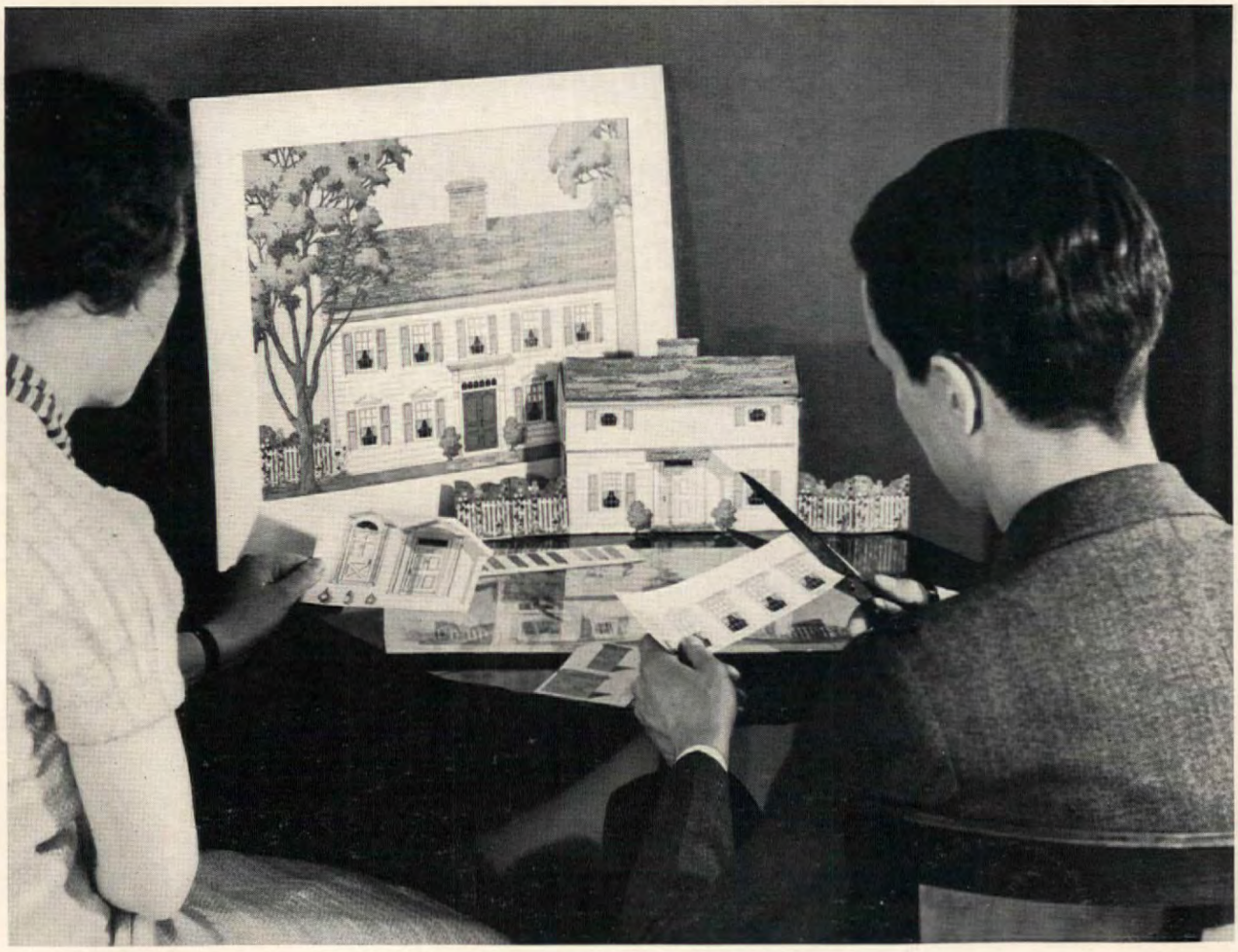
The American Home

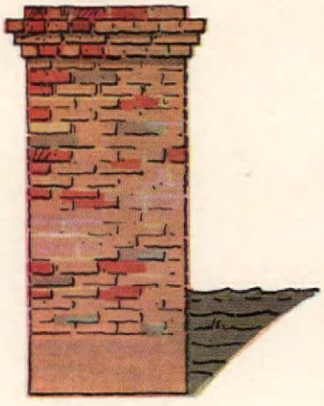
10¢

July, 1934

Dispensing Summer Hospitality

Combining Comfort and Summertime ·: Living in the Garden





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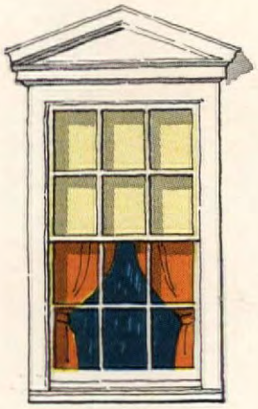

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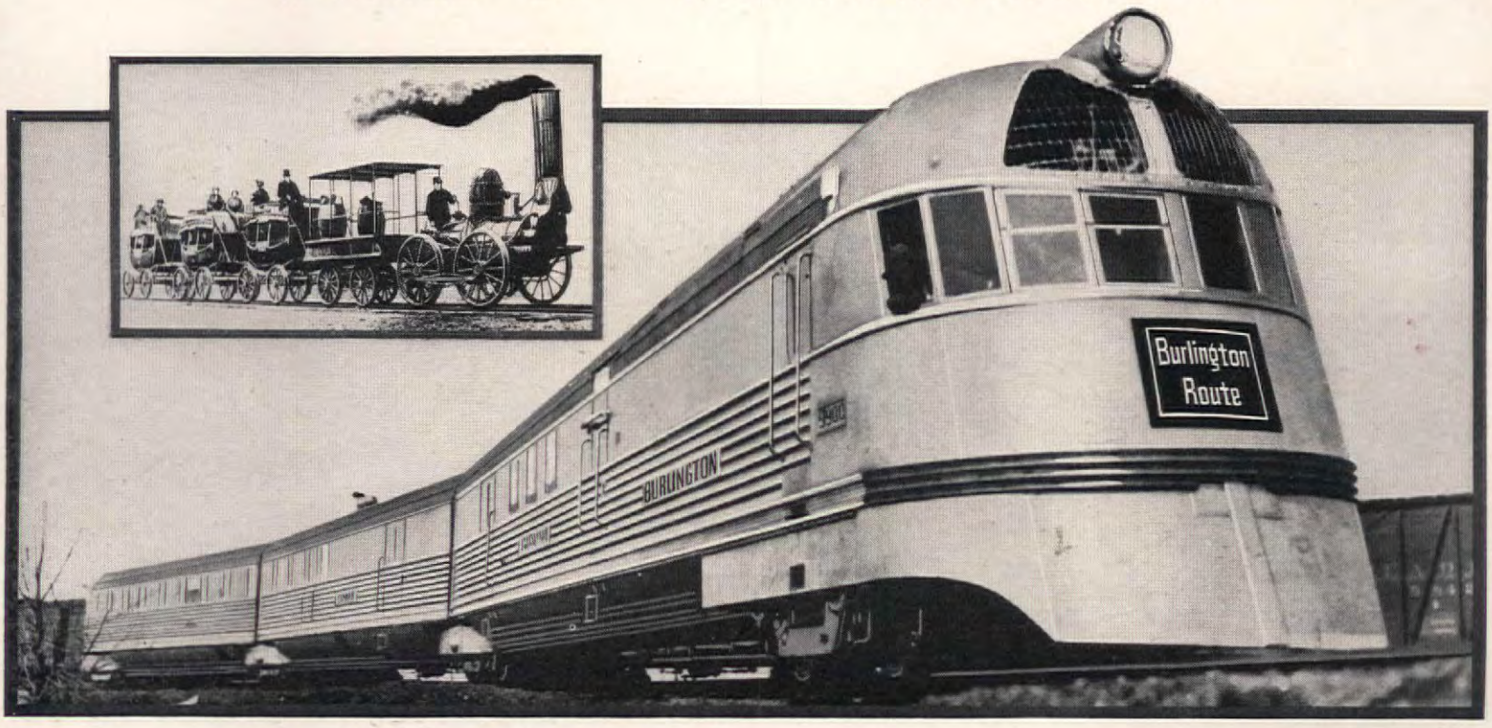
THE G-E OIL FURNACE IS AS FAR AHEAD OF "OIL BURNERS"...



as a *Stream-Lined* train is ahead of the first locomotive

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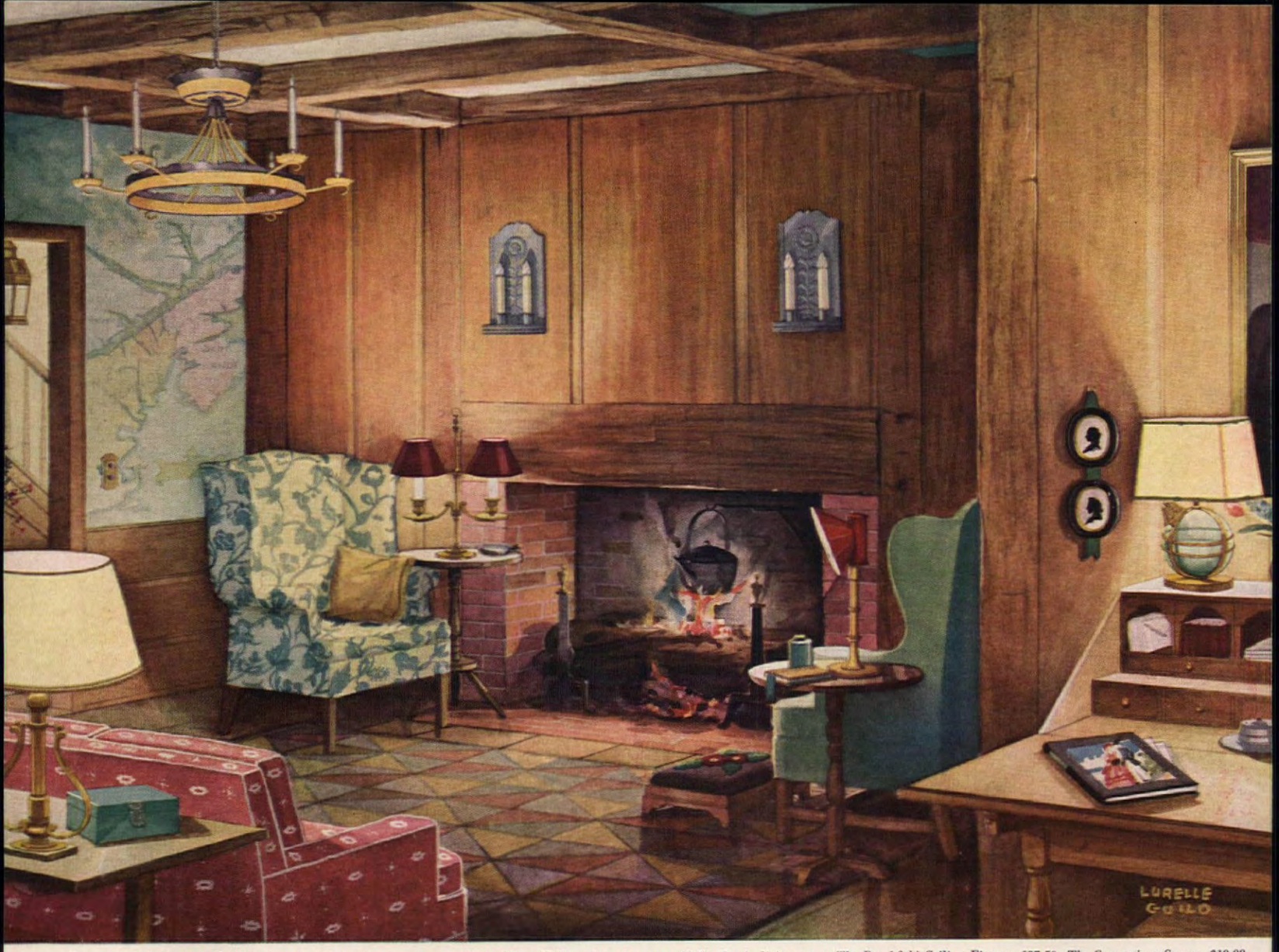

Beautifully lighting the hall of this charming Early American interior is the Chase Williamsburg Lantern, $18.50. In the living room: The Brookfield Ceiling Fixture, $37.50; The Connecticut Sconce $10.00. The four Chase Lamps, shown from left to right: The Admiral Lamp, $14.25, base only $12.00; The Mt. Vernon Lamp, $13.50; The Barnett Lamp, $12.00; and The Flying Cloud Lamp, $24.00, base only $15.00.

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. . . FIXTURES CHASE LAMPS

The Garden Wedding

by pauline lewis groesbeck

1

There's going to be a wedding,
The littlest pansy said.
And if its in the moonlight
We'll sit right up in bed.

2

We heard the larkspur telling
Of the beauty of the bride,
And how her lover won her,
The garden's pet and pride.

3

It's all so very thrilling
And the garden's all astir,
For he came last night at sunset
With a wedding gift for her.

4

He'd brought it from the meadow
Where the bees their treasure hold.
And laid it at her little feet—
A pot of honey gold.

5

And every single blossom
Were craning necks to see.
And whispering to each other,
"Whatever can it be?"

6

But the bees themselves are tattlers,
And the news soon spread around:
And now the spider's weaving
A carpet on the ground.

7

I'm sure there will be bridesmaids,
The roses slim and tall,
For the bride herself—who is she?
Why, the littlest bud of all.

8

And the groom, you've surely seen him
Courting all these Summer hours,
Diving, flirting, shimmering, flashing—
For the sweetest of the flowers.

9

There will be the fireflies' lanterns
To light the wedding feast.
I know, I've heard each flower
From the greatest to the least—

10

The bluebells will start ringing
When the happy pair is wed.
And the groom will kiss his little bride—
That's exactly what they said.

11

You all must see and listen,
And no one here must stir,
At the garden's loveliest wedding
Of the humming bird—
and her.

h.marinsky

All photos by E. H. Sanborn

Theron Mandeville Woolson, Architect

Two houses become one in summertime

Katherine Yates Sanborn

Here indeed is a new idea—building a permanent home next door to a summer cottage; connecting them for use as one house for the summer influx of guests; and the permanent home again becoming an entirely separate unit in the winter. Careful planning and the personal supervision of the owners made possible the very low building cost of twenty-five cents per cubic foot

MANY of us have dreamed of a country home that rambles in spacious fashion, giving room for a large family and their guests to "spread out" if they choose. It took the originality of Mr. and Mrs. Ray S. Owen to add next door to their summer cottage, a permanent home which can be used as an entirely separate unit in the winter and connected for use as one house in the summertime.

When we are used to so much necessary modern compression of space, it is refreshing to find a plan that makes one house of two instead of two houses in one. The heating system of the winter home heats two bedrooms in the cottage, and the two houses are connected by a narrow room that serves both as corridor and sewing room.

The owners themselves actually helped with some of the work, as well as giving their supervision to all other building operations. This, combined with careful planning which permitted special economies, made possible the very low building cost of twenty-five cents per cubic foot. The fact that the building of the new unit was begun in the late summer and continued through the autumn, while the family was still occupying the cottage, permitted this close personal supervision. To some, this might have proved a nerve-wracking experiment, but Mr. Owen, who is a member of the engineering faculty of the University of Wisconsin, found it decidedly to his liking. As the new house progressed, minor changes could be made, thus giving full scope for the individual ideas of the owners.

The new unit consists of an informal entrance, a hallway, kitchen, first floor bedroom and bath, and a large living room with dining alcove. The narrow sewing room, with windows on either side, was built with the new unit, being placed between the cottage and the winter home.

The walls of the 18 by 36 foot living room are paneled in knotty pine, and doors and woodwork throughout the house are also of knotty pine. For this a Number 2 ship lap pine was used. The cost of this was only $40 a thousand as compared with selected knotty pine at $100 a thousand. Eight- and ten-inch boards are placed at random, giving an informal effect. Knotty pieces were selected, and pieces of pine not suitable for paneling were used for ordinary lumber in the general construction of the house.

Ceiling beams in the living room are of solid fir, some being ten by twelve inches and others four by six inches in size. Like a famous brand of cigarette, the beams are literally "toasted," in this case to give them an aged appearance. The original beams were selected because they had cracks in them. They were burned with a blow torch until they looked charred and black, then

The dining alcove is a part of the living room itself, giving the space which would otherwise be occupied by a dining room. This has ample cupboard space. The windows of the dining alcove have a beautiful outlook over a bay and small island, very lovely at sunset

scrubbed with a coarse steel brush. The scrubbing removed the charred wood between the grain, leaving the grain intact and giving a natural weathered effect. Another simple method by which a weathered effect on beams can be obtained is to have them sand blasted at a marble shop. Mr. Owen did not discover this simpler method until after he had charred and scrubbed the beams. In this manner the beams could have been weathered fifty years in about two hours. For the ceiling between the beams, white plaster was mixed with a little lampblack and put on in one rough coat.

A clever use has been made of "tobacco stripping" lamps for living room sidelights. These are the type of kerosene lamp used by farmers in lighting the interior of tobacco sheds while the process of tobacco "stripping" is going on. They consist of a lamp with small chimney, which cost only seventy-five cents apiece, complete with iron wall bracket and fluted tin reflector. When wired for electricity and with a flame-shaped globe inserted, they look as if they had been designed by an interior decorator for this type of room.

Two convenient closets in the living room, invisible to the casual observer because of the wood paneling, show the attention to detail with which the house has been planned. One, near a door which enters from the garden, has space for coat, garden gloves, hat, and basket. The other has space for four bridge tables and other game boards.

The living room furnishings are of the simplest kind. Braided and hooked rugs are the only floor coverings. All furniture, even mahogany pieces, has had all varnish and stain removed, and has the light waxed natural finish. An old "assembly" desk from the legislative chamber of the original Wisconsin state capitol is one of the most effective pieces.

The living room floors are of cellized southern oak one inch thick, in four, six, and eight-inch widths placed at random. They are stained and waxed and are neither slippery nor affected by moisture. The owners themselves did the hand pegs, putting in 540 pegs in one afternoon and evening. As the floors are screwed down, the purpose of the pegs is purely for effect. The pegs were made of dowel stock, which was shoved through a slightly larger piece of pipe and sawed off in the proper short lengths. To make the peg-holes in the floor boards, two holes were made in a separate board which was placed on the floor where the pegs were to be. A special bit with a wooden stop bored the holes very quickly, and the pegs were then glued in and pounded down with a mallet.

The small kitchen is modern and well lighted, and is located next to the dining alcove.

A master's bedroom and bath

The fireplace, with its sunken ingle nook, is made of native limestone from Burlington, Wisconsin. It was designed and built by Philip Volk, who built all the fireplaces at "Taliesen," home of Frank Lloyd Wright, noted architect. The lintelstone in the fireplace is six feet long and weighs a third of a ton. An ornamental etched copper marker has been sunk in the hearth. The marker, specially designed, is decorated with Indian symbols and gives compass points as well as the exact height above sea level

The small sewing and ironing room which connects the two houses gives a practical use for what might otherwise have been merely hall space. Ironing board, electric iron, ironer, and electric sewing machine slide from their hiding places in conveniently placed cupboards. Windows on both sides provide ample light

complete the first floor. Here the master of the house has demanded a small "shaving room" of his own, with washstand and mirror. The space beneath the windows is utilized by closed cupboards with shelves for shoes and other belongings. There are also open shelves for magazines.

Swimmers may carelessly drip their way into the basement, where a special shower has been inexpensively made of a piece of iron pipe and an ordinary tin lawn spray. At present the basement has had one room finished off as a bedroom. A large room beneath the living room will some day be a recreation room. At present it serves as a workshop for the owner of the house.

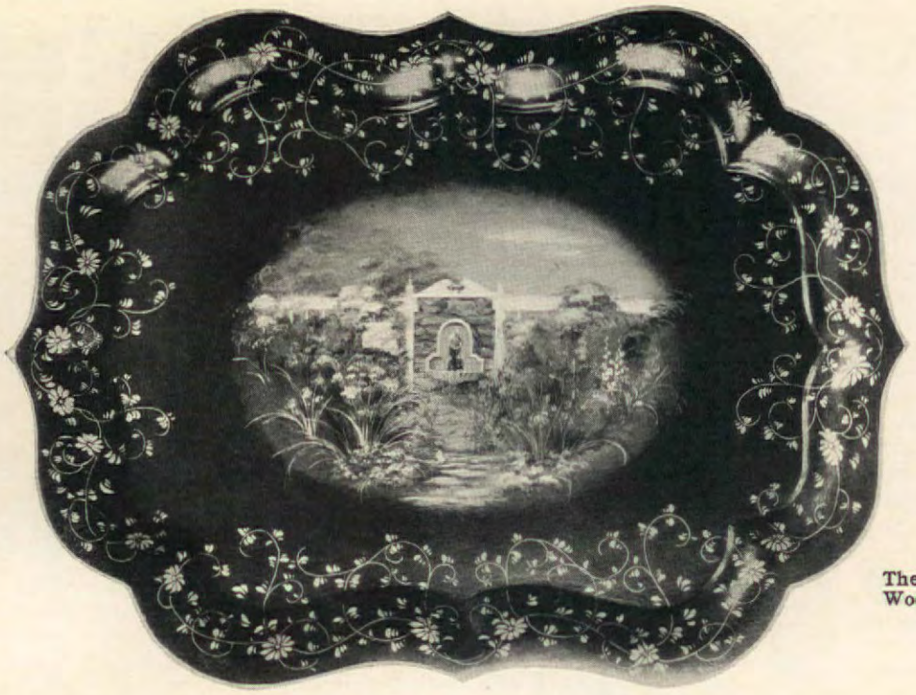
The second floor is planned in such a way that two or three rooms may be finished off as bedrooms if the owners desire. A large window over the driveway is hinged so that it may be swung upwards and furniture lifted in with block and tackle.

Part of the old garage has been utilized in making an attached garage, but it has been enlarged to a two-car capacity. The garage floor was an "economy measure," being made of broken cement slabs six inches thick. These were originally made by the highway department for testing purposes, and after having been broken in half with a sledge hammer to test

the relative strength of various kinds of cement, were given free for the hauling. They have been put together with a wide joint and a rather thin mortar and form a crackproof cement floor.

One interesting feature of the garage is a hatchway that leads into the basement. Wood for the fireplace can be shoved down the hatchway from a truck that has been backed into the garage. Next to this basement bin is a ceiling woodbox in which wood may be placed. This has an opening next to the living room fireplace. In this way the upstairs woodbox may be filled from below.

A practical as well as ornamental feature of all closet doors is upper and lower ventilation. Instead of handles, the doors have an ornamental opening in which the hand may be inserted. This also helps ventilation. Nail studding adds a decorative feature to the doors which is in keeping with the informality of the house



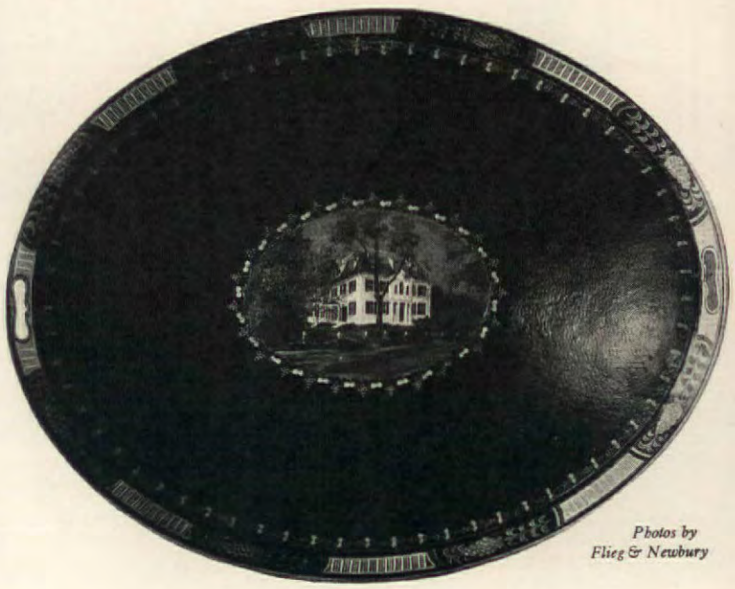
The garden of Mrs. James P. Woodruff is shown on this tray

Gilded trays of the Empire period

F. L. Thoms

REDECORATION of the old iron and tin trays of the Empire period is far from being a new or recent venture. Decorators, both amateur and professional in widely separated areas, have worked out their own ideas or have endeavored, with varying degrees of success, to restore the original decorations. As a general rule those who have confined their efforts to restoration rather than to decorative effects along other lines, have attained the most satisfactory results. Restoration must not be confused with retouching. Attempting to retouch old stencilled decorations is a thankless and well-nigh impossible task, the very nature of the stencil precludes this treatment, and no gold or bronze preparation applied with a brush can fail to be instantly apparent to even an amateur in this field. Therefore the reference to restoration, means beginning with the bare metal and repainting, then redecorating with faithful copies of the original motifs. These trays have a style or character that is all their own and any radical departure from it is usually regrettable. However, it is quite possible to add something which harmonizes with these units of decoration, and still adhere to all the essential characteristics. The success of this method is shown in the accompanying illustration, representing a very interesting development in tray restoration.

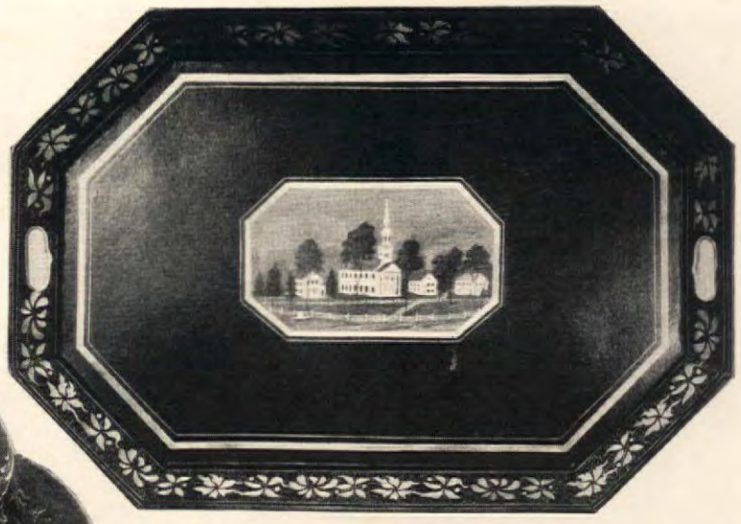
In this connection a brief summary of the various shapes, construction and decoration of these trays in general, may be helpful. Omitting the very small ones, such as snuffer and pin trays and considering only those of a size adapted to practical or decorative use, it is at once noted that the most usual form is the oblong one, with openings at either end to serve as handles. These come in many sizes and quite frequently two or more are found with the same border designs indicating that they were sometimes made



The most usual form is the oblong one, with openings at either end to serve as handles. Of the more choice types, the Chippendale or "pie-crust" tray is probably the most coveted. Another tray is the "coffin" tray. On the tray above is depicted the home of Mr. and Mrs. Arthur G. Camp and the tray at right shows the home of Col. and Mrs. Samuel Fisher

Photos by Flieg & Newbury

in sets or nests. Of the more choice types the Chippendale, or "pie-crust" tray is probably the most familiar and the most coveted, and the name of course, refers to its interesting and graceful outline. Another favorite is the "coffin" tray, which derives its rather forbidding name from the angle of its ends, reminiscent of the head of the casket of bygone days. Briefly, the form is



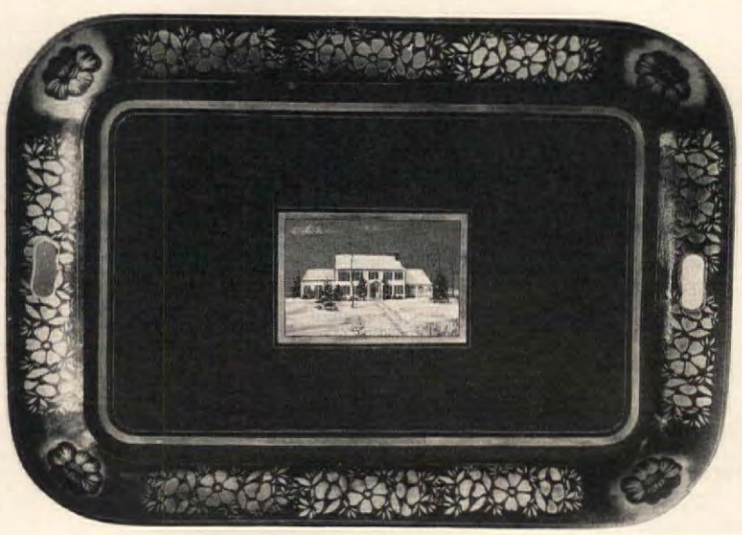
Tray above depicts the First Congregational Church in Litchfield, Conn.

The tray above is of English influence, about 1800, and the one beside it Chinese. Both trays courtesy of A. S. Vernay

oblong with the corners clipped off, the edge or border is straight, not curved, and stands away from the floor of the tray, at an angle. Still more rare is the gallery tray, either oblong or oval, with a rim rising perpendicularly from the floor of the tray; this rim is usually plain, but occasionally there is a pierced design following completely around it, in either case there are openings for handles at each end. Quite the loveliest of all are the "lace-edged" trays which are round or oval. The openwork border, suggestive of lace in its delicacy, curves gracefully back from the floor of the tray and with its lightness and daintiness forms a perfect frame for the floral decorations which almost invariably embellish it.

As a general rule, the better trays are those which are heaviest for their sizes, because they are of iron, not tin. Those showing the most skillful workmanship have rolled, reinforced edges, the sharp edges indicate poorer quality and later period. There is little doubt that the finest trays were those brought from the mother country, and though good iron trays may have been made here in the early days, there are many sound reasons for the opinion that tin ones were turned out in far more generous quantities, as indicated by the old law of supply and demand—the early New Englanders wanted decorated trays, at moderate prices. Works of art were not as marketable as serviceable articles but the demand of the period was for gold decoration, hence the popularity of the stencilled tin tray.

Each of these types of trays had a form of decoration peculiarly its own. For example, the oblong trays stress the border decoration, very often this, with a plain gold band on the floor of the tray, just inside this border, completed the decoration. When there was anything in the center it was usually a stencil embellished with touches of color, applied by brush. With all the finer trays of the Chippendale group the reverse of this is the case; centers were highly decorative. Flowers, birds,



Above: Tapping-Reeve mansion, The Litchfield Historical Society and the first law school in America. The tray at the left shows the home of Judge and Mrs. Arthur F. Ells

[*Please turn to page 119*]

Refreshingly new settings for summer meals

If you feel like color all about you, do a quaint peasant table like the one above. From Italy are the table and little wooden chairs with bright raffia seats, pottery plates with a different garden tool on each one, glasses in raffia holders, and a raffia basket filled with pottery fruits. The fringed cloth in bright colors is from Mexico. The yellow composition of the flatware handles adds a last cheerful touch of color. (Please turn to page 119.)

For a little more formality, but still a cool summer quality, is the setting at the left. 18th century mahogany table and chairs lend dignity, while the open filet cloth and old rose and yellow Victorian colors of the china bespeak the summer season. The stemmed glassware is crystal, with bubble pattern, and the flat sterling silver an 18th century design. (Page 119.)

Early American furniture has a simplicity that is very appealing on the porch for summer meals. The extension table and chairs with their new T-shaped back, are of maple, copies of old styles. Place mats also imitate their ancestors, and take the form of samplers. Deep clear green glass service plates and goblets, and crystal smaller plates with dolphin cups for shrimp or lobster cocktails, plus sterling silver flatware, another antique replica, complete a charming Colonial picture. (See page 119.)

In the lower right hand corner is a rather classic setting, cool in its black and white and yellow color scheme. Directoire in feeling are the white chairs, and mahogany table with black top. The Greek key design is hand-drawn on the table linen, and the plates have yellow borders with gray and yellow pattern. All white are the bowl and candlesticks, and white also the miniature china lilies. Starred crystal goblets and a new patterned flatware with classic design are other accessories. (See page 119.)

Gardenesque in its summer charm is the setting directly below. Bamboo furniture, plus a cloth printed with gaily colored fruits, and china with fruit in miniature make a combination for breakfast that is irresistible. Green, yellow, and orange have gone into cloth and into the design on the creamy china. Glasses are circled with green and white, and flatware is platinum-finished stainless steel. (See page 119.)

Arrangements by Charlotte L. Eaton

Photos by
F. M. Demarest

Photos by Franz Alleback

What Waterlilies to grow?

Donna Ashworth

If you want to grow Waterlilies, there is no reason why you should not. And you may have flowers in a range of colors, pink, blue, yellow, white, or lavender—all in the loveliest shades imaginable—if you'll only plant them. They'll grow for you if only you give them a chance.

Waterlilies are indeed most satisfactory flowers to grow. They don't have to be hoed, weeded, or watered. The initial cost is small, the largest part of that being in the making of the pool, and you can govern the cost of that according to your pocketbook. All you have to do about the plants after they are set out is to watch them infold at night, and watch them unfold in the morning and, if you have nothing else to do, gather a bouquet for your breakfast table. Is there anything quite so lovely as a blue bowl with delicate pink Waterlilies in it?

Now the fact is that almost everybody who is interested in gardening at all has a lily pool of some sort, and I wonder if a great many of those who do not yet have Waterlily pools, know how perfectly simple it is to grow Waterlilies.

Your pool may suit your fancy and your pocketbook and may be the size of a wash-tub filled with little pigmy Waterlilies or it may be thirty feet long and filled with the gorgeous tropical varieties. It may be round, square, octagonal, oval, just as you like, but perhaps the loveliest pools are those that follow a natural line, jutting in and out simulating the bank of a river, pond, or lake. However, that is a matter of taste. You may build your rock garden about it, or set it in a nook against a mass of shrubs. The only absolutely necessary requirement is that it be in a sunny place, for Waterlilies grow best in their natural environment, which, of course, is out in the open in the bright sunshine.

There was a time when Waterlilies were planted in the muddy bottom of pools, because that was the way they grew wild, but as water gardening became more and more popular, it was realized that the pools could be more beautiful if containers were placed in the water, and the roots planted in them. In this way the water did not get in among the roots and make the pool muddy. Also such a pool can be cleaned with ease.

In starting to plant Waterlilies, the first thing to consider is the size of the pool. If the pool is small, the hardy varieties should be chosen, because they do not require such large containers in which to grow, and do not fill up the water surface as do the tropical ones.

When the pool is ready for planting, a small keg, tub or square box, which will hold soil, about two or three feet long, and at least a foot wide and a foot deep should be filled about half full of cow manure. The rest of the container should be filled with rich earth and the roots—one to each container—set in and covered up to the crown—that is where the leaf stalks start. Then add an inch of clean sand. If a little water is then put in the container, it will settle the sand and soil and when the pool is filled the soil will not bubble out.

The water in the pool should stand eight or ten inches above the container. If the variety planted requires a small amount of water to cover it, the container may be taller, or may be set up on bricks or stones to make it the necessary height.

The water need not be changed during the season unless the pool becomes dirty and unsightly.

Waterlilies should be replanted every year. In moderate climates, new roots may be set in April or as soon as the cold weather is past, and the water is beginning to get warm, and as you come north, planting is later. The best guide is the water temperature.

The tropical varieties should not be planted until the first of June and later. They grow very rapidly then and will bloom profusely and continuously until the weather begins to get cold, and the water begins to cool. The tropical kinds cannot be left out all winter, and few garden owners have the facilities for carrying them over. Better buy new ones each year. The only really satisfactory way to handle them is in a greenhouse where proper warmth can be provided.

And fish! They are just as essential to a Waterlily pool as are the Waterlilies themselves because they eat up any mosquito larvae and other insects. Snails and tadpoles also act as scavengers and help keep the pool clean. Some gardeners I know are as much concerned about the species of the fish in their pool as they are about the varieties of their Waterlilies and that is an added interest besides giving activity to the pool.

It depends upon the size of the roots and the warmth of the water as to how soon the Lilies will bloom after planting. It usually takes about two or three weeks where old roots are cut apart and reset, but roots bought from the dealer specialist in aquatic plants usually bloom much sooner than that.

Now what varieties to plant? There are so many possibilities from which to choose, that it is impossible to make a universal list, since a pool ten feet in diameter will only accommodate about four or five plants. Below is a list of the hardy kinds which anyone may grow. There are no blue hardy Waterlilies. All of these hardy varieties bloom in the morning and go to sleep about noon or mid-afternoon. Most of them float on the water like rosettes, but the ones I have marked as good for cutting have taller stems. Some gardeners prefer the hardy varieties because they do not have to be taken up in winter and bloom earlier in the spring and later in the fall.

Rose and pink shades: Morning Glory—shell pink; Pink Opal—deep pink—good for cutting; Rose Arey—deep cerise; Marliac Rose—deep pink, good for cutting; Marliac flesh—pale pink; W. B. Shaw—rose-pink; Eugenie de Land—deep rose-pink; Helen Fowler—pale pink—good for cutting. All are fragrant.

Yellow: Chromatella (Marliac's Yellow), yellow; Sunrise—sulphur yellow—stands above the water.

Bronze-yellow-red shades: Aurora—opens rose-yellow, excellent for small pool; Comanche—opens apricot turns to bronze, stands up above the water; Paul Hariot—yellow changing to pink-orange, excellent for small garden; Solfatare—opens cream changing to orange; Sioux—pink and orange.

White: Marliac, Gladstone—very large; Gonnere—double.

Red shades: Gloriosa—prolific red—fragrant; Attraction—garnet red tipped with rose; James Brydon—rose-red; Escarboucle—intense red; Conqueror—cherry-red.

Flowers of amazing beauty of both form and color have been developed among the Tropical Waterlilies, and standing clear above the water surface they have an individual character quite different from that of the hardy day-bloomers. There are both day-blooming and night-blooming kinds among these tropicals, and the latter type is especially useful for the "tired business man" who may enjoy his garden features only late in the day. Under artificial illumination in the late hours these gorgeous night-bloomers have an undisputed charm.

Photo by Tebbs Architectural Photo Co.

In water gardens, as in all other gardens, there may be great variety. Above is a formal type of lily pool; and below is an informal type

Among the day-blooming varieties which are open from early morning until late afternoon are:

Blue: Blue Beauty—deep blue, good for small pool; Mrs. Edwards Whitaker—largest of all flowering Day-blooming Waterlilies, lavender-blue, at its best in a large pool; Col. Lindbergh—very tall; Mrs. Woodrow Wilson—lavender-blue, for medium-sized pool; Henry Shaw.

White: Mrs. George H. Pring—fragrant, will bloom in small pools.

Pink: General Pershing—pink, fragrant; Mrs. C. W. Ward—rose-pink; Stella Gurney—light pink.

Purple: August Koch—lavender-blue; Panama Pacific—wisteria-violet; Jupiter—blue-purple—very good in small pools; William Stone—violet-purple.

Among the night-blooming tropicals which open at dusk and bloom until nine or ten o'clock the next day are some of the most spectacular of all garden flowers. They grow about six or eight inches out of the water. Night blooming tropical Waterlilies:

Pink: Emily Grant Hutchings—purplish pink; Mrs. George C. Hitchcock—deep rose-pink; Sturtevant—bright red-pink.

Red: Frank Trelease—dark crimson; Devonshire—deep rose-red; George Huster—deep red; H. C. Haarstick—brilliant red.

White: Lotus Dentata; Juno—very large.

These very beautiful tropical Waterlilies require a larger space in which to grow than do the hardy varieties. However, anyone having space will want a pool with one or two of the tropical kinds. It is only a matter of personal preference and choice, the variety and the color, because they are all lovely. If the pool be small select the smaller varieties, as the giant sizes take much room, requiring a space four to ten feet in diameter in which to spread, and the flowers measuring ten to twelve inches across.

And if you have a pool and the Waterlilies are planted for the major attraction, you can also

[*Please turn to page 127*]

If you love your friends

—SPARE THEM!

Spare them useless gifts. Bring six cans of soup, a nobby bottle of finest salad oil, three tins of baked beans, or a bunch of garlic—but don't bring chocolates! She gets carloads of chocolates every summer

If you see a stunning striped silk tobacco pouch you may be sure he has an old bedraggled pigskin that is dear to his heart. A box of nails and screws or an electric lantern will be far more acceptable to him

THE gentle art of giving, having fallen temporarily into disuse in the wake of the late depression, is now being revived along with several other necessary luxuries. I know a lady who does not confine her gifts to Christmas and birthdays and occasions set by law; she has a delightful habit of visit gifts, usually no more than a single flower or, for children, an especially fine apple. But whenever she comes through the gate that ambassador of courtesy and friendship comes too. She once went to endless pains in the matter of a little token for a neighbor whom she knew very slightly, but who was not well. Having finally found just what she wanted, she called with it in hand. It was practically anathema to her ill neighbor, but from that incident grew a firm friendship, and the joke was thoroughly enjoyed by both.

Therein is, naturally, my moral though not a precedent; a little forethought will in ninety-nine cases be acceptable.

In the little matter of December 25th, with all manner of gift advisors, selectors, aids and assistants, informations and personal servitors surrounding you like a bodyguard the moment you enter a store of any kind, thoughtless giving is difficult to accomplish. But for the extras for a week-end, a sailing, or a long trip by other means of locomotion, and for that bane of existence to all, aunts, uncles, god-parents, and childhood-friends of mother's, graduation, too often you have the thoughtless gift at its finest and fullest flowering. Of course, the occasion does creep up on you and catch you nearly unawares. Suddenly it is the day you leave for Mary's cottage, the hour that the Smith's boat is sailing, the night before Junior graduates, though how he got to be old enough so soon is more than you will ever understand. The catastrophe upon you, what happens? The usual jaunt to a florist or bookstore, or a hastily concocted telegram, anything, only be quick, so as to show you remembered that day all along. Hypocrite!

The greatest pity of it is not that you have sent a thoughtless gift, but that you have misused three perfectly good agents for expressing your thoughtfulness. Suppose Mary at her cottage has a charming garden; go to a florist by all means and buy her, say, half a dozen plants of a rare variety of perennial instead of a dozen pink roses with two-foot stems. What if you haven't but ten minutes before you rush to the sailing of the Smith boat? At the nearest bookstore you can pick up a collection of magazines, the sort you *think* they would like, if you spend eight minutes thinking and the other two buying. Send Junior a telegram, certainly, but say that a dozen bottles of beer await his orders or anything you think would amuse him, congratulations almost certainly will not.

A little forethought, the ounce, the stitch, and so forth—and remembering that most gifts are interchangeable, that is they should not be labeled W. E., B. V., Grad. I do not mean that every day you should buy a gift, as such, and stow it away somewhere against a possible need, nor that you should think up telegrams for all possible occurrences. But whenever you see something that you would enjoy having, think about it twice as being nice for so and so. Impress it on your consciousness, and then come Fourth of July and a week-end on an island camp and you will suddenly remember that three years ago last St. Swithin's Day you saw a something-or-other that your hostess would relish. My! how smart she will think you, and rightly, to be sure.

One week-end when we were going to the country for the express purpose of planting the vegetable garden, our very understanding guests brought with them an enormous and perfectly cooked leg of lamb and a quart jar of garlic sauce, thereby releasing me from many hours in the kitchen and introducing my family to that most delectable of accompaniments to lamb. That nicest of week-end presents set me to

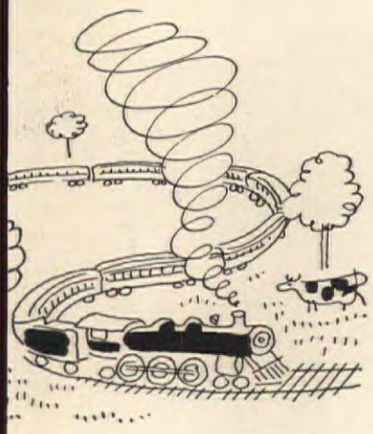
And when you are dealing with the most superior class of persons—gardeners—take care or you will run afoul! A ball of green cord and a bundle of raffia, or a flat of tomato plants will install you in favor as the one non-gardener who has a little sense

Marni Davis Wood

thinking of the endless variations on the theme of food, either prepared or in the raw but quickly prepared, as clever gifts, even if you do not have the advantage of knowing the household routine very well.

Such things as six cans of soup and a copper kettle cannot go far amiss in any household in the early spring and summer. Half a dozen very inexpensive white beer mugs and mats, for outdoor use with or without their six bottles, or if you feel particularly like a patron saint, a dozen of the lovely tall Swedish glasses, make a pretty handsome donation to the many delights and pleasantries of country life.

If you know a little about the epicurean qualities of your hosts you can be exceedingly flattering. Even if it is a first week-end, a little discrimination will put you in guest class A. A nobby bundle containing a quart of the finest salad oil, a bottle of wine vinegar, and a bunch of garlic (too little used in most American homes, alas) will bring forth cheers. And if you want to be de luxe, add a wooden salad bowl, spoon and fork, depending on whether or not you want more week-ends from the same source. For gourmets any of the following: three tins of baked beans, various kinds, and a bean pot; spaghetti makings, that is, tomato purée, a pound of shell spaghetti, parmesan cheese, and a pound of fat



mushrooms; cans of onion soup and six onion soup pots, a long loaf of French bread and a jar of grated cheese; a cheese board and knife with or without cheeses, Bel Paese, Brie, Camembert, Roquefort, and a little jar of preserved strawberries and a jar of Bar-le-duc; a fine ripe pineapple and a jar each of brandied peaches, grenadine oranges, marrons, and ginger; tomato juice, and pineapple juice with a dozen little pottery cups.

When staying at a man's house, a camp or whatever, few things will be more appreciated than a sharp set of kitchen knives or a box of shears and scissors of various sizes. Don't try to give a man personal things, such as smoking necessaries, except ash trays. If your eye has been caught by a stunning striped water-proof silk tobacco pouch you may be sure that he has an old bedraggled pigskin one that all but buttons up in its old-fashioned way, which is dearer to his heart than any other possession. However, such things as a tie rack for each room in his house will be highly acceptable, may even come in handy. Or any household tools; electric lantern; preference cigar and cigarette tray; ash trays ad infinitum; from a five and ten, a box of all kinds of nails and screws; outdoor and indoor games; a selection of German or Swedish pastries; jars of Italian antipasti; a box of fine tea and tea biscuits.

When you are dealing with the most superior class of persons, gardeners, in short, you may run afoul of little peculiarities, but you cannot fail to please with any one of the following garden staples which you might not think of unless, being a gardener yourself, you had recently felt their lack. A copper watering pot, a length of hose, bundles of plant labels and stakes, plain and unadorned; a ball of green cord and a bundle of raffia, potted rose bushes or a trowel set; flat of eggplants or tomato-plants, or pepper, or broccoli; a hand spray; "Gardener's Rest;" kneeling pad; all kinds of baskets; garden reel; mole trap; bird house; garden shears and knife; garden tools; bulbs for fall—100; flower holders. And right here let me add that should you be going from the country to town, for mercy's sake, take country presents, a huge parcel of vegetables from your garden, or even a single bunch of asparagus; and remember the small fruits, strawberries, raspberries, and so forth; or fill a suit box with your own flowers.

If you have been at a lake or the shore, the type of thank-you gift is more clearly indicated, things like bath sheets in brilliant colors, a rubber-lined carry-all for the beach, dark goggles in quantity, waterproof pillows, hassocks, and mats.

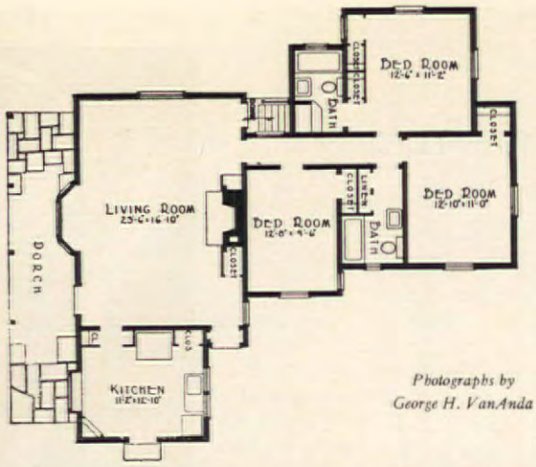
Where there are children, as you would probably not be thanked for candy, try a roll of the lining paper that is used under fine wallpapers. It is not expensive and comes in tremendous lengths so that whole trains can be drawn on one sheet. Several boxes of pencils, and crayons; a small box of good water colors; a box of batteries to replace the ones that are almost certain to have been worn out in some special truck or train, with perhaps a few bulbs thrown in.

I may have spoken as though the kitchen were the most important section of the house, but the rest need not be neglected. During the week-end season the bathrooms are under a strain that can be eased by a box of elegant smelling soaps, a pair of bottles of strong bath salts, various brushes or sponges.

Perhaps the house is the type that will look as though it had just had its hair brushed for the addition of a piece of early American pottery, for instance a large Bennington pitcher, nice to hold flowers, as well as lemonade or iced coffee, and nice to look at even when empty. A set of trays is always received with joy, also set of wooden spoons and ladles. If the house is a new one, or at least new to its present owners, one of the most welcome presents imaginable is a box of kitchen soaps, cleanser, steel wool, dish mop, clothes line and clothes pins, and rubber gloves. I know of my own experience how grand a gift those things are. Or any of these: box of unusual seasonings—thyme, rosemary, et cetera; a box of condiments; a box of flavorings and vegetable colorings; a set of pitchers; a box of all kinds of tinned fishes; box of white candles; not forgetting the little personal things no woman ever buys for herself, monogrammed sachets, or monogrammed tapes for linen closet; a bottle of hand-lotion or a special beauty cream.

Also gifts for a new picnic place are a blessing; an outdoor grill, six toasting forks, a large picnic basket, aprons, and pot holders, and a roll of Chinese matting, sufficient for setting the table and sitting on too.

If the theme song of this treatise seems to be think first, I have at least done it for you, and appended a full list of acceptables just to show you how easy it is.



Photographs by George H. VanAnda

The living room has a reproduction of an old Colonial kitchen fireplace. Broad random width boards on the living room floor are painted. Bedroom doors are halved, so that bottoms can be shut while tops are left open

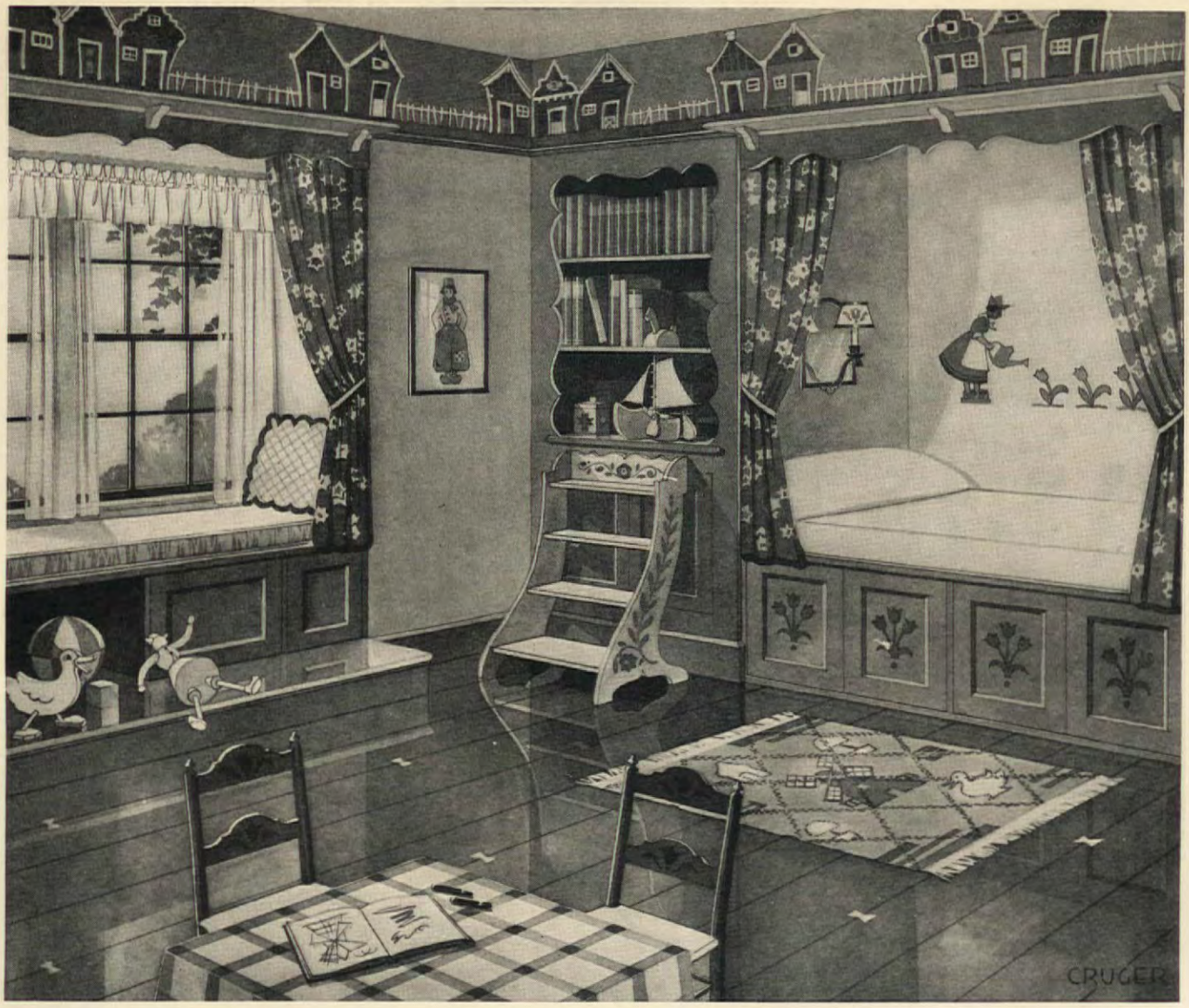
Home of

Dr. Phillip Cook Thomas

Allan McDowell, Designer

Dr. Thomas's home was planned to take advantage of the hill views from the living room, and the master bedroom to overlook a falls in the brook fifty feet away. Other controlling factors when planning the house were taking advantage of an old apple tree "a silhouette like a Japanese print" and some fine clumps of laurel which Dr. Thomas wanted kept intact for a natural setting

Sidewalls are white shingles with weathered shingle roof and blinds of jade green. An especially interesting feature are the two bay windows, the one in the kitchen carefully planned for a collection of colorful old glass



The peasant theme in modern decoration

William F. Cruger

Almost like a page out of a story book is the child's room above, with its Holland blue woodwork and accents of red; its quaint frieze and tulip motifs. A complete detailed description of it will be found on page 118

Holland: Few countries have a more romantic appeal than Holland—the little country reclaimed from the sea. Early in May the tulips, jonquils, and hyacinths transform the landscape into a sweet smelling patchwork quilt of red, yellow, orange, green, and blue. Here is the key to the characteristic coloring and the use of the conventional tulip design in furniture decoration. In winter, when the canals freeze over, the whole population puts on skates (as we do rubbers) and the sombre landscape becomes an effective background for the gaily colored costumes of the skaters. The numerous petticoats, which often have all-over patterns of small flowers, have furnished the inspiration for many of our currently popular chintz and linen and some of the modern fabrics.

The architecture of Holland varies greatly, as might be expected of a country of marine traders whose ships bring back cargoes and ideas from all over the world. However, certain general characteristics prevail. Scarcity of land, the frequent necessity for building on piles, and the general thrifty plan of living result in making most of the peasant houses small and narrow rather than spread out. Brick or wood are the popular exterior finishes and, as almost every home needs an attic (*zolder*) for food storage, the gabled roofs are usually high pitched, out of which peep quaint dormer windows. The peasant living room (*huiskamer*) which usually faces the canal, is a living room in the very fullest sense, for it frequently serves as bedroom, dining room, and workroom for every member of the family. Beds are built in like cupboards, often high in the wall, necessitating the use of ladders, many of which are gracefully shaped and decorated (as the one shown in the drawing above).

Curtains are generally more popular than doors for closing the beds at night, and bits of crochet work (similar to our antimacassars) are often sewn to the parting edge as a protection against frequent handling and soil.

The Dutch housewife is renowned for her spotlessly clean home. No doubt, part of her work is made easier by the popular use of glazed tile for flooring and wainscoting, the predominating colors being bright green, red and the ever popular blue. Washable wallpapers and linoleum enable us to simulate such peasant touches at low cost. There is usually a fireplace with a high hood-like mantel shelf, beneath which a valance may be hung. Old delft plates on the mantel shelf or in plate racks on the walls, peacock feathers, highly glazed crockery, brass utensils and the inevitable doofpot (a container for extinguishing half-burnt peat) usually of copper with shiny brass lid, contribute interesting accents of color and

[*Please turn to page 118*]

II—Monterey: A California expression of the peasant theme

SUNNY California has given us a novel adaptation of the Spanish peasant theme in a colorful furniture style known as Monterey. Though based on primitive forms, this new furniture has been refined and adapted to the trend of today. In place of the characteristic heavy oak, the more popular soft woods such as pine and maple have been substituted. These are given interesting finishes, the most popular of which are antiqued maple, smoky maple, and a bleached treatment resembling driftwood. Bone white and mellow ivory tones are used either alone or in panels set in the natural wood. Such panels and bone white pieces are usually further decorated with typical Spanish floral designs in strong yellow, red, and green, slightly glazed to achieve an antique effect. Wrought-iron hinges, supports, and decorative bands, so characteristic of Spanish furniture, are used both structurally and for color contrast as well.

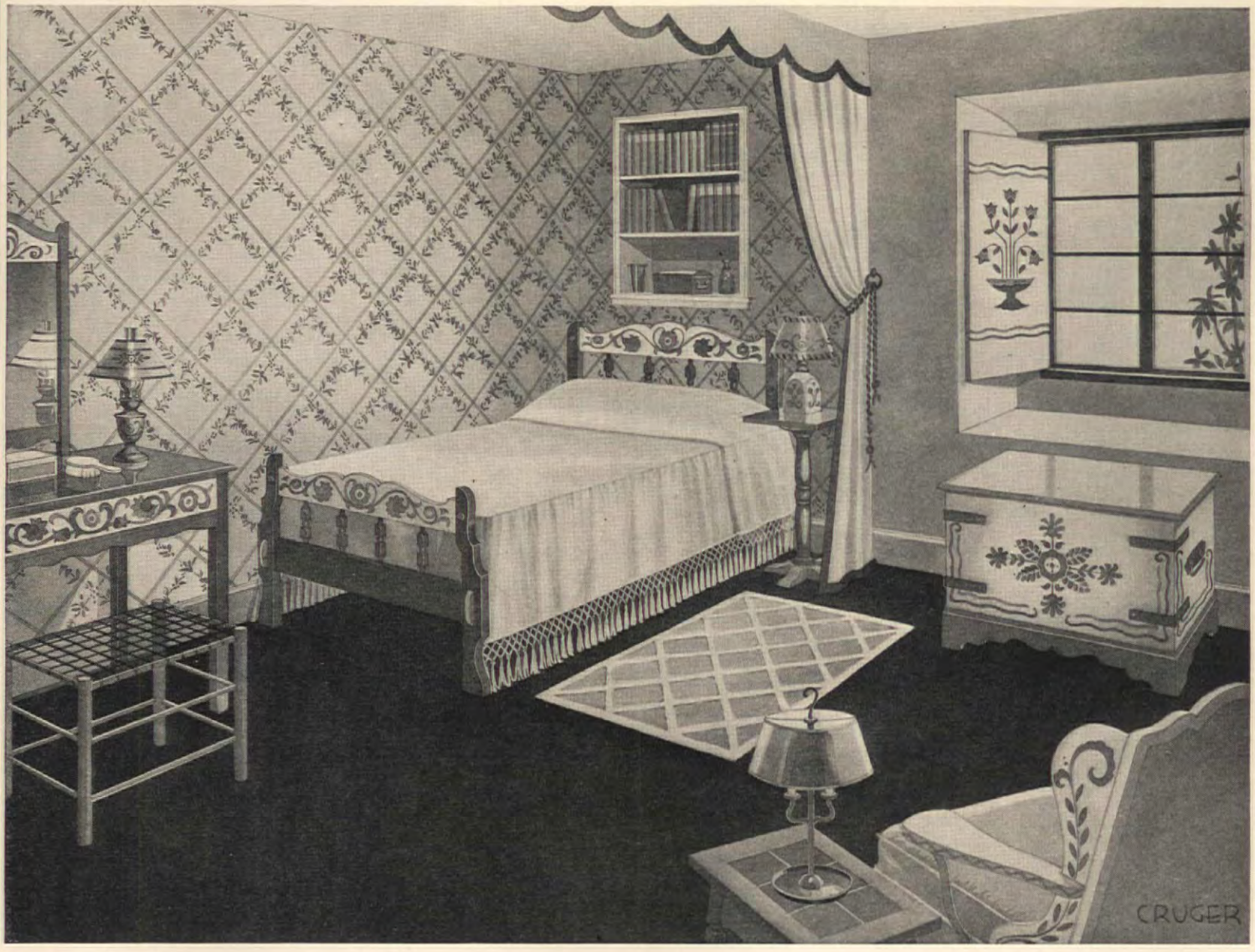
It is in colorful contrasts that the chief charm of this furniture lies. For example, a table of mellow maple may have its top with board joints showing and a bone white border with gaily painted design. A corner cupboard may have its upper shelves and back in Spanish red, green, blue, or the popular bone white, with a design in contrasting colors, while the lower section may be natural wood with decorative iron hinges. Such furniture is of course at its best against a background of whitewashed or rough plaster walls, tiled floors, and beamed ceilings. However, it can be very effectively set in a log cabin atmosphere or in any interior which resembles somewhat the Spanish feeling.

Rough-textured fabrics and leather make the most appropriate coverings for the upholstered pieces—some of the smaller chairs and benches have merely leather thongs interlaced for seats. Peasant rugs from Spain and Mexico, or the North American Indian rugs and blankets harmonize effectively; and for accessories, crude pottery, wrought-iron fixtures, lamps with parchment shades laced with leather, and primitive glass are correct.

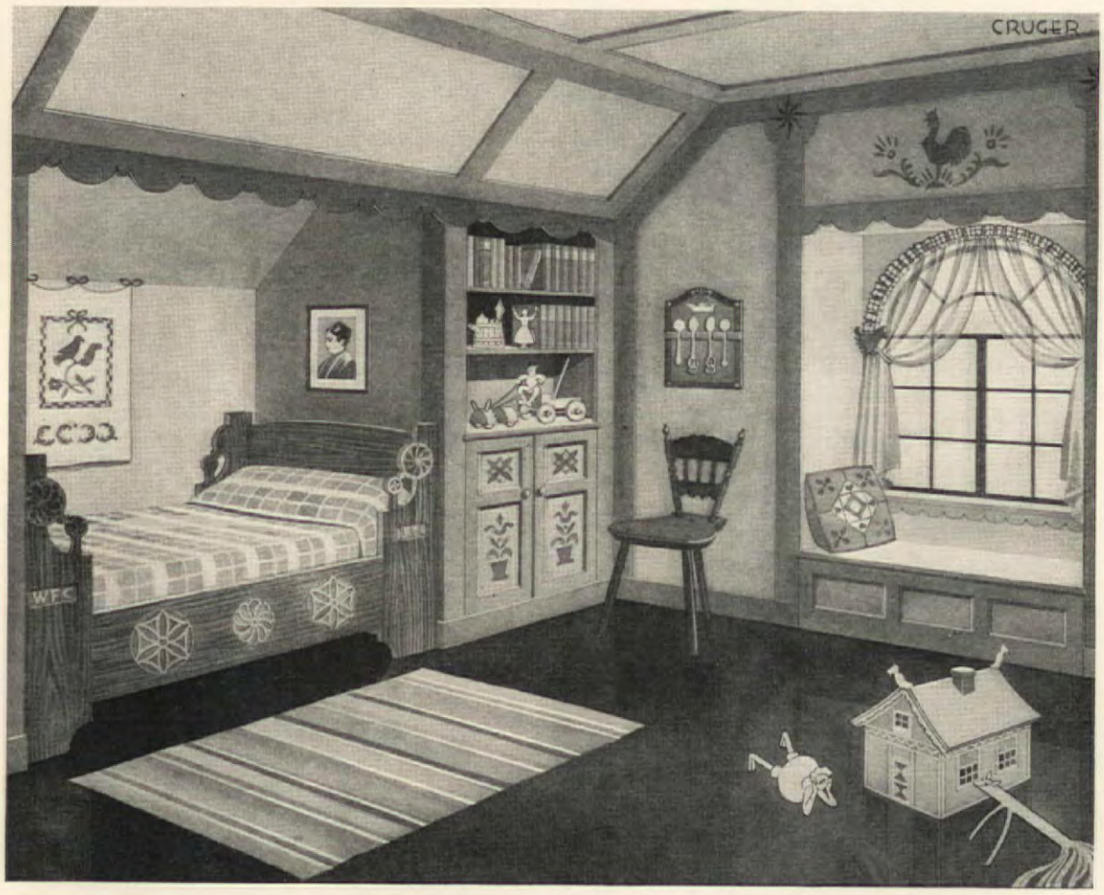
In a sophisticated setting

If you insist on a note of sophistication, even in peasant decoration, this sunny room may offer some helpful ideas.

The soft blue-green broadloom carpet and the milk white carved wool rug placed beside the bed establish the principal notes of the cool, simple color scheme. Walls are painted white and the ceiling may be the same or a pale coral. An interesting solution to the problem of an off-center window is offered in the bed wall treatment. A valance of white monks cloth edged with cool green creates an alcove effect along this side of the room. In the space thus marked off the walls are papered with a pale beige lattice design and delicate vine-like flowers in tones of coral. This quiet background acts as an excellent foil for the Monterey furniture of smoky maple with bone-white panels and decorations in red, yellow, and green. Note the bone-white shutters with designs inspired by and repeating the colors of the furniture.



III—Peasant decorative arts in SWEDEN



HAVE you been wondering what to do with that room up under the eaves? Here is an inexpensive and cheerful treatment, achieved through Swedish peasant design and simple ingenuities. A deep green linoleum covers the floor; and the scatter rugs, such as the one shown, are woven of rags in horizontal stripes of red, deep yellow, blue, and white. Soft daffodil yellow is the color of the walls, which are constructed of building board; and the wood trim is stained green. If there is a clever father in the house, or if you can elect the aid of some one whose hobby is wood carving, you may simulate, at little cost, the typical pine bed shown, by constructing only the side facing the room and using a couch type bed minus any head or footboard. Both popular and typical is the plaid linen bedspread whose colors echo those of the rag rugs. The back of the open book shelves is lacquered red, and the panels of the cupboard doors below have colorful stencil designs. Sheer glass curtains with a red and white checked ruffle on the outer edge of the arch, tie-backs of gay red birds cut out of ply wood, and muntins and frame painted red make a charming window treatment. Note the embroidered linen hanging at the back of the bed alcove, the pillow of appliqué on the window seat, the proud rooster stenciled on the window wall and the spoon rack over the quaint three-legged chair —all typical examples of home crafts in which the Swedish peasant delights. The little doll house in the lower right-hand corner is really a miniature peasant house.

If you visit Stockholm be sure to see the great open air Skansen (museum) which covers about forty acres. There you will see houses of each century with attendants dressed in the costumes of each period—a complete miniature Sweden.

Swedish houses are usually small, and in order to make the best possible use of the limited interior space, most of the furniture is built into or fixed to the walls. There is many a hint for the modern space saving designer in the ingenious interior furnishing arrangements. For example, beds are frequently placed in decorated niches, and concealed from sight when not in use by either draperies or door panels. The beds are often built two or three tiers high, and quaint trundle beds are often found. Tables are frequently hung on the wall and folded up when not in use, and the popular chair-table again exemplifies the decorative and utility combination. Arm chairs are rare—one for the head of the house usually being deemed sufficient for necessity and distinction. The most important, and usually the most beautiful piece of furniture is the cupboard. The highest expression of the peasant craftsman's art is to be seen in the carved and painted decoration with which these pieces are embellished.

As Sweden, particularly the northern part, is a heavily timbered country and the working and exporting of wood one of the leading industries, it is only natural that not only the houses and furniture but also most of the utensils and accessories are made of wood. Drinking vessels, bowls, etc., are all to be found beautifully carved and decorated in color. Once upon a time a Swedish girl's popularity was judged by the number of gaily colored and elaborately carved spoons which her suitors made for her. The heart motif plays an important part in the design of most of these spoons which are proudly displayed on the walls in beautifully carved and painted racks. The name given to the type of carving used in peasant furniture decoration is "chip" or scratch carving. While many of the pieces are painted all over, it is also common practice to leave the wood in its natural state or to stain it and to pick out only the details of the carving in color.

Next in importance to the wood work are the interesting rugs and fabrics. There are the loose, high pile rugs known as Rya and an infinite variety of rag rug weaves, either in horizontal stripes or with designs similar to our own early American examples, though generally distinguished by more definitely defined motifs. Swedish peasant hand-woven fabrics, when not enriched with appliqué or embroidery, are hand printed from carved wooden blocks. The most characteristic motifs are the star, geometrical repeat patterns, and floral designs both in the large Renaissance type scroll and the small scale allover pattern. Additional charm is gained through the interesting variations of "repeats" so characteristic of hand work, and the more deliberate variations of weave, resulting in ribbed bands and stripes.

In the gaily painted pottery, quaint and amusingly shaped knick-knacks, and the cheerfully colored interiors the Swedish peasant finds a welcome change from the glaring whiteness of snow and the sombre blackness of long winter nights.

IV—Poland:

THERE is many a new source of decorative inspiration in the spirited and colorful home crafts of Poland. The exterior of the typical Polish Kaliba is distinguished chiefly for its simplicity and well-balanced form. Built of squared logs whose ends project at the wall corners, with gabled roofs which slope sharply, the only decoration is found in the simple carving which enlivens the covered entrance and window heads.

The interiors, however, are full of color and all manner of interesting decorative furnishings, for the Polish peasantry has skillful hands and a strong self originating spirit. Each hamlet and district has its own traditional designs, but in order to simplify our classification let us divide Poland, for the moment, into the highland districts near Zakopane and the lowland regions near Cracow. In the Zakopane sections walls are seldom painted or even plastered, but much skill is lavished on beautifully carved ceiling beams. Furniture, drinking vessels, bowls, and such implements are beautifully carved, and when color is added it is only to pick out details of the carving. Color is introduced through accessories. Embroidered linens, the famous Kilims, slipware pottery similar to the early slipware of Pennsylvania, stoves of quaintly ornamented tile, painted window panes, and paintings on wood give even the most subdued interior an air of colorful cheer. In the Cracovian districts however, painting is more popular, not only on walls and ceilings but on furniture as well.

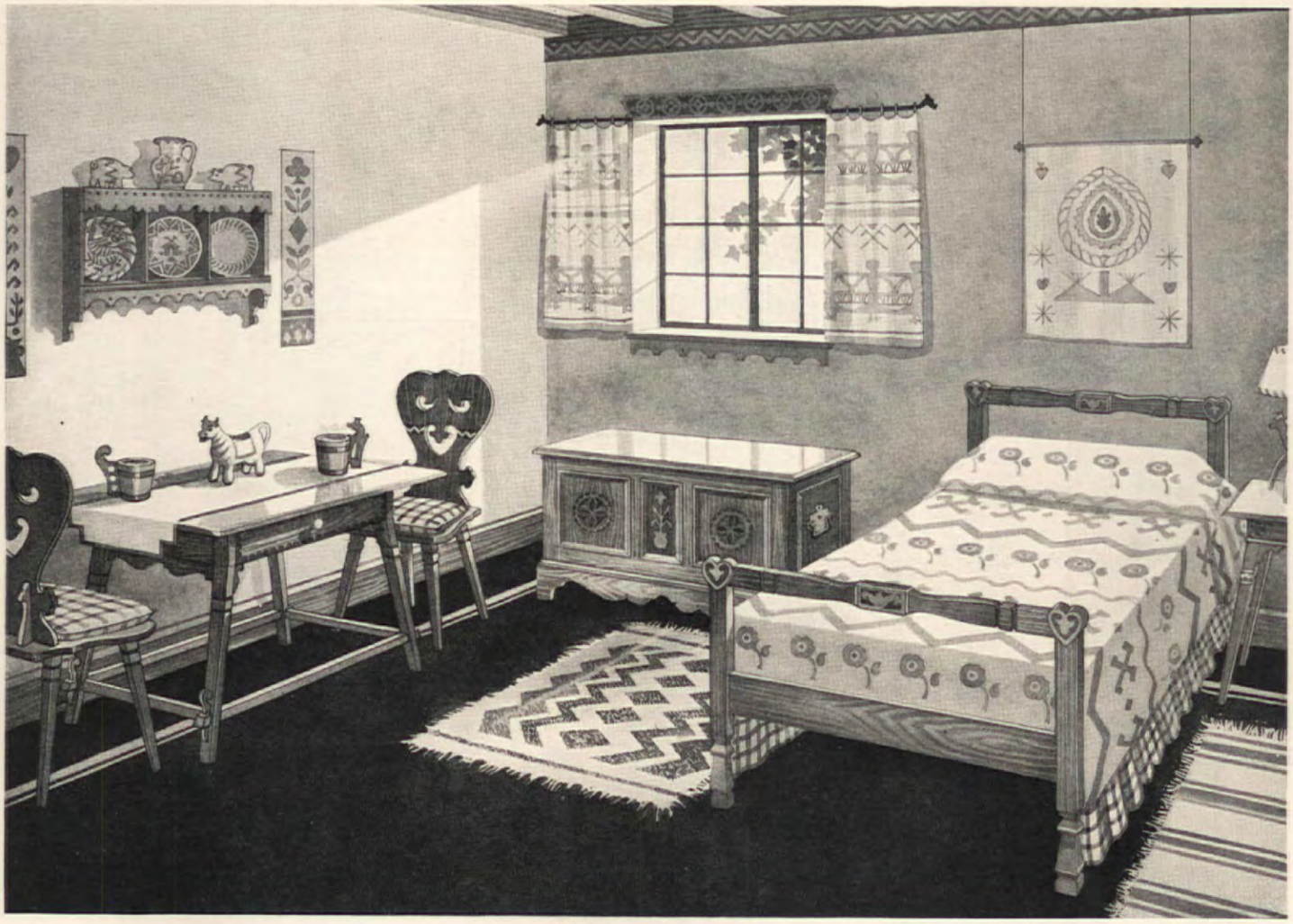
It is in wood-working that the Polish peasant chiefly delights. The furniture is usually well constructed, of simple design, and solidly joined. Chairs are usually small, and their straight wood backs, of either semi-circular or scalloped form, are often pierced with hearts, diamonds, or similar shapes. Seats are either square or echo the design of the backs. The legs are frequently splayed like American Windsors, their form either half rounded or square tapered. Rosette-headed pegs where the legs join the seat attest the artistry often found in the smallest details.

It is in the form and decoration of the chest that some of the finest examples of Polish peasant art are to be found. These are usually set off the floor on a gracefully designed base. It is interesting to note that in the decoration of the chests only floral motifs were used—and the flowers which the artists should have known best were generally painted wrongly.

One of the favorite arts of the Polish peasant is the art of paper cut-outs. Originally these were designed as a protection against evil spirits, but the medium affords excellent opportunities to today's home decorator.

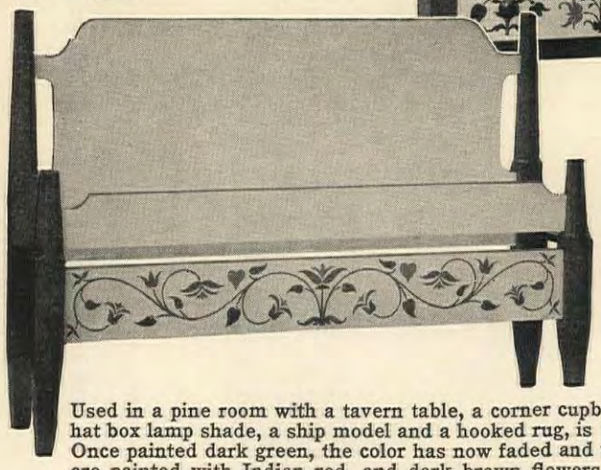
A child's room of Polish peasant design

Artistic, interesting furniture and colorful accessories are the secret of this child's room. Bright, warm red linoleum with inlaid border lines of white covers the floor, supplemented by hand-woven scatter rugs with typical zig-zag and horizontal stripe motifs in red, yellow, green, and blue on white grounds. Walls and ceiling are off-white, and the beams are finished a driftwood gray to harmonize with the furniture which is of ash left in its natural whitish state. The stencil design on the plate beam is painted bright red and blue, which colors again enliven details of the furniture. Lemon-yellow draperies of coarse linen with embroidered motifs in blue and red wools are suspended on wrought iron crane-type fixtures. The same embroidery treatment is used on the white linen bedspread with the addition of yellow and green in the coloring. A blue and white checked flounce provides a further peasantry touch. Note the typical plate rack flanked by decorative paper cut-outs. The finely proportioned chest with its simple chip carved ornament will serve over the years as a convenient storehouse for a variety of things from toys to trousseau.



Peasant furniture for modern rooms

Adapted from our own West Coast in its early days, are the stretcher table and dresser above. Made of Philippine mahogany given a natural or "saddle" finish, as it is called. Both pieces have bone white panels with highly colored flower decorations. They would make a most picturesque dining room, and the table can also serve as living-room furniture. They are made by the California Furniture Shops, Ltd.



The two bedroom pieces, above and at the left, are of Pennsylvania Dutch origin, in blue and ivory with gay decorations in reds, blues, and browns, and are appropriate in any peasant decorative scheme, or used with Early American pieces. They are made by the Tennessee Furniture Corporation

The top chair, left, with its ladder-back design and painted cherries, has a laced leather strip seat. The other is of cherry wood, hand decorated. C. R. Kayser & Co. and Elgin A. Simonds Co. respectively

Used in a pine room with a tavern table, a corner cupboard, a Queen Anne looking glass, an old hat box lamp shade, a ship model and a hooked rug, is this decorated Pennsylvania dower chest. Once painted dark green, the color has now faded and worn to the wood. Cream colored panels are painted with Indian red, and dark brown flowers and birds. Photographed at Brookfield, the Hamilton estate of Mr and Mrs. John B. Moulton, by Antoinette Perrett

Art Photo Co.

WINDOW VALUE

All about a priceless window that connects terrace with larder

Josephine Avery Bates

IN CREATING a place to live, with emphasis on the *live*, one naturally gives birth to one's most cherished ideas. When one has done this very thing and enjoyed the fruits of that creative urge for more than thirty years, it gives one the right to air one's opinion. Whether the opinionated is fortunate enough to secure an audience is beside the point.

I had tea recently at a beautiful home. It was served on a terrace so remote from the service end of the house, that one was conscious of the laboriousness of it all. No chance for maidless comfort there.

The unpretentious window illustrated here is worth its weight in gold. It has its own distinction, being the eye to the butler's pantry and "Sees all, knows all." In direct contact with the kitchen, the food is passed through to the guests; one willing soul standing near the window to receive the viands from within. The lack of distance between the producer and the consumer insures hot dishes will be hot and cold dishes cold. Formality just cannot exist here, but atmosphere a-plenty can, depending on the hostess.

The table on the terrace may be set according to one's mood. One or more card tables may be used with green and white checked gingham cloths. Small colored glass hens from Czecho-Slovakia may be placed around for salt and amusement sake. Wedgwood plates, bordered with green-leaved yellow strawberries and edged with brown, make a most becoming effect, and small brown bean pots contain the mixed field flowers.

Sometimes a tip-top settle table is used to seat from four to six. When eight or ten guests make the board more festive, common saw horses are produced; a board three feet by six is brought from the cellar and a refectory table is made in a jiffy. Long benches are placed at the sides, comfortably seating four on each, end chairs accommodate two more.

Often one goes harmoniously mongrel and on three yards of yellow and white plaid linen may be placed white lace-edged service plates making a background for Deruta plates of turquoise blue. On these, creamy urn-like bowls with fruited covers give a mysterious touch. Though meant for soup, these covered urns may be used for various courses. Iced cut up fruit or chicken à la king are equally protected from the open arbor above.

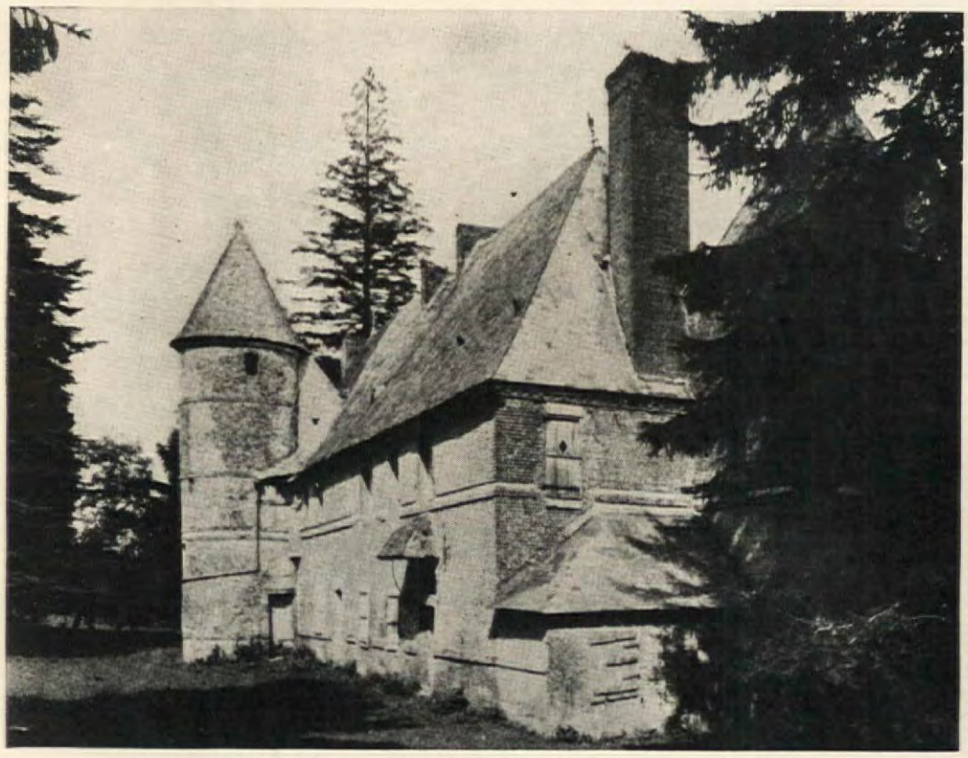
Latticed pottery baskets, with green-leaved lemon knobs on the covers, may serve as ornaments for the elongated setting and as containers for nuts or sweets. A central arrangement of grapes may be added if the space permits. Peasant knives and forks with harmonizing colored handles take the place of silver.

If a New England effect is the mood for the day, the round settle table is laid with red and white checked cloth. The old-fashioned white latticed bowl, standing on claw-like feet, forms the center piece. This is filled, in season, with large ripe strawberries, green capped for the climax. The white gay 'ninety plates with open edge are placed around. Mounds of strawberries ornament each plate, the guests daintily grasping the little green caps and dipping in powdered sugar to their hearts' content. Individual white glass hens complacently set on the scrambled eggs, giving a rural touch.

While one course is being enjoyed, the next one is being made ready behind the scenes and at the crucial moment is thrust through the window into the hands of friend or maid, as the case may be.

To you who are planning to start a house this spring, to be enjoyed when summer comes round again, or to you who would mull things over in preparation for building, I cannot speak too emphatically about placing a service window for the value of which I speak.

The origin of present-day architecture



The steep-hipped roof of this "Manoir" in Normandy is particularly adapted to shielding the house from the *dirty* weather of that northern province. The all-brick wall is often found here, too

V. *Characteristics of the French farmhouse*

Don Graf

THE feature that has become to most people the identifying characteristic of the French farmhouse is the tower, or citadel, which looks like nothing so much as a great candle-snuffer carefully placed on the top of an enormously squat wax taper. These towers, pierced by narrow slit windows with diamond-leaded panes, stir in the beholder some faint memory of olden times with knights dashing forth to slay dragons. Or to rescue a fair damsel, swooning in distress.

Sometime before Duke William, the Conqueror, added England to his possessions, France was composed of many tiny kingdoms. Especially in Northern France the population was scattered and towns were small, unimportant settlements. But as the politico-social system of feudalism gained strength, communities of serfs gathered their huts about the manors or castles of the feudal lords and the monasteries. Soon local wars between neighboring nobles required that fortifications be built for the preservation of the ville, and it was thus that the medieval fortified town came into being.

Cliffs, rivers, or other natural defenses were taken advantage of wherever possible. The town was surrounded by double walls having a moat between—a dangerous trap for the unlucky foe who penetrated the outer fortification but was unable to conquer the stronger inner one. The prototype of the candle-snuffer tower, either round, square, or octagonal, appeared in the angles of the walls so that a cross-fire of arrows and molten lead could be directed at the besiegers. The houses themselves followed on a lesser scale the protective precautions of the town, having moat and citadels. Somewhere at the heart of the castle plan was the haven of last refuge, a practically impregnable citadel—the donjon, or keep.

By the time of Charles the 8th, (1453–1498) a more peaceful at-

The corner of an ancient farmyard at Bengy-sur-Craon, showing a fascinating mixture of materials—stone, stucco, brick, wood, and slates. The hipped-roof dormers are a common detail of the period. (Courtesy, Ludowici-Celadon Co.)

In this Baltimore residence of W. H. Winstead we find the inevitable tower, snuggled into a pleasing roof mass to create a charming detail reminiscent of the old work. See the corner of the farmyard at Bengy-sur-Craon for comparison. (Palmer & Lamdin)

mosphere had descended over the countryside. A gradual political unification had made war more of a state duty than a local amusement. So dwellings sprang up outside the town walls, and their martial aspect gave way to a less sinister appearance. The moats were filled with earth in the existing buildings. The turrets shrank to innocuous oriel windows. The citadel, whose function no longer had reason, nevertheless persisted like a sort of architectural vermiform appendix—and still persists to this day. Architectural evolution has never eradicated the salient *motif* of this romantic, chivalrous, (and unwashed) period of history.

These buildings erected outside the walls are the true French farmhouses. But also many a château—designed to house the person and entourage of a feudal lord—became the abode of a lowly tenant farmer. So we find the modern adaptations of the style have a dual birthplace—reflecting sometimes the elegance of one, and sometimes the simplicity of the other type of home.

The development of the two hand. In Brittany granite was used. In Picardy, limestone, brick or stucco or a combination of brick and stone. In Burgundy stone and stucco walls are found. In Normandy many half-timbered buildings (reminiscent of English work) are sprinkled among others of native limestone, brick, or stucco. In Languedoc and Provence the stucco wall was somewhat more in favor than that of stone. The material for roofs varied considerably from slate in the north to tiles in the south.

At left: A modern dormer based on French precedent. The old French work shows dormers of every description—half dormers, recessed types, with various roofs: gables, hipped, round, and lean-to. (Courtesy, Detroit Steel Products Co.)

Compare the mass of this modern home of Albert F. Dagit in Wynnewood, Pa., with the old farmhouse in Chaumont (below). (Courtesy of Henry D. Dagit & Sons, Architects)

A farmhouse in Chaumont with an octagonal citadel and the outside stairway typical of the style. Though we are accustomed to thinking of these buildings as always having hipped roofs, the gable roof is often used as we see in this example

Besides the citadel, two other common characteristics unite these buildings of different periods and different materials. The first is the steep roof with its dormers of varied treatment. The second is the scheme of planning house and dependencies as a single whole, which results in picturesque groupings and masses with roofs at different levels. The outside staircase might be mentioned as a third minor characteristic generally shared.

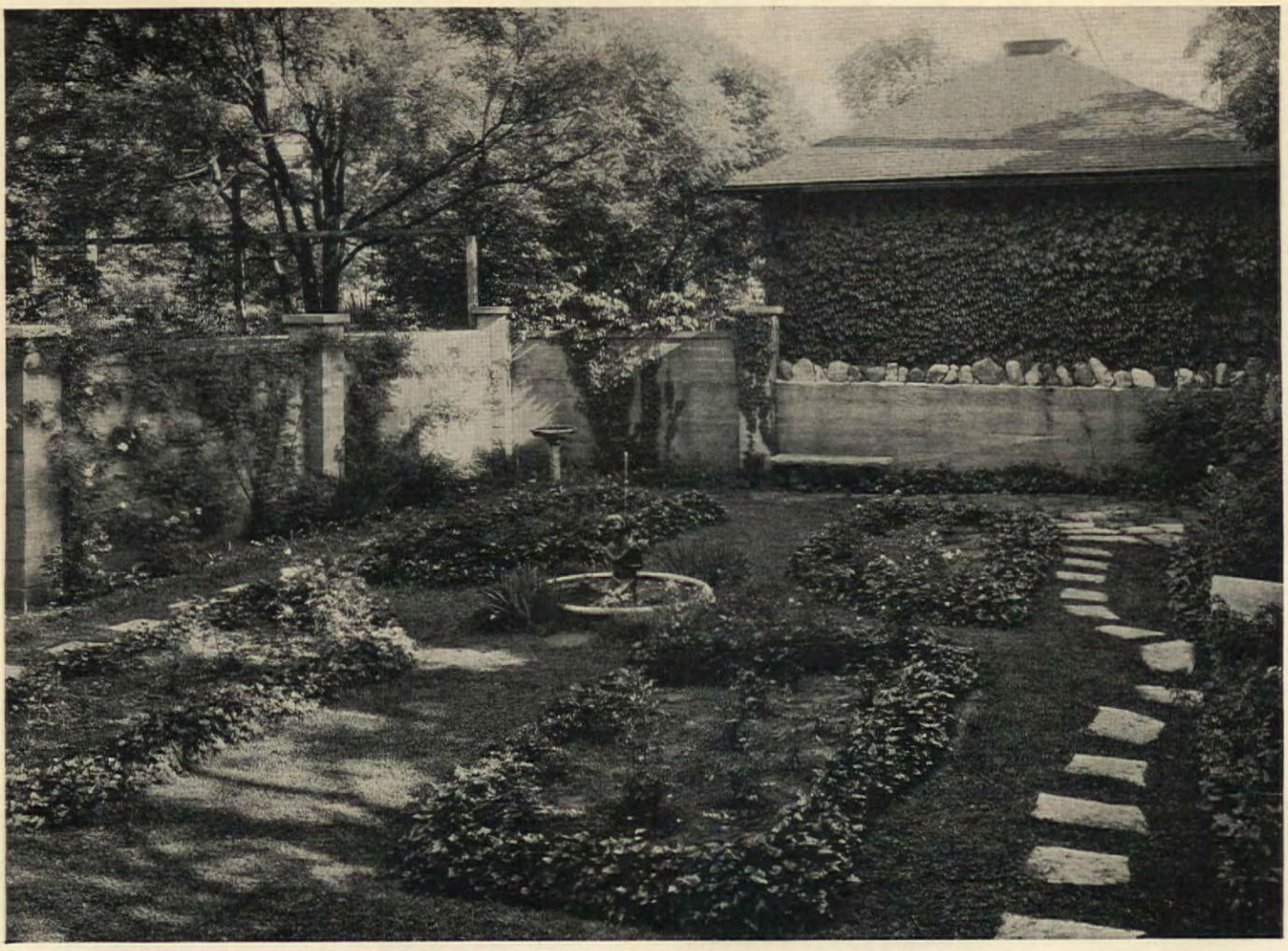
The interiors were mostly simple, with beamed ceilings painted, rough plaster walls, cavernous fireplaces and masonry floors. In houses sired by the château, interiors of modern adaptations might very well take as a pattern the more refined character of any period from Henry the 4th, the variously-numbered Louis', or the Empire.

Above: In the more pretentious dwellings the beamed ceilings were often painted rather elaborately, as this one from the Château de Blois of the period of Francis 1st. The beams were good sized and solid, and spaced fairly close together

In this modern home the outside stairway, the picturesque mass, and the roof at different levels—all create an atmosphere of the old farmhouses of France. The combination of wood, stone, and half-timber contributes to a distinctly happy result. (Frank J. Forster, Arch't.)

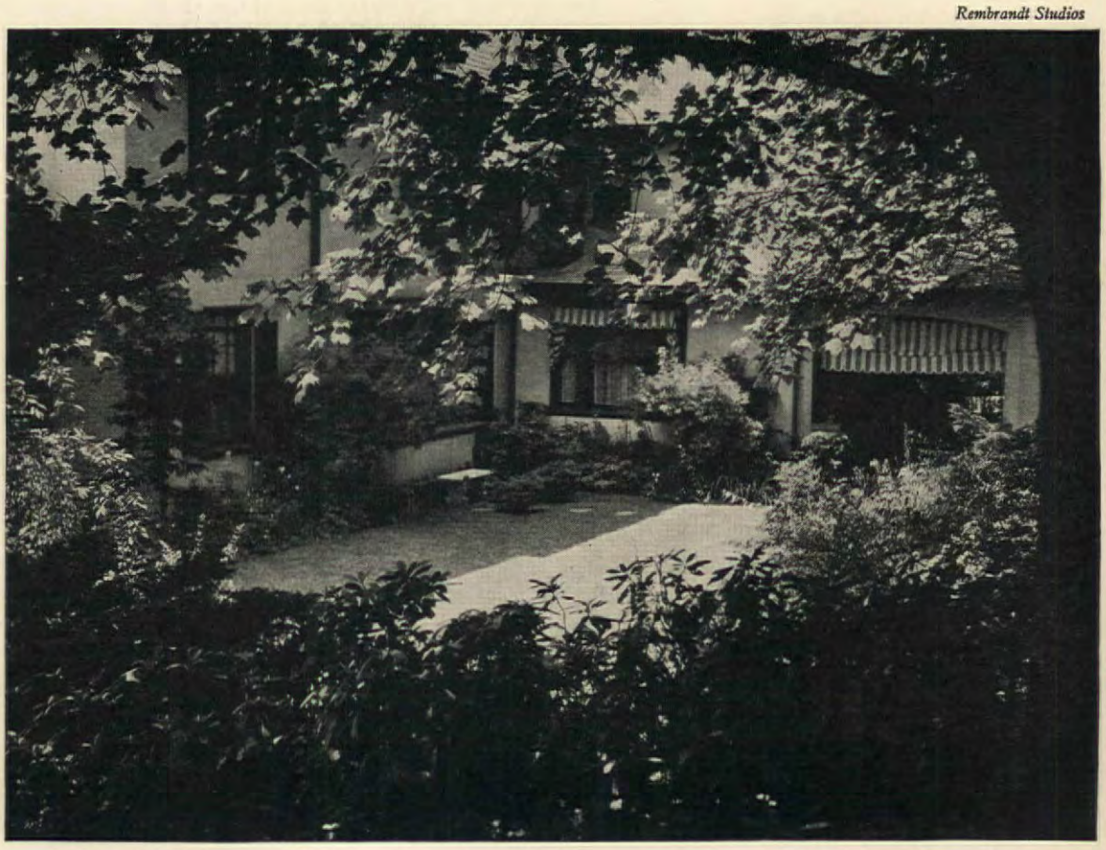
merged types covers a long period of history. From the 1100's to 1800 were erected domestic buildings necessarily varying in detail, but quite obviously, indeed, sisters under their medieval, Gothic or Renaissance skins.

In different sections of France, the materials used will differ, according to the natural supply at



THIS IS THE WAY our readers make their gardens

Rembrandt Studios



A garden for every need and purpose. Yes, indeed, that is an ideal. No two gardens alike but each one made actually to fit the needs and reactions of those who use it—and gardens are for use—not merely to look at. Let us get outdoors and enjoy the gardens—those of others as well as our own—and see how different. And so, here is a group of individual gardens made by the readers of The American Home

With its sedate greenery and orderly arrangement, an almost English atmosphere inhabits this quiet secluded garden area of Mrs. William W. Collin, Jr., at Sewickley, Pennsylvania. Above is the garden of Mr. R. H. Sherwood in Indianapolis

We have been showing readers' homes on our Contents Page but with so many lovely photographs of readers' gardens on hand, we decided to go out into the garden this month. Our contention that no house is a home until the garden is made, seems to be heartily shared by our own readers and certainly these gardens bear definite proof of the care lavished upon them

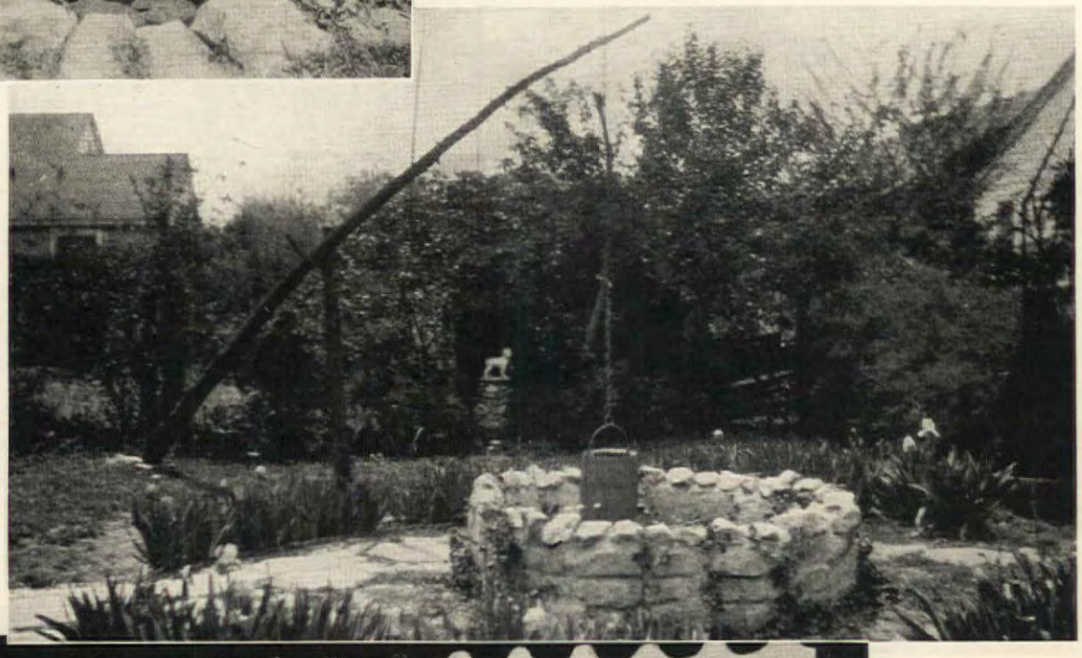
The New England feeling of a personal home is shown by this really outdoor room of Mrs. John McColough, North Bellerica, Mass. Here the children play safely all the live-long day and have their very own playhouse

Rembrandt Studios

Above: By utilizing the "change of level," Mrs. C. Hax McCullough makes the most of a restricted area in her Pittsburgh home. This is one of the easiest ways of giving the sense of greater depth in a garden

Mrs. Benjamin M. Cole at Chelmsford, Mass., reclaims the birds by placing a bird bath in her garden. A fine natural Sumac forms a lovely screen behind

At right: Greensward in descending terraces opens pleasing vistas for the terrace where Mrs. R. H. Sherwood entertains her garden visitors. Her garden is located in Indianapolis, Ind.



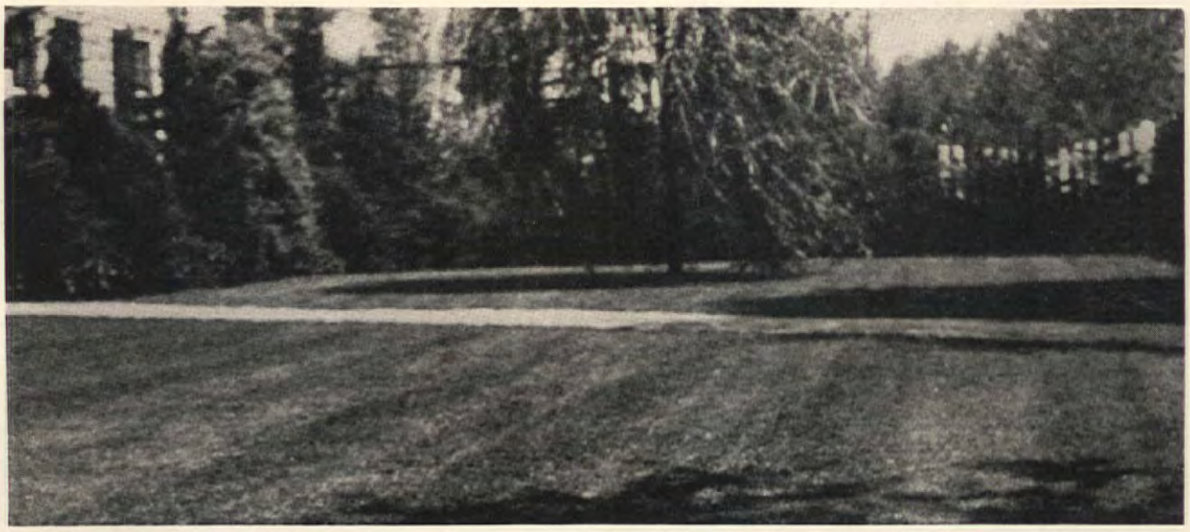
In Chicago, Ill., Mr. Freeman L. Hess has a trio of connected pools constructed at a cost of $22 for materials. The pool below is one of them. The rock was transported from Wisconsin

Alexander Piaget

Top: A different type of pool contributed by another reader shows how a boundary wall may be well utilized as a background for a Waterlily effect

Center: In his Augusta, Ga., garden Mr. H. R. Kahrs has acceptably embodied the Colonial well-sweep to give reality to the stone well head

At left: From St. Louis, Mrs. Burt E. Christopher favors us with this testimony that a garden is really an outdoor living room for actual use



WHICH GRASS FOR THE FINE LAWN?

Morris A. Hall

There are two quite distinct types of lawn grass offered for seeding. In the general mixture, Bluegrass (Poa) and many other grasses are included on the theory that one may help the other, or some of the grasses will fit more particularly to varying soils. Hence the Bluegrass lawn is easier for general use. The Bentgrass lawn, on the other hand, is seed of pure Agrostis, maybe several species or kinds. It gives a marvelously even lawn of uniform texture and color where the conditions are also uniform. It is a splendid grass for a picture lawn that is not likely to be given very rough usage or open to much traffic. Where perfect appearance is considered ahead of everything else, the Bent lawn is unsurpassed.—The Editor

Reference in the left-hand column is wholly to Bent grass from seed, not to vegitative or stolon planting. Ordinary seed is a natural mixture of three varieties (no one of which produces stolons) plus Redtop. Sold under the name of S. German Bent, this contains about 2—3% of Carpet or Creeping Bent which puts forth *short* root stocks. Stolons give splendid areas, especially when fall planted.

We are concerned in the right-hand column with average high-class mixtures containing (usually) Kentucky Bluegrass, English or Italian Rye (or both), Fine-leaved or other Fescues, perhaps Rough-stalked Meadowgrass, possibly fragrant sweet vernal in small quantities, and at times, Colonial or Rhode Island Bent.

A mixture of lawn grasses was sown here giving a vari-textured surface. A lawn in Indianapolis. (Courtesy of Ideal Power Lawn Mower Co.)

Seeded Bent

Bent from seed produces no longer roots than other grasses and these do *not* mat nor weave together into a thick root-carpet. Therefore sod cannot be cut large. Actual *stoloniferous* Bent can be cut in huge pieces 6, 8, even 10 ft. long.

Calls for extra-fine soil, slightly on the acid side, and *must* be arranged above sand, clay, or subsoils that provide very good drainage. Must have an exceptional amount of water at planting and subsequently. Ground must never dry out.

Seedbed should be flat with just enough slope to help carry off excess water, and unusually fine and rich soil.

Sow slowly and carefully because of small size. The north-south, then east-west sowing is almost a necessity.

As soon as seeded, rake lightly and then roll. At this time, sprinkle with a fine spray.

Well adapted to northern regions, but unsatisfactory south of Mason-Dixon line.

Tender when young, and must be fenced before planting and until after the first cutting.

Bluegrass Mixture

All seeds in the mixture produce ordinary roots, the taller, rougher forms having the longest, nearly vertical roots, up to clover which may have 2 ft. roots. Because of nearly vertical, fairly short roots, sod cannot be cut much larger than 12 in. square.

Will do well in almost any soil including moderately limed or alkaline. Drainage helps but is not an *absolute* necessity. These grasses grow better and keep greener for plenty of water but, except in driest months and most-parched soils, will persist with but little water.

Will grow on any kind of well-prepared seedbed, including side hills and slopes.

May be sown freely, almost carelessly, so long as the surface is covered evenly and somewhat thoroughly.

Raking helps but is not necessary. Roll; the lawn will be better for it. Watering, optional.

Wide adaptation of climatic range and weather conditions, including arid zones of Mid-West.

Fencing not necessary at any time although keeping off helps toward a good start.

[*Please turn to page 125*]

Stoloniferous sods were used to start this lawn in Lansing, Mich. Could you ask for a better sward or even level surface? Photo above: Seeded Bent made this fine surfaced lawn in Scarsdale, New York

Plant a Grape vine ANYWHERE!

When the first explorers had their earliest look at this North American continent they were filled with astonishment and grape juice. They were delighted beyond measure with the grapes and immediately made them into wine. Indeed, the first European to touch these shores, a Norseman, Leif the Lucky, who stopped in New England about the year 1,000, called the country Wineland the Good. When the English voyagers arrived 500 years later they, too, were strangely enthusiastic over the grapes. Captain John Smith, of Pocahontas fame, found wild grapes in Virginia and reported making twenty gallons of wine in abundance

Nor was this all travelers' talk and real estate advertising. The grapes were there—the woods were literally full of them. And they are here today, just as ubiquitous and much more useful than in the days of Captain John Smith. In fact the large number of species and their wide distribution, constitute one of the botanical wonders of our continent

Frank A. Waugh

With all this wealth of native material one would naturally expect North America to be one teeming vineyard. Within reason, it is just that. Aside from the making of wine, the Grape is more generally grown and is used here in a greater variety of ways, than in any other part of the world. It is a superlatively useful fruit and one of the most adaptable to household culture. And that is why, in North America, every householder ought to dwell under the shade of his own vine, leaving the Fig tree to the people of less fortunate territories. (Of course, if we substitute an Apple tree for the Fig tree we shall have the whole benefit of the Scriptural promise.)

In other words we should be planting Grape vines anywhere and everywhere.

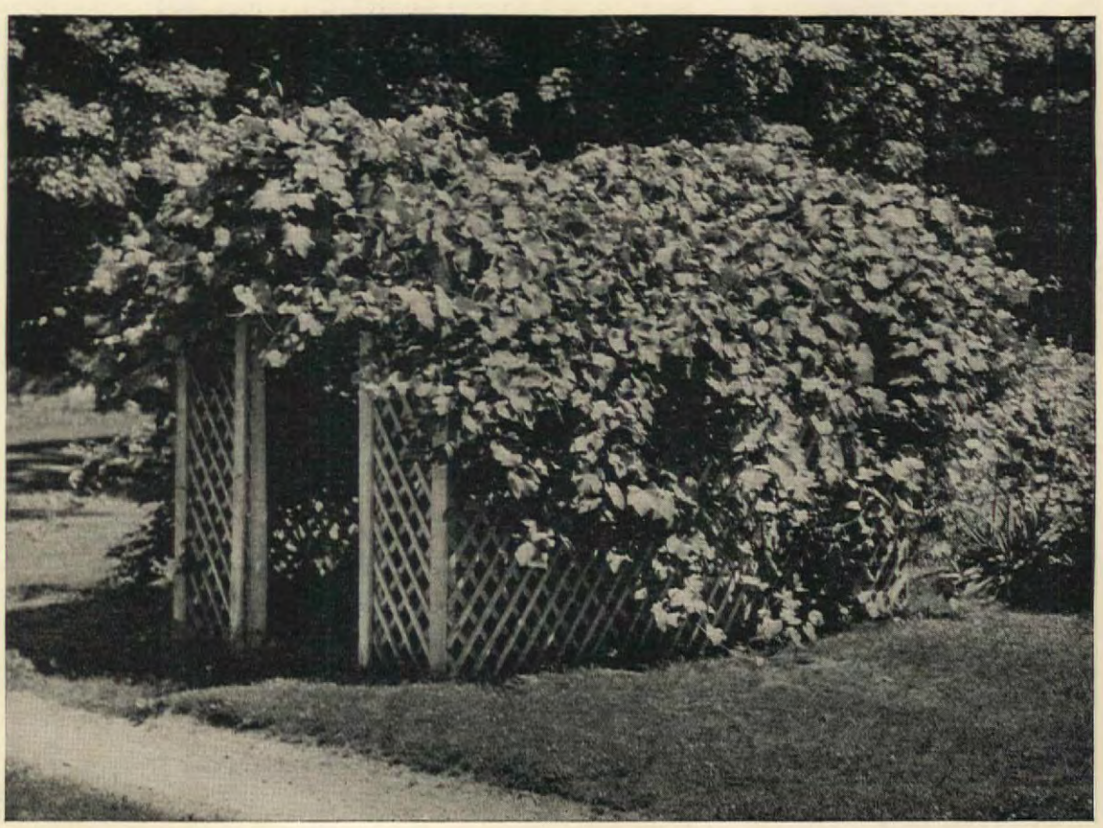
In the eastern and central states the successful varieties are mainly the descendants of the native Fox Grape. In the South the Scuppermong and Muscadine types prevail. In the Southwest several local species have been domesticated and good garden varieties produced. It was on this special task that the late T. V. Munson of Texas made his honorable reputation. The Grapes most grown in California are of European origin, perhaps the same kind which Noah preferred. Plainly there are Grapes for all, with ample local variations to suit every soil and climate.

Moreover the Grape vine demands only a minimum of care. Being accustomed in its late past to shift for itself in the woods, it can stand a large measure of punishment. Of course regular and intelligent pruning helps a lot; scientific spraying pays its way; other suitable cultural processes go toward making up the difference between sour wild grapes and delicious clusters of Delawares or Catawbas on the dining table. Yet without doubt, the grape is distinctly the poor man's fruit.

It may be grown in the suburban home garden, in the village yard, on the farm, or in the commercial vineyard. There are hundreds of places to which it can be fitted. Let a few of them be enumerated.

1. It may be grown along the side of the house. Here it shades and cools the building, absorbing for itself the heat of summer days to ripen its fruit. In the winter, when the sunshine is wanted for the house, the Grape vine casts its leaves and lets the house have everything going. Of course such a climber sometimes spoils the paint, but the vine is easily taken down when the woodwork is to be repainted, and one extra painting in twenty years may not be

[*Please turn to page 127*]



Hobbies for children

Janet M. Knopf

Photos by Ewing Galloway

WHEN shall we start our children on a hobby? How and when are we to go about this important phase of parenthood, so that by our wise direction young people will grow up to have some absorbing interest, regardless of what the ups and downs of their jobs may be?

"He who can work is blessed," is as true a saying today as it was 200 years ago, when the prosperity of the country depended upon the industry and long hours of toil of each member of the community. Now, because of changed conditions, to insure prosperity, we have come to realize that we must work less. To our original maxim let us add, "He who knows how to play is blessed." What is one to do with that part of the day in which no work is required of us? Fritter it away or make use of it?

We have depended upon our schools to train children for the *work* of the world. Many of the more progressive schools are forward seeing enough to train their students for the use of their leisure. In the main, however, it is up to the home to guide children in ways to spend their free time, so that when they grow up their leisure will enrich their lives.

There is no time like summer vacation to start children in hobbies. This is easier said than done. Wishing your child had a hobby, or telling him it would be a good idea to get a deep interest in some subject, has little or no effect upon him. Careful and unobtrusive planning on the part of parents is needed. The unobtrusive feature of the parents rôle is of first importance. As soon as a child feels he is being pushed into some activity, that alone is enough to make him lose interest. A good example of this is the day Bert made an airplane model and, for a wonder, finished it. In our joy at his accomplishment, we gave him several other sets of airplanes to construct; we showed him a book on aviation; we pointed out aviation events that were to be held in the neighborhood. In fact, we did all we could to further his enthusiasm in this subject. To our great disappointment, Bert suddenly lost all interest in anything to do with flying. Did we overpower him with our coöperation? Did we push him too much? We have to learn patience to allow him to pursue his activities at his own rate of speed, which may seem slow to our adult point of view. That does not mean that we should not coöperate with a child when he shows some special interest. On the contrary, as soon as a spark of enthusiasm for some endeavor shows itself, we parents must stand ready to give a helping hand with needed materials, sources of information and our applause. However, we must give what we have to offer sparingly, otherwise we may crush the very enthusiasm we are trying to make grow.

A situation we must be prepared to meet as encouragers of hobbies in the young, is the swift changing from one enthusiasm to another. The interest span in young children is short, growing longer with each year of maturity. Wanting to know and learn about many different things and not sticking to any one, is a sign of youth. We must, therefore, allow the child plenty of opportunity to experiment, by having on hand materials for all manner of activities, yet not too many at one time as to overwhelm and bewilder him. A well-equipped home for growing children should contain among other things, a microscope, a typewriter, a carpenter's bench and a painting easel, on all of which they can experiment from time to time. These tools are just as important for acquiring knowledge, as are a dictionary, an encyclopedia, and text books.

We never know when the answer to the children's question: "What should we do today?" will be the beginning of a hobby. This familiar query was put to one parent by a group of six youngsters ranging in age from six to twelve years. They had endless freedom, time, and space in the country during last summer's vacation, but they needed some help in how to use it. Among many other suggestions was, "Give a play." For this particular group, these were magic words. The oldest girl discovered a latent desire to write plays. There were many of them; crude affairs, usually based upon

well-known fairy tales, but a spark of authorship was kindled. The next younger member of the group had an opportunity to make use of her talent for being an executive, because the dramatic club, which this casual group of playmates formed, was entirely self directed. The parent's rôle in the dawn of a possible hobby in dramatics, was important. From the moment she saw her suggestion taking hold, she gathered together odds and ends of scarfs, rags, old finery, ribbons, because she wisely foresaw the need for costumes just a few hours or days away. She also encouraged the other parents in being an appreciative audience at the many performances. Their patient attendance at these simple shows, did much to keep alive the children's interest.

A hobby must be made as simple as possible. Helen was anxious to make a collection of wild flowers. It was never accomplished, because although many flowers were gathered, and sometimes pressed, they were less often entered into the herbarium scrapbook, and labeled. The complete carrying out of this project was too difficult at Helen's particular stage of development. Her mother stepped in and made a suggestion that was fortunately accepted. Her scheme made the hobby easier to pursue, and yet kept alive the interest in wild flowers that might otherwise have been dropped in discouragement. A pencil was attached to Helen's little flower guide book. When she was out in the fields and spied a bloom, she would look it up and mark in the guide book, next to the illustration, the date when she first found the flower. Here is a simple procedure that she carried out week after week throughout the summer and which can be repeated in years to come. What fun it will be to compare the date of sighting the first violet this year, with last year's find!

A child who likes making things should have a variety of materials ready for use. When the spirit moves him to try out clay modeling, or painting, or some other craft, it is discouraging and dampens his ardor for creation, if he must wait until materials are gathered from some distant source. A parent who sees the importance of encouraging self expression, because he knows it is helping to build a richer life for his child, will have such creative materials ready for the moment when the child feels the need to use them.

Almost anything can be the basis for a hobby. Bob takes piano lessons and practises when urged. This can hardly be called a hobby, as his interest in music comes mostly from stimuli outside himself. However, he conceived the idea of a musical scrapbook, which is fast forming into a hobby that may one day include the music he so much dislikes practising now. In the scrapbook he pastes pictures of pianists, violinists, orchestra leaders and stories about them, which he has found in the newspapers. There are many pictures of child prodigies.

Hobbies need not be confined to summertime, of course, but surely vacation gives children an unequaled opportunity for experimenting and for developing individual activities. But the parent must not forget that practising and running a one-man orchestra, for instance, are two entirely different things. One is a duty, the other a personal hobby!

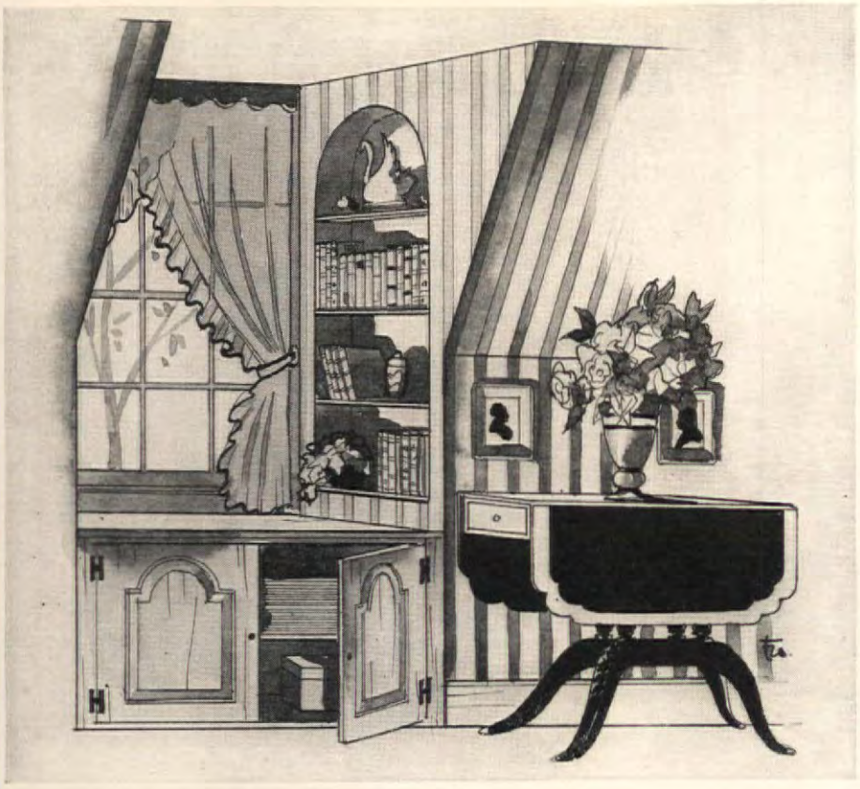
Photo by H. Armstrong Roberts

Giving a play often draws upon several talents as well as the inherent love of children for dramatics

Programs of concerts he or members of his family have attended are collected in the book, as are a song that appeared in a magazine, a postcard view of Beethoven's birthplace, and a picture of an early piano. One can readily see how this interest in collecting along one particular line may develop into something worth while if carried on over the years.

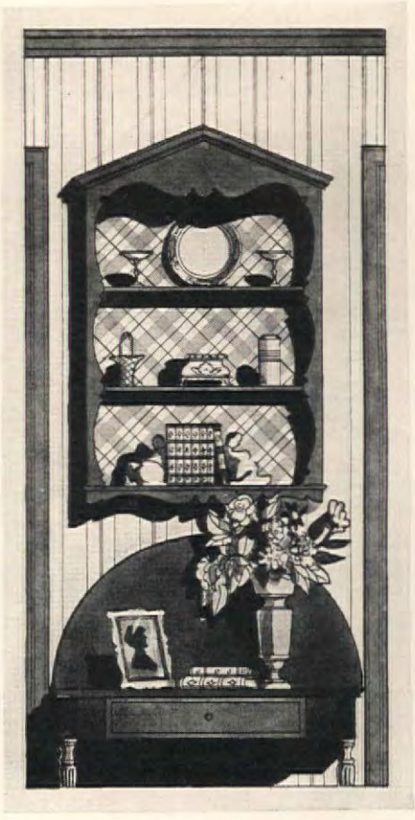
"Birding" is a hobby still another boy acquired. Under the influence of an older friend of the family, this youngster started "collecting" bird specimens, by sighting them through field glasses, and noting their habitats, peculiarities, etc. He became so interested that his enthusiasm fired some of his friends to join in these observation bird hunts. Through this self directed interest, which he developed further through reading, he was later able to help finance himself. He became valuable as a camp counselor in teaching other boys what he knew, and by inspiring them with his worthwhile interest.

Stamp collecting is indeed a very worth while hobby. It may not develop as rapidly as some other hobby, but if continued over a period of years it gains in intrinsic value, to say nothing of absorbing the interest of the collector. There is true educational value in this hobby, for the history of a nation may be traced through the outstanding events and figures depicted on its stamps. And how impressive this is especially to the boy or girl who finds history a difficult subject to master in school.



There are many places that may be found for this simple arched niche, let into the wall just deep enough for small books and objets d'art. This arrangement, with enclosed shelves under the window seat, is particularly designed for the wall spaces on either side of a dormer window or alcove

A hanging type of interesting design for those wall spaces so difficult to treat. It is suggested with a depth of six inches, a plaid background in either paper or fabric, with simple scroll cut edges. The woodwork is painted to harmonize with the room



Serviceable Cupboards

where none were planned before

Frank Wallis

GETTING the utmost out of a lean wall space or an empty looking corner, often results in the final touch that pulls a room together and brings it into being. And in solving this problem, there are few objects besides the cupboard, that have such a wide range of adaptability, and yet are simple enough in the making to be considerate of the available carpentry skill. Nor can too much be said for their practical uses, for they will serve in any capacity from sheltering bric-a-brac to providing additional space for clothing, shoes, and countless other things.

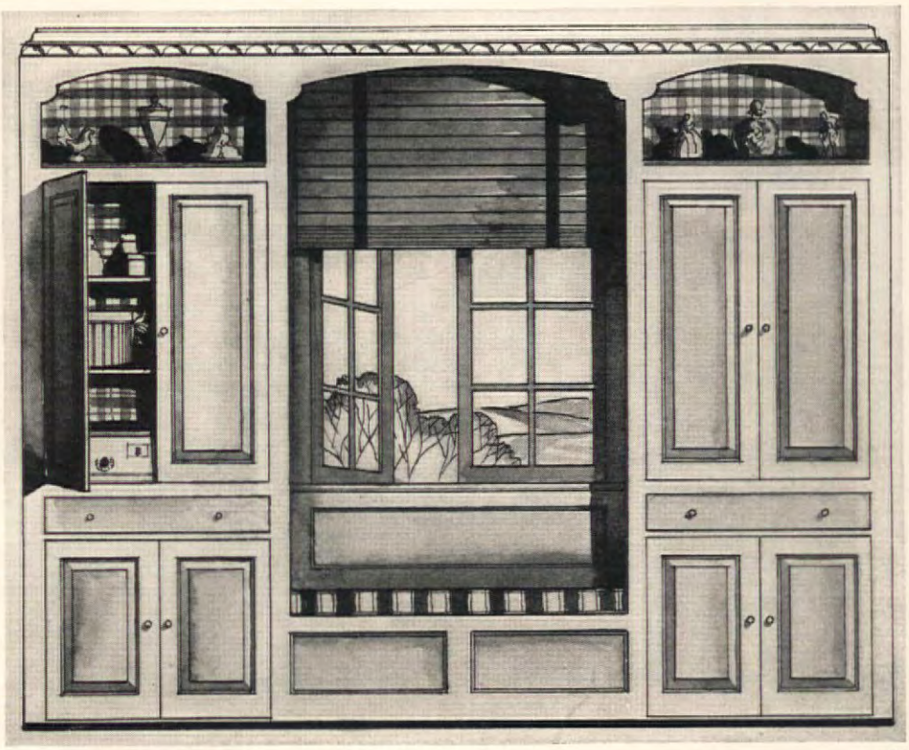
The two distinct types of cupboards are those built-in or set into the wall so they become part of the architecture itself, and the hanging and standing kind, which are not part of the wall and may be considered as pieces of furniture. In both groups, they may have doors and drawers, or consist simply of open shelves.

Of the built-in cupboards, perhaps the most effective ones are those with open shelves, no deeper than the thickness of a stud wall. An opening of the correct size is cut between the studs, into which the entirely assembled cupboard is fitted, its outside edges being flush with the plaster. If necessary, a light frame moulding or covering strip may be used to conceal the jagged break in the plaster. Where there is a definite need for more closet space, one end of a room can be utilized, the cupboards having small doors, drawers, and open shelves above, as shown in one of the illustrations. This type is more ambitious, though when not too pretentious, it can be built for very little. Naturally, such an arrangement would add much in comfort and decorative value to a room—especially if space is limited.

The simplest types of hanging and free standing

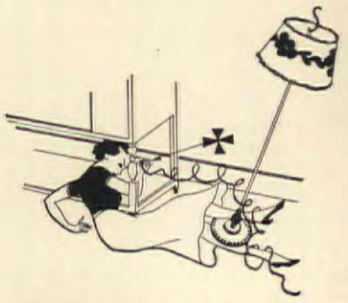
[*Please turn to page 116*]

For the room that is sufficiently long but lacking in closet space, these closed cupboards are suggested. In addition there are two drawers, and two open spaces at the top to receive curios. Here the cupboard makes an interesting feature



Household motors—not household martyrs

Eloise Davison



Is this, by any chance, a picture of *you* plugging in your vacuum cleaner? Overworking one floor plug usually results in underworking a piece of equipment that can do much more than is usually expected of it!

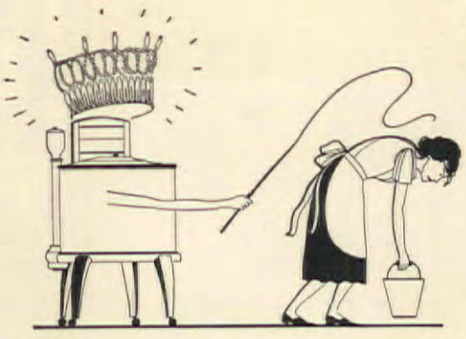
HOUSEHOLD motors have made household martyrs out of date. The housewife of yesterday who devoted at least one day a week to stirring up dust with a broom has a daughter who nonchalantly reaches for a motor driven broom—a vacuum cleaner—and quietly and effectively gathers up a much larger portion of the 1934 dust in the 1934 manner. Monday night does not find her worn to a frazzle physically and mentally because her washer and ironer with their motors have made it possible for her to launder an even much larger washing and ironing with a far smaller expenditure of effort on her part. That is, they have if she has learned to use them so that they do all they possibly can to save her most valuable asset—her own energy.

So the day when no home was complete without at least one household martyr has given way to the day when no household is complete without at least one household motor. And most housewives are living a little happier because of the change.

This martyr rôle has been hard to give up for many housewives. Generally speaking, it was a spectacular rôle and one that was effective. Little wonder, too, that the housewife continued to play her part much longer than she needed to, for goodness knows most of the things she had to do lacked any of the dramatic touch. Her life was made up of such prosy realities that are forevermore taken for granted! About the only time anyone ever noticed what she did was when she failed to do it, for the best of families take too much for granted. That's very probably why those who have studied the problem tell us that many housewives today are much more likely to work for their motors than they are to have their motors do all they have power to do for the housewives.

Homemakers thinking in the 1934 manner have long since tired of pointing with pride to the long hours that are required to get the housework done. Instead each one is more likely to have a hobby which she rides with a right good will and she is not too tired to enjoy it either. Most housewives still do most of their housework themselves, but it is not by main-strength-and-awkwardness methods. The housewife equipped for her job, has bought some motors and not only bought them but mastered their use so that consciously and with malice aforethought she plans to do nothing for herself that a motor will do for her.

Take the washing machine as one example of a very frequently used piece of equipment because it is one of the pieces of electrical equipment owned in large numbers in the home today. There are, however, so many users who do not plan to let the washer do all it can for them which is really an evidence of very poor management. Plan to run your



Do you run your washer, or does it run you? Use it for every step of the process for both washing and rinsing. Avoid lifting water. Save steps. A good electric washing machine, well managed, does these things for you as well as the actual washing of clothes

washer not let it run you. Use your washer through every step of the process for both washing and rinsing. Avoid lifting water. A length of rubber hose will fill a washer from any faucet. Lifting the water is in all probability the most tiring part of the laundry process if you use a washing machine. Spare yourself as much of this as possible. A good washer, well managed so that it works to capacity for you instead of you working to capacity for it, can guarantee to any home that reckless abundance of clean things (so much a part of today's standards of thinking) with a minimum of energy expended by the homemaker. Get your washing machine placed so that it fills and empties itself as quickly and easily as possible.

The large number of electric mixing machines that have been sold recently to households all over the country are another good example of motors that are not, by any means, used to their fullest capacity. One important reason for this is that those buying them do not learn to use them and that no good place, carefully located, has been thought out where the mixer is to be placed. A mixer that has to be taken down from a high shelf, or extracted from an out-of-the-way inaccessible cabinet, will be used very slightly. If you purchase an electric mixer, plan first of all a place to put it where it will be available at a moment's notice. In kitchens where free working space at comfortable height is limited in amount, this may mean providing a special well-located adequate shelf near an electrical convenience outlet from which the mixer can be easily used and frequently seen so that it will not be forgotten. If a mixer is well placed, and if full knowledge, not only of what it will do but exactly how to get the best results with it, are studied, it can save the home-maker an endless amount of energy. A new mixer that has recently come to my attention seems ideal from the standpoint of having it exactly where you want it. It can be bolted to the wall on a bracket and thus requires no table space. It is so hinged that it may be pushed back against the wall when it is not in use so that it is entirely out of the worker's way.

Which brings us to the subject of attachments. Be sure that all attachments are placed near where the mixer is to be used. Do not store them at a distance if you would have the most effective use of them. Some recent developments in attachments include one that has impressed me particularly. And this is a pea sheller. Peas and lima beans can be so quickly and so easily shelled with no aftermath to show up in the form of a ruined manicure. A bean slicer, a potato peeler, an ice cream freezer, for those who still prefer ice cream made in a freezer, all sorts of beaters and graters and slicers, a coffee grinder for those connoisseurs who know that freshly ground coffee makes better coffee. Food choppers and a collander that makes paring apples unnecessary are all attributes of the newest motor driven mixers. This mixer motor can, in short, remove all the strain of beating, turning, mixing, straining, slicing, from the housewife and leave her energy free for other things.

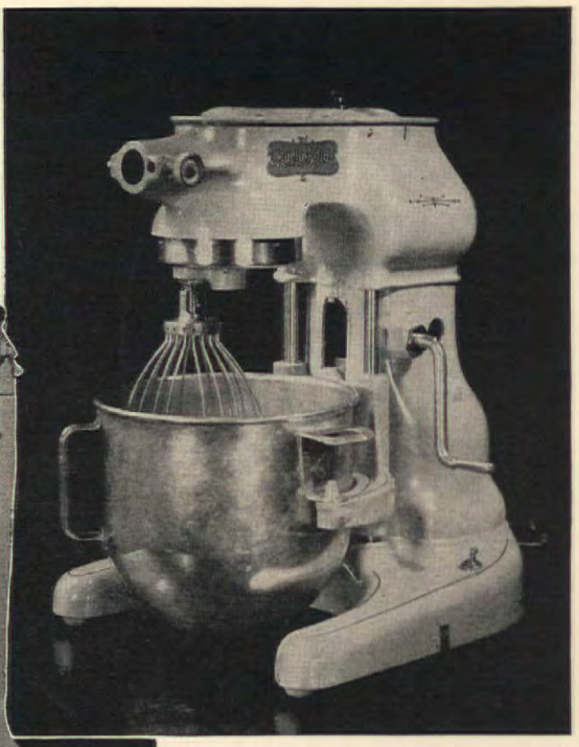
If you would have this motor equipment mean all it should to you, you must so manage things that it is easier to use it than not. If you have to detach a bridge lamp in order to attach your vacuum cleaner, rest assured that you will not use it as often as you would if you provided suitably placed outlets to which it may be attached within easy reach of the parts of the house that require most frequent cleaning. One of the smartest house plans I have seen recently, includes a small

[*Please turn to page 116*]

An electric mixer that has to be extracted at floor level or taken down from a high shelf is not paying its way. Just as important as buying this household motor is planning a place to put it

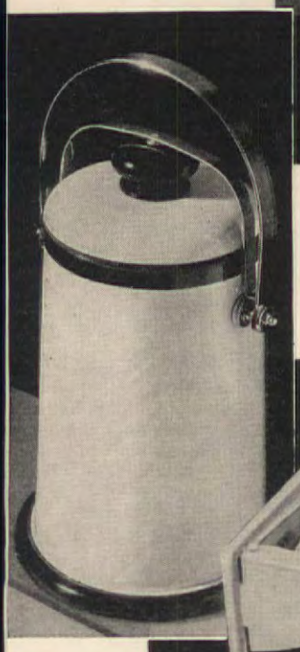
Put them to work for you!

Save your energy and keep cool! Here are gadgets we have assembled. They are time and labor savers and comfort inducers!



The electric fruit juicer below is just the right size for family use, and makes it so easy to have that extra glass of orange juice whenever the heat and spirit move. Also electric is the mixer beside it, perfect for malted milk or fruit juice drinks. Both are from Lewis & Conger

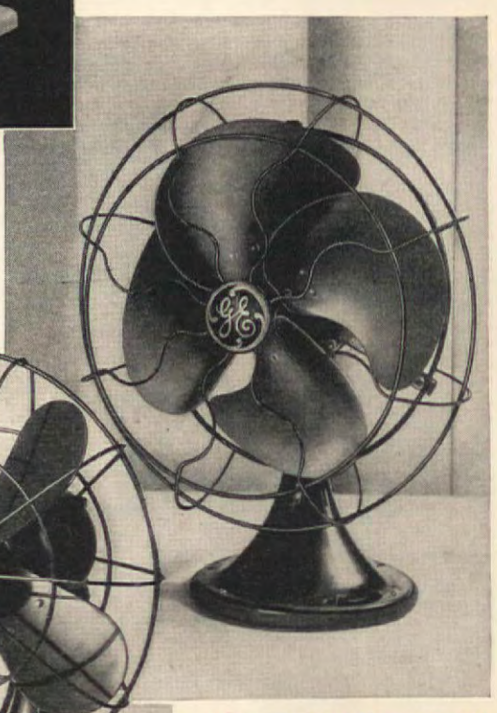
The very name sounds cool—Bombay Cooler—and it means the smart looking ice crock below, which will preserve ice cubes or cracked ice five or six hours, long enough for your picnic, beach lunch, or motor meal. It is made in ivory with red, blue, green, or black trimming, and has an unbreakable stone lining. Manning-Bowman



Below: There is laundry enough in the summertime—save some of it by using paper towels in the kitchen and for the children. With a Scot holder near the sink, and there will always be a new, clean towel ready for use

In the upper right-hand corner is a piece of electrical machinery which will do almost anything you need done in the kitchen, from squeezing orange juice to mashing and whipping potatoes. It is known as the Kitchen Aid

Photos by F. M. Demarest



Extra quiet is claimed for the new General Electric fan, with broad, curved airplane blades, and oscillating design

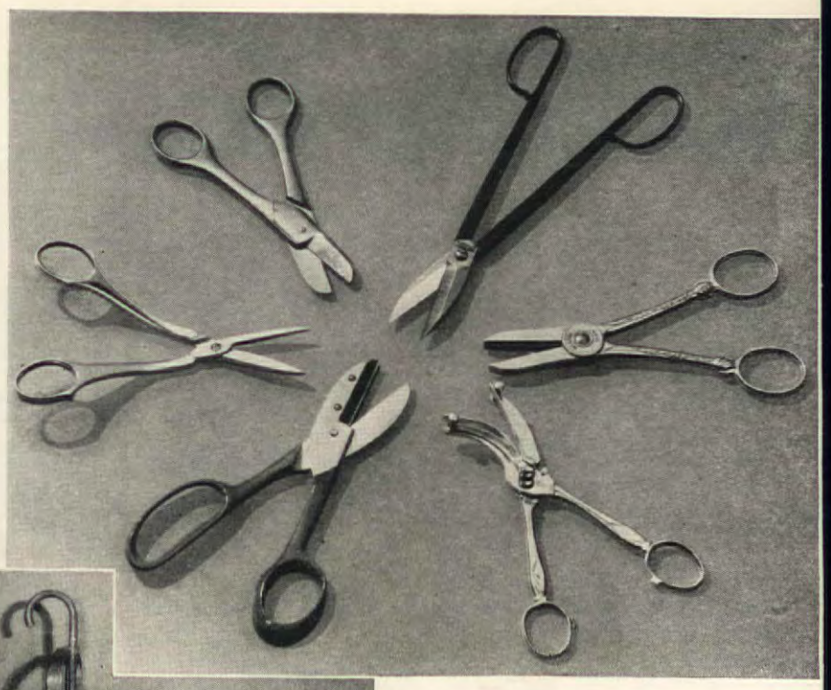
Light and compact is the new "Master-aire" electric fan by Westinghouse. It has a new all 'round protective guard, Micarta blades, fully oscillating mechanism, and whirls out more cool breezes for less money

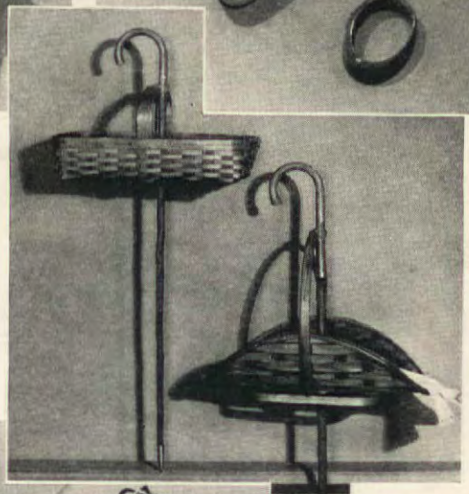
At one time and in one pot you can cook a whole meal! This waterless steam cooker has room for meat and vegetables both, and is so designed that the space is easily adjustable. It is made by the Enterprise Aluminum Company

You can crank your ice cream freezer by electricity, too, using this attachment. Chicago Flexible Shaft Co.

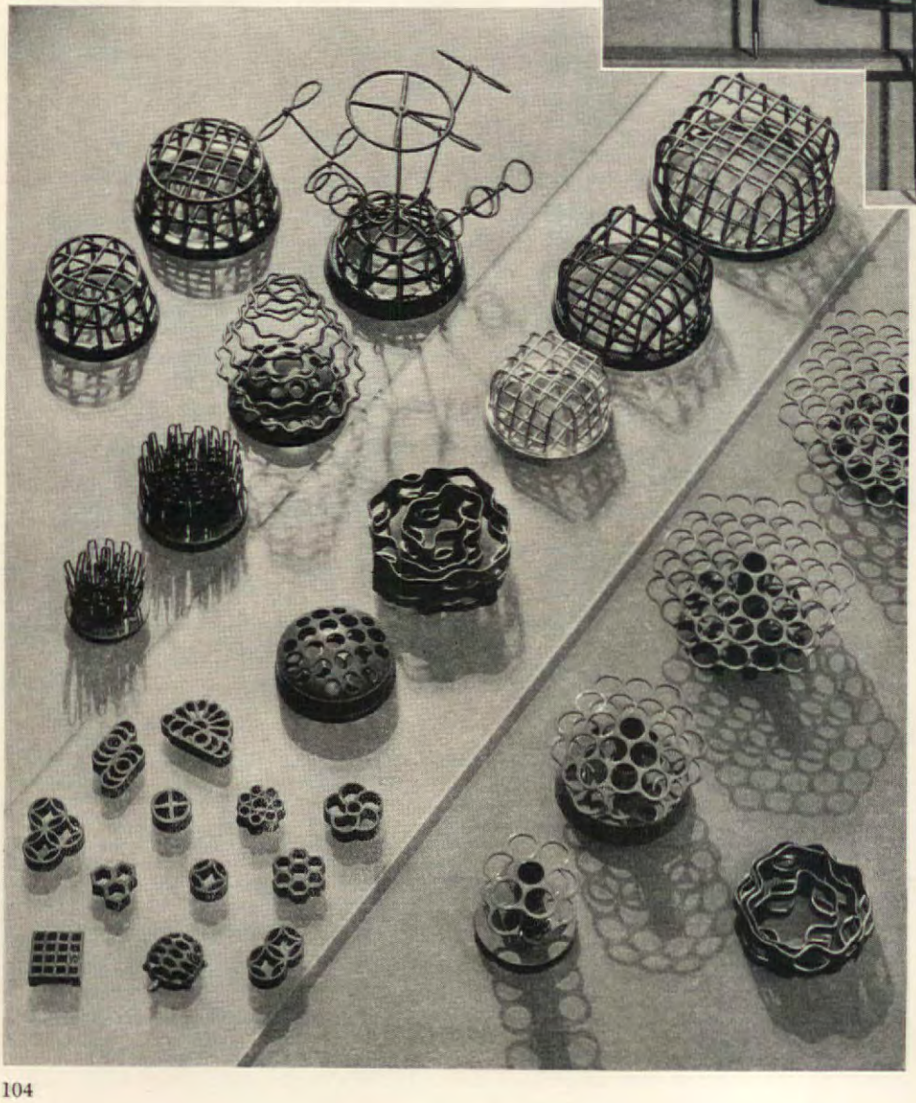
It's cutting time—

—and these are the fancy holders, to help in arranging the flowers. The leaf in the center is a Dazey Manufacturing Co. design, while the grotesquely bent twig above and the crab below are from Yamanaka. The lead pond lily, which can be twisted in many directions, comes from Erkins Studios. Like numerous pointed petals is another type of holder, shown in two sizes, which can be twisted in many ways, and the last holder, also shown in two sizes, has nicely sculptured leaves. These are from Universal Novelty Products Company





—and these are the shears to cut the flowers! The short, stubby little ones at the upper left come from J. A. Henckels, Inc. The graceful, long-handled ones next, at the right, are Yamanaka's. The third one, with its sturdy blades, and the fourth, which will hold the flowers it cuts, we found at Max Schling Seedsmen, Inc. The fifth pair, with painted handles, is designed by the E. W. Carpenter Mfg. Co., and is known as their Garden Club shears. The last ones, at the left again, have handles shaped to simplify getting at difficult and inaccessible stems, and come from Max Schling Seedsmen, Inc.



—and these are the baskets for gathering the flowers Mounted on pointed handles, they can be plunged into the ground while you are cutting, and will stand ready to hold their colorful burden. They are from Mary Ryan

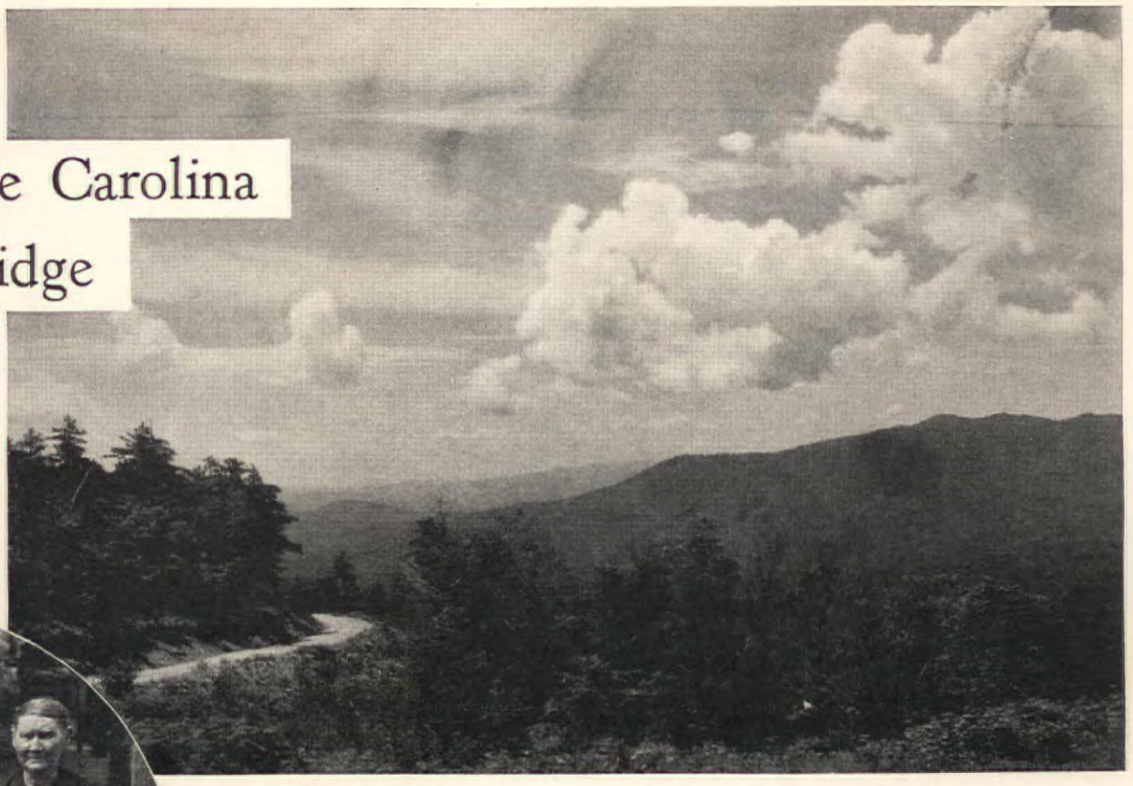
Photographs by F. M. Demarest

—and these are accessories for your hands, when you cut the flowers—a new softener and protector against garden stains which acts as an invisible glove, and a real glove of leather which is roomy and comfortable and will ward off bruises and cuts. Both from Max Schling Seedsmen, Inc.

—and these are holders to perfect arrangements of the flowers. The circular ones in two sizes in the left-hand group, and the "high boy" beside them, are Dazey designs. The adjustable spiral comes from Edith J. Meyer, and the two sizes of "hairpin" holders from Max Schling Seedsmen. The three sizes at the top of the center panel, which come finished in green, gold, or silver, are from Dazey, as is the circular one a little below. The irregular twisted lead holder, known as the "Flora-Flex," can be formed to fit any shape bowl, and is a Welles and Decker product. It is shown in a smaller size at the right. The miniature holders at the bottom are for those tiny flowers which are always hard to handle, from Yamanaka. In the right-hand group is a variety of the sizes and heights available in E. W. Carpenter Mfg. Co. holders, with double-decker design

Cooking in the Carolina Blue Ridge

Muriel Earley Sheppard



Little Switzerland in the Blue Ridge (above) is very appropriately named. At left: Mr. and Mrs. Boston of the Wing community near Bailey's Peak

Above: The spring house is the Blue Ridge refrigerator. Hand-turned clay food jars stand in the water to hold milk, butter, etc. At the right is Emmer Dixon, who taught the author to make Conley Ridge cake

THE Blue Ridge Mountains of the Carolinas, where the kaolin and feldspar come from, the home of the giant Rhododendron and the flame Azalea, is a country within a country, with its own folk-ways and cooking distinct from that of its lowland neighbors. There is no background of Negro tradition in the high, criss-cross valleys cut up into small independent holdings and worked by the white owners themselves.

People outside the mountains believe that most of the hill people live in log cabins on sow-belly and beans without handling more than three or four hundred dollars a year in money. Some of the mountain people *do* live in picturesque log cabins. More of them have long frame houses wrapped in porches. Sometimes the new house is built around the old pole cabin as a nucleus. There are poor people in the mountains, as everywhere, but there are thrifty farm folks too. On the whole, they meet their needs exceptionally well. Probably no people in the country suffered less during the depression. If some of them handle little actual cash it is not to be assumed that they have little contentment. They take from their tilted, laurel-fringed acres the equivalent of money in food stuffs that enable them to dispense a more open-handed hospitality than many a salaried townsman. One does not need much money when he has everything he wants to eat in the root cellar back of the house.

As for sow-belly, it is actually called fat-back. Hill people do eat beans—lots of them—just as Northerners consume quantities of white potatoes, but they are only the solid staple around which a meal is built. Beans in the mountains means either green beans, full pods that require long cooking; soup beans, dried white beans cooked with fat-back so there is plenty of pot-liquor; leather-breeches, soaked and simmered with meat; or beans pickled in a cask like sauerkraut. It never refers to baked beans in the well-known New England sense.

The mountain housewife expects to feed her family on what the cleared land and thicket provide without calling in the help of "store-bought" goods more than necessary. Her cooking is the resultant of the traditions of Pennsylvania Dutch wives following their men folks down the broad trail of the Shenandoah to the high coves of the Iron Mountains, the Black Range, and the Smokies; of Virginia raised pioneer women doing their own work in Carolina clearings; of Yankees stranded in the hills in the Reconstruction chaos; and of the heterogeneous mining population recruited from Deep South and North alike during the mineral excitement of the nineties.

The country has molded the whole to fit a rigorous, detached existence. Sometimes part of an old name survives as when schnitz und kneps become, for some unknown reason, schnitz and buttons. Scrapple, with the omission of the pig's feet and addition of the pig's liver, becomes the mountain liver-mush. In the back coves of Carolina the salt-rising bread of pioneer New York State still flourishes because the home-made emptin's suit the convenience of cabins far from store yeast. In the old days sometimes the bean crop was more plentiful than jars in which to lay them away for winter. So the housewife strung the pods through the middle on twine, dried them against the house wall, and out of the press of necessity evolved the delicious leather-breeches beans. The deservedly famous country ham, which has little in common with commercial sugar-cured, smoked ham, is the mountain housewives' practical solution of the problem

[*Please turn to page 120*]

What this country needs is

A CODE FOR WEEK-END HOSTESSES!

Clementine Paddleford

THE N R A overlooked a code for week-end hostesses when drawing up their rules of fair competition and shorter work hours. All the five-day week brings the housewife is just so many extra company meals. She must make her own codes, or the only sunburn she will get will be gleaned from long hours puttering over a kitchen stove.

Country week-end guests have no repressions when it comes to dining. They bring along their appetites and expect to have them catered to. Fussy food is not the answer. Sun-kissed country-aired appetites turn up a squeamish nose at monuments in aspic or desserts tied in bowknots of whipped cream. They scorn the two-bite lamb chop dressed in lace paper drawers. They distrust a cucumber cut in lattice work or melon formed into balls. What they want is calico-overall dishes; food with character, a solid lump of it.

I like good food; I like good company, too. But, best of all, I like week-ends of sheer unadulterated laziness. To achieve a three-in-one content I invented week-end specials—sets of week-end menus that can be served without a maid, without bother or fuss. With slight variations, depending on the weather and seasonal price of meats and vegetables, I serve these combinations again and again. I could make every dish with my left hind foot, as my country neighbor says, and I can market without so much as a grocery list. It's not high falutin' fare. Just good rib-sticking grub. But served, it disappears like dew before the sun.

Dinner at my cottage is one of those everybody-help affairs with no drones and no queen bees allowed. True, a crowd can make a thorough-going mess of a meal that isn't planned for co-operative maneuvering. But with the right menu they can turn out a banquet that will linger in the memory for many a long, long day. The menu?

SATURDAY DINNER

Steak broiled over coals
with butter sauce
Green corn sautéd
Buttered asparagus
Cucumber salad Danish style
Pineapple plumes*
Coffee

*Recipe on page 108

That steak costs money, for I buy a sirloin, thick almost as a telephone book, streaked with just enough toothsome fat and full of juice and savoriness. I could buy the round, of course, have it cut into small pieces, then grilled to sandwich in buttered buns. I might have thick pork chops, and do sometimes. A pair of youthful chickens cut into quarters make grand eating, barbecued. And barbecued spare ribs are to be considered with respect. But steak with butter sauce—how guests wade into it!

Steak tastes best cooked over glowing coals. A home-made fireplace in the backyard turns the trick with the aid of a portable grate and a bag of charcoal. The grate is a folding affair, the shelf of extra heavy steel wire equipped with legs which lock into place holding the frame in a steady grip. On rainy, chilly days this same grate may be transferred to the living-room fireplace.

Men purr with contentment when cooking meat outdoors. So hand over the steak with the salt and pepper, and let them officiate. Every detail of the procedure will be attended with high seriousness. Listen to their solemn comments about fat and lean and underdone and overdone—and admire, and admire, and admire.

Butter sauce glorifies the platter. The best cook I know, a man, taught me the recipe. Take a turkey platter and a clove of garlic, majestic herb; cut into pieces, then mash around the platter with the back of a spoon. Dot the rich incense with three tablespoonfuls of butter, a tablespoonful of tomato sauce, a teaspoonful of prepared mustard, a few drops of Worcestershire and a half teaspoonful of horse-radish. Over all shake a fourth teaspoonful of celery salt, a half teaspoonful of salt and plenty of pepper, and finish with a handsome flourish of paprika. It's a funny looking mixture you have now. But set it near the fire and every little while give it a gentle stir. By the time the steak is done this happy shuffle has melted down to buttery aromatic goodness of a flavor quite its own. Get the steak and sauce together as soon as the meat is pinkly rare, and drench every inch of steak. Hurry the platter to the table while the meat is sputtering lustily and appetizingly with heat.

There is always one guest who hasn't rudimentary capacity to fry sour apples. Let this helper lend a hand in preparing vegetables. Have her wash the asparagus and tie the stalks into bunches of serving size. To avoid overcooking the tips stand the butt ends down in boiling water until partially done, then lay the bundles flat and cook until tender, 15 to 25 minutes. Serve with melted butter or dress it with hollandaise—no, not the kind you make. There is a prepared salad dressing which can be heated like any sauce, double boiler style, and not change consistency. And it is right good on asparagus.

Danish cucumber salad comes from the farm. It was my mother's Sunday summer salad, the recipe borrowed from a Danish neighbor. Slice cucumbers paper thin, pepper well, and place in a bowl with ice and water. Just before the meal, start beating up a dressing made of one cupful of sweet cream with a pinch of salt and a dust of pepper. Gradually add vinegar, a few drops at a time (one's own palate is the measuring spoon) and continue whipping until the cream stands up like a soldier and is nicely tart. Add a paprika halo. Drain the cucumbers almost dry, place in a glass fruit bowl and toss together with the dressing. Serve without a garnish in small glass bowls.

SUNDAY BREAKFAST

Cereal wheat biscuits
with red raspberries and cream
Egg in pepper rings*
Streusel coffee cake or
Cinnamon rolls
Coffee

*Recipe on page 108

Those who get up early may help themselves to a pot of bubbling coffee and warm rolls. A two-bite breakfast, but it serves as a check on rambunctious appetites until the hearty meal around ten o'clock. With a late breakfast, no lunch need be served and the guest who likes his extra forty winks gets them—and his eggs and bacon, too.

SUNDAY SUPPER

Deviled ham and cheese loaf*
with snappy mayonnaise
Summer squash Potato sticks
Toasted bread loaf*
Iced coffee Mexican*
Watermelon wedges

*Recipe on page 108

Anyone may drop in at supper-time—it's a Sunday habit—so figure on a menu that can be made to stretch. The deviled ham loaf is prepared on Saturday. Notice there is no grinding or chopping of ingredients. The mixing is a ten-minute job and recipe serves eight helpings, handsome ones. If extra guests arrive, add more garnishing and cut the pieces smaller to make it stretch.

Week-end specials

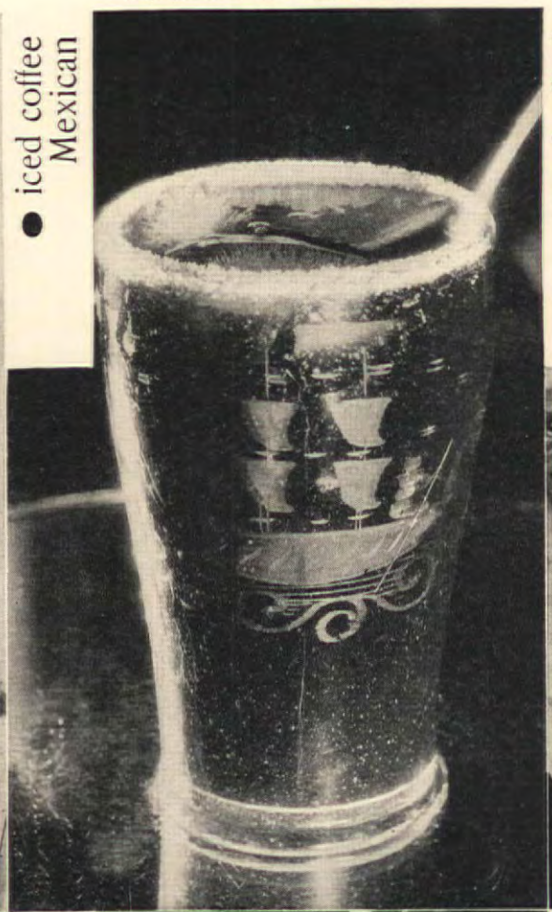
Illustrated here for you, are six of the hostess-saving recipes Clementine Paddleford recommends on page 106.

Recipe printed on back of each photograph

● eggs in pepper rings

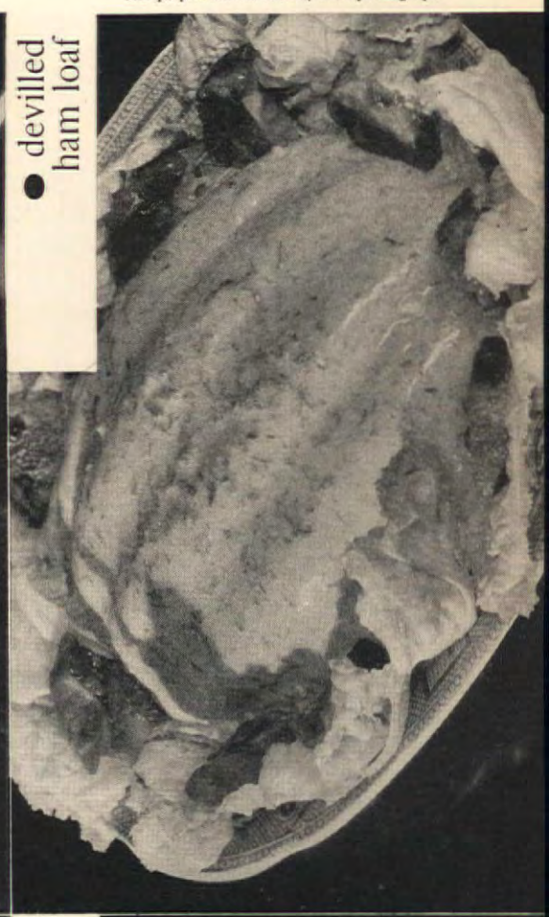
Recipe printed on back of each photograph

● iced coffee Mexican

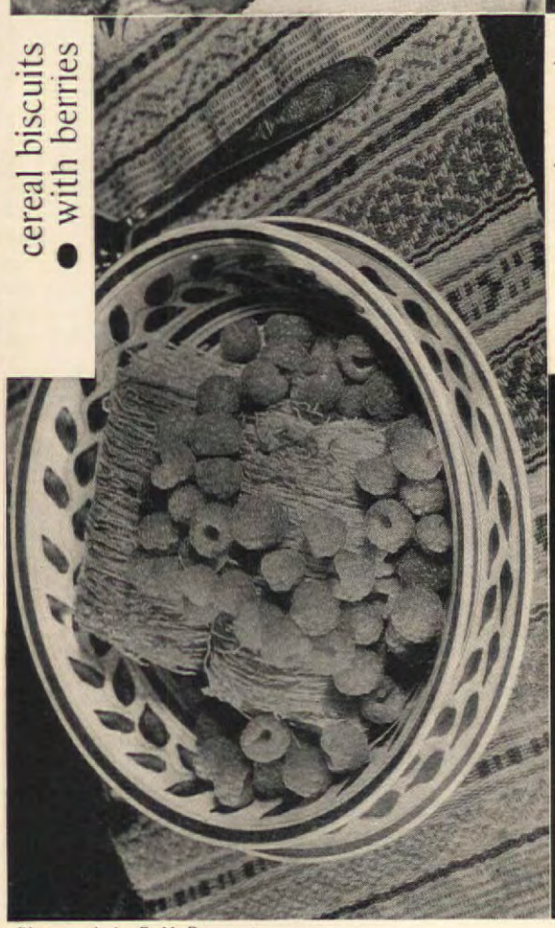


Recipe printed on back of each photograph

● devilled ham loaf

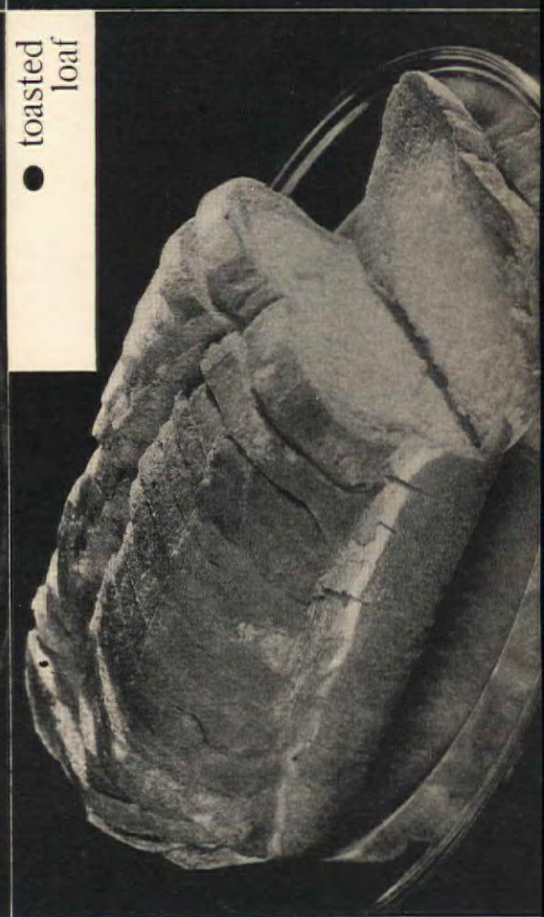


cereal biscuits ● with berries



● pineapple plume

● toasted loaf



Photographs by F. M. Demarest

Week-end specials

Illustrated here for you, are six of the hostess-saving recipes Clementine Paddleford recommends on page 106.

Photograph printed on back of each recipe

● toasted loaf

White bread
Melted butter

TAKE a medium size loaf of white bread and slice, but not through the bottom crust. Dribble melted butter over the slices, distributing evenly. Then fasten the loaf into a paper bag and let toast in a moderate oven, 350° F., until a light brown (about 20 minutes). The loaf is served whole, the slices broken off as with French bread.

Tested by THE AMERICAN HOME

● devilled ham loaf

7 ounces devilled spiced ham
2 packages lemon gelatin
2 cakes cream cheese
1 cup mayonnaise
2 cups water

LET the water come to boil, then add the gelatine, stirring until thoroughly dissolved. While still hot beat in the cheese and ham—allow to cool then fold in the mayonnaise. Pour in a mold to set. Serve garnished with lettuce and quarters of tomato.

Snappy mayonnaise may be passed with this. To 1 cupful of mayonnaise add 4 tablespoonfuls of tomato catsup, 1 tablespoonful of Worcestershire and 2 drops of pepper sauce.

Tested by THE AMERICAN HOME

● pineapple plume

THIS is pineapple à la natural. Take your sharpest knife and cut the pineapple from end to end into six sections as you would a watermelon. Do not remove the horny top. Just cut through, leaving a bit of the plume on each piece. Take a section and slip the knife along, cutting the fruit from the shell, but do not lift it out.

Now cut the fruit crosswise into small pieces, carefully, so the bites won't slide. The sections are stacked in the refrigerator until ready to serve. Place a section on its plate with a mound of brown powdered sugar. Yes, brown sugar has been powdered at last; it is light as down and as smooth to touch.

Tested by THE AMERICAN HOME

● iced coffee Mexican

Coffee
Powdered sugar
Vanilla

MAKE extra coffee at breakfast and chill in the refrigerator until serving time. Add to each quart of coffee 6 tablespoonfuls of powdered sugar and 1 tablespoonful of vanilla extract. Pour into glasses one fourth full of cracked ice. Serve without cream.

Tested by THE AMERICAN HOME

cereal biscuits ● with berries

Cereal
Berries or fruit

NOTHING new about this? No, but why do hostesses so seldom serve this delicious combination? Not only do the berries that are in season glorify the cereal, but they *taste* so much better when paired—and think of the dishes saved when fruit and cereal are one course.

Tested by THE AMERICAN HOME

● eggs in pepper rings

Butter, mustard, onion juice, Bovril or Worcestershire sauce, cream, green peppers, eggs, cheese

WHAT goes with the egg beside the pepper ring depends on ingenuity and what the refrigerator supplies. Take a muffin tin and drop into each little cup a snip of butter, a dash of mustard, a squeeze of onion juice, a dash of Bovril or Worcestershire, a tablespoonful of cream. Have large green peppers washed, seeded, and cut into half-inch rings, and place a ring in each cup. Now drop in the egg. Add salt and pepper and a coating of grated cheese. Place in the oven, cover as best you can—a pie tin may be used for a lid. Bake slowly 10 to 15 minutes until the eggs are firm, but not hard.

Variations on this recipe are unlimited. Sometimes a curl of bacon nests the egg. As a firm foundation, the egg may cook on thin slice of boiled or baked ham, or a slice of not-too-ripe tomato. Rub the muffin cups with garlic and you have something else again. Roquefort cheese may be crumbled in. Add the dabs of squash left from Saturday dinner, a few cold cooked asparagus tips, or left-over corn.

Tested by THE AMERICAN HOME

Photograph printed on back of each recipe

Photograph printed on back of each recipe

Hot weather specials

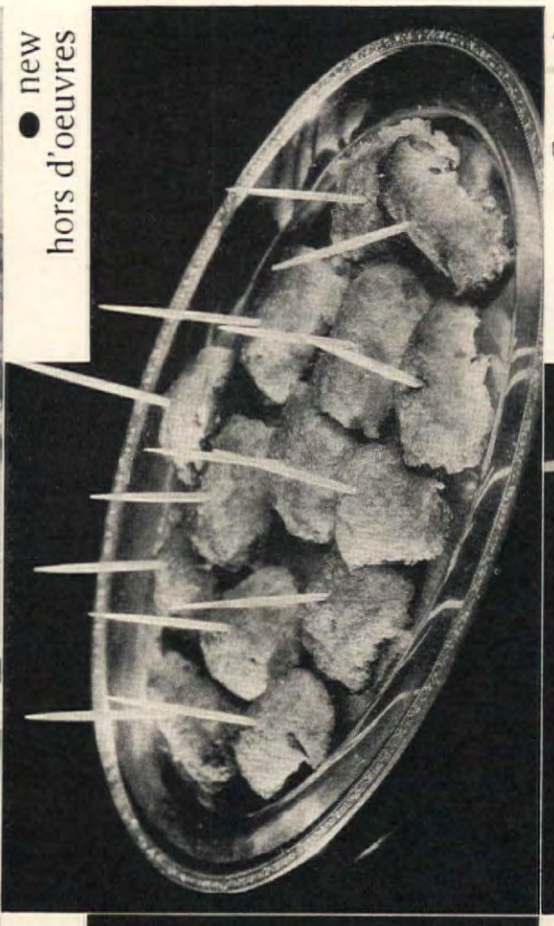
Six readers' recipes that we have tested and can recommend to tempt lagging appetites in the hottest weather.

Recipe printed on back of each photograph

● frozen Kentucky salad

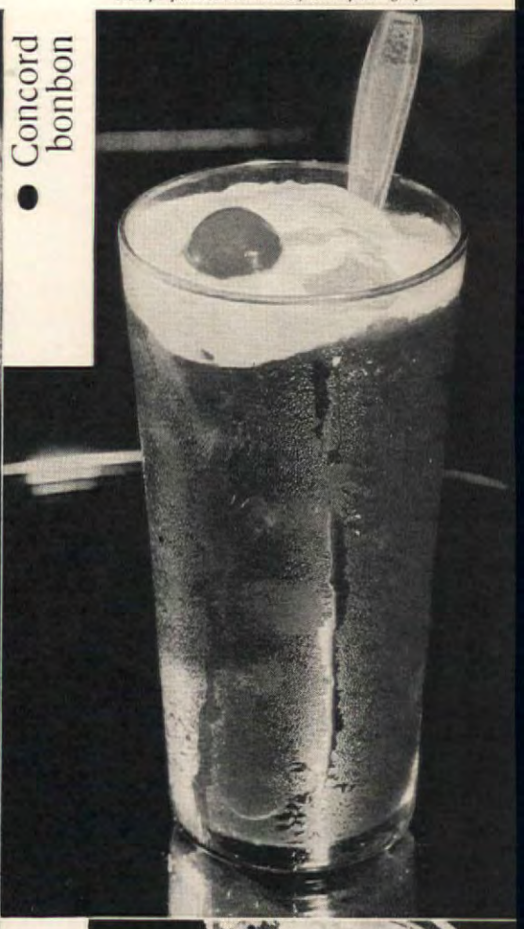
Recipe printed on back of each photograph

● new hors d'oeuvres

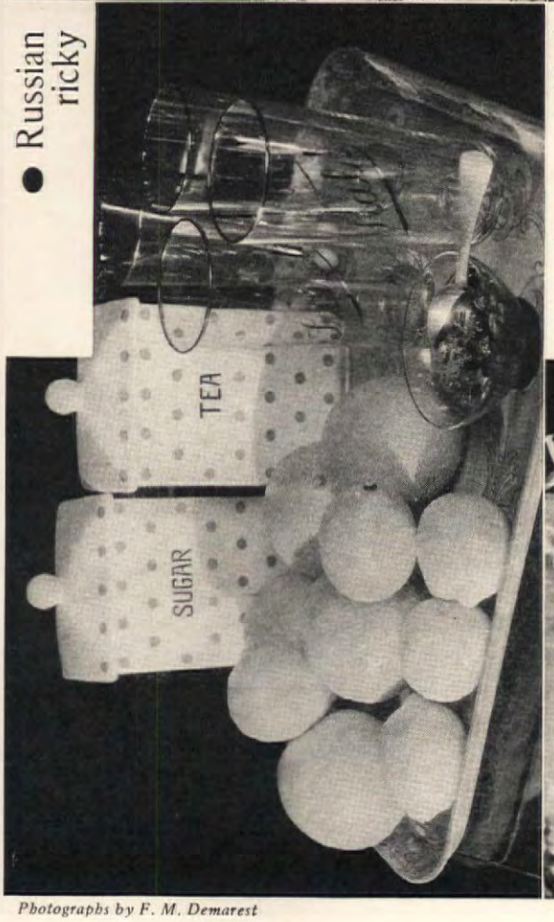


Recipe printed on back of each photograph

● Concord bonbon



● Russian ricky



● frozen molded grape salad

● devilled eggs in tomato aspic

Photographs by F. M. Demarest

Hot weather specials

Six readers' recipes that we have tested and can recommend to tempt lagging appetites in the hottest weather.

Photograph printed on back of each recipe

● devilled eggs in tomato aspic

1 qt. cooked tomatoes
2 tablespoonfuls granulated gelatin
¼ cupful cold water
½ cupful raw carrot diced
1 sprig parsley
1 teaspoonful peppercorns
1 onion sliced
3 cloves
1 small blade mace
1 tablespoonful green pepper, grated
1 cupful diced celery
1 teaspoonful salt
Eggs

Cook all the ingredients, except gelatin and cold water, together for 30 minutes. Strain, pour over gelatin which has been soaked in cold water, and stir until gelatin is dissolved.

Cover the bottom of a loaf pan with some of the aspic, add a layer of sliced devilled eggs and cover with remaining aspic. Chill. Slice and serve on lettuce leaf.

Miss Margery De Witt, Hudson, N. Y.

Tested by The American Home

● Concord bonbon

Almost any rather heavy fruit syrup poured over a glass of crushed ice and served with a straw makes a delicious summer drink. One popular soda fountain, catering almost exclusively to the girl students of a near-by college, makes a specialty of these drinks, christening them bonbons.

A Concord bonbon, for example, is a tall glass of finely crushed ice filled with a sweet grape juice and topped with a spoonful of whipped cream and a cherry.

Tested by The American Home

● frozen molded grape salad

1 can pears (halves)
2 packages Philadelphia cream cheese
1 lb. malaga grapes, either green or red
¼ cupful table cream

Mix cheese with cream to a soft consistency, spread on back of pears. Wash grapes, cut in half, take out seeds and arrange grapes on pear to resemble a bunch of grapes. The best effect is obtained in using both large and small grapes and gradate them as they are placed on the pear. Place in freezing unit of electric refrigerator and freeze for several hours.

Tested by The American Home

Serve on two lettuce leaves. For a stem use a piece from the stem of the malaga grapes and insert in frozen pear just before serving. Serve with cheese crackers.

This may be served as a salad or an appetizer for the first course.

Miss Anne B. Sheldon, College Heights, Hyattsville, Maryland

● new hors d'oeuvres

6 little sausages
1 large cupful mashed potatoes
1 large cupful moistened bread
1 small teaspoonful sage
Salt and pepper

Pat out the mixture and roll over each sausage and bake in moderate oven, 350° F., about ½ hour. Before serving pour a little catsup over each roll.

We made these small, using cocktail sausages. An entirely different appetizer or hors d'oeuvre for the hostess looking for something new.

Mrs. Daisy Stone, Elmira, N. Y.

Tested by The American Home

● Russian ricky

5 oranges
5 lemons
2 cupfuls of strong tea
4 cupfuls boiling water
3 cupfuls sugar
4 tablespoonfuls raspberry jam

Squeeze the juice from the oranges and lemons. Put all the rinds in a stewpan with the boiling water and let them stand for half an hour. Then take out the rinds, add the sugar to the water and boil five minutes. Add the jam and cool. Strain the fruit juice into the tea and serve with crushed ice.

Tested by The American Home

● frozen Kentucky salad

¼ cupful sugar
2 tablespoonfuls flour
¼ teaspoonful salt
1 egg yolk
½ cupful lemon juice
⅓ cupful pineapple juice
¾ cupful whipping cream
1 cupful pineapple (sliced)
1 cupful white cherries
¾ cupful blanched almonds

Heat lemon and pineapple juice in double boiler. Blend sugar, flour, salt in egg yolk. Add this mixture to the heated juices and cook to the consistency of boiled dressing. Set aside to cool. Whip cream. Fold the cooled, cooked ingredients into the whipped cream, lastly fold in the fruit and nuts, both of which have been chopped.

Turn into an ice-box tray and freeze. (Freezing time about 3 hours.) Serve on lettuce with or without mayonnaise dressing.

Mrs. C. H. Fort, Nashville, Tennessee

Tested by The American Home

The New Picnic Technique

Here's a way to please every taste, and assure instant-freshness to the outdoor feast.

by Josephine Gibson

Read Miss Gibson's story of the methods followed by smart 1934 picnickers.

Heinz chili sauce. Heinz ketchup, as you probably know, is by far the most widely used ketchup in the world. Its basis is made from the famous red, ripe tomatoes grown from pedigreed Heinz-cultured seed. It, and also Heinz chili sauce, is grand as a sandwich spread, or as a garnishing for meat sandwiches of various kinds.

Then tins of Heinz oven-baked beans, to open at the picnic spot and serve, cold or heated in a sauce pan over an outdoor flame. Heinz bakes these beans—bakes them through and through in hot, dry ovens, then drenches them with deftly seasoned sauces which penetrate the very center of every bean. Heinz oven-baked beans or Heinz ready cooked spaghetti makes a tasty entrée for a picnic or for a meal at home.

LET's have a picnic next weekend. Let's make it the grandest outdoor meal of all—a feast that will cause a clamor for an encore.

I propose a scheme which I believe will do that very thing. And the beauty of it is that kitchen preparation plays no part in it. You merely pick your picnic banquet from the magic "Quick Feast Shelf", and each participant prepares his own repast to his own order, on the spot.

Just pack the hamper high with soft, fresh bread, and things that go to make a sandwich feast. Heinz old-fashioned apple butter, Heinz tasty peanut butter, Heinz delicious ready sandwich spread, Heinz smooth and creamy mayonnaise, Heinz India relish, Heinz queen or stuffed olives, and Heinz famous gherkins, or Heinz delectable dill pickles.

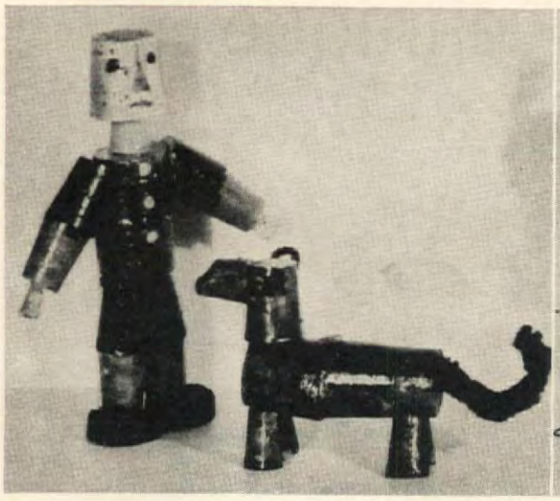
Sliced meats, perhaps, and don't forget a jar or two of Heinz prepared mustard and a bottle of Heinz tomato ketchup or

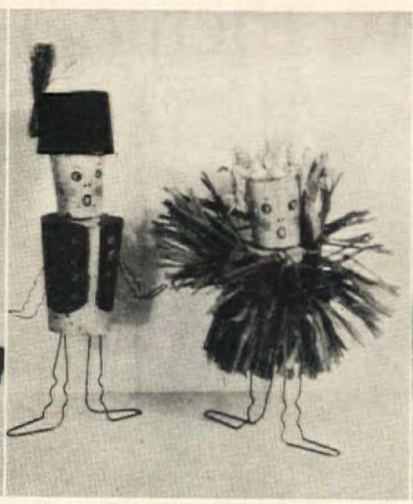
Another picnic idea that adds to the festive spirit is hot soup. This, too, is easy. Just put tins of two or three varieties of Heinz home-recipe soups into your hamper. Either heat it at home and pour it into vacuum bottles, or heat it, in the tin, in a pot of water at the picnic.

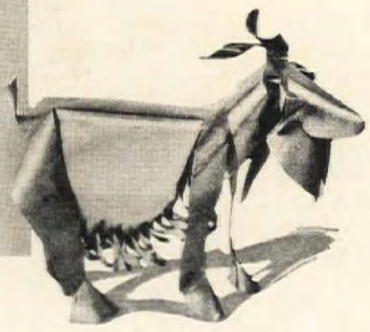
The fabrication of the sandwiches, each picnicker for himself, assures that freshness necessary to the perfect sandwich. It also adds a zest and informality so necessary to the feast al fresco.

Five minutes after you've decided on a picnic, your hamper's packed and off you go. How much more pleasant and exciting such a picnic is than one that's prefaced by a tedious kitchen session!

Try this novel picnic technique soon—a la *57 Varieties*—and find out how much more fun it is. Today is the day to make it possible, by stocking up that magic "Quick Feast Shelf".







Kitchen Art

The amusing figures above are made of cork, rafia, hair pins and hair curlers, the latter dressed in chamois and rubber sponge clothing with shoes made of pencil erasers (at extreme right). At right and below, animals cut from thin-gauge brass; and at left, a terrifying mask of vari-colored sponges

Victor H. Bernstein

THE lady with the necklace fingered it lovingly. "Coral, isn't it?" said her friend. "I love rough coral like that, though I'm not so fond of coral beads." "It isn't coral," said the lady, smiling. "It's macaroni!"

The remark of the lady with the necklace was not as cryptic as it sounds. Art may be long, but macaroni need not be. Befitting an article cherished by so artistic a race as the Italian, it is prepared in all sizes and shapes. The necklace was made of a small, roundish, rough-edged macaroni strung on thread, dipped in a coral dye bath, shellacked and fastened with a clasp bought in the five-and-ten-cent store.

So the humble macaroni, generally swallowed with tomato sauce, can be made to yield a more lasting satisfaction. Furthermore, says Miss Elise Ruffini, art instructor at Teachers College of Columbia University, one need not stop at macaroni. Whole spices, properly handled, can be used to add piquancy to costume as well as to food. The coffee bean, put in an appropriate setting, has beauty as well as flavor. To the cognoscenti, the rinds of oranges and grapefruit have unsuspected utilitarian qualities, and the fish scale is a gem, if not of the first water, at least not long out of it.

For three years Miss Ruffini has been telling her college class that the culinary art is not the only one which can be practiced in the kitchen. The housewife, as artist, uses the kitchen as a studio, delves into kitchen drawers for her tools, and finds her materials on the food shelves, inexpensive hardware or metal shops, and in the five-and-ten.

Bearing this fact in mind, what price jewelry? Necklaces of intermingled spices, beans, and macaroni—almost nil. But here is a necklace of green and lavender rubber hose, cut into small pieces and strung, with the colors alternating, on an electric light chain so that the gold beads shine through. Cost: twenty-five cents—but with enough rubber hose left over for a dozen or more necklaces, bracelets, pendants, or perhaps earrings.

Not all, of course, of these bangles and bits of jewelry, salvaged from the kitchen food shelves, are wearable with everyday clothes. Some are too barbaric for anything but costume jewelry or bangles for the child. Yet the inventiveness and ingenuity of the maker can frequently overcome the crudity of the materials. Of such a character is the coral macaroni necklace. Another lovely and wearable piece is a necklace of bits of macaroni dyed alternately brown and white, with a cross section of a nut attached as a pendant.

Fish scales? The inventive student who asked her fish dealer for some was looked upon as something less than sensible. "I'll give you fifty cents a week," the fish dealer offered, "to keep my store clean of them." But the student wanted only a handful. The scales were boiled, dried, and dyed. Strung between tiny glass beads so that they would not stick together, they made bracelets and necklaces of a uniquely fragile quality. Even the fish dealer was impressed. "Come next week," he invited. "We're getting in some shad—the scales are bigger." The fish-scale necklace is not a new stunt: South Sea Islanders have been wearing them for years.

The rinds of oranges and grapefruit, saved from utter oblivion by the invention of gingered candy and cocktails, can be put to still another use. Cleansed thoroughly, turned inside out and slipped over a drinking glass or other object as a form, they will dry and retain their shape. Sandpapering will give the inside surface of the dried rind a parchment-like quality, and the application of tempora or water colors will turn it into a handsomely decorated pin or jewel box.

The sceptic waves a disdainful hand towards these uniquely conceived objects: "One can eat it, but is it art?" Miss Ruffini is reassuring. Good color and design make for beauty, whatever the material. Furthermore, edibility or near-edibility is not a primary requisite in the making of these kitchen *objets d'art*.

For instance, a pair of bookends may be made for about fourteen cents by the most inexperienced craftsman out of thin-gauge brass or copper molded over pieces of common wood. The artist need not come out of the kitchen to handle a piece of 32-gauge copper or brass. It can be

[*Please turn to page 122*]

"I don't see how they turn out a movie camera for that price."

"Well, Eastman does—and it's a great little job!"

Ciné-Kodak Eight

Makes movies for 10¢ a "shot"*

"I never thought I could make movies."

"Why not? It's as easy as making snapshots."

MAKING movies is such sport . . . and now it's so easy for every one.

Ciné-Kodak Eight is a full-fledged movie camera . . . It makes bright, clear movies right from the first—and does it at the touch of a button—yet costs but $34.50.

Go to your nearest Ciné-Kodak dealer. See this wonderful camera . . . see the movies it makes. Eastman Kodak Co., Rochester, N. Y.

* IN THE MOVIE STUDIOS of Hollywood, a shot is one continuous scene of a picture story. The Eight makes 20 to 30 such scenes—each as long as those in the average news reel—on a roll of film costing $2.25, finished, ready to show.

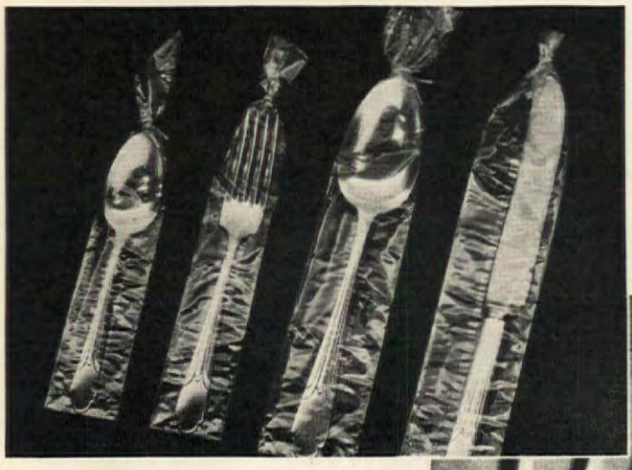
If it isn't an Eastman, it isn't a Kodak

"Here's my first reel of movies—how much does it cost to get it developed?"

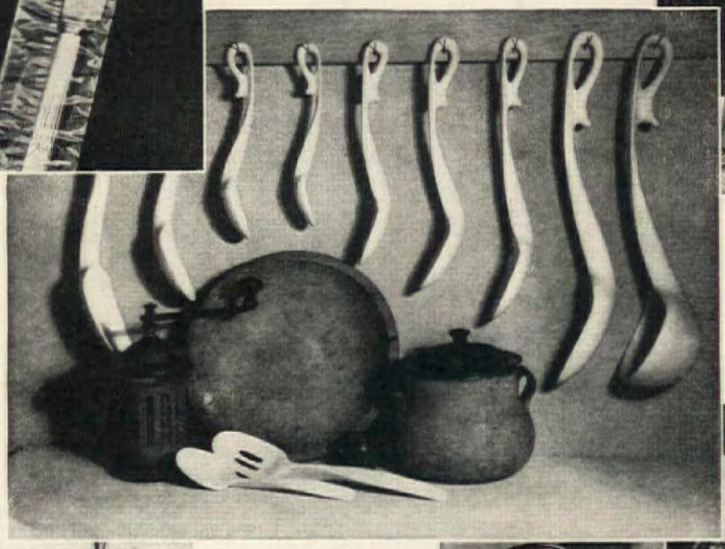
"No charge at all—the finishing is included in the price of the film."

Of interest to you?

Keeping your garden and its shrubbery well groomed is now a comparatively simple matter, thanks to the "Electrimmer," whose name explains its mission in life. Skilsaw, Inc.

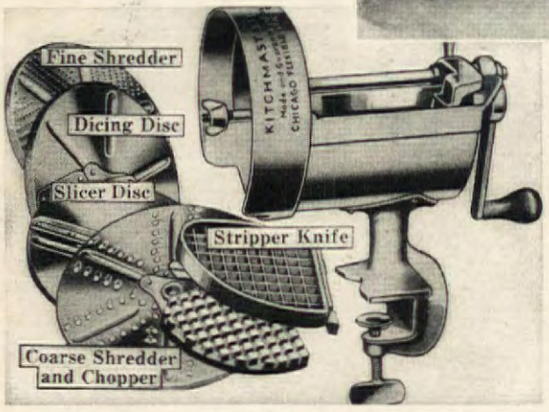


Below: The picturesque quality of old cooking utensils is evident in this interesting group. The graceful forms of the carved wooden spoons might have been copied from old Italian viols by the maker, John Toivola, of Gloucester, Mass. Photograph by Antoinette Perrett



Above: When you put away your best silver this summer, think of "artiks," like those illustrated, which are made of moisture-proof cellophane and will actually prevent tarnishing

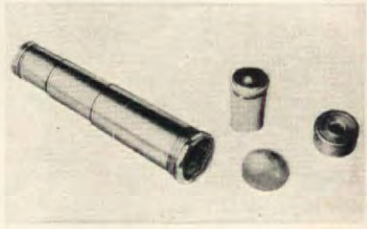
Below: Here is a new dual-purpose radio receiver, which will be just as much at home in the automobile as on the table in the study or living room. Note the convenient handle. A General Electric product



Above: A new appliance for preparing fruits and vegetables. It will simplify the problem of slicing, dicing, chopping, etc. From Chicago Flexible Shaft Company

At right: Picking up broken glass, holding cut flowers in place, filling cracks in walls—these are some of the household uses of the Cotton Picker, a Bauer & Black introduction

Below: "Flash-scope" is the name of this very versatile utensil, from A. G. Spalding & Bros., which provides flashlight, camp candle, magnifying glass, telescope, reducing lens, and waterproof container for matches, etc.



Below: A broiler with a wire "tray" that permits cooking of two foods at once is obviously a labor and space saver for the efficient kitchen. From Aluminum Cooking Utensil Company

BOOKLETS FOR THE ASKING

If you need fencing for any purpose whatsoever, around your place, for the dog run, for the horses, around the children's play yard, to enclose the tennis court, send to the Stewart Iron Works Company, Inc., Cincinnati, Ohio, for their newest catalogue.

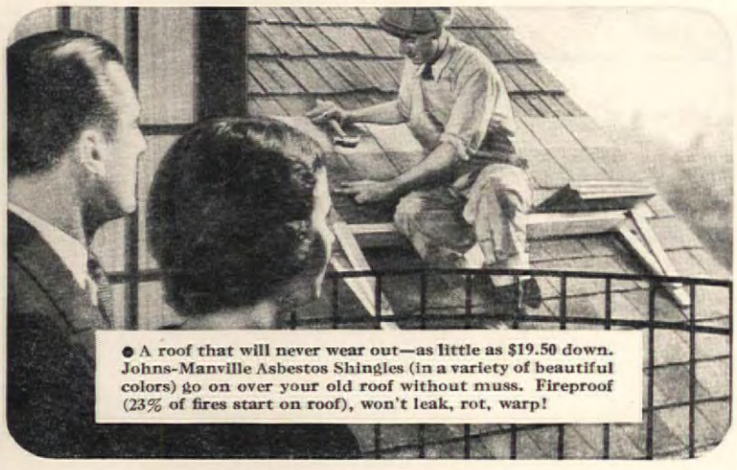
Johns-Manville have issued an unusually interesting book entitled "101 Practical Suggestions on Home Improvements." It has suggestions for re-roofing and re-siding your house, building a game room in the cellar, bringing your kitchen up to date, adding a new porch, and quantities of other ideas.

Above: Now there is an electric dishwasher which saves not only time, but space. It is fitted into a cupboard, and the top surface is therefore left free for extra space. Installed in the Westinghouse electric kitchen in Cleveland

At left: Westinghouse has also thought of an electric towel drier, out of the way under the sink but always handy

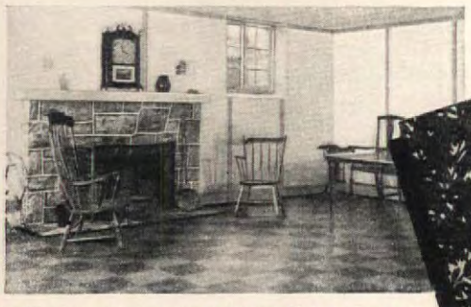
One Million Dollars... to lend!

101 Ways to repair, modernize, beautify your home NOW (while prices are low)



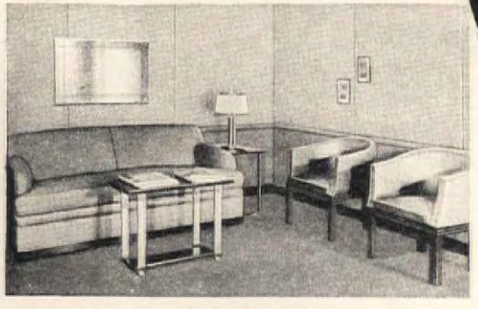
● A roof that will never wear out—as little as $19.50 down. Johns-Manville Asbestos Shingles (in a variety of beautiful colors) go on over your old roof without muss. Fireproof (23% of fires start on roof), won't leak, rot, warp!

● Johns-Manville Rock Wool Home Insulation (this job costs $13.20 down). 4 inches of it keep heat in (or out) like a solid stone wall *eleven feet* thick . . . makes rooms up to 12% cooler in summer, saves up to 25% on fuel in winter.



● Change your basement into a play room or an extra living room. Makes a marvelous place for children. Finished with Johns-Manville Insulating Board. Costs as little as $9.20 down.

● Remodeled bathroom—with lovely "Tile-like" walls of J-M Wainscoting. Also makes your kitchen bright, clean, modern. As low as $8.90 down. Cheery, colorful, and easy to install.



● This modern living room is a fine example of the wide variety of uses for Johns-Manville Insulating Board. Can be installed for as little as $15.00 down.

Write *today* for this FREE booklet.

● Your attic—that "waste" space in your house—can be remodeled for as little as $9.20 down. J-M Insulating Board quickly transforms it into living quarters.

"SURE, WE'LL FIX IT—*when we get the money!*" How often you've put off needed improvements and repairs on *your* home!

But here's good news. You *CAN* get the money now . . . from the Johns-Manville $1,000,000 Fund . . . a credit plan to help you take advantage of today's low labor and material costs . . . *before they rise!*

All you pay is a small sum down. Perhaps as little as $7.70 . . . $13.50 . . . $19.50! Then the rest is spread over twelve easy monthly payments! That includes the cost of *labor*, too . . . for you can borrow your share of this $1,000,000 Fund even though the Johns-Manville materials used come to only 25% of the total cost of the job.

Right *now* . . . at today's prices . . . is the time to repair, remodel, beautify your home. The book shown here tells 101 ways to do it. Send for it right away. There is no charge or obligation. Mail the coupon *now!*

SEND FOR *FREE* BOOK. Johns-Manville, Dept. AH-7, 22 East 40th Street, New York. Please send me your free book, "101 Practical Suggestions on Home Improvements," that also tells about your "$1,000,000 to Lend" Plan. I am particularly interested in a new Roof ☐, "Tile" Wainscoting for kitchen or bath ☐, Home Insulation ☐, Insulating Board for extra rooms ☐.

Johns-Manville

"$1,000,000 to Lend" Home Improvement Plan

Name_____

Street_____

City_____ State_____

Household motors

[*Continued from page 102*]

vacuum cleaner closet with an electric outlet in it to which the vacuum cleaner may be left attached and from which the length of the cord will allow both dining room and living room cleaning without so much as plugging it in. Of course for the upstairs cleaning it must be detached and connected to another outlet. The vacuum cleaner in this house is used not only every day, but often several times a day. It's far easier to use it than it is to get a brush or broom to sweep up odds and ends of things that get spilled on the floor in the course of the day.

All motors, whether on vacuum cleaner, mixer, washer, ironer, refrigerator, fan, etc., need some care if they are managed well enough to give the fullest services.

There are a few general rules to be remembered for caring for the motor on any equipment. They are very simple and easy to remember and if you follow them your motor should give you consistently good service over a considerable period of time. First, a motor must be kept dry. It is with the vacuum cleaner and washing machine that one is most likely to err at this point. These two pieces of equipment are frequently stored in a place that collects moisture. Make a conscious effort to store equipment in a dry place between usings. Most washer motors are well protected from moisture when used so that there is very little danger from moisture except while the equipment is stored. Not only a dry, but also a *dust-free* place is best for motor storage. When dust and grit get into the motor bearings they wear more rapidly than necessary. So the second thing to remember is to keep motors as *free of dust as possible*. Next, and perhaps hardest to remember because it must be remembered at intervals, is to keep the motor lubricated. Make it a rule to preserve the oiling directions that come with the equipment so that they may be referred to easily. Thoughtful manufacturers put these directions on a card that is easily preserved for reference. Perhaps you have noticed that refrigerators have these directions printed or fastened on to them in some place to which it is easy to refer, usually on the door. This is a great convenience. Even if this is not the case, it is decidedly to your advantage to preserve directions and follow them with "oriental submission." Consistent regular care is essential for any mechanical equipment if you would have full benefit from the money you have invested in it. Don't do as one person I know did. She neglected to oil the motor on her washing machine for more than a year. Suddenly she remembered it and decided to give it "a good oiling." Not only did she put oil every place that had a hole large enough to admit the oil can spout, but she used several times as much oil as should ever be used at one time. Directions are usually very explicit, both as to kind and amount of oil, as well as to exactly the points that should be oiled. Too much oil may be as detrimental to a motor as not enough. Well managed motors are well cared for!

So the important thing to remember if you would manage your household motor equipment so that it really serves you, is to *beware of becoming an ex-thinker*. If you are an ex-thinker, it will be easy for you to detect it for yourself by checking up on your methods of procedure to find out whether you have changed your household procedure to conform with your changes in equipment. The ex-thinkers, so the manufacturers of equipment tell us, are more abundant than one might expect at first thought. They are those who buy equipment and then use it very little, or very crudely. They have let their outlook become ingrown, which is a pity in this rapidly changing world in which we live.

Serviceable cupboards

[*Continued from page 101*]

cupboards are the open affairs, often having narrow facings with scroll cut edges. These require very little labor, and can be placed with good effect anywhere in the house. Corner cupboards in one form or another have been used for centuries, and nothing can as readily build up a corner of a room. In the dining room, they are more attractive when their doors are glazed. Obviously, paneled doors are more appropriate where clothes are to be kept. Occasionally, the upper parts of these cupboards are left open, to add interest in design.

The successful cupboard will depend a great deal upon its finish. And as to texture and color, this will be to a large extent governed by the colors of the room in which it is to be placed. Colorful wallpapers in figures and plaids are interesting for linings where the shelves are open. This treatment is also often used as a background for wearing apparel that is to be kept behind doors. For the outside of the door panels there are many papers both scenic and colorful. Or they may be painted, if preferred.

Journal of a suburban housewife—*Dorothy Blake*

JULY 4—Thought this morning of that famous man who used to have his son wakened to the music of a flute that his day might begin in beauty. Mine began with a bang. First tip toes down the stairs, then two doors that "the handles just slipped, mother, so we couldn't help it—honest." Dozed off again to the tune of Jim saying, "Wonder what the kids are up to—it's only six o'clock?" Wondered too—but not enough to do anything about it. Besides the modern theory is to let them alone as much as possible—and, in theory, I believe in the theory. Wished I hadn't. At quarter of seven I woke again with my heart going like an electric beater and my feet over the edge of the bed! The little King boy was shouting up from the lawn outside our window, "Mrs. Blake, Mrs. Blake—come QUICK—Artie's shot himself!" I did the stairs in nothing flat and Jim right behind me. Artie was yelling like a Comanche on the war path and Peggy sobbing with her head buried in her arms. Turned out the King boy had "lended" him a little torpedo to hold and he had

treasured it too long in his warm hand. No real damage done, but we were limp. Jim said, "No fireworks tonight, no ice cream, eight o'clock to bed!" Just reaction from his terror—how he does worship the youngsters. But when night came he couldn't be the hard-boiled parent and we had our usual upstairs porch party with all the neighbors and their children coming in and out.

Red lemonade, colored with raspberry juice, cup cakes iced in white with a red candle holder and a blue candle on each one. And the sky a miracle of stars and streaming lights and flashing color from our own and all the village celebrations. What a glorious way to waste money—if it is wasting. But, to me, investment in lovely memories is the safest and the surest thing in the world.

JULY 7—The delphiniums and the Madonna lilies are out together this year—just as I've always planned. The garden is like a blue-spired cathedral town with white robed nuns walking about. Lottie Gilman stopped by and remarked that "it looks quite nice." This, from Lottie, means more than all the ohs and ahs and per-fectly beau-ti-fuls of other admirers. Because she is the best gardener I know and gets results that put the covers on the seed catalogues to shame. Offered me some coral colored Oriental poppies, when they are dormant, in August and was I delighted!

JULY 10—Still struggling with that surplice blouse, with the open effect, on the bouclé suit. Find myself saying: "Knit one—slip one—slip the knit stitch over the slipped stitch." Gets to running in your head like "Punch conductor, punch with care, punch in the presence of the pas-sen-jare." I've made dozens of sweaters for Peg and Artie, but a three-piece suit for myself is something else again. Still, they wear forever and always look smart and you can live in them—and dye them. Marcia is looking like Claudette Colbert in one that she changed from beige to Wedgewood blue to forest green to black. "They call them 'classics' so you won't mind putting them on the fifth year," she laughed. What a good sport she is! She doesn't go around with that depressing resignation of it being "all for the best." But she does make you feel that richness of living doesn't have to come via the bank book.

JULY 14—Tony appeared today with his beaming smile, the carnation in his cap, and his basket of "extra fancy California cherry." Asked him where he'd been since April. "Justa run home for littla while," he explained. "Home" is Italy and he took Mrs. Tony and all the little Tonies and Rosinas. I always had a notion his prices on vegetables and fruit were too high. Now I'm sure of it. But they had "one swella time." I'll figure Tony in the budget under recreation and the higher life—he's all of that—and his stuff is good.

JULY 17—Finished reading two books this week that set me thinking—*Twenty Years A-Growin'* by Maurice O'Sullivan and *Summer Holiday* by Sheila Kaye Smith. What a contrast! A childhood of poverty and joy and freedom in the Irish story and a childhood of wealth and unhappiness and restriction in the English one. Yet, I suppose, the conventional attitude would be one of pity for the peasant boy and of satisfaction for the much nursed

children. My feeling was—how can I give, with reasonable safety, to Peg and Artie that wonderfully individual adventurous life that Maurice knew? And how careful I must be that the effort to stress the purely social veneer of manners and behavior doesn't crush out something so much more vital and important. Manners and dress are important as they smooth human contacts and associations, but they are nothing as compared with development of character and personal talents.

JULY 21—There is one part of the New Deal that appeals to me—Jim is home all day Saturday. We dated up Bill and Beth Roberts and their young and left for the beach at ten o'clock. "Think you were cooking for a re-forestation camp," said Jim, as I made the sandwiches. Knew before the day was over he'd be asking me if I was trying to put him on a diet because they had run out. He did. Swimming and ball throwing and loafing in the sun and wind certainly do make everyone feel starved to death. I get a real pleasure out of seeing children eat quantities of good food. It seems to be so much more than mere physical nourishment. It's laughter and red cheeks and high spirits and creative energy and imagination. It's part of the future and what they are going to be and do. A chocolate cake is just a chocolate cake. But a chocolate cake plus several children might be art, music, bridges, architecture. I think perhaps Peggy's piece is going into her clever fingers and help them toward costume design. She can do wonders with a paper of pins and a few scraps of cloth for her dolls.

JULY 25—Entering an arrangement of my gaillardia and coryopsis in the mid-summer show at the garden club. Have an old gray stone mustard jar that will be a perfect background. Sort of fun to take the common flowers, that everyone else neglects because they grow so easily, and coddle them into something rare and exciting. These two flowers always make me think of a patio with brilliant macaws among the background of tropical green plants, a pool with blue-green tiles in the center and, beyond the walls, the brilliant sunshine and clash of reds and yellows. Gardens have in them such release for the spirit—if we'll only give them the chance and spend less time and energy worrying about symmetry and perfection.

JULY 27—Must let Tony go. He's cheating me out of my eye teeth—and smiles while he does it—such gracious villainy! The berries were too soft, the melons were too hard and all he says is, "I sor—do no more, Mrs."

JULY 28—Jim fired Tony for me today. Pure moral cowardice on my part. I stayed invisible while the axe came down and he was paid in full. Came down half an hour later and there he stood, with the eyes of a wounded gazelle. "Mrs.—whatta da trub? I no understan. You one my besta cust." I hired him back again. Jim thinks it's one of the funniest things since I tried to make a hat. Maybe he's right.

The peasant theme in modern decoration

[*Continued from page 86*]

light. One often sees different colored panes of glass in the windows—and in old houses this is a reminder of the days when glass was a luxury, and color and quality varied with each importation. Ironing boards and tables, hanging on walls, are often elaborately carved and decorated on the side showing when folded. Most of us are fairly familiar with the general character of the occasional pieces of furniture, for much of the English furniture of the early 1700's, and many of our own early Colonial pieces were patterned after Dutch examples; and the 17th-century painters of the Netherlands have immortalized the beauty of their homes.

Leather strips laced together make the seat of a little arm chair in the provincial spirit. From California Furniture Shops, Ltd.

A child's room of Dutch inspiration

[*Shown on page 86*]

ALMOST like a page out of a story book is the child's room, shown on page 86, in the Dutch peasant feeling. Linoleum in a random width plank design with butterfly keys makes a practical and decorative floor covering; and the little rug before the bed has a powder blue ground with quaint motifs in soft yellow, orange, green, and white. The wood trim is painted Holland blue, with mouldings picked out in soft, bright red, and the cupboard door panels are stenciled with the favorite tulip motif in soft yellow and green. Chintz draperies with white star-like flowers on a creamy orange ground harmonize beautifully with the soft yellow walls. The furniture is lacquered bright red and the table in the foreground has a simple blue and white check cloth. The quaint frieze represents a typical Dutch street scene, the motifs for which you may find in story books or ready to apply in wallpaper. Plenty of storage space for toys and books help the practice of neatness. The Dutch girl watering tulips can be cut out of ply wood or paper.

Gilded trays of the Empire period

[*Continued from page 77*]

landscapes, and fountains all displaying a lavish use of color are characteristic. Sometimes the background is gilded. Around the fluted border there is usually a lace-like tracery of vines or scrolls in gold. Among the finest examples, gold leaf is used and the veins of leaves and details of flowers are etched. Coffin and gallery trays emphasize the border decoration, sometimes stencilled; on others gold leaf is used. Some of the designs are very lovely in detail and occasionally fine lines in cream are used in conjunction with the gold, adding a delicacy and richness to the design. More often than not the center decoration is omitted.

As has been noted the stencilled border on the oblong tray is typically New England, and with this in mind the trays illustrated have a more than usual interest. The designs used in the border decorations are exact copies of old patterns, stencilled—not painted. The clever combination of old tray, old stencilled designs, and center paintings of old Colonial house, church, or building of historical interest, seems to have originated in the workroom of Mrs. Guion Thompson, of Litchfield, Connecticut. Mrs. Thompson has had many years experience in restoring old stencilled chairs and trays and was among the first, if not the first, in this locality to see the possibilities of resurrecting the almost lost art of gold stencilling. The little paintings of old houses lend themselves most fittingly to the decoration of trays which were in general use in just such homesteads. It will be seen at a glance that the type of tray has been carefully selected with a view to its suitability to the house used in the picture. Especially charming is the Chippendale tray, so well adapted to the colorful little garden detail, for this type of tray is too ornate in line for the simplicity of the New England architecture. The little pictured buildings are in exact proportion, with especial attention given to minute detail, and the whole effect is rather more like a water color, than an oil painting, for the color is applied with unusual smoothness so that the surface of the tray will withstand use. This is further assured by the finish, for after the decoration has been slightly dulled and toned to add the charm of age, a sprayed finish of especial durability is applied. There is a slight suggestion in these little paintings of the quaintness of the old clock glasses, without the crudeness of coloring which these often display.

These trays, while adhering faithfully to the correct decorative style, have something delightfully pleasing and intimate about them and there is little doubt that the carefully executed little pictures will be treasured in years to come.

Refreshingly new settings for summer meals

[*Shown on pages 78 and 79*]

Peasant Table:
Top of page 78
Table, chairs, glasses, and ornamental fruit from Carbone, Inc.
Glasses and raffia basket from Weil-Freeman, Inc.
Flatware from Hammacher Schlemmer & Co., Inc.
Cloth from Leacock & Co.

18th Century:
Bottom of page 78
Drop leaf table and chairs from Charak Furniture Co.
Cloth from Scranton Lace Company.
China, the new "Pomeroy" pattern from Wm. S. Pitcairn Corp.
Glass from Paul A. Straub & Co., Inc.
Sterling silver, the "Hepplewhite" pattern from Reed & Barton.

Early American:
Top right, page 79
Furniture from H. T. Cushman Mfg. Co.
Table linen from Fallani & Cohn.
All glassware, including "American" crystal plates, from Fostoria Glass Co.
Sterling silver flatware, the "1810" pattern from International Silver Co.

Classic Table:
Lower right, page 79
Furniture from the Kittinger Co.
Linen from Leacock & Co.
China from Copeland & Thompson, Inc.
Glasses from Steuben Glass Co.
Silver flatware, the "Noblesse" pattern, Community Plate.
Table decoration from Weil-Freeman, Inc.

Gardenesque:
Lower left, page 79
Furniture from Heywood-Wakefield Co.
Linen from Glendale Linen Co.
China, the "Winthrop," from Theodore Haviland & Co.
Glasses from Libbey Glass Co.
Flatware from J. A. Henckles, Inc.

Cooking in the Carolina Blue Ridge

[*Continued from page 105*]

of how to save the fresh pork after hog-killing, during the warm spells in winter that overbalance the short cold snaps when the pork will keep of itself in the spring-house.

A mountain family dinner is planned on the old-fashioned Pepys-ian idea of plenty rather than the modern "Are-there-calories-enough?" A hill woman prides herself on always having something extra for a possible late comer. If there are guests expected the long home-made table totters under platters of chicken and dumplings; fresh side meat; country ham floating in dish gravy that will circulate up and down the board to dredge the hot buttermilk biscuits; corn bread made from white corn meal, raised on the home acres and ground with the water wheel; green-beans or pickled beans, or both; turnips; dewberry jam; pickled peaches; slaw; apple butter; mashed white potatoes; baked yams; fruit cake (something like a gigantic ice-box pudding); and stacked pies cut like a layer cake.

The principal consideration with food among the rugged outdoor people of the Blue Ridge is "Does it taste good?" not "Will it agree with me?" As one mountain host said to an outlander, hesitating before taking a fourth buttermilk biscuit, "Who ever heard of them hurting anybody?"

He has been keeping travelers in his home for twenty or thirty years as his father and his grandfather did before him. The old folks used to keep a bucket of apple brandy standing on the front porch with a gourd in it so a guest would not have to bother to ask for it. The mountain people have always been enthusiastic consumers of their own home-stilled corn liquor. An outsider will get his best appreciation of the full-flavored mountain cooking when he has made an acquaintance with the fiery, authoritative, corn "Sampson" before the meal, or better still with the potent and deceptively mild apple brandy.

Hill people say when a visitor leaves the mountains, "You'll be coming back." The chances are that he will. Quite possibly a part of the agreeable memory that draws outlanders back year after year to some beloved corner of the hill country is the bounteous old-fashioned hospitality, with its background of hearty food that tastes so good.

Buttermilk Biscuits

1½ cupfuls flour sifted into a flat-bottomed pan or small wooden butter bowl with 1 teaspoonful baking powder, ½ (scant) teaspoonful soda, and ¾ teaspoonful salt. If the buttermilk is not very sour, use less soda. Make a well in the center of the flour and put in three rounded tablespoonfuls lard. Do not substitute butter. Pour buttermilk, approximately ¾ cupful, directly on the lard in small quantities and moisten the flour outward with a circular motion. The lard and buttermilk must go into the flour *together*. When a ball of moist dough is formed, remove to a floured board.

It should be worked with a folding motion, not kneaded. Each time turn the dough around, fold half over and press the edges down with the fingers. It is the folding that gives the transverse flakes to the finished biscuit that is the test of success. Roll to a little less than a half inch in thickness, shape with a small circular cutter and prick the top of each with a fork. Mountain people do not like biscuits to rise high, but to suit Northern taste, the dough may be rolled thicker. Clabber may be substituted for buttermilk.

Country Ham

Take a fresh ham of any size, being careful to choose one with unbroken skin and rub it thoroughly with salt and pepper. Use all the surface will take. Allow it to lie in a box in a cool place for a week. Then rub it with salt again. If a smoke-salt flavor is desired, use one of the commercial smoke-salts. At the end of six weeks wrap the ham in paper, put in a bag, and hang. It may be used at once but another month of aging will improve it. The ham may be smoked over a smudge of hickory chips, but it is not necessary.

Country ham is most commonly served fried in small slices in unthickened dish gravy. It should fry slowly about twenty minutes. The pan should be cold when the meat is put in. The cooked meat retains most of the fresh pork flavor and color and is less salty than commercial hams.

Corn Pone

3 cupfuls corn meal
½ cupful flour
1 level teaspoonful salt
1 level teaspoonful baking powder
½ teaspoonful soda
1¼ cupfuls buttermilk
3 tablespoonfuls butter or other shortening

Sift the meal, flour, salt, and soda together, and add the buttermilk. If the batter seems very stiff add a little water. Melt the butter in a large iron frying pan and tilt from side to side until the melted fat has covered the pan thoroughly. It should be hot enough to "siss" when the batter

is poured in. Bake until brown in a medium oven. In a gas or kerosene range put a pan of water underneath the frying pan, on the floor of the oven, to keep the pone from burning on the bottom. Corn pone is commonly served at the noon meal and biscuits at breakfast and supper.

Leather Breeches

Select pods of mature, full beans, wash and string ("thread") on twine, using a darning needle to pierce through the middle of each pod. Hang until dry and pack in bags for winter use.

To cook, wash well, soak over night and boil three to four hours with fat-back or side meat.

Layer Pie

Have several pie tins of the same size ready. Make pie crust according to your usual recipe, omitting a little of the shortening; line the tins and fill with a shallow layer of apples cut in thin slices. Dust with cinnamon and sugar and dot with pieces of butter. Dried apples stewed and seasoned or apple sauce may be used. Put on the top crusts and cut slits in each to let out the steam. The finished pies should be thinner than when they are to be used singly (about ½ to ¾ inch high). Bake until the apples are done. As soon as they come from the oven slip from the tins and stack one upon the other. Three or four pies makes a layer-pie of convenient size. To serve cut in triangles like a layer cake.

At mountain singing conventions and "decorations" this pie will be made up of pastries from several households and piled five or six layers high.

Conley Ridge Cake

1 cupful sugar
¼ cupful melted butter
1 egg
½ cupful milk
½ cupful cold water
2 scant cupfuls flour
2 teaspoonfuls baking powder (level)
1 teaspoonful vanilla
½ teaspoonful lemon extract

Blend sugar, butter, and egg well. Add flour directly to the mixture. Make a well in the center and put milk and water in gradually, beating and folding. When all the ingredients are in, beat the cake briskly at least three minutes.

Pour into a hissing hot iron frying pan in which two tablespoonfuls of salted butter have been melted. Bake 25 minutes in a moderate oven, or until it shrinks from the tin. In a coal range, bake on the rack. In a gas or kerosene range put a pan of water on the shelf under the frying pan, which should be at least nine inches in diameter to hold the cake after it has risen. When the cake is done it will slip easily from the pan and have a salty, golden crust.

Frosting

1½ cups brown sugar. (Be sure there are no lumps.)
2 tablespoonfuls butter
Milk or coffee to moisten to the proper consistency to spread.
1 teaspoonful lemon extract

Spread on the cake and arrange black walnuts on top.

Chicken and "Slick" Dumplings

Slick Dumplings belong to the pie-crust family. Cut up and boil a three-pound chicken until tender. Salt and pepper well in the broth. Remove from the pan and set aside in a warm place.

Dumplings

Sift one quart of flour with ¾ teaspoonful salt and a heaping teaspoonful baking powder. Put lard the size of an egg (approximately ⅓ cupful) in the center of the bowl and work it into the flour with a circular motion, adding water from time to time until a ball of dough is formed with enough flour left unmoistened to roll out the dumplings on the board. Cut in strips or squares the thickness of pie-crust and drop in the boiling broth one at a time. Do not stir. Cover the pan and leave it tightly closed without decreasing the heat for ten minutes. The dumplings will thicken the broth sufficiently to make a gravy. Serve chicken, gravy, and dumplings on a large, deep platter.

Sweet Potato Pie with Coconut

1½ cupfuls mashed sweet potatoes
¾ cupful sugar
1 rounded tablespoonful flour
¼ teaspoonful ginger, cinnamon, and nutmeg
1 well-beaten egg
2 tablespoonfuls sorghum or commercial molasses
Pinch of salt
1¼ cupfuls sweet milk
Grated coconut

Mix the flour and spices into the sugar and add to the sweet potato with the egg. Dilute with the milk and pour into a pie tin lined with simple pastry. Sprinkle grated coconut on the top.

This will make a nine-inch pie about an inch thick or two shallow pies. In the mountains pies are apt to be shallow because the people are fond of pie crust and do not like the filling to overbalance the pastry taste.

Fruit Cake

Mountain fruit cake is so called because of the inclusion of apple butter or apple sauce between the layers, which are practically large rich cookies. It has nothing in common with fruit cake in the

lowland interpretation of the term—a dark, rich fruity cake.

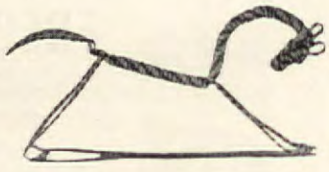
2 eggs
2 cupfuls sugar
1½ cupfuls shortening
1 cupful sour milk or buttermilk
1 level teaspoonful soda in the flour
Salt
1 teaspoonful vanilla
Nutmeg or cinnamon to taste
Flour to mix as soft as sugar cookies

Cream the sugar and shortening and add the beaten eggs, buttermilk, and vanilla. Sift the soda and spices and salt with the flour. Work lightly on a floured board and roll out in the shape of large cookies about seven inches across and half an inch thick. Bake in a medium oven. While they are still hot stack one upon the other as in making a layer cake, using apple butter or spiced and sweetened apple sauce for filling. Frost around the sides with the same but leave the top of the cake bare. Allow to stand several hours before serving.

Kitchen art

[*Continued from page 112*]

cut by scissors, and punched, perforated and otherwise mauled by a button hook, a spoon, a nail, or what-have-you-in-the-kitchen-drawer? The metal is sold in



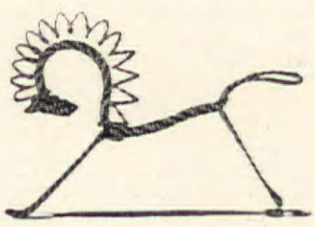
sheets measuring 12 by 14 inches, costing about ten cents the sheet. Any metal house, and some of the hardware stores, will supply it.

A Turkish towel, placed upon the kitchen table, furnishes an excellent "giving" surface for working the metal. The design is first scratched out on the reverse side, and the pressing and hammering bulges out the metal to make the bas-relief on the other side. Finishing touches, such as indentations made with the point of a nail, may be made directly on the decorated surface. The metal may then be folded over, or glued to, a piece of stained or shellacked wood to form a book-end.

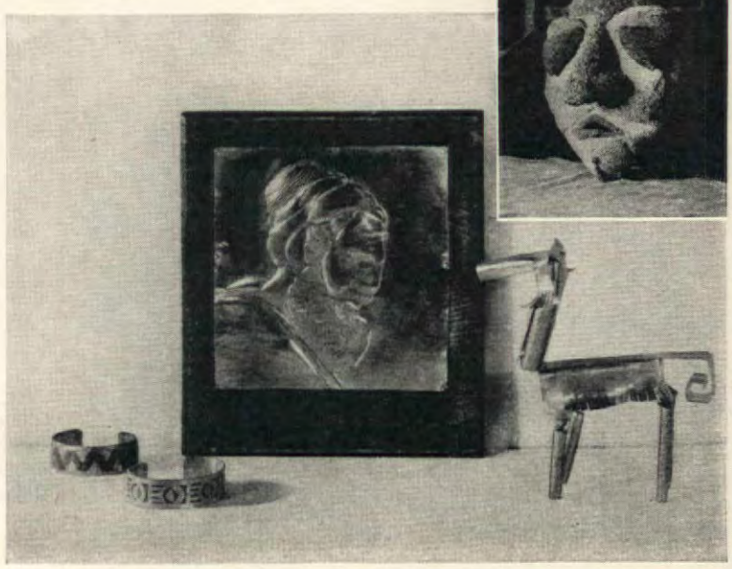
In similar fashion, decorative plaques and trays may be made. The ingenious craftsman may even introduce two- or three-color tones to the metal by rubbing various parts with oil paints, while the more advanced student, with a surer and more artistic hand, may etch with acid.

The usefulness of the humble tin can does not necessarily depart with its contents. Strips of copper, brass, or lead, cut into artistic patterns, may be fastened to the can with cold solder purchasable at any good hardware store. The can is now a pewter-and-bronze vessel of varied uses, not the least of which—if the can is large—is cocktail shaking.

Above: Turkey carved of wood and pine cone, swan made of pipe cleaners, a place card holder of metal, and one of a powder puff with a pipe cleaner and bead. At left, decorated orange and grapefruit rinds



Above are animals of insulated electric wire and one of thin gauge metal. Below, rubber sponge mask and other metal articles



Thin-gauge metal is superior even to macaroni in its protean qualities, despite what the dietitian may have to say. It will shape itself readily to ash trays, candlesticks, and sconces. It will curl up into artificial flowers, and bend, twist, and turn into an elephant or an ostrich, with beads or seeds for eyes and pipestems to give pliability to the legs.

The manifold uses of cellophane in the making of belts and bangles of various kinds have long been publicized. But the artist of the kitchen finds in it still another virtue. It may be used, in all the glory of its varying colors, to cover drinking glasses, giving solid or striped color effects at the will of the artist. If affixed in narrow strips, and bound around the glass as one binds tape around a piece of wood, the cellophane will stick through hard and soft and hot and cold water.

Another usable material for the kitchen-bred artist is rubber sponge, purchasable in various colors at about one dollar for eight pounds. With a pair of scissors and a bottle of rubber cement as tools, the sponge may be made into beach purses, bath mats, bathroom chair covers or any other article wherein softness and indestructibility by water are desirable qualities. Masks of rubber sponge can be made gratifyingly horrific, and made to run the gamut of all emotions by judicious squeezing of faces.

Mirrors purchased at the five-and-ten cent store may be made to reflect the artist's talent as well as the artist. A razor blade will easily remove the black mirror backing where a border pattern is desired. Water colors may now be applied, and the colors shine through. The effect is almost magical. Lovers of antique shops may occasionally run across decorative mirrors of this nature. The would-be purchaser is likely to lift his eyebrows at the price.

The kitchen artist, having made multitudinous pieces of Oriental and primitive jewelry, of Syrian copper-ware and antique mirrors, is likely to find her kitchen table littered with odd bits of copper and brass, rubber hose and sponge, macaroni, seeds, spices, beans, and peas. Add to this jumble some small-gauge wire, bare or insulated, pipestem cleaners, corks, and pencil erasers, and there is material for the making of numberless amusing gadgets—place card holders and animal and human figures that will stand up, yet may be pliable enough to bend at the knees or raise their arms.

Miss Ruffini, who is writing a book to be called *Creative Leisure* on the subject, points out that although she is teaching in a school for teachers, more than half her students in this course are housewives seeking a more artistic outlet for their energy and hands than the making of beds. Neophytes in art among her students do quite as well as those who have had artistic training previously. What the newcomers to art may lack in skill or color sense, they more than make up in ingenuity, inventiveness, and imagination. The skill can always be acquired. Miss Ruffini's students learn to accomplish not only definite artistic projects at a minimum of expense, but the way is shown to them for the encouragement of originality and inventiveness.

Garden facts and fancies

Richard Parrott

POSTHUMOUS honors to greet gardeners are not given much popular consideration, even in the communities where they lived and worked and, yes, even benefited because though the influence may be intangible it is very definite. Look backwards, for instance, and see how the Parsons that were pioneering nurseries in Flushing have influenced Long Island and the territories for miles around; Ellwanger left an imperishable influence in Rochester; but there were no garden clubs in those earlier days. Burbank brought California forcefully to the notice of gardeners. Wilson's introductions by way of the Arnold Arboretum are standing monuments to his plant-hunting, but little public recognition has been afforded as such.

It is news indeed, in this light, to see that there is a practical probability of some kind of memorial to the late W. A. Manda through the efforts of the local garden club of the neighborhood where he lived. W. A. Manda was really one of the most notable figures of contemporary horticultural activities. Coming from Europe as a quite young man, he became Curator of the Linnean Botanic Garden of Harvard University. He had an extremely profuse knowledge of plants of all kinds, particularly tropical. Thus brought into close contact with the late James Pitcher, events led to the establishment of the all too ill-fated commercial firm of Pitcher & Manda of Short Hills, New Jersey. The memory of that firm lives today as having been an institution of great stimulus to the garden activities of its day. That was 40 years ago and what it meant to the entire country is very little realized by the present generation of garden enthusiasts.

After the collapse of that famous establishment, Mr. Manda established his own commercial enterprise within a few miles at South Orange. There he grew plants and he did much more—he inspired the whole community about him with an understanding and love and appreciation of affection for unusual plants. He was a great exhibitionist; he sacrificed much in establishing flower shows in the days when they were not nearly as fashionable as they are today. He successfully supported the modern Cactus cult. He introduced Ferns and Orchids—all greenhouse material. He was interested in odd plants like strange Ivy, for instance, and many other things.

It is pleasing to take note that the local garden club, of which Mrs. Reginald Saunders is President, is at work organizing a permanent memorial in recognition of the benefits that horticulture received from this man. The form of the memorial isn't determined. Perhaps a community park—but that is of little real moment. The interesting thing is that a prophet is sometimes honored in his own home.

Some of the New Books

MORE good reading for the gardener. One of the most comprehensive and at the same time one of the most ambitious attempts at garden bookmaking in this country is *Gardens of Colony and State*, a work undertaken by the Garden Club of America to gather together in convenient form and documentary record the early gardens beginning with Colonial times in this country coming down to 1840. It is accomplished in two sumptuous volumes of about 500 pages each. The page size of 10x14½ in. admits large-scale illustrations which are profusely distributed through the two volumes.

Vol. I, completed two years ago, dealt with the northeastern section of the country which, of course, included the real Colonial New England. A companion volume published this spring covers the South and other parts of the country.

If you want to know your American gardens of the past, here they are. The work is something that most people would visit a library to look at, because the two volumes represent a considerable investment. The Garden Club of America has made a notable contribution to our valuable garden texts. It is a book you can hardly review because it is a collection of data, pictures, collated material, and suffices to say that the job is excellently well done. It is published for the Garden Club of America by Charles Scribners' Sons of New York.

Coming down to a possibly more popular appeal, if only because they are considerably less costly, many will welcome the handy little volume of Mildred Norton Andrews *Gardens In Glass* (A. T. DeLaMare, New York). Not over a hundred pages, but chock-full of practical details of the making and management and planting of glass gardens, or as they now come to be called "terrariums" which, however, is an apparent misapplication of a perfectly good word. The dictionary tells us that "terrarium" means a place where land animals are kept as distinguished from an aquarium. But the garden clubs are determined that terrarium shall mean an ornamental adaptation of the Wardian plant case. So that's that!

It is a handy little book that fits properly into the "how to do" textbook series. It tells you just what to do and how to do it. Miss Andrews knows her "terrariums" and the plants that grow in them. She has made them successfully for many years. Now you can easily follow the footsteps of a master teacher.

From the same publisher, is a new edition of what in some years past has been a very popular general guide for amateurs, the *Garden Guide; The Amateur Gardeners' Handbook*. This is not a new edition but an entire re-writing and definite enlargement of an already popular book. So much material in it that it has been put on quite thin paper. Its 550 pages are a compact compendium of general garden information.

Entirely different is Laurie and Chadwick's *Commercial Flower Forcing*. It is frankly and essentially a textbook for students and for that reason is a useful handbook for the inquisitive greenhouse owner who wants to know something more than the mere routine of operation. If he wants to know the whole story about how plants function under glass, he will find an abundance of help in this very specialized and highly technical volume, P. Blackiston Sons & Co., Philadelphia.

In addition to the detailed account of each individual group of underglass cultivation from a purely cultural standpoint, there is an abundant analysis of the principles of plant growth and a tabular presentation of propagation for greenhouse crops, which is the essence of success with such an undertaking.

Yet another book. This is a highly specialized text but of tremendous interest to enthusiastic and curious gardeners who lean also to botanic introduction and insight of the flowers they grow. Dr. Stout, New York Botanical Garden, has spent a great many years in growing, breeding, and studying the Daylily (Hemerocallis)—a group of plants that in the past was very much accepted just as was; but at the hands of modern breeders has been developed into a very practical plant for the garden—extending its flowering season at both ends so that we now have months of Daylily bloom in the garden, if we so desire, from the early part of May right on.

True they are mostly all in the yellow range, but some with tawny shades; and slowly but very definitely tones of red have been brought into this group of sturdy plants. Dr. Stout has been a large contributor in this work. Mr. Betscher of Ohio and Mr. Yeld, may be particularly mentioned as successful workers in adding new interest to what was a somewhat neglected old hardy flower. Dr. Stout's book is a very thorough presentation of the beauties as well as the characteristics and possibilities of the modern Daylilies.

Which grass for the fine lawn?

[*Continued from page 97*]

SEEDED BENT	BLUEGRASS MIXTURE
Bent grows slowly. It will sprout and show some green in a couple of weeks and green all over in 3 to 4 weeks but 6 weeks must elapse before the first cutting.	Some of the seeds in a standard mixture will show green within a few days, others within a week, and the slowest within 2 weeks. First cutting usually within 3 weeks.
Requires a lot of water after the start. Much earlier and more often (daily or twice daily), about five times as much. Use a very fine spray.	Grass may be watered as desired; although helpful at all times, water is a necessity only in the driest months of midsummer. Any spray up to a heavy stream from an open hose end.
Despite the small percentage of weeds in the seed Bent, weeds will get in if soil is normally fertile excepting weeds that do not like the soil if it be acid.	There may be more weeds at the start; early careful and thorough weeding will control.
Bent can be cut closer throughout the season, much closer during dry months (when it seems to make its greatest growth) and much more often than others. The mower should be reset lower at least 3, perhaps 4 or even 5 times.	A fair average rule is to cut reasonably close every 10 days to the dry months, then every 2 weeks to September, then every 3 weeks to the end of the season.
Mulch or give some complete plant food early in the spring, in midsummer, and without fail in early fall. Also plan final cutting to leave grass fairly long.	Mulch or plant food helps as to density of growth, rapidity of growth, and depth of color, and is a necessity when soil is very poor. Final cutting may leave grass long or not.
Roll and roll constantly to keep fine surface.	Rolling helps to iron out the high and to show up the low spots. Desirable but not absolutely necessary.
Do not rake because the horizontal growth is clawed up to a partly vertical position.	Can be raked at any time and, unless full of Wiregrass or Witchgrass, will settle down within a few hours.
Yields to the slightest pressure, shows footprint or other mark, depending on circumstances, for hours to days.	Springs up after walking, running, or riding over it in an hour or so. This lawn, no matter how lovely, is a usable part of the complete home "plant."
Color is relative and no two persons agree as to the best. Bentgrass has a rather light green shade peculiarly pleasing to many people, for its "live" effect.	By choosing a seed mixture to include more Bluegrass and others of a dark shade the lawn may be made dark toned. Italian Rye or Canada Bluegrass gives lighter tone.
Bent is best when fall planted, August 15-September 15. Fall sowing gives a more spready growth.	Late summer seeding is safest but may be planted at almost any time if conditions are right.

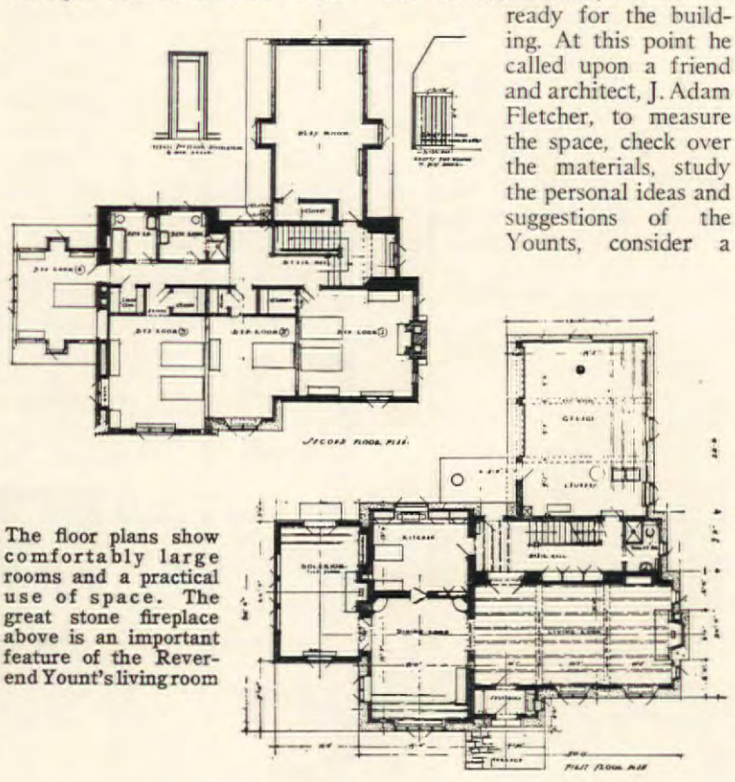
Leisure—for a home

HERE's the way one of our readers solved the problem of his leisure time (not a new leisure, either, but one dating back some fourteen years) and at the same time acquired the castle of his dreams.

Deep in his heart, one of the fundamental desires of the Rev. J. Franklin Yount, pastor of Concordia Lutheran Church in Akron, Ohio, was a home, a "place of abode" that was his, that represented his ideas of beauty and convenience, that was designed specifically for himself and his family. For years he planned and worked and prepared for it; and now it stands complete and perfect for his needs. The beauty of it is that he accomplished it by devoting a half day each week to this undertaking so close to his heart; sometimes he could spare a whole day, in vacation time even more, and so today he has the satisfaction of being able to say the home he loves and lives in is the product of his leisure time.

Fourteen years ago he bought a four-acre tract of land. It became his diversion, and he became a dirt farmer. He packed his tools in an old car, went out to the farm, and started clearing the land. Surplus trees had to be cut down, underbrush cleared away, tree stumps blasted out. The land was crowded with boulders and, with the aid of a neighbor and his team, these were hauled into four stacks, ready to be built into the foundation of the house. Then there was planting to do, fruit trees, and the shrubbery that would provide just the right note in the final composition. And the exciting moment came when the site for the house was selected. It was not difficult to determine what kind of house it should be; with all the native stone available, an English stone and half-timber house almost grew itself upon the landscape.

It took two years of swinging a sledge hammer to split the rock and get it ready for the building. In this time, however, the Rev. Mr. Yount had an opportunity to search and search for his timbers, and finally discovered an old grist mill, which had probably stood its ground well over a hundred years, but was now to be wrecked. From this he salvaged some 15,000 feet of fine old oak timbers, and he was ready for the building. At this point he called upon a friend and architect, J. Adam Fletcher, to measure the space, check over the materials, study the personal ideas and suggestions of the Younts, consider a family of two adults and five children, look over the building budget and draw plans accordingly.



The floor plans show comfortably large rooms and a practical use of space. The great stone fireplace above is an important feature of the Reverend Yount's living room

Now it became really exciting. A crew of unemployed men was assembled, some of them skilled mechanics, some not. The Rev. Mr. Yount himself served as his own contractor, in all respects except that of plumbing and heating; he purchased materials and supplies, hired labor, steadily supervised construction, and thus was able to follow up every detail to its final perfection.

As you might know from a home worked upon and planned with such loving care, there are many extremely individual details worked into it.

In a home where there are five children, you can see how practical it is to have a complete bathroom, with shower, on the first floor, and adjacent to it a series of three wardrobe closets, each for its special purpose. You can see also, the beauty of a huge playroom on the second floor, built with a wainscot of knotty pine and fitted with an enormous closet. Then there is the great stone fireplace, in the living-room, surrounded with comfortable lounge chairs; and in almost every room there are window

seats, grand places to curl up with a book, or just to sit and ponder on the great out-of-doors.

The Rev. Mr. Yount was kind enough to tell us his story. "I find my experience has afforded a great deal of encouragement to friends in this vicinity in their desires and efforts for better homes. I shall be glad if it gives the same kind of encouragement to your wider circle of readers." On to leisure—and to work!

Plant a Grape vine anywhere!

[*Continued from page 98*]

too much to pay for the use of one good Grape vine.

2. When it comes to the kitchen porch there are special advantages in the Grape vine, particularly if the porch has a southern frontage, as it ought to have.

3. Even though the vine only shades a kitchen doorway it may achieve quite desirable results. There are still the fragrance of the blossoms in springtime and the crop of useful fruit in autumn.

4. Of course vines are often grown also on front porches, and Grape vines are sometimes chosen in preference to more ornamental and less useful kinds.

5. At the back door, where the ash can is too conspicuous, the Grape vine may serve another very useful purpose in covering the service from the common gaze.

6. In certain close and tidy village gardens may be found trellises of Grape vines used as screens. Here they shut off undesirable views as toward a neighbor's barn; or they may save the family wash from too much public comment.

7. Many vines are planted in hen yards and run up on horizontal screens to make a shade for the poultry. This is a very popular method in the South where the Scuppermong thrives particularly well.

8. Often shelters are frankly ornamental. An "arbor" or summer house is built, and the vines run over the lattice-work in rank abandon. Features of this kind were very popular in old-time gardens. Or the trellis may be made quite ornamental in its pattern, painted white or green, and used to enclose the garden on one or more sides.

9. As drapery for the woodshed or tool shed, nothing could be better adapted than a strong-growing Worden. Here also the frontage should be toward the south or west if real crops of fruit are to be harvested.

10. Outbuildings generally may be festooned with good productive vines if only a little practical care is given them. This is in fact one of the very best ways of using Grape vines.

11. In nature the wild Grape vine clambers over anything within its reach. A pile of stones or a steep stony bank is specially eligible on account of the heat which it radiates. This gives the hint for the practical use of Grapes to cover stone walls, cut banks, and other exposures.

12. The fact must not be overlooked that the best way to grow grapes, especially when good fruit is wanted, is in a proper vineyard, on strong trellises where the best pruning and spraying can be given.

Grape vines will grow anywhere—or almost anywhere—in all sorts of convenient, or inconvenient, waste places. The mere service of their leafy vines will often pay their keep, even if no fruit is ever borne. A modest amount of fertility may be assumed; a sunny exposure will be preferred; an annual pruning will be given; if possible some spraying will be offered. Yet one may stop anywhere along the line, and at any point get his money's worth.

When in doubt, plant a Grape vine!

What Waterlilies to grow?

[*Continued from page 81*]

add greatly to your interest in plant types by including some of the smaller but highly interesting miscellaneous aquatic plants. Even the Water Hyacinth in a controllable pool isn't to be disregarded. It grows easily and floats on the surface without having its roots in the soil on the bottom.

There are other floating plants such as the Water Snowflake, white flowers; the Water Poppy, adapted to shallow water only, with its beautiful clear yellow flowers; and the Proserpinacoides, particularly fitted for its graceful feathery foliage, specially in the warmer sections. On the shallow edges of a natural pool, don't overlook the perennial Forget-me-not.

For a large pool, Wild Rice with its stalks 5 to 10 ft., according to conditions. And then the floating moss Azolla looks all the world like a moss which is a real aquatic and it will multiply and often completely cover the surface of a small pool, though it will have to be kept under control by pulling out the plants and throwing them away.

If you really get interested in these small aquatic plants, a new field of many possibilities and great interest will be opened up.

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VOL XII National Edition No. 2

Summer Home of
W. S. Carmichael
Shannock, R. I.

Above: Home of
Vida S. Adkins
Columbus, O.

Right: Home of
Maud L. Hale
South Philipsbury, Pa.

MRS. JEAN AUSTIN
Editor

LEONARD BARRON
Horticultural Editor

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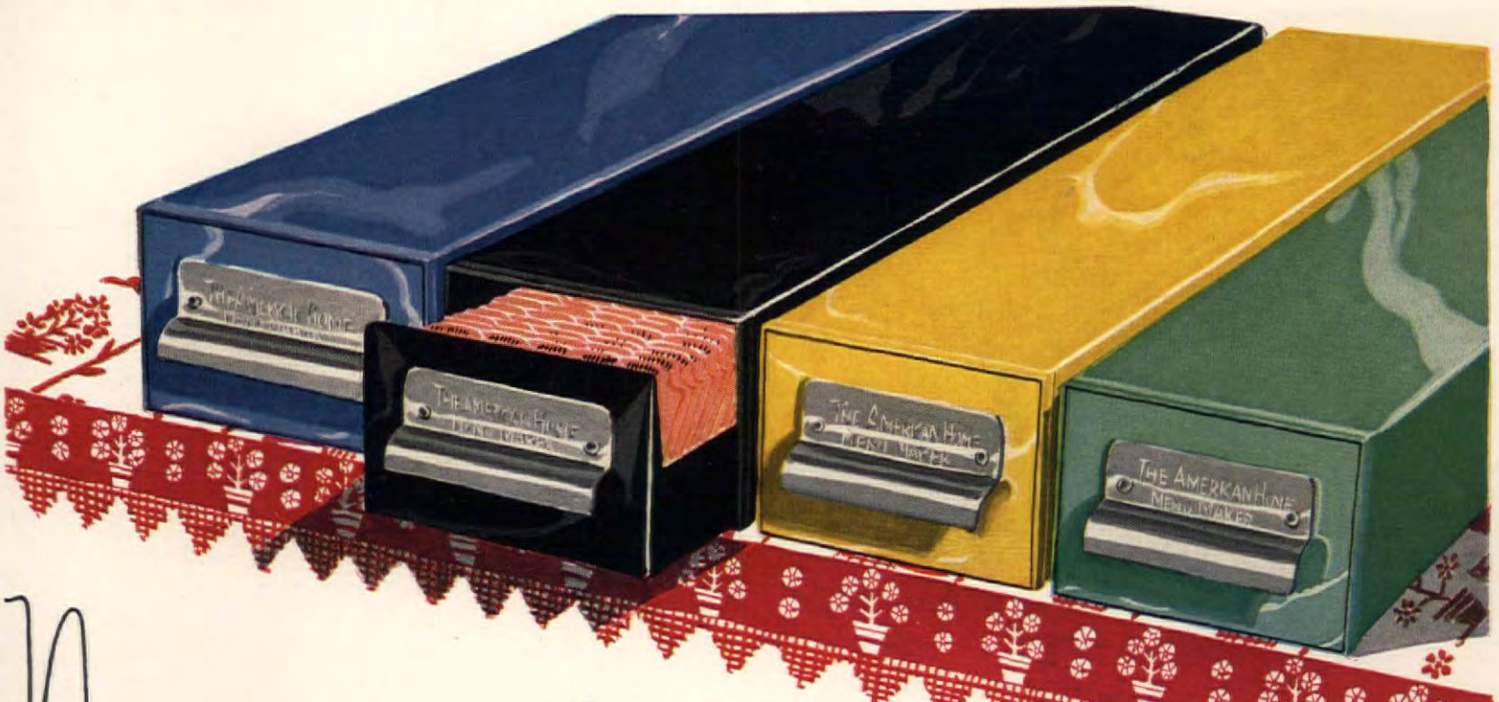

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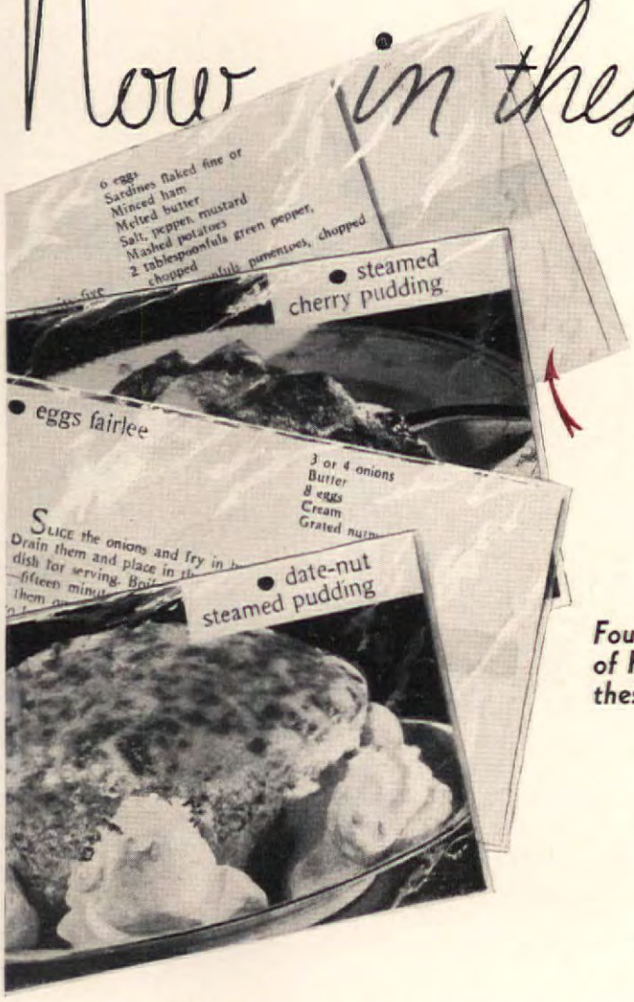

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