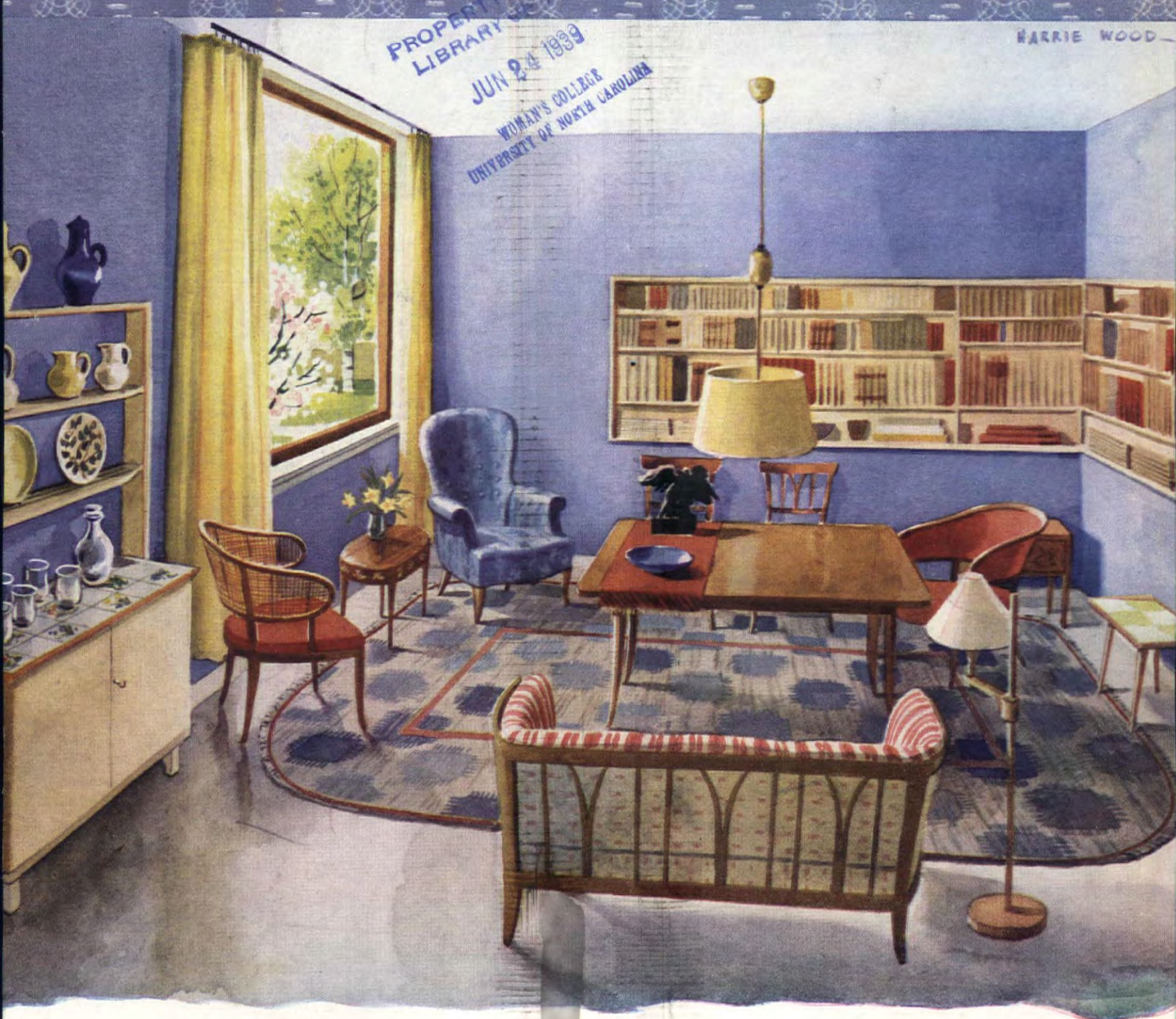


The AMERICAN HOME

10¢

for July 1939



What Modern CAN be ... 17 pages

MODERN in ILLINOIS, RHODE ISLAND, MASS., MICHIGAN, CALIFORNIA, WISCONSIN, FLORIDA

HAPPY THOUGHT FOR HOT WEATHER!

GLACÉ SALMON SALAD WITH REAL MAYONNAISE



GLACÉ SALMON SALAD

- | | |
|---|---|
| ½ cup cold water | ¼ cup green pepper, diced |
| 1 tablespoon gelatin | ½ scored unpeeled cucumber, cut in wedges |
| 1 cup boiling water | 1 small onion, sliced |
| 2 tablespoons granulated sugar | ¼ cup pimiento, chopped |
| ½ teaspoon salt | ¼ cup celery, sliced |
| 3 tablespoons lemon juice | Hellmann's or Best Foods Real Mayonnaise |
| 1 cup canned red salmon (8 ounces) broken in pieces | |

Pour cold water in a bowl. Sprinkle gelatin on top of water. Add to hot water. Stir until dissolved. Add sugar, salt and lemon juice. Cool. When mixture begins to thicken, fold in salmon, green pepper, cucumber wedges, onion rings, pimiento and celery. Pour into one-quart mold which has been rinsed in cold water. When firm, unmold and garnish as illustrated. Serve with salad greens and Real Mayonnaise. Serves 6 to 8.

JOAN CHARMS TED'S UNCLE ON A SUMMER'S DAY

WHEW, IT'S HOT! AND TED'S RICH UNCLE IS COMING TO LUNCH! THINK HE'LL ENJOY A JELLIED SALMON SALAD, FRAN?

THAT'S AN INSPIRATION, JOAN! SERVE IT WITH REAL MAYONNAISE AND TED'S UNCLE WILL SEE YOU'RE A "SMARTIE" ON FOODS!

WHAT'S THE DIFFERENCE BETWEEN REAL MAYONNAISE AND SALAD DRESSING, FRAN?

REAL MAYONNAISE HAS NO STARCHY FILLER, JOAN. IT'S ALL RICHNESS, LIKE THE HOME KIND, AND DOESN'T TURN WATERY WHEN YOU ADD LEMON JUICE OR MILK

REALLY FRESH, TOO!

Read why Real Mayonnaise tastes fresher even than home-made!

You, yourself, know that a dressing for salad can taste no fresher than the salad oil used to make it. Our Real Mayonnaise (Best Foods in the West; Hellmann's in the East) is made with "FRESH-PRESS" Salad Oil, which we ourselves prepare fresh each day, as it is needed. Then in our double-whipper it is mixed with eggs, added egg yolks, our own special blend of vinegars and choicest spices. Nothing else. No starchy fillers. It's all mayonnaise—Real Mayonnaise! That's why it tastes so rich, so creamy and so FRESH!

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SO GLAD YOU LIKE IT, UNCLE! IT'S TRUE WHAT FRAN SAID ABOUT REAL MAYONNAISE

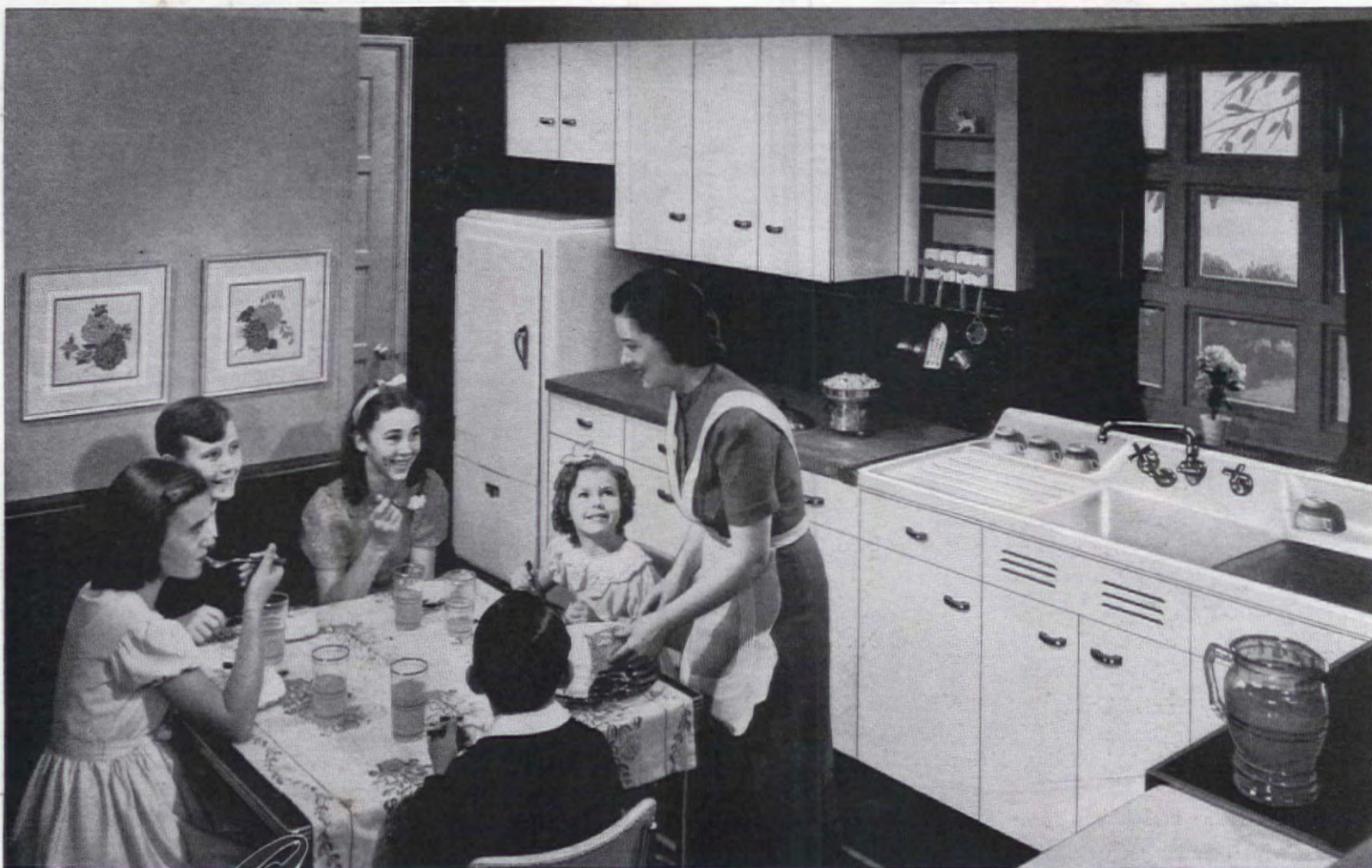


BEST FOODS ↔ HELLMANN'S

Real Mayonnaise



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IN THE EAST



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THE AMERICAN HOME, JULY, 1939

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Home of Dr. and Mrs. Irving Okin, Passaic, N. J.



Home of Mr. and Mrs. N. M. Staver, Lansdowne, Penna.



Home of Marjorie W. Stowe, East Haddam, Connecticut

Living room of Mr. H. B. Harpending, Dundee, N. Y.



Home of Mr. and Mrs. John D. Beck, Beatrice, Nebraska



Below: Home of Mr. Artz C. Kelly, Rio Grande, N. J.



Home of Dr. and Mrs. R. R. Decker, Lewistown, Penna.



Left center: Garden of Mr. and Mrs. Thomas McCutchen, Jackson, Tenn.



Home of Mrs. Charles H. Belledin, Yarmouth, Maine



Home of Mr. and Mrs. George H. Hughes, Kingsport, Tenn.

Home of Mr. and Mrs. H. E. Passig, Upland, Calif.



Garden of Mr. Arthur P. Good, Glencoe, Illinois



Home of Mr. and Mrs. Curtis Williams, Mt. Vernon, Illinois

CONTENTS

National Edition

JULY, 1939

VOL. XXII, No. 2

Cover: Painting by Harrie Wood in the Swedish Pavilion (See page 22)	
Mother Is No Proper Gardener! Fleeta Brownell Woodroffe	6
—but Wouldn't You Like This Kind of "Modern"? Ethel McCall Head	11
Roy C. Cave Home in California	12
O. C. Diehl Home in Michigan	13
C. J. Finney Home in Texas	15
William H. Fricker Home in Wisconsin	16
Mrs. Edward Scheeline Home in California	17
Arthur J. Levy Home in Rhode Island	18
Wahl Snyder Home in Florida	19
Thomas H. Mullen Home in Illinois	20
The Massachusetts Home of Dr. and Mrs. Walter Gropius	21
What Swedish Modern Is in Sweden G. A. Berg	22
"Swedish Modern" in the U.S.A.	24
American Indian Modern Clyde C. Hall	25
A Modern House Needs a Modern Garden John V. Watkins	26
A Connecticut Herb Garden	27
Arranging Summer's Flowers for the Home Myrtle Adams	28
State Flower Prints: XX. New York: The Rose	29
A White Rose Painted by Edith F. Johnston	30
Why We Collect Old China Nina Fletcher Little	32
Parents, It's True—So Help Me! Ruth Schaack	33
Killing 2 Birds with 1 Stone Ruth Corbin Ewing	34
What's Missing for a Perfect Summer?	35
Let's Talk About Your Pillows Grace C. Spangler	37
Bowers Sven Linde	38
It Didn't Make Sense To Take a Big Loss—So We Just "Built On"!	40
My Daughter Planned Her Own Bedroom Ann MacKenzie	41
Keeping Up with the Joneses Helen Payne	42
Short Cuts to Summer Picnics	43
A Beautiful Salad Jeannette Beyer	45
Here's How to Invite the Fairies to Your Party! Doris Hudson Moss	46
Made in the Shade Jeannette Beyer	48

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THE AMERICAN HOME, July, 1939. Vol. XXII, No. 2. Published monthly by the Country Life-American Home Corporation. W. H. Eaton, President-Treasurer, Henry L. Jones, Vice-President, Jean Austin, Secretary. Executive, Editorial and Advertising headquarters, 444 Madison Avenue, New York. Subscription Department, 251 Fourth Avenue, N. Y. Branches for advertising only: 248 Boylston Street, Boston, Mass.; 360 North Michigan Avenue, Chicago, Ill.; A. D. McKinney, 915 Olive St., St. Louis, Mo.; W. F. Coleman, Henry Building, Seattle, Wash.; W. F. Coleman, 485 California Street, San Francisco, Calif.; W. F. Coleman, 530 West 6th Street, Los Angeles, Calif. Copyright, 1939, by the Country Life-American Home Corporation. All rights reserved. Title registered in U. S. Patent Office. Subscription price \$1.00 a year—three years, \$2.00; foreign postage \$1.00 per year extra. Entered as second class matter December 31, 1935, at the Post Office at New York, N. Y., under act of Congress, March 3, 1879.

Luxury sheets no longer for rich brides only;

WIVES-ON-A-BUDGET CAN HAVE PERCALE, TOO!



Now, brides who must watch the pennies can afford luxurious percale sheets... just like brides "with money to burn!"

For Cannon has now made it possible to own lovely, smooth percale sheets for only a few pennies more than heavy-duty muslin!

Grand news, this—for brides who are getting trousseau linens together. And equally grand for erstwhile brides who have to make replacements this year.



Caressing Smoothness—the soothing kind that relaxes you and lulls you to sleep—is the outstanding difference between Cannon Percale and muslin sheets. Radiant whiteness is another. No wonder these lovely sheets make a housewife's heart skip with pride! Every glance...every touch...whispers their "nicety" and makes handling them a pleasure!



Beauties, but Not Sissies! Because they have 25% more threads to the square inch than even the best grade muslin, Cannon Percale Sheets can withstand the wear and tear of hard, everyday, family use. The secret is in the firm, close weave... and the fine, strong-fibered cotton they're made of.

Don't Miss This Value! You can now get Cannon Percale Sheets in most stores for around \$1.49*... ready to use, with convenient "size labels" sewed in the hem. (Also available at slightly higher prices in six lovely colors: peach, azure, maize, pink, jade, dusty rose. Pillow-cases to match.)

Cannon also makes a muslin sheet that's amazingly low in price, and equally outstanding in value!

News! Cannon Hosiery! Pure silk, full-fashioned, sheer and lovely, better made to cut down "mystery runs." Ask for Cannon Hosiery at your favorite store.



Lighter-Weight, Easier to Launder. Because Cannon Percale is so much lighter than muslin, you'll find these sheets infinitely easier to handle if you do your own laundry. And if you send your sheets to a commercial laundry at pound rates, Cannon Percale will actually save you laundry costs of about \$3.25 a year for each bed.



* The price may vary slightly due to different shipping costs and seasonal fluctuations of the market.

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GUARANTEED BY GOOD HOUSEKEEPING MAGAZINE AS ADVERTISED THEREIN

Mother is no proper gardener!

FLEETA BROWNELL WOODROFFE

"AND WHERE do you use hatpins on the garden?" inquires my slim elfish daughter suddenly from behind me, mirth in her voice, affection in her eye. "And why the flour-sieve—and these paper cups?"

Gardening at our house, as she very well knows, is no specially outfitted pastime, but the non-gardeners in the family never cease to find it amusing—this unorthodox way I go about gardening. "Imp!" I reply. "If you really want to know . . ." She doesn't, of course, and after the last gay "Bye," she's off with "the bunch," and I turn back to the ferns I'm repotting, a pleasant task on a day like this.

As I dip my hand deep into the cool pile of sifted leafmold saved from under our own trees and start packing it around the reduced ball of fern roots, my eyes wander around this far corner of our two-car family garage which serves as my "toolhouse."

It's a crowded spot and untidy, no doubt, to a stranger's eyes. I wonder idly what it would be like to have a thorough-going toolhouse with all equipment bought for the purpose. Not that much of mine isn't of that type. I recall how the eyes of the hardwaremen light up when I buy the garden tools that I consider necessities, the ones which have no adequate understudies. There's my real nurseryman's spade, the best all-purpose hoe, a lawn rake of the broom type with flat teeth of spring steel, a good trowel with a steel shank and a wooden handle that fits snugly in my palm; a jewel of a hand-fork; one of the best of the pruning shear tribe—a pair that fits my number 6½ hand; a spading-fork with a reinforced shank on which I can pry, stand, or even jump if I need to; a good hose and strong couplings. For all these de luxe garden implements I'm willing to pay—even handsomely.

But when Mother is also gardener for the family, when the handy woman of the house takes over outside—outdoor responsibilities—then, certain innovations are bound to appear; new and quite unorthodox shapes begin to adorn the toolhouse walls. Like those of the "heathen Chinese," my ways "are peculiar." As a woman I do not hesitate to seize upon the kitchen hand-sieve to sift soil for a cigar-box flat of delicate seedlings, and then to water them gently with the fine spray of a clothes dampener borrowed from the shelf in the laundry.

My garden roses don't develop mildew for want of a properly advertised duster; not while discarded window curtains—two layers thick—make a quite satisfactory bag to hold the fine dusting sulphur and give it out in a prophylactic cloud when whacked smartly with the family yardstick—the same one that measures the children's added inches on the kitchen wall. The device is satisfactory, you understand, *until we can afford a new, real duster.* (You see, there are some new roses we want first.)

Even masculine gardeners of the neighborhood have adopted paper picnic cups for starting their Heavenly Blue morning-glories—or this year, of course, Scarlett O'Hara, which they're all coddling. They've learned, too, what a jolly all-purpose small trowel, spade cleaner, etc., a flexible

kitchen spatula or a putty knife makes. One man I know considers it his personal discovery (though history is vague on this point) that a metal bushel basket is one of the most useful of foreign objects yet introduced into gardens. Ours, I know, is in constant use—holding water in which the new roses soak while waiting to be set in their new homes; holding extra soil when a large hole is dug in our thickly populated garden; holding leafmold which has been sifted through a circular sieve which just fits its top. That former mason's (now gardener's) sieve is one of the garden helps which I did not—er—expropriate, I believe is the word now in use in diplomatic circles. Not that I wouldn't, but there just aren't any masons (of that kind) in our family or in our neighborhood within expropriating distance!

OTHER "foreign" tools we have put to garden use included a post hole digger of the double-spoon type. This the Head of the House was persuaded to operate (a fresh apple pie is a grand persuader!) for the benefit of a twenty-inch root of an oriental poppy of a grand hallelujah red which we ardently wanted to see flourish mightily. This extreme departure from customary planting practice was thought necessary because in the early days someone had spread cellar clay several inches deep over half our garden spot. We felt that the poppy roots simply had to know that their's was not a narrow confining dungeon and that good feeding lay below.

A happy inheritance from pre-oilburner, gas, and iron-fireman days is my sturdy coal-hod, now nicely painted a dusky carriage-green. It is so much easier than an ordinary pail to carry, to fill, to empty

of soil, trash, or water that all comparisons are extravagantly in its favor. And the family is used to it, now.

For some reason the burlap sacks I get from the grocer have a properly gardenesque look, in my family's eyes, after I have ripped them open and used them to swathe heirloom rose trees, scarlet quince trees, and patriarchal southernwood bushes to save them from gnawing cotton-tails in winter. Neither does anyone cock a humorous eye at the I-can-take-it garden cushions I've contrived from rubber kneeling (scrubbing) mats encased in sun-proof awning cloth and made with wide borders that are easy to grasp and carry. Nor do folks chuckle—at least, not overly loud—at the berry boxes I collect through the summer to protect choice denizens of the rock garden from the winter sun they dread. The family only tease occasionally at the careful saving, year in and year out, of all green and gray cord that comes into the house for my plant tying. A mild "What, more bulbs to hang?" greets my tucking away of the mesh bags in which onions and baking potatoes are sold and which are so handy for storing gladiolus bulbs.

By now, my raids upon the H. of the H.'s tool chest draw more humorous resignation than surprised reproof. His keyhole saw, I've found, is exactly what I need when old clumps of Siberian irises



"... then the most unusual thought struck me. I said to myself, 'What would happen if I planted some bird seed?'"

[Please turn to page 73]



"Bon Ami is so quick . . . so thorough . . . so easy to use! There's nothing quite like it."

"Bon Ami doesn't scratch . . . instead, it actually polishes as it cleans . . . keeps porcelain not only glistening but also easier to clean the next time."

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Here are three good reasons why many women wouldn't think of using any cleanser but Bon Ami . . .



"Bon Ami isn't coarse or gritty . . . that's why you'll find it such a safe cleanser for your bathtubs and basins—so harmless to your hands."

Bon Ami

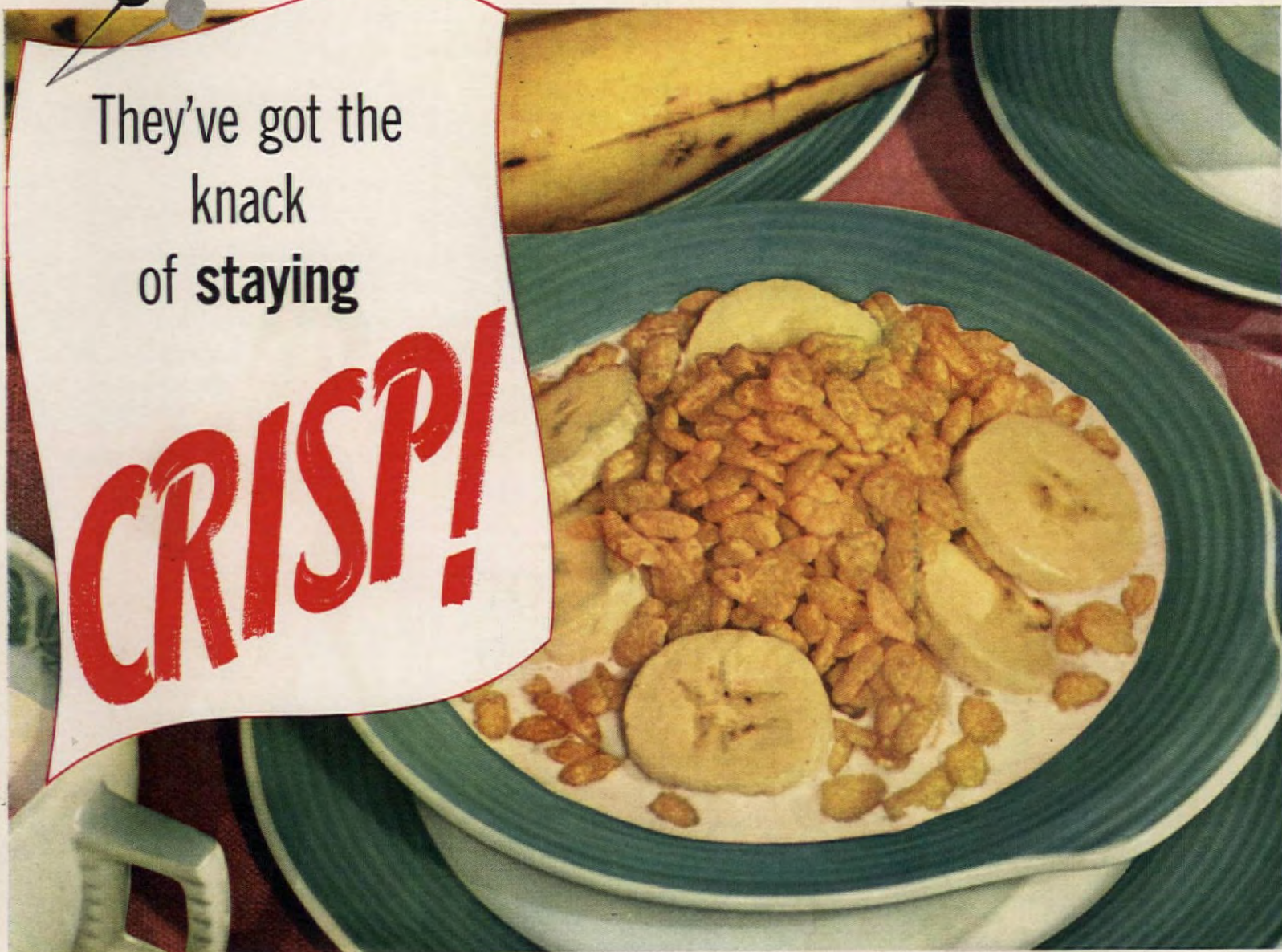


"hasn't scratched yet!"

Saves time...lightens work...protects porcelain

They've got the
knack
of staying

CRISP!



SAY, MOM,
HEAR THAT
SNAP!
CRACKLE!
POP!

YES, BOBBY. ONLY
RICE KRISPIES
MAKE THAT
SOUND. THEY'RE
SO
CRISP!



NOT FLAKED! NOT SHREDDED! They're "oven-popped"
by Kellogg's Patented Process. Rice Krispies are absolutely
unique in form . . . utterly distinct from every other break-
fast cereal. Product and process are protected by United
States Letters PATENT NOS. 1,925,267; 1,832,813.

**Completely different type of cereal. Crackly crisp in milk
or cream . . . not mushy!**

Looking for a breakfast with "umph"? Spring
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family. The most different cereal in a decade!

There's no mushiness here . . . no "plain-
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Rice Krispies prove their amazing crispness.

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For Kellogg's Rice Krispies stay afloat. They
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Rice Krispies are *not* flaked . . . *not* shredded.
They are made by an utterly different process
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toasted to a crunchy, golden brown.

Only premium quality, American-grown "Blue
Rose" rice is used in making Rice Krispies. Their
lasting crispness is protected by Kellogg's new
KEL-LINER Inner-Wrap, the only cereal carton
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get Kellogg's Rice Krispies at your grocer's.



MAKE THIS SIMPLE TEST WITH RICE KRISPIES:

**2 hours in milk—
Still Floating!**

WON'T MUSH DOWN IN THE BOTTOM OF YOUR DISH

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INDEX TO NATIONAL ADVERTISERS

July, 1939

It is the definite policy of THE AMERICAN HOME
to make its advertising pages trustworthy and reliable.

AUTOMOTIVE

Ford Motor Company.....	3rd Cover
Goodyear All-Weather Tires.....	80

BUILDING

American Gas Assn.....	50
Celotex Structural Insulation.....	71
Crane Company.....	3, 69
Eagle Picher Home Insulation.....	78
Fir-Tex Insulating Board.....	60
Heatilator Fireplace.....	75
Insulite Co., The.....	73
International Nickel Co. (Monel Metal).....	74
Iron Fireman Automatic Stoker.....	73
Ives Casement Window Hardware.....	69
Kimsul Insulation (Kimberly-Clark Corporation).....	72
Lead Industries Association.....	72
Monarch Metal Weatherstrip Corp.....	76
Mueller Furnace.....	61
Mural-tone Wall Paint.....	69
Pratt & Lambert "61" Varnishes.....	71
Ru-Ber-Oid Roofing.....	75
Rutland Patching Plaster.....	71
Tile Manufacturers' Assn.....	65
Webster Electric Oil Burner.....	77
Western Pine Assn.....	67

ELECTRICAL EQUIPMENT

Lydon-Bricher Ventilating Fan.....	66
------------------------------------	----

FOODS

Campbell Soup Company.....	49
Campbell Soup Company (Franco-American Spaghetti).....	56

Cannell Salmon Industry.....	67
Florida Citrus Commission.....	56
General Foods Corp. (Minute Tapioca).....	66
Hellmann's Mayonnaise.....	2nd Cover
Kellogg Company (Rice Krispies).....	8
Libby, McNeill & Libby.....	62
Wesson Oil.....	64

HORTICULTURE

American Cyanamid & Chemical Corp.....	79
Burgess Seed & Plant Co.....	79
Evergreen Garden Spray.....	77, 78, 79
March Automatic Irrigation Co.....	79
National Mower Co.....	79
Naughton Farms, Inc.....	78
Red Arrow Garden Spray.....	79
Socony-Vacuum Oil Co. (Bug-a-boo).....	79
Universal Lawn Tool Co. (Sod Spiker).....	79

HOUSE EQUIPMENT

Bissell Carpet Sweeper Co.....	57
Frigidaire Electric Range.....	52
Frigidaire Electric Refrigerator.....	53
Master Metal Products, Inc. (Grills).....	77
National Association of Ice Industries.....	57
O-Cedar Polish.....	73
Pyrex Ovenware—Flameware.....	68
Scott Paper Co. (Towels).....	51
Staley Starch Cubes.....	65
Zim Jar Opener.....	66

HOUSE FURNISHINGS

Cannon Percale Sheets.....	5
Cash, Inc., J. & J.....	78
Concord Worsted Mills.....	73
Goodman & Son, Inc., Julius.....	73
Martex Kitchen Towels.....	77

INSURANCE

Employers' Group.....	70
-----------------------	----

MISCELLANEOUS

Collins Co., Geo. F.....	71
Harding Uniform and Regalia Co.....	75
Larvex Mothproofing.....	78
One-Spot Co. (Flea Killer).....	71
Pulvex.....	54
Swift & Company (Pard Dog Food).....	9

MUSICAL

R. C. A. Radio Victrola.....	63
------------------------------	----

SCHOOLS

New York School of Interior Decoration.....	66
---	----

SMOKING MATERIALS

Chesterfield Cigarettes.....	59
Lucky Strike Cigarettes.....	4th Cover

SOAPS & CLEANSERS

Bon Ami Co.....	7
Drano.....	54
Fels-Naptha Soap.....	55
Sani-Flush (Hygienic Products Co.).....	69

TOILET GOODS & DRUGS

Miles Laboratories, Inc. (Alka-Seltzer).....	65
Non-Spi.....	70
Pepsodent Antiseptic.....	58
Tampax, Inc.....	68

TRAVEL

San Diego—California Club.....	54
--------------------------------	----

While every precaution is taken to insure accuracy, we cannot guarantee against the possibility of an occasional change or omission in the preparation of this index.

Is your dog always scratching?

Skin irritation, excess shedding and other common ailments usually due to faulty diet . . . these troubles unknown among 230 dogs raised by Swift on exclusive diet of PARD!

● In an unprecedented test at Swift's Research Kennels, 4 consecutive generations of pedigreed dogs have been raised on an exclusive diet of Pard and water. Growth, conformation to breed, and general health of the 230 dogs have been well above normal!

And from this great feeding experiment comes a most significant clue to your own dog's health. Not a single one of these Pard-fed dogs has ever suffered from excessive shedding, dietary skin irritation, listlessness, loss of appetite—or any of the other common ailments which leading veterinarians say are largely caused by faulty feeding!

To prevent these troubles, many veterinarians urge Pard feeding. Put your dog on Pard now, to keep him permanently healthy and happy!

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EVERY CAN of Pard contains the food elements your dog needs! It is nutritionally balanced . . . and its uniformity is checked scientifically. Pard-fed dogs in Swift's Research Kennels are frequently examined for vitamin and mineral sufficiency.



HIT-OR-MISS FEEDING CONDEMNED BY MANY LEADING VETERINARIANS. RECOMMEND PARD. Dr. V. M. H. . . . of Illinois, says: "Nervousness, excessive shedding, and skin irritations are, in 9 cases out of 10, caused by malnutrition due to hit-or-miss feeding." In such cases, Dr. H. . . . recommends Pard exclusively.

PARD

... SWIFT'S NUTRITIONALLY
BALANCED DOG FOOD

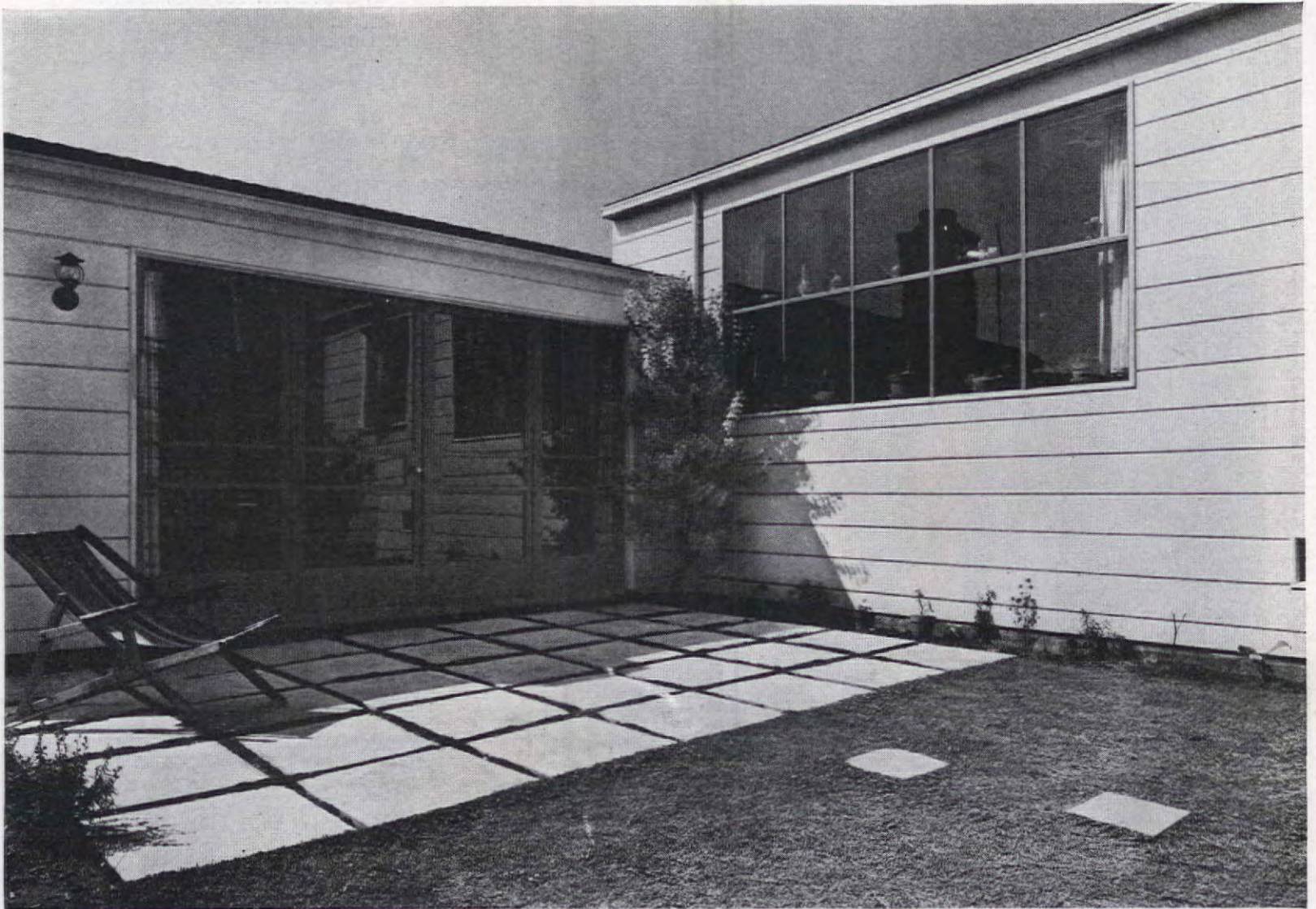




The O. C. Diehl home in Midland, Michigan, designed by Alden B. Dow. (See page 13)

Elmer L. Astleford

—but wouldn't you



Photographs by Esther Born

Garden court of the Roy C. Cave home (see next page)

like this kind of "modern"?

ETHEL McCALL HEAD

We present what we believe to be the finest collection of good Modern ever to be presented in one issue of a non-professional magazine. On these pages you see what Modern can mean. Not streamlined cages, machines for living, miles of metal pipes or acres of glass, but American homes that are beautiful, straightforward, honest, and planned for the American way of life. And, with our collection, an intelligent, impassioned plea by a modern young woman for Americans to do some straight thinking about that little home they are planning for the American scene. We have done too many absurd, expensively romantic bits of old Europe! . . . THE EDITOR

FOR several years now I have been writing about houses, living with houses, hearing, talking, and thinking houses. For better or worse, I married into the architectural profession. It was impossible to escape the enthusiasm one feels in seeing houses grow from sloppy pencil sketches to blueprints and then miraculously become realities in stone and wood, brick and concrete, steel and glass.

I suspect I have become rather like a cat on the scent of a mouse when it comes to tracking down houses. One day it suddenly came to me that while the houses I see and write about are all in the United States, many of them are Spanish or English, French or Italian, Spanish or Bermudan. Why? Why? Why? As far back as my first exposure to history or art, I recall hearing that architecture expresses the civilization, the history, the economy of a people. Today, there are three general types of houses beyond the mere boxes that are shelter only and not all those things we mean when we say "a home." First,



the importations from Europe which strive for picture postcard effects. Second, the *Colonial*, dearly beloved and considered by many as the only native architectural tongue for Americans. Third, *Modern*, a comparative newcomer to our shores, hailing from Germany, Central Europe, and Scandinavia. For the first type, the importations from Medieval Europe, I must confess I have no great affection. Spanish hacienda in the smoke of Pittsburgh, Italian villa on the banks of the Mississippi. Tudor mansion in the swamp lands of Florida. The house of Ann Hathaway delighted me in England, but when I see an "authentic copy" of this stuffy little house in the warm sunshine of California, it irritates me. This picturesque house was undoubtedly perfect for its era but what American family using washing machines and automobiles, wanting sun and air, having furnace heat and radios, can want a house which was planned for living three hundred years ago?

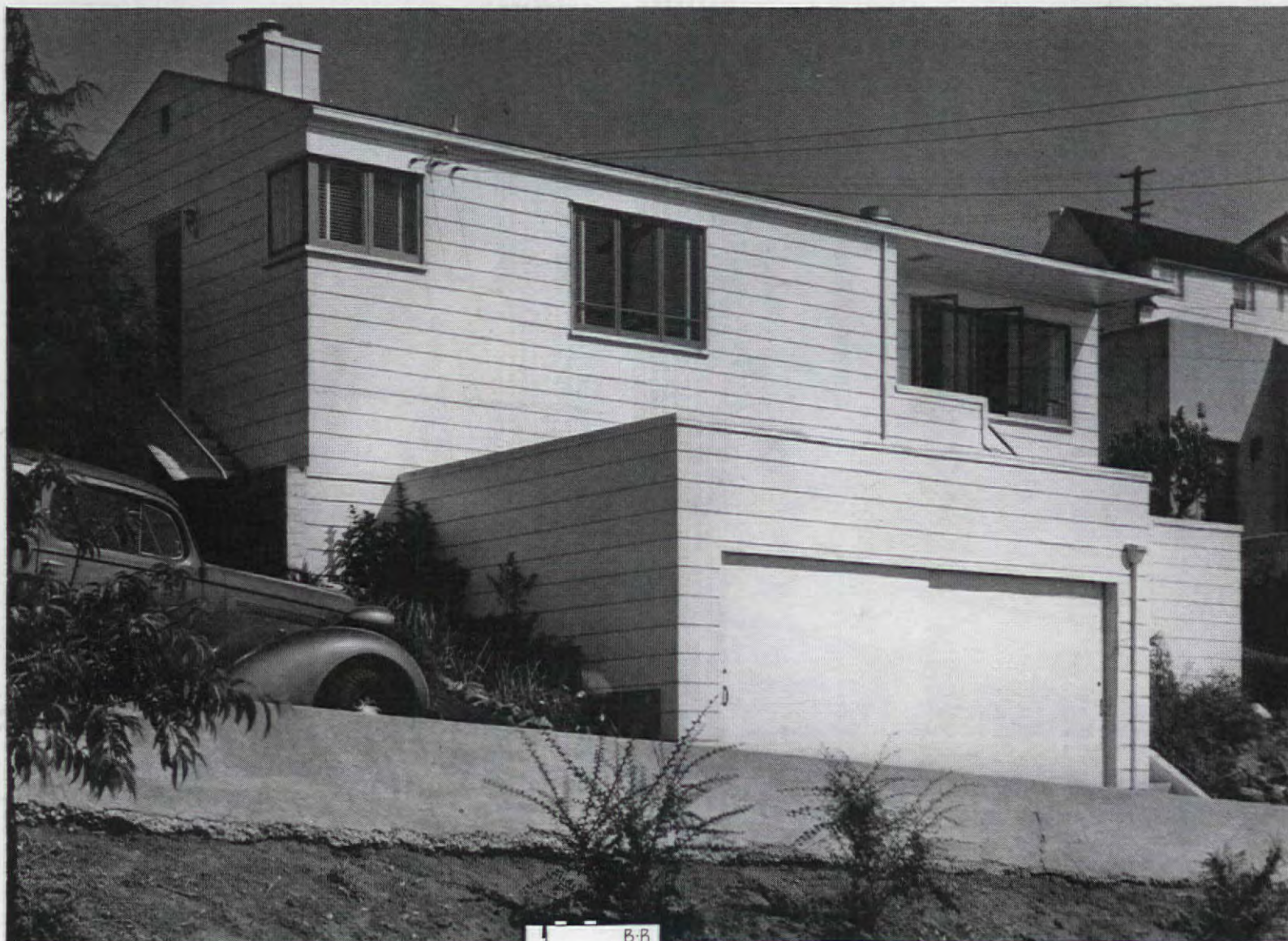
Nothing is wrong with the European styles, so long as they are kept where they belong.

IN CALIFORNIA: :

The home of
Mr. and Mrs. Roy C. Cave
in Berkeley

Approximate cost: \$5,000

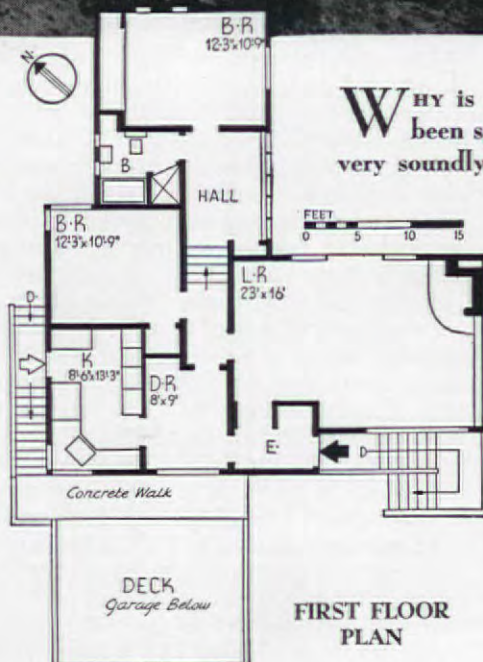
GEORGE PATTEN SIMONDS, *Architect*



Side view

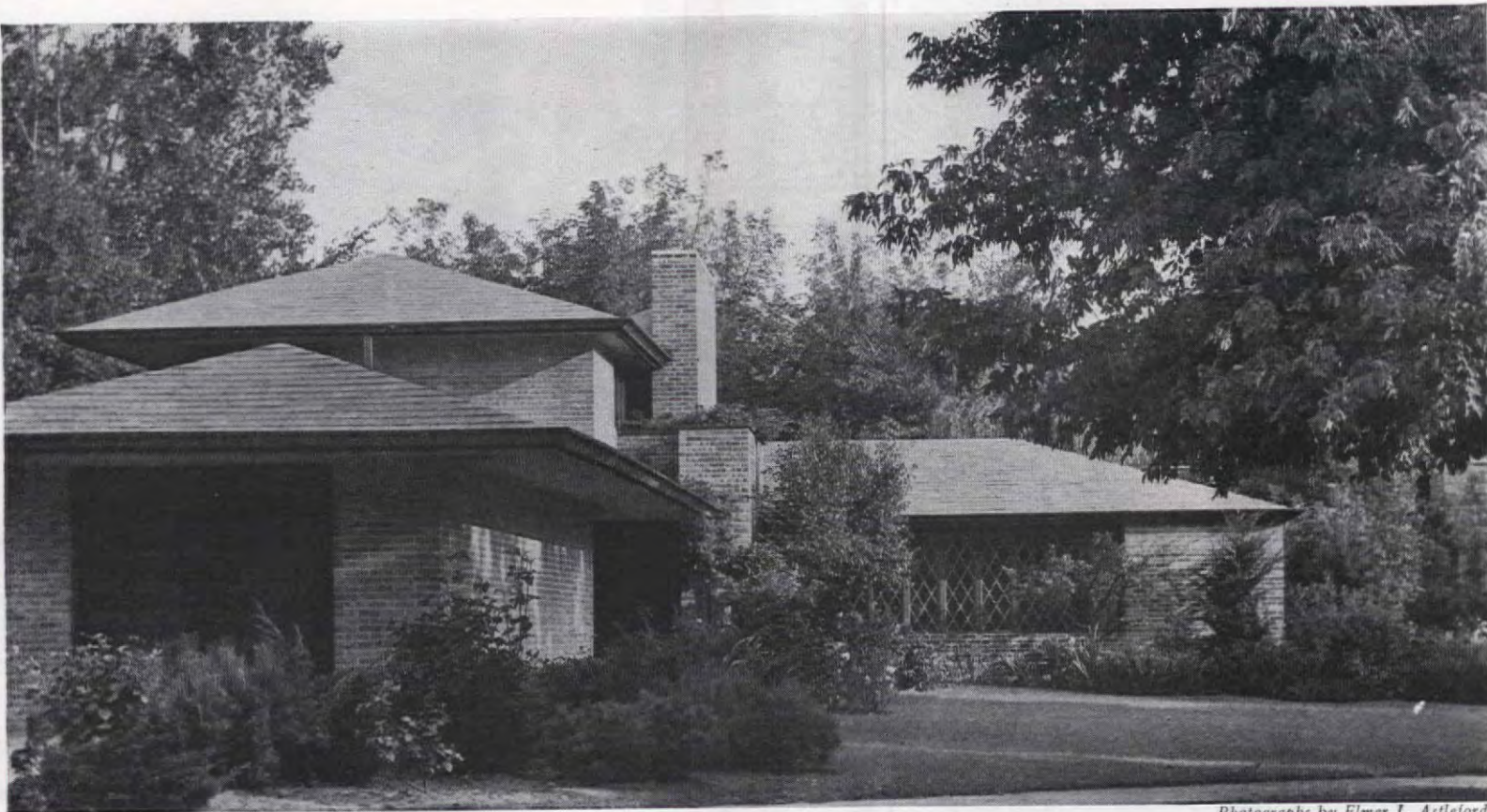
These beautiful Old World houses have grown from the interweaving of human beings with their surroundings to create patterns that fitted certain ways of living. Full of logic and beauty these patterns grew from the needs of the people as logically as a sunflower opens to the sun. Climate gave Spanish houses thick walls, slits of windows, cool enclosed patios. The Renaissance produced the Italian villas. An age of handicraft created the lovely old Georgian homes. Heavy snowfall gave the Swiss chalets their steep roofs. There was a reason for the development of certain types of houses. Where stone was abundant, that material was used instead of wood which was at hand in another part of Europe.

But I wonder if we can't admire and respect these styles without having to take them over into our modern American scene lock, stock, and barrel. Only a very stupid person would deny the amazing beauty of a Moorish palace, but certainly only an idiot would



FIRST FLOOR PLAN

WHY is this house a "good" one? Since no money has been spent on fussy details, this house is above all else very soundly built, insulated throughout and very moderate in cost, \$5,000! It has splendid circulation, easy to live with and take care of without a servant. Ample closet and storage space. Much space gained by use of built-ins. No tiny window panes, but well-proportioned squares easily kept clean. Every opportunity provided for plenty of sunshine and air with privacy. Out-of-door living area. A judicious combination of traditional materials with Modern design and insulation. Comfortable gracious living for \$5,000. See page 70 for additional description.



Photographs by Elmer L. Astleford

IN MICHIGAN: :

The home of Mr. and Mrs. O. C. Diehl in Midland

ALDEN B. DOW, Architect

COMPLETE privacy for both indoor and outdoor living, a free plan which nevertheless makes good use of every square foot, and plenty of sunshine and air have been achieved in this L-shaped house on a triangular plot. Still more important, though, is the architect's honest approach to materials and fine use of structural textures. The perfectly natural result is a house of great beauty and livability, with absolutely no pretense. It is a house intelligently designed to meet today's standards.

Inside, especially in the living room, you will notice the distinctive use of structural materials. Natural colored plaster walls contrast with pink brick; built-in shelves and cabinets, as well as trim, are of red cypress. The foyer, which provides easy circulation to the living room, dining room, study, and kitchen, is brick-paved.

The exterior is at once picturesque, substantial and sensible, with large unbroken wall surfaces and low-pitched roofs with wide overhangs setting the character. Massed windows, most of which face the garden, add a great deal of charm. Walls are of pink common brick; the roof is wood-framed, shingled in white asbestos. All exterior woodwork is unpainted cypress

build one in Chicago in 1939. The mode of living and the surroundings that made the Moorish palace the perfect answer for its land and particular period do not exist in Chicago now—centuries later.

It seems to me that when we masquerade in the clothes of Europe we only cheat ourselves. What we copy is not bad; it is only that the houses of long dead Italians, Spaniards, Moors, and French no longer have meaning for motor-minded Americans living in the twentieth century. To me it is nothing less than tragic to see a young couple I know living in an English cottage in positive discomfort. They have given up the extra bedroom and bath they badly need; they have only shabby wicker furniture in their house because they wanted a little English cottage which meant expensive leaded glass windows, stone carved doorway, and oak paneled living room. Too late they realize that their house is too small for them, poorly furnished because they have no money left for furnishings, and far from practical. They must, however, live for years with their mistake. They paid too high a price for their romanticism!

Let's just glance for a minute now at the Colonial. I have seen many admirable adaptations of the many Colonial patterns, but I have been reminded also in many Colonial houses that the homes which suited our forefathers may be amiss in the world of today. Two points that people often forget in regard to the Colonial is that it was essentially a rural kind of architecture, not urban, and that it flourished in an age of craftsmen long before the advent of machines. Now we are not a race of fine craftsmen. Cities and machines have changed the character of our daily life. Yet I have seen a miniature Mount Vernon crowded onto a narrow city lot, its windows, which in the original looked out upon the lovely Potomac, now faced the iron grills of

Honest use of materials characterizes this house of today. More views shown on page 10

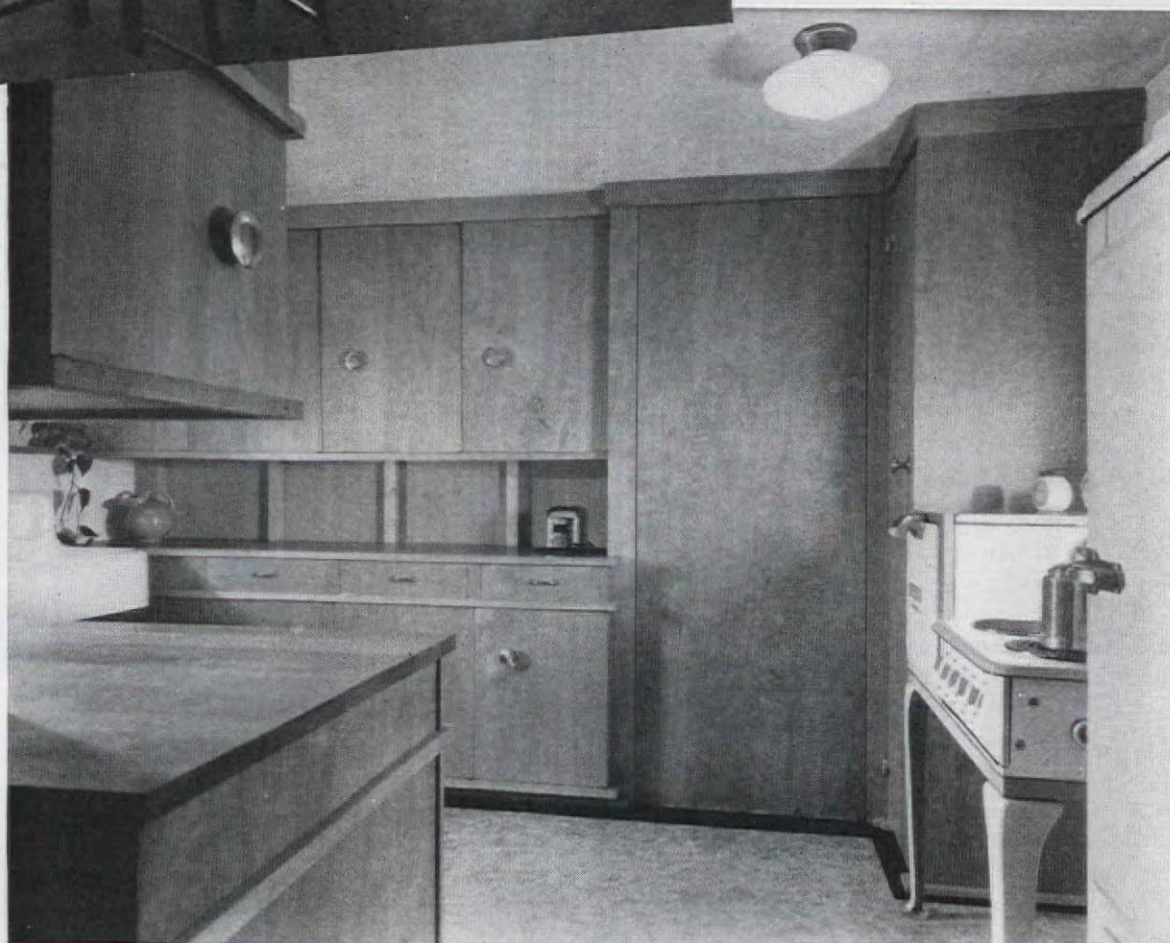


Green carpeting and neutral upholstery fabrics are effective with brick and plaster walls of living room. Study has the built-in furniture



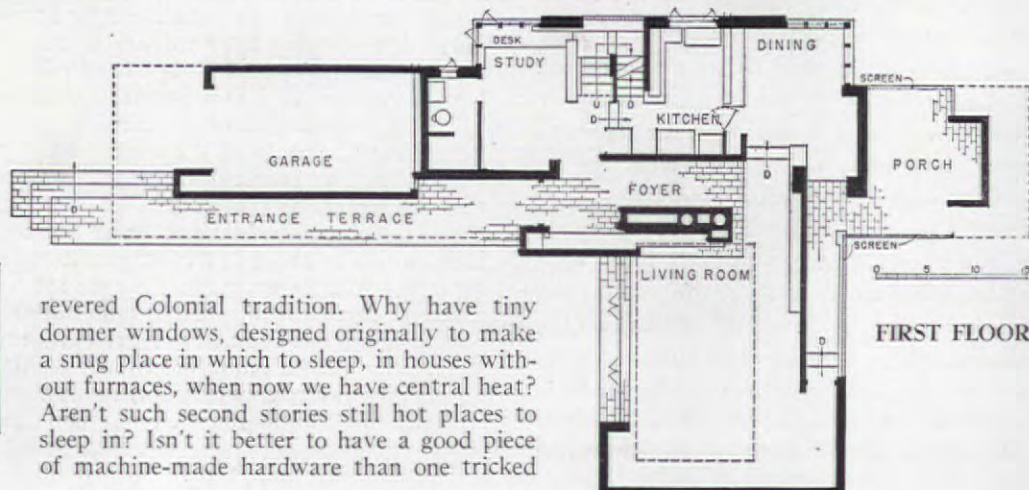
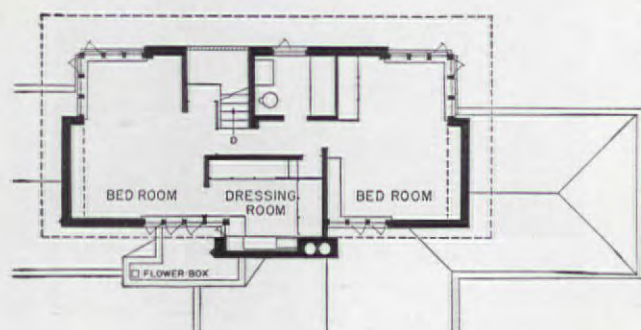
Simple modern furniture is at its best against the dining room walls of pink brick, natural plaster, cypress veneer

As pleasing to look at as it is easy to work in, the kitchen has the same natural wood walls, adequate cupboards, large working surfaces. The built-in cupboard opens from both the dining room and kitchen

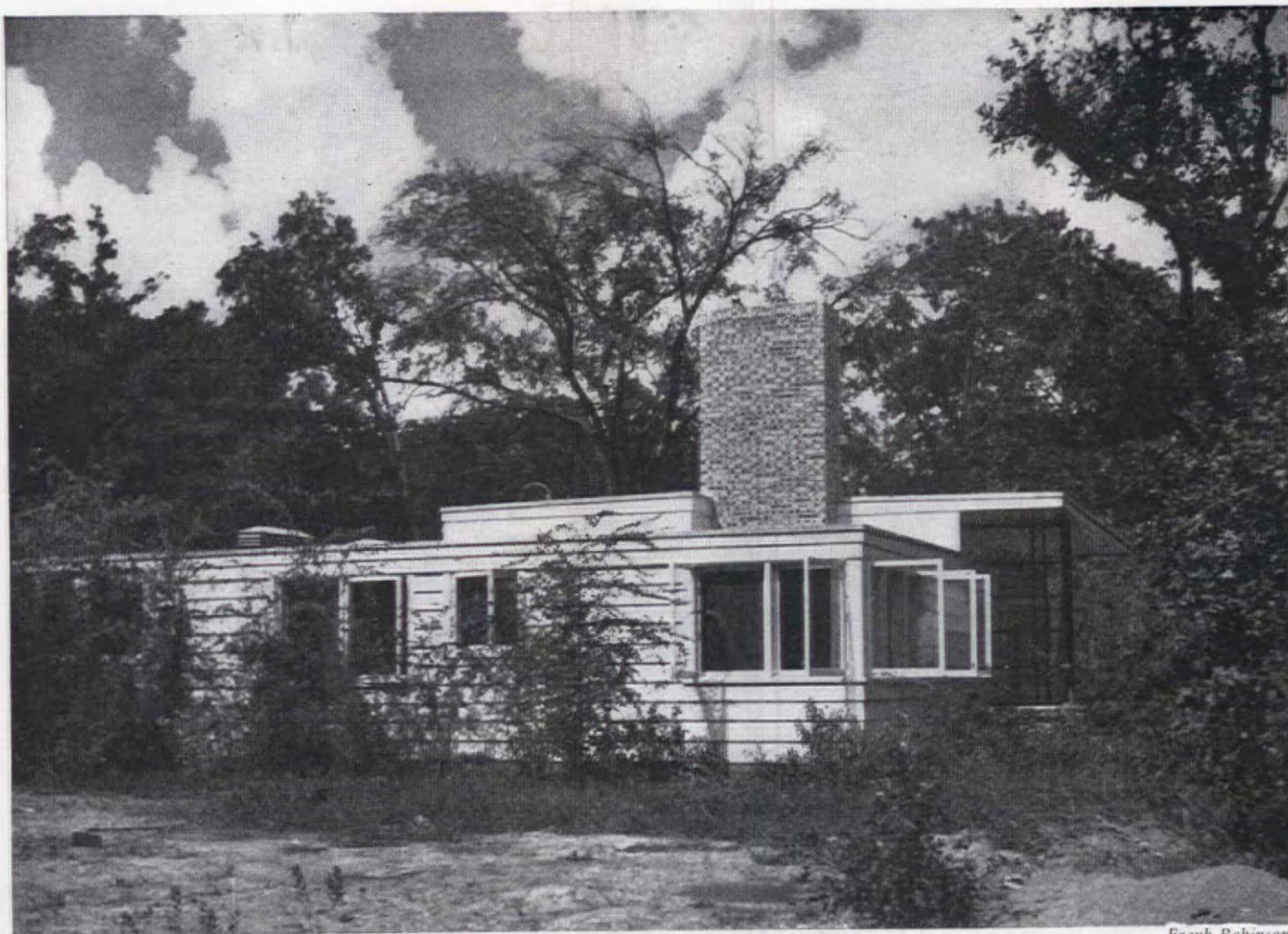


Wright

the Spanish house next door. The whole effect of this conglomeration was about as cozy as living in a well-equipped psychopathic ward. So I started to ask myself questions about the



revered Colonial tradition. Why have tiny dormer windows, designed originally to make a snug place in which to sleep, in houses without furnaces, when now we have central heat? Aren't such second stories still hot places to sleep in? Isn't it better to have a good piece of machine-made hardware than one tricked



Frank Robinson

IN TEXAS: :

The home of Professor and Mrs. C. J. Finney in College Station

Approximate cost: \$4,700

CLARENCE J. FINNEY, *Architect*

OPEN to the breeze and view on all sides, this Modern house is ideal for the mild Texas climate. Because the entire house and lot were considered as one living unit, there is a feeling of great space. Ac-

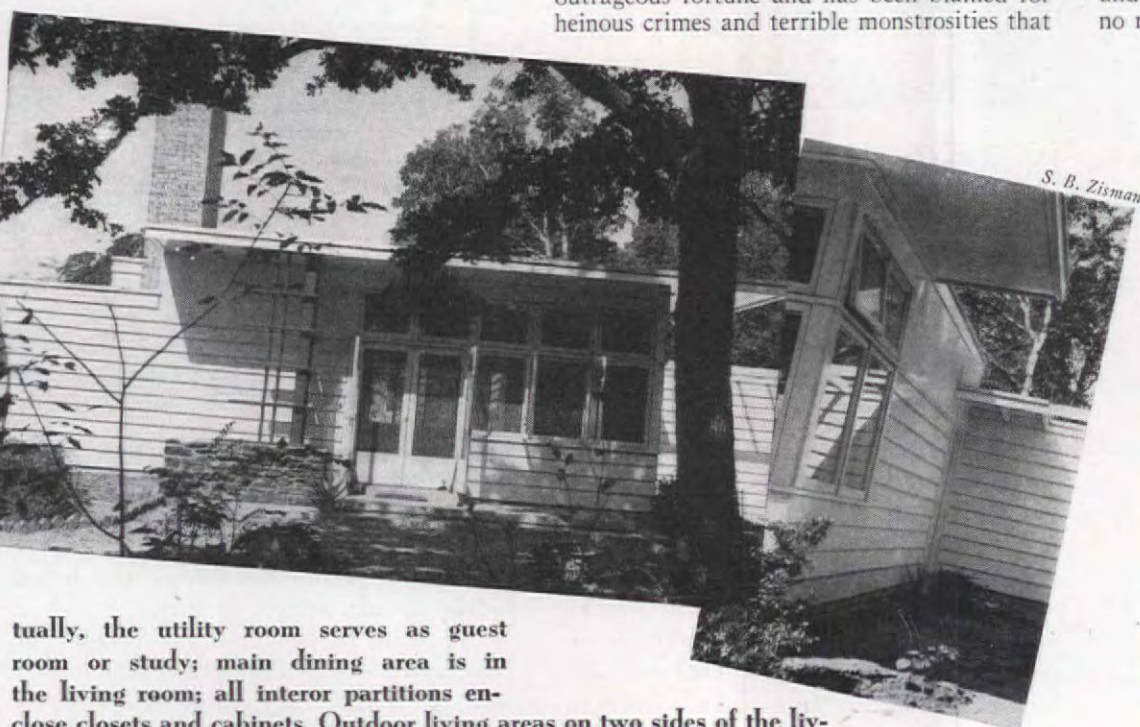
out to appear handmade? Why have shutters which do not function as such, but merely add extra expense, hung on the house as they are to complete the Colonial costume? Why not put garages and kitchens up in front and save the rear for gardens and out-of-door living? What point is there in slavishly copying the ancient patterns of our ancestors? We are not Chinese.

And so I come to the last type, Modern, and already feel the barrage of criticisms beginning to descend upon my head. First, let me say, paradoxically enough, if you don't like Modern I agree with you. Neither do I! If you do like Modern—fine; so do I. I am being quite honest, too, for Modern, like poor Hamlet, has suffered the slings and arrows of outrageous fortune and has been blamed for heinous crimes and terrible monstrosities that

make houses seem more like glittering, hygienic operating rooms or boiler factories than like homes in which to live graciously.

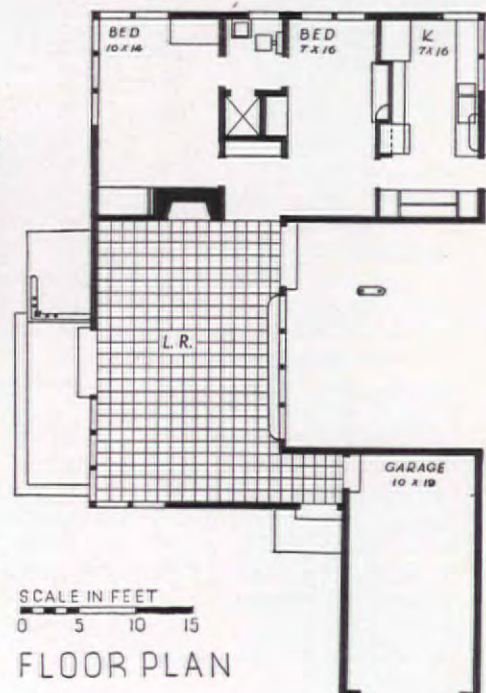
But, there is also a different approach to Modern which uses the best in Traditional past styles and combines it with simple, honest, livable architecture for present-day Americans. And, for better or worse, it is with this kind of Modern that I throw my lot. For I believe it is beautiful, comfortable, gracious as well as practical and economical, and above all else it is adjusted to our twentieth century way of living and so reflects the spirit of our times.

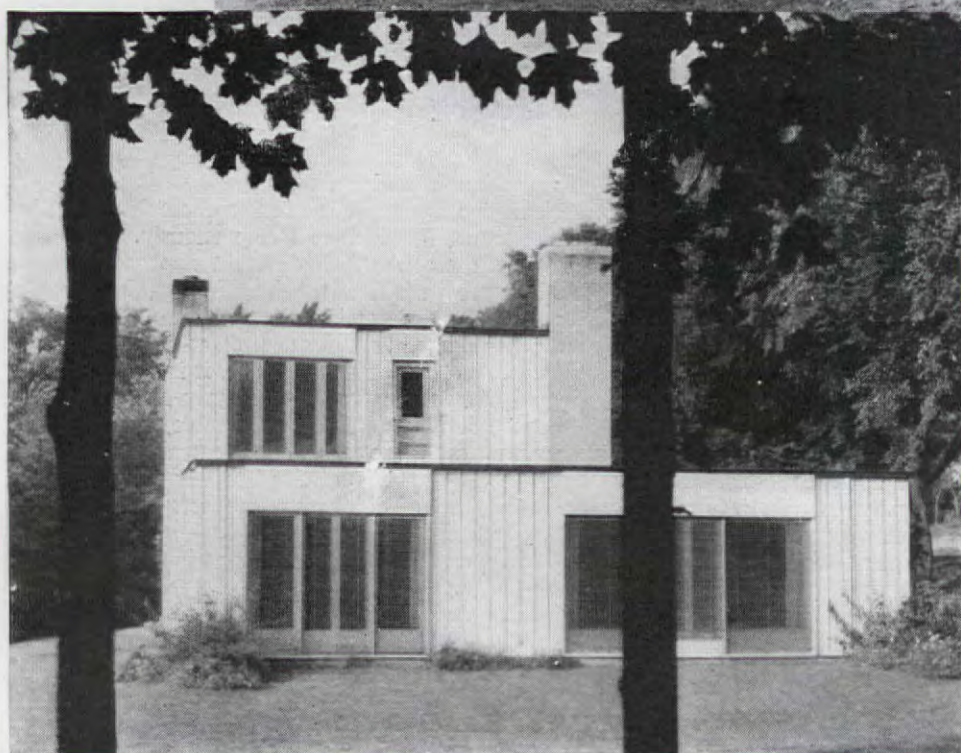
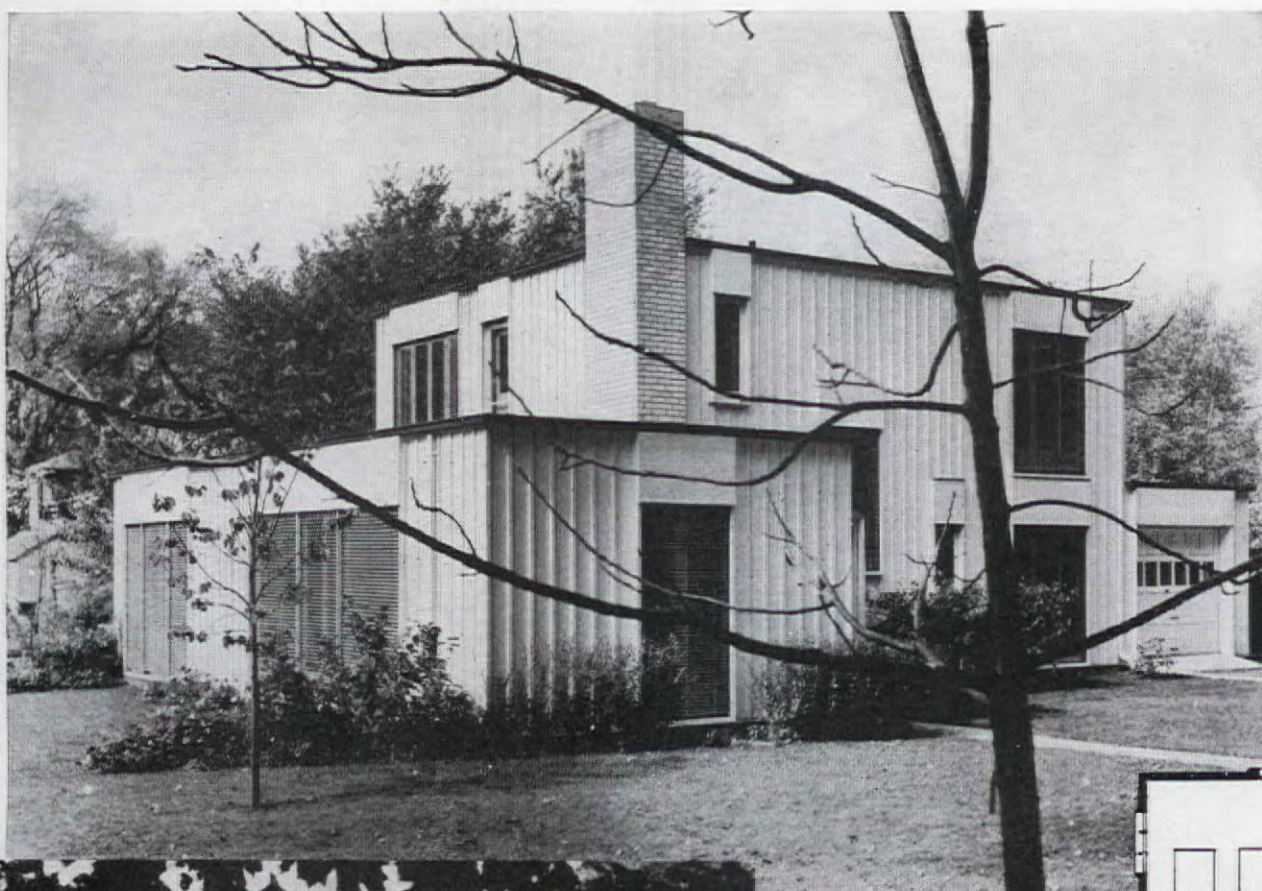
Here, on these pages, you see what Modern *can* mean. No streamlined cages aptly termed "machines for living," not a lot of metal pipes and flat roofs, no gadgets which are costly, no rumpus rooms or chromium bars, no acres



S. B. Zisman

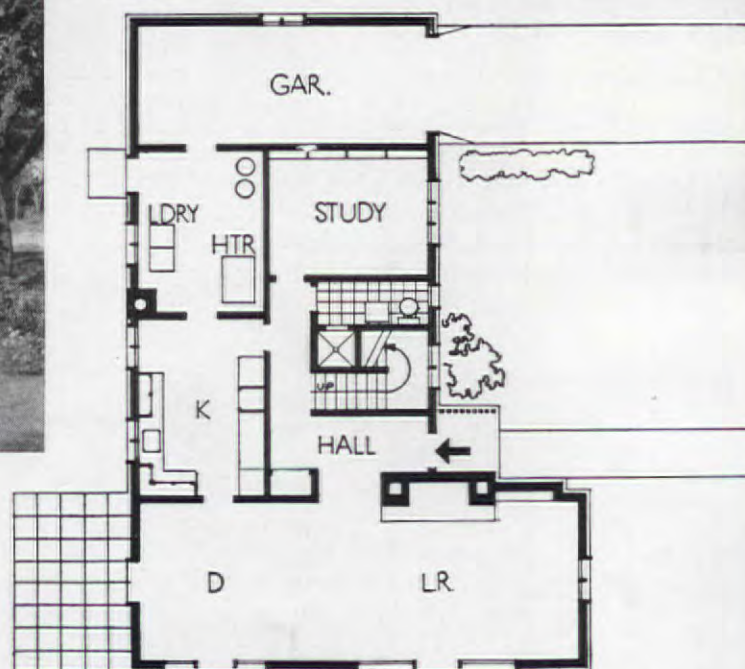
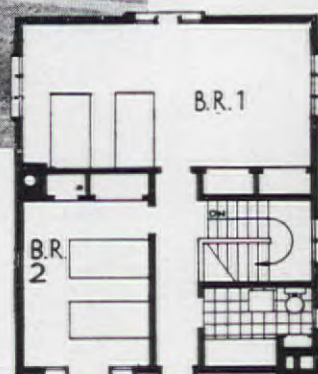
tually, the utility room serves as guest room or study; main dining area is in the living room; all interior partitions enclose closets and cabinets. Outdoor living areas on two sides of the living room provide still more space. Complete building data on page 70





Photographs by William Keck

**\$42 A YEAR
TO HEAT
A CELLARLESS HOUSE**



FIRST FLOOR PLAN 0 5 10 15 20 FT.

of glass, making the family seem like marine creatures in a public aquarium. No indeed! Here are Modern houses which have been conceived with understanding for the kind of people who live in them, with careful regard for location, whether it be city or seashore, warm climate or cold, but above all else with a practical eye to the utilization of modern materials and methods developed by our industrial age—houses planned for present-day living in America.

Forget, for the moment at least, any prejudices we ever have had about Modern, for the one requisite of the Modern approach is that we have to change our thinking about houses. Too well I know this, for I have gone through all the stages of secretly yearning for a Swedish farmhouse, a French cottage, etc., until I arrived, with a few well-administered pushes from the architectural member of the

**IN WISCONSIN: :
The home of
Mr. and Mrs.
William H. Fricker
in Whitewater**

GEORGE F. KECK, *Architect*

THE COST of excavating and building a basement has long been one of the expenses paid grudgingly by home builders because they get so little living space out of it. But they have always been told that it was only possible to do without a basement in warm climates, that in colder localities you had to have a fully excavated cellar and the furnace had to be placed there.

One of the contributions of Modern small house construction is the way it has solved this problem. In sections such as Illinois, Minnesota, and in some of our New England states, cellarless houses are being built with increasing frequency.

We want to point out the benefits of such a scheme in this Wisconsin house. (1) The laundry is located right next to

[Please turn to page 69]

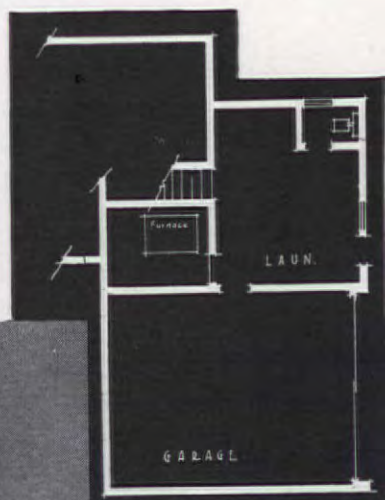
IN CALIFORNIA: :

The home of Mrs. Edward Scheeline in Hillsborough

Approximate cost: \$7,500

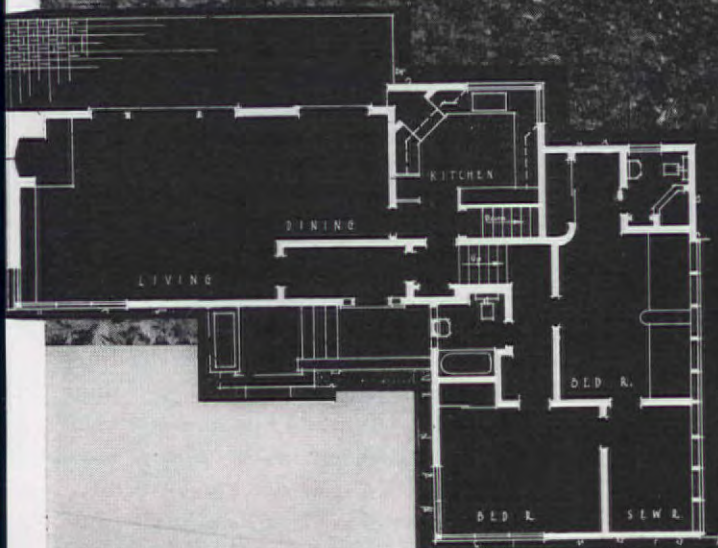
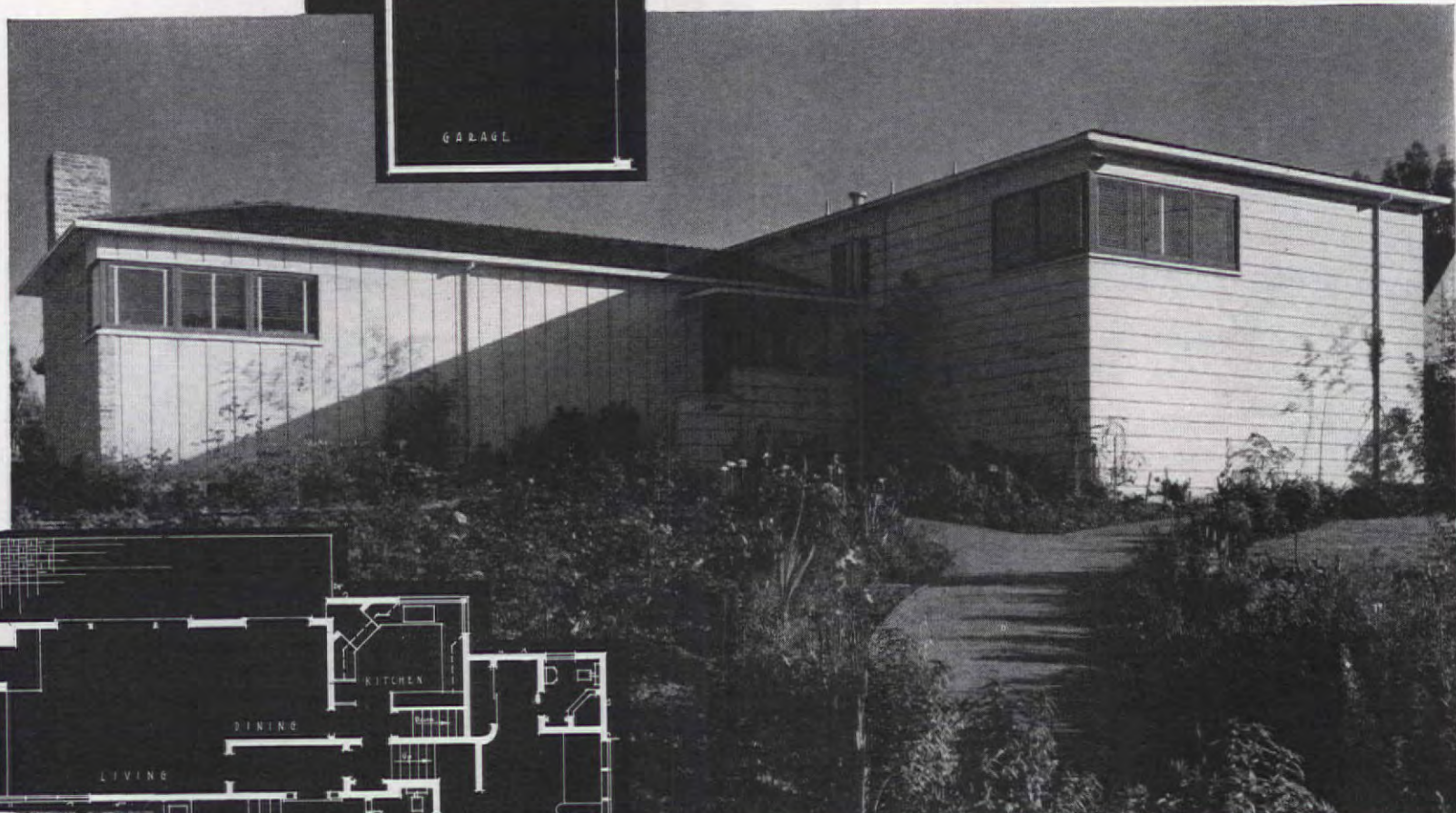
GEORGE PATTEN SIMONDS, Architect

Described by
JEAN WARD



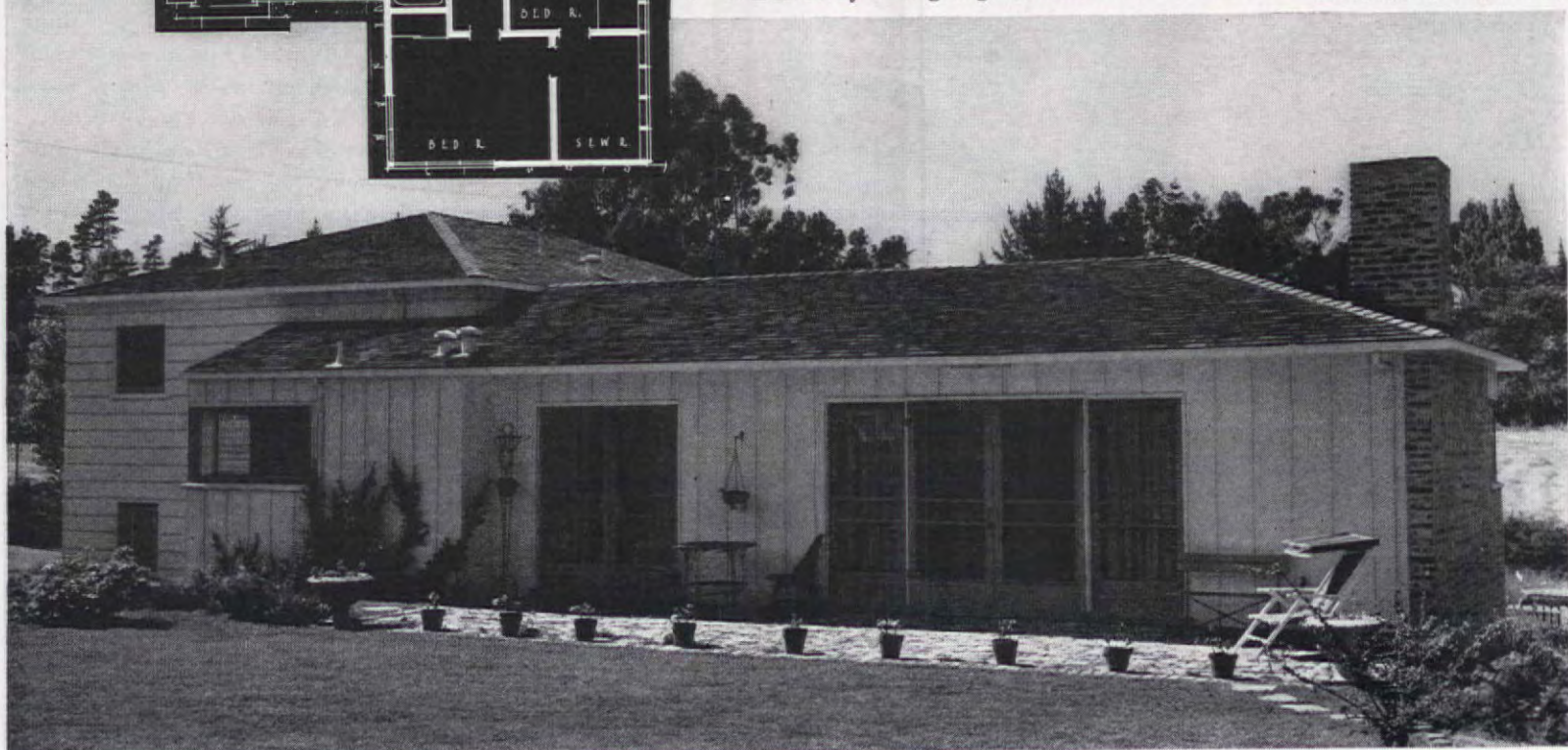
THE problem here is not an uncommon one—a small house in the country for two women, yet Mr. Simonds has skillfully worked out the demands of this little household with great interest and imagination. The property itself is lovely, situated in one of the most attractive suburbs of San Francisco. The contour of this lot is slightly sloping, which condition the architect has used to superb advantage, so the little white house rests with a complete feeling of belonging to its already lovely environment. Being on a southeast corner, the house is assured limitless sun and enjoys charming views of California gardens and hillsides in all directions.

The exterior is wood and one's attention is immediately attracted to the use of vertical boards on two walls and horizontal boards on the third, while the east wall is entirely of used red brick, which makes an interesting and striking contrast. More data on page 58.



← Driveway and garage entrance below here

Photographs by Truman Bailey



More pictures on page 61

family, at the simple, economical, and truly comfortable Modern in which I now dwell.

We must think from the inside out. Rather than start with the idea of a "cute white cottage with green blinds," we must remember that the most intriguing looking little house might drive us crazy after living in it. We do live *in* the house. That is our first concern—the plan, or how the house works for pleasant every-day living.

We must also be ready, even eager, to accept new materials, new methods of construc-

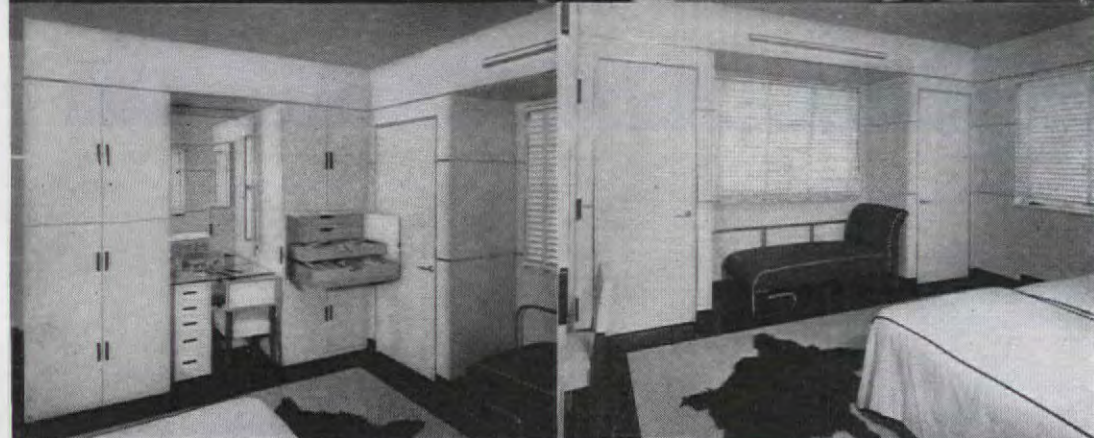
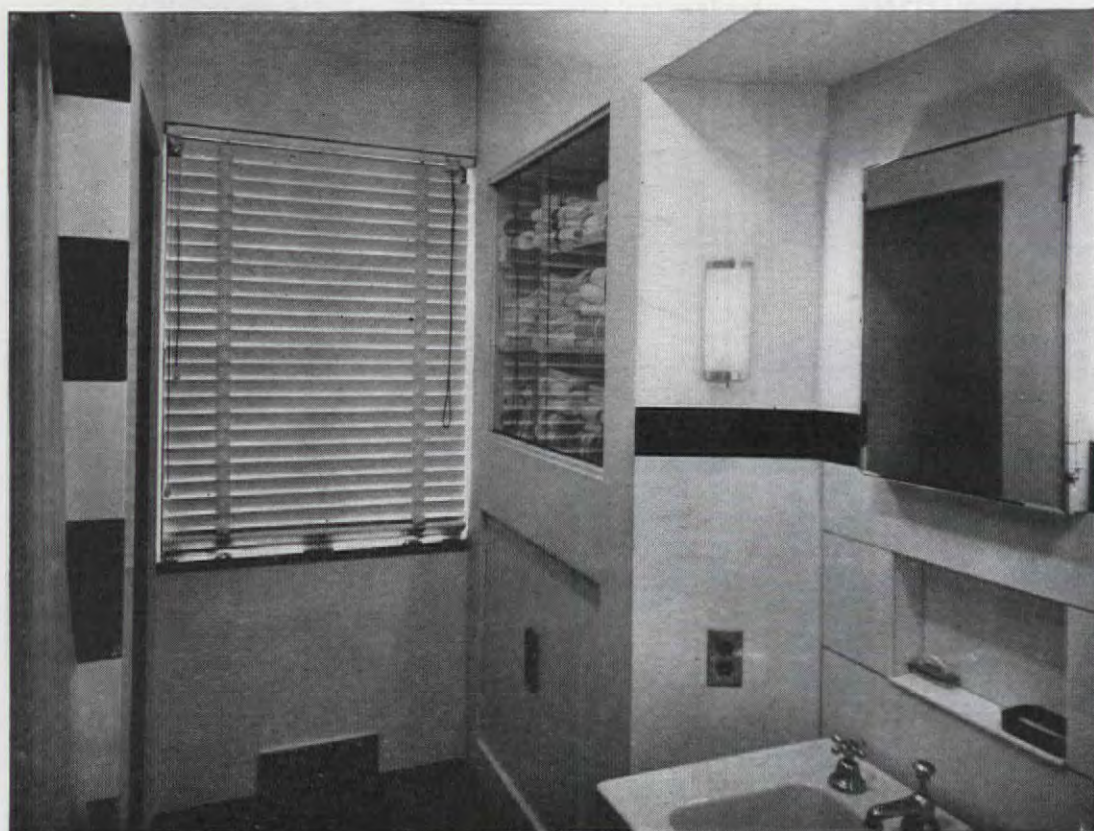
tion, new building techniques in heating, lighting, wall and floor surfaces that modern industry has given us. One of the most beautiful drawing rooms I ever saw in a house costing over fifty thousand was floored with linoleum. Of course we must cherish our lovely old Colonial houses, but for our new homes let us use only from the past that which is practical and suited to our needs. A porch may be just as modern as a sun deck. Wood houses in localities where lumber is cheap are as modern as steel somewhere

IN RHODE ISLAND: :

The home of Mr. and Mrs. Arthur J. Levy in Edgewood

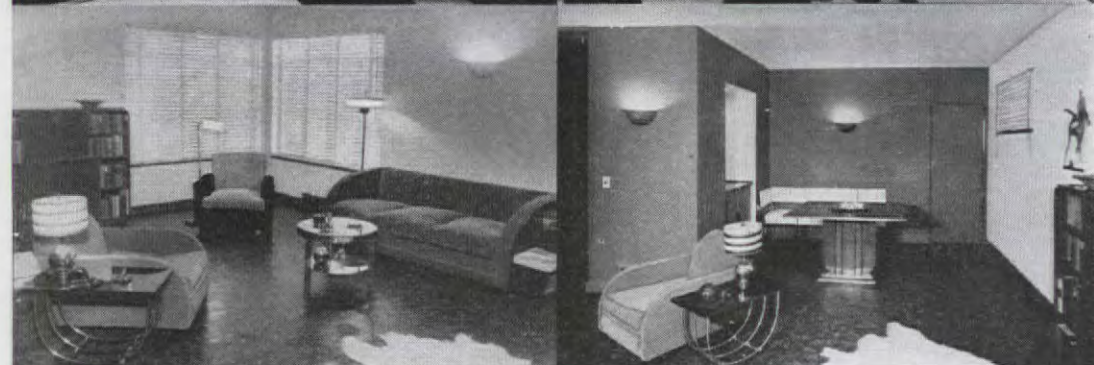
CARL HYMAN, *Architect*

CONCRETE block houses are growing in favor throughout the country because of the ease and speed of erecting walls of this material and the economy in doing so. In the Southwest particularly, small concrete houses are built at remarkably low cost. The clean-cut, Modern design of the Edgewood, Rhode Island, home of Mr. and Mrs. Arthur J. Levy indicates how straightforwardly the material can be used, not covered up with a facing of rock veneer as builders have sometimes handled it, but with its natural surface exposed. It has an interesting texture and the staggered joint arrangement of the blocks gives variety to its plain surface. Since concrete is the basis of most present-day building, it is high



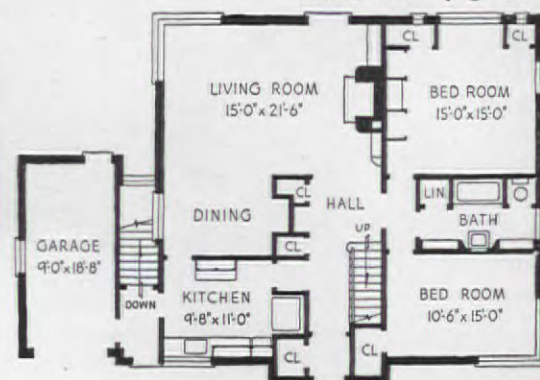
time that it was used in this honest fashion. Good house design has always been a frank expression of the building materials in the house, and concrete block construction, such as is used on this residence (and the concrete slab walls and pre-cast concrete panels used on much Modern low-cost and moderate-cost dwellings), deserve more consideration from architects and prospective home builders than they often get. Exciting improvements are occurring in the development of colors in concrete and in methods of pouring whole concrete house walls in a single mould. These developments coupled with the economical

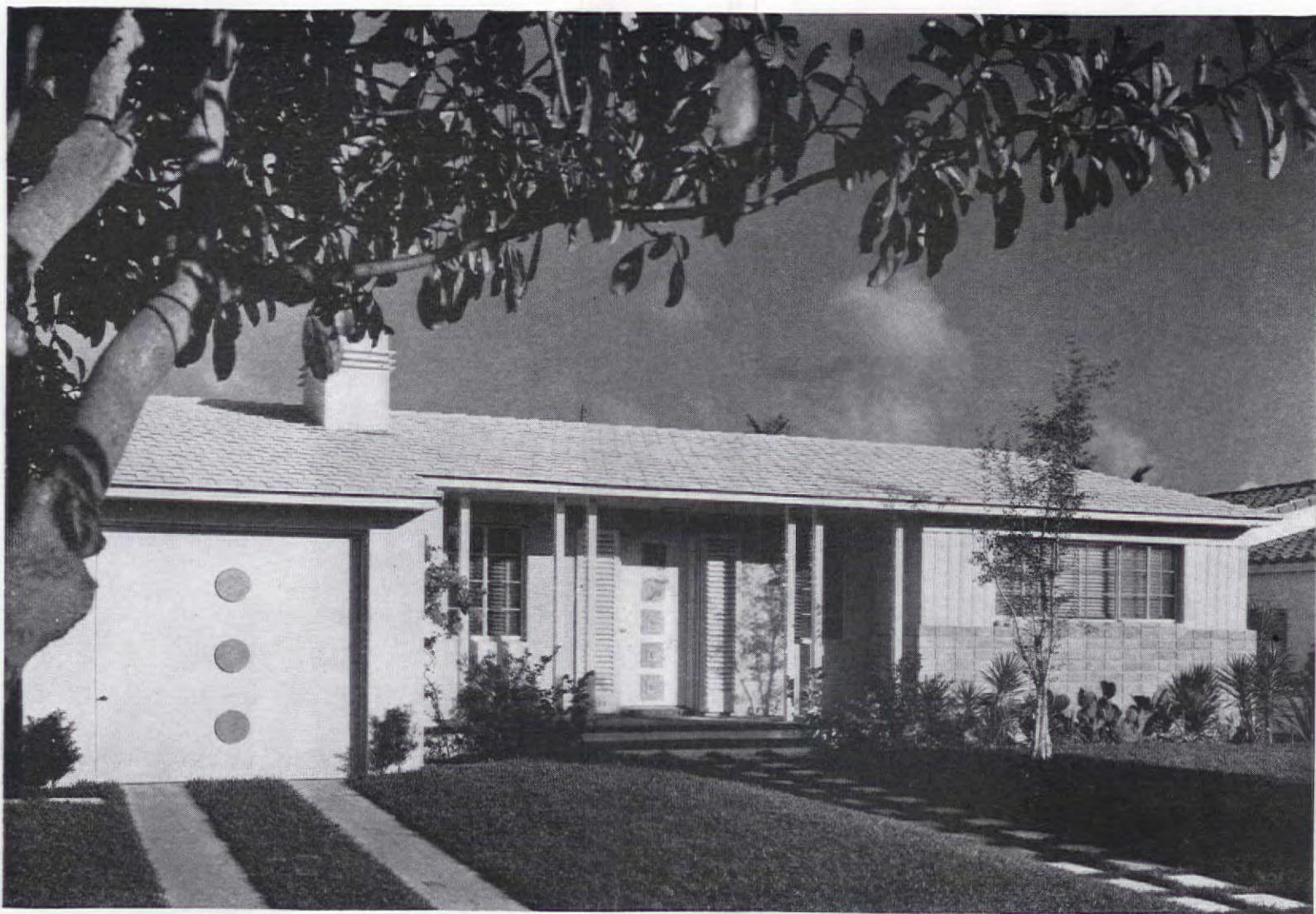
[Please turn to page 58]



Photographs by George H. Paine

Built-in closets, drawers, and dressing table in the bathroom and master bedroom provide ample storage space, eliminate extra furniture





IN FLORIDA: :

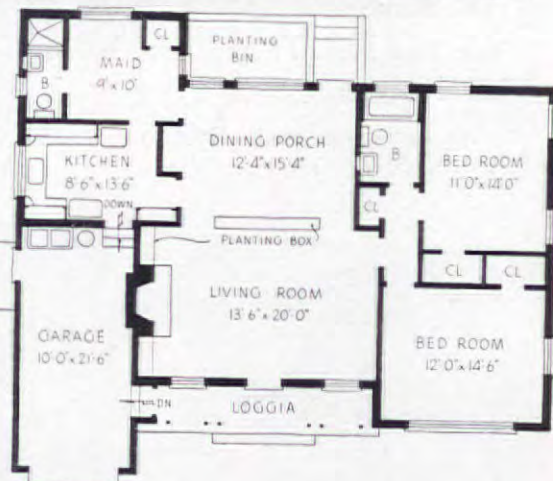
The home of Mr. Wahl Snyder
and Miss Jean Snyder
in Miami Beach

Approximate cost: \$7,200

WAHL SNYDER, Architect

else. A patio in the warm climate homes is still very effective and may be freely adapted to modern homes. Where stone is abundant and labor not too costly, a stone house may be as modern as a concrete one. In Arizona tamped mud has been used for Modern houses. A traditional sloping roof may be more practical and pleasing than a flat one and just as Modern. In short, there are no formulas for Modern in the best sense.

What does matter is where you live, how much you have to spend, whether you are a hermit or entertain lavishly, if you live in solitary bliss or have children, if you love gardens



THIS delightful home at Miami Beach, Florida, was designed by an architect for himself and his sister. Faced with the usual obstacles of a limited budget and expensive tastes, Mr. Snyder decided upon a rectangular shaped home with a long gable roof. He preferred to simplify the plan and construction of his scheme rather than economize on materials. Complete building data page 71.

or find it exhausting to water a flower pot, if you have a fine collection of old furniture or are starting life with a motley assortment of wedding presents or "inheritances"? What is your in-



Photographs by Ernest Graham



Photographs, Hedrich-Blessing Studio

IN ILLINOIS: :
The home of
Mr. and Mrs. Thomas H. Mullen
in Evanston

Approximate cost: \$5,500
 BERTRAND GOLDBERG, Architect

come? Do you have servants or do you dash off an omelette while feeding the baby and helping Willie with his home work? Do you live in a swamp or a desert? Are you a professor in Texas or a rancher in Montana?

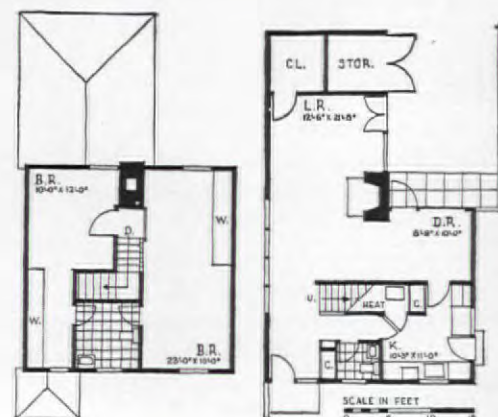
Your answers to such questions will determine the kind of house you should have.

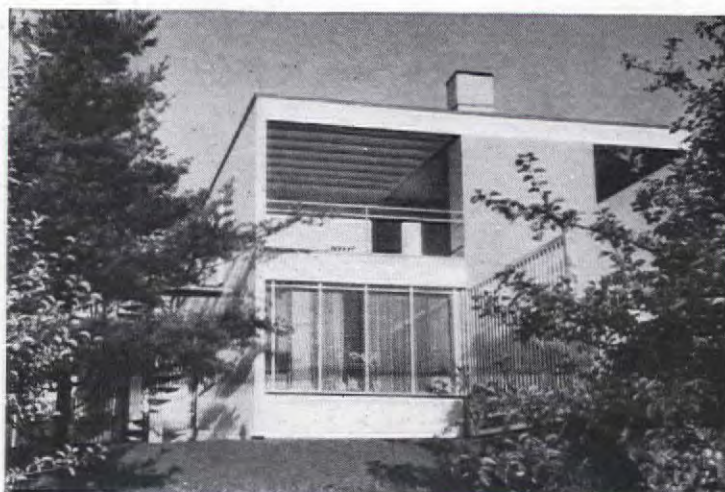
Remember you are not living in England in the 17th century! Your geographical location will affect materials and construction. Your pocketbook will draw the line between comfort and luxury. Your way of living will be the yardstick by which your house is planned by a thoughtful architect.

[Please turn to page 68]



OF UNUSUAL interest are the materials of this house. Exterior walls are of clapboards, natural color, merely oiled, and the interior is 1/4-inch plywood fir with the red brick of the chimney exposed. Ceilings are of wallboard also a product of our modern age. Floors of hollow tile, concrete; oak flooring on sleepers. Additional data, page 54

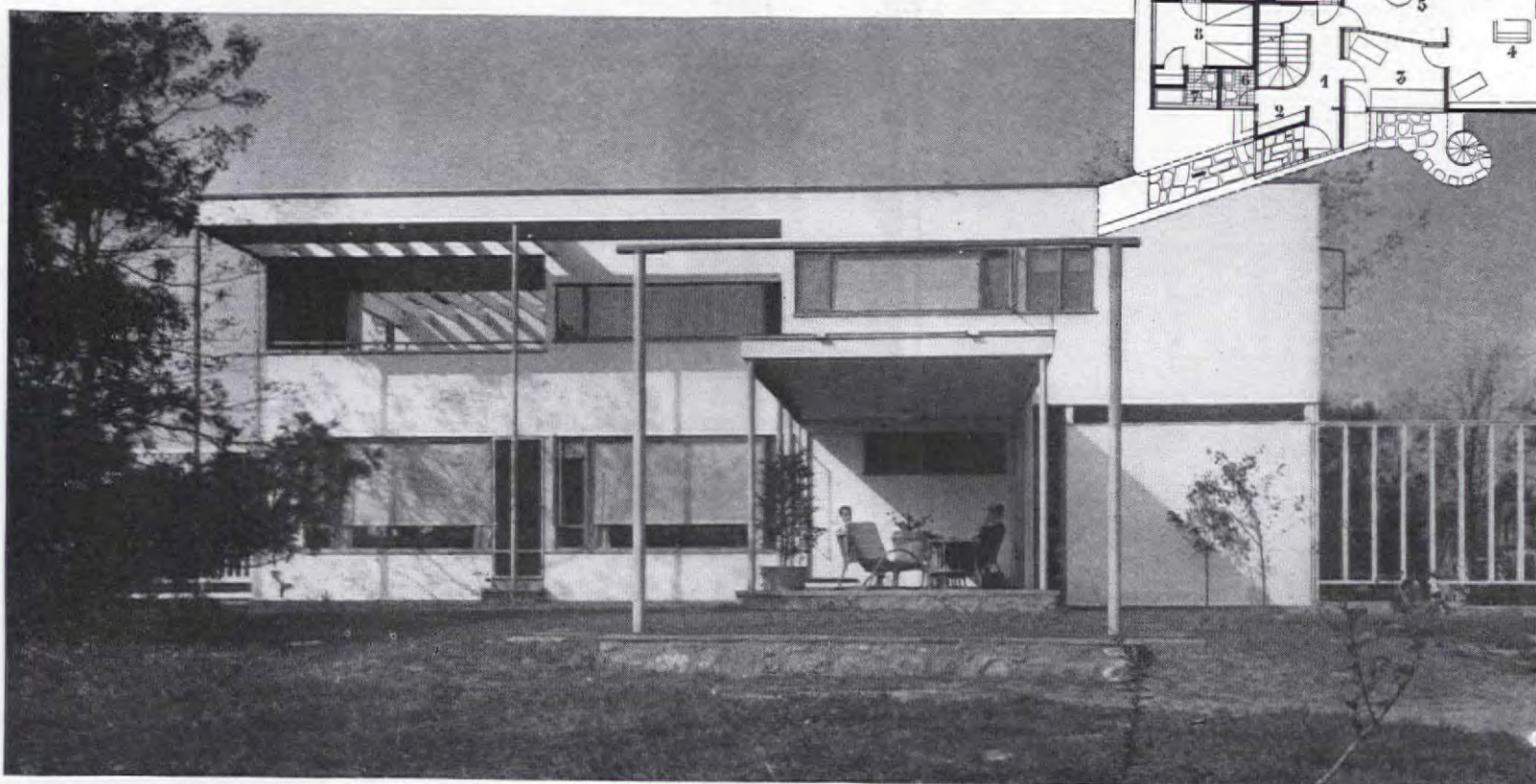
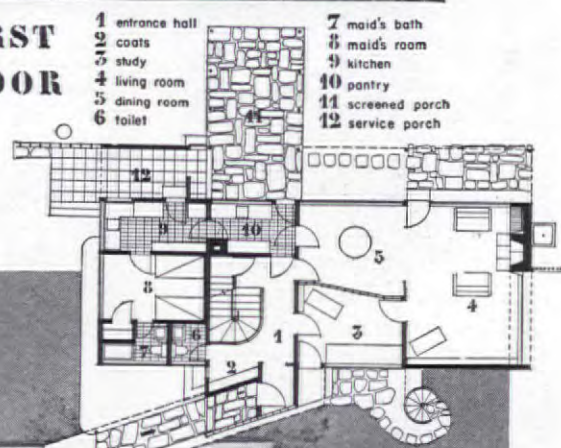




The Massachusetts home of Dr. and Mrs. Walter Gropius

Designed by Dr. Walter Gropius and Marcel Breuer

FIRST FLOOR



WHEN one of the founders and leading exponents of the modern school of architecture builds a house for himself one may expect to find in it much that is new and indicative of the trend of the times.

The house which Dr. Walter Gropius, head of the architectural college of Harvard University and founder of the famous Bauhaus school in Germany, has recently completed in Lincoln, Massachusetts, more than fulfills such expectations. In fact, it seems to have given conservative New England, with its pride in its traditions, something of a turn. But Dr. Gropius and his partner, Marcel Breuer, will continue the architectural education of New England in the new school of thought, for this is but one of several houses which they are building hereabouts or have in process of design.

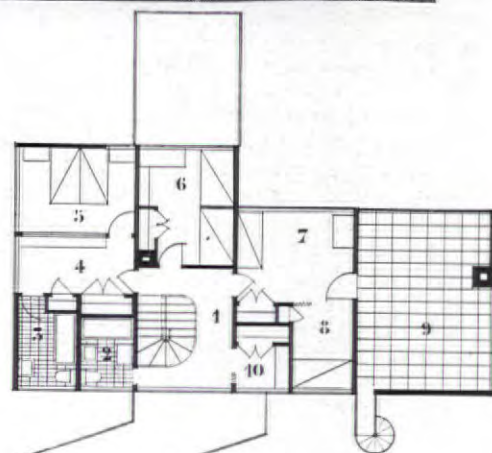
This is a house where functionalism really

functions—where each step in its design was taken because that and no other would serve its purpose. The house was planned for the comfortable living of three persons, Dr. Gropius, his wife, and thirteen-year-old daughter.

The site was chosen first, of course. Dr. Gropius lived in Lincoln for a year "to find out what it was all about," he says, before he chose it as the best site to be had. It is on a rise of ground well away from the road, and commands a magnificent sweep of woods and distant hills in all directions. Every room in the house is a room with a view.

The next step was to turn the house so as to derive the greatest benefit from the sun, with the result that though the official front is the north side facing the road, the main living rooms face the south. This placement of the house accounts for the entrance marquee which runs at an angle from the door to the driveway and strikes some first beholders as odd. It is perfectly logical, however. The door

[Please turn to page 54]



SECOND FLOOR

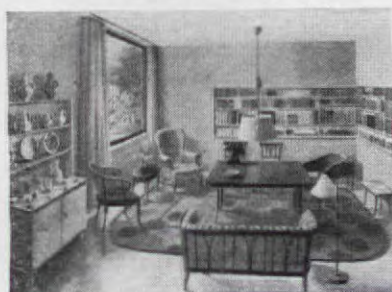
BEULAH BROWN ANTHONY

What SWEDISH MODERN



G. A. Berg

Illustrating this article are photographs of homes designed by the author for a steel factory worker, an architect, a business executive, a locomotive engineer. Described on page 66



The room on our cover is one of five rooms shown at the Swedish Pavilion at the New York World's Fair. It was planned by Carl Malmsten, one of Sweden's outstanding designers. Complete description at the end of the article



2

TODAY a hurricane of something called "Swedish Modern" is sweeping across the English-speaking world. But what is this modern movement, with which the name of Sweden has become so indissolubly connected? It is often spoken of as though it were a new style or period. That would imply, though, that it is something static and confined to certain shapes which have been developed in Sweden in recent years. But actually—and I am careful to stress this—it is not confined to any particular forms at all. It is in fact a movement, which implies that it is not static, but dynamic and infinitely adaptable.

Swedish Modern should be taken for what it is, simple, unaffected, unpretentious furniture, designed to please the average man and the people of today. It is without ornament and the textiles are light and with clear colors.

In the past the furniture of the "great" periods was created to enhance the prestige of some reigning individual or a ruling class. That furniture was fitting for the times, but that does not mean that it suits the needs of people of today. The fact is that, up to the present, furniture has been used not only for utility but just as much to glorify its owner, or as a means of compensating his inferiority complex. In Sweden nobody who pretended to be "somebody" could think of living without having a dining room set in Renaissance. The tremendous cabinets with their columns and carvings looking magnificent and pompous were believed to indicate what an important and wealthy man their owner really was. Today these massive accumulations of wood, designed for baronial halls and weighing close to a ton, practically fill a small modern apartment. In its day this furniture served

a purpose. It had to be husky in order to withstand the wear and tear of the rowdy drinking bouts of the seventeenth century when pewter tankards and other heavy missiles filled the air.

Why do people cling so stubbornly to period furniture? The reasons may be many and varied. But is it not universally the case that homes are furnished so as to be a social calling card with which to impress friends and visitors. But why is it that—in Sweden at least—so many nurses, school teachers, and other self-supporting women refuse to consider anything but Empire when they furnish their homes, a style which has developed because Napoleon's booted field marshals felt ill at ease in the refined elegance of the eighteenth century Rococo?

No doubt, a Rococo interior may be beautiful to look at, but it should never be forgotten that it was created as a frame for the people

of those days. When modern people congregate in a Rococo drawing room there is something distinctly wrong with the picture. Where is the powdered hair, the elaborate costumes, the finery, the ruffles, all the superficial gaiety of the eighteenth century? It is an anachronism to see a young modern girl dressed in a tailor-made costume sitting down in a voluminous Rococo chair designed to give room for a crinoline. The chair sits on the lady instead of the lady sitting on the chair, as it should be.

In furniture design today the modern Swedish movement is away from periods, tradition, styles. Previously it was the style that was the primary consideration, the human being and his requirements being of secondary importance. Today, perhaps for the first time in the world, furniture is constructed in Sweden to meet the physical and esthetic needs of mankind as a whole and not those of special castes or classes. The movement aims at making furniture for the requirements of ordinary people, furniture that is in harmony with their outlook and mentality. Period furniture was and still is a matter of form only. Swedish Modern, however, bears no characteristics which set it off as a style. It is distinguished by simplicity, without any attempt at pretentiousness. It is much more than a style; it is a new outlook on life—the modern outlook.

Swedish Modern gives the designer complete freedom in creating furniture in consonance with the spirit of our age; this demands that our furniture form a harmonious background for our daily life and that it serve us—and not that we be slaves to it. This does not mean simply replacing the older forms with starkly functionalistic ones, or

is in SWEDEN

A discussion of its fundamental ideas and principles of design by G. A. Berg of Stockholm

stripping them of their ornaments, or covering simplified forms with modern stylized ornaments. It means creating new designs for our own time and evolving new conceptions of beauty-values in place of the old.

In the design of furniture in the new Swedish way it is important that the design be suited to the material employed, and that the article be thoroughly serviceable and in harmony with the person who is to



Photographs by Uggle, Feininger, and Price

which forced them to sit straightlaced in stiffbacked chairs, so we can give the chairs a form which supports the body in its attitude of rest. Our grandfathers sat in chairs with the hand-rests sloping forward, thus creating disturbances in the blood circulation. The modern Swedish designer takes into consideration such physiological details. He makes the arm-rests slope backwards, thereby aiding the circulation of the blood.

The harmonious use of colors is of the utmost importance in Swedish Modern. But there is no such thing as fashionable colors. The colors used are light and cheerful, in clear tones, because they give an impression of cleanliness and create a harmonious mind. What colors should be used? Well, that depends entirely on the person who is to live

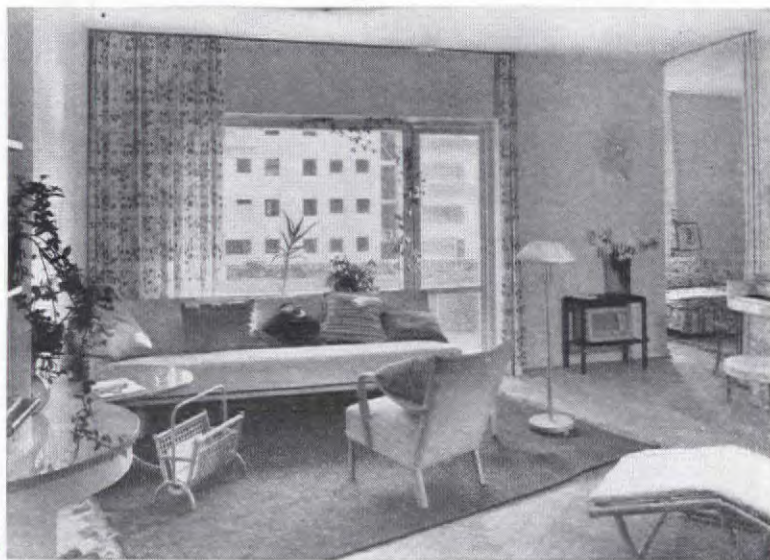
[Please turn to page 65]

use it. The law of the "least means" may well be called the ideal of manufacture, the amount of waste in making the furniture being reduced to a minimum. Naturally, this also reduces the price.

The natural material for furniture is wood, and in good Swedish Modern furniture the natural beauty of the wood, its fiber, texture and color, is allowed to speak for itself. Wood is also pleasing to the touch; it has the right warmth. But in order to feel the individuality of the wood it should not be covered with thick polish and varnish or paint. It is therefore left in the natural finish. Metal and glass are cold and are never used in Swedish Modern at its best.

But no matter what form the furniture may have or what material it is made of, there is one fact of primary importance to be held in mind when considering furniture, Swedish Modern or otherwise. Furniture is nothing in itself; it only provides the harmonious background for human beings. A room may appear perfect when shown in a photograph but come to look disordered when put to use. However, interiors are not arranged to look pretty in the illustrations of home furnishing magazines; they are intended for use, and should therefore appear at their best when there are people in them. People, after all, are more interesting than furniture, which is simply the framework of their home life. An interior needs people, flowers, women's dresses, to bring it to life.

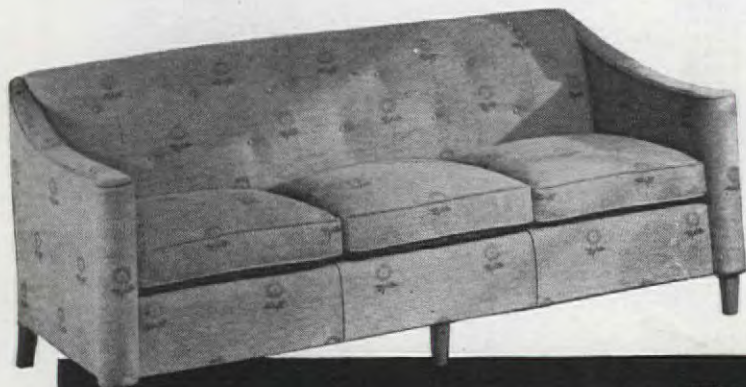
Interiors and furniture created with living human beings as the point of departure—that is about the essence of Swedish Modern. Both psychologically and biologically the furniture should serve the people. We do not wear the kind of corsets our grandmothers wore,



Rooms meant to be lived in and enjoyed are these, typical of today's Sweden. All of them have a feeling of freedom and airiness; all have unpretentious beauty and livability. The furniture, designed to please the average man it is to serve, makes use of natural woods, clean surfaces, and simple lines

"SWEDISH MODERN" in the U. S. A.

TRULY this elegant type of furniture by its lightness and grace gives any room a distinguished, smart appeal. American connoisseurs of good furniture immediately recognize in such pieces as pictured here the fine elements of design which only



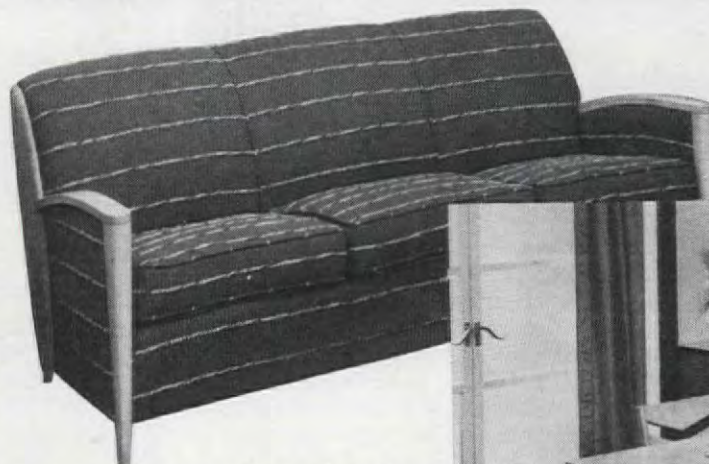
The Simmons sofa with concealed Hide-Away beds has tapered legs in wheat finish. Below, The Pullman Co. has one of those infinitely useful and adjustable sectional sofas. Order as many units as you want



custom-made imports of this kind previously had. Now, because of American methods of mass production and distribution, these are available everywhere at prices in accord with average budgets.

Our own furniture designers, understanding so well the purposes of tables, chairs, sofas, and chests in the American home, how they must figure handsomely as well as usefully in the scheme of things, have conceived this version of "Swedish Modern" fundamentally identical with the foreign product but adapted to the robust characteristics of citizenry here. The popularity of maple furniture indicates a national appreciation of furniture that is simple and will stand great hardship, and for these same reasons American "Swedish Modern" is bound to receive a hearty welcome. Definitely in good taste, items of this style will never be regretted, either as occasional pieces or for an extensive mode of decoration in the new home. Know the charm of our own "Swedish Modern."

[Please turn to page 64]



An open arm sofa with light wood trim, from Heywood-Wakefield



A small occasional chair from Karpen and a larger one from Michigan Seating Co.



Beautiful and ample proportions mark E. Wiener's chair, top, from designs by Holabird & Root. The drop-leaf table, above, can serve as sofa table or dining table. Conant-Ball



Hedrich-Blessing

"Textured Modern" bridge or dinette set from Heywood-Wakefield, directly above. To the left, a peasant modern chest from Conant-Ball, dignified enough for any room in the house

AMERICAN INDIAN MODERN



Newsart

A striking harmony between Indian and Modern is evident in this Indian exhibit. Baked earth colors, porcupine hair, yucca grass—these are genuinely American . . . CLYDE C. HALL

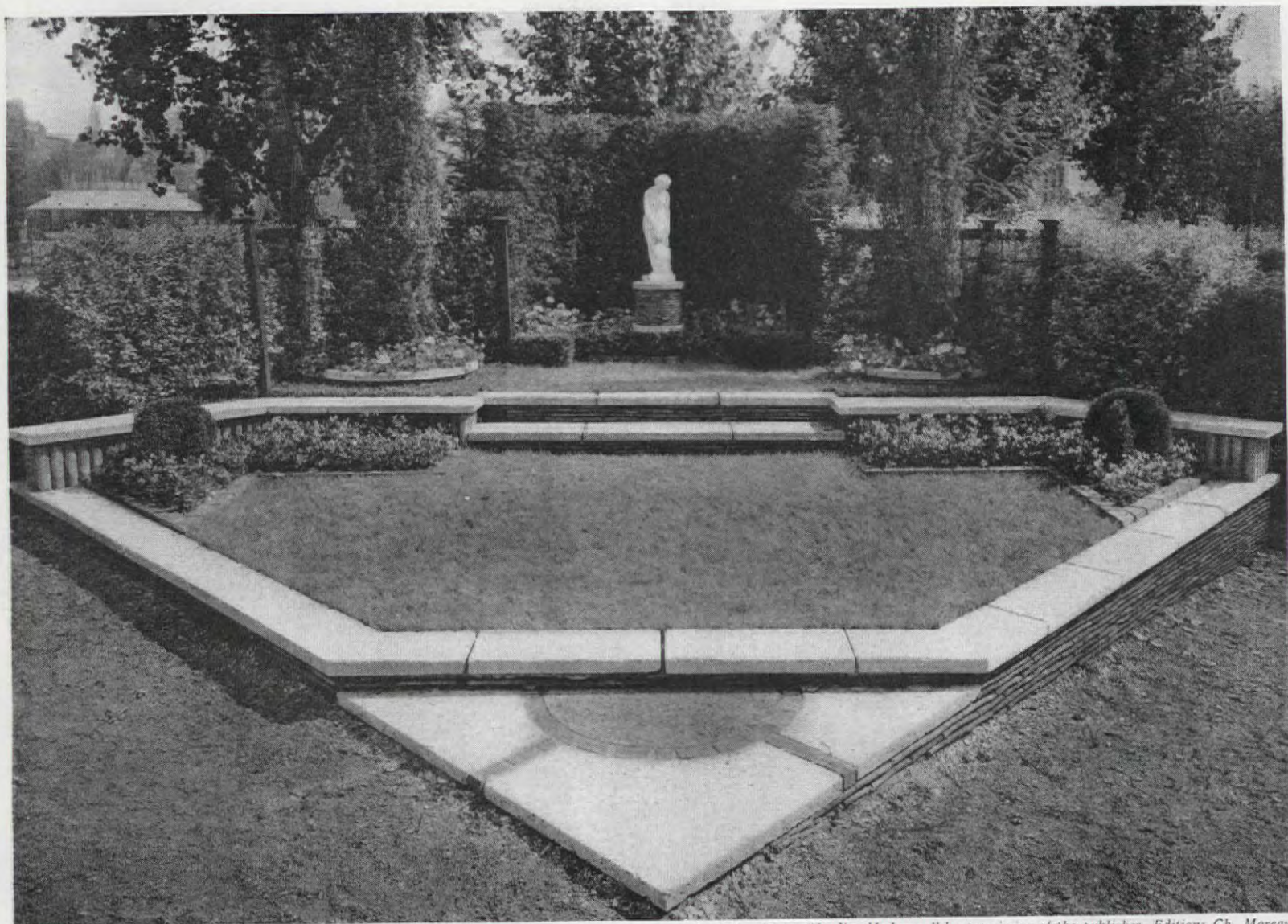
INDIAN art and Modern art are shades of a common color. Each is characterized by simplicity of line, strength of form, and absence of all extraneous matter. Brought together in two model rooms in the Indian exhibit at the Golden Gate International Exposition, they weld themselves naturally into an effective interior motif for American homes. Interpreted in wood, ceramic, and textile, they join together happily the romance-adventure of early America and the simple utilitarian requirements of rooms in the homes of today.

Adopting an idea of Rene d'Harnoncourt, general manager of the Indian Arts and Crafts Board of the Interior Department, Henry

Klumb, resourceful young Washington architect, designed the furniture, all of which was made by Indian students in Oklahoma and New Mexico schools. Accessories are completely Indian, from the backrest of the Blackfoot tribe to the baskets of the Eastern Cherokee. In demonstrating that Indian-made articles are distinctively suitable for home interiors, the designers of the rooms did not fasten peace pipes, war bonnets, or miniature birch-bark canoes to the walls of a man's den. Simple, four-square rooms, with plain walls, let the craft argue its own case for public approval. Given a chance, at last, to stand on their own feet, Indian arts and crafts present brilliantly their unique offering to the adornment of American home interiors.

Observe, for instance, the usefulness of the Pueblo ceremonial drum as an end table in the fireplace room. Made of the hollowed-out trunk of a cottonwood tree, with rawhide stretched across its open ends, the drum reaches deep into American history to add its colorful note to

[Please turn to page 63]



Reproduced from "Jardins Modernes," by permission of the publisher, Editions Ch. Moreau

A joyful and pleasing modern garden exhibited at the 1937 Paris Exposition by Prevosteau and Courcelles

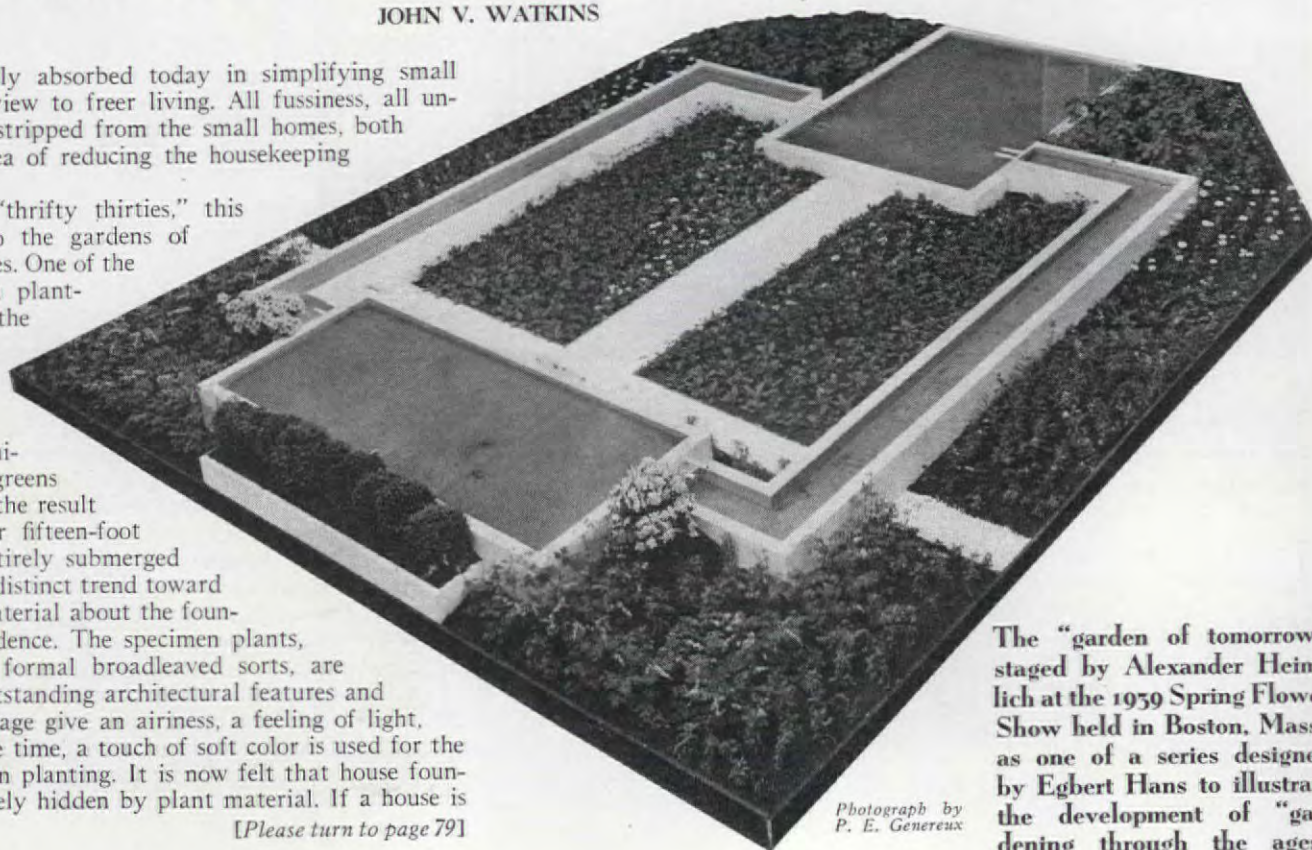
A MODERN HOUSE NEEDS A MODERN GARDEN

JOHN V. WATKINS

OUR architects are greatly absorbed today in simplifying small house details with a view to freer living. All fussiness, all unnecessary details are being stripped from the small homes, both inside and out, with the idea of reducing the housekeeping burden to a minimum.

Happily for us of the "thrifty thirties," this trend is being carried into the gardens of these charming modern homes. One of the most striking differences in planting technique is noticed in the foundation treatment of the newer houses. In the past it was considered good design to mass rank upon rank of specimen conifers and broadleaved evergreens along the foundations with the result that before long a ten- or fifteen-foot border of heavy growth entirely submerged the house. Today there is a distinct trend toward a restrained use of plant material about the foundations of the modern residence. The specimen plants, be they conifers or more formal broadleaved sorts, are used sparingly to accent outstanding architectural features and plants whose habit and foliage give an airiness, a feeling of light, and, perhaps for part of the time, a touch of soft color is used for the remainder of the foundation planting. It is now felt that house foundations should not be entirely hidden by plant material. If a house is

[Please turn to page 79]



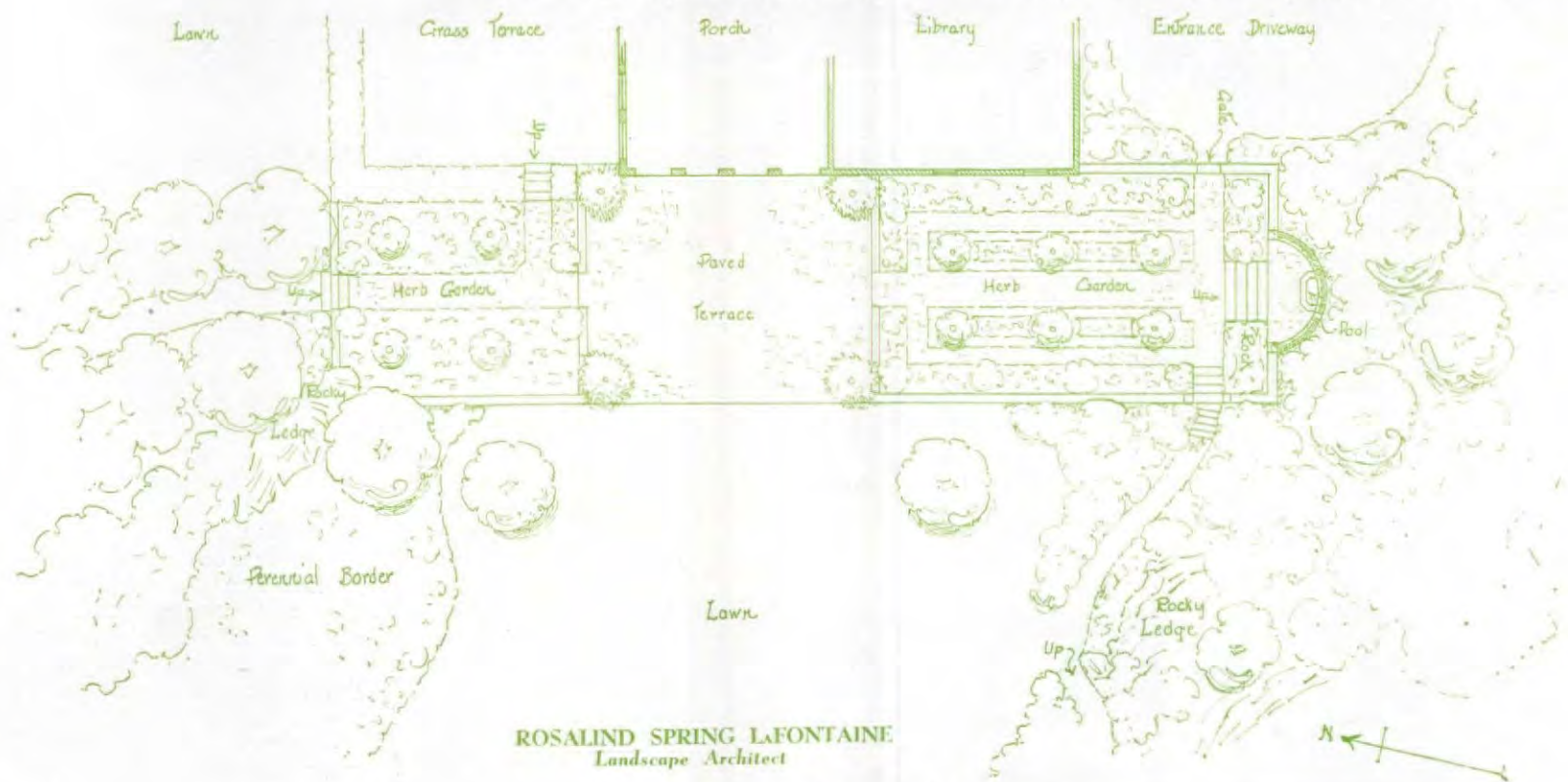
The "garden of tomorrow" staged by Alexander Heimlich at the 1939 Spring Flower Show held in Boston, Mass., as one of a series designed by Egbert Hans to illustrate the development of "gardening through the ages"

Photograph by P. E. Genereux



Samuel H. Gottscho

A Connecticut HERB GARDEN

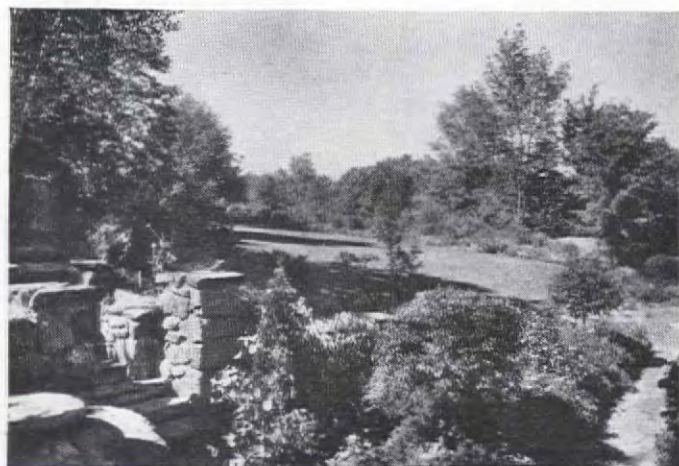


AN ATMOSPHERE of old-world seclusion, intimacy, and charm pervades the little walled herb and annual garden of Mrs. W. K. Shiras, at Norfolk, Connecticut, of which Rosalind Spring LaFontaine was the landscape architect. The formality of the layout, as shown on the plan, and the use of potted plants and *Viburnum prunifolium* or blackhaw trained into standard form enhance this feeling. But local fieldstone for the enclosing walls, the informal design of the paving, and the rugged, outcropping rocks, which are featured, rather than removed, tie the garden into the surrounding hillsides and rocky ledges and make it an integral, though man-made, part of New England.

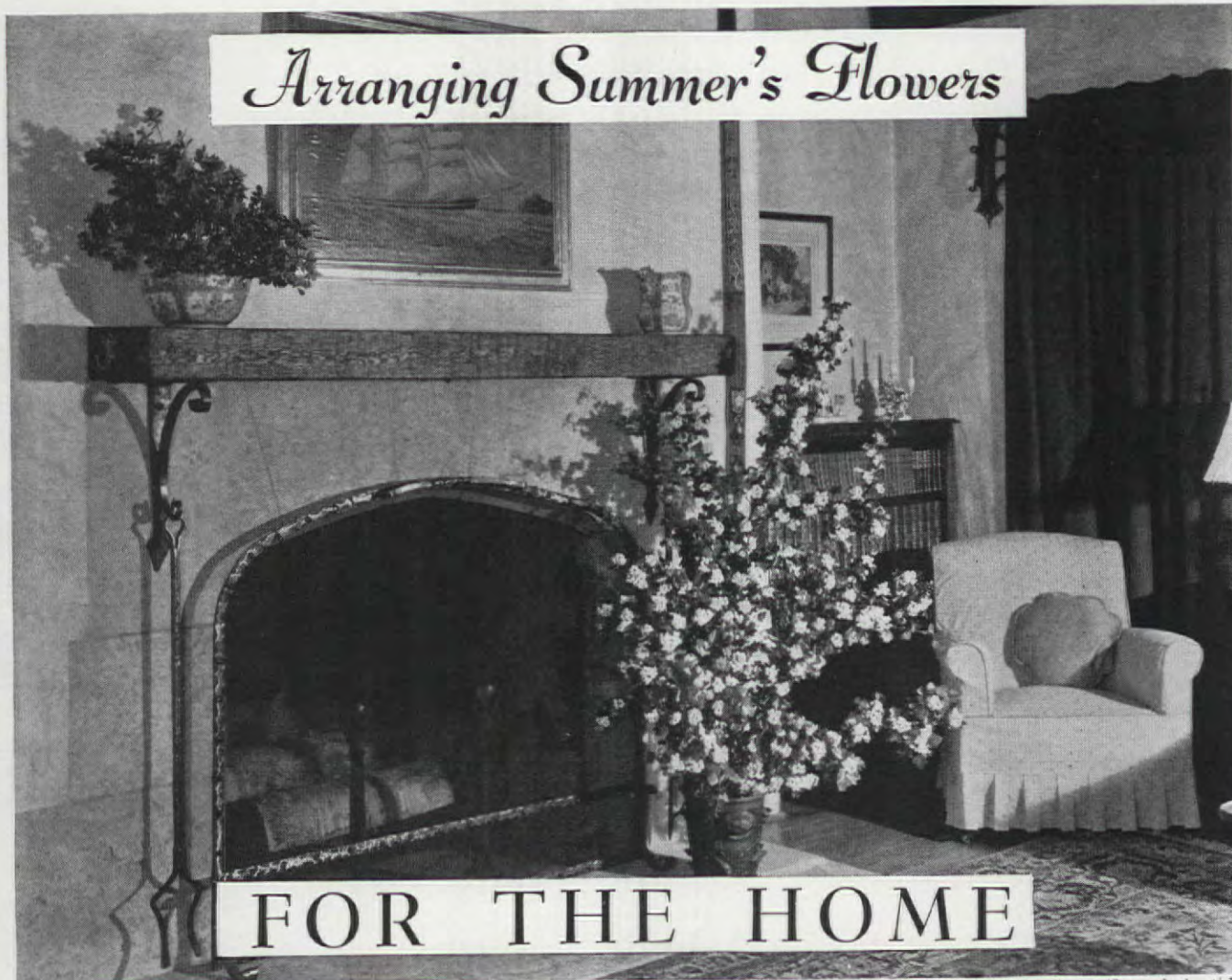
The central terrace, onto which one steps from an enclosed porch, is used as much as the indoor living room; it gives access to the lawn, which is edged by a deep perennial border, backed by shrubs and trees.

Water piped from a spring on the hillside above trickles from the mouths of a pair of old stone dolphins into a little pool built against the wall. This detail gives special interest and life to the raised semi-circular

[Please turn to page 80]



Arranging Summer's Flowers



FOR THE HOME

F. M. Demarest

Home of Mrs. William Roberts, Summit, N. J. Flower arrangement by Mrs. Carl Smedburg. (See end of article)

"KEEP your home prettied up," Aunt Mary used to say, "and it will keep you up in return." Is there anything that "pretties up" a house better than flowers—or even a flower? On the other hand, is there any phase of home decoration in which more crimes of bad taste have been committed than in that of floral arrangement? This is due in part to our native proclivity to emphasize cost, to err on the side of lavishness. We tend to make excessive use of flowers, to over-elaboration, forgetting that in a few blossoms, or even a single flower, are inherent all the basic principles of floral design.

In arranging flowers in a home, three factors should be stressed—the flowers themselves, the container, and the background. Failure in regard to any of these, or in their coördination, results in lack of unity, and inevitably, in a lack of artistic effect. All are of equal importance.

Make the background your first consideration. Decide where the flowers are to go: whether on a table, in a window embrasure, on a mantel, in some niche, or in front of the fireplace; whether they are intended for the dining room, hall, living room, or other part of the house; whether the arrangement is to be free-standing (one in which the flowers are to be viewed from all sides), or is to have a definite background like a wall. The aggregate background is to the flower what a frame is to a picture, and may definitely add to or lessen the meaningful beauty of the composition as a whole.

The type of flower is not so important as its arrangement. Nor does the beauty of a flower depend on its rarity. The prime consideration is suitability, and measured by that yardstick the commonplace and less costly varieties may be as beautiful as the rare ones. Nothing is lovelier in itself than an orchid, but place a *Cypripedium* on a wicker table in a cottage and immediately there is a hint of the ludicrous. Similarly, English daisies lose significance against the richness of a velvet curtain.

Good taste, then, bids us give preference to flowers from the garden, or in their season. Nature sees to it that



Daffodils to brighten a hall, spring flowers in a hobnail glass container, and white tulips and lupines in a living room



Harry Wolf

State Flower Prints

XX. NEW YORK: THE ROSE: The official flower of the Empire State was selected in 1891 by a vote of the school children who did not, however, designate any particular type, species, or variety of rose. In the absence of any authoritative or accepted ruling, we have selected New York's native low or pasture rose (*Rosa carolina*) as a, if not the, logical recipient of the honor. This delicately graceful, fragrant flower is to be found in pastures, swamps, and lanesides throughout the state

Painting by Edith F. Johnston





there is a certain fitness of type to time and place. For purposes of arrangement garden flowers may even have a certain superiority over the hothouse products. They have more lines, which makes for a more interesting arrangement; they are less uniform, which adds character. Have you ever seen a hothouse rose with anything but a straight, perfect stem? Yet the very crookedness of stem characteristic of the garden variety may be used to advantage, as shown at the right. The same is true of the gladiolus.

A good idea when possible, if you are using greenhouse flowers, is to buy a plant in a pot and cut the blossoms.

Snapdragons in a graceful Kosta bud vase, from J. H. Venon, designed by R. Hickman



Watercolor by Stella M. Perkins

White petunias and wandering jew in a modern tin container, roses in twin glass containers and bright calendulas

**OPPOSITE PAGE:
Unfinished sketch of a Frau Karl Druschki rose by Edith F. Johnston**

soms from it yourself. Thus you have the leaves, too, and variation in length of stem. This applies especially to such flowers as cyclamen which makes delightful arrangements. Or go to the greenhouse and select your material; most florists prefer this to making the decision for the customer unless they know all the conditions.

There are, in general, three types of flowers—the spike (represented by delphinium, snapdragon, gladiolus); the button or ball type (calendulas, marigolds, roses, chrysanthemums), and the spray type (baby's breath and monkshood). A combination of types is more interesting than an arrangement all of one. But be careful to use baby's breath sparingly and with taste.

In the matter of contrasts, of course, you have to exercise discrimination. Orchids and cattails would not



von Schnarendorf

make a good combination; or dahlias and pine sprays, because there is no relationship between those plants, no unity whatsoever.

But whatever the type of flower chosen, let simplicity be the keynote in their arrangement. Avoid intricate designs. Before you start, consider the natural tendencies of the flowers and follow them. Their shapes, colors, stem and leaf forms, and general

contours will suggest the pattern into which they naturally fall. Above all, do not bend the flower to your will. Balance, the main principle in floral composition, simply means don't let your bouquet be top-heavy or lopsided. Before you begin, stand back from the container, divide it by an imaginary line extended upward, and work for a balance of effects on each side of line.

The silhouette is also important. Every flower has its own line of growth which, if pursued in both arrangement and container, will result in a rhythmical effect and aid in creating a certain mood or emotion. For instance, long-stemmed flowers in a high vase have dignity and solemnity; low arrangements give you a sense of peace; a fan-shaped design has a gay winged effect, and a zigzag pattern may make you restless enough to ruin the day unless you are in a "going places" mood. Decide in advance which mood you wish to emphasize.

The lines of an arrangement are sometimes stressed in order to direct attention to some particular feature in the room—perhaps a picture on the wall. An arrangement of red-stemmed or French pussywillows and red carnations could do this beautifully, the carnations being massed loosely at the base with the willow branch pointing toward the picture. Incidentally, pussywillow is lovely even before the catkins come out, while the buds are still swollen and the hulls are red.

Choose flowers carefully as to color, for that is their most obvious characteristic, the one that creates the immediate emotional effect. The colors should harmonize (or harmoniously contrast) with one another, the container, and the background. Unless an old-fashioned mixed bouquet is desired, it is a good rule to restrict the colors to one or two at the most. Complementary colors (those directly opposite on a color chart—which every household should possess) should be balanced. A lovely example of complementaries consists of chrome yellow iris (variety Sherwin

[Please turn to page 74]

Center, top: Prize rose arrangement by Mrs. W. G. Wheeler as exhibited at the Horticultural Society of New York



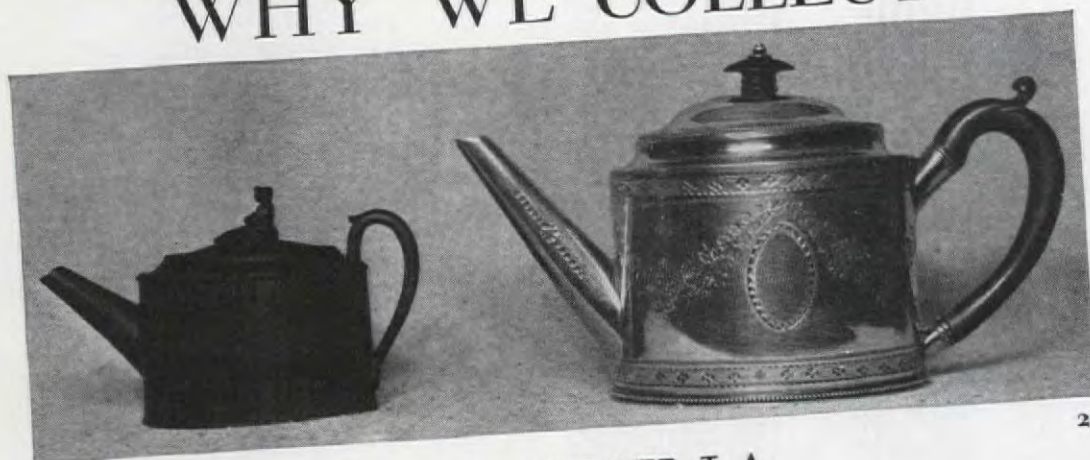
Herbert E. Marsden



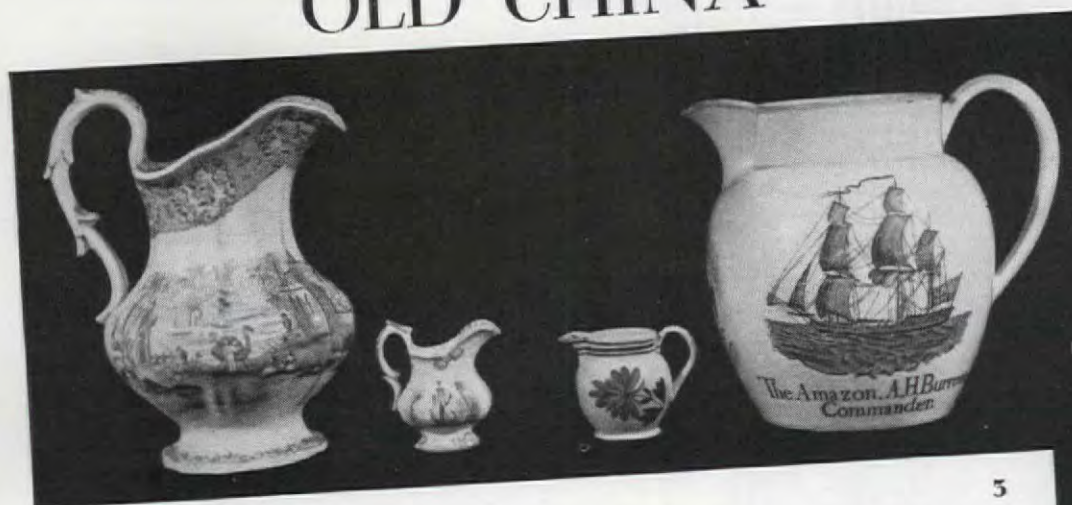
Harry Wolf



WHY WE COLLECT



OLD CHINA



NINA FLETCHER LITTLE

IN AMERICA during the last fifty years, the acquisition of pottery and porcelain has become increasingly fascinating to many persons, offering as it does, a wide variety of objects to suit the tastes and pocketbooks of all types of collectors. Let us stop, however, for just a moment, and consider what "collecting" really means. Does it simply imply "acquiring," with no thought other than the ownership of one more piece for which a place must be found in an already over-crowded space? If so, we had better turn elsewhere for diversion, for true collectors are they who use their collections as an open door to the study of manners and customs of a by-gone day which few of us take the time to explore unless we have an incentive to lead us on. Names in history which we have not thought of since school days become of sudden importance when we meet Frederick of Prussia on the side of a salt-glaze teapot, or King William the Third of England on an old Delft plate.

The shapes of our pieces have interesting origins. Almost all of our ancestors' china came to this country from England or the Orient, and in England the contours of china followed the prevailing styles. Teapots of the early eighteenth century are round and small, following the familiar lines of Queen Anne silver (Fig. 1), and later we find the oval Georgian forms known to us in the work of our own

patriot silversmith, Paul Revere (Fig. 2). Toward the close of the eighteenth century, excavations of antiquities in Italy and Greece took the artistic world by storm, and classical forms swept into prominence. The Adam brothers designed buildings and furniture of great beauty and grace, and Josiah Wedgwood introduced earthenware with classical decorations in place of the Chinese motifs which had been popular for more than a hundred years. Shapes changed again, away from the Georgian, and tall cylindrical forms were adopted, variants of the Greek urns and vases of antiquity. When Napoleon became Emperor of France in 1804, another change was on the way. The classic was considered weak and attenuated, and heavier styles in keeping with Napoleon's ideas of magnificence were introduced. Accordingly the classical contours of china were superseded by heavier and more ornate shapes, and the decoration became more profuse and in poorer taste. This over-elaboration reached its climax in the Victorian era, when a what-not held its assortment of knickknacks in every well-appointed parlor. By studying the changes in shape and decoration of our old china we unconsciously learn history, for the life of a people is expressed in its art.

It is probably safe to say that most china lovers fall into one of three groups: those who collect china for its own sake, and accordingly search for rare pieces regardless of their beauty or usefulness; those who pick up pieces here

[Please turn to page 51]



T. F. Hartley, Boston

Fig. 1. Saltglaze teapot, ca. 1760. Silver teapot by Jacob Hurd, ca. 1750—not identical in shape but showing similarity. Fig. 2. Black basalt teapot marked "Wedgwood." Silver teapot by Hester Bateman, London, 1785. Fig. 3. Full-size jugs with their miniature counterparts. Fig. 4. Two-handled mug painted in various colors and banded with pink luster. English, about 1850. Fig. 5. Two views of a blue and white Caughley pitcher, a very early version of the "willow" pattern.

PARENTS, IT'S TRUE—SO HELP ME!



Junior may be the brightest boy in the first grade, but it's really not conversation for an entire evening

RUTH SCHAAK

MAYBE it's impossible to be a mother and a hostess at the same time. After not even seeing your hostess for the first ten minutes while she mixes a formula, stopping the conversation while she puts Junior to bed and then keeping it at a whisper until he has gone to sleep, you can't help but wonder. I don't speak from experience and technically I suppose I have no right to voice my opinions on the subject—but, all you proud parents, we childless friends think we deserve a little more consideration as your guests.

When your friends accept an invitation to dinner, you can be sure that it is because they expect to spend a pleasant evening with you. They love children, of course they do, but there is a limit to how much of the evening they want to devote to the miracles of childhood. That your oldest is the brightest boy in the first grade is interesting as a bit of news; so is the fact that the baby just learned to walk. But now let's hear about how you came out in the golf tournament, and what a fine time we'll have at the club dance. Adults have their interests, too, you know!

Usually it begins with the "putting to bed" scene. The baby is tucked contentedly into bed and the parents tiptoe downstairs. The radio must be turned down to a hum. The conversation must be reduced to whispers. There must be no loud, sudden noises—the baby is going to sleep.

Is it necessary? Can't a child become accustomed to the normal noises of the household and the occasional visitors? Who is going to keep on pampering a child by this unnatural stillness throughout life?

Perhaps we are not understanding in the matter of child raising. I, for one, do not claim to have wandered into the deep ramifications of child psychology, but I do think from a common sense angle that any child who can sleep while fire engines race through the streets and horns blow continuously could certainly become accustomed to a bit of normal conversation and a moderately loud radio program.

I have even known a mother to caution some older children playing in a near-by yard not to shout too loudly because her child was

about to go to sleep. That the children merely laughed louder and continued shouting to their hearts' content seemed to me to prove that one child about to go to sleep is not a matter of neighborhood importance.

In contrast to this parent, I must mention another friend who has two delightful little girls, who just love to hear the radio and the buzz of conversation from their bedroom. It gives them a sense of security that their parents are near in case they want them, and the music lulls them to sleep much faster than lying in the dark with their own thoughts.

I know that a child's table manners must grow out of constant practise, but need it be done when a guest is there? There is nothing to equal a proud father beaming at his offspring's futile attempts to push a spoonful of cereal into his tiny mouth, but your guest



Children must be disciplined—but can't it be discontinued while guests are present?

won't find it so amusing to see the cereal dripping from the baby's chin on to his bib!

Conversation may not be a fine art in every family, but a guest does enjoy (and is entitled to) at least some intelligent comments not interspersed with "Oh, isn't that cute?" If you want to be a good hostess and give your guests pleasant conversation as well as fried chicken, I think "company dinners" should be reserved for grown-ups. Junior can have the center of the stage and practise his manners at breakfast and lunch.

I must admit that most of my friends are not guilty of the above fault, but they do indulge in dinner-table discussions of family affairs that are better not known by the neighborhood. Children of pre-school age are not old enough to know the difference between se-

crets and common gossip. Many times I've heard a fond mother wonder how Mrs. So-and-So knew about such-and-such a thing, not even remotely suspecting that her darling child had unwittingly imparted the secrets of the family.

Family discussions should either be abandoned in the presence of children, or—if dinner is the only time a man and wife can discuss their problems—the children should have an early supper and go to bed before their parents dine.

Then there is the question of Santa Claus and the gift problem. It seems unwise to have children believe that Santa Claus distributes all the gifts they receive. It is sometimes impossible for a friend to get her gift to you in time for Santa Claus' arrival so it must be presented after the holiday. Must there be an explanation that Santa Claus forgot?

The parents of the afore-mentioned two little girls have most satisfactorily solved this problem. The children understand that Santa Claus brings them gifts, but they also understand that other people, including their parents, exchange gifts. They do not consider it unusual to be given gifts by friends of their parents and in no way confuse them with Santa's presents. To them they are two distinct and different things. This teaches them to be courteous and generous—they thank you sincerely for your present and they consult the parent about buying a small gift for the other, the cost being taken from their own small collection of pennies.

INDEED, because of the current economic situation, these children have been told that their daddy must give Santa Claus the money to buy their gifts. This they accept as a reasonable explanation for the absence of things they wanted and did not get.

Is this not a much more rational way of handling the delicate situation of Santa Claus? Is this not a wiser way of eliminating

[Please turn to page 68]



KILLING 2 BIRDS WITH 1 STONE

RUTH CORBIN EWING

Photographs by S. H. Green



"I'M GOING to build a rock garden," announced my husband during a slack time in his work, thereby giving expression to a wish we both entertained. Of the many gardens we had visited on garden club tours, those which lingered longest in our memories were the natural, restful ones with rockeries and pools. It seemed, too, that the most interesting scenes in nature comprised rocky, moss-covered ledges and dripping water terminating in a stream or pond.

So we decided that our rock garden should be built around a pool. It should have a grotto, and there would be waterlilies, too. In addition, we wanted "a bank whereon the wild thyme blows," but plans and ideas much wilder than any thyme began to present themselves as we considered these delightful possibilities.

That the features might be properly tied together, a natural setting would have to be created, with a dense, woody background working each way from the grotto; tall shrubs massed to the rear, and lower, dwarfer plants coming forward to the water's edge. A site was chosen in the rear side-yard, that our rock garden might have privacy from the road and still be enjoyed from our living room windows. This would be especially desirable in the winter.

We had been in this new location but a short while, after having built our home and laid out our driveways, so there was much planting to be done. We lacked the beauty of trees, our only large specimen being an aged walnut, one side of which had been struck by lightning. Despite these limitations of a rather bare yard, the work was begun.

First, the garden hose was laid on the ground in curves thought suitable to a pool with informal outline; then the digging began from this pattern as marked out with stakes. The dirt from the excavation was placed at the rear of the pool, to be later supplemented and built up with rocks to form



Looking at these views of the Ewing pool, one can understand the discernment of the woodchuck which found it so natural that he made a home beneath one of the rocks

the grotto. The pool was built two feet deep, to assure the safe wintering of goldfish, for, yes, we wanted them, too!

The formula used for cementing the pool was a 1-2-3 mix, which means one part cement, two of sand, and three of gravel, with enough water to make it rather stiff. This was poured into the forms which lined the excavation, the bottom of the pool being cemented last. After it was thoroughly dry, the cement was coated with liquid asphalt to seal it against leakage and also to prevent the water in the pool from absorbing the alkali in the cement. Then, too, we found that painting the cement gave an appearance of depth.

Fortunately (at least from the standpoint of making a rock garden) our new place was richly endowed with stones, many of them green with moss, and very beautiful. In securing the largest boulders shown in the photographs (one of which weighs approximately 1,200 lbs.), the truck was backed against an

outcropping ledge beyond the orchard, and the rocks were rolled down into the truck-bed, without any lifting, and dumped where wanted in the garden. Then, borrowing from the ancient Egyptians the trick of using planks and rollers, plus crowbars for pushing, prying, and maneuvering, my husband found that the placing of large rocks became fairly simple.

Care was taken to give these rocks the same exposure they had where they formerly rested. Granting an equal amount of shade in the new environment, this insured the permanent retention of moss and lichens which are so much a part of a rock's charm. We left almost no stone unturned in the search for those bearing pockets, fissures, and other interesting weather and water scars.

I enthusiastically said to my husband, when he was in the midst of this work, "Isn't it fortunate that we can kill two birds with one stone by ridding the fields of encumbering

[Please turn to page 78]

What's Missing for a Perfect Summer?

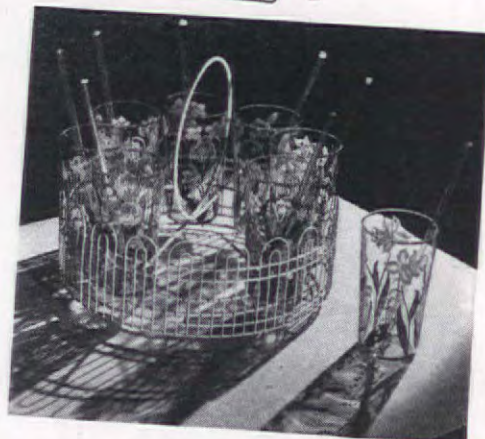
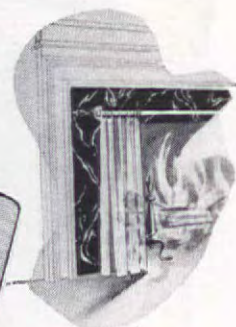


HERE'S A CHECK LIST ✓ READ AND CHECK ✓

Don't spend the golden hours of summertime polishing up the brass. Metal Flex screen "curtains" from Bennett Fireplace Company come in black and need no polishing

You know how it is—you get all comfortably settled for the summer, the porch furniture brought down from the attic, the electric fans dusted, the salad bowls excavated from behind the waffle iron that has been so busy all winter. You shake yourself and say: "Well, this getting settled for the summer wasn't so bad this year"—and flop down to begin to enjoy things. Suddenly a million things pop into your mind—things to get to make summer just absolutely perfect. Of course you don't *really* need these, but we thought you'd like a check list of some of the things *we* usually forget, and hope you'll find here some reminders that will head you for a perfect summer.

One of the things you never had to think of before, because it didn't exist, is a pick-me-up radio. RCA Victor has one that measures 12 x 6½ x 9 inches (1). It hasn't any wiring, so you can carry it to the garden when



5

6



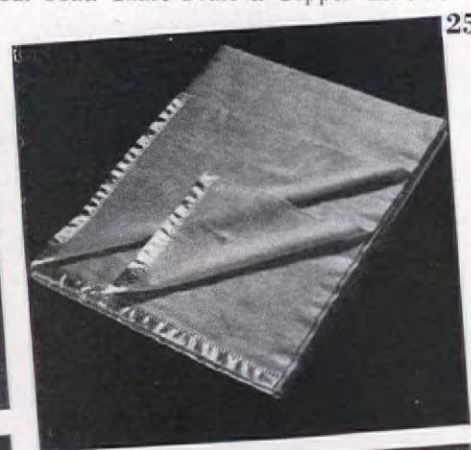
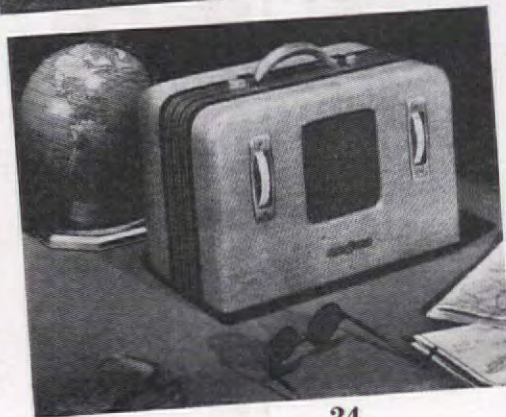
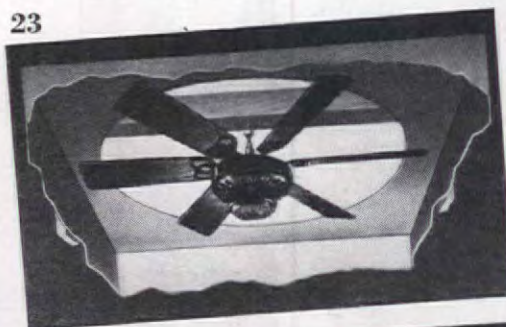
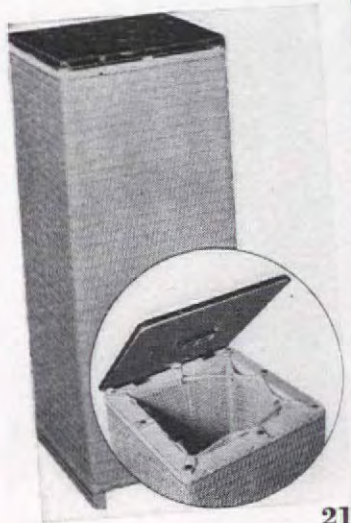
you are digging or transplanting, take it on on your picnics, or carry it where there isn't any electricity. . . . If you're a dyed-in-the-wool eater-out-of-doors you must have a collapsible table (2), which can be adjusted in height 24 x 28 inches and costs under \$1.50. Cornwall & Reed make it. Put it under the apple tree or down by the pool, and there it is, ready for your luncheon tray or tea. . . . Whether you have water right on your property or have to go a distance for your swims, you will want numerous beach towels. Among the gayest we have seen are (3) two from Cannon, both generously big (36 x 72). One has a brilliantly colored Mexican design, the other, motifs taken from the bottom of the deep blue sea. . . . When six or eight friends miraculously tumble out of a small roadster in your front yard, you always want to rush ice cold refreshments to them. Here is a white wire basket (4) which might be a miniature of your picket fence with flower-

trimmed glass held firmly in place. Artistic Wire Products makes the basket, and the glasses are Libbey's Safe-edge. The whole thing costs practically nothing. . . . You have selected most of your garden furniture by now, no doubt. But do you realize how you really need one of these wheel-around lounging carts? (5) You can follow the sun or the shade, according to weather conditions, adjust the back rest to suit your mood, and generally enjoy real relaxation. This one comes from Gold Medal Folding Furniture Co. . . . Remember the old Morris chair? Not so stylish today, but still a comfortable idea. Here is the 1939 out-of-door version, nicely done with rattan (6). The foot rest section can easily serve as a coffee table in an emergency. Old Hickory Furniture Co.

Here's a new idea for the summer luncheon when you want your table particularly dainty. Use sport-size flowered handkerchiefs (7) as napkins on a sheer white linen cloth, and for each guest a spray of the flowers represented on her napkin. These "naperchiefs" are from Mossé. . . . Remember those stifling summer afternoons when even the porch is hot? We preach preparedness with porch shades made of thin wood slats woven together. We show some (8) with a patented ventilator woven in the top of each one to let hot air off the porch. These are Vudor shades. . . . One never has enough coasters or ash trays for complete summer comfort. Here are some novel ones to serve either purpose (9). They are miniature frying pans on a miniature fire-place, its decoration a fish that turns out to be a bottle opener. From Schaff & Coles.

... There are many summer evenings one would love to spend on the breezy porch, if only there were a good reading light. Here is a floor lamp in cool looking metal (10) that solves the problem. Wright Accessories.

For the inveterate memo-writer there is new insurance in the form of a pad of memo sheets along with pencil and concealed lamp (11). When you remove the pencil the lamp lights. When you put it back the light goes out. Telolite is the name it goes by and it is manufactured by Alfred Matlaski. ... Here's another of those useful beach towels, a Martex, with



bright stripes that can't get mislaid on the beach (12). ... And here's another new name to remember—Dialite. It's a small stand shaped to accommodate the oval dial telephone with two small bulbs operated on a

single push button switch to help you see what number you are dialing. The Dialite Company makes it (13). ... There are many days when you want hot food but don't want to heat up the kitchen by keeping your oven going. Nesco has put out an electric roaster to solve just this problem. It can cook a whole meal if you want it to (14). ... Double use,

double beauty; that's the idea of these hurricane candlesticks with flower containers attached (15). W. & J. Sloane have them. ... Here's a new tray (16) of wood, looking like your best frying pan. You can pass beverages or sandwiches on it. Lewis & Conger.

Often you wish you had more lights, especially if you're staying in a rented cottage. Here is where a pin-it-up type lamp comes in (17), especially if it's as nautical as the anchor on your boat. Chase Brass & Copper Co. ...

(18), (19), and (20) will make the children happy. They show the new movable "Sand Boat," from Goshen Manufacturing Co. It has a remarkably realistic helmsman's wheel, and a sail to take advantage of every breeze and at the same time protect from the sun. The

[Please turn to page 62]

Let's talk about YOUR pillows!

THE majority of Americans give much thought to ways of ridding the country of undesirable enemies. The crusade touches every phase of life. Human maladjustments, bad roads, vicious food and health habits, corrupt entertainment, and many other defects are causes for reforms. Many times, when a confusing problem remains unsolved, we hear the expression, "I'll sleep on it." While the crusader "sleeps" on a particular vice, as often as not he puts his head (for about eight hours, mind you) right into the very camp of a treacherous army of unsuspected enemies.

This fearful camp is the woefully neglected bed pillow. Perhaps you are one of the few people who realize that bed pillows do need care. But if there is any doubt in your mind concerning the condition of your pillows, learn how to improve the situation by routing dirt, germs, or even plain discomfort. Learn how easy it is to conduct a pillow improvement campaign in your home, and insure your family against these foes.

First, you should know how to buy new pillows. Prices range from about \$1.50 to \$10 a pillow. Some exquisitely covered ones cost more. The cheapest filling is rather coarse feathers from colored chickens and turkeys. Next come finer feathers, then all white

feathers. Then gray down mixed with fine white feathers; gray down alone; gray down mixed with white down; and the highest priced filling is all white goose down. Always ask about the filling before purchasing.

The cheap pillow will feel heavy and solid, have a crackling hardness, and will be stiff and unbending when laid over your outstretched arm. A pillow with too little filling will flop down at both ends in this test, while a properly filled pillow will curve gently to the arc of a circle, but will not collapse.

Decide on the size, or sizes, you want to buy. Some households use one size exclusively, some cater to individual preferences. If one standard size is used it means less work for the housekeeper as one size case is interchangeable. The most popular size pillow is about 21 by 27 inches.

Before using a new pillow make a white case to fit over the pillow proper. This extra cover should be very soft. Old cases or sheets can be used for this, but avoid mended or seamed materials that will feel rough through the outside case. Some of the higher priced pillows have this extra case equipped with a zipper. I cannot find a store where they are sold separately, but it is a grand idea and would greatly simplify the changing of this protecting outer case for laundering.

While on the subject of this extra case, if you do not have them for all your pillows,

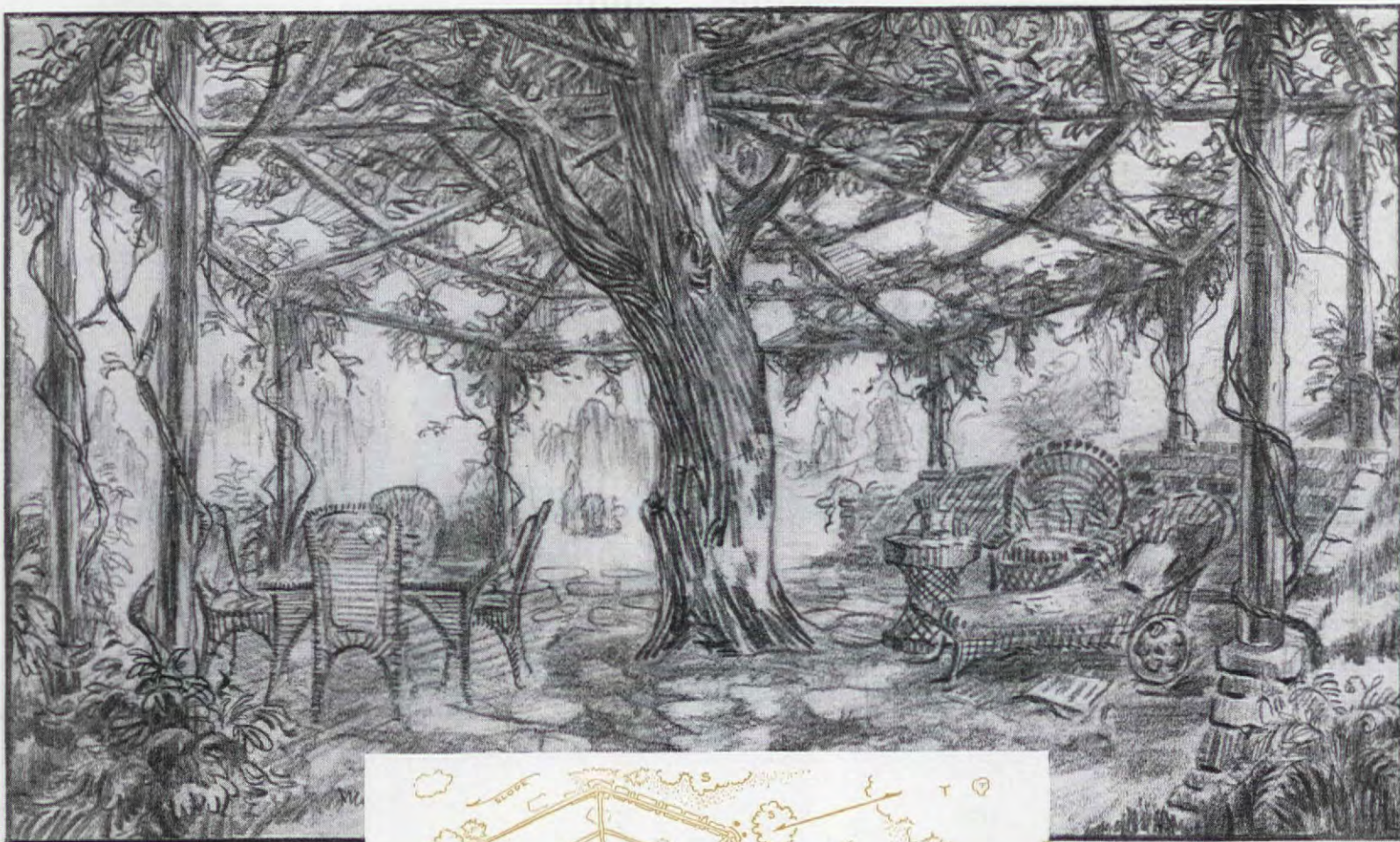
GRACE C. SPANGLER



please equip them at once. Of the three essential rules to follow if you wish sanitary and inviting pillows, this is of importance for it keeps the pillow clean and new-looking indefinitely.

Another of these important rules is to air pillows often, not just when you clean house. I know

[Please turn to page 72]



Sketches by Arthur Roos

SVEN LINDE

CONSIDERING the close bond that exists between man and his garden, it is natural that in its creation he has expressed every phase of his life. Like a faithful mirror, it reflects his relationship with God and men, his customs and his personality. The changes that have taken place in gardens since the days of Eden are chapters in a vividly illustrated history of human civilization.

A garden was, originally, as the derivation of the word indicates, a guarded, secluded place. Protected from intruding eyes and feet by high walls or a dense, thorny vegetation, it offered a peaceful retreat from the cares and demands of the outside world. The ancient garden was a veritable fortress of privacy, and even the old-fashioned English garden of thyme and lavender was, within its four hedges, strictly a family affair, revealing its existence to the



BOWERS

outside world only in a mild wave of fragrance, delightful, if tantalizing, withal.

A more expansive urge than that for seclusion is expressed in the modern garden. Its flowering treasures are not jealously guarded but proudly displayed toward the thoroughfare. This trend in gardening toward an open front, giving pleasure to both the individual and the entire community, is rightly encouraged as a civic asset. In our eagerness to conform to this modern tendency, we may, however, go to an extreme not always suited to existing conditions and afterward, perhaps, heave a sigh for the privacy of the truly old-fashioned garden.

Without going back to high,

forbidding walls around the whole garden area, a compromise can at times be found in the planting of one or several bowers. A small, hedge-sheltered garden within a garden, the bower serves many purposes. If desired as an outdoor dining room, studio, etc., its close-growing foliage provides cool shade and also absorbs dust raised by passing vehicles. While its style and size should harmonize with the design and the proportions of the whole garden, the more intimate objective of adapting the bower to its intended use offers free play to the originality and ingenuity of the gardener.

Particularly in a large bower, and in one used during the middle of the day, overhead shade

is often desired. This can be provided by joining the tops of the plants across the bower by means of arching wires, $\frac{3}{16}$ to $\frac{1}{4}$ inch in diameter, to which the growing tops are tied while they are still young and flexible. Avoid tying too tightly.

In the bower utilized as an outdoor dining room, as in any place where furniture is frequently used, attention must be paid to the ground it covers, to see that it is graded level and firm enough to support furniture without its sinking in. Perhaps the most practical floor in this type of bower would be of slate or flagging, used either throughout or at various points under tables, chairs, etc.

Speaking of furniture, it is well to remember that in the shade of the bower it does not dry off very rapidly after a rain. Hence wicker, metal, or wood furniture should be used in preference to pieces made with canvas, upholstery material, etc.

Norristown Garden Club exhibit at Philadelphia Home Show, 1937

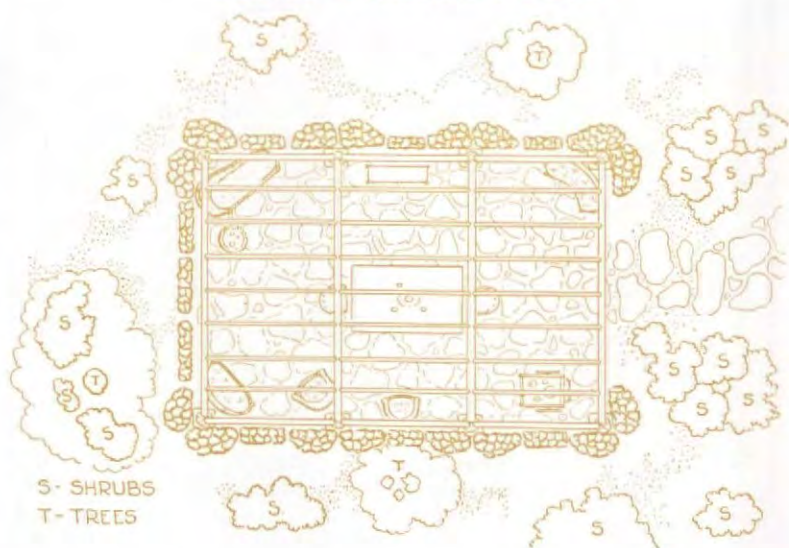


Bond Brothers

However much the esthetic and practical treatment of different bowers may vary, they all have one characteristic in common—a closely intertwining screen of branches and foliage. To achieve this in the shortest possible time, the trees or shrubs must be planted very close, usually from one to two feet apart. This spacing makes it necessary to provide ample nourishment for the crowded roots. Along the outline of the planned bower, a trench, three feet wide and two feet deep, is excavated and backfilled with good, rich topsoil. Well-rotted manure, or other humus mixed with a slow-acting commercial fertilizer, should be mixed with the topsoil, care being taken to use a fertilizer which is not harmful to the plants selected. As most broadleaved evergreens, for instance, prefer a slightly acid soil reaction, no fertilizer containing wood ashes or lime should



CLIPPED EVERGREENS & LOG

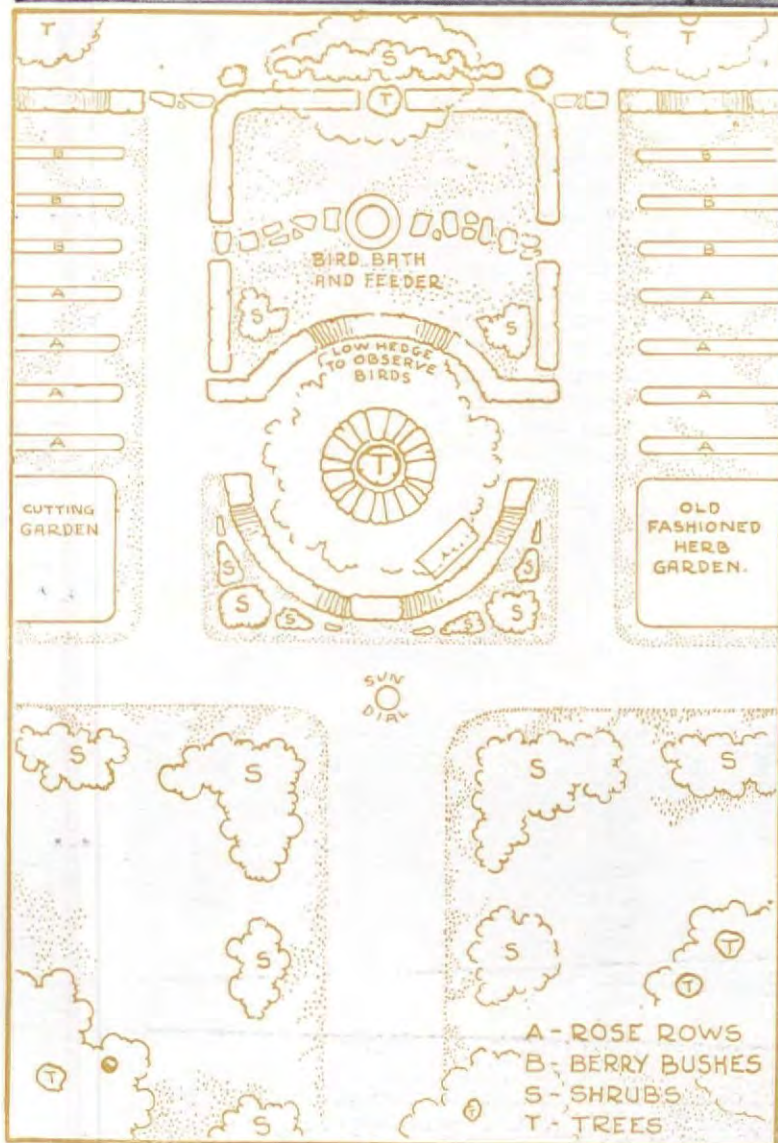


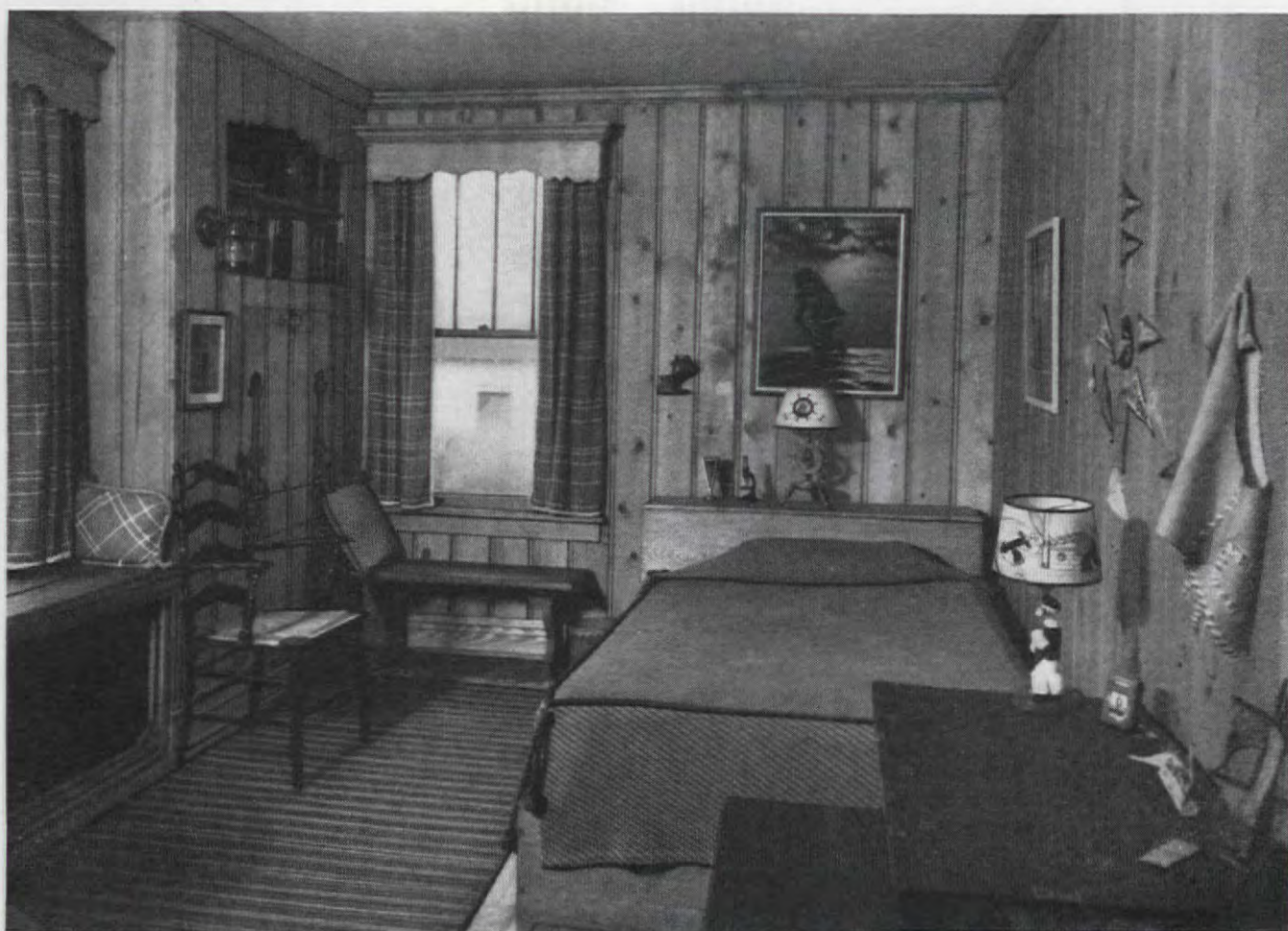
be applied to them. If the soil is light and sandy, plenty of some moisture-holding agent, such as peat moss, should be mixed with the topsoil.

In this prepared soil the plants are set out with the usual care—or better, with unusual care since the failure of any to grow would result in unsightly holes in the green wall. They are watered well at the time of planting and provision for future waterings should be made. In most cases, spring is the best season for planting a bower, for at this time the plants are usually given more attention and their growth can be watched with keener interest. Should one or two plants in the row fail to take hold, they will be more readily noticed and more easily replaced.

The selection of the plant material determines the effect of the bower. The formal garden demands one with a sharp outline which is often achieved only through close trimming. Here we must choose trees of a symmetrical growth which can stand the pruning shears. It is fortunate that many of our coniferous evergreens, with their dignified appearance, will adapt themselves in this respect. The majority of them require only one pruning each year, which is best done immediately after the yearly growth is completed and before the new buds have been formed. For most varieties in the vicinity and latitude of New York this will be in

[Please turn to page 76]





It didn't make sense to take a big loss —so we just “built on”!

WE HAVE just finished remodeling our home. We have two children, a boy twelve and a girl seven, and were confronted with the problem of providing comfort for all of us in the five-room bungalow purchased when we were first married. We did not have enough bedroom space in the first place, nor enough space for the children to spread out and play. Neither was there extra room so that their friends might visit overnight.

It was our plan in the beginning to buy this small house because it was just about all that we could afford at that time, and we hoped later, after acquiring a considerable equity in it, to sell it and then build a larger one, feeling that our financial condition would improve with time and experience. One thing we failed to plan for was the depression. We

more room. It didn't make sense to take a tremendous loss on our house and then embark on another ten-year period of financing the purchase of another one. So, we drew up some plans to enlarge what we already owned.

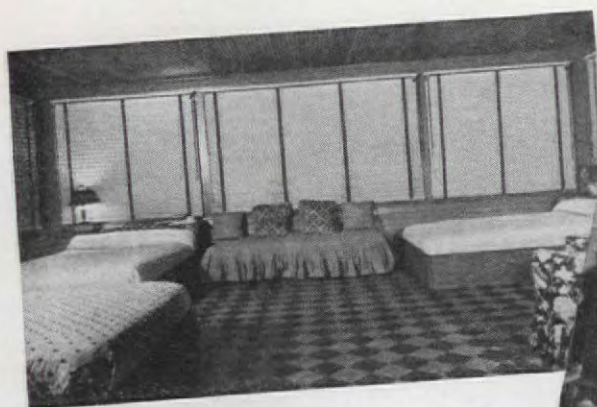
We added two rooms, with a basement playroom below and a sleeping porch above, and now have a most comfortable home, one which we thoroughly use, live in, and like. The two rooms added were bedrooms for our son and daughter. Charles's room is paneled in pine and has red and white linen curtains. We made the bed and stained it to match the walls. The head board is actually a compartment, the top of which lifts off, making a suitable storage space for out-of-season sports paraphernalia, blankets, and such. We also made a table on which the inevitable pastime

of carving initials can be enjoyed with impunity. We made the wood valances ourselves and also cut out the edge above the bookshelves which have a hinged section opening out like a drawbridge and forming a desk.

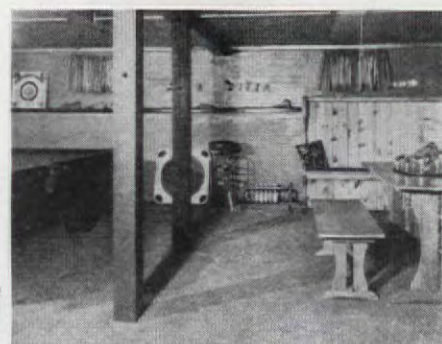
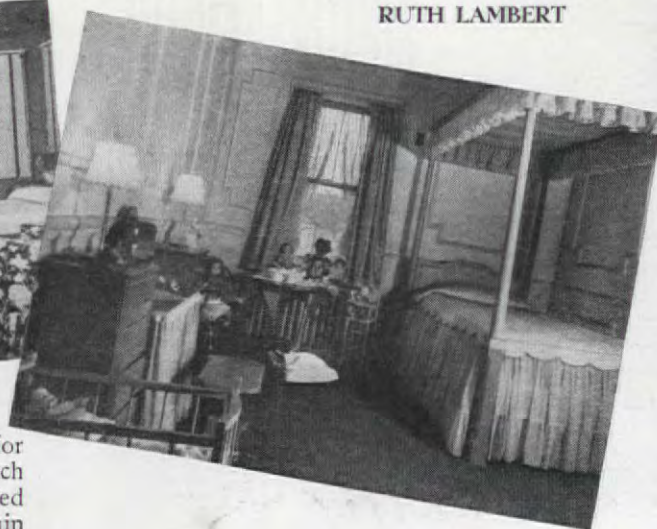
Jane's room has ivory painted wood walls which are paneled. The color scheme is peach and green. We made the bed from an old full-size one and painted it two shades of green. The canopy, bedspreads, and curtains are peach voile. We made the dressing table by

[Please turn to page 67]

RUTH LAMBERT



were fortunate in having been able to pay for our house completely, but there wasn't much of a market for houses at the time we decided that we would have to do something to obtain

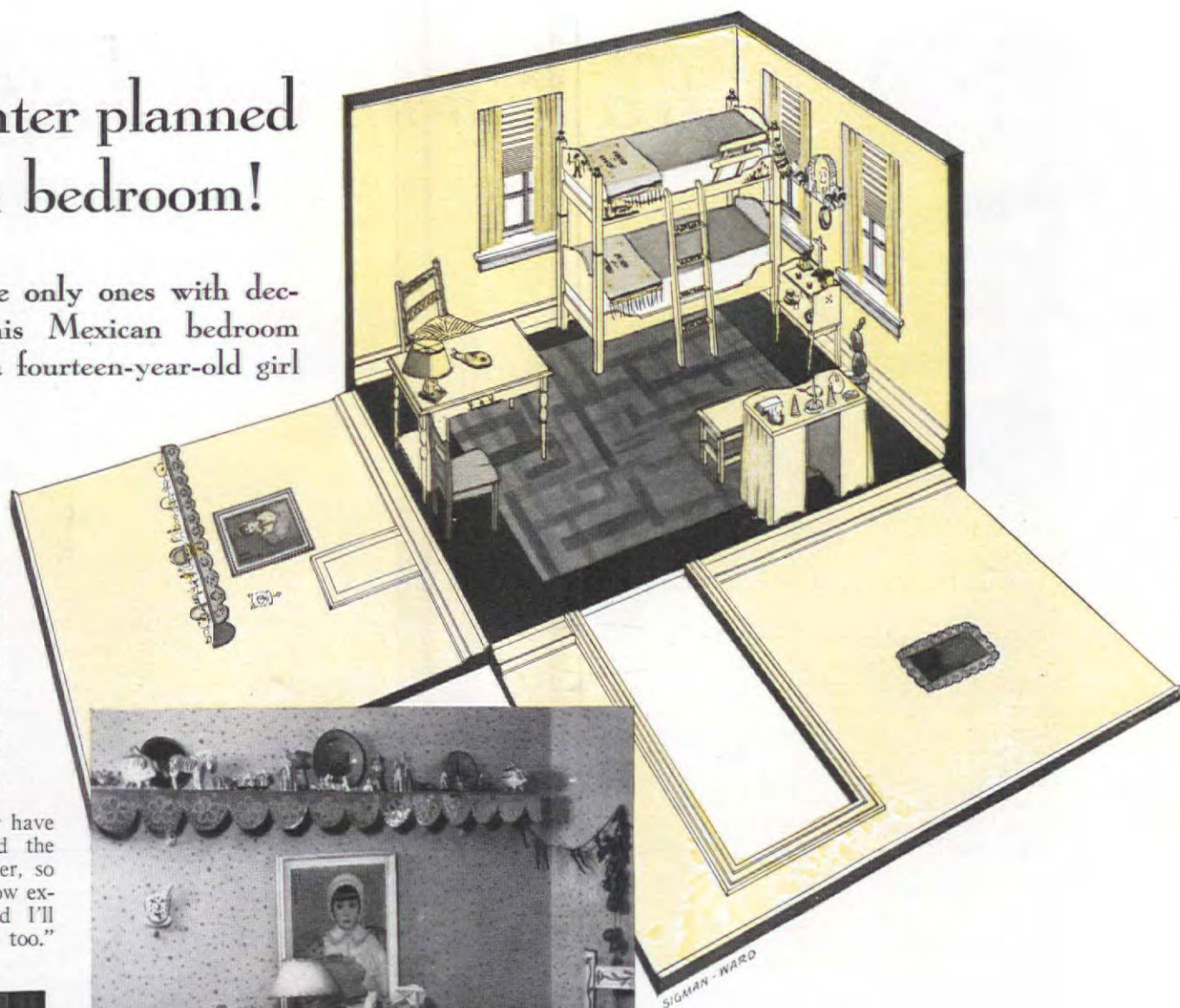


My daughter planned her own bedroom!

Mothers aren't the only ones with decorating ideas! This Mexican bedroom was designed by a fourteen-year-old girl

ANN MacKENZIE

IT ALL started when my daughter decided that, since her room had to have two beds, a "double decker" was the perfect solution. Such fun! A ladder to climb to the upper bunk, and why not have the bed made and let her decorate it? "Please, Mother, let's have a Mexican bedroom; we already have a blue blocked rug and the room has yellow wallpaper, so we have a fine start. I know exactly what to have, and I'll paint all the decorations, too."



Hanging on the wall above this painted shelf cabinet is a shrine for the Madonna, on either side of which are small pots of cut tin flowers. Other photographs show how the ingenuity of a fourteen-year-old girl turned tin and painted furniture into a colorful bedroom. The double decker is a great space saver, and adds to the fun



Before long she had drawn the bed design, and a local carpenter made it, as well as a dressing table, bench, desk, and bookshelves. These we painted a light cream. Then we added two unpainted Mexican chairs—one stained blue, the other painted white and decorated with big red flowers and fat green leaves.

Came the day when everything was ready for decoration, and the fun really began. My daughter painted bright colored roosters, cactus plants, jugs, birds, and flowers on the dressing table drawers. The wooden handles were done in a Mexican criss-cross design. Around the sideboards of the beds she painted border lines of red, yellow, and blue, and on each end a grouping of typical Mexican scenes. The ladder had a single word painted on each step, beginning with the bottom: *Buenos—Noches—Hasta—Mañana*. Very appropriate, I thought.

To decorate the dressing table mirror she cut strips of scallops out of tin. Then my resourceful daughter pounded a flower design on each scallop, using a large nail point for the main "tool." These were then nailed to the wooden frame. We went over the rough surfaces with steel wool, after which daubs of red and blue paint were brushed on and quickly wiped off, leaving an antique effect.

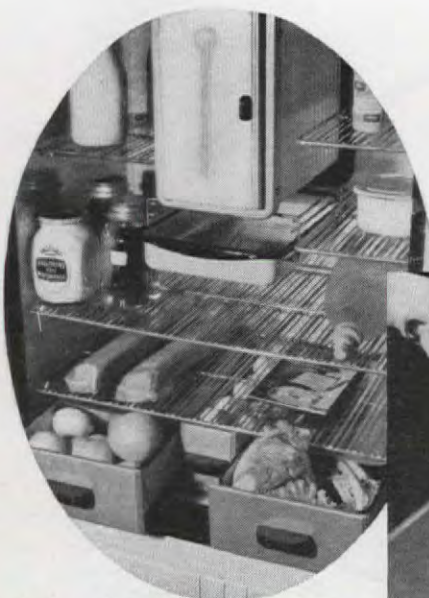
This was such fun that she also made a tin skirt, same scallop design, for a six-foot shelf on one wall. Rows of Mexican figures and horses stand on this, just as they might in a Mexican art shop, making an effective wall decoration.

Cream Venetian blinds back of red linen curtains, a red and yellow calico dressing table skirt, and white Mexican serapes for bed covers contribute to a gay color scheme. The inevitable collections of small "treasures," pots of cut tin flowers, and a string of colored peppers are terribly important, too, to the youthful owner.

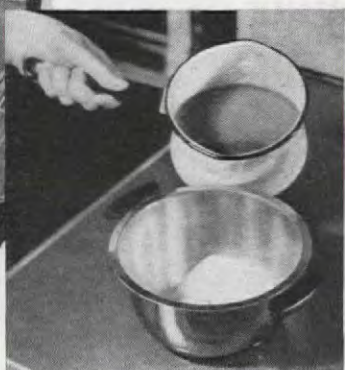
Keeping up with the Joneses

SUGGESTIONS FOR SUMMER LIVING

HELEN PAYNE



Keep the refrigerator stocked, ready for all kinds of picnics



Iced tea is better if you sweeten it as you make it

EACH year I plan to "keep up" with the Joneses. My neighbors—the gay, giddy, rollicking, easy going, picnicing Joneses. The summers come and the summers go and my grand plans for Gay Summer Living bog down somewhere and are lost in the regular business of Every Day Living. But this year, so help me, I can and will "keep up" with the Joneses. I know their summer secrets.

With the Jones family it's a picnic here and a picnic there; they picnic anytime, anyhow, anywhere, all the time picnic. And the beauty of it is that Mrs. Jones is always with them. Until this spring I had supposed Mrs. Jones had seven lives. How else did the woman go on those picnics, keep her household running smoothly, attend church, civic and social functions, do the family laundry, make her own clothes, and make over many of the things which are worn by her two teen-age daughters?

For hours I'd stand behind my living room curtains enviously chewing my nails and making dour predictions: "That woman will end in a mad house yet." After all, Mrs. Jones would work hard all day, and then when her husband came home at four o'clock out she



would sail in a gay cotton frock, with lunch basket loaded to the brim, and off they would go on another of their family picnics.

I could stand it no longer. I simply had to know how the Jones woman managed to crowd so many pleasant days into such a short season. Marshaling all my charm and tact, and hoping she wouldn't think me too stupid, I called on Mrs. Jones and asked her to tell me her "Secrets for Summer Living."

"From the last day of May until the first of September," said Mrs. Jones, "our house ceases to be a home. Becomes instead a base supply camp for picnics, parties, hikes to the mountains; unexpected week ends or days at our cabin; unexpected company, and so on and so on. With the sanctity of the home always subject to onslaught by the group. Naturally, to withstand this schedule and retain any degree of sanity I simply had to

work out a system that suited our needs."

Neat shot! I have never used a system.

"The two girls help me. Otherwise I simply couldn't carry on," Mrs. Jones added.

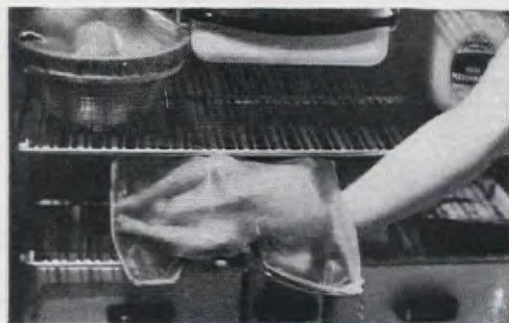
So! My girls are sweet and they mean to help me, but there's always piano practice, or tennis, or one of the inevitable "reasons" which every mother understands.

I finally decided to revolutionize my household, have both a system and some help from my daughters, and take advantage of the following suggestions and short cuts to gayer summer living which Mrs. Jones passed on to me.

The beginning of the summer season finds our refrigerator and pantry filled with certain stock items. One person is delegated to keep this stock replenished when it begins to run low. The list appears at the end of the article.

Now for the short-cuts.

CHICKEN: Each Saturday during summer I buy two dressed chickens, usually fryers. Sometimes I get a hen, which I boil and place in the refrigerator. We're ready then

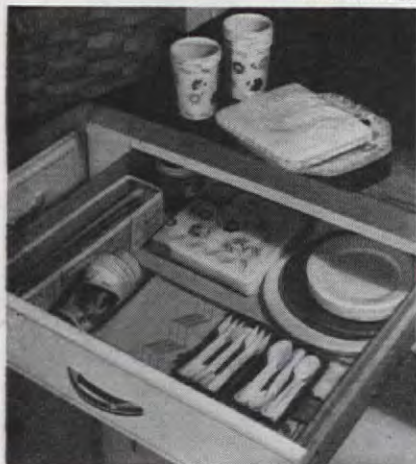


Chicken, ready for salads or sandwiches

for whatever turns up over the week end. If it's a picnic, or unexpected company, we have chicken salad or chicken sandwiches. If

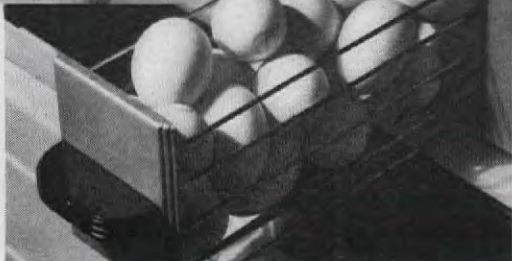
[Please turn to page 62]

F. M. Demarest



Paper cups, plates and napkins make picnics the world's easiest way to an informal supper

Fresh eggs, ready to hard cook and devour or use for sandwiches and salads, are one of the short cuts. Keep a dozen on hand at all times



Refrigerator cookie mixtures need only to be popped into the oven. Keep the cookie jar filled, too. Here are some things to keep on the pantry shelf to help you make five sandwiches in five minutes



Boiled potatoes to cream if you stay home; make salad for picnics



Short cuts to summer picnics

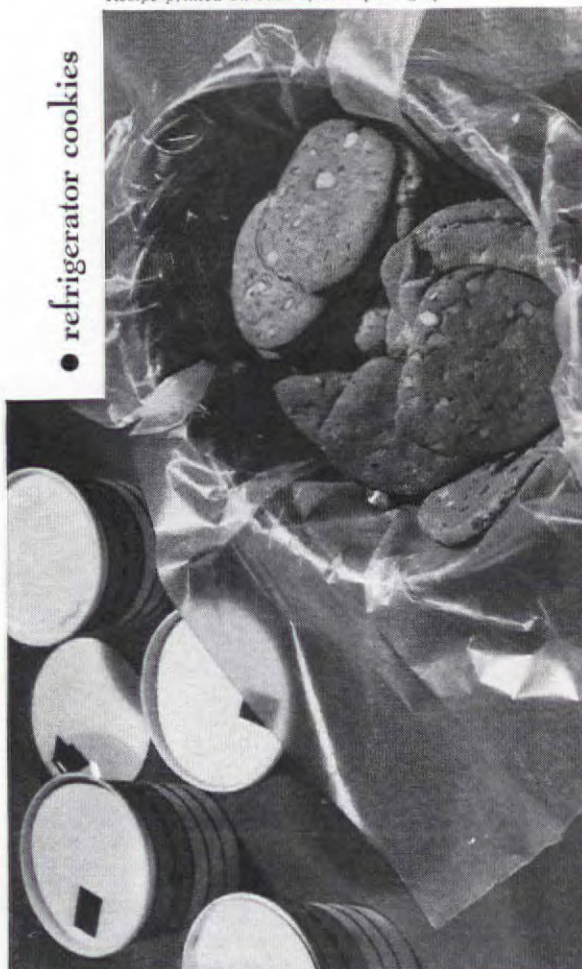
If you, too, want to "keep up with the Joneses" and their summer picnics, read the story on the opposite page and make use of these recipes. It takes but a minute to pack your picnic basket and take off for the mountains, lake, or country

Recipe printed on back of each photograph

Recipe printed on back of each photograph

Recipe printed on back of each photograph

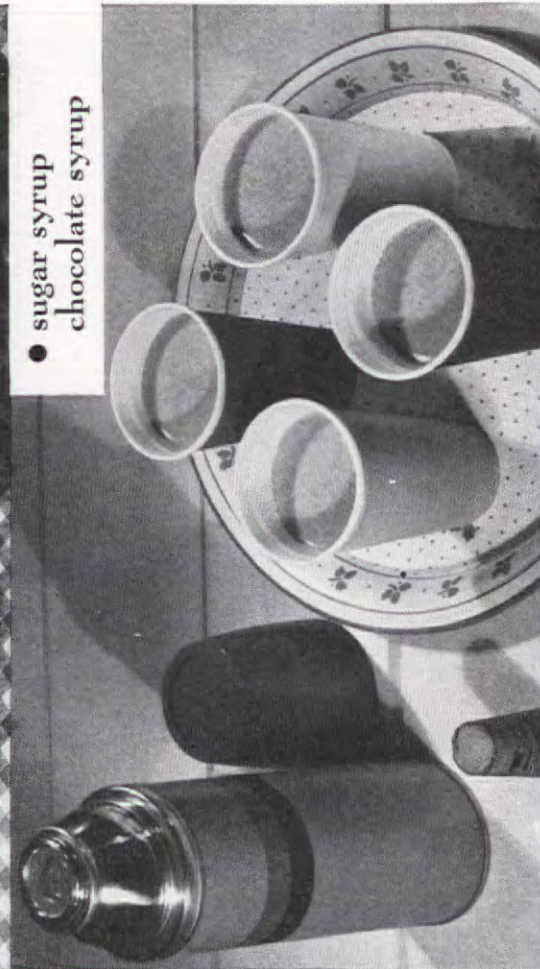
● refrigerator cookies



● minute lemonade
minute orangeade



● sugar syrup
chocolate syrup



● chicken and salmon-
cucumbersandwiches



● refrigerator
potato salad



● quick devilled eggs



Short cuts to summer picnics

Here are some of the recipes used by Mrs. Payne, who now turns her house into a "base supply camp for picnics, parties, and hikes to the mountains." Very smart idea, we think, and really easier than making the last-minute type of sandwich or salad

Photograph printed on back of each recipe

Photograph printed on back of each recipe

Photograph printed on back of each recipe

● sugar syrup chocolate syrup

PLACE 2 cups water and 1½ cups granulated sugar in sauce pan. Boil 5 minutes. Pour into jar, cool and store in refrigerator.

Variations: GRAPEFRUIT-LIME JUICE. Blend 1½ cups grapefruit juice, ½ cup lime juice, 2 sprigs mint, bruised, and ½ cup sugar syrup. Serve over cracked ice. PINEAPPLE-LIME JUICE. Blend ¾ cup lime juice, 1¼ cups unsweetened pineapple juice and ½ cup sugar syrup. Serve over cracked ice.

Chocolate syrup

½ cup cocoa or
2 squares (2 oz.) unsweetened
chocolate, melted
1 cup sugar syrup
½ teaspoon salt
1 teaspoon vanilla

Combine syrup with salt and cocoa or chocolate. Bring to boil and cook 3 minutes stirring constantly. Cool, add vanilla and pour into jar and store in refrigerator.

Variations: CHOCOLATE MILK. Add 2 to 3 tablespoons chocolate syrup to glass cold milk. Blend well with rotary beater. For CHOCOLATE EGG NOG. Beat 3 egg yolks, add 5 cups milk and about ¾ cup chocolate syrup. Beat smooth. Fold in stiffly beaten egg whites.

Tested by THE AMERICAN HOME

● minute lemonade minute orangeade

1 cup lemon juice (about 6 lemons)
1 cup sugar syrup
3 cups cold water
Cracked ice

Minute orangeade

2 cups orange juice (about 5 oranges)
½ cup lemon juice (about 3 lemons)
¾ cup sugar syrup
2 cups cold water
Cracked ice

BLEND fruit juice (strained, if desired) with sugar syrup. Add cold water. This may be made up ahead of time and placed in jar in refrigerator. When ready to serve pour over cracked ice. Thin slices of orange or lemon with sprigs of fresh mint may be added for garnish. Each recipe serves 6.

Tested by THE AMERICAN HOME

● refrigerator cookies

SIFT flour, measure and sift with baking powder and soda. Cream shortening and butter, add sugar gradually, blend well. Add eggs, mix well. Stir in flour and nut meats. Work into two rolls. Wrap in waxed paper and place in refrigerator for several hours or overnight. Slice about ¼ inch thick and bake on ungreased cookie sheets in a hot oven (400° F.) about 8 minutes. Makes 9 dozen cookies.

4 cups flour
1 teaspoon baking powder
1 teaspoon soda
½ cup butter
½ cup shortening (other than butter)
2 cups dark brown sugar
2 eggs, slightly beaten
1 teaspoon vanilla
1 cup nut meats, chopped

Recipe submitted by HELEN PAYNE
Tested by THE AMERICAN HOME

● quick devilled eggs

CUT hard-cooked eggs in half, remove yolks and mash. Season with salt, pepper, mustard and vinegar; work to smooth paste with cream or butter. Fill egg whites, top halves with sliced stuffed olives and sprinkle lightly with paprika. Serve on platter garnished with crisp greens and tomato wedges, if desired.

6 eggs, hard cooked
¼ teaspoon salt
¼ teaspoon pepper
1 tablespoon prepared mustard
4 tablespoons cream or
3 tablespoons melted butter or
margarine
1 tablespoon vinegar

Recipe submitted by HELEN PAYNE
Tested by THE AMERICAN HOME

● refrigerator potato salad

DICE potatoes and mix with onion, salt, pepper, and celery seed. Add vinegar and mix well; then add melted butter, and lastly the chopped hard-cooked eggs. Moisten as desired with mayonnaise or salad dressing (some prefer it without) and arrange in salad bowl lined with crisp lettuce leaves. Garnish with radish roses. Serves 10.

12 medium-size cooked potatoes
½ cup finely chopped onion
1 tablespoon salt
¼ teaspoon pepper
½ tablespoon celery seed
½ cup vinegar
¼ cup melted butter or margarine
3 hard-cooked eggs, coarsely chopped

Recipe submitted by HELEN PAYNE
Tested by THE AMERICAN HOME

● chicken and salmon- cucumber sandwiches

FOR each sandwich, spread two slices cracked wheat bread with softened butter. On one arrange pieces of sliced chicken and spread the other with Thousand Island dressing and add a few sprigs of watercress.

Thousand Island Dressing: To 1 cup mayonnaise or salad dressing, add the following and blend well: 2 tablespoons chili sauce, ½ tablespoon each ketchup, vinegar, finely cut chives; 1 tablespoon each finely chopped green pepper and stuffed olives; and ½ teaspoon paprika.

Salmon-cucumber sandwich

Combine 1 No. 1 can (2 cups) salmon with 1½ cups finely diced cucumbers and ½ teaspoon salt. Add mayonnaise or salad dressing in amount desired. Arrange on white or whole wheat bread first spread with lemon butter and add a leaf of crisp lettuce. **Lemon Butter:** Cream 1 cup butter and add finely grated rind 2 lemons, 3 tablespoons lemon juice, and 2 tablespoons finely cut chives. Mix well.

Tested by THE AMERICAN HOME



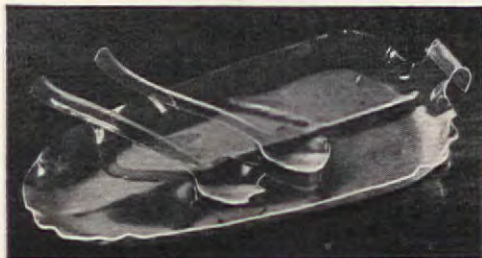
Duncan & Miller
Glass salad bowl and divided dish for two dressings



Janis-Tarter, Greeman & Najeeb
Colorful peasant design on wooden bowl and platter



Lewis & Conger
Antique maple bowl with handles, on knob legs



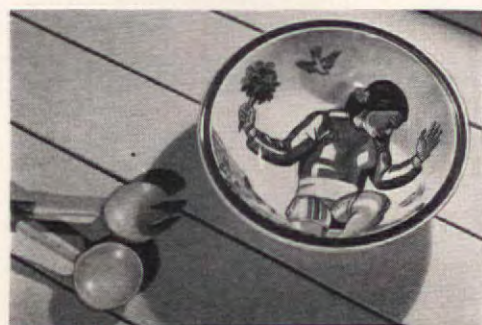
Ethel Page
For fruit or vegetable salads, a Crystalex platter



Cambridge
Two salads in this divided glass bowl



Weil-Freeman
Pitchfork and rake and a brown earthenware bowl



Vernon Potierres
Colorful bowl designed by Rockwell Kent

A Beautiful Salad

—the simplest yet the rarest thing in the world

A BEAUTIFUL salad is a simple salad. Greens crisp and cool, fresh as a new-grown radish, lightly tossed and blended with dressing—that is what we mean by a beautiful salad. Not complicated designs to represent roses or daisies or any other garden flowers, but just the greens left wherever they fall naturally in the biggest salad bowl you possess.

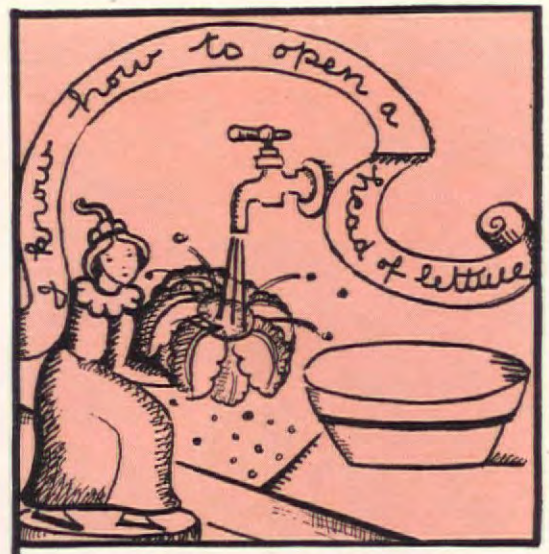
Best of all, the tossed green salad may be different every time you make it; take your choice of lettuce, romaine, chicory, endive, watercress, cabbage, celery cabbage, dandelion greens, spinach, escarole, cucumbers, tomatoes, and whatever else comes from your own garden or the corner market. Use only two or three of these greens, or be adventurous and try a dozen of them. It doesn't matter a bit, as long as you follow our basic rules; there's nothing tricky about making a salad.

As soon as you get your hands on the greens, they should be picked over, washed under the cold water faucet (note how the center core is cut from the lettuce so water can flow in until the head opens like a flower and leaves are easily separated) and allowed to drain well. Then place them in the covered storage container of your refrigerator, or in one of those special refrigerator bags, and let them keep on getting crisper and cooler until you are ready to use them. These preliminary steps really are the secret of a good salad—for the ingredients must be crisp, not "tired."

The next step in making a salad both beautiful and delicious is the garlic rubbing process. Rub the salad bowl with a cut clove of garlic, for without this touch you lose much of the zestful flavor. At the last possible minute, cut the crisp greens into the salad bowl—small enough to manage easily, but not so small that they lose their individuality. (A pair of kitchen shears comes in handy for this.) Now toss the salad ever so lightly, with the dressing added a little at a time, turning over and over until each leaf has been coated with dressing and the flavors are well blended. (Many a charming hostess does the tossing at the table and makes a reputation for herself by doing so.) If you wish, slip in a few whole leaves around the edge for garnish and your beautiful salad is ready to meet the eyes of your admiring family and any number of guests.

There are many different schools of thought on what constitutes the perfect dressing for a green salad, but this one is excellent and more or less standard. You can add or subtract your own variations. (There are also ready-to-serve prepared French dressings on the market which are very delicious.) In a glass jar or bottle make a French dressing as follows: $\frac{3}{4}$ cup salad oil, $\frac{1}{2}$ cup vinegar or lemon juice, $\frac{1}{2}$ teaspoon salt, $\frac{1}{4}$ teaspoon paprika. Shake all together

[Please turn to page 63]



Sketches by Flossette Bayne



A PARTY for a little child should be a great deal more than the usual affair centered around ice-cream-'n-cake. Indeed it should! Do you remember back to those dreamlike days of your own childhood when certain occasions seemed devised by the Brothers Grimm or Hans Anderson, decorated with star-dust, moonshine and tinsel, delicately lovely, Fairylike in perfection? There weren't many such charming times; most parties became muddled memories of too many sweets, too big sash bows, tight and squeaky patent leather slippers, bobbing curls, and the unoriginal pastime of pinning-the-tail-on-the-donkey. Ah me! Time flies and youthful years fly faster than any others, so if you, dear Grown-up, are lucky enough to know a little child by all means give a lovely children's party in the very near future—and be sure to invite the Fairies.

Most of us believe in Fairies; I do and probably you do. And especially I believe that Fairies are present when children are happy. You may not see them but their bright magic touches all hearts and endows certain children's parties with glittering happiness.

And how to bait the Little People to bless your children's party? Make them welcome with make-believe, the Fairy-art beloved by young and old alike. Make your party unusual; devote a bit of time, affection, and work to it and they will come! As I said before, you may not see them but you will hear their merry voices when you hear the children laugh and shout with glee!

One especially perfect children's party that I recommend has vegetables for its theme. Ask the children to come dressed as farmers; just jeans or gingham frocks, pigtails, and big straw hats. And, of course, it is important to word your invitations so that they suit the age of the children.

Here's How to Invite the Fairies to Your Party!

DORIS HUDSON MOSS

Photographs by Z. Alexander

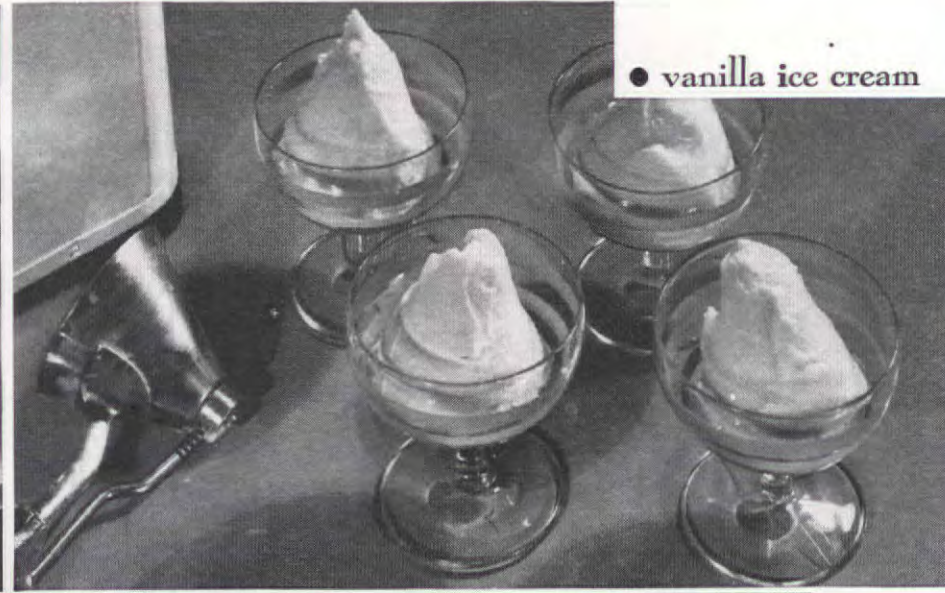


Vegetable dolls created and designed by
DONNA ALLEN



Arrange games such as naming various vegetables, telling where and how they grow, and so on. Change the words to the folk-songs sung by children as "Here we go 'round the broccoli patch—". For partners with whom to enter the dining room for refreshments let the children draw names from a basket. Miss Red Cabbage enters with Mr. Red Cabbage and so on.

And the table! Therein lies the climax of the party. Tiny red radishes make a hedge enclosing a parsley field. There is a road made of dried red beans and along the road waddles a flock of yellow ducks and geese (made of tiny yellow squash, paper for beaks, matches for legs). Behind the ducks and geese come herders, pretty vegetable girls and boys who hold twigs in their tiny hands with which they drive their flock. The girls' full, ruffled skirts are made of artichokes, stem up. Their yellow bodices are made of carrots, cut to fit the artichoke's "waist-line." Their leg-o'-mutton sleeves are Brussels sprouts and their arms are green beans, all skewered together with matches. The girls' pretty faces are painted with opaque water colors on white onions. The onion roots form golden hair. The onions should be rubbed with white opaque water color before the faces are painted, otherwise the paint will not adhere to the oily onion skin. Colored paper aprons and bonnets complete these clever dolls. The vegetable boys are made of lima bean legs, carrot bodies, onion heads, and green bean arms. Wooden meat skewers on matches run up the lima bean trousers to the



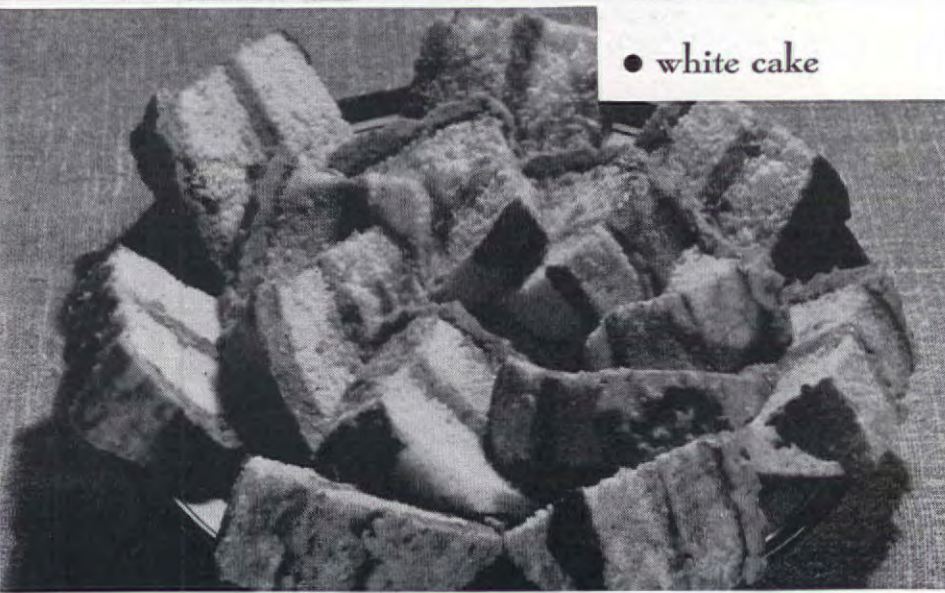
● vanilla ice cream



A flock of yellow "ducks and geese" waddle down a road made of dried red beans. Simple ice cream and a wonderful cake will please the children—and the fairies

carrot body, enabling the boys to stand straight and tall. Refreshments for such a party vary not at all from the usual kind except that since these whimsical figures please the children so mightily, the simple cake, ice-cream, pure but colorful fruit drinks, such as we describe on page 48, and candy seem extra fine to young ladies and little gentlemen.

You need not fear that the Fairies will decline to accept an invitation if you send them one. They will come if you prepare especially for them with care and affection—they will come—and then hear the children laugh! Start it all off with an invitation, perhaps worded, "Come to the farmers' party at the Smiths' ranch. Wear your old clothes so you can pitch in and have a good time. 2:30, Friday afternoon." Then just put your imagination to work, and before long you'll know the magic of a happy children's party.



● white cake

● vanilla ice cream

SCALD milk in double boiler or over low heat. Combine sugar and salt with slightly beaten egg yolks; add hot milk. Return to heat and cook until mixture thickens and coats spoon. Cool. Add cream and vanilla and turn into chilled cream can of 2-quart freezer. Use 8 parts ice to 1 part rock salt unless directions with freezer state otherwise. When cream is thick, remove dasher, cover can with waxed paper, fit cork in hole, re-pack, using 4 parts ice and 1 part salt. Let stand 2 to 3 hours.

Variations: **CHOCOLATE.** Add 2 squares grated unsweetened chocolate to milk and heat until chocolate is melted. Beat with rotary beater to blend. Proceed as above. **CARAMEL PECAN.** Caramelize half the sugar and add to hot milk. When ice cream is partly frozen add $1\frac{1}{2}$ cups pecans, finely chopped. **STRAWBERRY.** Add $\frac{3}{4}$ cup sugar to $1\frac{1}{2}$ cups fresh strawberries. Let stand till sugar is dissolved. Mash and add to ice cream mixture when partially frozen.

Tested by THE AMERICAN HOME

Made in the Shade



Sketches by Flossette Bayne

There are lots more things than just plain old-fashioned pink lemonade to be made in the shade and relished on a hot summer afternoon. Here we have Phoebe at work, making a lot of very fine cooling beverages, doing interesting things with limes and mint and gingerale and huge vacuum jugs, and best of all, most of them can be done well ahead of time. . . . JEANNETTE BEYER

● white cake

SIFT flour, measure and sift with baking powder and salt. Cream shortening, add sugar gradually and blend well. Add flavoring. Add flour alternately with the milk and mix just enough to blend thoroughly. Fold in stiffly beaten egg whites. Pour into two 8-inch round cake pans which have been greased and lined with greased waxed paper. Bake in moderately hot oven (375° F.) about 25 minutes.

Sour Cream Frosting: Cook together 2 cups sour cream and 2 cups granulated sugar until mixture forms a soft ball when a little is dropped in cold water or 234° F. on candy thermometer. Cool to lukewarm. Add 1 teaspoon vanilla and $1\frac{1}{2}$ cups chopped nut meats. Spread between layers and on top of cake.

Tested by THE AMERICAN HOME

PHOEBE likes to make things to be slowly, quietly, daintily sipped in the shade, even while lying in a hammock with a palm-leaf fan, maybe. With or without the fan, what Phoebe can do to grape juice, for instance, with a few squeezes of lime juice and liberal choppings of fresh mint is truly remarkable. Then, if the grape juice is the heavenly homemade variety, rich and pungent and heavy, she makes Angel Tip, by putting a spoonful of slightly sweetened whipped cream on top of the iced drink, a little like a crown, but by no means too pretty to drink.

No matter how fond you are of the little specialties of your house, Phoebe's specialties are not to be neglected, and she has thought for you beforehand and in the morning while it is still cool. That is such a comfort always. Especially when the thermometer is indulging in its nasty little climbing activities, it is such a relief just to "add cracked ice and water" or ginger-ale to the main base and serve in the shade.

Spiced lemonade is one very good variation of the favorite standby. Phoebe boils together for five minutes, $\frac{1}{2}$ cup sugar, $1\frac{1}{2}$ cups water, the thin yellow shavings from the rind of one lemon, three whole cloves, and an inch stick of cinnamon. Then she cools the mixture, adds the juice of three lemons and strains

it all. Finally 1 cup of water is added and enough cracked ice to chill the drink thoroughly. Be sure to serve it frosty cold.

Simple Tea Punch belongs in picnic vacuum jugs because it is so thirst satisfying. Though of course it also serves politely on social afternoons.

Phoebe pours 2 cups boiling water over 2 teaspoons tea, lets it stand 3 minutes and then strains it over 1 cup sugar. When cool, she adds $\frac{3}{4}$ cup orange juice, $\frac{1}{8}$ cup lemon juice, and 1 cup water. This is well iced and just before serving a quart bottle of gingerale is put in to give it punch. This serves 12 once around.

Phoebe's thought for you, may be more than just kindness on her part. She may have started you to thinking for yourself of all the little tricks that can make a long afternoon something to be remembered pleasantly instead of just one more day ticked off the calendar until it gets to be cool weather again. Experience with your refrigerator, automatic or whatever kind, and the shade of so little as a big umbrella, if you don't go in for spreading chestnut trees in your apartment house front patch, will prove to you indubitably how simple these things can be.

When serving these cool beverages, make them look even cooler by frosting the glasses. Dip the edges first in a little fruit juice and then in powdered sugar. Decorative ice cubes, made by freezing sprigs of mint, cherries and orange or lemon slices alone or in combination, add a pleasant touch.

Have ready some simple accompaniment to go with these refreshing coolers. A roll of refrigerator cookies for which we have given a recipe on page 44 can be on hand to bake at a moment's notice. Such a variety of interesting and tasty crackers can be found in the market that it is well to have several boxes on hand. Serve them plain or top with cheese and place under the broiler a few seconds. And of course don't forget nuts of all kinds—an old standby and great favorite when company drops in.



new roads to summer fun!

QUICK GETAWAYS! When the mercury gives an extra leap and all outdoors says "Come!"—close the house and sally forth for a handful of happy hours. Family meals? They can fit in perfectly with your plans! For the meal that coaxes most on wilting days is the kind that takes but moments to fix. For instance: Bright cups of Campbell's Soup as the one hot dish; a salad, cool and crisp; a thirst-quenching beverage, tinkling with ice. It's a pleasure to prepare a meal like that! And greater pleasure still, to see it put fresh new life into the weariest appetite!



MENU 1

DETOUR FROM THE KITCHEN

Campbell's Tomato Soup*
with toasted crackers

Fresh peach halves,
filled with cream cheese,
on watercress

Bran muffins

Iced tea

*The soup the world likes best. A smooth blending of luscious, specially grown tomatoes, gentle seasoning, and nourishing table butter.



MENU 2

SHORT CUT TO GOOD TIMES

Campbell's Vegetable Soup*

Peanut butter and
chopped bacon sandwiches

Blueberries, with cream

Milk

*Fifteen garden vegetables skillfully blended in an invigorating full-flavored beef stock. This soup is almost a meal in itself!



MENU 3

SHORT WAY TO A FAMILY'S HEART

Campbell's Chicken Soup*

Vegetable salad—tomato,
asparagus, cucumber—with
Tomato-French dressing
(see recipe above)

Nut bread Cup custard

Iced coffee

*A golden chicken broth with snow-white rice and tender pieces of chicken.

TOMATO-FRENCH DRESSING (non-separating)

- 1 tablespoon yellow mustard
- 1 teaspoon salt
- 3 tablespoons sugar
- ¼ teaspoon pepper
- 1 tablespoon grated onion
- 1 cup oil (olive or salad)
- ½ cup vinegar
- ½ can Campbell's Tomato Soup

Combine dry ingredients and mix in grated onion. Blend in oil and let stand 10-15 minutes. Add vinegar and tomato soup. Beat well until thick and well blended. Makes about 2½ cups.



Campbell's SOUPS

LOOK FOR THE RED-AND-WHITE LABEL

We stepped back into Youth

WHEN WE SHOOK THE 4 BIG JOBS!

YOU say we're acting pretty frisky for a couple of folks going on fifty? You bet we are! And we're having the time of our lives.

Six months ago I came home to find Mary in tears.

"Ed," she says, "this house is making an old woman of me. It takes nearly all day to get meals—there's never any hot water—the furnace needs more care than a baby. And that old refrigerator! It'll be the death of me!"

Well, that was a jolt—but after I took stock I had to agree Mary was right. Those "4 big jobs" were hanging round her neck like a mill-stone. The furnace and hot water were getting me down, too.

So I got the story of modern gas service. And did it open my eyes! The way Gas has licked the 4 big jobs is nothing short of a miracle! Millions of smart folks are getting wise—they let Gas do the 4 big jobs, automatically and inexpensively.

I closed the deal then and there. Was it worth it? Well, if you could see the sparkle in Mary's eyes—see us going places and doing things—you'd know it was!

See how inexpensively Gas can do the 4 Big Jobs in your home. Ask your Gas Company or Dealer.



1. GAS FOR COOKING

HEAT STAYS IN the oven of a modern Gas Range because it's completely insulated. So your kitchen stays cool and you save on Gas. You always cooked faster with Gas—now the new Ranges save even more time—give finer results than ever—are really automatic!



2. GAS FOR REFRIGERATION

NOT A PEEP! No moving parts in a silent Gas Refrigerator to give noise and trouble. It has a longer life, too. Here is modern automatic refrigeration at low upkeep.



3. GAS FOR HOUSE HEATING

OUT OF MISCHIEF in a playroom of their own. This snug, spotless basement was just a cellar before an Automatic Gas Furnace transformed it. The Gas heating unit is handsome... compact. Clean... silent. Needs no looking after. Settles the fuel storage problem. Is installed easily.



4. GAS FOR WATER HEATING

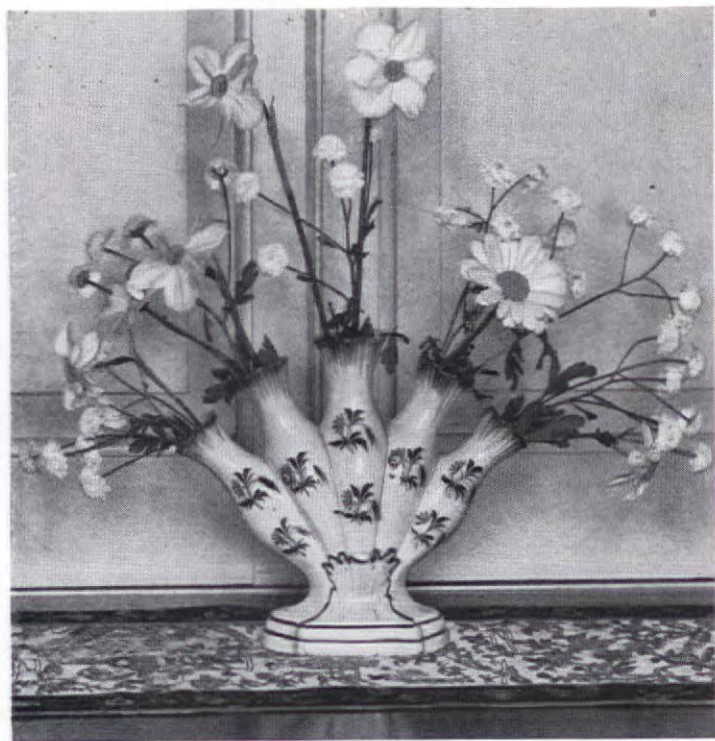
DON'T GET "IN A LATHER" because the hot water's given out! Have plenty with an Automatic Gas Water Heater. Many improved models.



Look for the Seal of the Testing Laboratories of the American Gas Association when you buy gas equipment. Appliances bearing this seal comply with national requirements for safety, durability, efficiency.

LET
GAS
DO THE 4 BIG JOBS

COOKING
WATER HEATING
REFRIGERATION
HOUSE HEATING



6

Why we collect old china

[Continued from page 32]

and there for their decorative effect; and those who put theirs to use. From the first group come the most ardent collectors. To these persons study is a requisite. They must know the finest points of the ware which they collect; they must be able to differentiate between good early examples and later inferior copies; they must be judges of fine workmanship in decoration and fine proportion in shape. A piece is not desirable to them simply because it may be old or attractive; it must possess the necessary points to make it rare or unique, and they



7



8

Fig. 6. 18th century Bristol vase. Fig. 7. Table set with old Leeds and Bristol earthenware. Note cup plates. Fig. 8. An early 19th century mantelpiece with a platter and gravy tureens from a Staffordshire blue-printed dinner set



Makes all kitchen work cleaner, easier

YEARS AGO, housewives *had* to drain bacon on unsanitary paper bags or wrapping paper. Today they use a brand-new, snowy-white ScotTowel instead! They have discovered, too, that ScotTowels do a better job . . . absorb every bit of excess grease, make all fried foods crisper, more digestible.

See how many kitchen jobs are neater, quicker when you do them the ScotTowel way! Scrape your plates with a ScotTowel and cut down your dishwashing time. Wipe out your sink, wipe off your stove, wipe up spills with an absorbent ScotTowel, and there's no grimy cloth to scrub out afterwards!

At grocery, drug, department stores — 3 dozen Sealed-in ScotTowels—for less than a penny. Or mail coupon.

Copy., 1939, Scott Paper Co.



Easy to keep sink clean



No cloth to scrub out

SEALED FOR SAFETY



SCOTTIE WASTEBASKET— 2 BIG ROLLS AND RACK 50¢

Scott Paper Co., Chester, Pa. Special Introductory Offer to new users. Send us 50¢ (money or stamps) and you will receive postage paid: 2 rolls of Sealed-ScotTowels and 1 enameled fixture, plus an attractive BLUE Scottie Wastebasket absolutely FREE. Check color of fixture desired:

☐ Ivory fixture ☐ Pale green fixture

Name _____

Address _____

AH 7-39

This offer applies only to the U. S. and its insular possessions

**SOMETHING HAPPENED TO ELECTRIC RANGES WHEN
7550 WOMEN GOT THEIR HEADS TOGETHER!**



By the Makers of Frigidaire! a Sensational New Electric Range *THAT COMBINES LOW COST... HIGH SPEED...SURE RESULTS*

Full-Size "Even-Heat" Oven, New 5-Speed Cooking Units, Double-Duty "Thermizer"... and 18 Other Advanced Features Included in This Great General Motors Value!

● They knew their business... these 7550 women who told Frigidaire what women wanted in a range! For all America has endorsed their ideas... approved their design in an enthusiastic manner.

Yes, they knew their business when they told Frigidaire to build a bigger oven, heavily insulated for economy and for cool kitchens. They spoke for all women when they specified an oven so accurately regulated that pies, cakes, meats are delicious every time! They told Frigidaire, "Give us cooking units that provide heat for every job from fast frying to slow simmer. And above all," they said, "give us a range that will make modern cooking truly economical!"

We ask you to see this smartly styled new Frigidaire Electric Range. See how completely Frigidaire has met every specification... and more! See the bigger oven, the new 5-speed cooking units on every surface unit on every model. And learn of Frigidaire's record low operat-

ing cost. Here, at last, is a range built for women... by women. Built expressly to meet the practical requirements of practical cooks. Don't miss any one of its thrilling "custom-built" features. See them all... now... at your Frigidaire dealer's. FRIGIDAIRE DIVISION, GENERAL MOTORS SALES CORPORATION, DAYTON, OHIO... TORONTO, CANADA.

Here are the "Custom-Built" Features Ordered By 7550 Women... and Frigidaire Has Them All!

Every Unit a "Speed-Heat" unit with 5 Cooking Speeds • Full-Size, Economical "Even-Heat" Oven • Double-Duty "Thermizer" • 1-Piece All-Porcelain Cabinet • 1-Piece Stainless Porcelain Top • High-Speed Broiler • Exclusive "Evenizer" Heat Distributor • 1-Piece All-Porcelain Oven Interior • Non-Tilt Sliding Shelves • Counter-Balanced, Shelf-Type Oven Door • Front Opening Oven Vent • Hydraulic Oven Heat Control • Silver Contact Switches • Armored Wiring • Utensil Storage Drawers. Above Features in every Household Model—Following Features are standard or optional equipment—depending on model selected
"Thrifty-Matic" Switch
"Time-Signal" • Warming Drawer
"Cook-Master" Control
Cooking Top Lamp • Condiment Set

FRIGIDAIRE ELECTRIC RANGE

A GENERAL MOTORS VALUE

must possess the knowledge to recognize these points wherever met with, in shop, auction room, or dusty attic. That a piece might be considered odd-looking according to present day standards makes no difference to them as long as it is a good example of its kind. Fig. 10 shows a puzzle-jug which would come under the first group. This had to be filled from the bottom and was so constructed that the only way for the liquid to come out was for it to pass through the handle, which was hollow, to the collar around the neck, and then out through one of the protruding holes. The puzzle was to accomplish this feat without spilling any of the contents. Although they are certainly not beautiful, these jugs are hard to find today. Another piece which might come under the first group is the pitcher shown in Fig. 5. This is a collector's item because the decoration of clear blue on a white ground shows a very early version of the famous "willow pattern" which was first engraved in 1780 and is still being used on modern china. The name, William Lancelot Gouch, for whom the piece was made, and the date 1783 appear on the front, and on the bottom is the letter S in blue, one of the marks used by Thomas Turner at his factory in the county of Salop in England. Such pieces bearing the maker's mark, the owner's name, and the date of manufacture are extremely scarce.

Let us now turn to the second group and consider those types of china that may be collected because of their decorative value. More and more in the plans for furnishing our homes we are coming to realize the value and importance of color. An entire room may be created around a handsome rug, a beautiful picture, or an exquisite bit of porcelain, repeating and enhancing the colors found therein. Such a piece is shown in Fig. 4, a large two-handled mug standing eight inches high and measuring twelve inches across the handles. Probably made about the year 1830 by some obscure Staffordshire potter, its decoration of old-time flowers, beautifully painted in shades of rose, lavender, yellow, and green, is gay and charming. Placed on a piano or side table, it would give a lift to any room. It was bought at an auction for a very modest sum where no one but the purchaser was interested enough to bid on it. Most living rooms today, whether in modern or old-fashioned houses, have cupboards or shelves which are filled according to the fancy of the owner. Where books are not used, many persons prefer a few pieces of old china to give the desired effect. Many types may be chosen, depending on the amount of space,



Fig. 9. Sugar bowl in Wedgwood's jasper, showing the classical decoration of the end of the 18th century. Fig. 10. Puzzle-jug filled from the bottom, liquid comes through handle and out one of the holes in collar. 1810



Fig. 11. Bulb-pot of English porcelain, probably made at Pinxton about 1800

the kind of room, and the colors to be introduced. Often collected for this purpose are small animals and figurines. We happen to know of an old house having cupboards on each side of the living room fireplace, and these are filled with blue and white "Canton" china brought from the Orient by some sea captain in the early eighteen hundreds. Mantel ornaments of many varieties can be found, an old sugar bowl, a pair of pitchers, or two of the smug Victorian spaniels will add interest and can be acquired reasonably.

Those who collect pieces for use must first consider their condition, and those with bad chips or cracks are not a wise investment. Probably tea sets, complete with matching cups and plates, are the favorites of group three. Somehow tea seems to taste better when served from an old china pot and sipped from a handleless cup with its accompanying deep saucer. These saucers, by the way, were not made in this shape by chance, the tea was poured into them to cool, from which practice comes the old expression, "a dish of tea." An important part of the



**BOTH UNCOVERED FOR 7 DAYS...BUT
LOOK AT THE AMAZING DIFFERENCE!***

**See Proof!
YOU DON'T
HAVE TO
COVER FOODS!**

**Peas at left kept in typical modern refrigerator; peas at right kept in ultra-modern Frigidaire "Cold-Wall."*

New Frigidaire "Cold-Wall" Saves Foods from Drying Out! *ONLY ONE OF ITS KIND IN THE WORLD!*

**Saves foods' vital freshness — prolongs
original flavor, color, days longer**

● Just realize this one important fact and you'll be convinced that the new "Cold-Wall" Frigidaire is an entirely new kind of refrigerator!

You don't have to cover foods in a "Cold-Wall" Frigidaire, yet they keep their vital freshness, appearance, moisture, days longer.

This amazing new "Cold-Wall" Frigidaire...first of its kind ever built...saves foods from drying out...without covers of any kind! But just as startling, it preserves flavor, color...yes, even rich nutritional values of food for days on end! Because with this sensational new refrigeration principle, foods are not dried out by moisture-robbing air currents.

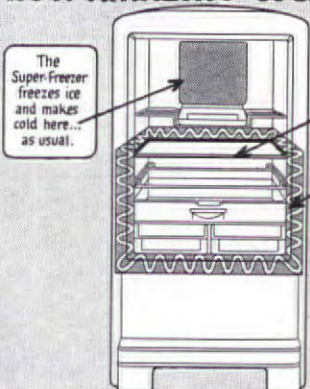
No other refrigerator can bring you greater advancements. Because only Frigidaire has the "Cold-Wall." Greater storage capacity, because now dishes and foods can be packed closer together and without fear of odor-and-flavor transfer! No messy wrapping of food is necessary! And think of the savings in food...because left-over meats, cooked

and fresh vegetables of all kinds keep as delicious as when first prepared!

It's new throughout. New Super-Moist Hydrators for fresh fruits and vegetables. New Meat-Tender for saving fresh meats. New improved Quickube Trays for fastest freezing and removal of ice cubes. Famous Meter-Miser for rock-bottom operating costs. Plus the dependability and long life that make the "Cold-Wall" a great General Motors value. Yet, the "Cold-Wall" Frigidaire costs no more than ordinary "first-line" refrigerators. You must see it! See it at your Frigidaire dealer's. Also see the new Frigidaire Electric Ranges and Water Heaters.

FRIGIDAIRE DIVISION
General Motors Sales Corporation
Dayton, Ohio...Toronto, Canada

HOW AMAZING "COLD-WALL" PRINCIPLE WORKS



NOW FOR THE FIRST TIME

① THE NEW "DEW-FRESH SEAL"—A SOLID GLASS PARTITION—DIVIDES THE CABINET INTO 2 COMPARTMENTS.

and

② THE LOWER COMPARTMENT IS REFRIGERATED DIRECTLY THROUGH THE WALLS BY CONCEALED REFRIGERATING COILS.

This provides all 3 essentials for keeping foods vitally fresh longer than ever before! 1. Uniform Low Temperatures. 2. 85 to 100% Humidity. 3. No Moisture-Robbing Air Circulation. All without adding a single moving part! AND ONLY FRIGIDAIRE HAS IT!



CUTS CURRENT COST TO THE BONE...

Simplest Refrigerating Mechanism Ever Built—and when parts aren't there, they just can't use current or wear. Completely sealed. 5-Year Protection Plan, backed by General Motors.



FRIGIDAIRE WITH THE METER-MISER

MRS. HASCALL MEETS AN ANGEL!



1. "A clogged drain?" asks her new neighbor. "Just wait till I get my Drano, Mrs. Hascall!"



2. Drano goes down the drain! It digs away clogging muck—cleans the drain quickly and thoroughly!



3. "You're an angel!" beams Mrs. Hascall. "And Drano's grand!" "Listen," says her friend. . . .



4. "Use a teaspoonful of Drano every night—and you needn't be bothered by clogged drains!"

Copy, 1939, The Dracott Co.

P. 5. After the dishes—use a teaspoonful of Drano—to guard against clogged drains. Never over 25¢ at grocery, drug, hardware stores.

Drano

CLEANS CLOGGED DRAINS



USE DRANO DAILY
TO KEEP
DRAINS CLEAN



KILLS FLEAS 100% FASTER THAN THE OLD PULVEX

- NO FLEAS REVIVE TO REINFEST
- ALSO KILLS LICE AND DOG TICKS



A FLEA POWDER WORTH BARKING FOR

Amazing! Unbelievable! But it's true! Putting one spot of quick-killing borated Pulvex Flea Powder between your dog's shoulders kills the fleas. Thousands of tests prove it. And remember—Pulvex actually kills the fleas instead of merely stupefying them; none revive to reinfest. When dusted all over, this new Pulvex (1) kills lice, dog ticks, sticktites as well as fleas; (2) protects against fresh infestations for several days; (3) borated—lessens scratching by helping soothe irritations due to scratching for fleas.

Which ever way applied, Pulvex gives maximum results. It's unsurpassed! At pet, drug and department stores, 50c.

NO MORE
MESSY DUSTING
TO RID YOUR DOG
OF FLEAS

JUST A
SINGLE SPOT
OF PULVEX
KILLS THEM



PULVEX FLEA POWDER

PULVEX 6-USE DOG SOAP kills fleas, oils, tones, deodorizes, grooms, cleans, 50c. Pulvex Flea Soap, 25c.

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TO THE
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old tea sets were the cup plates, on which the cups rested when the tea was cooling in the saucers. These little dishes, measuring only three to four inches in diameter, are eagerly sought by collectors and can be used for a variety of purposes such as ash trays in the living room or as individual nut and candy dishes on the bridge or dining table (Fig. 7). Plates and platters to serve an entire meal may be gathered in matching or harmonizing patterns, and Staffordshire pieces of the eighteenth thirties, printed in soft shades of pink, mulberry, or green, can be combined most charmingly with the pattern glass now so much in favor. In the eighteenth and nineteenth centuries flower arrangements were as important in the home as they are today, and flower holders of many sorts were made. Some of them still survive and are as useful now as they were in our great-grandmothers' day. Shown in Fig. 11 is a bulb pot decorated with a finely painted landscape. The cups are to set the bulbs in, their roots reaching to the water below, and between the cups are round holes in order that the pot might also be used for cut flowers. Sometimes these containers came in sets of three, as center and side ornaments for a mantelpiece. In Fig. 6 is shown another type of vase, probably made in Bristol, England, in the last quarter of the eighteenth century.

And now having touched on the three main groups of china collectors, there remains only to say a word about those who search for "specialties"; china pieces, those fascinating survivals of childhood that few of us can resist (Fig. 3). But whatever our special interest may be, if we pursue our china hunting with enthusiasm guided by intelligence, we shall be amply rewarded, for those who collect knowledge along with their teapots will seldom be downhearted and will never be bored.

Modern in Illinois

[Continued from page 20]

The roof is covered with asphalt shingles. The insulation is excellent for a low cost house—outside walls, attic floor, and roof covered with two layers of sheathing. Weatherstripping—spring bronze. Main rooms floored in oak—traditional—with Modern 1/8-inch black tempered wallboard for kitchen and bathroom floors and wall coverings. Air conditioned, gas fired furnace combination with blower, filter and humidifier. Windows are unusual—wood with top hinged outswinging sash



which permits use of glass up to ceiling line. PLAN: Extremely well thought out is the entrance hall, formed by position of service section, and the large living room with the dining room at a right angle. Note particularly the long wall from front door to end of house, unbroken by partitions. The entrance hall and kitchen tied together so there is privacy in living and dining rooms. Service is very compact with great efficiency. The upstairs is divided into two large bedrooms running the length of the house. Note the splendid efficiency in this plan—no waste hall space, the two bedrooms open out on either side at top of stairway with bath between. This plan is functional to the last degree, economical and spacious and particularly well studied to yield comfort and openness without waste hall space. OUTDOOR LIVING: The courtyard, paved in flagstone, between the living and dining room corners of the house is sheltered and private and the tree growing in its center is preserved by the plan of the house.—E. McH.

The Gropius home

[Continued from page 21]

was where it was, the driveway was where it was—the function of the marquee was to join them. Had it been placed against the wall it would have darkened the north windows on that side of the entrance. Half of the marquee is sheltered by a glass brick wall which is continued to make the north wall of the small vestibule.

The exterior boarding is of California redwood, vertically ship-lapped. Dr. Gropius used wood not because he necessarily prefers it to brick or stone or concrete but because it was less expensive. The chimney is brick, lined with stainless steel.

There are no gutters or drain pipes on the house. The roof has a slow slope to the center from

which point a pipe runs down through the house to the sewer. The warmth of the house will prevent the pipe from freezing.

Dr. Gropius calls this the corridorless house. From the entrance you come into a central hall from which a circular stairway leads to the upper floor. The walls of this hall illustrate Dr. Gropius' ability to use old materials in new ways. They are made of normal clapboards, the kind we are accustomed to seeing on the outside of houses, placed vertically and painted white. It sounds funny, doesn't it? But the lap of the boards casts intriguing shadows on the walls with an effect wholly pleasing to the eye. The floor and stairs are of cork tile and there is a steel rail with chromium plated studs.

IMEDIATELY to the right of the entrance hall is a door leading to the study and further along the same wall a door leading to the dining room. (All the doors in this house, incidentally, are severely plain with simple steel hardware and painted to match the walls.) One passes through either of these rooms to reach the living room.

Dr. Gropius wished to achieve a sense of space by making the living and dining rooms seem one, and the glass wall, curved to make the dining room wider at the living room side, was used for that purpose. The dining room can be shut off when necessary by heavy, natural-colored cotton curtains.

Dr. Gropius believes that ideally one should be able to open and close the sides of one's house at will. To approach this ideal as nearly as possible he uses vast windows and glass doors. Thus one does not feel cut off from the outside world, and plenty of light and air are available, to be adjusted to the season and to the mood of the man inside. The south walls of the living and dining rooms are almost entirely taken up with such windows.

To protect these windows from the summer sun which would, of course, cause unbearable heat, there is a cantilevered marquee which extends the roof line from the eastern side of the building across to the southwest corner. The angle of the sun in relation to this marquee has been exactly figured so that it never strikes the windows in summer but floods them in winter.

Another large window occupies the west wall beyond the fireplace. This is protected from the sun when necessary by a Venetian blind outside the window. There was a great deal of head-shaking by the makers when Dr. Gropius told them he wanted to put the blind outside, but as usual his

reasoning was impregnable. Naturally the interior is more effectively protected if the heat is deflected before it strikes the glass than after. The blind is made of eodised aluminum which will not corrode and is operated from inside.

Since one of Dr. Gropius' most fundamental beliefs is in the co-ordination of the arts and their logical inter-dependence, he naturally did not build his house and then turn it over to an interior decorator to furnish. He and Mrs. Gropius knew exactly what they wanted inside as well as out and with patience and persistence they eventually found it all. Some of their furniture they brought with them from Germany and England. It is the product of the Bauhaus school where Mr. Breuer originated tubular furniture.

The dining room furniture is from this source. The top of the small round table is of ivory lacquer on a simple steel base and the chairs are of the simplest tubular steel construction with black seats and backs. The only additional piece is a service table which they had made of Cafolite in an odd shape to fit against the curved glass wall.

Mrs. Gropius told me how they discovered this material, which is a resin composition. Their first meal in America was at the oyster bar in Grand Central station in New York and they at once noticed the interesting surface of the table top. They asked the waiter what he thought of it and he waxed eulogistic. They decided that anything that could elicit such unusual enthusiasm from a waiter must be good and resolved to keep it in mind for future use. It is supposed to be impervious even to a burning cigarette but if it does eventually show signs of wear it can be scraped down.

DR. GROPIUS does not care much for built-in furniture and the only things that are irretrievably attached to the walls are the bookcases and cabinets which take up the whole north wall of the living room. The doors of the cabinets are of waxed presswood, chosen because it will not warp, and open by sliding sideways.

The walls and ceilings of living room, dining room, and study are of California acoustical plaster in its natural color which is faintly grayish. This is a very loose, porous plaster which deadens sound, unlike the ordinary kind which exaggerates it. As it is unpainted the color is the same throughout so if a bit gets chipped off here or there it will leave no conspicuous scar. The entire floor is covered with deep brown carpet.

On either side of the fireplace in the west wall are two inviting divans covered in brown material

HOW TO LAUGH AT SNOOPERS



SNOOPERS live in every neighborhood. They just love to snoop and snoop! And my, how their tongues do waggle and waggle — if they eye your washline and see tattle-tale gray!



WHAT TO DO? Listen to this: Tattle-tale gray means left-over dirt. It means your soap is so weak-kneed it doesn't wash clean. So run to the grocer's as fast you can and change to the soap that gets out ALL the dirt. Change to Fels-Naptha Soap!



THEN TURN ON THE SMILES and grin all over—every time you catch a snooper peeking at your wash. For Fels-Naptha's richer *golden* soap and dirt-loosening *naptha* whisk out tattle-tale gray like magic. They get clothes so dewy-fresh and white you'll be proud to have *everybody* snoop at them!

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**BANISH "TATTLE-TALE GRAY"
WITH FELS-NAPHTHA SOAP!**

TUNE IN! HOBBY LOBBY every Wednesday night. See local paper for time and station.

Have time for **FUN** this summer



Tastier meals with less work

*this
easy
way*



● Don't be a kitchen slave these glorious summer days. Stop having to worry, "Oh, I must get home to get dinner!" Keep a supply of Franco-American on hand and you can have a tasty spaghetti meal on the table in next to no time. (See suggestion below.)

Franco-American Spaghetti makes a splendid main dish, too. Children love it for lunch. It's full of nourishment, full of flavor with a zesty cheese-and-tomato sauce containing eleven different ingredients. Be sure to get Franco-American—a can costs only ten cents. Order some today.

**NO HOT OVEN NEEDED FOR THIS
QUICK, EASY DINNER**

BEEF and MUSHROOMS with SPAGHETTI

Season $\frac{3}{4}$ lb. chopped beef with $\frac{1}{4}$ teaspoon salt and $\frac{1}{4}$ teaspoon pepper. Melt 2 tablespoons butter in hot frying pan and brown meat. Add 1 can Campbell's Cream of Mushroom Soup and 1 can Franco-American Spaghetti, mixing well. Cover and cook over low flame till heated through. Serve with lettuce and tomato salad; fresh berries and cookies for dessert.

Franco-American SPAGHETTI

MADE BY THE MAKERS OF CAMPBELL'S SOUPS

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with a faint silvery cast. In the corner made by the study wall and the bookcases is a wide couch also covered in brown. Beside the divans are two of Mr. Breuer's tables made of tubular steel with black linoleum tops. Two smaller editions of the same table fit under them and are pulled out when needed. Among the two or three inviting chairs about the room is a modified chaise longue made by Mr. Breuer of laminated wood which Mrs. Gropius says is the only chair she has ever found in which a woman can darn socks without getting a backache.

At the west window are wide mesh glass curtains and over them simple pongee draw curtains. The south windows of living and dining room have only draw curtains, with shades which can be lowered if necessary. The interesting thing about the decor of this type of house is that so little color is needed. In these rooms the only color besides brown and neutral tones comes from the one small Oriental rug between the divans, a few vases of bittersweet and Japanese lanterns, and a large rubber plant in the west window, yet the effect is one of warmth and cheer.

The study is obviously designed for work, its chief article of furniture being a long desk which occupies the entire north wall except for the space taken by a double glass door leading outside. At the wide windows above the desk are draw curtains of rosy-rust silk. These curtains contribute to a lovely lighting effect in the dining room for at night, with the curtains drawn and the lights turned on in the study, a warm glowing light is diffused through the glass wall into the neighboring room.

This light is supplemented by a light concealed in the dining room ceiling which shines through a lens and strikes exactly the edge of the round table leaving the faces above in shadow. It also produces a beautiful play of light and shadow on the table.

Indirect lighting is used throughout the house. All fixtures and lamps are of stainless steel and the simplest design. A light on the roof floods the whole entrance side of the house when guests are expected and another on the other side picks out the trees in the grounds. A secondary switch controlling these outside lights is in the master bedroom and is considered pretty good burglar insurance.

Because the modern trend has not yet impressed itself too firmly on the manufacturers in this country Dr. Gropius found proper lighting fixtures and small hardware to be illusive and correspondingly expensive, but in the end he got what he wanted although some of it had to be made.

**GRAPEFRUIT IS
IN SEASON**

*What!
in summer?*



It's just like having grapefruit in season twelve months of the year—to get these fine-flavored sections of tangy Florida grapefruit, ready-prepared and expertly canned.

They're grand for cool summer salads, refreshing fruit cups and tasty desserts. Just the thing, women say, for making the family feel like eating—a wonderful headstart for breakfast or any other meal.

Citrus salad, all ready for the table, is another delicacy now canned for you by the folks down in Florida.

You'll find both at your grocer's, canned under a variety of popular brand names.

FLORIDA CITRUS COMMISSION, LAKELAND, FLORIDA



Look for the word "FLORIDA"
on the can if you want the best

On the whole, however, he found the business of building no more beset with difficulties here than elsewhere and he is enthusiastic about the skill and intelligence of New England carpenters which he attributes to their heritage from ship building days.

The eastern part of the lower floor is taken up with the pantry, kitchen, and maid's quarters, all with wide windows and very bright and cheerful. Kitchen and pantry are lined with all-metal cupboards and there is complete electrical equipment, even to a garbage disposal unit in the sink.

A door from the pantry leads to the flagstoned porch which is also accessible from a glass door in the living room. The porch is screened in summer.

U PSTAIRS the three bedrooms open from the central stair hall and each faces south. Because Dr. Gropius likes to sleep where it is cold and dress where it is warm the master chamber is divided almost equally into bedroom and dressing room with a curtained glass window between. A long dressing table of black Cafolite extends the width of this interior window. The bathroom and clothes closets open from the dressing room. The rooms are carpeted in brown and the walls covered with a neutral linen paper. Open mesh curtains are at the windows and the curtains for the interior window are of neutral homespun given luster by a Cellophane thread.

The decor of the guest room began with two beautiful red Hungarian bedspreads which Mrs. Gropius wished to use. Because no other floor covering seemed to go with them she used a natural cotton carpet which looks not unlike matting except that it is much thicker. Over this she placed two thick soft black mats in front of the beds. Because the room is small the beds are placed end to end against one wall in order to leave the greatest amount of floor space. A simple dressing table is near the windows.

Opening from the hall at the north end is the second upstairs bathroom and opposite it a small curtained alcove which serves as sewing room and in which are the linen closet and storage cupboards. Mrs. Gropius says that some of her New England friends have been appalled at the absence of an attic but she holds the sensible view that it is better not to have a place where things can accumulate. A small storage space in the basement serves adequately for trunks and such necessary appurtenances.

The two upstairs bathrooms are directly above the guest lavatory and maid's bath on the ground floor which greatly simplified the plumbing. All the baths

are done simply with white tile and porcelain, stainless steel fixtures, and black rubber floors.

The daughter's room is simply but charmingly furnished with a divan, a desk and a chair, with dainty white and red organdy curtains. A curtained alcove facing north contains her bed. From her room one reaches the large open deck which is an urgent invitation to summer sunning. It is partially roofed with widely spaced vertical boards and over these eventually vines will grow.

THE cast iron spiral stairway which leads from the deck to the ground serves the highly functional purpose of permitting Miss Gropius to reach the outside world from her room without going through the rest of the house.

The house is heated by what Dr. Gropius is sure is "the heating of the future." It is known as the split system and is controlled by three thermostats. The first of these governs the regular air conditioning system by which warm air is blown into a room and cold air drawn off. (The oil burner is in the basement and the tank outside the house.) To counteract the draft sometimes created when warm air strikes cold window

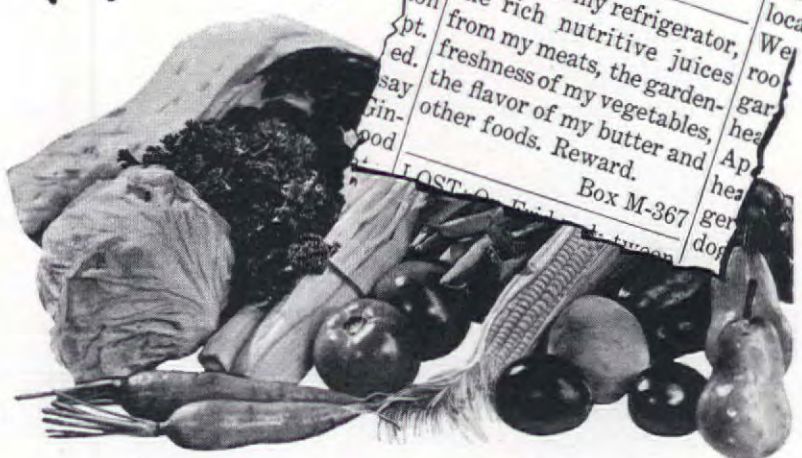
panes a second system of small copper warm water pipes runs under all the windows. It is concealed by sheathing and the warm air is thrown up against the window panes through grills at the top. This system alone serves to keep the house warm except in really severe weather and effects a considerable saving in fuel. The third thermostat is for a special warm water circuit in the three bathrooms. It keeps them warm at night when the heat is off in the rest of the house.

At this point I couldn't resist asking—why, with such a super-efficient heating system, have a fireplace? It seemed it wasn't an original question because lots of other people have asked the same thing. Mrs. Gropius had the answer all ready.

"For the sheer psychological satisfaction that it gives. I know of nothing that relaxes a person so thoroughly as just to sit down before an open fire. If several persons come into a room where there is no fire they feel they must talk. But if there is a fire they can just sit and stare at it.

"People make the mistake of thinking that the modern school cares nothing for beauty but only for economy and practicality.

Dear Madam — Answering your advertisement of yesterday —



BOUNTIFUL nature endows meats and fresh vegetables with rich nutritive juices. Their loss—and the loss of flavor and nutrition—is the result of *dry cold*.

With modern *ice* refrigeration, foods are not exposed to dry cold. On the contrary, the film of water which always forms on the surface of melting ice *protects* them against rapid drying out.

It is this film of water which gives the circulating air within the refrigerator the moisture that is so essential in keeping vegetables garden-fresh, meats juicy and full-flavored.

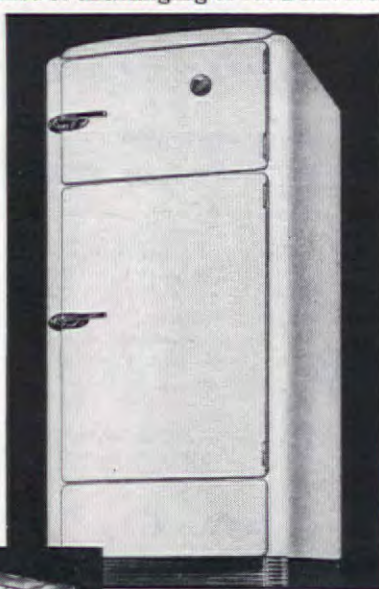
And—because water is one of the best-known solvents of gases—this same all-important film of water absorbs the food odors (they are really gases thrown off naturally by all foods) which, in other types of refrigeration, are the common cause of exchanging of food flavors.

The modern air-conditioned ice refrigerator, a vastly different type from the old-fashioned wooden "ice box", makes full use of the natural advantages of melting ice.

A series of scientifically designed open grids and baffles, placed between the ice and food compartments, controls the circulation of vitalized fresh air, directing it to every part of the refrigerator and assuring constant cold with a minimum meltage of ice.

See this amazing new type refrigerator. It costs only a third to a half as much as other types—\$29.50 up f.o.b. factory. A servicing of ice lasts three to five days or longer. No repairs...no noise...no defrosting...no gadget-checking.

Exciting facts await you. About easy terms—fine service. Talk to your Ice Service Man or 'phone your local Ice Company today. A *free trial* costs nothing—proves everything.



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ICE CUBES...** in 3 to 5 minutes...all you want, when you want them. Pure, hard-frozen, crystal-clear cubes that don't give beverages an "off taste".



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LOOK FOR THIS SEAL... You will find it only on genuine air-conditioned ice refrigerators which have been laboratory tested and found to conform to rigid standards of construction and performance established for your protection by the National Association of Ice Industries—refrigerators which will give you a lifetime of trouble-free, economical service. This Seal is placed on the inside of the refrigerator door of tested and approved models of refrigerators sold under the following trade names exclusively:

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1

STARTS TO GIVE PETEY FITS FOR LITTERING—CLEAN RUG—THEN REMEMBERS SHE NEEDN'T VACUUM—CLEAN AGAIN

2

GETS OUT HER NEW BISSELL SWEEPER, AND WHISKS UP THE MUSS AND LITTER IN A JIFFY

3

GLAD THAT BRUSH CLEANER KEEPS BRUSH LINT-FREE, IN PERFECT SWEEPING CONDITION

4

NOTICES HOW EASILY COMPACT BISSELL REACHES UNDER FURNITURE—AND BUMPERS PROTECT FURNITURE, TOO

5

REFLECTS SHE'LL SAVE TIME BY USING BISSELL FOR DAILY, QUICK CLEAN-UPS—KEEPING VACUUM FOR HEAVY-DUTY CLEANING

6 See the new "streamlined" Bissells
\$3.95 to \$7.50 at your dealer's

\$6⁴⁵

BISSELL
Only a Bissell has Hi-Lo Brush Control
GRAND RAPIDS, MICH.

This is most emphatically not true. We want to keep all that is beautiful and useful and only discard the superfluous and awkward."

All of which seems to us to be a very good statement of the case for the Moderns.

The Levy home

[Continued from page 18]

advantage of the material emphasizes its importance in Modern house design.

The interior of this house has well-planned built-in equipment, decorative wall treatment, and furniture. All are thoroughly Modern in character and are an essential part of the house design. The built-in equipment is a useful contribution to comfortable living, for it provides well-fitted dressing tables, carefully designed closets, clothes cabinets with drawers of every needed size, and a large, well-located dining buffet. In fact, the equipment provides so many facilities that much additional furniture is not necessary and is limited to a few pieces simple in line but rich in tone and fabric. (Some of these, such as the dining room banquette which is made up of separate chairs, can do double duty.) As a conse-

quence, the rooms have a spacious, uncluttered appearance and the contrastingly painted walls and modern lighting create a scheme of decoration which does not depend on furniture alone but is an integral part of the house.

The plan of the house is no less logical and simple. The living-dining room is an L shape area at the rear of the house and the entrance foyer, which includes a Modern stair, is only partly separated from it by the thick wall containing the built-in dining buffet. The kitchen and its doorway are on the front street side adjoining the garage while the right side of the house holds the bedrooms and bath. Upstairs there are open deck terraces and a screened porch.

Modern in Hillsborough

[Continued from page 17]

A few steps lead to the front door, framed in glass brick, and after entering a small hall one comes into the well-proportioned living room. The south wall is largely glass with glass doors leading invitingly to a brick terrace with garden beyond. A comfortable grouping has been achieved around the red brick fireplace on the east side of the

room and one's attention is attracted to the brick hearth which, instead of being raised or level with the floor, is slightly lowered, thus aiding enormously both in keeping the ashes from spreading into the room and in making it easier to sweep any dirt from the room itself into the fireplace. This, the proud owners of this perfect little house point to with joy, but predict it is only the beginning of many well thought-out improvements in housekeeping.

Bookshelves adjoin the fireplace on this east wall and underneath them are built-in cupboards, which, when opened, go below the floor level, giving added space for card tables and other indispensable possessions which must be put away.

The dining room adjoins the living room to the west with the same spacious glass windows and doors opening on to the terrace. But it is the flexibility of this room over which one rejoices most. For it is possible at times so to enlarge the dining capacity that the table may be brought well into the living room, or at other times this room can be conveniently closed off by cleverly devised fluted wooden screens which, when not in use, are rolled and stand to one side.

The kitchen is so perfect it really deserves an entire article to itself. The compact U-shaped

arrangement of the various units, the beauty of exposure, window design, and color—all are notable.

An electric ice box, gas stove, and sink are placed in the already mentioned U-shape, with ample cupboard space above each unit. The usual little round wood knobs to open these cupboards have been replaced by simply nailing a piece of wood about a foot long and an inch wide vertically on the door of each cupboard, which makes an ingenious handle, easy to grasp, and available for any reach.

No ugly stove pipes and vents mar the beauty of this model kitchen—they have been cleverly concealed by an inner wall. A revolving cooler near the sink saves steps, and a folding breakfast table which, when not in use, fits flush with the wall, is another convenience. Built-in shelves on the wall behind this folding table give the precious space for the table appointments—doilies, napkins, salt, pepper, and glasses. Bright yellow linoleum covers the drain space on each side of the sink, and there is terra-cotta linoleum on the floor. The cupboard handles are also painted terra-cotta while the woodwork is a white enamel.

One leaves the kitchen reluctantly. By a small hall one may go down a few steps into the laundry, back porch, garage, and furnace room. The furnace is gas,

• • • **AND IF GROWN-UPS INSIST ON KISSING BABIES, IT'S OUR INALIENABLE RIGHT TO TELL THEM ABOUT PEPSODENT ANTISEPTIC!**

NATIONAL BABY CONFERENCE

No Other Leading Brand Can Match This:

1. BECAUSE OF CHLOR-THYMOL, sensational, safe Germ-Killer, Pepsodent Antiseptic kills germs in seconds even when diluted with 2 parts water. No other leading brand can do this!
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KIDDING ASIDE —
PEPSODENT ANTISEPTIC
 keeps your breath sweeter for Critical Close-ups!



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...the right combination
of the world's best cigarette tobaccos

Day after day there's added proof that for more *smoking pleasure* Chesterfield is America's choice. When a man or a woman turns to Chesterfield, he finds out and she finds out what real *mildness* means in a cigarette.

And Chesterfields have a taste and pleasing aroma that smokers like. They really Satisfy.

Build Cheerful Rooms with FIR-TEX

insulating color panels

"WHAT GORGEOUS SHADES!"
"PRACTICAL, TOO. FINGERPRINTS
COME RIGHT OFF"

"FIR-TEX KEEPS THE ROOM QUIET"

"AND SO COMFORTABLE, SUMMER OR
WINTER"

"THE COST OF ALL THIS FIR-TEX, FOR WALLS
AND CEILING, WAS ONLY \$38.70"

"WE'LL SOON GET THAT BACK IN FUEL
SAVINGS. FIR-TEX SAVES HEAT"

"LET'S USE FIR-TEX FOR A BASEMENT
GAME ROOM, TOO"



*Make every room in your home
a place of charm and comfort,
even attic and basement. It needn't cost
much, if you use Fir-Tex Color Paneling, for
this one board is all you need to finish walls*

*and ceilings. No lath, plaster, wall paper or calcimine required. Goes
up fast, saving labor costs; comes completely finished, in color. The
colors are baked in, for permanence. Glazed surface; doesn't attract
dust or cobwebs; can be cleaned with a damp cloth.*

Fir-Tex is twins. Fir-Tex is a processed board made to do two
things at once and at one cost, and do both supremely well. The two
things are *insulate* and *build*. You can *see* how Fir-Tex builds. But
you *feel* how it insulates—especially when it's 90° in the shade out-
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Cuts fuel costs. Fir-Tex helps keep furnace heat from leaking
out. An adequately Fir-Texed home can be heated for much less
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or poorly insulated house. *Good for your nerves.* Fir-Tex makes your
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Fir-Tex is made of all-wood fibers, felted together and pressed into
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within the fibers and add countless more *between* fibers.

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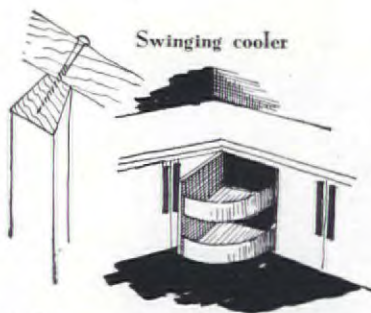
FIR-TEX, Porter Building, Portland, Oregon

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Name _____

Address _____



Swinging cooler

and because of the slope of the ground the architect has thoughtfully placed this furnace even lower than the floor, thus affording the maximum efficiency to heating. The house is entirely insulated, thus conserving warmth.

One goes up a few stairs into the bedrooms, and to ascend this half flight is a pleasant and unexpected surprise in so small a house. Besides, it is a most thoughtful arrangement for two women, giving them a feeling of complete security from the ground and a delightful detach-

ment from the rest of the house.

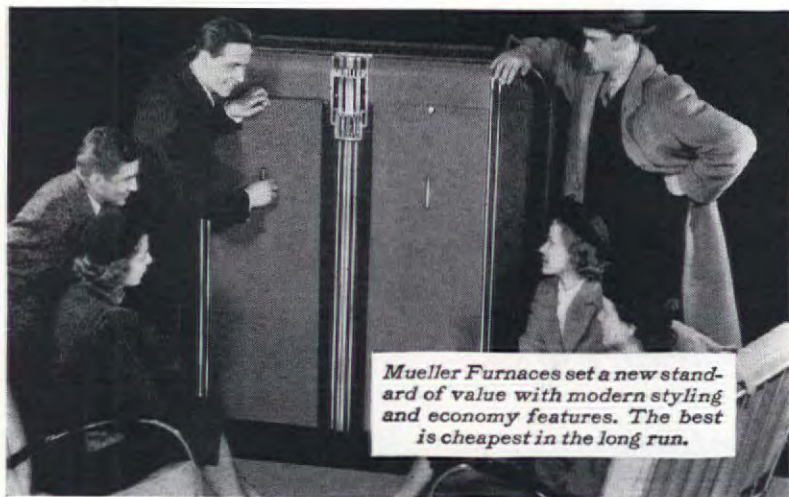
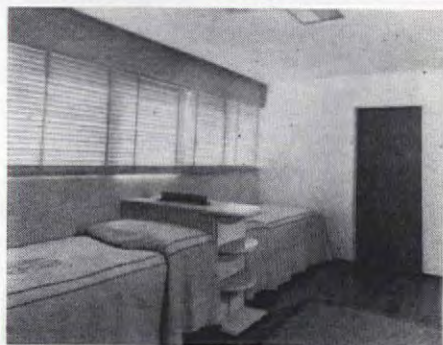
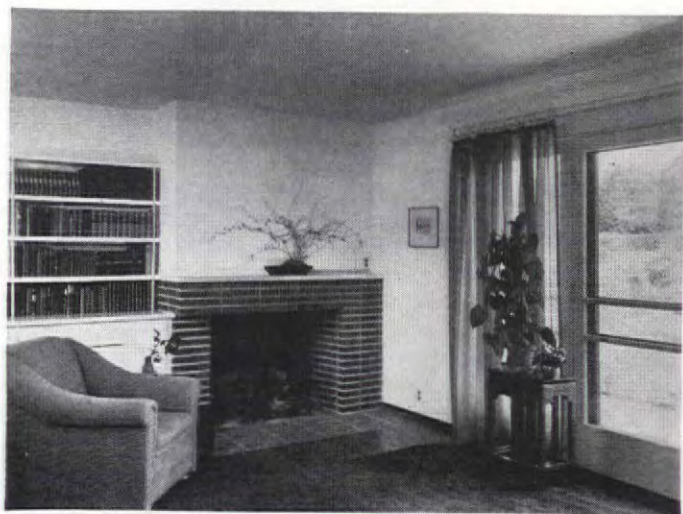
The main bedroom is charming in its simplicity with a western exposure and long windows running the length of the room. The beds are placed end to end with



Breakfast table

a built-in table and drawer combination between them, this table giving indirect lighting to each bed for reading. On the east wall

[Please turn to page 71]



Mueller Furnaces set a new standard of value with modern styling and economy features. The best is cheapest in the long run.

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COAL

Streamlined coal furnaces in both cast iron and steel for hand or stoker firing.



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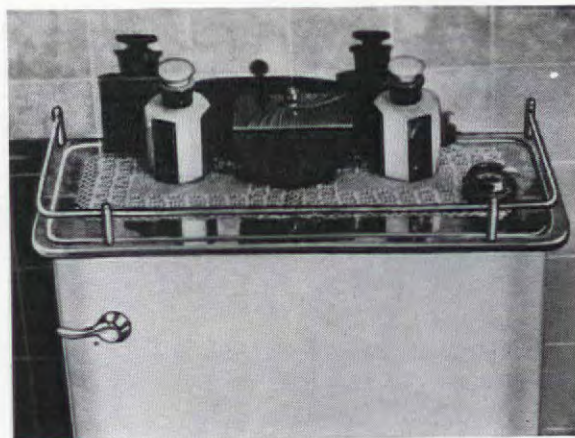


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(16 kinds)
RED ALASKA SALMON
EVAPORATED MILK
9 HOMOGENIZED BABY FOODS



27

What's missing for a perfect summer?

[Continued from page 37]

hull is of metal, on wheels. . . . Have you suffered from the wet-bath-towels-in-the-hamper complaint as we have? You'll welcome a new wicker hamper, from Edison General Electric Appliance Co., Inc. with fishnet type laundry bag snapped around the rim (21). When filled, the whole bag goes to the laundry and a fresh one takes its place. It's thoroughly ventilated, as you see, and in addition a deodorizing compound is fastened permanently inside the cover. . . . Call it "the Annex," and in it put fishing tackle, extra bathing suits, and all those summer extras that won't go into the closet. It's a cherry corner cupboard (22), just 33 inches wide and 76 inches high, and it can be had for about \$50, an amazing price for an authentic reproduction. The Virginia-Lincoln Furniture Corp. makes it.

Here's another way to keep cool. Put in an attic ventilating fan (23) which draws hot air from the house upward into the attic through a large grille and discharges it out of doors through open windows or louvers. This means constant circulation of air throughout the house. General Electric makes this fan with six blades. . . . The "Carryabout" (24) looks like a smart piece of modern luggage, but is really a radio that can go to the beach, the mountains, or any other spot where lack of electricity used to interrupt listening to our favorite programs. General Electric makes it in a convenient size, 13 x 9 x 7½ inches. . . . You know those summer nights when a regular blanket is too much, but when you really need some warmth. Well, here's Nocturne (25), North Star's summer weight blanket, which comes in lovely colors and several sizes. Moreover, it is moth-proof, and neither dry cleaning nor washing can un-proof it.

There are times when you wish you had more color on your table. Turn then to colorful pottery in simple shapes, like that from Pacific Clay Products. You can get 17 pieces for as little as \$4.95 (26). . . . What to do with those

extra sun-tan lotions, powder, and all the other things you need in the summer? An extra shelf in the bathroom comes in very handy, and you can have it by putting a guard rail (27) on the top of the toilet tank and turn waste space into something very useful. It comes from Scovill Mfg. Co.

Keeping up with the Joneses

[Continued from page 42]

we stay home, it's no job to get rid of the chicken. Save one of the dressed fryers and give the family fried chicken on wash day. They won't exactly hate you!

COOKIES: Keep refrigerator cooky mixture always on tap in the refrigerator. It isn't a bad idea to keep the cooky jar filled with Drop Cookies.

HARD-COOKED EGGS: We try to keep a dozen hard-cooked eggs in the refrigerator at all times. Use them in salads and escalloped dishes, or quarter the eggs, sprinkle them with salt, pepper, paprika, melted butter, and watch them disappear. (However, be sure to store the cooked eggs in a compartment separate from your fresh eggs, and avoid the experience of my neighbor's daughter, who lived in a near-by town but bought her eggs from her mother. Finding Mother away once, the daughter gathered up her dozen fresh eggs and departed. (All twelve were boiled!))

BOILED POTATOES: At breakfast I boil Irish potatoes—quite a quantity since we're a potato-eating family. When cool I peel them and place them in the refrigerator and we're ready for whatever the day may bring. If by lunch time no picnic is in sight, we cream one half the potatoes, reserving the other half to hash-brown at dinner. They are especially good browned in bacon grease on the outdoor fireplace.

ICED TEA TIP: Sweeten ice tea as you make it. Place in a pan sugar proportionate to numbers

of glasses of tea to be made. Pour the hot tea (strained) over the sugar. The family may re-sweeten their tea, but the flavor is improved a hundredfold.

Keep in Refrigerator

Mayonnaise, 1 quart
Meat sandwich spread
Cheese sandwich spreads
Homemade sugar syrup
Homemade chocolate syrup
Bacon
Hard cooked eggs
Lemons
Oranges
Lettuce

Keep in the Pantry

Salmon
Sardines
Tuna Fish
Olives
Pickles
Mustard

Another must-keep-on-hand list for summer needs includes:

Paper cups
Paper plates
Paper lunch cloths
Paper napkins
Waxed paper
Set inexpensive cutlery

A beautiful salad

[Continued from page 45]

well before using. Keep a bottle full in the refrigerator ready for salads.

Here are a few combinations we suggest for you to start with if you like, but don't stop with these—there are an unlimited number of others just as tempting.

Romaine and chicory—French dressing with capers.

Endive and watercress with French dressing.

Cucumbers and chicory with French dressing.

Romaine, escarole, and chicory with cut-up anchovies, chopped onion, and French dressing.

Watercress with chopped sweet onion and French dressing.

Cabbage, spinach, dandelion, chicory, and watercress with lemon dressing.

For lemon dressing use lemon juice in recipe above and add a bit of sweet basil and chopped chives.

Sliced radishes with bits raw cauliflower, thin slivers of cooked string beans and raw carrot, chopped chives and lettuce with tarragon dressing.

—JEANNETTE BEYER

WE REGRET that the name of Mr. Cyril B. Smith, architect, was omitted in describing the remodeling of "Welchacres" on page 55 of our May issue. We also regret and wish to correct an error in our April issue whereby credit for the illustration on page 16 was given to the George H. Davis Studio instead of to Harold Haliday Costain who took the photograph.

American Indian Modern

[Continued from page 25]

the decorative motif of today's home. The ash tray on the drum is a small dish made by an Indian of the Acoma Pueblo.

Tsisa Pueblo Indians fashioned the tile for the facing of the fireplace, its unusual design of baked earth colors follows the typical angular art forms of the Southwest. From the Southwest, also, came the Kachina doll, effectively silhouetted against the black wool of a Navaho woman's dress which serves the room as a tapestry. A woman of the Snahomish tribe of Washington State wove the divan throws seen in either room. Hanging from the wall, just beyond the fireplace, is a sumac and rabbit-brush plaque. The work of a Hopi woman, it is called a "wedding plaque" because it is a type of basket frequently used as a sacred-meal tray. On the bookshelf is a black, earthenware pot representative of the handcraft of the Santa Clara Pueblo.

Porcupine and elk hairs, stripped feathers tipped with eagle down, all sewed into red wool—these contribute a strikingly decorative piece for the dining-living room. It is a roach, or man's dance headdress, used frequently in the ceremonies of the Kiowa tribe of western Oklahoma. Another ceremonial piece, an Iroquois corn-husk mask, hangs on the left wall of the same room. Dropped against the rear wall, at the head of the sofa, is a Blackfoot backrest, its willow slats tied with buckskin lacing.

On the table at one end of the sofa is a tall honeysuckle basket, hand-woven by a woman of the Eastern Cherokee tribe of North Carolina. The Papagos of Arizona make yucca grass and devil's claw baskets of the kind serving as a tray on the dining table. The homespun table throw, as well as all the tapestry covering the furniture, were made by the Choctaws of Oklahoma. Covering a portion of the floor in this room is a Kickapoo mat, woven of native Oklahoma grass.

Rooted deep in the traditions of early America, these Indian craft pieces lend a new warmth and individuality to present-day home interiors. Fascinating, the answer to their abiding charm has already been suggested in their description—willow, honeysuckle, baked earth colors, porcupine hair, yucca grass and devil's claw, sumac and rabbit-brush. These are part of America, genuinely our own. These the gifted hands of our own Indian craftsmen fashion into articles of beauty for the American home.



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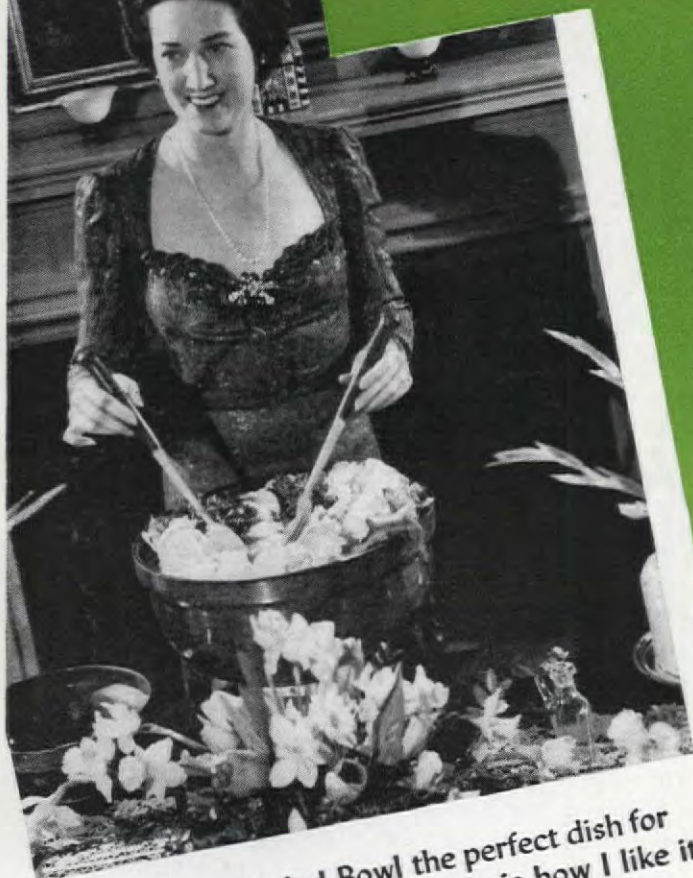
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My Salad Bowl greens—usually lettuce, romaine, endive and watercress—are washed, cut or torn into easily handled pieces, arranged in a large bowl and placed in the refrigerator to chill for about half an hour and to absorb the delicate touch of garlic, which is introduced into the salad by rubbing some on a crust of dry bread and putting it in with the greens.
When ready to serve, mix $\frac{1}{2}$ teaspoon of salt, $\frac{1}{4}$ teaspoon of pepper, $\frac{1}{4}$ teaspoon until all are well mixed. Then add 2 table-
spoons of tarragon vinegar and a few drops of Worcestershire sauce and stir again. Pour this mixture over the greens, tossing gently so that all pieces are well coated. Then remove the garlic-bread and sprinkle in a tablespoon or two of fine, dry Roquefort cheese, toss again, and serve.*

Even the most temperamental appetite responds to the crisp, cool, tangy Salad Bowl with encore after encore—especially when it is made—in homes from Maine to California—with pure, delicious Wesson Oil. For this light and delicate salad oil brings out all the fine flavors of the healthful greens and vegetables . . . and adds energy in a most digestible form. Enjoy a Wesson Salad Bowl every day . . . The most popular dish of the season.

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for salads . . . frying . . . waffles . . .
and delicious vegetable cookery
AT YOUR GROCER'S



"Swedish Modern" in the U. S. A.

[Continued from page 24]



Our American ver-
sions of Swedish
Modern furniture
come for every
room in the house





Here's what you need

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CUBES



What Swedish Modern is in Sweden

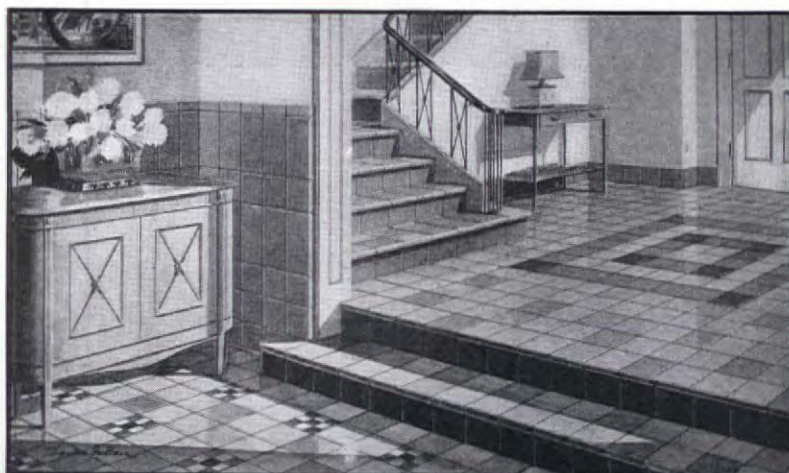
[Continued from page 23]

in the room, or his or her personality and taste. Light walls provide a good background for the ever moving color scheme of the room, made up by people, clothes, flowers, ceramics, books, and the daily extras. With light walls as a background one can then bring in cheerful color effects.

The ideal of Swedish Modern is "invisible" furniture, furniture which speaks in a quiet tone of voice and does not shout with pretentiousness. Such furniture will never become boring. On the contrary, the less the permanent pieces make themselves felt, the easier it is to make the room into something new, and the smaller the means required to do so. A little change here, a splash of color there, a flower, a new dress, are sufficient to remake such an interior. And this is no esthetic snobbery; it is being done every day in thousands of Swedish homes whose owners have had the courage to break away from the bonds of tradition and dared to live in accordance with their own times.

Formerly, it was considered necessary to place furniture or objects in every empty spot in order to give balance to the room. Homes were turned into museums of *objets d'art*. If a woman had fifty-nine plates of East Indian porcelain she was grieved to tears if there was not room for all of them on the wall. In the modern Swedish scheme only furniture which serves, which is of use, is permitted, and of the fifty-nine East Indian plates only one goes up on the wall for its own beauty, i.e. if the owners happen really to like that kind of porcelain.

The simple and practical forms resulting from the new conception of beauty which has slowly evolved in Sweden have met with approval not only in Sweden but in other countries as well. Unfortunately, however, there seems to be a tendency toward simply accepting the forms without regard to the principles on which they have evolved. They have come to be regarded as simply a new style, and there is the danger that the dynamic idea of Swedish Modern will be completely lost sight of. Sweden is in many ways a fortunate country, and Swedes have been able to work out the problem of living under modern conditions more carefully than in other countries where the mere struggle for existence has occupied most of the attention. Those who are convinced of the fundamental soundness of the basic ideas underlying Swedish Modern and who have nursed it to its



durable



sanitary

economical

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MONTICELLO CHERRY COBBLERS

3 tablespoons Minute Tapioca 3 cups pitted sour red cherries,
fresh or canned
¾ cup sugar 1 cup cherry juice
2 tablespoons melted butter Rich biscuit dough

Combine Minute Tapioca, sugar, butter, cherries, and cherry juice; let stand while biscuit dough is being made. Stir cherry mixture well and turn into individual greased baking dishes. Roll dough ¼ inch thick; with sharp knife make slits to permit escape of steam. Fit over cherries, pressing dough against edge of dish to seal. Bake in hot oven (450° F.) 10 minutes; then reduce heat to moderate (350° F.) and bake 10 to 15 minutes longer. Sprinkle powdered sugar over tops, if desired. Makes 8 individual cobbles. *All measurements are level.*

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practical realization are anxious that it should be of benefit not only to their own country but to all sane people the world over. But by misrepresentation and by making Swedish Modern into something fashionable, a passing fad, the danger is great that all their efforts will be of no avail.

What does all this matter to Sweden, though, you ask. But to anyone who has striven for the new movement in Sweden itself it is a matter of great concern what becomes of it when it spreads out into the world. It is largely from Sweden that the impulse for this new mode of living has come, and Sweden is now regarded as a leader of thought in the field of house furnishing. Those who have been convinced of the essential rightness of the idea and have worked for its practical realization are anxious that it should benefit not only their own country but also the

ioned flat turned into a modern one for an industrial leader and business man. An open fireplace was removed and in its place was put the long hanging wall-shelf at a convenient height for books, magazines, newspapers, playing cards and stationery (behind sliding doors). Since it has no legs, cleaning is simplified. With neither photographs nor decorative objects on the top shelf and no picture above the sofa, the persons in the room become the focal points. Room 5. Room arranged for a locomotive engineer and his family. The wife sleeps in an alcove to the right with the thirteen-year-old daughter; the two younger children in the next room. Next to the entrance hall is a small room for the husband, who frequently is on night duty and has to sleep in the day time. All furniture is so inexpensive that it is available to those in the lowest income brackets, but is so



Blue and white checks for a terrace settee by Greta Magnusson's Studio

whole world. And they are particularly anxious that a misrepresentation of this idea should not result in the whole point of their efforts being lost sight of—to the loss of the whole world and the possible damaging of their own country's honor.

harmonious that those in high income brackets and social ranks appreciate and enjoy it.

Room on our cover

Comfortable and pleasant, the room on our cover shows the Swedish approach to modern living when traditional form in a simplified way is desired. Especially handsome is the low china cabinet, of natural wood with a top of tiles having field flowers for decoration, framed by shelves attached to the wall. Notice, too, that the center lamp over the dining table may be moved up or down to any desired height.

Carl Malmsten, highly skilled in the working of woods, designed all of the furniture and some of the textiles, which were woven on the looms of the Swedish Homecraft Association. The armchair was covered by the Elsa Gullberg Studio. The rug is the creation of Märta Måås-Fjetterström; the permanent wallpaper is the design of C. A. Aking and Sven Hesselgren. Ivar Johnson did the sculptured tablepiece. The china was produced by Jobs

Description of rooms on pages 22 and 23

Room 1: Growing plants enhance the simple furniture in the home of a steel factory workman.

Room 2: Another background for pleasant living, planned by G. A. Berg for an architect. Inner room is home drawing office; outer is living room. White walls, light fabrics and natural birch, ash, and mahogany. Room 3: Another view of room 2, showing a chair and table for eating or games. (Chairs are stackable, so others are conveniently stored in little space.) The breakfast table on two wheels stands firmly, but is easily moved when one end is lifted. Because this room is simple and has no unnecessary decorations, the owners take the center of the stage. Room 4: Old-fash-

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Screw Cap

Ceramics and the glass shown in the room by Strömbergshyttan.

Editor's note: Mr. G. A. Berg, author of this article, has designed a farmer's living room-kitchen, in the Swedish Pavilion at the New York World's Fair, which we hope to show in a future issue.

It didn't make sense to take a loss

[Continued from page 40]

constructing the center part and attaching an unpainted chest on each side, painting the whole thing two shades of green to match the bed.

The excavation under these two rooms gave us our simple, ample, and pleasant playroom. The walls are green and the circus cut-outs are all colors. The furniture of maple and pine is very simple and easily moved about. In one corner are shelves for games and toys, and the pool table can be converted in a moment's time into a Ping-pong table, by adding a specially constructed top.

Upstairs, over the children's room, is the sleeping porch. We made the three beds, each with a storage compartment in the top and a lamp at the back, for comfortable night reading. There is also the indispensable radio.

The den which you see in the photograph was formerly a bedroom. The walls are a soft peach color, the carpet brown broadloom. The couch and chairs are slip-covered in colorful fabrics—peach, green, yellow, and brown predominating. The curtains are fishnet, with corks threaded on green fishline. The valance we made of an old fishpole to carry out the idea of my husband's favorite pastime—fishing.

We actually enjoyed the remodeling, in spite of all the mess and inconvenience of living in the house during the process, probably because we did so much of the work ourselves. We obtained a loan from a building and loan corporation and with competent labor from our own community set to work. My husband is the original handy-man-about-the-house, and we worked nights, Sundays, and holidays, adding the well-known "little touches" here and there and saving ourselves a great deal of money in the end. When we finished, we felt that at last we could spread out without always being in someone's way.

My husband constructed all the beds and tables and made the screens for the sleeping porch, and together we stained the knotty pine, finished floors, and did all the painting. I made everything I could, all curtains, bedsprings,

A Note of



achieved with the WESTERN PINES*

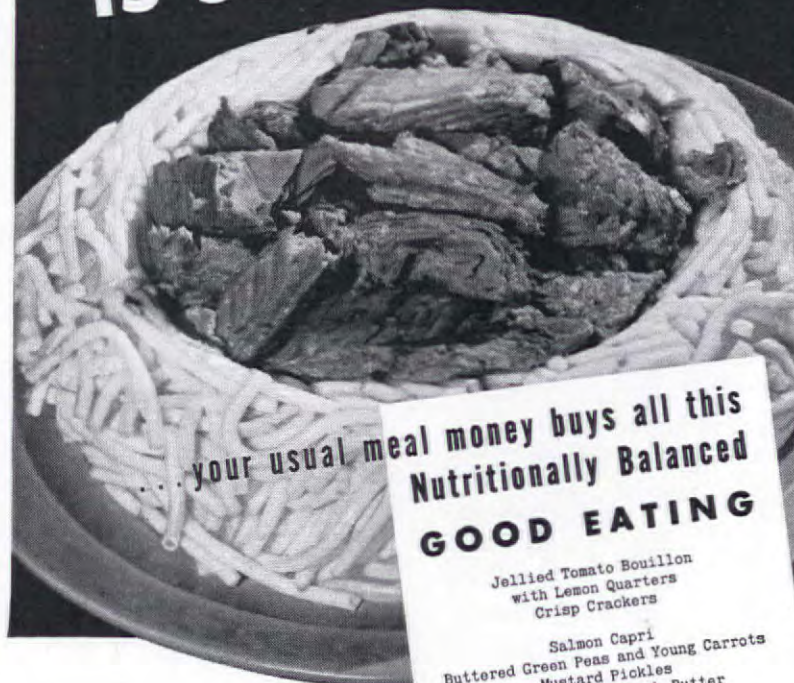
WINDOWS and cupboards of Western Pines, beautifully enameled in gleaming white, help leaven the formality of this stately dining-room. Here is ample evidence that these soft-textured, clear-grained woods deserve their popularity as a base for enamels of the lightest and most delicate tints. That alone, however, does not govern their choice for such work as this. Thoroughly seasoned, the Western Pines permit doors to swing freely, windows to slide easily.

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*Idaho White Pine *Ponderosa Pine *Sugar Pine

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GOOD EATING**

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Crisp Crackers

Salmon Capri
Buttered Green Peas and Young Carrots
Mustard Pickles
Cracked Wheat Bread, Butter

Shredded Cabbage and Green Pepper Salad
with Cooked Salad Dressing

Sliced Fresh Peaches
Cookies

Milk for All or Iced Tea for Adults



"I've checked the cost of this menu in many towns. Canned Salmon is now so inexpensive it saves you enough to buy this nutritionally balanced feast without overspending your usual dinner budget."

—CAROLYN EVANS

Menfolks hanker for this hearty, mouth-watering Salmon Capri! It's simple to make. And so very thrifty you've money to buy a more sumptuous meal, a better-balanced one.

Salmon Capri itself is a perfect mine of health values. First it's rich in *protein*—that vital, tissue-building food element you expect an entree to supply. Canned Salmon gives you more protein than almost any other usual food. Canned Salmon

also furnishes "protective" *vitamins A and G*; the rare sunshine vitamin *D*; *minerals*; and *iodine* to help prevent goitre.

Right now, food stores are featuring Canned Salmon at attractive special prices. It's a good time to stock your pantry. For FREE booklet of 43 tested Canned Salmon recipes, plus menu ideas, write Canned Salmon Industry, Department K-10, 1440 Exchange Building, Seattle, Washington.

* SALMON CAPRI

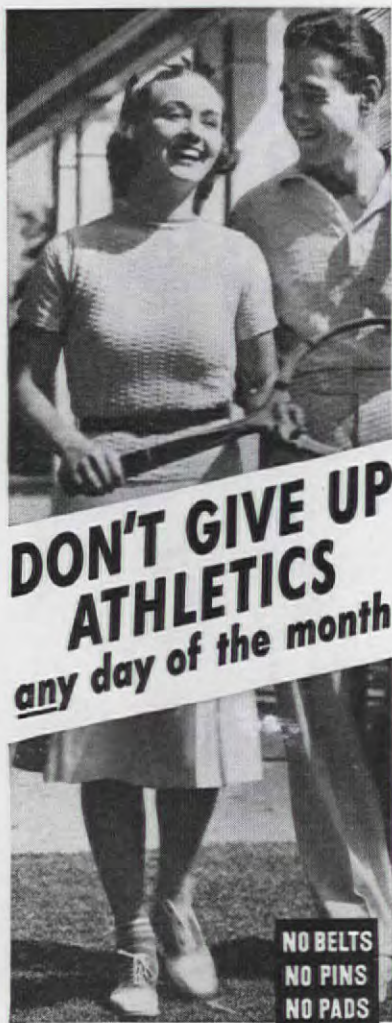
2 cups spaghetti broken in 1-inch bits
4 cups (2 lbs.) Canned Salmon
½ cup grated American cheese
¼ cup evaporated milk or thin cream
4 tbsps. butter; ¼ tsp. salt
Dash cayenne

Boil spaghetti in 3 quarts salted water until tender (about 20 minutes).

Meanwhile drain and break salmon into bite-size flakes; place in baking pan, dot with 2 tbsps. butter, heat in hot oven (450° F.) about 10 minutes. Mix cheese, milk, 2 tbsps. butter, seasonings. Heat over low flame and stir until butter is melted. Mix with hot drained spaghetti, pour into well buttered 8-inch ring mold. Let stand 5 minutes. Turn out on platter, fill center with hot salmon flakes. Serves 6.

CANNED SALMON

Our greatest food from the sea!



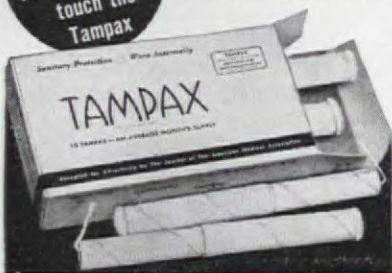
YOU need not be an athlete, however, to appreciate what a blessing Tampax is to all classes of women—housewives, travelers, students, business girls. The Tampax principle of internal absorption, long known to doctors, has already led women by the million to throw off old restrictions and adopt this new method of monthly sanitary protection.

Tampax was perfected by a doctor; so ingeniously made that you are not even conscious of wearing it. Only pure, long-fiber surgical cotton is used in Tampax. Also note the sealed hygienic applicator in which Tampax comes to you. Using this, your hands do not even touch the Tampax!

No bulking, no wrinkling with Tampax, even in swim suits or sheerest formals. No disposal problems. Two sizes: Regular Tampax and Junior Tampax. At drug stores; notion counters. Introductory box, 20¢. Average month's supply, 35¢. As much as 25% saved by purchasing large economy package of forty.

DAINTY AND NEAT
Your Hands never touch the Tampax

Accepted for advertising by the Journal of the American Medical Association



TAMPAX INCORPORATED AH-79
New Brunswick, N. J.

- ☐ Send introductory box; 20¢ enclosed (stamps, coins). Size checked below.
- ☐ Regular Tampax ☐ Junior Tampax
- ☐ Send Tampax booklet with diagrams—free.

Name _____

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draperies, and the canopy cover. It was the most fun we have ever had and, while it took us a long time, we are as pleased as can be with the result.

Besides the joy of having carried out a plan which we made ourselves and worked over till it just fitted our needs, we are still rooted in our first home. This is the only home our children have ever known, and all their childhood memories are centered around this one spot, which is just the way we want it. It is a satisfaction which cannot be given in dollars and cents.

Parents, it's true

[Continued from page 33]

disappointment? Children are really smarter about adjusting themselves to existing situations than most parents realize. To their parents they are always just little babies; but to us who look on from an unprejudiced distance children have more common sense than their doting parents.

There is also that most distressing habit of continually correcting children in front of guests. I know it is necessary to remind a child of his manners, but a repetition of "Now don't annoy Auntie with that" and "Can't you sit still and be quiet for a few minutes?" is as hard on your guest as it is on you and certainly most annoying to the child. Unless he is actually doing something wrong and harmful it merely calls attention to his antics, which are better passed by.

A child is a natural exhibitionist if not repressed too strongly. A child loves to show a new toy and to prattle a list of newly discovered words. All of this may annoy your guest, but consider the fact that your friends are not morons; they can reason for themselves the child's attitude toward company. Just refrain from indirectly apologizing for your child's behavior. Let the child and guest adjust their relationship.

Of course we expect and would be disappointed not to hear the usual tales of your child's latest



How to Panic a Picnic!



IT'S EASIER THAN YOU THINK (to panic a picnic) when you bring out a sparkling Pyrex casserole full of golden brown baked beans! You can see what you're cooking in Pyrex ware. One year ago this 1 quart casserole (with handy pie-plate cover) 80c, now

50¢



"BOY-OH-BOY DEPARTMENT!" You'll hear cheers for the pie baked in a Pyrex pie-plate. Crusts are browner and tastier because Pyrex ware transmits oven heat faster! 9½ in. pie-plate, one year ago was 45c, now only

25¢



SOME PEOPLE "WOW" PICNICS with a meat loaf! Try one in a beautiful Pyrex loaf pan. If there's any left over, remember a Pyrex dish goes right in your refrigerator! 9½ inch loaf pan, one year ago was 65c, now only

45¢



CRYSTAL PERCOLATOR. Coffee stays hotter longer, tastes better brewed in glass. Popular 6 cup size, only

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PYREX TEAPOT. You can see when tea is just the strength you want. Lots of extra uses. 6 cup size.....

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PYREX
OVENWARE - FLAMEWARE
FOR PICNIX!

**OVENWARE PRICES
30% TO 50% LOWER
THAN LAST YEAR!**

Corning Glass Works Corning, New York

achievements and the amusing incidents that happen as a regular course of events. We like to see the children themselves too. But, please, parents, not for the whole evening! Let us have some of the fun and take the center of the stage during the few hours when we are your guests.

But wouldn't you like this kind of "modern"?

[Continued from page 20]

Houses arrived at in this way do not, of course, remotely resemble the houses of your great grandfathers in New England, or people living in Cotswold villages. It would not suit the mode of life of French peasants or Alpine shepherds. But it will express your way of living in a certain part of the United States in 1939 and as such it will be American and Modern in the real sense of that word.

Look at what will happen! Open plans. This means rooms that serve more than one purpose and are easily thrown together. It means that a feeling of spaciousness is achieved rather than lots of little cubicles, none of them really adequate. By screens, sliding partitions, and movable walls, what was Papa's study, the dining room, and the living room may be made one large room where the younger generation may hold forth with music and dance. All parts of the house will be tied together with the out-of-doors. This is called "circulation."

Houses may move right up to the street with kitchen, service, garage, etc. facing the front and living rooms and bedrooms take over the privacy, which is usually the rear. Basements and attics will in many cases be eliminated. Window panes may be double; though one cannot discern it, there will be a tiny air space between the two panes to keep out summer heat and hold in winter warmth. Glass walls will be common, for glass bricks give light without vision. On a fifty-foot lot in a crowded city one may feel as private as on a fifty-acre estate. No longer may the neighbors watch one shave or note the number of cocktails the guests are drinking. There will be banks of light instead of windows where the view is ugly.

New methods, new building materials, new devices—ours for the asking. How soon are we going to demand them as intelligent consumers? Steel houses with metal roofs or insulated concrete slabs instead of shingles; concrete houses impervious to decay, vermin, fire, and water; houses which arrive from the factory in sheets, easily handled and quickly put

27 YEARS OF SPARKLING TOILETS



Clean and Safe

Sani-Flush takes all the dirt and stain from water-closet bowls quickly, easily—with-
out scrubbing—and it's per-
fectly safe to use.

Cannot injure the plumbing
connections

Sani-Flush
Cleans Water-Closet Bowls

Millions of cans of Sani-Flush have been sold since this advertise-
ment appeared. It is still the easiest
and best known way to clean toilets.
(Also cleans out auto radiators.)
See directions on the can. Sold by
grocery, drug, hardware, and five-
and-ten-cent stores. 10c and 25c
sizes. The Hygienic Products Co.,
Canton, Ohio.

Enjoy CASEMENT WINDOWS that always work smoothly Write for FREE Literature on the NEW, Improved IVES CASEMENT OPERATOR

Ives new operator for outswung casement windows op-
erates, through screen, easily, and continues to work
properly for years and years—because of 6 engineered
features of Ives design. New Ives makes ordinary op-
erators obsolete. Result of 63 years' specialization in bet-
ter window and door hardware, Ives superior casement
hardware costs no more. Ask your hardware dealer.
Write today for descriptive folder.

H I V E S New Haven
Connecticut
Quality building hardware since 1876

THE MASTER PAINTERS' PAINT



Painters recommend Mural-tone for walls and ceilings. It is easy to use...dries in 40 minutes. Water only is added to thin this amazing paint. Pastel tints and deep tones to suit every color scheme. Velvet flat finish...lasts for years. No need to postpone your re-decorating any longer...Mural-tone suits every pocketbook. Tear out this ad as a reminder to see your dealer, or write The Muralo Co., Inc., Box A-2, Staten Island, N. Y. [Founded 1894]

mural-tone WALL PAINT

Beautiful...Durable...Sanitary
Economical—one coat covers and hides

up; milled lumber houses, which means partially prefabricated; glass houses for certain needs or climates!

Floors of cork, rubber, linoleum, asbestos, and a dozen different combinations of these materials will give beautiful surfaces with long wear at small upkeep. Walls no longer of only plaster and wood, but of concrete blocks, of insulation and plywood sheets, of glass brick. Metals have come into their own, not only for walls, but for roofs, studs, joists, windows, and mouldings—steel, aluminum, and copper as well as other alloys.

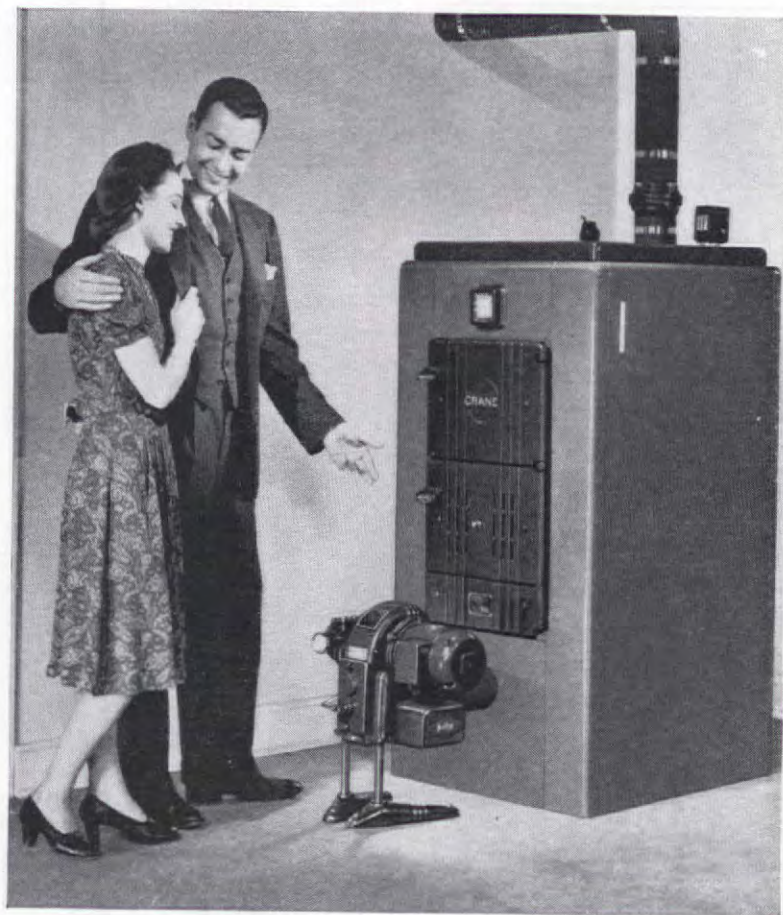
Where we live and how we live—these factors will make the pat-
terns of our new homes. If we
stop stealing the styles developed
by other peoples in different
periods of history, we shall be the
gainers in comfort and economy.
Here in the United States we shun
Medieval social and economic
conditions. As a people we are
noted for our virile independence.
Only our houses give us away.
Let us stop cheating ourselves
and begin to enjoy the benefits of
our age. When you think of
Modern, remember the houses
you've seen here—beautiful as to
design, comfortable for the Amer-
ican way of life, characterized
chiefly by a simple, inexpensive,
honest technique. Let's take our
place in the sun where we belong.
Let's bring to our homes our own
kind of thinking!

The Fricker home

[Continued from page 16]

the kitchen and immediately ad-
jacent to the rear garden so that
it is not necessary to trudge up
and down stairs on wash days.
(2) The location of the heater in
the laundry is perfectly feasible
with the compact, clean heating
unit and there is no need to plod
the stairs playing nursemaid to a
cellar furnace. (3) It was cheaper
to include the heater and laundry
room on the first floor (finishing
floor, walls, and ceiling) than it
would have been to excavate to
the necessary seven-foot depths,
build masonry walls to this height
and finish the walls for a laundry
and heater room.

The foundations and footings
of the house are of poured con-
crete. A two-foot ventilated space
between the joists and the ground
keeps the first floor off the earth.
(In some of the new cellarless
houses, this space contains heating
ducts, wiring cable, plumbing
pipes.) A special feature of the
house is its forced warm air heat-
ing system; the distribution of
the ducts and location of the heat-
ing outlets have been so well
planned that the fuel bill for the
oil fired heater was \$42 for the



We bought Comfort too... WHEN WE BOUGHT CRANE COMPLETE HEATING

IN OUR new home we wanted
comfort, so we installed a com-
plete Crane Heating system. The
boiler, of course, is by Crane and
so is the oil burner—the radiators,
the circulator—yes the valves and
fittings, too. And ECONOMY! I
never have to worry about fuel bills
with my efficient Crane Boiler and
penny pinching
oil burner on
the job.

Perhaps your
heating troubles
could be ended by
this new boiler
—perhaps you
want to make
your present sys-

tem an automatic one. It makes no
difference, the Crane line is com-
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tractor will gladly advise you on
how your home can be made more
comfortable—how you can stop
shoveling coal next winter—how
you can save money on fuel, too.

All these conveniences can

be yours on the
Crane Budget
Plan. Whatever
you want in the
line of heating
equipment, check
the coupon be-
low and mail it
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information.

YOUR CRANE HEATING CONTRACTOR GIVES YOU THIS

1. Make a thermal survey of your home.
2. Plan and install a system to suit your needs.
3. Guarantee the installation for your satisfaction.
4. Stand by to render you further service.



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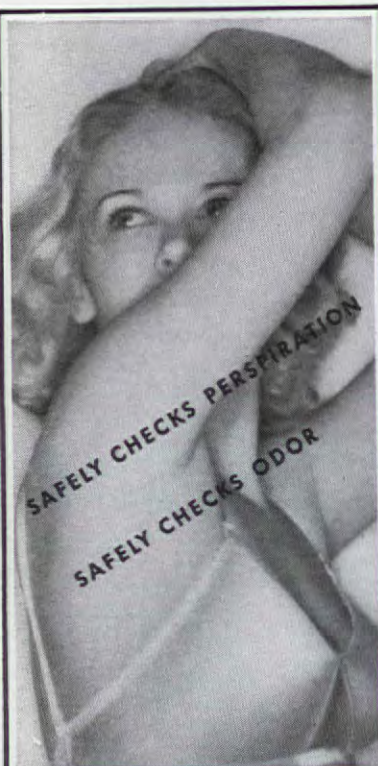
Gentlemen: Please send me full information on the heating equipment checked below:

BOILERS: ☐ OIL ☐ OIL BURNERS ☐ STOKERS
☐ COAL ☐ CONTROLS FOR AUTOMATIC HEATING
☐ GAS

Name.....Address.....

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AUTOMATIC HEATING SYSTEMS FOR EVERY FUEL



NONSPI CREAM

Does Both!

Because of an entirely new ingredient never before used in a deodorant!

Whether you prefer cream deodorants for steady use, or for those occasions when a liquid is inconvenient, you will welcome Nonspi Cream for its outstanding advantages:

1. Checks both perspiration and odor—from 1 to 3 days.
2. Feels and looks like velvety vanishing cream. Goes on easily—dries almost instantly. Not greasy.
3. May be used directly after shaving.
4. Has a reaction approximating that of the normal skin—so cannot injure either skin or clothing.
5. Works on new principle—"adsorbs" odors.

Be one of the first to take advantage of this wonderful new discovery of science! Get a generous jar of Nonspi Cream—today. 50¢ at drug or department stores. Also in liquid form.



season of 1937-1938, up to March 1st. There is no artificial cooling system, but in summer fans circulate the air through the duct system. This has proved so successful that in the large living-dining room, where the glass area of the walls is 28 per cent of the floor area of the room, and consequently widely exposed to the outdoor weather, the highest recorded temperature was 78 degrees during a week of 90 to 95 degrees summer heat.

Building Data

Construction: Frame.

Walls: Wood joists, studding, and wood sheathing laid diagonally over the studs. Ten-inch vertical cedar siding with vertical battens forms the exterior finish.

Roof: Built-up.

Insulation: Rock wool in roof and exterior walls.

Windows: Wood casement, aluminum Venetian blinds on the exterior.

Interior Finish: Smooth plaster throughout, painted throughout.

Metal Work: Copper sheet flashing, copper used also for gutters and downspouts.

The J. C. Finney home

[Continued from page 15]

Building Data

Structure: Exterior walls—2 x 4 in. studs, 1 x 10 in. yellow pine lapped siding; inside—½ in. wallboard. Floor construction—3 in. concrete slab.

Roof: Yellow pine joists, 2 x 8 in., 1 x 4 in. tongue and groove flooring, ½ in. wallboard covered with 3-ply 30 lb. felt pitch and gravel.

Sheet Metal Work: Flashing and ducts—galvanized iron.

Insulation: Outside walls and roof—½ in. wallboard sheathing. Weatherstripping—bronze for exterior doors.

Windows: Redwood casements, bronze wire screens, white pine frames.

Floor Coverings: Living room—tile. Bedrooms, kitchen and bathrooms—standard grade linoleum. **Woodwork:** Trim and cabinets—white pine. Doors—birch. Garage doors—fir plywood on 1 x 4 in. frame.

Hardware: Chrome and black bronze throughout.

Painting: Interior: Walls and ceilings—3 coats flat wall paint. Exterior walls—3 coats heavy duty paint.

Electrical Installation: Wiring system—knob and tube and loom.

Kitchen Equipment: Range and refrigerator—electric.

Bathroom Equipment: Stock fixtures. Shower—tile.

Plumbing: Soil pipes—cast iron. Cold and hot water pipes—copper.

Heating: Gas heaters, thermostat control. Unit heater in bath. Hot water heater.

*I'm passing
the good word
along...*



The woman next door — after one bitter experience with a law suit — gave me fair warning on buying adequate insurance for the home. And I'm passing it on to you.



This booklet will show you how to avoid trouble. It tells how to insure everything in your home. Outlines policies. Gives good advice. Explains the value of getting a complete analysis and an up-to-date insurance plan. Shows what an Employers' Group Agent can do to help. Send coupon below for this booklet—"Insurance for the Home"—now. It's free.



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Gentlemen: Send me without obligation your booklet, "Insurance for the Home"

Name.....

Address.....

Modern in California R. C. Cave home

[Continued from page 12]

As frequently happens in California, this house has been built on a hilly lot which made it necessary to place garage in front of house to save driveway costs and rear for garden. **MATERIALS:** California redwood for exterior is handled in the traditional Colonial manner, horizontal siding painted white. None of the costly details of the Colonial, however, for Modern is the design, and modern is the insulation of ceilings and walls. Floors are traditional again—Colonial quarter sawed oak. The insulation is unusual in a small house as modest as this in cost. **PLAN:** Cross ventilation in every room. Entrance hall created by the location of the closet is an aid to privacy in the living room. End of living room made interesting by position of fireplace and long banks of bookshelves with built-in cupboards below. Kitchen has sunny corner window with the sink placed on an angle and complete cabinet equipment compactly planned and placed. Hall to second bedroom excellently opened to garden with space for plants and built-ins again. Such a hall serves as small sitting or sewing room as well as passage. **OUTDOOR LIVING:** Attractive flagstoned terrace formed by corner of the building. In the heart of a busy college town, here is privacy for out-of-door meals or rest.

Building Data

Structure: Exterior walls—redwood, Metal, No. 2 studding. Inside—plaster on rocklath.

Roof: Covered with No. 1 red cedar shingles.

Insulation: Outside walls—Metalation, insulating lath used as plaster base on all ceilings.

Windows: Sash—wood casement. Glass—single strength, for sash; double strength, for glazed doors. Screens—frameless with galvanized iron cloth, underscreen operators.

Floors: Living room—Colonial quarter sawn oak, random width. Bedrooms—plain No. 1 common white oak. Kitchen and bathrooms—standard gauge linoleum.

Electrical Insulation: Wiring system—knob and tube.

Kitchen Equipment: Range—gas. Refrigerator—electric.

Bathroom Equipment: Stock fixtures.

Plumbing: Soil pipes—cast iron. Water pipes—brass. Copper tubing and fittings.

Heating: Warm air system. Boiler—gas fired, automatically controlled. Thermostatic Control controls hot water heater.

HOW TO FIX IT

—By UNCLE NED

LOOSE FLAGSTONES

QUESTION—Several flagstones on my sun porch are quite loose. What is the best way to hold them firmly in place.

ANSWER—Take up loose stones and remove all loose material. Fill the holes with Rutland Concrete Patcher. Set flagstones in soft mortar, working them down to the level of the porch floor. Remove excess cement.

PAINTING UNDER AUTO FENDERS

QUESTION—The paint on the undersides of my auto fenders has worn off in several places. What is a good paint for such areas?

ANSWER—The undersides of auto fenders are exposed to water, acid, and alkalis. A paint that resists all these elements is Rutland Asphalt Paint.

MAIL post card to Uncle Ned, % Rutland Fire Clay Co., Rutland, Vt., for free booklet "100 How to Fix It."

"VISIBLE" GLASS MAIL BOX



IS THE MOST CONVENIENT, ATTRACTIVE AND MODERN letter box ever made.

- Contents Are Visible.
- Saves Time, Unnecessary Trips and Exposure in Bad Weather.
- Body Is Heavy Crystal Glass in Attractive Stippled Design.
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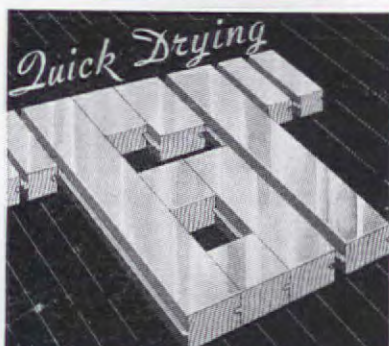
If your Hardware Dealer cannot supply you, send us his name and \$1.35 and we will ship prepaid. West of Rockies \$1.50. You will be proud of your neighbors' admiring comments.

"Glass Retains Its Original Beauty Always"

GEORGE F. COLLINS & CO.
SAPULPA, OKLAHOMA



Kills Lice
Ants
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Aphids
Bedbugs
Crab Lice
Potato Bugs
Leaf Hoppers
Cabbage Worms
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O.S. Co., ElkrIDGE, Md.



FLOOR VARNISH

NOT slippery! NO polishing! Resistant to wear and water. Lasts for years on floors, linoleum, woodwork, furniture. At paint stores. Send for color card. Pratt & Lambert, Inc., 63 Tonawanda Street, Buffalo, N. Y.

TIME DEALS GENTLY WITH PRATT & LAMBERT PAINT

Modern in Hillsborough Scheeline home

[Continued from page 61]

is a large built-in closet with separate compartments for the different articles of clothing. Built-in shelves before a long mirror eliminate the need for much other furniture, thereby simplifying the cares of housework and creating as well an atmosphere of peace and rest. A small bathroom with bright yellow walls adjoins this room.

As you see by the floor plan, a small upstairs sitting room is tucked away between the two bedrooms, making a most complete little suite, and another bath across the hall adds the final note of comfort.

The walls throughout are white plaster, while a lovely colorful touch has been injected by the doors which are painted either yellow, green, terra-cotta, or rose to suit the various rooms. There is nothing perishable which needs care and expense in upkeep. Floors are hardwood, the lighting all indirect and soft; the baseboards are curved and rounded at the corners; the doors are flush with the walls and have no mouldings. Allowance has been made within the doors themselves for contraction and expansion so no sticking and jamming can trouble one later on. Garbage cans of the most modern sort are sunk in the ground at the rear of the house. The garage is interesting with its recessed entrance, giving protection in wet weather when the doors must be opened and closed.

The Snyder home

[Continued from page 19]

Inside and out, the house shows an imaginative treatment, in a practical but colorful and engaging way.

Building Data

Foundations: Reinforced concrete footings.

Walls: Stucco on concrete block, 1-inch x 2-inch furring and smooth plaster on rock lath.

Roof: White interlocking cement shingle tile on 30-pound and 90-pound roofer's felt.

Floors: Oak, terrazzo on dining porch and linoleum in kitchen.

Windows: Steel casement with bronze screens.

Trim and Millwork: Magnolia wood, flat enamel finish.

Exterior Color: Light color walls, coral Cuban brick under front bedroom window, aqua-marine on white door, white shutters, white wood eaves and columns.

ONLY \$85.00 NET PAID FOR
Complete Insulation
OF THIS BIG 6-ROOM HOUSE!



"Because Celotex Insulation builds, insulates and vapor-seals at one cost, complete insulation in this big 6-room house cost only \$85 net!" says W. T. Nagle, Saginaw, Michigan, Designer and Builder.

For Little or Nothing Extra

You Can Build Better, Add Comfort, Save Fuel,
With Guaranteed* Celotex Insulation!

DON'T LET false ideas about cost cheat you of the fuel-saving, health-guarding advantages of insulation in your new home. For only a few extra dollars at most, all the advantages of Guaranteed* Celotex Insulation can be yours!

For example, in the big 6-room Saginaw home above, complete protection with Celotex Vapor-seal Sheathing and 1/2" Vapor-seal Lath in side walls, and 1" Vapor-seal Lath in top-floor ceilings, cost only \$85.00 more than old-style uninsulated construction!

That's because Celotex Insulation does triple duty at a

single cost! It replaces ordinary building materials you would otherwise have to buy. It gives fuel-saving insulation. And it vapor-seals your home at the same time to permit better humidity conditions in winter.

No matter what style or size home you plan, Celotex Guaranteed* Insulation will make it cooler in summer, warmer in winter, and cut fuel bills—yet add little or nothing to cost compared to the total cost of construction. So consult your architect, contractor and Celotex dealer for the money-saving facts—or use the coupon below, without any obligation.

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GUARANTEED INSULATION

*Guaranteed in Writing for the Life of the Building

The word Celotex is a brand name identifying a group of products marketed by The Celotex Corporation.



Your Assurance of
Modern Construction

ROOF SEALED • CEILING SEALED
WALLS INNER SEALED • WALLS OUTER SEALED

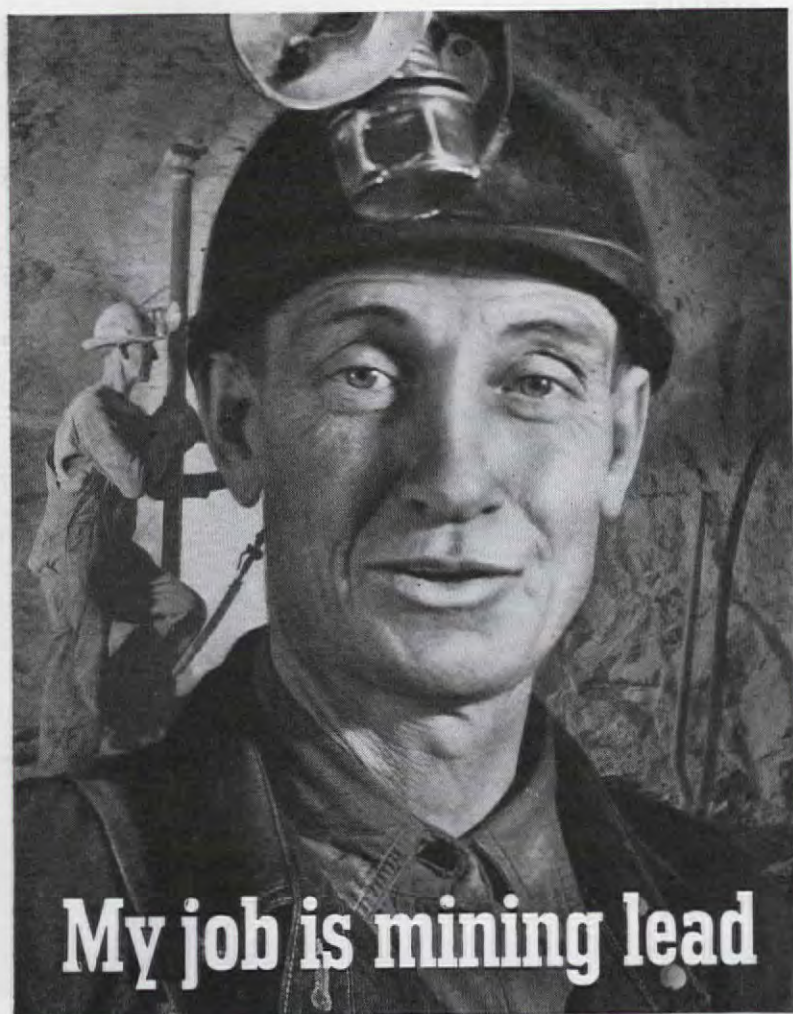
THE CELOTEX CORPORATION
919 N. Michigan Ave., Chicago, Ill.
Please send your new FREE book about
Celotex Insulation Products for building
or remodeling. A11 7-29

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City _____

County _____ State _____



My job is mining lead

—but that tells me a lot about PAINT

ANYBODY who's ever worked with lead knows it's a grand metal.

If you could cover a house with lead, it would just about last forever.

And it's not far wrong to say that the next best thing to a metal coating when it comes to protection, is white lead. Fact is, white lead is made from lead.

You can't use any other metal for making paint

and get the same result.

What I mean is, white lead paint gives a tough, elastic coat—a coat that never brittles up or flakes away.

Don't take my say-so. Ask any painter who's been at his job long enough to time the life of white lead. Ask him what he'd paint his own house with.

Any way you look at it, you're money ahead when you paint with white lead.

You'll learn a lot of helpful facts about paint if you read, "What to expect from White Lead Paint." Write for your copy today.

LEAD INDUSTRIES ASSOCIATION
420 Lexington Avenue
New York, N. Y.



A good painter is always a good investment. For example, pointing up open joints and cracks on wood trim—filling them properly with white lead putty so they will stay water-tight—is one of the dozens of things that a real painter knows how to do.



Let's talk about your pillows

[Continued from page 37]

people who neglect it even then! A clear windy day is best, and many people think shade is better than sun because sun heats the oil in the feathers and tends to give the pillows a rancid smell. Some present-day manufacturers claim all the oil is now removed from the feathers before they are made into pillows. If you feel your pillows do need sunning, be sure all the heat is out of them before covering with bedding. A fresh, brisk wind penetrates the pillow covering, dries any moisture in them, and renews the buoyancy. Be especially vigilant about airing in summer. It is better to have an untidy-looking bedroom than to make up a bed containing a pillow damp with perspiration.

Occasionally all pillows need a more thorough cleansing. This is the third important rule. This can be done at home in a washing machine, or even in tubs. But the result is usually a limp, heavy mass that never regains buoyancy, in spite of the hard labor involved. My advice is to send them to an establishment equipped for the work. There seem to be two popular methods. One is to soak, wash, dry, and fluff the pillows without removing feathers from the case. The other method is to remove the feathers from the case, wash the case, and sterilize the feathers with steam. I find both methods satisfactory. The cost is about fifty and sixty cents, the second method being higher because of the extra labor. Bed ticks are handled the same way and cost about twenty cents a pound.

Suppose you have inherited some pillows, have bought some, and have a varied assortment of sizes, fillings, and weights, and coverings. Perhaps you have a down bed-tick stored in the attic, too. The average homemaker ignores and endures an unsatisfactory pillow situation because she can not afford to send them away to be renovated and is afraid to tackle the job herself. But she need not be afraid if she knows and follows a few simple rules.

A first requisite—plan to have sufficient undisturbed time to complete the proposed undertaking. Select a cool day when you can work without perspiring and can keep the windows closed. It takes so little air to stir feathers into motion! Have your new ticks ready beforehand. These can be bought in standard sizes, with feather-proof seams, and cost little more than the material. Prices are graded according to

quality of material used, but be sure you get feather-proof ticks.

Collect scales, scissors, thimble, and white thread No. 20 with suitable needles. If making a bed-tick into pillows you will also need a yardstick; and your sewing machine threaded with strong thread and placed on a "rug" of spread newspapers. Be sure cleaning equipment is near. Plan to do as little traveling to other parts of the house as possible, thereby saving follow-up cleaning.

Wear a smooth surfaced cotton dress, leather shoes, and a tight swim, or shower, cap. The bathroom is the ideal spot to do this work. Close the tub outlet, and take all movable objects from the room. The family will most certainly complain if bits of feathers are found on brushes, soap, towels, or bottles. Put the bathroom rug in a large paper bag, close end securely, and place before the tub. Your back and knees will be most grateful. Dampen an old rag and place across bathroom threshold to catch feathers that might glide to the hall and drift through the house. Now for the queerest trouble-saving precaution of all! Grease, generously, the insides of your nostrils, and your lips. The flying particles will stick to the greased surfaces, and not enter the breathing tubes.

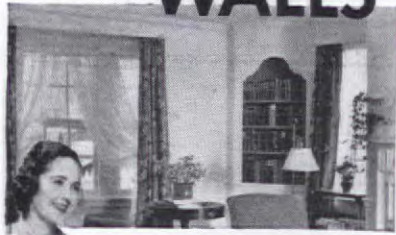
To change feathers from one tick to another, first shake the filling away from one end and rip seam. Insert this opening into new case and gently shake till the desired amount of filling has tumbled through the opening.

Suppose you want to improve some stiff pillows by mixing some fine feathers with coarse ones. Place the two feeding pillows in the tub with new ones between them. This mixing must be done by hand. Alternate from both pillows to the desired mixture. Lapping the case edges saves some spillage. But remember to work slowly, and without undue motion. Close the opening with a strong overcast seam, by hand.

The most overwhelming task in this field, the one most homemakers are afraid to tackle, is changing a bed tick into pillows. Many homemakers never meet the task, few meet it more than once or twice. So those who meet it, do so with a complete lack of experience. I'll wager that everyone who has struggled through such an undertaking has ended by saying, "If I had that to do again I'd profit from this job."

Well, place your bed tick beside the tub, shake filling away from one corner, and rip free seam. Fill one or two new pairs of pillows by tumbling feathers through the opening till desired weight is reached. Now begin to cut pillow ticks from the bed tick. Carefully measure and cut the desired size

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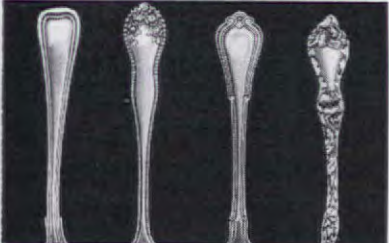


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and brush off the loose down, especially where the seam must be made, with a rubber bath sponge. Stitch all but the usual fifteen-inch opening and fill. Now as you cut from the big tick and the opening grows larger you will have to transfer the feathers by hand. If you have judged your materials about right you will come out even, at least there can not be feathers left over. It is advisable to weigh each one of a pair.

A feather tick that has been slept on an unknown number of years, and likely stored a while, should be sterilized before it is used for pillows. If you can locate a concern in your vicinity that can handle the big tick it would save the person doing the remodeling the risk of infection. If you find no thrill in accomplishing such a feat and need not economize, commercial firms will relieve you of the whole job. But have the pillows sterilized, either before or after making.

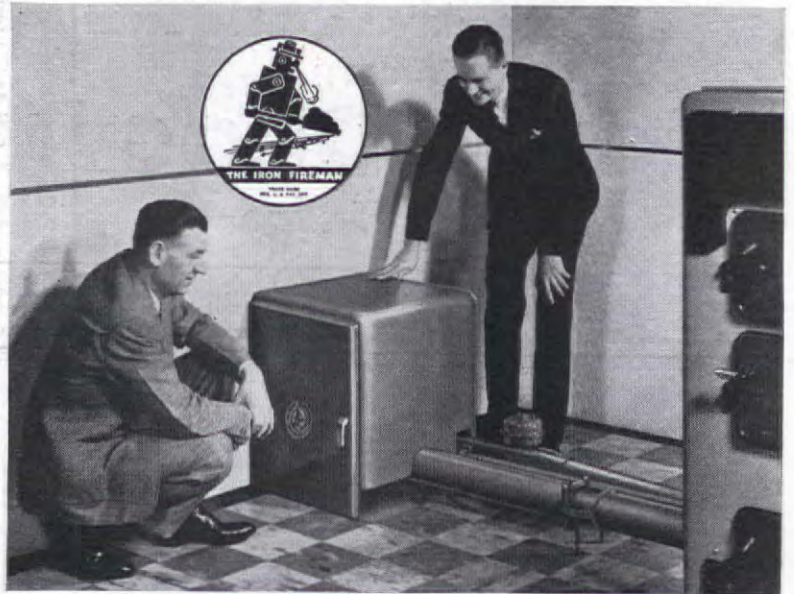
With your new pillows all closed and brushed free of any remaining down, you still have a task before you—that of cleaning up the particles that have escaped. Do it this way. Slide the wet rag I advised you to place at the bathroom threshold into the bathroom and close the door. Wipe all flat surfaces with a damp rag and catch deposit on the floor with the threshold rag. Drop these into the paper bag that held the rug and throw away. This fine stuff is deadly in a drain, hence the use of old damp cloths that can be discarded.

With a slightly damp wall brush, mop the walls with a light stroke, so down will stick to the brush and not be flattened against the wall. Shake clothing and remove cap. Catch all remaining litter on floor and surrounding hall with vacuum cleaner before it gets tramped into the rugs. Give your bathroom a regular cleaning; dust the sewing machine and blow fuzz from the bobbin plate; dust your house, and all the dirt and work is out of the way. Now you can sit back and enjoy the wonderful new supply of pillows.

Mother is no proper gardener!

[Continued from page 6]

have to be divided. His stout wrecking-bar proves the best find yet when stones are to be tilted and skidded into new positions in the rock garden. His box-nails are the best for "pinning" burlap around trees and shrubs. His pliers I often need (and borrow) to open the new-fashioned wired



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crates or to pull the nails from the burlapped earthballs on our chubby new evergreens. His hammers I need for stubborn stakes and the occasional nail required by some temporary trellis; as for his friction tape, no electrician could find more uses for that black, sticky mend-all than I. For making temporary slings and bandaging broken branches after a sleet storm alone, the rolls diminish at a rate that always astonishes me.

Slim daughter might have let out whoops of delight had she spied the tweezers lying there beside the trusty hatpin with which I open the clogged holes in the spray nozzle and explore for borers in the lilac stems, although, frankly, a veteran wire hair-pin is often better for that job. It is going to be easier, now that there has been an upswing in feminine hair styles, to buy hairpins the right size for pegging down the runners of periwinkle and the creeping veronicas, to stay and support small "chicks" newly separated from their sempervivum mothers. Long recognized as handy tools for practically everything from cultivating a small pot to haltering a stray grapevine branch, hairpins have worthy understudies now in the modern bobby-pins—the cheap ones that haven't much spring to them.

With those tweezers you can do marvellous things, I've discovered, in the way of filling small cracks with tiny sedums so as to gain an immediate effect almost equal to that of wind-planted seedlings on their native crags.

My family now proclaim that the fear that haunts them is that some chilly night, inspired by fanciful tales of what certain fanatical rose hobbyists in England have been said to do, I'll borrow their bed-clothes for the garden. But I haven't—not yet!

Arranging summer's flowers for the home

[Continued from page 31]

Wright) with double English violets. On account of the different length stems these would have to be arranged in a naturalistic manner, the iris standing erect, the violets close to the vase.

Analogous colors (adjacent on a chart) may always be arranged together and you are not limited to two, provided you do not skip a color. A delightful effect of this sort can be made with blue and violet and purple delphiniums and red roses (preferably E. G. Hill). Also there is nice well-balanced contrast when vivid colors are combined with the neutral tones,

such as gray, black, or white. For example, maroon chrysanthemums with white snapdragon.

The monochromatics (tints and shades of the same color) may be combined successfully, especially in the yellows which provide the greatest variety. For such a combination chrysanthemums are splendid, while a satisfactory mixture in different values would use yellow snapdragons, Dutch iris, and freesias. It is hard to go wrong with yellow; it combines well with pink, and is adaptable to the majority of backgrounds.

Blues are generally disappointing and never look as well inside the house as out. The cornflower is probably the most satisfying. Even delphiniums, so gay in the garden, are dull if not placed in a sunny spot. But blue tones can often be improved by contrast, especially with yellow, orange, or salmon shades. Delphiniums and calendulas are always attractive together.

Lavender is an excellent shade, blending well with yellow, bronze, purple, pink, and even the maroon reds. Red is difficult, for most shades are harsh and need to be toned down.

The color balance should be carried out in the container, which, however, must always be subordinate to the flowers. Don't permit a favorite vase or jar, however charming, to become an obsession with you. Nature herself gives us a lesson in keeping the container unobtrusive by placing flowers in the browns and grays and greens of soil and grass. Never choose one burdened with intricate design! If it really must have one, let it be simple and conventional. The shape and line of the receptacle must not only emphasize its unobtrusiveness but also bear a definite relation to the flowers in it if complete unity is to be maintained. A delicate vase, for instance, is suitable for the light and airy cosmos, but the heavy chrysanthemum requires a solid jar.

Glass is good for certain types of flowers like orchids and roses. But keep it plain unless you can afford the Venetian type with its lovely shades. Cut glass is not good unless the house runs to that



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period; its surface is so broken that it is impossible to obtain continuity of line. Moreover by catching the eye it detracts from the flowers.

The harsh edge of a container occasionally needs to be interrupted or relieved. If so, break the lip line with a dark flower or a leaf. But don't make a habit of concealing the line; as a rule the bouquet does it naturally and quite sufficiently.

Care should be taken that the height of the container and of the flower material are not equal. A good general rule to follow is that the flower material should be one and a half times the height of the container. But this is an artificial rule and must never be followed too strictly.

The living room offers greater leeway than the rest of the house in the flowers that can be used there. Almost anything is suitable as long as it harmonizes in a general way, and mantels, coffee tables, consoles, etc., offer opportunities for expression.

A console (stripped of cluttering objects) against a plain wall background provides maximum freedom in arranging a bouquet. A mirror on the wall adds to the beauty of the arrangement, but makes it virtually free-standing, with the attendant complications.

Much can be done with a mantel if it is not already burdened with a clock and sundry ornaments. Here twin arrangements are good, provided they are perfectly matched. Otherwise use one very low arrangement.

If you wish a third bouquet in the room, relate it to the others. That does not necessarily mean a duplicate container, but it should be of the same material. However, glass is not often used on a mantel.

If the living room happens to have a stairway with a window at the base, a line arrangement is lovely, as, for instance, a wisp of honeysuckle and a couple of daisies in a Venetian glass vase. Here the silhouette value is all important, because you can't see color against the light.

The fireplace also offers possibilities. Try iris in a large very plain brass pan about four inches deep, beside the fireplace. They will look like a living clump. Note *beside* the fireplace! Don't put a bouquet directly in front of it; that is too intentional.

Another idea—but only if the size of the room warrants it—is to put a bouquet on the floor near your favorite easy chair. Shasta daisies, for example, or a "cottage" assortment of all kinds of flowers. Here the container may be quite unconventional—a jardiniere, a brass pitcher, or even an old-fashioned soup tureen.

Halls vary so with the type of house that no general rules can



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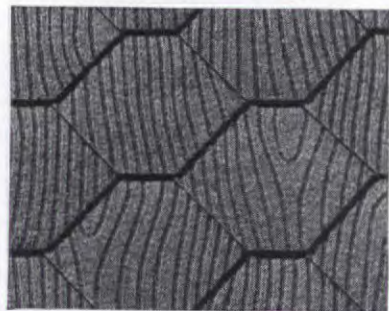
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be suggested for their floral decoration. Tall stately flowers are naturally chosen if the hall is large and severe. If the stairway is dark, use yellow or white flowers at the base. It has been said that an arrangement in all yellow or white will take the place of two windows.

The dining room demands care in the choice of flowers, for they actually do affect the mood of those dining. Therefore, if peace is desired, use white, pink, yellow, or pale lavender, whereas, if you wish stimulation, use more vivid shades. The centerpiece should be low, so that no one has to play peek-a-boo with his neighbor across the table. Pansies, marigolds, roses, sweet peas, nasturtiums lend themselves to this use, or even a pot of ferns. But do not weave the flowers into an ornate pattern. Flowers on a dining table vie with the silver, glass, and china, and the emotional effect will be much stronger if simplicity is stressed.

For the sunroom, plants are more suitable than cut flowers. And for the bedrooms, keep generally to soft colors, subdued tones. However, here the personal preference of the guest must be the final criterion.

This whole matter of floral arrangement in the home should not be bound too harshly by rules. It is like poetry; let the technique, however important, be over-emphasized, and the spirit takes wings. There are certain principles that you should be so familiar with that you use them unconsciously—harmony, balance, unity, simplicity. After that, the personal equation enters in. Suit the flowers to the place, the occasion, the mood; study the natural pattern of the flowers, and for the rest let your own creative instinct be the guide.

Garden Club Competition in Summit, N. J.

RECENTLY several garden clubs have been experimenting with the interesting plan of designing flower arrangements to fill a definite space and fit into the color scheme and architectural background of certain specified rooms, as distinct from making arrangements for flower show settings. A garden club in Summit, New Jersey, last spring staged a competition along these lines. Five members, with houses ranging from a simple country cottage to rather spacious, formal mansions, agreed to open them on a day in early May when, in each house, would be staged competitive arrangements. One was to be a luncheon table set for four; the second, a hall table arrangement with suitable accessories; the third, a mantel arrangement with one or more vases and appropriate accessories. They might be made by the hostess

herself or they could be made by other members of the garden club.

The club members and their guests met in a lovely local garden and were given cards directing them to the five houses in different orders so as to avoid too great a crowd in any one place. At five o'clock they met again in another garden for an outdoor tea and to discuss the arrangements seen. It provided a delightful ending for a most interesting afternoon.

Fireplace arrangement shown on page 28

The important point in this exhibit was to produce an arrangement which would be in harmony with the period and colors in the room. This is an old English room with cream stucco walls and a stone fireplace, having heavy dark oak beam and wrought-iron fixtures. Various shades of red predominate in the furnishings. An old painting of a Chinese clipper ship hangs above the mantel. At the left end of the mantel is a Chinese Lowestoft bowl in shades of soft red, filled with bright crimson azaleas. At the other end is a pitcher which matches this bowl in coloring—also a Lowestoft piece. On the floor at the right of the fireplace is a heavy bronze Chinese bucket in which are a number of gracefully sweeping branches of deep pink hawthorn. The colors of the blooms harmonize beautifully with the tones of red and with the room decoration. An unbalanced effect was desired in this particular arrangement because the fireplace itself is not symmetrically placed in the room.

—HELEN PERRY CURTIS

Bowers

[Continued from page 29]

June. Among the various evergreens we may note especially:

Pyramidal aborvitae (*Thuja occidentalis pyramidalis*), an inexpensive and easily grown evergreen, which will retain a deep green foliage all year 'round.

Canadian hemlock (*Tsuga canadensis*), very valuable as a willing grower in shady places. It requires a moist soil and prefers a location sheltered from strong winds.

Douglas fir (*Pseudotsuga douglasii*), a fairly rapid grower, adapting itself easily to varying soil and climatic conditions.

For a bower not requiring an absolutely sharp outline, the native white pine (*Pinus strobus*) with its fragrant boughs, offers a very attractive material. Even in the most exposed locations it retains all year 'round its soft,

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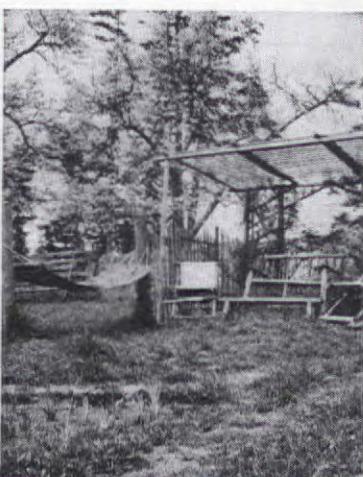
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bluish green foliage, which, in the spring and early summer, is illuminated by its lighter colored new growth. For its best development, it demands a place in full sunlight but will get along well in a poorer soil than most evergreens. Its pruning, which never should be too severe, is best done in an inverted V-shape so as to insure healthy growth to its lower branches.

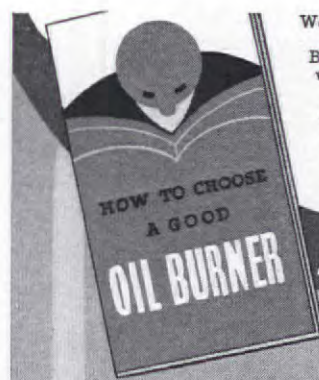
Japanese yew (*Taxus cuspidata*) is, in its upright form, perhaps the most valuable evergreen for a bower. Its glossy, darkest green foliage brings out by contrast other lighter colors. It will do best in a rich garden loam but will thrive in a partial shade. All yews being slow growers, large size plants are needed if quick effects are desired.

There are several deciduous trees and shrubs as adaptable as the evergreens for either formal or semi-formal bowers. Beech, elm, and pin oak will stand close shearing. The privets, especially California privet (*Ligustrum ovalifolium*) and, in a more severe climate, the hybrid privet (*L. ibotium*), will give a quick, satisfactory result. These deciduous trees and shrubs require trimming several times during the summer months if they are to be kept from growing out of shape.

In the more or less formal garden belongs also the bower constructed of latticework and covered with vines. It is, for example, very well used as the goal or terminus of a pergola, with which it should harmonize in material and construction. The vines determine the strength of the material to be used. Strong climbers, such as wisteria, silver lacevine (*Polygonum auberti*), and the scarlet trumpet-vine (*Bignonia radicans*) require a strong framework which will give a lifetime of service. Honeysuckle, an excellent vine in shady locations, and the many



A side yard arbor built by Mrs. Larry Miettunen, Mulino, Oregon. She built the trellises, fences, and gates at a total cost of \$1.50 for the lath



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handsome varieties of clematis are lighter vines and can therefore be trained on a trellislike structure of the type used for climbing and rambler roses.

The rose bower, almost sacred to lovers of the old-fashioned garden, belongs definitely in the rose garden. A very attractive shape is a half open one, sheltering a bench and located at the highest point of the garden whence the display of flowers is in full view. The rambler and climbing roses used to cover it should be pruned in the summer, immediately after they have finished flowering. The winter pruning should be limited to removal of dead wood and very old canes and the heading back of shoots which have grown out of bounds.

Remembering that the charm of the informal garden is largely achieved by the casual surprises it provides, a trim, accentuated bower here would be entirely out of place. Without losing any of its usefulness, it is better tucked away quite inconspicuously in a border of large, flowering shrubs. We need only think of lilacs, golden chain (*Laburnum vulgare*), virginal mock-orange (*Philadelphus virginialis*) and some dogwood species, to visualize a bower which, during the flowering season, has the added attraction of color and fragrance. The informal bower made up of flowering shrubs should be sheared as little as possible, only to the same extent that these shrubs would be pruned in a shrub border. For varieties flowering in the spring and early summer, the best time for pruning is immediately after the flowering season; for late flowering varieties, the winter months are the best time. In planning the shape and selecting the material for a flowering shrub bower, we may use our imaginations freely but we must take into consideration the size of the grown shrub in spacing the young plants.

Finally, let us not overlook the most informal, snuggest, and coziest bower. It is found under and behind the drooping branches of a weeping willow, weeping beech, or European white birch. Plant such a tree in an appropriate setting and its value as a playhouse and a rendezvous will soon be discovered.

Killing 2 birds with 1 stone

[Continued from page 34]

rocks, and at the same time using them to make a garden?" To which he, perspiring on the rock pile near by, replied with a merry twinkle in his eye: "Did you say with one stone?"

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My husband's young brother, who was spending his vacation from law school with us, assisted with the rock moving and enjoyed it. His hands grew calloused, but his interest in the work did not; rather it stayed fresh and alive long after the rocks were placed and the garden completed.

But what appetites they developed! My trips to the rock garden became fewer and briefer as the needs of the inner man increased. But how flattered I felt at those times when Macedonian calls were sent into the house for my help or advice. I enjoyed collaborating. We thought genius burned in that garden for a while; we knew that occasionally something burned in the kitchen before, finally, the rock work was completely finished.

The water which issues from the grotto is supplied through a lateral pipeline concealed between the rocks from our home water system. It may be turned on and off at will by means of a valve conveniently near the front of the pool, while the overflow is taken care of by a two-inch pipe placed in an inconspicuous position and connected to the drain. The splashing of the water gives quite a musical sound, and bees frequently drink from the quiet little basins between the cascades.

AS THE fall season was then at hand, planting of the garden was begun, rhododendrons and many shrubs native to our South-eastern Ohio hills, such as dogwoods, redbud and mountain-laurel being used. As they were found on our own land, they were transplanted to the garden with a prodigal hand, as we reveled in the extravagance of planting all we wanted. At this stage of the work, the hired man was pressed into service, but, helping to move "scrubbery," as he called it, was rather out of his province, his forte being teamwork of a more literal nature. Also he looked askance at the retrieval of some attractive rocks which he had already picked from the fields and thrown into the hollow. But eventually, he must have considered this extra effort worth while, for when everything had been put into place, he conceded that the rocks together with the "brush" looked pretty nice.

When it came to the rock plants, the question of scale and proportion reared its subtle head. However, good taste seemed to be a guide there as it is in the furnishing of a room, and other matters. The plants in any rock garden should not be so numerous as to overshadow completely the rock work; nor should the number of rocks overpower the planting. Broadly speaking, we venture to say that a ratio of perhaps one



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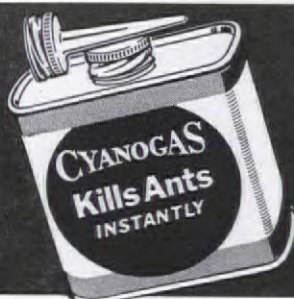
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fourth or one third rocks to plants is usually a desirable proportion.

The first winter we felt that we had made a mistake in arithmetic, for our ratio seemed wrong; the garden appeared to be more rocks than growing things. But with the coming of spring and its greenery, the situation righted itself. This suggests that it is well to feature dwarf evergreens in the rockery, that verdure and beauty shall not be lacking during the cold months.

Dwarf evergreens such as the Japanese yew, Myers juniper and rockspray (*Cotoneaster horizontalis*) are now established. Touches of bloom are furnished by azaleas, polyantha roses, primroses, daphne or garland-flower, hardy candytuft and forget-me-not, Phlox subulata in several colors, and a few members of the extensive sedum family. Several wild columbines, the seeds and roots of which were contained in the three loads of woods' earth which we filled in around the rocks, are now viewing their new surroundings with delight.

Our son and daughter brought from the woods bluebells, hepaticas, and bloodroot as their contribution to the rock garden and with Jack-in-the-pulpit a permanent figure among our rocks, we, like the poet, can find sermons in stones.

Asclepias tuberosa, the orange-flowered butterfly-weed, has become a research laboratory for our daughter, whose hobby is collecting butterflies. And, yes, we have our thyme, the lovely Citrus thymus, a sprig of which smells like oranges and lemons. And that reminds me of our fragrant viburnum (*V. carlesii*), than which there is no sweeter-smelling shrub.

Our pets, both past and present, have a share in our garden, too. Near by, one glimpses the small grave of our beloved Trixie, a dog whom our son interred with sorrow after her merry personality was transplanted to a canine Valhalla by a highway truck. Our daughter's Angora cat likes to sit on an over-hanging rock and watch the fish in the pool. It would seem that he admires their sinuous grace and flashing beauty, but, when his whiskers begin to twitch and a predatory look comes into his eyes, we know that a goldfish by the river's brim, a tasty cat-dish is to him, and it is nothing more.

Robins and catbirds bathe in

the birdbath, and favor us with many songs, whereas, before we made our garden, few birds sang here, and almost the only one we saw was the woodpecker which drummed on the old walnut tree. When we are seated in the garden on a moonlight night and the music of trickling water is resting us after our busy day, the frogs then begin their nocturnal duet, one a basso profundo, his companion a croaking soprano. Night-blooming waterlilies unfold their petals; wandering airs of perfume encompass us; and finally, the moon, which has been climbing higher, reveals its reflection in the pool. In such surroundings and such moments, though he be, in a measure, still young, one may visualize with favor Browning's design for living, as graven on the brass sundial near by. To grow old may not be a bad idea!

"The last of life,
For which the first was made,"

might still be romantic—in a sun-drenched garden.

The reader may wonder whether or not the pool and rock garden have fulfilled our hopes that they might possess a natural look. An unusual thing has happened which makes us feel that perhaps they do, in some degree, "hold the mirror up to nature." One day, while passing through the rock garden, we were surprised and amused to find that a woodchuck had burrowed beneath one of the boulders in the grotto and made his home there.

"That settles it," said my husband. "If our garden is so wild and natural that a groundhog approves of it, I am satisfied."

A modern house needs a modern garden

[Continued from page 26]

properly designed, the owner will have nothing to be ashamed of, nothing to hide. The days when houses were built high above the ground are passing and with them the necessity for heavy planting.

"Portal planting," or the planting at, or near, a doorway is one of the important features of the modern landscape plan. To accent the architecture of our doorways, plants are often indicated that have a distinctive habit of growth. They are almost always ever-



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greens, either broadleaved or coniferous; hardy, resistant to the attacks of insects and diseases, and capable of withstanding sun and drought.

Plants whose foliage is boldly variegated should be used with restraint in shrubbery borders as well as in foundation groups. An occasional specimen with highly colored leaves is best used as an accent in a plant association composed of dark broadleaved evergreens. In the interest of good design, all horticultural forms, such as weeping, umbrella, and the like must also be used with restraint and judgment.

In the modern trend, the house is usually placed well forward and to one side of the lot, so that every possible foot may be utilized for the enclosed outdoor private area at the rear. The area between the house and the street is, as it were, dedicated to the public and is usually planted to grass alone so as to involve a minimum of maintenance.

No matter how small the house, it should have a garden entrance. A French window opening from a dining room, living room, hall, or study onto a flagged or paved terrace is a popular solution. The garden today is almost always treated as an open central area with enclosing boundaries for the sake of privacy. This may be secured through the use of walls, formal hedges, or informal shrub borders, depending upon the architecture of the residence and the desires of the owner. But all gardens in the modern manner must protect their users from the four winds and the prying gaze of passers-by.

The floor of the enclosed garden may be of grass, brick, flagstones, or gravel. Concrete is a cold, hard, un-gardenesque material that should be avoided if possible. Nothing surpasses the excellence of well-kept turf for the garden floor covering and for framing flower beds.

If the informal idea is to be carried out, the shrub border must be irregular in outline, furnishing transition in color, texture, and airiness through the use of different species. The flowering trees and tall deciduous flowering shrubs are best used in the rear of the borders, the annuals bedded in bays to supply bright splashes of color in front of the heavy green of the border proper. Happily the day of the isolated, geometrical flower bed has passed, and modern usage requires that all elements of the design be tied into architectural features.

Every garden should have some feature to act as a focal point to arrest and hold the interest of visitors. It may be an attractive wall fountain, a tiled pool, a lead figure, or a well-designed pergola. There is an unlimited field

for the imagination in the selection of a good subject for this main garden feature. Some landscape architects attach so much significance to it that they insist upon its installation before the completion of construction work.

In the modern design for living, vegetables are usually not grown on the smaller places, and most of the laundry is not done at home unless there are very small children. These trends eliminate two units that used to be a part of every plan for a suburban residence, namely the vegetable garden and the drying yard. The space formerly occupied by them should be thrown into the large open enclosed area giving every available foot to this main unit of the design.

In the final analysis, modern small garden design calls for simplicity, homogeneity, and ease of maintenance. The aim of the good designer is to avoid monotony in the plan and to stress individuality of treatment, for every garden should be a reflection of the taste of its owner.

Herb garden

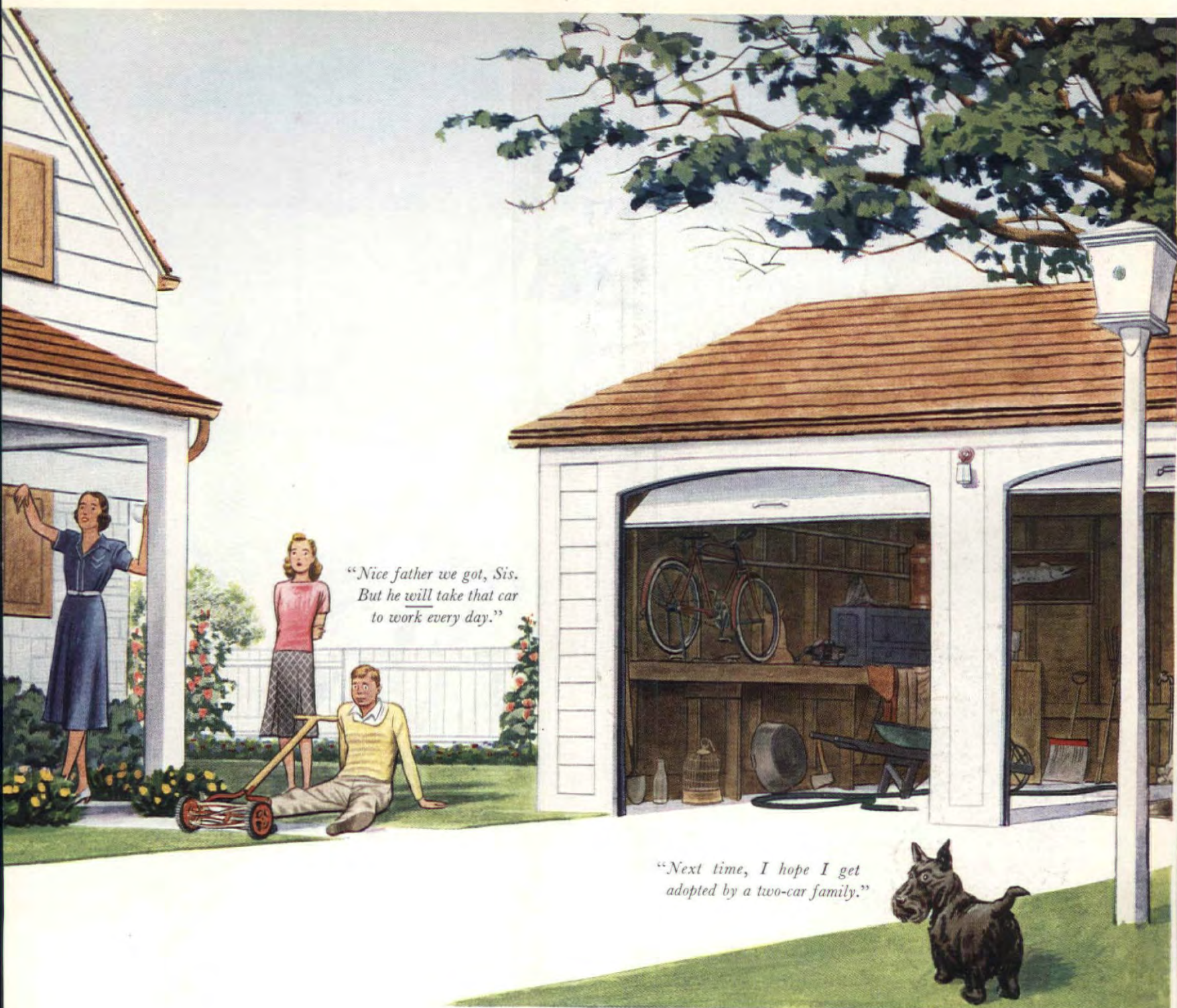
[Continued from page 27]

end of the garden. The cross path at the foot of the steps leads through the gate to the entrance courtyard toward the east and up the steps to woods and ledges toward the west. At the north of the main terrace, the path through the garden leads down informal stone steps and through a shaded walk to other parts.

Fragrance is much stressed in the planting of herbs, supplemented by heliotrope and sweet geranium, old-fashioned perennials, and a few bush roses. A daring combination of marigolds and zinnias in the narrow central beds becomes a brilliant foil for the gray stone of the walls and paths and also for the edging of parsley which keeps its rich green well into the winter.

This is a little garden to be lived in, full of the feeling of seclusion and permanency which we often associate with the gardens of England and Europe, but it is also part and parcel of the sweep and ruggedness of the surrounding New England landscape.

ERRATA. Owing to circumstances beyond our control, the exhibit shown in the lower left corner of page 46 of the May issue was credited to the Garden Club of Philadelphia, whereas the exhibitor was actually The Gardeners. Also that pictured at the right center of page 47 was shown by the Bala-Cynwyd Garden Club instead of the Norristown Garden Club as stated. Also with apologies to all concerned, we wish to correct the published credit for the April cover. The cherry blossom picture was from a photograph by Mr. Charles Colburn.



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He's "SIZED UP" 21 tobacco crops

"Crops are better than ever—and Luckies always buy the Cream," says John L. Pinnix, independent tobacco expert, a Lucky Strike smoker since 1918

HAVE YOU TRIED A LUCKY LATELY? Luckies are better than ever because new methods developed by the United States Government have helped farmers grow finer tobacco in the last few years. And Luckies, as always, have bought the cream of the crop. Aged and mellowed from 2 to 4 years, these finer tobaccos are in Luckies today. And remember: sworn records show that among independent tobacco experts — warehousemen, auctioneers and buyers — Luckies have twice as many exclusive smokers as have all other cigarettes combined . . . **WITH MEN WHO KNOW TOBACCO BEST—IT'S LUCKIES 2 TO 1**

Easy on Your Throat—
Because **"IT'S TOASTED"**

Have you tried a Lucky lately?

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