½ tsp. baking soda • 1½ tsps. cinnamon
¾ cup Brer Rabbit Molasses
2 eggs, unbeaten • grated rind of 1 lemon
½ cup milk • 1½ cups raisins

ALL MIXING DONE IN ONE SAUCEPAN!

Much simpler, much easier — and fewer dishes to get out, wash, and put away.

No creaming of shortening. Just melt it in 3-quart or 4-quart saucepan over very low heat. Remove from heat; let cool. Mix and sift dry ingredients.

No beating of eggs. Just add molasses, unbeaten eggs and lemon rind to cooled shortening and mix until well blended. Add sifted dry ingredients alternately with milk, mixing well after each addition. Lastly, stir in raisins. Bake in well-greased loaf pan in moderate oven (350° F.) 45 minutes or until done.

A HANDLE TO GRASP AS YOU MIX!

No wobbling or slipping out of your hands as with a bowl. You don't get your thumb in the batter.

A real treat—anytime! Tender texture . . . and its delicious flavor comes from Brer Rabbit New Orleans Molasses.

Over 60% Natural Sugar! That sugar in Brer Rabbit Molasses comes straight from the sugar cane.

Rich in Iron! Brer Rabbit New Orleans Molasses is one of the richest food sources of iron that the body needs for building good red blood.

TWO TYPES: Gold Label, highest quality fancy *light* molasses—mild and sweet. **Green Label,** rich-flavored *dark* molasses.

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Feed Him Iron

Esther Foley

It may be the spring that makes your returned soldier feel lazy and tired, but it may be what he isn't eating. Those men who left the ranks of Uncle Sam with the greatest eagerness, were those who had suffered most . . . from wounds, exposure, shock, or from the chill of malaria or the fever of jaundice. They wanted freedom from restraint—they wanted to exercise the right to eat, drink, sleep as and when they pleased.

While in the Armed Forces, they were given the very best food, and they were well when released by the Army. But the body is never as strong as the spirit. Healing is a long process. The body will require good food and thoughtful care for many months. So, if your young man is tired without reason, start to investigate his diet. Tell him to make a list every day for a week, of all the food he eats, at meals, between meals, and make a special note if any meal is skipped.

The foods which contain iron . . . that material which keeps the blood in good condition . . . are the foods which willful appetites ignore. Yet a diet low in iron-rich foods is apt to be low in other necessary food elements. Check to see if he has had, within the week, a goodly serving of each of the following foods:

Fruits: dried, stewed prunes, dried, stewed apricots, canned or fresh peaches.

Protein: beef, liver (chicken, beef, calf's or pork), kidneys, sweetbreads, brains, whole eggs.

Vegetables: tomatoes, green vegetables, beans, carrots.

Cereals: whole-grain breads and cereals (daily).

Sweets: molasses and raisins.

Dairy Products: milk (daily).

It can easily be seen that a young man selecting his own food for the first time can overlook many of these items—and also omit others because they are badly cooked in restaurants. This applies to vegetables in particular. But eat them he must.

These foods are important not only because they are high in iron, but because they form part of a well-balanced food intake. It has been observed that when a diet is well balanced, the body is able to make economical use of the iron content of food . . . and even if the food intake is not large enough to provide the full 15 milligrams of iron daily, no deficiency will result. But for a young man who is tired because he has iron-starved his body, stress can be put on the iron-rich foods with profit. A checkup by the family doctor is in order, of course, but pills and advice will have a greater and more immediate effect if the food which is so necessary to keep the body strong is available in sufficient amounts, and in the right proportion.

It is not simple to make any man eat what's good for him unless he has appetite for it. Sometimes the very thought of being sick will wake an appetite for liver, or encourage nibbling of salads as a preventive measure. But more often good cooking will bring about the desired change in diet.

Fruits over ice cream, served with a dash of whipped cream, or under a crispy thin biscuit crust will be well received; they would be pushed aside if served plain. And dried, stewed prunes and apricots gain immeasurably in flavor when served chilled almost to ice-cream coldness. The juice should be as clear as possible, and the fruit clean in shape, temptingly colorful, and plumpy tender.

Eggs are a popular food among men but insisting on them will get no place, as one or two a mealtime is all an ordinary stomach can take. Try beating one into a glass of milk, making a custard sauce for pudding, or a salad filling for a snack sandwich.

Liver is liver . . . it is best not to try to disguise, but to serve it neatly in its own concentrated form. Vary the vegetables and the dessert each time, and a decent amount of liver should find its road down the throat.

Whole-grain cereals and breads are a bland and very acceptable source of minerals. But some types of commercial whole-wheat bread are not well flavored. Shop around until a loaf of bread, moist and tender and fresh-flavored, is discovered. Until it is accepted and eaten, serve one slice white, one slice whole wheat. Fortified bread is the next best thing, but whole wheat has a quality which anemic people learn to respect.

Milk, raisins, molasses and bran all unite in bran muffins and in brown bread. Let a man alone with a basket of these. Anemia cannot win out.

Molasses desserts, gingerbread, cookies, molasses-sweetened applesauce are all potential sources of necessary extra iron.

Because the food containing iron in substantial quantities are stressed here, no other of the many foods liked by active people should be omitted from a diet. Butter, margarine, cream, cakes, candies, especially chocolate, other meats, fruits and vegetables should be used to generously fill up the cracks and cranies left . . . but the foods mentioned should definitely be in the diet of those who need iron.

What do you mean... Happy Birthday?

Goodness me—these are *regular* desserts at our house—but every time Mom makes 'em I feel just like bringing her orchids—she deserves 'em.

Chocolate sauce made with KARO* Syrup is wonderful—and the KARO Cake Frosting is tops. Mom makes 'em both in a jiffy—

By the way—if you want a swell recipe for the Spice Cake itself—and for the best Ice Cream you ever made—just drop me a post card c/o Corn Products Refining Company, Dept. A, 17 Battery Place, New York 4, N. Y.

the KARO Kid

*KARO is a registered trade-mark of Corn Products Refining Co., New York, N. Y.

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SEA FOAM FROSTING

2 egg whites
1 cup KARO Syrup, Blue Label
⅛ teaspoon salt
1 teaspoon vanilla

Combine egg whites, KARO Syrup and salt in top of double boiler. Place over rapidly boiling water and cook, beating constantly with rotary beater for 7 minutes or until frosting stands in peaks. Remove from heat. Add flavoring, beating well. Makes enough to cover top and sides of two 8-inch layers or top and sides of 14 large cup cakes.

CHOCOLATE SAUCE

Add 2 squares melted unsweetened chocolate to 1 cup KARO Syrup, Red or Blue Label. Stir until well blended. Add ¼ teaspoon vanilla. Makes 1 cup sauce.

BUTTERSCOTCH SAUCE

Measure ⅓ cup brown sugar, tightly packed, ¾ cup KARO Syrup, Red or Blue Label, 1 tablespoon butter and 1 tablespoon water into saucepan. Bring to a boil and boil 1 minute. Remove from heat. Sauce will be thin until cold. Serve cold over ice cream or pudding. Top with toasted almonds, if desired.

Ever Bake a Picture Cake?

TRY THIS RECIPE FOR EASTER. IT'S FUN WHEN YOU DO IT ALL WITH SPARKLING PYREX WARE

Ginger Picture Cake

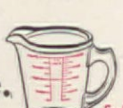
2 cups flour
1/2 teaspoon salt
3/4 teaspoon baking powder
3/4 teaspoon baking soda
1-1/2 teaspoons ginger
2/3 cup sugar
1 egg
3/4 cup dark molasses
3/4 cup boiling water
1/2 cup shortening

Top with whipped cream and candy Easter eggs.

Sift flour once, then measure. Sift flour and dry ingredients together. Add egg and molasses.

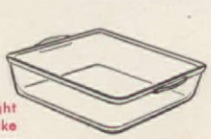
Now mix well. Pour boiling water over shortening in PYREX measure.

Use a large PYREX Color Bowl. Set of 4 bowls, nested $2.95



Add to mixture and beat . . . POUR into greased PYREX CAKE DISH

Safe with easy-to-read PYREX Measuring Cup. 1 pt., liquid . . . . 50¢



and bake.

Watch it brown just right in the new Square Cake Dish. Buy two for layer cakes. Each . . only 50¢

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CORNING GLASS WORKS Corning, N.Y., U.S.A.

PYREX

TIME: Bake 45 minutes (Remember, it bakes faster in PYREX ware)
TEMPERATURE: 325°F. (moderate oven)
SERVES: Nine to twelve people

LOOK FOR THE FAMILIAR ORANGE LABEL OR THIS TRADE-MARK PRESSED IN GLASS

The Egg and I... INVITE YOU TO BRUNCH

Dorothy Gladys Spicer

THE egg and you should invite your friends to an Easter brunch this year. It is a colorful and enjoyable way to entertain. Table and room decorations, party games, and menu—all are inspired by the whimsey of the traditional Easter egg.

Yellow and green are the predominating colors, eggshells provide the atmosphere. Puncture both ends of the eggshells with a needle and blow out the contents. Then dip them in green and yellow dyes. String them on threads, and suspend them in varying lengths from the ceiling. Make fluffy little yellow crepe-paper chicks and, with a drop of glue, perch them saucily here and there on the shells. Make garlands of pastel crepe-paper flowers for the windows, and hang several green and yellow shells (some with chicks) in each center.

For your centerpiece, you may prefer a handsome, stylized group as

Merchandise and table setting above arranged by Bullock's of Los Angeles. Photo—Fred Dapprich. Table linens—Imperial Creations. Pottery—Winfield Ware. Luster chickens—Sasha. Chicken salts and peppers—D. E. Sanford Co. Glassware—Kosta. Large rooster—Dick Knox. Paper hen and chicken centerpiece at right, Dennison Mfg. Co.

shown above, or you may wish to make your own—Jack Horner pie fashion. At bottom is a sixteen-inch black-and-white crepe-paper hen sitting on a green nest, with fluffy yellow chicks peeping out from under her wings. In the nest put colored Easter eggs, or eggs wrapped in crepe paper. Tie them with matching satin ribbon streamers which extend to the bills of the chicken place cards. To the eggs attach a favor or fortune for each guest. Make the verses foolish and funny. For example:

If you get the egg that's pink
You'll spend your days at the sink.

From a large sheet of brown wrapping paper, cut a henhouse. Suggest roof, doors and windows with broad brush strokes of brown poster paint. Arrange an inclined ramp (an ironing board covered with brown cloth will do if you haven't a plank) from door of the henhouse to party room floor, for the Egg Rolling Contest.

When the day arrives, the host and hostess, with genuine country hospitality, meet the guests at the door, he in broad-brimmed hat and colorful neckerchief, she in sunbonnet and gingham apron. Each holds a basket of hard-boiled eggs numbered in duplicate, one for each guest. The host gives an egg to each woman, the hostess one to each man. Partners are chosen by matching the numbers.

For an entertaining Barnyard Fowl Contest, supply needles, thread, scissors, paste, fancy seals, colored crepe paper, small feathers and pipe cleaners. Allow a half hour for partners to transform their eggs into farm creatures such as hens, ducks, etc. Give a prize for the cleverest result.

Another appropriate and amusing game is Feeding the Chickens. Seat the guests at a long table. Place before each a saucer containing corn candy. The "chicken" who gobbles his corn fastest receives a small prize, while the slowest pays a forfeit. For example: "Get down on the floor and imitate a chicken drinking water." Or, "Impersonate a hard-boiled egg."

The Rooster and Chicken Race is a modern adaptation of an old Chinese game. It is difficult to play and hilariously funny. Divide the guests into two teams, the men "roosters," the women "chickens." Place on the floor rows of a dozen ten-inch sticks at easy hopping distance apart, one

The Easter fantasy glamorized: proud ceramic rooster dominates the brood of chicks and colorful eggs. Royal blue hens cover magenta casseroles

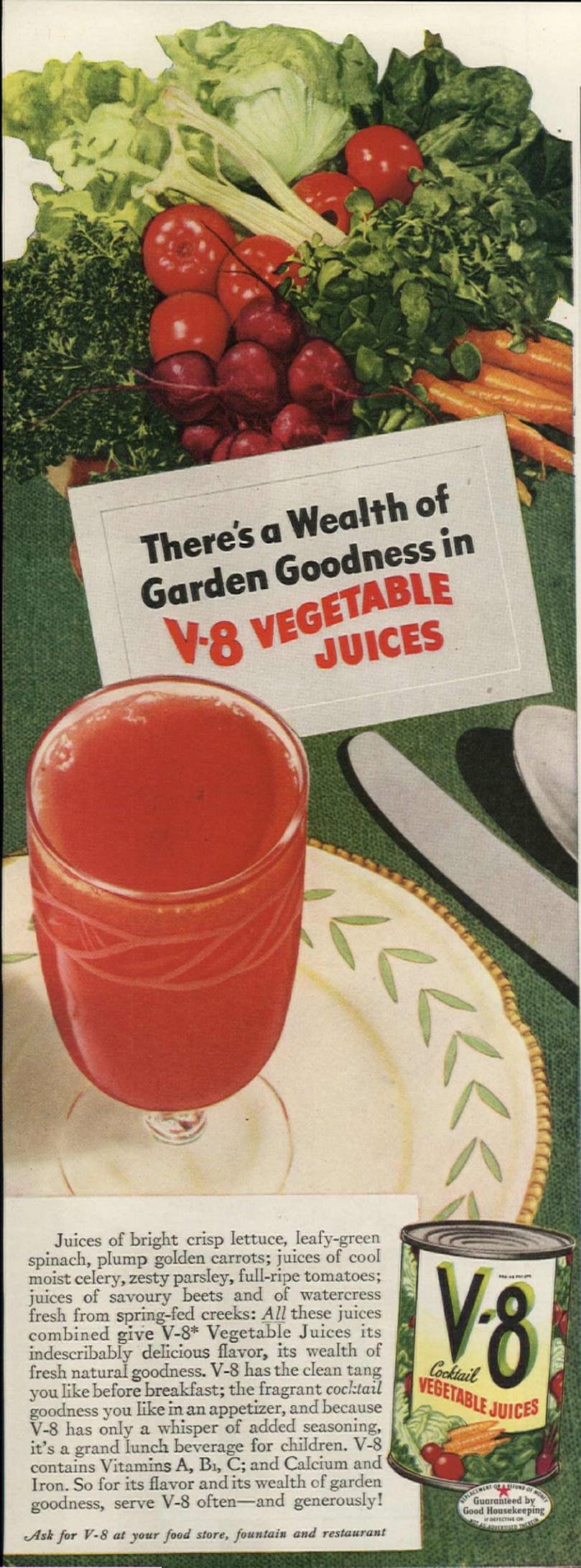
The invitation: egg in Cellophane wrapped basket, with egg-shaped card reading, "The egg and I invite you to an Easter brunch," signed, Claudette Colbert, star of Universal-International's "The Egg and I"

You can make this centerpiece: a crepe-paper hen with her brood of paper chicks; colored eggs, favors

Follow the take-it-easy line

Heat... Eat... Enjoy

Stokely-Van Camp, Inc., Indianapolis, and Stokely-Van Camp of Canada, Limited.



Juices of bright crisp lettuce, leafy-green spinach, plump golden carrots; juices of cool moist celery, zesty parsley, full-ripe tomatoes; juices of savoury beets and of watercress fresh from spring-fed creeks: *All* these juices combined give V-8* Vegetable Juices its indescribably delicious flavor, its wealth of fresh natural goodness. V-8 has the clean tang you like before breakfast; the fragrant *cocktail* goodness you like in an appetizer, and because V-8 has only a whisper of added seasoning, it's a grand lunch beverage for children. V-8 contains Vitamins A, B_1, C; and Calcium and Iron. So for its flavor and its wealth of garden goodness, serve V-8 often—and generously!

Ask for V-8 at your food store, fountain and restaurant

row per guest. The Roosters line up before their sticks at one end, and the Chickens stand ready at the other end. At a signal, each player hops over the sticks in his row. When a player touches a stick, the team forfeits five points. When he loses his balance, it counts 15 against him, and he must drop out. When a contestant reaches the last stick, he kicks it aside and hops back over the sticks to the starting point. The first stick then is kicked away. The players go back and forth along their lines until only one stick remains. The winning team is the one with the fewest points.

The Easter Egg Hunt is traditional and can't be neglected—but this time do it to music. Hide colored candy eggs in all parts of the room. The guests form in line, each one holding a basket tied with a colored ribbon. A lively country dance is played. When the music stops, the players leave the line and hunt eggs for three minutes, gathering only the eggs that match the basket ribbon. At the end of three minutes, the music is resumed, and whoever is not in line must drop out of the game. Repeat until only one person remains.

Breaking the Easter Egg is an adaptation of "breaking the piñata," an old Mexican game. Select a stout paper bag and stuff it with all kinds of Cellophane-wrapped delicacies and little party favors. It adds to the fun when fortune rhymes and amusing stunts are included. When the bag is filled, tie it firmly at the top and cover with crushed crepe paper in orchid, green, blue, and yellow, so that it looks like an immense, multicolored Easter egg. Suspend it in the doorway by green-and-yellow ribbons.

Each player, in turn, is blindfolded, whirled about three times, given a stout stick, and told to make three strikes at the egg. Once the bag is smashed, the contents scatter, and everyone searches for booty.

For your finale, have an Egg Rolling Contest. Mark a goal in chalk on the bare floor, six feet from the hen house ramp. Then, moving toward the ramp, mark off one, two, and three feet. Each player is given three eggs, green for the men, and yellow for the women. Two at a time—a man and a woman—roll their eggs down the ramp toward the goal. If the egg gets within the three-foot line, the player scores five points; within the two-foot line, ten points; within the one-foot line, fifteen points. The player with the most points receives a prize and gets to choose his supper partner.

The breakfast-lunch menu may be reminiscent of an old-fashioned country noonday meal, with chicken pie, homemade relishes and jellies, and an appropriate Easter dessert.

EASTER PARTY AIDS

Egg & I Centerpiece Instructions. . 6¢
(For making hen, chicks, eggs)
Easter Entertaining . . . . . 20¢
Send order and remittance to:
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HOT MUFFINS
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PLAIN or FANCY they're sure to please the family!

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Just add **WATER** -that's all!

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MAKES STEAK ZESTIER EATING!

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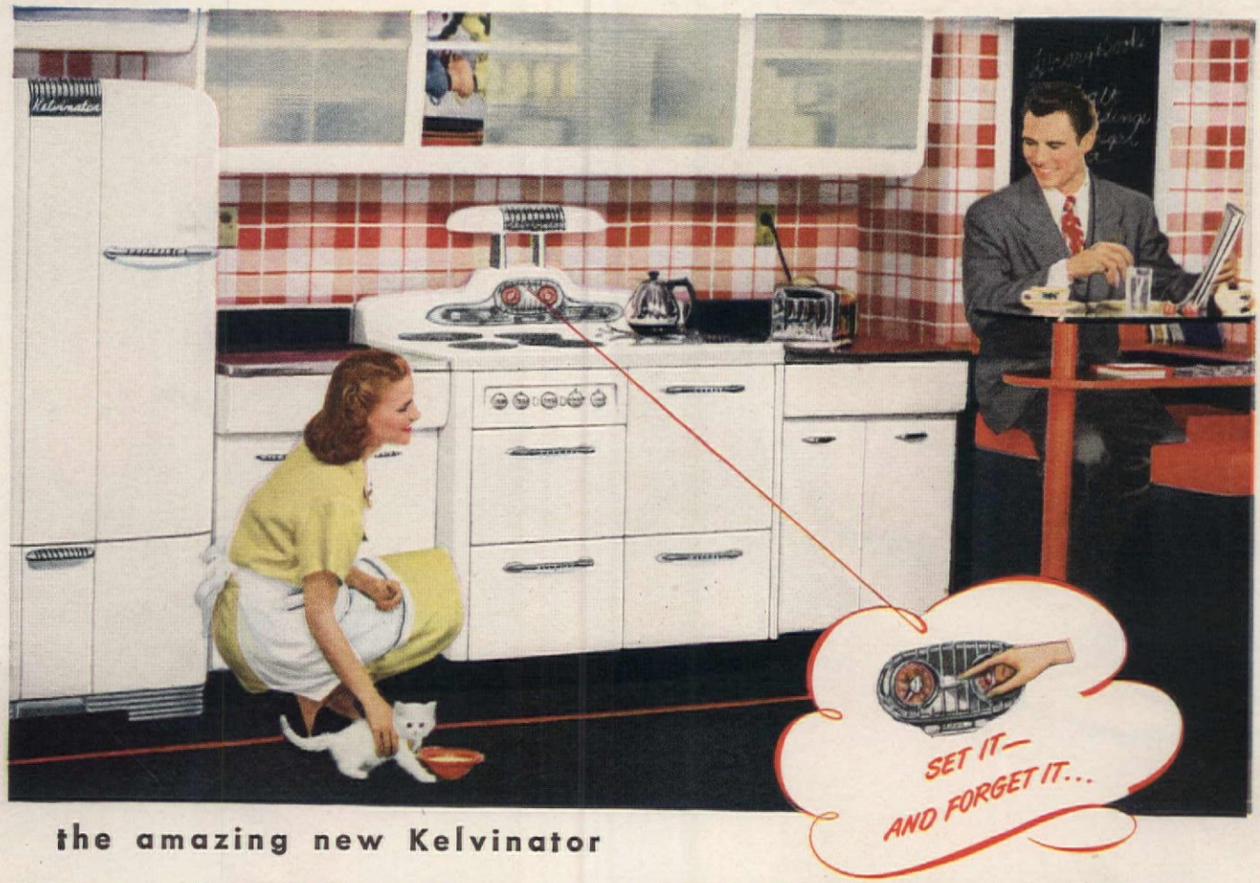

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Let the alarm clock ring. Take another luxurious snooze. Coffee's on! And presently you'll be going downstairs to a steaming cup of fragrant coffee . . . perked to perfection!

The secret is the "Automatic Cook," the almost human control device that turns the current on while you're asleep, times the brewing period required and turns the current off when your coffee's ready to serve. Gives you a choice of control over oven operations, deep-well cooking, or auxiliary electric appliance. And it's so easy to use. Just set it and forget it.

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More free time is only one of the dividends you enjoy. There are instant multiple heats to save minutes, accurate controls to protect the nourishing goodness in foods, radiant heat broiling, an oven that roasts without basting, economical deep-well cooking, and all the "extras" of a cool kitchen and clean pots and pans. See the new Kelvinator Automatic Cook Electric Range at your Kelvinator dealer's today.

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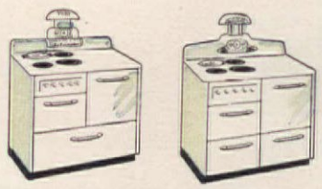

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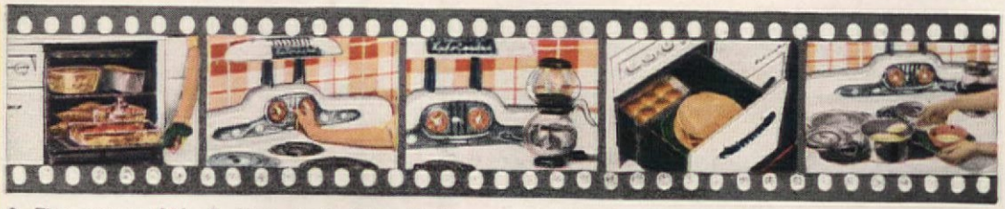
HOW TO COOK DINNER THE AUTOMATIC WAY



1 First, arrange a thick ham slice covered with crushed pineapple—sweet potatoes—carrots and onions in thin cream—nut loaf and apple crisp on the convenient adjustable shelves of the big two-unit broiler oven.

2 Next, set the "stop cooking" pointer of the "Automatic Cook" at 6 o'clock and the "cooking hours" pointer at 1½ hours. Set the temperature indicator at 350°. Dinner will be ready to serve on the dot at 6 o'clock.

3 There are two appliance outlets. Plug in your percolator before you sit down to eat. Set the minute timer for perking time and your coffee will be perked to perfection when you're ready for the dessert course.

4 This is the warming-oven drawer. If dinner should be delayed, an automatically controlled heating unit keeps plates, food properly warm until time to serve. Plenty of room for everything. Warms rolls, too.

5 This is the money-saving built-in Scotch kettle. Completely equipped for stewing, steaming, warming, baking, deep-fat frying. May be controlled by "Automatic Cook." Even sterilizes baby's bottles.

"Easiest-made cookies ever put in your oven!"

So *simple* you'll be glad to make them whenever the children ask! Or, if dessert's on the skimpy side—you can whip up a batch in no time flat! And how wonderful these cookies taste! Light and luscious with the *mellower* flavor of Grandma's Old Fashioned Molasses—the *finer* table molasses that gives a smoother, more delicate flavor to all your baking.

COOKIES

GRANDMA'S PEANUT BUTTER-MOLASSES COOKIES

½ cup each, peanut butter and shortening
½ cup each, sugar and Grandma's Molasses
½ teaspoon vanilla
1 egg
1 cup sifted all-purpose flour
½ teaspoon salt
1 teaspoon baking powder
¼ teaspoon soda
2 tablespoons milk
peanuts

Cream shortening and peanut butter together. Add sugar and then molasses and vanilla, mixing well. Add egg. Mix and sift dry ingredients together. Add to molasses mixture. Add milk. Mix well. Drop on greased cookie sheet. Flatten with bottom of glass covered with a damp cloth. Decorate with peanut halves. Bake in moderately hot oven (375°F.) about 10 minutes. Yield: about 50 cookies.

There's just one trick to remember when you make these cookies—and you'll be making them often! Never use anything but Grandma's Old Fashioned Molasses . . . for only *this* molasses has the *finer* flavor and *delicate* sweetness (1 cup equals a cup of sugar in sweetness) that successful baking demands. And Grandma's is the only nationally sold brand that does not contain sulphur dioxide—you'll like it better for cooking and table use, too.

GRANDMA'S OLD FASHIONED MOLASSES

NEW COOK BOOK — FREE!

American Molasses Company, Dept. AH-4
120 Wall Street, New York 5, N. Y.
Please send me FREE, Grandma's famous cook book, "101 Molasses Recipes."
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or County

Photographs by Camera Clix

Easter Egg Circus

THE circus is coming to town! That is always an exciting announcement, and this year we suggest you capture the excitement in your table decorations for Easter. You can make the beloved circus characters out of the traditionally colorful Easter egg. It is an ingenious idea, not too hard to manage. The results will be gala, and enormously pleasing to both children and adults.

The only materials needed are plenty of eggs, egg dye, bright, colored paper, peanuts, pipe cleaners, and whatever other oddments your imagination suggests you might use. In addition, you'll need a bit of patience, ingenuity, and skillful fingers—which perseverance will give you. The lighthearted circus personalities pictured on these pages make clever gifts atop an Easter basket, intriguing party favors, or, in ensemble, a "grand finale" centerpiece.

The participants in this colorful three-ring Easter circus perform at the command of the ringmaster. He makes a handsome appearance in his striped paper trousers and his paper opera hat. His red egg body is his waistcoat, and shows off his dress shirt, high paper collar, and paper tie. He holds a twine-and-pipe-cleaner whip in his large white paper hand, ready to crack the whip for action.

The beloved circus animals—the elephant, the gorilla, and the trained seal—all are here. The fierce gorilla hangs on a wooden pole by his pipe-cleaner arms and legs. His egg body is green; his wicked paper face is fringed with fluffy white cotton.

Egbert, the round, red egg elephant sits on a stool of heavy cork covered with colored paper tape. He has peanut legs and a long, curved peanut trunk painted to match his body. He has large paper ears, and wears a dunce cap and crepe-paper ruff. His head is a red ball, his eyes, paper.

Blue egg Sammy, the trained seal, balances a wood ball on a soda straw. His flippers are peanuts, and his platform is a decorated pillbox. His eyelashes and whiskers are fringed paper.

The daring equestrienne stands her horse on pink pipe-cleaner legs. The horse is made of two eggs, with pea-

Your favorite circus performers join the Easter Parade. A dashing ringmaster cracks his long twine whip to make these colorful characters perform: a daring equestrienne, a ferocious gorilla, Egbert the elephant, Sammy the trained seal, a happy clown, and hypnotic snake charmer

Is Fun!

Combining ingenuity and patience, Berthe Marchand creates an enchanting circus

nut legs and golf-tee feet. His mane and tail are straw. The rider wears a paper skirt. Her arms and hoop are pipe cleaners, her headdress, paper.

The laughing circus clown sits his bicycle in the right happy-go-lucky, boneless manner. And why not? His body is a painted egg, his hands are paper, his feet peanuts, his head a white ball. His hair is straw, and he wears a big paper ruff. The bicycle is concocted of buttons, red pipe cleaners, and red adhesive tape.

The sorcerer of the circus, the snake charmer, is an indispensable member of the troop, and he is not difficult to create. He is a varicolored painted egg with a paper belt, a walnut head with modeling-clay nose and mouth, and painted eyes and eyebrows. He wears a green crepe-paper turban. His hands are paper, his crossed legs are peanuts. He plays his tune on a Cellophane straw pipe as he squats on a heavy paper mat. The snake he hypnotizes is two pieces of pipe cleaner, colored and entwined.

The climax of your success as a circus impresario comes when you assemble these egg figures on your Easter table and show them off to their most dramatic advantage.

TO HAVE AND TO HOLD

Many a glorious bride finds surcease . . . keeps that golden glow of youth . . . through necessary tasks made easy . . . made simple . . . by Silex. ¶ Steam or dry . . . at the flip of a finger tip switch . . . Steam . . . for her dainties of silk and rayon to come out their sparkling best . . . for crisp laundered shirts to keep his ego high . . . for slacks and other tailored items. ¶ Dry . . . for sheer linens . . . sheets and other household pieces . . . The Silex Duolectric* Steam Iron by its two-in-one virtue cuts the ironing day in half. Thermostat automatically controls heat at all times. As a practical gift it will be treasured by the lovely lady.

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Fun to make, Fun to eat

...and so easy with luscious canned cling peaches!

Easy Recipe

PEACH WHIRLIGIG PIE

Sun-sweetened, flavor-rich California-grown peaches save sugar in this wonderful pie!

- 1 No. 2½ can sliced cling peaches
- ¼ cup granulated sugar
- 1 tablespoon cornstarch
- ¼ teaspoon salt
- ¼ teaspoon nutmeg
- ¼ teaspoon mace
- 2 tablespoons lemon juice
- 1 tablespoon butter or margarine
- Pastry for 8 inch crust and strip for top

Drain peaches, reserving syrup. Heat syrup to boiling; blend together with sugar, cornstarch, salt and spices and stir into hot syrup. Cook until thick and clear. Add lemon juice and butter. Arrange peach slices in pastry-lined pie pan and pour thickened syrup over top of peaches. Coil pastry strip on top of pie in a whirl pattern. Bake in hot oven (425 degrees F.) 30 to 35 minutes. Serves 6 to 8.

Peachy Quick Tricks

Zesty garnish: brush cup side of drained peach halves with butter or margarine; spread with zippy tomato catsup. Broil in shallow pan 3 inches from heat until warmed through and top is bubbly. Serve with meatloaf.

Peach Waldorf Salad: combine 1 cup diced unpeeled apple; ½ cup sliced celery; ¼ cup chopped nuts. Pile on sliced peaches arranged on salad greens. Dressing: blend 3 tablespoons each, mayonnaise and peach syrup.

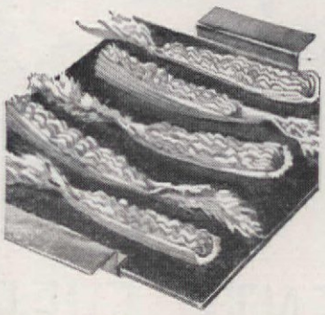
California cling peaches ripen lazily in sun-drenched valleys. They're sweet, tender, golden yellow! America's favorite easy dessert . . . right from the can. Wonderful for salads, desserts, baking, too! Just make sure the label says "clings"!

They're wonderful so many ways!

California Cling Peaches

Canned Halves · Canned Slices · Canned Fruit Cocktail

RECIPE ROW featuring PHENIX Fine Foods



PABST-ETT STUFFED CELERY

Pabst-ett French dressing
Celery hearts

Mash the delicious Pabst-ett Cheese Food and season it with a small amount of French dressing. Fill the center of each celery stalk with this mixture, forced through a pastry tube.

CHILDREN'S CORNER

Mellow Pabst-ett Cheese Food is nourishing; easily digested by children. Tempt appetites and help build sturdy young bodies by serving:

Spinach, creamed with Pabst-ett

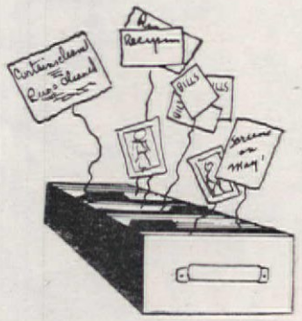
Melt one package of Pabst-ett in top of a double boiler. Gradually add ¼ cup of milk, stirring until mixture is smooth. Pour this smooth, golden Pabst-ett Cheese Sauce over cooked spinach. They'll gobble it up!

SNACK PARTY TREATS

There's a delicious array of *Phenix Cream and Cheese Spreads*, too—7 tempting varieties for snacks, appetizers and meal-time enjoyment. Also be sure to try *Phenix Process American Cheese* and *Phenix Bouillon Cubes*. You'll find PABST-ETT quality in *all* PHENIX foods.

Phenix Pabst-ett Company, Chicago 90

Let's File by Season



Fan Taylor

MANY a young woman who goes from careering to marriage carries with her a small file for recipes or household bills, but few use the imagination of a neighbor of ours whose kitchen file has all the personality and odd bits of information attributed to an old family retainer.

Our neighbor calls it a seasonal file. A dozen big dividers, one for each month of the year, comprise its basic setup. When artichokes come into the market in May, and the evening paper carries a couple of good recipes for their use, she clips the information, and files it under "May—Recipes."

Spring cleaning is spread over two or three months in her files, with tips on accomplishing it easily.

She notes briefly what special cleaning was done each month, so that the following year she can tell exactly when the kitchen walls were washed, and when the storm windows were replaced by the screens.

One file is devoted to her youngsters, their colds or illnesses, their inoculations, trips to the doctor and dentist. If she ever moves from her present home, she has a valuable medical record for the next physician.

Use of the file is simple and saves hours. When preparing menus for May, for example, a quick glance at the recipe folder always brings up a few suggestions to help cut food costs by utilizing in-season foods, and variety is offered. She writes down menus the family likes especially.

The housewife who knows it isn't necessary to worry about screens until May fifteenth, for example, can spare her husband weeks of nagging. If she is sure that Colorado peaches were at their height for canning in late August last year, she will know approximately when to look for them again.

Just to make her file more interesting, here and there as the months go by, she puts in a snapshot of her small son and daughter, because it is such fun to find "Junior—Age Two" smiling up at her from the "Cleaning—April" file in her kitchen.

Kitchen Transformed in 5 minutes!

That drab, bare-shelf look vanishes, you put a colorful "smile" on your kitchen instantly—with Royledge. It is edging and paper shelving all-in-one—simply fold down edge. Only Royledge has durable double-edge; such wide choice of colors, patterns. Less than a penny a day to change pattern monthly! Ask for Royledge at 5-and-10, naborhood, hardware, dept. stores

Royledge
SHELVING
9 FT.-7¢

We wish we could make millions more of these handy Kitchen Helpers!

Like all good kitchen help these days, ScotTowels are not yet as plentiful as you—and we—would like. Shortages have cramped our style. And more women want strong, absorbent ScotTowels!

But we're doing our best, and hope before long to catch up with the big demand. *Then* there'll be ScotTowels aplenty...to help you cut down washing and ironing, and speed up your kitchen work! Scott Paper Company, Chester, Pennsylvania.

ScotTowels MADE STRONG TO WORK HARD!

Trade Mark "ScotTowels" Reg. U. S. Pat. Off.

Photographs by F. M. Demarest

PRESENTS EVER

For those special occasions when the "right" gift is so important, our "scouts" suggest these; price range is wide. Cosmetics, in fanciful packages, make perfect gifts. Pictured above are: from Dorothy Gray, "In the Pink Boudoir Waste Paper Basket," an exhilarating collection for milady's bath. For men, Yardley's "Bond Street" Gift Set. Avon's new "Here's My Heart" perfume; refreshing Cologne for Men; versatile "Double Dare" nail polish. Tangee's Stillwell Beauty Kit group. Primrose House presents "Chiffon" talc, perfume; "Witchery" sachet; "Forget Me Not" perfume. Handsome Hudnut DuBarry Bandbox Kit. Prince Matchabelli's regal "Crown Jewel" perfume, "Duchess of York" sachet. Peggy Sage manicure set. Lenthéric's perfume, "Dark Brilliance." Shulton "Old Spice" colorful Bath Sticks; shaving mug. Tussy's trim and practical Make-up Beauty Case.

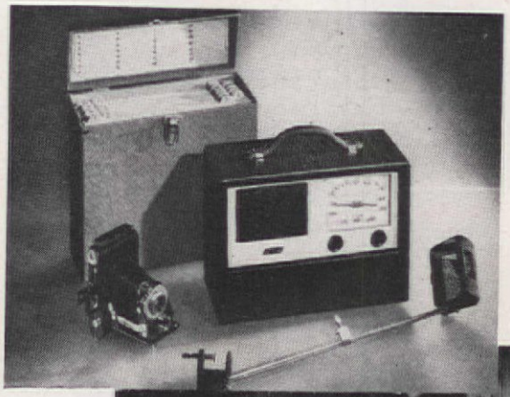
Useful gifts to light your way—plastic right angle Gits flashlight, with belt clip, spare bulb. Outdoor coach lamp by Spencer Studios. The portable, self-powered, fluorescent "Totelite," Paramount Industries. For any dog lover's dog, wire-knit leash, plastic grip, from Mastercraft

Home and homemaker gifts: 16 flavorings in Flavor Cupboard silk screened in red, green, on white-painted pine, House of Herbs. Tenite salt-pepper seasoners in matching cigarette box; Tenite flowerpot for earthenware pots, Tennessee Eastman. Protex Film Plastic apron. "E-Z-O" napkin holder, Dabney Whi

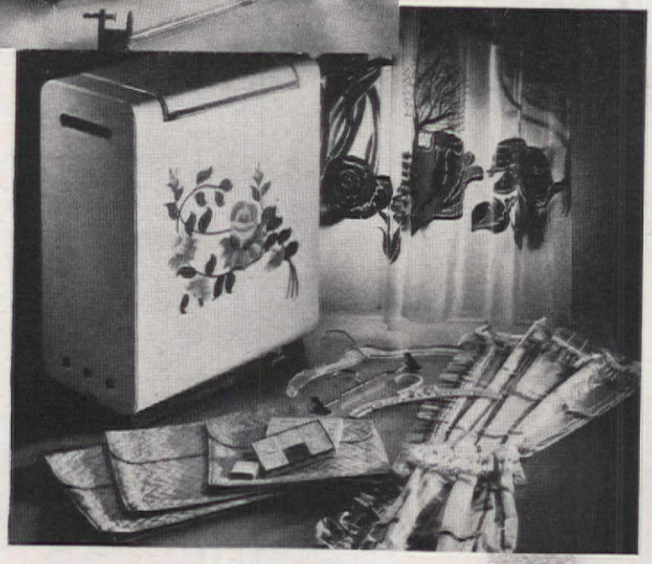
PRESENT . . .

Hostess aids—to use, to give: The Candlabrette, multiple candlesticks in silvertone, goldtone, copper-bronzetone, from E. S. Chamberlin. Inexpensive and indispensable, hammered aluminum Coaster (4 to set), West Bend Aluminum Co. Exquisite "Vogue" Elgin American matching compact and cigarette case of jeweler's bronze in tailored stripes. Tussy's trim, square compact for loose powder. Wearable, Jewel Metal ash trays—coasters, attractively packaged, Killinger Co. Striking "Billboard" matchbooks, Jumbo size, in transparent drum, Monogram Co. Novel and practical, burnished-lacquered copper coal scuttle and wheelbarrow ash trays from Norwalk Metalcraft Co. Practical washable Hi-Jacs of lastex to fit glasses and bottles; Shoe-Jacs nicely boxed in sizes and colors for men or women, Killinger Co.

Sorry, we do not conduct a shopping service and cannot purchase these items for you.



Gifts to be cherished: Leatherette 10" and 12" record holders by Decca. Eastman Kodak's fine "Vigilant" camera. Smart Electronic Corp. of America 3-way portable radio—A. C., D. C., and battery in leatherette finish. Draw accurately and easily with the new artist's aid, "Artiscope" from Beeler Enterprises



Gifts for the home: Aluminum hamper in adaptable colors by Detecto Scales. Luxurious Quiltron lingerie bags from Protex Products Co. "Yanky Clover" sachet, Hudnut Sales. Plastic hangers, National Hanger Co. Parafilm window draperies, Para Mfg. Co. "Krene" Seascape shower curtains, Nat'l Carbon Co.

"Yes . . . cooking odors. They gave me away too often, too. For example, for our first meal at home I burned up a pie and the house smelled to high heaven. Everyone knew that what had gone on in the kitchen hadn't come off.

"It made me boil. I didn't *like* having kitchen smells all over our home. So I decided to do something about it.

"I called up mom!

"What's that dingus in *your* kitchen that gets rid of smoke and cooking odors? Her reply was—

"why, that's our Victron Ventilating Fan!

"Now I have one in my kitchen and it sure does the work. Changes the air in just a few minutes. Greasy smoke and cooking odors are whisked outside before they have a chance to drift around the house. It's smart looking, too, and costs just a few cents a month to operate.

"If kitchen fumes are still giving *you* away, better install a Victron Ventilating Fan."

Victron Ventilating Fans are whisper quiet, weathertight, and economical to operate. The removable grille snaps off for easy cleaning.

Expels stale air and odors from

RECREATION ROOMS
Keeps the room clear of tobacco haze and stale air.

BATHROOMS
Prevents "bathroom fog" and wall condensation.

LAUNDRIES
Keeps wash day's soapy-steam smell out of the house.

VICTOR ELECTRIC PRODUCTS, Inc.

MANUFACTURERS OF QUALITY ELECTRIC PRODUCTS including the famous Victron *FANS*

CINCINNATI 9, OHIO

Write us for the name of the Victor dealer in your community

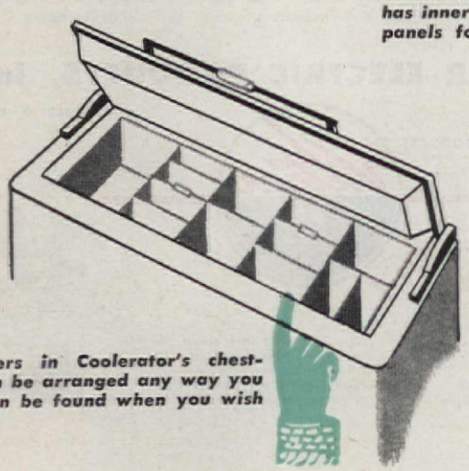
10, 12, and 16-inch sizes in attractive designs and harmonizing color schemes—for homes and offices; desk, bracket and pedestal models.

BUYING AND CARING FOR

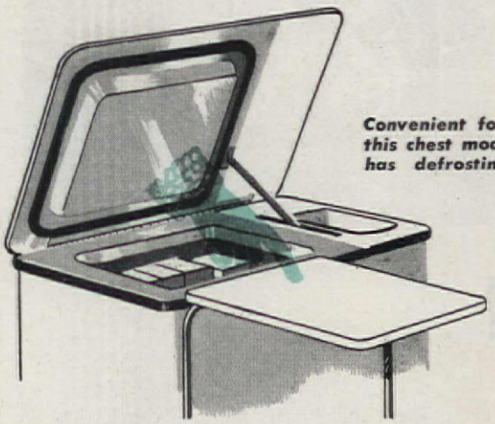
F. M. Demarest

New upright freezer as a companion piece for Westinghouse refrigerator boasts accessibility of frozen storage

Hotpoint and General Electric both have the dual box—frozen storage in upper part, refrigerator below



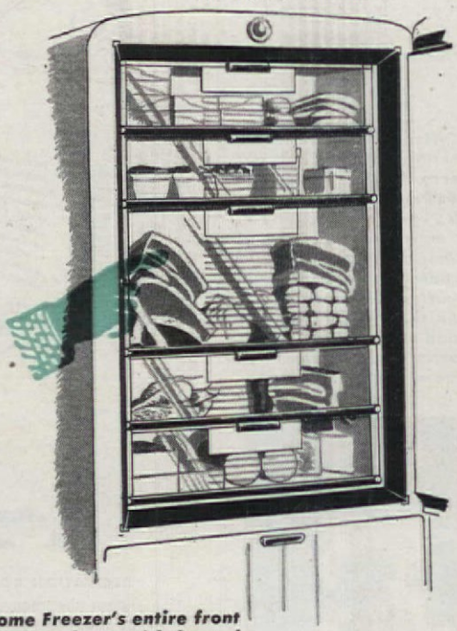
ese dividers in Coolerator's chest- pe box can be arranged any way you ant and can be found when you wish



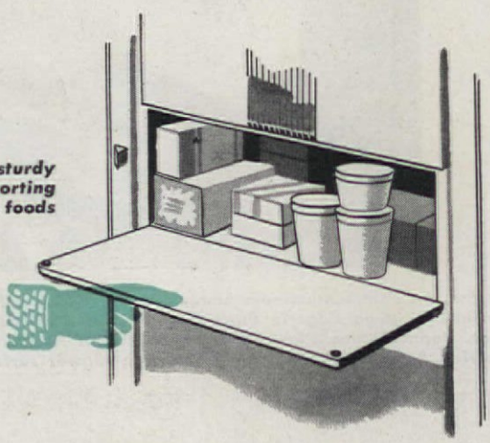
Convenient for kitchen freezer is this chest model of Maytag which has defrosting tray and table

Edith Ramsay

Drawings by James Lewicki



Gibson Home Freezer's entire front has inner glass doors with frosted panels for marking the contents



Crosley's freezer has a sturdy shelf for convenience in sorting or while storing frozen foods

NEVER has a household task reached the glamorous stage so fast as that of home freezing. Many a housewife who has had a taste of it declares she'll preserve this way and only this way, for she know that the home frozen product is not only economical, but it preserves the color, flavor, and nutritive value in its way better than any other method. Because the cabinet is a real investment, not just another ten-quart kettle, the man of the house gets interested, too. Man has never been one to stand over the hot canning kettle—but freezing is such a simple and interesting process he likes to help.

There is a real investment involved, not only of money—but of time spent in gardening, time spent on processing, on current needed to keep it running. Because of these expenditures, thought must go into the purchase of a freezer.

First of all, make up your mind to buy from a reliable manufacturer whose local dealer is also reliable. Then decide on the size for your family. The U. S. Department of Agriculture has figured that 6 cubic feet per person is about right, but with the great turnover in frozen foods—all is not stored at once but replaced from time to time—3 cubic feet per person is the best figure. For a large family, it is probably more economical to use the facilities of a locker plant plus an adequate home freezer and storage cabinet. The space available in the kitchen, basement, or utility room will govern the choice. In any event, do plan to have the cabinet easily accessible for its maximum usability.

You can purchase a freezer for freezing first,

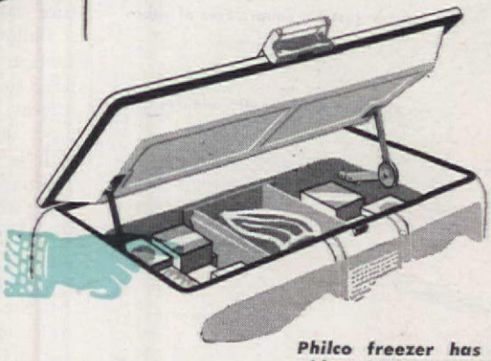
HOME FREEZERS

basic data

Unique in its construction and sound in principle is the round cabinet by Deep-freeze. Baskets ease the loading

The Eskimo Freeze by Reynolds features aluminum inner liner and its high conductivity increases rate of cooling and speeds up the freezing process

This phantom view of the freezer coils in Frigidaire's chest-type box shows how the refrigerant reaches all areas



Philco freezer has dividers in its new chest type and its sturdy construction is important

Two condensers maintain the proper temperature in this two-compartment freezer-refrigerator by Frostair

for storage second. The cabinet must maintain a temperature of 0°F. with a provision for freezing at -10°F. to -20°F. Do purchase a box with adequate freezing space, for freezing is done by contact, and in as short a time as possible after preparation. Therefore, it is not feasible to search for products which are jumbled up, or to have to sort them out to find a space for the freezing process. To be sure, the freezing area can be used for storage, but space must be accessible for freezing.

Insulation is very important. See that this is vapor-verminproof, that all openings in it, such as for tubing, are well sealed, that it is thick enough to insure no transfer of outside heat to the inner compartments.

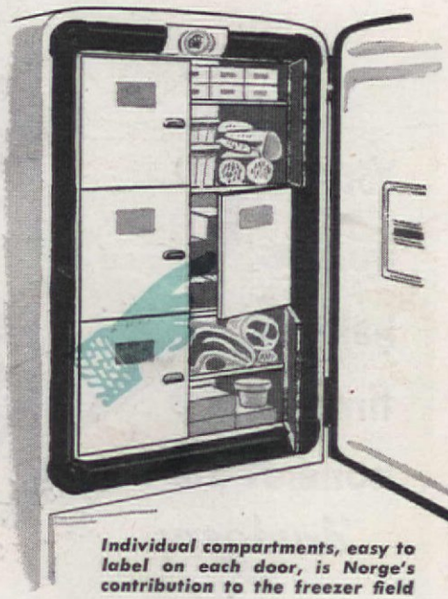
Construction of the cabinet itself should be sturdy. The outside surface should be easy to clean and the hardware strong. A lock may be worth its installation, so young fingers won't open the box too often. The gasket should be wide and of good quality. The inside of the box may be porcelain, aluminum, or stainless steel. In any event the cabinet should be seamless and positively leakproof.

Whether you buy the cabinet type or upright model with the side opening may depend on the space you have, but do have dividers or baskets in the chest type. They'll save endless burrowing for foods, ensure the use of the older products first, and certainly be a boon to the woman with short arms.

The man of the house will want to be sure that the motor is sealed in and free of vibration and noise. He will probably want to check the type of current the motor uses, what horsepower, what provision for overloading. Do put the home freezer on a separate appliance outlet. It isn't good sense to have the freezer stop because of a blown fuse, or because irons or toasters are on the same circuit with the freezer.

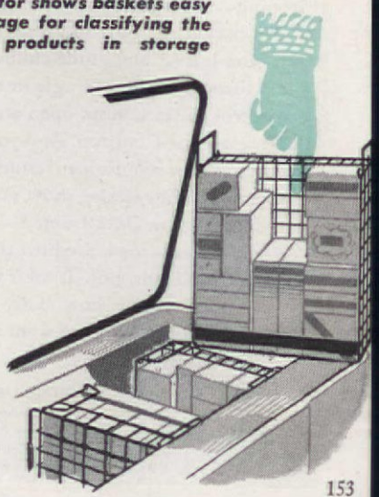
Freezers should have a cold control and thermostat. A light on the interior opening, which functions as the lid or the door is opened, is a great help. A warning light which is connected to a thermostat and tells you whether the temperature within is dangerously high is one good feature. Another is the alarm system, which, if it has a supplementary unit run by batteries, will warn you of a similar condition even though the power in the rest of the house is not functioning. The alarm system is particularly good if the freezer is in an out of the way place, where a light may not be noticed readily.

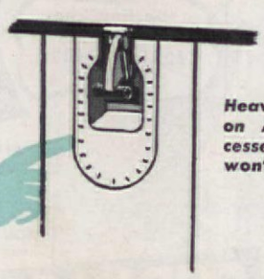
As the food authorities tell us that no frozen product can be any better than the quality of the original product—meaning use fresh products always—so authorities know that no good product, properly prepared, can expect to come out of the freezer in topmost condition unless the package is of the best. Don't use makeshift ice-cream cartons, butcher- or wax-papers, just because they are handy. Do get the best equipment in moistureproof and vaporproof packaging materials. The most important feature of the package is that



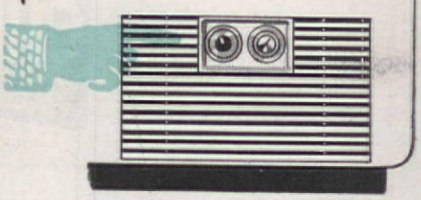
Individual compartments, easy to label on each door, is Norge's contribution to the freezer field

Kelvinator shows baskets easy to manage for classifying the frozen products in storage

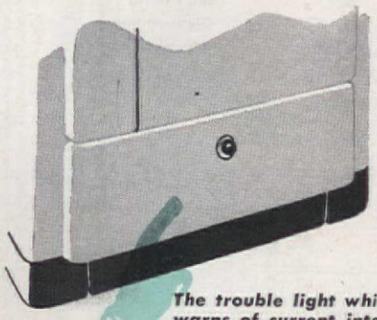




Heavy-duty hardware on Amana boxes, recessed so passers-by won't catch their clothes



Ben-Hur shows temperature controls in convenient location at the front of the box



The trouble light which warns of current interruption or too high a temperature, shown on Carrier's freezer box

This is why Gladironing is Glad Ironing!

...you iron wherever you like
...the Gladiron wheels to any room in the house
...stores in just 1¾ square feet of space

...you iron shirts in 4½ minutes

...you use a single knee control to do all ironing.

You iron in half the time with none of the drudgery

You'll never cease to marvel at how easily you (and your Gladiron!) turn out the week's ironing... in a pleasant morning. No backaches, no arm aches... you just sit and guide clothes through, using a single knee control to start, stop, open and close the Gladiron. And you couldn't ask for handsomer results! Let your Thor dealer show you the exclusive *One-Minute Shirt Demonstration.* See how the Gladiron irons, how it folds to closet size, how easily it wheels where you want it.

...shirts zip through the Gladiron's special sleeve-size roll.

...sheets and table linens Gladiron in two minutes... easily

...even tricky things (like ruffled curtains!) are a dream to do up.

HURLEY MACHINE DIVISION
Electric Household Utilities Corporation
Chicago 50
Thor-Canadian Co., Ltd., Toronto, Canada
Plants in Chicago, Ill.; Bloomington, Ill.; El Monte, Calif.; Toronto, Canada; London, England

it retains the original moisture in the product so that the food does not dry out. Experiments are being conducted with aluminum and glass containers for freezing. Watch for new developments along these lines.

Caring for your home freezer is as simple if not simpler, than for your refrigerator. Turn the cold control down to its lowest point about an hour before freezing; keep it there until freezing is completed; turn it up to 0°F when freezing has been completed. Try not to have temperature vary too much from this point.

Follow the manufacturer's directions for defrosting. Freezers seldom have to be defrosted more than twice a year, for the frost doesn't collect as it does in your refrigerator.

It is advisable to clean the freezer thoroughly once a year. The best time will be when the food supply is low. Wrap the remaining packages in an airtight box lined with newspapers and dry ice. Defrost and clean out the compartments with a solution of three tablespoons of baking soda to each quart of warm water. Dry thoroughly, turn the current on, and then replace the food.

Don't worry about a general power failure. It seldom lasts more than a few hours. Put dry ice in the compartments. Don't let people open the freezer, and remember that the more food there is in the freezer, the longer the defrosting process will take, and the contents will be much more likely to hold a lower temperature when the power is off.

Use your freezer intelligently. You will enjoy having guests drop in, for there is no excuse with a freezer in the house for ever running out of delectable surprises for "potluck."

For a complete A to Z handbook of freezing have Dr. Tressler's *Into the Freezer—and Out* in your kitchen and use it.

THESE FRUITS AND VEGETABLES LOVE TO FREEZE

E. L. D. Seymour

HERE'S a new application of that familiar advice to "plan in advance": If you are, or expect soon to be, the happy owner of a home quick freezing and storage unit, let your plans for getting maximum results from it start with the selection of the seeds and plants for your 1947 garden. That means right away, if you haven't already made out your seed order. If you have, better go over it again and check the catalogues against these suggestions:

You see, food freezing is a much newer proposition than gardening, or even canning, drying, and the other methods of preserving surplus crops for winter consumption. And only recently have kinds and varieties of vegetables and fruits been studied and appraised according to their ability to give a top quality frozen product. One of these days, no doubt, plant breeders will develop and intro-

MAKE GRAVY RICH BROWN DELICIOUS WITH KITCHEN BOUQUET

Kitchen Bouquet gives rich brown color, *brings out* the full rich taste of the gravy. Contains no vinegar or artificial flavorings to "smother" natural food flavor. You'll like Kitchen Bouquet. Get it today.

USED BY GOOD COOKS AND CHEFS FOR OVER 70 YEARS

PICNIC STOVE and INCINERATOR

True stump of durable reinforced Haydite concrete with grill, charcoal pan, grate. Burns trash safely.
ONLY $34.50
Freight Prepaid East of Rockies
For descriptive circular, write to
W. O. JOHNSON CO.
Dept. A OMAHA, NEBR.

Derby BARBECUE SAUCE
FIRST AID FOR CLEVER COOKS

FOR DEALER'S NAME
Write CLEMENTS MFG. CO.
6601 S. NARRAGANSETT AVE. • CHICAGO 38, ILL.

Quick! Easy! Delicious!

UNDERWOOD DEVILED HAM with Scrambled Eggs

Scramble the desired number of eggs in your favorite manner and just before they are done, mix in the contents of a can of UNDERWOOD DEVILED HAM.

America's Favorite Sandwich Spread

Only fine Whole hams, minced and blended with rare spices, are used in UNDERWOOD DEVILED HAM... a nutritious food ingredient that gives superb flavor to sandwiches, rarebits, croquettes and sauces. Keep several cans on hand!

KNITTED AND WOVEN FROM COTTON

Ask for them by Name

MORGAN

REPLACEMENT OR REFUND OF MONEY

Guaranteed by Good Housekeeping IF DEFECTIVE OR NOT AS ADVERTISED THEREIN

DISH CLOTHS

Bright, fast kitchen colors in attractive designs.

SOLD AT ALL LEADING STORES

MORGAN COTTON MILLS, Inc., LAUREL HILL, N. C.

"FROM RAW COTTON THROUGH FINISHED PRODUCT"

SAVOGRAN CRACK FILLER

FILLS · REPAIRS · SEALS · MOLDS

AT PAINT AND HARDWARE STORES

Write for Circular L

THE SAVOGRAN COMPANY, BOSTON 10, MASS.

YER GRAN'MA AND ME HEV BEEN USIN' 3-IN-ONE FER AS LONG AS I KIN RECOLLECT... NUTHIN' LIKE IT!

GRAN'PA . . .

Find

1 or 3 Oz. Cans

Guaranteed by Good Housekeeping

3-IN-ONE OIL

duce varieties with special freezing fitness; we may even find a special catalogue section listing them or a key symbol indicating them. Meanwhile, we can take note of some selections from existing standard sorts as made by specialists in the freezing field. Here they are, with grateful acknowledgment to Donald K. Tressler and his collaborating authors of *Into the Freezer—and Out*, and to a helpful chart put out by Revco, Inc. (* indicates Revco list; # indicates both Tressler and Revco lists):

FRUITS:

Apple: Baldwin, Greening, Grimes Golden, Oldenburg Northern Spy, Rome Beauty, Stayman Winesap.

Apricot: Tilton, Moorpark.

Blackberry: Any; also dewberries, boysenberries and other relatives.

Blueberry: Cabot, Concord, Jersey*, Pioneer#, Rancocas#, Rubel#, Katherine, June.

Cherry, Sour: Montmorency#.

Cherry, Sweet: Bing#, Schmidt*, Windsor*, Napoleon, Lambert.

Cranberry: Howes, Early Black.

Currant: Perfection.

Grapefruit: Duncan, Marsh Pink.

Orange: Valencia, Florida Pineapple.

Peach: J. H. Hale#, Hale Haven#, South Haven, Fertile Hale*, Elberta#, Oriole, Primrose.

Plum: Italian Prune, Stanley.

Raspberry, Red: Cuthbert, Herbert, Chief, Latham#, Taylor#.

Strawberry: Catskill#, Dunlap#, Premier*, Burgundy, Chesapeake, Klondike, Marshall.

VEGETABLES:

Beans, Green shell: French Horticultural, Lowe's Champion.

Beans, Snap: Kentucky Wonder#, Decatur*, Tendergreen*, Blue Lake.

Beans, Lima: Fordhook Bush.

Beans, Soy: Bansei, Giant Green, Willomi, Hokkaido.

Beets: Detroit Dark Red, Crosby.

Brussels Sprouts: Long Island#, Half Dwarf Improved.

Cabbage: Savoy, Copenhagen, Danish Ballhead.

Carrot: Nantes#, Amsterdam Coreless, Chantenay*, Red Cored Chantenay.

Corn, Sweet: Golden Cross Bantam#, Golden Bantam#, Kingscrost Bantam, Lincoln, Seneca Golden.

Eggplant: Black Beauty, New Hampshire Hybrid.

Greens: Beet, Collards, Mustard, Turnip—any varieties; Spinach—Nobel#, King of Denmark#, Viking#.

Kohlrabi: Early White Vienna.

Muskmelon: Hearts of Gold*, Beauty Osage, Bender's Surprise.

Okra: Green Velvet, Long Pod, Perkins, Clemson Spineless.

Peas: Thomas Laxton#, Alderman#, Worlds Record#, Gradus, Little Marvel, Alderman.

Potato: Bliss Triumph, Chippewa, Katahdin, Green Mountain.

Rhubarb: Linnaeus, MacDonald, Ruby, Victoria.

Swiss Chard: Lucullus, Fordhook.

Turnip: Purple Top White Globe, Purple Top, Strapleaf.

Fashions for Kitchens

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GREENS from the Roadside

Paul Hadley

In the spring, the need for fresh food manifests itself in our increasing appetites for "greens," or "salads," as they are sometimes known. The tender young leaves and stems of many plants, both wild and cultivated, are used for this purpose. City markets abound with such hothouse or outdoor-grown items as spinach, endive, lettuce, collards, and other greens, for use raw or cooked.

These are excellent for their vitamin content, but there are many species of wild plants that are also both nutritious and delicious. To one who has a knowledge of these plants, many interesting additions to the family table are available. Country folk and those who dwell in the semirural, small-town communities are usually well versed in the knowledge of just which wild plants make good "greens"; they can be seen gathering leaves of the early sprouting plants along country roadsides and in pastures, or even empty lots in the towns.

Many of these edible wild plants are closely related botanically to the cultivated plants sold for good prices on city markets. Even city dwellers are familiar with the common dandelion, abundant in many a lawn and patch of grass, its yellow flowers appearing all through the growing season, and even into winter after a day or two of warm weather. City parks are usually so well studded with the flowers of this pesky plant that the ground often looks a bright yellow from a distance. The leaves of this plant are not only one of the most valued of wild greens, but are also an important cultivated crop. It belongs to the same composite family as the garden lettuce, and is one plant whose leaves remain tender the year around, and may be used at any time. In fact, all the above-ground parts can be used, including the flowers, buds, and the stems.

Another edible weed of the same family is the wild lettuce, usually found growing along fencerows, in empty lots, and along railroad tracks. While the leaves of the wild lettuce do not greatly resemble those of the cultivated species, being of a longer, narrower, notched-shape, more like the leaves of the dandelion, they can easily be recognized by their "lettuce" odor, which, although much stronger than that of cultivated lettuce, is typical of the plant. The stems exude a milky juice when broken, and the entire leaf has a very bitter taste when raw; cooked, it loses this entirely. Later in the season, the plants will grow tall and have clusters of lemon-yellow, dandelion-type flowers, followed by fluffy heads of seeds. The sow thistle is another member of this family that is useful as a table green. This plant is typically lettuce-like in odor and taste, but like the dandelion and the wild lettuce is bitter when raw. It is the largest species of the group, often attaining 3 feet or more when mature.

All the afore-mentioned plants are to be found very early in the spring, as the first few warm days start them into renewed activity; they grow rapidly enough to make greens in a couple of weeks or so after their first appearance. Another well-known wild green, used by housewives everywhere, is the curly dock. This perennial plant springs from a heavy yellowish root, and is found in damp pastures and along ditches. Its long, curly edged leaves are a rich, dark green color, and may be used with other greens, or cooked by themselves, as they have a delicious flavor all their own. The tender young leaves should be cut close to the ground. After they become old and tough or stained looking, they should not be used. This dock is often called yellow dock, sourdock, or narrow-leaf dock. Other species of the same family can be used, but are not as edible because of their strong flavor.

In the South and East, the wild pokeweed is a favorite; in mid-spring, after the other greens have had their day, the tender green sprouts and young leaves are sometimes gathered and sold by enterprising youngsters. The pokeweed is an odd plant in that the leaves and stems are edible as long as they are tender; the young stems alone can be pickled or cooked as asparagus; the berries yield a beautiful purplish ink. But the roots are said to be poisonous. Pokeweed is really at its best when mixed with other greens; but that is a quality that lovers of these wild plants attribute to all of them: the more variety, the better the flavor.

If you like greens with a distinctly sour flavor, one or two leaves of the wild wood sorrel, or violet sorrel, may be added. These have three lobed leaves resembling clover, and magenta or lavender flowers. The leaves and stems contain oxalic acid, so should be used sparingly; only a few are required to add a piquant taste to a dish. In the Ozarks, hill folk sometimes make pies of sorrel leaves, but

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their acidity makes them unpalatable to most people. Wild garlic, wild onion and leek may be added to other greens, or cooked by themselves. The leaves of the horseradish whose ground root provides the popular condiment, have a pungent flavor, and can be used. This plant is commonly found in wet pastures. Pepper grass, another pungent-flavored weed, is found along roadsides, fencerows, and in old fields; it has a flavor much like that of its relative, the water cress, which is also a valuable greens plant. Pepper grass is fond of dry, poor soils, however, while the water cress favors the shallow, cold waters of spring-fed streams. The Indians used to gather the tender shoots of the cattail in early spring, and eat them raw or cooked. Some say the leaves and young shoots of the wild blackberry were also used, but most people will not wish to experiment with such novelties. The various clovers are said to be especially rich in vitamins, and some food experts say the leaves of the white clover, particularly, are very palatable either raw, in salad, or cooked.

Greens are at their best when cooked lightly, as long cooking tends to kill the vitamin content. They should be used as soon as possible after being gathered. Pick them over carefully, wash well, then boil in a small amount of water only long enough to make sure they are tender. Some cooks prefer to cook them with bacon or salt pork; others like to add merely salt, butter, and occasionally vinegar or lemon juice.

In a vegetable garden, one will often find among the weeds which are commonly hoed out, valuable greens for the table. Lambsquarter, found in everyone's garden, is one such plant, and some gardeners make a practice of sparing the plants in their vegetable beds in early spring, to provide an extra crop. Purslane, or "pusley," a member of the Portulaca family, with plump, reddish stems and small fleshy leaves, is another edible weed.

It is one of nature's whims, that the wild greens mostly are useful only in the early spring, when cultivated greens are scarce; after the garden varieties of vegetables, and the fruits become plentiful, the quality of the wild plants deteriorates. Leaves and stems grow tough and stringy, and the entire plant becomes unappetizing. But from time of the melting snows until mid-spring, there is no better source of fresh-green flavor.

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Louise Milburn Simpson

Work Is Easier in a Pleasant Room

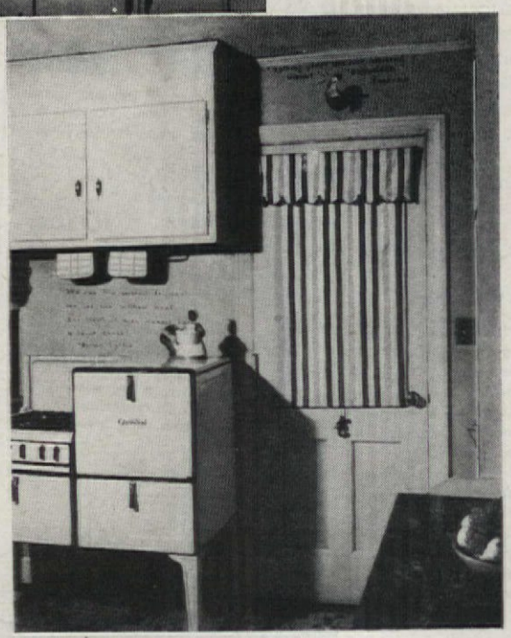
Paul Davis

BACK in the days when I had a nodding acquaintance with my kitchen, its streamlined, clinical austerity appealed to me. But upon taking over the duties there, I found it to be a cold and an unfriendly room.

It was neither practical nor desirable to rip out chromium-bound linoleum counters and Venetian blinds, nor were the walls and woodwork deserving of a new coat of brighter paint, so we first installed window valances of wide, bright-striped fabric, scalloped edged, bound with blue cord and lined with old sheeting. An expanse of gray-blue wall between windows got on my nerves. I took the children's poster paints and a book of quotations, and by dinnertime Robert Burns':

Some hae meat and canna eat,
And some wad eat that want it;
But we hae meat, and we can eat,
And sae the Lord be thankit."

highlighted the wall. Father wanted to know if the paint would wash off. Yes, it *does* wash off and, having discovered that, all caution has fled. There are now quotations on other walls. There's a rooster crowing good morning above one door, and the wall space formerly allotted to Burns now boasts a circus mural. I'm not even an amateur artist but, with the aid of a child's circus book, I managed to produce a circus tent, Ferris wheel, ice-cream booth and balloon man. Quotations are changed every week or two and the children readily memorize each.



There are accessories now on once bare counters—a cookie jar I keep filled. There's a colorful tray mounted on one door and, hanging in a corner, an old salt dish turned plant holder. A bright blue, washable rug in front of the outside door saves the kitchen linoleum.

My kitchen is efficient and more pleasant. I hope in some bright future to hear a jewel-of-all-work singing as I do under the influence of my circus panel, "Hi-ho—come to the fair!"

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It's the *simplest* refrigerating mechanism ever built: uses less current than an ordinary light bulb. Quiet and self-oiling.

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I'm a fancy Dan with a frying pan!

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Drawings by James Lewicki

AMERICAN HOME PATTERN A-862, 75¢

The author has designed flowers in the ever-popular peasant style, equally captivating on pine, white or colored woodwork. Careful designing has made it possible for you to use all or parts of motifs to fit various sized cabinets. Full pattern, color insert

Peg Hall

Spring Forecast for Kitchens

UNLIKE other rooms in the house, which of necessity may have to follow a conventional style, the kitchen can abound in personality, imagination, and even wit, for here, self-expression knows no handicaps. No matter how old or architecturally bad, your kitchen does not deserve to remain a poor relation to its more modern and efficient sisters. If, on the other hand, you have a modern kitchen that is as neat as a freshly starched white uniform, and it wants color and gay decorations, don't glare at it because you are not artistically inclined. If you need professional designs and guidance, you will find many ideas and patterns, that have color inserts of the illustrations in this issue, especially designed for THE AMERICAN HOME readers. These designs are elastic, as all kitchens are individual as to location of cupboards, doors, windows, and utilities, so they may be copied in entirety, or parts may be left out or added wherever space requires change in any form.

As you must get out the cards and set up the table before you can play bridge, or wax your skis before that first run on the powder snow, so must you take time out for a certain amount of preparation before "busting out in color all over" the kitchen. See that walls and woodwork are clean and free from grease so that paint will adhere to the surface and remain indefinitely. Equip yourself with a flat market basket to hold paints, brushes, and other paraphernalia, so your kitchen won't be messed up as you work, and you will be ready to paint as much or as little as time permits. There is a durable, fast-drying paint on the market that is a boon to the girl who is impatient to do a good job and to finish it in a hurry.

Peasant designs have lived with us for centuries because of their charming simplicity; therefore, try to bring this same homeliness into your kitchen. Being simply drawn, perfection is not needed and, in fact, there is plenty of latitude for your own interpretation. If your kitchen is pine-paneled, the floral designs painted on wood will actually glow. The proud cock on the window shade over the sink can be wiped with a damp cloth, so you can spatter to your heart's content. If your walls are painted, these same peasant designs will be outstanding against either white or color, and the window shade painted the same color as the walls to avoid any break in the color scheme. Splash the large motif on two adjoining

AMERICAN HOME PATTERN A-861, 30¢

Amusing and colorful Rooster fits into any color scheme, and here in a pine kitchen (Illustrated, left), he is painted on the tan window shade with heart and scroll at top. Directions, tracings, and color insert

Designed by Peg Hall

AMERICAN HOME PATTERN A-863, 65¢

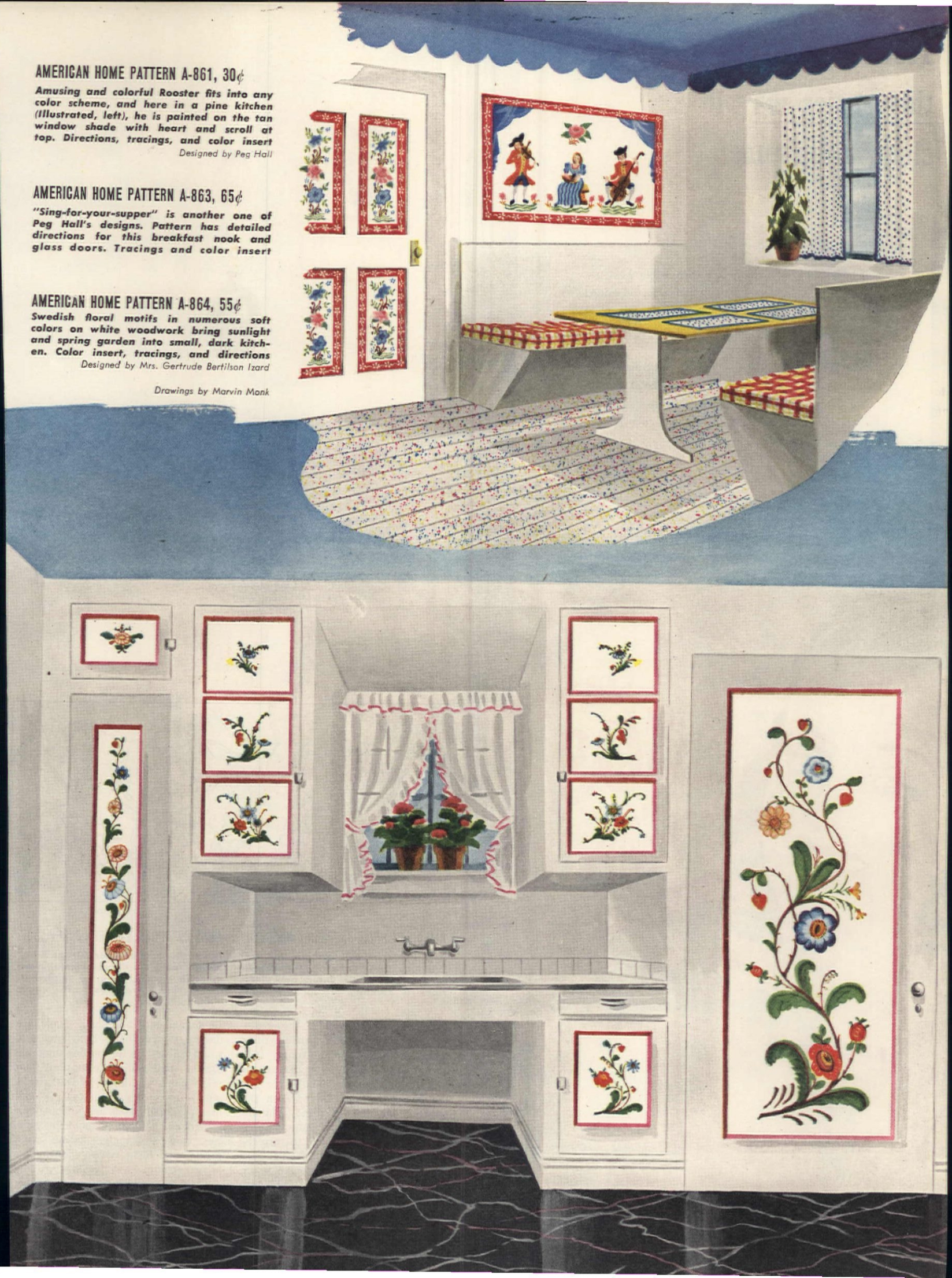
"Sing-for-your-supper" is another one of Peg Hall's designs. Pattern has detailed directions for this breakfast nook and glass doors. Tracings and color insert

AMERICAN HOME PATTERN A-864, 55¢

Swedish floral motifs in numerous soft colors on white woodwork bring sunlight and spring garden into small, dark kitchen. Color insert, tracings, and directions

Designed by Mrs. Gertrude Bertilson Izard

Drawings by Marvin Monk

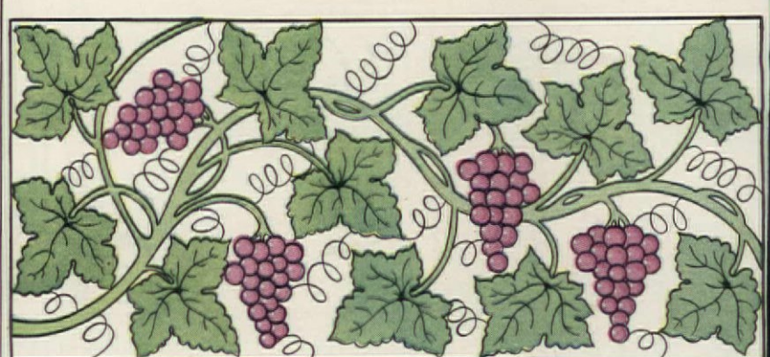


Test for yourself— this easier way to clean aluminum

FOR SPEED: try S. O. S. on your blackest pot. That one—crusted with food! Dip the edge of the pad in water. Start scouring. Rinse. Speedy? Sure! And how that pot shines!

FOR EASE: when greasy pans pile high—reach for S. O. S. Notice how its oval shape gets into dark corners. See how the soap in the pad helps make light of greasy sink work. Easy? Yes, very easy!

FOR SHINES: remember S. O. S. cleans, scours and polishes in one simple operation. Prove it—by holding newly cleaned pans up to the light. No wonder women call S. O. S. their favorite, first-choice cleanser. Try it!



Drawings by Peg Hall

AMERICAN HOME PATTERN A-865, 35¢

Peg Hall's skillful pattern for this "Antique Glass Collection," authentic in detail, has color insert and directions for painting on a glass window

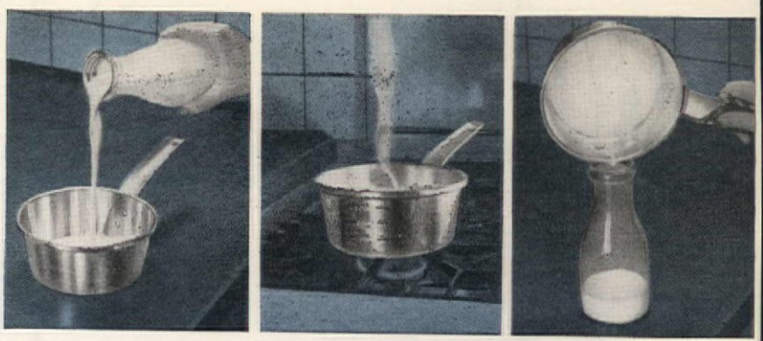
AMERICAN HOME PATTERN A-866, 30¢

The author suggests her "Grape Vine" design for glass doors or small windows in kitchen, bath, or basement. Instructions, tracings, color chart

cupboard doors; write the motto above them in your own handwriting and run a border of tulips, bellflowers, and full-blown poppies around the top of the room. You might prefer to frame the windows with this same design, if you are not planning to use the decorated window shades. The sketch can be made to turn the corners by using the poppies at each corner. Tuck in an extra bellflower, or leave out one or two of the tulips. Be casual and individual. There are designs for cupboards both large and small, as well as for the innumerable drawers that are so utilitarian. You may want to decorate the chairs with a few posies on the top rail, and bright-colored bands and stripings on the rungs and chair seats. Paint happily and amusingly, letting reds, greens, and blues run rampant.

Just think how pleasant to be greeted in the morning by the rooster

SEE CONVENIENT ORDER FORM ON PAGE 167



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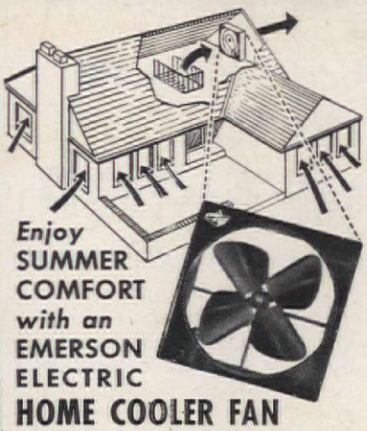

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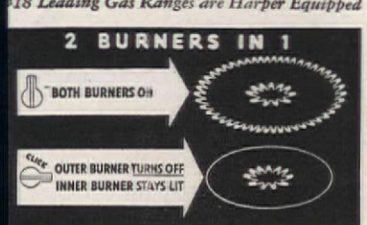
18 Leading Gas Ranges are Harper Equipped



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on the window shade. He does not need to be framed with curtains that must be washed and starched. When you pull the shade at night, the romantic heart in which you can entwine names or initials, will remind you that the way to a man's heart is through his stomach--then how can cooking be a chore?

If you have to repaint the entire kitchen, and have a choice of background color, why not try pale blue walls sprinkled with rosy tulips and lemon-yellow bellflowers? Paint the chairs a soft rose, and cover the top splat with yellow roses and blue bellflowers. You might paint the window shades lemon yellow and border them with blue. Paint a piece of paper the color you plan for the background, and then play with color combinations until you find the ones that satisfy you. Now trace some of the designs either on colored paper, or paint in the colors right on your tracing paper, cut them out, and place these cutouts on the kitchen walls in different places, to determine the colors you want. Light from the windows will change the colors, as will the time of day, so try them in the darkest and brightest spots in the room. You may have to brighten or subdue some of the colors.

PERHAPS you live in an old house, built fifty or more years ago. The ceilings are high, but you are compensated with beautiful woodwork and an extremely well-built house. However, your kitchen, with its high ceilings, and cupboards with glass doors, has always seemed cold and bare. If you have struggled with the problem of an attractive display in these cupboards, give thought to covering the glass with cheerful decorations. These peasant designs in "Sing-for-your-supper," so different from the pine-paneled kitchen, may also be painted on the inside of the doors, so that the outside of the glass is sparkling, smooth and clean at all times. You will mystify your friends, for the patterns are so planned that they can be painted backwards and will be in reverse on the outside of the door. In other words, the eyes, eyebrows, and lips of these amusing people, are all painted on the glass first, and the flesh tones are superimposed when the first painting is dry. Finally, the background color is added. This manner of painting will be interesting at all stages, and festive even after the first step. With the fast-drying paint recommended earlier in this article, you will find glass painting easy to do and thoroughly fascinating in effect.

All details are planned for you in the pattern, with no complicated shadings, and you may use this same pattern for painting on woodwork and walls, too. The figures and flowers are scaled for large areas, so if you repeat them, use different color combinations and vary the arrangements. In the breakfast nook illustrated, the three figures form a wall picture, and the floral panels decorate the door,

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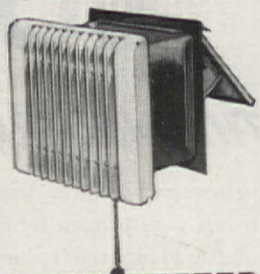

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small scallops and polka dots are painted on curtains and table mats.

Imagine your kitchen freshly painted in white, with these bright decorations on your cupboards, red curtains stenciled in white, or white ones stenciled in red, at your windows. Make matching cushions for your chairs or breakfast-nook benches, and match table linens. If you have three cupboards in a row, the two gentlemen who sing for their supper might flank the lady preparing the salad, or you might prefer flowers on all of your cupboards. Another suggestion for this pattern is to have a piece of plate glass cut the size of your table top, and paint the troubadours and their lady on the underside of the glass. Set the figures close together for a square table, or farther apart for a long table, scattering a few more flowers about, and adding the tall flower arrangement at either end. With this painted glass table top, you need no tablecloth, only the colorful, matching napkins. There is no limit to what can be done with any of the designs. You can use the smaller motifs on small sections and drawers, breadbox, towel rack, towels, wastebasket, or garbage pail.

WINDOWS facing courtyards or driveways often need attention if a bad view is to be blocked out, or much needed privacy given. By painting an entire window with some of the designs from your kitchen pattern, and filling in the background with a good light-reflecting color, you not only have privacy, but a delightful "conversation piece" and attractive window. If you have such a window, whether in your kitchen, dining room, living room or hall, the "Antique Glass Collection" is an appropriate subject. But don't spoil the illusion of this design by putting it on a door for, if you follow pattern directions carefully, you will find yourself shuddering every time the door is opened or closed, expecting your "antique glass" to shatter in a thousand pieces! If you apply this design to a living-room or dining-room window, draperies, or curtains of contrasting or matching color would be very smart. Once you have painted a glass window in the manner suggested, you will look for others to decorate, and the "Grape Vine" is particularly nice for a small window on a stair-landing, or transom, or for a basement game room, where small windows often present a decorating problem. Glass, painted from the outside, leaves the windowpane that you see from the inside, smooth and glossy, so wait for a nice warm day and try it, with this recommended weather-resistant paint that assures both durability and artistic beauty.

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canvas and fiber rugs, works beautifully on these window shades, is easy to apply, and does not crack. For a white kitchen, use a white window shade and splash lots of brilliant colors through your design.

MANY hours are necessarily spent in the kitchen, so why not give yourself a "lift," and create such a gay atmosphere, you will look forward to enjoying these hours? You need not in any way impair the efficiency of your workshop, either while decorating, or after the completion of the job. In fact, the washable window shades, glass-topped table, and decorated glass cupboards, will all prove timesavers. A little work and a lot of pleasure can be combined, and the results will lend zest to all of your kitchen activities for a long time to come. The secret in all painting, is to know the basic "hows," and then you can make unlimited use of all of the designs suggested here.

AMERICAN HOME ORDER FORM

(Patterns illustrated in this issue on pages 22, 23, 160, 161, 162)

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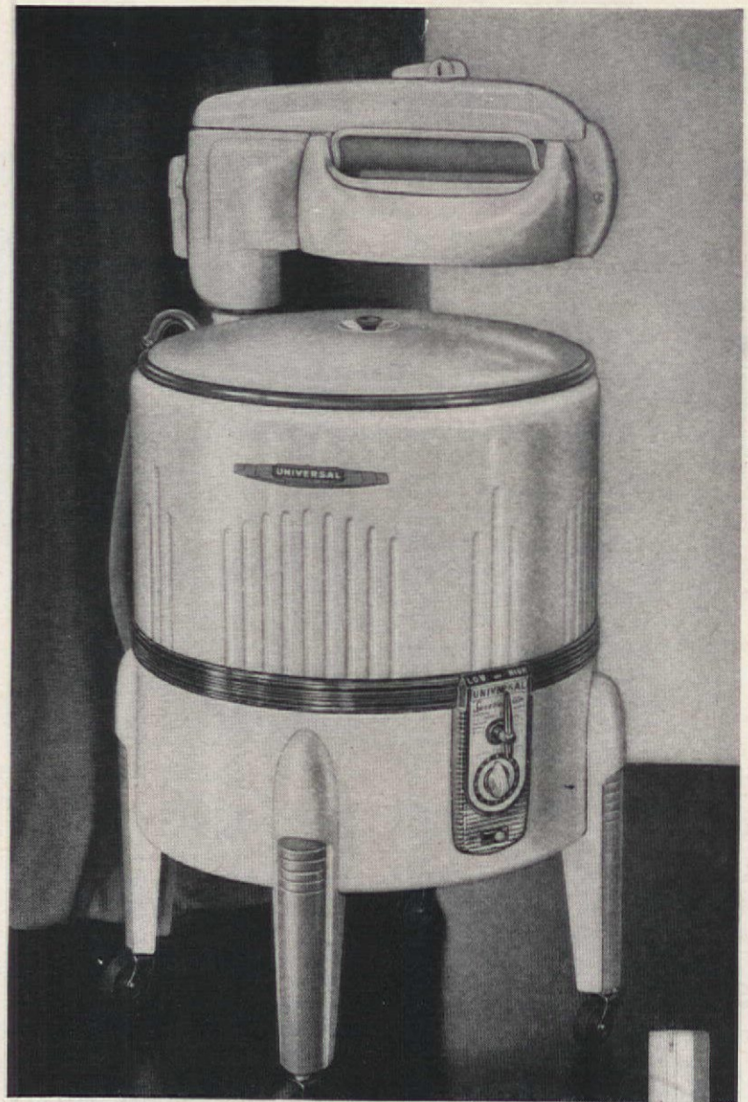

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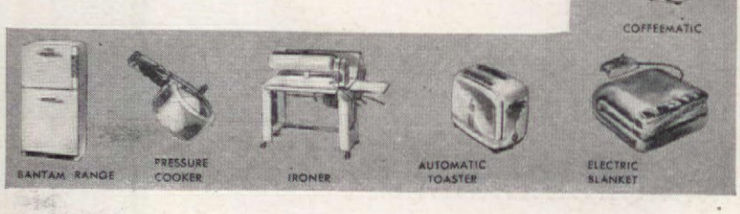

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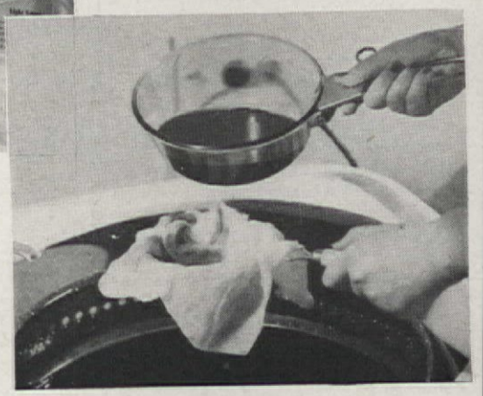
The first step in successful tinting is to thoroughly dissolve the tint in hot water, but do not boil it

Strain the thoroughly dissolved tint through muslin (nothing thinner) into the hot, softened water in the machine



Color Revival — the Washer Way

Edith Ramsay

Photographs by F. M. Demarest *Courtesy All-Purpose Rit*

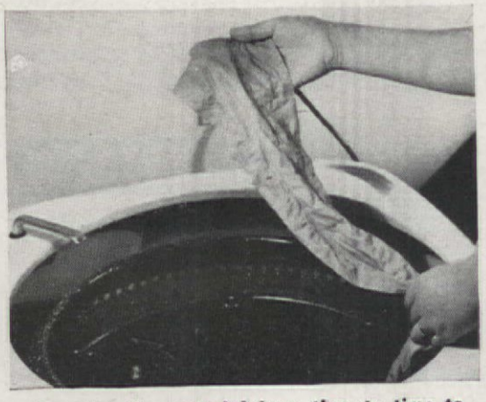
Place the material in the machine carefully. Be sure that it is evenly distributed around the agitator in order to prevent streaking

HAVE you tried tinting a faded blouse or dress or dingy pair of gloves and then wished you could do the same with that faded slip cover or daughter's dingy draperies? But what has stopped you? Washbasin tinting is so simple you say, but oh, those heavy draperies—lifting them in and out of tubs, splashing dyes from your head to your toes and all over the walls, too.

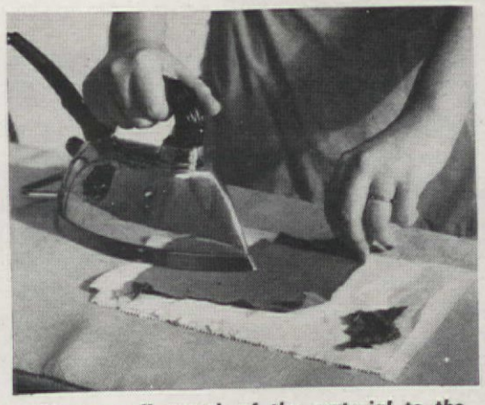
We don't wash those slip covers and draperies by hand. No—we wouldn't think of it. We use our washing machine. What did we purchase it for, what good points did we have to sell Dad that machine in the first place? Wasn't the major advantage saving us that backbreaking, wash-day drudgery? Well, let's put our washing machine to new uses and have all the long-desired color changes we can muster in our home at the least possible cost.

With the new and easy-to-use dyes on the market, it is simple. Remember that unless the article is boiled in the dye, it is not a fast color but is tinted. This tinting of draperies and slip covers has an advantage; for it quickly brightens the old color, or by following simple directions if you tire of one color, you can remove it and retint another color, of which there are many.

Wash and rinse the articles to be dyed thoroughly just as you would usually do. If you dry them before dyeing be sure they are wet again before putting them in the tint



Examine the material from time to time to be sure that the tinting is being accomplished evenly. It is well to wear gloves in handling



Pin a small swatch of the material to the larger piece being dyed, iron it dry on paper towels to test for color, for it dries lighter

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Dissolve the dye according to the manufacturers directions, but do not boil this solution. As you have a large amount of material and a larger quantity of water in your machine than the small package directions call for, you will have to experiment with the amount of color to use. The type of material makes a difference, so it is well to take a tieback of the draperies or a piece from a slip cover, where it won't show, and test it.

Thoroughly dissolve the dye and fill your machine with very hot water. (If you haven't soft water, soften it with one of the good chemical softeners that are on the market.) Pour the dissolved dye into the filled machine through a piece of muslin spread over a strainer. Cheesecloth, even many layers, is not satisfactory.

The portable machine is ideal for dyeing small articles, for the agitator takes the monotonous stirring job off your shoulders

Add the materials evenly to the machine as it agitates. From time to time stop the machine to be sure that the material is evenly distributed.

We found that the faded blue denim couch cover which weighed 2½ pounds dry used 4 packages of tint to come out jade green. We agitated it 30 minutes in 10 gallons of water at tap temperature of 140°. If hotter, so much the better. To one corner we pinned a 6 square-inch piece cut off the back part where it would not show. We removed this sample, rinsed it several times in cold water, and pressed it dry on a paper towel (to save that ironing-board cover, should any tint remain). Color is deeper when wet, but by drying the sample quickly by ironing, we could judge whether or not to continue the agitation or remove the material and add more dye. Adding more dye is not always necessary if the color is not deep enough. Just running the machine longer may bring out the right color. A tieback of the draperies could be tested by using the same method.

One of the most important steps in tinting is the rinsing. Don't skimp. To save your back again, either remove the water from the machine by mechanical extrusion and then refill several times with clean, cold water and agitate, or wring from tub to tub as you would do in washing.

If the dye has been properly dissolved, carefully strained, the ma-

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terial evenly distributed, there should be no danger of unsightly streaking.

Do wash out your machine with clean, soapy water at once, and wash off the wringer rolls, too. The dye is a tint and will not stay in the machine if you do this immediately.

The midget washers, especially those with the top agitators, are a boon to home dyeing, for they can be placed on the range and, as you go about your kitchen chores, there is no need to stand over the hot kettle and stir with that old wooden spoon or stick, for the little machine is busy agitating away for you. It will do one pair of medium-sized draperies, but if there is any doubt about crowding, do one drapery at a time.

There are countless ways to use tints in your washing machine. Muslins are returning—perhaps sheeting will be available soon. Always wash new material first to remove as much of the filler as possible. Tint old or new fabrics the color you like for draperies or slip covers, and have that individual color scheme which suits you and the rest of your furnishings.

It is advisable to remove as much of the color in printed fabrics as is possible with the color remover the dye manufacturers also make. Remember, the darker colors will cover prints better, though sometimes the stripes are very pleasant in contrast. Color removers may weaken fabrics, so don't expect worn-out covers or draperies to withstand too much.

Save your manicure by using rubber gloves as you change the position of the material in the machine from time to time, or use the kitchen tongs to handle the material.

Tinting, in itself, adds new body as well as color to your dingy draperies, just as it does to your hose or lingerie, so try this easy, simple way to bring new verve to usable fabrics.

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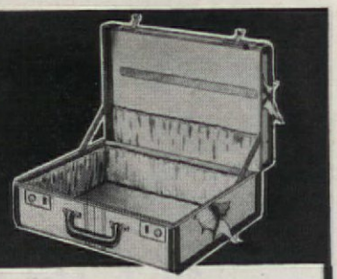

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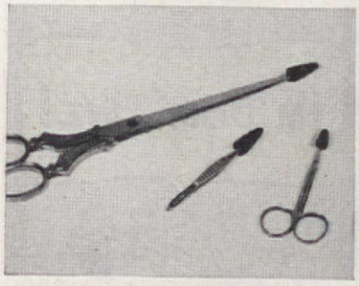
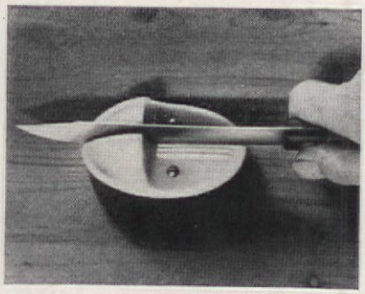
What's new— What's coming?

Easy Way Venetian Blind Tapes are easy to slip on; old ones cut off

Magnalite, trouble light for car owners, leaves hands free for work



Granger Point Protector makes pointed objects safe to leave around



Aladdin knife sharpener, designed to fasten to the wall or the table

Vinylite Plastic apron (Plymouth Rubber Co.) resists water, grease

Slip-R-Tabs for hanging elusive slippers on the side of the bed

Edith Ramsay

NEW on the market are these interesting new gadgets to make life easier for the housewife or the man of the house in his leisure moments. We pin more faith on the new plastics, whether they be the coated fabrics or the case of clock or radio. We had little faith in the early rayon fabrics of two decades ago as we watched them go down the drain if we had soaked them too long. Today we trust these fabrics implicitly. Ten years ago the first plastic materials chipped or broke, but today's are getting tougher and their beauty in color and line is well-backed up by greater strength.

Some of the interesting items are shown on these pages, but new ones are constantly being developed; so watch your local stores, recognize the names of reliable manufacturers and put to good use these very usable items. As Easter approaches and your thoughts turn to gifts perhaps some of these will fill the needs of your family or friends. Others can be used for birthday or pleasant-journey gifts if someone you know is contemplating a trip by car. All these items would be both useful and interesting gadgets to buy and use yourself.

Luxurious DINETTES
FOR DOWN-TO-EARTH BUDGETS

CHROM*Craft*

the finest name in chrome dinettes!

A CHROM*Craft* dinette will add new charm to your kitchen. Beautifully designed, and made of heavy chrome tubular steel...with colorful, long wearing upholstery. And CHROM*Craft* dinettes come in three exciting table-top styles...porcelain, enamel and glamourous new PLASTIC. There's a CHROM*Craft* dinette for every homemaker's budget. That's why CHROM*Craft* is Mrs. America's favorite!

AT YOUR FAVORITE FURNITURE AND DEPARTMENT STORES

CHROM*Craft* DINETTE FURNITURE
DIVISION OF
AMERICAN FIXTURE & MANUFACTURING COMPANY
2300 LOCUST ST. ST. LOUIS 3, MISSOURI

Says Mrs. Peter Putter:

"It's a great delusion to think that only Man–His Conceited Highness–can do the 'handyman' jobs that crop up around the house. The Schalk Chemical people have made Home Repair so simple that every woman can roll up her sleeves, have fun and save money. To say nothing of the priceless satisfaction you get putting Hubby in his place!" For instance:

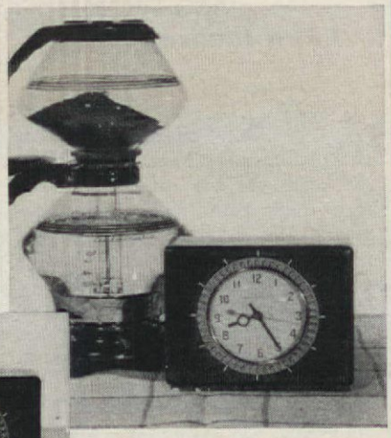
To make sure varnish will dry: Before you revarnish tables, chairs, stairs, woodwork, always use **WAXOFF.** Remember, varnish will not dry but will always stay "tacky" when applied over old wax, furniture polish, etc. So first give the surface a Waxoff-bath. Then there's no guess-work. You're sure the varnish will dry clear and hard.

To restore old paint brushes: No matter how hopeless or caked-up your brushes may be, **SAVABRUSH** will save them. It's the original brush-restorer. You just put this presto-powder in water and give the "hardened sinners" an overnight-bath. Dissolves paint, varnish, shellac and enamel. Makes the bristles good-as-new!

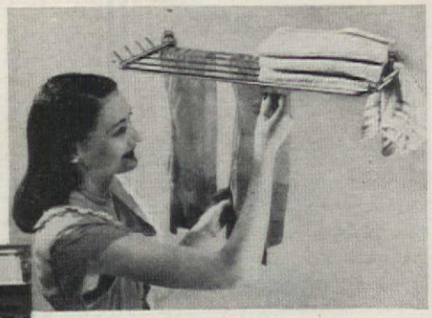
To repair furniture, set loose joints, casters, handles and knobs: Your best bet is **SCHALK'S WOOD PUTTY.** Easy to work; contains real wood; can be used for 101 repair jobs 'round the house. All you add is water! It won't shrink; dries hard; stays put. Can be sawed, sandpapered, painted, varnished.

Ask for Peter Putter Products at paint, hardware, department stores and lumber yards. They come in 10c, 25c and 75c units; prices are slightly higher in Canada and Mexico.

Packy Doo, a new streamlined travel brush has a combination plastic case and handle, and can be folded up when not in use to protect the bristles



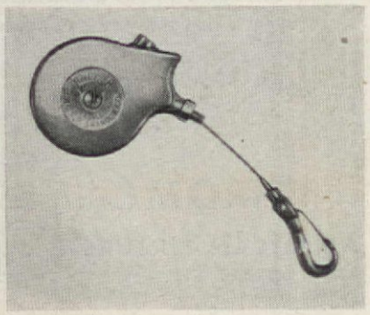
The Select-O-Switch timer clock can be used with a radio or G.E. Automatic Coffee Maker to start your radio or make your coffee



Autorye Towel Shelf and Drying Rack, chrome-plated and rust-resistant, ideal for drying stockings and lingerie

Vis-R-Vue is a new compartment, easily attached to automobile visor, for storing and displaying road maps and reminders

Bright plastic-handled utensils are back on the market. The gravy ladle, chopper and sugar scoop are three new Englishtown items



ReeLeash, flexible stainless steel dog leash, controlled by a push button, adjusts to any length within five feet, for any size dog

Says Peter Putter:

"I get a big kick watching the Missus do a lot of fix-it chores 'round the house–and do a right smart job of it! A lot of you men folk, too, need just a touch o' confidence. All you have to do is follow the ABC directions on the back of every Peter Putter Product. In no time you'll be proving to your friends (and yourself) that you're an expert!" For instance:

To "do over" your floors: You need no special equipment. All you need is a can of white magic called **DOUBLE X;** a pail of boiling water; a brush or mop; steel wool. In one operation it removes varnish, shellac, wax, dirt, and bleaches the floor, ready for refinishing.

To "plug up" holes around pipes or wiring: No trick at all when you rely on **SCHALK'S CRACK FILLER.** And to repair large cracks or holes in plaster or wallboard, it's just what the doctor ordered! Hardens fast; stays hard.

To fill "fine-line" cracks in plaster, wallboard, woodwork: Don't use old fashioned, messy methods; use the new **PETER PUTTER'S PLASTER PENCIL.** No soaking, no mixing, no dipping in water. Just draw the Pencil firmly over cracks, small holes, nicks. Fills evenly; stays put; does not work loose.

FREE...Peter Putter's "tested recipes" for Home Repair...send for your copy

Here are time-saving, dollar-saving short cuts that make puttering 'round your home a pleasant and profitable adventure. If you, too, want to "do fine" on Home Repair, send for Peter Putter's "Tested Recipes." Just off the press! Address Peter Putter, Schalk Chemical Company, 351 East 2nd Street, Los Angeles 12.

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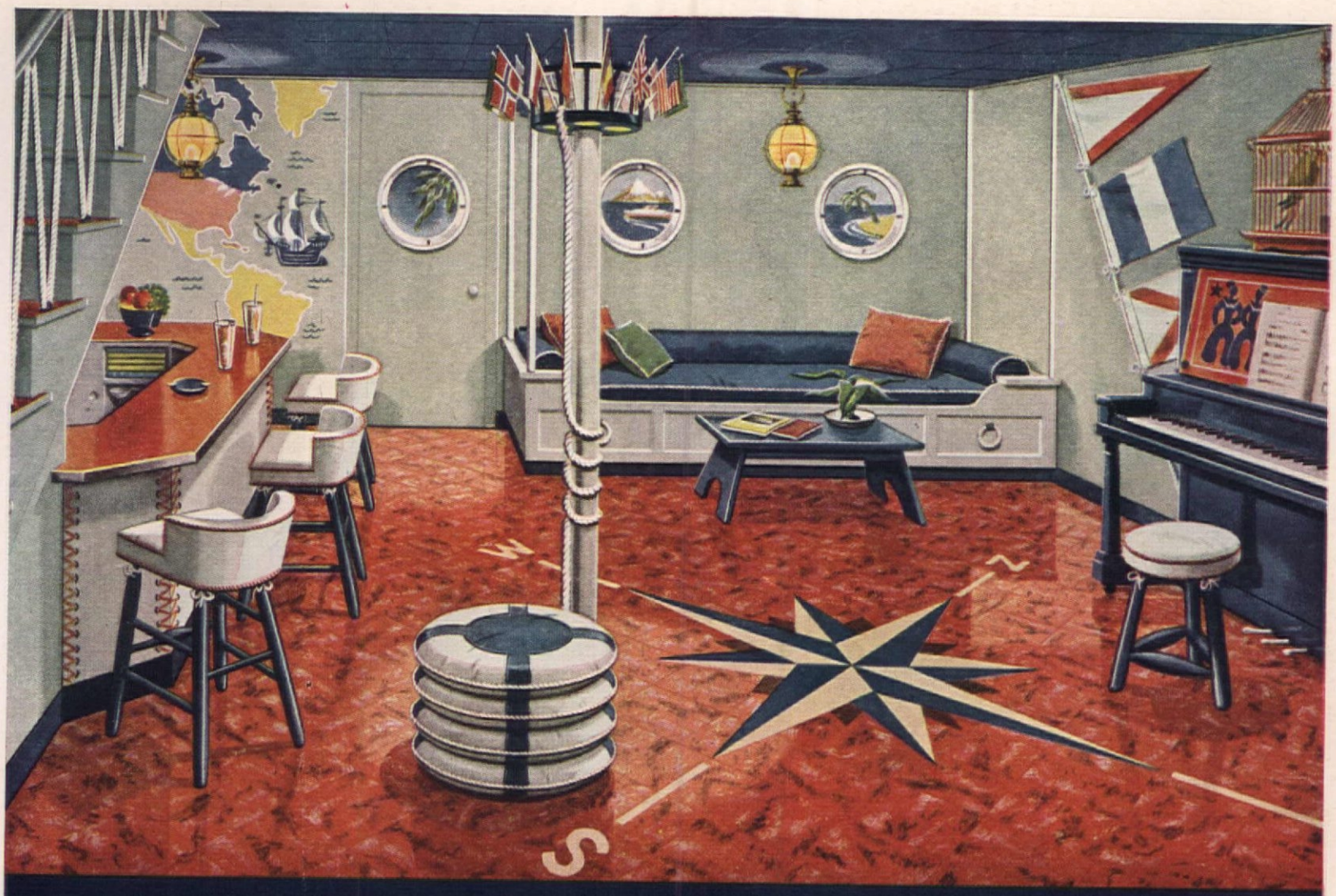


This Party Room Used to Be Wasted Basement Space

THE LOW-COST FLOOR MAKES IT LIVABLE

THERE'S SPACE going to waste in most basements, particularly in homes that were built when no flooring material was available that could withstand dampness. Things are different now. There's a new flooring—Armstrong's Asphalt Tile—that's practical for basement floors because dampness doesn't harm it. With this floor, you can turn your wasted basement space into an attractive room for parties or hobbies, or into a bright, clean place to do the family laundry.

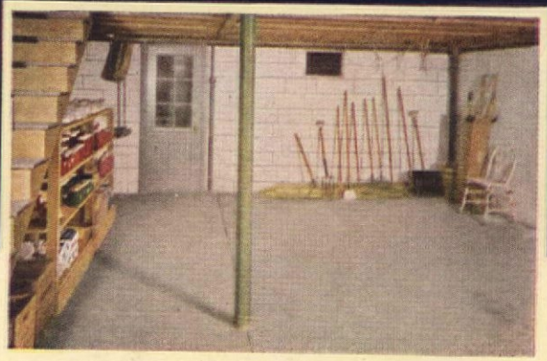
This modern flooring makes it easy to work out a decorative scheme to fit the room's activities. Since Armstrong's Asphalt Tile is laid tile by tile, you can create an individual design from a variety of beautiful plain and marbleized colors.

Armstrong's Asphalt Tile is tough and durable, not easily marred or dented. It's easy to clean. Dust and dirt are quickly whisked off its smooth, mirror-like surface. With light sweeping and an occasional washing and waxing, this floor stays fresh and new looking for years.

Cost? That's the best part of the story—it's less than you might think. In fact, when your local Armstrong contractor gives you an estimate on your basement, the low price will convince you there's no better time than now to plan that new extra room for your home.

• • •

SEND FOR YOUR FREE COPY of "Basement Rooms for Work and Play." Illustrated in full color, this new booklet is crammed with easy-to-use decorating ideas for basements. Write to Armstrong Cork Company, Resilient Tile Floors Dept., 4704 Plum St., Lancaster, Pennsylvania.

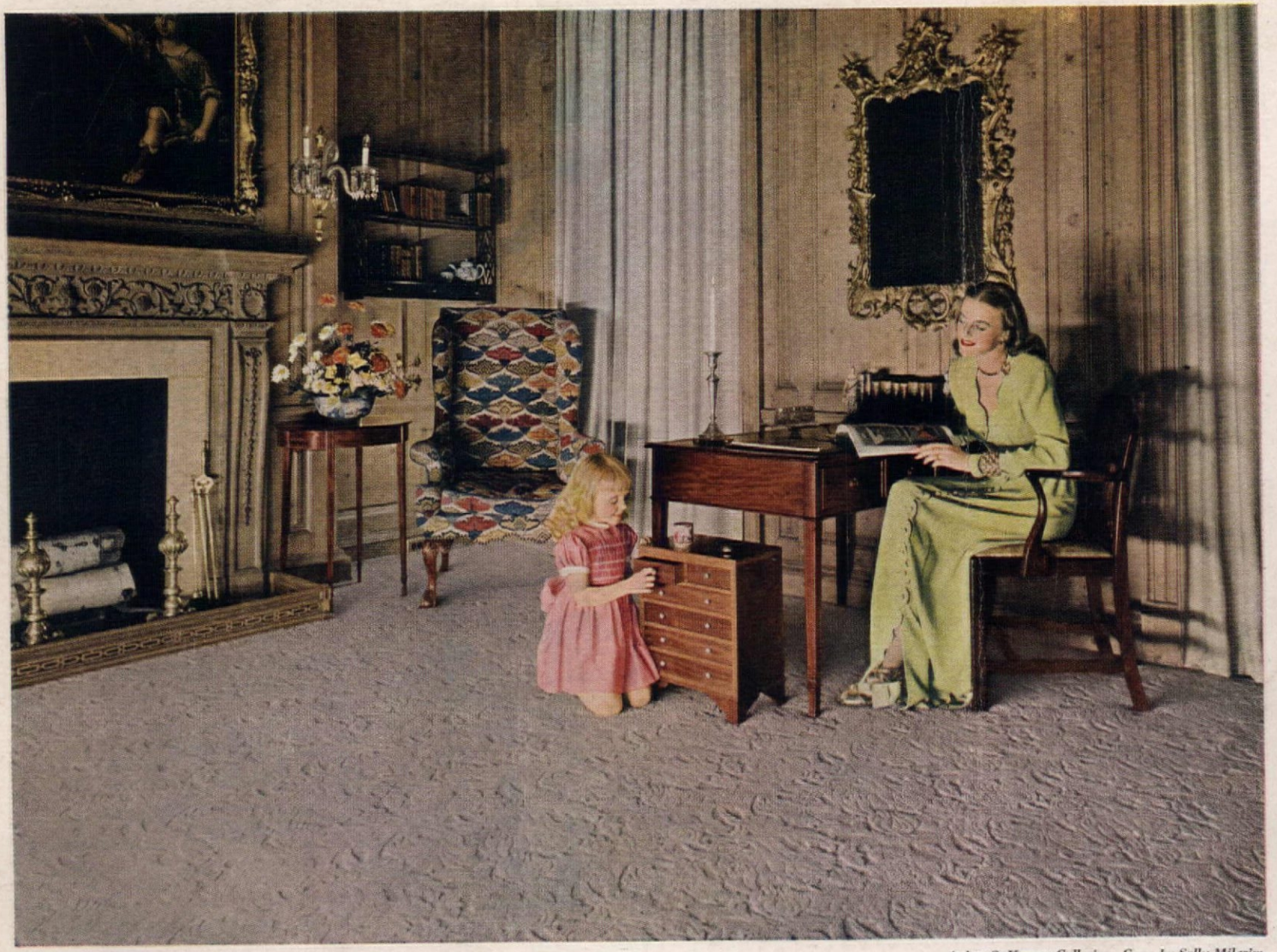


THE SPACE WAS WASTED until the family decided to turn the basement into an inviting recreation room. Now, its seagoing atmosphere sets the stage for wholesome stay-at-home entertaining. Even the floor of Armstrong's Asphalt Tile helps to establish the nautical decorative scheme. A compass inset of white, Pompeian Red, and Royal Blue is set in a field of Cinnabar Marble. It's a practical floor that doesn't have to be pampered. Years of wear won't dim the colors, nor will the floor be marred by spilled refreshments or cigarette burns. Floor plan and details of furnishings for this basement will be sent free on request.

ARMSTRONG'S ASPHALT TILE

The low-cost floor (A) with the luxury look

MADE BY THE MAKERS OF
ARMSTRONG'S LINOLEUM AND ARMSTRONG'S QUAKER RUGS



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Arthur S. Vernay Galleries. Gown by Sally Milgrim.

Glamour lives tirelessly

Just shut your eyes and savor in advance the admiration of your guests. Gulistan has carpeted your rooms with heart-lifting loveliness! A sea of color, wall to wall—and the room looks larger. The sculptured texture of the soft, deep pile alive with light and shadow—and the whole room is richer. No wonder Gulistan calls this creation "Renaissance." It brings to any room, period or modern, a real rebirth of beauty.

Gulistan Renaissance Carpeting, woven by our patented process, in Tawny Rose, Fernmist Green, Blue Crystal, Alabaster Beige, Cloud Grey, Bordeaux Red. About $13.75 per sq. yd. Other qualities $6.75 up. (Higher in West.) All fine fabrics, all 100% virgin wool pile. Stocks are still limited, but stores now have many in B. H. F. (Basic Home Furnishings) colors which are co-ordinated with wallpaper, paint and fabrics. Thanks to B. H. F. it is now easier to have a room *singing* with color harmonies! Ask your store.

GULISTAN REG. U.S. PAT. OFF. *Rugs and Carpets*

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