Swinging across the page, ready to swing on your towel bars, are Florals ... Moderns ... Textures. . . . But the whole magazine isn't wide enough to show you all the variety of Cannon's new colors and patterns.

If your bedrooms are feminine in feeling, give the bath a Victorian flower-touch with this Cannon matched set of bath towel, face towel, wash cloth, bath mat. Many other matched sets to suit your bath in style and color-scheme.

When this little water-flower steps from the tub, she'll walk straight into the big warm welcome of a Cannon towel . . . a towel almost as pretty as she is!

There's never been a collection of Cannon towels so varied and smart as this season's series in Decorators' Colors. Not one but a dozen ideas for brightening your bath will dance into mind the moment you see them.

And it's perfectly safe to buy Cannon towels "on looks." You know the name. And you know the value. Cannon makes so many towels (they're the world's largest manufacturer of household textiles) that they can give newer ones and better ones all the time from 25c to $2.

And we're constantly seeking new ideas. Have you suggestions for Cannon towels? Drop us a note and we'll send you a handsome enlargement, suitable framing, of the bathing baby on this page. At Cannon Mills, Inc., Dept. A.H. 1, 70 Worth St., New York City.

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THE AMERICAN HOME, JANUARY, 1939
Dangerous bacteria reduced 96.7% on the average even 15 minutes after gargling!

7 Years of Research Reveals that users of Listerine Antiseptic had fewer and milder colds. Millions choose it over Harsh Internal Remedies.

Millions now treat colds as acute local infections which many authorities claim them to be. They treat them with Listerine Antiseptic which, in tests, has shown a reduction of dangerous mouth bacteria for a period of several hours.

This method, as clinical evidence shows you, is amazingly effective in preventing colds—and in checking them, once they have started. Already it supplants harsh internal remedies that may weaken the system, upset the stomach.

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Do not think for a moment that Listerine Antiseptic will always prevent or check a cold or sore throat. It will not. We do say, however, that the best clinical evidence indicates that if you gargle with Listerine Antiseptic, your chances of avoiding serious colds are excellent.

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TRANSLATION

Ornamental Vines
Cultivation
Fertilizing
American

B e r r i e s

Flowering Shrubs

Half-Hardy Types
Half-Hardy Types

G r e e n h a u s e s

F o o d t i m e

F a c t i c e n t i f i c a t i o n

Hedge

Hedges

Lawn

Pruning Soil

Book Gardens

Winter Gardens

Wild Flowers

Vegetables

Pots

Strawberries

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Germination Tables
Starting indoors
Transplanting
Fertilizing
Cultivation
Fertilizing Bulbs
Roots
Flowering Shrubs
Ornamental Vines
Flower Trees
Berries

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Diagram at left is from the detailed article giving explicit directions for the treatment of hedges.

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Pull explanation in the text accompanies this remarkable clear diagram (much larger in book).

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THE AMERICAN HOME, JANUARY, 1939

5
geography. But perhaps Father
does not work in a factory. He
may still teach geography!

Father is a doctor. Air pressure,
misture content of the air, heat,
cold, the effect of Earth on the
human body—these he knows.

Father is a lawyer, He knows
that laws originated in customs,
and customs grew out of Man's
need of adjustment to Man, and
to Earth. He knows that the
law of the agricultural community
cannot be the law of the desert.

Father is a minister of the
church. He knows the geography
of Palestine; how that geography
molded the religion that still uses
symbols which were meaningful
to a people who experienced heat
and cold, the effect of Earth on the
human body—these he knows.

Moisture content of the air. heat,
to a people who experienced heat
to a people who experienced heat
of Palestine: how that geography
of Palestine: how that geography
may still teach geography!

Father in Maine, soft-shell crab in
Maryland, shrimp Creole in
Louisiana. Buy maple sugar in
Vermont, pottery in North Caro-
lina, candlewick bedspreads in
northern Georgia. Talk with
farmers and miners and fisher-
men. Do all this thoughtfully,
and study and talk to the child
about it.

And because I use the word
"geography," a word associated
with school, Father may think he
should wait until the child has
taken up the study of that subject
in school. As with most good
things, it is never too soon to
start. From the beginning a child
must learn to run into the house
when he is caught in a shower,
to play in the shade when the
day is very hot. Of necessity he
learns some practical lessons of
adaptation to Earth.

Father can teach him more. He
can take the youngster into the
dark woods to stand with him on
a man-made bridge above a
stream that comes tumbling down
of itself. He can tell of a stream
that breaks rocks from moun-
tains and grinds them into soil
and so plucked his strength.

Through Father's eyes the
child comes to see that the Earth
is all that matters. We need to
believe that adjustment to Man
is all that matters. We need to
touch Earth. The father who un-
derstands this will appoint him-
sel teacher of geography.

Such field trips with Father
give the child the sensation he
has when he sees the stars through
a telescope and bits of the earth
through a microscope. Far-away
things come very close and small
things, magnified, are no longer
small. Through Father's eyes the
child comes to see that the Earth
is changing and he must be ready
for change. That there are earth-
quakes here, landslides there,
rivers trundling soil from moun-
tains to the sea, oceans tearing
down cliffs and building beaches.

Drought is here and plenty
there. He must dodge calamity
and take advantage of those
shifts of Earth that favor him; he
must learn to make things of the
spirit from dust.

Remember the story of An-
taeus, a giant of Libya? He
wrestled with all the giants in the
country and downed them be-
cause he drew fresh strength each
time his feet touched Earth. He
was conquered only when Her-
cules lifted him high above Earth
and so plucked his strength.

It is like that with us in the
cities. Like that with us and with
our children. We have come to
believe that adjustment to Man
is all that matters. We need to
touch Earth. The father who un-
derstands this will appoint him-
sel teacher of geography.
TWO FORD CARS WITH WINNING WAYS

For 1939

THE WARM RECEPTION GIVEN THE NEW FORDS REFLECTS THE GREATER VALUE BUILT INTO THEM FOR 1939.

Each car is distinctive in design, yet each has something of the fine streamlining of the Lincoln-Zephyr — recognized style leader. Interior appointments are in keeping with outward beauty. Every detail is styled for good taste and good service. Both are big, roomy cars, equipped with hydraulic brakes and powered with the V-8 engine that gives so much extra smoothness.

New quiet has been built into every part of these cars. Softer seats, flexible transverse springs, and big shock absorbers provide triple-cushioned comfort.

Both 1939 Ford cars express the forward-looking policy of the Ford Motor Company which combines progressive engineering with traditional Ford dependability and economy.

They are Ford-priced — great values at low prices. Both bring new meaning to the phrase, "The Quality Car in the Low-price Field."

Ford Motor Company, makers of Ford, Mercury, Lincoln-Zephyr and Lincoln motor cars

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FORD-BUILT MEANS TOP VALUE
Rows of colorful books lend contrast to the simple Victorian fireplace which was painted to conform to the walls in the Curtis living room

Photographs by
F. M. Demarest
A DECORATOR LIVES IN A VICTORIAN HOUSE

The Summit, New Jersey, home of Mr. John Morrison Curtis

HELEN PERRY CURTIS

In our halcyon honeymoon days my husband and I bought, figuratively if not literally, dozens of quaint New England cottages by the sea and Pennsylvania Dutch stone farmhouses with babbling brooks nearby. There was probably not a Colonial mansion near any roadside between Maine and Virginia that we had not owned, remodeled, and furnished to our entire satisfaction, barring the fact, of course, that we never quite got around to buying any of them.

To our chagrin, the house we finally acquired dated back only to 1870 and was loaded with the lacework, pinnacles, and fancy gingerbread ornaments typical of that fearful and wonderful period of architecture. Its surrounding landscape included a swaybacked barn and a front-yard garden designed after the best railway station tradition, with a circular bed of cannas and salvia bordered with colored begonia leaves and a cinder walk. Even the two glorious box trees which finally sold us the place left me unconvinced. But my husband, a decorator by profession and an optimist by nature, had the house completely remodeled, landscaped, and furnished (in his mind, of course) before we made the first payment.

We moved in, bag and baggage, and sat on a packing box to view what seemed at that particular moment our ill-advised purchase. The woodwork was almost black with repeated coats of walnut varnish. The living room walls were covered with brown and mustard-color striped paper. The fireplace was of marble (one of the strong selling points of our agent), but of marble mottled in green, red, and black. From the middle of a smoky circle in the ceiling hung a stark gas fixture. But that was not the worst. The kitchen was painted sea-green with milk-chocolate wainscoting; and we discovered upon exploration that there were only three genuine and original closets in the house, although two or three others had been superficially applied at inappropriate places. Evidently our predecessors either had no clothes, or hung them from the chandeliers when not in use. Besides which, despair of decorators, there were cut-down ceilings in every bedroom, with picture moldings in startling places, and no two windows the same size or height from the floor.

When we had mustered sufficient courage, we started with the outside of the house, having all detachable lacework and ornaments removed, and painting it white with blue shutters. The cannas and salvia we uprooted, laid a flagstone walk with perennial borders, built a white rail fence, and planted climbing roses and trees and shrubs, hoping soon to shut ourselves away from the street.

Indoors we had the gas fixtures extracted...
and used candlelight, which we loved and visiting relatives hated, until we could afford to have the house wired for electricity. We had the paper stripped from the walls, the woodwork scraped, the picture moldings removed, a few bookcases built in, and the entire living room, walls and woodwork, including the mottled fireplace, painted a warm gray. The hall and dining room were a soft robin's-egg blue. Our ancestral furniture we distributed

Above, Victorian house screened from the street by fence and shrubbery. Below, peasant kitchen decorated with blue and green Spanish tiles and red chintz curtains, arranged for Sunday supper

From time to time we have added a bedroom or a bath or a book alcove until the house now rambles quite carelessly almost to the wood's edge
here and there, and arranged the books in the bookcases. Once more we sat down, this time upon a comfortable sofa, and looked critically upon our combined handiwork to see if it was good.

My decorator husband, his mind somewhat jaundiced by gazing all day at figured damask furniture covering and flowered chintzes, refused to consider either of these for his own living quarters. So for all our downstairs windows we planned simple ruffled curtains of unbleached muslin, with the upper half draped and the lower half made to pull across the windows at night. Against a background of a soft green rug, we used still softer green for chairs and sofa, for color the brilliant tapestry of our books, and for high lights, our pictures and accessories. In the dining room a Duncan Phyfe table, Hepplewhite chairs with seats covered in Chinese vermillion damask, crystal candelabra, a lovely

Chippendale mirror, and the silver service on the sideboard were quite perfect in their setting of robin's-egg blue.

Upstairs the problem was more difficult. By having the walls and ceilings and cut-down corners all papered with the same pastel-colored calico-print papers, and the woodwork painted to match, the problem became simpler. But the windows were still complicated. Some were high casement windows in dormers. Some were head-down-on-your-stomach-and-look-out ones built beneath the cut-down ceilings. Only a few were really normal. Instead of trying to change them, we decided to make the most of them as they were, featuring rather than concealing their idiosyncrasies. One of the photographs shows a low window with the valance board built five inches wide and used as a shelf, with candlesticks and a Satsuma vase upon it and a picture hung above it. Under the sloping green wall, a maple lyre table and a painted chair make a cozy writing corner.

Another photograph shows the treatment of a high dormer window and cut-down ceiling in our daughter's room. The paper is a warm peachy pink, sprinkled with gold stars. The bed is a small French one, painted in green and gray and covered with a mercerized damask spread of deeper shades of peach than the walls. Above it, and following the ceiling line, is a Directoire swag of peach-colored rayon voile, weighted with a fringe of crystal beads. Crystal beads also edge the curtain draped to one side over the casement window. Below the window a sampler hangs,
WHAT 1939 OFFERS

Just as the annual output of books and movies is far greater than the most omniverous reader and the most ardent fan can hope to keep up with, so the production of new things in annual and perennial flowers, roses, shrubs, and other plant materials is well beyond the capacity of any average gardener to obtain and enjoy. It is too great to be analyzed in detail in any one article. Nevertheless, it is interesting to glance at even a few of the outstanding novelties that will be available this coming spring. And those who are in a position to try any of them will do well to get their orders in promptly, for the supplies sometimes run short during the first year or two of a plant's career.

Not so many years ago stock advice for home gardeners was to "stick to the standard, good old reliable varieties and let the professionals experiment with the rarities and novelties." Perhaps it was justified then, for amateur gardening was a cruder, more casual occupation; growers knew less about plant needs and how to meet them; seedsmen and dealers gave less attention to the accuracy of their statements and methods. The appearance of a new plant was more of a happy accident than a planned result, and there was no organized machinery for testing and appraising new varieties before they were offered to the gardening public.

The All-America Selections

Today conditions are better in all those respects and, while there are plenty of rare introductions for connoisseurs to enjoy, the term "novelty"

High awards for 1938 All-America novelty flowers were: Gold medal to Morning Glory Scarlett O'Hara (1), silver medals to Petunia Hollywood Star (2), Improved Giant Aster Early Blue (3), Hollyhock Indian Summer (4), and Phlox Drummondii var. Salmon Glory (5)

The striking large-flowered hybrid Marigold Burpee's Red and Gold above and between its parent types, the French (left) and the African (right)

Left, part of a clump of the early flowering, super-hardy Chrysanthemum Dean Kay, developed in the Middle West. The apple-blossom pink flowers 2 inches across sometimes open in July
has acquired a new meaning. Now it more often refers to plants which, although new and distinct, have nevertheless been sufficiently tested and approved by enough qualified judges to warrant their being made available at nominal prices to gardeners in all stages of experience and enthusiasm. Such testing and reporting is the main function of the All-America Selections Council, whose annual report calls attention to new flower and vegetable varieties which, listed in the current season's catalogues, are especially recommended.

For the first time in two years a gold medal has been awarded—to a rich red, or carmine, Morning Glory bearing the timely and appropriate name Scarlett O'Hara. Though not a rampant grower, the plant makes a good screen or cover, and the brilliant flowers begin to appear early, continue until frost, and are said to stay open longer each day than those of the ordinary Ipomoea. Silver medals go to four candidates: The annual Hollyhock Indian Spring, native to the West Indies but taken in hand and now introduced by a Holland seed firm; its semi-double blossoms in shades of pink are borne on stalks of convenient medium height. Next, the unusual pink Petunia Hollywood Star, of striking starlike shape, with slender leaves that add to a generally light and airy effect and make it valuable both in the garden and for indoor arrangements. Third, Salmon Glory, an improved annual (Drummond's) Phlox, with exceptionally large flower clusters and individual florets of rich salmon-pink with a large creamy eye. Last, a wilt-resistant, early blooming Giant China Aster, with five-inch flowers the clear color of whose long, interlacing petals matches and accounts for its name, Light Blue.

Five other flowers scored between forty and sixty points and were awarded bronze medals; they and the dozen selected vegetables are listed farther on.

The New Red and Gold Marigolds

Here tribute must be paid to the latest—and probably the most remarkable—result of Mr. David Burpee's intensive work in marigold breeding. The

(Please turn to page 60)
Hitherto unknown data concerning early clockmakers of Bristol, Connecticut, is being compiled. When completed this history, together with the pictures of more than 200 early Bristol clocks, will be presented to the Library of Yale University by the sponsor of this research—the E. Ingraham Co. of Bristol. This resume of clockmaking in Bristol is taken by Mr. Barr from his own research and famous scroll-and-pillar case set a pattern to copy, the actual commercial success was forwarded by the discovery by the Bristol clockmaker, Gideon Roberts (d. 1813), of mass production methods which enabled craftsmen to manufacture thousands of clocks with great rapidity. Probably by 1782, Gideon Roberts had ceased making by hand one clock movement at a time and developed a system of turning out with crude machines a large number of identical wheels and other parts which were therefore interchangeable and could be assembled into a large group of movements. These thirty-hour wooden movements for tall clocks were distributed all over New York State, Pennsylvania, and throughout the South, where headquarters were maintained in Richmond, Virginia.

Furnished thus with a popular shelf clock-and factory-assembly technique, Bristol as a center of industry attracted many skilled clockmakers who had served apprenticeship in other towns and villages. It was like the American shelf clocks have a history all their own. They did not appear until around 1800. The mechanism of the Connecticut shelf clock took the form of a thirty-hour wooden movement, driven by weights, in contrast to the coiled spring power used in the English bracket clocks manufactured since a century earlier and made possible through a secret process of tempering. For tall clocks Americans and Europeans alike produced comparable fine cast brass eight-day movements run by weights, as well as thirty-hour wooden ones (entirely of wood except the escape wheel, verge, and pinions). Therefore, when Eli Terry of near-by Plymouth, Connecticut, invented the thirty-hour wooden movement shelf clock, patented 1816, to retail for about fifteen dollars, Bristol clockmakers knew they had something. Terry's problem had consisted of cutting down the friction inside the movement so that the small cast-iron weights falling less than twenty inches would drive the time and strike train for thirty hours. Although the Terry clock in its movement
fever of a gold rush; it looked like easy money, and artisans who had no clockmaking experience, went into the business, buying movements or parts, building cases, and selling completed clocks under their own labels. Every small abode and farmhouse favored these "Terry style clocks," and certainly today collectors find them delightful items, although they are not to be valued as the antique clock of the eighteenth century, or expensive clocks of the post-revolutionary era.

Gideon Roberts' sons continued to develop the Bristol clockmaking industry which their father had started, and among others who found the location favorable for enterprise were Chauncey Boardman, Thomas Barnes, Jr., the six famous Ives brothers (Joseph Ives is probably the best known), and Chauncey Jerome. Jerome was originally a carpenter and cabinetmaker working for Eli Terry, but in 1822 he moved to Bristol and there began to make clocks, becoming a dominant factor in the industry, being the head of several partnerships built around his name.

Ephraim Downs moved to Bristol in 1825, having learned clockmaking under the Harrisons of Waterbury, makers of tall clocks with wooden movements. He had worked with the great triumvirate of Eli Terry, Seth Thomas, and Silas Hoadley. Even Samuel Terry, who after having been in partnership with his brother the famous Eli, took up residence in Bristol in 1829, where he and his sons were principals in Bristol clockmaking firms bearing their names until the early 'Fifties, sending Terry clocks all over.

Thousands of clocks were manufactured in Bristol and distributed throughout the country by means of Yankee peddlers. All over the country people bought shelf clocks calculated to please by the variety of cases with their scrolls, turned columns, carved feet, eagle crests, and painted glass fronts. Wrote an English scientist traveling through the Middle West in the early part of the century: "In Kentucky, Indiana, Illinois, Missouri, and here in every dell in Arkansas, and in every cabin where there was not even a chair to sit on there was sure to be a Connecticut clock."

The Yankee clock peddler is entitled to a large part of the credit for the transition of clockmaking in Bristol from a small business to a real industry, as is humorously rendered in T. C. Haliburton's "The Clockmaker: or the Sayings and Doings of Samuel Slick of Slickville," published in 1836. The complicated system of barter which was their basis of economy, is perhaps best comprehended through knowing some of the machinations of their "boss," George Mitchell, perhaps the most picturesque character of those early Bristol days.

Inheriting a mercantile business from his father, Mitchell became a promoter, real estate operator, and was the head of many firms bearing his name which made or sold clocks. He is credited with having attracted to Bristol, many of those who actively engaged in the manufacture of clocks. To the aforementioned Chauncey Jerome, he sold a large tract of land with "good house and barns for two hundred fourteen clocks." Mitchell was fond of this type of trade, which doubtless explains certain clock labels.

In English "lantern" style is this clock with heavy moldings, a painted wreath on door, 8-day brass movement, E. C. Brewster.
T he lack of space in which to keep the children's toys is one of the features which makes living in the average town apartment seem cramped and cluttered. Every horizontal space in the children's room is forced into service, and even an approach to the adage of "a place for everything and everything in its place" seems utterly hopeless. There just is no place. All the things, which in the country are portioned out between the nursery, the playroom, the porch, and the attic, must be jammed into one room and one toy closet, generally boasting nothing more helpful to us than a few hooks, a clothes rod, and perhaps one or two shelves.

In these days when every possible economy is being practiced, the question of what toys to get for our children and how to care for these toys is an important one. Proper educational toys cannot be looked upon as unnecessary; on the other hand non-durable ones designed to give only temporary amusement are now less desirable than ever. Only toys which are worth saving should be chosen. This is useless to attempt unless we have adequate well-devised space in which to keep the toys we buy, and unless we take the time and trouble to train the children to take care of them. This does not mean shoving them all together into the toy closet, but keeping them separate, saving the boxes in which the more delicate ones are packed, and allowing time to do it carefully. All this would be very much easier to do, if we could have well-devised toy and games closets in our nurseries and playrooms.

On your next apartment-hunting trip, contrast this average toy closet with the spacious well-appointed clothes closets the superintendent will proudly display. You have probably been shown many of these, with shelves for shoes, convenient hat racks, little built-in chests of drawers and cedar compartments, etc. They are very pleasant to move your things into, but would not an equally well-planned toy closet also add a great deal to comfortable living? A carpenter and plans of your own can do much with the closets provided, but if in the first place ideal ones were designed and already built in, it would simplify the problem.

Most closets have one or two widely spaced shelves already installed at the top. These are very useful places in which to store toys that are not in constant demand, but do not help us with the things the children want to take in and out every day. To do away with the big toys is the first thing—the ones that usually clutter up the middle of the toy
A generous-size closet can be so well planned and equipped as to accommodate all the toys and games as well as the child's clothes both sleep and play.

closet and peep out at us from under beds, collecting dust and making the day for thorough cleaning almost as confused as moving day. Across the back of the toy closet there should be a deep shelf, a foot or more high, with a cupboard underneath it in which to store these larger toys, trucks, fire engines, automobiles, etc., with movable partitions to allow the right spacing to keep each one separate. The door of the cupboard should open downward and have the top edge graded so that, when open, it would form a runway on which these wheeling toys could be moved in and out with ease.

Next there should be some provision made for the long thin toys, guns, hockey sticks, brooms, and parasols, that will not stay propped up in corners, but come tumbling down like jackstraws whenever we try to take one out. Attached about three feet above this floor shelf, at the back of the closet, there should be a rack much like a cane rack, which with the aid of the shelf would hold these toys separate and upright against the wall.

On either side of the closet, in the space corresponding to that occupied by the floor cupboard at the back, there should be big deep drawers. These can be used for keeping tools or train tracks, which are apt to slide down from open shelves, and also for packing away dolls' clothes, or for fancy dress and play costumes. A great many of the children's things are now provided for, and there is still at our disposal the space on either side of the closet, between the storage shelves at the top and these useful deep drawers at the bottom. Part of this space should be devoted to other shelves designed for the toys that are to be kept in their boxes, games, etc. These may of course be just like the usual plain bookshelves, but they are rendered more serviceable if they are given a slight downward slant at the inner edges toward the wall, as this obviates the danger of having the top boxes spill, when the children try to slip out those underneath. Storing boxes in this way, with labels pasted on the outer sides, makes them easily accessible. Some of these shelves, the deeper ones, should be equipped with grooves into which thin upright wooden partitions can be fitted at the desired distances. In this way compartments can be made in which to keep train cars and engines, or sets of toy china and housekeeping toys, separately and without fear of breaking. If we add a few rows of small drawers on either side, we have a convenient place for sets of soldiers or knights, or the little families for the doll's house, and the smaller toys in general—those whose value in the child's mind is so quickly lessened if they are not tenderly treasured. The top of one of these chests of drawers can be outfitted with a vise and made to serve as a work bench if desired. If the closet is provided with a light which the children can turn on and off themselves, there will not be so many calls for our help when they go to select their playthings.

This arrangement presupposes a fairly large closet, but in most apartments nowadays the closets are apt to be large. The space is there, but it is not utilized. Even when there is only one closet for clothes and toys, the one we have described can be made to do for both. The useful clothes pole can still remain across the closet. A partition in the bottom cupboard can be set aside for rubbers and galoshes, one of the shelves for hats, and a shoe rack or shoe bag added on the inner side of the door.

If apartment builders and architects could include in their plans closets similar to the one described, in at least some of the apartments in each building, it would materially aid families with children to live in an atmosphere of order, seldom achieved at present, without depriving the children of many...
LIKE the infuriating amateur critics of art who say, "I know nothing about art. I only know what I like," I, who know nothing about gardens, am presuming to write a critical treatise about them. I own no land and the principles of cultivation are mysteries to me. While, in my inexperience, I imagine the creation of a living picture to be fascinating work; actually, if confronted with a spade, I might be not only incapable, but quite bored. However, there is this to be said in my defense: I am a conscientious connoisseur of gardens. Critics are seldom creators, and with this justification, I mean to advise how a garden ought to be planned.

Because I have no garden, I envy everyone with a patch of land large enough to cultivate a geranium. Perhaps, for this reason also, it seems to me that gardening is almost a sacred responsibility, not to be undertaken without a great deal of thought and love, and a little awe. In the last few years gardening simply for decoration has become the hobby of more and more people. Great areas have been dug up in back yards and great quantities of flowers have been planted therein. Large estates, more elegantly formal, have massed trees and bushes and have created labyrinths of vivid flower beds, and it all displays how many men and what large amounts of money are needed to maintain so much. Where money and land are unlimited, it is a rare landscape architect who can resist burdening his client with trite, conventionally cluttered design. Yet it is the trained architect who ought to be relied upon to supply the taste and individuality which his client lacks.

But I am not here concerned with large estates and their problems. In the yards of smaller homes where the designer is the owner, and the gardener is a laborer, gardening is certain to be more fun, and fun should be the alpha and omega of this hobby anyway. There is also a much greater opportunity for beautification. The artist recognizes the advantage in small space where the eye is satisfied with a single, unified impression. Unfortunately, the average small garden falls short of its aesthetic possibilities through these three faults: profusion, imitation, and utility.

By profusion I mean that common tendency to buy too much of too many varieties. There is an eagerness to fill space, to create the impression of fertility, of riotous color, of large masses. The garden catalogues, which I read as studiously as anyone, are partly to blame for this confusion in today's flower gardening. It is hard to resist something like this: "Brand New Giant So-and-So. Flaming Crimson to Molten Gold. Colossal Blooms all Summer!" Then there are the tasteless and ordinary numbered flower maps in these books. You can (at least, not long ago you could) even buy life-size paper plans to lay over your ground, and all you have to do is drop seeds from numbered packages through corresponding holes in the paper and you have a made-to-order garden! This seems to me to represent the depths of modern standardization.

By imitation I mean that creative thought is often submerged by visual habit. We take it for granted that pines or spruces encircle front doors; that clipped barberry hedges define driveways; that sweet alyssum borders flower beds. Similarly geraniums fill window boxes; pansies or petunias are "in fashion"; tulips are as inevitable as spring. Not that all these gardening habits are not lovely; they are, but their beauty is no longer fresh. They are not seen as vividly as they deserve, for perception is often submerged by visual habit. We take it for granted that pines or spruces encircle front doors; that clipped barberry hedges define driveways; that sweet alyssum borders flower beds. Similarly geraniums fill window boxes; pansies or petunias are "in fashion"; tulips are as inevitable as spring. Not that all these gardening habits are not lovely; they are, but their beauty is no longer fresh. They are not seen as vividly as they deserve, for perception is often submerged by visual habit. We take it for granted that pines or spruces encircle front doors; that clipped barberry hedges define driveways; that sweet alyssum borders flower beds. Similarly geraniums fill window boxes; pansies or petunias are "in fashion"; tulips are as inevitable as spring. Not that all these gardening habits are not lovely; they are, but their beauty is no longer fresh. They are not seen as vividly as they deserve, for perception is often submerged by visual habit. We take it for granted that pines or spruces encircle front doors; that clipped barberry hedges define driveways; that sweet alyssum borders flower beds. Similarly geraniums fill window boxes; pansies or petunias are "in fashion"; tulips are as inevitable as spring. Not that all these gardening habits are not lovely; they are, but their beauty is no longer fresh. They are not seen as vividly as they deserve, for perception is often submerged by visual habit. We take it for granted that pines or spruces encircle front doors; that clipped barberry hedges define driveways; that sweet alyssum borders flower beds. Similarly geraniums fill window boxes; pansies or petunias are "in fashion"; tulips are as inevitable as spring. Not that all these gardening habits are not lovely; they are, but their beauty is no longer fresh. They are not seen as vividly as they deserve, for perception is often submerged by visual habit. We take it for granted that pines or spruces encircle front doors; that clipped barberry hedges define driveways; that sweet alyssum borders flower beds. Similarly geraniums fill window boxes; pansies or petunias are "in fashion"; tulips are as inevitable as spring. Not that all these gardening habits are not lovely; they are, but their beauty is no longer fresh. They are not seen as vividly as they deserve, for perception is often submerged by visual habit. We take it for granted that pines or spruces encircle front doors; that clipped barberry hedges define driveways; that sweet alyssum borders flower beds. Similarly geraniums fill window boxes; pansies or petunias are "in fashion"; tulips are as inevitable as spring. Not that all these gardening habits are not lovely; they are, but their beauty is no longer fresh. They are not seen as vividly as they deserve, for perception is often submerged by visual habit. We take it for granted that pines or spruces encircle front doors; that clipped barberry hedges define driveways; that sweet alyssum borders flower beds. Similarly geraniums fill window boxes; pansies or petunias are "in fashion"; tulips are as inevitable as spring. Not that all these gardening habits are not lovely; they are, but their beauty is no longer fresh. They are not seen as vividly as they deserve, for perception is often submerged by visual habit. We take it for granted that pines or spruces encircle front doors; that clipped barberry hedges define driveways; that sweet alyssum borders flower beds. Similarly geraniums fill window boxes; pansies or petunias are "in fashion"; tulips are as inevitable as spring. Not that all these gardening habits are not lovely; they are, but their beauty is no longer fresh. They are not seen as vividly as they deserve, for perception is often submerged by visual habit. We take it for granted that pines or spruces encircle front doors; that clipped barberry hedges define driveways; that sweet alyssum borders flower beds. Similarly geraniums fill window boxes; pansies or petunias are "in fashion"; tulips are as inevitable as spring. Not that all these gardening habits are not lovely; they are, but their beauty is no longer fresh. They are not seen as vividly as they deserve, for perception is often submerged by visual habit.
HERE’S HELP FOR LAST MINUTE SHOPPERS

Flashlights in assorted sizes (1) for assorted uses, singly or in masse, are welcomed by any family, man and boy, from Hammacher Schlemmer from $1 to $5. (2) For young sculptors, blocks of soap, tools, and picture models. Boys with a scientific bent will like the Chemcraft or Western Union set. The Rocket Skate is big racing news. R. H. Macy & Co., from 47 cents to $2.94. (3) Fine etchings, this one by Lucioni, are presents always. Associated American Artists, $5. (4) Musical chimes replace the old-fashioned doorbell, Rittenhouse, $8.00. (5) A more beautiful gift than sterling does not exist, Watson & Co., $17.25. (6) Old print mounted on a tin tray makes a different coffee table, Diamant, $28. (7) New England Sea Crafter’s glass seine balls, $1.25 (West Coast $1.50). (8) Kensington’s “neatest trick,” a bill fold that brings order to your purse, $3. (9) Men’s businesslike bath sheet $6.75 and a friction towel, $1.75. McAlpin’s, big bath soap $1.50, and superior shave mug $1 with a fine spicy scent, Shulton, and the famous shaving luxuries of Lentheric, $1 each. (10) Buffet supper trimmings, silver lace mats and colored napkins, both paper, from Dennison. The simplest of hurricane candles, Pitt Petri, and floral tray cloths by Mossé, from 15 cents to $8.95. (11) The complete works for a very young artist, from Abercrombie & Fitch, $15. (12) Decorated beverage glasses, W. & J. Sloane, $12 per dozen. (13) Candles that neither drip nor bend are a real boon, Lewis & Conger, 95 cents for six. (14) Mesh
fire screen that you can move easily. Bennett Fireplace Co., $12 to $20 depending on style. (15) Ideas for flower lovers, “Creative Flower Arrangement.” Biddle and Blom, Doubleday Doran, §2. (16) The house as well as the family would thank you for a table as nice as this mahogany one from Imperial. (17) Or more informally this maple gem from Irwin’s. (18) For a modern room Heywood Wakefield’s lovely blonde one. Tables from $20 to $35. (19) Reproduction Grandfather clock of distinction and accuracy, Colonial Mfg. Co., from $250 to $448. (20) Luxuries in all but price: old Spice sachet in a pin cushion box, a lovely Wedgwood jewel box, exquisitely marked handkerchief (thirty-four names on hand at Leron), a non-leaking scarlet leather compact and matching comb from Peck & Peck, from $1 to $3. (21) A garden apron that is big enough, complete with knee pad. Lewis & Conger, $3.75. (22) Sensible and authoritative book on flower arrangement, called “Flowers East—West.” J. Gregory Conway, Knopf, §5. (23) Lovely colors for your breakfast table by Vernon Early California Pottery, $14.95. (24) All for gardeners—old beer
glasses from James Amster make excellent vases for short-stemmed flowers, $1.25. Pricky flower holders that really hold, from Pitt Petri, $3. The F.T.D. will deliver these and many other little potted plants for your last minute Merry Christmas, from 10 cents to $10. (25) Unusual, charming flower container with a circular mirror back that hangs on the wall, Chase Brass & Copper Co., $1. (26) Two gay, white, striped decanters, Macy, a grand iced tea or coffee bottle with a separate ice container; a pottery bell, Bonwit's, Princeton cloth from the university series by McGibbon, $1.25 to $6.50. (27) The G-E sunlamp for that Miami tan, $74.50. (28) Set of Pequot sheets and cases with colored borders, $3.95. (29) The Toast-O-La.

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Father realizes Mother's adequacy and keeps hands off. Let Mother take the lead—well, at least until the youngster is old enough to understand a few of the things that Father would like to tell him.

But geography. Now that is a subject for Father!

The new geography is a subject for any man. The fisherman who throws his line where the pools are deep. The explorer who wears a fur parka in Alaska and a pith helmet in Arabia. The engineer who climbs a mountain with a spiral road. The aviator who studies a weather map before he takes off in an airplane. The man who builds a house of native stone. The laborer who sleeps through the hours of darkness and wakes to daylight. The farmer who fills gullies with brush. These men are making their adjustments to Earth; they know that they are dependent on Earth (air, water, and earth) and they may force Earth to serve them. That is geography.

That isn't geography as you knew it, is it? Not what it was in our day. The new geography is a study of relationships. Relationships that are just as important as those of Man to Man—the relationships of Life to Earth. Life—man, animal, vegetable, and Earth—air, water, and earth, and the thousands of adjustments each requires of the other. It is a very tangible and practical method.

When our population was rural, geography came without study. Relationships thrust themselves upon a farmer who plowed an earth that was stubborn or yielding. Young boys helped with the plowing. They knew what rain and sun could do for the corn. Soil and climate made the corn, and a man must plow and harvest—plow when the soil was ready for plowing and harvest what Earth and Man between them, had made. Without talk the child on the farm learned how to get along on an Earth that sometimes took him headlong into harvest, but often gave meager grain for all his labor.

Children in town have little punishment from the weather: corn comes in cans, or perhaps from stalls on the market; patches of earth about their homes grow only grass and flowers and there is no hunger when grass and flowers suffer for a season. What does a city child need to know about geography? Just this—this is his Earth; from it he must make his living; working with Earth he may create Life. It was so yesterday; it is so now—and so it ever shall be, till the end of Time!

No matter what Father's business he is dependent on geography. Father knows those things about Life and Earth and their inter-relationships that a child will need to know. Father is a giant doing things the youngster reads about in geography books. Geography comes alive for Father.

Oh yes, the child will study geography in school. The teacher will do his best with text and maps and various projects. But without Father's help the child will not be prepared to adjust himself as he must when he goes out to win a living and a good life from Earth. The teacher may have the broad view of the relationships, but Father can make geography come alive.

Father works in a factory that makes use of imported raw materials and has world markets. A thick geography text could not give a child the understanding of his world that a talk with Father about that factory could give him. Why are these raw materials not produced at home? Why do other people want what we manufacture? Why is this factory placed here in our town when we have to import raw materials and ship our products around the world? From his talk with Father the youngster begins to understand his dependence on climate and soil, on rivers and oceans that carry raw produce to the factory and manufactured articles to other lands.

I have said a talk with Father. Better an opportunity to know the factory. And better still, a job. To hear, to see, to work with the hands—to know. Father needed the boy on the farm; and the boy needed the farm. Father may not need the boy in the factory; but the boy needs the factory! He needs to learn what he may learn there of geography.
Starting with the lawn, this lovely spot was created in an area 55 by 24 ft. (leaving 15 ft. beyond the wall for service needs) for only $215, which included the plants and the plan made by the landscape architect who also designed the cast stone fountain head, the bowl, and the molding around the panel shown in the photograph below.

BACKYARD LIVING

Plan and sketch by
GEORGE A. KERN, Landscape Architect

Much of the charm of this plan—not to mention its economy—lies in its simple lines.

The total cost of remodeling was $215. This included the fee of the landscape architect, whom the owner consulted in the belief that the smaller the garden the more difficult it is to develop it intelligently, especially if the expenditure must be limited. The first consideration was to provide walls and hedges, for the sake of privacy and to shut out undesirable views. The major item of expense was the wall across the back, built of brick and whitewashed; this serves the double purpose of concealing the laundry yard and furnishing a decorative background for the garden. In its center a wall fountain, with a cast stone bowl to catch the dripping water, gives a focus of interest on a scale well proportioned to the area. The free-standing bowl is small enough to be emptied easily by hand, cleaned out and refilled with a hose, so no supply or drain pipes are needed. The water in the fountain head is turned on and off by a faucet.

The lawn was already established, so the added planting consisted of hedges of Monterey cypress along the two sides to shut out the motor court and the boundary fence, shrubs to soften the corners, and flowers wherever there was room to tuck them in. The color scheme of the planting was largely determined by the brilliant cerise flowers of a Crimson Lake bougainvillea which was placed against the wall because of the striking splash of color it makes in contrast with

(Please turn to page 50)
Two Gay Parties for January Evenings
Candid Camera Party—Trailer Travelogue Party

CANDIDLY speaking, the candid camera party will be one of the peppiest parties of the year. The idea lends itself perfectly to the kind of evening a hostess loves—when the guests take things into their own hands! One look at the various costumes and the last shred of formality will disappear into thin air. Everybody loves to feel just a bit daring, and what offers more opportunity than a candid camera! The possibilities for a good time are so limitless that such a party is bound to be remembered—and frequently talked over—as the high-spot of the season.

**Invitation:**
Please dress the way you **might** have looked.
When this invitation came
If a candid camera had been around
To record it all for fame
For this party is "strictly informal"
As you'll find out on this date
So plan to be here at — o'clock
To help us celebrate.
Date ..................................
Place ..................................

**Decorations:** Have the entrance hall dark except for a spotlight shining on the front door. Someone should be stationed inside with a camera and pretend to photograph each guest as he or she enters. The camera needn't hold a film, but the "click" will make the guest feel that he is really being snapped. Angle shots, particularly from the floor, usually provoke laughter. The photographer will hand each guest a card reading, "A beautiful picture of you has just been taken. For this party is "strictly informal"—This game centers around the "Studio." Ask each guest to find a partner and then, two by two, take turns posing in front of the Studio camera with heads and hands through the holes in the sheet. All kinds of ridiculous poses will result and the couple voted the funniest wins. Prize—A picture frame for each winner.

After the prizes have been awarded and the guests are still at the Studio end of the room, have everybody get together for a group picture. This will be a real picture and either a flash or a photo flood bulb must be used. Of course, the proofs will not be ready immediately, but they will undoubtedly be worth getting at a later date.

**Games:**
1. "It's a Snap!
   Place a piece of white cord about ten feet long, down the center of the living room floor. Give one of the guests a pair of opera glasses (or field glasses). Tell him to look through the wrong end of the glasses, spot the string and walk along it in a straight line. The string will seem miles away and the results will be anything but dignified! The guest walking the straightest line wins. Prize—bottle of glue for sticking to the line. This game should also have a booby prize. Under the circumstances, a white "temperance" ribbon could be used to act as a warning to the person who is unable to walk a straight line.
2. "Time—20 min.
   Give each guest a pad and pencil. The purpose of this game is to see how many words of three letters or more can be made from the word "photograph." At the end of twenty minutes ask one player to read his list, taking one letter at a time. The person having the greatest number of words wins. Prize—10c Dictionary.
3. "A Candid Opinion"—Have the guests parade, one at a time, in front of the others while those seated write down what they think the costume represents. In other words, what did the candid camera catch each one doing when the invitation arrived. The answers will be collected and read aloud. Each guest must decide which answer describes his costume most vividly. Accuracy isn't as important as imagination in this game.) The player correctly guessing the most costumes wins the prize. Prize for this game—A photograph album.
4. "Come Pose Yourself"—This game centers around the "Studio." Ask each guest to find a partner and then, two by two, take turns posing in front of the Studio camera with heads and hands through the holes in the sheet. All kinds of ridiculous poses will result and the couple voted the funniest wins. Prize—A picture frame for each winner.

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PORTFOLIO of SUCCESSFUL REMODELING of SMALL HOMES

Snugly set in the hillside is this remodeled Pennsylvania farmhouse. Additional pictures of it are on the next page.
The rich, rolling countryside which spreads around the fine suburbs of Philadelphia still contains many old stone buildings of sturdy and weathered charm. Ancient barns, farmhouses, and inns still stand in Bucks County and Montgomery County in communities and fields, and on roads hallowed by associations with the Revolutionary War. Some of these structures were strangely distorted and changed during the passage of years by the addition of wings, gabled dormers, and porches; the heavy hand of "carpenter's Gothic" and Victorian jig-saw elegance is evident in the deco-

[Please turn to page 50]

Left: The stone house before its alteration. Right: Sketch of the front of the house and the added garage wing
1. Ground floor plan
2. Second floor plan
The curtain went down on Act I of "The Remodeling of Rural Hill" in The American Home for November, 1935. You may have noted that a lapse of time would take place between Acts I and II. Blessed be the lapse of time. Technical accessory of the playwright it is literally a godsend to the remodeling home owner—a precious moment during which one can collect one's nerves, cool-off from free-for-alls with contractors, and raise the necessary courage and coin to enter the front lines of the building battle once again.

If this be treason to the lumber yards of the land, to the hammer and saw boys, steam-fitters, and brick-layer-uppers, let it also be a warning to prospective remodelers. Live in a tent, igloo, trailer, or feather your nest in a tree, but don't live in a house while you are remodeling it! Not if you love your wife. Not if you dislike sawdust in your soup. Not if plaster in your hair and planks in your bed upset you.

But let us talk of pleasant things—of results, of the satisfaction that comes with seeing your home vision come true, of the convincing pictures here-with, showing what happens when plans, patience, and pocketbook go to work on an old house.

The picture captioned "As Was" or "Before visit-
Steps in the reshaping of a home. First, the original Rural Hill; second, the new garage; third, the new roof, dormers, and wing; fourth, the finished house and the new retaining wall, terrace, and shrubbery.

that what this house needed first was a haircut and eyebrow trim. Off came the dreary-looking overhanging edges of the roof which make any home resemble a small man with a six-gallon hat pulled down over his ears. And with the trimming back of the roof, off came the ugly-looking gable sticking up in the middle of the roof like a sore thumb. The photograph captioned "Growing Pains" shows you just what took place. Note how much better the new dormer windows look than the old stick-up-in-the-air dormer. Also, how the appearance of the whole house was changed. It looks lower, longer, and begins to have character and form. This improvement, including reshingling the front rake of the roof, cutting back the roof overhang, and putting in new dormers, together with necessary interior plastering, due to changes, amounted to $756.

Look again at the "As Was" or before remodeling photograph. You will see a porch was attached to the left end of the original house. By removing the porch and extending the house we were able to increase its size fifty per cent, as well as create the result you see in the photographs which show the house as it looks today. The picture captioned "Growing Pains" clearly illustrates this fifty per cent addition, the dark part being the fifteen-foot wide addition to the original thirty-foot house. The various pictures tell the story completely, but for the benefit of prospective remodelers and interested home-owners, some of the problems and details may be worth reporting.

Sweet, old, and low. That is what we hoped to get in appearance—a house that looked as if it "belonged" to the Connecticut countryside, with a feeling of tradition in its lines, a touch of heart-tug in its looks, low, long, rambling, and contented.

Problem number one in accomplishing these aims can be seen by looking at the original house. Note how high it stood off the ground, the two lower windows being in the basement. When you can't bring a house down to the ground there is but one thing to do—bring the ground up to the house. That is what we did.

First we built a retaining wall in front of the house, as seen in the progressive and final pictures. This wall raises the house up to the second floor, a very attractive terrace was secured. This improvement made it necessary to remove the old basement windows and clapboarding around them. Smaller windows were substituted and stone replaced the ugly clapboard wall. Behind the terrace retaining wall we placed the oil tank for the fuel oil supply, then filled the remaining excavation with soil gently sloped toward the house.

Playing an important part in producing the low, close-to-earth look of the house is the way the entrance steps were worked out by the architect. The floor level of the house is an even dozen steps above the driveway level, or about eight feet high. By keeping it low and long, and by sloping the fill up to the house, a very attractive terrace was secured. This improvement made it necessary to remove the old basement windows and clapboarding around them. Smaller windows were substituted and stone replaced the ugly clapboard wall. Behind the terrace retaining wall we placed the oil tank for the fuel oil supply, then filled the remaining excavation with soil gently sloped toward the house.

Planting with a Purpose—No investment we have made in our home has given us more satisfaction than the bank of mountain laurel in

IN THE BEGINNING—"AS WAS"

The roof came first in the beautifying recommendations of our architect. A look at the "as was" picture is enough to convince anyone

Pains" shows just what took place. Note how much better the new dormer windows look than the old stick-up-in-the-air dormer. Also, how the appearance of the whole house was changed. It looks lower, longer, and begins to have character and form. This improvement, including reshingling the front rake of the roof, cutting back the roof overhang, and putting in new dormers, together with necessary interior plastering, due to changes, amounted to $756.

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IN THE BEGINNING—"AS WAS"
Michigan Rejuvenation of a 60-Year-Old House

The Home of Mr. Edwin D. Bolton

Before it was altered this was a nondescript old eight-room house. It was built about sixty years ago and it probably lost the best of its original lines when the front porch, the gable at the front, the rear wing, and the slender chimney stack which served the heating plant were added. The house had a beautiful setting, however; it was located about fifty feet from the sidewalk in one of the best residential districts in the town of Plymouth, Michigan, on a lot approximately one and a half acres with twenty-eight trees in various stages of growth—elms, horsechestnuts, hickory and black walnuts, apples, plums, cherries, and others. The setting was obscured, however, by the old-fashioned, unattractive house which seemed utterly hopeless at first sight. But closer inspection revealed that the floor and wall construction were sound throughout and in good repair and that the floor joists and studding were of oak. When it was discovered that the whole property, on this excellent corner lot

(Please turn to page 57)
Here's a Real Achievement!

A charming cottage from a common garden variety bungalow

This is the remarkable story of Mr. and Mrs. Charles Larabee's little house in Kansas City. From the common garden variety of bungalow pictured here, Mr. and Mrs. Larabee and their architect, Mr. Raymond Voskamp, created this truly appealing Colonial cottage. I believe it holds immense interest for all home-owners, for it demonstrates so plainly what can be done with small space. In this case the changes were made from time to time, thus not incurring all the expense at one time. The owners purchased the original structure a few years ago and at once formulated their plan of change and adaption, but the actual alteration was a gradual process. The house, as it was purchased, had a living room, dining room, bedroom, bath, and kitchen. The kitchen was converted into a pantry, the bathroom into a back hall, and bedroom, bathroom, and kitchen added. The dining room was widened twenty-two inches by subtracting this space from the pantry. In the living room the customary bookcases below the windows on either side of the fireplace were torn out, and the fireplace and hearth were altered to achieve their present lovely simplicity and charm. [Please turn to page 54]
HE season between snow's flattering softness and spring's delicate decoration is revealing to the design of a house. Only intrinsic beauty of form can possibly be visible. There are no assisting veils of glamour. Consequently one feels a sense of surprise and satisfaction when he can approach a remodeled Illinois farm dwelling at that season of the year and find the transformation good. This particular home, once an ordinary Midwestern farmhouse of the conventional, two-story, hit-or-miss, non-architectural era, has become a country house of remarkable dignity. The architects, Skidmore and Owings, of Chicago, have the revision to their credit.

Symmetry of the awkwardly designed old portion was simply achieved. All unsightly protrusions were eliminated: a bay window and a porch on the west and a lean-to on the east. The east gable was extended to equal the length of the west gable. All windows were aligned and centered and new windows added wherever necessary to keep to this scheme. Unnecessary existing doors were blocked up. To this revised original was added the new single-story wing to the east. A porch at the front of the original structure was made by continuing the roof of the addition so that the flow of line was not affected.

Use was made of existing materials wherever possible, but this for the most part was confined to the supports and basic construction of the old house. New siding, new frames and sash, and a new shingle roof were necessary to put the house in first-class condition.
This remodeling bespeaks a commanding attention to the relationship between house and countryside. Sensitivity to this relationship is evidenced constantly as one studies the details. The addition of windows to the original portion not only gave it design but brought the interior into direct contact with the lovely surroundings by its introduction of view, light, and air. The new wing is a veritable part of the outdoors, the living room’s French windows making it impossible to feel cut off from the outside. The two porches, east and south, with their removable screening provide additional outdoor living rooms. Attractive wood-brown shutters bring charm that links the white house to its surroundings, and the very set of the building—its progression of dropped roof levels to the east porch—unifies it with the hill on which it lies. Even the weathering white-painted brick chimney falls into the harmony of the scene.

The interior has the charm of quiet shelter and freedom and is composed of seven rooms and four baths. The four sleeping rooms and baths are housed in the old structure off the generous living room. Kitchen, dining room, and entrance hall occupy the space directly.

Photographs by Gerald Young

[Please turn to page 56]
"Willowbrook"—Eighteenth Century in New Hempstead, N. Y.

You come upon it suddenly—this early eighteenth century house. And you stop, whether you're riding or walking, to gaze and gaze. You want so much to go up the driveway alone to see what lies beyond the brook, beyond the trees—and perhaps to walk through the gardens to see if the first glimpses of Colonial charm really and truly give promise of what is there. For the moment, you fancy yourself lifting the quaint brass knocker on the door to beg leave to trespass. Certainly you would be welcomed, you believe. For who but the most gracious and hospitable of folk could dwell here!

But you don't do any of this. Because, after all, there are conventions. And if you are given to flights of enchantment, peopled with tranquil old ladies and with fragile young things and their handsome squires in powdered wig and silken frockcoat, or in uniform with rifle and powder horn—if you, yourself, live with such imaginings, it is too much to expect that they who live beyond that door could be of like mind.

So you let it torture you—this house, all white and green, all sun and shadow. Old and loved and cared for—and sagging a bit. Months go by and you do nothing about it, save go on looking and wishing. Till one day, when the sun is high in the heavens and the willows are bending low and new-green over the brook, when the white clapboards glint through the trees, the urge becomes unbearable. So you do something about it.

You write—and when the reply comes on stationery complete with a John Heldish Jr. sort of map, with sketches of George Washington Bridge, a puffing train, and highways and country roads leading straight to "Willowbrook."
a bit vaguely the improvements they have made, it is not because their memories of year-in, year-out effort and achievement have dimmed, but rather because it is a family agreement not to talk too much about it. Briefly, they will tell you, the house itself had good lines. But it was “run-down” and “dirty” and the back of the house was a “sight.” Unnecessary additions were torn down and the “approach” gardens replaced with a terrace. Sagging places were bolstered, the entire house painted both inside and out, and the grounds extended to provide a two and a half acre landscaped estate. A few touches here and there, they go on, and this is how the place “turned out.” After all, it was merely going on from the point where the former owners left off.

That is their story. But those in the neighborhood will tell you of activity that went on during those years, of the couple in the garden from early morning until dusk, of the house ablaze with lights and the distant sound of hammer and saw. You get the picture, then, and understand the quiet satisfaction and pride of the owners. Not that they are completely satisfied, mind you! They say the chimney isn’t right, and the covered well in the garden should be of clapboard instead of thatch. The bridges over the brook are only temporary and must be replaced with Colonial reproductions. And, even now, they are wondering if, after all, they ought not to have knocked out some of the inside walls to form a few large rooms instead of the many smaller rooms in the original design. The attic, too, with its massive pegged beams, has set them thinking, and they find themselves sketching and getting prices on insulation. It would make a fine bedroom! And sometimes guests do overflow.

Just now, though, Mr. Hoover, rubber-booted and rubber-gloved, is cleaning out the brook and planting still another garden nook at the bend. Mrs. Hoover is tending her flowers, watching with anxious eyes the espalier apple tree which was only recently planted on the terrace.

At the time the interiors were painted it was not possible to get the “wren blue,” “market square yellow,” and “palace gray,” that, thanks to the influence of the Williamsburg restoration in Virginia, are listed in the manufacturer’s color charts today. The Hoovers had to do their own research, their own mixing. And they did their own painting, with the confidence of one who has been bidden, you go to see “Willowbrook,” just off the Hempstead Road, near New City, New York.

I found this home to be even more than the beautiful dream I had fancied, and herewith I am resolving firmly to set down a few facts about it, while I point to the pictures to tell the story. The Hoovers have been “at it” some four or five years and if they gloss over...
New York State Colonial Restored After 160 Years

The Briarcliff home of Clifford M. Keech and George E. Beck

One hundred and sixty years is a long time for any house to withstand the storms of changing seasons. Some of us may have seen this old house a few years ago and looked at its tired walls and deserted surroundings with pity, seeing only a mouldering ruin. But the two men who are its present owners did better than that. First, they saw the possibilities for rejuvenating the house, and second, they put into the rejuvenation all the hard work and careful attention to detail which make it the attractive property it is now. This is "what it takes" for a successful and worthwhile remodeling project.

The house is not far from Pleasantville and Briarcliff in New York State and when discovered it had the small and badly planned facilities shown in the original plan. Although, surprisingly enough, it had gas and electricity, it had no plumbing. There were three inconvenient rooms on the first floor and four on the second, but there were no closets at all. Close inspection showed that it was structurally as sound as the proverbial bell. Its solid, white pine timbers were in excellent condition, and all its carpentry details such as the staircase were mortised and tenoned together like fine cabinetwork. The construction was still true and in line, and braced and pinned. Incidentally, none of the timbers had to be replaced, and the house now has six kinds of weatherboarding.

The property comprised thirty acres of sloping ground overlooking the valley toward White Plains; most of it was in a barren-looking and abandoned condition. But there was an old apple orchard of twenty-six trees at one side of the house and shade trees, including a large sugar maple, at the front (it is now four feet six inches in diameter). While the fields were laid out by old stone walls, none was in a state of cultiva-
When the house was discovered this was the state of the grounds. The pictures above show the improvement.

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Carefully placed shrubbery screens the side porch and the lawn slopes down to the corner of the lot.

A winding path leads to the side entrance of the house from the bridle path adjoining the parkway.

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CHARLOTTE MONTGOMERY

A STORY-AND-A-HALF house with white handmade shingles, extraordinary in its personification of the prosperity and finesse of Colonial days, is Marlprit Hall. It stands gable-end to the street in Middletown, one of the oldest New Jersey settlements located near the ocean in the meadowlands of the middle portion of the state. The tranquillity of the countryside provides a happy setting, today as yesterday, for this early eighteenth century home. Originally it belonged to the Taylor family, people of taste and circumspection, as the perfection of architecture indicates, who lived here years before the Revolutionary War.

Since their day, however, time dealt harshly with it. Weatherworn, and lacking the care necessary to give it an attractive appearance befitting the sound structure and beautiful architectural details, it waited until Mrs. J. Amory Haskell recognized its essential worth and restored it, finally presenting it to the Monmouth County Historical Association. To behold Marlprit Hall faithfully restored and appropriately fitted with early American furniture, given or loaned by Mrs.
simplicity and delicacy, and especially does the doorway bear this out. See page 37.

The entrance-way with its trimly molded door enframent is so distinguished in its use of flat projecting hood and slim pilasters, delicately fluted and reeded two thirds up from the base, holding a light gracefully denticulated entablature, that the New Jersey architecture of this era must certainly be placed on a par with the distinguished architecture of the Hudson River Valley, Pennsylvania, and the Connecticut River Valley.

Exceptional is the broad two-section Dutch door, popularly in use at this time. The fielded panels are numerous and elaborately varied in size and spacing. An unusual arrangement of the lower section equals, if not surpasses, the crossed-stiles design of the Dutch doors in the Connecticut River towns. Two panels at the top are pierced by oval lights of "ball-eye" glass which cast brilliant, prismatic beams into the interior when sun or moon are right.

Appraised at $2,500, this single architectural item of a door surpasses the purchase of the entire house at $2,200, and as a museum piece, it is not unlikely that some day it will enter

Haskell and others, is to understand the tradition of American home life and its well-mannered comforts.

The main block of the house, built between 1710 and 1740, represents Colonial taste in its seeking after the new sophisticated architecture which concerns renaissance details, just what a prosperous New Jersey squire who doubtless traveled frequently to the great cities of Philadelphia and New York would require. The facade has a symmetrical arrangement with the complex details emphasizing the centrally-placed doorway, flanked by shuttered windows regularly spaced, while the line between the wall and roof is strongly marked by a cornice of classical form. Three dormer windows, distributed equally, seem to grow naturally and frankly out of the roof surface. The entire arrangement bespeaks

the American section of a large museum where many more people will enjoy seeing it than can do so in its present location. Wrought-iron hinges cross the diagonal battens on the inside, and on the middle stile of the outside is the original bold S-shaped brass knocker; the old rim lock still catches the door shut.

Within, the house has a symmetrical plan in renaissance formula. A hallway runs through the center, containing the stairway treated as an important feature, with a closet underneath, and under the landing-return, a second Dutch door, diagonally battened, leading to the garden and probably to the marl or clay pit near by, whence came the name Marlpit Hall. The hallway is flanked on either side by the parlor and a diminutive bedroom to the left, and to the right, a long dining room.

The interior of Marlpit Hall stands in sumptuous contradiction to the common assumption that such early homes were plain.
Opposite page: Dining room with fine collection of Windsor chairs; in the parlor are located handsome examples of Colonial woodwork such as built-in cupboard and mantel; fireplace in the old kitchen dates way back to 1684. This page: Views taken before the restoration

and drab. Almost all the woodwork was painted, and in doing the restoration the colors for the several rooms were arrived at by painstaking scraping of layer after layer of paint until the original coat was revealed. Then the room was done in that particular color with a background of walls of rough, off-white plaster. The woodwork, itself, is remarkable for both its perfection of design and execution and its state of preservation. That in the parlor is painted a dark green-blue, including the magnificent corner cupboard with barrel-back, shell-top, scalloped shelves; the dining room woodwork is gray, a downstairs bedroom cool green-gray, one upstairs bedroom pale pink, and one blue-green—all pleasant colors.

In the parlor the fireplace immediately attracts, as does the built-in cupboard. The fireplace is set across the corner so that a similar fireplace on the other side of the wall in the downstairs bedroom may share the same chimney, as does also the fireplace in the bedroom upstairs above the parlor. This is a typical chimney arrangement in houses of the period.

The parlor is sheathed to the ceiling at the fireplace only, the other walls being plastered, yet at the ceiling a cornice decorated with small dentils runs completely around the room, while the flooring is of broad planks. Here is a handsome example of the renaissance style, albeit a provincial rendering. On either side of the fireplace stand well-proportioned pilasters whose flutes are reeded in their lower sections. Their verticality balances the horizontally rectangular over-mantel with its stile-and-rail paneling enclosing symmetrically distributed raised fields. Indicative of rhythmic refinement is the breaking out of the crown mold over the pilasters, while the bolection molding around the fireplace, itself, is another English inheritance from the time of William and Mary and Queen Anne. In restoring the parlor fireplace, it was discovered that a shelf had been added at some later date, so this was removed and it now stands in its earlier form.

Placed in the corner, formed by the partition walls separating the parlor from the bedroom and the hallway, is the fine cupboard now valued at $1,800. Its excellent architectural character demonstrates how these built-in cupboards matched the other features of a room better than the usual movable corner ones. This is notably elegant with a semi-dome of shell carving. Close-ups showing antique hardware on the front Dutch door: a rim lock and knocker of bold S-shape

Weather-worn and neglected, Marlprit Hall is shown above as it appeared previous to restoration. New handmade shingles are applied to give original effect
Left, two garden settings for house and garage on a 75 by 150 ft. lot. Above, a typical amateurish formless layout, as often done by owners. It lacks unity; the plantings create no effects. formal and naturalistic elements mingle, patches of grass and shrubs make care difficult, beauty and relaxation cannot be had. Below, simple but expert treatment as a whole ties all units together, permits views from house windows, simplifies maintenance, lets each detail contribute its beauty. This plan can be carried out by the owner, at once or gradually, year by year

Here, on the same area, advance collaboration between landscape architect and architect makes the most of the space and every possibility. Developed for a family with children, the design provides needed play space and vegetable garden; also vistas from dining and living room, which are placed at the rear on the garden side. Interesting and satisfying because it was planned
IN THE language of the radio quiz conductor, check your reaction to the title question from the following possibilities: ( ) We couldn't afford one. ( ) We don't want a pretentious, formal place. ( ) Maybe some day, but not now. ( ) How could he help us? A fifth answer, "Of course," might have been included, and those who would have checked it are excused from reading further.

The term landscape architecture is not fully understood by many home owners. It is often visioned as some vaguely esthetic indulgence of the very rich, or as something which can be accomplished by anyone who will join hands with God and the nurseryman. The fine art of gardening and the development of properties in all parts of the country is being retarded by these and other misconceptions. Actually, the term applies to the back yard and the small suburban lot just as significantly as to the country estate and park. It is not entirely, or even predominantly, concerned with gardens as such, or their planting, but rather with planning the entire property from the street line to the back fence as a complete, workable, economical, usable, beautiful place in which to live. As a fine art of design it aims toward the ultimate development of any property, large or small, formal or naturalistic, flat or sloping, costly or inexpensive.

In the palmy days before the depression, landscape architects were almost entirely occupied with the design and development of the many fine large places which dotted the country around every city in the land. Since 1929 relatively few estates have been created. The trend is now definitely toward the small house, well planned and economical in construction and maintenance. This usually means also a small lot (from 50 by 100 feet to an acre or two) in order to keep down both taxes and maintenance costs. But many home owners, accepting these facts, fail to realize the important point that the property, regardless of size, is of little value to them unless it is developed as carefully as the house. When space is at a premium, whether indoors or out, every square foot should count for something in the way of usability and beauty and bear its share of the total tax bill. There is a tremendous interest in gardens and outdoor life in America today, but until that interest can be directed along the path of good design, thousands of cases of fatigue and thousands of wasted dollars will be the only results. True there are many amateurs who can create some pleasing effects and there are many more who know how to grow beautiful plants and have considerable horticultural skill. But the fundamental job of design, of planning for the future, should be handled by the specialist in the field whose training and experience enable him to discover the potentialities of a piece of land, and who can select with you those which will reflect your own personality and needs so that a complete entity will result, in which the effort and money expended will count to the fullest.

In the proper and most productive procedure the first step is to become thoroughly acquainted with your problem and the goal which you set for yourself. Next get in touch with a professional landscape architect in your community or a near-by town or city. This does not mean a nurseryman who advertises "free" plans, or a "landscape gardener" whose kind of work comes later. The true landscape architect has nothing to sell but his services. Ask him (or her) to come to see you, or go yourself to his office; there will be no obligation in that sort will be all that you will need as a sort of check-up on your own ideas about how it should be solved. Tell him your likes and dislikes, about the size and the hobbies of your family, your particular interests and how much money you can spend each year or in a lump sum. If your place is already developed or partly so, a short consultation from an expert may save you many dollars and produce a better result than you otherwise could get. Such a consultation will cost no more than a doctor's visit. Perhaps by getting three or four friends to divide the expense, you could obtain the landscape architect's services for a day, thus you would all benefit by the best available advice at minimum cost.

I know of one landscape architect who was called in for an hour's consultation about the location of a driveway. He studied the problem then and there, suggested a change from the contractor's plan, and thereby saved the client $75. His fee was $3. The resulting driveway was more attractive and more practical.

Those who are planning to build should call in the landscape architect before a lot is bought, if possible. He can often point out the advantages and disadvantages of different sites and can help determine the best location and orientation of the house so that the whole design

[Please turn to page 62]

FREDERICK W. G. PECK

Another careful, coordinated solution of the same problem for a smaller family desiring a garden, not for its own sake, but as a source of cut flowers and a place to live and entertain in. The lawn, although pleasingly informal, is as definitely planned as the relation between terrace and formal cutting garden, and between entrance, garage, service yard, and all related features.
again our own mixed drink, the cocktail, which England had previously borrowed from us. With modern and exquisite appointments this service now lends a charm to our entertaining, an added subtle grace to the many refinements of our modern living.

Today pre-dinner cocktail service is universally much the same wherever cultured people foregather. There is the ubiquitous tray of hors d'oeuvres in assorted shapes and colors all ready to serve. If preferred, the “makings” may be attractively arranged on a platter for guests to concoct their own hors d'oeuvres. How do you pronounce it? Or deuve! That's it! Hors d'oeuvre is, of course, a French term, literally “course,” that is the relishes, salads, pickles, and such that are passed at a French table. This French term seems to have been most aptly coined, for it is now used the world over, descriptive of palate-compelling tidbits, even the Swedish using it often for their famous and universally beloved smorgasbord.

Americans of a generation ago seldom used the word. Hors d'oeuvres were served very infrequently, and then only by the chosen few whose pocketbooks would accommodate epicurean appetites. Today the word is our bon mot, and the custom is the thing of the hour. But it may be rather new to some and they feel an embarrassed hesitancy in pronouncing the word, or in acknowledging an eager curiosity in its origin and in its correct usage.

Prior to our modern usage hors d'oeuvres were served only at elaborate and state dinners, occupying third place on the American menu. They were in the form of rich timbals and bouchées, and were served in lieu of the fish which always precedes the main course at a formal English dinner. At the time this service was correct with us the English were already serving their hors d'oeuvres in the drawing room just before dinner.

With the repeal of our much mooted prohibition, we enthusiastically borrowed from our English cousins their pre-dinner service, bringing into custom...
and things to serve them in

- are nicer this year than ever before. You don’t have to press the turkey platter into service for a big party, nor yet use the family bread tray when a few friends drop in after skating or the movies. Special plates and trays are all designed so that each canape has a place of its own. Nolapping or piling, and the table looks as grand as any you ever saw, whether the party be for four or twenty-four. You can have hot canapes with an electric grill that keeps them that way, cheese boards with knives and scoops attached, and separate little relish pots.

1. The “Bimini” plate by Kensington is a new ample one that can fill many and various roles.

2. A silver plate with its divided glass dish serves five kinds of cold canapes. From Oneida.

3. The Family bread tray. Stupell.

4. Fitted chrome tray with four clover-leaf glass sections. Hammacher Schlemmer.


6. Silver and glass for a savory assortment of canape pastes and crackers or toast, from Gorham.


8. Little and big wood leaves hold one or many canapes, Pitt Petri. Cheese board, knife, and scoop, Stupell.

9. Beautifully engraved Fostoria plate for small canapes; good for relishes and condiments. Divided in three sections.

10. Three sizes in mustard, jelly, or honey jars, Stupell; and a grand tray for hot canapes by Pitt Petri.
My Husband is the only person I know who can shake an omelet with one hand and chop parsley with the other without shaking and chopping vice versa. But it was not always so. Pete's reputation as a cook began when he brought home a ten-pound coffee grinder. "One like the big red one he had envied in the grocery store as a small boy, and screwed it down on a kitchen table. I had to admit that it added to the atmosphere of the Hungry Man's kitchen we had fixed up to entertain in. It was the devil to keep clean, but then so are the brasses and pewters and coppers and plates and things that hang around the kitchen walls.

So Pete began by making coffee in an atmospheric way, and went on to pancakes' browned on an old iron griddle like the one his grandmother had. More atmosphere; more reputation. People said there never were such pancakes, asked him how he mixed them, called for more with syrup, and went out to tell the world what a cook Pete was. I knew darn well there were millions like them because all he did was to dump the ready-mixed ingredients from a box into a beautiful English mixing bowl where the batter looked lovely against the green-blue glaze, but I was too amazed by the flowering of Pete's hidden talents to give him away. People still think there are no coffee and pancakes like Pete's.

One Sunday morning when we were guestless I caught him squatting at the oak beams of the kitchen ceiling. "We ought to hang corn and herbs there," he said.

"Why not quarters of beef and pig rumps, while we're at it," I said.

That winter Pete bought five books on herbs and read them thoroughly. I thought it was a passing fancy but, come spring, he brought out all the packages of seeds he had been hoarding and put them into the hotbed, where they flourished. The first omelet he turned out made me think of shrubs wrapped in wadding, but I ate it and said it was original, silently thanking God we had no guests. The next Sunday we did have guests, and they were no more surprised than I when the omelet came on. Folded neatly in the middle of a blue platter, it was as beautiful a thing as ever came from the loving hands of a French chef.

Pressed for his recipe, Pete modestly stated that the decorative aspect of the finished piece was an art that could not be learned, but that the omelet itself could be made more or less like this:

Break five eggs in a bowl (for every two people) and beat. Add usual seasonings—salt, pepper, paprika. Shake constantly over fire until outside is browned and inside is just soft enough not to run. Before taking from pan fold in chopped herbs: chives, few parsley, mint, basil, savory, thyme, small piece dill pickle, also chopped. Decorate platter with leafy sprigs of same herbs, sprinkle with starry blue flowers of borage (the taste is slightly reminiscent of anchovy), sliced tomato, two dabs green jelly.

Pete's resistance came forth at an al fresco supper around the grill. I had wanted the usual steaks, but to my great distress he brought home ground round beef for hamburgers. I think he had been practicing in secret, because they were the hit of the evening . . . never were such hamburgers . . . how did you do it . . . Pete you're wonderful. Pete beamed, but his manner was wary because he was still on the make. Herbs were the secret, he said. He had been to the Greek market and discovered Regani—

wanted everything suggested until he found that the perfect mint emulsion was made by pressing the mint leaves into the canvas bag with the ice and crushing them both together with a flat wooden hammer. (Our first juleps resembled marsh water, with algae.) He even sneaked into the kitchen one night and stuck three mint leaves and some lettuce into the pot to cook with the peas. The result was delicious—strange as it may seem.

Instead of looking at the flowers, as they stroll about the place (and have you ever seen people really interested in flowers and plants they didn't grow themselves?), guests now go on smelling expeditions to the herb garden and copy Pete's professional manner in sniffing the hand over the leaves and then smelling the hand. On the markers in the bed of lavender he has tied bits of old lace which make a ready answer to the inevitable question—"But where is the old lace?" Pete is most masterfully however in his musical monologue for the numerous varieties of thyme, "This," he says, pointing to the common thyme, "is 4-4 time. Over here is 6-8; this is 0-8, and this tiny-leaved plant with the orchid flowers is 12-6." He plays the cello, so he feels he has a right to confuse people by stating that 12-8 against 5-4 is easier to manipulate in a salad than it is in a Beethoven quartet.

Pete has always loved plain hard-cooked eggs, but now he fancies them up with chopped herbs and a touch of tarragon. He is growing tarragon this summer and expects to make barrels of vinegar made by putting the orchid flowers in. A small bottle generally lasts us about a month, so I dare say this autumn's output will last the rest of our lives unless we take to bathing in it.

We now have bunches of herbs hanging from all the beams of the kitchen. They make nice nests for the spiders but I overlook that because the herbs we actually use are carefully dried on canvas stretchers, de-leaved, and packed loosely in labeled jars for the yellow shelf which holds the mustard, the Hungarian paprika, the salt, and the wooden pepper grinder. Since Pete took to herbs we use only freshly ground pepper (its taste is more exciting), freshly ground coffee, and I expect at any moment to see him coming home with an old stone grist mill so that we may also have freshly ground flour. Now when we all drink too many cocktails because dinner is late in being announced, I always know that Pete is in the kitchen making the gravy into which he puts all the odds and ends in the refrigerator, along with a pinch of at least six different herbs. I have to admit that it makes other sauces seem pretty flat.

My Husband Cooks with Atmosphere

MARION HOLDEN BEMIS

Pete now presides over Sunday morning breakfasts complete with apron, chef's coat, and high starched hat. He has trained his nephew Johnny (who duplicates him in a small chef's coat) and his chief assistant, and together they make a piquant picture bending over the hot range on a winter Sunday. What with one thing and another it makes a lot of conversation, but I say it's good fun and I am pleased to note the herb garden costs less than Pete's golf score used to.
Homemade candies: plain and fancy

Just in time for the Christmas holidays, these delicious candy recipes come to you from our own kitchen. Some are extremely simple, so little sister can have her “try.” Mother’s skillful hands will manipulate the others.

Recipe printed on back of each photograph

- Spanish candied orange peel
- Caramel roll
- Chocolate fudge
- Fondant and variations
- Mexican orange candy
- Molasses taffy
molasses taffy

Place all ingredients except soda and nut meats in saucepan and cook, stirring occasionally until it forms a hard ball when a little is dropped in cold water, or 245° F. by the candy thermometer. Add soda. Pour onto well-buttered platter sprinkled with the chopped nut meats. When cool enough to handle, pull until light colored and it begins to harden. Stretch to desired thickness and cut with shears into one-inch pieces, twisting the uncured candy half way round after each incision. Cool on waxed paper and when cool, wrap each piece in waxed paper or Cellophane. Makes about 60 pieces.

Tested by The American Home

Mexican orange candy

Put 1 cup of sugar into a heavy frying pan and place over low heat, stirring constantly. When melted and the mixture has turned a light brown color add the ¼ cup boiling water and boil until sugar is dissolved and a heavy syrup is formed. Add the 2 cups sugar, milk, and salt. Cook until it forms a firm ball in cold water or reaches a temperature of 242° F. Just before candy is done, add grated orange and lemon rind. Remove from heat, add butter and let stand until cool. Beat until creamy, add nuts and continue beating. Turn into buttered pan, 8 x 8 x 2 inches. When cold mark in squares. Let stand in pan several hours before removing. Makes 50 to 60 pieces.

This candy is excellent to pack as it remains creamy on standing.

Tested by The American Home

fondant and variations

Heat sugar, boiling water, and corn syrup in saucepan, stirring constantly until sugar is dissolved. Cover and boil slowly 3 minutes. Remove cover; continue cooking to 240° F., or until mixture forms a soft ball when a little is dropped in cold water. Wipe sides of pan frequently with damp cloth wrapped around a fork. Pour without stirring into a cold damped platter. Set on rack and cool until hand can comfortably be held on bottom of platter. Add vanilla. Beat until creamy and firm enough to handle. Knead until smooth. Let stand until cold. Wrap in waxed paper or in covered jar. Let ripen at room temperature overnight before using.

Fondant patties—Melt 1 cup fondant in top of double boiler until just thin enough to run from spoon. Color and flavor as desired. Pink food coloring and oil of peppermint, or green food coloring and oil of wintergreen are particularly delicious. Drop from spoon in individual pieces on waxed paper.

Home-dipped chocolates—Flavor fondant, adding fruit or nuts, if desired; shape and dip in wax on racks for several hours before dipping. Melt dipping chocolate over hot water (not boiling) and when temperature of chocolate has reached 100° F., remove to pan of cold water. Cool chocolate to 81° F. Drop fondant centers one at a time into chocolate, remove with 2-tined fork, allowing excess chocolate to run off; place on waxed paper to harden. May be rolled in nuts, chocolate shot, or cocoa. They are equally delicious if merely broken into small pieces. They may be rolled in cocoa, finely chopped nuts, coconut, or any other suitable material.

Tested by The American Home

chocolate fudge

Heat chocolate and water in saucepan until chocolate is melted. Add sugar, milk, cream, and salt. Cook slowly until candy thermometer registers 235° F., or when mixture forms a soft ball when a small quantity is dropped into cold water. Remove from heat, add butter and vanilla, and place in pan of ice water for 5 minutes. Beat briskly until very thick and turn into well-buttered pan. 8 x 10 inches. It can be cut and served about 5 minutes after it is poured into the pan. Makes 40 to 50 pieces.

Variations

Stir in one cup chopped nut meats or 12 marshmallows cut in small pieces before turning fudge into pan.

Submitted by Jeanne Austin
Tested by The American Home

caramel roll

Place sugar, corn syrup, butter, and 1/3 the cream in saucepan and stirring constantly bring to a boil. Add the remainder of cream gradually so boiling does not stop. Cooking over low heat, stirring frequently, to 240° F. or until syrup separates into threads which are hard but not brittle when tested in cold water. Remove from heat, add nuts and vanilla and turn into well-buttered pan 8 x 8 x 2 inches. When cold cut in small squares. Wrap in waxed paper or Cellophane. Makes about 75 candies.

An interesting variation, photographed on reverse side: Line a buttered pan with finely chopped brazili nuts, cover with thin layer of the caramel mixture. When cold wrap around a roll of fondant (see basic recipe) containing chopped pistachio nuts. Roll as for jelly roll. Wrap in waxed paper and let stand at room temperature for several hours. Slice with a sharp knife.

Tested by The American Home

Spanish candied orange peel

Peel from 4 oranges
2 cups sugar
2 cups water
3/4 cup red cinnamon candies, or Green food coloring and
8 drops oil of peppermint

Cut orange peel into thin strips with scissors. Put in a saucepan, cover with cold water and let come to a boil. Drain, cover again with cold water, and bring to a boil again. Drain, and add sugar and water. Bring to a boil, add cinnamon candy (or food coloring and oil of peppermint), and continue to cook slowly until all but one tablespoon of syrup has boiled away. Turn strips out on a plate or pan, sprinkle with granulated sugar and roll until each piece is well coated with sugar. Store in lightly covered container. For the photograph, reverse side, half the orange peel was cooked with cinnamon candies and half with peppermint. These colorful varieties are particularly appropriate for Christmas.

Tested by The American Home
LASTING WINDS — drenching rains — falling mercury! Campbell's Vegetable Soup is a welcome lunch at any time, but on a day like this, it really hits the spot! Youngsters like nothing better when they come trudging in, cold and wet. Have this good soup ready for them — piping hot! It will drive the chill away and leave them glowing with energy.

When days are dark and dreary, you want food that is bright and warming. And so it's comforting to know this: Campbell's Vegetable Soup contains fifteen different vegetables, temptingly blended in an invigorating beef stock. From warm sun-bathed gardens they were picked — prime, and luscious, and crisp. Campbell's chefs have captured their fine flavor — as well as their minerals and vitamins — to bring them to you in this robust soup.

More threatening days loom ahead! Why not join the wise mothers who keep a supply of Campbell’s Vegetable Soup on hand? In a moment you can have ready a wholesome, nourishing soup practically a meal in itself. And when windows rattle and the trees bow dismally before the wind, remember then: it's "A Perfect Day" — for a steaming plate of Campbell's Vegetable Soup!

Campbell's
VEGETABLE SOUP
ALL FROM THIS ONE FRUIT COCKTAIL!

Haven't you noticed? Why, ideas seem to pop right out of a can of Del Monte Fruit Cocktail.

Not surprising, either. For look at all the marvelous goodness this cocktail combines! Luscious Del Monte Peaches and Pears. Zesty pineapple. Seedless grapes and scarlet cherries. Blended just right—the work all done!

No wonder more and more women are serving Del Monte Fruit Cocktail in more and more ways. Always—and often—as a cocktail, of course! Try it yourself. You'll call it your menu-brightener No. 1!

P. S. Another flavor inspiration—Del Monte Coffee!

IT'S Del Monte FRUIT COCKTAIL
Two gay parties

(Continued from page 24)

A buffet set-up is always popular and requires the least work. Refreshments can be served either in the living or dining room. Print the following menu and put it on the serving table where it can easily be seen.

TIME To Eat!
Menu exposed for 1 Hour

ALL SIZES cold meat
SNAP-py cheese
FINE GRAIN rolls
PRINT butter
CANDID fruit or orange peel
Impose-ing assortment of cakes and cookies
CLICK ginger ale
SOLUTION of coffee (seconds allowed)
BULBS and pose-ies by local florist

Having got off to such a good start, the evening's program from this point on will be turned over to the guests, who, by this time, will doubtless have thought of some ideas of their own. Meanwhile, the hostess may pat herself on the back and relax!

A Trailer Travelogue Party

Are you or your friends definitely planning a trailer trip, or do any of you ever think longingly of the day when you will lock your front door, step into a trailer, and tell your guests to draw a picture of a trailer. It won't take very long and the results will be amazing! The best likeness wins—A school slate.

Games:
1. "CAVALIER TRIP"—Have small pad and pencil for each guest. At a given signal, guests must write down all the states and their capitals they can think of in fifteen minutes. This game will start the evening off with the proper spirit. Prize—A road map.
2. "IN A BAD STATE"—Select five states, not too familiar, and have guests write names of the other states and their capitals ordering them. Time: 10 minutes. Prize—10th Atlas of the United States.
3. "TRAILER TROUBLES"—Get pencil and paper ready. Turn out lights and tell your guests to draw a picture of a trailer. It won't take very long and the results will be amazing! The best likeness wins—A school slate.
4. "BILLBOARD BLUES"—Before guests arrive, cut out well-known gasoline or automobile advertisements and paste them on separate sheets of paper or cardboard. Be sure to hide name of product completely. Hold each one up for guests to see and ask them to write name of each product advertised. No whispering or hints allowed! Prize—Dark glasses to wear when passing unattractive road signs.
5. "TRAVEL AT YOUR OWN RISK"—Have as many blank, folded slips of paper as there are players. On one of these write "California" and on another write "Florida." Mix these all together and let each guest draw one. The two drawings the marked slips must each give a five-minute talk on "Why California is a better place to live than Florida," or vice versa. The audience will vote for the winner, who is to be judged by the number of Converts he can win over to his side. Prize—A large orange or grapefruit. "California," or "Florida" according to winner.

FINAL: If there is a piano, mandolin, or guitar in the house, it won't take long to wind up a jolly evening singing all the old favorites, not forgetting the trailer camp song—"It's a Long, Long Trailer . . . ."

Children can both sleep and play

(Continued from page 17)

of the playthings to which they are by nature entitled.

Children and their needs seem to be singularly slighted in the designing of apartments for people of moderate means—those who cannot afford to provide their children with a separate playroom as well as a nursery. Bachelor apartments are designed with cupboard bars, housekeeping apartments for young couples arranged with kitchenettes that appear from behind mirrored doors as by magic, and there are so-called one-room homes that can be made into living rooms or bedroom by pressing a button.

Couldn't a room be designed for the children in which they could both sleep and play, if a little of this ingenuity were devoted to planning for their comfort too? If there are any beds that we long to have fold up into the wall out of sight, it is those in the nursery. This device alone would turn it into a playroom at a moment's notice. The objection that it would be impossible to determine the size of the beds required is not a valid one. Cribs and bassinets take up very little room. They need not be considered. It is when children grow big enough to need junior-size beds that the space seems to vanish. Couldn't this room include small folding twin beds for two children, or for one child and a nurse, and be so arranged that either both, or only one bed, could be used at a time? In this way the room would be equally convenient when needed for a nurse and a smaller child with his own crib.

We have considered here only the possibilities of improving the rooms planned for children in rented apartments. In a home of one's own, a great deal more could of course be done to render a two-purpose room ideal for children. For instance to apply the same principle as that of the folding beds to solve for us the occasional need of a big play table for trains or group hand work, Ping-pong, and other games would be to double the present possibilities for play in the nursery without permanently crowding the room. Such a table when closed could be framed in picture moulding and partially backed by a blackboard. Maps or pictures could be hung over the blackboard when not in use.
It made angels out of four dirty boys!

Bon Ami saves time...lightens work...doesn't redden hands!

How to make bathtub cleaning easy!
1. Always keep Bon Ami in the bathroom.
2. Show your family how quickly anyone can clean up with it.

Remodeling a Pennsylvania farmhouse
[Continued from page 26]

...rations and outcroppings which some of the houses acquired. But their simple, rectangular form and good roof lines and thick stone walls (some of which were completely buried beneath heavy coats of a brown cement mixed with sand and mica) have an enduring excellence. The trend to country living today (a commuter's country living, within thirty miles of the city), has created new interest in these old structures, and they are rapidly being remodeled and equipped for modern requirements.

An old stone house located on a steep, winding road in White marsh Township outside of Philadelphia was transformed into the comfortable home illustrated here for approximately $8,000. Originally a tenant house, it is now the residence of Mr. William J. Woolston, the owner of the surrounding farm land. Built directly on the road, a road which has known the ebb and flow of history and human activities for more than a hundred years, it is strongly and picturesquely entrenched in the hillside so that three stories appear above ground on one side and two stories on the other sides. The front portion of the house with exterior walls about two feet thick is the original part; a rear wing in Victorian style, of dark siding with a four-paned windows, was added later. This rear wing has been remodeled entirely and a garage wing added, but the lines of the old stone structure are pretty much what they were.

The stone walls have been re-plastered with a bright, white coat which enhances the rough, rocky surface of the stones and gives an interesting texture. A single dormer introduced into the roof at the front of the house provides an extra window in the top floor bedroom. In rebuilding the rear wing the walls were faced with light shingles which were also used on the walls of the new garage and its stairway, while light batten board siding was used on gable ends and on the whole front end of the garage. On the high side of the house, in the courtyard formed between the house and garage, is a long, brick-paved covered porch which serves as the main entrance and as the kitchen porch, but it is completely and cleverly divided by high Colonial settles. The garage is closely joined to the house by a small passageway which connects with the kitchen and with the porch. A stair from this passage mounts to two bedrooms and a bath over the garage, a suite entirely independent of the rest of the house. This stairway is built outside of the walls of the house and garage and its steep roof line and enclosing wall is an interesting feature of the rear of the house.

The appearance of the house from the fields at the rear is in such surprising contrast to the front that you could mistake it for another building. The three stories facing the road form the high, regular outline seen in the photograph on Page 25, but at the back the two upper stories of the house and ell-like wing spread picturesquely over the land as shown to advantage in the large illustration on Page 26.

Backyard living
[Continued from page 23]

white brick. To harmonize with this dominating shade, the flowers at the base of the shrubbery include petunias in purple, blue, and white varieties, and pale pink and lavender asters. Among the shrubs chosen were the blue-flowered Sollya heterophylla and Duranta plumieri, the rose-flowered Escalonia rubra, and Cotoneaster parneyi, which has the largest and most attractive berries in the cotoneaster family. The low growing evergreen South African shrub, Aster fruticosus, with flowers closely resembling Michaelmas daisies, provides bloom for three months in the spring and early summer. Against the shady garage wall climbs a Bignonia violacea, whose flowers grow in pale lavender clusters.

The privacy secured by enclosing the garden makes it usable at all hours. For sun-bathing in the morning and for tea and conversation in the afternoon it makes an agreeable setting. The hostess who formerly centered her entertaining within doors, now invites her guests out into the sun and air; her luncheons, bridge parties, Sunday morning breakfasts, and suppers on summer evenings take on a new mood of freshness and novelty. By making a moderate expenditure, she has increased the attractiveness of her home.
Has it ever occurred to you what scant protection the walls of your home provide—how little there is between you and the biting winds from the north?

In all likelihood, you've never given it a thought. You are satisfied that your home is as well built as any of equal size or value. And, no doubt, you're right. Yet, if it is of typical construction, the chances are great that the cause of your discomfort is that antiquated heating system. If the house is relatively new, you begin to wonder if you got what you paid for. If your house has been built several years, you become increasingly positive that the cause of your discomfort is that antiquated heating system. If the house is relatively new, you begin to wonder if you got what you paid for.

In a majority of cases, the culprit is none other than Old Mother Nature herself. If you've ever tried to warm yourself before the open hearth of a drafty cottage on a cold fall morning, you have an exaggerated picture of the competition most heating systems encounter every winter day!

Far-fetched? Not at all. If your house is a conventional building, all that stands between you and the great outdoors is a 3/4" layer of plaster, held in place by some form of lath...a four-inch hollow drafty air space...a thin layer of sheathing...and, nailed to that, an even thinner coating of shingles or clapboards. It's no wonder most rooms are hard to heat.

During the winter, the wall spaces around your house fill with cold air. Since warm air rises, the heat from your rooms is sucked into the attic space and, again, vanishes into the cold air above.

In summer, the whole process is reversed. As the sun beats down on your walls and roof, they heat up quickly—often to 150°. This heat seeps through the walls and roof into the hollow wall spaces. At night the stored-up heat escapes very slowly. That is why it takes so long for your rooms to cool off. And what can you do about it?

Fortunately, Old Mother Nature has also created the cure—a fluffy, wool-like substance known as Johns-Manville Rock Wool. This is an amazing material developed in the laboratories—literally "wool" blown from molten rock out of man-made volcanoes. It is fully described in an interesting booklet called "Comfort that Pays for Itself," which is yours for the asking. As the ideal insulating material for walls and attics, with its millions of tiny air cells, J-M Rock Wool is an efficient barrier to the passage of heat or cold! The surest cure for cold rooms.

As pioneer in the business of curing cold houses by means of a unique yet simple method of blowing the Rock Wool through a hose into empty attic and wall spaces, Johns-Manville is equipped, from the standpoint of products and experienced service, to bring you year-round comfort that pays for itself. J-M Insulation saves up to 30% of the usual fuel costs, reduces summer heat up to 157. There are more houses insulated with J-M Rock Wool than with any other product of its kind. Why not let J-M Rock Wool Home Insulation stand between you and the weather?

How to Cure
A Cold North Bedroom

by Crawford Heath

Has it ever occurred to you what scant protection the walls of your home provide—how little there is between you and the biting winds from the north?

In all likelihood, you've never given it a thought. You are satisfied that your home is as well built as any of equal size or value. And, no doubt, you're right. Yet, if it is of typical construction, the chances are great that the cause of your discomfort is that antiquated heating system. If the house is relatively new, you begin to wonder if you got what you paid for. If your house has been built several years, you become increasingly positive that the cause of your discomfort is that antiquated heating system. If the house is relatively new, you begin to wonder if you got what you paid for.

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During the winter, the wall spaces around your house fill with cold air. Since plaster is porous and transmits heat, the warmth of your house seeps through into these air pockets. And what is worse, the more the wind blows, the faster this whole wasteful process occurs—one of the chief causes of cold, drafty rooms.

Before outlining the cure for this condition, let's look in your attic. Here, an equally bad situation usually exists. All that divides house from sky is a thin veneer of shingles. Since warm air rises, the heat from your rooms is sucked into the attic space and, again, vanishes into the cold air above.

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Hors d'oeuvres

Martini or Manhattan cocktail, served in crystal glasses from a silver shaker, or sometimes the milder dry sherry poured from a crystal decanter; and there is the tray daintily arranged with appetizing and colorful hors d'oeuvres. In homes without servants, the serving is done charmingly by host and hostess, the host passing the cocktails, the hostess the appetizers.

Americans with their customary savoir faire sweepingly use the word "hors d'oeuvre" not only for the conventional pre-dinner appetizer, but for all the hastily made snacks we love to serve for the drop-in guest. The word "snack" is also an adopted child, a term until lately more commonly used by the English. We have adapted this to our use as "snacking." It can mean anything from an informal buffet service to a raid on the kitchen refrigerator, a drink, crackers with multiple cheeses, canned fish, or the modern spreads, often in the original containers. Our modern type of domestic savory spreads are made especially to fit this need. They are ready to serve instantly, packed in wide-mouthed table service glasses, attractive enough to be placed au naturel on the cocktail tray or buffet. Spreaders are added and the guests help themselves. It is all very simple and purposely designed for our maidless, hurry-up mode of living.

European conventional hors d'oeuvres continue to demand the use of anchovies, caviar, pâté de foie gras, while the English use also a great many of their own blended pastes. These blended English pastes have been the models for many of our own modern commercial appetizers. American epicsures with their flair for cookery adapted these "Old Country" recipes to American tastes. American manufacturers thus spurred by the increasing demand for new, intriguing flavors (and with the world's richest food resources at their disposal) have created commercial savories and pastes that surpass the finest importations. It used to be the "fashion" to suppose that delicacies to be good had to be imported. Today we know that from our own fair fields and expansive woods come home epicsures, more than any other cuisine surpassing by none. The hostess need no longer do her shopping abroad. Delicious domestic hors d'oeuvres, priced to fit American pocketbooks, are now presented in great tray array for the price of a small coin. In addition to being wholesome and zestful, the new domestic spreads give plenty of natural color to your tray and are useful for both afternoon tea sandwiches as well as hors d'oeuvres. Imported filet of anchovy and the like are strictly conventional pre-dinner appetizers, not suited to sandwiches.

Ready-to-serve hors d'oeuvres should be of a size not to exceed two bites. They can be made on crackers, Melba toast, bread. Use of bread is very American, and very modern. It is a blessing to the maidless hostess for hors d'oeuvres can then be made hours ahead, kept in the refrigerator, and arranged on service trays when needed. Nimble fingers, an eye for color, and a flair for taste combinations will produce a tray of tidbits to delight any gourmet.

Rolled Hors d'Oeuvres

A day-old sandwich loaf, or pullman, is best. It is easier to cut than very fresh bread. For hors d'oeuvres use the small sandwich loaf; for tea sandwiches, the large. The method is the same for both. Have your knife very sharp—or perhaps you have a good-natured delicatessen man who will machine-slice the loaf (lengthwise), for you. Be sure to specify ⅜ inch thickness. One loaf will make eight or nine slices, and each slice will make six large hors d'oeuvres or afternoon tea sandwiches. If you are to cut the bread yourself, remember, a very sharp knife! Hold the bread perpendicularly, remove one side crust, and slice remainder of loaf down slowly into ⅜ inch slices. Watch ends of knife projecting from both sides. If you don't watch the knife the slice will probably run crooked. Don't squeeze the loaf too hard! You will give it a "waist." Lay cut slices between folds of damp cloth. Let stand an hour or more before attempting to roll. Now remove one slice at a time from towel, trim remaining crusts, and spread each side generously with softened butter. Plenty of butter insures a well-shaped roll! Now spread with mixtures given below, or any mixture you prefer.

More Cellophane Envelopes for Your Menu Maker

You can obtain additional cellophane envelopes for your Menu Maker. They cost but 50c for 50 or $3.00 for 100. Write to The AMERICAN HOME, 251 Fourth Avenue, New York, N. Y.
Garnish the spread slice (crosswise) with chopped ripe olives, pimiento, egg white, chopped parsley, or chopped chives. Stuffed green olives make an attractive "bulls-eye." See page 42 for illustrations.

Be sure to hold firmly in your fingers, and roll from you! Wrap completed roll in wax paper, twist ends of paper, tamalelike, and place in refrigerator overnight, or for several hours at least. When needed, cut roll into six even slices. If olives have been used in "bulls-eye" be sure to cut between, through the center of each olive. This will place the "bulls-eye" on one cut side of each sandwich. You can vary the garnishes as you wish, getting color and flavor combinations in as wide a range as the scope of your imagination. A slender boiled carrot makes a good and colorful center. Simple garnishes are best, are less expensive, and do not out-flavor the original spreads.

Open-face sandwiches (like the rolled variety) can be eye-appealing and works of art. They, too, can be made with mixtures given above, or with any other mixture you choose, to concoct, using the same garnishes. A good rule to follow for garnishing is to use dark garnishes on light spreads; light and highly colored garnishes on darker breads. It is hard to give rules for this, no two people achieving the same results with given materials. Why not try to express your own individuality?

Old clocks

(Continued from page 15)

Charles Kirke for George Mitchell; Atkins & Downs for G. Mitchell and R. Atkins; Atkins & Downs for George Mitchell. Chief among Mitchell's partners was Irenus Atkins, his brother-in-law, who, for most of the time he was in the clock business, was a leading Baptist preacher of the community. Barter pervaded the entire clock industry as the story of Elisha N. Welch demonstrates. His father had a foundry and cast the iron weights used in the weight-driven wooden clock movements, for which the clockmakers paid in finished clocks. It was Elisha's duty as a young man to peddle these clocks, going as far west and south as Philadelphia, often taking in payment scrap iron and old brass which he would haul back to Bristol. This early trade brought him to the attention of Chauncey Jerome, who, in the early 1820s, set up a factory to manufacture clocks. Jerome's company, the New Haven Clock Company, became the present Sessions Clock Company.

However, the only early American clock concern to continue in the family that started it is the present E. Ingraham Company of Bristol, of which the founder was Elias Ingraham, a carpenter and joiner, who began to work for George Mitchell and Irenus Atkins in 1828, building their clock cases. In 1831 he went into business for himself and subsequently headed a series of firms from 1831 to his death in 1884.

The clockmaking industry has always felt the spur of competition. Although the thirty-hour wooden movement shelf clocks brought great prosperity because their low prices meant a wide market, some clockmakers had continued to make fine eight-day cast-brass clocks in limited numbers and were able to sell them, a hardihood which eventually brought triumph to brass movement clockmakers as is here told.

Usually their clocks were made to order for some wealthy patron. For this type of clock movement was as fine and as perfect a piece of mechanism as it was humanly possible to produce. The art of rolling brass did not come into general use in this country until after 1825, and so the clock plates were cast between thick, smooth slabs of stone or metal. Finally, in 1823, Joseph Ives introduced rolled brass in the manufacture of his eight-day clocks. This cut costs materially, giving this phase of clockmaking a real edge on the wooden movement clockmakers. To offset this loss, some Bristol makers introduced the eight-day wooden shelf clock movement which today is quite a unique item, and one eagerly sought after by collectors.

Eventually the only recourse for wooden movement shelf clockmakers was to transform the machinery, which had been making wooden movements in large volumes, to machines capable of producing rolled brass thirty-hour movements in large numbers. A thirty-hour brass clock which Chauncey Jerome introduced after 1836, according to his biography, induced this major revolution in clock manufacturing. But all Bristol clockmakers were equal to the task and almost immediately after 1838 practically all the Bristol clock firms were concentrating upon thirty-hour brass movements to meet the enormous potential market this low-priced clock had opened up. The end of the wooden movements had come. When fire destroyed Chauncey Jerome's Bristol plant in 1845, he moved his machinery and workmen to New Haven where his business was absorbed and became the New Haven Clock Co. This firm, the "wagon clock" concern we refer to at this point, for many Bristol companies manufactured this type under the patent of C. Brown, interest in the Forestville Manufacturing Company, and the S. C. Spring Co. In 1836 E. N. Welch Manufacturing Company became the present Sessions Clock Company.

The American Home, January, 1939
ents of Joseph Ives, an inventor whose constant experiments eventually perfected a mechanism based upon the movement of roller pinions of brass driven by a steel wagon spring. From Bristol he moved to Brooklyn around 1830, but the Connecticut clockmakers profited by his genius.

John Birge, a blacksmith, about 1826 became the head of a series of important Bristol clock firms making fine brass clocks under various Ives patents. Associated with John Birge were Erastus Case, William L. Gilbert, Ransom Norton, Thomas F. Fuller, Mary Peck, and many other clockmakers who made names for themselves. Birge & Fuller (1844-47) built fine thirty-hour and eight-day brass movement clocks driven by the Ives (1845) patented wagon springs. And between 1850 and 1856, the firms of Irenus Atkins working under a license from Joseph Ives built the perfected thirty-day cast-iron framed wagon springs.

After 1842 the Connecticut clockmakers began to invade first England, and then the Continent with the sheet brass movement clocks; and because of volume production methods, they were able to sell these clocks at retail at a price the overseas manufacturers could not touch. But that is another story unto itself of Yankee ingenuity in exploitation. The principal firms in this export business were the Jerome Manufacturing Company of New Haven, and Brewster Ingraham of Bristol. Thousands upon thousands of clocks were exported up until the Civil War. That's the idea of a woman but...
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it, was used on the walls. On the floor is still another owner-hooked rug in the Colonial rope design. The colors used are deep red, old blue, and oyster white. The severely plain lines of the built-in cupboard set off with rare distinction the display of fine china. Mrs. Larabee takes particular joy in the three pieces of Majolica on the top shelf of the middle section.

The traditional recreation room is the result of a trip to Mexico. Mr. Larabee made the handsome trastero, or dresser, of white pine, even executing the carving. He also made the lecho, or sofa, and collector of the same white pine. All pieces have a soft satiny finish. Mr. Larabee laid the oak flooring which was given him by a friend. The screen, covered with gold leaf and adorned with painted tropical birds, is his handiwork, as is the ceiling light fixture and reading lampshades of punched tin.

**Illinois Farmhouse**

*(Continued from page 32)*

parallel to the living room and behind it. (See page 31.)

The living room personifies this comfort in its soft-toned wood paneling, its wide plank floors rubbed with gray, and its warmly colored furnishings and wall decorations. The entrance hall is a dressing room, and sleeping rooms are cheer and gaiety in sparkling white woodwork and colorful papers. This balance of moods throughout the interior again mated one with its surroundings. It has the gaiety and light of bracing country activity, the peace and gentle charm of remoteness from city bustle. Though lived in but a few months, the house has a mellowness brought by the furnishings, nearly all of which are authentic English and American antiques — each with more than a century upon which to look back. Originally the English pieces were collected personally by the owner in England for his Regency house in London. Transplanted, they have lent themselves with exceptional grace to the very new surroundings.

The living room, fifteen by thirty feet, is papered on three sides in a soft shade of slate gray-blue, patterned with small white wreaths, while the fourth side, with its ample fireplace, is paneled in beige-rubbed random-width yellow pine. At the important French windows hang draperies in deep, soft rose, hinting of beige in the slightly nubby underwoven background. Fitted cozily before the fireplace opening is a seat of wrought iron and leather chickadees of the London house library. Beside it on the one hand is a two-cushion sofa in rose homespun, and opposite, half-facing the sofa, stands a Queen Anne wing chair in dark beige frieze with woven-in floral design on back and seat. Sheraton and Hepplewhite constitute most of the remaining important pieces, outstanding among them being a group of four delicately lacquered Hepplewhite side chairs in palest apple green decorated in red, darker greens, and shaded browns.

The dining room is temporarily furnished in Sheraton copies until the children of the family are sufficiently grown to merit returning the originals. The sideboard, though a copy, is none the less a lovely mahogany piece recently refinshed and brought from its black stain to a delicately rich honey tone. The inlays came through this process a light blonde. Against the chocolate wallpaper with its scattered little pastel replicas of old porcelain figurines, animals, and trees, the sideboard gleams with its beauty. Above the highboy hang portraits of William and Mary, rare examples of the lost art of painting on glass.

Epitome of light and cheer is the entrance hall. Here, as previously mentioned, the woodwork is in white. The floor covering is black marbelized linoleum bordered with a line of white and a wide edge of solid black. Set off against these simple backgrounds are the walls, gay with a paper of massive red and white primroses and dull green foliage.

Here in the hall, as one prepares to take leave of this house with its admixture of the new and the traditional, one has an inescapable glow of pleasure in the realization that so dowdy a farmhouse can have undergone so complete an aesthetic change — so manifest a conversion to gentility.

**Rural Hill**

*(Continued from page 28)*

front of the house, which with ground-covering pachysandra, Japanese yew, a small dogwood at the corner of the house, wisteria to climb the chimney, and assorted small evergreens, nearly wrecked the budget. Our local nurseries deserve the credit. They know how to charge, but they also know how to plant, what to plant, and when to plant. At the same time we were able to enjoy the new surroundings that were every bit as delightful as the old. We like trying new things and we are always happy with the results.

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*The American Home, January, 1939*
end of the house, a terrace seemed both logical and desirable until a crowbar test proved that the only way we could step down to a terrace (as we were taught to do when we were very young) was to dynamite. So dynamite we did, even though the house was by this time practically finished. And while we were at it, we also dynamited a hole large enough to plant an old apple tree at the corner of the terrace.

The silver lining of the terrace operation came in the form of effect stone walls, which usually helps a house to fit the large old key to its center walk to the main entrance. It was replaced with sod, creating a wide expanse of lawn from driveway to the service walk on the east side, which is used for the approach to the main entrance. The most pleasant and unobstructed view is southwest, and with this in mind we added a porch off the dining room, and a bay.

The changes made on the interior comprised moving some of the partitions, moving the stair hack about four feet, and building a new bathroom, toilet, and the necessary closets.

The total cost of remodeling was $4,800, including architect's fee.

A 60-year old house

(Continued from page 29)

within an eight-minute walk from the heart of town and forty-five minutes from the center of Detroit, was available at $3,500, the decision to buy was made.

So we studied the remodeling possibilities of the house and the present design was made. The major changes to the exterior were the removal of the front porch, the center gable, and the three old chimneys. The first floor level was about thirty inches above the grade line, and "to bring the house down to the ground," the second story was projected six inches beyond the main wall face to give a strong horizontal line across the front. To give more light to the bedrooms on the second floor, we added three dormers. And this provided cross ventilation. One change made, which usually helps a house of this character, was the removal of the center walk to the main entrance. It was replaced with sod, creating a wide expanse of lawn from driveway to the service walk on the east side, which is used for the approach to the main entrance. The most pleasant and unobstructed view is southwest, and with this in mind we added a porch off the dining room, and a bay.

The changes made on the interior comprised moving some of the partitions, moving the stair hack about four feet, and building a new bathroom, toilet, and the necessary closets.

The total cost of remodeling was $4,800, including architect's fee.
A Victorian house

(Continued from page 11)

and a comfortable armchair covered with pink moiré taffeta welcomes the reader with sunlight by day and lamplight by night. Arranged over the bed is a group of old French color prints.

The larger bedroom is reached by two steps down from the hallway. Here the window curtains are hung from a valance board placed just at the edge of the low-cut ceiling, which gives height to the walls. The bed tester also follows the line of the ceiling and gives height in the center of the room. A jóg in the far wall, to accommodate extra pipes in the bathroom just behind it, makes room for an eight-inch deep book alcove above the desk.

The kitchen we left until the last, because we were certain that would be the most fun of all. We had the walls and ceiling painted white, the window-frames, base-board, and wainscots painted bright blue and the windows themselves yellow. Above the chimney hole, from which an old-fashioned coal range had been removed, we had a cupboard built, and we painted the paneled doors in bright colors. In this cupboard was kept the blue and green Spanish china which we used for Sunday night supper and the silver American pewter elbows Mexican and Chinese candlesticks, with red candles in pewter candlesticks, completes the picture.

From time to time we have added a bedroom or a bath or a sideboard, set for a buffet supper parties. From these plates we borrowed quaint bird and flower designs, and one evening, my husband with a brushful of blue paint, and I with green, made borders of imitation Spanish tiles around the wainscoting and fireplace. In the windows and along the shelves now hang curtains and ruffles of red glazed chintz dotted with white. On the shelves early American pewter elbows Mexican pottery and painted Swedish toys. Polished copper pots hang from the crane in the fireplace. When we entertain in the kitchen we transform, the laundry tubs into a sideboard, set for a buffet supper, camouflage the sink with green branches, and spread the table with gay peasant linens, chintz, and glass. Candelsticks, with red candles in pewter candlesticks, completes the picture.

able builders of our Victorian cottage to turn, if not positively roll, in their uneasy graves. But we like it, and tomorrow perhaps we shall paint out our Spanish tiles, or cut a hole for a new door, or dig up the garden and plant it all over again in a different place.

Willowbrook

(Continued from page 34)

So, as the next best thing, the floors were covered with wall-to-wall deep-piled broadloom carpeting in a soft, Colonial emerald.

A reproduction of an old clipper-ship wallpaper was used in the dining room which was originally a bedroom. The downstairs kitchen, with its hand-beamed walls and great fireplace, has been made into a recreation room. On frosty winter nights, "eats" are served from a pine corner cupboard before an open fire.

Two or garages being necessary today, a search was made for garage siding that looked really old. When the last board had been laid up and the whole garage was surveyed with a critical eye, the desired "established" appearance was there. A fire "insurance" plaque mounted above the doors bravely boasts a replica of an early fire engine, harking back to the neighborhood "subscription" to the services of fire-fighting companies.

Just a stone's throw from this house is the English Church (Presbyterian). Hempstead, which was organized before 1754, perhaps around 1750, for by December of 1754, when the deed was recorded, this church not only had been organized with a regular body of elders and deacons, but had also a house of worship already erected. The original founders were all inhabitants of the immediate neighborhood, which was the oldest village in the town of Rampo, called popularly, by its Indian name of Kakiat, but given the name of New Hempstead in 1791.

General Lafayette dated several official letters from "near" this "Kakiat Meeting House." "Mad" Anthony Wayne is said to have stopped at an inn in New Hempstead, since destroyed by fire, en route to Stony Point.

Thus "Willowbrook" is situated in the very midst of a historic center. The definite part that this house played in the early history of the community will perhaps never be known.

And today—it is a good thought that life goes on at "Willowbrook," and that a modern young couple, with respect and understanding for the past, are carrying on to bring assurance and promise for the morrow.
three curved and scalloped shelves, and formally paneled doors.

The antique American furniture in the room beautifully expresses the Queen Anne style (as it appeared a decade or two later, for it must always be borne in mind that the English modes did not appear in this country simultaneously with their origin). The cabriole leg was almost universal on all types of furniture—tables, chairs, desks, and other pieces. Note how suavity and grace are particularly evident when stretchers are lacking to mar the sweeping curves of the legs, a masterful achievement of the new type of cabinetmaking. Curvilinear design also animates the splat backs and arms of the chairs.

The square drop-leaf table, of which two of the cabriole legs with Dutch-turned club feet, to support the two leaves, occupies the center of the room. The earliest type of chair present is that nearest the fireplace, with stiles turned, yet the small concave curve on the top rail is a feature of the Queen Anne style chair, and the splat is in the form of a graceful vase. Actually this chair, and the splat is in the form of the earliest type of chair present is made in America from 1750 on.

A fine Philadelphia comb-back chair, "probably the noblest and most dignified of the Windsor family, having the graceful comb with carved "ears," is only partly shown in the picture. Near the fireplace is another comb-back chair in a plainer shape and without ears; the seat is somewhat low. On the left side of the table is a hoop back, or "bow back" chair with legs very raked. This type of chair was a great favorite and was made in quantities. A New England type of Windsor armchair is placed this side of the table. Unlike the others, the semi-circular horizontal rail is omitted, and the top rail and the arms are combined in one piece of bentwood, giving a simple, graceful hoop-back shape.

Completing the ensemble is a wing chair, transitional from Queen Anne to Chippendale, for the ends of the arms are not vertical, and their upper part is outward in a scroll form, yet the framework of the arms extends no further back than to the front line of the wings.

Entering now the kitchen to the extreme right of the house, one steps back half a century, for this oldest part was built in 1684 by the first of those Taylors to settle in Middletown who were related to Edward Taylor, the Emigrant, born in Shadowhurst, England, in 1638. The age of this kitchen wing gives additional weight to an antiquarian who believes Middletown to be the oldest settlement in New Jersey, founded in 1667.

The low-ceiled room, spanned by ponderous beams, is especially important for its nine and a half foot fireplace which occupies the chimney wall completely. So cheery was it to sit before, that the owner could not bear to destroy it when he built his new house. And here was the congenial spot for Washington to plan the battle of Port Monmouth.

Equipped with a variety of early American kitchen utensils, there are on display among others a spice box (hanging at the left of the fireplace), a bread-mixer, a frying-pan with five-foot handle, that quaint invention of our ancestors the apple-peeler and corer, a bacon broiler, a coffee-roaster and grinder, an iron and its coal-heated holder, a candle-maker, an hour glass, a spinning wheel, and a large pickle jar. On the table is a set of old crockery plates and bowls, and a corn-husk rug is placed before the door leading outside.

In the same kitchen is assembled a collection of swords, bayonets, and other weapons of historical interest to the community, including Captain Kidd's dagger, for it was he who built the Episcopal church in Middletown.
What 1939 offers garden lovers
(Continued from page 13)

Out in Iowa, where even the hardest of the Korean Chrysanthemums that are proving so popular and useful in the East frequently succumb to the winter and summer extremes, continued hybridizing and selection by Mr. H. R. Mosnat appears to have brought forth some varieties that are so early and so sturdy that they promise to make the long- ing fall flowers possible in gardens anywhere through the Middle West. Two in particular—My Lady and Dean Kay (named after the dean of Liberal Arts at the Iowa State University)—are highly praised, some of the plants having begun to bloom early in July. The first named has deep yellow or orange flowers about two and a half inches across, the other, making a larger plant some thirty inches high and fully as wide, has apple-blossom pink blossoms two inches in diameter.

Rewards for Rose Lovers
From various quarters comes news of lovely new roses ready to enrich our gardens. As an example of the good that plant hybridizers are doing living after them, we have Smiles, a fine-large-flowered variety from the late Dr. J. H. Nichols in the group which he named Floribunda. The flowers, bright salmon pink in color, with twenty petals and up to four inches across, bloom continuously in great masses; the soft color blends nicely with the handsome, glossy foliage. Another Flori- bunda, Betty Prior, has single red flowers, called brighter than those of Else Poulsen, borne from one plant to another in the season on a plant larger than that of Smiles and desirably free growing and disease resistant. Hybrid Teas of note being introduced this year include the late Mr. Jean Gau- tier's named Floribunda. The flowers, called brighter than those of any other, making a larger plant some thirty inches high and fully as wide, has apple-blossom pink blossoms two inches in diameter.

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Among the vegetables tested, three received silver medals, namely: New Hampshire Scarlet Eggplant, developed in New England; Grand Bush Snap Bean, and Slemson Spineless Okra (or Gumbo) from South Carolina. Bronze medals went to Plentiful White Lightning Okra, and Golden Table Queen Squash; while honorable mention was given the Queen of Colorada Cantaloupe, Kingscort Sweet Corn, Top Notch Pea, Aristogold Bantam Corn No. 1, Wayside Market Cantaloupe, and Connecticut Straight Squash.

E. L. D. Seymour

Do I need a landscape architect?

(Continued from page 41)

of house and garden, lawn, driveway, vegetable garden, etc., will be a workable livable unit. He will work in close harmony with the architect and the builder and thus there will be no duplication of effort or expense. Incidentally, most landscape architects prefer to work this way. Their charges will be no more than if they are called on after the house is completed; indeed, they might well be less, because problems often solve themselves easily at this stage so that costly mistakes are avoided.

Let those who are building or who have recently built call in the landscape architect before any rough grading is done, any drive, terrace, or path is built, any trees are cut down, or any new planting is done. He can study existing conditions in the light of your requirements and tastes and make a tentative plan showing what can be done to solve your particular problem. You discuss this plan with him and make suggestions and criticisms, after which he will draw up the final plan incorporating all of his and your combined ideas as practical. From there on every spacey deposit of earth moved, every brick laid and every plant put in will be an element in the finished picture, a step toward the ultimate goal.

The character and the personality of the whole place will come from you and by him be interpreted and incorporated into a design which is complete and practicable. The cost of his plan will be determined for you out of grading costs and other initial expenditures. I know of a case in which a house was being built on a side slope. The contractor had put in a bid for $300 to rough grade the yard to a nice, monocromed level. A landscape architect called in designed an attractive garden and lawn on three levels, and his fee plus the necessary grading totaled $250.

In addition to the general group plans which show the entire layout with finished grades, planting areas, drive, paths, pool, steps or walls or lawns or whatever the situation calls for, the landscape architect will, if you request it, submit a tentative or planting plan. This will show the location, variety and size of every tree, shrub, vine, and flower needed to carry out the design. It will be accompanied by key lists giving common and botanical names of each plant. Such a plan can be kept for years and the garden or border or lawn planted piecemeal, progressively, as you can afford it. Every contractor doing large projects is often afraid that grading is avoided and the scheme gradually takes form, grows up, and when completed presents a beautiful, unified picture. The plants will grow and fill their form, interesting flowers and foliage, height and adaptability to their location, in relation to their neighbors, the soil and the environment.

It may be possible to include all of your particular favorites as well as others with which you are perhaps unfamiliar. But remember that the finished effect should be primarily, a good composition in plants rather than a botanical experiment station.

There is often a further and financial advantage in consulting landscape architects to whom you are not well known etc. They will allow a substantial discount which is deducted from your bills for materials. An acquaintance of mine has spent $140 in the last three years on plants, trees, shrubs and gravel. Each landscape architect has made the planting plan, and budgeted the necessary plants over that period, and has saved him $30 in nursery bills. His fee was $25, so the client has had the benefit of professional advice at no cost and has saved $85 in the bargain!

Sometimes, where the property is broken or sloping, a grading plan may be necessary. This shows the topography as it is and as it will be when graded to the new design. Any contractor can follow such a plan and many amateurs who are dig and are doing their own grading these days, using the grading plan to show exactly how much to cut here and fill there—another permanent step toward the completed picture.

For those who desire detailed construction drawings are needed to show a garden gate, or a pool, a flight of steps, or lattice work to

The American Home, January, 1939
cover the garage. A simple drawing, original in design, will guide the work, whether done by the carpenter, the mason, or you.

During planting time, or when grading is being done, or a dry wall is being laid, the landscape architect is available for supervision at a reasonable hourly fee. Frequently an expert eye at such a time can in half an hour anticipate and correct errors, save many hours of misdirected effort, and produce a much better effect in the bargain.

These are the services performed by the professional landscape architect. It has been said of house building that you pay for an architect whether you have one or not, and the same is true in garden making. But whereas few people build their own houses with their own hands, many prefer to do their own planting, wall building, pool making, etc. How much more satisfactory to know what you are working toward, to see the picture beforehand, and then proceed to make that picture a reality, little by little, step by step, knowing that everything that is spent every dollar that is spent will count!

If we should make a garden

(Continued from page 18)

tion is easily dulled. Originality commands attention. One ought neither to covet nor copy his neighbor's garden.

Utility is the most devastating enemy of all. Rock gardens appear as if made to hold up banks, while weigela attempts to screen neighboring yards. Cutting ground for the theater, plants and flowers in the garden will never be synonymous operations. If they happen to overlap, so that some of the clippings can be arranged into bouquets, so much the better, but to harvest all the zinnias for a luncheon decoration is a tragedy if the appearance of the garden is ultimately more important than the luncheon.

No. gardening is not as simple as ordering new varieties from fascinating catalogues and cultivating them properly. Gardening is, first of all, an intellectual problem, and it is given a bit of land, the only approach to its possibilities lies through the artistic intellect. There are, of course, people with no creative taste whatever, but the rare are rare. Most of us could compose a rather decent picture were it not for the barrier of lack of skill in handling the materials. In gardening, the skill is easily mastered; the instinct is there; nothing stands between us and our compositions but carelessness and indolence. Before long winter will be over, and nature will have scoured the canvases clean for a new attempt. We can begin again to arrange our gardens, approaching them through the spring, intellectually.

Little numbered maps. I have mentioned are essentially wrong to me because one should not plan a garden as if one were to look straight down upon it all summer. One might begin with designing a park, laying out the major contours one wished to follow. They would be the sort anyone can make, but for all their crudity, they would reveal the inner conceptions of making a vertical plan, as the garden will actually be seen. Line is a subtle ingredient, as necessary as it is evasive. Contour is the skeleton of the garden, and unless it is right, no clothing we devise for the garden will disguise the fault. By following this procedure and by keeping faith with a satisfactory sketch, one can more easily resist temptation. There is little danger of an effect of emptiness. In fact, it is only by consciously striving for emptiness that one may hope to capture an air of spaciousness.

The universal laws of composition never let one down; harmony and temperament cannot fail. Yet a garden should be lazy looking. It should disguise the effort put into it instead of seeming restless, hardly cultivated, or obviously planned. There is artistry in concealing art so that, when one enters a garden, one has the feeling that it is very old, that it grew quite naturally. It should strike a happy medium between being too wild or too studied, too exciting or too negligible. In all the best art, painting, sculpture, music, or literature, there is a corresponding artistry; nature is always adapted, never transplanted. People protest that nature never studies the juxtaposition of colors, is not concerned with symmetry,¹ is where artistry, the sublimation of nature's ways, comes in. Such, at least, is the philosophy of the Japanese, those masters of landscaping and flower arranging, from whom we have much to learn. They stand midway between the artificial formality of the French, and the undisciplined disorder of nature. Outdoors we are still Victorian in taste, while indoors we are adopting the Japanese principles of decoration: space, light, simplicity, and carefully planned accents.

Color should be an accent, never an end in itself. Color is an ingredient, as necessary as it is dangerous. It always takes away a little, although it can add much. A touch of color is exciting and delightful, like wine with a good dinner. Why does the Occidental so often abuse his waistcoat and spirits? Mixed up colors in a garden have the same result as mixed up colors anywhere else.

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They neither rest nor thrill the eyes—just like too much chinzy. It seems to me that we would all get so much more fun from gardening and from visiting the gardens of our friends, if each of us followed some original idea which pleasantly occurred to us. I do not mean originality for better or for worse. After a great deal of thought and scratch-pad scribbling, and after having shut the matter too thoroughly of the gardens we have seen, we might discover in gardening a more original, more beautiful hobby than we have heretofore enjoyed. Suppose we decided upon an old-fashioned garden, for instance; how absorbing it would be to study literature about old-fashioned gardens, to search everywhere for a rare plant, no longer in fashion, which we remember having loved at Grandma’s years ago. And how thrilling it would be to discover and secure it! Or, imagine the excitement of collecting herbs in a garden and making them as enriching as collecting Toby jugs or early American pewter, especially if one read as well as planted and became somewhat of an authority on herbs. It would be interesting to experiment with a favorite color, creating symphonies of green or gold, or red or white. Or one might enjoy worrying over a single favorite flower, mower, noodly and the best of condition and becoming familiar with its many types and varieties. One might enjoy creating gardens typical of different nations, especially if one owned a large lot, or reproducing bits of the gardens of famous people or places. The pleasure of merely digging and weeding would be infinitely increased if mental stimulation accompanied it and a vision prompted it.

Whatever the eventual plan, a garden should be developed slowly. The few things that are bought, beginning with the grass, should be of the finest quality. Nor should more be planted than can with ease be tended. Cultivation ceases to be a pleasure when it becomes a dominating burden. There is one other secret to success for the perfect garden, as I see it. It should, so far as possible, be enclosed from the public view. For utmost enjoyment it should possess the privacy of another home. If there are dry corners after all your labors, be a private sanctuary for your delight and the delight of your friends. You should find time during the day to sit in a favorite part of it, with the sun on your face, and think of the joys of nature, and of cultural demands, and let it work its spell within you. You have created a living, growing thing which is the child of your mind, heart, hands, and spirit; the inspiration the beauty and peace of your garden should be the reward for thought and labor.

Here’s help for last minute shoppers.

(Continued from page 21)

for does everything but spread the jam, Crocker-Wheeler, $14.95. (30) Not only grand Cannon towels, but a Cellephon box that has a thousand uses, $1.95. (31) For flower pickers, green metal cups in a white wooden carrier, trio of decorated metal vases with removable wire mesh trays, Hamburger Schlemmer. Woman’s snap cut pruning shears with simple bent device to hold to her fine fingers, and a side entrance $2.50 to $13.75. (32) This little blonde charmer walks, talks, and sleeps. $2.98. For the very young a brilliantly colored block tree. $1.80. R. & H. Party Taffy, both pages, paper, Dennison, 52 and 50 cents.

N. Y. State colonial

(Continued from page 6)

The flowers and trees and shrubbery which flourish luxuriantly today were not merely bought and planted. They were raised from seedlings and cultivated, nurtured, and grafted with infinite care over a period of years. The gardens and grounds today are a tribute to past generations.

The walks and paths about the house and driveway were laid out in curves which are interestingly planned around some architectural feature as a focal point, or a rock garden. The planting is skillfully arranged to serve as a screen for the house and its porches, but care was taken to leave vistas open across the woods and hills at the back. In reality the living arrangements center mostly around the rear of the house because the gardens, orchards, and fields are located there and a strong wind blows up to the vine-hung porch.

Numerous small features also add to the charm of the gardens. There are special nests, birdhouses, and feeding places such as coco-nuts for the wrens, cedar and birch bark boxes for the blue-birds, and quarters for squirrels and other small wild life. One of the most interesting, for it is the owner’s house, complete with porches, rooms, etc., all done in miniature and in scale. Cedar poles cut from the near-by woods were used as posts for a six-sided grape arbor which has a cob-web roof with a bird-house centered on top of it.
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