

*The* **American Home** 10¢  
*July 1936*



REMODELLED, COLONIAL AND BEACH HOUSES :: KITCHENS  
EATING OUT AT HOME :: OUTDOOR FIREPLACES  
PROFESSIONAL RESULTS WITH YOUR FLOWER PHOTOGRAPHS

# Calling all cars!

...AND ALL PARENTS TO



**L**ISTEN: for the sake of the family's safety let's have those new Goodyear Double Eagle Airwheels\* and LifeGuard Tubes under us from now on. My daddy says he wouldn't be without them for a million dollars not only because they're light footed and easy-rolling and cool running and sure-gripping — but because they end the dread danger of blowouts for good and all. Even mama doesn't worry in the back seat when we go fast now.

\* Trade-mark Registered

**"BUILT NOT TO SAVE MONEY  
BUT TO SAVE LIFE"**

## EIGHT STANDOUT FEATURES

*which lift the new Double Eagle Airwheel\* above any tire Goodyear ever built*

- 1 The finest, safest, handsomest, longest-mileage tire that we have ever built.
- 2 Best-proved non-skid tread pattern in the world, made more efficient.
- 3 Tougher rubber, slotted 15% deeper to give many more miles of the Goodyear Margin of Safety for quickest stopping.
- 4 Built throughout of special new heat-fighting compound that frees high-speed travel from tread-throwing risk.
- 5 Extra rubber "float" for every ply, new "rubber-rivet" breaker-strip anchorage, stronger bead.
- 6 Supertwist cord in every ply to guard against blowouts and bruises.
- 7 Flexible, easy-rolling casing without the tread stiffness common to heavy tires.
- 8 Built to strictest specifications in industry, in materials, workmanship, balance and inspection.

**MORE PEOPLE RIDE ON GOODYEAR TIRES THAN ON ANY OTHER KIND**



- A Look for the yellow valve stem and blue cap
- B LifeGuards\* take a little longer to inflate because air passes gradually from "inner tire" to outer tube through this VENT HOLE
- C On this two-ply "INNER TIRE" you ride to a stop with car under control, even though casing and outer tube blow wide open

# GOODYEAR

# "The FINEST OIL FURNACE that money can buy"



## NO OTHER OIL FURNACE CAN BE LIKE THIS!

★**LUXURIOUS HEAT.** Maintains an even temperature—automatically. Provides an abundance of hot water—every hour of the day and night. Beautiful in appearance. Quiet, clean and odorless in operation.

★**SAFE.** Oil is burned in an electrically-welded steel boiler. An automatic safety control shuts off the fuel supply in less than 4 seconds. The self-oiling mechanism is sealed-in-steel to protect it from dust and dirt.

★**DEPENDABLE.** Sturdy—built for a long life of service. Thoroughly reliable.

★**ECONOMICAL.** The new scientific method of burning oil insures complete combustion. Heat usually lost up the chimney is "trapped". Greater fuel burning efficiency permits the use of cheaper grades of fuel oil.

★**ONE COMPLETE UNIT.** Every part is designed to work with every other part. A compact, coordinated unit—designed, built and warranted by the General Electric Company.

ONLY the G-E Oil Furnace has the magical "Inverted Flame". Only the G-E Furnace gets so much out of every drop of oil—every bit of useful heat.

And only the G-E Oil Furnace gives such automatic, luxurious heat—such an abundance of hot water for household use—such dependability—such safety.

Look through the observation window and you will see that this marvelous new furnace is entirely different from all other types of oil heating equipment. Oil is vaporized and is burned without roar, or soot or odor in an upward, intensely hot flame.

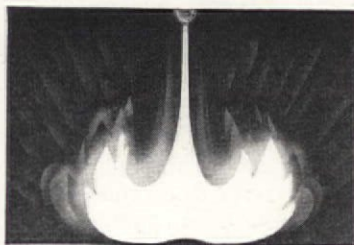
Every tiny particle of the oil is burned. And every practicable unit of heat is captured and put to work.

But that's only part of the story! The boiler itself is of steel and electrically-welded. The safety mechanism is automatic; it

even oils itself. And the rotating part of the burner mechanism is sealed-in-steel to protect it from dust and dirt.

Get the whole remarkable story of this better, different oil furnace. It's the finest type of automatic oil heating equipment that money can buy—and the cheapest to own. Mail coupon for free copy of the absorbing booklet "Luxurious Heat" or, better still, get in touch today with the General Electric Oil Furnace dealer in your city.

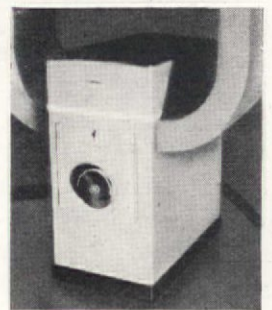
## Research Keeps G-E Years Ahead!



The General Electric Oil Furnace with its magical "Inverted Flame" has upset all previous ideas about oil heating... has set new standards of safety, dependability and economy in home heating. Don't fail to see "The Heating Unit That Science Built."

## AIR CONDITIONING, TOO!

It is now possible to get automatic oil heat and complete winter air conditioning from one economical G-E unit. Ask your local G-E dealer to show you the new General Electric Warm-Air Conditioner. It supplies luxurious heat and, in addition, circulates healthful, conditioned air throughout the house. Air which has been filtered clean of dirt and dust, and moistened to the proper degree of humidity.



GENERAL ELECTRIC CO.  
Air Conditioning Dept., Div. 71152  
Bloomfield, New Jersey

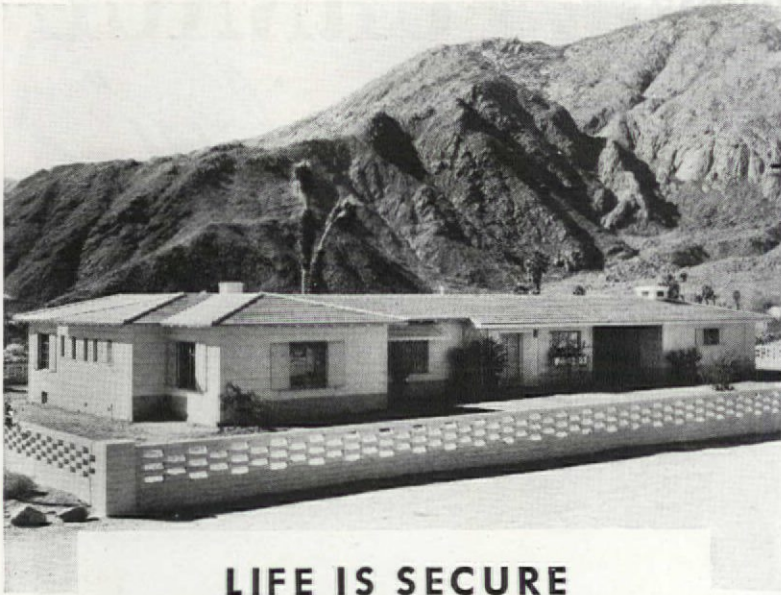
Gentlemen: Please send me, without cost or obligation, "Luxurious Heat", 12-page booklet on the new G-E Oil Furnace.

Name.....  
Street Address.....  
City and State.....

## GENERAL ELECTRIC OIL FURNACE

STEAM, VAPOR AND HOT WATER HEATING SYSTEMS

The Alvah S. Hicks residence is one of 120 concrete homes built last year in smart Palm Springs, California. Architect: Cbas. Matcham, office of Earl Heitschmidt, Palm Springs. Builder: Cbas. Chamberlain, Palm Springs.



LIFE IS SECURE  
AND GAY AND COZY  
IN A LOVELY  
**CONCRETE HOME**

**I**T'S fun to live in a concrete home because it gives such a brimming measure of every good quality a home should have.

In any architectural style you choose, concrete creates a charming, livable home—snug, warm and dry in winter, cool and airy in summer. A safe home that is secure from fire and storm, that resists the attacks of time, termites and decay.

Your concrete home will endure for generations with almost no money spent on repairs. It makes house-keeping easy because it is free from annoying faults—its walls will not settle or crack . . . its concrete floors will not sag . . . its doors and windows will not bind.

The cost is surprisingly moderate. And you have your choice of any surface texture and a wide range of warm colors.

**FLOORS ARE IMPORTANT!**

You can have the very finest floors—at low cost—by making them of concrete. They're fireproof, quiet, warm and strong. They can be covered with wood, carpet and linoleum, or simply colored and waxed—different in every room if you prefer.

Write us for beautiful, illustrated booklet, "22 Low Cost Concrete Homes."

**TELL YOUR ARCHITECT** you want a concrete home. Before you build ask a concrete contractor or concrete products man to estimate your house with firesafe concrete walls and floors. Be sure that your architect and builder are familiar with the new concrete technique.

**PORTLAND CEMENT ASSOCIATION**

Dept. A7-5, 33 W. Grand Ave., Chicago, Ill.

*So-called "wholesale" bargains*

It is important that every American Home reader heed this story as a new but already strongly entrenched "racket"

ROBERT THOMPSON

**A** DIFFICULT and fascinating business—buying furniture; all the periods of history, all the contributions of geography to be considered, to say nothing of computations in lower and higher mathematics. Now, there is another important phase to the education of furniture buyers—more disagreeable aspects of the really delightful experience of buying furniture. The public must also beware of misleading selling practices. It seems, however, that the beginning and ending of it lies with the buyers themselves, and it requires a deal of thinking and doing on their part to eradicate a widespread and growing danger to right furniture buying.

We all like our own things. We choose them, we live with them, and we enjoy them. When the time comes to buy new furniture we want it to be the right furniture, good looking, well made, honest furniture that suits our house and us. The young couple, gayly, carefully planning, the experienced well-to-do shopper—all are alike. We are looking for the best furniture that we can buy. There is a bewildering plenty to choose from, antique, modern, simple, bizarre, wooden, metal, wicker, glass—whatever we desire. And the search of it leads us into the pleasantest sort of exploration until we meet with one almost inevitable and likely-sounding temptation hard to resist.

"Wholesale" has always been a catchy word and it, in association with other devices, is being used today to catch more than \$10,000,000 a year from furniture buyers in New York City alone.

Strangely enough, we begin with the fact that in New York City, there is no appreciable wholesale furniture trade—that is, as wholesale trade is commonly understood. The very, very few bona fide wholesalers remaining in the trade do not sell to the individual consumer. There are so-called wholesalers and these concerns, of course, are in business for profit. They must sell to somebody. Certain of these so-called wholesalers are operating their business on the dramatization of the suggestion that only you or I or a chosen few can buy from them, thus cleverly creating in us a desire, and for themselves a demand. Their sales promotion is based on the subtle suggestion that they do not want to sell furniture to you as an individual consumer, but that if they

do, they give you a discount 50% and 20% and 10% and so the discount, in most cases, be from a fictitious or outrageous high list or alleged retail price. Therein lies their profit.

The suggestion of buying furniture wholesale may come to us in connection with the name of a person posing as an interior decorator who supposedly buys wholesale. Buying furniture through an established interior decorator, if one can afford it, is an excellent way to assure oneself of good taste and proper values. Established interior decorators, and they are easy to identify, have joined forces with legitimate retailers to expose the activities of persons who pretend to be decorators, but who really are brokers or dealers with their stores in their hats. The stock trade of such brokers or pseudo-decorators, is a courtesy card supposedly entitling the recipient to wholesale discount favors.

We may likewise be invited to buy wholesale by a salesman in a retail store, who also gives us a courtesy card to a wholesale dealer. Retail salesmen who betray their employers are, of course, motivated by the desire for private gain, in the shape of secret commission from the wholesale dealer.

Perhaps the largest field of activity of the so-called wholesaler is among the employees of large corporations, or city, state or federal departments. Through the mails, courtesy cards or word of mouth employees are approached with the suggestion that they are a privileged class—privileged to buy wholesale. As a matter of fact, in many cases, one can walk in off the street and obtain the same doubtful privilege.

However we may be led into belief that we are about to buy furniture wholesale, this is what probably will happen to us:

We may find our way to a dreary loft, crowded with furniture of all makes, periods, and materials. We may find ourselves in a well-located, clean attractive show room. We may find ourselves in a junk store. Sometimes in front of the establishment is covered with large signs. Sometimes it seems to be a well-guarded secret that furniture is sold at

Salesmen, likewise, are usually superior and restrained, pretending so cleverly that they do not care to sell to us that we

[Please turn to page

# Every 5 Minutes a Woman Buys a Plymouth!

**IT HAS THE BEAUTY, ECONOMY, COMFORT AND SAFETY WOMEN DEMAND**



*They find "All Three" priced about alike...but Plymouth Offers most for their Money*

THE BEST "SHOPPERS" buy Plymouths today. It's proved by the way Plymouths are bought by women... actually *one every five minutes!*

Women, of course, shop carefully...looking and comparing...until they find the best value. And today more than ever, that's the way to buy a car.

"Look at All Three" low-priced cars today. You'll see why good shoppers pick Plymouth. Priced with the lowest... it tops the field for smartness, comfort, safety and economy.

Only Plymouth of "All Three" has Safety-Steel body, *double-action* Hydraulic brakes. Drive Plymouth before you buy any car. Ask your Chrysler, Dodge or De Soto dealer. PLYMOUTH DIVISION OF CHRYSLER CORP.



(Above) WOMEN LIKE the ease of Plymouth's shock-proof, fight-free steering and the easy way it handles on the open road...its quick response in traffic...

(Left) LUXURIOUS FLOATING RIDE...with correct weight distribution...special "amola" steel springs...and the comfort of soft, chair-height seats.



DEMAND SAFETY...only Plymouth of "All Three" has both a Safety-Steel body and Hydraulic brakes.

**PRICED WITH THE LOWEST**  
Terms as low as \$25 a month

**\$510**

AND UP, LIST AT FACTORY, DETROIT  
SPECIAL EQUIPMENT EXTRA

**PLYMOUTH BUILDS GREAT CARS**

• TUNE IN ED WYNN, GRAHAM McNAMEE AND ALL-STAR CAST, TUESDAY NIGHTS, N. B. C. RED NETWORK

AMERICAN HOME, JULY, 1936



Left: Home of Mrs. Thomas Lyle Taggart, Palos Verdes Estates, California



Right: Home of Dr. and Mrs. E. D. Pope, Hillister, Texas

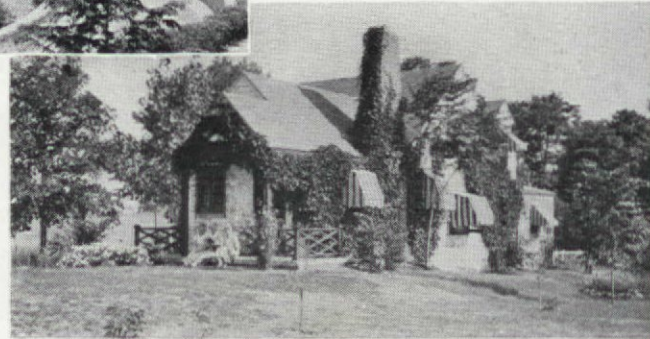
Below: Home of Mr. and Mrs. H. R. Sperling, Dover, New Jersey



Below: Home of Mr. and Mrs. H. W. Hartong, Decatur, Ill.



Above: Home of Mr. and Mrs. James C. White, Kingsport, Tennessee



JULY, 1936

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Home of Mrs. William Hanrahan, Hartwick, New York, before and after remodeling



Home of Mr. J. S. Christy, St. Louis County, Missouri

LEONARD BARRON, Horticultural Editor

MRS. JEAN AUSTIN, Editor

CHARLOTTE EATON CONWAY, Associate Editor

2

**MORE NEW YORK BEAUTIES**

*are telling you-*

[Below] CARROLL BRADY



JANICE JARRATT

## **"Listerine Tooth Paste keeps teeth looking their loveliest"**

Hear what Miss Janice Jarratt, often termed the most photographed girl in the world, says:

"Listerine Tooth Paste? It's simply delightful . . . gives my teeth wonderful brilliance and sheen."

Hear, also, the opinion of Miss Carroll Brady, lovely newcomer to famous New York studios:

"The camera is merciless . . . so a model can't take chances with the looks of her teeth. I have found that Listerine Tooth Paste is best for keeping them really white and gleaming."

Like scores of other New York models, whose bread and butter depend on their good looks, these two lovely girls have found by actual experience that this dentifrice is best and safest for preserving and enhancing the beauty of their teeth.

Many Stars of stage and screen have discarded costlier favorites for this super soft dentifrice at 25¢.

If you have not tried Listerine Tooth Paste, do so now. It contains two special polishing and cleansing ingredients, notable for their safe and gentle action. And right now there is a special inducement to try this exceptional dentifrice. (See panel at left.)

LAMBERT PHARMACAL COMPANY  
St. Louis, Mo.

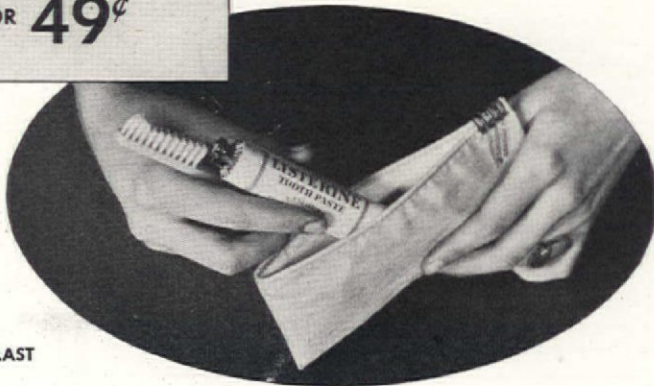


*Summer's Best Bargain!*

**MOIRE VACATION KIT**  
Rubber lined    Glider lock    Choice of colors

**AND . . . 25¢ LISTERINE TOOTH PASTE**  
**AND . . . DENTAL SPECIAL TOOTH BRUSH**

**ALL 3 FOR 49¢**



AT YOUR DRUGGIST'S WHILE THEY LAST  
This offer good in U. S. A. only

# Announcing

## THE KITCHEN SINK THAT SCIENCE BUILT



### THE CRANE *Sunnyday* CABINET SINK



● Here's the inspired answer to the housewife's question: "Where shall I put it?" The SUNNYDAY has a built-in refuse receiver, vegetable and bakery goods storage, cutlery drawer and accommodations

for utensils and supplies. Cabinet is of heavily enameled steel. Doors and drawers are rigid, non-warping, smooth-acting, sound-deadened.

The sink—acid-resisting porcelain on cast iron—has out-of-the-way faucets, swinging spout, cup strainer, rinsing and vegetable spray, stemware drying ledge and depressed drainboards. Fixtures are heavily chromium plated.

Send the coupon today for complete description of this labor-and-time-saving improvement in kitchen equipment. On convenient terms from your master plumber.

*This complete Crane kitchen cost only \$462*



Complete Crane kitchen in home of T. C. Warnken, Oak Lane, Pa. All remodeling, redecorating and all fixtures, including Crane SUNNYSIDE Sink and Cabinets, came to \$462—or only \$14.69 monthly on the Crane Finance Plan. See your architect or master plumber today. You can have a complete Crane kitchen, too!

CRANE CO., 836 S. Michigan Ave.  
Chicago

Gentlemen: Please send, free and without obligation, illustrated literature on the subjects I have checked:  
 Modern Kitchen;  Bathroom;  
 Heating System.  I contemplate building a new home;  Modernizing present home.

NAME.....  
ADDRESS.....  
CITY..... STATE.....

A.H. 7-36

## So-called "wholesale" bargains

[Continued from page 4]

naturally anxious to buy. It is all a bit theatrical. They carefully explain about the discounts. Prices are sometimes in code. A certain number on the courtesy card may indicate the percentage or commission to go to the intermediary. Consequently, there is considerable figuring to be done. Or, the prices may be plainly marked in figures which even to our dazzled eyes seem very high. In this case, too, there is much figuring to be done. There is 50% off and another 10% or so and maybe something added on, and occasionally a sales tax mentioned. It all becomes more and more bewildering.

Meanwhile, we are trying to accommodate our concept of the "right furniture" we had started out to buy, to something not quite "right," but with the vague discount off the price. We may be told to go to a retail store and get the number of the furniture we want and come back and order it wholesale. This proves to be a sorry quest for the piece may be found to be unattainable and we are persuaded to take something else.

Actually knowing little about comparative values, we are at a loss. "That doesn't seem quite like a wholesale price to me," we may suggest. "Quite all right, madam. It is your privilege not to buy it." And strangely we are convinced that the price is right.

"It is not quite the quality I expected," we may venture. "There can be no question of quality. This is from one of our own factories. We sell to dealers who have to please their customers." More drama and very plausible, although facts show that certain so-called wholesalers manufacture

nothing and that certain others have only the semblance of a factory where manufacturing is confined to one specialty. And as dealers, there are thousands of them to be sure—many with curbstones their address, and a window of a legitimate retail store their show room.

And so we buy our furniture wholesale, forgetting our original plans and hopes, for that alluring discount. Any one of these authentic stories from official records what may happen to us.

A young couple, engaged to be married, decided to buy living and bedroom furniture. It meant planning and working and sacrificing and when they learned that they could buy furniture wholesale they were, of course, happy and eager to do so. They were taken to a place that looked like a warehouse and believed that they were getting a discount as well as installment privileges. They bought their furniture and when it came for delivery only a few pieces were delivered and those came after dark. (Certain concerns frequently deliver after dark.) When the young people asked for the rest of their furniture they were told to pick out something else. The pieces were also delivered at night and in the daylight were found to be in an unsatisfactory condition.

A young woman was introduced to a concern and told that she could purchase wholesale. The salesman suggested that she go to a department store, make her selection, and he would get the merchandise for her at a big discount. She did so. After delayed reports that the department store had an exclusive right to the goods she had selected, so he couldn't get it. He then offered her the "pick" of his "wholesale" stock. She bought a set and a few months later, passing a retail store, saw one exactly like it in the window for the same price, retail, which she had supposedly bought wholesale. She went in and inquired about it. She climbed into the window and examined it. There was no doubt about it. The two sets were identical.

A man paid several hundred dollars to a wholesaler for what he thought was a rosewood, satinwood bedroom set. Unpacked, the furniture looked like walnut. Investigation proved that the regular retail price was four fifths what he had paid wholesale.

And so it goes on and on, the same unbelievable tale of suggestion and imposition, of disappointment and loss. As perhaps in every other form of wrongful practice the consumer's chief defense is education. A start toward protection can be made by the individual consumer remembering that there's a catch in it every time he hears a suggestion "buy your furniture a wholesale discount."







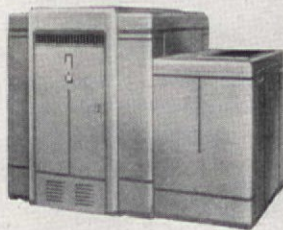
*Forget the  
Weatherman*

**MAKE YOUR  
OWN WEATHER  
IN YOUR HOME**



"**W**ARMER TOMORROW" holds no threat of discomfort for the family whose home is equipped with Sunbeam Air Conditioning. For they are masters of their weather. They enjoy Springtime *indoors* all year 'round . . . warmed in winter, cooled in summer by the same handsome Sunbeam Unit.

Installed in the basement, it sends a stream of clean conditioned air through inconspicuous, space saving wall grilles into every room of the house. In winter, this air is filtered, heated and automatically humidified to a healthful level before it is circulated. In summer, there's relief from the heat in gentle circulation and ventilation with filtered, cool, night air. Mechanical cooling and dehumidification are available, if you want them. This equipment, however, may be installed at any later time.



*The new Sunbeam Air Conditioning Unit, installed in the basement . . . for oil, gas or coal . . . for all homes, old and new, large and small.*

For many years, Sunbeam Units have been performing successfully in large, palatial homes. Today, Sunbeam engineers make it possible for every home—large or small—to enjoy the same Custom Made Climate. Sunbeam equipment is backed not only by practical installations, but by 50 years of air treatment experience. There is a model for every home . . . for oil, gas or coal . . . entirely automatic . . . and reasonably priced.

A new booklet will tell you all about it . . . show you its benefits as well as its amazing savings in fuel. The coupon will bring your free copy. Mail it today.

**SUNBEAM AIR CONDITIONING**  
THE FOX FURNACE COMPANY · ELYRIA, OHIO

Send me your new free booklet on Sunbeam Air Conditioning for  my present home  for a new home.

Name \_\_\_\_\_

Address \_\_\_\_\_

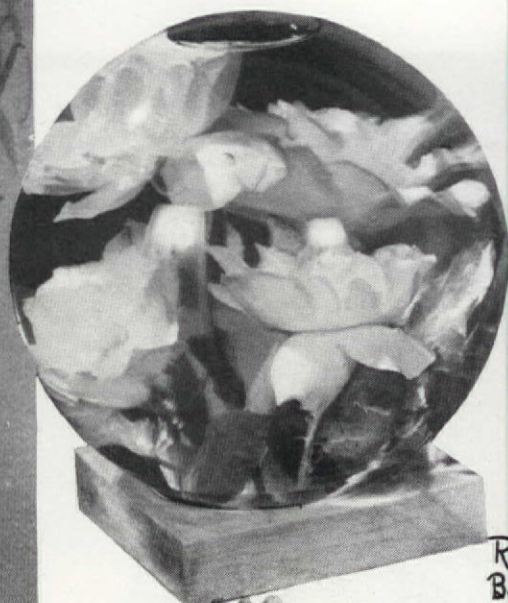
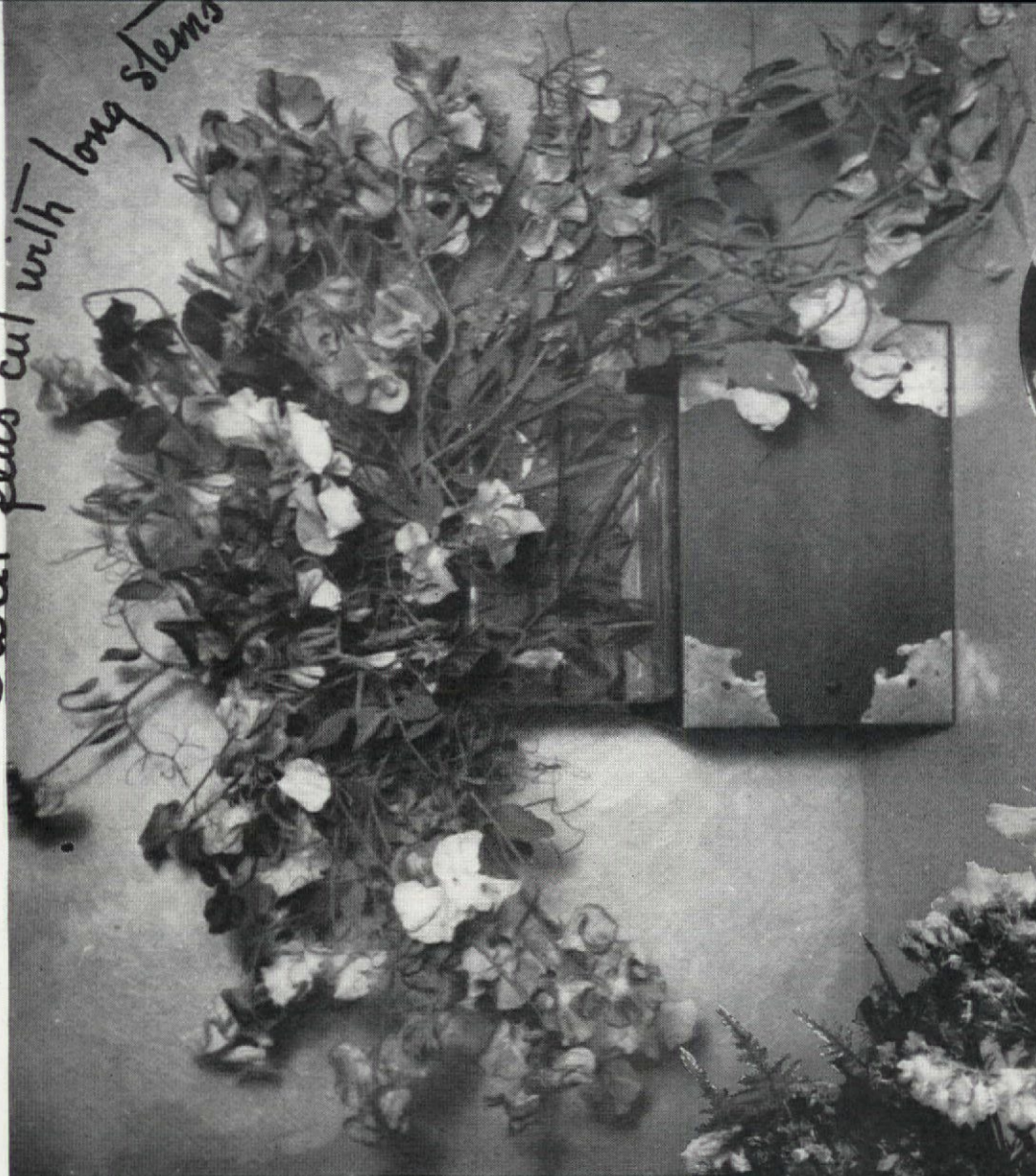
City \_\_\_\_\_ State \_\_\_\_\_

A. H. 7-108

**THE FOX FURNACE CO., ELYRIA, OHIO**

Division of AMERICAN RADIATOR & STANDARD SANITARY CORPORATION

Sweet peas cut with long stems



A gay tin cast with miniature



Succulents in pots for Tray or wicker basket

## LIKE PEOPLE, HOUSES MIGRATE



With mellowed plaster walls, weathered bricks and stones, low roof line, and roof of shingles laid to simulate a thatched effect, this house—the home of Mr. and Mrs. Harry East Miller—suggests far away Normandy though it is located not far from the hills of San Francisco in Atherton, California

BY A. HOLROYD

Far from the hills of San Francisco the country opens into the warm, spare area of the peninsula. Here, in spite of the creeping march of newcomers, may still be found broad open fields studded with fine trees. It is an ideal home for those who desire a relaxation that life in a busy city cannot give—a truly delightful retreat.

With those vast fields before you, the sea a few miles beyond sending sometimes the welcome soft, cool fogs, you might easily immerse yourself in Brittany or Normandy. As the yellow stubble might ring the bells of ancient churches, and under the oaks might be seen peasants for a Pardon at Plougastel or fête at Coutances. Owners, Mr. and Mrs. Harry East Miller, and architect felt that an old world house was required here, and went to its making old weathered bricks, stones, and materials that appear as though they were gathered there by workers on a home. The plaster has been mellowed with colors. The roof line is low, sug-



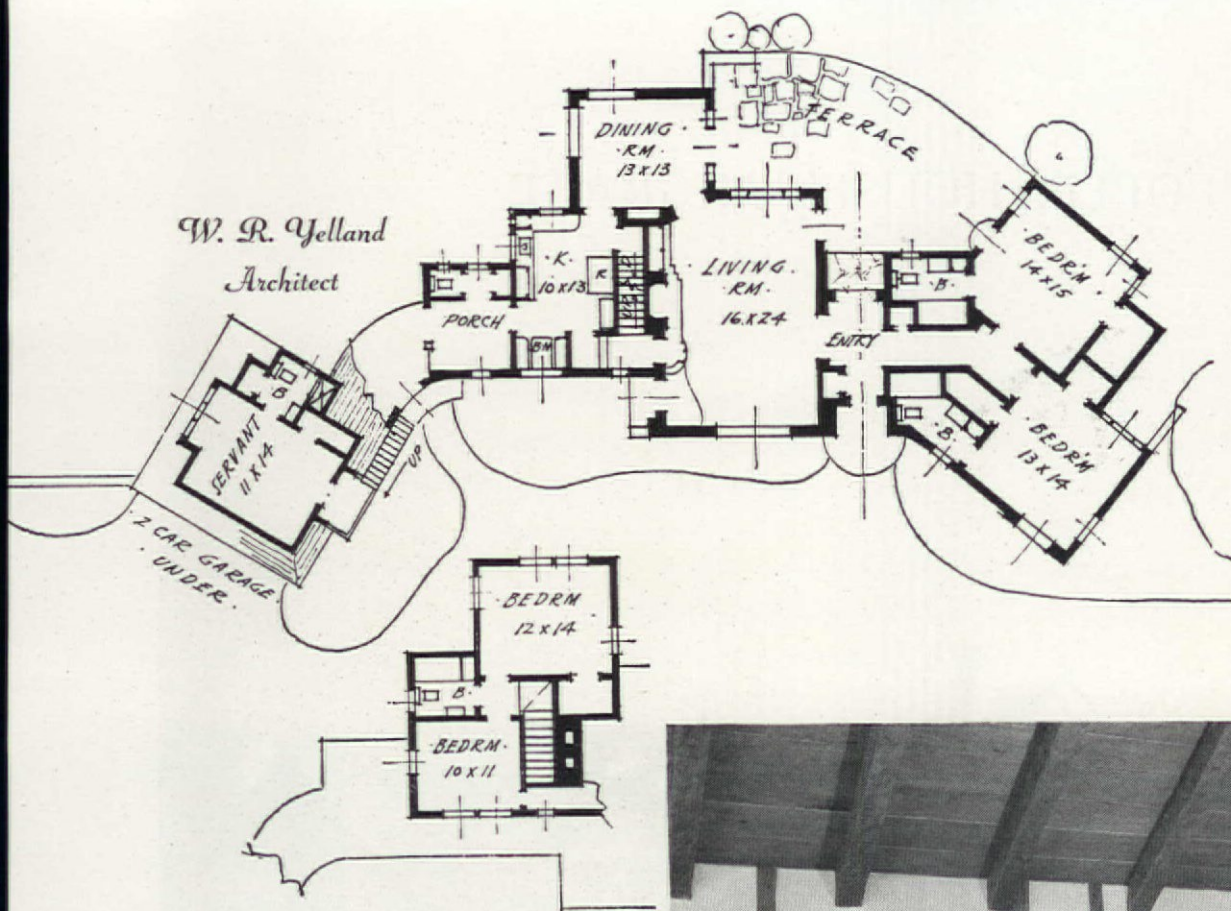
NOTE: A graceful effect is produced by sweet peas cut with long stems and foliage; suggested by Mrs. Willard Helburn. Sedums in small pots provide variation. Both photographs by Antoinette Perrett. Charming and new table decorations are the flower globe from Universal Novelty Products Co. and the little tin flower cart from Irene Hayes, Inc.

gestive of the spreading fields, and the roof itself is a thick generous layer of shingles placed with the appearance of thatch.

As the pictured plan indicates, the house was designed for the generous and easy living that we like to think is characteristic of the West. Opening the front door you look across the hallway straight through to a great expanse of paved terrace. To the right you see two bedrooms that are of modest area but ample and comfortable, with bathrooms and closets. Going to the left under a bricked and timbered opening (the timbers are twelve by twelves) you enter the living room, with a high ceiling of adzed wood, well lighted from both ends. There is a brick fireplace skirting a side of the room, and at one end you may go by a hearth step to a passageway to the kitchen or turn sharply to the right and ascend to the second floor. It is a rather informal arrangement that is in key with the house. At the far end of the living room, in the corner, is a passageway into the dining room that has red painted casement windows and walls of yellow.

Out of dining room and living room you may step to the terrace, a pleasant place for tea or cocktails or sun-bathing. This outdoor living room is practically on a level with the interior living room floor. Benches and couches, easily moved or rolled about, help

W. R. Yelland  
Architect



SECOND FLOOR.

The house was designed for the generous and easy living that is characteristic of the Western states. The curved layout suggests an intimate and unusual charm

to make this a much-lived-in part of the house. There is a splendid oak at the correct distance for convenient shade. Sunshine and shade are important features to be harnessed to a house, and for that reason there is a curve in this layout, and breaks here and there. The curve draws the house together and affords an intimate charm rather

difficult to explain. Beyond the dining room appear the service units of the house that help to form the curve of the building and extend to the garage. The garage houses two cars, often a guest, for above it there is a bedroom with a bath. This is reached by an outside stair that has a pair of vines along its warm plaster wall, and some purple painted grapes ripe in the sun. There are various uses for this bedroom set apart; it becomes easily a quiet studio or a place to shelter a hobby. All the bedrooms, in fact, are rather scattered about the house. There are two more and a



Through a brick and timbered door one enters the living room with its ceiling of adzed beams, massive windows, and large brick fireplace extending along the side of this spacious, hospitable

to be found on the second floor about the middle of the building. This seems a good arrangement for a family of limited size and the maximum amount of week-end guests. Driving into the gates of Downland at sunset time when the hills of the California coast range are spreading their blue shadows and the cool scents of evening are beginning to rise from the fields, the house seems to gather a part of the restful, lovely scene. From its topmost shingle and bit of cedar beam end to the last decorative detail of fluffy kittens chasing their tails on the race, this house belongs to the spot where it has been built. Yet this Californian scene is but an adopted background, for surely this rambling house has migrated from the sea where its ancestor may be found in the countryside of ancient Normandy.

## The herbaceous garden of the connoisseur



Healy

The most showy, most floriferous of the hardy low creeping perennials for the rock garden are found in the varieties of our Moss Phlox; white, rose, pink, lilac in a varying range of beautiful shades. The white forms are best adapted to acid soil

HEN F. HAMBLIN

Perhaps the most showy perennial for May in our northern states in border, rock garden or the sunny fields is Moss Phlox (*Phlox subulata*). No plant rivals it in the intensity of mass of color; and, with the yellow of the perennial Alyssum it makes a perfect foreground for groups of Tulips and Daffodils. An American plant, ranging from west to east, from New England to Michigan and Florida, it is frequently seen in the wild magenta growing in the grasses of dry fields and meadows. It has increased under the ministrations of man and changed greatly from its original form. The petals may be wide and rounded, or narrow and deeply split; in color from purple to pink and red, lilac, blue, and white. In habit and foliage there is little difference as a rule, and always the leaves are stiff to the touch (the Latin *subulata* means subulate), in this respect very different from other dwarf species. Some forty named varieties are listed, of which perhaps a half are in dealers' catalogues, but many good named seedlings are not yet in this the native country. Instead of the common name of Moss Phlox, which I can see a-plenty anywhere, what are the best named forms of each chief color?

White forms are especially desirable to the eye, the colors of other flowers of this month. The mass of this flower is better than the mass of *Arabis* or *Iberis* and other whites of the month. In the wild, some flowers are white, some are blue, the clusters small and the petals narrow, and not as showy as the better named

forms. First place goes to the form Snow, a name not yet common in the trade, with the advantage that the petals are wide and rounded, overlapping, much like the flower of the Garden Phlox of summer. This offers an unbroken sheet of whiteness far more striking than the older white forms with narrow or split petals. The form, *The Bride*, may be the same as Snow, but the petals are not as wide, and there is a touch of color in the eye of the flower, while *Nelsoni* has a definite pink ring in the eye of the flower. This tiny dab of pink does not affect the whiteness at a distance, and does add interest when seen close at hand. But in other seedlings the eye begins to take wider areas of the petals, and the flower color then classes as pale pink (especially as the flowers grow old). The best white, then, has wide rounded petals with but the faintest color (pink or yellow) in the eye. All the white and light forms are very fragrant and grow well in more moist and acid soils than preferred by the dark color forms. Also, the darker the color the more the plant demands full sun.

The range of pink forms is very great, from rosy ivory to violet-pink and deep rose. Many good seedlings as yet have no special names. The best pale pink that dealers offer has the name of *Apple Blossom*, save that, like the blossoms of apple trees, the pink is in several shades (as sent to me). But it is a soft pale pink, not as glaring as the rose of *Daisy Hill* and *Bijou Rose*. The climax of this color is in *Vivid*, a plant well named, for the color is a vivid rose of peculiar intensity. It kills the color of every other pink form of Moss Phlox near it. Also it is a short-stemmed plant, making tight tufts and does not run rapidly over the soil as do many of the varieties. This dwarf

habit is an advantage in small rock gardens, but the plant is handicapped when mixed with other varieties and it cannot compete with the robust perennials of a mixed border. By its density of growth and intensity of color it is easily distinguished from its sister forms. It is best to use it with caution.

Of pale purples and violets there are several, and the old wild magenta form is no more needed. *Alice Wilson* is a violet-pink, but better than the wild type. *Newry Seedling* is light mauve and *Sensation* is purplish rose. These have wider petals than the old forms, and when they begin to bloom they are distinct shades of color, but as the flowers fade in age the effect is much as the old wild kind. There is no necessity of naming more of these purpled seedlings. Yet we like these colors in *Aubrietia*, a plant far less easy to grow and blooming with less amount of color per plant. If you wish a battle of colors, mix the seedlings of *Aubrietia* and this Phlox in a rock garden. But the white forms of Phlox set off well the bright colors of the *Aubrietia*.

The deep red tones of this plant are not yet well represented, for the crimson shades of the tall Garden Phlox are not with us yet. The darkest red of old gardens was *Atropurpurea*, still seen and at times sold by dealers, the petals narrow, star-like, a deep red-purple with crimson eye. A better seedling is *Rochester*, not quite as dark red in color, but the petals wider, and a more heavy bloomer. A clear cardinal red would be a treasure indeed, for red is rare in the dwarf perennials of May, except in troublesome *Aubrietia*.

The other extreme of color from the original magenta is pure blue. A start in this direction has been made. A pale lilac mauve is

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# Living room in the garden

HOWARD KEO



THE home-owning class of people in this country consists of two groups: those who have outdoor fireplaces and those who wish they had them. Nothing in the way of home modernization in recent years has caught the public fancy like the outdoor fireplace and grill.

South of the Mason and Dixon Line it can be used more or less throughout the year, according to variations in weather. In Southern California, Florida, and other Southern states, where semi-tropical climatic conditions prevail, its utility and charm may be enjoyed eight or ten months out of the year. In the temperate zone it may be used about half the year. In the Missouri, Mississippi, and Ohio valleys it enables the family to get away from the sweltering indoor dining room for all three meals of the day a considerable portion of the time, affording more fresh air for those who spend a substantial part of each day in stuffy offices, under artificial light. In health benefit alone to the average family the outdoor grill, with facilities for serving meals, is worth whatever it costs, and the price may be made to fit the pocketbook of the homeowner. One eats more leisurely out in the open air, where hearty laughter fills the lungs with oxygen, and vagrant breezes relax the nerve tension of a workaday world.

The real way to build an outdoor fireplace and grill is to go ahead and build it. A certain couple of my acquaintance saved magazine pictures of outdoor living rooms for years, until they had thirty or forty, intending to combine the best features of several into one, and never actually getting down to the task until many years had elapsed.

Then they found, to their chagrin, that none of the pictures embodied anything desirable in their mind's eye other than that each had a place in which to build a fire and a place where smoke came out. So they got out pencil and paper and drew pictures until they finally evolved their idea of what fitted their own particular requirements, and the finished product was thoroughly satisfying in every respect.

If you reside in the country it makes no difference what sort of work-



Outdoor living room fireplace in a brick-paved patio at Laguna Beach, reveals the charm of rough brick construction from planned designed to fit of architecture. Top: A view of another outdoor living room at Los A shows effectiveness of stepping up the construction at one side to accom the plants in Indian bowls. Lights along pergola beam illuminate the g

ing plan you have, for the public safety and fire hazard problem your own, but if you dwell in a city having building restriction may have to engage an architect to work out some sort of plan will meet building ordinance requirements.

The two things to which especial care should be given are the of having the throat of the firebox built in such a way that it will in all kinds of weather, and the matter of providing sufficient flue to prevent smothering of the fire. Any bricklayer can tell you build a fireplace that will not smoke, but you will do well to look and inquire into a few of his jobs which have been in service for years and ascertain if they have given satisfaction. The firepla should be at least one fifth the size of the firebox. If the firebox feet deep and five feet across the mouth, the flue should be or square, and it ought to be lined. The barbecue or charcoal grill r built at the end of the fireplace superstructure, and its flue shou parallel with but separate from that of the fireplace proper.

[Please turn to p

# A SLAT HOUSE

## more than pays for itself

The idea that a slat house is only needed in a very large garden, or in one where plants are raised professionally, is about as logical as to say that a washing machine is only needed in a hotel or a professional laundry. Anything that saves time and labor, and secures better results, is a necessity in the economy of the present day. Ours cost less than \$15—A. H. CARTER

WE WERE driven to the use of a slat house in our own moderate sized suburban garden by poor success in starting young plants in frames. Since we have discovered the ease and convenience of raising our seedlings and cuttings in a slat house, and have found much more vigorous a start in life is given the plants in this way, we could not be without one for many times its small cost. The slat house need not be large. We used the unit principle, which permits its enlargement as it is needed, and we built our house in sections. If necessary, it might be quickly taken down and put up again in another spot, or even loaded on a truck and moved to an altogether different location with a minimum of trouble. Our first unit, which we made twelve feet square and six feet eight inches high (somewhat higher in the middle arch), gave us such good results that we soon added a second section, sixteen feet wide and twelve feet deep, opening into the first section, with the slats spaced a little wider apart, so that we might obtain just the amount of sun and shade desired. We are starting to build a third unit, which will balance the elevation of the house and improve its appearance. Later we may add sections in the rear if we should happen to need them. After the

... for flooding small flats, looking in the slat house



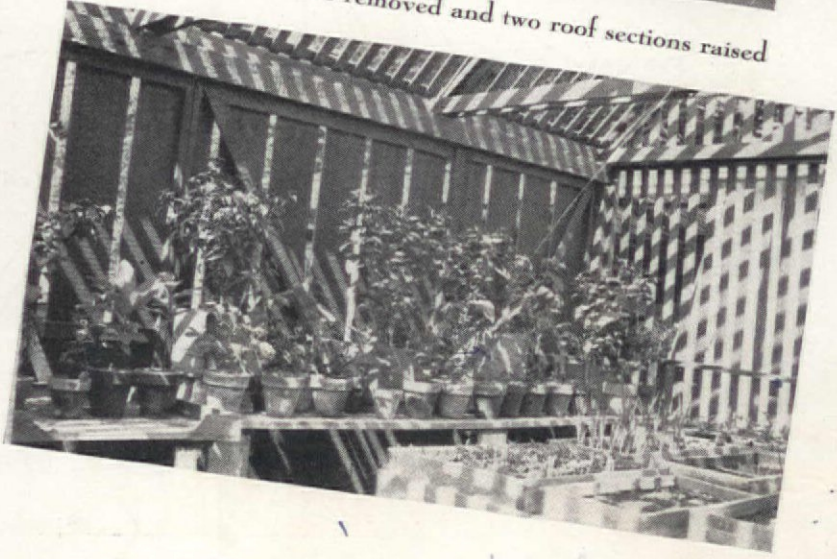
Sixteen-foot unit, with twelve-foot unit adjoining



Looking toward work bench and sink for watering



Corner and door sections removed and two roof sections raised



Photographs by the author

TRUSSES 3'6", 46", 4'0" WIDE  
 FRAMES 1" X 2"  
 SLATS 1/2" X 2", 2" APART

Fig. 4.

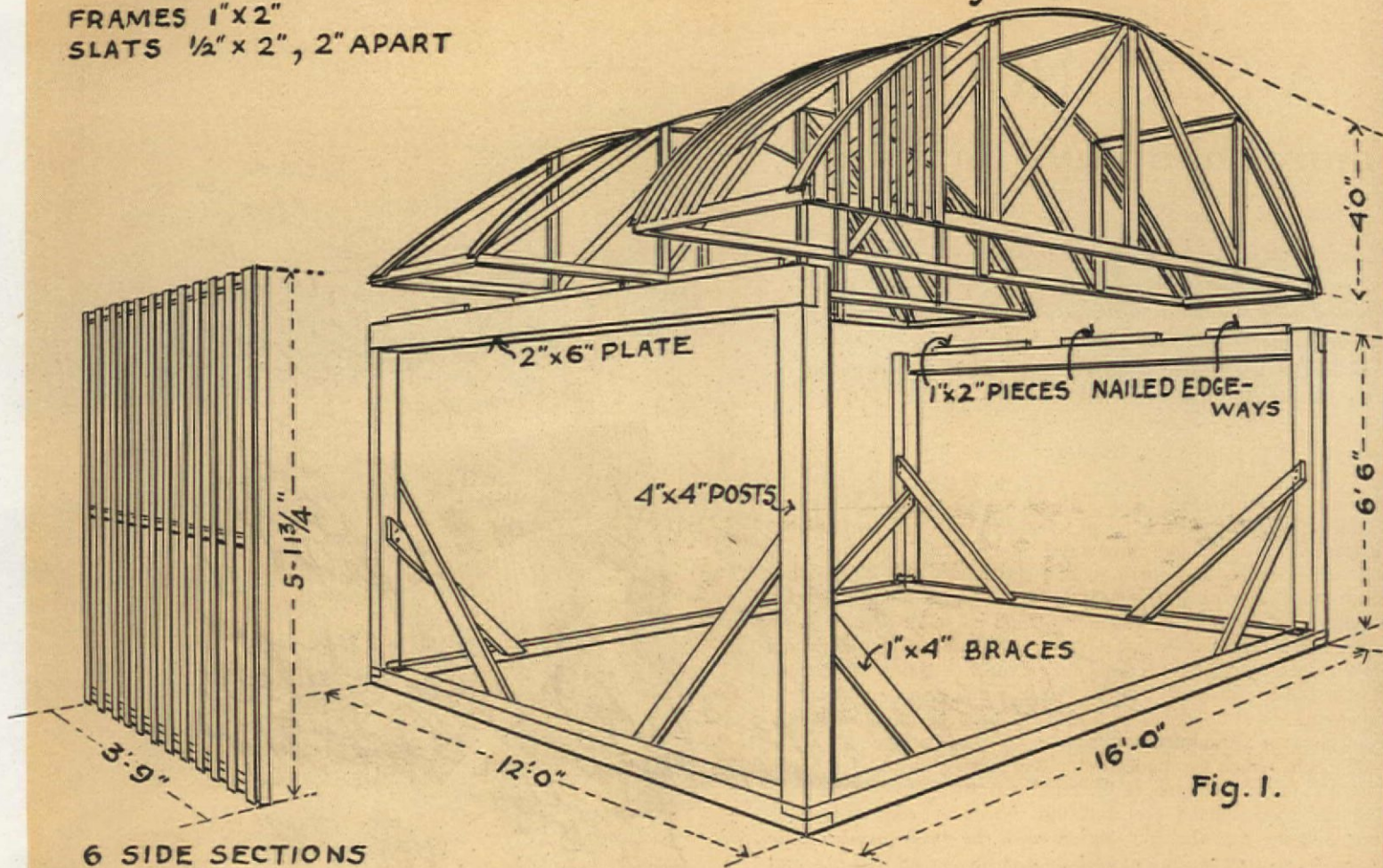
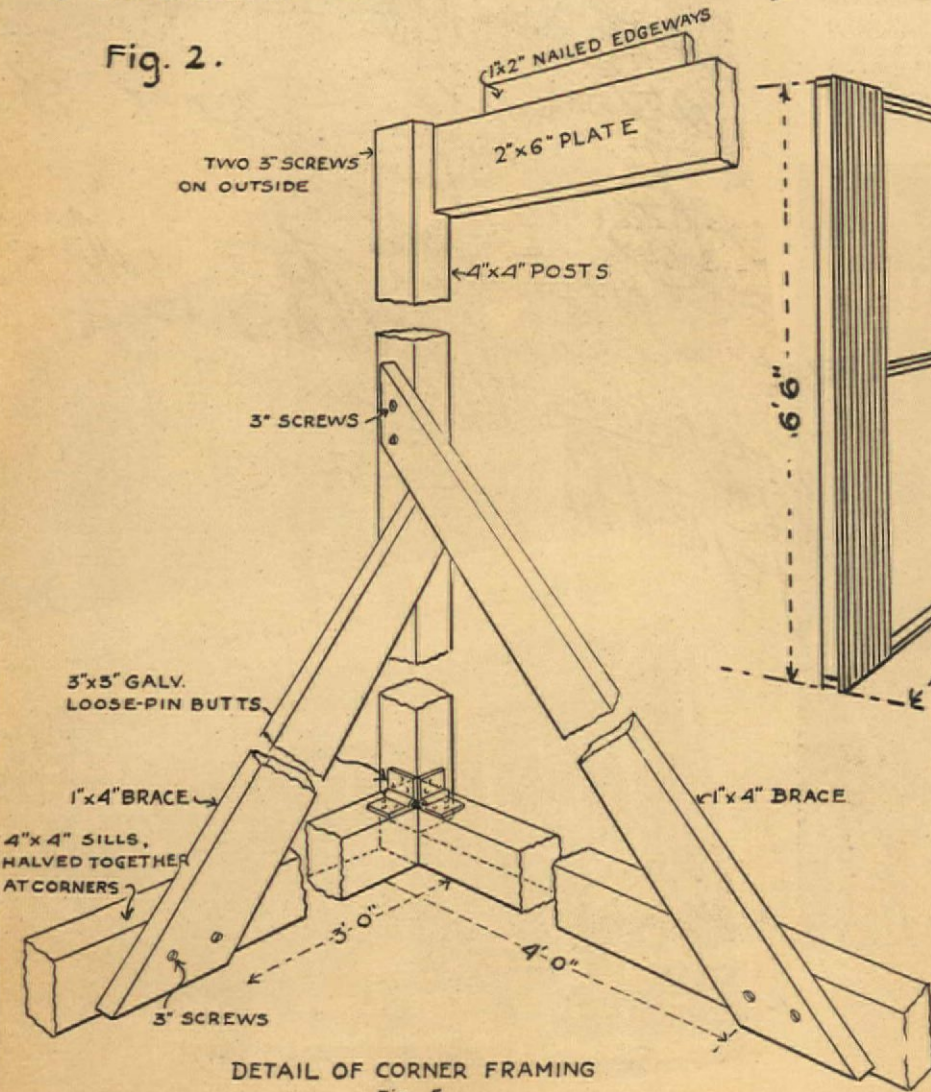


Fig. 1.

6 SIDE SECTIONS

Fig. 2.



DETAIL OF CORNER FRAMING  
 Fig. 5

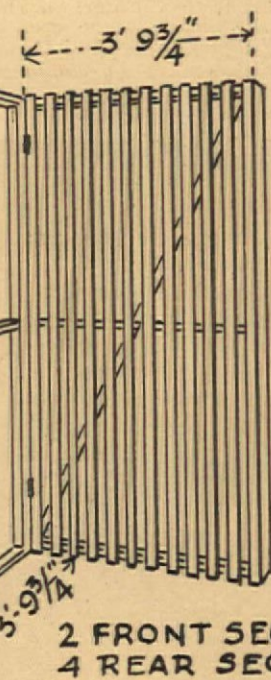


Fig. 3.

1" X 2" FRAMES  
 1/2" X 2" SLATS  
 2" APART

2 FRONT SECTIONS 2 DOORS  
 4 REAR SECTIONS

first unit has been built, the labor and material necessary for additions is much less, since one side of new part opens into the section already built, and portable side of the first house is moved to form outside of the next one.

The construction is light and inexpensive, yet rigid, so that heavy winds can not shake it. Most work on our slat house was done by ourselves, a man and a boy, at odd times, as no expert carpentry was required, and the parts were finally assembled. The frame was made, put in place, and the sills laid (Figure 1.) The roof sections were built on the ground and lifted into place on the plates; the frames

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# EATING OUT AT HOME



*Sidewalk cafés blossom on every city street; picnic tables spread along our highways; hamburgers and "red-hots" in Iowa; lobster sandwiches in Maine; the whole country is agog with eating out away from home. Why does it never occur to us, for a change, to try eating out at home?*

E. E. CHAFFEE

WHEN we built our Cape Cod cottage five years ago we planned to extend the intimacy and informality of the house out-of-doors and designed the garden at the rear to serve as supplementary living and dining quarters. Now, on the very first spring day dressed in sweaters and slacks we are out carrying our breakfast trays to the garden where the scillas show a bit of blue in the thin light. And, in the fall, our steaks sizzle on the spit over a fire whose smoke drifts up through the gold of the locust down by the old creek bed. Even in winter we munch a slow sandwich on a four-legged stool while we watch the cardinals and blue jays quarrel over the bird seed in the feeding trays. And always, if it is possible to eat out-of-doors, we can draw a table to the garden and lose ourselves in the changing pageant of the flowers and tree-line. Sometimes we wonder why we did not include a dining room in our building plans at all. The location and contour of the building site aided our plan. Screened from the street by the bulk of the house and side yard planting; protected on one side by a large wing and on the other by a high hedge of flowering shrubs; completely closed off at the rear by a deep ravine down which log steps descend to the street. At the bottom, the garden scarcely needed the aid of a white picket fence to make it completely private. The different levels of the lot yielded any number of secluded retreats for lounging and dining. In the past few months furnishing a separate place and a table setting for every month, our garden offers one for every mood.





A solitary cup of tea enjoyed in a deck chair at the end of a path where one can watch the quail and wood thrush picking their way in and about the ferns

as well. From the solitary cup of tea enjoyed in the deck at the end of the graveled path where one can lie on a sunny day and watch the quail and wood thrush picking their way about in the ferns, to a table set for six on the porch in the middle of a summer's evening, one may take one's choice. Or perhaps it is to be tea for two in organdies and garden hats at the end of the stone terrace steps. Pink Polyantha Roses against the dark green of Hemlock are the proper background here, and in June, Paul's Scarlet Pillar Rose on the garage wall adds a brilliant note. The stone seat under the brow of the ravine is just the place for an informal mug of iced coffee and a cigar on a hot morning. But, best of all, we like the breakfasts. The tablecloth and napkins come up from a cupboard in the basement; coffee percolator and toaster are plugged into the electric outlets on the white brick wall; bacon and eggs, and orange juice appear on a tray from the kitchen up a flight of stairs and we are ready. Long clusters of purple wisteria swing from their heads. A humming bird darts distractedly from the Lilac to coral Bush-honeysuckle, uncertain which may be sweeter. Chipmunks run about looking for crumbs, and an own Jenny Wren almost bursts her throat to welcome breakfast such as this should be eaten at the end and the beginning of a busy day.

Because our house is entirely Early American from its spreading roof line to its green painted door, and is filled with old china and glass, pewter and homelinen, we set our outdoor tables from a wide variety of gear belonging to that period. Bennington, of course, is breakfast under the pergola with coffee from heavy blue mugs and cigarettes in little old Toby jugs. Beebalm and Cornflower spill their yellow spice from the middle of the milk dish in the middle of the sawbuck table. On the tea table the Sheffield pot demands its own complement of Wedgwood and lacy Sandwich and the tiniest of red, yellow and blue bouquets in an old footed salt. Or if we draw a coffee table out onto the wide sweep of lawn to catch the

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A stone seat under the brow of the ravine for an informal mug of iced coffee on a hot morning, or tea for two in organdies and garden hats on the lawn



Photographs by  
Frederick W. Kent

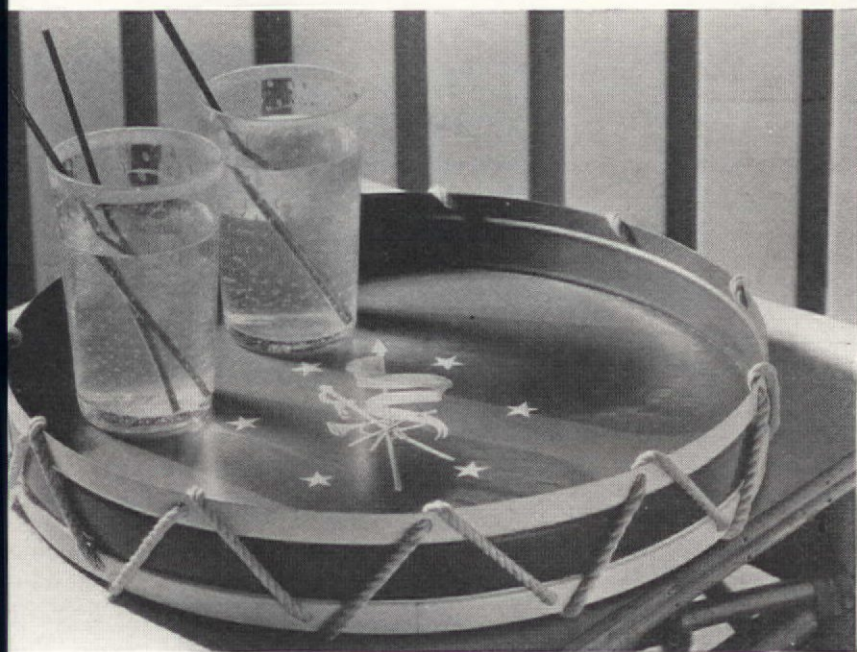
—to make outdoor eating more amusing



tin-finished sheet of brass framed and bound in bamboo makes a very tray for plates of sandwiches, or tall glasses or even assorted cuts. Russel Wright, Inc. has it. The glasses, with vegetable pens—Pitt Petri. Crystal salad or berry bowl—Marjorie E. Ashford

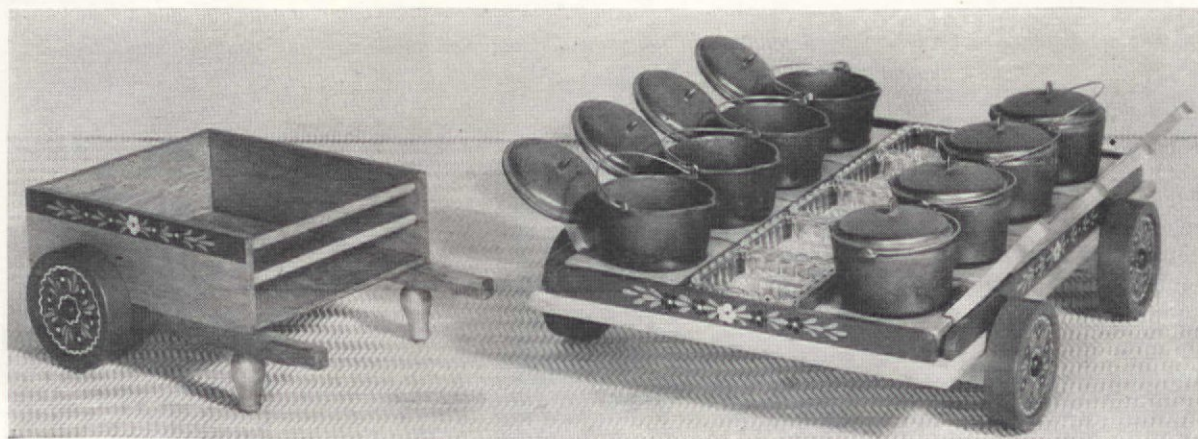


Demarest



SOMETHING old—but chiefly new, something *different*, something blue. This prescription is not for the June bride, but for the July or August day when there is just nothing to do about it but move your meals out of doors, and to eat them with as many of the amusing new accessories as your menu can provide excuses for! On these pages are just a few of the refreshing and entertaining accessories which will make summer meals just twice as appetizing!

drum tray is gay in itself is infinitely useful in serv- out of doors. Marjorie E. ford. The "hot pot wagon" individual onion soups or ed beans is an especially sing novelty, and with it a wheelbarrow for bread rolls. The Party Mart



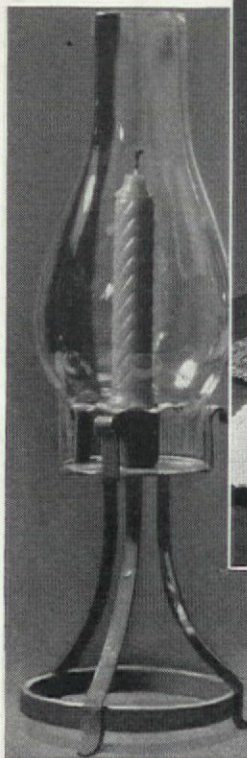


Below, wooden-handled pitcher of colorful pottery, the perfect thing for out-of-door service. It is from Pacific Clay Pottery.



A French baking pan makes a perfect tray for the individual breakfast served on the terrace. Tray, coffee pot, and ramekin are metal; the other pieces brown and white pottery. Wanamaker's

Right: Hurricane candlestick with metal base, from Dennison's; and, below, wrought iron furniture at remarkably low prices. The chair is only \$15, the tables \$19.50; William H. Jackson Company



Above: Placemats, flower glass holder, glorious traditional color. Lewis P. V.

Demarest

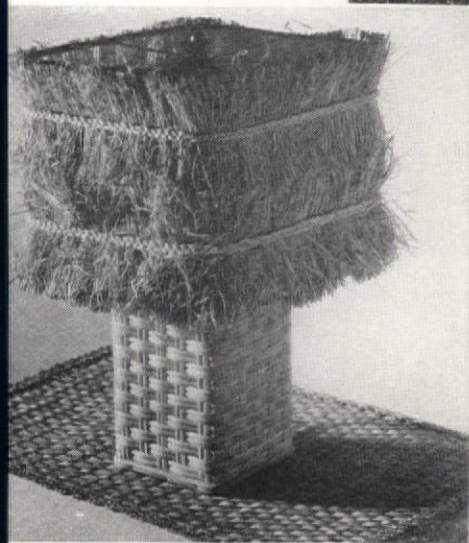
Metal is always cool looking and the aluminum-like metal tray and bowl are no exception. Designs match or contrast. Ovington's

# —with porch comforts

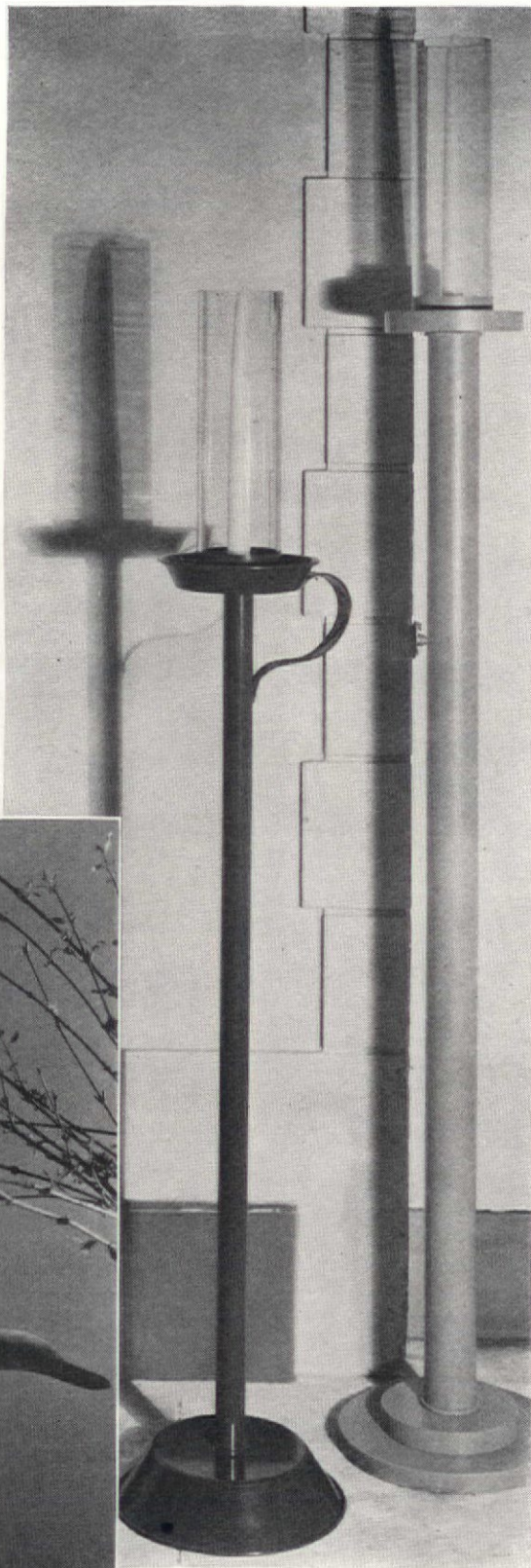
The little things that count—  
 make big things harmoni-  
 witness the delightful group-  
 our photograph, for the  
 or terrace that is really an  
 door living room. To go  
 ne comfortable reed furni-  
 here are wicker reading  
 round or square, with plain  
 uth Sea" shades, and simi-  
 tropical mats and glass  
 s in gay colors. Furniture,  
 y Bros. Inc.; lamps, Mary  
 mats from Lewis P. Weil.



Demarest



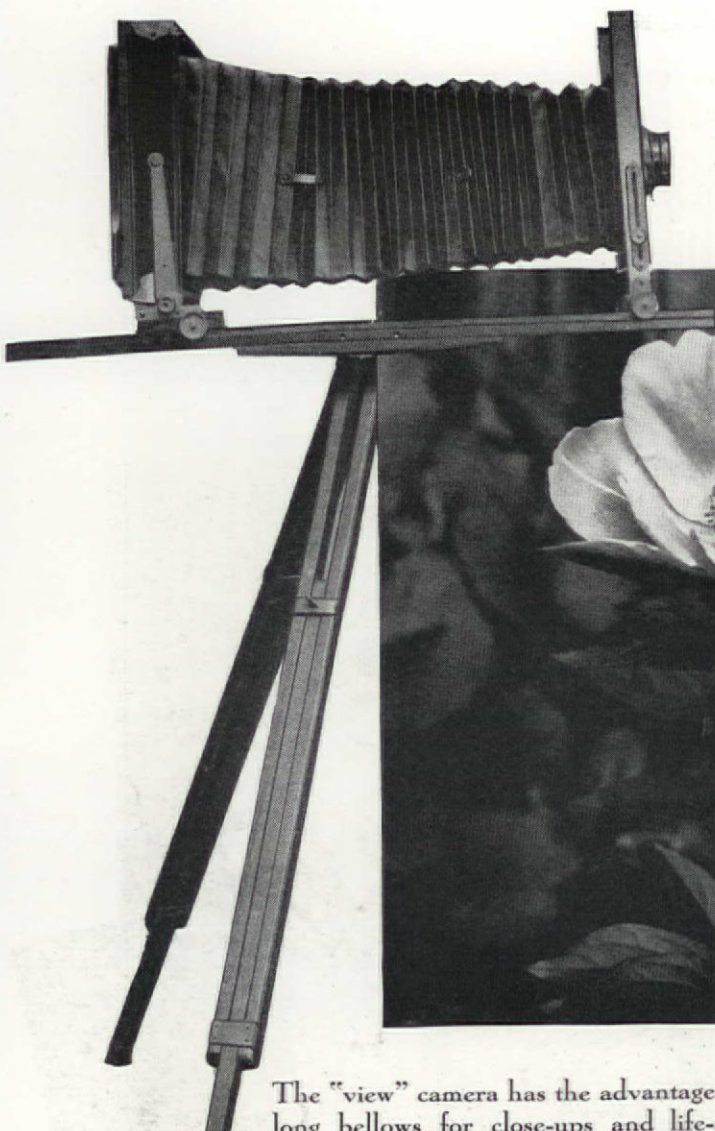
ling iron stand and tray from Herman  
 ns; Pacific pottery, Mrs. E. H. Coles



Tall, standing hurricane candle-  
 sticks are just the thing to light  
 the supper table set on the porch  
 of a summer evening. The shorter  
 one is quite Colonial in feeling,  
 the other modern; both are of metal  
 in bright colors. Mary Ryan

Both amusing and convenient is  
 a little metal stand with the tray  
 section divided off to hold  
 glasses and bottles. W. & J.  
 Sloane is featuring this one

## Photographing your flowers



The "view" camera has the advantage of a long bellows for close-ups and life-sized photos. Nature helped compose this Peony arrangement; the background purposely out of focus to accent the beauty of the flowers

Story and photographs by H. J. VAN VALKENBURG



WHEN a flower grower finds in his garden a particularly fine specimen, or a specially artistic grouping, he naturally turns to photography to preserve the event. The flower passes; the photograph becomes a permanent record of its loveliness.

This coupled with the possibilities of the subject, led me into the world of photography, and I set down here some of the things I have found about it, by practice and experience, hoping that such hints and ideas in this article contains will be helpful to others. The practical side of the subject will receive the most attention, because the artistic side is left up to the individual himself, and all that can be given in that direction will be merely hints.

In the first place, it seems to be a waste of time and energy to try to get really handsome results with the small hand cameras. You can never be sure of what you are going to get. Some very good general views of corners of gardens have been made with the small machines but for pictures, close up, you should have a so-called "view" camera as in the illustration. This has a full-sized ground glass viewing plate which your picture shows up just the way it will look when finished. These cameras are inexpensive, easy to operate, and have the advantage over the small hand outfits of making it possible to get pictures of individual blossoms life size, in many cases.

A 5x7 camera of this type is big enough to be practical. An 8x10 camera gives you a larger original image, but the 5x7 negative can be enlarged to the same size is much lighter to carry into the woods should the wild weather become part of your program.

As you will note in the illustration herewith, this camera has a long bellows. This is necessary for close-up work. A lens of eight inches will require a bellows extension of sixteen inches to make a picture of a flower life size. Equipped with this camera and a good sturdy tripod you can successfully photograph anything you want, indoors or outdoors.

This picture of *Cypripedium acaule* was made with the camera placed on a low box, tipped slightly, with ferns bent down to help the composition

men making pictures out of you cannot, of course, regulate the light. You have to use what is turned on, that particular light. Strong sunlight is not the best light in which to make flower shots. A lightly clouded day is better, but shoot your pictures when you can. Some will be better than others, and sooner or later you will hit upon just the right day, the right light, the right composition, and then you have a picture of which you are proud. When you look at the finished pictures, you do not regret the pictures that the exhibitor rejected but were never printed. Expect to bat one hundred times. But as you go along you get enough good shots to make the going interesting.

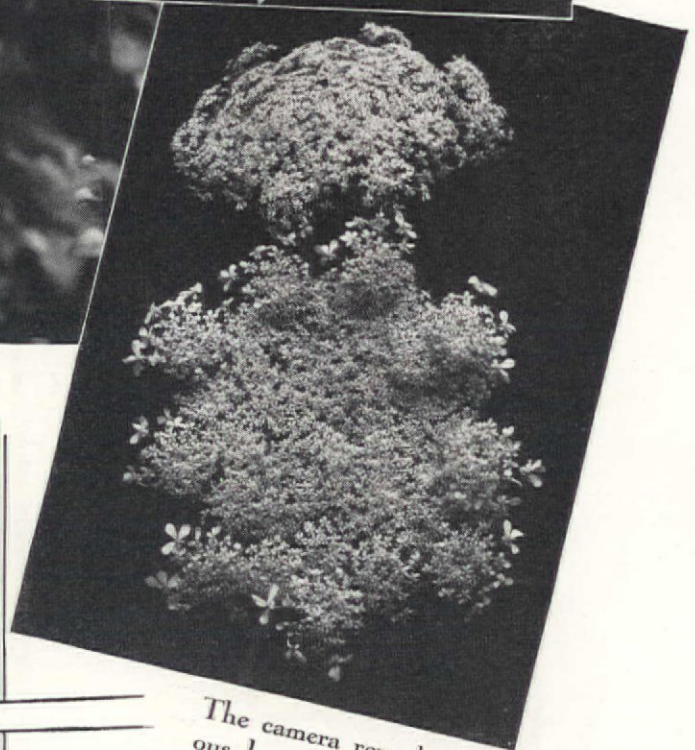
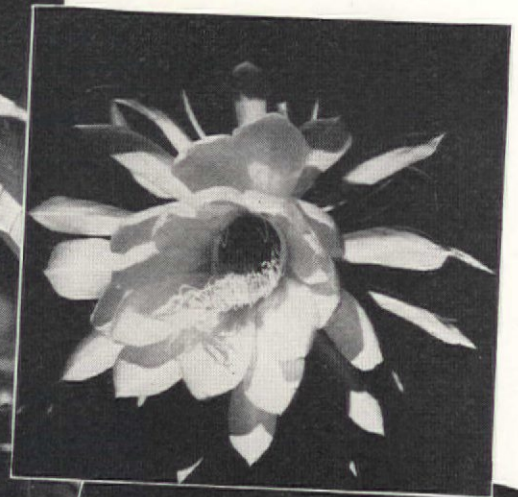
Use orthochromatic films for most of the outdoor shots. This gives very good rendering of yellows and greens. That is, colors will not show up too much. If there are a lot of reds in a group, however, you will have to use a panchromatic film and perhaps a red color filter over the lens, or a yellow filter. This and the color filter will bring up the dark red flowers so they will appear bright in the picture, and contrast with the green. Without this combination of panchromatic film and color filter the reds will appear black, or nearly so. Unless you are confronted however by a mass of red or dark orange blossoms, use the orthochromatic film, because you develop these films with a light, and watch the development—whereas with the panchromatic film you cannot use any light at all. All the pictures shown with this were made with the orthochromatic which proved successful.

Now comes the composition and the exposure. The composition is up to you, a hint or two will be of help, perhaps. If you decide you want a shot of a certain section of your garden set up the camera and focus on what you like. Then release the tripod which holds the camera to the top of the tripod, just enough to allow the camera to swing freely. Slowly turn the camera on the tripod and watch on the ground-glass for changes which take place in the composition. You may not use any of these pictures which turn up as you move the camera, but you find out whether or not you are shooting from the best angle. The exposures vary so much depending on the light and other things that no rule can be given. They vary from a twenty-fifth of a second to a full second. If your picture is such that there is a great distance between the flowers in the foreground and those at the back, it will be necessary to close up the diaphragm in the lens to get everything in focus and sharp. Stop-down in this way increases the exposure. In photographing some of the low-growing plants you will have to dispense with the tripod and set the camera on a box or on the camera's carrying case, to get low enough to photograph the plant. The picture of the *Ladyslipper*, for instance, was made with the camera

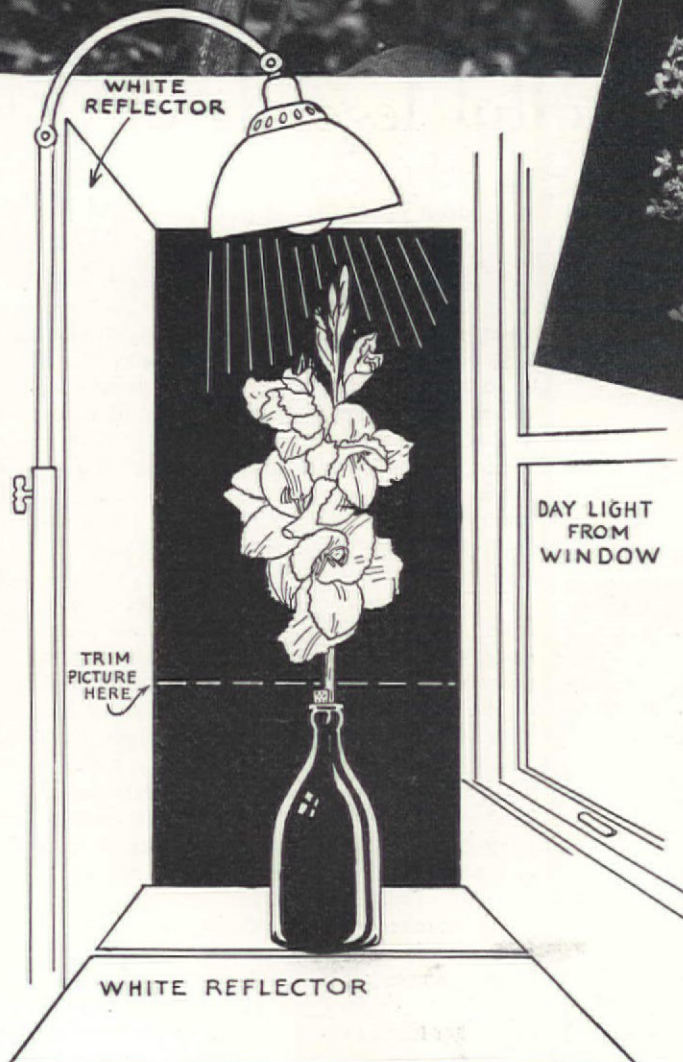
Leaves were left out here to get a close-up of the more interesting "Jack." The portrait of the *Nightblooming Cereus* was made at night with one spot light and white reflectors. Below: A good set-up for making flower portraits indoors. The cork in the neck of the bottle holds the flower in any position. For an orange or red flower use a white background



placed on a box about six inches high. This was tipped up slightly at the back to bring all of the plant into the picture. Overalls are indicated for this job, because you have to get down on the ground to see what you are doing. Focus as sharply as possible on the plant, then stop down the lens to bring all the plant in focus. Trim out any objectionable spears of grass which may show up in the picture and don't be afraid to bend ferns and other bits of foliage



The camera reveals the marvelous beauty of a commonplace wayside weed—the Wild Carrot



to suit yourself in composing the picture. An example of this is shown in the *Ladyslipper* with the fern across one corner. This fern showed very little in its natural position, but by bending it down into the picture it helped the composition by making a sort of frame for the flower. Do not try to get the background sharp. It is often more pleasing to let the background remain blurred and out of focus, accenting the plant you are photographing.

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The

## beautiful legends of Texas' wild flowers

JAN ISBELLE FORTUNE

The Lone Star State is now celebrating four centuries of progress and a hundred years of independence, and its exhibits of Texas flora recall the many charming legends grown up around its hundreds of beautiful wild flowers. Above: The Texas Bluebonnet; left: a Yucca and Nelumbo or Water Lotus



ALL night long the wails of the stricken people had risen from the dust-dry plains up to the hot, black, starless sky. All night long the medicine men and the priests had made sacrifices for the long denied blessing of rain.

But the gods were angry and refused to listen to their petitions. Dawn came, and the sun arose hot and golden, beating down mercilessly upon the vast concourse of tribes who knelt in the valley.

They were lean and emaciated, these people, bitten by drought, wracked with grave pestilence. The curse of the gods was laid heavy on their pueblos because of the great wickedness of their chieftain, who had strayed from the pious ways of his fathers, and brought a rebellious knee to their ancient altars. But the haughty chieftain sat in his lodge and hardened his heart against the pleadings of his priests, against the tears of his daughter that he turn again to the old ways for the sake of his tribes.

Noon passed, and the tortured people still cried out for mercy from the heat and drought and the sickness which afflicted them. The princess came at last and prostrated herself at her father's feet, her black hair spreading about her like a mantle, hiding the pitiful thin-

ness of her little starved body in its blue cloak. Yet the chieftain would not.

The maid put her blue bonnet about her black hair and went wearily out as the red sun was setting. She walked down the barren valley by the dry bed of the river and looked toward the hills for help. And upon a vision came to her.

She set her small, moccasined feet on the high, hot trail and mounted upward slowly for she was very weak. And here on the summit she knelt and lifted up her lovely face to the darkened skies and prayed. Her prayer was for her father, that he might be forgiven for his great sin; for her people, that they might no longer be made to bear the burden of the chieftain's wickedness. All that night she petitioned the angry deities. All next dawn she poured out her prayer beneath the blinding sun's rays, and the wondering people in the valley saw her figure outlined against the bright skies like a living cross.

Dusk came and the spirit in her body began to flicker out. She was spent from a day of night without food or water. Death was near; but the gods were blind and would not see; they were deaf and would not hear.

[Please turn to page 25]

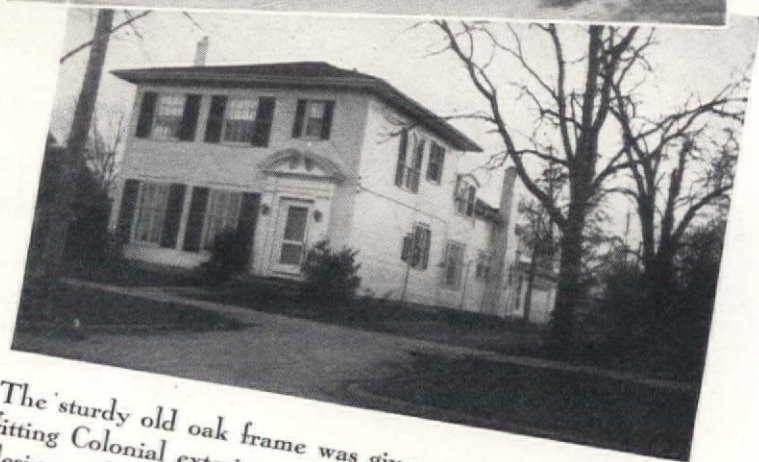


Because of the facts that the site was desirable and the original house structurally sound, it was deemed a good investment to remodel this house even at the cost of \$9,791



## A shabby small town house takes on a new lease of life

*Home of Mr. and Mrs. O. B. Briggs  
Perrysburg, Ohio*



ALTHOUGH it will be realized at once from a study of the plans and the number of items on the cost sheet that this was a most complete and thorough renovation and modernization operation, you may question the wisdom of expending such an amount. But let us explain in detail the rather unusual and peculiar conditions which existed, and which after due consideration justified the operation in the minds of the owners and the architect.

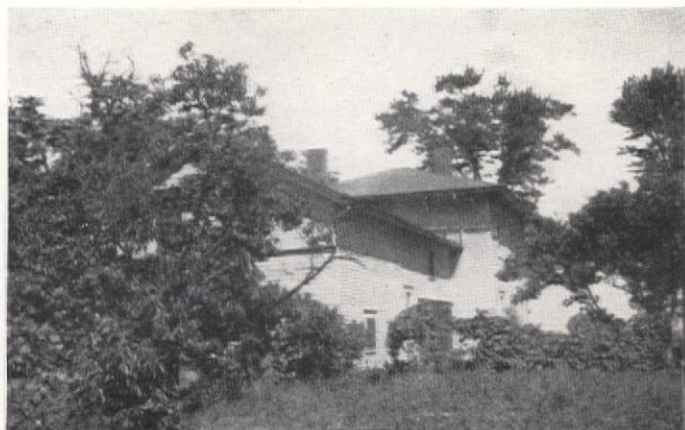
The little village of Perrysburg, beautifully located on the south bank of the Maumee River, eleven miles from Toledo, has in the last few years become a desirable and popular place for the younger generation from Toledo to buy homes. The older inhabitants, most of whom are retired farmers and property owners with large intermarried families, are comfortably well-to-do. As property values have not suffered during these past depression years. However, the historic sites abounding in the neighborhood add to its charm. The incorporated village is but a mile square and, though the bank of the river between Perrysburg and Toledo is solidly lined with beautiful homes overlooking the winding river dotted with islands, property in the village itself with a view is very scarce. There is, however, one stretch of almost three blocks,

[Please turn to page 73]

*The sturdy old oak frame was given an appropriate and fitting Colonial exterior. Careful study was given to the design and spacing of the windows, and to the doorway*

PLANS ON PAGE 73

D. H. BUCKHOUT, ARCHITECT



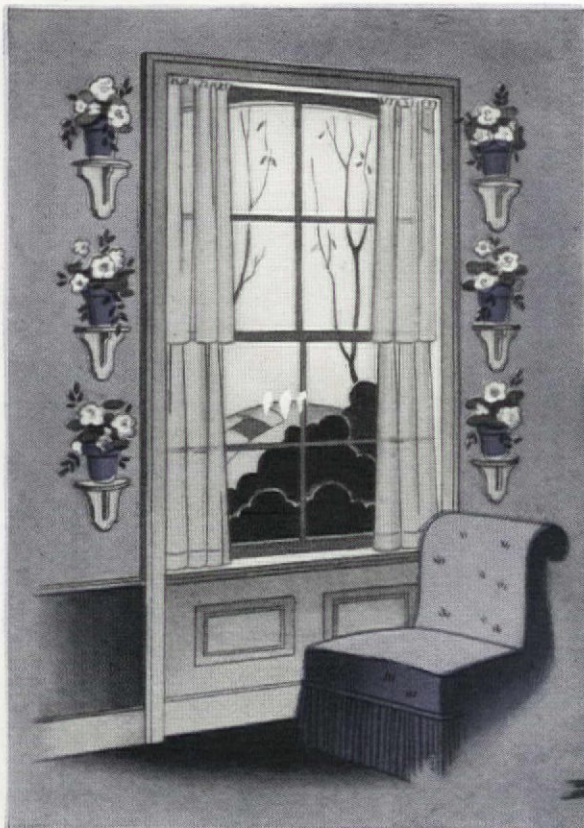
The rear extension originally contained a cold room, wood shed, and laundry behind the kitchen and pantry. This was completely replanned to provide a more efficiently ar-

ranged kitchen and maid's room. The laundry and storage quarters were moved down to the basement. In addition, a garage was built on with a usable deck above protected by a decorative rail

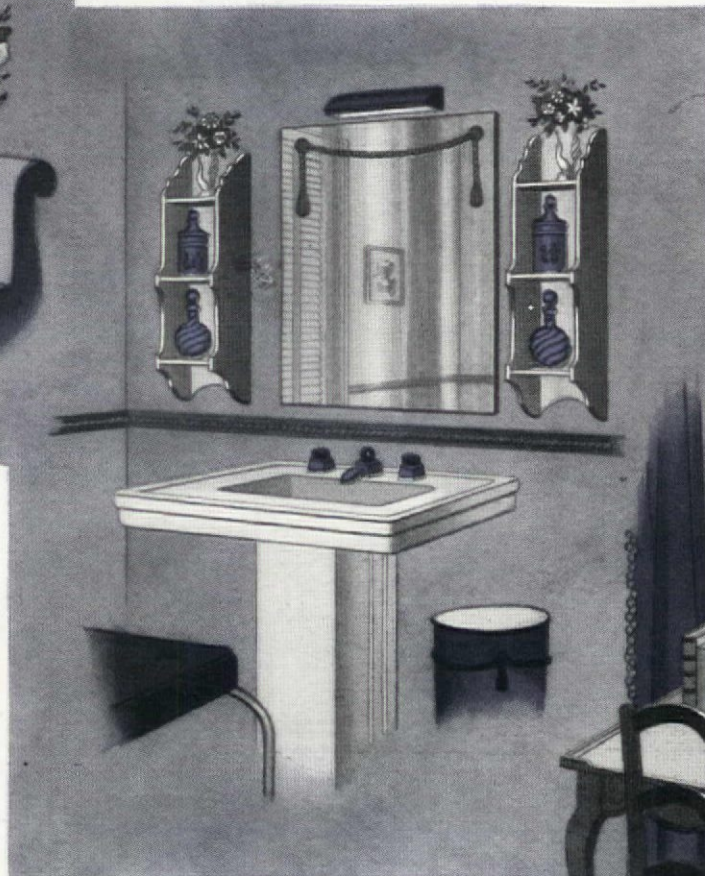
# Shelf Appeal

Written by JANE NEAFIE

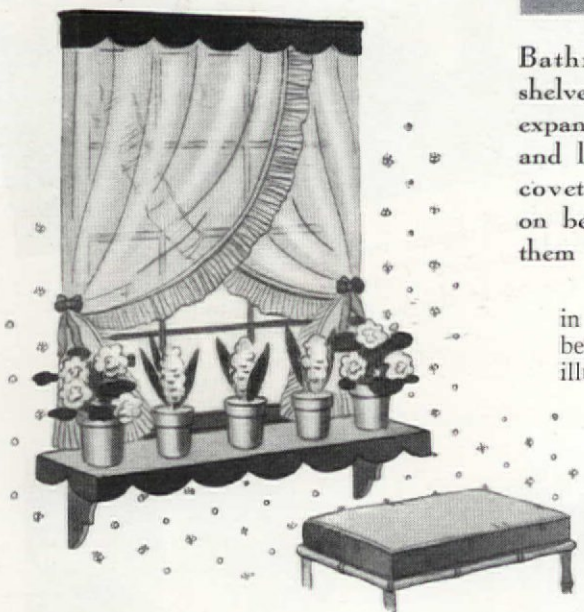
Drawn by HARRY NEAFIE



IN THESE days of extra leisure and improved tastes we are always on the lookout for something that will make them more attractive, comfortable, and enjoyable. Our depleted pocket-books insist that any changes or additions be economical, too. Then why not shelves—not just plain ordinary shelves, but decorative additions to rooms? If a room seems too square, shelves will give it a more interesting shape; or if a wall space is too large for



Bathrooms never have enough shelves, and medicine cabinets seldom expand obligingly . . . desks are small and lamps upon 'em use too much coveted space . . . windows take on beauty with potted plants about them . . . the cure—more shelves!



even great grandmama's portrait, an attractive arrangement of shelves will fill it nicely, not forgetting the extra room they give us for the things we wren-like folk will insist on collecting in spite of advice to the contrary.

In the desire to save space in our homes most of us have done away with the library. Instead of devoting our entire room to volume upon volume of obscure looking books, we prefer to have them lend charm to our living room, or,

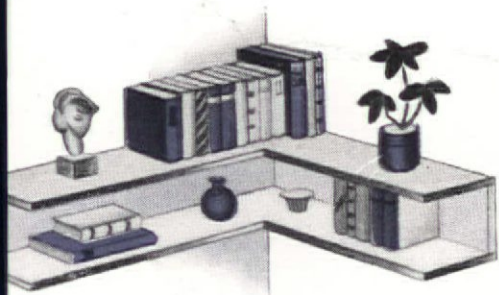
in our bedroom, afford an hour of relaxation before dropping off to sleep. We, therefore, illustrate three different arrangements of shelves for books—shelves that are a little different either in their location in the room, or in their design.

Desks are often too small nowadays to accommodate a lamp, so we have placed a book shelf, with a concealed light, directly over the desk. This is also an excellent idea for boys and girls who go to school, for in this way they may have all their books at hand, plenty of elbow-room, no lamps to knock over, and the entire desk top (even an ordinary table would do!) at their disposal. Painted inside and out, not forgetting the wall back of the shelf, with the accent color of that particular room, it will undoubtedly make the entire room more interesting.

Bathrooms never seem to have enough shelves. The medicine cabinet is very seldom large enough to accommodate the numerous

accessories it is most convenient to have in the bathroom. Therefore we suggest two gallon shelves, one on either side of the cabinet, to take care of the overflow. Witch-hazel lotion, and so forth may be put in decorative bottles, and these together with bath salts, powder jars, and perfume will cheer up any commonplace bathroom. An idea would be to paint the inside of the cabinet and the wall behind the color of your choice, and the edges a contrasting shade.

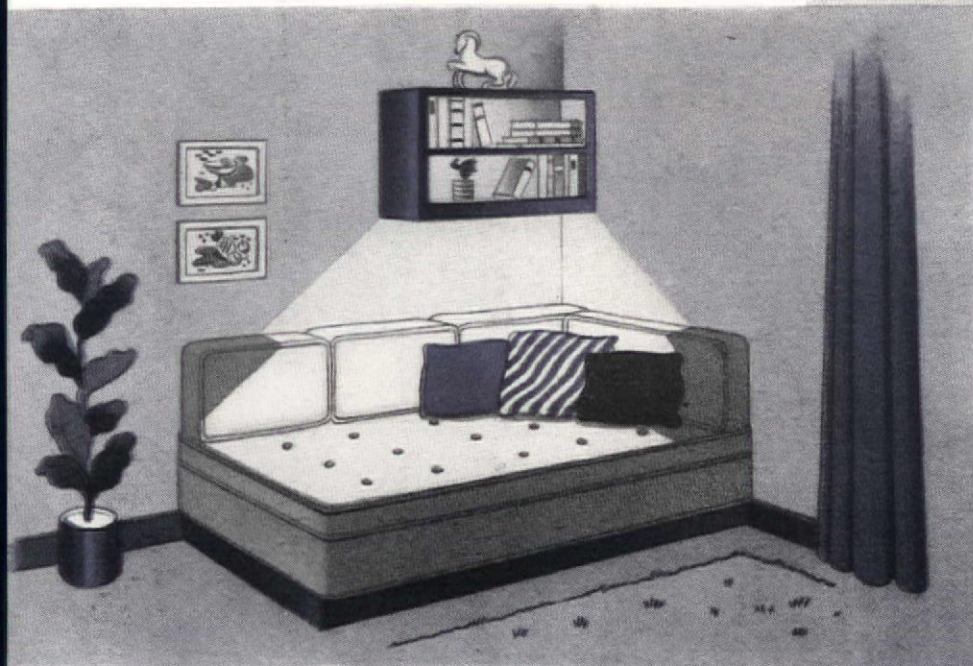
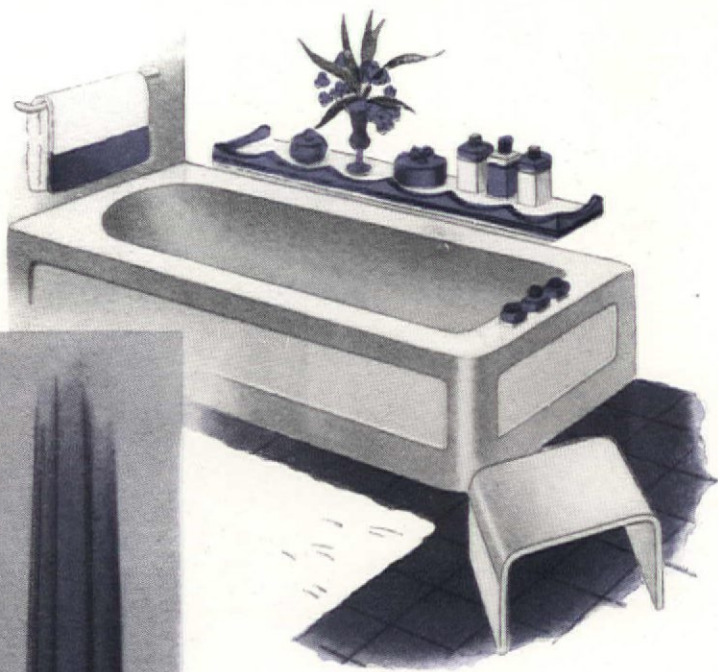
We also suggest for the bathroom a shelf running the entire length of the bathtub. This is nothing quite so conducive to health and beauty as a long, restful bath—one of the pleasures of life. So many things could be done at the same time if only there were a shelf handy. Cold cream and vanishing cream could be kept on it—bath salts and bath powder, too. And the bathtub is an ideal place in which to do your weekly manicure when made possible by a shelf to hold all the paraphernalia. Smoking is also a great luxury



Corners are hard to fill . . . dressing tables won't always fit . . . some like a sit-and-soak variety of bath, with smokes and manicure paraphernalia at hand . . . and we've cured all these suppressed desires with more shelves!

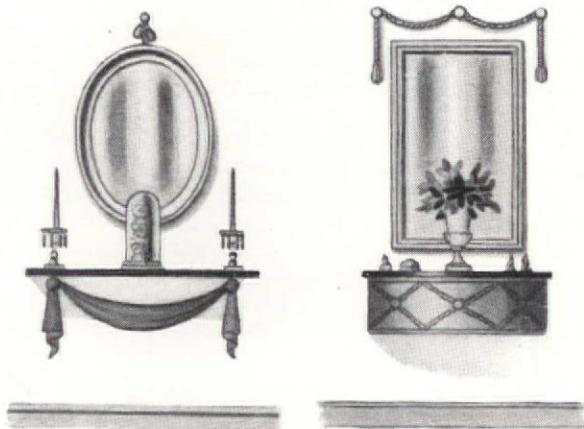
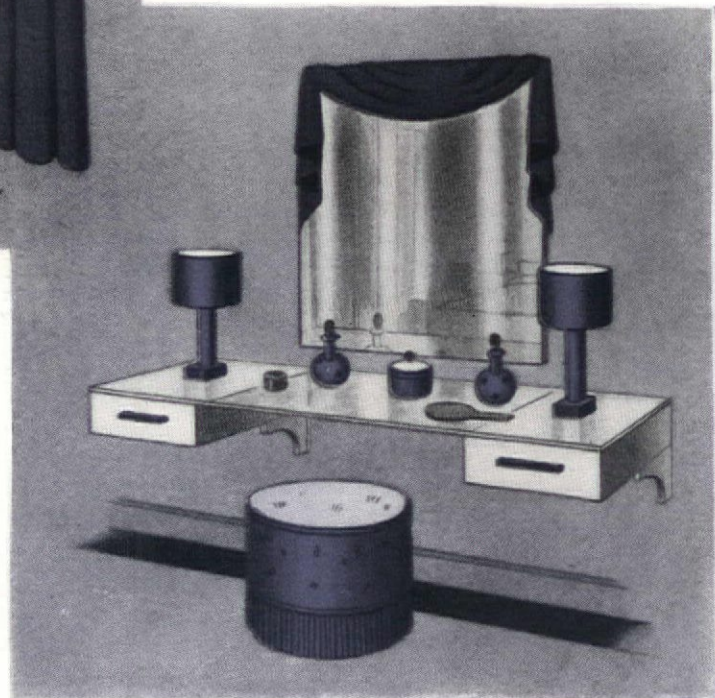
bath. This shelf is very simple to make, the scalloped gallery being cut in plywood and nailed onto an ordinary shelf, with a half-inch moulding applied afterward merely as a decorative detail. These bathroom shelves are bound to make life a little more pleasant, a little more interesting, and heaps more restful.

Everyone loves to have flowers around, and most women like fussing with potted plants in the house, so we offer two ideas to the women who



re the knack of making things grow. In many houses and most apartments there is usually one room with an unattractive outlook. Draping the window in this room in order to hide the outlook doesn't help matters any as it only increases the dreariness of the room by cutting off most of the light. A shelf cut to fit the window sill, but large enough for good-sized pots of flowers brings the attention within the room and makes it possible to use crisscross curtains that let in great quantities of light. With the shelf and the pots painted gay colors, and with the light airiness of the curtains, the room at once becomes charming and happy. We have shown this shelf with a scalloped apron and a matching valance above the curtains, also made from plywood and painted the same color as the shelf.

Little individual shelves, used as wall brackets, with flowering or foliage designs, placed one above the other, up and down the sides of a window are

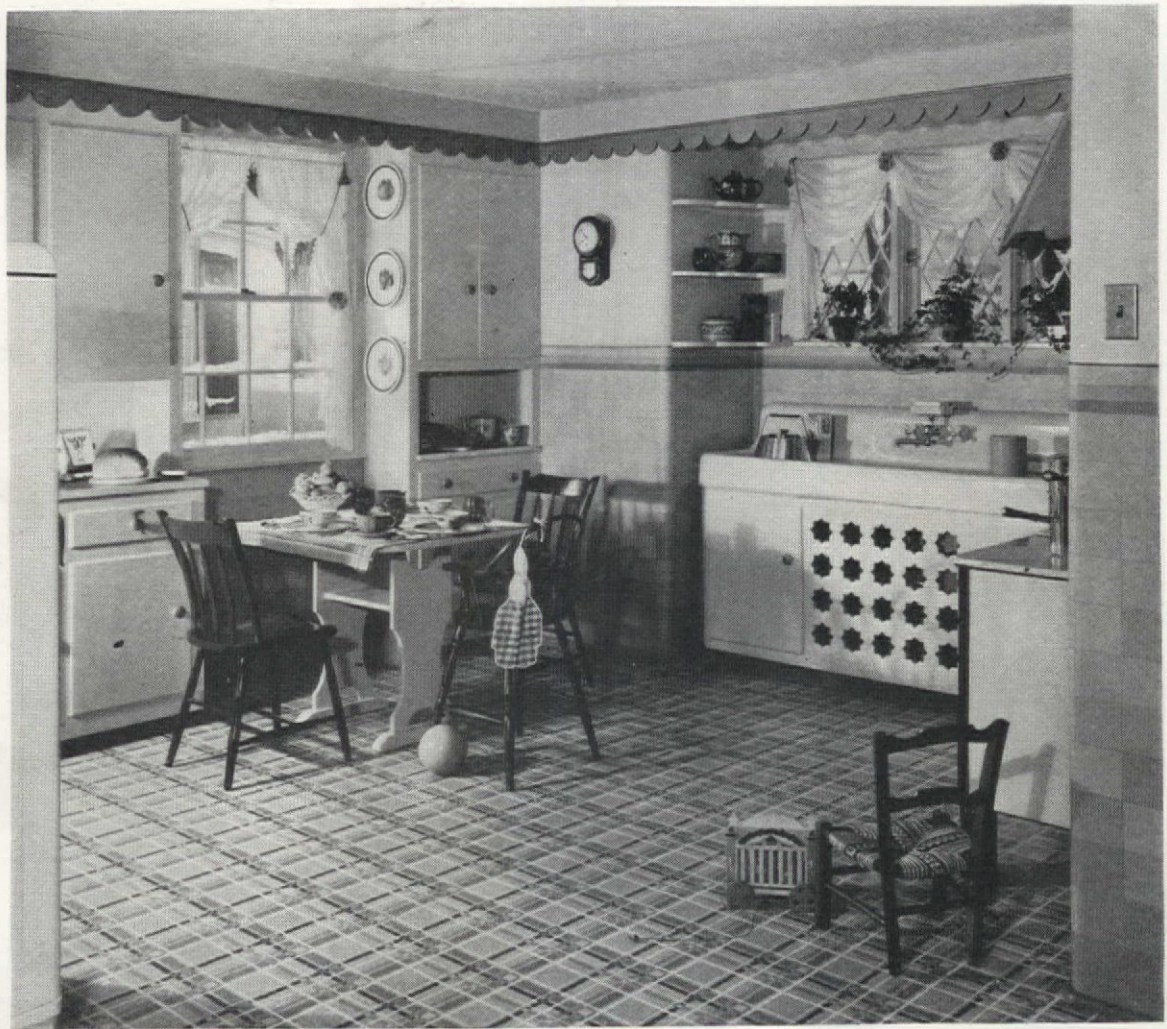


Halls persist in being narrow—but it doesn't stump us with shelves, mirrors, and style. We build our own console tables—with shelves!

used instead of heavy drapes in our second idea. This grouping of small shelves, placed in a simple geometric design, has many different possibilities. Over the mantel, over a big sofa, or above a chest of drawers—they will exhibit quite decoratively a collection of china birds or dogs, or those charming small eighteenth century figurines, so popular with decorators.

Few people think of a dressing table as an over-grown shelf—but actually they are that simple to make. The dressing table which we show is merely two drawers, held up by brackets as any ordinary shelf is held up, with a sheet of glass forming the top. This style of dressing table, since it has no legs, is particularly well adapted to a small space, such as a closet. The drawers and brackets can be painted any number of interesting colors, white or robin's egg blue, or perhaps even orchid; and the lamps should have shades that carry out the color scheme.

We have placed the other two bookshelves in the corner of a room because corners are usually so hard to furnish; they always



## Let's talk about our KITCHENS!

ELSA MANGOLD



In this kitchen the refrigerator has been recessed so that it is flush with the wall. Crane Company. Plaid is the keynote of the modern kitchen above from Armstrong Cork Co.

WITHIN the last few years kitchens have taken a decided step forward. Now, instead of being considered a necessary evil and let go at that, they are carefully and thoughtfully planned so that they will be as practical as possible, and in addition light, airy, and a pleasure to work in. Not only are all meals prepared in the kitchen every day; but menus are worked out, food ordered and household routine is planned there, thanks to the inclusion in efficient plans of housekeepers' desks, telephones, and radios. The kitchen has developed from a large room containing a huge coal or wood cook stove, hot water drum, and tiny sink into a smaller room, well lighted, with conveniently placed cabinets and sanitary, easy-to-clean walls, floors, and working surfaces. Of all rooms in the house, it has most surely kept step with modern speed, efficiency, and time and step saving. No longer need a woman walk a mile to prepare a meal!

When it comes to the arrangement of the kitchen, there are many theories and practices, but the one inviolable rule is that of compactness. Engineers who have made a scientific study of kitchen planning agree that there are three main centers to be considered. The first, that of food receiving and storing, involves cupboards and refrigerator; the second, that for food preparation, involves the sink; and the third, that of cooking and serving, involves the kitchen range. The refrigerator and food storage cabinets should be near the door where the food is received. The stove, where the cooking goes on and from which the food is served,

should be convenient to the dining room door. And the sink, where most food preparation is carried on (washing, peeling, etc.), should be conveniently located between the stove and refrigerator, with working counters connecting them in a continuous working scheme.

The selection of range and refrigerator equipment depends to a degree upon local conditions and the availability of reasonably priced gas or electric current. This, the size of the family, and the amount apportioned for this part of the house are other factors involved. There are many different models at varying prices, in varying sizes to meet the needs of each individual household. The selection of each piece of equipment should have careful thought and should never be made in a hurry. A detailed study of the service it will give and the cost, not only of installation but of maintenance, should be seriously considered.

The capacity and location of cabinets should be planned so that food storage and working space may be adequate and convenient. Working space under drain boards or working counter provides ideal storage room to be converted into base cabinets—but be sure to allow room for ease in standing at work surface. Place hanging cabinets high enough so as not to interfere with work carried on at counter underneath. The best height for counter, tables, and sinks is from thirty-four to thirty-six inches. Six square feet per person in kitchen household has been judged adequate cabinet storage space. A detail like a partitioned section for the many trays in use



Washable wall covering such as is used above is a decided asset in kitchen sanitation and, with the many new patterns from which to choose, it is definitely decorative. Kitchen of Mrs. G. I. Davis, Glens Falls, N. Y. Imperial Paper. Color may be introduced by Decorettes which may be applied in strips as shown at left

shadow. Wiring should be done by experts and frequently checked by experts. Remember that one defective wire can be the cause of many difficulties and inconveniences. The ideal location for natural lighting is a window over the sink.

Floor coverings of linoleum are undoubtedly the very best for kitchens, but should be laid so that the floor can be thoroughly cleaned as high as the top of the baseboard. Tile is sanitary and attractive but hard on the feet!

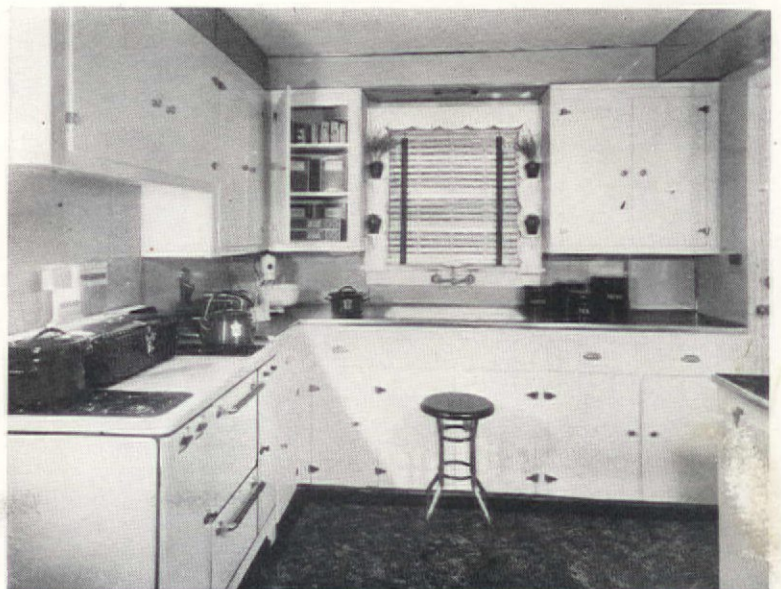
[Please turn to page 50]



Every household can add an amazing amount of convenience. Similarly, a set of shelves especially designed for the platters of different sizes used in an average household can save temper and time, to say nothing of breakage which is always costly.

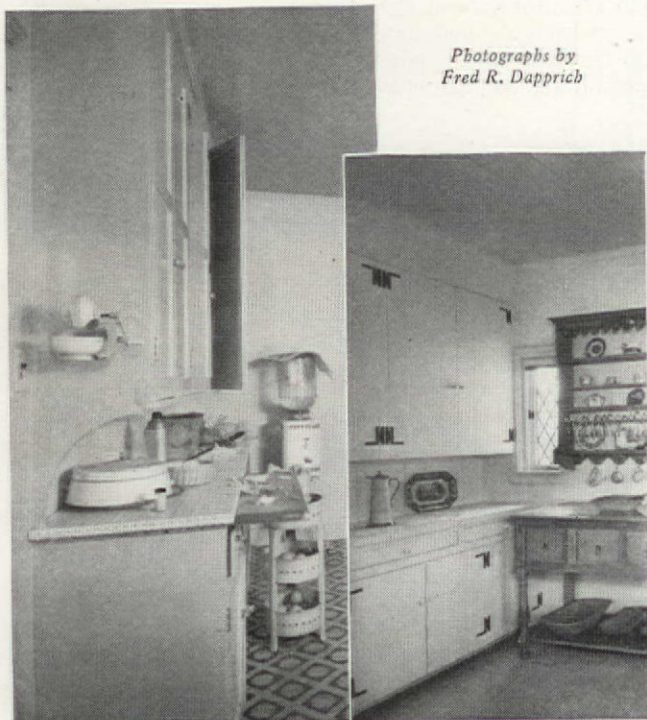
One of the most important details is the matter of wiring. There should be plenty of well-placed convenience outlets, ample light at the working centers, and the light sources should be shaded or concealed to prevent glare. They should be placed so that one never works in dense

A particularly interesting color scheme in a Short Hills, N. J., house is worked out by L. Bamberger & Co. in pale yellow, black, red, and white. Note built-in lighting over sink

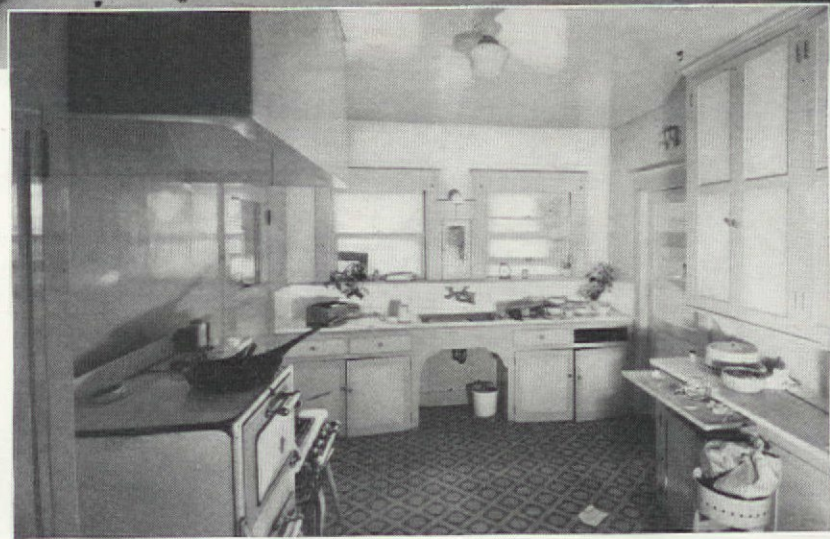




The remodeled kitchen  
in the home of Mr. and Mrs. Donald Fether



Photographs by  
Fred R. Daprich



You remember, of course, last month's encouraging face-lifting story of California houses, completely transformed by that clever house surgeon Jack Moss? Also, that we spitefully withheld the Fether kitchen from you? here it is—given enough space to show the remarkable results in full detail.

The back porch, usually nothing but an unsightly catchall was engulfed by kitchen which was moved over six feet to include this enclosed porch. Although the beginning the main thought had been the addition of a butler's pantry a powder room, the idea of a moved-over kitchen was a challenge to modernize this very important room. The walls and ceiling were paneled in pine and painted white. In the "after" shot, the back door, built as a Dutch door, is seen changing another wall. The door, in the position of the former back door, now leads to a maid's room, which also was added in the transformation.

The color scheme of the kitchen is blue and white. Back of the stove, white tile decorated with Dutch blue tile, was used. The old plaster canopy was replaced with a scalloped copper one, with an indirect light in the top as well as a vent.

[Please turn to page 31]

# HOOKING for upholstery purposes

CHRISTINE FERRY



A chair mat of this sort is the simplest form of upholstery for the amateur to undertake

THOUGH a more primitive craft, hooking with narrow strips of woolen goods, as practiced by our ancestral grandmothers, affords quite as a field for artistic adventure as does the more elegant needlepoint and forms of canvas embroidery. Both are equally desirable for upholstery uses, but each has its specific place in the decorative scheme where the other would be entirely out of order.

Hooking interests us keenly at the moment because of its relation to the pine and maple furniture of the Early American farmhouse type, so extensively used in both country houses and modest city apartments. Mats of this sturdy texture add immeasurably to the comfort of the wood rush seated chairs characteristic of this period and provide opportunity for the introduction of a note of contrasting color and a spot of decorative design as a foil to the plain honey color finish of the natural wood. They look well on the painted and stenciled Hitchcock chairs and others of this type, when the designs are planned to accord with the ornament on the back such as is illustrated on this page.

As the texture is in itself thick, a chair mat of this sort needs no interlining and is the simplest form of upholstery for the amateur to undertake, as it will stay in place without being anchored other than with tapes or ties to the upright back spokes, to the legs, or both.

These small slip-seat upholsteries as done by the HooKraft workers in Northampton, Massachusetts, reveal the artistic possibilities of this simple old craft. Only narrow strips of woolen goods, cut not more than a quarter of an inch in width, are used by these home craftsmen under the supervision of Mrs. Caroline F. Saunders, who sets a very high standard for her associates to follow. Sometimes the strips are cut even narrower than this, if the fabric is very firm and does not fray easily.

The hook used is smaller than that employed by most workers in this craft, and the background material is a fine, closely woven burlap which makes it possible to draw in the loops quite closely. As a rule they average about six to the inch, are not more than a quarter of an inch in height and are invariably left uncut. The resulting texture is firm and the back of the mat foundation is almost as closely covered as is the front.

The first requisite is a good design—one suited to the piece of furniture which it is to be used and shaped in relation to the outline. This is what distinguishes the custom-made from the commercial mats, which are usually made round or square in order to be available for use on a wide variety of chairs—the square ones for seats that are nominally square, but which taper inward to the back, and the round ones for the oval seated chairs and others that are irregular in their outlines.

Burlaps for hooking need necessarily to be stretched in a frame so that the material will be taut. There are many good rug frames obtainable in department stores, or a stout picture frame can be pressed into service for small pieces, mounting the burlap into it by sewing a strong string along the folded edge and carrying it over the frame before making the final stitch. Set up in this manner the work can be carried about from

[Please turn to page 60]



Fruit designs are not common in hooking, yet nothing is more suitable for an old rocker with stenciled back or the simple rush seated chair

Photographs by George H. Davis  
Mats from HooKraft

# Flower show prize winners—ALL







**PRIZE** Garden rooms exhibited at the New York Flower Show last March are full of practical ideas for the garden enthusiast who wants a workshop. The prize winning rooms are simple but all to the point! Detailed description of each room on page 75

## WELCOME ON THE DOORMAT

~or well-meant but thoughtless week-end invitations

**ERION GUINN**

WEEK-END invitations sent to our house are accepted somewhat skeptically. Undoubtedly this sounds ungrateful and disloyal to the friend who has thus assured us of a home on her doormat. But no. It is the result of many painful week-ends spent at the homes of well-meaning but thoughtless friends. Week-ends have their place at the cottage or lodge or summer cabin. But when invited to a year-round house for a visit, a guest is certainly not assuming too much to expect the comforts of home.

On this day we shudder over a chilly autumn week-end spent at the home of Mrs. "A." The family retired earlier than our accustomed hour, so we sat in our room reading for our own amusement or so. When it came time for bed, we found our horror on discovering underneath the heavy silky bed coverlet but one blanket of summer weight and the usual two sheets! The rest of the household was slumbering

peacefully. A thorough search of the room did not reveal an extra blanket. Apparently the guest room had not been used since the summer. Finally my husband, having forgotten his bedroom slippers, stealthily fumbled and stumbled his way, in his stocking feet, through the darkened house to the garage for our auto robe which was woolly and warm.

Then and there in the bleak hours of that autumn night we made a firm resolution that when we progressed from the in-a-door bed state to a home of our own, the guest room in our house would be provided with an extra blanket in the bureau drawer and a pair of Chinese bedroom slippers of the straw variety for forgetful guests.

Similarly bitter experiences have perhaps made us hypercritical of guest rooms. But as the time draws near for the furnishing of a guest room of our own, we face the responsibility with the thought that fortified by our present knowledge of do's and don't's, our guests will leave our place looking none the worse for their stay and, we hope, they'll accept second invitations with genuine pleasure.

Working on the principle that hospitality is as hospitality does, at little expense to ourselves we can make our guests truly comfortable. My husband has attacked the problem from the male angle, while I have spent considerable time anticipating feminine needs. And together we solved the ever-present double or twin-bed problem.

We admit that usually twin beds lend themselves best to the current trend in arrangement and decoration, and it seems that they are increasing steadily in popularity. But double bed addicts suffer as much in twin beds as the twin bed sleepers suffer in the confines of a double bed. We decided to have a double bed and a studio couch with a gay chintz cover which can readily be removed to form the second bed for our more modern friends.

It was in selecting samples for the chintz cover that my husband intervened with a firm hand to restrain my feminine tastes in decoration. "Remember no man can retain his self-respect sleeping in a room bedecked with baby pink lamp shades or boudoir furniture that soils every time a person sits down on it. A

[Please turn to page 69]

## LAMPLIGHT GLIMPSES

## OF COLONIAL LIFE



*The Burton N. Gates Collection of Colonial lighting devices tells the entire story of man's efforts at illumination*

ISABEL R. A. CURRIE

ONE lamp can express the atmosphere of home life. Burton N. Gates has hundreds of them to tell the story of Colonial living. He doesn't know, himself, the exact number of Colonial lamps in his collection. They are crowded, on mantels and moldings, shelves and whatnots, in a living room of the Gates home in Worcester, Massachusetts. There is no attempt to give them the background of their period. They, themselves, are capable of giving that background to the onlooker. The lamps are there because Mr. Gates, well-known antiquarian, likes lamps, among other things, and he is proud of the fact that his collection of Colonial lights has few peers to be found in this country.

The collection tells the story of illumination far back of Colonial days, because it happens that the efforts of mankind to penetrate darkness had not progressed from the inventions of the Babylonians at the time that the Mayflower brought its cargo of colonists to a new world and to a new life.

The lamps which they brought with them were iron saucers to hold grease and any improvised wick. These represent the first stage of illumination to follow a mere torch. The colonists called them "Betty-lamps," "Phoebe-lamps," or "slut-lamps." The latter term was not complimentary to Betty and Phoebe, whoever they might have been, but the lamps themselves were somewhat slatternly from any housewife's point of view, even though they were all that she had for light. They guttered feebly from tables or mantels in homely rooms, lending mystery to the shadowed corners which their light did not reach, but they were less dangerous than wood torches, the only other form of lighting known to the Pilgrims. Variations of the Betty-lamp are those which boast of gadgets designed for convenience. Some of Mr. Gates'

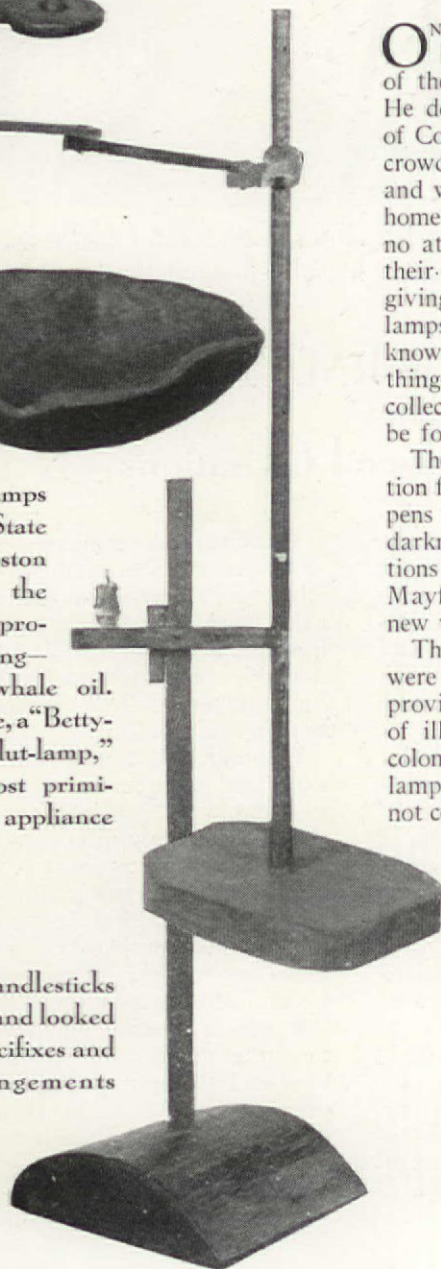
"Phoebe-lamps" have a lid hinged to the side so that the light might be snuffed out with greater haste and safety than would be possible if it were merely blown out. Others have an iron hook attached to the base of the lamp so that it might be driven into the wall to serve as a wall-light if desired.

That simple type of light, together with torches, served mankind from the most primitive times until the latter part of the 17th century, when candles came into being as an imitation of torches. It is a difficult fact to realize, when one is surveying the earliest type of lamp in Mr. Gates' living room, when hundreds of museum lamps are illuminated by means of the convenient electrical fixtures of the present age. It is even more difficult to see one sees Betty-lamps being photographed by means of a photographer's electrical apparatus which sheds light to the power of between 50 and 1000 watts. Then, one glances at the jets which Mr. Gates permitted to remain on the walls of his home during all of its remaining years, and one realizes that the problem of lighting leaped like a flame, once it was fanned into progress. Mr. Gates says, ironically, that he has left the gas jets in his home for emergency lighting, but he has never needed an emergency light in the lamp.

There is a slut-lamp with a swinging arm which some ingenious blacksmith devised for use on shipboard. The saucer-bowl swivels with the motion of the ship and lessens the danger of fire by tipping. Here are a few knots, presumably the only means of outdoor lighting in the early Colonial days; and there is historical evidence of their use in tin holders, made from tin, to contain rush reed lights. These holders were used as signs for candle-holders, once candles came

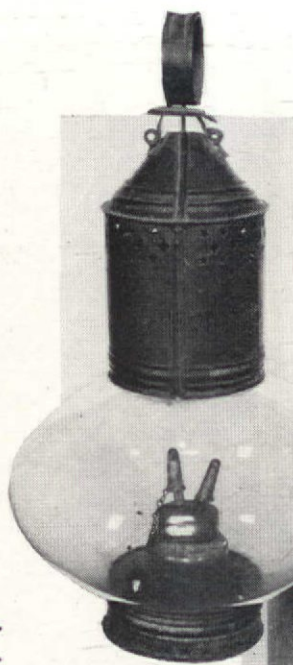
At top, peg-lamps in use in the State House in Boston shortly after the great stride of progress in lighting—the use of whale oil. Directly above, a "Betty-lamp" or "slut-lamp," America's most primitive lighting appliance

The first candlesticks were of wood and looked like crude crucifixes and candle arrangements

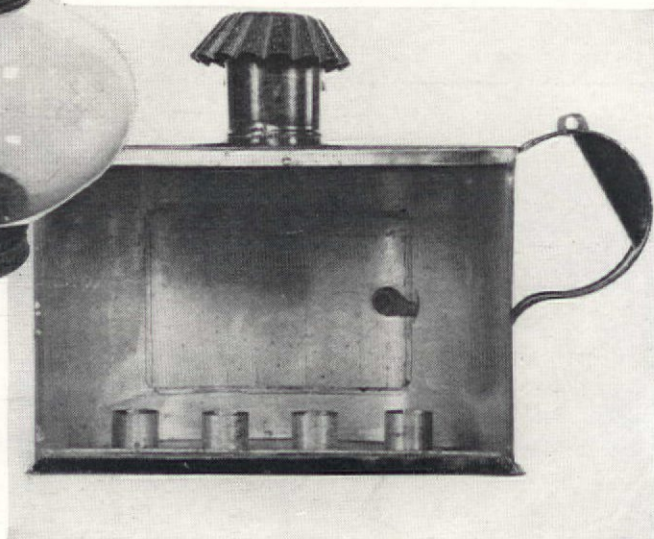




A "punched-tin" masonic emblem lamp persistently mis-called "Paul Revere" lantern; and a first model kerosene lamp



At left, a camphene lamp; and, below, a holder for four candles, the better to gossip over the general store's cracker barrel or pot-bellied stove of a long winter's evening



No one knows who invented candles. Probably some harassed housewife conceived the idea of hardening grease about a wick to make a light which insured greater cleanliness and which could be prepared in advance of the need for them and kept in storage for an indefinite time.

The first candlesticks are crude, too. Most of the fanciful candlesticks belong to the present age, also the revival of candles for use on tea and dinner tables, and in quaint parlors and restored Colonial homes. Our great-great-grandmothers were not very content, but likely tickled silly, to possess plain glass candlesticks which looked like thwarted candles.

One very old candlestick in the Gates collection is a wooden standard, about three feet high, with two cross-arms bored to hold candle ends. It looks like a crude example of a crucifix and candle arrangement for religious services. Another of the same type is merely a wooden cross driven into a convex block of wood, with a hole drilled at each end of the cross-arm to contain a candle.

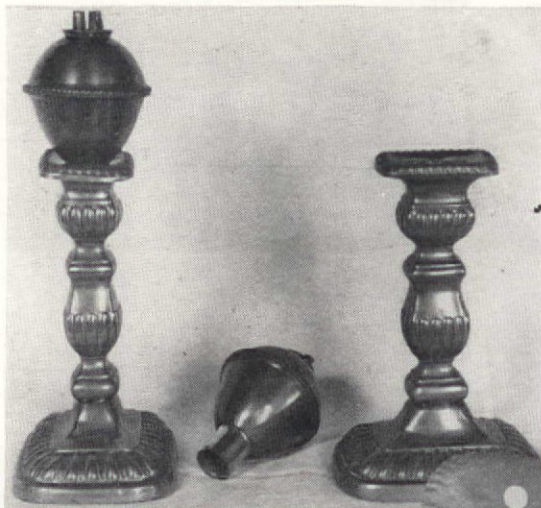
This particular candlestick was used in a blacksmith shop in York state well over a century ago, when the light from the forge was insufficient to permit the blacksmith to do a late customer's shoeing job.

Another crude wooden candlestick with a hinged arm which might be adjusted to a desired height, illuminated a carpenter's shop in Pennsylvania. The most elaborate industrial lamp in the collection is a metal candlestick, its bottom weighted with sand, which has a disc containing five candle-holders around its standard. This disc is adjustable to any height, and the holder served a now long-dead tailor in Charlton, Massachusetts, who changed the height of his lights as he fitted jackets and pantaloons.

Only workshops which had need of stronger than single candle-power lights seemed to go to the trouble of devising holders for more than one candle. Mr. Gates has a tin one—it looks rather like a half of the old tin dipper that hung by the well, with an added roof and chimney. The open

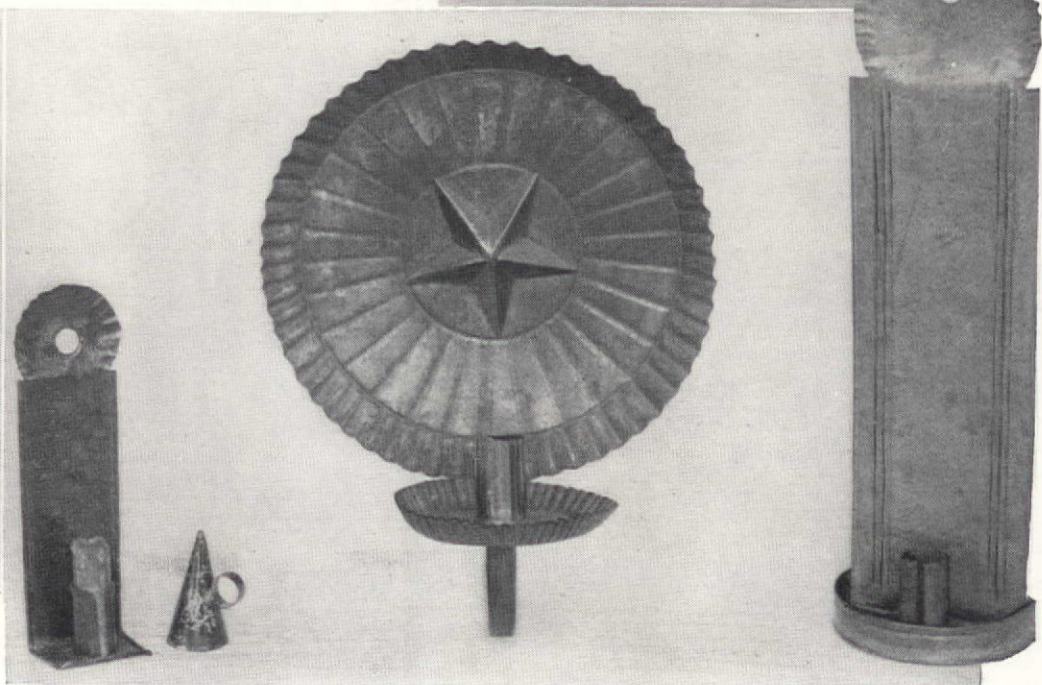
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Candlesticks were converted for camphene lamps, since they burned longer and more brightly than "sparking lamps"



...candle-lantern of ...v-horn, a popular ...atweight material

...right, some elab- ...te sconces of tin ...ich delighted Co- ...ial housewives. ...e candle snuffer ...s an indispensa- ...household gadget





Albert Jour

## A garden perched on an Oregon hillside

*The garden of Mr. and Mrs. W. C. Schupp  
in Portland, Oregon*

MELVIN ARNO



By letting their garden grow by itself over a period of years, Mr. and Mrs. W. C. Schuppel of Portland, Oregon, have solved the problem of beautifying one of the most impossible spots imaginable. The garden is narrow and tipped on edge on the side of a steep hill overlooking the city. But topography was not the only difficulty encountered. The first spading revealed that they inadvertently had bought a rubbish dump. A foot deep had to be removed before planting could be started. By a series of terraces, the Portlanders have created an illusion of expansiveness and have corrected their garden's improper proportions in a very commendable manner.

There are really several gardens in one. There is a front garden designed for the public view, flanking the road that winds up the hill. The private gardens are for the enjoyment of the family and guests and are shut off by a terrace from public gaze. Just as there is a den in the home, there is a ma-

First seeing this hillside, Mr. Schuppel exclaimed: "A garden? Impossible!" Today his garden points many a lesson for others with difficult plots

en separated from the rest in the  
er corner of the lot designed for the  
st enjoyment of a book and a pipe.  
main two private gardens, on ter-  
s of different levels and separated  
rustic gate, serve as outdoor living  
as. Each year, a few more ideas have  
incorporated. Lava rock was brought  
the crater of Mount Hood and other  
-by mountains. Native Dogwood  
planted on the upper hillside.  
ere is the very real advantage to a  
ide garden such as this, in that you  
ly can't absorb it in a three-minute  
view. Like some people, it refuses to  
lumbed at a glance. You must take a  
hour to see it, and by the end of that  
, you and the garden are old friends.  
secret of the garden's charm is that it  
been allowed to take shape slowly. The  
t is a garden completely at home on  
Oregon hillside and one that truly  
ects the personality of its owners.





## A first-rate dumping ground —but we wanted a garden

CHARLES P. PELHAM

WHOEVER prefixed Nature with the Mother idea must have had considerable experience with both women and good earth" for the two respond so quickly to care and kindness. Likewise, when neglected, both can "go native" faster and worse than either man or beast. And if you doubt it, buy an old plot in the country that has been allowed to "go to seed" and learn what you don't know about women from Mother Nature. We did exactly what we did, and exactly why we feel the urge to deliver an oration on manicuring hill and dale and the satisfaction and pleasurable rewards thereof.

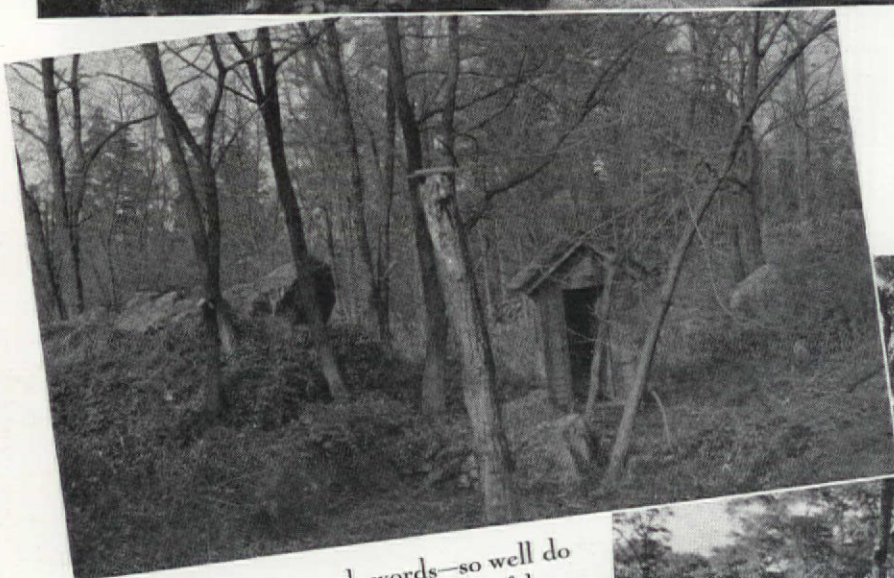
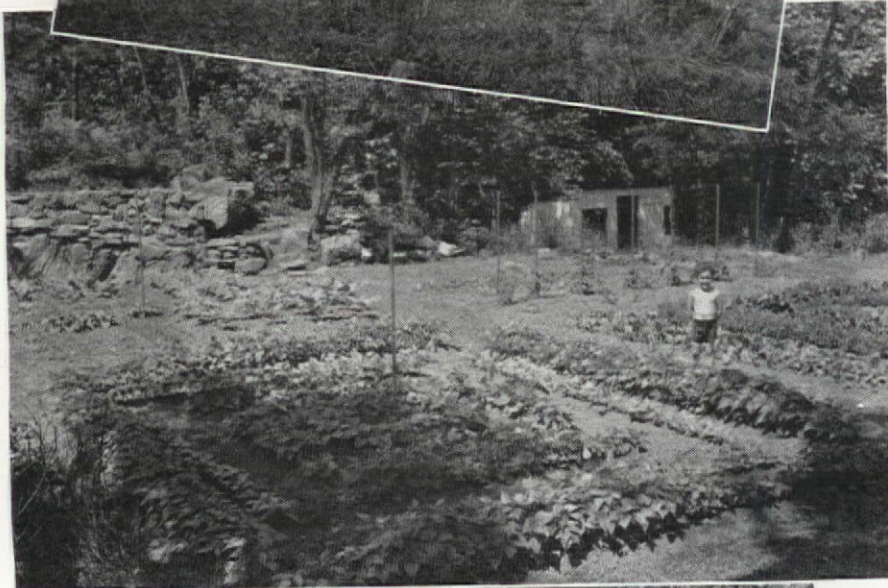
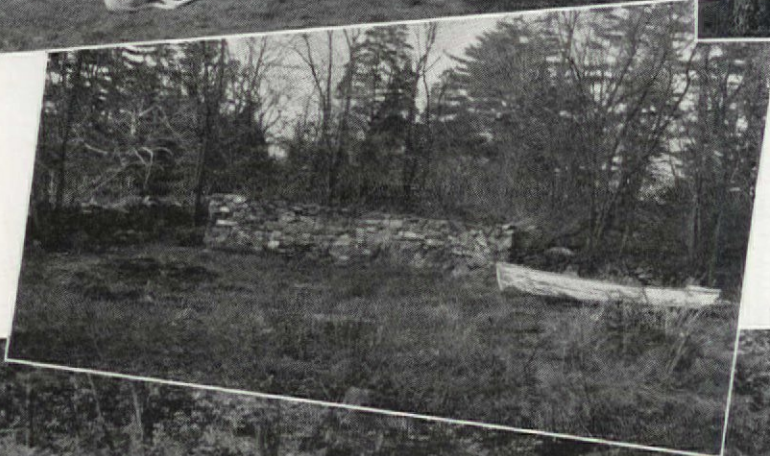
The house, as readers of previous chapters of our remodeling story know, demanded immediate interior attention and good things also, all available wherewithal; with the result that our dream of lovely gardens, rolling lawns, and beautiful trees are now on the to-be-done list.

What we have to report, therefore, is a simple record of how landscape miracles can be performed with a hoe, rake, axe, pick, shovel, and plenty of "elbow grease."

The photographic evidence of what we were up against in the form of dilapidated out-buildings, dead-limbed locusts, a wilderness of Poison Ivy, man-eating Blackberry bushes, Connecticut rocks, and prehistoric rubbish piles is so convincing that we can only refer you to the accompanying as-we-found-it photographs.

If our experience is a good guide the only way to bring order out of chaos in your back yard, "little place in the suburban country estate, or what have you is to resign from your

[Please turn to page



A story that scarce needs words—so well do the photographs record the miracle of hoe, rake, pick, shovel, and "elbow grease"



# A beach house built around a fireplace

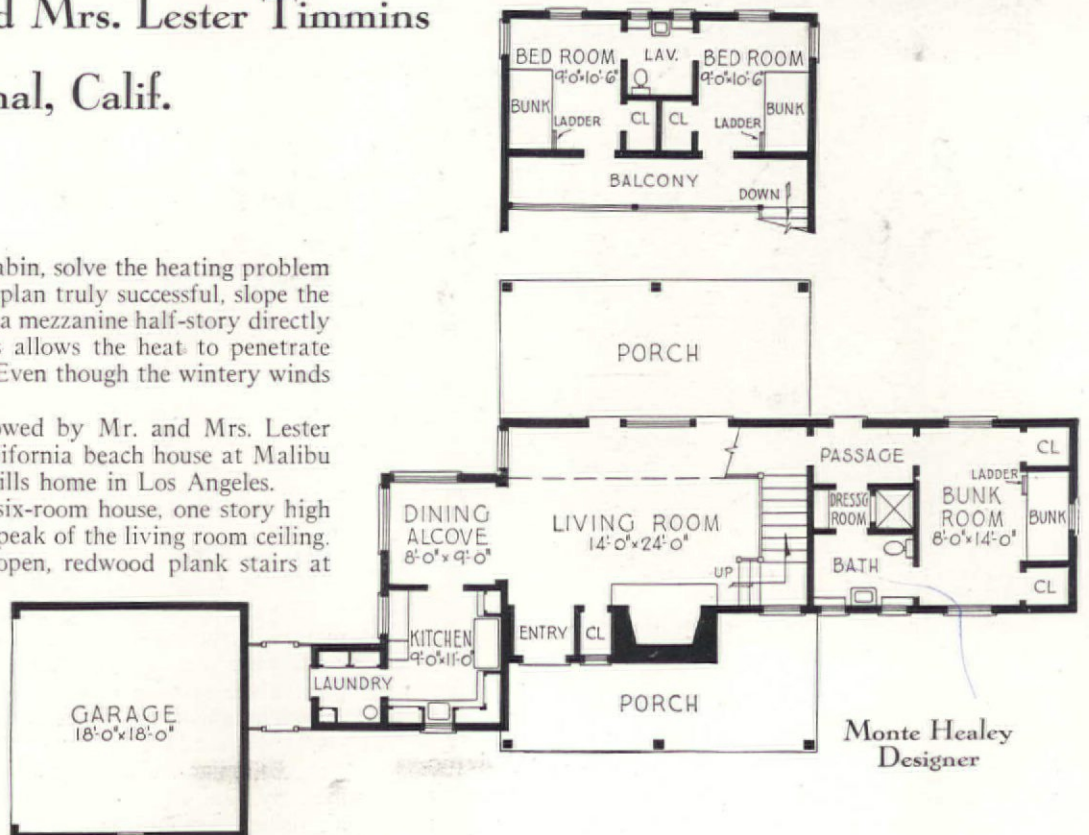


W. P. Woodcock

The summer home of Mr. and Mrs. Lester Timmins  
at Malibu Encinal, Calif.

OWE RADER

WHEN planning a beach home or a mountain cabin, solve the heating problem by building around a fireplace! To make this plan truly successful, slope the roof above the fireplace and place the bedrooms on a mezzanine half-story directly opposite. Put shutter doors on the bedrooms. This allows the heat to penetrate the rooms, as well as adding a decorative note. Even though the wintery winds blow, you'll be "snug as a bug in a rug" pleasantly enough, this plan was successfully followed by Mr. and Mrs. Lester Timmins of Los Angeles and New York in their California beach house at Malibu Encinal, some thirty miles from their Westwood Hills home in Los Angeles. They built a unique, charming, and comfortable six-room house, one story high except for the bedroom loft tucked snugly under the peak of the living room ceiling. An open railed balcony, reached by white-railed, open, redwood plank stairs at the side of the living room, gives an informal, uncluttered, and cozy feeling to the room. The balcony is hung with bright pots of trailing ivy. The owner's ideas were well carried out by Monte Healey, designer of Bing Crosby's home and Cary Brian's home near Los Angeles. The house is long and low and fits naturally into the landscape. Solid green wooden shutters, pale lemon yellow window frames, and white shake walls combine with the colors of the natural setting. The



Monte Healey  
Designer



The mammoth, cobble-stoned fireplace around which the house was built. Above, the alcove dinette opening off living room

In bright blue and white nautical tones, the girl's room overlooks the Pacific's blue expanse and forms one of the two mezzanine bedrooms

building site is a 220' bluff-lot, overlooking the long sweep of the Pacific's glorious blue waves, seventy feet below—truly a magnificent location.

As in any beach or mountain home, view was a prime consideration in planning the Timmins' beach house. Catalina Island, San Clemente, the Santa Barbara Islands, and four lighthouses can be seen at a glance from this eerie-like building site. To take full advantage of this beauty, the seaward side of the redwood-paneled living room was glassed with small pane windows. Blue and white nautical chintz, drapes frame the picture of the ocean beyond. In the alcove dinette, the east and south walls were glassed and shelves built across for bright colored flower pots. These splashes of color are repeated in the bowl of gourds which Mrs. Timmins keeps on the table.

The outstanding feature of the living room is the mammoth, cobble-stoned fireplace, eight feet across, constructed to burn huge driftwood logs. By banking the fire, it is possible to keep coals glowing and warm air rising all night, making the house comfortable in the early morning. A redwood stairway leads to the two bedrooms, tucked snugly under

[Please turn to page 70]



# Children's parties—lessons in ETIQUETTE



Richard Garrison

A children's party is one of the easiest ways of teaching children social poise and grace—two assets of inestimable value in later life. The skillful handling of visitors is an art that must be acquired through repeated experiences that should begin in childhood before self-consciousness has set in. Above, a reproduction of table setting used by Mr. and Mrs. Lawrence Tibbett when they gave a party for their two children

## MARIE EISENBRANDT

Children especially need the social training that parties give. Naturally they are at ease in their own homes. Sharing the responsibility of a party with Mother, seeing their small guests have an enjoyable time, will make them forget their own shyness and timidity.

This important training in etiquette which a party affords should begin early in life, not too early. For the baby or the tot of one or four, parties are usually a mistake. They break into the child's daily routine, subject him to a possible danger of contagion from strange children and are, in fact, given not to please the child but to please Mother's ego.

However, if you feel that you must celebrate your baby's birthday and it is only natural that you should want to do so, merely give him a birthday cake and invite to share it only the members of the immediate family from whom he is accustomed. The cake should be plain, easily digested kind so that the baby will be given a very small piece with no danger of an upset stomach. It may be covered with vanilla or a chocolate icing if sparingly applied and decorated with as many candles as the baby is old in years, or with these and the customary one extra candle "to grow on."

With children of four or even those a little younger who have reached the imaginative age, a purely fictitious tea party will afford the first lessons in deportment as host or hostess. Ann Marie entertaining Billie on a rainy afternoon should be encouraged to bring out her toy dishes and play at serving tea, learning to hand Billie his teacup before serving herself, to inquire as to his wants with regard to cream or lemon, sugar, and cookies. If young Bill is the host for Ann Marie he should be taught to pull her chair out for her and to ask courteously if she will be kind enough to pour.

After a few practice parties with imaginary food, real cocoa or milk with cookies or crackers can be supplied so that Ann Marie may develop skill in filling the cups and serving her guest gracefully.

Mother, however, must remember that the food for such impromptu tea parties should be both simple and limited, so as not to take away the children's appetite for supper.

With such a small child, if you again feel that his birthday must be celebrated in some way, simply invite the few children with whom he plays daily and serve an unexpected feast of plain vanilla ice cream and cookies, sponge or angel food cake along with his regular midday meal.

But when a young son or daughter has reached the mature age of five or six and is mingling with other children in school or kindergarten, a party every now and then

should be an expected event. And remember, they should not be elaborate affairs which mean a lot of work for a busy mother, but simple, friendly little parties which the children can help to manage.

In planning the party, continue the lessons in etiquette. Start by making a list of the guests to be invited. Go over the list with the child giving the party. Where there are several children in a family it is usually wise to allow each child to give his own party. Birthdays make this selection of the favored one a natural and readily accepted fact. Include in the list any special friends the birthday child wishes invited. Explain the unkindness of leaving out a small but unpopular neighbor. And don't invite too many. A small party of children of the same age group and including very few who are strange to each other is the easiest to give and the most successful.

Allow the child to issue the invitations himself—by telephone, in person or, if he is able to write, in the shape of an informal, simply worded note such as:

Dear Mary,

I am having a party on Wednesday afternoon, April 18th at 3 o'clock and hope you will come to it.

Sincerely,  
Robert

Once the acceptances are in, food for the party can be planned and ordered. Here again

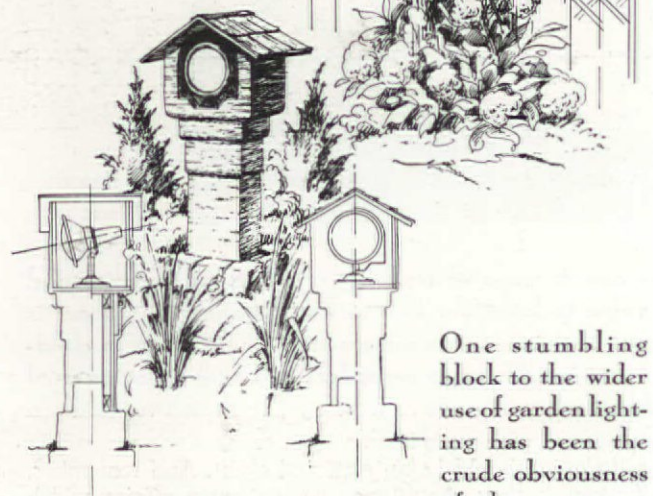
[Please turn to page 63]

# Iris Rot : LIME FALLACY : Land Plaste



A Rose fan trellis or lattice gatepost or some other plant support may also fully conceal a floodlight

Below: An adaptation of the motif of the Japanese lantern properly modernized to take the fullest advantage of up-to-date floodlight equipment



One stumbling block to the wider use of garden lighting has been the crude obviousness of the apparatus

itself, and it was inevitable that some study would be given to devise fixtures that would fit into the garden scheme in general and make the lighting sources part of the decorations. Here a few solutions by General Electric Co.



Harry G. Healy

Bearded Irises, rot and lime! There is much misunderstanding concerning this trinity. On the facing page Dr. F. W. Cassebeer explains how the "Iris-likes-lime" fallacy originally was started. The fact is that lime favors the rot

THE garden is now at its floriferous best and it is a good time to lounge around on the sun porch, contemplate triumphantly and perhaps a little bit vainly on the gift of the garden's bloom. The Roses, Delphiniums, Iris, and the herbaceous border are almost in their very peak of perfection. But the inclination to sit back and take Nature's bounty in satisfied complacency is, after all, not the true course for the real gardener. He must be up and doing—no rest, whether he be wicked or good! Reduced to its simplest, the problem of early summer is to fight down the robber band—those insidious weeds that luxuriate so easily and rob the soil of its moisture. Hoed out now, the heated ground and summer sun will do the rest. It is easier to fight the weeds now than in any other time. Duty No. 2: pick the fading flowers. Don't let seed form, because that draws on the food reserves and particularly with the annuals. True annuals die with the forming of seed. That is a word to the wise.

*hey, water boy!*

If a plant thirsts and the grateful rains of Heaven do not fall, the call for water is insistent. It is water, or hoe. Hoeing keeps a mulch on the ground which breaks the ascending column of moisture. After two weeks of dry weather, almost any garden needs water, and on sandy soils, perhaps a week is the limit of drought resistance. If there is fading of the leaves in the latter part of the day, look to the water supply. Overhead sprinkling is pretty but it doesn't really go far enough—not unless you keep the sprinkler going until the ground is soaked several inches deep. It's more practical to let the water flood directly over the ground, but don't let the water run from the hose forcefully enough to wash the soil or fast enough to run off. The amount of water actually needed to soak the soil properly has been estimated as a quantity sufficient to cover the entire surface one inch deep—and that sounds like a lot. But, early summer soaking is a great factor in August well-being.

*forewarned is forearmed*

This matter of watering has another angle. The insidious red spider that disfigures plants in so many suburban gardens is best attacked by plain ambient moisture. And, here, is where surface spraying or overhead sprinkling will do good. The tall Perennial Phlox, soon to come into bloom, the foliage of many Climbing Roses, especially where trained near a house or on a hot, dry corner; some of the dense-leaved Evergreens, especially Spruces, that take on a rusty, dusty kind

of appearance in mid-summer, are us hosts to this devastating little mite member that watering is the great remedy. There are some special spray preparations which help, mixed with water, to attack the present insect, but the chief remedy to make the conditions usually unpropitious. But, precaution—don't let your mind run in for chemical treatment of the root for medicaments applied to the soil—the idea of controlling red spider is above. And while thinking of the spider, also think of mildew that comes to the Iris, the Phlox foliage and young Chrysanthemums and some of the Climbing Roses. Mildew is not a disease. It doesn't grow in the plant but grows on it and is easily controlled by surface fungicide.

*vagaries of varieties*

The very fact that plants vary from another, captures the fancy of the observant gardener. No two individuals are absolutely identical in every detail—the differences are not too great and differences ring the changes within what narrow limits, we refer to them as a species and give it a name as an example. Variant forms—tall, dwarf, hairy, different colors, single or double, as they may be, are quite likely to be distinguished as varieties.

Naturally, the horticulturist looks at a viewpoint that is somewhat different from that taken by the botanist. The gardener is an esthetic utilitarian. Varieties are indeed the spice of his life and he looks keenly on the lookout for new varieties from the standard type. He segregates, propagates, and increases and gives the new discovery a new name and identifies it as an individual. If these varieties are increased by vegetative reproduction—by means of cuttings or grafts, so that all the entire stock of one particular variety in the world is fact nothing but a multitude of pieces of one original individual, this is what technicians mean when they speak "clone," a word that has been worming its way into discussion. The plants and must be understood by the cultivator who wants to be up to date.

The plant may also show any kind of variation in the individual seedlings, sometimes very greatly different, at times only slightly so. An outstanding example of seed variety is the Dahlia. You gather seeds from a Dahlia plant and you are lucky, and if you are still lucky you may get a corresponding number of absolutely distinct individual plants. Each one is a variety. If a stroke of fortune any one of such a multitude has outstanding individuality and merit and it is propagated then by cuttings or by other methods of division, the entire aggregation of the individual plants propagated is properly called a "clone."

# LATER: *Vagaries of Varieties*: "MUMS"

*iris rot and the lime fallacy*

at lime is good for Bearded Irises, it promotes their health, and should be used freely in the preparation of the soil where Bearded Irises are to be planted, may or may not be true. The statement is likely to lead to trouble. Dr. F. W. Cassebeer, who is both a horticulturist and an Iris fancier, offers some pertinent advice on the subject. "It is unfortunate," he says, "that these statements have been made so often and so positively, when there is considerable evidence to the contrary, accumulated by Iris growers in recent years. In fact, it is now generally recognized that lime, at least in the alkaline forms of it, is especially conducive to iris rot and should be used only with acid soils."

My own experience with growing Irises has definitely convinced me that alkaline lime should not be used with the Bearded Irises. When I first began growing these beautiful flowers, I turned unto catalogs and magazine articles and used lime freely on my Irises and had periodic devastations of iris rot. Then a few seasons ago I read a paragraph by someone who questioned the value of lime for Irises and who wrote it brought on root rot. Believing he might be right I omitted all lime from my new Iris beds and I have had no rot since that day."

*use land plaster*

Even more convincing is the experience of a close friend of the doctor, an Iris grower with a large collection of fine varieties. "He was accustomed to use even large amounts of lime than I did, and at least as many as one third of his Bearded Irises through rhizome rot in one year. When he stopped using lime his losses gradually disappeared and today there is no vestige of rot in his extensive plantings. That many others can tell similar stories is attested by the warnings that have appeared from time to time in the bulletins of the American Iris Society against the use of lime. It is almost certain that all this misconception about lime came into being at a lecture given by late Mr. Bliss, famous English Iris grower, before the Royal Horticultural Society over fifteen years ago. In his lecture he is said to have advocated the use of lime in preparing the soil for Bearded Irises. This was all perfectly correct for neutral calcium sulfate, gypsum, and plaster does help to prevent fungus diseases on Iris foliage. However, the slipperiness when this information was written up as just lime (not sulfate of lime) by meaning in America the commonly accepted alkaline forms of lime

such as agricultural lime, quick lime, slaked lime, etc. And ever since then it has been erroneously handed down from one magazine and garden handbook to another—more often bringing grief than joy to those who would grow good Bearded Irises."

*the quality of restraint*

"I wish I had a small garden" very feelingly writes Mrs. Walter Brewster of Illinois, a leading garden club member, who has given a helping hand to many who would walk the floral path. I am sure she will have many to agree among those who started too energetically. Better by far to have a moderate garden well tended with individual character than to have a large lot of units spread loosely over a great deal of space. To quote further: "Now that thirty years of gardening have made me a reasonably seasoned gardener I know what I would do if I were starting fresh. No matter how great the surrounding expanse, I would have a small garden. It would be formal in that it would be definitely enclosed and follow a rigidly ordered plan. In it would be few varieties of flowers, each the very best variety of its kind. These would be chosen through careful study of color, texture, form, and adaptability to local conditions. My own taste would be my guide for color, form, and texture; all the information I could gather from local experts my guide to adaptability. I would make no effort for continuous bloom but create a fine green background for a succession of blooms."

We have a very sympathetic feeling to all that Mrs. Brewster has so succinctly stated and suggest particularly that if you are blessed with only a very small garden to restrain your energies and have a little; but that little, good.

*good gardens are clean*

Ever notice that the good gardener seems to be little bothered with disease and insects; while the careless, indifferent gardener's plants seem to harbor all the ills that can be gathered? It is so, and largely because disease, whether by insect invasion or fungus infection is, to a large degree, Nature's method for the removal of the unfit. Nature loves luxurious, vigorous growth; and for the poorly handled, starved, dwarfed, stunted specimen, she has no use whatever. So, the scavenger is sent. The first step we urged upon you in an earlier issue was good soil preparation—digging deeply, adding food. The second step is getting good plants properly started in their babyhood—not starved, stunted seedlings—and then give them plenty of room in which to grow.



J. Horace McFarland Co.

Astilbe Gertrude Brix; with dark crimson red flower spikes two feet high in June and July. The very fact that the feathery white Astilbe was an old-time florist's Spirea for Easter has established a sort of inhibition that these Astilbes are delicate or tender, but the truth is quite otherwise. The feathery branching, colorful trusses of the modern varieties are doubly welcome particularly in the late summer season



There is always room for another flower holder, apparently, and here is a modern gadget, quite modernistic in design, too. Made of Bakelite in opaline semi-transparent white; suction cup of pure para gum rubber which will not get hard. From The Specialty Guild, Inc.

# TO HELP YOU HOUSEKEEP

LISSA NORCROSS AND EMILY HERZOG

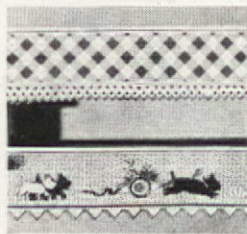


**R**UTLAND PATCHING PLASTER is a good break and crack "patcher-upper" for plastered walls and ceilings, also for filling joints in wallboard, pointing and patching stucco and brick surfaces, and smoothing out uneven surfaces in walls. Because it does not require a large amount of water to give a suitable working mixture, it has very little, if any, shrinkage as it dries. It adheres firmly to broken edges and is hard and durable. Because it sets slowly, it is easy to work with. However, it dries in a sufficiently short time to permit painting or papering over it without undue delay when necessary.



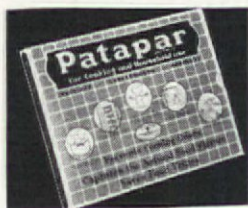
A way of keeping window shades harnessed to the window so they can't blow out and won't unwind has just come on the market. It's a little rubber gadget which slips over the shade-pull eyelet, and is screwed in. By sheer suction your shade is prevented from tap-tap-tapping in a breeze. There's no climbing up and reaching for a runaway shade on especially stormy nights. It is designed for shades that are hung about an inch or less from the top of the window frame. If the space between rolled-up shade and top of window frame is more,

it's a simple enough job to raise the brackets. For fifteen cents each or two for a quarter, these gadgets prolong the lives of your shades. They come in white, buff, and green, and are soon to be made in red, too, to add that colorful spot for the kitchen or sunporch.



Royaledege paper shelving is a gay and attractive addition to any cupboard shelf—whether it be kitchen cupboard, linen closet, or what have you. It is made of strong paper and has a double edge to prevent rolling. Will not tear, is dust and grease resistant, and can easily be freshened up by rubbing over with a damp cloth. There are several patterns to choose from and each pattern comes in many different color combinations. It is most inexpensive and can be procured at stationery and department stores.

How many times have you opened every door and window in the house, to get that unpleasant odor of cooked cauliflower or onions out of the house before the guests arrive? No longer do you need to worry—just use Patapar in which to cook your "odoriferous" vegetables as well as all other vegetables. You can also bake fish and roast fowl in it. It is a parchment paper in which you tie your vegetables or meats and fish before putting them in the saucepan or roaster. It seals in food flavors and odors and keeps food values from being dissolved out into the water in which they are cooked. Two or three vegetables can be cooked in the same saucepan and on one burner.



**Y**OUR perennial dread of fires can be assuaged with a home fire alarm signal that looks like an attractive wall fixture. Inobtrusive, inexpensive, guaranteed foolproof, it sets up an intermittent howl that unmistakably shrieks "F-I-R-E" whenever the temperature starts to rise fifteen or twenty degrees a minute. There are extensions which can be wired to bedrooms, so that sleeping householders will hear them, even if the original howler is in the basement. Another thermostat on the signal starts the alarm if, by any chance, the temperature should rise more slowly, from a smoldering fire. This one begins when the heat is at 150, regardless of why. Care should be taken not to hang this signal right above a radiator or where strong sunlight will shine on it, otherwise there might be false alarms.

Westinghouse has just put out a smart new signaling adjustomatic electric roaster. It is rectangular in shape and the exterior is black baked-on enamel, with chrome plate trim, chrome cover, and cool wood handles. It contains a large rectangular, vitreous enamel inset, a wire trivet and lifting rack with handles, and three rectangular heat-resisting dishes, two with covers. Ideal for summer roasting and baking instead of using the oven for two or three hours. At low temperature it serves as buffet warmer, for simmer cooking and as a warming oven.



Here are some little gadgets that will save you lots of trouble. Push to keep your lamp, radio, and telephone wires off the floor. Just push in between baseboard and wall. Will not mar the They are easy to install, no tools being needed are easily adjusted, too. They are also anti-w rattlers. For that rattling window that dis your sleep and peace of mind, just insert a Clip between window and window sash and nerve-racking rattling stops immediately. C purchased in china, hardware, and electrical or those same departments of any department



The joys of living at the seashore or in the mountains are enhanced by transplanting city comforts there. First of these is—hot water. But you don't need very much, what with cold meals and daily dips in ocean or lake. Why not heat your water as you use it? There's an electric heater that fastens right on the water faucet and gives you hot water instantaneously. You attach it, turn on the water, and plug it into an outlet not more than eight feet from the faucet, since the rubber cable that comes with it is eight feet long. You control the temperature by the size of the stream—the smaller, the hotter, of c This midget heater costs only \$1.50, and you can get new heating ele for it for another twenty-five cents. It won't work on automatic sh faucets, but anywhere else it's a godsend. Just be careful not to connect disconnect it with wet hands, same as any other electrical appliance.



**S**TONE floors for that enclosed porch are a idea for summer. Do you know that can paint with liquid, imitation stone any fireproofed surface? There's a man-stone that comes ready mixed for appli with brush or trowel and hardens to stor consistency in forty-eight hours. Alt usually used for walls, where it can ha highly polished finish of marble or the coarse look of stucco, it's a good idea for in sunporch, kitchen or bathroom, being able and fire-resisting. One gallon costs but will cover from fifty to ninety squar

This handy tea kettle is only one of the many convenient pieces of equipment in the new matched Nesco kitchen ware. They are white with black trim and bright red knobs. They add a gay color note to any kitchen and, besides being most efficient, are very attractive. Made of heavy triple coated enamel and have inner linings that are completely stainless and acid resisting. Of interest too is the new feature of the double boiler (not shown) that goes with this set. It is made with a rounded bottom insert.



"But I live in the country where there isn't electricity or gas," w rural reader. Cheer up. You can have some city comforts. Mechanical t eration, for instance. There is a nationally advertised refrigerator th operate on kerosene. The very same refrigerator that goes into the swa Park Avenue apartments can go into your log cabin under the trees. Th difference is that in the one a tiny gas flame or hydro-electric power supplies the heat which circulates the refrigerant through the coils, while in the other it is a kerosene burner that does the job. The sole operating expense is the cost of the kerosene—about three or four cents a day.



The products and ances referred t may be found in th housefurnishing in your nearest

Breathes there a woman with soul so dead who never to herself has said: "I wish I could afford Venetian blinds throughout my house!" Well, she can have controlled sunlight at all her windows today, at \$1.75 each window, if she gets the new window shades which are built in slats, like Venetian blinds. Mad new stiff shade material, these window dresses are cut and folded to openings running horizontally across the shades, something like acco pleats. They last about as long as regular shades, but you can keep drawn during hot summer weather without choking off any vestige of that happens to drift by. The slats won't tilt the way real Venetian blin but the light is deflected by the diagonal position of the vents.



# A salad a day

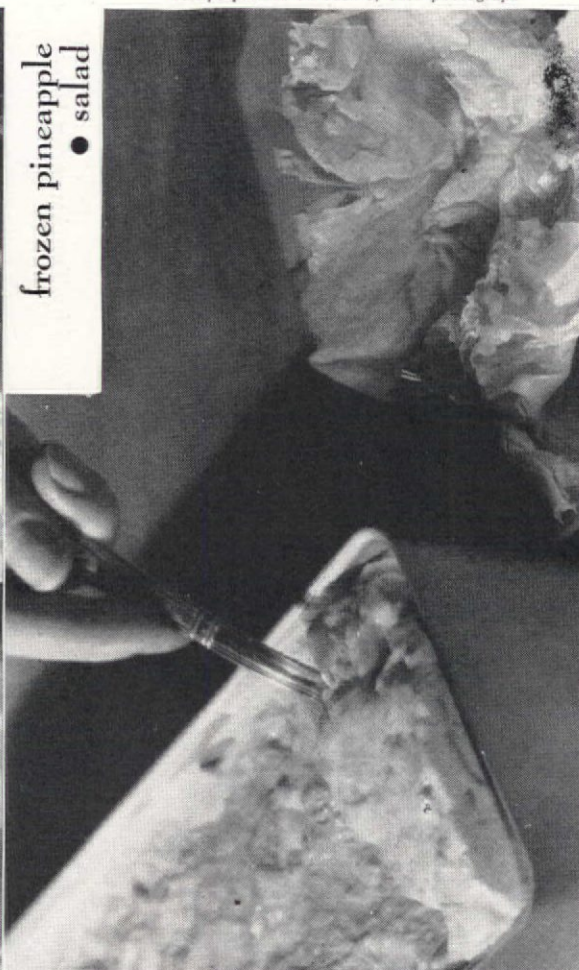
Salad is synonymous with summer. On those languid, devitalizing days when even the thought of a heavy meal makes one feel hot, a crisp salad fills the bill as nothing else can, both from a nutritional as well as a psychological standpoint.—FLORENCE E. FIELD

Recipe printed on back of each photograph



frozen pineapple  
● salad

Recipe printed on back of each photograph

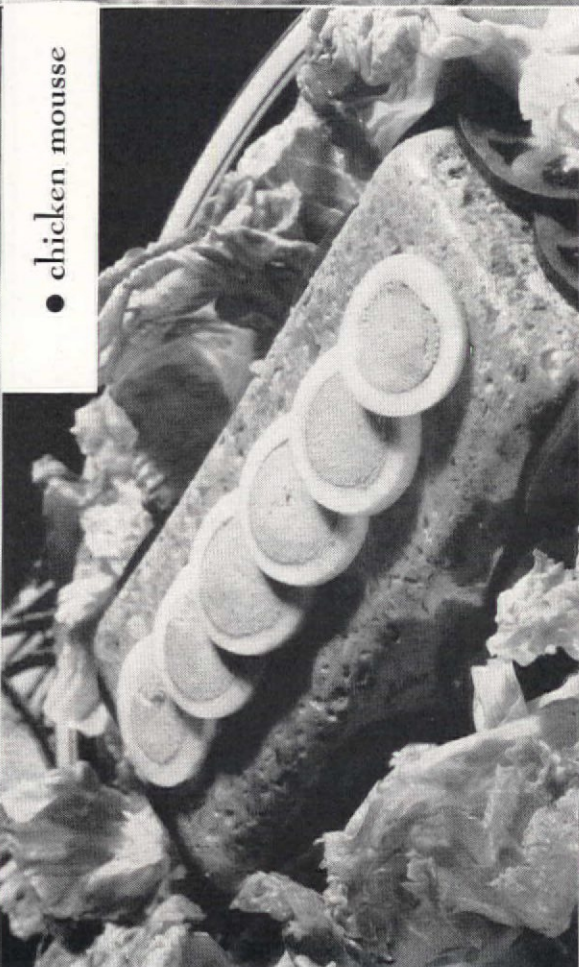


● macedoine of  
fresh vegetables

Recipe printed on back of each photograph



● chicken mousse



● chef salad in  
tomato cheese ring



# A salad a day

Fruits, vegetables, sea food, and carefully selected combinations of these all lend themselves to the making of appetizing salads for daily consumption as the main course, as the side dish with meat, or in place of dessert.—FLORENCE E. FIELD

Photograph printed on back of each recipe

Photograph printed on back of each recipe

Photograph printed on back of each recipe

## ● chef salad in tomato cheese ring

**D**ISSOLVE gelatin in hot tomato juice. Mix the cream cheese with mayonnaise and add to cooled tomato gelatin. Mix well and place in well oiled ring mold. Chill in refrigerator until firm. When ready to serve, unmold and fill center of ring with following Chef Salad.

### Chef Salad

- ½ small head lettuce, broken in pieces
- ½ bunch watercress
- ¼ cucumber, sliced thin
- 10 radishes, sliced thin
- ¼ cupful diced celery
- 2 chopped hard cooked eggs

French salad bowl with garlic. Put all ingredients into bowl. Pour over just enough French dressing to coat salad greens. Toss lightly with wooden fork and spoon until well mixed.

Tested by THE AMERICAN HOME

## ● chicken mousse

**S**OAK gelatin in cold water for 15 minutes. Beat egg yolks and add chicken broth. Cook yolks and broth in top of double boiler until mixture coats the spoon. Add gelatin and salt and cool. When cool, add chicken, almonds, pickles, and cream. Pour into well-oiled mold and chill. Unmold on bed of lettuce and garnish with sliced tomatoes, sliced egg, watercress and radishes. Serve with mayonnaise which has been mixed with half as much whipped cream.

- 1 tablespoonful plain gelatin
- 2 tablespoonfuls cold water
- 3 egg yolks
- 1½ cupfuls chicken broth
- 1 teaspoonful salt
- ½ cupful whipped cream
- 2 cupfuls cooked chicken, chopped
- ½ cupful blanched almonds, chopped
- 2 tablespoonfuls minced pimiento
- ¼ cupful chopped sweet pickles

Tested by THE AMERICAN HOME

## ● stuffed artichoke salad

**C**UT off stem of artichoke. Boil for 1 hour in salted water to which 1 tablespoonful vinegar has been added. When cooked, remove from water, drain, remove choke\* and chill. Fill with shrimp and celery which have been mixed with mayonnaise. Place on bed of crisp lettuce and serve.

\*The "choke" is the thorny section in the center of the artichoke.

- (for 1 salad)
- 1 French artichoke
  - ½ cupful shrimp
  - ¼ cupful mayonnaise
  - ¼ cupful diced celery

## ● macedoine of fresh vegetables

- 1 cupful cooked green peas
- 1 cupful cooked fresh lima beans
- ½ cupful shredded raw carrots
- 1 cucumber, sliced
- 1 cupful shredded raw cabbage
- 2 tomatoes, quartered
- 1 small head lettuce, cut in eighths
- Small bunch watercress
- French dressing
- Garlic

**R**UB salad bowl with garlic. Put all ingredients in bowl. Pour over enough French dressing to moisten ingredients thoroughly. Toss lightly with wooden fork and spoon. Garnish with watercress and serve well chilled.

Tested by THE AMERICAN HOME

## frozen pineapple salad

**D**RAIN fruit, cut peaches into small pieces, and pit cherries. Mix all fruit together. Add mayonnaise which has been mixed with whipped cream. Put in tray of mechanical refrigerator to freeze or pack in ice and salt for 4 hours. Serve on bed of lettuce with mayonnaise which has been mixed with half as much whipped cream as a garnish.

- 1 No. 2 can shredded pineapple
- 1 No. 2 can peaches
- 1 No. 2 can Royal Ann cherries
- 1 cupful mayonnaise
- 1 pint whipped cream

Tested by THE AMERICAN HOME

## fresh pear ● Lorenzo

**F**ILL cored cavities of pears with raspberry jam. Invert on lettuce using one half for each individual salad. Coat pear with cream cheese and cover with halved seedless grapes, placed closely together. Serve with French Dressing.

- (for 4 salads)
- 2 fresh pears, peeled, cored and halved lengthwise
  - 1 head lettuce
  - 4 teaspoonfuls raspberry jam
  - 1 package cream cheese
  - ½ pound seedless green grapes, peeled and halved lengthwise
  - French dressing

# Swedish sweet breads and fancy rolls

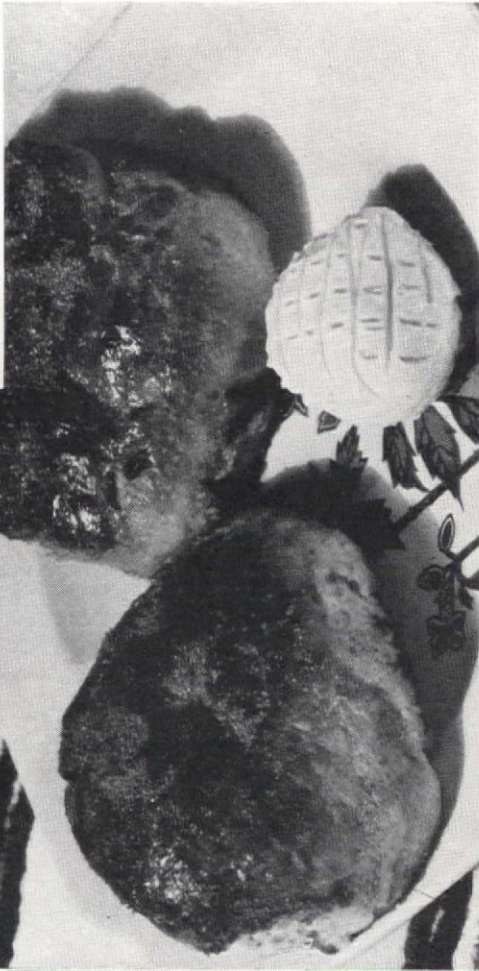
Since half the fun of going to Sweden lies in telling, when you get back, about the food specialties of the country, you will find it amusing to entertain the curious with some stories of the many delightful Scandinavian sweet breads. And even if you have not visited the Vikings' land, you will get much pleasure in experimenting with these uniquely flavored doughs.—DOROTHY GLADYS SPICER

Recipe printed on back of each photograph

Recipe printed on back of each photograph

Recipe printed on back of each photograph

• HOT CROSS BUNS



• cinnamon squares



• Svensk kaffebröd  
(Swedish coffee bread)



(almond horns)



• Swedish limpe



• Swedish tea rings



# Swedish sweet breads and fancy rolls

One of the most charming things about Swedish sweet breads is that most of them are associated in the popular mind with ancient customs and traditions. Almost every great holiday has its special bread stuffs, the recipes for which have been handed down from mother to daughter for hundreds of years.—DOROTHY GLADYS SPICER

Photograph printed on back of each recipe

Photograph printed on back of each recipe

Photograph printed on back of each recipe

## ● Svensk kaffebröd (Swedish coffee bread)

**P**LACE flour in large mixing bowl. Gradually add milk which has been heated to lukewarm, egg yolk, well beaten, yeast which has been dissolved in  $\frac{1}{2}$  cupful of the milk, shortening, sugar, cinnamon, nutmeg, and cardamom. Mix carefully to keep dough from lumping and work until none of the batter sticks to the hands. Cover and put aside in warm place, and let rise for 6-8 hours.

Grease pans with lard. Cut pieces of dough and roll out, sprinkle with fruit and roll up in twists, knots, rolls, etc. Set aside to rise again for 1 hour. Bake in a very hot (475° F.) oven until brown (about 15 minutes). If desired, brush with beaten egg and sprinkle with sugar and cinnamon.

Tested by THE AMERICAN HOME

10 cupfuls flour  
3 cupfuls milk  
 $\frac{1}{2}$  yeast cake  
 $\frac{1}{2}$  cupful butter  
 $\frac{1}{4}$  cupful shortening  
 $\frac{3}{4}$  cupful granulated sugar  
Yolk of 1 egg  
1 teaspoonful salt  
 $\frac{1}{8}$  teaspoonful nutmeg  
 $\frac{1}{8}$  teaspoonful cardamom seed  
 $\frac{1}{8}$  teaspoonful cinnamon  
 $\frac{1}{2}$  cupful raisins, chopped fine  
 $\frac{1}{4}$  cupful currants

## ● cinnamon squares

**B**oil potatoes until mealy. Mash and add salt and sufficient flour to make a stiff dough. Roll out on floured board very thin. Cut into fairly large squares and bake to a delicate brown in a hot (425° F.) oven. Remove from oven, spread with melted butter, sprinkle with sugar and cinnamon. Fold corners up to center, and serve hot for tea. A spoonful of jam may be used instead of the cinnamon if desired.

Tested by THE AMERICAN HOME

6 medium sized white potatoes  
1 teaspoonful salt  
Flour as needed (about 6 cupfuls)  
Cinnamon  
Sugar  
Melted butter

## ● hot cross buns

**P**LACE flour in large mixing bowl. Gradually add milk which has been heated to lukewarm, egg yolk, well beaten, yeast which has been dissolved in  $\frac{1}{2}$  cupful of the milk, shortening, sugar, cinnamon, nutmeg, and cardamom. Mix carefully to keep dough from lumping and work until none of the batter sticks to the hands. Cover and put aside in a warm place and let rise for 6-8 hours.

Cut dough in small pieces about half as large as an egg. Roll into small balls. Place 2 balls close together in a well-greased pan and let rise for 1 hour. When dough has risen, cut a cross on each piece. Bake in a hot (475° F.) oven for about 15 minutes or until brown. Brush over with cream and egg (1 egg to 2 tablespoons cream) well beaten; sprinkle with sugar and cinnamon. Serve hot or cold.

Tested by THE AMERICAN HOME

10 cupfuls flour  
3 cupfuls milk  
 $\frac{1}{2}$  yeast cake  
 $\frac{1}{2}$  cupful butter  
 $\frac{1}{4}$  cupful shortening  
 $\frac{3}{4}$  cupful granulated sugar  
Yolk of 1 egg  
1 teaspoonful salt  
 $\frac{1}{8}$  teaspoonful nutmeg  
 $\frac{1}{8}$  teaspoonful cardamom seed  
 $\frac{1}{8}$  teaspoonful cinnamon

$\frac{2}{2}$  cupfuls milk, scalded  
1 yeast cake  
 $\frac{1}{2}$  cupful butter, melted  
 $\frac{1}{2}$  cupful granulated sugar  
7 cupfuls flour  
1 egg  
 $\frac{1}{2}$  teaspoonful salt  
1 teaspoonful vanilla extract  
 $\frac{3}{4}$  cupful blanched almonds, chopped  
1 teaspoonful crushed cardamom, or cinnamon  
 $\frac{1}{2}$  cupful melted butter  
 $\frac{1}{2}$  cupful granulated sugar

Divide the dough into 3 parts, as this amount will make 3 rings. Roll out each portion into a long roll. Place on *unfloured* pastry board and roll out as thin as possible. Do not be troubled if mixture sticks to board as it can easily be lifted with spatula. Spread dough with the second  $\frac{1}{2}$  cupful melted butter, sprinkle with the  $\frac{1}{2}$  cupful sugar mixed with the cardamom or cinnamon, and chopped almonds. Roll up lengthwise like jelly roll and join into a ring. Set on a well-buttered pan, cut into sections with scissors, pat into shape and allow to rise for  $\frac{1}{2}$  hour. Bake for 30 minutes in a moderate (350° F.) oven.

2 cupfuls water  
 $\frac{1}{2}$  cupful brown sugar  
1 heaping teaspoonful caraway seed  
1 level tablespoonful lard  
1 teaspoonful chopped orange peel, or scant teaspoonful anise seed  
 $\frac{1}{2}$  yeast cake  
White flour as needed (approximately 3 $\frac{1}{2}$  cupfuls)  
1 teaspoonful salt  
Rye flour as needed (approximately 2 cupfuls)

Tested by THE AMERICAN HOME

2 cupfuls blanched almonds, chopped  
 $\frac{3}{2}$  cupfuls granulated sugar  
5 egg whites  
1 teaspoonful vanilla

## ● Swedish tea rings

**S**CALD milk and cool to lukewarm. Dissolve yeast in  $\frac{1}{2}$  cupful of the cooled milk. Add  $\frac{1}{2}$  cupful flour beating it in well; cover mixture and allow to rise for 1 hour. Then add remaining 2 cupfuls milk and  $\frac{4}{2}$  cupfuls flour. Stir thoroughly, cover and let rise for 1 hour. Then add the first  $\frac{1}{2}$  cupful melted butter, well beaten egg, the  $\frac{3}{4}$  cupful sugar, salt, flavoring, and  $\frac{1}{2}$  cupful flour. Flour a pastry cloth with the  $\frac{1}{2}$  cupful flour.

Divide the dough into 3 parts, as this amount will make 3 rings. Roll out each portion into a long roll. Place on *unfloured* pastry board and roll out as thin as possible. Do not be troubled if mixture sticks to board as it can easily be lifted with spatula. Spread dough with the second  $\frac{1}{2}$  cupful melted butter, sprinkle with the  $\frac{1}{2}$  cupful sugar mixed with the cardamom or cinnamon, and chopped almonds. Roll up lengthwise like jelly roll and join into a ring. Set on a well-buttered pan, cut into sections with scissors, pat into shape and allow to rise for  $\frac{1}{2}$  hour. Bake for 30 minutes in a moderate (350° F.) oven.

## ● Swedish limpe

**B**oil together water, sugar, caraway seeds, lard and orange peel (or anise seed) for 3 minutes. Let mixture become lukewarm. Add yeast. Stir thoroughly, gradually adding sufficient white flour to make a soft dough. Place dough in a warm place and let rise for  $\frac{1}{2}$  hours. Then add salt and enough rye flour to make a stiff dough. Let rise again for 2 hours. Shape into loaf, put into greased loaf tin and let rise again for half an hour. Bake in a moderate (350° F.) oven for an hour.

## ● mandelhorns (almond horns)

**M**ix together the almonds and sugar. Beat egg whites until stiff and fold into almond and sugar mixture. Add vanilla. Form into small crescent shaped pieces on a well-buttered cookie sheet, sprinkle with chopped almonds and bake in a moderate (350° F.) oven until delicate brown—about 20 minutes.



# Sundays

## AT SEVEN



SUNDAYS at seven—at nine—or eleven—whenever the crowd decides to eat—bring in the ample, wooden bowl heaped high with greens. For the ritual of the salad bowl is the cynosure of supper tables.

There was a time—in the days of powdered wigs and flaring sconces—when the honor of mixing the salad was reserved for the youngest and loveliest lady in the party. A custom, it would seem, that must have called for delicate diplomacy.

Nowadays the saladeer is quite as apt to be a man as a woman. And the way of man with a salad surpasses understanding, for each guards jealously his private contribution to the gentle art.

There is one point, however, upon which all salad artists agree. It is this: The success of a salad depends upon the excellence, purity and flavor of the ingredients. Which means that for salads, only pure, imported olive oil and mellow, winy vinegar will do!

That's why knowing saladeers insist upon the products of the famous House of Heinz, maker of the 57 Varieties.

One of my friends—a painter and noted gourmet—once said to me that Heinz olive oil is the body of his salads, but Heinz vintage cider vinegar—wine of apples—is the soul. This spirited cider vinegar, he said, gives lift to a salad that no ordinary vinegar can impart.

Heinz vinegar is made like fine wine and aged in the wood. So we ask that you appraise it as you would wine—by its sparkling color, its rich bouquet, its mellow smoothness.

But why not judge for yourself? Do insist upon Heinz.

Advertisement



By Josephine Gibson



# SHE COULDN'T BELIEVE HER EYES!

... 11 GLASSES OF JELLY INSTEAD OF 7 FROM ONLY 4 CUPS OF JUICE!



BUT BETTY! HOW COULD 4 CUPS OF JUICE MAKE 11 GLASSES OF JELLY?

BECAUSE I USED CERTO! FOR WITH THIS MODERN METHOD YOU AVERAGE HALF AGAIN MORE GLASSES ... 11 INSTEAD OF 7!

BUT WHY?

WITH THIS CERTO RECIPE YOU BOIL ONLY 1/2 MINUTE! SO NONE OF THE JUICE HAS A CHANCE TO BOIL AWAY... AS IT DOES WITH THE "LONG-BOIL" METHOD!

AND THAT 1/2 MINUTE BOIL SAVES TIME TOO... THE WHOLE JOB TOOK ME LESS THAN 15 MINUTES AFTER MY JUICE WAS PREPARED!

HOW WONDERFUL! I SOMETIMES SPEND HOURS MAKING JAM OR JELLY!

YOU DON'T NEED TO WORRY ABOUT FAILURES, EITHER. WITH CERTO, ALL FRUITS JELL PERFECTLY!

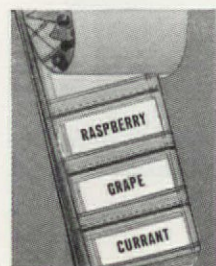
THE FLAVOR IS MUCH BETTER, TOO... MORE LIKE THE FRESH RIPE FRUIT! FROM NOW ON, I'M GOING TO USE CERTO!

## 5 REASONS FOR MAKING ALL JAMS AND JELLIES WITH CERTO!

- 1. CERTO IS PURE FRUIT PECTIN.** It makes jellies jell perfectly with only 1/2 minute boil. Gives jams perfect texture, too!
- 2. SAVES TIME...** You can finish a whole batch of jam or jelly in less than 15 minutes after your fruit or juice is prepared.
- 3. SAVES MONEY...** Because of that short boil, none of the juice boils away and you average half again more jelly!
- 4. YOU GET FINER FLAVOR, TOO**—more like the fresh, ripe fruit. Short boiling saves flavor as well as juice. And there is no "boiled-down" taste!
- 5. BIG PRICE REDUCTION...** Your grocer will tell you about Certo's new low price that makes jam and jelly making more economical than ever! (Certo is a product of General Foods.)



TESTED RECIPES UNDER THE LABEL OF EVERY BOTTLE



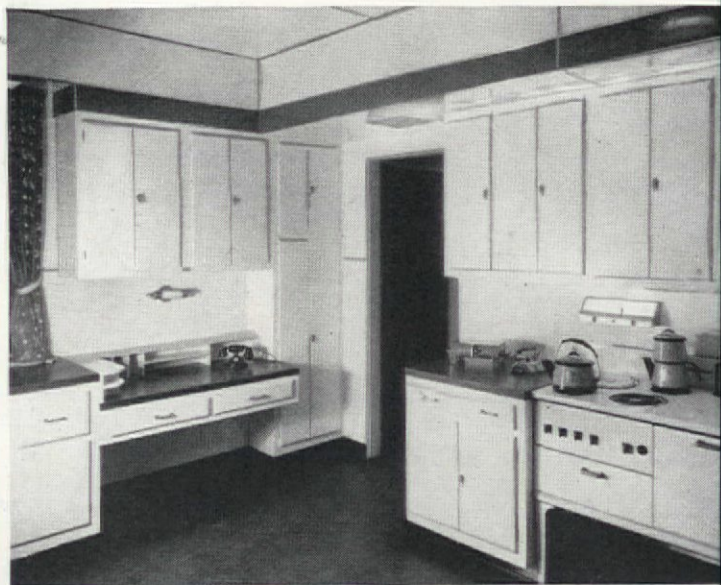
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ADDRESS \_\_\_\_\_

(IF YOU LIVE IN CANADA, ADDRESS GENERAL FOODS, LTD., COBOURG, ONTARIO)



White and blue is the color scheme of a kitchen done with side walls and ceiling of Masonite with chromium joint treatment by Marsh Wall Tile Co. The dining desk, correctly lighted and with convenient telephone, is an excellent feature.

## Let's talk about our kitchens!

[Continued from page 29]

In the old days kitchens were hot and stuffy, and in spite of the time-worn idea that all cooks were fat, we often wonder how these story book proportions were attained, much less kept (despite frequent tasting and testing) in the dreadful heat of those oven-like kitchens. Now, with well-insulated modern and proper ventilation, modern kitchens may be just as cool as other rooms of the house. Proper ventilation is no longer a puzzle or an unattainable luxury. Ventilating fans are procurable in great variety and price ranges. They require no elaborate installation and usually are reversible so that stale, odor-laden air from the kitchen may be exhausted, or reversed, clean fresh air may be drawn into the room.

Once the mechanics of a kitchen are worked out, it is time to turn to the decorative scheme. Color becomes an important feature in kitchen designing. The average woman loves color and when not in her workshop, should let her flair for bright, gay display itself? We belong to a school that prefers the refrigerator and sink—in white, since it is that these will be fairly permanent. But everywhere else color is welcome: walls, floors, window trim; utensils, shelving, towels, condiment and spice jars—the latter come in fine colors. Many of them can be painted to match a definite color scheme.

Also, there can be just as much individuality and personality in the kitchen as there is in the living room. Some of the photographs show illustrate graphically how successfully this can be done.



A recently remodeled kitchen is equipped with a double bowl cabinet sink with Monel Metal top, also supplied for the cabinets and the Hotpoint Range.



“I do it the easy way  
...with Bon Ami  
*and polish as I clean*”

You, too, will find Bon Ami the easy way to a glistening, high polish. Bon Ami not only cleans your kitchen sink quickly . . . but *keeps* it easy to clean and smooth. For unlike coarse cleansers, Bon Ami leaves no scratches to dull the surface and collect dirt and stains. You'll find, too, that this “*polishing cleanser*” is kind to your hands. That's another reason why so many women use Bon Ami for *all* their household cleaning.

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**Bon Ami**  
for kitchen sinks

*“hasn't scratched  
yet!”*



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# Paint and Glass

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COLOR PHOTOGRAPH BY BRUEHL-BOURGES TAKEN IN W. & J. SLOANE'S "TOWN HOUSE OF THE Y

THERE'S magic in mirrors. There's gayety in glass. And there's color, cheerfulness and cleanliness in paint. Between them, paint and glass can dress up your home so you'd hardly recognize it... and inexpensively, too! "Designs for Living"... a beautifully illustrated book prepared by our Studio of Creative Design... tells how. It's just overflowing with helpful ideas and suggestions. How you can do over an entire room in *one* day by the use

of Pittsburgh One-Day Painting Products. How mirrors may be used to make small rooms seem more spacious, dark rooms glow with light. How glass book-shelves, table tops, shower enclosures or bathroom walls add the modern accent to your home. And a wealth of other fascinating information. So whether you own, rent or plan to build a house... don't fail to send the coupon below for a copy of "Designs for Living." It's absolutely free.

ILLUSTRATED ABOVE is a room which offers a high degree of neatness and livability. It has painted walls to please the eye, gaily colored furniture, and glass to lend greater spaciousness, brilliance and life. The fireplace shelf is painted with gleaming White Wallhide, and topped with Tapestry Glass for indirect lighting effects. Note the heavy plate glass shelf, the plate glass circular table, the Carrara Structural Glass table top and the lovely mirror above the fireplace.



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the deep recessed windows, is faced with blue and white Dutch tile, and the white ruffled curtains have a blue and red design. The spoon rack above the sink is a copy of an old one. Copper hardware is used. By comparing the second "after"

shot of the Fether kitchen with the second "before" shot, you will see the wall space is given over to new cupboards with the addition of a small window, and in place of the former cupboard there has been used a maple work table with a scalloped copper top. This and the wall shelf above, which was added to display the fine collection of old blue and white china and pewter spoons, is a decorative note unusual in a kitchen, and yet, one which has been entirely practical. The butler's pantry, opening

The General Electric refrigerator, below, has all the modern appointments



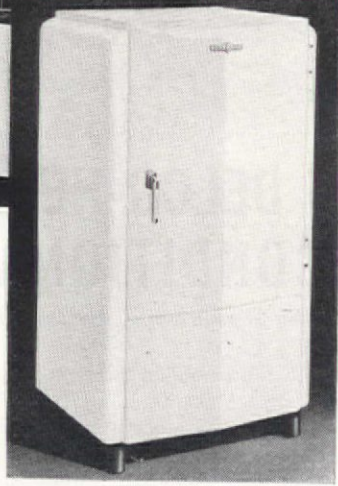
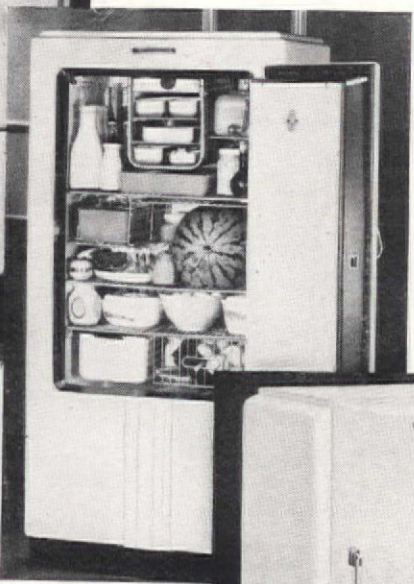
Above, gas range from American Stove Co. Left, Westinghouse "Emperor" Electric range. Below, new model General Electric range



into both kitchen and dining room, is not large, and need not be. By clever handling of drawers and cupboards, the pantry takes care of all needs with a wide serving shelf running the width of the room under the windows.

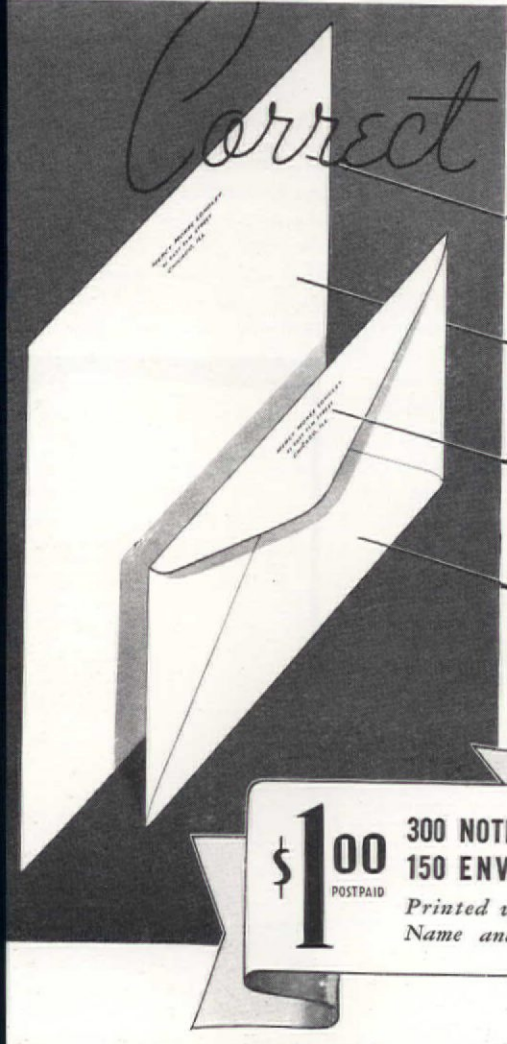
—MARTHA B. DARBYSHIRE

"freezer shelf" is a feature of the Gibson electric refrigerator. Right Westinghouse has included a "slaway" shelf in the right-hand corner of the box which can be pulled up out of the way



### The remodeled kitchen

[Continued from page 30] ...aining an electric fan. The ceiling above the new sink was stepped to the top of the windows to accommodate an indirect light. A shelf above the sink, made by



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Forget the moth  
save the cloth  
for 12 months  
with one application

Larvex—used by big woolen mills  
—now adapted for home use

**ORDINARY METHODS**

Woolen cloth treated with widely sold, ordinary moth liquids, etc. Note havoc caused after moths arrived.



**LARVEX-ED**

The same cloth treated by exclusive Larvex principle. After 12 months not a single fibre touched.

**MOTHS CAN'T EAT LARVEX-ED WOOLENS**

**DON'T** think for a moment that the moth season is over. These hungry pests will be creeping into your woolens for a long time to come.

Of course, you want effective protection. Then remember that old-fashioned moth bags usually protect the moth, not the cloth. Mothballs, tar odors, are futile because moths can't smell.

Most liquids, too, are risky, because they aim to kill only the moths they touch—then quickly evaporate leaving woolens at the mercy of new moths.

There's no longer any reason to run these risks of expensive moth-damage when Larvex gives you the same modern, all-year protection big woolen mills depend on.

Larvex treats the cloth itself! Then MOTHS CAN'T EAT IT! One application protects coats, suits and all woolens, for 12 months! You wear the clothes any time, any season, without fear of moth-damage.

**PROTECT EVENING CLOTHES IN USE**

Why store evening clothes that may be needed any time on short notice?

Why lose the use of other woolens through wrapping and storing, especially when you'll surely need them for chilly days this summer?

No matter if your house were infested with moths, Larvex-ed clothes can hang anywhere, fully protected for a year. Rugs, upholstery and drapes also guarded by this astonishing fluid.

Larvex is the only home-use method druggists sell that gives the protection of this exclusive principle. Spray it directly on woolens. Harmless to the cloth, and to humans. Cannot stain. Odorless and non-inflammable.

Get a bottle of Larvex today and enjoy freedom from moth-worries for a whole year. Use the efficient Larvex sprayer—it lasts for years. At all drug and department stores.

THE LARVEX CORP., CHRYSLER BLDG., N. Y. C.



The beautiful legends of Texas' wild flowers

[Continued from page 24]

the midnight hour the princess uttered a pitiful cry of despair and perished on the hilltop, a self-given sacrifice for her people.

Suddenly, with a wild crackle of thunder and a blinding flash of lightning the rain swept over the land. Its crystal drops made a silver screen, blotting out the drought of the hills and plains. All night long the sweet rain fell. When dawn came the thirsty land was quenched of its year-long drought, and a faint green showed over the long arid prairies.

The rejoicing people poured out into the valley and mounted the hill top to give thanks to their princess. As they went up the trail they found the hillside a vast flame of small blue flowers shaped like a diminutive bonnet—like the soft blue bonnet the Indian Princess had worn. They covered the sacred hill under a kindly sun with a breath-taking loveliness, and the people looked in awe at their glory.

At the summit they found her, a symbolic cross of sacrifice, on a far flung mantle of blue. The chieftain's hard heart broke when he beheld her, and he repented his sins and turned again to the ancient ways. He ordered a blue cross set on the hilltop as a shrine to her who lay buried there.

The sacred cross still stands on the hilltop near a little town called Roma. The Bluebonnets, a wild flower that grows native in Texas, still sweeps across the hills and valleys in spring. Today it is the official flower of a state that was once a republic.

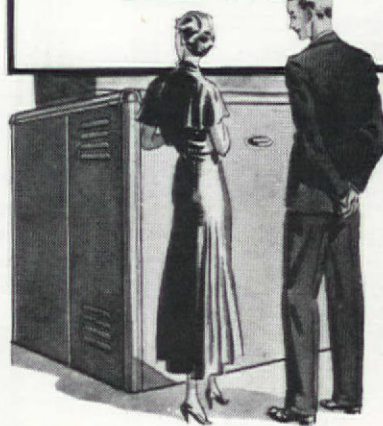
The Bluebonnet legend lives still in the land that was first discovered and explored by Conquistadore and Cavalier four centuries ago. The botanical name for it is *Lupinus texensis*, but to Texans the world over it is Bluebonnet, and will always be.

There are, according to the latest scientific reports, over three hundred varieties of wild flowers in Texas, the greatest wealth of flora of any state in the Union. The vastness of the state, and the altitudes which range from 9,500 feet on Guadalupe Peak to the sea levels of the gulfcoast, provide life zones for wild flowers which vary from the winterless tropics on the border to the snow-swept reaches of the Texas Panhandle. The rain-fall, too, is equally erratic. The scale runs from less than ten inches per annum in the far west to fifty inches along the Brazos river.

Salt flats along the gulf shore provide settings for saline vegetation. Palmetto, Sabal texanum, Magnolia, Wild-honeysuckle and

[Please turn to page 58]

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**DELCO-HEAT CONDITIONAIR**  
both Warms and Air Conditions

**I**F you are building or remodeling, put in a Delco-Heat CONDITIONAIR; a truly modern heating plant. It delivers evenly to every corner of the house fresh, filtered, warmed and humidified air. And this air is completely changed every 10 to 15 minutes.

And if you wish, the Delco-Heat CONDITIONAIR can be equipped for summer air conditioning. Then the heating and humidifying is replaced by cooling and dehumidifying, and the air is cleaned, circulated and changed as in winter. This summer use can be arranged at the time of installation, or at any time in the future.

Delco-Heat CONDITIONAIR is designed and built by General Motors. It uses the cheapest grade of domestic fuel oil. The fuel economies of this burner cover the cost of circulating, humidifying, cleaning and changing the air.

Delco-Heat CONDITIONAIR costs little, if any, more than ordinary automatic heat, but it provides vastly superior results. Prices included in financing your new home. For your present home, G. M. A. C. 6% plan is available.

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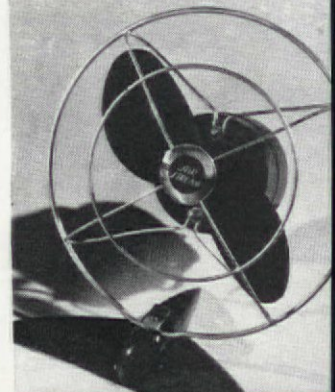
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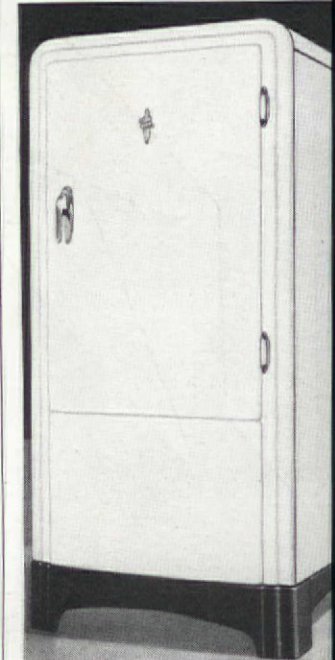
More about kitchen



Stainless steel tops, impervious to fruit juices, etc., add to the value of Napancee kitchen base cabinets.



Aeroplane lines are maintained in electric fan design by Robert Hell the A. C. Gilbert Co. It has two blades, a maroon motor, and polished chrome guards. The General Electric Hotpoint mixer with glass accessories.



The Electrolux, which is operated has three "drawers" for vegetable storage.

# Now **Kodachrome** adds gorgeous full color to your Ciné-Kodak Eight movies

**S**O many Ciné-Kodak Eight owners have been asking for it. So many have wanted it. And here it is.

Eastman's new color film, Kodachrome, is now available for Ciné-Kodaks Eight as well as for 16 mm. cameras. For only \$34.50—that is all Ciné-Kodak Eight costs—you are equipped for movies in full riotous color.

There has never been a color film like Kodachrome. With it your home movies are so clear, so beautiful, that, as one movie maker said, "It is like looking out of a window at real life." No lines, no fringes, no screen pattern, just pure, unflickering, lifelike color.

**AS SIMPLE AS BLACK-AND-WHITE . . .** And these color movies are as simple to take as black-and-white. You can use Kodachrome with any Ciné-Kodak Eight, regardless of the speed of the lens. You can show it with any 8 mm. projector with the full-size brilliance of black-and-white home movies.

**SEE YOUR CINÉ-KODAK DEALER . . .** He has Kodachrome movies to show you. Kodachrome for Ciné-Kodak Eight, 25-foot roll (equal in projection time to 100 feet of 16 mm.), finished, for the present at Rochester only, ready to show, \$3.75 . . . Eastman Kodak Co., Rochester, N. Y.



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your "Eight" with  
**KODACHROME**  
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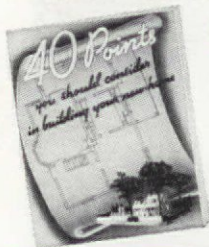
If you are thinking of building a new home, it should mean money in your pocket to send for the book shown below!

Among other things, it pictures and describes in detail a new type of steel plaster lath, Johns-Manville STEEL-TEX. As a plaster base it is far superior to the old type of lath, because it reduces plaster cracking to an absolute minimum. And it adds permanence, strength and fire resistance to your walls.

Don't wait—investigate today this new way to protect yourself against unsightly lath marks and future repair bills for cracked walls and ceilings.



There will be no expensive maintenance bills for cracked plaster when walls of your home are built with Johns-Manville Steeltex.



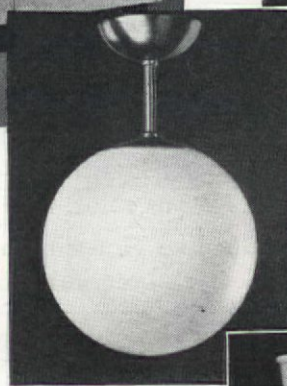
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Johns-Manville, Dept. AH-7, 22 E. 40th Street, New York, N. Y. Send me your illustrated book, "40 Points You Should Consider in Building Your New Home," with a section devoted to J-M Steeltex.

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City \_\_\_\_\_ State \_\_\_\_\_

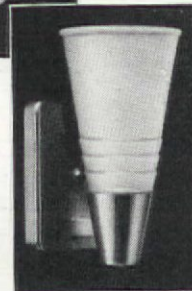


The "Sunnyside" cabinet sink is of enameled cast iron, 60" long, 36" from floor to rim, with a basin 22x18x8. It has double drainboards, two shallow drawers for kitchen tools, and a liberal supply of cupboards for cooking utensils, buckets, cleaning preparations, and the like. A Crane fixture. Below, a Napanee kitchen base that will fit a small space. It is shown on a Congoleum rug



The Crosley Deluxe Shelvador has a "storadrawer" for vegetables, vegetable crisper, has capacity for 168 ice cubes, and the shelvador attached to the door

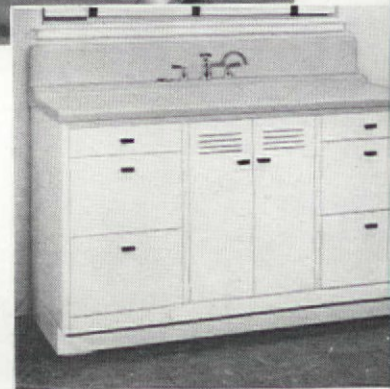
One of the available kitchen treatments is Johns-Manville asbestos flexboard, in tile design which is fabricated of asbestos fibres and Portland cement. Above, a simple ceiling lighting fixture which is workmanlike. For the side wall there is an interesting cornucopia shape; both from Lightolier. Another kitchen ceiling fixture is equipped with a pendent switch



Fixture from C Brass Copper



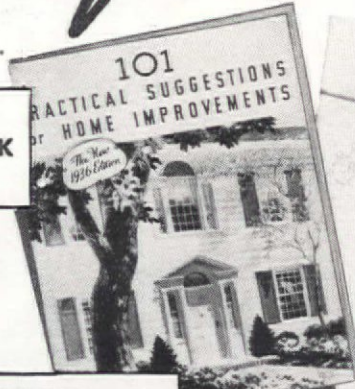
A cabinet sink with enamel cast iron top has about 28 cubic feet of storage underneath for cutlery, utensils, etc. Right, another cabinet sink has a three-inch ledge across the back for tumblers, soap, etc. The cabinet is all metal with drawers and cupboards, and drainboards. Both from Kohler



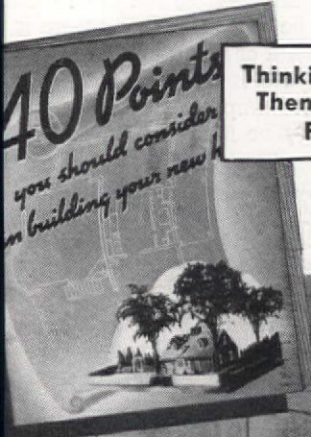


# Here are hundreds of the latest ideas to make your home lovely, comfortable-inexpensively!

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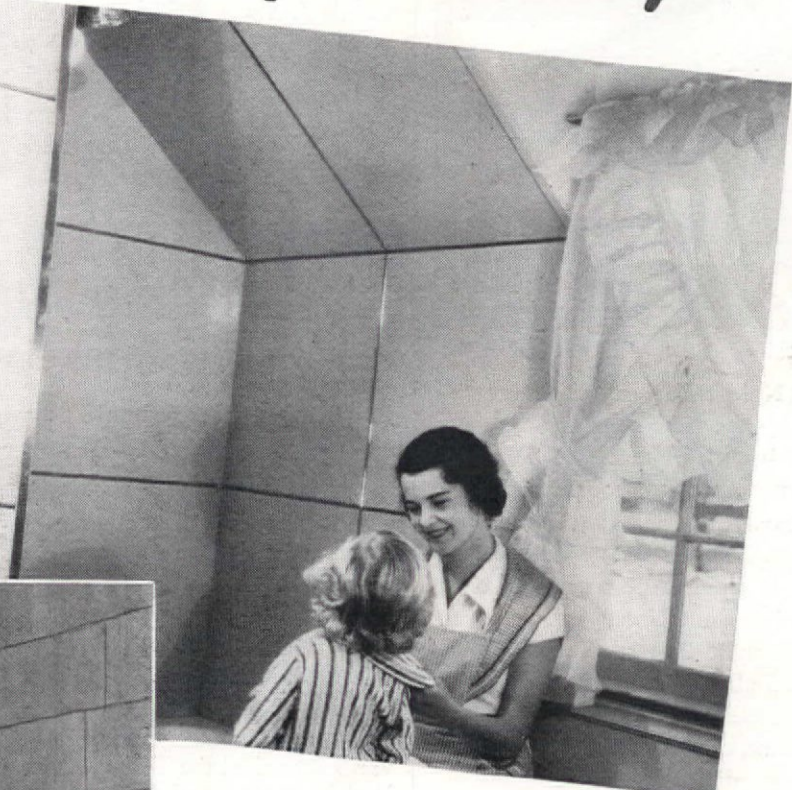


PACKED WITH IDEAS and pictures (many color) to help you visualize what you do to "fix up" your home, this book (right) will help you make it modern.



Thinking of BUILDING? Then you'll want this FREE BOOK!

IT WILL HELP you to get the best home for your money. Discusses financing; construction; materials; architect; builder.



GLISTENING IVORY J-M Asbestos Wainscoting makes this bathroom (above) cheerful, sparkling, sanitary.

... AND J-M CEDARGRAIN ASBESTOS SIDING SHINGLES make a beautiful exterior (left). They have the texture and grain of finest weathered wood, are fireproof, rotproof and will never require painting to protect them.



THE "101 BOOK," above, pictures and explains how, with Johns-Manville Building Materials, you can turn the waste space of your home into an attractive recreation room; put on a roof of asbestos shingles that will never need repair; protect your home against hot and cold weather; and dozens of other things to make your home more modern, comfortable and livable. The "40 Points Book" explains to you many things you need to know if you are thinking of building

a new home. Tells how to go about the financing; pictures types of homes; gives construction data; discusses materials; outlines the services of architect and builder; and many other important subjects.

Most important, it explains how the quality home of 1936 is "TRIPLE INSULATED" or protected against fire, weather, wear, by using the latest materials developed by J-M scientists.

And these books tell how to finance the work under the favorable terms of the National Housing Act.



● J-M Rock Wool Insulation keeps rooms cool in summer, shuts out cold in winter. In "bats," as above, for new construction, or blown into hollow walls of present houses.



● Here is an extra basement room for the whole family. Made with J-M Insulating Board Bevel Plank Walls, J-M Decorative Ceiling Tile, J-M Asphalt Tile Floor.

## Johns-Manville Building Materials

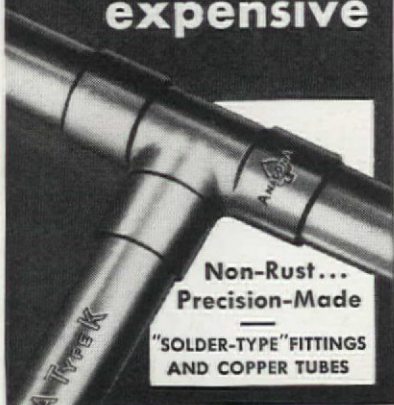
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# Anaconda COPPER & BRASS

## The beautiful legends of Texas' wild flowers

[Continued from page 54]

Jasmine prefer the lands of east Texas and the coastline. In the semi-desert regions dozens of species of Cactus and Yucca may be found. The sluggish bayous of South Texas are the homes of the floating Water-hyacinth. The western plains have their Mesquite and Evening Primroses. The limestone hills boast the gold of the Flutterwheel, or Yellow Primrose, Snow-on-the-mountain, and the luxuriant Mountain Laurel.

Out of the great variety and treasure of the hundreds of wild flowers which thrive in Texas, almost a third have legends which have grown up around them. For the people who settled Texas were a melting pot mixture hailing from all over the world. Spanish, French, English, Prussian, Bavarian, German, Portuguese and Italian, they flocked into Texas when she was young, bringing with them their own fair legends and folk tales, which they wove into the settings of the new land.

When the Conquistadore, Coronado, marched his mighty cavalcade across Texas in 1540, seeking the wealth of the mystical Golden Cities of the Cibola, the plains were a scarlet flame with blossoms of the Indian Plume, and Standing Cypress (*Gilia rubra*). Today it is variously called the Texas Plume, Prairie Rocket and Texas Star. Flower vandals in the past years have stripped the Texas plains of these lovely flaming blossoms and they are to be found now only along the edges of woods or in dry places. Their beauty has but one drawback which the Indians learned long before the coming of the white man. This member of the wild Phlox family grows best in soil where red bugs abound. The red men called it, appropriately and unpoetically, the chigger weed.

Indian Paintbrush, which the Indians said was "war plumes of warriors long dead" looks as if it had been dipped in a can of bright red and orange paint. It is a member of the Figwort family and its scientific name is *Castilleja lindheimeri*, the *Castilleja* part having belonged originally to a Spanish botanist. It, too, has passed from its first vast splendor to scattered areas over the Texas plains, but early pioneers still remember when the virgin prairies were a blaze of red, yellow and orange plumes of "warriors long dead."

The last of these Indian-named flowers is the Gaillardia which still grows profusely in the Lone Star State. The name was derived from that of the French botanist, Gaillard, who loved wild flowers. But in Texas, Monsieur Gaillard never



Look! See what happens to seventeen persons a minute—at home, at work, at play. Business men—housewives—clerks—debs. People like you, your family and your neighbors. See the strange accidents that happen to them. The unfortunate accidents. The preventable accidents.

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gets his due. When the red brown and gold blossoms hill and valley in the spring Texans say that the Indian Blanket, the Indian Sunburst, Firewheel, the Indian Head and Bandana Daisy is in bloom never the Gaillardia!

The Huisache (*Acacia farnesiana*) is an exotic, first brought to San Patricio County in Texas by a Mexican commissioner, long before Texas became a republic. An official planted the Huisache on his hacienda and from these have sprung all the plants now abundant throughout Texas. The flowers of the Huisache are very fragrant, fluffy yellow balls about the size of marbles, consisting largely of many clusters of yellow stamens. These golden puff balls cover the shrub, making it "a load of for every wind that stirs." Its growth is widespread from the gulf coast to the open plain and the mesquite flats, where it grows with chaparral and, in its domestic state, is known as *Acacia tortilis*. It is important as a honey plant.

The Mesquite bush, that native of Texas plains which has always publicized in stories concerning west Texas, is the known tree or shrub in the Lone Star State. Its white flowers, which grow in cylindrical heads, are a valuable source of honey. The beans, with their rich content, are a most nutritious food for live stock.

Almost invaluable to man and ranked equal with the Prickly Pear as a food for the poor of the borderlands. Its lovely hard wood takes an excellent polish and mesquite posts have been known to last a hundred years without decay. The ripe pods can be chewed and eaten as food. Mexicans grind them on a mill and make a flour. The Apaches and Comanches distilled alcohol from the Mesquite long before Spanish took the land. Even today leaves are used, being dried and made into tea. The Mesquite flourishes more vigorously during drought, and blossoms and bears two and three times a season.

Other outstanding wild flowers which are synonymous with the name of Texas include the Purple Poinsettia, the Hibiscus, the Cotton-blossom, the Magnolia, Jasmine, the red and orange Yucca and the Scarlet Salvia.

The Redbud (*Cercis occidentalis*) is almost as well identified with Texas as the Bluebell. Every spring, long before the green leaf shows in the woods, the purple-scarlet mixture which is the splendor of the Redbud can be seen.

The Yucca flower, called the Mexican's Candle of Our Lord, grows extensively in the hills and stretches and along the far sides of the Davis Mountains to the Big Bend country.

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**Hooking**

[Continued from page 31]

place to place when necessary.

Whenever possible, woolen goods should be used for hooking. It makes a much more resilient texture than does cotton, wears much better and the fibers intermingle from one loop to another and knit together with use.

Color is a matter to be determined by the individual. Any one design may be developed in a dozen different ways, each one of which will be quite as different as the other. Unless the worker has a very definite color scheme in mind, it is a good plan to collect available material and then see what can be done with it, buying whatever else may be needed and using dyestuffs with nondescript bits that are valueless so far as their color is concerned. With the chosen materials assembled on the stretched burlap, or near at hand, one works with them bit by bit, as with the colors of an artist's palette, holding the narrow strips under the burlap with one hand and hooking them through with the other, keeping a pair of shears handy to snip the rag material as one changes from color to color. As a general rule, the design is drawn in first and then the background filled in around it.

Mixtures are valuable. Mrs. Saubander uses them freely in combination with plain colors. Another point to be remembered is that backgrounds are seldom done in solid color, several shades often being intermingled to produce the mottled effect which is one of the earmarks of hand hooking.

Each of the small mats pictured features a different style of design and method of treatment. Square ones may be set up in the frame with the edges turned back and basted an inch or more all around and the hooking then done through the double thickness right to the edge. This makes a neat and durable finish. The edges of round ones require turning and sewing down to the back after the hooking is done. For an exceptionally trim tailored effect, the burlap is felled flat and then the edge is faced with a bias strip of linen matching the body color, cut to finish about an inch in width after the edges have been turned and sewed down.

The central field of the square mat with the rose spray is dark green—two intermingled tones of the shade known as bottle green. Framing it are two interlaced bands of shaded color, one in the tawny orange tones found in old cherry and the other in the cool taupe-browns. The background between and beyond these bands is green, a little lighter in effect than



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the other because of touches lighter shade that are worked here and there. Along the edge a row of dark brown tufts.

Each of the interlaced bands is shaded darker by row, the outer edge inward. They fully five graduated shades of color in each band, but no two of quite the same texture—mixed and others plain. That what makes for subtle shading permits the use of small amounts of such materials as one may.

In the rose many different shades are intermingled, separating one petal from another at the heart of the flower with a light black. Then touches of yellow introduced here and there for contrast, not altogether in the center but on the surrounding petals well—just a line of tufts here and there. The bud center is pink would not think the rose would harmonize with the orange and henna reds in the closing band, but they do. Leaves are shaded with many contrasting tones of green, just needlepoint, and a dark red is used both for veins and to shade the edge of the calyx. This mat finishes fourteen inches each way.

The large round one, fifteen inches in diameter, has a central field of a light brown mottled with about three rows of a darker mixture and then a solid brown along the edge. In position to this mixed background of neutral tone the flower done in rather bright flat colors with but little shading. In the center is a dahlia largely done one shade of rich deep red with bits of a lighter contrasting color, tipping some of the petals an intermediary tone outlining edges of those that overlap. The center is melon, edged on one side only with light green, no blue around. Three of the smaller flowers are rather bright blue, one petal outlined with the darker and shading the surface row until covered.

As they show quite plain in the picture, two of the smaller flowers are done in a mingling of more shades of lavender, not more than two or three of any one shade adjacent. Then for accent there are veins of the same dark red as used in the dahlia and a few touches of turquoise blue. Although the shaded flower has the effect of being done entirely in pink, the center of the petals is of peach veins the center of a slender petal. The center of the flower is rose, but in all the bits of a loosely woven mixture combining threads of black with white with lemon yellow have used and just a wee bit of orange, which is striking.

Because of the mixed background, the leaves are treated

[Please turn to page 61]

# How to Foil BURGLARS

By Helen Hoagland



Now that the weekend-and-vacation season is just around the corner, my advice to every woman who cherishes her household things is—be wary of burglars and thieves!

For summer is the season when they turn their attention to homes. They like to work while others are on vacation. They prefer to do business when you are off on a nice long vacation. Then, certain of not being interrupted, they can load up a truck and make off with practically everything you own. Their best opportunity is a weekend when your home is deserted. And failing that, they are often content to work on a hot summer evening when you are out for a bit of air with the family.



This is no light warning. Crime statistics do show that household burglaries increase in summer. And I am sure you don't want your rugs and radio and wearables and favorite handkerchiefs spirited away, to say nothing of your home defaced by intruders. So I am going to give you a few simple recipes for foiling burglars. They were given to me by experts—The Travelers Indemnity Company—and they are intended to make you feel as safe as the Bank of England!



If you are the careful type you can skip recipe number one. It is simply this—lock all the doors and windows securely when you leave. It doesn't do any good to lock up the front door if the back door says "Welcome" to burglars. Better to try the rounds and try them all yourself.



Next—stop the newspaper and mail deliveries when you go away. Burglars are sly fellows who can put two and two together. A pile of papers and mail accumulated on the porch tells them you are out—and they are likely to take the hint and drop in.



If you are going to be gone for any length of time, don't forget to notify the police and spread the news among your neighbors. Tell them just how long you expect to be away. Then if they see any signs of life in your house, they'll know it means burglars—unless you have a ghost.



When you go out for the evening, leave a few lights on in the house. Burglars are like owls—nightbirds that fear the light. Illumination means the place is inhabited. And the few pennies' worth of electricity you burn is well worth it.



Here is another hint, though you'll probably never need it. If anonymous tickets come to you in the mail—beware. Ingenious burglars have been known to send them to prospective victims so they could operate while the recipients attended a show!



Despite all the precautions you take, burglars may still get in. Your most important line of defense is good burglary insurance. It will not only pay for everything that is taken, but cover any damage done by the burglars. Holders of Travelers Burglary Policies have told me that this company has also succeeded in recovering heirlooms that could never be replaced.



My final suggestion is—keep a household inventory of all your things. You'd be surprised how hard it is to remember everything you own. And in case of loss, you'd want to give the insurance company a description and valuation of exactly what is missing. You can get an inventory book from The Travelers by filling out and sending in the coupon below. It has space to list all your possessions by rooms and classifications. I suggest you send for it.



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## Children's parties

Continued from page 411

child's wishes should be gratified as far as possible. If Bobbie prefers orange to vanilla flavor—have a sponge cake with orange icing. Don't make the icing thick or too rich for the child. At their age, light, easily digested refreshments are best. For an afternoon party only ice cream cake with a few clear candies should be served. Rich chocolates and "gooey" sundaes are definitely unnecessary and unwise to serve. When the children are quite young, under ten or twelve, many prefer having them invited for a luncheon or a supper. The habit of eating between meals be established. Menus for such parties are also quite simple. Any of the following could be used with no danger of upsetting the children:

- Creamed chicken
- Green peas
- Toast
- Mustard
- Angel food cake
- Milk chocolate
- Oyster cream soup
- Spinach
- Mashed potatoes
- Strawberry whip
- Crackers
- Milk
- Egg nests
- Baked potatoes
- Sliced tomatoes
- Bread and Butter
- Ice cream and cake
- Milk shake

On the eventful day of the party the birthday child should be present when the table is arranged. Paper candlesticks and hand-embroidered linens are taboo. A color-paper cloth or a plain linen is far more practical. Paper plates and cups or inexpensive glassware such as earthenware plates and heavy tumblers are not easily broken should be used. Flowers in a swan vase, a growing plant in an interesting holder, a large paper doll, surrounded by smaller paper dolls for favors—any of these will make a pleasing centerpiece, easy to arrange.

Show the child how to place the linens on the table, explaining that twenty to thirty inches are allowed for each cover so that one may have sufficient room for comfort. Then, using one as a demonstration, arrange the silverware about it, again explaining to little John or Emily the convenience of having spoons and knives at the right side of the plate, forks at the left, with those linens that are to be used first placed nearest the plate. Have the child follow your example in arranging the silverware at all the places, correcting his mistakes but giving him sufficient encouragement to continue.

Give a similar demonstration

with explanations, in placing the glasses, the bread and butter plates, the napkins, et cetera. And again after you have put these at one place allow the child to put them at the others. Show him how much better the table looks when plates, silverware and napkins are all equidistant from its edge. For children an inch and a half or two inches is a safe distance.

Incidentally sugar bowl and salt and pepper shakers should not be put on the table at a children's party, strong condiments and too much salt or sugar being bad for small stomachs.

Placing the chairs around the table will give occasion for another lesson in courtesy—consideration for those who are very young and helpless. If you suggest that the youngest guest will need a higher chair than the others, Johnny himself may suggest putting a cushion on it to make it still higher and softer as well.

All this instruction will undoubtedly give rise to innumerable questions even, perhaps, to some pertinent comments. Setting the table will take at least twice the usual length of time. You may even find yourself hard put to answer some of the questions. But if you do answer them, even though you become involved in the history of the early use of the fork, you will give the child a clear conception of the purpose behind all this etiquette of table service and a natural acceptance of it.

Incidentally when the table is finished it might be wise to point out to them how lovely it looks, especially if some modest color scheme, such as orange and black at a Halloween party, or pink and white for "a small and active" little girl's birthday has been followed. Children are very responsive to beauty and will be all the more reconciled to the details of table arrangement if they enjoy the result.

The food itself is most easily served from the kitchen by Mother or the maid, only the cake being placed on the table before the birthday child for cutting as the dessert is served.

Amusing flower or animal place cards may be indulged in or not, as wanted. Their slight cost can be eliminated by spelling out each child's name in colored candies before his or her place, thus affording the host a lesson in spelling as well as one in etiquette. Whether the place cards are used or eliminated explain to the child the custom of placing a boy and then a girl around the table rather than allowing all the boys to congregate on one side and all the girls on the other.

As each guest arrives the young host or hostess should receive him with some pleasant greeting such as, "Hello Tommy, I'm glad you

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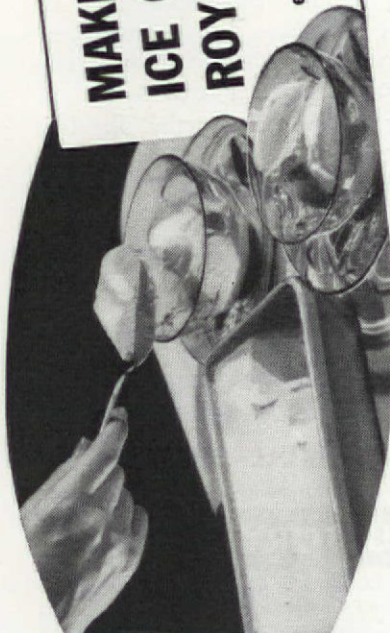
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**YARN**

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could come," should show him where to put his wraps and invite him to join in the games which are then in progress.

These games should have been decided upon with the help of the child and if possible should be played out of doors, where the children are happiest. In the city this is not always practicable. In the suburbs and the country it is, except on bitter cold days and when rain or snow falls.

Besides the old stand-bys—I spy, blind man's buff, hop-scotch, et cetera—there are innumerable contest games which are popular. A potato or an obstacle race may be held, croquet played, horse shoe throwing with rubber horse shoes practiced, ten pins, bean bags, and all kinds of ball games played.

If the party must be held indoors, table games such as jig-saw puzzle contests, cards, checkers, dominoes, or ring games—farmer in the dell, et cetera, or musical chairs and costume contests which are suitable and popular.

A welcome version of the ancient sport of pinning the tail on the donkey is the aviation game in which small airplanes, cut out of stiff paper, are pinned on a map of the United States. Cushions are placed in the way of the blind-folded child. Stumbling over them means a crash and elimination from the race. The plane pinned on the map farthest from the town where the party is held wins the prize; nearest wins the "booby."

The games selected will depend largely upon the age of the children. They should be simple and easy to play lest the little ones become unhappy and want to go home because they cannot compete. Often when the guests are of mixed ages the smallest children should be given a practice round at each game and an early start in the races. Such consideration for the youngest guests is another lesson in etiquette for the child host or hostess.

Children also become bored and unhappy when they have to stand around and await their turns at a game for any length of time. At a large party of ten or more children it is therefore wise to divide them into several groups which play simultaneously so that there is no possibility of boredom and perhaps tears with tiny tots.

Another warning—be sure to have the proper equipment for whatever games are played. Often the children themselves can be asked to bring their own games, or the young host or hostess, to exercise his own ingenuity in borrowing them.

Inexpensive table favors, or a prize of some sort for everyone add to the success of the party. Children are delightfully natural and they quite frankly like to depart with some kind of booty, even if it is only a five-cent toy drawn



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from the old-fashioned grab bag. The grab-bag also affords element of surprise, and a surprise of some sort is often the climax of a children's party! It may be a borrowed pony and wagon which every child has a ride, or a Christmas party a Santa Claus who drops in with unexpected and colorfully wrapped gifts.

Another successful surprise, appropriate for an outdoor party is the arrival of the neighborhood ice cream man with his little cart. To have the ice cream man drop up on their own front lawn to receive cups of ice cream with the presentation of the usual ni invariably delights the child. For the mother it also simplifies the problem of serving and especially to be recommended for a large party of twenty or more children. Arrangements should, of course, be made beforehand with the ice cream man for him to arrive at the psychological moment when refreshments are in order and the young host or hostess should help in serving both the cream cups and the accompanying plates with their cake.

Finally, do not delay too long in serving the refreshments. The children the food is the party. Tears and anger will result if they are kept waiting too long. Often it is wise to serve as soon as all guests have assembled and all games have been played.

When the guests depart the child host, after helping the little ones with hats and coats, should appear at the door to bid them farewell. Such habits of courtesy instilled early in life remain permanent traits of character and will add greatly to a young person's popularity and will enable your child to cope with many difficult situations as time goes on and the years roll by.

**Eating out at home**  
*[Continued from page 18]*

breath of sunset breeze, we spread a red striped cloth. Then we set a gay flowered china with Delft blue and Feverfew in a ruby glass runner at the side. Up on the porch the pale lavender of a Waverly Vase Staffordshire calls attention to a pink and blue luncheon fringed from an old bolster, loses itself in a mist of purple and pink Phlox in a big pewter basket. Kitchen Hitchcock chairs, a ward handleless cups with turquoise deep drinking saucers, beaded handled knives and the thin of old silver spoons mark each sitting place. Altogether, we think our old-time table settings simple cottage bouquets help extend the spirit and flavor of home out of doors and to make our house and garden a unit consistent whole.





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And it is just because nearly every one can create a little private spot such as this in which to lounge and talk and eat that we wonder why anyone fails to do so. Opportunities lie on every side and an infinity of plans and patterns suggest themselves. Formality and cobblestones and iron tables belong in the city back yard with Geraniums in pots and tall-growing Privet to screen out the stained brick wall next door. In the country, shut in your broad reaches of green turf and fences and shrubs and perennial borders, and spot in your pergolas and naturalistic pools with a cunning eye to the rustic meal that may find a setting near by. Use fireplaces for fall and early spring and a screened porch when the flying pests of summer annoy you. Grow your own Dill and Chives and Marjoram to point the flavor of a salad mixed in a wooden bowl under the trees, or pick a leaf from your own grape arbor to place under a well-iced melon. Every week will bring its own particular gift of blossom and tree form and bird song, and before you have quite captured its beauty it will have passed and another fill its place. And then when you have eaten out at home in the setting that your own imagination has helped to create, ask yourself, as do we, why you ever even thought of eating out away from home in a public eating place.

## Shelf appeal

[Continued from page 27]

seem to have an air of emptiness. Either of these shelves could be made at home, if you should happen to be handy with tools, or if you never were able to saw straight or make a thing match, any carpenter would put them together very inexpensively. One of these is used over a modern daybed and has a light concealed under the bottom shelf. This is done very simply by attaching a light fixture underneath the lowest shelf, and having a false bottom of frosted glass. The wire from the light would come out at the back of the shelf and run down the corner of the wall to a base plug. With the wire painted the same color as the wall it would hardly be noticeable. This concealed light not only enables you to read in bed without straining your eyes, but it also does away with the necessity for a floor or table lamp in a room with limited floor space.

The other shelf actually turns the corner with the wall and might almost be called a modern version of the old-fashioned Victorian whatnot. This is made from two separate shelves, one shelf for each wall, the two meeting in the corner, and may be varied by dropping one of the shelves below

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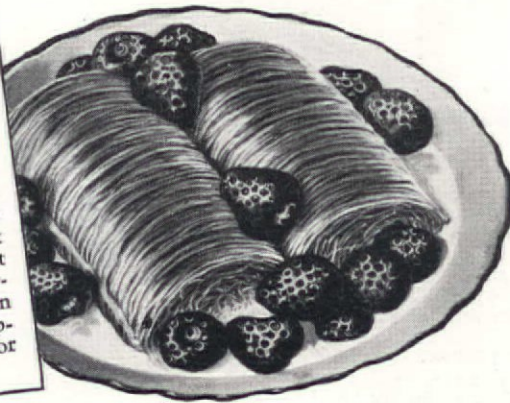
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the other so that the bottom of one is flush with the top of the other.

For variety's sake, bric-a-brac, small potted plants and vases of fresh flowers placed upon these shelves not only bring out the somber color of the books, but also add brilliant dashes of color to an otherwise drab room.

For the problem of the narrow hall we turn our shelves into two delightful little console tables. The swag drapery hiding the brackets which hold up the shelf in the first one may be cut from plywood or beaverboard and painted to simulate the folds in an actual drape. This should be done in a very simple, stylized manner. The wood drapery is attached to the shelf with small angle irons. A mirror over the console makes the hall appear to be twice as wide as it actually is.

The second console table is curved and so takes up even less space than the first. A piece of Flexwood is bent around the curve and is decorated to resemble a drum. Real rope is strung through holes in the Flexwood, knotted in the back and gripped at the intersections with discs of wood. Three discs are nailed to the wall above the mirror with rope and tassels draped over them. This console would be more attractive with the drum painted red; the shelf top, bands, and discs, blue; and adorned with white rope.

If you are now inspired to build shelves and have original ideas of your own, by all means carry them out. We know that you will be rewarded many times over with decorative, useful, and inexpensive additions to your home.

## Lamplight glimpses

[Continued from page 35]

side of the holder has a row of four candle holders. Mr. Gates' assumption is that it probably was the property of a grocer or general merchant, who set it on the counter or the cracker barrel to give light for gossip around the pot-bellied stove of a long winter's evening.

Householders tried to do elaborate things with their candle holders. Witness the punched-tin lanterns with careful designs on their surfaces. These swung in dignified homes, and from conspicuous posts in meeting houses. They may even have been used in the barns of early-day plutocrats; and they probably lighted the way to and from church for many a deserving deacon.

Punched-tin lanterns are frequently called Paul Revere lanterns and Mr. Gates says that there is absolutely no authority for so naming them. The assumption is that it was such a lantern which Paul Revere hung in the tower of the Old North Church. Since the

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light obtained from such a lamp depended upon the glow of a candle through the punched-tin of the tin, it is a physical impossibility that it could serve as a beacon for a watcher a mile away. To prove this, Mr. Gates inserted a forty-candle-power electric lamp in a so-called Paul Revere lantern, and the light from the lantern's original globe cannot be seen any farther than the glow of a cigarette.

The use of fuel-oil for lighting is supposed to have become common around 1830. When oils and petroleum fluids came into use, people began to convert their candles into fuel lamps. From this practice came peg-lamps, so-called because they consisted of a globe containing fluid, with a peg or bottom of the globe so that it could be fitted into the holder of a candlestick. The Gates collection includes several peg-lamps which were in use in the Massachusetts State House in Boston shortly after the adoption of whale oil as fuel. While the lamps are labeled with the date of 1812, Mr. Gates questions the authenticity of the date, which cannot be reconciled with the time when whale oil was first used for lighting purposes.

It seems that people used animal oils for a good many years before they discovered that other substances were equally effective for lighting. Around 1840 to 1850 a variety of experimental fluids were used in lamps. Among these was a substance called camphene, which was highly explosive, and which brought about the introduction of many types of lamps, designed to make the fluid less explosive. Horn and tin, the two popular materials of the candlestick era, were replaced by glass with the coming of camphene.

The sparking lamp or tavern lamp made its appearance for the first time with oil. This lamp is a little shaped affair, which burned with oil. It is called a tavern lamp because it was the lamp most commonly used by the tavern keepers who gave to guests to light their way to their rooms. The lamp was so small that it could contain scarcely more than a thimbleful of oil and it soon burned out. The globe left in darkness, might go to the ground and if he did so, this saved the landlord extra lighting expense. The same lamp was called a sparking lamp because it was the favorite for young ladies to be equipped with one when a beau came to call. The little lamps served two purposes in sparking. The dim light which they shed was almost favorable as moonlight to the romantic minded, and since the lamp soon burned out, a spark left in darkness, might take the hint that it was time for him to make his departure.

Most whale oil or camphene

ps have two tubes under a globe, which held wicks lead to the fluid. They burned much longer and much more brightly than sparking lamps.

Working back to the Betty-lamps in the Gates collection, there are several which were brought from England by the colonists. The iron ones were, for the most part, manufactured in the workshops at Saugus, Massachusetts. Iron Betty-lamps are rather unpopular for they were too heavy and clumsy to attain great popularity. Cow-horn was a popular lightweight material, and it was a material which lent itself nicely to carving, but it was used more generally in the manufacture of ornaments than of house lamps.

When the colonists got manufories of their own under way, crude candlesticks of tin and tallow began to be discarded in favor of glass ones, some of them of ornate design. The dolphin-shaped glass candlesticks are well known. So are cut glass and molded glass candlesticks, used for householders who could not afford to pay for the more expensive gadgets.

The makers of candlesticks, including Sandwich glass, turned to oil lamps, also, and the kerosene era produced most of those which survive in collections.

One of the early lighting devices were pleasant things to have around when they were in use. The oil burned in Betty-lamps led to high heaven. Candle-lights, or sticks of pitch-pine, were smelly and drippy; and candles were generally made from the tallow of cattle, which gave them an unpleasant odor. Mr. Gates has several bundles of partly dipped candles, with wicks and hardened wax left as the housewife used them to turn to some other purpose. Molds, racks, and half-filled wax-pots invite present day housewives to thank their stars that they need only to dust an electric bulb and its shade.

The story of the evolution of lighting from the kerosene era on is well known. Around 1885, the gas burner was introduced, and illuminating gas resulted. Electricity began to be adopted around 1880 (even the Encyclopedia Britannica is not certain of the date) and our century was led to turn night into day.

Just as the lighted windows of a city give the passer-by a fleet sense of the warmth and companionship within, and the twin-lights of a city or of a town give the traveler a sense of massed light, the little Betty-lamps and oil lamps and candlesticks and punched-tin lanterns and camphene and kerosene lamps of the Gates collection present glamorous pictures of something of nostalgia in the All the gathered darkness of

an unexplored and untamed wilderness pressed into rooms which had only a saucer of grease to dispel it. The shadows danced on all sides of flaming rushes while men and women waited a moment before the sleep that would prepare them for another day of making history. Most of us who are over thirty remember a country home lighted by the high bracket-lamp and the kerosene-burning hand-lamp. By its light, one could look at the stereoscopic views which, with their stereopticon, reposed on the parlor table; and it was easy for boys, who might otherwise be caught reading dime novels and penny dreadfuls, to blow out the lamp and feign sleep when a parental step was heard on the stairs.

### Living room in the garden

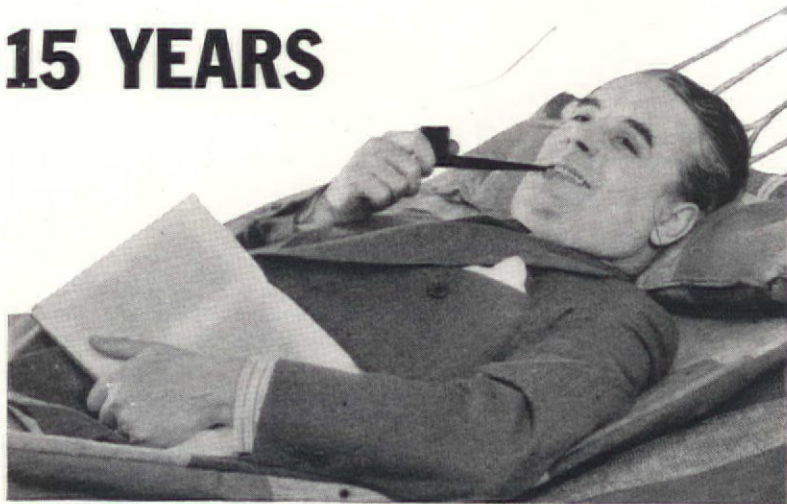
[Continued from page 14]

Outdoor fireplaces can be and are made of all sorts of materials. Natural charm may be obtained by using the sort of material most easily available in the community. Persons residing near streams or in the mountains frequently employ large cobblestones with pleasing effect. In limestone country the stone mason can generally do a beautiful piece of work with native materials. Some people like brick facing. There are endless varieties of brick for such uses.

The contractor will usually tell you it is cheaper to build with brick than to use reinforced concrete, because it costs considerable to build concrete forms for a cement job, in addition to the expense of the concrete materials. If you wish a cement effect, it can be obtained by using common brick, with an attractive facing brick outline around the firebox. Common brick may be finished with a covering of waterproof plaster or stucco, tinted to any color desired.

You may well give considerable study to the location for an outdoor fireplace and grill, for the reason that the dining room facilities should be near at hand. It is well to find a sheltered nook in the yard, where you have discovered through observation that drafts do not come between nor over buildings. You may also wish to arrange the structure in such a manner that the utmost privacy from public gaze may be obtained. Sometimes, as is the case in one of the accompanying illustrations, the fireplace may be erected in such a manner that it seems to grow up through a back yard pergola. This was accomplished by sawing off the pergola cross-beams in such a manner that several of them merely touched the face of the common brick and had their

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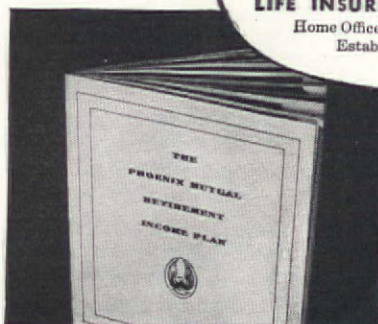
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abutting ends plastered in by the stucco coat just deep enough to support them. An electric light conduit may be run along the blind side of the pergola supporting beam, with outlets provided at intervals to illuminate the garden.

In building a garden fireplace such as this, to a height of twelve to sixteen feet, a foundation footing four feet wide and fourteen feet across, with a depth of at least thirty inches, should be built of reinforced concrete, with reinforcing iron crisscrossed in the mix. The ends of some of the irons should project forward at least two feet, near surface, to tie into the cement foreground, which should be constructed after the fireplace has been completed.

A pleasing way in which to utilize space and add charm to the scheme of things is to build the charcoal broiler at one end of the fireplace. This can be accomplished by recessing the brick work. The bottom of the firebox should be three feet up from the cement floor. In proportion to a fireplace structure three feet thick and ten or twelve feet across the face, the broiler firebox should be one foot wide, two feet long, and one foot deep. At the top of the firebox the brick work should widen out at least six inches along each side so that when the grill rack rests above the fire, overlapping the firebox at least an inch on either side, there will be a hot brick shelf. Four to six plates can be stood upon edge, against the sidewalls, to gain warmth from the heated bricks, and hot baked potatoes can be laid in front of the plates to keep piping hot while the meat is being broiled.

The grill flue rises at an angle at the rear of its firebox, and should be at least eight inches square. If it draws too freely at times a brick or two can be stacked in the throat to cut down the draft. At each side, in the front of the firebox, a couple of strips of iron should be bolted into the brickwork, perpendicularly, to serve as grooves for a firegate. A good gate can be made by filling the exact space with a piece of perforated sheet-iron, which can be obtained at any hardware store. An iron worker or blacksmith can make a rack to fit over the top of the grill firebox. It should fill the length of the space and overlap an inch at each side, upon the brick. This rack may be made of quarter-inch round rods, an inch apart, inserted at opposite ends into two one-by-three-quarter inch flat strips of iron, and welded or riveted. Hardware and department stores now sell an aluminum broiling plate, containing a multitude of small holes, which can be used on top of the broiler rack to grill fish or bacon, without the annoyance of the meat dropping through into

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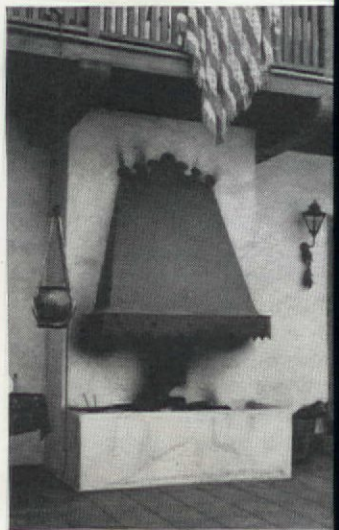
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the fire. The broiler rack is for steaks and chops.

The fire should be made crumpling papers, and covered with fine kindling, to which large sticks may be added. It takes a fire twenty minutes to burn down to smoking coals. A second fire of dry wood usually develops



Outdoor fireplace in the Spanish style in Santa Monica. John Byers, architect.

within forty minutes, a deep bed of glowing embers, suitable for broiling. The coals should be smokeless when the meat goes on the rack.

At the opposite end of the fireplace superstructure a charming and convenient feature may be worked out by recessing the broiler work eight inches deep by three inches square. Into this can be set with cement a galvanized iron broiler board, with three shelves of the same material at varying heights so that plates may be set against the back wall, and which other dishes, including a pot, pitcher, coffee pot, and sugar container can be set. This broiler should be built of galvanized sheet of such a thickness that it will buckle in the hands. Shelves should be crimped or hemmed front edge should be soldered in place. The door should be of heavy material to resist warping, and should be put on with brass hinges and a fastener. On the box, an inch above the door, the tinner should solder a galvanized coping couple of inches wide, to serve as a drip to prevent rainwater trickling into the top of the broiler board. The door should be recessed into a door frame flange like an icebox to keep out wind and rain.

If one cares to go to a slight expense, a buttress three feet square and the same height can be built at this end of the fireplace, part of it, and beneath the broiler board, for a work-table. In a recess, conveniently near, can be placed an electric outlet, double plugs, to serve coffee percolator and waffle iron, which can be used on the buttress top.

elcome on the  
ormat

Continued from page 331

is man wants comfort in his decorations," he warned. with comfort and impartiality to sex we have decided upon furnishings for our guest room. Doubtless the impersonality of many modern settings is why style is chosen so frequently for guest rooms. When well done they are restful, utilitarian, and impersonal. However, a modern room in our Early American Colonial home would not fit into the scheme of things. Our choice of a mahogany Colonial bedroom set boasts much of the Queen Anne period in feeling promises a comfortably substantial and impersonal background for our room. A braided wool rug with shades of blue predominating are used on the floors, and this blue is to be picked up on the blue damask cover of the dressable bench and the gay yellow and blue glazed chintz cover the couch and window drapes. A white hand-crocheted corn spread placed over a yellow blanket cover will add a touch of traditional sunshine to the room. A dressing table, bench, bed, bedtable, highboy, and the studio chair will complete the furnishing together with a spinet desk and a quaint little mahogany rush-bottom straightback chair and a chair, found in an antique shop. Hunting through some old magazines we found some delightfully floral prints that are now beframed for the cream walls. Often we have had to face interesting photographs of un-n friends or relatives probing in the guest room

because the hostess did not wish to be confronted continually with them herself.

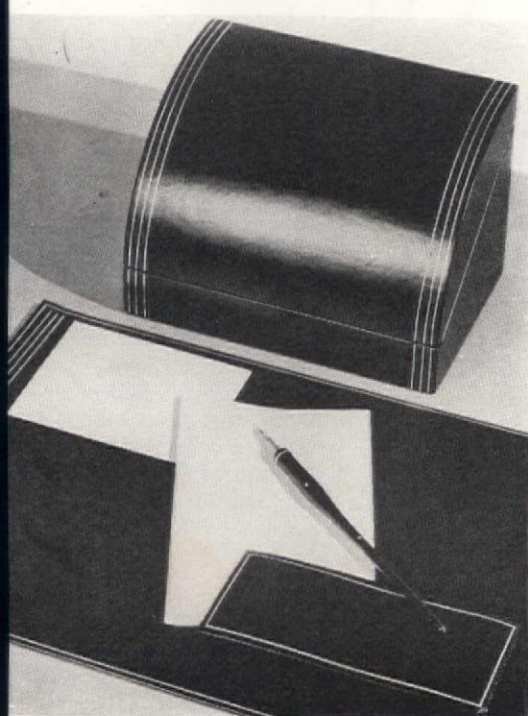
This forms the background for our guest room, but it is the little things, inexpensive additions so often overlooked, that spell the meaning of hospitality.

*Guests' letter writing:* The spinet desk, for instance, adds to the furnishings of the room. But of what use to the guest unless equipped with ink, pen and pencil, paper, and a book of stamps? Guests seldom remember to bring their own writing paper, and as for postage stamps—we have all experienced at some time a furious mental debate on whether to be bold enough to beg for stamps.

*Runs in stockings and razor blades:* In the excitement of packing for the trip guests frequently overlook other small but quite necessary items. Most of these can be purchased for little money at the dime store and the thoughtful hostess will keep the top drawers of the dresser and highboy supplied with small necessities to be used by the guest in an emergency.

My notebook jottings made as a week-end guest warn me to have in the dresser drawer a small sewing kit for loose buttons or stocking runs, a packet of hairpins, some face powder with a few cotton wool puffs, cold cream, a supply of facial tissues, and other feminine necessities.

My husband is planning to place a package of razor blades and a shaving mirror in the highboy. Also there is to be a shelf in the clothes closet that contains a pin-cushion with safety and sewing pins, a clothes brush, a bottle of cleaning fluid, a small shoe shining kit, a few first-aid remedies and such personal necessities as a good bar of unscented soap, a new toothbrush, a guest size tube of toothpaste, an orangewood stick, a



Perine Studio

Guests seldom remember to bring their own stationery, and as for postage stamps—we have all experienced at some time a furious mental debate on whether to be bold enough to ask for stamps! The black steerhide desk ensemble from "The Writing Desk of Eaton"

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small can of talcum powder, a comb, a mouthwash, and of course the usual supply of towels and face cloths. The items would be placed in the bathroom, of course, if our plans included this additional luxury.

No doubling up on bangers! The closet will also be provided with enough clothes hangers to make doubling up unnecessary. Then there will be the pair of bedroom slippers and a washable cotton bathrobe. Taking a tip from the hotelman, who is a master of the art of hospitality, the closet will contain a paper laundry bag. A nickle shopping bag serves the purpose well so that a guest will feel no compunction in tucking it into her bag to help segregate her clean and soiled garments.

We have made a solemn vow to equip our guest room with these inexpensive comforts as soon as it is ready, and as soon as one guest leaves immediately to replenish the list so that there will be no last-minute dashing to the nearest drug store to buy what we can after or just before the arrival of our next visitor.

A wastepaper basket and a clock are a foregone conclusion in the guest room. But how many hostesses in an effort to brighten up the room remember that certain of her friends may suffer from hayfever? The red roses that tell a story of love for some persons spell nothing but sneezes for others. So our floral decorations are to be restricted to a healthy potted fern.

Personal privacy is an issue with some, so we are making certain that there is no doubt as to the efficacy of the lock on the door. To insure further privacy, the principle that trespassers will be prosecuted is a wise one to teach the younger members of the family about the guest room. Also for the peace of mind of parents and guest we would suggest giving the children their breakfast before the guest appears to join the adult members of the family.

The mystery of meal hours: Some hostesses, quite unwittingly, make a great mystery of the hours for meals. A person can suffer untold hunger pangs simply by anticipating that every minute the next meal is about to be announced. Whereas if she is informed on the regular meal hours this certainty seems to eliminate such suffering. We are much in favor of the English custom of placing a jar of cookies and crackers in the guest room. This does away with between-meal hunger and, if she wishes, a guest may indulge in a snack before she goes to bed.

Breakfast is undoubtedly the most important meal of the day. Probably persons are more eccentric about their breakfast habits than any other meal. Some will



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have nothing but two cups of coffee and a piece of toast. W others will run the gamut of hot cereal, eggs, bacon or sausage, fried potatoes, toast, jam, and beverage. We plan to let our guests know they are doing us a favor; they will tell us just what they prefer. Because, after all, the day well begun is the day well done.

Over-zealous entertainments: When breakfast is finished, the week-end frequently finds herself confronted with a full program for the day that will leave her no time to herself. A few things should be planned, but some things at least should be allowed to the guest so that she may roam all over the house or grounds at will and retire to her room for relaxation.

A few current magazines, a representative choice of books from good biography to a collection of detective yarns will be placed in our guest room together with a choice of cigarettes and a convenient ash tray. A reading light is essential, and the entire lighting of the room is to be arranged so that all switches are clearly visible.

In other words, there will be no mystery about our guest room facilities will be obvious. And no time will any valuable piece of bric-a-brac be used.

## A beach house

[Continued from page 40]

the sloping ceiling, which is heated by warmed air from a fireplace rising to the balcony.

In addition to the two main bedrooms, there is a guest suite on the ground floor which opens off the living room. A porch is formed on the sea side by the overhead projection of the mezzanine bedrooms, beneath which is space for chairs, trellised vines, and flower beds. On the opposite side of the house, a woodshed and garage connected with the kitchen by a latticed porch.

The unusual touches of farmhouse type beach house much to its effectiveness, as well as its comfort. Note the rain barrel, cobble-stone porch pillars, cleverly broken roof line; horse-shoe door knockers; cleverly made backless chairs, formed covering nail kegs with gay chairs; ship-bunk beds with ladder convenience of upper-berth; pants; dressing tables trimmed with rope; ship's lamps for lighting fixtures. And last but not least—notice the tremendously comfortable fireplace which holds the key to the heating problem.

Correction: We regret that the name of the author of the "Open the Doors To the Garden" published in the May issue, was not correctly given. It should have been Mrs. H. Morell Roller.

And more about kitchens



Kitchen in an Ohio residence, of which Louis A. Lamoreux was architect, with walls of Carrara



Left: The Hamilton Beach food mixer is shown with the juicer attached at the top. Below: The Sunbeam Mixmaster, made by the Chicago Flexible Shaft Co., is so constructed that it can be used at stove or table, detached from the main part of the appliance. The new KitchenAid electric mixer is modern in design and very compact. It has a bright metal finish so that it will harmonize with any kitchen color scheme



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set—a color  
nation very  
just now con-  
cabinet units,  
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## Hooking

[Continued from page 60]

simply, one side of the midrib being done with a very dark green and the other with a much lighter shade, still dark enough, however, to contrast effectively with the background. All this must be thought out very carefully before beginning to hook in a design.

The second round mat, the one patterned with the Empire wreath, illustrates still another treatment and a very skillful use of materials. While the wreath has the appearance of being continuous, each leaf is treated individually, often with contrasting textures, and as a whole shades from the palest of coral shades at the top down through the deepening tones, some of which are flecked with threads of black and white, to end in a deep rich shade of Venetian red at the base, and as the stems cross, the upper one is worked with a red and black mixture that shades just enough darker than the plain color beneath to contrast with it.

The background is black and the border is made of strips of a plaided goods combining black, white, violet, green, and blue, so handled that the effect is as if individual colors were used in developing a pattern. Inner rows next to the black are dominantly white and black with a little of the green mixture at intervals. Those outside use the darker mixture of green violet and black, and finishing the edge are two rows of black.

In contrast to this mat in coloring is the oval on the little maple "crocket," which is done in pastel shades throughout, background as well as design, and is a delightful example of subtly related color harmony. Even the rose foliage is an intermingling of drabs and grayed greens in combination soft reseda tones, so that the resulting color has a faded or antique appearance. The central field is the creamy white of old woolen goods, the enclosing scrolls are rose-rust, and beyond, the ground is filled in with pale ecru bordered with a row of tan and gray.

Fruit designs are not common in hooking, yet nothing is more suitable for the ornamentation of a mat for use on one of the old chairs with stenciled backs that so intrigue the collector or, for that matter, with any of the simple wood or rush seated chairs that are used in a country house dining room or the farmhouse type. Pictured is such a design developed in purples, yellows, greens, and browns. The central field is yellow and the colors used in the central ornament are repeated in the border, which is styled so that it can be adapted to suit the shape of any of the old chair seats.



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## The herbaceous garden

[Continued from page 13]

G. F. Wilson, the red from magenta rather well washed away so that the color effect is blue, rather pale in tone. The plant also of rather loose habit, tall and more tumbling than most forms. It is the "blue" form seen in gardens. A better plant the little Fairy, a very small flower of very round petals, in compact cluster, clear lavender in color is a long and late bloomer, of compact habit, but a rapid grower and except for its prickly foliage it might be some rare species from the Rockies. If your eye is won from Vivid and its kin, rest it on a lavender mound of Fairy. pure blue seems to be approaching in Blue Hills, recently offered dealers, but I have no personal knowledge as yet.

You may raise other seedlings yourself and fill in the gaps in color series with better forms. Seedlings come up readily at the old plants, with considerable variation in color (mostly purples), and must be pulled up and transplanted if your color preferences are to remain true to original color. The seeds germinate readily in pot and pan, but it is a slow tiresome task to pick the seed capsules are few and rather heavy by the summer growths, but before they seem really ripe each burst with great energy shoot the seeds afar.

There are related species give the same effect of Moss Phlox (P. brittoni) form or separate species according to your botanical training, foliage is narrow, gray, but prickly. The flowers are pure white the petals deeply notched to a ten-pointed star. As the foliage do not wholly smother the foliage, the effect is a gray-very different from the solid of white of Snow. It is a rare species, thriving in heat and Cleft Phlox (P. bifida) is tall at least six inches, the foliage narrow but not prickly. The petals deeply split (again the ten-pointed star), light purple, light blue white. It is a sort of intermediate between Moss Phlox and Phlox (P. canadensis), but the latter does not have evergreen leaves. Cleft Phlox is native to central states.

Mauve Phlox (P. stellaris) loose slender plant, attain height of at least six inches, narrow leaves not prickly, flowers are very large, pale to white, the petals round wide, shallow notched. It might a robust form of G. F. Wilson the foliage is not prickly. Do offer it, but it is not a new

[Please turn to page 14]



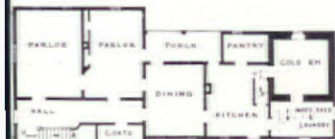
# shabby small town

use

Continued from page 251

the river cuts in near the t, and the property between been acquired by the village dedicated as parkway. e property that Mr. and Mrs. gs were finally able to pur-

### Before alterations



faces this parkway and com- is a glorious view of the river. plot has a 65 foot frontage, et in depth, with a 16.5 foot

### After alterations



adjacent to the right property which serves as entrance to e) and also a similar one ad- to the rear line. The two ns you may note in the s are from Admiral Perry's p which played such a mem- part in the naval battle on Erie near by, the village beamed of course in the Ad- s honor. One mile further in the same side of the river st outside the village limits, site of Fort Meigs, now by the government with ment, shelter houses, and al earthworks.

course the original house was structurally, the studs being white pine or oak, and 4" x 4". Plates were 3" x 8" oak; x 8", or 8" x 10" and of oak; e shape and size in general ch as to lend itself well for ning to fulfill the owners'

requirements in every detail.

The simple Colonial style is especially fitting, and very pleasant is the doorway, which of course is the feature of the front or street elevation. The owners plan in the spring to erect an appropriate wood picket fence close to the sidewalk in the true New England manner. The cost list follows:

### Cost of alterations and additions

|   |            |
|---|------------|
| Wrecking .....  | \$316.00   |
| Raising house (14") .....   | 110.00     |
| Excavation .....  | 462.00     |
| Hard and soft tile drainage (including septic tank) .....               | 167.00     |
| Concrete and cement work .....  | 608.00     |
| Masonry .....   | 653.00     |
| Miscellaneous iron and rough hardware .....                             | 87.00      |
| Lumber .....  | 983.00     |
| Millwork .....  | 1,508.00   |
| Rough carpenter labor .....   | 784.00     |
| Finish carpenter labor .....  | 1,247.00   |
| Finish hardware .....   | 61.00      |
| Tilework, miscellaneous fire-place material and medicine cabinets ..... | 94.00      |
| Sheet metal work .....  | 168.00     |
| Composition roofing .....   | 142.00     |
| Plumbing labor .....  | 603.00     |
| Plumbing fixtures .....   | 368.00     |
| Heating (conditioned forced air) .....                                  | 800.00     |
| Electric wiring .....   | 286.00     |
| Painting .....  | 344.00     |
|   | <hr/>      |
|   | \$9,791.00 |

In addition to the above items usually included as general construction cost, the following items may be added to make a complete ready-to-move-in job.

|   |          |
|---|----------|
| Electric fixtures .....   | \$269.00 |
| Screens .....   | 120.00   |
| Wallpaper (including material) .....  | 145.00   |
| Weatherstripping (all doors, including brass thresholds and front elevation windows) .....                  | 61.00    |
| Landscaping (including finished grading and seeding, furnishing, moving and setting trees and shrubs) ..... | 244.00   |

You will possibly note that in the above list there is no item of *lath* and *plaster*. A rather unusual feature of this job was the fact that the entire interior was lined with 1/4" wallboard. By so doing the architect avoided all the water which seems necessary with any plastering operation, and which would have saturated the fine old bone dry timbers, even if all the old wood lath had been removed. As it was, the old plaster was left on (a saving in itself), and where chases for heat ducts, piping, or wiring were required, no care was necessary to save same. Furthermore, the old plaster together with the board added appreciably as insulation for the house. A patented crack filler was used and the wallpaper and paint applied directly to the board, after priming. This board and its application adds to *lumber* and labor items.



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[A M O R C]  
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## The herbaceous garden

[Continued from page 72]

grower, and so untidy in habit that it is best in the wall garden. Amoena Phlox (*P. amoena*) is not actually a "moss" species, for the tiny leaves are nearly round, but the flower is large, with wide round petals, of the bright rose color of Vivid. It does not creep, but makes tight little tufts, and it is the least aggressive of our Eastern species. It is safest when planted in a crevice in the rock garden.

Many other dwarf species grow in our Rockies, but they do not seem at home in Eastern gardens. The most willing seems to be *P. douglasi*, like a small form of Moss Phlox of the color of a rose Aubrietia, but lacking the vigor of our Eastern Moss Phlox.

## Photographing your flowers

[Continued from page 23]

This is well illustrated in the picture of the Peony. There is nothing real sharp in this picture except the flowers and their leaves. The fence and the rest of the foliage are out of focus.

You will find that these close-ups will require considerable exposure. As much as five or six seconds at times. So the problem of the wind moving the plant enters here. There isn't much you can do about the wind, excepting to wait for a lull. You will learn all about the wind as you go along. There always seems to be some.

Some of the best flower portraits are made indoors. Here it is all a matter of light, and you can have any light you want. The diagram shows a good set-up for indoor work. You want to photograph an extra fine bloom, we will say, of your favorite *Gladiolus*. Cut the stem long, and place it in the neck of a bottle, with water in the bottle. Cut a section out of a cork stopper to make room for the stem and put the stopper in the bottle. This will hold the flower in any position you place it, and at the same time the flower will be getting the necessary water.

If the flower is white or of a light color use a black background, which should be large enough to allow for placing it well back of the flower. Keep the light off the background as much as possible and do not try to get it in sharp focus. The window at the right will give you the light you need, and the reflector at the left will help to balance it up. You can make good pictures with this light, but the addition of a spot light as shown in the diagram is a fine thing to add to your equipment. You can



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use a bulb of high power, 200 w to 500 watts, or you can use of the photoflood bulbs which th a very strong light. By pla this light high and on nearly same plane as the flower you shoot the light down directly the top, which will give yo light much like sunlight. It throw into shadow the delicat tail of the petals and give a ro ness to the picture which is to be desired.

The white reflector at the tom will help to soften shadows, and the closer you b this reflector to the flower softer the shadows will be. I is an interesting thing to play and you will have lots of fun a spot light. All sorts of lighting are easy with this tremely handy tool.

If the subject is red, or a orange, a white background be substituted for the black. In this instance, the light sh be allowed to shine on the b ground as well as the flower. T two colors photograph very with the orthochromatic film color filters sometimes mus used to get a good effect, as as a shift to the panchromatic Panchromatic means all colo course; so this film is sensit red as well as to other colo will not however, give a good dering of certain reds witho aid of a red filter over the Orange flowers should be p graphed with a yellow filter orthochromatic or a panchro film can be used with the y filter. Both films are partic sensitive to yellow.

Good pictures can be made the spot light alone. The po of the Night-blooming Cereu instance, was made at nigh cause that was when it was bl ing. The spot light was used. the necessary reflectors to softness into the shadows. main thing is lots of light pr directed and managed. Ther of exposure. Sometimes a full ute is not too much when th is stopped down very fine. negative should show detail down into the deepest sha. The highlights should no opaque, but show the delicat tail of the flower. Indoors, yo not bothered with the wind have everything your own w

Just a word about printin negatives. When you get a tive you like, experiment wi various grades of photo which are on the market. are grades ranging from extr soft to extreme contrast a negative must be pretty hope it cannot be printed with c these grades. A perfect ne will print best on a normal p but sometimes a soft paper be used or a contrasty pape an extremely contrasty ne use soft paper, and for a wea

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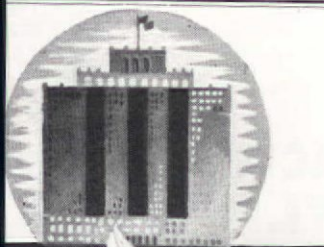
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der-exposed negative use contrasty paper for best results.

It is now possible to make color pictures on paper. It is rather a complicated process and involves considerable outlay for equipment, but it is possible to get true color prints on paper without any hand coloring. Your photo dealer will tell you about this if you are interested.

One thing in conclusion. As you go along with flower photography you will develop a still keener sense of the beauties of the things you photograph; a deeper appreciation of the miracle of flowers.

## Flower show winners

(Shown on pages 32 and 33)

ONE of the very interesting competitions staged by the Federated Garden Clubs of New York State at the big flower show last March, was that for arrangements of garden rooms. The three prize winners, illustrated on pages 32 and 33 are full of suggestions for re-arranging the garden workshop this summer, or for completely re-planning it next fall in preparation for the next garden season.

Judges awarded the first prize to the exhibit of the Garden Club of Larchmont, shown at the top of page 32. Here the walls and cornice over the window are stained walnut color, and the trim is green. Vases, flower holders, and garden books are concentrated on built-in shelves above the working surface. Wooden pegs along a hook strip are convenient for large tools and keep them off the floor and out of the way. The high counter is a bin for soil, fertilizer, sand, and the like, properly separated. The lower counter holds the small but deep sink, and provides a good surface for re-potting and caring for seed flats. Small tools are hung within easy reach of the right hand.

The Lake Mahopac, Putnam County, Garden Club won second prize with the exhibit shown at the bottom of page 32. Pine trim counters and shelves contrast pleasantly with gray walls, and the floor is of brick. Especially interesting is the rack at the right, with shelves and pegs to accommodate equipment that hangs, stands, or leans. Bins for soil and fertilizer pull out toward the worker. The large sink is equipped with a goose-neck fixture.

Dark blue trim against gray walls was selected by the New Rochelle Garden Club, awarded third prize. A shelf directly under the windows gives a healthy place for flats of young seedlings and does not interfere with the work surface itself. Note the packets of seeds kept in a sectional box on top of the counter. The flower arranging section is separated from the rest and is very complete.

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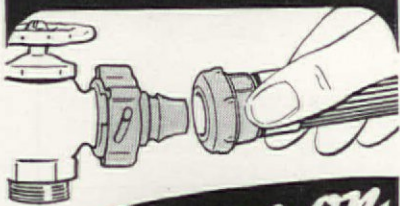
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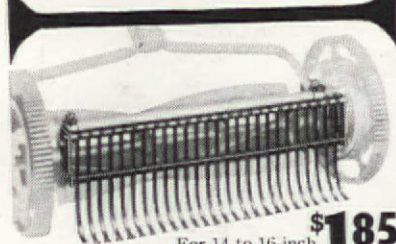
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**GARDEN FACTS and FANCIES**

*Richard Farron*

**G**ENTIANS, by D. Wilkie (Scribners, New York), is the title of a unique and really most interesting book on that very fascinating genus of plants. It is an English book but inasmuch as it is a kind of dictionary of the different species and varieties of the gentian and their idiosyncrasies in cultivation it is equally useful to the American gardener and there is no other book to which the cultivator and collector of this very fascinating genus of generally blue flowered plants (but we do not forget there are yellows) can turn.

The increase in appeal of our own Western plants has uncovered a great interest in the Gentians of this country and to that is added the discoveries of the plant collectors of other parts of the world. Under the circumstances it is not much to be wondered at that a clarification in this book of entanglements in identification of the various species will be welcomed by rock gardeners and alpinists in particular in their effort to get things straightened out. It is both a practical and a reference book, alphabetically arranged.

Perhaps of more positive local appeal is "American Ferns—How to Know, Grow, and Use Them" by E. A. Roberts and J. R. Lawrence (Macmillan, New York). Not a very big book but it gives a very practical insight into the North American Ferns. Naturally, it is largely botanical in its treatment and in that detail is open to debate, but apart from that the chapter dealing with the life of a Fern is unusually lucid and practical. If you would know how to raise Ferns from Spores, which the authors recommend rather than collecting from the wild, this book tells you just how.

**T**HERE are still a good many people, I am glad to note, who like to devote a part of their area to the cultivation of vegetables. Now, there are "vegetables" and "vegetables" but the differences in quality are hardly realized except by those who do find a delightful recreation in "raising their own." And this is not entirely because of the freshness of the home-raised product but the fact that the market product is usually, in some way or other, a tougher type than should be used in the home area. A market variety must have enduring quality after it is picked; tough skin that will retain moisture, for example. But when you can add to superior varietal quality the further quality of full growth and gathering in perfection of condi-

tion, there is really no comparison between the home and the store product. Peas in particular unless grown at home and cooked almost as soon as gathered—and gathered young at that—have never otherwise been appreciated. This is equally true of sweet corn, all of which gathered young and kept cool till cooked will reveal a delicacy of quality entirely unsuspected. Keep cool; that is the point. The gathered products of your garden should be chilled at once, to get rid of the field heat, even by putting into the refrigerator to prevent the destruction of the sugar through chemical changes which ensue.

Vegetable gardening is indeed a good introduction to good flower and ornamental gardening in general because, of necessity, the vegetable grower quickly senses the necessity of keeping his crops clean by weeding and helping by protection against the onslaughts of insects and diseases. Cucumbers, melons, squash, which are attacked by bacterial wilt and mosaic diseases which may be carried to other plants in the garden, never have the desired table quality. The gardener learns quickly to control the transfer of diseases, especially bacterial disease, by destroying insects which are the carriers—leaf hoppers, cucumber beetles, stink bugs, etc.

Another advantage of the home plot vegetable is that the succulent quality of small, tender, young root crops, turnips, carrots, and such like, can be enjoyed—no necessity of raising to the greatest bulk. Quality is the ideal and any root crop not permitted to exceed an inch in diameter and cooked fresh is something to enjoy. But, even so, with the tendency to sudden burst of summer heat, the vegetable crops must be watched to be sure that they are caught young rather than allowed to get even a trifle aged.

**G**ARDENERS will welcome the preliminary announcement of a new horticultural color chart to be sponsored by the Royal Horticultural Society of England. It is to be based on the model of the French *Repertoire de Couleurs* and the Ridgeway's *Color Standards*, both out of print. There is a British color council, apparently—whatever that may be—and the new project is to be undertaken with the collaboration of Mr. Robert Wilson, art director of that group. The two volumes are projected at a very moderate subscription cost of about \$2.50 each.

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# A slat house

[Continued from page 16]

made for the wall sections and the slats tacked on, care being taken to see that the frames were square. Then the wall sections were put in place and the doors hung. These wall sections were made to slip in between the sill and plate, and were held in place by a few 8-penny box nails driven only part way, so they could be easily pulled out to permit moving. The frames are of 1-inch by 2-inch redwood, with 1/2-inch by 2-inch slats, spaced 1 inch apart in the first unit, and 2 inches apart in the second. On the north side we used 1/2-inch by 8-inch boards with an inch space between them.

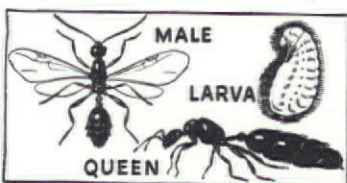
The roof sections are of different widths, so that in taking the house down for the purpose of moving it, these will nest together. We adopted a simple bow truss for the roof, strong, quickly put together, and ornamental in appearance, though a flat roof would answer very well.

We prefer to use rough lumber. It is slightly cheaper, it is more rustic in appearance, and can be covered with one coat of stain. The rough wood absorbs more stain, but it becomes almost immune to decay. In painting the slats, we found it saved a good deal of time to set thirty or more edgewise across two horses, pressing them tight together, and then painting all the edges at one time. The broad sides of the slats can be painted before or after they are nailed to the frames. All of the painting was done, in our case, before the slats were nailed to the frames and before the house was erected. Figures 2 and 3 show the wall frames, and Figure 4 illustrates the roof sections.

We fitted the house with rough tables on which to stand the flats, sand box, and pots. The convenience of working at a table, instead of stooping over a coldframe, and the time- and labor-saving element, has been worth the full cost of the house. Our water faucet, set above a box lined with galvanized iron like a sink in which to stand the flats for watering, is placed at one end, with a work table adjoining. After the seeds have been planted, or the seedlings transplanted, we stand the flats or pots in the sink, with water around them to within about an inch of the surface of the earth, and allow the water to rise by capillary attraction. In this way the soil is

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Guaranteed. Postpaid.  
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Secure your manured peat moss from a near-by registered poultryman. The Peat Institute of America will gladly send you his name and supply you with a free booklet giving timely garden information.

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Send folder, and tell me where I can secure Manured Peat Moss.  
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FOR

# Ideal Darwin TULIPS

HERE'S a caution and a suggestion you can but welcome. Let's prevent the disappointments so many had last Fall in not getting the new Tulips they wanted. Never had we been so totally sold out so early. This was particularly true of the new Ideal Darwins that have jumped so in popularity. The supply in Holland is limited. Of many varieties we have purchased the entire available supply and the quantities of many kinds are small.

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**KILLS**  
both SUCKING  
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GARDEN INSECTS

**NON-POISONOUS**  
To Humans,  
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Protect the Lips

**Marlboro**  
MILD AS MAY  
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Makers also of the new **ADCO WEED-KILLER** for LAWNS, which eradicates weeds while stimulating the grass to richer, more luxuriant growth. 3-lb. sample can postpaid for \$1.00.

thoroughly saturated and the finest seed is not washed out or disturbed. One table for our three-inch pots is built of close boards, with a 3-inch rim around it, and puttied and painted on the inside so that it will hold water. It has a pipe with a plug at one end for draining, and occasionally we flood this table, let the water stand for a few minutes until the moisture begins to show on the surface of the soil in the pots, and then let the water run out.

Now for the cost. The house, measuring 12 by 16 feet, with four sides, itemized as follows:

|  |                |
|--|----------------|
| Lumber, 400 feet at \$24 per thousand .....            | \$9.60         |
| Hardware, for butts, door hinges, nails, and screws... | 1.60           |
| Shingle stain, 3 gallons at \$1.                       | 3.00           |
| <b>Total .....</b>                                     | <b>\$14.20</b> |

This does not include the tables or piping. In our case, the tables were made of old fence boards which we had on hand, and cost us nothing; the piping, which was extremely simple, we did ourselves.

After the experiment of raising seedlings for several seasons in flats in coldframes, only to have them killed or stunted by a sudden drying wind in the night when the covers had been left off; or finding our potted cuttings wet at top, but dry at bottom and unthrifty in consequence, our slat house came as the solution of a troublesome problem.

### But we wanted a garden!

[Continued from page 38]

club, put up your tennis racket, give up Saturday football games, Sunday afternoon naps, and turn he-man every week-end. In other words, if you want results you've got to put your heart, hands, feet, and back into a series of industrious clean-up week-ends.

Of course there are other ways. You can turn the whole thing over to the local nursery or you can get Phillip. We got Phillip! And all we ask of life and friends is that they let us keep Phillip. For without Phillip we would never have been able to work the transition which the photographs show.

Job one was to get down to earth, which meant hauling a dozen or two truckloads of rubbish off the place. Next came weeding, which sounds simple enough if your acre isn't a mass of Poison Ivy and wild Blackberry bushes. In our case both of these enemies were so deeply rooted that we still spend our week-ends fighting them and our weeks nursing a case of perennial Poison Ivy.

Then the trees. Every one filled with dead limbs. And is there anything so eerie as a neglected locust tree? Well Phillip knew Tony and Tony knew how to prune

trees. And how he knew! In week he turned our grave-looking trunks and limbs graceful trees that thanked us the following summer with a dant foliage. Cost a fortune? No only \$35.

The by-product of pruning firewood. As fast as Tony pruned Phillip sawed the dead limbs logs so that all winter long toast our toes before a roaring fire that really costs us nothing. And does that delight me without think of the sticks we used to in our New York apartment place at \$1.50 a dozen.

Probably the most effective landscaping improvement made was to demolish the shackle old garage and chicken house, move some of the other buildings and paint them. For instance, the abandoned potato house stood directly in front of house when we bought the place. Painted a dark and dingy red was an eyesore. Moved on to a more suitable spot in the of the property, re-roofed, floored, then painted white. green roof, it has become attractive and useful playhouse. Cost of improvements: \$35.

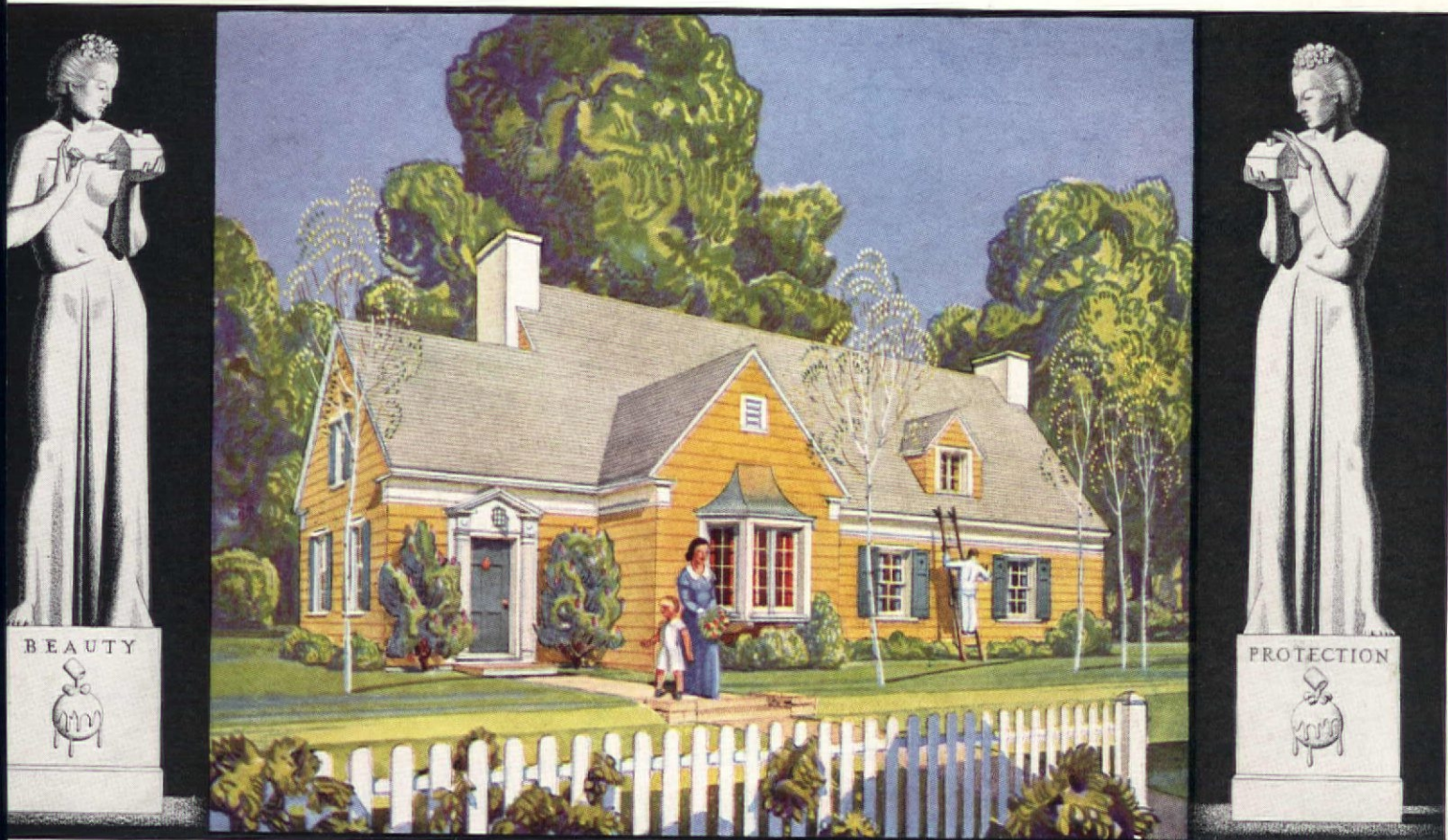
The same treatment applied a "Chic Sales" bungalow of classic design, thereby netting a small and useful garden house. It, too, was a faded red had a dreary looking over-hanging roof. Cutting the roof back shingling, and painting the white cost just \$14.65. The figures tell whether it was worth it.

Only a devotee of fried chicken would go to the expense of tearing down an old chicken house and building it on a more suitable location at a cost of \$45. It's worth it, however, just to be rid of the original eyesore and to room for a vegetable garden.

A glance at the before-and-after photographs shows that the selected for the garden was a class dumping ground. In addition, it was overrun with ivy, wild Blackberry bushes, Connecticut rocks, the latter even more prolific than rabbit this part of the country.

A vegetable garden is a table garden unless your wife has seen a picture of one laid out in patterns or designs. Then it's on the trials and tribulation a combination crossword puzzle and dress-designing contest. it's worth it when the beans and beets begin to sprout and each becomes as interesting as a mature Boxwood garden.

Aside from the pleasure we had in personally having a hand "clearing the land," we have gained an intimate knowledge of grounds which promises to make it easier for us to decide what landscaping we want to do. The professionals are called in spring to take it in hand.



Painting by Rockwell Kent

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