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Truly breathtaking beauty is yours when you select a Springfield blanket. To see them is to love them... to touch them, to feel their caressing softness, is to want them.

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It's Woelectra, the new wonder electric blanket you've dreamed of. Just set the Colortrol to the temperature you desire, and know restful sleep protected from chills or overheating. No need to pile on the covers when winter winds howl.

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For alternating current only.

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Exhibition List for 1946

CURRIER GALLERY OF ART, Manchester, New Hampshire . . . . . June 1st — 30th
L.O.M. SWEAT MEMORIAL ART MUSEUM, Portland, Maine . . . . August 23rd — September 15th
THE GEORGE WALTER VINCENT SMITH ART GALLERY, Springfield, Mass. . . . October 1st — 31st
HIGH MUSEUM OF ART, Atlanta, Georgia . . . . . . . November 15th — 30th
CLEARWATER ART MUSEUM, Clearwater, Florida . . . . . . . December 15th — 31st

Manufacturers of Fine Drapery and Upholstery Fabrics and Trimings
598 MADISON AVENUE • NEW YORK • also BOSTON • CHICAGO • LOS ANGELES
Exclusive Manufacturers of all approved silk fabrics for Williamsburg Restoration
Wholesale Exclusively • Consult Your Local Decorator
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—a great historical novel which won for its author the Nobel Prize for Literature and which seems to be the most deeply enjoyed of all the books distributed by the Club in twenty years.

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Oakmaster's Mr. and Mrs. Dresser, a modern functional design in select white oak in a finish called "chamois" for its glove-like texture and mellow tone. Warm flexible furniture that you can build around in any room, add to throughout the years. Available now only in very limited quantities—but certain to be in your home of the future.
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"Comfort Unlimited"—with economy; that's what Moduflow has brought to the Lynn Johnson home, and to thousands of other homes throughout the nation. For Moduflow, Honeywell's remarkable new heating control system, operates on an entirely different principle from the ordinary on-and-off control system. Moduflow furnishes heat continuously at whatever temperature is required to keep your home comfortable in all kinds of weather. Because heat supply is continuous, the cold air doesn't have a chance to pile up on the floor or collect in remote corners. There are no unhealthful cold floors or "shiver spots" anywhere in the house.

Wasteful overheating is also eliminated. That's why the Johnsons are able to set their thermostat lower than before, which means real fuel economy.

FOR YOUR PRESENT HOME... Best of all, Moduflow can be easily and inexpensively installed in practically any type of automatic heating plant. You don't have to wait until you build a new home.

FOR YOUR NEW HOME... Of course, if you are planning to build, you will want to have the last word in heating comfort. So, be sure to get the whole story of Moduflow. Mail the coupon today for your free copy of "Comfort Unlimited"—Honeywell's brand new booklet that tells how Moduflow has established a new high in home heating comfort.

SEND FOR THIS BOOK

The New HONEYWELL Heating Control System

February 6, 1945

Minneapolis Honeywell Regulator Co.
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Att: Mr. James L. Neall
Moduflow Division

Gentlemen:

It isn't often that I write letters of this nature, yet the results that we have obtained in our home with the use of Moduflow Controls on our heating system is such that I cannot help but express my profound appreciation.

As you know, our home is basementless and it has been extremely difficult in the past to maintain comfortable floor temperatures without an excessively high thermostat setting. Since Moduflow has been installed, these same floors are warm enough to allow the baby to play on them and we are able to set our thermostat much lower.

Add to this the obvious advantage of continuous circulation of air and you can readily see why we praise Moduflow so highly.

Very truly yours,

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Combining the wonders of radio science, F. M. and automatic record changing with skilled furniture craftsmanship, Magnavox is designed to grace the finest homes. You'll find a wide choice of models, ranging in price from $225* to $475*, in America's leading stores. See, hear and compare Magnavox with other radio-phonographs. Once you hear it you won't be satisfied until you own one.

Magnavox is a lasting investment in gracious living. The Magnavox Company, Fort Wayne 4, Indiana.

The Belvedere. The spirit of Chippendale combined with the most advanced developments of radio. Available in mahogany, white oak and walnut.

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He's six feet, she's five-three, and they've wisely planned a living room where both of them...and all their friends...can be comfortable. That extra-long sofa for instance...stretch full-length on it, or sit beside three friends with ample elbow room. The low chairs are her idea of heaven. Paired cozily, and built so that even a tiny person can lean back blissfully.

You can see it's a room that will really be lived in!

Furniture by Tomlinson has the rare knack of expressing the way you live today.

At leading stores throughout the nation.
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Short cuts to new Freedom!

1. **CUT OUT COOKING CHORES**
   Your new Gas range is so automatic it thinks for itself... turns on and off... cooks a delicious meal — all by a simple clock control! Makes every food taste better, too... whether it's a feather light cake from the air-conditioned oven — a flame roasted ham from the smokeless broiler — or a tasty stew from thrifty simmer-top-burners. For nothing else brings our flavor like the flame. And nothing else equals the speed, ease and flexibility of flame-cooking on a new automatic Gas range built to "CP" standards.

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You Can Have The FINEST PEACHES money can buy

Each peach weighs nearly one pound.

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Comes broken down to ensure safe delivery with full instructions for quick and easy assembly.

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Accurately modeled and beautifully colored figures, 3¼ high. Complete list of subjects:

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**In Perfect Condition.**

**At Moderate Prices**

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12breath-taking gift boxes of rare luxury fruits—personally selected and sent direct from my Oregon orchards. Start with juicy big Siskiyou pears (Aug.), then come mammoth Hale peaches (Sept.), giant ruby-red "Delicious" apples (Oct.), world-famed Du Comice pears (Nov.), gorgeous 25-lb. "El Grande" fruit basket (Dec.), and on through every month of year. Full twelve ma., $55; 6 ma., $33.56; 3 ma., $18.36. All include ice, basket and handsome Cert. of Membership. Truly the ultimate in rare fruit gifts.

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The bank that forces children (and grown-ups!) to save. It keeps you up-to-date if you keep it up-to-date! It "nags" until you shell out the coins that put the calendar right. Takes nickels, dimes and quarters. Any one of these coins will change date ... a quarter changes the month. Large slit on top takes bills and 50c pieces. Made of heavy, ivory-colored, shock-resisting plastic. Pick-proof lock. With first name hand painted on it $2.50; plain $2.25. Postpaid.

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Complete set ... 2 Basket Lamps & 1 Table Lamp $22.50
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The delicious natural flavor of the freshly picked Louisiana strawberry captured and retained. . . . .
Canon of 6 One-Pound Jars $5.50*
Case of 12 One-Pound Jars $11.20*

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Homespun confections. To quote Clementine Paddleford, “Here’s a cookie with the substance of a dream.” Thumb-sized rolls, crunchy with nut meats, butter, sugar and flour, are triple dipped in confectioner’s sugar. Heavenly with ice-cream, tea or wine. Box of 25, $1 ppd. Marion Lee, 1989 E. 22nd St., Brooklyn 29, N. Y.

Giant cantaloupes to serve at your table or to send a friend. Vine-ripened, these beauties are picked at the peak of perfection and are juicy, sweet and come attractively boxed with gift card. Box of four, weighing 4½-5 lbs. each, is $2.75 prepaid from Zion’s Mail Order Dept., Salt Lake City 10, Utah.

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AUGUST, 1946

AROUND

Children's Wading Pool with Built-in Shower

For healthful, happy hours of frolicking give your youngster a wading pool. He'll be the most popular kid in town! This one is strongly constructed with a built-in shower. Just attach it to the lawn hose and watch the fun. Swell for wading and a thrilling miniature boat-lake. Made of heavy green, waterproof duck, guaranteed not to leak. Sturdy iron frame. Two seats of striped canvas with metal supports. Pool measures 4 x 4 feet. Complete with shower and drain $17.50 postpaid. ($18.50 west of Miss. River).

Minature Tea Pots

for the curio cabinet, table or shelf of the discerning collector of tiny objects. They are made of brass in assorted shapes and are charmingly decorated with royal blue and turquoise Chinese enamel. Each $1.95, plus 25c for postage. From Alfred Orlik, Inc., 680 Fifth Avenue, New York 19, N. Y.

Rugged Individuality

Made of linen with wool tufting, this rug is long-wearing, easily cleaned. In sizes 27” x 54” ($15.50) to 6’ x 9’ ($86), 9’ x 12’ or larger on special order. In 4 patterns on natural grounds with aqua, tan, rust, green or rose and blue tufting. Adams & Swett, 130 Kemble St., Boston 19, Mass.

The Handle's the Thing

That gives you a firm grip on these handsome monogrammed glasses. Perfect for summer thirst-quencher and welcome presents anytime. The 14-ounce, low squat type, $15.75 a dozen; 12-ounce highball, $13.50 a dozen exp. col. No c.o.d.'s. From Eunice Nunnis, 341 Madison Ave., N. Y. C. 22.

Children’s WADING POOL with Built-in Shower

For healthful, happy hours of frolicking give your youngster a wading pool. He'll be the most popular kid in town! This one is strongly constructed with a built-in shower. Just attach it to the lawn hose and watch the fun. Swell for wading and a thrilling miniature boat-lake. Made of heavy green, waterproof duck, guaranteed not to leak. Sturdy iron frame. Two seats of striped canvas with metal supports. Pool measures 4 x 4 feet. Complete with shower and drain $17.50 postpaid. ($18.50 west of Miss. River).

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The handle's the thing that gives you a firm grip on these handsome monogrammed glasses. Perfect for summer thirst-quencher and welcome presents anytime. The 14-ounce, low squat type, $15.75 a dozen; 12-ounce highball, $13.50 a dozen exp. col. No c.o.d.'s. From Eunice Nunnis, 341 Madison Ave., N. Y. C. 22.

Children’s WADING POOL with Built-in Shower

For healthful, happy hours of frolicking give your youngster a wading pool. He'll be the most popular kid in town! This one is strongly constructed with a built-in shower. Just attach it to the lawn hose and watch the fun. Swell for wading and a thrilling miniature boat-lake. Made of heavy green, waterproof duck, guaranteed not to leak. Sturdy iron frame. Two seats of striped canvas with metal supports. Pool measures 4 x 4 feet. Complete with shower and drain $17.50 postpaid. ($18.50 west of Miss. River).

Minature Tea Pots

for the curio cabinet, table or shelf of the discerning collector of tiny objects. They are made of brass in assorted shapes and are charmingly decorated with royal blue and turquoise Chinese enamel. Each $1.95, plus 25c for postage. From Alfred Orlik, Inc., 680 Fifth Avenue, New York 19, N. Y.

Rugged Individuality

Made of linen with wool tufting, this rug is long-wearing, easily cleaned. In sizes 27” x 54” ($15.50) to 6’ x 9’ ($86), 9’ x 12’ or larger on special order. In 4 patterns on natural grounds with aqua, tan, rust, green or rose and blue tufting. Adams & Swett, 130 Kemble St., Boston 19, Mass.

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**Like Teatime in England**

This delightful tea kettle—Mason's "Vista" in blush rose—reproduces one of the most famous underglaze prints to come out of England, circa 1770, by Miles Mason, originator of Mason's ironstone china. Use for hot water or as a large tea kettle. Very effective when arranged with flowers. A piece for collectors to cherish.

![Image of a teapot and flowers](image)

*TEA KETTLE AND STAND $11*

Shipped prepaid in 48 states. No C.O.D. orders.

**Paine Furniture Company**

81 Arlington Street, Boston 16, Massachusetts

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**Footed Elegance for a Price**

Cigarette Urn or Miniature Flower Vase—4 for $1.00

Ash Tray or Nut Dish—4 for $1.00

What could be more charming than place sets of these crystal clear glass pieces, with their multiple uses. They will make a charming gift too.

Sorry, no C.O.D. — Postage will be billed.

---

**Hand-Wrought Iron Signs**

A charming garden for town and country homes. Individually executed to your requirements and mounted on a 1/2 square wrought iron standard. 4 feet long. Finished in white or black. Price as shown (10 letters and 3 numerals) $35.75. Add or subtract $1.50 for each letter or numeral more or less. Shipped Express Collect—weight 20 pounds.

Circles of other distinctive creations and other patterns are available.

**Home & Hobby House**

2111 E. Colonial Drive

Orlando, Florida

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**Look ... A Collapsible Tray-Table**

Coffee table deluxe for your tiny apartment or terrace. Smart folding wrought-iron table with suction cups to hold beautiful tray! Black metal tray (24" diam.) hand-painted with chrysanthemums. Liquor-proof! Folding stand $5.50; tray $10.95, or both complete $15.50.

The Artisan Galleries

Box 170, Stafion P, New York 16, N. Y.

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**Timepieces from Switzerland**

Challenger — The Watch of "Proteted Accuracy"

Birks offer a wide selection of fine precision watches, made in Switzerland and styled for beauty and practical service.

---

**Salts and Peppers**

Gathered from all parts of the world for your dining pleasure. Seven bottles in a small reed basket contain black and white pepper, onion, garlic and celery salts for cooking and salads, and smoked salts for meats and sauces. The set, $12.25 postpaid. The Salt and Pepper Shop, 445 E. 86th St., N. Y. C. 28.

**Congratulations**

Are sweetly conveyed in a cradle filled with bath preparations and cosmetics. A pleasant contrast to an antisepic atmosphere, the works come in lilac, white phlox, night-scented stock, green moss or blue. $9.50 or $6.50 sizes. Add 20% tax. Herb Farm Shop, 347 Fifth Ave., N. Y. C. 16.

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**Ten Little Fingers**

Ten little fingers and ten little toes will be covered in style with this mitened and bootied. All handmade with beautifully finished details, they are 100% soft baby wool. Pink, blue or white. Size 0-1 year, the set, gift-boxed, is $3.25 postpaid. Not sold separately. Bendines, 3412 Greenmount Ave., Baltimore 18, Md.

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**Lovers a la Godey**

Two charming sweethearts inspired by Godey's Lady's Book. Created by Kay Finch.

In figurines 7 ½ inches high, in lovely Kay Finch pastels. A delightful couple to brighten a spot in your home, office or studio. Pair 12.50 Postage prepaid—plus 5% for delivery in Michigan.

L. B. King & Co.

Fisher Building, Detroit 2, Mich.
AROUND

On your feet, gentlemen, wear cowhide sandals for barefoot bliss, without its hazards. Handmade with soles of fine white oak and springy cork platforms, they will last for years. Wonderful at the beach, club or casual wear at home. Sizes 6-12. Also ladies' large sizes. $5.95 ppd. B. Nelson, 10 E. 39th St., N. Y. C. 16.

Nylon string lives your game of tennis. Long, hard use won't lessen its strength or bounce. It won't fray, resists moisture (but be careful of wood frame). Racquet strung with Nylon, $10 exp. col. Your own racquet restrung $4, including labor and material. Abercrombie & Fitch, 17 E. 45th St., N. Y. C. 17.

Set the scene for a memorable evening with bright brass candelabras on your dining table. They can also be used effectively on a sideboard, mantelpiece or hall table. Of solid brass, they are 9" tall and $15 a pair, or $7.50 each express collect, from Art Colony Industries, Inc., 69 Fifth Avenue, New York 3, N. Y.

THE PIPING BOY

Enchantine lead statue with the design and grace of famed masterpieces. 114 M—$124 F.O.B. New York.

192 PLANS-IDEAS FOR YOUR NEW HOME

The Margo Roller is a new reducing device. It fits your hand like a military brush and helps you eliminate unsightly bulges and fat from the exact spot where you wish to lose it—if you're interested in a more symmetrical figure. No exercise, no dieting. It used a few minutes a day it will help you to work off naso—thin hips, thighs, ankles and arms the way it is done in many of our better beauty salons.

The Margo also provides an easy and effective way to administer a body massage. Repeating gently, smoothly, in a rhythmical manner, your feet will become more supple, taut and supple. You'll love the lustrously polished gleam of those tastefully styled monogrammed monograms. Gifts for men, women, the wife, the husband, the daughter, the son, the niece, the nephew, the aunt or the uncle. Perfect for Father's Day, Mother's Day, Christmas, Hanukah, birthdays, anniversaries, wedding gifts. Money back if not satisfied. Order today.

16 GUAGE ALUMINUM BROILER

Add to your kitchen joys with this beautiful, CRAFTMASTER 16 gauge aluminum broiler. Treat yourself or give as a gift. Highly polished 16 gauge aluminum Krome-Tone finish—Oak Stain trim handles—Nobs in plastic to prevent burning. Works on AC and DC current. $17.94 prepaid anywhere in U. S. with COD's Please (Price includes 3-way plug and cord)

COLONIAL BEER MUGS

928 BROADWAY, NEW YORK 2, N. Y.

Bar Mart Presents

61 WEST 45TH ST., N. Y. C. 16, N. Y.

PERSONALIZED GLASSES

You'll love the highly polished finish of these tastefully styled monogrammed glasses. Skilled artisans cut your choice of 2 to 5 initials into the sparkling glasses.

HARDWARE SPECIALTIES

Bar Mart

72-08 CLEVELAND 8-1023

Write for our Illustrated Catalog. F.O.B. or mail Murray 484-2079

MARGO SPECIALTIES

Box 507, Lancaster, Pa.

Cleveland Publications Dept. B-4

479-485 First Ave., (Cor. 28th St.) N. Y. C. 16

LEsnington 2-1926

THE MARGO

ROLLERS

Mailed anywhere postpaid—$1.00.

The Margo Roller is a new reducing device. It fits your hand like a military brush and helps you eliminate unsightly bulges and fat from the exact spot where you wish to lose it—if you're interested in a more symmetrical figure. No exercise, no dieting. It used a few minutes a day it will help you to work off naso—thin hips, thighs, ankles and arms the way it is done in many of our better beauty salons.

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LEsnington 2-1926

THE MARGO

ROLLERS

Mailed anywhere postpaid—$1.00.
The bowl, II inches in diameter, is deep. Hand turned.

The plates, styled from a 100-year-old pewter original, are 8 inches in diameter.

QUAINT AMERICAN - Solid Cherry

Deep Salad Bowl with Six Hand Turned Plates

The bowl and plates have been turned by hand from solid wild cherry. The designs are an exact duplicate of rare, old bowl and plates which were derived from a Colonial pewter original — made for a wedding present by a Kentucky cabinet maker nearly 100 years ago. They were found among the auctioned heirlooms at the old Kentucky homestead, and are now a part of the Forslund collection.


deepliniliiKlit the beautiful patina — an impregnated base for your salad dressing.

Express paid to your address — bowl with 6 plates . . . $14.95

Carl Forslund
122 FULTON
Grand Rapids 2, Michigan

From SWEDEN!

Lovely "Silva" Trays of Luxurious, Natural BIRCH

These beautiful "Silva" Trays find countless uses in every home—especially for terraces, recreation rooms and all informal entertaining. Single trays or a set of four individual size "A" trays make perfect gifts. Light, sturdy, waterproof, and unbreakable, they're finished in clear varnish to highlight the beautiful grain of selected birch. When you see them, you'll order against 3 sizes:

No. 18A - 11" x 11" inches, each $2.75
Set of four No. 18A Trays, set 10.00
No. 18B - 13" x 17" inches, each 3.50
No. 18C - 14" x 19" inches, each 5.00

Postpaid. $3.00 prepaid. Kitchen clocks, any color in the rainbow—name first.

Mail Orders: Send check or money order. Will ship express collect.

THE MAGLAR Co., LaPorte, Indiana

REASONABLE to assume you've been seeking an attractive, well constructed nursery lamp without paying a king's ransom. Here it is. Blonde wood, shade included, base has gay A B C's on it. (About 18" high.) $3.95 express collect; $4.50 postpaid.

No C.O.D.'s please

WRITE FOR CATALOGUE

EDITH CHAPMAN
23, 168 East 33rd St., New York 16, N. Y.

Houses & Gardens

ELECTRIC ALARM CLOCK

Dependable Sheldon self-starting electric clock with vigorous bell alarm. Attractive case 4½" by 7½". 100% silent, any color in the rainbow—name first and second color choice. Small 2" spring wound Swiss alarm, $4.75. Musical alarms, $17.75 prepaid. Satisfaction guaranteed.

IT'S REASONABLE to assume you've been seeking an attractive, well constructed nursery lamp without paying a king's ransom. Here it is. Blonde wood, shade included, base has gay A B C's on it. (About 18" high.) $3.95 express collect; $4.50 postpaid.

No C.O.D.'s please

WRITE FOR CATALOGUE

EDITH CHAPMAN
23, 168 East 33rd St., New York 16, N. Y.
Portable fluorescent light.
Ideal for boats, camping trips, beach parties or in your summer cottage. When electricity fails, use this instead of old-fashioned candles and kerosene lamps. Provides enough light to read by. Tubes and batteries are replaceable. 9" x 8" x 4½", $15 exp. col. Hammacher Schlemmer, 145 E. 57th St., N. Y. C. 22.

Splasher spats, rainy-day sidekicks. Asian design is line enough to fold in your purse when showers are over. They can be washed, and come in Marine blue, Victory blue, brown, white, hemlock green, honey beige, pavement gray, wine and Federal red. A pair $2.49 postpaid. Pine Tree Co., Newport, N. H.

Designed by a mailman who apparently knew his business. This box has an unbreakable Plexiglas window, clear in all weather, a large capacity with wide opening, a magazine rack in back. It can be locked. Easy to mount, it's made of steel with bronze finish. $3.50. Brownings, E. Greenwich, R. I.

HAND-PAINTED TRAYS
These handsome wooden trays hand-painted in clear garden-fresh floral designs on black will be a delight to the clever hostess. Use them for individual serving or for carrying those cool summer drinks. $3.50, $6.50 postpaid.

CATCH-ALL WALL SHELF
A line Hamiladr antique reproduction with quality catch-all rack which can make an attractive arrangement. A metal of sturdy bronze antique finish, with a lacquer coat to make them more durable. Set of 6 Mats No. 105, Postpaid—$1.00.

NOTE: Because of high mailing cost, we cannot fill any mat orders for less than 2 sets at $1.00 each.

HANDMADE CAST IRON MAILBOX
As lasting as your house. Beautifully handmade authentic design of finest wrought iron and steel. Large mail compartment with tamper-proof tumbler lock; also space for newspapers, magazines, etc. 16" deep x 14" wide x 1½" high. Overall height 8¾". White or black. Shipped crated with postal service.

IMMEDIATE DELIVERY

Old Time Hitching Post
An authentic antique reproduction of the time-honored “horse’s head” hitching post, beautifully cast of iron, painted in the traditional: (1) Palomino; (2) Bay; (3) Black. Excellent craftsmanship. Easy to mount on 5” wooden post (not included). Special introductory price $5.50 delivered to C.O.D.'s. Weight 17 lbs., height 15½”. Reference: Security State Bank, Madison, Wis.

Henry's Reproductions
DEPT. 10, P. O. BOX 394, MADISON 4, WIS.

New Pennsylvania Dutch Items
A new sheet of Penna. Dutch DECALS is available. All authentic designs in the original colors. More beautiful, more colorful than our first sheet and some of the colors match those in the original decals so they may be used together. 28 decals—birds, flowers, borders, Amish figures, horse and wagon. Specify No. 12, Postpaid—$1.00.

Tracing PATTERNS of these designs for needlework and painting are available. Each design in 4 sizes. Trace with carbon paper on cloth, wood, etc.—use repeatedly. Four large sheets, colors indicated. Specify No. 10D-I-M-N. Postpaid—$1.00.

Complete set of Dutch Decals and Patterns. $2.00.

Place Mats
By popular request we are again producing Place Mats. This quaint Amish family group is the same one used before with new colors and a border added. Heavier stock has been used in these new mats and they are lacquered to give them longer life.

Set of 6 Amish Mats No. 108. Postpaid—$1.00.

On this Place Mat is the famous Penna. Dutch Bird, Heart and Flower design. We again produce this colorful item, using heavier stock and a lacquer coat to make them more durable.

Send check or money order. Sorry, no C.O.D.'s.

WESTBROOK CO.
4 Court Square, Brooklyn 2, N. Y.

Traveling Lawn Sprinkler
Waters entire lawn. Moves automatically along the hose at 20 to 30 ft. an hour. Powered by water through the hose. No C.O.D.'s. Postpaid U.S.A. $34.95

Bronze Sun Dial

Friends from Coast to Coast

NEW PENNSYLVANIA DUTCH ITEMS

Traveling Lawn Sprinkler
Waters entire lawn. Moves automatically along the hose at 20 to 30 ft. an hour. Powered by water through the hose. No C.O.D.'s. Postpaid U.S.A. $34.95

Bronze Sun Dial

Friends from Coast to Coast

Weed's
Ext. 128 Years Ago BUFFALO 5, N. Y.

Hand-Crafted Wrought Iron Mailbox

As lasting as your house. Beautifully handmade authentic design of finest wrought iron and steel. Large mail compartment with tamper-proof tumbler lock; also space for newspapers, magazines, etc. 16" deep x 14" wide x 1½" high. Overall height 8¾". White or black. Shipped crated with postal service.

Immediate Delivery

FOX RIVER FORGE
926 N. Michigan • Chicago 11, Ill.
Georgia Pine and Georgia Cotton Picker ... our exclusive Folly Cove designs.
Set includes six cork mats and six solid-color cotton napkins. Both designs are in green, Etruscan red, eggplant, chartreuse. Set, $4.40

CROWN JEWELS for the fairest princess, duchess or untitled aristocrat you know. Of sterling silver, the earrings are $1.20 a pair. Pins with safety catches are $1.20 for small ones, $2.40 for large. Chain to form choker, 60c. Prices include tax and postage. The Studio Shop, 557 Boylston St., Boston 16, Massachusetts.

Wishing makes it so, for here at last are linen guest towels. Made of pure handkerchief linen edged with dainty petit-point embroidery, they're white, initialed, and measure 13" x 20". Perfect shower and hostess presents as well as for your own use. A pair $3.75 ppd. Robert Keith, Inc., 13th & Baltimore, Kansas City 6, Mo.

Alice in Wonderland wallpaper. An original hand-printed design on a fine washable surface comes with white, blue or deep rose backgrounds. Perfect for a not-too-childish-looking child's room. Single roll, $7.75. To get color samples, send 10c for postage. Warner Co., 420 So. Wabash Ave., Chicago 5, Ill.

HOW TO BRING HOME PERFECT FISH and GAME
Cool your fish and game when you leave camp. The Arctic Hamper brings it home in perfect shape. Also, take frozen or fresh foods to camp or cottage. Heavy duck lacket, cork filled under 1500 lbs. pressure. Keeps or frozen foods up to 5 days. Fits between front and back seat of car. Weight 28 lbs. Galvanized interior. Holds 40 lbs. meat. Send check, money order or shipped C. O. D.

Junior CASH Register
Will ring the bell with any child! Here's a precision-made cash register in miniature. Has 12 register keys, six blank registers in back. Has all of the same parts. $4.95 express charges collectable. No stamp. No C. O. D.'s.

M. C. FLYNN, INC. Est. 1901
43-3 East 39th St., New York 22, N. Y.

CROWN JEWELS for the fairest princess, duchess or untitled aristocrat you know. Of sterling silver, the earrings are $1.20 a pair. Pins with safety catches are $1.20 for small ones, $2.40 for large. Chain to form choker, 60c. Prices include tax and postage. The Studio Shop, 557 Boylston St., Boston 16, Massachusetts.

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M. C. FLYNN, INC. Est. 1901
43-3 East 39th St., New York 22, N. Y.
AROUND

Request number. Many people have asked for a flowerholder appropriate for a child’s room, so here it is. Personalized with child’s first name on white pottery with pink or blue trim. A sweet gift to bring a new mother for her new baby, $1.50 plus 25c postage (flowers not included). From Evelyn Reed, 524 Madison Ave., N. Y. C. 22.

Curtain time. Create a fresh atmosphere by framing your windows with these natural hand-hemmed muslin curtains with a hand-tied “Peacock Tail” fringe. They measure 2½ yds. long, and are priced at $9.50 a pr. with 5” fringe, and $6.95 a pr. with 3” fringe. Exp. col. Laura Copenhaver, Rosemont, Marion, Va.

Tip ‘em over and they right themselves. Swedish styled shakers, smartly personalized with initials sand-carved deep into brilliant clear crystal, can be used for any occasion. They need no polishing and give silver ones a rest. A distinctive present for a bride-to-be. A pair, postpaid. $3 from Meredith, Inc., Evanston, Ill.

This Laughing Pixie: right out of “Midsummer Night’s Dream” belongs in your garden. From English model in Antique weathered stone 2½ inches high.

Price $12.00. Express Collect.

Write for Our Catalogue of Garden Ornaments, bird baths, sun dial, pedestals, fountains, figures, cast iron benches, chairs, etc., $5 to $250. 10 cents, please, for postage.

Erkins Studios
Visit our GALLERIES
31 West 40th Street, New York 10

SEAHORSE KNOCKER

Of heavy bronze, custom engraved with name! (Express collect) 7.50

Frederick & Nelson
SEATTLE 11, WASHINGTON

Glorious
Hand-made Yellow Roses and
Tithonias

Year ‘round Beauty in your home

Look again—they’re not real!

Artificial Flower Arrangements

The exquisite “natural” beauty of ERNEE flowers is breath-taking! The artistry with which they are made rivals nature!

ABOVE—Beautiful Yellow Ellen Rose with golden Tithonias and Fall Foliage.
LEFT—Talisman Rose Bud, with Rusty ‘nams and sprays of Fern.

ARRANGEMENTS each $5–00
Shipped express collect anywhere in U. S.

D.H. Holmes CO. LTD.
NEW ORLEANS, LA.

8 NUT TREATS in fresh-keeping tins for only $3.25 delivered in U. S. No C. O. D.'s, please.

3 5 oz. KING O’ NUTS PECANS
5 7½ oz. " " PEANUTS

These are no ordinary PECANS and PEANUTS. They are the KING O’ NUTS quality—fresh from Georgia farms . . . the best that grow! PECANS are large, select halves salted and toasted in pecan oil. PEANUTS are tender Spanish, unblanched and toasted in PEANUT oil to retain full nut flavor. 8 individual tins so no matter when you open them, nuts will be fresh. An outstanding value!

Order today while supply is ample. Dept. G

PRINCESS PECANS, INC. — CAMILLA, GA.

Chester Flipper Chair

You’ll want two of these lovely slipper chairs because they’ll be so useful and comfy in either your bedroom, dressing room, bath or den. It has a buttered seat and back, 4 resilient coil springs in the seat and is blown cotton filled. Wall constructed of native hardwood, finished mahogany. Height 30”, Width 21”.

Depth 17”. Choose from these smart covers: Blue or rose striped futile, or blue, rose or beige floral design. Single, $14.50, pair—$27.90. Check or money order. Express Collect.

Box 1864, High Point, N. C.

Sea Food Servers

You’ll want to give her these crystal sea food cocktail glasses to keep her in the swim. Shrimp, crab meat, etc., stay chilled in the glass liners which fit snugly into the bottom glass filled with crushed ice. Have them monogrammed with her initials.

Set of 3 with monogram $12.00 (express charges collect)

No C.O.D.’s please

EUNICE NOVELTIES
Dept. G-80
5th Floor, Woman’s Exchange Bldg., 541 Madison Ave., New York 22, N. Y.
Your guest room or study can be dramatic yet practical if it's put together with imagination! Daybeds that don't look it, desk-bookcases with lots of storage space, double-duty bridge tables... plus lots of color and the right accessories... and you have a Modernage-designed room of distinction! Our New York and Miami Beach stores are particularly qualified to help.

Miami Beach store: Lincoln & Alton

AMERICA'S FOREMOST DESIGNER & MAKER OF MODERN FURNITURE

The flower vase as beautiful as the flowers

This astounding natural shape is the result of centuries of battle with the elements and wildlife. Nature's Sculpture in reverse. The healing over of accidental scars and bruises caused this most unusual shape which cannot be duplicated. Something to treasure by one who appreciates the different, rare and beautiful. Something like owning an ever-blooming orchid or a beautiful sunset in a permanent form.

Shop from individual photographs sent upon request. Bookends, Door stops, Bird Houses and other amazing products of Nature, skilled hands and imagination. Different, artistic, unique. Prices from a few cents up.

Third Large Printing

75,000 copies

Wall Vase. $1.00

THOMAS GASKINS
PALMDALE, FLA.

ORIGINATOR OF CYPRUS KNEE PRODUCTS

DOES YOUR DOG Itch... Scratch?

DON'T BLAME FLEAS, MANGE OR DIET... IT'S FUNGITCH

Amazing New Sulfodane Eliminates Skin Infection Long a Puzzle to Science

If your dog or cat scratches, it probably has "FUNGITCH"... a fungus infection caused by contact with mouldy grass and weeds. "FUNGITCH" starts as an itch which is followed by dandruff-like scales or sores with brownish edges, mouldy odor—or infection in ears, on paws, underbody, tail or eyes. Results, often quite serious, may lead to expensive care or actual loss.

APPLIED EXTERNALLY... ACTS SWIFTLY

To relieve your pet of this affliction, apply SULFODENE externally at first sign of "FUNGITCH." Mrs. C. H. Berdel writes, "After the first (Sulfodene) treatment, our dog stopped scratching and four days later, he was completely healed. Prior to that, we had been doctoring him for two weeks with no success."

Mail $1.00 for generous treatment. Money refunded if it fails.

SULFODENE, BOX II-216, BROOKFIELD, ILL.

Mail Orders Promptly Shipped

"SOBO" THE CLOWN kidi-lamp

Turn his nose and "light's on!" This cheerful clown is the perfect lamp for the children's room. Red, white, and blue washable figure... red and white striped shade. 21" high. A "stir" for decorating or gift-giving.

$11.95

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Modernism's heritage

When Wisconsin-born Frank Lloyd Wright first conceived what has grown to be modern or contemporary architecture, he followed the pattern adopted, often unconsciously, by primitive builders: his architecture grew out of the ground. In the mid-Western plains he found inspiration for the long, low, flat lines and overhanging eaves of the early houses which brought him fame.

To a Europe grown old and socially confused, a Europe that read Karl Marx with rapture, he was a young Lochinvar. His appeal was immediate and progressive. His return to the plains, where Indians and buffalo were believed still to roam, captivated European liberal minds the way Rousseau's Return to Nature had kindled them in the Eighteenth Century.

That is the heritage modern architecture can justly claim—the desire to return to beginnings, to seek inspiration from the contour of the land, to build houses that grow out of it. Modern architecture has this for ancestry, and in this respect, it is eminently traditional.

From these same beginnings, our traditional styles were evolved, growing more sophisticated and elaborate, developing grace and dignity, which the forthright primitive lacked.

There also evolved certain principles and practices of architecture which applied, and still apply, to the designing of houses irrespective of their style. To each generation, houses were functional, or they could not have been lived in successfully. To each were applied new materials, new inventions as they came along. Houses have always been designed to meet the needs of the people who would live in them. The plan came first, and no architect, past or present, was worth his salt unless he designed from the inside out, to suit his clients.

Tides of taste change, sometimes for better, sometimes for worse. Modernism is getting better. Those who have watched the various changes in modern architecture and decoration over the past fifty years, must realize that the modern house of modern architecture is growing more sophisticated, developing grace and dignity, which the forthright primitive lacked.

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Here begin nineteen pages of houses and plans, modern and traditional, on which you can base your own blueprint for the house you plan to build as soon as conditions permit.

MODERN HOUSES

How to look at them

BY ELIZABETH B. MOCK, Curator of Architecture at the Museum of Modern Art in New York, and author of the current book, "If You Want to Build a House."

We have traveled a long way from the solid, virile and ancient art of architecture. For fifty years or more we were encouraged to trade the joyous actuality and potential magic of sticks and stones, steel and glass, space and light for a dubious dream of mechanical efficiency forced screaming into Colonial false-fronts. We are so accustomed to consider buildings as symbols that we have lost our awareness of their substance. We look around them, through them, over them—we look anywhere but at them.

Only a few years ago the town of Princeton, New Jersey, embellished itself with a new municipal square, based on what is probably the fanciest reasoning in the entire history of building. It was conscientiously designed to look as though it had grown up piece-meal from about 1700 to perhaps 1840, starting with an Early...
Colonial inn and going through various types of 18th Century shops, office and apartment buildings, powerhouses and cinemas, to a brick tower which represents—one is gravely told—a 19th Century addition to the original inn. Unlike Williamsburg, this unwieldy museum piece is an entirely new concoction, not a restoration. This kind of thing always happens in the sacred name of traditional architecture. It is really neither traditional nor architecture.

What is our tradition in architecture? Is it one of timidity and sentimentality? Of story-making and picture-painting? Or is it the vigorous procedure of welcoming each problem on and in its own terms and developing a direct and contemporary answer which will bring materials and techniques together for a maximum of human satisfaction?

Either our architecture is alive—responsive to our every need, physical and emotional—or it is dead, and we with it, for the state of a country’s architecture is a fair indication of its cultural health. If our architecture is to live and grow, with us and for us, its tradition must not be the outward forms of the New England village so much as the kind of thinking and feeling which produced those villages. That is our real heritage, if we but have the wit and the will to take advantage of it.

It is unlikely that the colonists would have had much patience with our elaborately indirect approach to problems of living and building. They would, for instance, surely be more amused than flattered by our enthusiastic duplication of their small, many-paned windows, when all the conditions which originally justified them—expensive glass, primitive heating methods and hostile Indians—have long since lost their validity. Their splendid houses still have the ring of authenticity. Our copies do not. It takes no great amount of practice to tell real Colonial houses from imitations. The difference is often subtle, yet unmistakable. Their magic eludes us when we reproduce them, but fortunately we can make our own.

At last we are beginning to recapture that lost tradition of creative building, largely through our modern houses. They courageously attempt to be architecture in the old, almost forgotten sense of the word, and they must be judged in the same spirit in which they are designed. That is not to say that all modern houses are good architecture. On the contrary, there are many ways for them to fall from grace. Sometimes they are dry and dull, or clumsy. Or they can be thin and superficial, weakened by meaningless mannerisms. This is the most grievous sin, yet the most difficult to detect. Very often, however, they are good. And occasionally they are great. (Continued on page 79)
This town house, on a steep site, was designed as two units: one has a garden-patio for adults, the other a garden-living room for children.

MR. AND MRS. JAMES PARK BRADLEY'S SAN FRANCISCO HOUSE; GARDNER A. DAILEY, ARCHITECT

For anyone who is unfamiliar with the newer town houses that perch on the slopes of San Francisco's steep hills, the Bradleys' house is full of surprises. From the street level, it appears to be little more than a single-story house with a glass curtain wall that screens a patio. Once inside, it develops that the Bradley house has a very ample first floor, with expansive living rooms and garden courtyards; a second floor with bedrooms and a family sitting room; a large basement and garage beneath; and on the copper roof, a penthouse that looks out over the Golden Gate.

In San Francisco no one wants to miss the view or the sun, but there must be protection from the trade winds scudding off the Bay. The site that the Bradleys picked has a superb view, California (Continued on page 35)
affords the sun—and to spare, the semi-open patio, around which Mr. Dailey designed the first floor, controls the breezes. Landscaped with magnolias, brilliant green dwarf-lemon trees, azaleas and a giant olive tree, the patio is flanked on the street by a glass-walled garden room and on the other side by a gallery, lower right, for the owners’ renowned collection of Oriental objects of art. The areas of living room, patio and galleries make a large and agreeable living space.

The architect was careful to remember the needs of the two Bradley youngsters, a boy and a girl, by setting aside for them their own garden-playroom towards the rear of the first floor. Toys stay here, are not scattered through the living rooms of the house; gardens are less likely to be trampled; the children may be as noisy as they want to be. A separate stair leads up to the children’s bedrooms, where they sleep undisturbed by any sounds of grown-ups’ parties.

In the living area of the house, a feeling of privacy, so hard to achieve in a crowded city, tempers the general openness of the plan. One arrangement of the furniture takes full advantage of the view of the patio, another centers around the fireplace. The floor-to-ceiling glass windows in the dining room frame a panorama of San Francisco’s changing harbor that is a mural.

OPPOSITE: LIVING AND DINING ROOMS

The walls and rugs in the living and dining rooms are sand color, which is repeated in the hand-loomed sheer wool curtains at the patio windows. Couches and upholstered chairs are of varying shades of yellow; the barrel chairs are lacquered leather; the dining room table is mahogany; chairs are celadon. Beth Armstrong of San Francisco, decorator.
In this medium-sized house, owners work at home undisturbed; children's quarters are removed from parents' living rooms.

The William Hard Jr.'s Chappaqua House; William Muschenheim, Architect

Year-round livability, ease of maintenance and advantageous use of an uphill site were the three factors which guided the planning of this house. The size of the house grew out of the size and needs of the family, which is comprised of Mr. and Mrs. William Hard, Jr., their two children and a maid.

The wooded hill on which the house is built suggested a division of the first floor plan into three levels. The living and service areas are two steps below the entrance hall; the study is two steps up. Under the service area and next to the cellar is a two-car garage. Bedrooms are on the second floor. A door, at the stairlanding between the two floors, opens on a small garden. Many of the rooms face south to take advantage of a wide-angled view down the valley.

A glass wall screens the dining area from the entrance hall; on another side, a curtain can be drawn to separate the living from the dining space. The dinette is used by the children for their meals. Mr. Hard, an editor of The Reader's Digest, often works at home, and Mrs. Hard paints. They can enjoy privacy and quiet in a well-equipped study, which is situated in an isolated wing of the house. This study occasionally doubles for a guest room. Upstairs, the master bedroom faces south, opens on a sun deck that overlooks the valley. In the children's wing, a folding wall divides the large playroom into two bedrooms at night.
Living room has floor-to-ceiling red brick fireplace; glass door opens onto terrace

Dining area has gray walls, yellow curtains and blue chairs

Folding wall between the children’s rooms opens during the day
This six-room house follows the slope of a hillside; its long wall of windows faces the sea and forms a wind-break.

The Grant Beckstrands' Palos Verdes House; Richard J. Neutra, Architect

The Beckstrandt house is ambidextrous in that it manages to face two ways at once and get the most out of each exposure. To the west, the house overlooks the Pacific Ocean and a broad expanse of coast. Since this side faces winds from the sea, the almost continuous glass windows are stationary. On the other side, where the wind is comparatively quiet, the Beckstrands have a patio and landscaped gardens for outdoor living in the abundant California sunshine.

The large central living room connects with a corner dining room at the north end and with a small sitting room opposite the window wall. The sitting room converts easily, by means of a folding partition, into a guest room, which opens onto the patio. The master suite of bedroom, lounge, dressing room and bath (at the southeastern end of the house) opens onto its own private garden.

The Beckstrandt house has an all-steel skeleton which was prefabricated in Los Angeles, then transported by truck to Palos Verdes and erected on the site.

Opposite: Exterior and Living Room
Above: The house looks out to the ocean over a sea of flowers through a wide wall of stationary windows. Below: Curtains slide in a ceiling slot along the window wall of the living room. Walls are covered in washable fabric, painted in neutral shades to set off the pictures.
Four-room house for a young couple takes full advantage of a small lot, meets restrictions of current building order successfully

THE PAUL KIRKS' HOUSE IN SEATTLE;
PAUL KIRK, ARCHITECT

The owner and architect of this attractive four-room house in Seattle, Washington, designed it as a temporary home for himself and his wife, with the idea of renting it when they build their permanent house.

The plan evolved by Mr. Kirk is remarkable in its compactness (1,000 square feet, including carport) and in its relation to the wooded lot on which it stands. The land abounds in dogwood, madrona, cedar and Oregon grape, and the Kirks have kept it as natural as possible. The pleasure that they get from their small lot, 75 x 100 feet overall, is increased by the way they have used it. They have placed their house within 3 feet of the north boundary; see plan, right. In this way, they have achieved an outdoor living area unusually spacious for a conventional suburban lot: 50 feet of lawn and garden separate them from their neighbor to the south.

The house (which has no cellar) hugs the earth; the finished floor is only 8 inches above the ground. The floor of hardboard (Continued on page 84)

OPPOSITE: GARDEN VIEW OF LIVING ROOM

The southwest corner of the Kirk living room is all windows, giving an illusion of size and openness. The roof overhang eliminates glare from the summer sun. Split bamboo blinds afford privacy when lights are lit at night.
TRADITIONAL HOUSES

How to look at them

Many of us find ancestry a potent factor in our lives. We cannot conceive a complete and abrupt break with remembered generations. There is something of our grandparents in all of us, and, to a greater or lesser degree, that inheritance shapes our tastes. Hence, one of the reasons for the persistent popularity of traditional architecture.

Evolution is the well-spring of architecture: Gothic grew out of Romanesque, and, in accordance with the tempo of the times, took two hundred years in the growing. Renaissance architecture developed from the classic tradition of Greece and Rome. Moving more rapidly, and spurred on by technical developments and new materials, modern has broken away from tradition in less than fifty years.

Few people who think about the subject will deny that this era needs an architectural expression of its own. The time is already here when strict adherence to traditional forms is disappearing. But the time will never come when good design that has been created in the past will be relegated to the ash heap. The sculpture of Phidias can no more lose its intrinsic beauty than can well proportioned façades.

Probably the Colonial style of architecture has flourished most successfully in contemporary building. It developed in this country between 1725 and 1800, grew out of English styles. Usually the façade of the colonial house was symmetrical, the windows double-hung. Large chimneys were symmetrically disposed, and a balanced, rectangular plan was most common.

Differences in climate, in availability of materials, and in nationality of the colonists, combined to make the architecture of each colony distinctive from the others. In New England, wooden construction was popular. In the Middle States, stone was the favorite building material. The Southern colonists preferred brick, used it extensively for their plantation houses. Although American Colonial architecture inspires most of the traditional work done today, other influences also prevail. Spanish houses are popular in locales such as Florida and California. The French manor, half-timbered English Tudor, and English Regency are other styles that still exist.

Many people prefer to live their lives in a repeated pattern. They find enjoyment, not in open spaces, but in the ability to pass from a room of one character and purpose to another. Merely to pull across a curtain and say, “Now this is the dining room” fails to afford them the same satisfaction as to pass through a doorway. An enormous amount of light inside a house disturbs a surprisingly large number of people who prefer windows to walls of glass. They prefer to live with a certain degree of reticence and privacy, to enjoy the view in small doses. They do not always like to bring the whole outdoors indoors.

The pressure and pace of modern business are unremitting. To people who are expected to be highly efficient during working hours, houses serve as oases of relaxation. When they come home at night they want to change that pace altogether. The physical transition from a standardized office building to an ivy-covered Colonial house very often effects the change for them. Modern architecture may appeal to their minds, but traditional architecture satisfies their emotions.

(Continued on page 81)
The main floor of this two-story house could be used as an independent living unit; dormers house dressing tables and desks.

Across the sweep of wide lawns, under stately elms, the tidewater Georgian architecture of the Suarez Winter Cottage appears to hug the ground. Planting around the baseline of the house is regular, low and reduced to a minimum—two dark holly bushes and a suggestion of a hedge. This is a case where a house must stand on its own, and the Winter Cottage does just that. The walls of mellow, old brick are counterbalanced neatly by the dormer story with its roof of slate tiles. The twin chimneys add height without heaviness. The spanking white trim of the woodwork is pleasant and cheerful. Because its proportions are gracefully spaced and well coordinated, the house looks smaller than it actually is. The compactness of its plan is evidenced in such space-savers as a dining-living room, a library-sitting room that doubles as a bedroom (with its own bath), and an additional wing that swings unnoticeably to the rear. The plan achieves coziness and intimacy, does not imply a lack of comfort. Further, the house is elastic: the upper floor can be closed off, the main floor used as a separate and complete living unit. When the owners entertain, the house expands to hold more people than its exterior suggests. Every inch of space has been utilized—dressing tables and desks have been built into the dormer windows, cupboards and drawers have been tucked away ingeniously into corners and unused spaces. The colors used by Frances Elkins, who decorated the house, are light and warm: beige and brown chintzes, bleached woodwork, white and cream wall, cream-colored furniture, with accents of orange, and touches of emerald green leather. Here is a house that holds its owners easily, yet can open its door to welcome a station-wagon load of week-end guests.
The bay-window end of the living room is used for dining

In the hall, an American primitive mural

Dressing table built in dormer window

Curved-top door, set flush in the wall of a guest room

Fireplace grouping in Mrs. Suarez' bedroom

A modern pantry in a traditional house
This well-proportioned Norman manor house, set in an apple orchard, uses long French windows to extend the charming vistas of every room.

FREDERICK R. KING’S HOUSE ON LONG ISLAND
MR. KING WAS THE ARCHITECT

The Kings’ house stands in an orchard, with apple trees and gardens all around. The whitewashed brick house, with its cool gray shutters, its smoky-red shingled roof, brings to Long Island living the grace and practicality of a Norman manor. The long French windows, upstairs and down, open over carpet-green lawns and clipped linden trees. They move the vistas from outside in. The roof reminds one of the country houses which Proust might have visited along the Guermantes Way. So do the gravel courtyards, the wisteria espaliered on the white walls, the unmistakable air of charm without quaintness. The interior arrangements, shown in plans, left, do not adhere strictly to the traditional pattern of the exterior. The symmetrical front courtyard, with the main entrance on the central axis, leads into an octagonal hall. Here the symmetry ends. The staircase is reached through an arch to the left, the walnut-paneled library is at the right, and the living room straight ahead. Except for a bedroom and bath in the west wing on the ground floor, all master bedrooms are above the central block of the house.

OPPOSITE: ENTRANCE THROUGH GARDEN

A view of the King house from the terrace side gives an idea of the plan, shows the wings on either side of the main building. Box-hedges, French windows, dormers and chimneys are skillfully related in mass.
When can you expect to build?

"The Veterans' Emergency Housing Program is one of our most urgent post-war tasks. By the end of this year 2,900,000 veterans will need homes. To them must go top priority. The rest of us must defer building until veterans' families are housed. This will incur sacrifices on the part of many people, which will be justified only if the program produces well-planned, well-built houses for these families. They will have been in vain if the housing of today becomes the slums of tomorrow."

WILSON W. WYATT, National Housing Expediter

You, who wish to build a house as soon as possible, are faced squarely with the government's decision that only veterans, or those who construct for veterans, may build houses before 1948. The situation, its exceptions and its ramifications are intricate, and changes occur from day to day. To acquaint you with the facts as they exist this month, HOUSE & GARDEN sent an editor to Washington to bring you the latest official interpretation of the Veterans' Emergency Housing Program Order I. The picture will vary as reconversion and strikes advance or hinder construction, as Washington and its 71 District Offices get deeper into handling variations of the general problem, and as local areas reach their particular solutions. However, this is the skeleton of the situation with its background and indications of how it may develop.

Why the shortage? The extent of the building shortage is staggering. Accepted estimates are that we ought to build a minimum of 12,000,000 dwelling units in the next ten years merely to reach a passable, not high, national housing standard. The present housing program, which aims to build 2,700,000 veterans' houses by the end of 1947, is an effort to start at a pace which will reach this 12,000,000 mark by 1956, and incidentally give the edge to the men who endured the greatest disadvantages during the war. Because of the material shortages, the goal for veterans' housing can be attained only by restricting non-essential construction.

The history of this present shortage goes back a long way; for many years America has not been housed well in comparison to its population and production. This is especially true of the low-cost-house category. In the late 1920's, the decade of our greatest building boom, housing started to slump and never again equalled its all-time high of 1925, when slightly over 900,000 houses were erected. The 1930's averaged 273,000, with 1933 hitting a low of some 90,000. Late in the 30's, building gathered momentum again but never did much to alleviate the need that had accumulated; after mid-1940 not even normal replacement demands were being met. During the war, practically nothing but (Continued on page 96)
Portrait of a Beautiful Room: The Louis XV drawing room of Mrs. E. Gerry Chadwick in New York
Past with a future

How to use antiques with modern colors

Fine antiques are never dated; to their original charm, years add a mellow patina. Because they are ageless, antiques deserve better than to be anchored to period-perfect rooms (more suitable to museums than houses, anyway). If you are fortunate enough to have a few distinguished old pieces, use them with bright, clear, modern colors. Opposite, the fresh blue and red in the country dining room set off centuries-old pine and mahogany pieces; the citrus yellow carpet in the study strikes a sharp contrast to the Hepplewhite side chairs and Sheraton bow-front chests. The four rooms on these three pages were designed by House & Garden around a notable collection of antiques from Carson Pirie Scott of Chicago, where they will be shown during August, September and October.

CONTINUED ON THE NEXT PAGE
Sitting room in town

A modern palette for a Regency room: olive green, Mexican pink and chartreuse upholstery; olive walls and beige rug; three low, black tables; white ceiling and Bristol lamps. Painting by André Dugo. The mahogany secretary is from Scarborough, England, about 1780; English drum table dates from 1800.

THESE ROOMS ON EXHIBIT AT CARSON PIRIE SCOTT, CHICAGO, THROUGH OCTOBER
Amster Yard, a garden oasis in crowded New York, is a sign of the times and a blueprint for the future. James Amster, well-known New York decorator, grew up in a house in Boston with a yard; his nostalgia for it was the first motivation for Amster Yard. He missed the grass, the trees, the old houses; he searched a long time, not only for a house where he could live and have his decorating establishment, but for a group of houses which might be woven into a small community with a mutual yard. Collaborators in this venture were Harold Sterner, who was the architect for the Yard, and Ted Sandler, art director. Both have worked with him since the Amster Yard property was bought.

It was a sorry batch of buildings which James Amster acquired one April afternoon in 1944: a tenement, a boarding house, half a dozen backyard shacks and a bit of blighted earth. The friends who came to see it advised a fifteen-story apartment building with a rich prospect of rents rolling in. But Mr. Amster was still homesick for his Boston backyard and was not to be dissuaded. The plan, which has now been realized, includes shop and apartment for Mr. Amster, small house and offices for Harold Sterner, a common room for conferences, exhibits and parties, and a group of apartments, all but one with its own terrace, for people with interests germane to his own. It is essential in so small a community, that neighbors know each other and have a bond of interest which makes it possible for them to live together amicably. The Yard, flagged and grassy, is common ground where they are bound to meet almost daily.

The tenants (six of them live at the Yard) were lined up and signed up as plans progressed. Each one worked out, within the limits of available floor space, features which he would like to have. Bedrooms face away from 49th Street, on which the Yard fronts, toward the quieter reaches of the garden. Kitchens are modern-small, but as bright as any rooms in the houses. Bath-dressing rooms are lined with closets, their doors set flush, swung on piano hinges. Closets and storage cupboards are scaled to each person’s possessions, reversing the usual process which is to jam in as much stuff as possible, dispose of the rest regretfully. But where the talents of the collaborators show themselves most clearly is in the refinement of architectural detail: the restrained door and window moldings, the recessed book and curio shelves.

The façade on the street is at once a reminiscence of Boston, the exterior of the Amster shop and an astute “packaging” job. By introducing a bow front, the designers have made it easy to see from down the street; by giving it a simple outline, they have made it an emblem which will be used in many ways to identify the business. And all this was managed without pulling down the shells of the original buildings. Tenement and boarding house and sheds are the kernel of Amster Yard, of which one staircase was salvaged from the originals.
AMSTER YARD continued

The Yard is barely finished today, but it has had so many old details incorporated into it that already a feeling of age and stability distinguish it. The elegantly wrought fan light over the entrance door, with the initials JA (pure luck), came from New Orleans, the graceful iron balustrades which preface the lawn, see photograph right, the huge iron lotus bowl reflected in the mirrored wall, are old but look happily at home in their new setting. Mr. Amster discovered from a planner’s map of 1820 (now hanging in his shop) that the Yard stands where the toll house of the Boston Post Road stood in the Seventeenth Century hard by Turtle Bay Inn, where passengers waited for (Continued on page 93)
Awning-covered gallery at one end of Amster Yard; the awning is metal, painted dark green and white. Doors in far walls are entrances to the conference room and Amster offices. The gallery and common room between Amster and Sterner offices is on two levels, with Dutch caryatids flanking the low dividing wall. Banquettes and settee are Louis XV. Country furniture, chiefly French Provincial, is shown in its own shop. One wall is finished in modern plywood, others are antique wood paneling with doors of pickled pine. Floor is tiled.

The Amster Living Room, decorated in various shades of soft gray, takes its color scheme from the Utrillo which inspired much of the design and the color of Amster Yard. The drawing room above the shop is shell-white with antique panels between windows. Tufted loveseat is Turkish, covered in emerald green lampas with pink and blue flowers. The master bedroom of the Amster apartment is entirely sand-beige, exactly matching the carved fruitwood headboard of the bed, originally an old Italian overdoor. Carpet is cedar colored.

William Baldwin's living room at the Yard is a monochrome study in shiny pine-needle green, which is repeated in the foyer and the bedroom seen beyond; moldings are dull gold. The bedroom in the Baldwin apartment has a lettuce-green Directoire chaiselongue; Directoire bronze cherub sconces light a collection of obelisks on a marbleized mantel. Harold Sterner's living-dining room is furnished with a family collection of Victorian pieces, a Brussels carpet. The painting of Mrs. Sterner, between the windows, is by Mr. Sterner.
Gallery and common room

French Provincial shop

Drawing room over shop

The master bedroom

Bedroom in Baldwin apartment

Harold Sterner's living-dining room
Is dining worth a room?

Yes... if you like a special room in which to eat, another in which to study, another in which to lounge.

Yes... if yours is a household with small children. When your children eat earlier, they will have privacy and so will you.

Yes... if you are fond of giving dinner parties of six or more guests, with all the trimmings. Every detail can be perfect in a room devoted exclusively to dining.

Yes... if the commotion attendant upon setting a table and clearing up afterward is, in your opinion, irritating and unattractive.

Yes... if your taste is formal, or if your conviction is that dining can only be achieved with dignity in a room of its own.

Here is the case for the dining room. It has nothing to do with your preference for modern or your loyalty to traditional. Whether you want a separate room for dining depends on your way of life rather than the way of your architecture. This is no abstract problem, but a highly personal one. For the other side of the case, see p. 88.

Yes... with this furniture, dining is well worth a room of its own. Fine detail distinguishes the Eighteenth Century pickled pine dining pieces opposite, and matching serving chest, left, by Drexel; Henry Koster, designer. Ten pieces, about $750. W. & J. Sloane, New York; John A. Colby, Chicago; G. Fox, Hartford. The beige carpet is Bigelow-Sanford's Gropoint Lokweave. For complete list of 51 stores showing this dining room furniture, and full details about the accessories, see page 88.

SERVING CHEST IN TWO ROLES. Versatile chest matches the furniture opposite, may be used in living or dining room. At left, it is arranged as a cocktail bar; at right, it is set for coffee and liqueurs. The top drawer comes out, converts into a tray. The silver drawer is most efficient, since it is lined with Pacific tarnish-preventing silver cloth. There are two drawers for linens, storage space below them for liquor, large dishes, silver pitchers, etc.
Contemporary dining room with an eighteenth century air
House & Garden combines a Servel kitchen with a dining place

Dining table set in front of a large window

Over-the-counter service for dinner
Important features in the Servel dining-kitchen:

1. Cabinet above refrigerator keeps crackers crisp
2. Air Control Cabinet eliminates steam, grease, odors
3. Convenient eye-level cabinets for spices, utensils
4. Meat chopper clamps to wood work-top
5. Double sink with spray, in continuous work-top
6. Decoration stays fresh because of Air Control
7. Expandable dining table for 6, can seat 8

The dining-kitchen

- This Servel kitchen, with gas refrigerator and range, presents pleasing arguments for kitchen-dining. New equipment eliminates cooking smells and heat; makes it possible to decorate the kitchen as you like, without constant cleaning and upkeep. The complete Servel kitchen will be shown and sold by gas utility companies and by stores across the country this autumn. For list of equipment and sources see page 32.
Your kitchen, no less than your living room, can and should reflect your own and your family’s taste, especially when it is also your dining room. Striking a middle ground between the cold laboratory look and the ruffled cottage style, we have created a kitchen as direct in design as the most modern Swedish. We were able to use a free hand in decorating this kitchen, since the Air Control cabinet, below, removes the grease and dirt which usually make fabrics, wallpaper and window blinds impractical. To highlight the decoration, fluorescent tubes have been recessed in the overhead beam, in the dropped ceiling over the sink and in the reveals of the windows in the dining area. This concentrates excellent light on the work surfaces and provides a pleasing overall illumination.

Because it is efficiently planned, House & Garden’s Servel kitchen is remarkably compact. A kitchen as small as this one (8’ x 13’) would ordinarily induce claustrophobia; but when it is part of a larger kitchen-dining area (14 feet square), the effect is open and pleasant. This is what we mean by modern space-planning.

The Air Control Cabinet over the gas range, above, is rounded at the bottom to match the other upper cabinets. When the rounded section is lifted, it forms a hood, right, and turns on a quiet fan, specially designed to remove all steam, grease vapors and cooking smells. Diagrams of exhaust duct are on page 87. The fan is neatly concealed in the left half of the cabinet above the hood leaving the right half free for storage.

This silent Servel refrigerator is fueled by gas, has a well-planned interior of 8 cubic feet, ample ice trays. Crackers and cereals stay fresh in a special upper cabinet, which is kept dry by the normal heat which rises from any refrigerator.
Eye-level cabinet scaled to hold spices, bread and small packages has a door which drops down to form extra shelf space. The work-top, 30" high, is comfortable for cutting, chopping, beating. Meat grinder and waste-basket, stepchildren in most kitchens, have a place at this main work center.

Imaginative decorations (wallpaper on the furred ceiling, a pleated valance, bamboo blind, old spice cabinet and plant) are practical in a kitchen kept clean by Air Control. Sylvania Electric fluorescent lights are in 10" deep recesses without shields.

Two tall cabinets, 12" deep, face the end of the serving counter. One has adjustable shelves to hold china and glass for 12. Shelf-and-hook arrangements in closet, right, can be adapted to hold all housecleaning gear. Left of cabinets, an Ansley Panetone radio is recessed into the wall.

Floor plan of compact dining-kitchen adaptable for an old or new house
Three great weavers
Gautam Sarabhai of India, Dorothy Liebes of America and Elsa Gullberg of Sweden.

Weaving is their common denominator; designing beautiful hand-woven and machine-made fabrics their mutual achievement. Their reputations are international, their designs characteristically national. Each draws on antique sources for designs. Recently they converged on New York from Gujarat, San Francisco and Stockholm, told us about their craft. See page 83.
Private roads and driveways

The planning, grading and materials must suit the particular site

There is an important interdependence between the plan, the grade and the materials of which your road can be made. Turn-arounds can be convenient or annoying. Grades may be steep and dangerous, or they can be gentle and safe. A wide variety of surfacings for roads ranges from cheap to expensive, from temporary to permanent. This is also true of the foundation. The surveying, design and construction represent a sizable investment, so that it is a matter of economy to engage a competent contractor.

If your house is a considerable distance from the main highway, a private drive may be more than a means for you to get to the entrance door. For instance, in case of fire, a slippery or steep road may prevent fire apparatus from speedy arrival. Blind corners and misplaced planting may create an accident hazard that can involve you in personal liability for accidents. Tradesmen’s delivery trucks should have access to the service part of the house without being in evidence.

Your road should enhance the charm of your house. It is desirable that the road should not be visible from the house itself. Upon approaching the house, however, one should get glimpses of the house. You should feel that you are going toward it—not straight at it. Where the formality of the house makes it feasible to have a long, straight approach, the vista is enhanced by symmetrical tree-planting on each side. The entrance door becomes the focal point of such a scheme. On either straight or curved approaches, in flat country, heavy, low-growing evergreen shrubbery has its practical aspect in preventing the drifting of snow during the winter storms. To a large extent, the entrance road or drive should reflect the character of the house and supplement the plan of your landscaping.

It is well to remember, too, that no sooner has the new road been finished than the forces of nature will be at work to destroy it. Of these, water is the most serious enemy, eroding the shoulders and the road itself, penetrating porous roads to freeze and destroy the surface, often seeping beneath the road to freeze and heave it. Roots of plants growing beneath the roadway often raise it out of grade and crack the surfacing. It should be obvious that a year-around use requires a better quality road construction than fair-weather use. Steep and difficult terrain likewise requires a permanent and safe surfacing over a carefully constructed underbed.

On the following three pages, you will find basic data governing the design and construction of your driveway, whatever the nature of your land.

CONTINUED ON NEXT PAGE
Grades. On level sites, the entrance road can be practically straight and direct. Where the distance is not too short, a curved drive usually is more pleasing than a straight one. The amount of curve need not be great—often a deviation of one or one and a half times the driveway width will be sufficient, but there should appear to be a reason for the curve. Planting can often be made an excuse. On hilly land, it will be necessary to consider the contours to avoid steep grades. The south side of a hill is better for a road than the north side; snow and ice melt more quickly on the south side.

Clearing. The road or drive must be planned to avoid the destruction of any valuable trees which ought to be designated and marked. In wooded areas, the disposal of the timber which is cut for the roadway should be clearly agreed upon between the owner and the road builder, before a contract is executed for the construction.

Service drives. The economical plan is to have a single road enter the grounds, then divide, one going to the house entrance and the other to the service court or wing of the house. Well considered evergreen planting will conceal the branch service road from view from terraces, gardens or other areas devoted to entertaining. Frequently it is possible to have entirely separate roads for entrance to the house and entrance for service. This is an ideal plan where the expense and maintenance of the extra driveway length is not impracticable.

Parking. Inadequate parking facilities occur often on many large estates. A parking court off the entrance road will eliminate interruptions that arise from the necessity for guests to move their cars to make way for someone who is arriving late or leaving early. A circular drive of double width, or a widening of some part of the road near the entrance of the house, can be planned to take care of the parking problem. The parking area wherever it may be located should be level, whether the road which leads in to it is flat or steep.

Turn-arounds. Rear wheels of an automobile do not exactly follow the tracks of the front wheels, except when the car is driven in a straight line. The smaller the curve, the wider the road must be to accommodate the widening track that the car makes. If a straight segment of road is interposed between curves, the car can be brought more nearly alongside the landing step. A practical minimum for a curved road is 30 feet radius to the outside edge of the curve. Where back-arounds occur, the driveway must be widened. A single-lane paved drive is usually 8 to 10 feet wide on the straight portions; double lanes 18 to 20 feet wide; roads without hard-paved surfaces should be 3 feet wider if possible.
Dirt roads. Thoroughly drained, loose soil is necessary. Dirt roads should not be used on a steep slope and adequate crowning as well as gutters must be used to keep water from causing gullies and depressions. Dirt roads are maintained by use of a road drag. A mixture of stone with the earth will create a road suitable for heavier traffic.

Soil-cement roads. A fairly new development is a combination of natural roadway soil and Portland cement. Field experience has demonstrated that this construction is practical, durable and low in cost. Expert testing of soil-cement ratios must precede construction. Soil-cement roads can be used on relatively steep slopes and require very little maintenance. Soil-cement roads are not to be confused with Portland cement in concrete roads, which are more permanent and suited for heavy duty. In some areas, soils of very high clay content will require such a large amount of cement in the mixture that it may be wise to import soil of lower clay content.

Block types. Treated wood blocks, stone paving blocks and bricks are sometimes used for private driveways. The cost of laying and the formalized appearance usually limit the use of these materials to service yards and service drives, rather than for the main approach to the house.

Macadam. Various road types are called macadam. This name usually refers to a mixture of crushed stone or crushed slag with penetrating applications of asphalt or tar as a binder, over which a thin layer of gravel is spread. Only experienced road builders should be engaged to do this type of construction. The dark color of macadam is pleasant, although not particularly easy to follow at night without curb markings. No cross joints are required and it adjusts itself to temperature changes from winter to summer without damage. This surface can be used on relatively steep inclines, provides an excellent grip for the tires of the car, and is easily maintained at all seasons.

Cinder and other roads. As a surface, the color and compactness of cinders make them desirable for relatively flat slopes. Oyster shells and crushed limestone are too light in color to blend with the normal green of lawns and planting. Gravel makes a satisfactory surfacing and is sometimes combined with clay to bond the particles together into a harder surface. Regular maintenance is necessary for all these types.

Concrete drives. Paving covering the entire drive area gives the best satisfaction. Narrow parallel strips of concrete called “ribbon drives” require curbs on the outer edge to protect lawn or planting from carelessly driven vehicles. Concrete drives are easily cleaned of snow and have excellent visibility. Aesthetically, however, the natural concrete contrasts too violently with the landscape. Lampblack or mineral colorings can be added to the

Shoulders and gutters
cement when it is poured. A 6-inch thick concrete drive will safely carry loaded coal or delivery trucks. A new type of cement called “air entraining” eliminates spalling (crumbling) of the surface from the freezing of ice during the winter, or the addition of salts to remove ice. Concrete can be used on any practicable slope and requires a minimum of maintenance.

Snow removal. A new development—and one gaining new enthusiasm—is the scheme of embedding hot water pipes under the road surface. These pipes are connected to an ordinary hot-water heater which has a small pump to circulate the heated water through the pipes. You turn on the system at the beginning of a snow storm. The cost of snow removal by this new method is only a fraction of the old-fashioned shoveling method.

Dust palliative. Calcium chloride is a low-cost clean chemical in the form of flakes which has the property of absorbing moisture from the air. When spread on any type of unpaved road, including gravel, cinders, earth, bluestone or shale, it keeps the surface slightly damp at all times and really lays the dust. If the grass border comes sharply up to the edge of the road, the chemical should be kept about a foot or two feet away so that it will not turn the grass brown. During the first twenty-four hours after application, dogs or pets should not be allowed to walk on the treated surface for it may affect the pads of an animal’s feet. Many bituminous materials are also on the market to bond and water-proof road surfaces. Oils and other surface treatment should be applied when the road is practically dustless, when ruts and depressions have been leveled, and when the road is dry.

Ice melting and skid proofing. Calcium chloride will melt ice at temperatures as low as 50° below zero F. Mixed with sand, cinders or other abrasives, it melts the top surface of ice on roads and allows the abrasives to imbed themselves firmly in the ice to form a truly skid-proof surface.

Driveway games. If the crown of a road is not too high and the surface has a level stretch, a Shuffleboard court 6 feet wide and 52 feet long can be marked out. Deck tennis singles require a space 12 feet by 40 feet; badminton singles courts are 17 feet by 44 feet; paddle tennis needs a space 18 feet by 39 feet. A court should not be at a blind turn, a careless driver may hurt a player.
**Sun and shade, tête-à-tête**

In the open, while summer rides high, set a little iron table on a porch dappled with sun. Cover it with Mosse’s gayest linen, accent it with crystal accessories, all Viking Glass. You might float a flower in a low bowl, fill your Ovington goblets with dry wine, serve jellied chicken on Pickard’s Woodmere china. Sterling is Westmorland’s George & Martha design.
Return to Victoria’s patterned gardens

After many years of uncluttered lawns, are we once again to make pretty designs with cookie-cutter formal flower beds?

Above, plan of early Victorian flower beds. Below, a mid-Victorian garden.

Curved edge of late perennial border in New Canaan garden of Mr. and Mrs. T. Ferdinand Wilcox
It has taken about a century for the Victorian type of garden design to turn the full circle. As shown by the sketches, see left, it consisted of a panel of lawn turf cut into by a decorative pattern of flower beds. This was really a debased form of those rococo *parterre et compartiments en broderie* designed by Claude Mollet and Jacques Boyceau for the early gardens at Versailles. On large English estates, more exact copies of these parterres were worked out in clipped box; in smaller gardens, the effect was gained by cutting up the lawn and edging the beds with box. Some of our ancient Virginia box gardens bear a resemblance to the French parterre, and quite a few to the Victorian interpretation of it.

The final debasement of the Victorian garden came with the introduction of semi-tropical plants and decorative succulents—hen-and-chicks and such—which were arranged to make elaborate decorative designs or set pieces. Occasionally in public parks we still see the American flag worked out in this style.

Eventually this artificial handling of living plants and the carving of lawns found a lively antagonist. Toward the turn of the century, William Robinson, leading English amateur gardener and magazine editor, ably supported by the garden designer, Miss Gertrude Jekyll, led a revolt against them. They proposed the herbaceous border, in which perennials of varying heights, colors, seasons and types of bloom and foliage would be mingled to give a succession of flowering. For a long time these borders were straight-line affairs running along the edge of a wide path. Sometimes they were duplicated on the other side, so that one walked through a double garden.

The straight edge not always suiting the contour of a garden or becoming monotonous, the next step was to give the borders a curved front line, which was best arrived at by laying down a hose and pushing it around until pleasant soft curves were attained. The front thus became a series of gentle bays and promontories, as in the garden designed by Agnes Selkirk Clark for Mr. and Mrs. Ferdinand Wilcox at New Canaan, Connecticut, shown opposite.

Since Americans took much of their gardening taste from the Mother Country, the herbaceous border was soon adopted here. And then it was discovered that we lack the constant moisture which made English herbaceous borders such a success. Moreover, keeping a border in prime condition requires weekly attention. (Continued on page 95)
Houses are for children, too

By Leona Baumgartner and Hazel Corbin

EDITOR'S NOTE: Dr. Leona Baumgartner, Director of the Bureau of Child Hygiene of the New York City Department of Health, won a 1946 Lord & Taylor award for child welfare work. Miss Hazel Corbin is General Director of the Maternity Center Association, a national organization.

To the average bride and groom, a baby is something for the future—a pink-or-blue bundle, a sweet little thing that you put in a pink-or-blue room, in a basket, for people to admire or exclaim over. Of course, they expect to have babies, not this year perhaps, but the next or the next.

First, they want to get settled. There is the house to be built and furnished. What careful plans they have for their home, and how meticulously they work out the decoration to suit their needs! They must have that completely-furnished bar and game room in the basement done in knotty pine. The bride's closet must be just right for her shoes and dresses. They and their architect plan the house just as if family life were set only in an adult world. That coming baby? Oh, yes, they expect to turn the bedroom with the southern exposure into the nursery at the proper time. They'll do it over before the baby comes. They'll provide sleeping quarters for the baby, but that's just about the extent of their home planning for the expected heir.

When their baby finally arrives, they soon learn that the duration of the frilly pink-or-blue stage is about an hour or so after the trip home from the hospital. They find out with a (Continued on page 84)
Possessions reflect their owner's attitude toward living. Looking ahead, which—of your present possessions—will truly express that yearning for a fuller, romance-fed life flaming in your heart today? Your Prestige Silver, certainly. For here is beauty that you as a grandmother can still cherish... and leave for others to cherish... as a reflection of your present urge toward richer, love-lit living.

Prestige
THE LOVELIEST OF SILVER PLATE

© 1944, House Decorations, Inc.
FISH IN HOME WATERS

WHEAT and meat and even butter can travel, but fish is a stay-at-home. During this year of famine in Europe and Asia, when we are haunted by the specter of children without bread, we can still eat fish without compunction. We can also eat it with pleasure. The trout you caught at daybreak, cooked with a little butter, delights your fisherman's appetite. But there are dozens of ways to make fish really festive, a main dish for lunch and dinner, for family or company. Tomatoes and onions, young green peas out of the garden, tossed salads with tart dressings are its affinities. The most American and hearty of soups (chowders and gumbo) are made of sea food; the most delicate sauces are contrived from lobsters or shrimp. Fish has greater variety than chicken, is more dainty than steak, and in case you're protein-conscious, it holds its own in food value with meats and eggs.

Fish Pudding Lydia

2 lbs. fresh codfish
1 lb. filet of finnan haddie
1 cup mashed potatoes
2 eggs, separated
2/3 cup tomato ketchup
1 tsp. lemon juice
chopped parsley

Boil both fish for 20 minutes, remove skin and bones from the cod. Mash cod with a fork; put the finnan haddie through a meat grinder. Mix together, mashing to a smooth paste. Add mashed potatoes, ketchup, lemon juice, parsley, egg yolks. Beat the egg whites until stiff and fold into the mixture. Pour into a greased bowl or mold and steam on top of stove for 1 1/2 to 2 hours until firm. or. in the oven, set in a shallow pan. Serve with lobster or shrimp Newburg sauce. For 6.

Newburg Sauce

2 tbsp. butter
3 tbsp. flour
1 cup cream
1 " milk
1 tsp. salt
1/2 " paprika
2 cups lobster or shrimp
3 egg yolks, slightly beaten
1/4 cup sherry wine

Melt butter, add flour. Gradually add cream and milk. Cook until smooth and thick, then add seasonings. To this cream sauce, add lobster or shrimp cut in small pieces. Mix beaten egg yolks with a couple of tablespoons of the cream sauce. Combine mixtures, add sherry and heat in a double boiler.

Crabmeat Minihouse

1 lb. crabmeat, which has been picked over and washed
1 lb. very thin spaghetti
1 qt. of cheese sauce
1 egg yolk
1/2 cup grated cheese
salt and pepper to taste

Cook spaghetti in boiling salted water 20 minutes until tender, then strain. Put in bottom of pyrex dish or casserole, cover with a layer of crabmeat, then cheese sauce. Fill dish alter.

(Continued on page 75)
FEED VIGORO NOW

for rich, springy turf!

- Now's the time! Give your lawn the beauty treatment it deserves—with Vigoro, complete, balanced plant food. Just 4 pounds of Vigoro per 100 square feet will mean healthier, thicker, greener grass—now and in the spring.

Vigoro nourishes the whole plant—tops, stems and roots. It develops deep, foraging roots that help break up subsoil—anchor the plants against the heaving action of frost—add richness to the soil. For each year as part of the old roots decay, they form the finest kind of humus (organic material) right in the soil where grass needs it most.

Remember: Experts say, "Fall is the ideal time for lawn work". So start now. Re-seed the thin sections and bare spots with good grass seed—and feed Vigoro, complete, balanced plant food. The uniform moisture conditions, cool nights and sunny days of autumn will combine to give you lovely, richer, greener grass—a beautiful lawn that your neighbors will envy.

ALL THE NOURISHMENT GRASS NEEDS!

A marked deficiency in soil of only one plant nutrient has serious consequences as far as plant growth is concerned. Like most soils, yours may lack one or more of the vital food elements grass needs for normal plant nutrition. Be warned by poor root systems, bad color, stunted or delayed growth. Feed Vigoro—it is properly balanced for best plant growth.

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FISH

Continued from page 74

nately (cheese sauce recipe can be found in any cookbook; it is a white sauce with cheese added)—squeeze a little onion juice into the dish and sprinkle a little chopped parsley through it. When the dish is full, add a sprinkling of grated cheese, and over this spread the yolk of one egg. Brown in oven 30 minutes. For 6-8.

Chiopino, San Francisco Style

2 lbs. striped bass or rock cod
1/2 lb. shrimps, cooked
2 large crabs,
1 onion, chopped
1/4 c. olive oil
1 tsp. parsley, minced
1 bay leaf
1 clove garlic, minced
3 cups cooked tomatoes
2 tbsp. tomato paste
1/2 cup chopped celery
salt and pepper to taste

Have fish cleaned and cut into serving portions. Arrange in a large kettle, add cooked, cleaned shrimp, crabs broken in pieces but left in the shells. Cook onion and celery in olive oil, add parsley, garlic, tomatoes and tomato paste. Season to taste, cook 10 minutes. Add to fish and sea food, cook slowly for about 30 minutes. Serve in soup plates a little parsley, garlic, lemons and to­

Cook onion and celery in olive oil, add parsley, garlic, tomatoes and tomato paste. Season to taste, cook 10 minutes. Add to fish and sea food, cook slowly for about 30 minutes. Serve in soup plates a selection of each kind of fish and a generous amount of the sauce. Serves 4-6.

Fish Soufflé

2 tbsp. butter
4 + flour
2 cups thin cream or milk
4 eggs
2 cups flaked boiled halibut (leftover fish and a generous amount of the sauce. Serves 4-6.

Mix all these ingredients together and season to taste. Beat in eggs.

Have the backbone removed, leaving head and tail. Make a stuffing of the bread crumbs, lemon rind, minced onions, parsley seasoning, eggs, the bay leaf crushed into small bits and the fat. Mix all these ingredients together and add enough milk or stock to give it a moist consistency. Stuff the fish, not too full, and sew or skewer together. Bake in a moderate oven until firm. Serves 4.

Baked Fish Port-au-Prince

3/4-5 lbs. weakfish or young cod or striped bass
3 cups bread crumbs
grated rind of 1 lemon
1 large or 2 medium-sized onions, minced
2 tbsp. poultry seasoning
2 eggs
1 bay leaf
1/4 c. dripping fat

Mix and season as for above. Bake in a moderate oven for 1-1/2 hours, basting occasionally with a little butter and fat mixed with water or milk. Serve with a sauce of highly seasoned, stewed tomatoes, minced onions and finely chopped parsley. Serves 4-6.

The best it is properly nourished, balanced plant growth.

A PRODUCT OF SWIFT & COMPANY

FREE VIGORO NOW

for rich, springy turf!
Yes, I’d like to get married again — and to do a lot of things differently.

Another time I’d remember that August is hay-fever season, and that no bride is attractive when she sneezes! I’d remember to send an invitation to old Mrs. Haskell... and I’d do a better job of cutting the cake.

I’d be so much smarter about buying, too. No crinoline evening dresses to pack in a 2x4 suitcase. No kitchen curtains that fade the first time the sun shines. No towel “bargains” that flatten-out like blotters after the first few weeks.

I’d know the safe guide to good buying for my towel wardrobe — the name Martex. For I’ve learned that the Martex label always protects me... that Martex Towels are sound values, and that a very little money will buy so very much in long-wearing loveliness.

And another time I wouldn’t have to buy just-anything because there was a war on and anything would have to do. I’d wait and stock my towel wardrobe with the wonderful new styles and colors that Martex is fast readying for the young in heart and purse.

Yes, I’d like to get married again and have the chance to correct all my mistakes and get the beautiful new things that are coming. But some things I’d want to keep the same — the same pink roses in the church, the same music ringing sweet and clear — the same husband!
Hushed moment before the concert begins

This year for the first time since 1941, the Berkshire Music Festival will resume its full, pre-war schedule under the conductorship of Serge Koussevitzky. This is the seventh season in which the Boston Symphony Orchestra has participated. The nine concerts, which began on July 25th, will end Sunday afternoon, August 11th.

The Berkshire Music Festival is held at Tanglewood, between Lenox and Stockbridge, Massachusetts, in a setting of beautiful trees and sweeping lawns that stretch out to a distant view of the Berkshire Mountains. The modern music shed, above, where the orchestra plays, was designed by the Finnish architect, Eliel Saarinen, and shelters an audience of 6000. Hundreds more sit outside on the lawn surrounding the shed. The acoustics are quite

(Continued on page 78)
A dream of perfection is this superb "Mountain Rum".

Music in the air remarkable, for the orchestra can be clearly heard a good distance away.

In the interest of encouraging young talent, the Berkshire Music Center was established in the summer of 1940 as a school of music. Every season, until war-time conditions made it impossible, Serge Koussevitzky has directed a six weeks' summer program. This year, the Berkshire Music Center will give the first American performance of Peter Grimes, an opera composed especially for Tanglewood by Benjamin Britten. Admission for this opera is by invitation only, to members and subscribers of the Friends of the Berkshire Music Center who have contributed to its support.

"Brahms week," which starts August 1st, features the first Brahms series to be given by the orchestra outside of Boston. During Brahms week, soloists will be Claudio Arrau, brilliant Chilean pianist, who as a young, unknown artist, played with the Boston Symphony in 1924; Carol Brice, the colored contralto, whose voice attracted so much attention when Dr. Koussevitzky invited her to sing at a meeting of the Friends of the Boston Symphony Orchestra last season; Gregor Piatigorsky, cello soloist; and Erica Morini, violinist, who will be heard in Brahms' Double Concerto; Mischa Elman is another soloist.

The orchestra will accompany a mixed chorus in the performance of "The Testament of Freedom" by Randall Thompson, Sunday afternoon, August 11th. This was first sung at the University of Virginia in commemoration of Thomas Jefferson's birth, and it was performed by Dr. Koussevitzky as a memorial to the late President Roosevelt on the news of his death, when the orchestra was giving its spring concerts in New York City.

After the memorable experience of the "Brahms week," you will probably want to buy some of the recordings at the Music and Book Shop in Tanglewood, open again this year. Also on sale there for the first time is M. A. De Wolfe Howe's new book, "The Tale of Tanglewood." This tells the story of the Berkshire Music Festival and takes you from the days when Hawthorne and Melville met as strangers near Stockbridge to the present, when, under the inspired direction of Serge Koussevitzky, Tanglewood has become known as the American Salzburg.

The Festival Music programs are given in Turntable on page 100, where you will find listed those pieces which are available in recordings.

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Official and Agencies in Principal Cities
MODERN
Continued from page 31

The important thing to remember in looking at modern houses is to look. Not through a glass darkly, blinded by prejudice. But to try to see each house as freshly as if the very idea of domestic shelter were a startling innovation, as if one had heard of houses and never before seen any. To sense the kind of life for which the house was designed.

To get the feel of its materials and follow the logic of their use. To experience its space and shape and scale, its relationship to its surroundings. To open one's mind as well as one's eyes, and only then to pass judgment. Obviously, one cannot shed all prejudices, but one can at least attempt to sort out the basic from the superficial, the first-hand from the second, and one can try to distinguish the reality of sentiment from the unreality of sentimentality.

Unfamiliarity breeds contempt. Most children go through a trying stage in which they cherish above all the security of convention. If anything is unusual, they say it “looks funny” and discard it without further inquiry. Modern architecture requires a very much more mature approach. Instead of demanding conformance to an established, therefore ostensibly respectable standard, one must try to find out why a building looks as it does, and learn to differentiate between affectation and sincerity. Good architecture, new or old, strives to be neither conventional nor unconventional. It strives to be nothing but itself. Its character is organic and indigenous, not assumed.

People who have had small opportunity to see modern houses, or too little curiosity to look at them when they do come across them, are occasionally heard to protest that they all look alike. Actually, there are as many kinds and sorts of modern houses, existing and potential, as there are kinds and sorts of people, landscapes, climates and building materials. For these are the conditions within which the architect works, the limitations which are also his inspiration. And it is the architect’s own creative imagination which is the finally decisive variable, extending the possible range of form even further into the infinite.

The key to the enjoyment of architecture, historical or contemporary, sophisticated or naive, is the cultivation of an intense awareness of its elements. One must not retrace it for its differences from established custom without first looking to see whether those differences have justifiable cause and effect. Most of the “peculiarities” of modern houses come from the fact that they are designed from the inside out. Ideally at least, they start with the convenience and pleasure of their inhabitants and the nature of their building materials, not with a preconceived external pattern. Convenience and pleasure, for the house which is merely convenient and efficient is not a house but a machine.

Take the example of windows. In a conventional house they are cut into the walls in a fixed-ordained arrangement of identical narrow openings, separated by identical lengths of wall and usually lined up symmetrically on (Continued on page 80)
Modern

Continued from page 79

either side of a prominent doorway. The relationship between the windows and the rooms behind them is wholly secondary to the external effect, and frequently quite accidental, since the reiterating of window and wall, window and wall, is mechanical and implacable, unaffected by human considerations. It is, however, just exactly those considerations which account for the window arrangements of modern houses. They do not necessarily use more glass than other houses, but they use it differently. Windows are not evenly scattered about the facades, but grouped for maximum effectiveness. In size and shape and placement, they respond with remarkable freedom to the needs of the interior. The main rooms will often open to the sun and to the view with great walls of glass, yet the street-facing windows may, for privacy, be reduced to a thin continuous band or a few narrow slots. A one-story house will perhaps have a ribbon of windows set into its roof to provide supplementary light and air and to free interior space. The result need not be a chaotic exterior. In the hands of a competent architect, windows will never look like random wall punctuations. They will be so closely related to the structure of the house as to assume an air of inevitability. They will be finely proportioned and organized in a lively rhythmical order of their own. Inside, they will serve not only for good vision and good ventilation, but for good cheer. There can be plenty of strong even light, but not to the point of glare or boredom.

Even the people who are most distressed by the unconventional exteriors of modern houses tend to be charmed by the interiors. Once in the sense of freedom and spaciousness is so compelling and enjoyable that even the hard-shelled conservative often forgets to protest against its strangeness. Instead of coping up each activity in a tightly circumscribed room of its own—a practice which made sense only in pre-central-heating days—modern architects like to give their clients as much freedom as can be made consistent with quiet and privacy. This they accomplish by open planning, by treating space as continuous and allowing it to flow freely, not only from one room to another, but from inside to outside, so that the exterior too will contribute to the feeling of expanding space. Glass becomes a transition between interior and exterior rather than an exact boundary. Anyone who looks closely will note that the feeling of continuous space is usually accomplished by means of continuous surfaces: one's vision is not cut short at the ostensible limits of a room but carried ahead, perhaps even through glass, by the uninterrupted surface of wall, floor or ceiling. The effect of freedom is even more emphatic if walls are treated as separate screen-like planes of varied texture and color, rather than as the identical and confining sides of a box.

This kind of space-treatment has two very practical advantages. It allows an unusual degree of freedom and flexibility in the floor-plan, and it can...
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MODERN
Continued from page 80

be used to make small houses seem larger and more tolerable than they actually are. It has its dangers too—not only the obvious risk of insufficient privacy, but also the possibility that space will escape from every corner and pleasant openness degenerate into unpleasant exposure. A good architect will avoid these perils. And if he is very good indeed, he will subtly counter openness with enclosure, brightness with dimness, and develop space and light together in such a manner that the house itself will seem to sing for joy.

Light and space, however, become architecture only when they are defined by a third element—material, and anyone who wishes to understand modern houses must learn to observe all three ingredients with equal freshness. As is the case with light and space, the choice and use of material is based on very practical and rather prosaic considerations; yet a truly creative architect can turn that prose to purest poetry. He will use materials honestly, for that is a first principle of architecture. But he will do more than that. He will use them expressively, developing the structure and form of the house out of the inherent qualities of the material and often letting their natural color and texture serve as integral ornament. Again each house must follow its own implicit law. Anything else is affectation.

Modern houses do take a great deal of looking, but the better they are, the more immediately and instinctively one recognizes their excellence—provided that one's eyes are open. And after all, perhaps it is only through such personal reactions that one can finally ascertain the presence of quality and character in architecture.

TRADITIONAL
Continued from page 42

sets a mood of tranquillity, creates an aura of security that is particularly needed today. It represents a whole philosophy of good living, stability and dignity. Lunch in a crowded restaurant is forgotten over dinner at home in a mellow dining room. The mechanical monotony of the office is effaced by the warmth and space, the patina of old pine or the pattern of chintz in a living room.

Logic, of its very nature, is articulate. Emotion is difficult to express, harder still to define. The people who build traditional houses, build them because they like them. Admirers of traditional houses are often accused of sentimentality, but a man could do worse than be sentimental about the manner of his living. He could do worse than design his home around his emotions.

In this country, traditional architecture still flourishes side by side with modern. Neither has stolen the wide ground. Our home burned to the ground. No place to live—where will we go?

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THREE GREAT WEAVERS

Continued from page 64

Swedish Elsa Gullberg, American Dorothy Liebes and Indian Gautam Sarabhai, the three great weavers who recently met in New York, have a common philosophy of their craft. Each creates for the needs of his or her own country, finds inspiration within the culture of that country.

Before Mrs. Elsa Gullberg started her own business, she was director of a project, partly run by the Swedish government, to improve textiles. This foundation, the Svenska Hemsjöd, undertook the preservation of old weaving techniques. Samples of designs made in 1926. Mrs. Gullberg opened her own shop, Textilier och Innredning (Textiles and Interior Decoration) in Stockholm. Here she sells both hand and machine-made fabrics, collaborates with architects more often than not. Her fabrics interpret their ideas, carry out their plans.

Dorothy Liebes, of California, also prefers to work with the architect, from the very beginning. This is particularly vital if the proposed project is a large public place, such as a theatre, hotel, restaurant or club.

Mrs. Liebes has discovered that the finest designs are in old textiles. Today, she divides her time between her looms and her drawing board, weaving wonderful materials by hand and creating patterns for the millions of yards which roll from the machines of some of America's largest manufacturers. Some of her fabrics are woven on narrow wood slats, include metal threads, patterned ribbon, leather, cellophane, chenille. They prove her belief that "all wool and a yard wide" is an old-fashioned slogan, gone forever.

Like Mrs. Liebes, Mr. Gautam Sarabhai interweaves varied fibers to produce remarkable fabrics. He and his family own mills at Gujarat, which turn out 200,000 yards of cloth a day, employ 9,000 people in the textile division alone. In the hand-weaving and design studio of the factory, artists are taught the problems of manufacturing, the limitations of the machine. Mr. Sarabhai has encouraged them to interpret old Indian patterns for mass production. Traditional sari border designs are simplified, for example, to make it practical to reproduce them on the machines. Though the Sarabhai manufacturing methods and machines are kept ultra-modern by experts sent all over the world to study new developments, the Sarabhai designs are, for the most part, ancient and Indian. India needs all the textiles which the Gujarat mills can now produce, but later Mr. Sarabhai hopes to export fabrics designed in his studio.

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KIRK HOUSE Continued from page 41

squares, glued on a wooden sub-floor, is separated from the concrete slab base by an air space into which cold air is returned from every room. An oil heater (marked HR in plan), centrally placed behind the chimney off the hall, draws the cold air up through its base, warms it and returns it to the house.

The Kirk house is small but not cramped; space flows freely from room to room and to the outdoors. The fireplace, open on two sides, gives heat and cheer to living and dining areas. Large windows afford a pleasing view and bring in warmth on sunny, winter days. The pitched roof contributes to the illusion of space and provides storage facilities.

Materials are inexpensive, but attractive. Plywood veneer walls of the living room are stained pine; the chartreuse color of the ceiling is repeated on the couches; the ceiling is turquoise; white rugs dapple a dark brown floor. Walls of master bedroom are of flush cedar, rough-sawn and bleached, set tongue-and-groove. The ceiling in this room is turquoise. In the guest room, cedar walls are washed with yellow; the ceiling is Chinese red. Kitchen walls, ceiling and chimney are of bleached, vertically-grained Douglas fir plywood; counters are yellow; floor is covered with vermilion linoleum.

Even allowing for present-day increases in building costs, there should be no difficulty in constructing this house, in most parts of the country, for under the $10,000 ceiling.
ARE YOU UNDER-INSURED?
What every home owner should know about insurance

If you have tried to buy a house within the past year, or have had contractors bid on a house you want to build, you undoubtedly realize that building costs have risen fifty per cent or more since the early days. If you already own your home, it may not have occurred to you that this substantial rise in values is probably not taken into account in the insurance policy covering your house and possessions. If your house were to be destroyed, not only the building itself but all of the furniture and equipment in it could be replaced only at prices considerably higher than you paid originally. That is why it is a good idea today for policy holders to have their property re-evaluated and to have their policies adjusted accordingly. In these times of inflated costs, there could be no sounder counsel.

The buyer or builder of a new house will be sufficiently impressed with the rise in costs so that his fire damage insurance (covering the house and its contents) will probably be adequate; but there are other types of insurance just as essential to a property owner. Let’s see what is actually covered in fire and theft policies and consider some of the other risks to be insured.

The fire policy usually covers damage by fire to the house and contents, and can be written with "extended coverage", which broadens the insurance to include damage from hail, hurricanes and wind storms, vehicles injuring the property, aircraft damage, riot, and smoke damage from heating or cooking units. It covers an explosion from any cause except from steam boilers and steam pipes; a separate policy is available for this. By means of a rider, further coverage can be secured for fences, garage, shrubbery, etc.

The theft policy usually insures removable fixtures inside and outside the house: furniture, jewelry, clothes, small boats, etc. An inventory of sources and costs of articles is a valuable document in connection with your theft policy, facilitating the settlement of claims. These are two policies that almost any property owner would certainly have. But what about such important items as liability and property damage?

Liability insurance protects you not only in cases where the serious injury or death of someone on your property results in a suit for a large sum of money; it also protects you in the more commonplace cases, such as a cigarette burn or a spilled liquid spoiling a friend’s dress, minor injury resulting from children’s play, or the too imperious growling of your dog. It is gratifying to be able to insist that your friends, employees, or others be fully compensated for whatever damage has been done. In the more serious cases, your liability policy may stand between you and the loss of the whole investment in your home as much as does your fire and theft coverage, since all of your savings, including your home, might be forfeited to settle a heavy claim. A relatively new "packaged" form of liability insurance is known as comprehensive personal liability. One of the advantages claimed for it is that, in one policy, it embraces coverages ordinarily requiring different policies and that it can be supplied at a lesser total cost.

Property damage insurance, one of the coverages now included in a comprehensive personal liability policy, is designed to reimburse others for damage to their property resulting from such things as a tree falling from your place into theirs, damage to their property resulting from blasting undertaken on yours, or a grass fire spreading from your place to theirs. Another advantage of property damage insurance is that claims are promptly looked into by the insurance company’s experienced investigators, with the result that claims are apt to shrink very materially, any bluffing as to the extent of the damage caused, or your responsibility for it, is exposed.

While your new home is under construction, it should be insured, by the contractor or builder, against damage, and you should be insured against suits. This protection should be written in your name as well as the contractor’s, and, when the house is completed, should then be continued in your name alone. However, if you have a comprehensive personal liability policy, it obviates the necessity for the contractor’s including you in his protective policies.

Of special interest in these times of housing shortage and high rents is an item called rental insurance, which can be written as an addition to the fire policy and should include the extended coverage features previously mentioned. Should your house be so damaged that you cannot live in it, this precaution will take care of the cost of renting similar quarters until your home is once more available.

HOME owners! Fill in the sign above with today’s value of your own home. Then check the amount of your present insurance against that figure. This is a serious appeal from the fire insurance business to act in your own interest—to protect the greatly increased value of your property. The value of your home might well be from 30% to 50% more today than in 1939. Yesterday’s insurance can not cover today’s higher property values.

The increase in value of your furniture, rugs, clothing, jewelry may represent additional thousands in assets you stand to lose if fire destroys your home and belongings.

Fire losses every day are awakening home owners to these tremendous increases in property values—too late! We who live and work in the fire insurance business see this daily evidence piling up—evidence of the tragic and needless losses home owners are suffering through inadequate insurance protection.

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CHILDREN Continued from page 84
told that they could scribble, draw or paint on them as they pleased. At first, the lower areas were covered with scribbles, but then as the children grew and they were able to reach higher on the walls, their drawings took on meaning. Finally, one of the children, with distinct artistic ability, drew a frieze of ducks in flight. When the children were old enough to want the room painted, the frieze was left as part of the decorative scheme. Now the children have grown up, gone to college, gotten married and set up homes for themselves. The parents, however, have fond remembrances of their children in the playroom.

Closets should be constructed to meet the needs of the growing child. The rod upon which to hang children's clothes should be adjustable to their height, so that from the time they are small they can learn that there is a place for everything and to put everything in its place. There should be plenty of storage space in the child's room for toys and books and gadgets—low shelves with rounded corners and some little private places where the child can hide away his personal treasures—his marbles, a watch, a pen knife, stubs from the movie tickets, sticks of chewing gum, and other choice bits. Places like this give the child his own privacy and security and may help to maintain the peace of mind of the parents, for he will not be so prone to dig his own hiding hole in the living room plaster.

But you cannot confine your child to the baby department of the house all the time—not should you. The kitchen is a wondrous and attractive place for children; the delicious odors, the activity, the opportunity to lick the spoon draw every child to the kitchen. But the kitchen can be a dangerous place for children. There are gleaming hot pots on the stove, sharp knives and hot ovens. A small child needs a special corner of his own in the kitchen, with a low table and some miniature pots and pans and dishes, so he can stir up his own concoctions and mix and fuss.

In the adult part of the house, electric wires and plugs are an attraction, especially in the crawling and toddling stage. Electric plugs in a baseboard are a dangerous attraction. They can just as easily be placed at table height out of reach of little fingers. Lamp cords should be shorter and less obvious.

In a house with a baby department, the child soon learns that he can have fun and enjoy himself and feel secure and warm and cozy in his own place. He also learns that there is a different behavior pattern to be followed when he goes out into the adult part of the house. At the same time, grown-ups can learn that when they go into their child's world, they should adjust themselves to his way of life.

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Downward ventilating system
When it is impractical to carry the duct through the roof, a good exhaust system can be developed by leading the duct down through the floor construction, across the basement ceiling, and out through the sill of an outside wall.

Upward ventilating system
In houses where the range is located so that there can be a direct duct to the roof, an upward ventilating system is the better installation. A special weatherproof hood on the exposed duct-top prevents gusts and back-drafting.

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STEEL INSULATION

For more information, consult the classified section of your telephone directory or write to factory at Bloomingdale, Illinois.
DINING ROOM

Continued from page 58

Additional information about the dining room shown on pages 58 and 59:

Dining furniture of pickled pine, Drexel Furniture Company. Ten pieces about $750.

Chairs seats covered in rose, blue and chartreuse stripes, George Reylo & Co., Philadelphia. (About $4.50 a yard.)

Rug, Bigelow-Sanford’s Grospoint Lokweave. About $9.00 a sq. yd.

Old Paris china: Plates in breakfast tiered compete on buffet, and compete on dining table; Atman-Weiss, New York.

Appointments used with serving chest shown on page 58:

Crystal, including whiskey decanter, old-fashioned glasses, liqueur decanter and glasses; Steuben Glass Company, New York.

Silver coffee service; Robert Ensko, New York.

Demi-tasse cups, blue porcelain trimmed with gold; Atman-Weiss, New York.

Soup tureen, gold and white china, shown in storage space at bottom of chest (right, P. 58); Plummer, Inc., New York.

Silver in silver drawer of chest (left, P. 58), including ices-tongs, matchboxes, ashtrays and sugar tongs; Henry Nord, New York.

(Continued on page 59)

for heydays and grey days...

Golden-hued Dirilyte

Golden-hued Dirilyte flatware enables you to set the most exciting of party tables. Yet, because it’s durable as well as beautiful, you can use it every day — and on grey days it’s as cheering as a burst of sunshine! Dirilyte is as hard as steel, scratch-resistant, solid, not plated — yet moderate in price. Production is still limited, but more is coming, and remember — Dirilyte is worth waiting for! Send 15c today for color booklet: “How To Set A Beautiful Table with Golden-hued Dirilyte” — it’s fascinating!

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Dining Room


Linens from Mosse, New York.

Liquors from Sherry Wines & Spirits Company, New York.

Muddlers in old-fashioned glasses are silver teaspoons, American Colonial pattern, Frank Smith Silver Company, Gardner, Massachusetts.

Following is a list of stores who will carry the Drexel furniture shown on pages 58 and 59.

Arizona
Phoenix
Dorris-Heyman

California
Los Angeles
Barker Bros.
Pasadena
J. H. Biggar
San Diego
Henry Levy
San Francisco
W. & J. Sloane

Colorado
Denver
The Daniels & Fisher Company

Connecticut
Bridgeport
The D. M. Read Company
Hartford
G. Fox & Company
New Haven
The H. M. Ballard Company

District of Columbia
Washington
Colony House, Inc.

Florida
Miami
Moore Furniture Company
Tampa
Mass Brothers, Inc.

Georgia
Atlanta
Rich's, Inc.

Indiana
Indianapolis
L. S. Ayres & Co.

Louisiana
New Orleans
D. H. Holmes Co., Ltd.

Maryland
Baltimore
Hochschild Kohn & Co.

Massachusetts
Boston
Paine Furniture Company
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Michigan
Detroit
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Missouri
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DINING ROOM

Continued from page 89

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These new, available products will help you run your home with greater ease.

Serving foods icy cold or piping hot for outdoor meals is no trick for the hostess with a "Fahrenheit Ice Buoy Buffet." This handsome cork and spun aluminum server is the latest brain-child of an insulation engineer. Heavy cork walls, aluminum-lined, protect an inner, double serving dish. The top holds food, the bottom, inverted and vented, acts as an ice bell when filled with ice cubes and water, or crushed ice and salt. Brassant ice cubes press against the bottom of the serving dish, keep 2½ quarts of food chilled for eight hours. Take out the inner basin, and the Fahrenheit converts into a container holding 18 cola bottles or 7 quarts of ice cubes. With the inner basin removed, you can also keep 7 quarts of food hot for six hours. Measures 14½" in diameter, stands 6" high. With cover. Priced $49.50 at Ham- macher Schlemmer.

Cap baby's nursing bottle with ease. Kleinert's Nip-O-Mat is an ingenious gadget to end the fretful struggle of putting nipples onto baby bottles. It's a circular aluminum band, one inch wide, with five long flexible prongs that fit over the bottle, the prongs extending above the bottle opening. First, squeeze the prong tips together, then place the nipple over them with tongs, Draw the whole gadget down over the bottle. It's as simple as that. Hands never touch the sterilized nipple that lands firmly and securely where it belongs. A time-saver, a nerve-soother for young mothers and fathers. Complete with tongs, you can get it for $1.00 at Bloomingdale's.

Plastic kit for the well-equipped laundry: two dozen Crystal-Clear Clothes Clips that won't snag, splinter or absorb dampness. Non-rust steel spring insures firm grip. Easy on bosom, fine lingerie. Plasticean Clothes Line, 100 feet of tough Vinyl-coated line that rains or snow, heat or cold won't affect. Hangs taut, won't sag, stretch or knot. Wipes clean with a damp cloth. Wel-maid Clothes Basket Liner, snap-on model, keeps clothes clean, protects them from snaggling or tearing. Waterproof and mildewproof. Wel-maid Ironing Board Cover shields the board from dust and dirt when not in use or stored away. Coverup Apron for the laundress. Assembled by Lewis & Conger, you can get the whole kit for $8.49, or buy the items singly: clothes clips, $1.95; clothes line, $3; basket liner, $1.29; board cover, $1.00; apron, $1.25.

All-aluminum storage chests are a

(Continued on page 92)

ALVIN STERLING brings you style...fashioned in sterling (solid) silver...for lifetime use.

ALVIN STERLING is fashioned by artists-designers who gain their inspiration and creative ideas from women, themselves, everywhere...in colleges, in women's clubs, and in other important groups...whose wishes determine the styles of the day. So it can be truly said...Alvin Sterling patterns follow the dictates of fashion. The merit of its quality is in the sincerity of purpose of its makers to do everything humanly possible to make the best sterling silver flatware obtainable.

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HOUSEHOLD SHORT CUTS

Continued from page 91

life-long investment. They're permanent. They're airtight. They will keep your clothes and blankets safe from dust, moths and mildew. Lightweight, strong and sturdy, they glide easily on smooth aluminum runners under the bed or into a closet. Always bright and clean, Metal Aluminum Storage Chests are stain-resistant and show no fingerprints or scratches. In two lengths, wide enough to hold suits or coats—32" long, 8" high, 18" wide, with two secure luggage catches, $8.95. In 42" length with 3 catches, $10.95 at Macy's, New York.

Self-sharpening knife rack assures keen-edged blades, ready for use, at all times. This cutlery rack has a new principle that sharpens the knife as you withdraw it. Made of solid maple, wedgeshaped to hold knives in position for use. Glass enclosed to protect blades and fingers and to make selection easy. Will hold six assorted sizes, from 10" carver to paring knife. May be affixed to the wall or used on the kitchen worktable. The Robeson Shar-Edge Self-Sharpening Knife Rack sells for $5.00 at John Wanamaker's.

Cork-pulling used to take an experienced twist. Today a good corkscrew is all you need. The Korkmaster is a modern, streamlined, all-metal version of the old-fashioned foreign corkscrew. Precision-made, from a solid bar of aluminum alloy with inner parts of stainless steel and brass gears. The Korkmaster fits any standard bottle and penetrates without breaking the toughest cork. A top handle works the screw into the cork, a side handle lifts it out quickly and easily. A good-looking and reliable adjunct to any home bar. Priced $4.95, it can be purchased at Lewis & Conner.

Make over with color: Use a new all-purpose dye to refurbish your curatins, bedspreads or linens. Or if new fabrics are not exactly the shade you want, don't let shortages defeat you. Change the color to suit. The New All-Purpose Rit Tints and Dyes are guaranteed for all types of fabrics, natural or synthetic. Acetate rayons, nylon and mixed fibers take on a complete color change if you carefully follow the simple instructions on the box. Light colors tint with Rit and hot water from the tap; dark colors fast-dye by simmering—no boiling necessary. Take old colors out of fabrics, use Rit Color Remover. The 38 colors may be used singly or mixed for unusual high-style shades. 25c each. For instructions on color combinations, write to Rit Products Corp., 1401 W. Jackson St., Chicago, Ill. For Rit Dyes, try your local druggist or dime store.

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At leading furniture and department stores.

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the coaches which rolled uptown along second avenue. This accounts for the Boston Post Road sign on the garden wall and perhaps for an air of tranquility not quite of this century.

Amster Yard is far from being an American primitive. It is not in the least quaint and it isn’t particularly American, in that the designers were guided by an Utrillo which hangs in the Amster living room today, when they contrived roof lines and chose colours; the passageway by which the tenants reach the Yard is very like the domain of a Paris concierge; the gardens designed by Harold Sterner and planted by Joseph W. Acker speak of Italy and the South of France.

Despite its foreign accent, Amster Yard might not have taken shape as it did if its owner hadn’t taken a trip west shortly after he acquired the property. He so enjoyed the terraces and gardens of the West Coast that he was more than ever determined to give the Yard the flavor of town-and-country living. Although he appreciated the difference in climates, he still wanted the charm of a country house in a town apartment.

As a sign of the times, Amster Yard is a modified and native version of the community-living which, long-brewing in Europe, was sharply accelerated by the war. Not only are Yard and conference room used by all the tenants, but there are arrangements for pooling service which add to everyone’s comfort. This is a flexible system, again dependent on the friendship of the residents and the amiability of the servants who appear to enjoy moving from one apartment to the next since they are so close together.

Amster Yard, individual though it is, has an enormous potential as a model for other communities. This experiment is being proved under the most trying circumstances: New York within a year of the end of World War II. Every factor which points to its success will be intensified in a smaller, quieter community, where land values are lower and people live under less tension. What singles out Amster Yard is that it breaks away from standardized patterns, is a blueprint for other community ventures. It refreshes the eye and the spirit but, even more, it adds a fresh dimension to life in a crowded city.
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Crimson Glory

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IN A POLL of 54 experts, conducted by HOUSE BEAUTIFUL, Crimson Glory outranked all other roses This exquisite beauty is indeed an aristocrat, with its large, beautifully formed blooms held proudly high on vigorous bushes. GUARANTEED TO LIVE AND BLOOM! Exceptionally hardy, with its large, beautiful flowers held high on vigorous bushes. Send your order now, and get earlier, more generous blooms in Spring, repeating all summer long. $1.50 each.

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A true Floribunda, Pinocchio is a small, gracefully pointed bud-rich rose, abundantly covered with gold at base. Changing to deeper pink at edges. Excellent for flower arrangements. Exotic fragrance. Exceptionally prolific. Hardy. Disease-resistant. $1.25 each.

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THE GARDENER’S GUIDE

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GARDENS

Continued from page 71

Despite these drawbacks, the herbaceous border is still a favorite here, and the presence of one in full flowering condition through the blooming season is an indication that the owner is an intelligent and persistent gardener.

Once well made—soil deeply prepared and enriched—the border should last for over five years. Given spring and fall top feeding, replacing old soil with new when plants are divided and re-set, it is the most sensible and satisfactory type to make.

In the face of these facts it may seem strange to find that a return to the old-patterned Victorian garden, have been cropping up lately. Here are four gardens, recently completed, in as widely separated districts as Cincinnati, Ohio, Bronxville, New York, and New Jersey, and by four different landscape architects, in which the Victorian pattern is obvious. Can it be possible that this is the next taste in garden design?

A study of them reveals, in each case, a sensible reason for adopting this type of plan.

The first, top, page 71, is the garden of Mr. and Mrs. Raymond V. Ingersoll, at Duck Island, Northport Harbor, L. I., of which the section shown is an undisturbed Victorian pattern of half-rounds and triangles edged with Korean box and English lavender. These center beds, with grass paths between, provide the early summer bloom of amsonia, coral bells and iris; the midsummer flowering of balloon flowers and phlox, with chrysanthemums and annuals rounding out the season. The garden shown here is repeated on the other side, separated by a long perennial border, thus representing both styles of planting. Florence Baker was the landscape architect.

Next, the garden of Mrs. Henry Ashton, Bronxville, N. Y., of which Mary Deputy Lamson was landscape architect, is on a very small place. The background of Carolina hemlocks, azaleas, hollies and double-file viburnums serves as a screen for a street immediately behind it. The garden is oval in shape about 35' wide and 28' deep, with the pattern emphasized by an edging of dwarf box. Two of the beds contain low-growing Boronia and polyantha roses; the others have tulips, peonies and iris for early flowering, followed by annuals and chrysanthemums for the fall.

The garden is seen from the living room and library and from the dining terrace, through an arch of pink English hawthorns, so its pronounced pattern is easily enjoyed.

The third example is the garden of Mr. and Mrs. William H. Harrison, Indian Hill, Cincinnati, designed by Eleanor Christie. The immediate vicinity of the house is a clearly patterned area composed of geometric beds and brick walks. The lawn is pushed back with the pattern emphasized by an edging of Siberian iris for early flowering.

The garden shown here is repeated on the other side, separated by a long perennial border, thus representing both styles of planting. Florence Baker was the landscape architect.

Now you can take all the drudgery out of trimming hedges, shrubbery, or ornamental trees with the marvelous new La Rene Hedge Trimmer. This precision instrument attaches easily to any standard ¼" electric drill (operating at 1,000 to 2,500 RPM) and makes 60,000 cuts per minute.

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AUGUST, 1946

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war housing was being built, and that was placed, in many cases, where it is useless now that workers have migrated to new employment. Furthermore, the condition as well as the number of houses was going downward; repairs and remodeling were often foregone; people got along with what they had.

Beyond the unfulfilled need for normal replacement, there has been the need for accommodating our increasing population. Then there is the need to house separately the great number of families, doubled up during the depression years, which, because of increased wartime payrolls, now can afford homes of their own. Also, there are the migrations of labor, mentioned before, moving into already over-saturated areas.

The full strain on the supply of housing was not immediately apparent to most people, because 12,000,000 men and women were in the armed forces, and because they saw the government building 2,000,000 war housing units. However, between 10,000,000 and 11,000,000 houses existing today are sub-standard; 200,000 are destitute annually; and twice that number of new families wish to set up housekeeping each year. The present crisis, brewing for many years, baffles not only the returned veteran, but the public at large.

Even if the housing program’s goal of 2,700,000 units for veterans is reached by December 1947, there is a long road to travel before America will be adequately housed.

Order Number I

The program formulated by Wilson W. Wyatt, National Housing Expediter, is designed to tide us over till we are on a solid housing basis once more. Effective as of March 26, 1946, the main features of the order are:

1. Start 2,700,000 houses and/or apartments by the end of 1947.
2. Stimulate production of building materials through premium payments, price readjustments and priorities assistance in getting equipment.
3. Grant priorities for building houses for veterans; houses to sell for less than $10,000 or rent for $800 a month or less.
4. Channel most of the available building materials into houses selling for $6,000 or less, renting for $50 a month or less.
5. Cut down on non-essential and detestable construction so that more materials can be channeled into residential construction.
6. Triple the residential labor force to over 2,000,000 workers by mid-1947.
7. Convert about 200,000 temporary units of barracks and war housing to family dwelling units, transferring (Continued on page 48)
SHADES OF AUTUMN
Sub Zero Hybrid Teas & Hardy Yellow and Orange Climbers.
Write now for pictured list and fall delivery.

BROWNELL ROSES
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STRAWBERRY PLANTS (NOT GROWN)
Order now for Immediate Delivery
BURNETT'S COLLECTION for HOME GARDEN
33 June Bearing Plants $6.00 Plants
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Full planting will insure a full crop of berries the following spring. The above offer is just the right quantity of each type for the average home garden. Only the best varieties are used in this collection. For complete listing of separate varieties consult page 50 of our 1946 General Seed Catalogue. Special list of Pacific Hybrid Delphinium and Pansy Fanny strains now available. Full bulb catalogue of Tulips, Hyacinths, Crocus, etc., available Sept., 1946.

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For the first time since 1939 we are able to offer in quantity these beautiful, easy-to-grow lily bulbs, which garden lovers have long missed. Our French growers assure us that a bountiful shipment of excellent quality will be made from France, August 15th.

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First Size Bulbs . . . $3.50 for 10—50 per 100
Mammoth Size Bulb... $5.50 for 10—50 per 100
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AUGUST, 1946

BUILDING
Continued from page 96
them to colleges and other localities where they are needed during the emergency.

What does the order prohibit?

The new ruling prohibits all new construction, or repair, or changes in existing structures, with certain minor exceptions, except by specific governmental authorization, whether or not materials are on hand or available without priorities assistance.

No one is permitted to sell or deliver materials to you, or to work for you, if he knows, or believes your job would be prohibited by the order.

The order forbids construction, repairs, additions, alterations, improvements, conversion of structures, installation or relocation of fixtures or mechanical equipment, which involve the putting up or putting together of processed materials or equipment if these items are attached to the land, or attached to a structure and used as part of it, or attached so firmly to the land or structure that removal would injure the job.

What does the order not prohibit?

(1) It does not prohibit or require authorizing for the completion of jobs on which materials integral to the structures were incorporated in the buildings on the site before March 26. Nor does it require authorization for jobs on which preference ratings have been issued under Priorities Regulation 33.

(2) Repainting or repapering are not prohibited; nor are installing repairs or replacement parts in existing equipment if no change is made in the structure itself.

(3) Roads, streets, sidewalks, fences, silos, bridges, pipe lines, power or utility lines, sewers, wells, dams, canals, and similar items allowed.

(4) Disasters—flood, fire, etc., are sufficient cause for repairs, if only a minimum of work is done to prevent further damage to the structure or its contents. Cost cannot exceed $6,000, and work must be started within 60 days of disaster.

(5) Prohibition does not apply to construction repair, alteration or installation jobs for particular classes of structures having costs limited as above.

All these figures, application must be made for authorization.

(a) $400 cost on residential property—occupancy by five families or fewer,

(b) $1000 cost on residential property—occupancy by more than five families,

(c) $1000 on farm structures, excluding the farmhouse.

Cost must be figured on the total construction job as estimated at the time when construction is begun, and must include paid labor, new mechanical equipment, fixtures and materials incorporated in the structure as well as (Continued on page 98)
the contractor's fees. Any related operations which are undertaken at, or about, the same time are considered a single job; subdivision for the purpose of sales within these allowances is not permitted.

What will be the exceptions?

To spend more than this order allows, application for authorization may be made to the offices listed below. If your case is unusual (a building damaged by an accident, repairs urgently needed, etc.), take it to your local FHA office. Exceptions are made for exceptional cases. Only cases of severe hardship are being passed as exceptions. However, as the flow of materials increases, the government hopes to increase the number of categories eligible for authorization, both for veterans and non-veterans.

1. For housing jobs, apply on form CPA-4886. File non-farm applications with the local office of the Federal Housing Administration. File farm housing applications with the local County Agric. Conservation Committee.

2. For non-housing farm jobs, apply on a CPA form and file with the nearest County Agricultural Conservation Committee.

Other jobs are to be filed with one of the 71 District Construction Offices which CPA is establishing. Each state will have at least one such office.

In judging applications, the factors considered will be: the essentiality of the proposed job in relation to the Veteran's Program, or the elimination of a bottleneck in reoccupation, the public health and safety of the community or cases of great hardship.

Why can't everyone build anything he wants?

Three great stumbling blocks confront the program. The greatest of these is shortage of materials, the next is shortage of labor, and the last is the slow-up caused by management-labor disputes and in getting needed legislation. Faced with these, Congress and the nation have decided to channel all possible building into construction of new houses and reoccupation of old ones for veterans, and to limit them to prices the average veteran can afford to pay. Even commercial construction takes a back seat, must be proved vital to the general economy to gain the approval of the Civilian Production Administration's local Construction Review Committee. It is important to know that the authorization for a house built for a veteran provides that during this emergency period, it cannot be sold to a non-veteran unless it has first been offered to veterans for 60 days.

(Continued on page 96)
When can you build?

No one can say exactly when the emergency will have abated sufficiently to permit unlimited building again. The need for new living units will be as acute at the end of 1947 as it is now, since the demand for houses, under today’s conditions, increases almost as fast as we can erect them. The shortages which prevent building now will, however, be far less acute and the turning point will be in sight, whether or not the government finds it mandatory to renew its current program or institute a less stringent program.

In the meantime, look for house sites, study new materials and building techniques and begin planning with your architect. You can start work on your land right away, grading and landscaping, fencing, building driveways and drilling your well. But above all, be patient. The rewards of your forbearance will not be in heaven, but on earth, because, when you finally can build, you will profit by improvements in building techniques and materials developed during the war and post-war periods. When your house does go up, you may also find yourself in a time of comparative financial stability.

How can you help?

Your government urges you to rent to veterans any extra rooms you may have (is there an apartment over your garage?); to rent veterans your summer houses during the winter, and vice versa; to build a house for a veteran’s use now which will be a continuing investment.

There are about 350 Mayor’s Emergency Housing Committees functioning today to deal with the problems of housing. If there is one in your community, you are encouraged to investigate what it is doing, with a view to volunteering your services. If there isn’t, see if your community needs one and set about forming it.

GARDENS

Continued from page 95

beyond the line of the terrace. Here the outside beds are planted to roses and the inner to tulips, followed by annuals, bordered by pegged-down ivy edges. Clipped evergreens serve as accent points to this flowering terrace.

In West Long Branch, N. J., is the patterned garden of Mr. and Mrs. Maurice Pollak, designed by Mrs. Pollak. The box-edged beds contain roses. The garden is designed primarily for June, as is disclosed by the material in the surrounding border—delphinium, digitalis, thermopsis, madonna lilies, and sweet william.

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TURNTABLE
You can hear the 1946 Berkshire Festival at home on your phonograph

The season of the Berkshire Festival at Tanglewood is here again. And all who are lucky enough to have time, transportation and reservations will turn out, like honey-bees around a meadow flower, to hear Serge Koussevitzky and the Boston Symphony play their pastoral programs. Even if you have to miss the open lawns, the shady trees this year, remember the music's the thing. The Saturday concerts will be broadcast, so you can follow them that way. And better still, practically all of this inspiring music can be heard on records. Listed below are a selection of the compositions most readily available:

SERIES A: July 25, 27 and 28
Sibelius—Symphony #2, in D major, by John Barbirolli and the Philharmonic-Symphony of N. Y., in Columbia Album M-MM-425, $5.85.
Moussorgsky—Prelude to "Khovanshchina," by Artur Rodzinski and the Cleveland Orchestra, in Columbia Album M-MM-478 (with Tchaikovsky's "Romeo and Juliet"), $3.95.
Shostakovich—Symphony #5, by Ar­tur Rodzinski and the Cleveland Or­chestra, in Columbia Album M-MM-520, $6.85.

SERIES B: August 1, 3 and 4
BRAHMS FESTIVAL
Alto Rhapsody, by Marian Anderson, with San Francisco Orchestra and Chorus, Pierre Monteux conducting, RCA Victor SP-13, $2.25.

Symphony #2, in D major, by Felix Weingartner and the London Sym­phony, in Columbia Album M-MM-493, $5.85.
Variations on a Theme by Haydn, by Dimitri Mitropoulos and the Minneapolis Symphony, in Columbia Album M-MM-429, $2.85.
Concerto in A minor, for Violin and Viola, played by Heifetz and Feurmann, with the Philadelphia Orchestra, Eugene Ormandy conducting, in RCA Victor Album M-DM-615, $4.85.
Symphony #1, in C minor, by Leo­ pold Stokowski and the Hollywood Bowl Orchestra on the ruby-red, nonbreakable plastic RCA Victor records, Album V-IV-4, $10.50.

SERIES C: August 8, 10 and 11
Stravinsky—Rondo from "Folks Unter­gang," by Serge Koussevitsky and the Boston Symphony, in RCA Victor Album V-IV-1, on new, nonbreakable plastic records, $4.85.
Beethoven—Symphony #9, in D minor, by Eugene Ormandy and the Philharmon­ic-Symphony of N. Y., with the Westminster Choir and soloists, in Columbia Album M-MM-391, $8.85.

Also on the Tanglewood program, but not yet available on record, are the following: Prokoff's Symphony #5, and Martini's Concerto for Violin (played by Mischa Elman).

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You'll bask in their beauty
Callaway Towels

What cheerful, sunlit colors await you in Callaway "Label of Luxury" towels! And what delightful stay-soft texture! For these better quality towels are made of fine cotton yarn. And each towel is ABSORBENIZED... specially treated to dry you faster. Choose a Callaway ensemble of matching bath towels, hand towels, wash cloths, terry mats and tufted rugs, and "re-decorate" your bathroom.

Callaway Mills, Inc., 295 Fifth Avenue, New York 16, N.Y.
I acted braver than I felt—when Tom kissed me goodbye that first morning—and there I was, all alone in our new house, with wedding gifts all over the place, and dinner to cook that night! Our first dinner! I thought a lot about it while I shined the wedding goblets and stacked our brand new dishes on the cupboard shelves. Lamb chops—big fat ones—I wonder if the butcher guessed! The greens were crisp, the apples ruddy—the man at the cheese counter said we'd like the Camembert. After that the day flew! I was lighting the candles—in my new blue lace—when Tom came up the walk. He was simply wonderful. "Your chair, I believe, Mrs. John Thomas Martin," and he held it for me. "I can see this is something of an occasion. You've got your old man's best interests at heart, honey chile, when you bring out the Cresta Blanca." I'll never forget that dinner—or the toasts we drank. Silly little ones, mostly—but Tom wasn't laughing when he held me close that night and whispered "Dinner with you, dearest, will always be something to remember." And I was plenty happy I'd made our first meal an occasion...with Cresta Blanca.

WHEN YOU SERVE Cresta Blanca, your guests will know you paid more for it. And when they taste it, they will know why! For Cresta Blanca, America's finest wine, makes any meal a special occasion!