Karo is more than a delicious syrup. It is a vital, energizing food. It is rich in Dextrose, the great food-energy sugar. These facts are known to millions. The Dionne "Quints" are served Karo regularly. It is one of their most important foods. Their glorious physical condition testifies to the efficacy of their daily diet. Karo is sold by grocers everywhere. For energy, for enjoyment, serve Karo every day.

remember—
KARO is rich in DEXTROSE the vital food-energy sugar . . .

Dextrose is called "muscle" sugar by doctors. It is the natural "fuel" of the body. Practically all physical energy comes from Dextrose.

For further information about Karo Syrup—
"Page the Quints!"
BE SURE YOU SEE the 1938 Plymouth...Try its Sensational New Ride—it's the Biggest Buy, the MOST CAR for the Money!

YOU WANT TO GET your money's worth when you buy a car. So compare delivered prices...and actual values. You'll be astonished at how much more Plymouth offers.

Try the new Plymouth ride. You'll find Plymouth steers faster, handles far easier.

NOTE—Plymouth is the only low-priced car with "radio studio" sound-proofing...Floating Power engine mountings..."live" rubber body mountings...greater comfort, safety!

You don't know this new 1938 Plymouth until you've actually ridden in it...driven it. And its low price will surprise you! Ask a Dodge, De Soto or Chrysler dealer about easy terms. PLYMOUTH DIVISION OF CHRYSLER CORPORATION, Detroit, Michigan.

TUNE IN MAJOR BOWES' AMATEUR HOUR. COLUMBIA NETWORK, THURSDAYS, 9 TO 10 P. M., E.S.T.

PRICES ON ALL MODELS
Delivered in Detroit, including Federal taxes. Local, State taxes not included.

BUSINESS MODELS—Coupe, $645; 2-Door Sedan, $685; 4-Door Sedan, $730.

DELUXEMODELS—Coupe, $730; Coupe with Rumble Seat, $770; Convertible Coupe, $850; 2-Door Sedan, $775; 2-Door Touring Sedan, $785; 4-Door Sedan, $805; 4-Door Touring Sedan, $815.

For delivered prices in your locality, see your Dodge, De Soto or Chrysler dealer.
Listerine kills germs associated with colds and sore throat

Tests During 7 Years' Research Show Cold Prevention Results That Amaze Even Medical Men

No remedy or treatment that we know of can show the brilliant clinical record in fighting colds that Listerine advances. Listerine offers you the possibility of getting off with light colds this year, or no colds at all. It is the new therapy that succeeds.

Tests made during 7 years of research showed this:

That those who gargled Listerine Antiseptic twice a day had fewer colds, milder colds, and colds of shorter duration than non-users. More important still—colds of Listerine users reached the dreaded danger zone of the chest less frequently than colds of non-users.

Why such results, that impress even medical men? Why is Listerine preferred to drastic purgatives that may weaken the system, vaccines that sometimes upset the patient, and those preparations which may irritate the nasal passages?

Here is why: Listerine treats colds for what they really are—acute local inflammations.

The secret of Listerine's success, we believe, must be that it reaches the virus (germ) which many authorities say causes colds. At the same time it kills by millions the threatening "secondary invaders"—germs that usually inhabit even normal mouths, waiting until resistance is low to strike. Among them are the dangerous influenza and streptococcus germs. These "secondary invaders" are the germs that complicate a cold and produce inflammation. They must be held under control.

Five minutes after gargling with Listerine Antiseptic, tests showed a germ reduction averaging 94.6%. Fifteen minutes after, 96.7%. Even one hour after, nearly 80% in the average. This amazing germ reduction gives Nature a helping hand, and materially reduces the risk of cold. That is a matter of laboratory record.

Use Listerine night and morning, and at the first symptom of a cold, increase the gargle to once every two hours. This pleasant precaution may spare you a long and expensive period of suffering.

LAMBERT PHARMACAL CO.
St. Louis, Mo.
brownie starts that line. I'm so afraid he's going to talk soon about 'moulding' them that I try to say it first and we get so enthusiastic it's really something to see. So I knew if my baser nature wouldn't exactly turn out to be a bandit, and I would never be able to triumph and we acquired a Victrola attachment for our radio.

One of our friends gave us some of his discarded records. There was a little number about a clock that Peter thought was wonderful. There was an Indian dance that John interpreted with tenderness and pride unadulterated Beethoven, a little stamp, and a great deal of clock store and Indians, Brownie was just getting to the place where, in the slightest provocation, he would launch forth on the almost-year-old and the influence of good music. One quiet Sunday afternoon Peter sidled up to brownie and asked for the "Fist symphony." No clock store to begin with, no Indians; just pure Beethoven, the expression of complete satisfaction and quiet triumph on brownie's face would have armed anybody's heart. Peter sidled up to brownie on the sofa and the picture was really lovely, was practically melted with mingled tenor and pride then the sound of childish voices, in some bitter argument he was in on the Beethoven-filled air. Peter wriggled a bit and asked at his father. Peter slipped away a fraction of an inch, and asked again. Brownie was quiet. Peter got down from the sofa and tiptoed over to the window.

David and Johnny and crude and crude, all fiercely and apologetically arguing; much shaking of fists by brownie. Ah, one just rush to one's brother's side! Peter tiptoed to the door and opened around. Brownie was looking mildly hurt. "Father," said Peter in his most ingratiating voice, "I knowed you liked the first Symphony so I assted you to say it so you'd be happy," and was gone. I discretionally refrained from commenting. Sometimes, I do, have hope for myself. brownie sighed. "Well, just wait! I get the Seventh, for my birthday! That'll get him!" And, as he told, it did!

What, between Brownie's gentle hints for more and better records and John's not-so-gentle hints for the things in a vividly pink catalogue that came to him through the mail, I find myself hard put. John is at the stage where he believes anything he reads. He maintains a healthful cynicism toward oral speeches and is likely to remark, "Oh, bologny," to some of the more fluent of our radio announcers. But the written word, ah, that's another matter. He has sent some stamps for more junk than I can begin to mention. Some hope he catches on, but at times I have my doubts. Right now this catalogue provides conversation for every dinner. "Garsh," he remarks, "I wish I had one of those Silent Defenders on page 17. I'd just take it to school and use it on that sixth-grade boy who took the air out of my tires." He goes into gales of merriment over the list of people he'd like to try his Joy Buzzers, Whoopie Cushions, or other practical joker tricks.

### High on a hill
(Continued from page 131)

The sod roof is a typical feature of a Swedish cottage. They make them of overlapping layers of birch bark covered with pine tar. Sod is placed on top of this in two layers, the first placed upside down, the top one, right side up. Eventually the roots grow together and form one sod. Such a roof is cheap, it will last indefinitely and it provides excellent insulation for the house. In building the Gillette cottage the same principles were used with available materials. Wood sheathing was laid on the rafters and roofers' felt, lapped six inches, was placed on top of the sheathing and swabbed with two coats of tar. Copper stripping was applied to the top of the house cornice. Two layers of sod were placed on the roofing, with four inches of mixed peat moss and top soil between, and strips of chicken wire to hold the malonals to the sod. Two layers of sod were placed on top of this of birch bark covered with pine tar. Sod is placed on top of this in two layers, the first placed upside down, the top one, right side up. Eventually the roots grow together and form one sod. Such a roof is cheap, it will last indefinitely and it provides excellent insulation for the house. In building the Gillette cottage the same principles were used with available materials. Wood sheathing was laid on the rafters and roofers' felt, lapped six inches, was placed on top of the sheathing and swabbed with two coats of tar. Copper stripping was applied to the top of the house cornice. Two layers of sod were placed on the roofing, with four inches of mixed peat moss and top soil between, and strips of chicken wire to hold the materials together. In season, phlox, nasturtiums, iris, and various wild flowers bloom abundantly on the sod roof.

The interior of the house consists of one large room approximately twenty-four feet long by sixteen feet wide, including a concealed kitchenette and lavatory. The colored photographs illustrate the imaginative decoration and the hearty spirit of the room and its furnishings which are authentically in the Swedish style. The corner fireplace of whitewashed brick and stucco is a center of interest. It is open on two sides and a corner bar supports the top which provides a handy plate

### EDISON MAZDA LAMPS
GENERAL & ELECTRIC

You get more light . . . yet you pay no more for bulbs or current

- It's going to be a lucky New Year for people who use Edison MAZDA lamps! They'll get more light, at no extra cost for bulbs or current. As a result of MAZDA lamp research, these improved 1938 G-E bulbs are brighter than ever before in history.

Start the new year by replacing burned-out or blackened bulbs with these improved G-E bulbs. Be sure to get plenty of the sight-saving sizes, 75, 100, 150 watts. For the sake of your eyes and your pocketbook you need a plentiful stock of G-E bulbs on your kitchen shelf. They are brighter... and they stay brighter longer.

BUY WHERE YOU SEE THIS EMBLEM
T H E Indians are on the warpath and the Cowboys are ready to fight—but Buffalo Bill can't take part. For he has a cold, and Mother is afraid to let him go out of the house.

Like every mother—every winter—she faces the problem of how to gain greater freedom from colds for her family. The right answer would mean less worry and less expense. It would mean better health for every member of her household—less danger from the after-effects of colds.

THE ANSWER—The right answer seems clearly indicated by the results of an extensive clinical study—in fact, one of the largest ever made on colds. This study included four series of tests. They were made under everyday living conditions, and included 17,353 subjects, more than 7,000 of them school children. In the course of the tests, a total of 37 physicians and 512 nurses and supervisors took part. The official summary of results shows not only fewer colds and shorter colds, but actually—

Sickness from Colds Cut More than Half (50.88%)!
School Absences Due to Colds Cut Even More (57.86%)!

These results were gained by following a simple plan that any mother can easily follow right in her home—Vicks Plan for Better Control of Colds. This practical guide represents the 30 years' experience of Vicks Chemists and Medical Consultants in dealing with colds. It includes a few sensible health rules and just two forms of specialized medication: Vicks VA-TRO-NOL, the scientific aid in preventing many colds; and Vicks VAPORUB, the family standby for relieving colds.

IN YOUR OWN HOME—What Vicks Plan can do for you and your family may be less—or even more—than what it did for thousands of people in these scientific tests. But its splendid record in this huge colds-clinic certainly makes it well worth trying in your own home.

Full details of Vicks Plan and its remarkable results come with each bottle of Va-tro-nol and each jar of VapoRub.
mies in my apartment
(Continued from page 45)

are. Some few, such as Hedera amariensis, which, as the name implies, is believed to have originated in the Canary Islands, seemed to like a little more warmth and sunlight, and these were kept more constantly in the sunniest spots. The soil requirements of all seemed about the same, and very simple. A fairly heavy, not too rich, soil answered their needs satisfactorily and in order to avoid the risk of rapid drying out that might be susceptible to disease, no fertilizer whatsoever was used. Most of the ivies naturally grow very slowly, and my plants, in general, added at few new leaves throughout the winter, but they were very healthy and sturdy. All the smaller pots were kept in oblong enamel baking pans, with the spaces between them filled with a mixture of three parts builders' sand and one part loam which was never allowed to dry out. This insured an even supply of moisture for the plants and created a more humid atmosphere around the plants, and was particularly beneficial in that it lessened the evaporation from the leaves that the drier air of the room would have caused. The cabinet doors were kept closed in the top each morning, but no excess of water as allowed to accumulate in the pan. Night watering was avoided as far as possible, though occasionally, if a plant seemed unduly dry at night, watering it seemed the safer course. It required about a gallon of water daily, on and around the plants, to provide the necessary moisture.

Once a week at least all the plants were given a thorough spraying or spraying with clear water, the pans being put in the kitchen sink or the bathtub and a small rubber bulb syringe used. The sink was easier on the back, but the tub permitted more to be handled at one time. Squeezing the bulb hard sent a fairly forceful spray on the leaves, both the tops and the under sides. The water used was as near room temperature as possible; cold water, as it comes from the tap in winter, gives the plants too much of a shock. When the exigencies of the household permitted, the plants were left in the tub a good part of the day so they could be sprayed several times.

This frequent spraying with water is of the utmost importance. Largely due to it, I believe, I had practically no difficulty with insects or disease. Some of the plants when first acquired were suffering from a leaf spot that is quite prevalent among ivies and which caused many leaves eventually to drop off. To prevent this disease from spreading, the affected plants were isolated so far as possible and sprayed with Bordeaux mixture just as soon as they came into the house. In addition, all the plants were given two sprays with Bordeaux during the winter, both upper and lower sides of the leaves being sprayed. Only one plant caused me any real difficulty, and that was Hedera helix lucida, which developed a cobwebby growth on the underside of the leaves, which later turned yellow and then dropped off. "Sounds like spider injury, calling for a contact spray of some kind."—HORTICULTURAL EDITOR. Cutting back the long vines more than half, and extra spraying and care, made even this ivy presentable by mid-March. Of course, when show time approached, every leaf of every specimen to be shown had to be carefully washed with tepid water in order to remove the whitish deposit that Bordeaux mixture leaves behind.

Ivy, that is, Hedera, is a pretty tough kind of plant and as nearly perfect for the home as one could desire. Even ordinary house conditions do not cause any marked damage. The different varieties do not demand any very particular temperature. Mine were 'kept near the window's where the air was somewhat cooler than elsewhere and they suffered no ill effects from the greater drop in temper-
at the Lodge...has also made them the most popular wear amazingly!

texture suggests the luxury which wealthy Lodge guests expect. Yet Pequots are not expensive. And Pequots were the natural choice. Their rich, timolh

Pequots stay fresh on the bed longer...come from brand of sheets in America!

'way outlive sheets that offer merely PEQUDT member at White Sale time!

The hen Pequot Mills, Salem, Mass.

Soft strength

makes it possible to do things. Water was spilled on it. or if the glass from a dressing table used and sun without having to bend

top was well above the window in inches from the floor, so that the plants needed extra spraying no water was spilled on it. or if the
to cover the table made the care

trees grow long vines was something of a problem as I felt that better specimens could be obtained by doing very little pinching back. No shoots were al­

to develop more than six inches, however.

In the dining room window we put a small table, raised several inches from the floor, so that the top was well above the window sill. Placed on this, the trailing vines could get plenty of light and sun without having to bend upward. A large piece of plate glass from a dressing table used to cover the table made the care of the ivies much easier. If a little

water was spilled on it, or if the plants needed extra spraying no harm was done. In the other rooms, the plants had to be put on the window sill itself.

Soft strength of so many plants on hand. I could always use some for sheer decorative purposes. A low shrubby ivy in a suitable bowl might grace the dining table. Cascading vines in large pots flanked the living room window, with some of the more bushy plants on the book shelves below, ac­
cented by tall sansevierias. The coffee table generally held some miniature type, in an ashtray!

From the collector's point of view, ivies are quite as fascinating a hobby as old glass or snuff boxes. Some of the work of lo­
cating different specimens was done by mail and my correspond­
boxes, some of the work of locating different specimens was done by mail and my correspond­
boxes, some of the work of locating different specimens was done by mail and my correspond­

No sure name could be found to denote the ivy, as well as the leaves, is small and neat; it does not run much. The leaves are almost black in warm weather had come, all the ivies were put outdoors and the house seemed quite empty. No with the advent of another win­
ter (as this is being written), I am again welcomed back into the house some of my old friends.

I tell myself that this winter will not permit my ivies to over­

house, that I will be its mistress and choose only those ivies to decorate it which are distin­
guished and exceptional. But the I am faced with a difficult pro­
lem. They all have their good points, from the dainty little v

Hedera helix Donneliensis—The whi­
ter, as well as the leaves, is small and neat; it does not run much. The leaves are almost black in warm weather and the stems are qu

woody. H. b. amurensis—Makes a be­
tiful, large pot plant. Heart-shar

ature that occurred at night. For­
uter the winter before I showed them was the first in years

without much strong, icy, west

wind. Windows could be opened freely from the top for ventila­tion without fear of damage from sudden blasts of cold air.

All this only added the grandeur of the place, and caused me to spend many hours poring over Hibbard's old "Mo­

A list of the more interesting in­

under different conditions, a variety of ivy is likely to show considerable change, in leaf or habit of growth, from the type. Some times a plant will have two or three quite differently shaped leaves on one stem. It just makes it more interesting! The numbers follow the names refer to the leaf sketch on page 45; the letters refer to plant sketches on page 9.

H. helix Donneliensis—The whi­

ty top was well above the window in inches from the floor, so that the plants needed extra spraying no water was spilled on it. or if the glass from a dressing table used and sun without having to bend

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Hedera helix Donneliensis—The whi­

ter, as well as the leaves, is small and neat; it does not run much. The leaves are almost black in warm weather and the stems are qu

woody. H. b. amurensis—Makes a be­
tiful, large pot plant. Heart-shar

H. h. Corsica—(19)—An ex­
cellent ground cover in the rockery

H. h. hibernica—One of the best of the hardy trailers. Its leaves, not large, are gray-green with gray veined and purple peripher­

H. h. baltica—(8, B)—One of the best of the hardy trailers. Its leaves, not large, are gray-green with gray veined and purple peripher­

H. b. corsica—(13, F)—A rat large plant of the type, with woody stems and dull brown foliage, elongated heart-shaped,

H. h. helix Donneliensis—The whi­

ter, as well as the leaves, is small and neat; it does not run much. The leaves are almost black in warm weather and the stems are qu

woody. H. b. amurensis—Makes a be­
tiful, large pot plant. Heart-shar

PEQUOT

and sleep on PEQUOT

When SHEETS were selected for Sun Valley Lodge, Pequots were the natural choice. Their rich, smooth texture suggests the luxury which wealthy Lodge guests expect. Yet Pequots are not expensive. And they wear amazingly!

The soft strength which put Pequots in Sun Valley Lodge...has also made them the most popular brand of sheets in America! Soft strength makes Pequots stay fresh on the bed longer...come from the laundry firm and white...and "way outlive sheets that offer merely surface smoothness. Things to re­

member at White Sale time!

Pequot Mills, Salem, Mass.

EXTRA! EXTRA! Double size sheet makes more Pequot sheets than one!...Look for the exclusive jacket in Pequot sheets!

NO MORE MIGHTS! Permanent press! takes all the ironing out of any style! Be sure to ask for Pequot sheets...in plain white or your linen shade!

EXTRA! EXTRA! Double size sheet makes more Pequot sheets than one!...Look for the exclusive jacket in Pequot sheets!

NO MORE MIGHTS! Permanent press! takes all the ironing out of any style! Be sure to ask for Pequot sheets...in plain white or your linen shade!
with several interesting variations.  

H. b. contracta (15)—A neat, trim-looking plant that will root at its joints if given a chance. The small triangular leaves are quite black in the winter.  

H. b. conglomerata (6, C)—Splendid for rock garden or as a pot specimen. Slow-growing, makes a nice clump; leaves are small and ruffled.  

H. b. cordata (7)—Another good rock garden plant, with small, heart-shaped leaves.  

H. b. digitata (4)—The small leaves of good green color are sharply lobed with a single prominent vein down the middle of each lobe.  

H. b. donauliensis (12)—Much variation in leaf form, from long, pointed center lobe to wider than long, as illustrated. Spreads and roots rapidly.  

H. b. discolor—Neat triangular leaves, bicolored white and creamy yellow, and one shade of grayish green is overlaid on a darker shade.  

H. b. hibernica—This seems to be the kind commonly sold as "English ivy."  

H. b. marginata variegata (5)—The white edges of this little ivy turn red in the fall.  

H. b. mimusa (conglomerata erecta) (D)—A grand little plant for outdoors or in. Perfect little opposite leaves set regularly and closely along the stems. May be trained in straight upright form like an espaliered fruit tree.  

H. b. pulina—Another small ivy, with a five-pointed leaf, wider than if it is long.  

H. b. pedata (9)—Still another small one: a delicate bird’s-foot with marked grayish veins.  

H. b. Pittsburgh—A common florist variety of house plant; vines well clothed with light green leaves.  

H. b. roemboidea (3)—A beautiful pot plant with handsome rich green leaves, quite large in full grown plants.  

H. b. sub-marginata (2)—A dainty plant, leaves white-edged; sometimes used in dish gardens, though quite hardy.  

H. b. scuteltda (coreacae) (14)—Both leaves and stems are bright green; leaves shield-shaped as the name implies.  

Hedera canariensis (1) Very light green leaves on woody stems.  

Suppose you decide that you want to be able to retire on $150 a month beginning at age 55. Here is what you can get:  

1. A check for $150 when you reach 55 and a check for $150 every month thereafter as long as you live.  

This important benefit is available alone: but if you are insurable, your Plan can also include:  

2. A life income for your wife if you die before retirement age.  

3. A monthly disability income for yourself if, before age 55, total disability stops your earning power for 6 months or more.  

This Retirement Income Plan is guaranteed by the Phoenix Mutual, a company with over half a billion dollars in force and a record of more than 75 years of public service. If you want to retire some day, and are willing to lay aside a portion of your income every month, you can have freedom from money worries. You can have all joys of recreation or travel when the time comes at which every man wants them most.  

The Plan is not limited to men. Similar plans are available to women. It is not limited to persons of 40. You may be older or younger. The income is not limited to $150 a month. It can be more or less. And you can retire at any of the following ages that you wish: 55, 60, 65, or 70.  

What does it cost? When we know your exact age, we shall be glad to tell you. In the long run, the Plan will probably cost nothing, because, in most cases, every cent and more comes back to you at retirement age. Write your date of birth in the coupon below and mail it today. You will receive, without cost or obligation, a copy of the illustrated booklet shown at the left. It tells all about the Plan. Send for your copy of the booklet now. The coupon is for your convenience.
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WITH LITTLE CASH

STYLE-SPASH . . . COLOR-SPASH . . . AT VERY LOW COST . . . You buy so much more, this season, in Cannon towels. We've gone down the line adding refines to every variety, adding new Best Buys. And smartness! Style starts at the lowest figure in Cannon towels and goes all the way up. How easy it is now to glorify your bathroom, just with new towel styles and colors. And what a cheery, inviting welcome to guests. Cannon colors and designs blend so perfectly with walls and accessories, you'll think of many new ways to combine your own favorite tones — at prices so small you'll be doubly pleased.

BE SMART — "GET SET" WITH SETS . . . Today, the world's most lavish bathrooms wear Matched Sets like this (see photo, left) — bath towel, face towel, wash cloth and bath mat in the same pattern and color. Cannon matched sets are a sure beauty treatment for any bathroom — plus complete bathing luxury for you. And what a wealth of lovely colors and smart patterns to choose from, at sensible costs. Newest matched sets, with bath mat, range in price from $1.95 up.

WAIT — DON'T FORGET UTILITY TOWELS! BUY THEM BY THE DOZEN . . . Old favorites, old faithfuls they are — always ready for any job of work! Always in style, too. Pure white towels with bright color touches will suit any bathroom. Buy plenty — they're so long on service and so low in cost. Cannon values, of course. Which always means Best Values, due to Cannon's far better facilities and far larger output. . . . So go economy-shopping today and lay in dozens of these service champions no home can have too many! Depending on size and quality they can be purchased for as little as 39c, 29c, 25c or even less.

P. S. — Cannon also makes three First-Choice sheets: Cannon Muslin, about $1.10; Cannon Utility Percale, about $1.50; Cannon Cambricawn, about $9 a pair . . . Each the best buy at the price.
Swedish Design for a Connecticut Guest House

In every log cabin or summer home issue, we have urged our readers to consider seriously the charm and gaiety of sturdy peasant architecture and decorations. This year, we present a proof of its charm in the exterior (on our cover) and two interior scenes of a handsomely decorated log cabin. Much of the furniture is Swedish, including the hanging dinette chairs, the woven stools, and the Circa 1700 Swedish chairs in the living room. The unusual design of the hanging dinette chairs is reproduced in a color insert. Some of the fabrics and furnishings came from Sweden, many of the fabrics were purchased at Berea, Kentucky, and all the furniture is American made. Note especially the clock to the left of the fireplace—an electric clock cleverly disguised (described in our next issue.)
This delightful summer cottage is not in Bavaria nor near a Swedish fjord, but high on the top of a hill in Connecticut. It duplicates the peasant cottage found in the south of Sweden and its setting of hemlocks, spruces, and pines is a similar one. The house is in a clearing on the hilltop, one hundred feet above the lowlands, and is enclosed by a rough hemlock picket fence. Sturdy white posts, with carved tops and rails, lead into a garden of daylilies, roses, lilacs, and other flowers. The wooden walls of the house painted red and the door and window frames are white in dramatic contrast; happily reconciling the two colors of the exterior, and fitting house to its setting, is the sod roof which covers it, and which is led with vines and dotted with flowers. The whole place has the aristocratic charm of a fairy-tale house in candy-stick colors.

The architect and owner, George Gillette, has used color adroitly throughout the simple rustic building. In adopting the brilliant Swedish ring he has captured the lively effect of their small houses which painted brightly because of the long dark winters in Sweden when landscape is barren and monotonous. Such color and decoration, all employed, would be a welcome and cheering note in American ins which usually look bleak and barren against somber mountain grounds. All of this painting was done by the owner.

The door and windows of the Gillette house have interesting formalities and details, in contrast with the rustic form of the whole building. The walls are of rough-sawn hemlock siding, in random boards and batters over the joints. The casement windows have paneled sashes and there are louvered openings in the walls for ventilation. The steps lead to the white entrance door which is carved in a diamonds pattern. A screen door, whose frame is robustly curved and dented, is set against this in an ingenious arrangement.

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OUTWARDLY unpretentious, this cement block beach house, week-end cottage of Mr. Robert Shaw, has generous comfortable and flexible living quarters. It is built in a T-sha kitchen and bath open on to the large living room on one s and space for a study or bedroom is provided behind a move partition on the other side. The partition folds up forming a large L-shaped living room when more space is wanted. construction permits minimum housekeeping effort. Equipm is built in wherever possible and the warm red tiles of the flo and the interior walls of gray cement block are easily clea. The entire beach end of the living room is glazed, wi windows affording a constant view of the varying water uts. An extension of the roof protects the interior from glaring. The furnishings shown in the photograph are temporary; permanent ones will be attractive, but few and simple, for dec decoration of this room is the sea outside the large windows.
One of the first prerequisites in developing a summer home is property with a distinctive view. When the view is so related to the lot or road that it is logical to face the living portions of the house to the rear, then the much desired outdoor privacy is usually gained. It is an outdoor ingredient after all that is to be treasured highly in either the large or small parcel of land. The site assumed for this house is one where the view is toward the rear and the ground falls away from the street.

Neither the traditional nor the "ultra ultra" gadgets were sought for in this design. The exterior is about as direct a clothing of the plan as is possible to make. The main ridge of the roof, while

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CABIN in the Cottonwoods
A miniature ranch in Montana

MARION HAYES BLAKEMAN

O

ures was the same old problem: How to do it for a small amount of money. We had the land, about sixty-five acres of it, in Sweetgrass County, Montana, with a fine grove of cottonwoods and a trout stream, tumbling down from the snow high up in the Crazy Mountains. We found the ideal spot for the cabin—a knoll right on the bank of the stream, already cleared of trees—for it was the spot where the old County Bridge had crossed the stream in past years. There was just one big tree left on the knoll, and

we planned at once to leave it just where it was, no matter what. So we were off to a good start, with no money necessary for preliminary clearing and grading.

My husband is an artist and an amateur architect and I—I have ideas about houses! So, having selected the spot, and being grimly determined to save our cottonwood tree which stood practically in the middle of the cabin site, we went to work to draw plans to suit the place and our own ideas of living.

Almost any man, with the most elementary ideas of building, can slap logs on top of other and make a cabin of sorts, but are much greater possibilities for beauty in log building than most people realize. Logs lend themselves to irregular and imaginative construction and a who thinks of a log cabin as just a regu- lar, boxlike affair has never seen what can be done with them when a man, who real feeling for their use, actually gets to work on them.

We went into a huddle with Bob Bancher son of a friend on the neigh Dot S Dot Ranch—who knows the moun- how to get out the logs, and what to do them when he has them. The result of our collaboration is a charming cabin in a sq-

U shape, built around the big tree which spreads its lovely branches over the lot and the front door and makes the cabin as if it had been there for many years instead of a few months. The three sides of have the same measurements, giving a balanced effect to the whole. The center is given up entirely to a large living room and a great stone fireplace (made of

[Please turn to p.}
Sixty-five acres of land in Sweetgrass County, Montana, with a trout stream and a fine grove of cottonwoods provided ideal conditions and a spacious tract for our miniature ranch. Built around the big tree, the cabin looks as though it had been there many years. A seventeen-foot window, with a comfortable seat that may be transformed into sleeping quarters for two, looks out on the Crazy Mountains.
Holiday House for Two
—built in nine days at a cost of $650

Small houses for rent by the season in various resort locations are apt to be ill planned and unattractive. We have enjoyed Florida winters for a number of seasons but had to put up with rental houses which were inconveniently arranged and depressingly ugly until we discovered that by planning a smaller house we could build our own and have all the things we had wanted for much less than the cost of our rent.

This house was built in nine days and cost approximately $650. Standard materials and equipment were

Built at Delray Beach, Florida, this house is an excellent example of space economy and housekeeping economy. Its charm is largely attributed to careful proportioning and simple use of good materials.
"Poor Richard's Almanac," compiled by Benjamin Franklin, there is an adage that reads, "N'er take a wife till thou hast a see (and a fire to put her in).

The Franklin would be delighted if he could see the interesting and dingy home that two youthful and bachelor disciples of "Poor hard" have built and own from the ground up in the Druid Hills just seven miles from the very heart of Atlanta, Georgia.

The large country-style fireplace, called "log-burner," in the baronial-like living room, with its circular hearth of fieldstone covered

A studio-balcony runs along one end of the living room, walls of which are of native fieldstone and Georgia pine. The most interesting feature of the bedroom is the quaint Norwegian fireplace.
In this simple cabinlike structure, the guest house of Miss Corinne V. Loomis at Duxbury, Massachusetts, are merged the craftsmanship of the ship-carpenter house built of early New England, the skill of the Spanish-American artisans of the Colonial Southwest, and the culture of those earlier civilizations down below the Rio Grande with modern modes of transportation which are now us-acquainted.

It is a friendly house of sturdy and compact structure, such as might be located in any wooded area from Maine to California and although planned specifically for the entertainment of guests, it is an ideal year-round family house for summer or all-the-year round living, and presents no structural details which might not be handled successfully by an intelligent local builder. A spacious living room extends all the way across the front. In the rear is the kitchen, a bedroom and two baths—one for guest and one for service use. Additional sleeping accommodations might very easily be provided by throwing out a guest room wing to balance the garage.
Walls are paneled with native knotty pine; floor painted a dark color and covered with Mohave rugs in red, blue, and white; window hangings of sturdy woven cotton fabric in a colorful plaid. Corner cabinet interior is painted blue.

In designing the fireplace, tradition was cast to the winds and an adobe type of the Spanish Colonial pioneers was selected as being quite suitable for this cabin. Further to carry out the Western custom, the logs are placed upright.

George H. Davis Studio
The partly covered elevated front terrace, which was necessitated by the sloping terrain, has proved to be the most delightful part of the house.

With the addition of a wing at the left, the house has increased in comfort and charm since its discovery.

The rear of the house, too, has its flagstone terrace with retaining wall.

The Week-End Shack that wouldn't stand still

BEATRICE ANNA WALDEN

For several years we had visited friends in the foothills of the Catskills within easy motoring distance of New York. While walking over their fields one day we climbed a hill and from there looked out over a rolling valley with a background of the Shawangunk mountain range. Such a view! I fell in love with it immediately and wanted it for my very own. Two obstacles were in my way: first to buy, beg, or steal the property away from my host, and then to sell the idea of building to my husband. We had a large suburban home at the time, and the depression had begun.

I finally managed to get the land, not all I wanted, to be sure, but enough to get the view. Then, I had to promise my husband that I would be satisfied with a little “shack” upon the hill to use for week ends. At last I won out and in 1932 we started the first “edition.” After having spent days in drawing plans to get the necessary rooms in a small space, and for a small amount of money.

It was to be quite rough, unfinished inside with partitions and no ceilings. As the building rose from the ground my husband became as enthusiastic as I and we then decided to use wallboard at the side walls and ceiling at the end of the house where the bedrooms and kitchen were, and to enclose the living room, which goes up to the ridge pole, with knotty pine, staining it brown. We left an opening in the side wall of the living room as an entrance to the attic and put in a swinging gate to simulate a little balcony. On either side of this I hung very old paintings of my Holland Dutch ancestors, probably painted in the late seventeenth hundreds. To reach this attic we built a small flat ladder against the wall. At the opposite end of the living room is a huge fieldstone fireplace, the chimney of which reaches the entire height of the room and on through the roof. There are large plate glass windows with bookcases underneath on both sides of the fireplace. In the corner next to the kitchen we put a cupboard to hold glass and china.

Our boy’s room resembles a ship’s cabin. This was done primarily to save space, but it turned out very nicely with its bunks, built-in dresser, and ship’s lanterns. The proud owner made a porthole in the lower bunk from which comes music from a radio concealed in his closet. Maps and life preservers labeled S. S. Shack give this room a really nautical air.

Electricity being a fairy godmother in a country that is decidedly rural, we had to carry our electric line in for five eighths of a mile so that we could have an electric stove, ice box, pump, and hot water heater. Our first real difficulty was to obtain an ample supply of water. We actually thought that we should have to go down to China. Down—down—down we went to a depth of three hundred feet before we had enough for kitchen and shower baths—and how

(Please turn to page 53)
A Swiss Chalet in the Hills of Southern Indiana

THEO ROESCH

There is no doubt that anyone who has had the opportunity and pleasure of seeing Switzerland, Tyrol, and the Bavarian Alps was charmed with their mountain homes, called Swiss chalets. Any type of architecture which has a genuine appeal to the public must appeal to the heart as well as to the mind. A structure must be both wholesome and attractive, serving our needs as well and at the same time reminding us of something pleasant. In short, the ideal house must simultaneously protect the body and uplift the mind. Like our own colonial architecture, the Swiss chalet seems to answer this description of building type which has architectural merit and therefore will endure and ways stay young. Often on coming upon a Swiss chalet at the edge of a wood or perched on the

This chalet was built in 1934 and cost about $2,000. Under present conditions it should be possible to build it for about $2,400, depending on the interior treatment and local labor conditions

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It is not quite accurate to consider this a "boat house" now. It still shelters boats, but since it was remodeled it contains living quarters for several persons. The total area is small, but the quarters are ample and attractive and they have been included without enlarging the original size of the building, accomplished by planning the interior efficiently, combining all the living facilities. The original structure was a typical boat house pavilion, the kind built frequently near our lakes and rivers. It is located on Greenwood Lake, in New York State. Its lower story, at the water level, was for boats, and the upper level, reached by stairs from the ground, provided an open porch which may have been useful for high diving but was probably useful for very little else.

Enter the remodeler in the person of the owner, Mr. Albert Mason. Appreciating the attraction of a site directly upon the lake and the possibility of using the house for more than boating, he studied the structure and found that its capacity could be readily doubled by enclosing the upper story. But the outside dimensions of the building were only fourteen feet by twenty-four feet. It was essential to consider carefully whether the space would supply adequately the eating, cooking, sleeping, and washing requirements. Success would depend upon skillful floor planning. Hopefully, he started work.

On the second story twelve window frames were set between the existing porch posts. Seven of these adjoined each other at the lake end of the building and created the effect of a single window. Casement sash, opening outward, was used in single and double window frames. Wood sheathing was laid over the porch posts and on studding, completely enclosing the second story. Then shingles were laid over the sheathing in line with those on the wall of the first story. A single entrance door was set in place on the lake side and a bridge was built leading directly to the door from the ground level, making possible to enter the house on the second story. Steps were also built from this bridge down to the level of the lake. The structure of the roof was left unchanged. The cornice and rafter ends, the window frames, and other trim were painted a gleaming white.

With the placing of window sash in the original frames on the lower floor, the exterior of the building was about complete. But the real problems of the job were on the inside.

The ordinary procedure in planning an interior like this is to erect partitions dividing the space into rooms—bedrooms, dining room, kitchen, etc. The result, in a limited area, is a number of cramped, thoroughly uncomfortable cubicles with doors bumping into each other and crowded with furniture. The only pleasure such an arrangement gives is the pleasure of getting out of the house into the great outdoors. So in laying out this floor plan it was decided to use a minimum num

Although the room was divided in sections for its various needs, it was not partitioned off and hence gave the feeling of plenty of space.
ber of partitions and create one large room on the second floor to serve all possible needs. The second story was chosen because it afforded an excellent view of the lake and because a great part of the first floor was taken up by the boat shelter. Built-in furniture was determined on as a sensible way of conserving space, furnishing the room economically, and separating its varied functions.

A raised platform, interestingly curved, was built on the floor under the windows overlooking the lake. It was divided into three sections by tables set with reading lamps. Large mattresses were placed on the sections to serve as beds at night or for lounging during the day. The studio couches were placed against adjoining walls, thus taking care of the sleeping and lounging requirements.

On one side of the room generous closets were built, with shelving between them, for storage. Adjoining this an adequate dressing-bathroom was installed, entirely partitioned from the rest of the room. On the opposite side a dining area was created with a pair of built-in benches and table. Behind them a kitchen sink, ice box, and cabinets were installed and near by a generous bar with all the proper trappings. One large rug and several small tables and bar chairs were placed in the room but otherwise it was left entirely clear. These arrangements provided storage, cooking, eating, and toilet facilities.

In this way all the necessary requirements were met and a large, uncrowded living area provided. The interior was finished entirely in natural wood. The house has proved very satisfactory and its plan has worked well.
A Satisfying South Carolina Garden

Much has been written about the gardens of lower South Carolina but little of the beautiful ones in the central and northern part of the state. In Greenwood, about 175 miles north of Charleston, the garden owned by Mrs. H. V. R. Schrader is so lovely in detail and taste that it is truly a feast for the soul and a joy to the eye.

The garden contains about three acres, and though most of it is made on a terraced hillside at the back, the front slope is enjoyed by every passer-by. Here is a deep serpentine border of flowers and shrubs forming a background for the green expanse of lawn. This first view of the garden catches and holds the eye with its charm. But beyond, it has that requisite of a true garden—seclusion. As one goes from one terrace to another, there are many restful nooks where one can be alone and meditate; and all along are continuous bloom and a judicious interweaving of evergreens and shrubs providing green background and color accents.

This gardener has been accused of changing her garden each year and has swallowed the accusation. Because of mistakes in arrangement, which could not be realized until actual blooming time, she has had many “house cleanings” and, by this shifting and rearranging, has almost attained perfection.

Her idea has been to “paint pictures” with her flowers. The width and character of the paths, the flower combinations, the dramatic contrast of brilliant sunlight and sudden shade, the boxwood accents at the corners of cross paths, and the lovely enclosing boundary planting are all worthy of note and study. She depends largely upon flowering shrubs to fill in the gaps between her flowering borders and the background of many kinds and forms.

Brilliant masses of azaleas find shelter under the spreading branches of lovely white dogwood; snowballs (Japanese viburnum) and syringa (Philadelphus) followed the dogwood and give a white accent throughout the azalea blooming period.

The border planting always affords a pleasing contrast of hues. On the first slope are blue phlox (P. drummatata), white iberis, and rose azaleas (A. hisonodegiri). Behind, there are clumps of tulips, iris, hemerocallis, larkspur, phlox, and chrysanthemums so distributed as to provide a flower effect pleasing in proportion, balance, and distribution of color and form.

EPPIE B. RUSH

This is the sloping, flower-bordered lawn that brightly greets the passer-by.

Above, two of the intimate, shrub-enclosed areas near the house, where, all season long, color and fragrance can be enjoyed in peaceful seclusion.

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IN RE-EDITING and supplementing a Period Furniture Series first published some four or five years ago, it is our desire not only to bring up to date the material already published but also to call to our readers' attention some of the less popular styles which lend themselves admirably to the scale of our new smaller homes, period styles which afford an opportunity to create a more individual home than is possible with the now popular Eighteenth Century and Early American periods. So popular have these two styles become, it is increasingly difficult to create, without money for rare pieces or unusual backgrounds, anything but stereotyped rooms. Both have their place and for both we have great affection. However, it is rather alarming to find that millions of homes can think of nothing but Eighteenth Century or Early American, and we ask that you seriously consider the two periods we here set forth.

In deciding upon William and Mary, we took into account all those young couples, men especially, who really like all things English. We thought of the strenuous, active country or suburban lives these young couples would live and of how pleasant a little English house, with white plaster walls and a few good prints, would look fitted out in this sturdy, but not ponderous style; of the opportunities for using dark, rich fabrics for walking shoes or riding boots which cause such misery in a chintz room. And we thought of the warmth of walnut, curved and carved in the elegant but not forbiddingly formal Queen Anne style, and of how suitable it was for little houses that want neither the extreme in stuffy formality nor primitive informality; and decided that these two styles, now languishing for want of popular approval, offered opportunities for creating distinctive homes. Excellent reproductions of both periods are available, a little more difficult to find perhaps than the hundreds of pieces of Eighteenth Century mahogany seen on every furniture floor, but for that very reason well worth searching for. We show on these pages just a very few of the many fine reproductions of furniture and fabric, available on the market. We give but the briefest historical background, and yet this summary, with a careful study of the sketches herewith, will equip you to go forth and discover for yourself the makings of a charming William and Mary or Queen Anne room. May we suggest that a visit to your museum and library will be time spent profitably. And any further information we can supply will be cheerfully and gladly given.

Throughout the discussion let us keep in mind the fact that the periods overlapped each other to some extent. For instance, the early designs of Chippendale had many characteristics of the Queen Anne style. And remember that two or more styles combined in a single room are always interesting and correct, if they have the same spirit or feeling. Finally, consider the architecture of your home and the kind of life you lead, for furniture must have an appropriate setting and be useful if it is to fulfill its two purposes of beauty and utility.

This first article takes you back to the Middle English period, during the reigns of William and Mary (1688-1702) and Queen Anne (1702-1714).

As we begin our story, we find Queen Mary much more interested in her own living room than in the affairs of State, fond of needlework than of society, and more taken by simple, comfortable living than by royal banquets. Naturally, there was a marked change from the rich and often extreme ornament of Charles II and Elizabeth to Mary's simple tastes. Perhaps even more important than Mary's home-loving temperament, as it was reflected in the furniture, was a strong Dutch influence due to the origin of William. A great many characteristics of William and Mary furniture were borrowed from Holland. Thus the style was essentially sturdy and democratic. Good furniture was soon to be within the reach of the middle classes,

Good reproductions make it easy to reconstruct a correct and charming period room. Descriptions on page 54

Drawings by
HARRIE WOOD
Drawings of fine William and Mary antiques show clearly the details by which we may judge reproduction furniture. Notice the spiral turned and trumpet-shaped legs, with Dutch bun feet, shown upper left. The late William and Mary wing chair shows the beginning of Queen Anne influence, though the cross stretchers and legs are typically William and Mary. In the center is a handsome cabinet desk. Note marquetry on small table; Dutch hardware and candle holders on turned stretchers.

GOOD PERIOD REPRODUCTIONS, DESCRIBED ON PAGE 54

rather than a luxury confined to the court circle. A glance at a typical room shows that the style was solidly comfortable and heavily masculine, with none of the crude extravagance of Tudor and Jacobean days. The walls were made up of large dark wood panels, with framed tapestries for decoration. White plaster ceilings made a dramatic contrast. There was Grinling Gibbons naturalistic heavy wood carving over the mantels, and the upholstery fabrics were colorful flowered chintzes, brocades, and needlepoint. The wood was nearly always walnut.

Apparently the furniture makers had durability in mind when they made the "X" stretchers between the legs of chairs and tables. Although the lines were distinctly rectangular, turning, carving, and the like served to break any possible monotony. Open cupboards with hooded tops were in favor and were used by Mary for her collections of Chinese porcelain bric-a-brac. The backs of chairs were high and often rounded at the top, and the seats were usually square.

The decorative motifs and designs were extremely interesting. The carved garlands of fruit, flowers, and foliage of the Grinling Gibbons type showed that these people were willing to give imagination a chance and were not too rigid in their ways. Too much can never be said about the lovely colors and patterns in their petit- and gros-point. The chair and table legs were spiral turned (a survival of late Jacobean days), trumpet shaped, or straight with the inverted cup or bell-shaped ornament. The feet were highly fanciful, including the Spanish scroll, Dutch
The Queen Anne chair is a perfect example. Notice the characteristic cockleshell at the top of the back and on the knees of the cabriole legs, the fiddle splay back, and the claw and ball feet. Typical hooded cabinet, above left bun, and the Dutch claw and ball in later designs. Occasionally there were block feet on low chests of drawers. Bedsteads were still canopied with velvet and other rich fabrics (one of the few things of this period not suitable to today's mode of living); chairs and sofas were decorated with carving; veneers, inlays, or marquetry ornamented cabinets and tables.

Today we can profit by looking back to this period for pleasant home inspiration. Copies of old English flowered chintzes with their rich yellows predominating are colorful and gay as a modern sunroom. For greater elegance, what could be finer than needlepoint, as it was worked by Mary and the ladies of her court? When the budget demands its share of attention, we see that the furniture is built to last forever, and that its designs are intelligent and mature enough to please during many lifetimes. It is informal and homey in many ways, but at the same time it is dignified. If the character of your home is similar, and if its scale is large enough, you cannot make a mistake in choosing good reproductions of William and Mary furniture.

The "Good Queen Anne's" reign was in much the same mood as the previous one. There was the same feeling of home rather than palace, and in many ways the furniture was more simplified and suitable to the average home and budget. It was more standardized and was manufactured in larger quantities, though its exquisite proportions were seldom lost. Walnut continued in favor, and there was still some Dutch influence. Though there was still a great feel-
ing of solidity, in general we may say that the pieces were more feminine and not nearly so heavy.

Our first outstanding impression of Queen Anne furniture is that the lines were definitely curved and swerving, with the few necessary straight lines softened by rounded corners. The cabriole leg was the most distinguishing feature of every piece of furniture. As time went on, this leg became bolder, and finally was freed from the "X" stretchers used during the reign of William and Mary. Of all upholstered furniture, the wing chairs were most characteristic. Most important of all from an artistic point of view, the proportions were perfect, and the structure was secure as well as beautiful.

The chair and table legs were often carved, with the cockleshell as the most popular motif and the acanthus leaf in some favor. If the chair backs were carved at all, it was done in low relief and applied {Please turn to page 54}

A William and Mary table setting of great dignity, arranged by R. H. Macy & Co. especially for THE AMERICAN HOME period furniture series. It is carefully worked out even to the deep orange-red Chrysanthemums in old Delft jars and pine boxes of fruit and nuts, King's silver plated flatware imported from England, and the Spode china, an underglaze print of the 18th century English rose. Clear crystal glassware in the Claremont pattern is exactly right, as are the gray linen napkins. Pewter service plates and candlesticks
The value of a shade tree can now be appraised quite as readily as that of the house or building which it shelters, shades, or embellishes. The basis is the cost of replacement by a shade tree nursery. In the case of a large tree, the determination of its aesthetic or scenic value takes into consideration the species or kind, the location of the individual tree, perfection of form, and its physical condition. Either method will give a figure much in excess of its value for lumber or forest products. A large, fine oak on a lawn, for example, may easily be worth several hundred dollars because of its shade value, whereas, in the forest, as standing timber, the same tree would probably bring a dollar or two on the market.

Many things can happen to a tree to reduce its aesthetic value or even, in some cases, lead to its illness, ultimate death, and fall. If it is both a good investment and sound common sense for the owner to be well in good condition and to be able to recognize the early symptoms of any deviation from that state. In the treatment of tree troubles it is important to secure a correct diagnosis of what is wrong, in some cases it is possible to eliminate the trouble and prevent its recurrence before damage results, whereas occasionally it can be done to help the tree recover. Important to know what the facts are, her treatment is possible and warranted, what can be expected from such treatment.

The average shade tree owner can not be expected to be able to diagnose correctly all kinds of tree troubles; even an expert sometimes consult with scientists who specialize in highly technical branches of the subject. At the same time it is entirely possible—and highly desirable—for any home owner to have a picture of the general situation and be familiar with the most probable tree troubles and how to cure or, better still, prevent them.

Treatment of wounds. The simplest wounds are those where the bark only has been injured and the sapwood exposed. In such cases a bark tracing, followed by an application of tree paint, is all that is necessary. Thereafter, the wound should be repainted as often as necessary to keep out rot-producing fungi. The term “bark tracing” means that the bark is cut back with a very sharp knife to the live cambium (the layer of actively growing tissue just under the bark) around the wound so as to streamline it. (Please turn to page 80)
PLANTS that mimic STONES

In certain regions of South Africa where the rainy season is very short and the balance of the year extremely dry and hot, we find plants of the Mesembryanthemum, or fig-marigold group, which have taken on a form and coloring that can well be considered one of Nature's most interesting examples of protective mimicry.

Some of these plants, known as living stones, the botanists place in a genus to which they have given the name, Pleiospilos. The plant illustrated at the upper right and lower right of the engraving on this page, for instance, is Pleiospilos bolusii, the second name indicating the species. It is one of the most interesting of the group.

Not only are its form and coloring similar to those of a stone, but it actually feels hard and cold. The two heavy parts must be called the leaves, but it has no stem; the plant actually starts where the roots begin. It never has more than two full-grown leaves at one time. From the crevice whence the bloom appears, another pair of leaves arise as one. At first, only a fine line of division is indicated; as the leaves grow, it becomes more pronounced. These two leaves are always in opposite direction to the first two, and as they enlarge and acquire the form and color of the old ones, the latter begin to turn brown at the edges and slowly dry up, becoming shrunken and hard and quite different from their original form. By the time the new leaves are fully matured, only a small remnant of the others can be detected where the plant touches the sand. E'er long they fall and are seen no more.

Following the maturity of the new leaves, a bud appears in the

[Please turn to page 33]
What shall we teach our children about property?

CLARA B. DEAN

A such-things-did-not-happen-in-my-day attitude toward children is a confession that we are doing a poorer job than our parents did. I don’t admit it often. But read Meredith Moore’s letter and see if you are not convinced, as I was, that such things as she tells about did not happen before 1929. The fact that Meredith lives in a small town in central Kentucky has nothing to do with it; similar news is coming from other places.

“You remember Grace Conwell?” Meredith writes. “Remember what I told you about her house? After all these years she has just got it furnished as she wants it. A beautiful piano, a Hepplewhite card table dating back to 1790, lamps made of antique vases, antique chairs covered with needlepoint, she worked hours in making, a blue rug in the dining room. Well, you should see what happened to that when she gave a party for Gladys (sixteen last Friday)! I was there Saturday morning to hear about the party and stayed with Grace, and do what consoling I could.

As Gladys’s first dance and Grace had thought of having it in the dining room downstairs, which is as large as the living room and as attractive. But Gladys was sixteen—and rather hard to sway.

“So Grace planned the party as she would have planned her own. She spent several days on the refreshments (creamed chicken and mushrooms with home-baked rolls; ice cream and jam cake; fruit punch). She ordered sweet peas and roses.

“Of course Grace made her mistake in giving the hoodlums the freedom of the house. But she knew their mothers so well and thought she knew them. Besides she felt sorry for those boys at the gosling age: they were so uncomfortable when mammas were too much in evidence, so Grace greeted them, parked herself in the room upstairs that was farthest removed from the noise, and came down when she heard them leaving.

“You should have seen that house! Her Hepplewhite table was scratched beyond repair. One of her lamps was broken. The blue rug in the dining room was spotted with creamed chicken and jam cake. And (this is the most unforgivable thing) peanut hulls and burned matches had been dropped into her piano!

“Grace says she will never have another party in her house, and nobody blames her. I have talked with some of the mothers and they are all furious about it, but they don’t know whom to punish—themselves or the children. What have they failed to do and what ought they to do now? Are all sixteen-year-olds hoodlums? Haven’t they any respect for property? Those are burning questions here in these parts right now about which we must do something.”

The depression seems so recent that it is hard for us to remember that these sixteen-year-olds were just entering grammar school when it started. During the years since 1929 we upper-middle-class Americans (“the backbone of the nation” we used to call ourselves modestly) have been teetering on the fence between die-hard materialists and rabid reformers and we haven’t known what to teach our children about property. We want to be progressive in the real sense, to

[Please turn to page 69]
You Can’t Judge a Couch by Its Cover

Buying upholstered furniture is pretty much a gamble to most people. It is not unlike buying a car from a colored picture, or buying a cake from a shop window. You have to wait to find out.

There are, however, a few very simple questions one can ask when upholstered furniture comes into the picture. To ask them intelligently, it is necessary only to have some idea of the manner in which good sofas and chairs are constructed; the steps honest manufacturers take and the specifications they insist upon to make the piece you buylastingly comfortable and enjoyable.

Let us start at the beginning. The first thing to be considered is the frame, for, after all, the frame is the very foundation of the piece. Soft wood, naturally, is apt to sag under the weight of the upholstery; the tacks won’t hold. Thin wood is apt to split or warp. It is essential, therefore, that the frame be of selected hard wood—maple or ash or birch. This wood should be kiln-dried to prevent warping and should be at least 1 1/4 inches thick in order to hold the webbing, burlap, muslin, and outside covering in place.

Now that the wood is settled, it is a question of how this wood should be put together to make a secure and substantial base for the piece. A frame that is just nailed together will not, naturally, have a very long life. A frame, the corners of which are not braced, the joints of which are not strong, will not hold up. It is important that the joints be double-doweled and glued securely in place. Even the glue is important; animal glue is the best. Not only this, but at the joints there should be fitted corner blocks glued and tightly screwed into the sides. The legs themselves should run right through to the top of the rail—not merely doweled to the bottom of the frame. If these steps are taken, you can be sure that the frame, at least, will give you no trouble.

The next step is the webbing. Think of the chairs you’ve seen where the webbing has finally given way. The webbing should be of good quality. It should be at least 3 3/8 inches wide. And it should be stretched tautly and closely over the frame and secured with two layers of tacks (each strip tacked with at least seven 12-ounce tacks).

After this, the springs are placed in position. These springs should be of oil-tempered steel (so they won’t squeak) and both ends should be knotted, for it is easy to see how an open spring might easily pierce the fabric. These springs should be fastened together securely with strong twine (most manufacturers prefer Italian twine for this purpose) and knotted at each tie to prevent slipping. The surest safeguard is to tie them eight ways.

And, of course, it’s the number that counts. The seat of an easy chair should have from 12 to 16 springs; the seat of a sofa from 36 to 48, depending on the size. Over the springs should be stretched heavy burlap (12-ounce burlap is considered excellent). This should be sewed to each spring and tacked securely to the hardwood frame. In this way, a perfectly sound and completely durable foundation for the filling is assured.

Now for the filling itself. Fortunately, states now require that the specifications stated on a tag which is attached to the piece. If you read, for instance, “Cotton 25%—Horsehair 75%,” you need not worry. For this is as fine a filling as you wish for an easy chair or sofa (dining chairs require less hair, of course). You can be sure of is that you get horsehair (or goose hair) and a goodly percentage of hog hair, or cattle hair, or moss. This hair should be spread in a thick layer over the burlap and firmly stitched in place, covered with cotton felt and a pad, which prevents the hair from poking through, the outside covering is applied, or stretched over the platform seat, a very satisfactory base for the cushion.

When you buy furniture, make sure that beneath the attractive upholstery are things that make for durability—substantial frame and springs and filling of best quality. Don’t be fooled by a sofa like the one shown above, filled with straw, hay, and feathers.

The specification tags also state the content. If you want the best, you will choose goose down and goose feathers. (Oh yes, chicken feathers have been used; greater the percentage of goose down, better the cushions are. A perfect ratio is 30% goose down—30% goose feathers. Without saying that all these should be fine down-proof muslin casings should be used for the filling to prevent the tin from sticking through or the feathers from escaping. These casings should be divided.
Notice here the thickness of the frame, fitted corner blocks, and wide, double-tacked webbing. All the joints are double-doweled and glued, and the legs run right through to the top of the rail.

Oil-tempered steel springs are knotted on both ends, so they cannot break through and tear the upholstery fabric. The springs are fastened together with strong twine, tied eight ways by hand.

Heavy burlap is stretched over the frame and sewed to each spring; an important step toward durability.

A thick, even layer of horsehair is spread over the burlap. Beware of the cheap substitutes for horsehair.

Hair filling is firmly stitched to burlap. Careful handwork plays a large part in this and other steps.

The inner upholstery is encased in muslin; sateen stretched over platform seat, back and arms padded.

Down-proof muslin casings, divided into compartments, prevent bunching and slipping of filling.

Finally, the exterior upholstery fabric is sewed on by hand. Care and skill make a finished-looking piece.
The English Drinking Jug Comes Back

DOMINA DRIEMEN

Toby Jugs mean a sense of humor in any household. Top of page, left to right on upper shelf: ordinary jug, Hearty Good Fellow, Thin Man, ordinary jug. Lower shelf: The Postillion, Man on the Barrel, Martha Gunn, The Squire. And directly above, John Peel.

CARICATURE in ceramics! The comic strip of the dish-ware family short, the English figure and mask jug, a kind of vessel really dispensable to the home that boasts, along with a love of pottery china, an entertaining sense of humor. These jugs were once receptacles for drinking spirits of all sorts, although many claim that the leering visage and disagreeable "phizz" staring at the imbiber were so designed purposely to dissuade him from excess. As he sank deeper into cups, undoubtedly the face took on a grimmer expression, and perhaps did check his thirst. Today these containers for liquids will serve the same purpose if your taste runs that way, or will do for punch, lemonade, or even for milk, delighting the juvenile eye and making daily rations easier to take.

Between the old models and those made now, there are certain differences of material and subject matter. The early jugs were made of pottery, and not of some form of hard-paste china. More recently, the characters of the jug have multiplied through the years. Their numbers are legion, for in the century just past Dickens opened whole new fields for the ceramists.

In their beginnings, the jugs were animated cartoons, an alive version of the printed caricature. The best known engraving in this sort in the eighteenth century portrayed Toby Philpot, the subject of a song called "The Brown Jug," a skillful adaptation from Latin of the humanist physician Geronimo Amalteo (1507-1574), written by the Rev. Francis Fawkes and published in 1761. It was probaby an engraving with these verses inscribed beneath which inspired potters to create the "Toby Jug," properly speaking, a full-figure position. The verses are given on page 62 of this issue.

Whoever this Toby originally was, he soon achieved a variety of names: Uncle Toby (a title coming from Laurence Sterne's char of Tobias Shandy), Toby Toss-pot, Toper Toby, and many others. Indeed, as soon as he had achieved fame through the efforts of...
because you are planning to spend your summer holiday in the vicinity of a log cabin in the woods or a cottage by the shore, it
mean that you can afford to throw good taste to the winds and
with miscellaneous furnishings long since relegated to the attic.
where they have been gathering dust, the chances are it is
they are out of style or so torn and worn and soiled that you
them around any more; and you certainly don't want them
summer home, where you are supposed to be enjoying your
things, the better to rest and relax.
also you want things that will stand a lot of punishment;
that you can flop into without danger of breaking off a leg or
through the seat; tables that
someone leans on the
ches of drawers with lots
for sweaters and slacks
orts and all the rest of the
paraphernalia of summer living: a place to write a postcard if you
have to, but not one that takes up more space than it is worth. At the
same time, unless we very much miss our guess, in your inner soul you
want furniture that suits your cabin and is good-looking enough
to please all your family and all the friends who may visit just for a
meal, for a week end, a week, or
even for a month.
There are several types of furniture which seem made to order for

Pine sawbuck table
and benches, hickory legs
Old Hickory Furniture Co.

Comfortable maple
lounge chair. Heywood-Wakefield

Adirondack chair with
Old Hickory Furn. Co.

Maple Sleepy Hollow chair
and stool. Heywood-Wakefield

California Provincial dining room furniture painted blue and white with decorations in rose and gold.
The table has a natural-tone wood top; chairs rope seats, painted white. From John Wanamaker.
A comfortable maple couch sofa, with wing chair side upholstered in an informal check of homespun linen. Robert W. Irwin

In antique pine, an old-fashioned slat bed, laced with rope, comes in sizes to fit standard bedding. Old Hickory Co.

Leather thongs give attractiveness and sturdiness to a good-size coffee table of multiple use. Wm. J. Jaeger Furn. Co.

Wooden benches, like the maple reproduction above, go back to the early days of the settlers. W. F. Whitney Co.

Camp and cabin use. There is rustic furniture, which might well be called “American Provincial,” since it makes use of the same materials our ancestors found ready at hand for their original log cabins in the days of the colonies: pine and chestnut and hickory wood, rope, leather, bark, and for coverings, homespun materials. Maple, which also dates from the early days, is rugged, sturdy, and very much at home in the informal summer home. A third type, old to the West Coast but rather new in other parts of the country, is California Provincial. Sturdy and strong, like the other types, it is colorful as well, with its painted surfaces and gaily painted decorations.

On these pages we have shown you a few pieces of each style; there are similar pieces for every room in the house. And while they are all well built for real service and hard use, none of them is extravagant in price. All of them fit into the picture of a woodsy interior, whether it is the natural surface of logs, barn siding, random-width pine, or pecky cypress; and all are equally at home against walls of plaster or wallboard. Set them off with bright, warm colors in draperies, upholstery, and floor coverings, in rugged, homespun materials. And it is this kind of furniture which will make your log cabin, camp, or cottage comfortable, serviceable, and altogether delightful.

A maple highboy, plenty of storage and desk sections. Tennessee Furniture

Sturdy and common, four-drawer maple. Robert W. Irwin

An unusually long table in maple is designed to go back of a sofa, or to serve for dining in a living-dining room. Conant-Ball Co.

For the extra guest who is to be put up in the living room, or for a bedroom, there is a good-looking daybed in maple. Conant-Ball...
Streamline Your Flower Show

A practical short course for show chairmen and their committees in small but garden-loving communities

MARGARET B. DURICK

Have you ever served on a flower show committee and felt, when the show was over, as if you had been through a railroad wreck? I worked on many flower shows before the streamline era and I know the feeling by heart. There is hope, however. Everything, from ships to Tinker toys, is streamlined nowadays. Why not the flower show?

The garden club with which I am affiliated began its work in the pioneer era of flower shows. A group of kindred souls, we met around a blazing fire one March day long ago ... and chewed our pencils. We had all seen the mediocre flower exhibitions of the county fair. A few had visited the International Flower Show. Someone else had been born and raised in Boston. Before I was introduced to gardening (by the angels, I swear), I worked as a newspaper reporter in a large Atlantic seaboard city. So I had covered several flower shows and could contribute a few tidbits of information.

That first show of ours was made like a patchwork quilt and, like one, it was, oddly enough, beautiful. Twenty-eight days later we staged a rose show and wrote into the constitution and by-laws of the club that there would be three or more shows every year. Oh yes, an amendment followed later. For as we grew older and wiser, we learned that once a year is often enough, at least in a community of fewer than three thousand.

Two still-life shadow boxes at successful shows staged by the author's garden club. Above, zinnias combined with copper and brass. Below, a branch of hobblebush effectively used.
If attempted oftener than that, the shows brought not joy, excitement, and satisfaction, but drudgery and a sense of weariness.

But, first of all, why the flower show? Is it worth what it costs in energy and time and money? My answer is: "Yes! yes! yes!" I have seen it refuel interest in gardening until a community becomes garden-mad (which is about the finest stage of madness imaginable). I have seen people who came, merely liking flowers, go away with tiny gardens already growing in their minds. I have heard splendid lectures and seen evergreens and slender white birches take their rightful place on the community map because the flower shows made money enough to pay for them. I have seen the faces of my friends, more plesan than Punch ever was, when they found the magic words, First Pr, triumphanty perched on their entries. (While a one hundred dollar bill might be very nice and all that, show me the real flower girl who wouldn't be just as thrilled with a piece of cardboard, a blue ribbon and those two beautiful words!) I have seen flower shows sti and develop a wide variety of talents. A day before one summer flower show, a member of our club decided that she wanted to display sprays of agapanthus (blue-lily-of-the-Nile sounds so much better in a pewter vase. She sketched the type of container her arrangement would require, and thereupon her brother made, in that short time, one of the handsomest vases I've ever seen. Competing against exhibits staged in some of New England's antique pewter, she won first prize in the class and a landslide in the popular vote for the best entry in the entire show!

The first step toward putting on a flower show is the appointment of a general chairman (or of co-chairmen) by the club president, who is an ex-officio member of the committee, of course. It sometimes is enormous difficulty to find a chairman. Most women are afraid of position and in their own minds exaggerate the work involved, and some of us have used co-chairmen. Garden club members with every talent for the job except confidence in themselves should be willing to shoulder it with someone else working beside them.

At the end of this article I offer a staff list of the show set informally done, but helpful just the same, I hope. (See page 40.)

The della Robbia motif has enjoyed great popularity during the past year or two. This and the view above from the 1957 Philadelphia Flower Show (Bond Brothers)

Don't overlook the possibilities of the setting in arrangements
A grand Greek Revival example of domestic architecture from about 1842 is the house built for Alfred Avery. Designed by an important architect named Benjamin Morgan, who took part in planning a sternly classic aspect for the State House at Columbus. Elegant columns of the Greek Ionic mode decorate the Avery portico, and window frames follow details from the Erechtheum in ancient Athens.
On an island about fourteen miles down the Ohio River from Marietta, a mansion was constructed between 1799 and 1800 at a cost of $40,000 and the surrounding estate landscaped to the tune of $20,000. Indeed, the oldest decorating establishment in the United States today, G. W. Richardson & Son of New York City, Auburn, and Syracuse, N. Y., had its beginning in the furnishing of Blennerhasset Castle. Here was the home of Harman Blennerhassett, an Irish-American lawyer, who, upon receiving Aaron Burr, former Vice President of the United States, into his fan circle in 1805, became involved in what popular history has called a conspiracy against the United States, although no treasonable actions took place according to legal judgment. Nothing remains of the Blennerhassett house due to fires and looting by soldiers sent to take into custody owner and his distinguished guest. However, it is known that the main building of the house was fifty-two feet long, and connected by curving passageways with two flanking units, one of which the servants occupied, and the other used by Blennerhassett for a library and laboratory.

This early mansion was an example of the first work of Colonel Joseph Barker, Marietta’s famous architect. Although reminiscent of Mount Vernon, Virginia, regarded by some as the epitome of the Georgian Colonial style, it was another architectural inspiration that Barker preferred, as his extant houses reveal—namely the Early Republican mode current in Philadelphia at the beginning of the century.

Marietta fortunately secured the services of Colonel Joseph Barker in 1789, almost within a year of the time it was settled. Presumably when arrived, the little white clapboard house of the Ohio Land Company, standing and reputed to be the oldest building in the state, had already been erected. Members of the ox-team caravan that had trekked from Ipswich, Massachusetts, to Marietta, Ohio, between December 3, 1787, and April 7, 1788 (a pilgrimage now in the process of complete re-enactment today by the Northwest Territory Celebration), had already established
Heels on homesteads granted for settlement by the
nance of 1787—first colony of the newborn nation. A
year or two the Ohio pioneers continued to live
side lodgings, but so favorable were the policies of
American government for developing industry,
e, and agriculture, that by 1810 or earlier, the homes
the biggest city in the United States, Philadelphia,
a definite influence in construction, even in Ohio.
ized luxury existed side by side with pioneer
Yet on the whole, it is hardly to be wondered
that George Washington, referring to this same ox-
caravan, said, “No colony in America was ever
under such favorable auspices as that which has
commenced at the Muskingum.”

The Marietta courthouse, built in 1822, was planned
arger. He had established residence in Wiseman’s Bottom, on the
isingum just outside Marietta, in a brick house designed by him.
On the basis of the details and construction of his own dwelling,
it is still standing. several Marietta buildings may be attributed
among them: Hildreth House, built about 1824; Mansion
ese, later called the St. Charles Hotel, built about 1835 at a prob-
cost of $90,000; the old Exchange Hotel in Harmar on the west
of the Muskingum, now a part of Marietta, around 1831; also

Directly above: Red Brick Tavern, Lafayette, on National Road,
built in 1837, well patronized by Martin Van Buren, Henry Clay.
Center above: Zanesville House in romantic pseudo-Gothic style
favoring medieval arched doorway, quatrefoil tracery, made by
free-saw, perpendicular windows, vertical siding. Cox House in
Dresden (left). Stone quoins and facade popular in Philadelphia
Left: Warner House, Unionville, built circa 1830, has excellent portal by unknown designer who seems to have dupli-
doorway of the Dr. John H. Mathews House, Painesville, 1837
by Jonathan Goldsmith (see January AMERICAN HOME). Union-
ville also has a famous tavern; old Shandy Hall of

Photograph by I. T. Paury from "Early Homes of Ohio" by permis-
sion of publishers, Garrett and Marrie. Others by Frank J. Rose, Jr.

Right: A red brick house, Zanesville, built in 1815 for
Major Horace Nye with double stone stoop and iron bal-
rail of Philadelphia-Balti-
more type. Door is flanked by graceful colonnettes

Representative of other good domestic architecture in Marietta is the
House here reproduced. Certainly one of the finest old houses in Mariet-
dates from 1820 when Wilcox, the postmaster, built it. The wrought-iron-
ing of the terrace steps is a special achievement credited to Professor Ruf-
Harte of Marietta College, a man of more than amateur talents who
designed his institution's second building, erected in 1850. Doubtless the ir-
stepping of the Mills House was constructed about 1840, when the portico was a
Such a staircase tends to recall the one in the rotunda of New York City
begun in 1803 and designed by Joseph Mangin and John McComb—of g
execution to be sure, and therefore all the more likely to be the patte-
wrought-iron work throughout the country. Certainly Harte's work is a
period, too, having the French elements of refinement that tempered
severe classicism instigated by Thomas Jefferson in such buildings as his
Monticello and the Virginia State Capitol.

Other mentionable old buildings in Marietta include the Rufus Pu-
House enclosed in the Campus Martius Museum, an achievement of the
State Archaeological and Historical Society, under the direction of Hen-
Shetorne—an exemplary preservation of the genuine vestiges of pioneer

Just north, out of Marietta, is Unionville, where on the Harper Horn-
stands one of the first houses built in the Western Reserve. The or
All these IVIES grow in my apartment

At the 1937 International Flower Show in New York City, Mrs. McGovern won second prize in the Collectors’ Corner of the Federated Garden Clubs of New York State with her exhibit of 45 species and varieties of ivy (Hedera), all grown in her city apartment. This story tells how she grew them

MARGARET FINCK MCGOVERN

Growing plants indoors had never been a favorite sport of mine. Perhaps it was my remembrance of the dusty aspidistra and anaemic wandering jew I used to see in my early youth, or maybe it was just sheer laziness. Keeping healthy, interesting, and beautiful plants in the house had always seemed more of a chore than a pleasure. Summer for outdoor garden work, winter for reading seed catalogs had been my horticultural idea. So I surprised myself when I embarked on making a collection of ivies (which is a job in itself) and nursing them along all winter so as to exhibit them in the “big” show in New York—that is the International Flower Show.

My first ivies were the result of a casual visit to a small local greenhouse which specializes in growing plants for dish gardens. It is a grand place in which to browse around and I have spent many pleasant hours wandering up and down the walks, examining the tiny things growing on the benches. One day I found a charming and unusual-looking little plant that proved to be an ivy. This started me hunting around and soon I found seven ivies, all with fascinatingly different leaves or manner of growth. The proprietor told me that as they grew very slowly they were particularly well suited to the limited space of a dish garden. They all so enchanted me that I brought home with me that day one of each kind—and thereby began the ivy trail. These first ivies were put, pots and all, into a shallow pottery bowl filled with sand. On the bookshelves under the living room window, they not only looked pretty but were a constant source of comment and interest; garden-minded visitors always exclaimed over the variation in form exhibited by the tiny plants.

Somehow or other (probably due to an exceedingly hardy constitution!) these ivies grew and flourished, surviving spring and summer in good condition. By autumn, my interest and knowledge had so increased that I decided to expand my little collection. With each new acquisition my enthusiasm grew; the excitement of the chase was on me! Before the end of October I had obtained some forty-five varieties. In most cases it seemed wise to get two specimens so as to be sure that at least one would come through in good condition. I faced the winter, then, with some seventy pots to care for, as well as slips of a few kinds of which I could not obtain potted plants. Though the individual specimens were as small as could be had, this was a formidable task in the limited space of a small city apartment.

Our windows face east and west, but other apartments on the eastern side interfere considerably with the light. The result is that the eastern rooms get an hour of morning sunshine during the winter and early spring, and the other rooms, two or three hours of afternoon sun. As to humidity, the situation is as bad as in most steam-heated apartments; the air is very dry. Narrow tanks of water are hung on the backs of the radiators and open pans are placed on top as well, although the advertisements of more efficient equipment tell us that this is a poor makeshift, as we know it to be. But I am simply describing the conditions that exist in our home, as they affect living plants. I think they are typical. They render the task of growing plants difficult but not impossible for the person willing to take pains.

Although there were many different kinds of ivy to be handled, they all received practically the same care. The variety of leaf forms and sizes in English ivy and its relatives is amazing. All but three of those shown above (1 is Hedera canariensis, 10 is H. colchica dentata, and 18 is H. colchica Gloire de Marengo) are varieties of the familiar Hedera helix, as follows: 2, submarginata; 3, rhomboidea; 4, digitata; 5, marginata variegata; 6, conglomerata; 7, cordata; 8, baltica; 9, pedata; 11, baby ivy; 12, donecraeiensis; 15, corsica; 14, scutifolia; 15, contracta; 16, gracilis; 17, caenwoodi; 19, minima; 20, arborescens (four forms)

[Please turn to page 7]
Having People in Sunday Nights

GRACE MCLRATH ELLIS

Cheese and cracker plate ware tray, Edith Meyer; plates, cups, and saucers, Pacific Clay Products; all flatware is Berkeley Square Community Plate; Silex automatic coffee maker

It is not mere custom that makes Sunday night a popular time for having company. After a day of leisure, most adults are in exactly the right mood for the mellow conversation and laughter that help to make any party a success. Then if you, as the hostess, do your part, everything should go smoothly.

By doing your part, I mean that you must really plan the party. Since your guests are calm and settled, and do most of their dashing about in the sober interests of daily bread, they like evenings of pleasant relaxation. “Come into the kitchen and help” affairs have undeniable charm in print and lots of appeal for the younger generation. But adults usually prefer a plate on the table to one balanced utensil out and ready for action. It is wise to have the fritters mixed or the pancake batter rising.

Now I have discovered that nothing delights seasoned and experienced adults as much as the common favorite dishes, uncommonly well prepared. Party advisers often burrow into the rarer realms of food lore, but the most completely satisfying foods are those simple favorites, intriguingly seasoned and served with a flair. The best menu is the one that is most easily prepared and enjoyed by most people.

At our house we have a sort of stock party menu, subject to change with the seasons, but successfully repeated more times than I’d care to admit.

This may sound prosaic, but it really is a collection of epicurean foods that are world favorites. Anyway, it isn’t the dish that makes the meal prose: it’s the way you prepare it. Then too, it is much easier to dress a familiy dish up to party rank than to concoct a new one. Not one thing on my menu needs a minute attention, and the meat and dishes can be prepared the day before. Here it is:

Scaloped oysters in a Nesco electric casserole; rolls in plate ware bowl, Edith J. Meyer; blue and white pottery relish dishes and fruit bowl, below, from Janis-Tarter, Greeman & Najeeb, Inc.

The emphasis is entirely on the cooking. I cook the meat at a low temperature in a covered roaster. It cooks in its own juice, which jellies and clings to the meat. With beef, try whole sections of grapefruit, soaked first in the juice from canned ligs. I also like baked ham, sliced paper thin, served with a horseradish-citron pickle relish. Any number of things can add flavor to the meat slices. The potatoes may be baked to a crisp and succulent brown, with plenty of cream encased in the crusty skin. The salad must be crisp, with maybe a dab of Roquefort in the dressing.

One simple food, expertly prepared, forms the keynote for a whole evening. I especially like Crêpes Suzettes made on Sunday evening with a great deal of ceremony. Contract bridge group that ends with refreshments, and groans because of the rich offering, might be delighted with all-evening run of two-bite-size doughnuts. These should be served hot from the oven with mugs of chilled cider. I use my favorite hot roll recipe and shape the doughnuts a dinner. A prolonged rising leaves them crisp and air than anything else. I’ll add that they smell heavenly, and taste as good.

An old-fashioned dish is a grand idea if guests are old enough to remember “way back when,” and if careful soundings have been made to see that everyone really likes the dish. Pancakes, fritters, scalloped oysters in thin cream, hash, barbecued ribs, chow pie, and waffles are all possibilities. A menu for a pancake party might well be:

Please turn to page
Cakes: the third act

"Will you please give me some suggestions for using up left-over cake? My family is small, and although they love cake, I do find that the last third of the cake presents quite a problem. Perhaps you can help me." Please turn to next page
**mock plum pudding**

**Pour hot milk over cake crumbs.**

Add egg, sugar, molasses, and lemon juice. Add spices, flour, soda, and salt which have been sifted together. Fold in prunes and raisins, dredged with 1 teaspoon flour. Fill buttered individual baking dishes or muffin pans ¾ full. Bake in a moderate oven (350° F.) about 45 minutes. If you wish, garnish with candied fruits. Serve hot with foamy sauce made as follows: Beat egg whites until stiff, add sugar gradually and continue beating. Stir in milk and vanilla. Will make four large servings or six small servings.

Recipe submitted by Ann Hoke
Tested by The American Home

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**orange sponge**

**Cook water and sugar together 15 minutes to make a syrup.**

Pour the boiling syrup over the soaked gelatin and stir until dissolved. Add lemon juice and cool. Add well-beaten eggs, orange juice, and pulp. Fold in cream, which has been whipped, and quartered marshmallows. (Kitchen scissors are useful for cutting the marshmallows.) Pour into a greased mold, about six inches square (or a star-shaped aluminum mold) which has been rinsed in cold water and lined with the cake fingers. Chill until firm. Unmold and garnish with orange sections and slices, and sprigs of fresh mint. Serves 6 generously.

Recipe submitted by Berniece Hudson Zingg
Tested by The American Home

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**tipsy square, Savannah style**

**Slice each layer in half, making 4 layers.**

Place 1 layer at the bottom of a deep 6" x 6" dish. (If you use another size dish, cut the cake layers accordingly.) Blanch almonds by dropping them in boiling water for 1 minute, or until skins are loosened. Drain well, remove skins, and split in halves. Toast in the oven until brown on both sides. Press a few of the almonds into cake and cover with another layer. Repeat, using all four layers of cake. Combine sherry, water, and sugar and pour over the cake and let stand in the refrigerator for several hours. Serve with sweetened, whipped cream. Serves six.

Recipe submitted by Ann Hoke
Tested by The American Home

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**apricot charlotte**

**Prepare pudding according to directions on the package and chill in the refrigerator.**

Fold in the drained, chopped apricots. Line sherbet glasses with sponge cake slices, as shown in the photograph on the opposite side. Fill centers with the apricot mixture. Top with whipped cream and garnish each with a maraschino or minted cherry. Serves six.

Recipe submitted by Gertrude Mella
Tested by The American Home

---

**toasted cake and peaches**

**Toast rounds of cake under the broiler unit of your oven.**

Place a halved peach on top of each round and top with the cream which has been sweetened with the sugar and mixed, with the grated orange rind. An interesting variation to this recipe is to force the whipped cream onto the peaches through a pastry tube—as shown in the photograph on the other side. Another suggestion is to toast the cake rounds right at the table in your good-looking electric toaster. Serves six.

Recipe submitted by Ann Hoke
Tested by The American Home

---

**banana pudding—pineapple jam**

**Slice bananas into an 8-inch buttered baking dish, sprinkle with lemon juice, and cover with jam.**

Cream butter and confectioners’ sugar, add beaten egg yolks, milk, crumbs, and ¾ teaspoon salt. Fold in two egg whites which have been beaten stiff. Pour over bananas and jam and bake in a moderate oven (350° F.) for 20 minutes. Remove from the oven and cover lightly with a meringue made as follows: Beat egg whites and salt until stiff but not dry. Add sugar gradually, beating constantly. Fold in vanilla. Reduce oven to 300° F. and bake pudding about 10 minutes longer, until meringue is browned. Makes six servings.

Recipe submitted by Ann Hoke
Tested by The American Home

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**4 bananas**
**1 tablespoon lemon juice**
**3 tablespoons pineapple jam**
**1 tablespoon butter**
**¾ cup confectioners’ sugar**
**4 egg yolks, well beaten**
**¼ cup milk**
**1½ cup stale cake crumbs**
**¾ teaspoon salt**
**2 egg whites, beaten**

**Meringue**

**2 egg whites**
**⅛ teaspoon salt**
**2 tablespoons granulated sugar**
**⅛ teaspoon vanilla**
Reading between the recipe lines

This month we present the second in our series of helpful cooking pointers. Planned especially for the inexperienced, but ambitious cook, we hope this series will prove interesting to the veteran cook as well. Please turn to next page.

Directions printed on reverse side

- using your deep-well cooler
- using your meat thermometer
- on storing bread
- to cut up chicken for frying
- to unmold gelatin
- to whip evaporated milk

Directions printed on reverse side

Directions printed on reverse side
• to whip evaporated milk
1. Do you know the secret of whipping evaporated milk? Thorough chilling—that's what it is! Photographs on other side tell how. Take your choice.
2. These are the four ways in which the evaporated milk may be thoroughly chilled: (a) by pouring the milk into the tray of an automatic refrigerator; (b) by covering the can with cracked ice and salt; (c) by placing the entire can in the freezing unit of the refrigerator; or (d) in freezing weather by setting outdoors.
3. After the evaporated milk has been thoroughly chilled, pour it into a cold bowl. Whip rapidly with an electric beater or hand beater until quite stiff. Next fold in two tablespoons lemon juice, for each cup milk, to keep the mixture stiff. It is then ready to be sweetened to taste and used as a topping for custards or fruits, or with fruit pulps.

Photograph, courtesy Irradiated Evaporated Milk Institute

• to unmold gelatin
1. Rinse molds in cold water just before pouring in the gelatin mixture.
2. The four photographs on the other side show important steps in removing your gelatin salads or desserts from molds. Often a problem, even for good cooks!
3. The first picture shows the lowering of the mold quickly into a bowl of hot (not boiling) water. Be sure the water does not come over the top of the mold. Hold just for an instant. Then lift mold from water and, with the point of a small knife, loosen jelly from the sides of the mold.
4. The second picture shows a plate placed firmly over the top of the mold; the third, holding the plate and mold firmly together, with plate on bottom. The fourth picture shows the mold being lifted from the gelatin mixture, shaking gently if necessary. If jelly does not come out easily, dip mold again in hot water.

Photographs, courtesy Standard Brands, Inc.

• to cut up chicken for frying
1. The picture on the opposite side shows one of the secrets in the preparation of small, young chickens for frying. Four joints are broken: two in the wing, and two in the leg. By working from the inside, breaking the joints, the connective tissue is severed as well. Pieces will stay flat during cooking.
2. Another important part of the procedure is carefully to scrape and push the flesh from the breast bone and remove. Cut off wing tips, too. See picture.
3. A chicken weighing from 2½ to 5 pounds is generally cut up into smaller pieces and will serve from 4 to 8 people. A 1 to 1½ pound chicken is split in half lengthwise and will serve 2 people. A 2 to 2½ pound chicken is split lengthwise and crosswise, or 2 legs and 2 pieces of breast split in half will serve 4 people. The time for frying will range from 25 to 30 minutes for small, and 45 to 60 minutes for large sizes.

Photograph, courtesy Institute American Poultry Industries

• on storing bread
1. The picture on the opposite side illustrates how bread should be removed from the pan and onto a cooling rack. Fruit bread (shown in the photograph) should be cooled overnight before slicing. Then it will cut easily.
2. For the usual homemade bread, remove the loaves from the pans at once on a wire rack, or across the edges of a pan to cool. Do not let cold air blow across the hot loaves since this causes the crust to crack.
3. Do not wrap the bread in cloths. Let the loaves cool thoroughly before placing in a closed (but not air-tight) container.
4. Cake or cookies should not be kept in the same container with bread. Otherwise an objectionable mingling of bread and cake odors will result. Crackers should be kept in a warm, dry place in a tightly closed container.

Photograph, courtesy General Foods Corporation

• using your meat thermometer
1. Insert thermometer into the roast before putting into the oven so that the bulb of the thermometer reaches the center of the largest muscle. (See picture on other side for correct placing of thermometer.) The thermometer will go in easily if a hole is made for it with a small skewer, and if the stem is supported with the fingers. No need for guesswork when roasting meat. The internal temperature of meat means degree of doneness. Suitable cuts for beef roasts are from the ribs, loin, or rump.
2. A Time-Temperature Chart for Roast Beef:
   RARE: 17 to 20 min. per lb. or to 135°F. internal temp.
   MEDIUM: 24 to 27 min. per lb. or to 140°F. internal temp.
   WELL DONE: 32 to 35 min. per lb. or to 160°F. internal temp.
3. The usual slow oven (300°-350°F.) should be used for above roasts.

Photographs, courtesy National Livestock and Meat Board

• using your deep-well cooker
1. A typical meal to be cooked in the deep-well cooker or thrift cooker is pot roast with vegetables. Season a 3- or 4-pound chuck or rump roast of beef with salt and pepper. Brown well in a frying pan. Place in the cooker kettle. Add vegetables: potatoes, turnips, carrots, and onions. Season and cover. Time of cooking, 35 to 45 minutes per pound of meat.
2. If you are cooking vegetables and a dessert along with the meat, the cooker kettle will hold only two or three pounds of meat. However, for families of six or more it is really best to reserve the cooker for larger quantities of meat and vegetables. Or perhaps cook the meat and the dessert in the cooker and the vegetables in the surface units.
3. Steamed puddings should be covered with waxed paper or tight covers (see picture, other side). Special inset pans are provided with the cookers.

Photograph, courtesy Westinghouse Elec. & Mfg. Co.
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DRIVE AN Oldsmobile
Dear Mother,
The honeymoon is over!

We've had the nastiest row. I'll never, never forgive him for saying his mother used to get his shirts whiter than I do. Jane

Dear Jane,
Teds a nut and so are you! His mother's washes had the meanest case of tattle-tale gray till I told her what ailed them! Her soap was so lazy it left dirt behind. Change to Fels-Naptha like she did—and go on with your honeymoon! Mother

Dear Mother,
That little guy, Cupid, has nothing on you! I tried your Fels-Naptha and I'll say those marvelous suds of richer golden soap and lots of naptha take out all the dirt. Ted's simply tickled about his shirts. And glory, but it's swell to have him tossing bouquets at me again! Jane

Massachusetts cabin
[Continued from page 20]

at the opposite end of the house. The low, squat appearance which adds so greatly to its primitive charm is obtained by roofing with short front and long back rafters so joined that the peak, or ridge, is well to the front of the center of the house and partially conceals the chimney top, which comes up through the rear roofing.
The cabin rests upon a foundation of cement blocks, but across the front the grading is carried up flush with the log siding, so that it has the appearance of being built very close to the ground. At the garage end a cement runway leads upward from the foundation level to the entrance, which is on a line with the house front, thus avoiding any possibility of surface water backed into it after heavy rains.

For weather protection the windows are set into deep casings and the log siding overlaps closely all around. These casement windows, by the way, deserve special attention because of the worm-gear fixtures with which they are equipped, permitting a wide opening and sturdy, weatherproof closing, just another feature about the construction of this house which demonstrates the common sense building logic which has governed every detail.
The roof is covered with multicolor dipped shingles laid over an asphalt lining for fire protection and another safeguard against fire hazards, sometimes overlooked by builders, is the closing of the outer walls along the foundation to avoid air suction.

"But the fireplace?" someone asks. "Surely this is not the type room across the rear. This a fireplace?" We asked him some leading questions about this fireplace and its supporting chimney, and this is what we learned. First of all, a stone foundation was sunk four feet down from the cellar bottom, well below the front line, and upon this a solid brickwork for the chimney base, large enough for the fireplace proper and the hearth, was carried up to the floor level. This base was approximately five feet square.

From this point the chimney brickwork was shaped to curve in gradually to about half its size at the ceiling—a distance of seven feet. The fireplace wings, likewise constructed of brick, are supported only by reinforced flooring, although it will be noticed that the front extensions come well over onto the hearth.

The brickwork was next covered with chicken wire, rounded inward over the edge of the domeshaped fireplace opening, and then heavily coated with cement which had been mixed in the proportions of two parts sand to one of cement and colored with paint to look something like red sandstone. The purpose of the chicken wire, it might be mentioned, was to prevent the cement from cracking, as it might have done if applied directly to the brickwork.

The fireplace opening is 3 feet in height and 3 feet 8 inches across the base and faced with fire brick. In it the logs are placed upright instead of in the horizontal position in which we on the East are more accustomed to seeing them.

Over all the base measurement of this winged fireplace is 1 foot 7 inches in length along the wall and 4 feet 8 inches in depth out to the edge of the hearth which is slightly raised above the floor level. To avoid momentary side winds differ from one another in height as well as contoured so that the low seats on either side of the hearth being uniform.

Exactly one half of the floor space of the main cabin structure is taken up by the living room which measures approximately 1 foot in width and 36 feet in length. As shown by the exterior view of the entrance doorway is placed the left of the door, as one enters the main room or to be in direct line with the fireplace and directly opposite is tile door leading into the service rooms across the rear. This arrangement automatically breaks up the space into two parts of the proportion of about two to one, the living room end (including the fireplace) occupying the larger area.

Walls are paneled with native knotty pine, hand planed and fitted together in the ship-board manner characteristic of the Duxbury houses built by ship carpenters, and are finished in natural amber color. Both open bookcase at one end and corner bookcase at the other are built by the same master carpenter, to but a continuation of the wall paneling and in both cases are finished flush with ceiling.

The painted floor is dark, perhaps brown or green or blue even black, spattered with gray and red, and the ceiling (constructed of insulated wallboard) is painted a silvery green between the stained brown beams.
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a color which lights up beautifully in the fireplace.

On the floor are Mohave rugs, one having white motifs on a dark blue field and the other, also blue, patterned with red and blue on a cream-colored ground.

Window hangings are made of a sturdy woven cotton fabric plaided with orange, yellow, and black on a cream-white background. Further color contrast is introduced into the wall treatment by painting the interior of the corner cabinet at one end of the room and the edges of the bookshelves at the other a bright shade of blue.

That Miss Loomis is both a traveler and a discriminating patron of the cultural arts is self-evident in the furnishings of this room. And it is also most interesting to note that although the crafts of many different nationalities have been assembled in close relationship, each one of them seems to affiliate with the other in a most friendly fashion.

Period furniture

[Continued from page 30]

on the surface of the veneers. Chairs nearly always had broad central splats in the shape of a fiddle (a good way to recognize them), spooned to fit the body and therefore comfortable. By 1710 the splat was often broken and cut out in an elaborate pattern. The feet were claw and ball, club, shell, pad, hoof, and paw. Veneer and lacquer work were popular decorative finishes. Needlepoint, brocades, and damasks were luxurious upholstery fabrics, though the chintzes were equally colorful.

You will find many excellent reproductions of Queen Anne furniture, with the grace and charm of the original pieces from which they were taken. Should you so desire, you can make a room of this period quite formal by using the typical luxurious fabrics. For the informal mood, you will find chintzes and linens that are exactly right.

Since the best examples of either William and Mary or Queen Anne are in good taste, personal preference is probably the dividing line between them. Many feel that the Queen Anne style is more graceful and that it represents a step forward in refinement; others prefer the rectangular lines and masculine feeling of the William and Mary period.

Description of reproduction furniture shown on pages 27, 28, & 29

1. An unusually handsome highboy, enameled black and decorated with gold in raised Chinese motifs, taken from an original of the William and Mary period by the Imperial Furniture Company. This piece would lend distinction to any room of the period.

2. A Queen Anne wing chair from Kittinger that is large a comfortable. Notice the shell tuft on the knees of the cabriole legs.

3. A Queen Anne arm chair with the typical fiddle splat back from Landstrom.

4. Graceful Queen Anne chair, an authentic reproduction of an old one, by Baker Furniture, Inc.

5. Small Queen Anne low chair, an authentic reproduction of an old one, by Baker Furniture, Inc.

6. A Queen Anne wing chair from Kittinger that is large a

7. Queen Anne wing chair from Kittinger that is large a

8. Another Queen Anne chair of excellent proportions with a higher back, from Baker Furniture, Inc.


10. A beautifully decorated William & Mary chest from Johnson-Handler-Johnson. Notice the substantial spiral turned legs and marquetry work.
11. A William and Mary fireside bench with spiral turned legs and characteristic cross stretchers, upholstered in needlepoint. From W. & J. Sloane.

12. William and Mary side chairs, with or without arms, from Kittinger. Notice the square seats diagonal weave (1), and the wool hair. Weave (2) are from Imperial.

13. A Queen Anne living room group from Kittinger. Notice the cockleshell motif on the commode.

14. A Queen Anne love seat, as comfortable as it is graceful, from Charak. This would be charming by the fireplace in a period living room.

15. A tilt-top table of Queen Anne inspiration, Imperial Furniture Company.

16. A Queen Anne coffee table, also from Imperial.

17. A “bachelor” chest with a sliding tray for writing and four useful drawers, from Kittinger.

Description of fabrics and carpets shown on pages 29 & 30.

Both the diagonal antiqued satin weave (1) and the wool tapestry in rich colors (2) are from Orinoka. The antiqued velvet (3) is from Collins & Aikman. The Gullistan Oriental (4) comes from A. & M. Karageusian, Inc. All, or any one of these, would be very handsome in a William and Mary room.

Deep red cut velvet (5), Collins & Aikman. Blue antiqued velvet (6) and floral chintzes on wine colored ground (7) are from Schumacher. From W. & J. Sloane is a beautiful imported Oriental (8). These are especially nice with Queen Anne.

The twistweave carpet (9), from Bigelow-Sanford, would make a substantial background for your furniture. Large floral and bird design on cream ground (10) is a Schumacher chintz. From Orinoka, a heavy corded silk (11). The chair seat (12) is from Schumacher. These are appropriate for either William and Mary or Queen Anne.

A plain broadloom carpet (13) from Bigelow-Sanford. Gold wool damask (14) the Greff Co. Floral needlepoint frieze (15), Orinoka. The green mohair with a diagonal weave (16), is from the Greff Co. All of these fabrics have sturdy textures and would be durable as well as appropriate with furniture of either period.

The week-end shack

[Continued from page 22]

thankful we were later to have plenty of that necessary commodity. As we had built on the crest of a hill to get the full benefit of the view, our second problem developed when we found to our dismay that the floor level in front was about five feet off the ground at one end. After debating for a time we built an elevated front terrace with a stone flagging floor, which has proved the most delightful part of the house. It is like being on shipboard except that you look out at rolling valleys instead of the sea—and sometimes, when the mist hangs low over the valley, it blends with the sky in such a way that it looks like the sea itself.

Our first summer was a happy one, and as my daughter was not feeling well and we had sold our suburban home in the meantime, we decided to spend the entire winter at the shack. My husband stayed in New York and came up for week-ends. How we enjoyed that winter! Skiing from the front terrace down through the fields was a lot of fun. Keeping warm was difficult, though, without a furnace, so we banked the back of the house with hay and leaves, country fashion, and felt like true pioneers. The fireplace we kept burning continually—so constantly that we burned out two sets of andirons. Finally a friend brought us up some durable pieces of railroad ties. A small electric heater was kept going all night in the bathroom so that we should have a warm room to dress in, and the first one up in the morning put fresh logs on the fire and turned on all the burners in the electric range.

The summer following we did not do much except start a small lawn, make a few flower beds, and lay a flagstone terrace at the back of the house with a low retaining wall. We were falling more in love with the place and with real country living. Barn dances, fishing, swimming, hunting, skiing, according to the seasons, not forgetting long walks in the autumn through a blaze of color, or in the early spring with the leaves budding, gave us more to do than

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Little wonder he brags! His wife uses Walnuts by the cupful—for goodness' sake, for food's sake, and for thrift's sake. She knows Walnuts contain those vitamins, minerals and proteins so necessary for active men.

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nections so we can plug in coffee pot, buffet server, and other electrical appliances.

Our little house has grown up; it was like Topsy, it just "grew," but it has turned out very well. I wouldn't recommend anyone following my example without prearranged plans, but we have had a great deal of pleasure building the way we did and the result has been more than satisfactory. We have just completed a three-car garage with a three-room apartment for help, using the old garage for a woodhouse. Now we are gathering ideas together for a barn. You see, we have become so country minded that we hope in a few years to live here for 'keeps.'

Sunday nights
(Continued from page 46)

Cranberry Cocktail
Rye Crackers
Buttermilk Griddle Cakes or Potato Pancakes
Pan-broiled Ham Little-Pig Sausages
Butter Maple Syrup
Fresh Fruit Salad
Coffee

One of the happiest parties of my own hosting was a supper built around the oyster theme. The menu was as follows:

Scalloped Oysters
Latticed Potatoes
Cranberry Sherbet
Hot Rolls Relishes
Crackers and Cheese
Assorted Fruits
Coffee

This dessert I particularly like because it leads to prolonged sitting around the table and much pleasant conversation. For fruit I use several of whatever the season has to offer. In winter there will be tangerines, avocados, pomegranates, and white grapes. In spring we enjoy the color of Bing cherries mingling with red and green plums and apricots.

The assortment of cheese should run the scale from mild cream to Roquefort. Conservatives can stick to American, the epicureans talk in another way. Early in the day I jotted down some rather witty columns. It is a good idea to give your guests a chance to get things off their minds and display their own inimitable brand of clever comment.

At one of the best parties I ever gave, I encouraged my guests to talk in another way. Early in the day I jotted down some rather inane conversational subjects on cards, and slipped them into envelopes to be placed beside the dinner plates. Some of them were "My Most Embarrassing Moment," "What I Would Do with a Million Dollars," "The Funniest Thing That Happened this Summer," and "My Idea of an Ideal Vacation." An early suggestion was made that each guest prepare to talk later on the subject assigned him.

Late in the evening, the man with "the embarrassing moment" was prodded into talking. He happened to be an august citizen with a tale of professional embar-
raspment, which seemed to suggest a veritable epidemic of similar moments. There were all kinds of conflicting ideas on every subject. The point is that the guests really provided the entertainment. All they needed was a rack or which to display their own good sense of fun.

To be successful, the stunt or entertainment device must be thoroughly planned, but must seem spontaneous. Pencils, papers, and interesting faces must be provided. In case it's a verbal stunt in which each has a part, it is wise to call on the most talented person first, since he will set the standard. Another secret is that you must quietly warn the performers as to what will be expected of them later. This gives them a chance to hatch their cleverest ideas for parade. Everyone loves to have hidden talents discovered, but they want to feel that they've shown them to advantage. This is not always possible on the spur of the moment.

A Sunday night supper party cut to adult measure can have mellow grace. You need only remember to plan the whole evening in advance, provide the well-known favorite foods, and see that there are one or two new and teaspiningly in addition to the usual crowd.

**Raised Donuts**

1 cake compressed yeast
1/2 cup lukewarm water
1 cup milk, scalded and cooled
1 teaspoon salt
2 eggs, beaten
2 tablespoons sugar
2 tablespoons melted butter
1/2 to 3 cups flour
1/4 teaspoon grated orange peel

Confectioners' sugar

Soak yeast in the water 20 minutes. Add lukewarm milk (measured after scalding) and enough of the flour to make a smooth batter. Cover and let rise until double in bulk. Drop into doughnuts. Roll dough out into %-inch shape on floured board. Cut with tiny doughnut cutter or use smallest size biscuit cutter and take out centers with buttered thimble. Let doughnuts rise until triple in size, about 11/2 hours. Drop into hot deep fat (385° F.) and fry, first on one side, then on the other, until a golden brown. Roll in confectioners' sugar and serve at once. Makes three to four dozen small doughnuts.

**Crepes Suzettes**

<table>
<thead>
<tr>
<th>Crepes</th>
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<tbody>
<tr>
<td>3/4 cup flour</td>
<td></td>
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<tr>
<td>1 tablespoon confectioners' sugar</td>
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</tr>
<tr>
<td>1/2 teaspoon baking powder</td>
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<tr>
<td>1/2 teaspoon salt</td>
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<tr>
<td>3 eggs, beaten</td>
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<tr>
<td>1/4 cups milk</td>
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<tr>
<td>1 teaspoon vanilla</td>
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**Sauce**

1 cup powdered sugar
1/2 cup butter
Juice of 1/4 orange
Grated rind 1/4 orange
1 tablespoon maraschino cherry juice

To make the sauce, cream the butter and beat until light. Add sugar, orange juice, and liquor from maraschino cherries in small amounts, beating constantly to keep mixture smooth and light. Flavor with the orange rind. Chill in refrigerator until needed.

To make the crepes first sift dry ingredients. Mix vanilla, beaten eggs, and milk. Add liquid ingredients to dry, beating until all lumps are removed. Melt 1 teaspoon of shortening on a moderately hot griddle. Pour on just enough of the thin batter so that when griddle is tilted and shaken, batter will run to outside edges. Bake to a delicate golden brown on both sides. Spread each cake with sauce, then fold in halves, then fold again in the opposite direction. Heat up in remaining sauce which has been melted in flat saucepan. Serve at once.

To chafing dish is available, the cakes with the sauce may be brought to a simmering boil at the table and served directly from the dish. This recipe will make 6 Crêpes Suzettes.

**Escalloped Oysters Supreme**

<table>
<thead>
<tr>
<th>Items</th>
<th>Amounts</th>
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<tbody>
<tr>
<td>2 tablespoons melted butter</td>
<td></td>
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<tr>
<td>1/2 teaspoon paprika</td>
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<tr>
<td>2 cups finely rolled crackers</td>
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<tr>
<td>1/2 cup grated orange peel</td>
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<tr>
<td>2 tablespoons orange juice</td>
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<tr>
<td>2 teaspoons confectioners' sugar</td>
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<tr>
<td>2 tablespoons grated orange peel</td>
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<tr>
<td>1 teaspoon vanilla</td>
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<tr>
<td>1/2 quart milk</td>
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<tr>
<td>1/4 cup chopped pimiento</td>
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<tr>
<td>1/2 cup grated orange peel</td>
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<tr>
<td>1/2 cup grated orange peel</td>
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<tr>
<td>1/2 cup chopped pimiento</td>
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Heat cream and milk to scalding temperature. Arrange crackers and oysters in alternate layers in 2 buttered baking dishes, adding a sprinkling of salt and paprika, and a little cream and milk to each layer. Top with crackers, melted butter, and pimiento. Bake for 1 hour in a moderately hot oven (375° F.) or until a rich golden brown. This recipe will serve 12 people. **Editor's Note:** 4 cups equal one quart.

**Barbecued Ribs**

Cut 3 to 4 pounds spare ribs into pieces, convenient for serving. Sprinkle with salt. Slice two
medium onions. Mix Barbecue Sauce by blending 2 tablespoons vinegar, 1 tablespoon Worcestershire Sauce, 2 teaspoons salt, 2 teaspoons brown sugar, 1 pinch red pepper, ½ teaspoon each paprika and chili powder, ½ teaspoon black pepper, and ¾ cup each tomato catsup and hot water.

Arrange ribs, onions, and sauce substituted for the apple slices, or pineapple spears may be mixed with the fritter batter. Serve hot, sprinkled with confectioners’ sugar. Makes 16 fritters.

Pot-Roast Hash
Take 3½ pounds beef rump, cut thick, and rub with flour, salt, and pepper. Brown on all sides in plenty of hot fat. Pour on 1 cup of boiling water, and add 1 onion, and a few celery leaves. Cover tightly and simmer very slowly for about 2½ hours or until tender. Now dice 6 medium-size potatoes and boil for 7 minutes in salted water. Drain. Place 2 tablespoons of suet (or other shortening) and 2 of butter in a heavy skillet, add 2 cups of the pot roast, cut fine, the cooked potato, ½ teaspoon onion juice, and a dash of pepper. Brown in the hot fat, turning gently from time to time with a pancake turner. Add ½ cup beef juice (from the pot roast), dot with butter, place in a moderately hot oven (375° F.). Cook covered for 15 minutes then uncovered for 15 minutes or until the hash is brown and crusty. This recipe will serve six people generously.

Gelatin-Cream Pie
Scald milk, add salt and ¾ cup of the sugar and pour over beaten egg yolks. Return to top of double boiler and cook over hot water until mixture coats spoon. Add vanilla and gelatin and stir until latter has dissolved. Cool until mixture starts to set, then beat until light. Fold in egg whites which have been beaten until stiff, and then thoroughly blended with remaining ½ cup of sugar. Add lemon juice. Pour mixture into pie shell baked in a 9-inch pie pan. Chill until firm. Serve topped with whipped cream sweetened with confectioners’ sugar and flavored with cherry juice.

Hollywood Fruit Salad
Remove sections from large firm grapefruit and oranges and marinate for several hours in a mixture of the pineapple juice and honey. Drain. Cut the pineapple slices in six pieces each and arrange them, with oranges, and grapefruit sections in crisp lettuce cups, and decorate with pomegranate seeds. Makes six portions.

English drinking jug
Certainly it was Toby who brought that innocent vessel, known as the jug, into drinking war.
4 Perfect Pie Recipes

(67 Other Recipes If You Ask For Them)


** APPLE PRIZE. A fluff of whipped cream tops it. Spicy Flavorsome apples fill its flaky crust to the rim. And Mapleine gives it the final touch of gay allure. Fill a baked pie shell with cinnamon-spiced apple sauce into which you've stirred a drop or two of Mapleine. Spread sweetened whipped cream over the top. I like a wee bit of Mapleine in the whipped cream, too.

** NEW AND EXCITING. Try this on your bridge club. Ice Cream Pie—filled with rich, homemade Chocolate Ice Cream, topped with whipped cream and chopped nuts. Or—to make them unique—spread the ice cream with meringue, grate bitter chocolate over it and pop the pie into the oven for three toasting minutes. Out it comes—bitter and hot, cold and sweet. The recipe's in "20 Frosty Delights." You may have a copy.

** MAN'S FAVORITE. Set a piece of mince pie before the king of your household and he'll sing your praises. Spectably if you bring out the rich flavor of the meat and fruit with Mapleine. For that grand flavor to desserts, cream pies won't do. Mapleine—bitter and hot, cold and sweet. The larger jugs average about six to eight inches high, but they are made in smaller sizes as well, small enough, as the illustration shows, to be used as drinking cups, or what you will. The mask jug with its countless variations possesses a liveliness and intimacy that no household decoration or utensil can match. With the sense of humor provided by a few Toby jugs on your mantel or whatnot shelf, you will have few moments of tension and melancholy! In our house, Tony and Dick and Old Charley—well, you might say that they are really members of the family.

** American home pilgrimages (Continued from page 44)

(67 Other Recipes If You Ask For Them)


** 1 pint: Flavors I Pint of Syrup

** MAPLEINE

** for syrup—flavoring

** 1 pint: Flavors I Pint of Syrup

** MAPLEINE

** for syrup—flavoring

reputé with the English, although there was a Frenchman, John Voyez, working in Staffordshire, who remembered Bacchus and fashioned one accordingly. This man was also known for his mask jugs, modeled only of the head. Whether he originated this type of British jug or not, the Toby characters soon began to appear as enlarged heads, and in this form the drinking jug has continued until now, with the characters of Charles Dickens providing the major inspiration.

The gentleman with the knowing wink on the top shelf is the illustration is none other than Tony Weller. His friend with the charmed look and the comically flat hat, the sugar loaf, is old Charley. The colors on these two genial souls are a marvel of china glazing. The flesh colors are carefully graded while an extravagant red flushes the cravats and silken top-pieces. Fill these two blithe spirits with punch, playfully on the bridge table, and an ordinary game of cards becomes tinged with carnival gaiety.

** Verses inscribed on old jugs

Dear Tom, this brown Jug that now foams with mild Ale,

(in which I will drink to sweet Nan of the Vale)

Was once Toby Fillpot, a thirsty fellow.

As 'er drunk a Bottle or father'd a Bowl.

In bousing about 'twas his praise to excel,

And among Jolly Topers he bore off the Bell.

It chanc'd as in Dog days he sat at his ease,

In his Flow'r woven Arbour as green as a Gentleman's Breast,

With a T'riend and a Pipe, puffing Mirth and Mild Ale,

And he died full as big as a Dorchester Butt.

His Body when long in the Ground it had lain

And time into Clay had resolved it again

A Potter found out in the Covert so snug.

And with part of fat 'I'oby he formed this brown Jug

Now sacred to Friendship with Mirth and Mild Ale.

So here's to my lovely sweet Nan of the Vale.

** Game you post, show your skills:

"Tell of smells the way to kill.

smell is amusing, this you'll find

at his ease,

Sorrow Away.

Get full facts from Sanovan!

The dazzling creature with the bristling mustachio, the fine curled wig, and the bright red tricorn is, of course, Dick Turpin, the famous gentleman bandit of the eighteenth century. Here is a dandy for you, with his starched collar, his immaculate facial get-up, his broad hat, and elegant crab-tree handle. A villain this highwayman may have been, but his villainy has long since died, while his romantic bravado, his whimsical habit of relieving maidens in distress and of robbing the rich to provide for the poor, yet all the time appearing to be a very much the gentleman, live on in this merry china invitation to conviviality.

In a more pensive mood with Pecksniffian ash-trays and pipe is John Peel in the topper. The larger jugs average about six to eight inches high, but they are made in smaller sizes as well, small enough, as the illustration shows, to be used as drinking cups, or what you will. The mask jug with its countless variations possesses a liveliness and intimacy that no household decoration or utensil can match. With the sense of humor provided by a few Toby jugs on your mantel or whatnot shelf, you will have few moments of tension and melancholy! In our house, Tony and Dick and Old Charley—well, you might say that they are really members of the family.

** Sanovan: KILLS ALL ODORS LEAVES NO ODOR

** Give your nose a break—and avoid embarrassment — with Sanovan! This marvelous odorless household deodorant makes short work of bathroom and cooking smells . . . all household odors. Safe, easy, only 4c for big combination special at drug and department stores. Don't apologize, deodorant! Now . . . cash prizes for Sanovan jingles. Write today for details. Cosmos Chemical Corp., Dept. D1, 83 Washington St., Boston, Mass.

** American home pilgrimages (Continued from page 44)

(67 Other Recipes If You Ask For Them)

property was settled by Captain Alexander C. Harper who had been one of the founders of Harpersfield, N. Y. His youngest son, Robert, built Shandy Hall in 1815, with additions in 1829 to 1828, of which the most notable section was the banquet wing decorated with French scenic paper, still excellently preserved. The Unionville Tavern, with its architectural similitude to George Washington's Mount Vernon (not Ohio's where is located the elegant Curtis-Devin House), consequently has some likeness to the Rider Tavern of Painesville, built by Jonathan Goldsmith, whose achievements were discussed in the American Home Pilgrimage published last month.

Oddly enough in this same town of Unionville, the beautiful portal of the Warner House, c. 1830, definitely resembles the portal of the Dr. John H. Matthews House, a work of Goldsmith, also in Painesville and built in 1829. So far no archives have revealed who or what provided these architectural relationships between Unionville and Painesville.

Traveling up the Muskingum River by way of McConnelsville where stands the "Old Stone House," a striking example of provincial masonry, we come to Zanesville which for two years was the capital of Ohio, doubtless because of its strategic position where the famous National Road crossed the highly navigable Muskingum. Favorable industry produced a glass factory in this town early in 1815.
This is the pseudo-Gothic arched windows and doorways of Zanesville, medieval embellishments, and 1846. On the other hand, Americans are exceptionally inclined window shutters fine, narrow boards, consistent with the window casing when new, are exceptionally in architectural contrast, observe Greek Revival portico columns on the stone house, also in Zanesville to avoid confusion, note Mathews family of Ohio, whose residences were in January, spelled their with a colonnettes, architectural innovation classic style that followed on the use of Roman domes in the earlier examples. The portico would seem to imitate details of the Temple of Athens, illustrated in Lafeyre’s “The Modeller’s Guide,” Plate 52, or Benjamin’s “Practise of Elocution,” Plate 11. These two houses were responsible for the classic architecture as used as they were not Ohio at the time. This explains why in Canfield, steeplegirt, the courthouse of 1842, has a Doric entablature like that of the Market portico.

The Guthrie House in Zanesville, not stone like the Matthews House, and built in 1840, is another perfect example. The historic Adams-Gray house, which among other features has two fireplaces with remarkable cast-iron reliefs of classical character, girls bearing on their heads baskets of flowers and fruits. Further west to Newark there is the Davidson House, built between 1810 and 1820, of which the fine portal is here illustrated. Further on at Granville are handsome examples of Greek Revival architecture: the Avery-Downer House, built about 1842 for Alfred Avery, and St. Luke’s Episcopal Church, both designed by Benjamin Morgan who had a hand in the sternly classical design of the State House at Columbus. Of American classicism as here exemplified, it may be said that the domestic architecture is delicate and beautiful as anyone would desire for residential surroundings. Though the public structure as a type is contrasting-ly monumental, both have the same stylistic source.

The once important city of Lancaster must be mentioned in connection with the now successively prominent city of Columbus where in the Gallery of Fine Arts is preserved the very choice architectural remains of the Effinger House, now removed from the busy path of commerce. Yet many old houses remain standing to repay any visitor searching for hospitable homes. The historic Mumaugh residence built about 1820 for a banker named Michael Geraghty, is now an historical museum and center for the use of women’s clubs. Across the street from the houses where lived John and William Tecumseh Sherman, and General Thomas Ewing, Secretary of the Treasury during the administration of William Henry Harrison, as well as other fine, old Lancaster houses.
You’ll find the “Cambridge” Studio—beautifully combined Cedar Chest Bed the most comfortable you’ve ever slept in! Shelves built into the headboard hold your telephone, radio, light, books—much more room than that provided by a bedside table, and so much handier.

The Studio-Chest Bed has still another unique feature! Two roomy solid cedar drawers are built in the foot of the bed to provide a place for clothing, or linens. This useful and tastefully styled bed is sturdily built of solid maple in full and twin sizes, with vanities, chests, and other matching pieces. Other designs in mahogany. See your local dealer or write us for complete information about these beds.

Holiday house for two (Continued from page 181)

assembled by regular mechanics in much the usual way, so that the low cost resulted principally from the small size. The attractive appearance is attributed to careful proportioning and simple use of good materials. The strong horizontal shadow lines are produced by one- by two-inch strips nailed onto the surface of the wall and held away from it by small bits of “pressedwood.” These strips are for appearance primarily but are also useful as a trellis for trailing vines.

The house is twelve feet deep by twenty-one feet wide. It has one general room with a separate dressing-bathroom and a separate kitchen. All wood used is cypress, painted white on the exterior, and natural finish inside. The single boarded frame is securely bolted to a poured concrete foundation wall. The floor of concrete is desirable in Florida because of termites, and when covered with inexpensive rag rugs which do not slip on the concrete texture, makes a very pleasing and practical surface. The roof is covered with galvanized iron shingles painted white. These shingles are popular in Florida because of their ability to withstand high wind. A brick chimney is provided for a diminutive heating stove.

Two large windows at the rear on the plan are hinged at the top and swing in and up to the ceiling where they are fastened securely with harness snaps to ring bolts. The wall below these windows is in the form of a removable panel and the whole opening is screened. Through this large opening, which is directly opposite the front door, a fine circulation of air is possible on very warm days. This is a feature similar to the Tennessee “dog-trot” or “breezeway” type of house which makes a porch unnecessary. Seated at our dinning table one can watch the setting sun through the spruce trees while supervising the broiling of a steak or fresh-caught fish on the campfire just outside.

The other windows all slide to one side, the copper screening being nailed permanently to the outside of the openings. The window sills are galvanized iron, there being no regular frames. The other windows all slide to one side, the copper screening being nailed permanently to the outside of the openings. The window sills are galvanized iron, there being no regular frames. This screen is ample counter space on either side of the sink and plenty of shelf space.

Bed, Bookshelves, Cedar Chest beautifully combined

For no more than standard grade fencing costs you can now obtain proved premium grade "Pittsburgh" Lawn Fencing. This new "Pittsburgh" Fence has a silvery, shimmering brightness that lasts, and it is made of a special grade pure zinc coated copper-bearing steel wire which heretofore has always brought premium prices from large industrial users. This method integrally bonds to the wire a more uniform, thicker and purer coating of bright zinc by means of an intermediate coating of zinc-iron alloy. Longer life is definitely assured and better appearance is evident on sight. Your “Pittsburgh” dealer offers you the outstanding value in lawn fence on the market today . . . See him soon . . . Send today for a free copy of our fence book. Use the coupon below.

"Pittsburgh" Chain Link Fence in galvanized or stainless steel wire is available for enclosures requiring stronger protection.

PITTSBURGH STEEL CO., 1633 Grant Building, Pittsburgh, Pa.
The bathroom is large enough to dress in, and in addition to the usual closet space for coat hangers, there are many shelves enclosed with cupboard doors for clothing and linen that would otherwise be kept in bureau drawers.

The bedsheets, with very low head and foot boards, were made of cypress by the carpenters on the premises as were the simple blanket chest and nightstand-bookcase. Four rush-bottom straight chairs and a small drop-leaf dining table complete the indoor furniture. The small amount of space available for furnishings of any kind contributes to the economy of a small house.

After living in a house for a time we often discover that certain elements of the design do not turn out as well as the most careful forethought had anticipated. This house was built at Delray Beach, Florida, and after a full season’s use we found it a very livable and convenient plan. This temptation of it from all angles constantly renews our delight in its appearance and it provides a holiday for the housekeeper as well as a holiday for the pocketbook. —H. McGuire Wood

Cabin in the cottonwoods

(Continued from page 16)

At the first sign of cold weather, you put anti-freeze in your car, but how about an “anti-freeze” for your house. THIS winter, fortify against drafty rooms—family colds—expensive fuel bills. “Anti-freeze” your house with J-M Rock Wool Home Insulation.

The fascinating free book illustrated below tells how Johns-Manville Rock Wool provides a uniform, permanent barrier to the passage of heat. This illuminating book tells you everything you want to know about this scientific insulation and how it is pneumatically installed by J-M approved insulation contractors. It explains how J-M Rock Wool, “blown” into the empty walls and attic spaces, will “anti-freeze” your house—help keep rooms warm and cozy all winter. It shows why J-M Rock Wool won’t rot, corrode, settle or burn.

This book explains why fuel costs are reduced up to 30% and why in summer the house is kept 15° cooler on the hottest days. For better year-round living, insulate your home the modern, economical J-M way. Mail coupon for free book.

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22 East 40th St., New York

Send FREE illustrated book telling whole amazing story of J-M HOME INSULATION. I am interested in insulation for my present home ( ) for new construction ( ) (please check).

Name ____________________________
Address __________________________
City ____________________________ State __________________________

This man is “anti-freezing” this home by blowing J-M Rock Wool into hollow walls and attic spaces.

THANKS FOR THE TIP ON CONDITION PILLS "SERGEANT" I FEEL LIKE A MILLION.

LOW TAKE SOME MY ARSENIC AND IRON PILLS AND YOU'LL FEEL RISKY AS A PUP.

KEEP YOUR DOG HEALTHY

"Sergeant" was a real dog. Here's how his master kept him healthy, all of vigor and toned up his system when the dog was listless and lacked pep and appetite. He gave "Sergeant's" Condition Pills for a week, then gave him "Sergeant's" Arsenic and Iron Pills for a week. Try these safe, sure, easy-to-give medicines.

There are 23 tested "Sergeant" Dog Medicines. Pills for a week, then gave him "Sergeant's" Arsenic and Iron Pills for a week, then gave him "Sergeant's" Arsenic and Iron Pills for a week. Try these safe, sure, easy-to-give medicines.

Pills for a week. Try these safe, sure, easy-to-give medicines.

The economical fixer.
selection of colors and fabrics for cushions and curtains so as to enhance the beauty of the color and texture of the logs. Although we had to use, for the most part, furniture that we already had, we selected and pruned, and decided carefully about each piece. Too often cabins and summer cottages are spoiled by using old and outmoded furniture, with no thought for its suitability and charm in the house.

Another feature in the construction which adds greatly to the beauty of the building is the windows our young friends made. To break the horizontal lines of the logs, they made casement windows with small diamond-shaped panes. They are harder to wash, but the effect is so lovely that it is more than worth the extra effort required.

A small barn and corral, also of logs, complete our miniature ranch. There are two horses, a cow, and a calf to take care of, and we have contrived an adequate ice-house in one end of the barn, for we are far from the daily rounds of ice-man and milk-man.

We are also many miles from the high power lines, so, without electricity, and with the price of gasoline very high, our water system presented something of a problem. We wanted to have the comfort of a good hot water supply and a shower in a modern bathroom. Our young rancher friend was more than equal to this, and he worked out an ingenious system for us. Having selected a particularly sturdy tree near the cabin, he topped it and built a strong platform about thirty feet above the ground. Then he rigged a hoist and pulled a three hundred and fifty gallon stock tank to the platform and made it all secure and shipshape.

Heavy wires from the platform to another trees took care of the platform. His system presented something of a problem. We wanted to have the comfort of a good hot water supply and a shower in a modern bathroom. Our young rancher friend was more than equal to this, and he worked out an ingenious system for us. Having selected a particularly sturdy tree near the cabin, he topped it and built a strong platform about thirty feet above the ground. Then he rigged a hoist and pulled a three hundred and fifty gallon stock tank to the platform and made it all secure and shipshape.

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They used to say that woman's work was never done. Now, nearly every laborious household task can be performed by some automatic appliance. Man in Industry has been concentrating on the job of making things easier for Woman in the Home.

Even furnace-tending has been abolished. Women no longer need sacrifice skin and scalp to the aging effects of coal and ash dust. Oil burners, gas burners, and automatic coal-stokers do the work better, keep the home at that even temperature so important to health as well as comfort, and cost less today than ever.

None of the modern aids to better living requires a large cash outlay. Any of them can be acquired out of budgeted income, on the time payment plan. Commercial Credit Company makes this financing available to you at low cost for the purchase of automatic heating equipment, ranges, refrigerators and many other labor-saving appliances. It is not an invitation to extravagance. Rather it is a proof of your credit standing. It is extended to the thrifty... not the spendthrift. Ask your dealer about it.
Arbiters of the decorative world already are applauding the new 1938 Imperial Washable Wallpapers which are now on view throughout the country. Decide to see these smart, modern papers at once. They are setting the decorative mode for this spring. Never before so many striking new designs, such enchanting new color combinations. To see them is to want them. And remember that there is no such thing as an “impractical” Imperial paper—the most delicate pastel shades and patterns are guaranteed washable and light-fast. Imperial laboratories—largest in the world devoted to wallpaper development and color research—have given assured practicality to every paper bearing the Imperial silver label. Look for this label in sample books. Insist that your paperhanger or decorator show you genuine Imperial Washable Wallpapers.

**SCORES OF IDEAS**

Real Jean McLain's fascinating new book on fundamentals of interior decoration; tells how to decorate successfully. How quality paper is produced with all the facts about washability. Send 10¢ to cover mailing costs. Also, be sure to read Jean McLain's offer of free individual service.

Write to JEAN McLAIN for free help on decorating problems. She will send you sample cards of the papers she suggests, and tell you the most convenient place to see and buy them. Address Jean McLain, Dept. A-14, Imperial Paper and Color Corporation, Glen Falls, N. Y.

**GIVE THIS INFORMATION FOR EVERY ROOM**

<table>
<thead>
<tr>
<th>Type of Room</th>
<th>Size and Exposure</th>
<th>Type of Furniture</th>
<th>Color Scheme Preferred</th>
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Copiright, 1938 Imperial Paper & Color Corp.


Your name: ________________________

City and State: ____________________

FANCHISED DISTRIBUTORS, DEALERS AND REGISTERED CRAFTSMEN EVERYWHERE
build tomorrow intelligently and carefully on the past. We are unwilling to be materialistic, but we do want to be practical; we distrust collectivism, but we do want to share justly and even generously. We have known since Moses wrote "Thou shalt not steal" alongside "Thou shalt not kill" that human and property rights must keep step like two feet on the same body; left, right, each foot carrying the other ahead. Deep down we have known these things; yet we have been so confused by the noise on either side that we have had little to say. Meantime our children have been growing up.

The sixteen-year-olds broke out in a rash at Gladys's party because they had been ill for a long time with an illness they caught from us. We have had our doubts about property rights; the children decide property is of no value. We have wanted progress that took into account our doubled children run ahead of us into trouble.

Well, what truths about property can we teach our children? What attitudes will be useful to them no matter what comes?

Respect the other fellow's property; that involves a great many things. The primary step is to make clear the difference between mine and thine. We must interpret broadly the commandments "Thou shalt not steal" and "Thou shalt not covet anything that is thy neighbor's." We must stress such simple teachings as "Do not become a habitual borrower" and "Do not trespass."

"Is this mine?" is almost the first question a normal child learns to ask. It is important that that question be answered carefully. This is yours; this is mother's. This is your closet; keep your toys here. This is your bed. This is your doll. These things belong to you; other things do not. Hands off things that do not belong to you.

You might believe that respect for the difference between mine and thine would come without teaching; but it doesn't, not in these days when mothers have been taught to fear that healthy curiosity will be frozen in the bud if the child is not allowed to explore everything (including all closets and drawers at home and abroad), is not allowed to handle and test everything while the owners squirm.

"Thou shalt not steal." No, our children will not steal. Will they use their stronger muscles or better brains to crowd out the weaklings? Will they be sensitive to justice? Will they be generous when generosity comes hard?

"Thou shalt not covet anything that is thy neighbor's." There is no doubt that we are encouraging covetousness in our attempt to redistribute wealth. "Seal the rich" may serve the rich as they deserve, but the slogan is bad in that it teaches children to covet property that others have accumulated. I have known children who have been embittered against good citizens men who worked hard for security and saved carefully for the rainy day. We know that character is not built on covetousness; the child is healthy whose response to success is so vital that we protect grass and flowers and private property, but because it is necessary that we learn to walk in ways that are ours by right.

These are good attitudes toward the other fellow's property. Now what should a child be taught about his own property? This: ownership brings responsibility, all sorts of responsibility. The responsibility of protecting and conserving property. The responsibility of increasing the talents, putting property to good use. The responsibility of sharing with those who need.

---

KLEENEX DISPOSABLE TISSUES

 Everybody's using Kleenex Disposable Tissues for handkerchiefs during colds; to remove face creams and cosmetics; to dust and polish; for kitchen use; for the baby; and for countless other uses.

During colds, Kleenex soothes tender noses — saves money as it reduces handkerchief washing. These disposable tissues tend to hold germs, thus check the spread of colds through the family. Use each tissue once—then destroy, germs and all.

Buy Kleenex in the Serv-a-Tissue box today and end tissue waste and mess. Only Kleenex has it... box of 200 sheets now 2 for 25c. It's the handy size for every room and for your car!
How often we caution a child, "Someone will step on your toys if you leave them there in the middle of the floor. Do look after your things, son." Yes, when you own property you must protect it. Too, you must keep it in repair: "Your sweater is torn, dear, mend it or the stitches will run." A property owner must be responsible, or he will lose his property. Put property to good use; there is no teaching more important.

Build houses with blocks that you may in time build them with bricks. Here is the stuff; use it well. Make it increase. Make it take its best form beneath your fingers. Creating is the finest kind of fun and these material things are given to be used. These are your talents and you are responsible for them.

And last, your property is not yours to use selfishly. Property must serve you and others. Long before 1929 we were legislating against the selfish use of property; since then we have passed many laws to compel men to share. Now there is danger that generosity may be lost in enforced charity; to avoid that we must form the right attitudes and develop the strength to live by them.

None of these teachings is new, you say. No. The emphasis on responsibility rather than privilege is not new. Jesus put the emphasis.

Is it not new. Jesus put the emphasis. The schools are teaching truths about property now and then. Perhaps you are content with that. But you must realize that tax-paying homes and tax-paying schools know separate sections of the whole truth.

A teacher must get what he can from the public purse. Since he is not a creator of public wealth, he is not, as a rule, concerned with the sources of wealth. His section of the truth is this: he knows what society needs and his Utopia is a state where all needs are satisfied.

A tax payer knows that property comes of labor. A man must dig or plow or chop wood or feed machines to create homes and food and clothing and taxes. His personal obligations come first, his state obligations second. He knows the sources of wealth is that is his section of the whole truth. The tax spender sees humanity in masses, property in lumps. The man who digs at the sources of wealth sees other men as individuals digging beside him; property is a thing he can touch and shape and stretch to its best uses.

The parent is wise who takes over his share of the teaching, not to counteract what the schools are teaching but to broaden it.

Bachelors' paradise
[Continued from page 19]
with one-inch Cherokee flagstone, would bring an exciting backdrop from Franklin. Its width and depth would easily accommodate the most exacting spouse, though there's not a chance of it. Plans for Milady, to be carried out by the couple to take the matrimonial plunge, are for an addition of a large room 16 by 32 feet with a stone tower and its own fireplace.

But, let's begin at the beginning. It was an apartment in the city where Julian J. Barfield bravely ranched piano-forte arrangements by Brahms against the blaring discordancy of next-door radios; where Anthony G. de Vaughn vainly fought dust and dirt from the window sash; and where both young men came home from work protesting bondage and high rents that quickened their pernial desire for a place of their own. A place not too far from the city, yet out of it. They wanted a cottage constructed to their plans of what home for two young men with ideas and ideals should be like.

For quite a few months they traveled the highways and byways, driving and hiking. Finally they found an excellent location just twenty minutes' drive from the business section of town. Seven acres of rich Georgia soil in just the moulded stretch abundantly studded with sturdy young pines, hickory, cedar, oak, and a small grove of pecan trees, on the side of a hill and close by a cool and inviting spring. It was enough to send the delighted and enthused young prospectors scurrying for the owner. In a week's time the place was theirs at the attractive figure of $900.

From that moment they were either up in the clouds when their "Castle-in-Spain" or down to earth in road building. Though their backs ached and their legs cried out for rest, after many a hard day of widening a circuitous foot-path a mile long; after a sixteenth of a mile long from highway to site for the house, it was great fun and they enjoyed every minute of their initial road-building experience.

Rock for the driveway was obtained from a road job near by where some blasting was in progress. A darkly hauled the rock in his wagon for sixty cents a load. Before laying the rock the boys had nestled of stout brushes at spaced intervals across the roadway to provide traction in wet weather. (A wise precaution this—for red clay roads). Both Barfield and de Vaughn were in favor of architectural service, but since the whole ad-
ventures had to be accomplished as economically as possible, it was necessary to draw their own plans and just have the advisory architectural services of a close friend. Then, too, in this particular case, the planning and building was done much of a good thing just to sit by on the sidelines and play spectator. A large briar patch (it seemed almost put there for that purpose) marked the best location for the house, which was on a ridge sloping down to the spring; the best location for the driveway was the narrow foot trail that led directly through the property.

After first making a cardboard model, a task they thoroughly enjoyed, several free days were spent on the property making sketches from every angle and elevation of all interior and exterior walls. They drew their own sketches for the fireplaces too—the large one in the living room, and a Norwegian fireplace for the bedroom. Their architectural friend, John Robert Dillon, of Atlanta, converted these to structural drawings.

The finished plans called for all the exterior walls to be of rock, cottage fashion, the interior walls of the living room were to be of knotty pine, six feet high, then a rock wall to a beam ceiling. All the other rooms, excepting the bathroom, were to be walled with paneled knotty pine. The cottage was to be L-shaped, making at the side a neat little patio. (This patio is to be walled in on three sides when the matrimonial addition should become a reality.)

With plans completed finances entered the picture in a big way. Approximate costs figured from the plans revealed that resources were not enough to complete the cottage. It was decided that the living room part of the house should be built first, and that this could be used as a week-end cabin until funds were obtained for the rest of the cottage. (Conservative Mr. Franklin would have approved of this.) Left for later building would be a combination dining room and kitchen, bathroom, a large closet in the small hallway opposite the bath, and a large airy bedroom to have five windows and an extra door leading to the patio. (In time this door will lead to the addition that is planned.) Throughout, the plans were for small casement window plans with wide wood sills. Wood was to be used as an economic measure, but the sills must be wide, as the windows would have to open in instead of out to prevent warping. Had they opened out it would have been necessary to use metal. This idea has proved economical and very satisfactory. The wide sills, more than twice ordinary size, efficiently prevent rain from seeping in, which is the major objection to casement windows that open inward.

The boys had enough cash on hand to complete the first unit, and work was carried on without delay. In exactly six weeks the living room week-end cabin was completed. All water was carried from the spring about 150 yards down the hill. Rock for the interior and exterior walls, the stone flooring, the fireplace, chimney, etc. was obtained locally. The stone was obtained from the county, and near-by counties. More than twenty-five wagon loads, enough to complete the entire cottage, were obtained. Some was local vari-colored fieldstone, some of the loads came from Tate, Georgia, site of Georgia's famous marble quarries, other pieces came from the side of Stone Mountain. A fair representation of the state's geological structure is contained in the walls, floor, in the rock walled and terraced flower garden, and in the foot-paths that were built around the first unit of the cottage. The cost of this unit was $1,600, and when it was finished, though some ex- chequer resembled the well-known pancake, both young men had the enjoyment of that incomparable thrill that comes from owning one's own home for the first time.

Then and there they named the house "Birch Patch House," in honor of Nature's natural marker for the site. Then they set to work furnishing the week-end cabin keeping in mind that this was not to be just a week-end affair but a permanent part of their all-year-round residence. Piece by piece they moved things from their city apartment to their one-room living room house in the country. The first things to be furnished were Barfield's piano, and de Vaughn's paints, canvases, and easels.

The stone wall of this unit is 8 feet, 9 inches high and is a solid 16 inches thick. The living room floor, 12 by 16 feet, is made of Cherokee flagstone and cost approximately $60, hauled and laid. The cost of the walls for this room (the stone was free) involved just the hauling and setting charges which amounted to about $600. The wood used on the outside of the unit (the same is used on the rest of the cottage) is Georgia Pine covered with a mixture of creosote and linseed oil. The living room ceiling is interesting. It has four 6 by 6 beams and in the center is a 2 by 10 pine brace. This brace in addition to being decorative was really put there to break up piano echoes. The roof of the living room is made of the rest of the cottage is built for a slate addition. At present it has a layer of tar paper insulation and single composition shingles.

At the north end of the living room is a charming balcony, 16 by 10 feet, with a wrought-iron
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rail facing across the front. This is used as a studio (it gets the north light) for de Vaughn, and when needed it also serves as a guest room. Twenty-four steps from the living room lead to this secluded retreat and instead of a halibalade the open side, halfway up, is guarded by a stair rail of bookshelves. At the center of the balcony an antique glass wick lamp hangs from the ceiling. Similar lamps, which are of the Victorian era, hang from the beamed ceiling in other parts of the living room. These are the type of lamps that you pull down to light and release automatically to their regular position.

Other furnishings in the balcony-studio-guest-room include an old Tennessee cherry-wood chest of drawers, which is bargained in a second-hand store, which the boys use for storing bedding, a couch which can be opened to double bed size, and de Vaughn’s paintings and materials. In the center of the living room a rich dark oak table with two massive oak benches lined on either side invoke an image of plumed and armored knights with their regally gloved ladies taking supper at its festive board. The oak benches are homemade. Other homemade items in the living room are an oak footstool, a fruit bowl, a three-legged dough bowl, and the double-sided wall and halibalade bookcases. Music and paint brushes are put aside at frequent intervals for saw and hammer when the boys get an idea for some homemade article that will add charm to their home.

On the wall by the side of Mr. Barfield’s piano, in the living room, hangs a sheepskin page from an old monk’s music book which Mr. Barfield picked up in France. A preservative was painted over the parchment and spiral ends attached so that it could be suspended by a cord. The two doors of the living room lead to the side of the house and to the patio. They are fitted with ornamental strap hinges which the boys designed and had made at the local blacksmith shop.

The windows of the living room, and all other rooms in the cottage, are fitted with new type copper tension screens without frames to give full vision. This type screen can be disengaged and rolled up when not in use. Bur­glar bars also made by the localsmithy, ¾ of an inch thick, are outside all windows and are welded into channel irons. (In addition to their distinctive appearance they further reduction of inc­sure rates.) All the windows are 36 inches high and vary in size from 24 inches to 60 inches wide.

One room, though a large one, is not much living space for two young men even for week ends. Thoroughly satisfied with the first unit, the satisfaction only intensified their desire to complete the rest of the house as soon as possible. Their Saturday-to-Monday morning occupancy was a welcome relief from apartment life but it made the other days assume gargantuan proportions in comparison. Only finances held back full-time residence at “Briar Patch House.” During the many weeks before further construction could be ordered attention was given to beautifying the grounds around the cabin. Dwarf English boxwood was planted around the terrace that faced the front of the house. Sweet alyssum was placed on the low terrace and ivy on the upper portion of the rock walled terrace. Cornflowers were planted east of the living-room-cabin along with geraniums, lantana, and wandering jew. Along the flagstone walks and the house they planted red verbenas. These rock paths around the house extend for about 130 feet and the constructing them cost $1050. Six dollars and a half was spent for hauling the stone and $4 for the setting of it.

There was so much to do and only week ends in which to do it. The boys spent them working hard and getting a building loan but efforts to obtain such a loan from the Federal Housing Administration failed because the property was too far out in the country. Undaunted by this set-back, further investigation was made and it was found that they could get a $2,000 modernization loan under FHA to be repaid over a five-year period. This was a boon that even
Mr. Franklin would not have frowned upon. The Barfield and de Vaughn spirits took on a very rosy hue. With this financial help work started at once on the remaining section of the house—the basement. The automatic water pump in the garage is connected to an artesian well in the patio, and constant pressure is maintained. An automatic hot water heater which operates electrically was installed. Hardly any excavation will be needed for a servant's quarters, with lavatory and shower, which is to be constructed under the proposed "Franklin" addition. (Since this article was written the boys have decided to call this addition the proposed matrimonial addition by that name.) Plans for this addition call for a high-pitched roof (this will match the first unit roof), paneled wood walls, and a fireplace. The new living room would be a sort of studio-bedroom combination. The piano (perhaps) would go into this room in a corner enlarged by the stone tower—according to plans. When construction is finished it will entirely close the patio on three sides. At present it is closed in on two sides and one fifth of one side.

The new addition includes dining room and kitchen combination, bath, bedroom, basement, and garage, cost approximately $2,500 and was constructed in exactly ten weeks. The cost of setting and hauling the stone for the new section figured approximately $650. The ceiling in the combination kitchen and dining room is in flat style with 4 by 4 beams. One of the most interesting features of this room is the floor, it is an inlaid patchwood floor and was a gift to the young man from a friend who is an expert in this type of work. The floor is inlaid with 34-inch pieces of India teakwood, walnut, mission oak, golden oak, and dark oak in a random pattern that fascinates the eye. In one corner of this room is an old cherry-wood cupboard and alongside is a drop-leaf table of cherry wood. Both are antiques that the boys found in southern Tennessee. They removed many old coats of paint from both pieces and then sanded them to the charm of this five-windowed bedroom of mannish style, simplicity, and complete comfort. Double sashes are hung in the bedroom so that corduroy draperies and Venetian blinds are used. A wall bookshelf in this room has a portable magazine rack underneath that looks like a permanent part of the stationary shelf, both items are homemade. The bedroom floor is of four-inch pine board plugged with oak pegs.

The entire house is heated by the Electromode system. In fact it was the first house in this section of the country to have this type of installation. There are separate heating units in each room of the house. These units are built into the walls just a few inches from the floor and look like built-in loud speakers. Cool air is circulated by them in summer and hot air in winter according to the temperature desired. Current used for this type of heating is four kilowatts and 220 volts. The system has been found to be very efficient and averaged a cost of $11 per month for the heating season which was less than coal would have cost. Mineral wool insulation is used in the sides of the house, walls, and roof of the new addition. This has been found to be of great value in retaining heat in winter and excluding heat in summer. The living room does not have this

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ADDRESS

The American Home, February, 1938

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insulation due to the large fireplace which aids the heating system when needed, or is just used for decoration according to the weather.

Among the lovely things in the living room which were bought by the boys in various parts of the country and abroad are brass candlesticks from an old Southern home, a small black blackchamber from an old ship anchored off Wilmington, North Carolina, old silver bellows from Caledonia Market in London, and toasting forks from Scotland. Also a small collection of new and old Staffordshire Toby jars, some Wedgwood china (all new), several Jasperware pitchers, Queensware plates, and a coffee set in black Bassaett.

The boys are especially proud of their collection of early American pressed glass which they picked up for the most part in junk shops. Two old spinning chairs, once owned by Mr. Barfield's great-grandparents, are now being used to adorn the living room. Several old churn jars that were family pieces are now used as wastebaskets. Two old Bennington teapots make lovely and lively flowerpots for the living- and dining-room tables. A china dinner set which has a scene of rural England in blue on each course reposes in the delightful cherry-wood cupboard. A set of eighteen sandwich plates are reproductions of early French painted plates.

A picturesque well in the patio was trucked from an old farm house and relined by the boys. The well is lined all the way down with 24-inch tile. It was necessary to dig 35 feet before they tapped the clear cold water that supplies the spring. Charming old Dutch doors open out from the patio which has a 3-foot rock wall around it. In the courtyard potmias, coleus, and sedums are planted. Two millstones, one in the center of the patio, the other in the terraced wall of the flower garden were found in south Georgia where they had been under water for thirty years or more since an old mill dam broke. In a corner of the courtyard a young hickory tree stands guard.

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The garage which is 16 by 18 feet has a stone foundation. The ceiling is of sheet metal with mineral insulation. The doors are of the batten type stained with creosote and linseed oil. Automatic fire extinguishers are located here. They fall if a fire starts and release a gas to extinguish it—very desirable equipment for a country house.

In addition to collecting antiques, beautifying and improving their home, painting, and music the boys have a hobby. They have a homemade potter's wheel and an electric kiln in the basement where they are experimenting with the red and yellow clay on the place for pottery making. It seems that they must have read that adage of "big oaks from little acorns grow," too. But maybe not, for in one corner of the balcony library we spied a copy of "Poor Richard's" quotations, and glancing rapidly we rep­titiously noticed that it had been thumbed but little; besides the page containing the quotation of building a house before a spouse wasn't even cut.

Design for a view

[Continued from page 15] interestingly broken, is merely the result and expression of a raised ceiling in the living room. Flush boarding with a deep V-joint every sixteen inches above the first-floor window heads and brick below were thought of as being the exterior finish.

The unprompted entrance is emphasized by the deep shadow of the protective overhang and repetition of the roof color on the door. Vertical boards form a background to a built-in flower box where brightly hued flowers may blossom in summer and evergreens may be planted for winter.

Access from a centrally placed entrance hall is obverse living room and well-lighted service hall. Opening off the small service hall is a coat closet, laundry room, lavatory, rear entrance, maid's room, and kitchen. No basement is provided in this house. By dropping the floor about two feet in the laundry room, usable space is obtained in a section of the garage wing.

The kitchen window which has the quietness of the garden, is one of those U-type plans plus a dining alcove with a corner window. This alcove is peculiar in that it is separated from the kitchen by a low railing or a panel counter. It is a pleasant place set-up for the various chores of homemaking and for parties which have the habit of ending up in the kitchen.

Numerous provisions have been made in planning the living room for entertaining and flexibility of...
A Swiss chalet in the hills of Southern Indiana
(Continued from page 21)

border of some picturesque plateau, we have felt the same sense of satisfied art as in viewing a Grecian temple standing on some isolated promontory — not perhaps satisfaction of quite the same order or depth, but due to the same cause, the complete harmony between the work of nature and that of man. Its whole construction expresses solidarity, well-being, and durability: its proportions exhibit entire accord between structure and function. One cannot doubt, however, that the wonderful scenery of these mountains created the love for the beautiful which is a characteristic of the Swiss, and that it has provided the people in these mountainous regions with the opportunity to express their appreciation of beauty.

The early chalets were veritable fortresses in wood somewhat after the fashion of the log cabin so familiar to Americans. Their roofs, which were allowed to make large projections, were often protected against the lifting power of mountain gales by heavy, rough stones placed underneath them. From this original "Blockhaus" the chalet developed into an elaborate system of dovetailing and fitting together of heavy planks and of framework making possible practically nailless construction.

The chalet today is to be found scattered here and there all over the globe. Its motive is of such elemental significance and character as to make its worth and desirability recognized in any zone of the globe. The characteristics are perhaps too well known to need mentioning — the extremely wide overhang of the flat, pitched, two-plane roof, the frequent presence of a balcony in the gable ends, sawed-out eave boards, and the use of cut openings between adjacent boards in gable railings, cornices, etc., as a means of decoration. The chalet usually rests on a stone foundation in accordance with the necessity or taste of the owner. All or part of the main story wall may be constructed of masonry. Ceilings are usually low and windows comparatively small, plentiful, and hung as casements. The timber used is generally in heavy planks, 3 to 6 inches thick, carefully framed and notched together with part of it projecting. These projections form brackets, consoles, pilasters, braces, etc., all of which are sometimes beautifully carved and decorated. Exterior work in modern chalets is never painted except for decoration, but treated with linseed oil and stained and waxed for interior treatment. Therefore the outside walls usually remain a natural color, brownish red as only Old Sol can produce it. The deep shadows of the projecting roof, where the natural color of the wood is best protected, contrast with the more weather-beaten parts of the house where we find various shades of tan and gray.

Small wonder that the chalet has given inspiration for many a week-end and country home which nestsle so comfortably into its steep hillside. The chalet doesn't need terracing of hillsides in order to create an artificial plateau upon which to build, because it co-operates with nature in a very harmonious way.

The chalet described in this article was planned and designed after a careful study had been made of Swiss, Tyrolean, and Bavarian chalets. A chalet of the Bavarian and Tyrolean type was selected as the so-called Eisschalen or icles on the eaveboards of the chalets. In order to keep building costs down to a minimum, the

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The AMERICAN HOME, February, 1938

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time-proved American balloon-frame type of wooden frame construction was applied. In order to adhere to this closely as possible to the traditional heavy plank construction for the outer walls, a siding of the old-fashioned drop-siding type made of California redwood was chosen. Since economy was the keynote, the 2 by 4 foot studs were kept 2 feet on centers with plenty of bracing applied in order to assure a rigid and stable frame construction. A substantial saving was achieved by omitting sheathing and applying the siding directly to the studs with a good grade of building paper taking the place of the sheathing. The interior was paneled either with ship-lap random tongue-and-groove flooring. Rockwool in between the studs gave the chalet the necessary insulation which is so essential nowadays for a home claiming to be comfortable.

Coming to the floor plans, we enter the 18 by 26-foot living room through two entrances with the 4-foot fireplace as the center of attraction. The fireplace was designed to resemble as much as possible the proverbial Kachelofen which is usually found in the Swiss chalet. A so-called Dutch door leads to the 8 by 12 foot kitchen which has a little service porch 4 by 8 feet. The stairway to the second floor, consisting of two bedrooms, leads also directly to the balcony. Consideration was given to the door arrangement which makes it possible to assure privacy to both bedrooms by using the balcony as a passageway. The 4-foot balcony which has a recess of another 3 feet, is spacious enough to enjoy the view in spite of a driving rain and has the advantage of free circulation of air in the rooms with the door closing the window. On the bedroom next to the stairway has a recess of another 3 feet, is spacious enough to enjoy the view in spite of a driving rain and has the advantage of free circulation of air in the rooms with the door closing the window. The balcony next to the stairway has a recess of another 3 feet, is spacious enough to enjoy the view in spite of a driving rain and has the advantage of free circulation of air in the rooms with the door closing the window. The balcony next to the stairway has a recess of another 3 feet, is spacious enough to enjoy the view in spite of a driving rain and has the advantage of free circulation of air in the rooms with the door closing the window. The balcony next to the stairway has a recess of another 3 feet, is spacious enough to enjoy the view in spite of a driving rain and has the advantage of free circulation of air in the rooms with the door closing the window. The balcony next to the stairway has a recess of another 3 feet, is spacious enough to enjoy the view in spite of a driving rain and has the advantage of free circulation of air in the rooms with the door closing the window. The balcony next to the stairway has a recess of another 3 feet, is spacious enough to enjoy the view in spite of a driving rain and has the advantage of free circulation of air in the rooms with the door closing the window. The balcony next to the stairway has a recess of another 3 feet, is spacious enough to enjoy the view in spite of a driving rain and has the advantage of free circulation of air in the rooms with the door closing the window.

Since a chalet does not require a great deal of attention, the authors' chalet was originally planned from the general character, there by omitting sheathing and applying the siding directly to the studs with a good grade of building paper taking the place of the sheathing. The interior was paneled either with ship-lap random tongue-and-groove flooring. Rockwool in between the studs gave the chalet the necessary insulation which is so essential nowadays for a home claiming to be comfortable.

the chalet was originally planned for a week-end home, its sound construction has made it usable throughout the year. From the stone terrace one may view the farm lands and valley of the Ohio, while off in the distance the wooded knobs suggest the slopes of the Swiss mountains.

**TREE CARE**

[See article on page 31]

Enlarging on the suggestions in Mr. Fenska's article on page 31, a new book by Millard F. Blair entitled "Practical Tree Surgery" (Christopher Publishing House, Boston, $4) provides a helpful source of information for tree lovers who want to go more deeply into the subject. Although obviously reflecting the author's experience on the Pacific Coast, which makes it of particular value to California readers, the volume is comprehensive in its coverage of all phases of tree treatment and the principles that underlie the methods of representative arborists the country over. As one of its aims is to be helpful in warning the tree owner about pseudo-tree surgeons or quack tree doctors, it lines up with the tree expert licensing statutes of Connecticut and Louisiana, the National and Western Shade Tree Conferences, and other agencies that are raising the standards of tree information and tree service. The first 100 pages deal with the principal tree species and their enemies (namely insects and diseases) and their control. (Strangely enough, the Japanese beetle seems to have been ignored.) The remaining 100 pages take up tree growth and functions, trimming, bracing, nursery work, and the proper tree moving, and such details of tree work as ropes and knots, and propagation methods.—E. L. D. S.

**A couch and its cover**

[Continued from page 34]

three or more compartments to prevent the filling from slipping and bunching. How many times have you sat on a cushion that felt cool and firm, and, after a while, you know the woman who is forever fluffing up the cushions.

Nor is the cover itself to be ignored. Naturally, the fabric should be well cut, the pattern skilfully matched, but the fabrics on the outside and the inside of the back and arms should be tacked firmly to the frame and then hand-sewn together. This is what prevents ripping and fraying.

So, the next time that you are buying upholstered furniture, think of these things. They will explain to you why good furniture costs a little more. And, at least, you won't be gambling.
Streamline your flower show

(continued from page 40)

9. Exhibitors in artistic arrangement classes shall furnish their own containers. Containers furnished by the club for entries in cultural classes.

After the rules, the scale of points for judging should be listed. We use the following:

**ARTISTIC ARRANGEMENT CLASSES**

<table>
<thead>
<tr>
<th>Color harmony</th>
<th>Arrangement</th>
<th>Quality of bloom</th>
<th>Relation to receptacle</th>
<th>Distinctiveness</th>
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<tbody>
<tr>
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**CULTURAL CLASSES**

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Our schedule is usually divided evenly between cultural and artistic classes. The premium list must state specifically the entries that are to be labeled. It should be already understood that when the schedule calls for "three stalks" of a flower, it means three, and that entries with two or five or six will be disqualified.

The premium list should give definite instructions about size in artistic arrangement classes. For example: "An arrangement of phlox, more than two feet, but not more than three feet high"; or, "Bowl of spring flowers for a desk"—the whole arrangement not to exceed twelve inches in height.

District should be made between amateur, professional, and commercial gardeners and the grower. Have a separate division in your show for each. The amateur does not sell produce, nor employ a gardener. The professional is paid for his or her services in connection with flower-growing. The commercial gardener sells produce for gain. The grower is the fortunate (or is it not) gardener who employs professional help.

The grower sells produce for gain. The professional is paid for his or her services in connection with flower-growing. The commercial gardener sells produce for gain. The grower is the fortunate (or is it not) gardener who employs professional help.

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A patch of earth not over-large, which I may study with flowers—
"Tis all I pray to keep me gay
And while away the hours.

A patch can be a paradise

Yes, your garden, no matter how small, can be a spot of beauty, a "paradise" of thrills; of pleasant surprises; of glowing satisfaction from watching flowers rise to stately beauty, and vegetables ripen to luscious size and tenderness.

The degree of success in growing things is largely a matter of where you buy your seeds, plants, or bulbs. Dreer's have a nation-wide reputation for "that added something" which produces prize-winning results. A full century of experience in the propagation and selection of true-type strains is behind Dreer quality. Yet Dreer prices are extremely reasonable.

Get the most out of your 1938 gardening pastime—bigger flowers, richer hues, stronger plants; more succulent vegetables...Get Dreer's for Dependability.

DREER'S "HUNDREDTH ANNIVERSARY" GARDEN BOOK FREE

The most fascinating Dreer catalog ever printed! Celebrates a century of horticultural service. Besides a wealth of height-predicting information, contains hints on all standard garden tasks; many new varieties; unusual eruptions, and rare novelty sections—offering, for instance, to the glories of the new B.R.E. Queen Mary Rose. SEND TODAY—one absolutely free, postpaid.

Please send me your "Hundredth Anniversary" Garden Book free. I am enclosing name and address.

The key to a beautiful garden!

Here is a simple, new way to make your garden a beauty! And—here, for the first time ever—finger pointers! Read it, and if you don't feel a thrill at heart's ease, write and return it at your own expense.

Transform your garden by a spot of painting! The key to a beautiful garden! Have you turned it on...Have you turned it on your garden...Real beauties! Use your own imagination! Use the coupon below for your free copy. Just turn your garden to a spot of painting. Or—send in your own ideas! A new book, free! And how we're going to advertise it! Hurry, because supplies are limited. The key to a beautiful garden!

For 1938 KRIDER Offers 2 SUPREME VALUES in GLORIES FOR YOUR GARDEN

Koster's Blue Spruce A 10-cent offer. Very unusual blue, tall, under 4 feet, just the right size for outdoor shrubbery. We believe this is Koster's only offering. Limited supply. Catalogue No. 6002. 10c.

HARLY Magnolias super beauty, very unusual, equal to any, consists of 28 bulbs. Turn usually happen, for only four years old. Only $2.00 per box of 28 bulbs. ORDER TODAY. Catalogue No. 6003. 4 boxes, $8.00.

ORDERING MADE EASY—mark offer wanted, cut out this ad, mail with name, address, and amount. Shipped at planting time. GLORIES OF THE GARDEN, 301 N. 50th Street, Philadelphia, Pa. Free copy.

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Blessings of the Good Earth!

A patch of earth not over-large, which I may study with flowers—
"Tis all I pray to keep me gay
And while away the hours.

The key to a beautiful garden!

Here is a simple, new way to make your garden a beauty! And—here, for the first time ever—finger pointers! Read it, and if you don't feel a thrill at heart's ease, write and return it at your own expense.

Transform your garden by a spot of painting! The key to a beautiful garden! Have you turned it on...Have you turned it on your garden...Real beauties! Use your own imagination! Use the coupon below for your free copy. Just turn your garden to a spot of painting. Or—send in your own ideas! A new book, free! And how we're going to advertise it! Hurry, because supplies are limited. The key to a beautiful garden!

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of a caressing touch after going down to the show in the mobile and going through the forms.

The "customs" I mean, of course, the process that goes on at secretaries' desk. We have al-ways had two secretaries at our paper shows, one of whom used to take charge of entry blanks. We decided that the practice wasn't worth while, so few both to fill them out. If your club members can be prevailed upon at the entry cards they plan make, use up the blanks. They work, there is nothing helpful in preparing for a show because the committees king on the floor plan have an oxymoron idea of the number exhibits in each class long before the day of the show.

A metropolitan newspaper sends garden clubs, free for the ask-a certain type of entry, entry card, and entry label. All the secretaries is need near the entrance. One of them writes down the entry in a notebook for permanent record, the other fills out the entry. At our first show the secretaries recorded the entries in a recent notebook, index tabs for classes on the premium list used to simplify and speed the process of locating them.

Then—and now years ago you might have overheard a dialogue like this: Mrs. John Smith: "I have some plants to exhibit. The premium card called for seven, but mine re so all so beautiful that I didn't decide on seven. So I put twelve. I don't think it makes a difference. No, I haven't the slightest idea what class pansies in because I have lost my premium list." 

Madam Secretary No. 1: "Well, I suppose it will be all right. Enter twelve. Rules haven't counted to much this morning, there's been such confusion! The abel, have you any idea what pansies are in? Oh, here they are. Class 9. Your entry number four. (An aside to another newer-eager exhibitor: Dora, you'll have to wait until I finish with these pansies. I'll take your sweet ills next). . . . Mrs. Smith, Mrs. Smith! You went off without your entry card. . . . Yes, course that clip has to be there, otherwise the judges would see our name. Oh, tie the string round the neck of the container. . . . Dora, bring on your sweet ills!"

Since we've streamlined the show (and ourselves, too) the following is a typical dialogue: Mrs. John Smith: "Good morning. Class 18. Calling for named varieties of lilacs. The number is exactly as called for. If the varieties are Katherine Have-
Borer injury. There are two ways of treating trees whose trunks are infested with borers. One is to dig out the grubs and apply a wound dressing over the resulting scars. The other is to insert a flexible wire and destroy the borer, or to inject some poisonous material into the galleries and then plug the openings with putty or beeswax.

Slime-flux. This is a term applied to the exudation of a slimy ooze from a wound on a tree. It is due to the growth of certain fungi and bacteria in escaping sap which ferments with an unpleasant odor which suggests old wine. Borers or grubs which attract hornets and other insects. The slime-flux not only irritates and retards new callus growth but slowly causes the death of the bark and wood adjacent to the wounded tissue.

To prevent its formation, a wound should be treated so it will heal as rapidly as possible. That is, it should be "traced" as directed, with streamline sides and rounded points at the top and the bottom, and given a suitable wound dressing. A small hole should also be bored near the ground in the top into the heartwood to relieve the gas and water pressure in the tree until a callus growth has sealed up the wound through which the slime-flux issues. A half-inch pipe inserted two or three inches into the hole will aid in draining off excess sap beyond the trunk of the tree and help to prevent the development of slime-flux at that point during the curing process. Pruning, to remove interfering, dead or diseased, or otherwise undesired branches, must be done in accordance with the laws of tree growth. If a branch is cut off flush with the one from which it grows, new callus growth will eventually cover the scar; a good wound dressing should be applied to keep out rot-producing fungi while the healing takes place. If the cut is made so as to leave a stub, decay is almost certain to start there; even if callus growth occurs, it is very slow at the end of a stub.

Deciduous trees should, in general, be pruned during the dormant season, that is, while the leaves are off. There are a few exceptions, such as sugar maple and yellow-wood, which, unless pruned while the foliage is still on the trees, are likely to suffer profuse bleeding.

Filling in around trunks. When the roots of a tree are buried to any considerable depth in the course of grading operations they cannot function normally. The excess fill deprives them of both air and moisture and this retards growth and weakens the tree. If the filling extends right up to the trunk, the bark is likely to disintegrate and decay, resulting in

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The American Home, February, 1938

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FERRY'S SEEDS

FREE CATALOG—call this coupon for a copy of Ferry's Home Garden Catalog which will tell you in making your selections from the finest seeds, flowers, and ornamental plants.

FERRY-MORSE SEED CO.
Dept. A-2, Detroit, Michigan
Please send me your 1938 catalog.

Name: ________________________
Address: _______________________
City: _________________________ State: ______________________
the death of the tree. The amount of filling that may be done without injury depends upon the character of the soil, but it is surprisingly little. A foot of heavy clay soil will do as much damage as several feet of sand. If such grading must be done, a tree expert should be consulted regarding the installation of adequate ventilation.

Drought injury. The average shade tree along our city streets and highways suffer more from lack of soil moisture than from any other one factor. The proper place to apply water to a tree is out at the margin of the root sythesis, about eighteen inches from the branches, not close around the trunk. Superficial sprinkling of the ground is of little value, since the roots of a tree are usually from one to two or three feet below the surface. Feeding weak trees. One of the best ways to keep trees healthy and resistant to attacks, and to restore vigor to trees which, for one reason or another, are in unhealthy condition, is to make available to the roots a good tree food or fertilizer. On lawns this can best be done by pouring a series of holes in the ground with a spade, about eighteen inches deep and three feet apart each way, and filling them to within four inches of the surface. Then water the whole area thoroughly before filling up the holes with soil and a bit of turf.

Banding trees. Young trees should not be banded with any sort of coal tar preparation to prevent caterpillars from ascending the trunks. Coal tar contains a toxic substance which may penetrate to and injure the cambium layer and even cause fatal "girdling" of the tree. Thick bark on old trees may prevent toxic chemicals from reaching the cambium, but if banding is for protection (it is less popular than formerly) the sticky material should be applied to a strip of heavy paper tied around the tree. Speaking of girdling, if a ring of both outer and inner bark is removed from any branch or the trunk of a tree, the part above it will gradually lose its vigor and die. Dog injury. Dogs are responsible for the death of many young trees, especially planted around the home. The greatest injury is to the root system; if this occurs during the first year after the tree has been planted it is often fatal. Evergreens with braches left of ground often suffer foliage discoloration and destruction. The best way to protect them is to surround them with a low wire fence although several preparations designed to repel the animals are available at seed stores.

Gas injury. Trees may be injured or killed by poisonous gases in either or both of two ways. The roots may absorb the noxious gas from the soil, or the leaves may gather it from the atmosphere. The presence of illuminating gas in the soil is usually the result of a leaky gas main near the tree. The first evidence of such poisoning is the wilting of the foliage which finally turns brown; the tree dies. If gas injury to the roots is suspected, the surrounding the tree can be purified by forcing the gas out of the ground with air or compressed air. Of course, immediate steps to locate and fix the leak should be taken by the gas company.Fertilizers. Trees located near industrial centers where the atmosphere charged with poisonous gases emitted from smokestacks may suffer foliage injury. The will die as quickly as when the soil is permeated with poisonous gases, but they will succumb just as surely. The remedy is no as simple as in the first instance, namely, removal of the source of the gas; sometimes, however, a change in the fuel used may bring about the desired improvement.

Wind-burn. When evergreens, especially a red-brown color in late winter or early spring, the cause is often what is known as "wind-burn" or "winter-drying." Usually noticeable after a severe winter on trees growing in exposed positions, it results from the rapid loss of water from the leaves at the time when the water in the soil is frozen and not available to the roots. Small trees with shallow root systems are sometimes injured, especially if they have been transplanted the previous summer. Following such injury, various fungous may develop on the dead foliage and later in the summer give the leaf-blight the desired cause. Whether the injury is due to wind-burn or fungal attack can be determined by watching the foliage through out the season. If the injury does not spread, it is safe to assume that the damage was due to severe cold and drying, not fungal or leaf parasites. To prevent wind-burn, mulch the soil around the root zone with leaves during winter, or there is little snow on the ground. Leafmold, peat moss, or straw makes an excellent mulch, but do not apply until the ground has frozen.

Burpee's Catalog Free. A beautiful lawn can be had for nothing, with evergreens falling in place on the soil or in the ground. With a few dollars worth of seed and a little labor, a good lawn can be established in one year. See Burpee's Catalog for 1938, with hundreds of new and improved seeds.

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Plants that mimic stones

(Continued from page 321)

dcrease of the plant and shortly opens into a stemless blossom. Often two buds appear, but only one opens at a time. The flower, quite large in comparison with the other, continues to grow and becomes, like with rather fine petals of rich and brilliant yellow, and odorless. To see a plant that has spent untold generations in a successful attempt to safeguard its existence against grazing animals by mimicking a stone, suddenly burst into a gaudy and most conspicuous blossom that can be seen from a considerable distance, gives the impression that Nature has made a mistake. For even a weak-sighted browser could find these choice bits of succulents under the brilliant flowers. One is inclined to think that the flowers must have been somebod in color and small. However, Nature had to consider other matters in providing for the perpetuation of the plants. Seeds must be produced and the ratio of new plants must be greater than the possible loss or destruction so that the group can increase and spread. And for the fertilization of the seeds, Nature relies on the insects which she attracts by means of the large and highly colored flowers, made further attractive by their nectar and pollen content.

To carry out the function of fertilization in the living stones, Nature has restricted the process to an unusual degree. Where they grow, moisture is present in appreciable amounts only during the rainy season. Following downpours, the hot sun quickly dries the surface of the sandy soil. Hence, that they may gather all the moisture possible, these little plants have very long roots, reaching down into the moister realms of the soil.

Since the plant needs moisture in order to flower, it blooms during the rainy season. The rains occur mainly in the daytime, and during the torrential showers insects are not on the wing; in fact they appear in great numbers only as the sun approaches the western horizon and lower temperatures prevail. Only as darkness approaches, therefore, do the living stones release their pollen to attract the feeding insects. By this time the herbivorous animals that might also be attracted have about finished their grazing. Later, as darkness falls, the insects return to their shelter and the flower begins to close, to remain snugly tucked away and protected by its sepals until the same time next day. This program is re-

A great variety of colors

ROXBURGH

Permanent Wave

Perennial plants need the protection of a mixture containing soap, lead nitrate and some other substances. The combination is effective even if only a little water is used. The ordinary small ones can be used on growing trees. The att size, or larger, should never be used on Christmas trees indoors. The plant continues in growth that the tree finally falls a prey to insects or fungi.

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A thrilling new class of roses bred for planting in masses and borders. Medium in height, and winter hardy, they include the entire range of colors known to Roses. They bloom constantly, , and are more effective than geraniums or foliage bedding plants. When cut they are long lasting and make beautiful centerpieces. Make your plans to enjoy these beautiful newcomers in your flower field.
Please mail Free and without obligation, your big, new money-saving Rug Catalog—Decorating Helps—all in full colors.

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Your FREE catalog tells how you can have the new rugs you long for at a saving of 35 to 50 cents on every dollar. It describes how we merge and reclaim the valuable wools in all kinds of old rugs, carpets, blankets, drapes, clothing, etc.

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Seamless, Reversible OLSON RUGS

deep-textured, firmly-woven, 2-sided Broadloom Rugs that have won praise of editors and women everywhere.

Any Special Size Rug You Want to fit ANY room, stair or hall, sizes you cannot get elsewhere. No need to spoil the effect with a rug too short or too narrow. Choice of 66 lovely, authentic Early American—Oriental—Modern Texture patterns—popular Solid and Two-Tone Colors—Tweedy Mixtures—Blends—Ovals.

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The American Home, February, 1932

The American Home, February, 1932
We’re building two new cars for 1938—the Standard Ford V-8 and the De Luxe Ford V-8. They are different in appearance, but they have the same chassis.

People liked our 1937 car so well that they bought more than of any other make. We have improved on that car in the new Standard Ford V-8 for 1938.

But some folks asked also for a bigger, finer car with the same Ford advantages in it. For them, we have designed the new De Luxe Ford V-8.

De Luxe Sedans have longer bodies with more room, larger luggage space and finer appointments. De Luxe cars are equipped with the 85-horsepower engine. They give an added measure of motoring satisfaction at low Ford prices.

The Standard is even lower priced than the De Luxe. It has pleasant new lines and well-tailored interiors. It offers again a choice of V-8 engine sizes; the powerful “85” or the thrifty “60.”

Two distinctive designs, two engine sizes, two price ranges, many body types. Whichever you choose, you get the same fundamental Ford features. Whatever you pay, you get a car built soundly to serve you well.... That’s the Ford way.... There’s a dealer near you.
They know the thrill of playing the game and playing it well!

Pasadena...Mrs. Rufus Paine Spalding III (below)
This charming California woman excels in sailing, skiing, badminton...and is active in charity work. Here Mrs. Spalding pauses a moment on her husband's sloop, "Hurulu." Enthusiastic in her preference for Camels, she says: "Their delicate flavor suits me perfectly. Camels are so mild!"

Philadelphia...Mrs. Barclay Warburton, Jr.
Mrs. Warburton has many interests besides society. She has a marvelous fashion sense, is an excellent cook, and ranks high in Palm Beach and Southampton as a tennis player. As for smoking, "All I want to smoke is Camels," Mrs. Warburton says: "Camels give me a lift!"

New York...Mrs. John W. Rockefeller, Jr.
Young Mrs. Rockefeller's time is crowded with hunting, polo, and aviation. She pilots a low-wing monoplane...takes frequent hops along the Atlantic seaboard. "Flying as much as I do," she says, "takes healthy nerves. So I prefer Camels for steady smoking. Camels never jangle my nerves!"

A few of the women of distinguished position who prefer Camels:

<table>
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<tr>
<th>Boston</th>
<th>Mrs. Powell Cabot</th>
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<tr>
<td>Chicago</td>
<td>Mrs. J. Gardner Coolidge 2nd</td>
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<td>Baltimore</td>
<td>Mrs. Nicholas C. Penniman III</td>
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<td>New York</td>
<td>Mrs. Thomas M. Carnegie, Jr.</td>
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<td>Mrs. Ogden Hammond, Jr.</td>
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<td>Miss Wendy Morgan</td>
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<td>Mrs. Howard F. Whitney</td>
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<td>Philadelphia</td>
<td>Mrs. Nicholas Biddle</td>
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<td>Mrs. Anthony J. Drexel 3rd</td>
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<tr>
<td>Virginia</td>
<td>Mrs. Chiswell Daloney Langhorne</td>
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<td>Los Angeles</td>
<td>Mrs. Alexander Black</td>
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A QUESTION OFTEN ASKED:
Do women appreciate the Costlier Tobaccos in Camels?

THE BEST ANSWER IS THIS:
Camels are the Largest-Selling Cigarette in America

Costlier Tobaccos in a Matchless Blend
Camels are a matchless blend of finer, MORE EXPENSIVE TOBACCOS—Turkish and Domestic. The skillful blending of leaf with leaf brings out the full, delicate flavor of these choice tobaccos.