

Spring Decorating :: Week End Houses

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MAY 22 1935

WOMAN'S COLLEGE
UNIVERSITY OF NORTH CAROLINA

The AMERICAN HOME

10¢
15¢ in Canada



1935



HARRIE WOOD

Rugs with TEXTURE INTEREST

The smartness of Masland Bedroom Rugs is found as much in the unusual texture as in color. This is Textura, Pattern 16-R, one of four qualities in the Masland Bedroom Line.

Masland Mossgrain Rug No. 19, one of the Masland Bedroom Line

WHAT a joy to know that you now can get *real* bedroom rugs—in styles and colors to go with bedroom furnishings—and in sizes your room demands. Banish the cast-off from the dining room. Away with tiny scatter rugs that skid and cause dangerous falls. Go to your store today and see the Masland Bedroom Rugs in their fascinating colors and unusual textures. You'll find them very reasonable—as low as \$4.96 and none higher than \$39.50, depending on size and quality. For free folder showing many of these rugs in color, write W. & J. Sloane Selling Agents, Inc., 577 Fifth Ave., N. Y.

Masland Bedroom Rugs

Masland also makes ARGONNE, "The Rug Children Won't Wear Out"

"And to think we nearly decided we couldn't afford it!"



... YET THIS COMPLETE OIL FURNACE
HAS MEANT DOLLARS IN OUR POCKETS
AND SATISFACTION EVERY SINGLE DAY"

PLEASE don't think of this as just another oil heating apparatus. From top to bottom it is quite unlike anything you've ever seen.

It burns oil a different and better way. The burner is at the top. The oil moves downward in a gentle, quiet flame.

Every drop of oil burns. There's no wasted oil for you to pay for—no soot to make a smudge—and no odor whatsoever.

This exclusive boiler design not only gets all possible heat out of the oil, but traps the heat usually lost up the chimney by natural draft, so that it is absorbed by the furnace water.

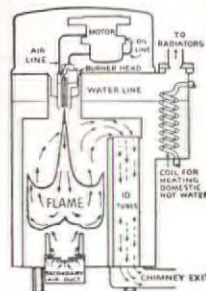
All this means money in the pocket of the man who pays for the fuel. You can take the word of the General Electric Company for it, or the word of thousands of owners who report

fuel savings from 20% to 50%!

Hot water from the house faucets winter and summer? Yes, indeed; the water heater is built into the furnace. In fact, all the parts are inside one handsome, lacquered steel shell. The G-E is the *only* complete, coordinated automatic oil furnace—every part designed and built to work with every other part. It can be installed in one day.

There isn't room here to tell you about the strength of the all-steel boiler, the wonderful safety features and other advantages of this unique oil furnace. They're all described in the new booklet, "The Inside Story." Whether or not you're thinking of changing your heating equipment now, don't forget to send for this booklet. For the G-E Oil Furnace is a permanent investment in lifetime comfort you ought to know all about.

NO OTHER AUTOMATIC
FURNACE CAN BE LIKE THIS



Burner on top, oil burns downward. Flue connection at bottom. Heat usually lost up chimney is trapped.



GET FREE BOOK. SHOWS WAY
TO LIFETIME COMFORT AND
20% TO 50% FUEL SAVINGS

General Electric Co., Air Conditioning Dept.
Div. A-55, 570 Lexington Ave., New York, N. Y.

Please send me by return mail, without cost or obligation, "The Inside Story," describing the G-E Oil Furnace.

Name

Street Address

City and State

Oil is best burned in a

**GENERAL  ELECTRIC
OIL FURNACE**



"LET'S *Brighten* OUR HOME
WITH GLASS"



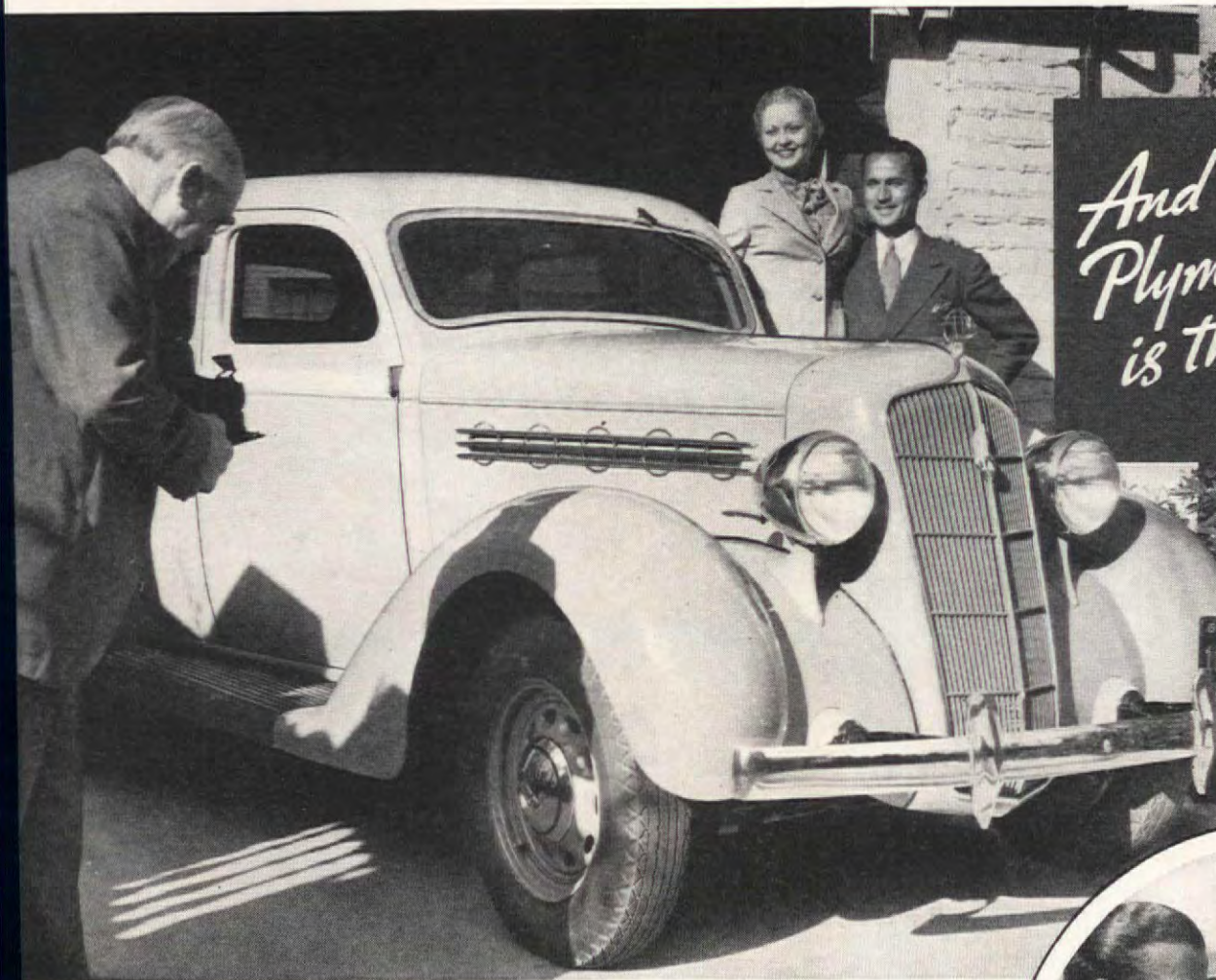
● Whether it is a new house or modernizing and repair work on your present home, a generous use of glass stands out as one of the best ways of making it more attractive. There are so many things you can do with glass! It creates such a pleasant, cheerful atmosphere about the home! The photograph above shows a charming sun porch, the kind YOU can have in your own home. It is just one of the many ways in which you can use glass effectively. There are hundreds more.



Any contractor, builder or L.O.F. glass distributor will be glad to help you plan your improvement. Libbey-Owens-Ford Glass Company, Toledo, Ohio

LIBBEY · OWENS · FORD
QUALITY GLASS

IT'S PRETTY AS A PICTURE



*And Beneath
Plymouth's Beauty
is the Strength
of Steel*

*Only Plymouth gives
you All Four:*

1. GENUINE HYDRAULIC BRAKES
2. SAFETY-STEEL BODY
3. WEIGHT RE-DISTRIBUTION
4. 12% TO 20% LESS GAS & OIL

*Look at "ALL THREE" of course... but ask these
four important questions when you do*

ITS BEAUTY strikes you the moment you see this big new Plymouth. But something still more important shows up as you look at "All Three" of the leading low-priced cars... and ask these four questions:

Has it the safety of hydraulic brakes? Of the three leading low-priced cars, only the Plymouth has genuine hydraulic brakes, the safest brakes made.

What kind of a body? Plymouth's body is all-steel... throughout. Center posts, doors, window frames... it's *all* steel!

Floating Ride a Comfort Miracle

And how about weight re-distribution? Plymouth's weight is scientifically re-distributed (seats and engine moved forward) on the principle introduced by the famous "Airflow" cars... for more room and comfort... the *Floating Ride*.

Has it six-cylinder economy? Plymouth's great engine, more powerful than ever, has new cooling and ignition developments that

actually reduce consumption of oil and gas by 12% to 20%!

Ask these four questions. Then *drive* "All Three"... and discover the new Plymouth's thrilling performance and riding-comfort. See your Chrysler, Dodge or De Soto dealer. (And ask about the official Chrysler Motors Commercial Credit Plan.)



(Above) THAT'S SOLID STEEL—that's safety! Steel in side members, center posts, doors, window frames. The Plymouth's beautiful streamlined body is all-steel, reinforced with steel, throughout, for your protection.

(Left) WHAT SHE SAVES in a year on general upkeep, and on gas and oil, will buy at least one or two tires! Plymouth owners report gas and oil consumption reduced 12% to 20%—by new cooling and ignition principles.

PLYMOUTH *Now only* **\$510** *World's Safest low-priced Car*

AND UP, F. O. B. FACTORY, DETROIT

ON THE HEARTH OF THE AMERICAN HOME

THIS month we think most particularly of the garden; perhaps more than any of the other months in the year, this is the most critical. There is a multitude of things you may do and there are just a few things you must do. Spring is the great planting season but the earlier it is done the better because as soon as the plant is in the ground it can take hold and begin to grow.

Refurbishing need not necessarily mean extravagant expenditures and new additions; in fact, if your garden has been a going concern for the last few years, it will probably be necessary to take hold of the situation courageously and by a process of elimination or even destruction of the less desirable, or those that seem to be less fit, make your garden really better.

What are you going to do first? If your garden has got into an absolutely static condition you will lose nothing in the long run by being courageous enough even to reconstruct entirely—and why not? We know you are looking after the inside of the house with refurnishings and maintenance and equipment and redecorating. Just take that same spirit outdoors and get into action there.

"Plan and plant" is a good slogan for the gardener. Although you may not think it in the early rush, you really can rest on your laurels later on and enjoy the fruits of spring action, but you cannot get the summer results unless you do work in the spring. "Work" you may say? Yes, it is work; but it is an awful lot of fun, too.

* * *

A real test of gardening is raising plants from seed. One gardener will get 200 plants, another ten, and another none at all from exactly similar packets of the same seed. The best gardener gets the biggest crop of seedlings. The secret is protection until the plants are large enough and strong enough to shift for themselves.

The greatest loss comes from the very fine seeds and their greatest enemy is water. Not one amateur gardener in ten, if that many, has a coldframe or hotbed although every gardener ought to have at least a coldframe. Without such accessory he must sow his seed, for the most part, in the open ground and a heavy rain may wash away a whole bed of tiny seedlings.

A protection is needed and a very practical one is a common wire window screen. Placed over the seed bed, it does not exclude the light but it breaks the force of a driving rain which might wash the seedlings out of exist-



M. E. Hewitt

ence. This is an old-fashioned dodge, but a valuable one. A glazed sash would be better but it would require care in watering. With the screen, the spring rains may be trusted to do that.

Sow together seeds that germinate at the same time and those of slower germination, in particular, by themselves. Cover the seed bed of the slow ones with burlap to retain moisture and protect from rains. Remove the cover a day or two before the seed is scheduled to come up. It is best not to cover seed that comes up within a week (such as Pinks) for a day or so of forgetfulness when the seedlings were coming through would ruin the crop.

When it comes to buying flower seeds, the answer can't be put into an easy formula. Personal fancy has such free reign here. As a matter of fact, you can get just about as much information out of your catalogs as you could get in several pages of some little handbook. Mere lists of plants are not very entertaining, and yet they are helpful. There are some flowers, however, that you must have.

For cutting, the Sweet-pea, Aster, and common Nasturtium will give a background. Then you can add others to fancy. The Poppy is more useful in the garden than for cutting because it falls so soon. The Morning-glory lasts only a day. Fragrant flowers as a rule are not very showy, so the Mignonette and Night Scented

Stock are best put in inconspicuous places where they will be smelt though not seen.

After all, the best advice for buying flower seeds is to refer to a catalog of an up-to-date dealer and pick out the varieties that he emphasizes for quality. You should buy *good* seeds; which means that you should buy seeds from a specialist—a man whose business is handling and selling seeds, not the man who merely takes a sideline of seeds in packets and puts them on the counter to sell themselves. Certainly, you may get good seeds in this way, but it is entirely a matter of chance and your judgment as to kinds. The seed business is a very specialized one. So, anyone not informed or experienced will do better to buy seeds from seedsmen rather than the corner grocery store. Remember that seeds, after all, are the cheapest things that go into the make-up of your garden.

* * *

Turning from annuals to the more permanent perennial plants there is a rich selection for you. Nothing gave us more pleasure last season than the new hybrid Korean Chrysanthemums. These are hybrids of the Paris Daisy-like White Korean Chrysanthemum and plants of the older popular types. The result is a group of single flowered varieties—many of them in very delicate pastel shades and very floriferous. Perhaps it

was these new Korean hybrids that have focused attention on other single flowering Chrysanthemums which were certainly appreciated last fall. To get Chrysanthemums in the fall you must set out the plant in the spring.

The variety Aladdin is still recent enough to be new and it has the added attraction of beginning to flower in summer and continuing during the fall—that is, if you want a Chrysanthemum in the summertime. Some people don't. There is a new dwarf Chrysanthemum, Pink Cushion. In the Pink family there is a new arrival in the Wivelsfield Dianthus, a blend of the Pinks and the Sweet-Williams.

Another flower that pleased us, the Hupeh Anemone, flowers in late summer and keeps on till frost. It is worth trying if you haven't been able to get the better-known Japanese Anemone to live. The newcomer isn't so tall, but it is actually hardier and the flower is smaller.

Another flower in our garden last year that produced inquiries from even casual observers was the Daily Sketch Phlox, a deep salmon-pink with crimson eye; a robust grower with big flower heads. Then there is the white Liatris of which some slighting comment has been made in some quarters. Any white flower is welcome in the summer garden. It isn't as tall as the better-known Kansas Feather but it surely is worth growing and, with it, consider the Magnifica variety of the Kansas Feather which grows 6 or 7 ft. high, and the long stalks shooting in the air seem to suggest the fiery trail of a brilliant rocket in the sky.

In the Rose garden at the Century of Progress Exposition last year, Mr. Evans had a selected list of Roses and we are able to see there the variety Nigrette, the so-called Black Rose of Sangerhausen but, of course, it isn't black but it is the darkest colored Rose of record. Its first blooms are inclined to be definitely deep purple-crimson but as the season advances the blooms are darker with a deep velvety sheen, and to be remembered in its favor, the Rose is fragrant.

* * *

And, by the way, have you ever thought seriously of lighting the garden so you can enjoy it at night? It isn't a difficult stunt. A suitable reflector and a 100-watt bulb, placed at the proper elevation in a position of advantage, is adequate to light the average suburban plot. Think it over. So few of us may enjoy our garden in the dusk hours of the evening as darkness sets in too soon.

Mrs. Louis de l'Aigle Munds whose homes on Park Avenue, New York, and Narragansett, Rhode Island and on the French Riviera are treasure houses of beautiful objects.

A fortune in Luxuries

YET SHE PAYS BUT 25¢ FOR HER TOOTH PASTE

Mrs. Munds finds Listerine Tooth Paste perfect for cleansing and so refreshing that she prefers it to other dentifrices costing much more

Women of Mrs. Munds' station in life are perhaps the sternest judges of a product and are the most critical of buyers. Since price is no factor, their choice can be based upon but one thing: The results a product gives.

When Mrs. Munds says of Listerine Tooth Paste—"After trying many kinds of tooth paste I have found real pleasure in using Listerine Tooth Paste. It is so cool and refreshing and has such a pleasant taste,"—she expresses the sentiment of more than two million women in every walk of life. On sheer merit alone Listerine Tooth Paste has supplanted older and costlier favorites everywhere.

If you haven't tried this proud product made by the makers of Listerine, do so now.

See how quickly and thoroughly it

cleanses the teeth, attacking tartar, film, and discolorations.

See what a brilliant lustre it imparts to teeth. The precious enamel, unharmed by this gentle dentifrice, seems to gleam and flash with new brilliance.

Note that wonderful feeling of mouth freshness and invigoration that follows the use of this unusual dentifrice—a clean, fresh feeling that you associate with the use of Listerine itself.

Incidentally, if you have children, it is no task to get them to brush their teeth. They look forward to that refreshed feeling and to this tooth paste's pleasant flavor.

If you are interested in economy, see how far this tooth paste goes. Get a tube today. Lambert Pharmacal Company, St. Louis, Mo.



The living-room of Mrs. Munds' New York home with its valuable portrait of Joseph Black by Sir Henry Raeburn.

(Below) The Louis XVI girandoles with their bases of burnished gold and their trappings of 18th century Irish glass.



Mrs. Munds' Queen Anne highboy, a priceless possession with unusual patine markings.

(Right) Unusual ruby and diamond spray brooch, a valuable family heirloom in Mrs. Munds' jewel collection.



REGULAR SIZE 25¢ NEW DOUBLE SIZE 40¢

Listerine TOOTH PASTE



The ST. MARTIN Lamp Table

The MANSFIELD Occasional Table

The LAUREATE Lamp Table

Special of Newest at these Leading

(Above) The MONTE CARLO Cocktail Table

(Left) The CHESTERTON Chairside Table



THESE thrilling new Imperial Tables are proudly presented for your inspection by the nation's leading furniture and department stores.

Superbly styled . . . built of finest furniture woods . . . distinguished by Imperial's inimitable designing and craftsmanship genius . . . they offer a notable opportunity for all who wish to instill gay new charm and luxurious personal comfort into their home.

This Spring showing of new Imperials is truly

an event of a lifetime. While ordinarily one would not dream of associating the word "bargain" with tables of this high character . . . when you see their striking beauty and learn the extraordinarily low prices at which they can be purchased, you'll marvel at the outstanding *bargain values* they represent.

You are cordially invited to view this new Imperial showing at your nearest dealer's. Find his name listed on these pages . . . then see the season's very smartest table creations.

ALABAMA
BIRMINGHAM
Loveman, Joseph & Loeb, Inc.

CALIFORNIA
BERKELEY
John Breuner Co.
LOS ANGELES
Barker Bros., Inc.
OAKLAND
John Breuner Co.
PASADENA
J. H. Biggar Furniture Co.
RICHMOND
John Breuner Co.
SACRAMENTO
John Breuner Co.
STOCKTON
John Breuner Co.

COLORADO
DENVER
Denver Dry Goods Co.
PUEBLO
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CONNECTICUT
DANBURY
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MILFORD
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SOUTH MANCHESTER
Watkins Bros., Inc.
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ATLANTA
Rich's, Inc.
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Columbia Furn. & Drapery Co.
PEORIA
P. A. Bergner Co.
QUINCY
Roy Bennett, Inc.
ROCKFORD
House of Lindberg

INDIANA
FORT WAYNE
Wolf & Dessauer, Inc.
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Radigan Bros., Inc.
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KOKOMO
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LOGANSPOUT
The Golden Rule

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Luberg Co.
DAVENPORT
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Maison Blanche Co.
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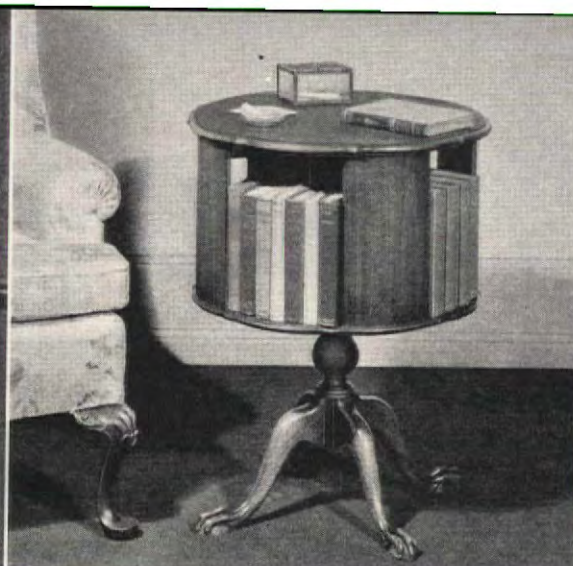
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BENTON HARBOR
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DETROIT
The J. L. Hudson Co.



IMPERIAL FURNITURE COMPANY



The BEAUMONT Coffee Table



The IRVING Book Table



The LADY ESTHER Nest of Tables

Spring Showing IMPERIAL TABLES

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Smith, Bridgeman &
Co.

GRAND RAPIDS

Klingman Furniture
Co.
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KALAMAZOO

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MINNESOTA

MINNEAPOLIS

Boutell Bros., Inc.
The Dayton Co.

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Robert Keith Furniture
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MANSFIELD

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URBANA

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MADISON

Frautschi's, Inc.

MILWAUKEE

Klode Furniture Co.

RACINE

Porter Furniture Co.

SUPERIOR

May Furniture Co.

*It is regretted that names of numerous stores are omitted — where orders were received after this advertisement had gone to press.

• GRAND • RAPIDS • MICHIGAN





Pool of Mr. A. H. Barwise, New York, N. Y.



Lily pond of Mrs. F. J. Alexander, New London, Connecticut



Home of Dr. and Mrs. F. J. Pexa, Montgomery, Minn.



Sunken garden of Mrs. Cecil Ernest Portic, Hot Springs, Ark.

Below: Home of Col. and Mrs. W. F. Reichardt, Watertown, Wis.



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<i>Kay Mathews</i>	500
A Sponge in Your Soil	500
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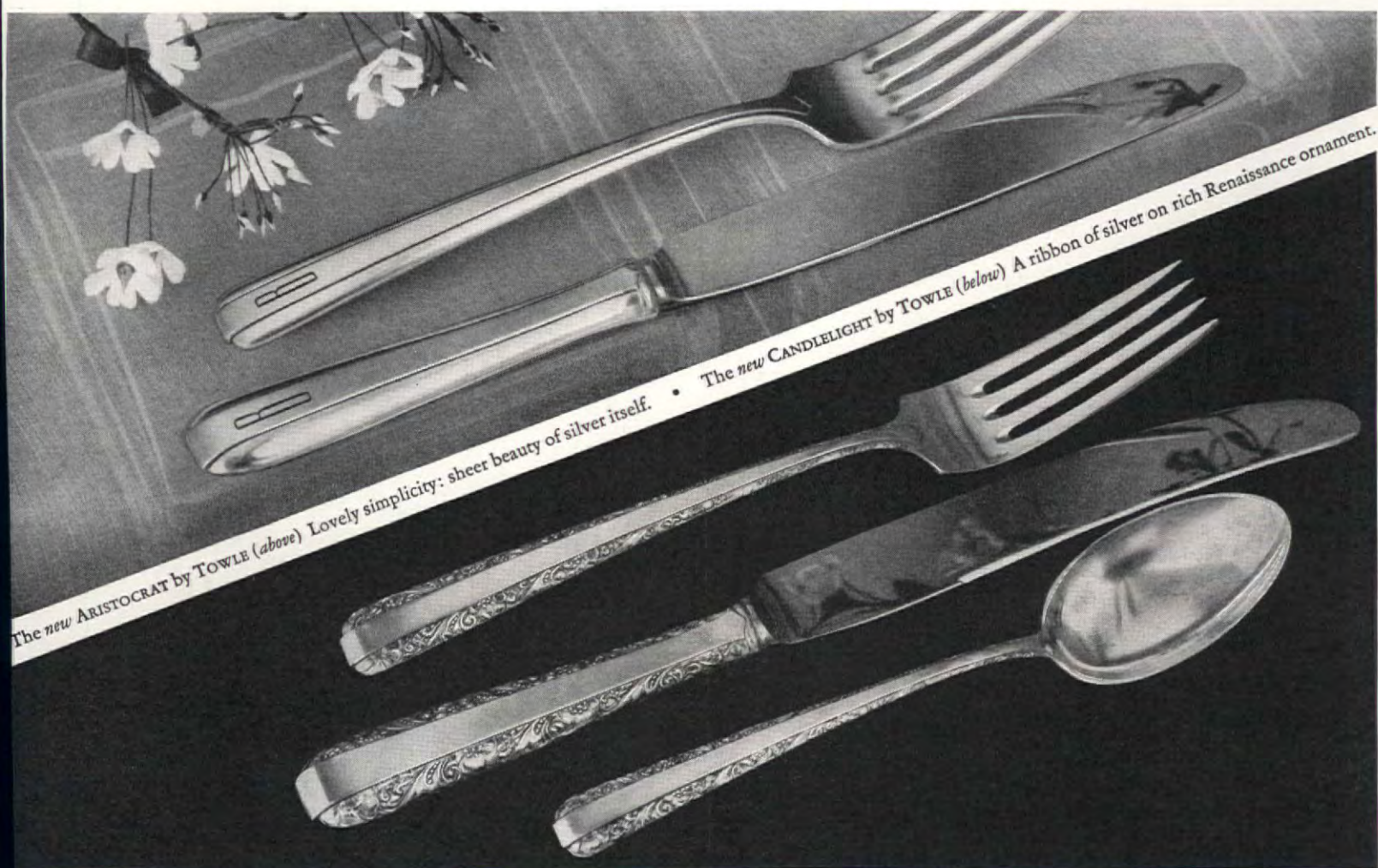
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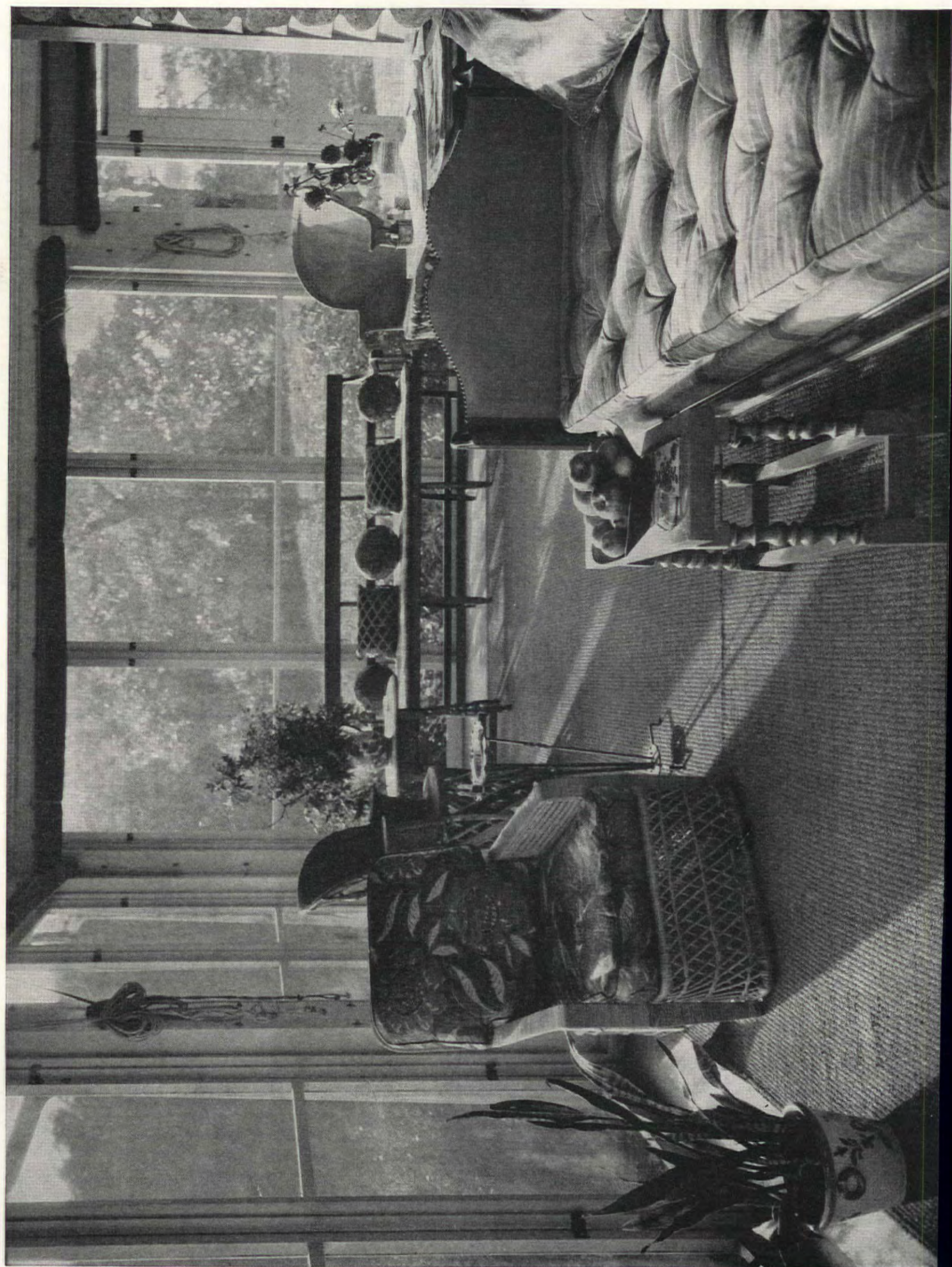
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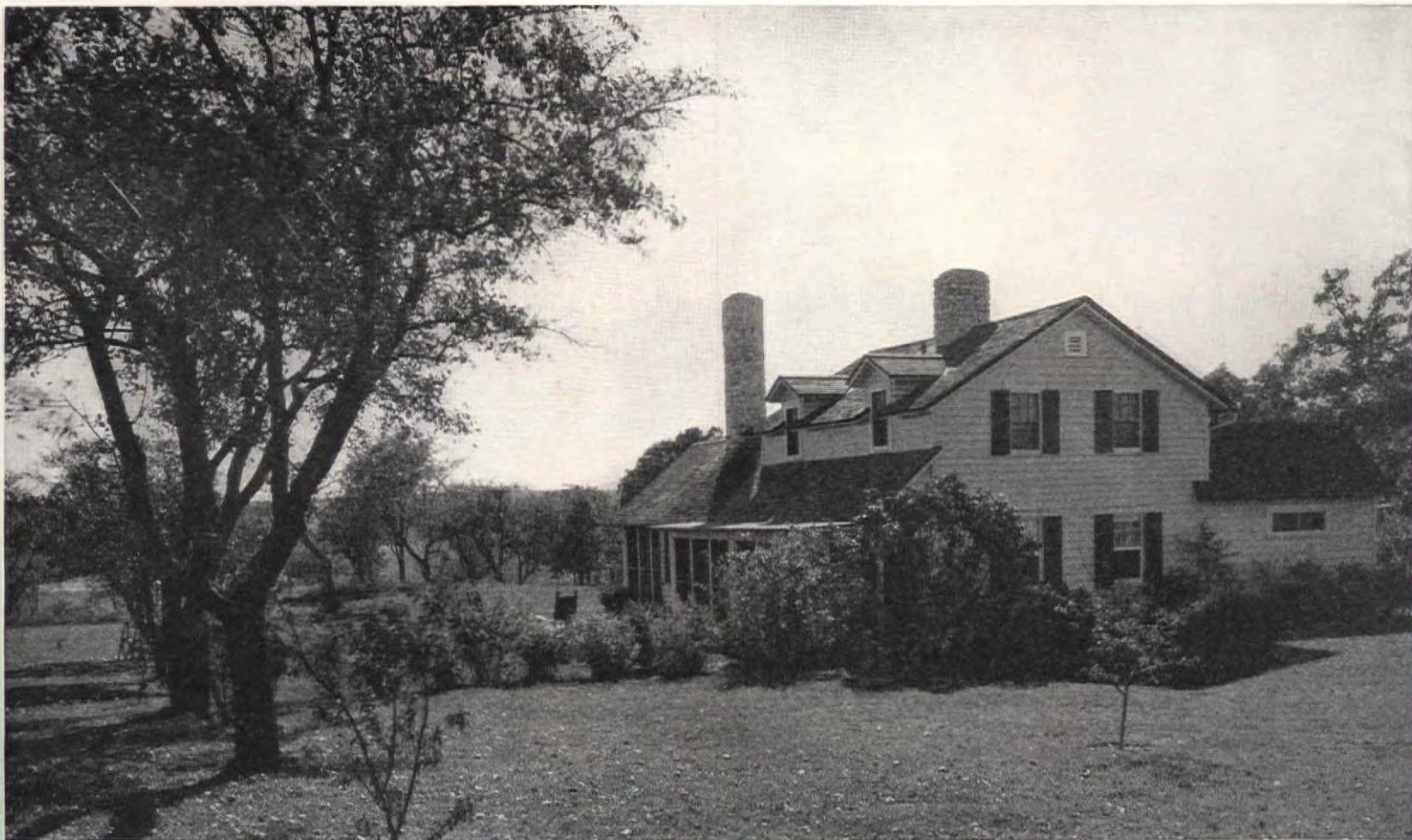
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Week-end house just outside Chicago

Kathryn E. Ritchie

ONE has only to know himself and a few others fairly well to realize that most people have tucked away somewhere in the background of their minds, pictures of the houses they would one day like to build and live in. Country people, I suppose, like to picture themselves as leading a glamorous life in a grand city house, while city people are obsessed with ideas of quiet tree-shaded streets, front porches, fireplaces, apple trees in the front yard, and white picket fences. It's all just a part of our American city-country paradox.

It does seem, however, that we of the city have a little of the edge on people of the country when it comes to seeing our dreams materialize and getting what we want. We can, for instance, today go to the country or into some small town near the city where we live and purchase for a very little money not only a house, but a few acres of ground, an orchard, a view of far horizons, a gurgling brook, and a hilltop with an old barn and a covered bridge thrown in. Then again for a very little money we can remodel our simple dwelling into something resembling the little white house tucked away in the back of our minds. When completed, this becomes our

"week-end house," our haven of refuge whither we flee on Friday nights and remain until Monday mornings, living life meanwhile as it should be lived. If this scheme should ever start working the other way round, and the man on the farm or the woman in the small town were to acquire an apartment for week-ends in

the city, society would doubtless attain a better state of balance.

In the midst of the gently rolling, tree-studded countryside in the vicinity of Chicago stands a little white clapboard house. It was once a farmhouse consisting of two rooms downstairs, one room upstairs, and a milk-shed removed a short distance from

the house. Like all farmhouses, it faced on a road and turned its back on a lovely view of an orchard and a hillside which sloped gently down into a valley. There it sat, complacently, with its hands folded across its stomach, by the side of the road, waiting for something to happen. Along came a young man from the city, looking for refuge from the lights and the traffic, the noise of fire sirens, and the overhead clatter of elevateds. He saw the orchard and the beautiful rolling countryside and the small white farmhouse with its back turned on the beauty of its surroundings. He acquired it, and set about to effect its reconstruction.

There's always something of adventure in remodeling old things. It requires imagination and ingenuity, and the adaptation of what one desires to the conditions which exist. And the remodeling of this small white farmhouse was no exception to the rule. The main problem was to provide space for a family of four, with room for guests, and a maid; the other was to retain the lines of the original house which were good, and avoid the patched appearance which additions to a house often create.

The ground floor space was first divided into a living room



The house fits nicely into its setting of gently sloping lawns. On the opposite page, the outdoor living room (12' x 22') overlooks orchard and valley beyond. It is screened and hung with rust-colored awnings lined with robin's-egg blue



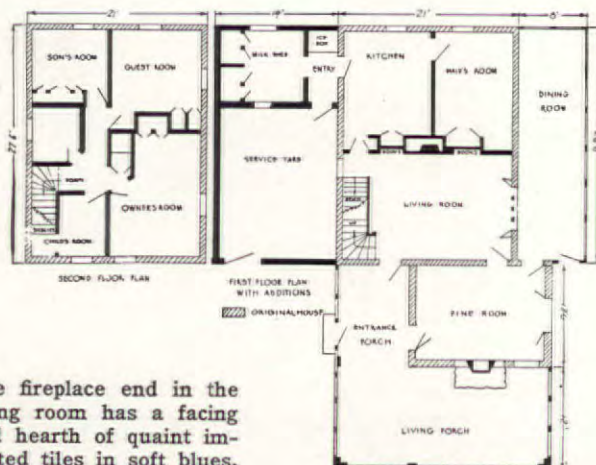
Florence Ely Hunn, Decorator



with a small bookroom off of it one step down, a kitchen, and maid's room, the latter two being located on the side of the house which faced the road. A great wide living porch (shown on page 440) was built across the back and around one side where full advantage could be taken of the view. It was screened and hung with rust-colored awnings lined with robin's-egg blue to provide shelter from the sun and rain. A cement floor painted with dull orange waterproof paint, natural sea grass rugs and waterproof

fabrics on the day-bed and the chairs made everything rain and moisture-proof. A screened-in dining porch was also added and the milk-shed was moved up and joined to the kitchen to provide space for a refrigerator, laundry tubs with removable tops, and a large roomy supply closet.

Inside, a narrow stairway, with a simple rail in the manner of steep New England stairs was built in at one end of the living room, and at the opposite end an opening was made for French doors leading onto the dining



The fireplace end in the living room has a facing and hearth of quaint imported tiles in soft blues, greens, yellows, and reds. This side and the stair end of the room are paneled with grooved matched boards painted in a strong bright blue which gives a feeling of height to the low ceiling room

Steep, narrow steps and a simple hand rail, after the manner of stairs in old New England cottages, rise from one end of the living room to the floor above. The floor of random-width boards is partially covered with rare old hooked rugs

porch. A fireplace was also built, the walls on this side of the room and the staircase being paneled in grooved matched boards painted a strong, bright blue. The other walls were covered with a simple patterned paper in blues, reds, and yellow. The hearth and fireplace facing were constructed of old French tiles in shades of soft blue, green, yellow, and red. Rare old hooked rugs covered the floor of random-width boards. By using a rather small scale provincial type of furniture and accessories, the atmosphere of the room was kept essentially simple and comfortable as befitted the type of house. The bookroom, or smoking room, for the hunting member of the family and his friends, located in what was originally the kitchen of the old house, was paneled in pine and acquired new bookshelves and a fireplace of native stone. A wide window overlooked the valley.

The remodeling of the upstairs space into an owner's bedroom, a guest room, two children's rooms, a bath, and linen closet required considerable ingenuity, as the space here was little more than an attic with a sloping ceiling and tiny horizontal windows

along the sides. These latter were changed into dormers in order to provide more air and light, and were an alteration which greatly improved the exterior appearance of the house. The floor space was only 19'6" x 26', so that none of the rooms could be large, nor could they accommodate anything except small scale furniture. This also kept extremely simple but the draperies, accessories, and color schemes used by the decorator, Florence Ely Hunn, who undertook both the furnishing and remodeling of the house made them attractive and livable.

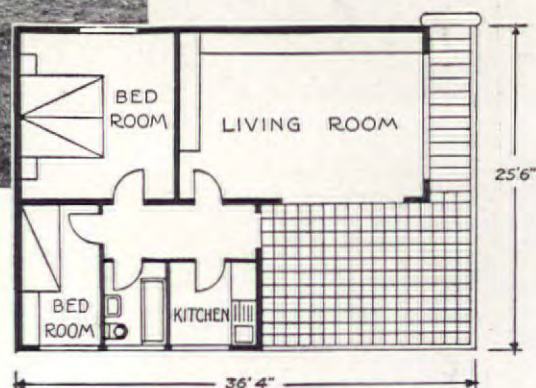
The interesting feature of the house today is that it has proved so attractive and homelike that it is now being used as an all-year-round house. A garage has been built with space above it for a guest room and service quarters. This left the maid's room in the main house available as an indoor dining room for winter use. The old guest room in the main house has been taken over by one of the children whose small "cubby-hole" or "bedroomette" is now a part of the owner's room, making it larger and more comfortable than before.

As it stands today, facing the orchard and overlooking the valley, with its simple lines and native shrubbery massed around its doorways and along the new foundations, the house fits charmingly into its landscape. It is providing a comfortable and attractive home for a family of four, close enough to a city to have all its advantages, but far enough removed to escape noise and tumult. It has, moreover, in its appearance the elusive homelike quality which belongs to all the countless little white houses tucked away in the back grounds of most city dwellers, the idea of a week-end home.



Griffini, Faludi & Bottoni
Architects

Construction: stone walls, resting upon Mannesmann tubes
Roof: bricks, wood, white iron plates and insulation
Floors: brick nogging with insulation linoleum pavement with rubber
Cubage: 12827 ft.



For shore or mountain week-ends

THE house with floor plan shown above is designed to be built by the sea. Its white walls indicate that they can face a brilliant sun. One side of the house rests on pillars in order to protect the living quarters from any dampness. On the ground floor is situated the living room, which is

open and on one side protected by a glass wall from northern winds. Besides, there is the garage and a pantry. A straight staircase leads to the first floor, which ends in an open, large terrace with a beautiful unrestricted view to the south where one may freely indulge in sunbaths. Doors from this terrace lead into the living room and the bedrooms.

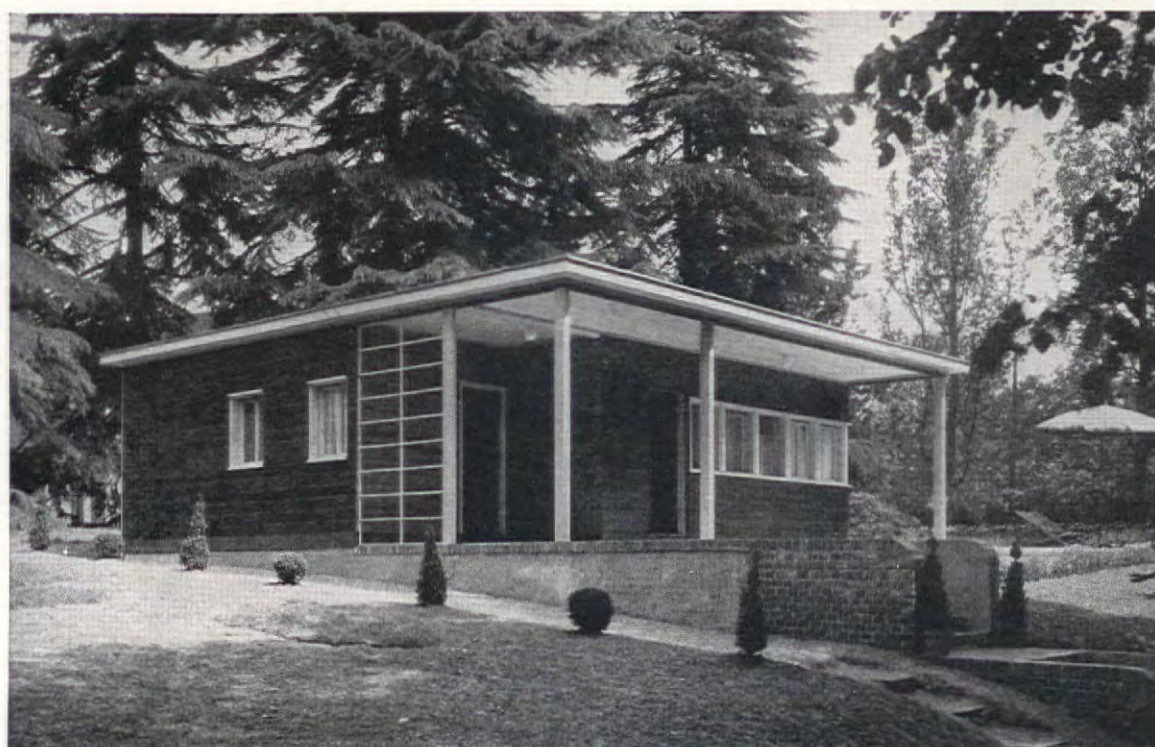
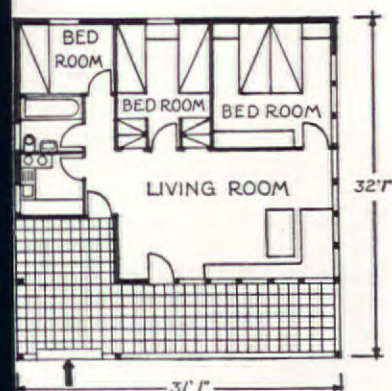
The construction is made upon pile work. The stone walls have

two functions: to insulate and to carry. The walls rest upon a platform formed by hurdle work of U posts and brick-nogging. The iron frame is carried by Mannesmann tubes of 4.73 inches diameter. The whole construction can be completed within twenty days.

Designed for the mountains is the house shown below. Built for

a large family, it contains a large living room, three bedrooms, a bathroom and kitchen. The entire house is built of wood: the dark surface of the boards is interrupted only by the light color of the roof, the veranda-columns and the woodwork trimming on the windows. The entrance to the

[Please turn to page 494]



The floor is covered with linoleum. The living room walls and ceiling are covered with square blocks of insulation. The furniture, made of pear tree wood, is painted dark green and black. The frame is wood. Roof: wood and white iron plates. The casing: outside plain wood (pine). Inside, insulation in block form



Photographs by F. M. Demarest

Week-end home in Cornwall-on-Hudson

"Solbakken" a converted greenhouse that is a winter week-end and all-summer home — *Mathilde Koch*

ARCHITECTS tell us that the dwellings of tomorrow will be designed primarily for healthful, easy, and happy living and not for looks. They claim that the House of Tomorrow will be more like greenhouses than the traditional vine-covered cottage in the dell. I want to subscribe to this. For the past four years I have lived in a converted greenhouse. In winter I use it for week-ends, while in summer I hardly leave it for so much as a day.

I have named it "Solbakken," which in Norwegian means, sunny slope. There is sunshine in it from early sunrise until the western sky is tinted red by the setting sun. It is located several hundred feet above the Hudson River in the Hudson Highlands. This little greenhouse is tucked away from the noisy highway traffic and in summer, when the leaves are out, the few neighboring houses fade into the green foliage. Except for the expanse of glass roof it might have grown out of the soil like the trees, flowers, and sod.

I came upon this greenhouse quite unexpectedly one cold winter's day. To be exact, it was on December 1, 1930. On this day the ground was covered with snow yet, as I entered by the low



ceilinged potting room, I was greeted by a breath of warmth. This surprised me but I was soon to discover the source of this warmth. As I entered an adjoining room the sun was streaming down through the glass roof. The entire place was flooded with sunshine and warmth. Separated by a glass partition was another room. Here hung huge clusters of half dried grapes on old vines and

long thorny Rambler Roses hung down from above. Later when my friends asked me why I had purchased this place I answered them: "When I first saw it the sun warmed me, the grapes lured me, and the thorny ramblers held me." It was as simple as this. I bought it and signed the papers before I left that day.

This greenhouse was probably built fifty years ago. It was

standing on the estate of a rich old bachelor. He had it built because he loved flowers and wanted to grow them in winter as well as in summer. When he died his heirs wanted an immediate settlement and so the place was sold. It was divided into plots. On a plot of one and one half acres my greenhouse stands. Besides, there is a stone ice-house built into a knoll, near by a pump house, both near a small lake. Closer to the house a rustic arbor covered with Wisteria, wild Clematis, and Trumpet-vine, a goodly sized wood-shed and many trees as Beech, Oak, tall Pines, Hemlock, Ash, Catalpa, fruit trees, and many flowering shrubs which promised a profusion of blooms in the spring.

I felt on that day as if I had stepped into a story book. Here was a greenhouse; no gardener in sight, yet here were the benches filled with earth, flowers ready for planting which long ago had lost their fragrance, even the old gardener's chair still stood by the chimney in the potting room.

Even before I had inspected the other section, for there were four parts, each 18 x 20 feet duplicating each other, besides the potting room at one end joining

the two sections, I visualized how this greenhouse could be converted into a living house where human beings could live healthful, easy and happy lives.

All through the winter months I was in a state of excitement anticipating the spring when work should begin on my newly acquired home. It was comparatively simple. The glass roof rested upon cross beams which are supported on six square posts to each room, thus forming an inner skeleton and bearing the weight of the roof. A cement foundation, about four feet high, meets the slanting roof. In the foundation are four windows and an equal number at the top in the glass roof which are controlled by a large wheel attached to a worm gear. These eight windows assured good ventilation.

When the first signs of spring appeared the first workmen to arrive were three Finnish carpenters. They were soon known as the "Three big bears" because of their enormous size. They soon had the flower benches torn out, dressed the cement foundation with press board and laid a hard wood floor. Then a platform was built over the large heating pipes from the furnace in the cellar which ran the full length of the two hothouses. In the corners over this bookshelves were built and, in between the two side posts and the bed, cot cubbies were built which serve for tucking away extra bedding. A few pieces of furniture placed as

shown in the photograph and the room was complete. The attractiveness of this room is the view through the glass partition which permits a glimpse of the adjoining hothouse. This was left intact. Here the Rambler Roses bloom in the spring, the grapes ripen in the

early autumn, and all the little seedlings sprout, later to be transplanted into the flower beds out in the garden. In this hothouse is a breakfast nook in constant use during the cooler months when the sun's rays are most welcome.

The long narrow potting room,

with its low sloping ceiling and walls dressed with a dark stained wood was made into a kitchen-dining room. It was here that the fireplace was built. An Irish chimney builder was called in, but when it was suggested that he build a Scandinavian fireplace



he shook his head in despair. Not any number of pictures shown him would induce him even to make a start. It was finally Pete, one of the Finns, who came to the rescue. "I know, I make one, we have them in Finland."

Before the day was over Pete had made a wooden model. Now the fireplace was started and it grew into a splendid Scandinavian fireplace but, alas, when the first fire was built the chimney smoked. In the excitement of getting the correct design, the right dimensions of the flue had been neglected. What to do was the next question. We tried raising the chimney outside. It did not work. Then the hearth was built up gradually until a height was reached where the chimney no longer smoked when a fire was started. It was then decided to build an inner hearth of brick under the hood which brought the fire on a level with the eye when seated in front of it. My friends now declare that there never was a more cheerful fire to sit before on winter evenings.

The room was dressed up with built-in cupboards of lighter stained wood than the walls, with shelves above. These hold the

many-colored and odd shaped peasantware collected in different countries of Europe. On the ledge of the fireplace hood stands a row of Russian wooden barnyard fowl. Into one side of the fireplace a colorful tile is set in which a rooster announces the break of day as the sun rises. On the shelf one sees a wooden cow which lowers its tail and raises its head when the Norwegian goat bell is rung for dinner. The colorful peasant plates were bought in the market of Strassburg and used for housekeeping in that quaint old town; Russian lacquered bowls of red, gold, and black serve as soup bowls; while English ale Tobies are good for beer; Italian chop bowl and jug, steins—all these are in almost daily use. Underneath this shelf a Mexican market basket holds magazines which is easily carried about. Next to it a chair, once cast out from a summer cottage has acquired colors and design which harmonize with the other peasant furnishings. In the far corner by the door are samples of colored ears of corn, buckwheat,

The long narrow potting room with its low sloping ceiling was made into a kitchen-dining room, and the new Scandinavian fireplace (shown on the previous page) was built. On the ledge of the fireplace hood stands a row of Russian wooden barnyard fowl and on the shelves gay peasantware



flax, and wheat crops raised on the experimental farm plot. The bulk of these have gone to the school where I teach, to be worked into products by the children.

Each cupboard has its own set of distinctive dishes while the one, used as the kitchen, has all the necessary bowls, jars, gaily colored boxes etc. for the preparation of meals. In one corner, taking up hardly more than ten feet of wall space all the meals are prepared on a three-burner gas plate (to the right in the picture). At the other end a sunken wash tub serves as sink. On the table a bowl of apples which grew just outside the window stands on a cloth which came from the Isle of Crete. In this relaxing atmosphere the three meals a day are prepared and needless to say it is no hardship. In the picture at the left one sees a tiny set of Swiss cow bells hung on the door which announces the visitor, who enters by that door, with a pleasant tinkling sound.

The two remaining rooms were taken in hand only recently, ex-

[Please turn to page 504]





St. Louis artists take over a washerwoman's shanty

Harold L. Zimmer

As if touched by a magical wand a little old dilapidated shanty, once the home of a washerwoman, became the charming little house shown above. Fresh new paint, the old hen-coop now an art gallery, and particular attention to interesting details inside the "shanty" made something attractive out of what admittedly was "very little to start with"

EVEN a washerwoman's shanty can be beautiful! And that's exactly what it was—once upon a time: a down-at-the-heels shanty, inhabited by colored gentry whose sole mode of income was the commendable if somewhat dreary one of transforming soiled clothing into clean clothing.

But what does art care about the history of things? Beauty is where one finds it—or makes it. And, besides, the rent was only *eight dollars a month!* A veritable steal for eager young painters who wanted some sort of meeting place and workshop combined.

Miss Lucille White, talented member of the St. Louis Artists' Guild, aided by Mrs. George C. Smith, take the blame for the whole thing. It was they who first spied the old, tumble-down cottage, and with rare foresight saw in it the solution of their problem. If they could make *this* antique shack livable and presentable—well, what is the old saw about the "world making a beaten path to your door"?

"As close as I can trace back its history," informs smiling Miss White, "the cottage is all that's left of a once huge estate, once the gardener's cottage."

And to look at the high ceilings, thick walls, and wide, hand-hewn floor timbers, one would believe it. Its age is estimated at

one hundred years, thus carrying out the antique idea all the way.

"There were the three tiny rooms," continues Miss White, "and that was about all, when we first visited. It was bleak and deserted; weeds, brambles, and grass grew in tangled confusion over everything. In the back, where we now have our patio, was an enormous, yawning hole, probably an old cistern—I nearly stumbled into it. What a loss to the world of art—" she laughs, easily. "But the more I saw, the better I liked it. It presented so—so much *clay* with which to work (and that isn't meant as a joke) like starting on a clean piece of canvas, with almost any kind of picture possible . . ."

All of the woodwork, doors, and windows are the originals—made of stout stuff—oak, walnut, and maple. A good scraping and two coats of white paint sufficed the woodwork. The walls, of plaster, needed patching in many places; afterward they were all tinted a soft, sea-green shade.

Floors, after a scrubbing with sand, were stained bottle-green, in fact almost black. They now give the impression of great age.

"Our object being to make a sort of club for artists and art lovers to meet—with probable advantage to all concerned—we rounded up several of our friends of the Guild. Two energetic young men known as Dooley Dionysius and Tanasko Milovich wielded paint brushes on woodwork, screens, cupboard doors and lattice work with a result that was awe-inspiring to behold. Mrs. Smith and myself helped by repairing old furniture and pottery and touching it up with all the colors of the rainbow.

"Of course, we all hung scores of our paintings and sketches on every wall—even the kitchen. I am fortunate in possessing some very old heirlooms, some of which my family brought from Europe. These I distributed about as I saw fit. Mrs. Smith, who is a fancier for Mexican handicraft, unloaded the results of her last

trip south of the Rio Grande—and it really began to look surprisingly well. Luster ware, old lamps and clocks, pieces of hammered brass increased the atmosphere of richness and antiquity. Each bit was chosen, always, with the thought in mind of carrying out the Old American motif. A comfortable old couch with freshly varnished woodwork covered with fresh, gay coverlets lent a homey air.

"My crowning touch, I believe, was the hanging of ordinary green shutters, not only on every window outside, but in every door, inside. I don't know if it should be considered French or not—but it *did* make an unusually attractive combination. And in interior decorating, one must sometimes strike a new note; there is no end of delightful arrangements one can work out. The shutters are dark green and head-high, making effective screens. Paint in a different tone makes a striking note."

The rear of the house was next gone over—the hole being filled in and a stout floor laid. Around the side lattice was erected and vines planted to cover it. A bright roll awning was fitted above, and lo! a unique tea-room and meeting place was born. A maple breakfast set with cane-bottom chairs, wild flowers in Mexican pottery



A Franklin stove, oil paintings hung on the kitchen wall, and gay flower paintings on the door, make the washerwoman's kitchen a different place indeed!



completed the pleasing ensemble.

The wide stretch of sweeping grass on all sides of the cottage was weeded and cut, perennials set out, a cocky little blue-bird perched onto a tree above the numbers "629" and the "Studio Cottage" brought back an Early American spirit once again.

Though electricity is only fifty feet away, Miss White and Mrs. Smith have decided to do with-

out it—although they have a phone tucked away beneath an old Colonial jewel box. All illumination is provided by means of oil lamps and candles. And such divine lamps and candlestick holders they have! One almost envies them their sparkling, soft-toned beauty, impossible to attain with electric light.

An old hen-coop in the rear of the cottage is being transformed



Two St. Louis artists meet and chat over a cup of tea on the patio—or what was once an enormous, yawning hole—probably a cistern

into a regulation art gallery, to display the work of the various artist members. It is constructed of heavy clapboard, with no floor. A former tenant tore out one end and put huge double garage doors up. These the young folks are carefully removing, to replace them with the original clapboard. A colored concrete floor will be poured soon, and the inside walls plastered and tinted.

"We hope," says Miss White, "to make the Cottage Studio profitable for the artists. You know they must have some outlet for their work. Formal public exhibitions are not enough. We want this to be a place where any lovely handicraft also can have a sympathetic showing. Mexican. Early American, even Modern. The appreciation of the public for such things needs to be cultivated. Our undertaking is for profit only, in the sense that artists must find a market if they are to continue to produce."

So the next time you think your living room or dining room is hopelessly beyond improvement just remember the washerwoman's shanty that bloomed into one of St. Louis' art shrines



"The Boat Cabins"

Once they sailed the seven seas aboard the good ship *Merida*. Now they are two snug summer cabins on a Maine hillside—*Nellie L. Bissell Pettis*

ON a quiet Maine hillside overlooking the sea, in the vicinity of Boothbay Harbor, stand, side by side, two remarkably picturesque summer homes—known to all the region round about as "The Boat Cabins." And indeed the name is no misnomer, for they were once the two sturdily built cabins on the proud ship *Merida* which, many years ago, sailed the "seven seas" carrying rich cargoes of fruits, teas, coffees, and liquors to all parts of the Old World.

I had been spending a late season vacation in that part of the Maine coast where the perfection of the climate, the bracing air, and the health giving pines had so restored my physical and mental powers that I resolved to have a summer home somewhere in that region. My funds however were exceedingly limited and how to find and finance my project was my problem. I bethought me, however, of a clever real estate agent who, I had been told, "knew the Maine coast line from Bath to Boothbay Harbor; its real estate opportunities and values as did perhaps no other person in that part of the State."

I lost no time in seeking out this valuable person and to him I confided my plans—explaining that I wanted a small house or well-built cabin somewhere along that picturesque country that could be bought for the few hundred dollars I had to invest.

Such a house I stressed might

be old and out of repair but it must, for me, have "possibilities" out of which might be developed a substantial, artistic habitation.

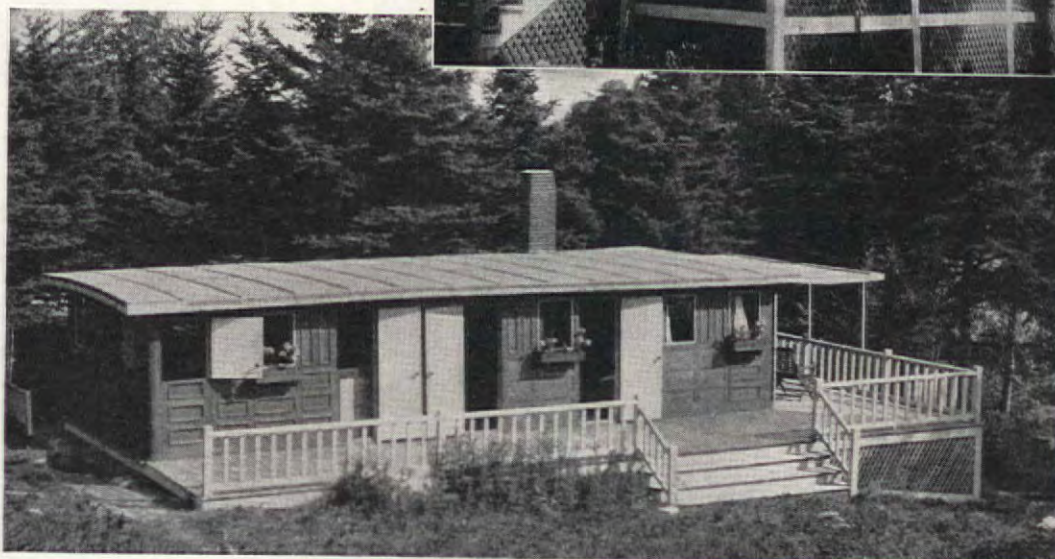
With this idea in mind we started out by motor one fine morning in September in search of the house of my dreams, leisurely touring along the coast. We followed chiefly the broken and fascinating coast line, stopping at Newagen, Wiscasset, and other points northward from the famous old boat building city of Bath. My interest however centered in the quaint old town of Boothbay Harbor with its narrow, crooked streets; its picturesque old wharves and beautiful harbor and bay. I glimpsed the shipping in the harbor and the many small

steamers and comfortable motor boats which ply about the bays and waterways of the region.

Then too I noted the colorful shops on every side—some of them with a distinctly Old World atmosphere. There were also the many art studios here and there

with artists in their art togs strolling about carrying their stools and easels. For Boothbay Harbor—like Provincetown and Gloucester on the Massachusetts coast—is a haven for the art fraternity. It was all a picture

[Please turn to page 488]



Time for slip covers!



For porch furniture, old or new, nothing could be gayer than cushions covered in woven checks in red, black, and natural. From Stroheim & Romann



A chair of Directoire type would be charming with its slip seat covered in quilted chintz, in lovely flower colorings on eggshell. F. Schumacher & Co.

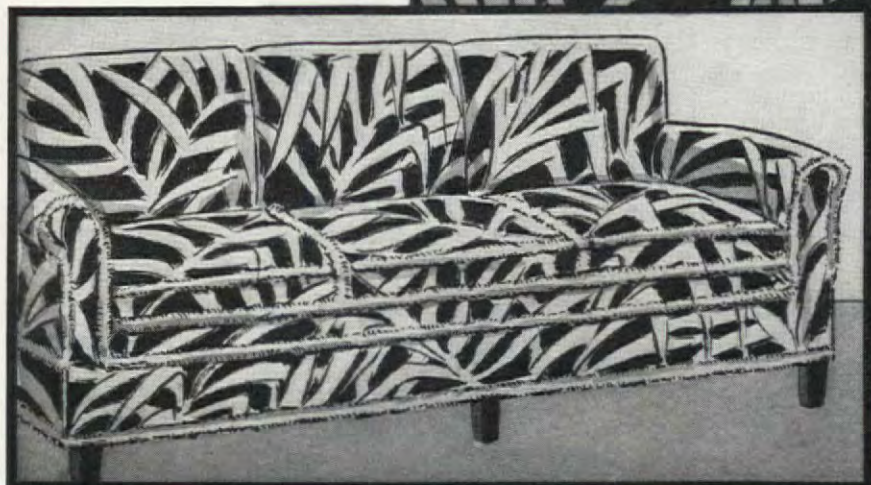


The man of the family will like a brown print with bold bird and flower designs in yellow, green, and natural, on his club chair. Don't forget the trimming. Riverdale Mfg. Co.

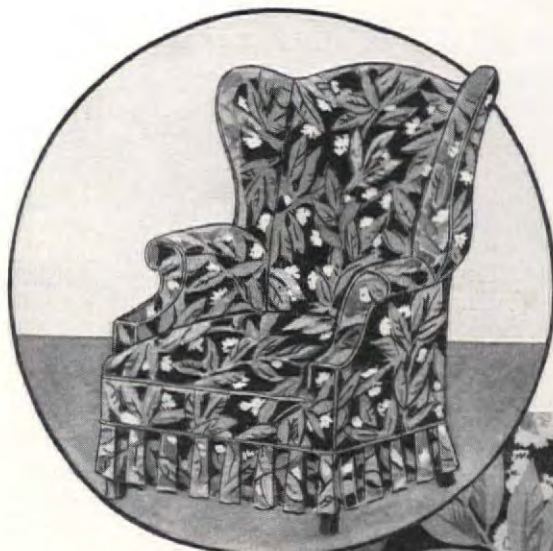
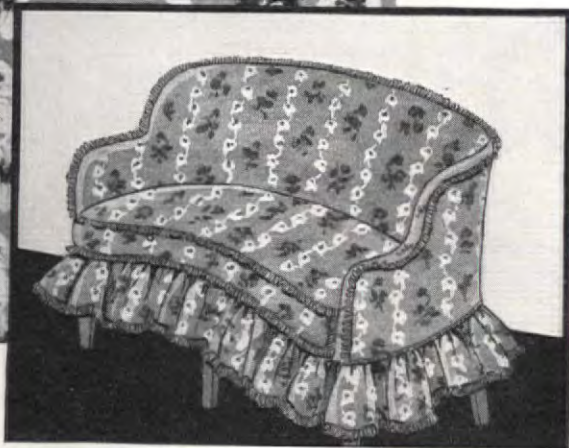
Foliage is smart and white is smart. They are perfectly combined in a dark chintz with white leaves, shown at the right on a Lawson sofa. From Stroheim & Romann



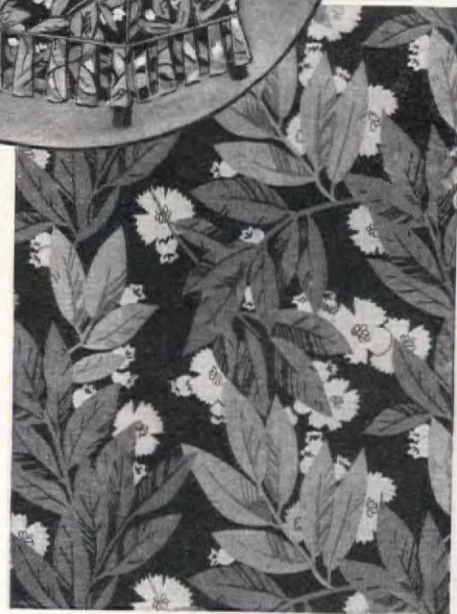
Chinese Chippendale chairs are perfectly covered in glazed chintz, wine color with blue figures and green leaves. Waverly Fabrics Division of F. Schumacher & Co.



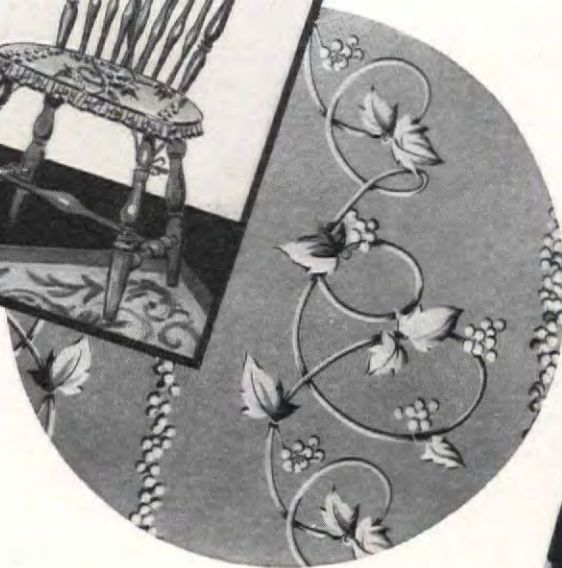
Sketches by
Constance Wadell Winde



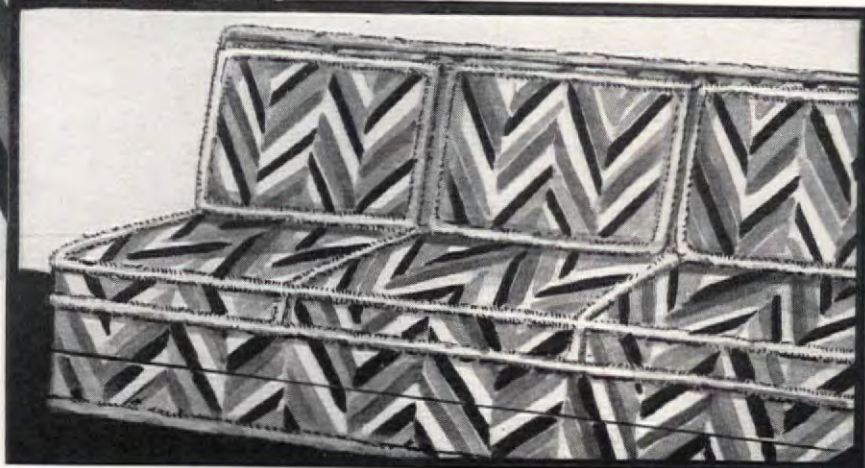
Nothing could be more summery than a turquoise-blue chintz with pink roses, for the little feminine love seat. H. B. Lehman-Connor Co.



More foliage—this time on a wing chair, and very becoming, too. Lemon-yellow, coral, and rust on a brown ground. L. C. Chase & Co. Left, a pattern for maple is a green glazed chintz with ivy pattern in yellows and rusts. Stroheim & Romann



For the studio couch an effective cotton is printed in chevron stripes in natural, rust, black, and green, or in four shades of the same color. Witcombe McGeachin



A dignified print for a dignified hall chair has dull chartreuse and rust flowers on an earth-brown ground. Pacific Mills

The spring decorating story is one of style for little money

THE decorating picture for spring, 1935, is a bright one. We have always deplored the fact that smart simplicity of design and soft, subtle colors were apparently inextricably bound up with the price tag. Good color, even more than good design, came high. But the drapery story this summer is a different one. On these three pages we show fabrics whose design and color combinations will stand any test of good taste—and price tags that are a housewife's dream-come-true. Wallpapers too are just as exciting—and do more for a summer house, per dollar spent, than most anything we know.

GREEN

Mohair is an excellent choice for draperies, for, as you know, dust and mohair do not get along together. Delicate yellow-green leaves with touches of white climb upward over a spruce green background. A Goodall-Sanford product from L. C. Chase & Co.

Catalina is the name of one of these clever designs which goes with almost any type of furniture. Leaves and flowers of bottle green, with lighter shadings and brown vine accents, clamber over a sand background. A 50" linen from Riverdale Mfg. Co.

A sunfast and tubfast Chinese damask combines old, soft green with tan. It is one of those lovely fabrics that goes perfectly with Oriental rugs. Orinoka Mills

Here is a perfectly lovely spring wallpaper so fresh and dainty you will want it the moment you see the white ground with light beige rhododendrons and leaves and stems in rich green. Butter yellow would be a perfect accent color. Richard E. Thibaut, Inc.

Here is our old friend Belgian linen in a new guise. The outstanding color is olive green, with narrow lines of white slub yarn woven through. This comes from Johnson & Faulkner

Emerald, jade, grass, and bottle green shades are among the many greens perennial for spring. Green and white combinations, or green and yellow, are new

For rooms that demand easily washable walls, there is an apple green Wall-tex with silver stars. Columbus Coated Fabrics Corp.

Inspired by Venetian shutters is a chintz from the Waverly Fabrics Division of F. Schumacher & Co. White leaves climb over blinds of pale blue-green with dark shadows. The background is a purplish prune

UNUSUAL COLORS

A delightful plume and garland chintz which has not been done before at a low price, is 36" wide and combines eggplant, white for accent, and delicate coral bordering on beige. Lovely for slip covers. Stroheim & Romann

A very interesting woven cotton for slip covers suggests the "dot and dash" system in its plum and white design. It is reversible, and will give excellent wear. From F. Schumacher & Co.

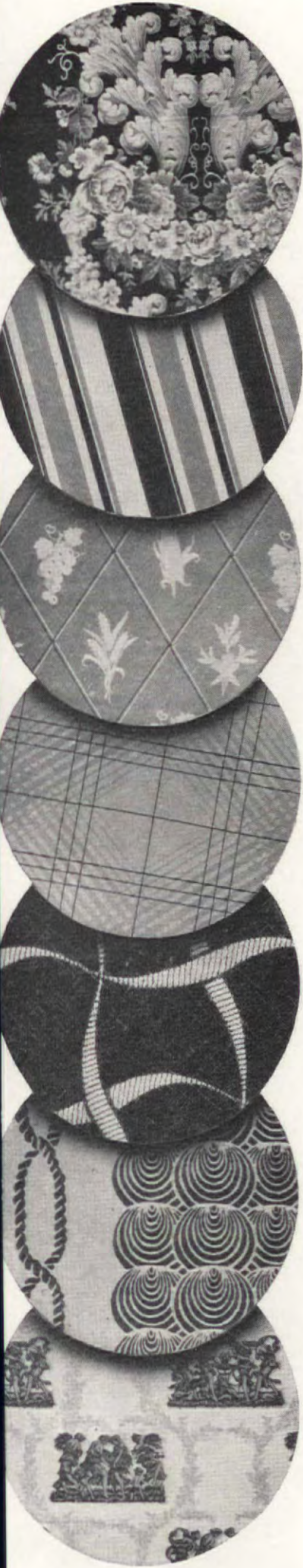
Bedroom or guest room will benefit from the addition of chintz curtains in a fascinating magenta shade of "Victorian pink" on a white ground. They would be perfect against old blue walls, with a rich plum colored carpet. From the Waverly Fabrics Division of F. Schumacher & Co.

Watch gray. There are lots of new fabrics and wallpapers in soft, livable shades of gray, and its neutral quality offers a nice chance for contrast notes, like lemon yellow, bright rose, and the like, in other details

One of the new grays is used for a wallpaper polka dotted in rose, blue and white. Birge & Sons

A Mayflower paper from Star-Peerless is a perfect background for Chinese Chippendale furniture, so popular just now. With a cream ground the pattern is done in shades of tan, gray, and faint pink





A rather formal chintz is an interesting study in strong, dark blue with design in grays, whites, tans, and yellow-orange. We like it especially for slip-covers for large pieces of furniture. It is one of the best of the new "blues." Atkinson, Wade & Co.

Glazed chintz in stripes combines most unusual colors, white, chocolate, bright red, lemon yellow, beige, and coral. It looks well cut vertically or horizontally and will be excellent for a porch or very "young" bedroom. Another fabric from the Waverly Fabrics Division of F. Schumacher & Co.

Shown in color on our cover is this fascinating paper for a dining or breakfast room. It comes in a soft powder blue accented by diagonal stripes of deeper blue and silver with fruit and vegetable designs in soft gray and a very faint touch of peach. See it on our cover. Richard E. Thibaut

A wallpaper from M. H. Birge Sons and Co. has a geometrical design in red, gray, and chalky pink. This is a Tekromatic waterproof wallpaper and ideal either for guest or child's room

Waverly Fabrics has this linen for slipcovers, curtains for boys' rooms, and many other uses. A lively darkshade of blue combines with ribbon-like design in white

This is a 50" white woven material with a blue design inspired by seashells and sailors' rope. Very smart with new deck and beach furniture. Shown in color on the cover. It is made by F. Schumacher & Co.

Pacific Mills has this dainty glazed chintz with white ground and pattern in blues, the vines are pale terra cotta and the design follows a Wedgwood motif. This is also shown on the cover

BLUE

Blues of all sorts and shades are very much in the limelight for spring. The bright, dark shades are striking, and fairly shout for accents of white or yellow. Paler tones have a delicacy that only blue gives

Orinoka Mills has this upholstery fabric which can be used on either side. The background is cobalt blue with white dots and criss-cross pattern; 50" wide and inexpensive for this sturdy type of material. Shown on our cover, too

A pleasant provincial plaid in blue on a natural color homespun weave is an excellent slip-cover idea. From Titus Blatter & Co.


H. B. Lehman-Connor & Company's glazed chintz with bright dark blue background has striking green foliage, a most interesting color scheme for summer furnishings. Shown on our cover

Romantic fans in white scattered over the blue ground of a wallpaper from M. H. Birge & Sons Co. It is shown on the cover

This printed linen from J. H. Thorp & Co., Inc., has a Yale blue background softened by a fern-leaf pattern in off-white, another of the cool, simple foliage patterns so prominent this season. You can see the colors on the cover

A perfectly grand bright glazed chintz that must have been inspired by the stars and stripes forever! The dark stripe is blue, almost black, and the gradated stripes lipstick red, gray, and white. Riverdale Mfg. Co. Inc.

Katzenbach & Warren, Inc. designed a colorful wallpaper with bright blue background and the brightest of spring flowers in pink, strong yellow, powder blue, and white scattered over the ground. Shown on our cover



CLEAR YELLOW

This lovely wallpaper from M. H. Birge and Sons Co. has a pale yellow background latticed in white shading to gray. The leaves scattered here and there are in a deeper yellow-brown

We call this chintz "Telegraph Pole" and it is infinitely smart in bright clear yellow with brown pin stripes and cross bars. From H. B. Lehman-Connor Co.

The popularity of yellow remains undiminished. A perfect contrast color, it is also a livable background tone, and practical with its capacity for happy blending with all masculine browns and tans

You will think this a damask, as it has just that look, but actually it is made of cotton. Maize is combined with a pattern in off-white. From F. A. Foster & Co.

This Celanese fabric is a clear sunshiny yellow, patterned in a small open work square and has the feel of smooth soft doeskin. Primarily this will fill the need of a draw curtain which is both thick and thin or for windows too small to stand overdraperies

This woven plaid material called "Essex" from the Riverdale Mfg. Co. comes in strong butter yellow, white, and black. It has a sturdy homespun look desirable for porch or summer maple rooms

Soft yellow-tan Mayflower paper from Star - Peerless is suitable for a variety of rooms and gives a fresh new appearance with its simple plaid pattern

An extremely dainty paper in pale yellow with white bowknots would make a charming room. From Richard E. Thibaut, Inc.

BROWN AND GOLD

Mounting the throne held unchallenged so long by rust are the various shades of brown. These range from the deep chocolate, to beige, long a favorite. Some of the browns are rosy-cast, some are yellowed. Many of them are so named that a visual image of their chromatic quality is brought to mind. In this color group are maple, pine, cedar, wood rose, mahogany, and ash

A characteristic Grinling Gibbons motif in mohair, printed on woody brown in blue with touch of white has great dignity. The large design suits it to big pieces of furniture and large rooms. Shown on our cover. A Goodall-Sanford product from L. C. Chase

A fascinating mahogany shade combined with pink-orange in a dotted glazed chintz would be stunning for an occasional chair. From the Waverly Fabrics Division of F. Schumacher & Co.

Very striking is a roughly woven cotton, soft to feel, in brown with a yellow cast, lumpy threads of the same color combined with white and tan form a horizontal pattern. Made for draperies but equally good for daybed spreads. It comes from F. A. Foster & Co.

An old idea finally developed. "Everglaze" is the name of a glazed chintz which will hold its glaze through thick or thin. It is mildew-proof, water repellant (on one side), not stiff, and has no odor. The colors are lovely; white background with flowers in rose, blue, yellow, turquoise, lavender, and tan. Cyrus Clark

Atkinson, Wade and Co. have done a very good turn by working out this interesting shade of mustard yellow, with white woolly threads interwoven in horizontal stripes. Heavy enough for slip-covers and yet will drape well

Chocolate brown serves as background for motifs in bright lipstick pink, white, gray, lemon yellow, and pale orange in a gay print from Marshall Field & Co.

Brown glazed chintz with mustard colorings is smart with its all over formal pattern and will have many uses. Atkinson, Wade and Co.



Petunias for a temporary garden

Antoinette Perrett

SOMETIMES you need a temporary garden for the summer at the seashore or in the sunshine of the open country. Sometimes you need flowers that are easily grown from seed in the open. Sometimes you need to be economical in your initial expenditure for plants. And there are many gardens in the city and suburbs that are necessarily partially neglected during vacation time that could not only look well in summertime but could gaily greet the returning family with a lavish edging of Petunias. It was two Petunias that we had never had until last summer that made us realize that we could get an entire color scheme, if need be, simply with Petunias.

These two new Petunias of ours were more compact, more formal, more modern in effect than our older ones. They had smaller flowers about one and a half to one and three quarters inches across. Their lobes were clearly-cut and so choicely outlined that they reminded us of the balanced perfection in the curves of Greek ornament. Their tubes were sharply-defined in a fresh white, which gave the flowers a look of wide-eyed innocence.

In color they were a pure lavender and a clear purple. The lavender was the very shade of the Ageratums, a sort of amethyst or scabiosa blue. The purple was the deepest tone of our Heliotrope; not rich and dark like the Purple Prince Petunia, that was a sensation some years ago; not negre like the deep, mysterious blackish purple of some of the Breeder or Darwin Tulips; and yet a purple without a trace of rose-magenta, what in Paris would be called *La Luxonne*.

Both these Petunias are so pure in color, so without magenta, that they can be used with yellow and orange flowers or with scarlet. In our garden, however, we used them with the pale pink of the Rosy Morn Petunia, the brilliant Rose of Heaven Petunia, and with pure Tyrian rose Petunia, the very color that the Phoenicians and the Romans must have meant when they said royal purple. Together they gave us a very luxurious and magic color effect, softened, however, with other Petunias that had seeded themselves with all the variableness and softening color tendencies of their kind. Some of these were pale lilacky white. Some were a faint pinkish white, what the Spanish call *blanco rosado*. Some

were a flamboyant magenta. Intermingled as they were with the purer, named strains, they added much variety and charm to the general scheme and gave it spontaneity and unexpectedness. They also added to the general effect by their greater freedom of growth, which not only acted as a foil to the fine compactness of the newer strains but added an element of their own. Some were massed with old-fashioned *laissez-faire*. Some trailed the ground. Some rose like stragglers in the background. All were larger-flowered and less-precisely formed than the newer types and varieties, but they caught the sunlight with the same richness, like that of light-absorbing and yet translucent velvet.

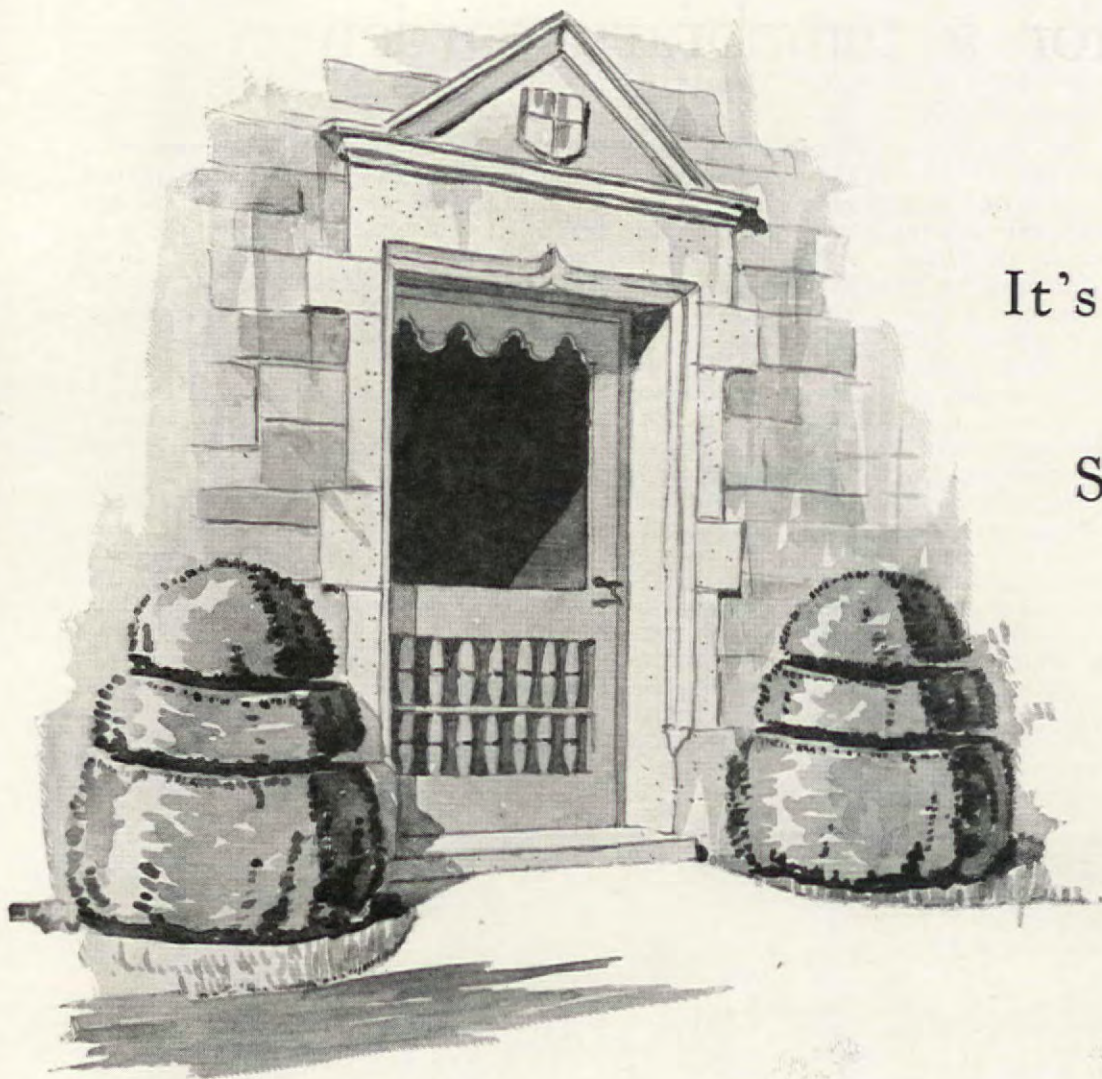
It is interesting to observe how the Petunias grew among the other edging plants. They backed the small Lobelias, the dwarf Ageratum and the pansy-like Violas. They companioned the taller Ageratum and Heliotrope. They mingled with the spreading Verbenas. They formed the foreground for Zinnias and Crego Asters. In the circle, about the dipping bowl, Rose of Heaven Petunia looked very well with the Heliotrope. Again, in one or two spots, Rosy Morn Petunia nestled charmingly under Verbena erinoides with its airy wealth of bloom that had come to us from the mountains of Chile. Here and there groups of the clear violet ones grew in front of rose and wine-colored Snapdragons; Rose of Heaven in front of Blue Sage; tall white ones in front of pale

Cosmos. The loveliest spot of all, however, was a corner in which the purple and Tyrian rose ones were grouped among the green mats of Clove Pinks and beneath the sword-like foliage of Tall Bearded Iris, with the blue of Chinese Forget-me-nots (*Cynoglossum amabile*) delicately hovering above and the lavender of wild Asters and the pink of a Perennial Phlox massed in back.

And so, if you have a dry sunny spot for a garden and if you want to have flowers that are easy to grow and that will revive after the hard beating of summer showers and continue to bloom until frost, I can recommend Petunias. All seedsmen offer in their catalogues Petunias of several strains, so just turn over the catalogues and make your choice.—You can't go wrong on Petunias!

J. Horace McFarland Co.





It's time we banished the ugly SCREEN DOOR

For a Colonial house

The lower panel here is solid, with a decorative pattern of stiles and rails. This design gives interest and solidity, and while it provides ventilation, it gives to the interior a much greater privacy than would a full-length screen

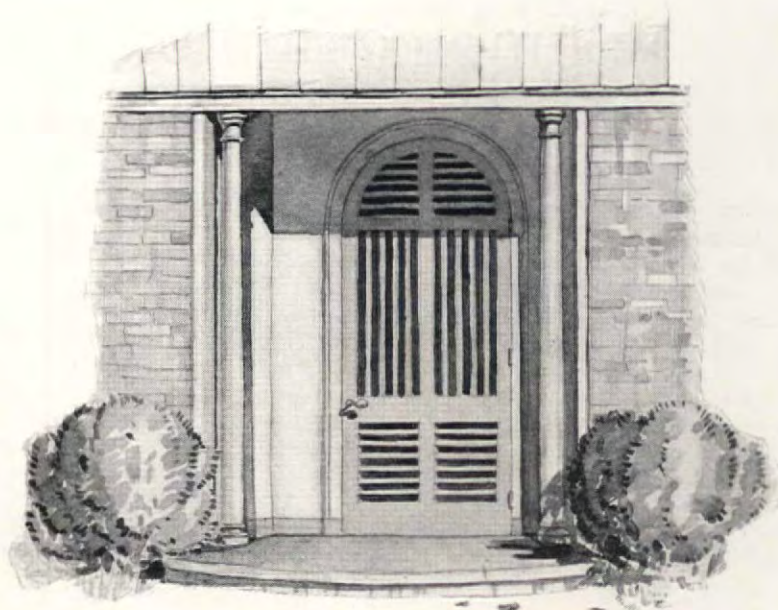
For an English house

Here the door has a shaped head, and the lower panel two rows of stubby balusters. With English architecture the screen should be of oak, stained to a weathered finish. It should always be remembered that in every case the color and finish of the screen door should, if possible, match that of the solid door behind it

PERHAPS we are a bit too sensitive about ugly screen doors. Countless times have we exclaimed, "Why did they photograph the house with the screen door left on!" And architects who have spent hours designing a perfect little door must share our distaste for ugly screen doors. The screen door is all that's visible for at least four months of the year—and that is too long to present an ugly front to our neighbors and passers-by. On these pages are five simple but attractive screen doors for houses of every type, designed for you by Mr. Scott. Before you start cleaning up last year's old screen doors—take a careful look at them. Are they attractive enough to put up another summer's front for your home?

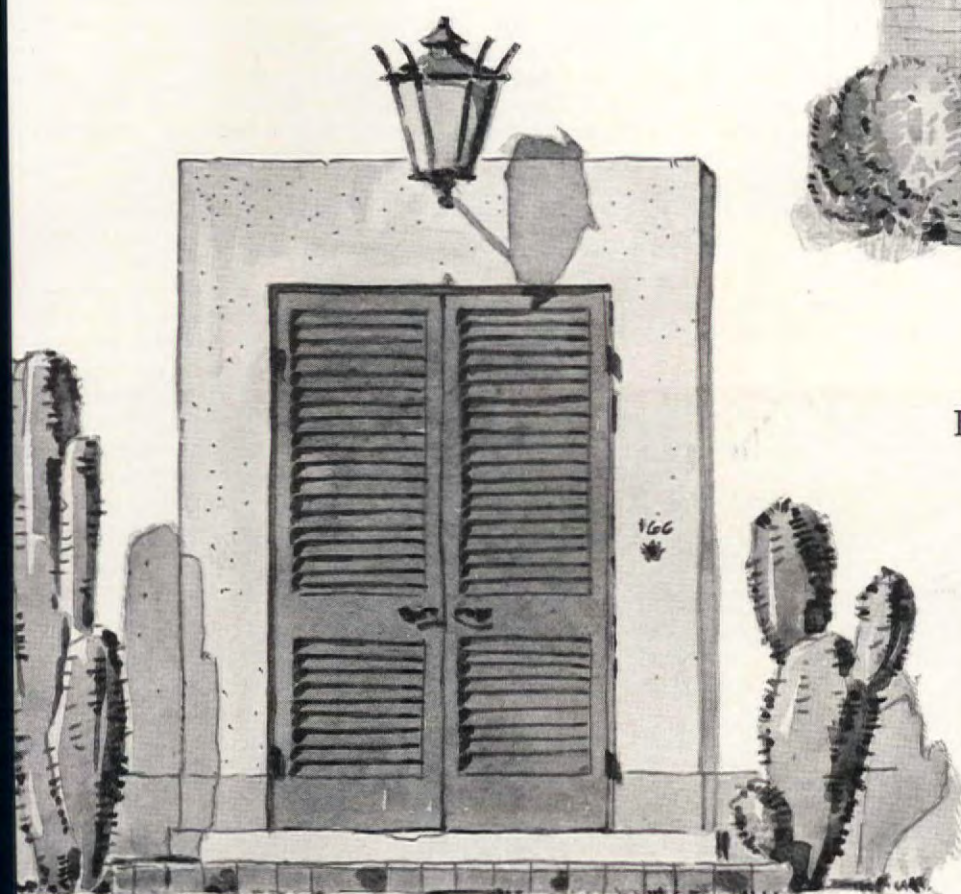


Sketches and designs by Franklin Scott



For round headed opening

A suggestion for a Colonial doorway with round headed opening. An all-over grille made up of small square wood bars. These bars might all be set diagonally, to gain the greatest play of light and shade. A rather horizontal composition, that would give a certain variety and interest when combined with others of a general vertical shape

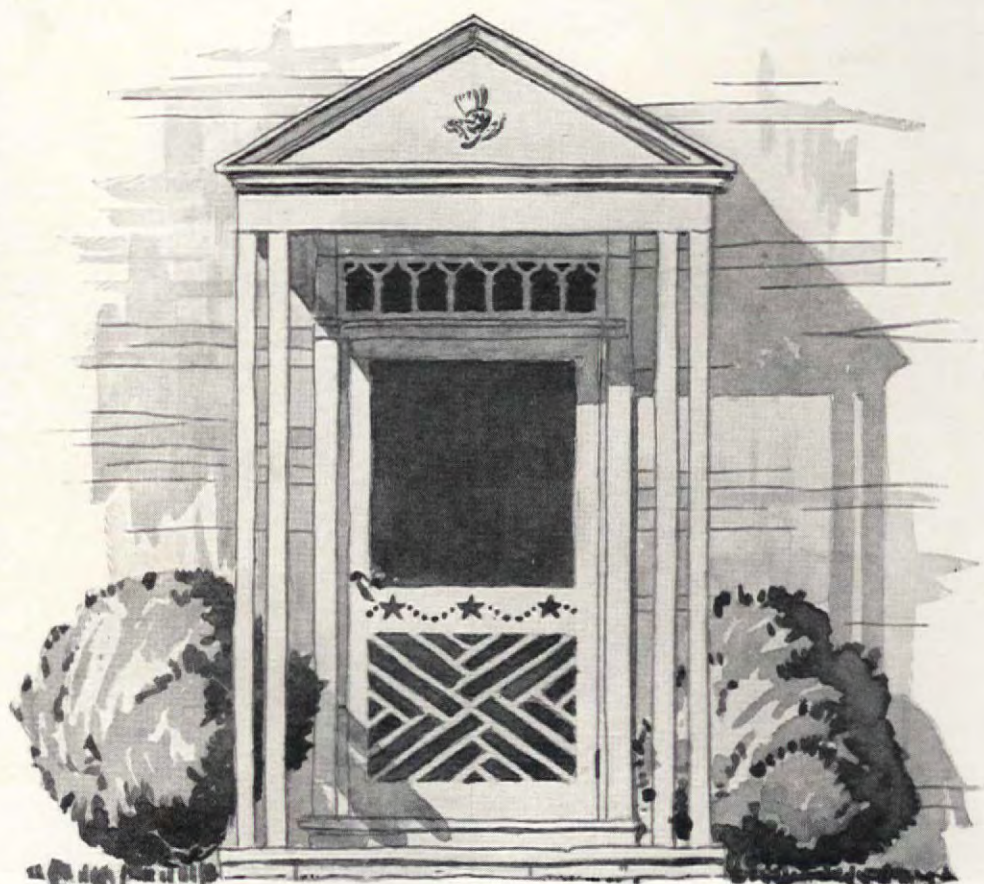


For Spanish, French, or Modern

If the entrance faces upon the street, louvered shutters, with screen on the inner side, give absolute privacy yet interfere little with the circulation of air. And they are just as appropriate and attractive with French, Georgian, Modern, or Colonial architecture as with the Spanish type shown here

For simple Colonial

An interesting piercing of the center panel, and a fretwork grille in the lower panel, combine gracefully with simple Colonial architectural design. The grille could easily be applied to an existing screen door, and might have any one of many other effective patterns



Climbing annuals for ground cover

Mildred Norton Andrews

IT WAS one of those wrong-side-up seasons. The earth was wet enough for the early things, but so dry after the planting of the late seeds that many of the annuals refused to sprout. The sparrows wallowed happily in the dismal dust and gloated over the Aster seed which they selected with uncanny precision just at daylight. A pair of brown thrashers methodically picked out the seeds of Dwarf Nasturtiums, leaving only holes in a long row. A

proceeding I would not have believed had I not watched it!

But without any previous planning we had some color, after all, and shadowed the dust with an abundance of green respectability. Even in August the neighbors sauntered in to wonder "how," and throughout September we were too pleased to keep quiet. For annual climbers had mercifully come to our aid.

Everybody knows that perennial vines have long been praised

as ground covers. They stretch themselves with exceeding effectiveness. Weeds hesitate to intrude but when they do muscle in they are promptly laid low with the weapons of the climbers, which demand all the light for themselves. English Ivy has often been used as a low, hedge-like edging. In localities where it is not reliably winter-proof this sort of planting is easily protected.

And annual vines can help themselves. They are full of flow-

ers and grow to the limit of the soil's fertility when they have no supports to lift them upward or to urge them downward.

Thunbergia alata was our masterpiece. We had planted it too thickly and about two thirds of it skimmed over the dry ground in the dark fence-corner under a Redcedar tree. The rest went up the fence and grinned at us. And it was all a jolly group. The dark throats of so many yellow and orange and buff and apricot—just as the catalogues say—"black-eyed Susans" seemed to emphasize the lovely overlapping petals. The flowers dance in pert little pairs among the halberd-shaped leaves. These leaves are just downy enough to withstand calamitous atmospheres so the vine marches on even after the blooms have been storm-beaten. Not that we had any storms that year during the summertime. But "just in case." To lighten the distance or give refined brightness to a dull spot they are superior, and in the garden we think they are exquisite.

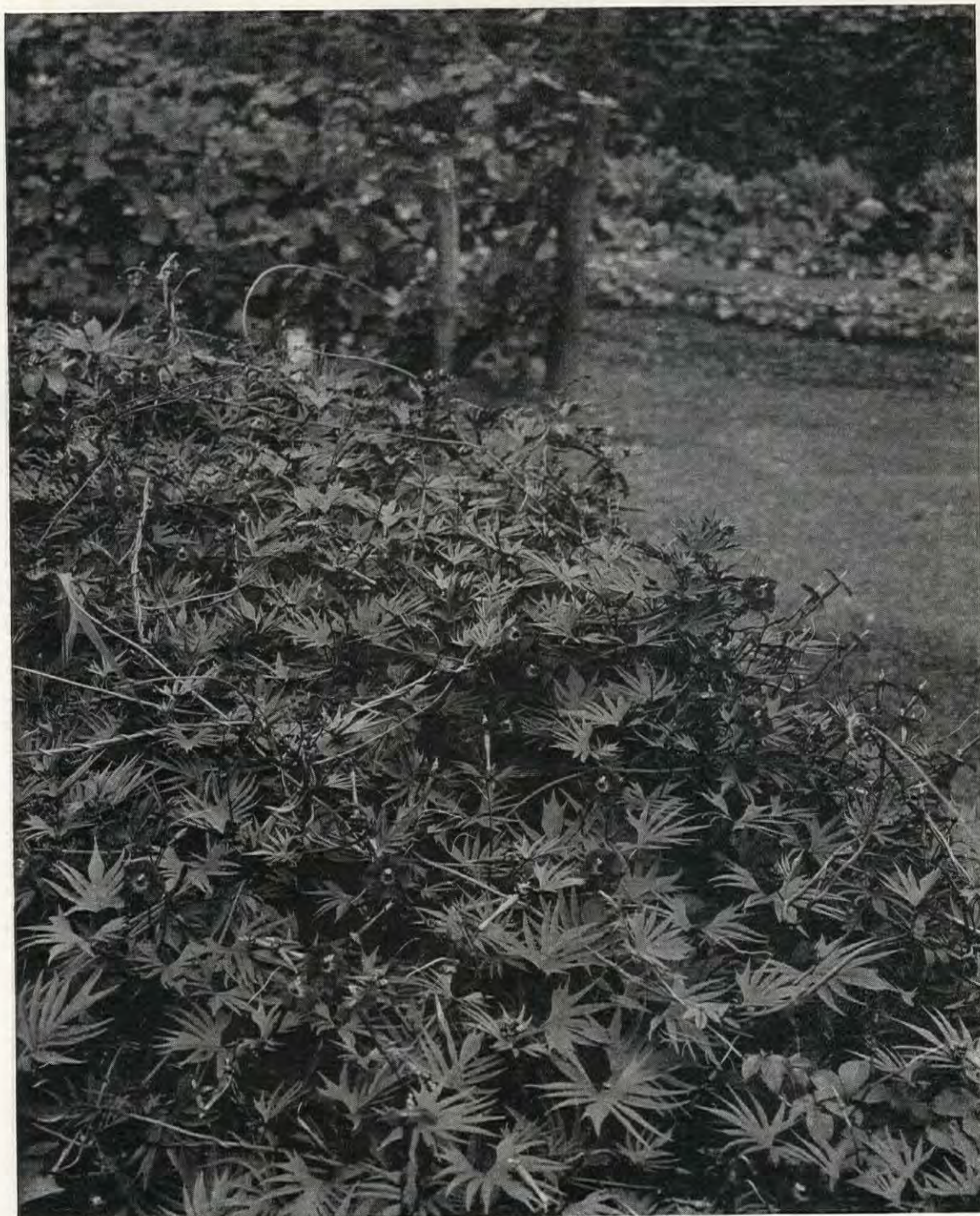
Cardinal Climber (*Ipomoea quamoclit hybrida*, if you please) called to half the hummingbirds in the land with their brilliant cardinal chalices. By the hundreds they trailed over the dust, holding the heavy dews and glorying in the bright sunshine. Their deep-cut leaves are artistic and the seed-pods are pretty, too.

The Cypress-vines' deep-throated flowers (*Ipomoea quamoclit*) rather clashed with those of the Cardinal Climber but there were so many white blossoms that the result was all right at a distance—a riot, in fact. Ordinarily we separate widely the two shades of red. The Cypress-vine blooms in shade or sunshine and spirals to the limit—away over the specified four feet if the soil has much phosphate and nitrogen. Every near-by twining stem and even a spear of grass gives it an idea and it goes places.

The Balloon-vine (*Cardiospermum halicacabum*) which we sow lavishly, because we do so like it in our house-bouquets, is another annual vine with no idea when to stop. It may go only twice as high as our heads but it weaves and waves with all sorts of surprising results. The flowers are so airy-white and the pods so graceful in every stage that we all want to hold them as if we could absorb their good nature!

Climbing Morning-glory (*Convolvulus*) had no part in even our fence-covering scheme. (We

The Cypress-vine's deep-throated flowers bedeck the deep green foliage spreading lavishly over the ground. Ground covers such as these nurse along some seeds of more tenderly temperamental plants till a bit later in the season when they grow up through the cover planting



Wild Cucumber scrambles over and among the masses of Tansy, giving freely its foamy bloom and spreading far and wide. It drapes gracefully over plants and may cover vacancies



Photos by J. Horace McFarland Co.

were using snow fencing such as one sees along highways in the north until a hedge should come into being.) But the drought seemed to give them their chance. They had apparently just waited until the main traffic was over before their long-dormant seeds from past years should take the right-of-way. Just a few weeks, and their gaudy blossoms glistened in several odd places in the midst of the Gourds, under the Sumac, and along the garage. We were so thankful for their showiness that we offered them dust mulches and picked their seed pods. And they went on thriving despite our ministrations!

In addition to the tubular Cardinal Ipomoea we had the Japanese Emperors; *I. grandiflora* (Moonflower); *I. rubro-caerulea* (Heavenly-blue). What a "cultivated jungle" it was! We soaked some extra seed and put it in very late indeed when we realized how much ground we had to make presentable.

Wild Cucumber (*Echinocystis*) was another happy fellow not deliberately expected. When the dryness caused the fronds of strong Osmundas and the Ostrich ferns (*Pteris nodulosa*) to shrivel we let the Cucumber vines shade their shame and drape over their fainting fronds in picturesque mounds. It was a very decorative idea and the fern crowns seemed to appreciate it.

The Climbing Tropaeolums had germinated well. Seed had been soaked, and the garden kind, *T. majus*, used in the open as always. The climbing type is often used as a ground cover because it

is comparatively bushy and succulent. The thrashers seemed to have sense enough to leave the varieties that would ramble! *T. peregrinum*, the Canary-vine, lost a little ambition but scrambled over the fence where it had been expected to spend the summer.

We had some Beans, *Dolichos*, the Hyacinth Bean which approved of the heat. They were exceptionally rampant and their

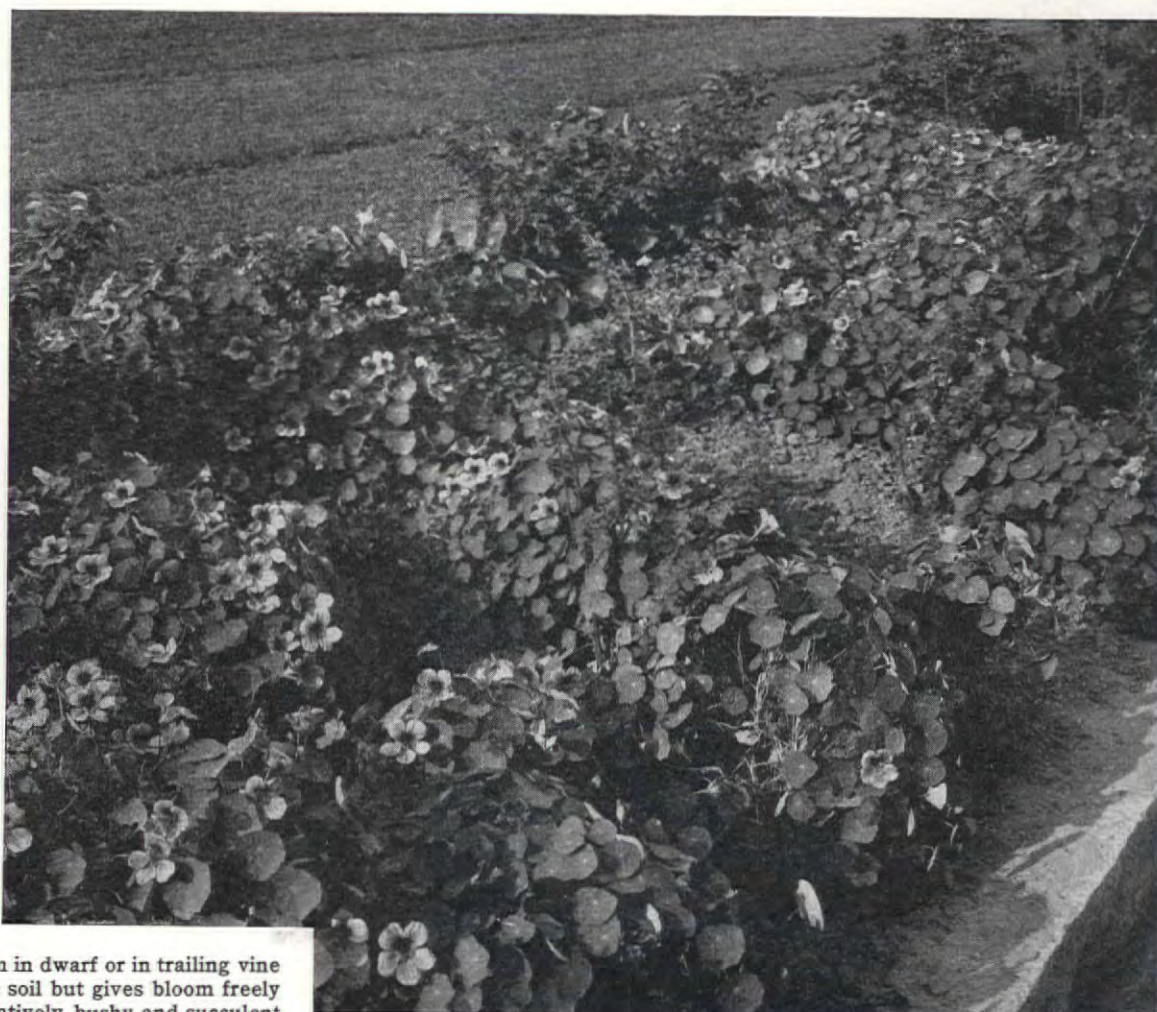
glinting wine-colored pods with stiffly erect racemes of dainty flowers were worth their weight in ground covers, never missing our lack of wild enthusiasm.

We planted the Balsam-apple (*Momordica balsamina*). It behaved much like the Wild Cucumber—both having April-fool names. Ruffled creamy blossoms and curious rough fruit struggled on through fair nights and fairer

days. When the flaming lining and the black seeds became visible that vine was eloquent.

Cobaea scandens, Cathedral-bells, or more prosaically Cup-and-saucer vine, had an honest start near a post and sped over the soil as well as the fence. It did its best on a tree but approved of the harsh clods which formed when we were careless

[Please turn to page 522]



Tropaeolum, or more popularly Nasturtium in dwarf or in trailing vine type, is not only a good cover on average soil but gives bloom freely on dry and not overrich soils. It is comparatively bushy and succulent

Here are your SUMMER RUGS

Top of page: a brand new type of axminster, called the Shuttlecraft, woven by a special process in a sort of tweed effect. It comes in wood tones such as pine, cedar, mahogany, and maple, as well as sage-green and yellow—all tones adaptable for summer purposes. It is made by the Firth Carpet Company

Under one corner of it, Ozite rug cushion, so important in lengthening the life of your rug, and so comfortable in providing a deep padding beneath it, is now shown with a new circle tread. Clinton Carpet Company

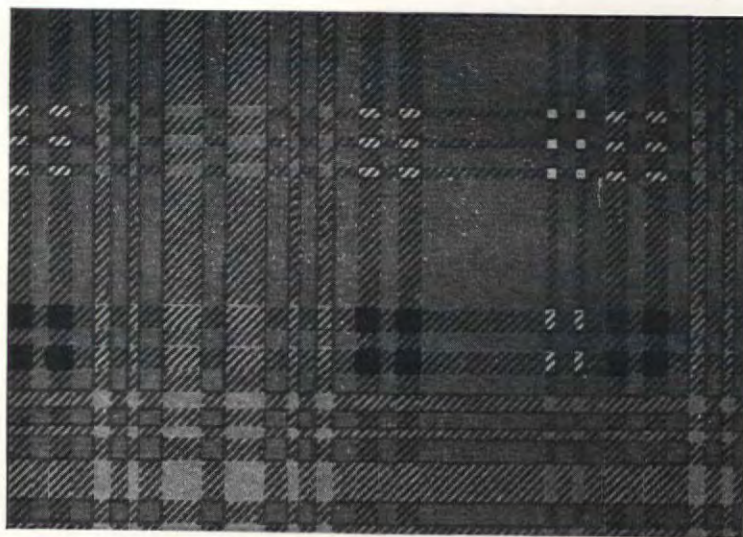
Right above: a choice of white ground, or brilliant colors is available in an all-sisal rug for summer, with striped pattern. Comes in nine different sizes, and cut lengths in several loom widths. Hodges Carpet

Textural interest underfoot is gained in a subdued check and plaid in chocolate brown with deeper bands of the same color and blue. A new color combination, by the way, that is going to be very popular this summer. C. H. Masland, W. & J. Sloane, are the selling agents for them

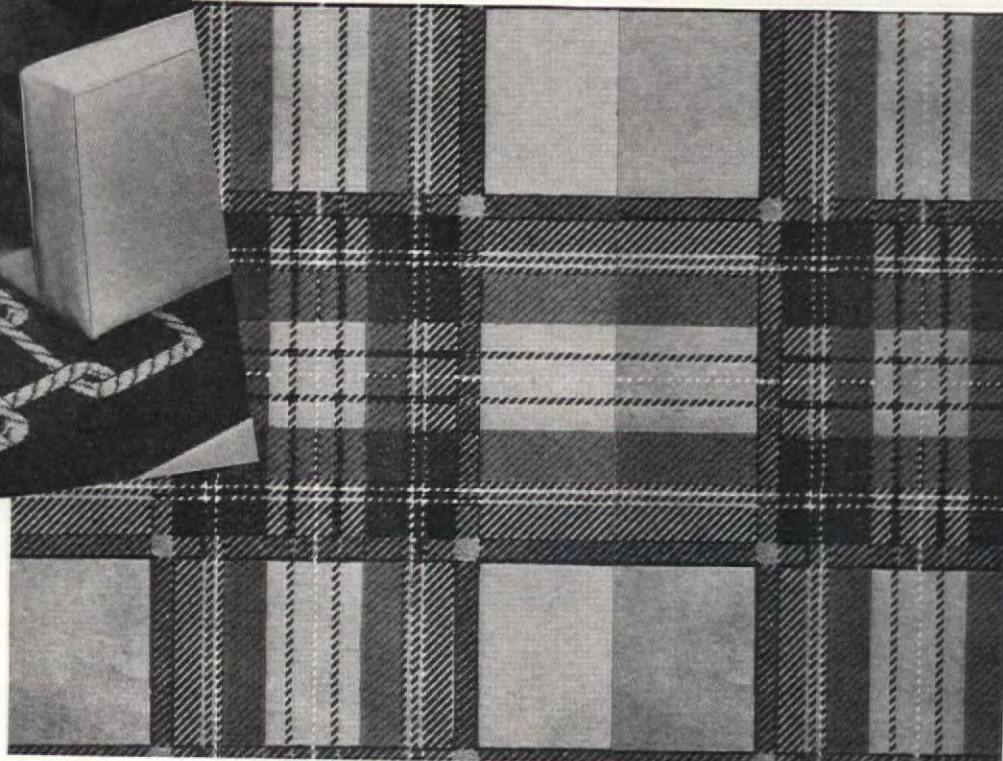
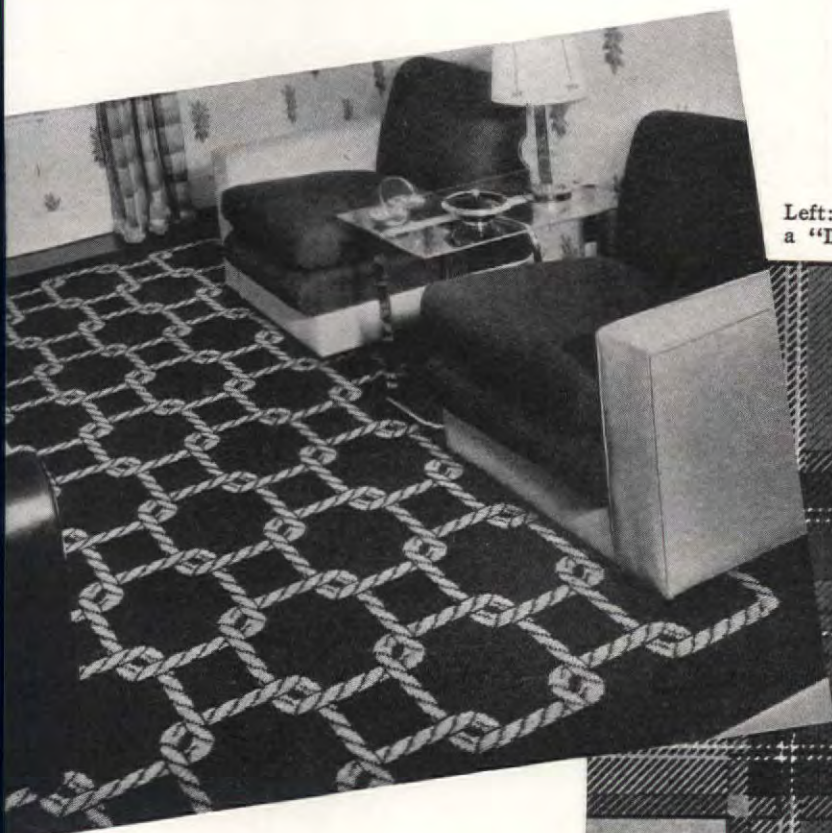
Delicate summery colors, in light blues and rose tones is presented in a Hyastan Armenian rug. The 5' x 8' size retails at about \$90. From Amtorg Trading Corporation

Photographs by
F. M. Demarest

GIVE your rooms a lighter, freer, and cooler look as the hot weather comes along. Start with the floor and figure out what an amazing change new summer rugs will make in the atmosphere of your rooms, and in your own comfort. "Rooms," of course, includes porches and sunrooms. Watch for brown and yellow, rich blue and white, plenty of natural color, some chartreuse, and some plum. Note the plaids—we are in for a big season of them. Also absence of borders. Note the interesting textural effects designers have brought out.

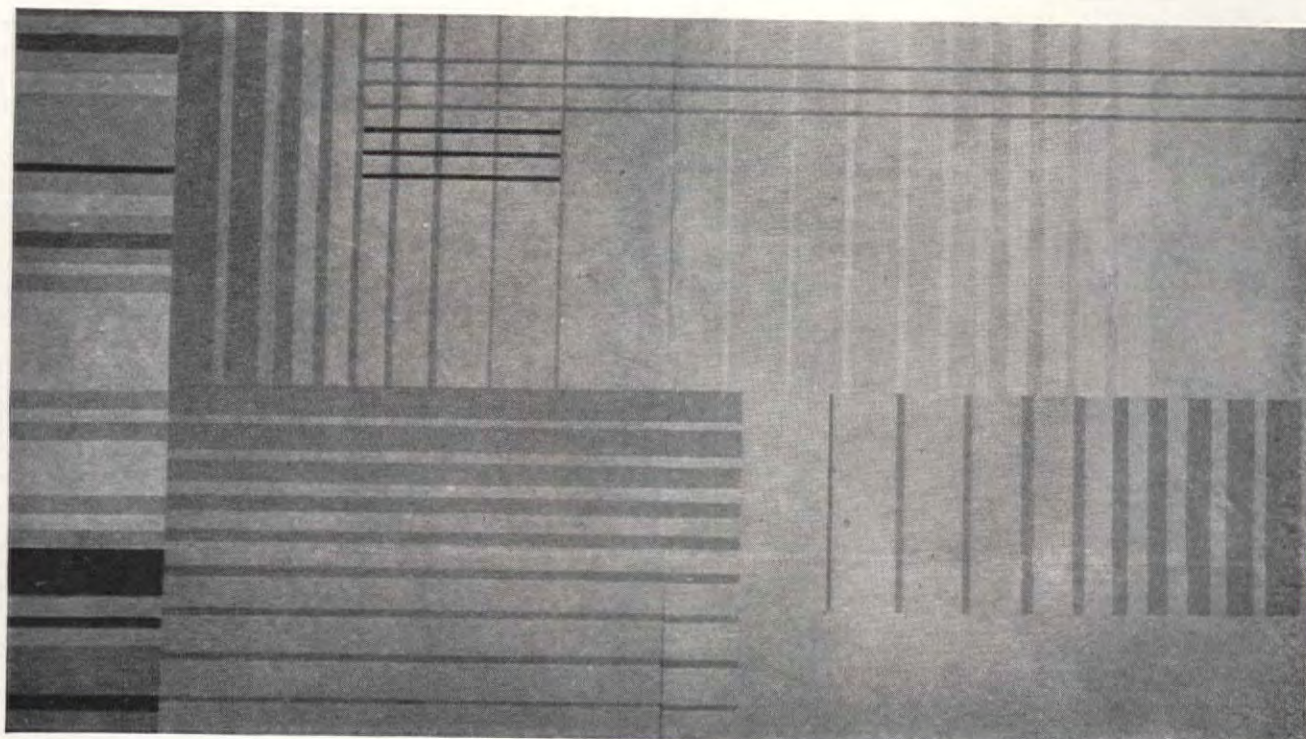


Left: a modern rope motif in white on a brown ground is featured in a "Delmaid" summer rug, a wool-surfaced fibre. Deltex Rug Co.



At the right and above: authentic Scotch plaids introduce a new theme in floor coverings. Actual clan colors are used, softened down so that they are usable in every type of interior. They subscribe to the growing trend—that of no borders—which tends to make the floor space look larger. Firth Carpet

A geometric type of pattern is extremely suitable in the room of modern style tendency, and comes in several shades of the same color. Bigelow Sanborn Carpet Company





H. H. Costain

Summer Phlox for summer color

Arthur Leigh Storm

MANY gardeners will agree, that no flowering plant will blossom more prodigally, or lend greater brilliance to borders which are planned for summer pictorial effect than the ever faithful Summer-flowering Perennial Phlox. These lovely and dependable flowers step into the picture at a time when color in the garden is apt to be at a low ebb, and, if well placed, they will be both the glory and mainstay of your garden borders from midsummer until late autumn.

To achieve the best effect, plant Summer Phlox liberally throughout the beds so that in its season of bloom the entire garden is aglow with the luminous colors and scented with the delicious spicy fragrance. But there are several reasons why this flower is not grown as generously as its many excellent qualities seem to merit. One of these is the mistaken idea that Phlox must be transplanted frequently; another, that it will revert to type. I have grown Phlox in quantity for many years and have found that if planted in mellow soil, kept well fed and never allowed to suffer for lack of water, it will grow on happily for

When the midsummer lull of color strikes the garden, then the Perennial Phlox takes up the theme and brightens all. Is any other flower more adaptable to almost any soil or site than this now highly educated and greatly diversified good American native plant? It also lends a gracious fragrance

many seasons without transplanting. In fact, no perennial in the garden requires less care—an occasional thinning out, here and there, when the clumps become over crowded, being all that is required to keep it healthy and happy and I do not find it necessary to pull the beds to pieces every few years in order to divide every clump. The apparent reversion to type is caused by the fact that Phlox seeds itself freely and the new plants, which become mixed with the old, develop flowers of unattractive colors. For that reason, all seedlings should be pulled out as soon as they appear or they will quickly take full possession of the beds. Better still cut off the flower heads before they can mature and scatter seed.

Phloxes prefer a soil which has been enriched abundantly with well decomposed stable manure

and may be planted at any time when the ground is not frozen. A location that is shaded for a part of the day will suit them exactly and they will be benefited by an annual dressing of old manure applied in the fall and dug in in the spring when the beds are cultivated. Copious waterings in dry weather are essential to the development of fine blossoms and if the spent flowers are cut off promptly the blooming season will be greatly extended and the plants will remain presentable until early frost.

Almost all the named varieties of Phloxes offered by reliable nurseries are desirable and a choice is a matter of personal preference. For pleasing effect, however, it is well not to use many different colors in a limited space, and the pure pinks, the salmon pinks and the reds should be

separated by masses of white Phlox or by other plants of harmonizing colors. The lavender shades appear to best advantage in a bed away from the pink Phlox where a delightful picture can be made by combining them with pale yellow and white Snapdragon. If, when the Phloxes flower, you find the color combination is not to your liking they can be transplanted while in bloom if the plants are dug carefully with a ball of damp earth and replanted at once, without dividing, into a hole that has been well soaked with water.

Naturally the way to get immediate effects is to buy in quantity and plant in liberal masses; but it is a fairly easy matter for the gardener with limited budget to raise plants from seed or from root cuttings and it is a great satisfaction to increase one's stock in this way. It is not worth while to sow seed gathered from garden grown plants, as this is almost sure to be badly cross fertilized, and seed is apt to germinate uncertainly. Freshly ripened seed can be obtained from dealers in the

[Please turn to page 52]

The remodeling of RURAL HILL

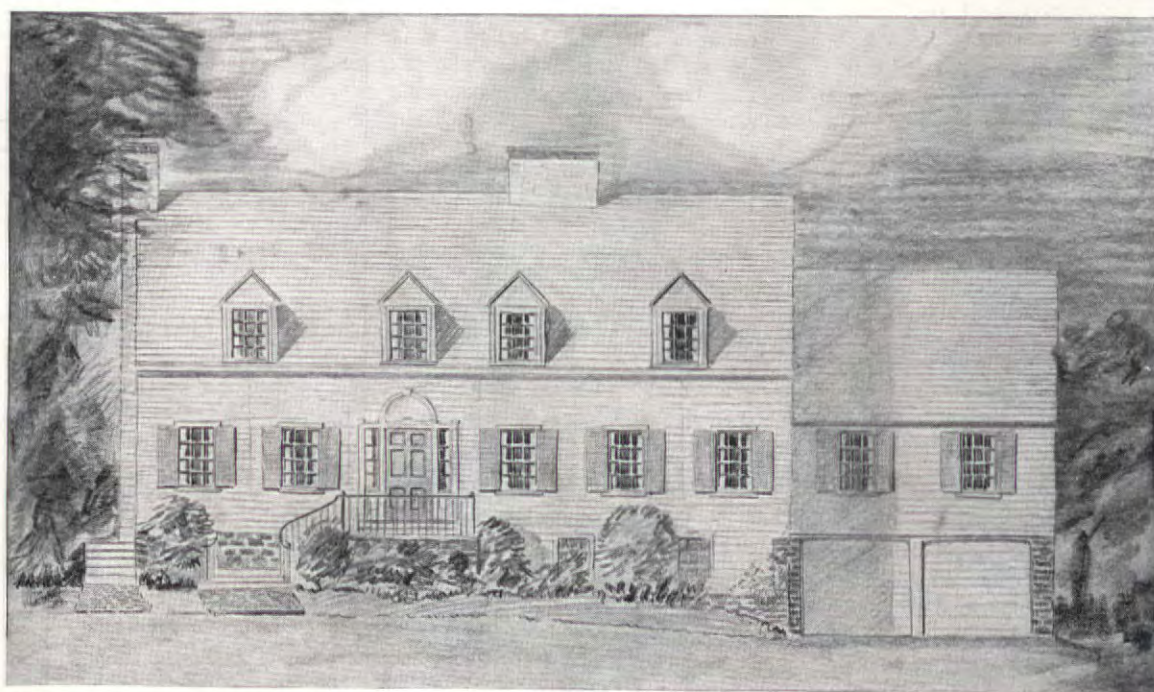
Charles P. Pelham

Chapter I

IF YOU are not one of the 15,000,-000 Americans who have been bitten by the own-your-own-home bug, or a member of the someday-I'm-going-to-have-a-house-of-my-own club, this story is not for you. For this is the biography of the remodeling of an average American home—a house which with the help of National Housing Act dollars and a lot of ideas is gradually being transformed from a seven-room American architectural tragedy to a thoroughly livable, comfortable, and to us, attractive home. So, those who are not interested in what it costs to move windows, walls, or doors, to make ugly stairs beautiful, to rebuild a chimney, turn an old kitchen into a cook's heaven, etc., should pass on to the garden pages or go to the movies.

We either discovered, or were sold, Rural Hill last spring. For three years we had looked for the answer to our dreams—a beautiful, well-built home, in a lovely setting, for a “song.” It was an admirable ambition—but also an unattainable one!

One day last May the world's most patient real estate salesman (by then, in the last stages of desperation) phoned that he had “just the house we wanted.” Except—it wasn't beautiful—and it



couldn't be had for a “song.”

The house was, in fact, ugly. It was run down. It had small rooms, only one bath and was heated by an old pipeless hot air furnace. The inside was even depressing. And the outside—well the picture below tells the story.

But the real estate man was desperate! “You could make it beautiful!”—“Knock out this wall and you have a grand living room”—

“Why, when you fix it up it'll be one of the best looking houses in town.” It must have been at that moment that the rebuilding bee stung us with full force. For suddenly we were inoculated with a desire to rip and repair, to transform this ugly looking box of 1890 vintage into a modern, attractive home. What appealed to us, and what really sold us, was the *location*—for the house

as you can see had nothing more to offer than a foundation, walls, and floors. By this time, however, we were sufficiently experienced in looking at houses and lots to know that price parallels perfection—also that a beautiful location, trees, and high, well-drained ground are more desirable than a mansion on a commonplace lot. For nature is one thing that can't be remodeled easily or for that matter, inexpensively.

It was at this point that the first difference of opinion arose between “Mr. and Mrs.”—the question being: shall we buy and gamble on what the improvements will cost or shall we have an architect and contractor look for us before we leap?

Conservative feminism won out with the result that we knew exactly what kind of house we were getting, whether it could be remodeled, and “about” what it would cost to do it over, before even a down payment was made. The age-old question of whether you need an architect or not is best answered by whether you write your own prescriptions, paint your portraits and settle your own legal battles. If you do—don't get an architect, for he would either poison you or commit hara-kiri. Our “experienced” advice is, however, that while architectural services add to the cost of whatever you do it is well worth it—provided your architect works as interestedly as ours did for us on Rural Hill.

But don't expect miracles of your architect on remodeling jobs. With a new house he starts from scratch and can do almost anything you want. But in remodel-



On this page you see the three stages of this interesting Connecticut remodeling job. At the top is the architect's drawing of the house as it will be when completed; in the center, the house in its present state; and beneath, the original structure. David C. Sanford, Jr. is architect for the alterations



ing he is limited by the foundation, walls and roof of the structure. Stymied before he starts.

We first asked the architect to go over the house carefully to see whether it would lend itself to change—whether it was of sound construction, etc. A local contractor was then asked to also check the house and give us a rough estimate of what certain improvements would cost. As a result of this pre-purchase checking we learned that the “nice old chimney” had only one small flue and therefore would have to be completely rebuilt, that the roof would have to be resingled before long and that to do all the things we wanted to do would cost two or three times what we thought they would cost.

If for no other reason than to bring yourself down to earth and change your enthusiasm to realism, get experts to examine and estimate before you leap. One thing you’ll learn, for instance, is that while contractors can tell

you about the structural condition of what they see and can give you a practical idea of what certain changes or improvements will cost, only a good architect can keep you from making changes that will later prove to be wasted mistakes; only an architect can give you a *complete remodeling plan that can be executed in several stages or steps.*

Without a complete and eventual plan such a costly mistake as building too small a chimney and flue for future heating requirements can easily occur. In fact, it is not the worries of building or remodeling which cause “headaches”—it is the expensive mistakes that result from the owner’s own bright ideas, from a penny-wise elimination of specially trained architectural advice.

The most convincing argument for doing over Rural Hill was the fact that it was a simple rectangle 31 feet wide (front) by 24 feet deep, that additions could be made to either end of the existing

house, and finally, that we could make interior improvements and also additions in three easy-to-take easy-to-pay steps.

“Will it remodel?” and “Can the improvements be done in successive steps without adding to the

final cost?” are important questions in remodeling. For, as you know, not every house is easily changed. But if it is square, or a rectangle, ten to one you can extend its width or length or add wings at a reasonable cost. Architects will tell you that you must start with the outside of the house (elevation) for truly satisfactory results, for if you plan the inside without regard for outside appearance you get what this house was—an architectural atrocity. So, first let us run over the architect’s diagnosis of the patient before the operations were performed and see what remodeling prescriptions were recommended—and why.

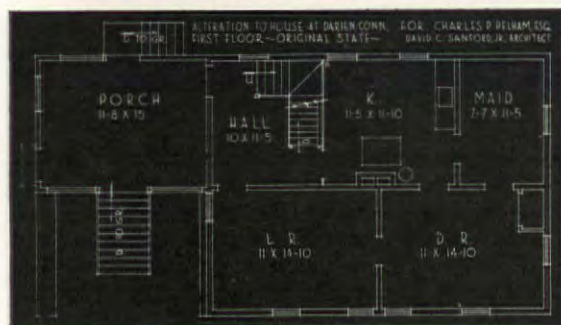
Terrain: The house, as the photographs show, is located on a slope. As you face the house, the ground is even with the first floor at the left end and about seven feet below the first floor level at the right end. The two lower windows are on a level with the basement.

We had to have a garage and wanted it connected to the house. Prescription number one was to add a garage where it fitted naturally—at the right end of the

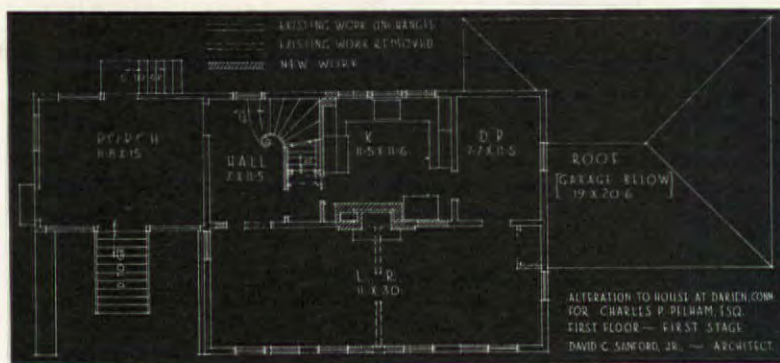
house on a level with the basement floor so an entrance could be had directly from the garage to the house. Thus, our house sprouted its first wing. This was the only addition made in step one. You will notice that the ga-



The original porch now provides a generous vestibule. Later on as alterations proceed it will be removed entirely



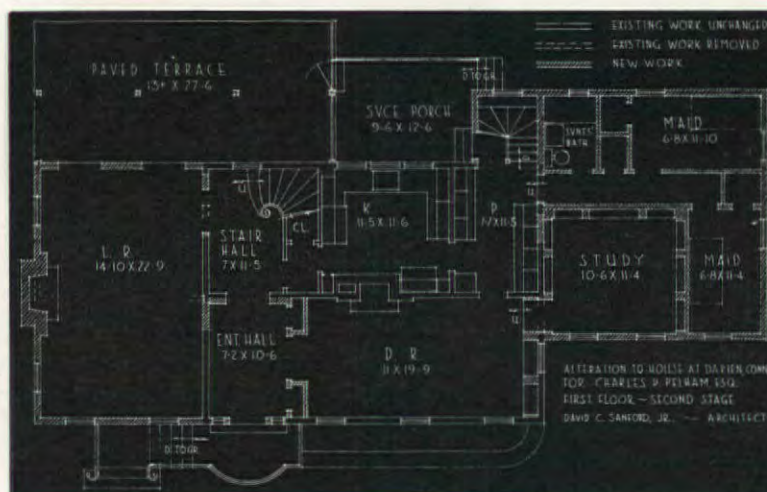
First floor, original stage



First floor, first stage

A comparison of these three plans will show the removal of the original partition between living and dining rooms, to provide the present large living room, and a small temporary dining room. Later on, when the entrance and hallway are completed, and the new living room end is added, the present living room will become the dining room. There will be a study and maids’ rooms over garage

The re-spacing of the first-floor windows and the addition of a two-car garage at the east end of the house are the chief exterior changes completed so far. Ultimately the most westerly of the four windows will become the entrance to the house, the present porch will give way to an entirely new living room running the entire depth of the house, with the master’s bedroom over it, and a second floor added over the garage wing, providing maids’ rooms and bath



First floor, second stage

rage is only one story, but the foundation, walls and overhead construction were built so floors above it can be added at any time. The original plan called for a complete two and a half story wing. Eventually it will be, but to keep costs down in the first step, we did the garage only this year, the total cost being \$818. Later, the temporary roof will come off and rooms added above. Complete details and cost figures will be given in a later article.

Front and center: The outside result of bad interior planning is well illustrated by the picture of the house before any changes were made. Note how all the windows of the main floor were “bunched” instead of being restfully and evenly spaced. Note, too, the ugly dormer (its two windows also jammed together) which sits like a tent on top of the roof.

Compare with this original picture the architect’s sketch of the house as it will eventually appear, showing what removal of the roof peak and the addition of evenly spaced and properly designed dormer windows will do for the appearance of the entire house.

In the accompanying photographs you will see exactly how much “face lifting” was done in step one, the only front elevation change to date being relocation of the four windows on the first floor at a total cost of \$50. The same windows were used so only a labor cost was involved.

Righting the rear: Step one in

our three-stage remodeling plan called only for one exterior alteration in the rear of the house—new kitchen windows. This was necessitated by complete modernization of the kitchen. Three new Silentite windows replaced the two old ones. A future article, devoted entirely to the kitchen, will cover all kitchen improvements, products selected and exact costs.

Rebuilding the chimney: As this major operation will also be covered later with exact cost figures, we mention it here as one of the jobs in the entire remodeling plan, necessarily executed in step one so that we might have sufficient heat in the house the first winter and because living in a house while the chimney is being rebuilt is, believe it or not, worse than having quintuplets visit you.

Our story up to this point has been rather general so that you might have a fairly complete picture of what we're letting ourselves in for.

Need number one in remodeling most houses is usually the interior. Certainly this was the case in our house—not only because we wanted to live in it before taking steps two and three, but also because the interior was cut up into small, unlivable rooms, all badly in need of modernizing and decorating. The first step was to work out with the architect, the architectural style of the house and floor plans of the entire house as it will be, eventually. Once this was done, interior remodeling of the present house could begin without the danger of our tearing out walls which might later be wanted.

Two factors governed the style of the house to be. The first was our furniture, which is mostly mahogany of the eighteenth century period. Second, geography, or the fact that the house is in Connecticut. Illustrations of the house "as found" and as it will be, make it quite clear that it was "illegitimate mongrel" and will be Colonial.

If you look at the "as was" photographs, you'll notice there are no front or back doors—the only entrance and exit being the porch at the left end of the house. The budget of step one couldn't include the expense of new doors. Furthermore, the old, makeshift porch will be removed in step two, being replaced by a living room 14'10" x 22'9" running the full depth of the house.

There was but one thing to do—make the porch as attractive as possible, using it temporarily as both an entrance and porch—and spending not a dollar more than necessary. The solution proved to be paper and paint. First, we decorated the rough composition board walls of the porch with a warm brown paper, made by the Imperial Paper & Color Corp. For the room (12 x 15) it cost \$9.75 and the labor \$7.50. Next we painted the three porch doors and window trim with white Wallhide, which has a pleasing dull finish. Labor, by owner on Saturday afternoons. Cost—zero. Paint—only ninety-five cents.

There are four windows in the porch. Two are orthodox and two are actually old hotbed sash. They're not bad, either, for a sun porch. But to disguise them, and also shade the porch in summer, we bought good looking, but inexpensive Mayfair roll-up shades. These we will use later on the porch. They cost only \$3.90 each. The shades were painted white and the floor given a coat of dark green Floorhide.



Last year's porch chairs and table were given two coats of white Duco and the old chair cushions covered with a jonquil yellow waterproof chintz, tufted with brown chintz buttons. Paint for chairs, 70c. Chintz cushion covers, material and labor, \$3.

The quaint lantern by the door is one of the new Chase lighting fixtures and cost \$30. It will be used later by our permanent entrance door, so is not a temporary extravagance. And in the meantime, it does wonders for the old porch entrance.

Our first step to remodeled perfection inside the house is dramatically illustrated by the before and after pictures of the



Photographs by F. M. Demarest

The transformation of the ugly stairway at the left to the delightful Colonial one at the right is dramatically shown in these two photographs. The original was enough to discourage even a professional optimist

entrance hall and staircase. Without exaggeration, the hall and stairs as we found them were enough to discourage even a professional optimist. For some unexplainable reason, both stairs, hall and even the ceiling had been boarded up on all sides (see illustration), then painted a drab green, trimmed with pitch dark black. The result was enough to make anyone want to buy the house if only to knock the stairs down and out. And that is exactly what we did do.

Our architect was confident that if the boarding were removed, a stair rail and banisters added, that the staircase would be satisfactory. Economically, he was right, for this improvement, including new materials and carpentry amounted to only \$50. In spite of our architect's advice, we spent \$275 more in order to have a curved staircase, and we don't regret a penny of the extra cost. Call it extravagant if you want to, but to our way of thinking, it "makes" the house. Of course, we

are thinking forward to the day when all the many other improvements are made and with this picture in mind, we have held fast to the policy of "do only what you can do well." This means fewer improvements immediately, but a final result of permanent and lasting satisfaction.

Now for the details. Look again at the "before" picture of the hall. You can see everything came out but the wall studs. Also, a stairwell was gained by cutting away part of the second floor.

Here are the cost figures. Labor—ripping off the old boards on the ceiling, walls and also demolishing the stairs—\$16. Enlarging stairwell, \$10. Wire lath, nails, and installation, \$32. Three-coat plastering job, including materials and labor—\$45. Electrical work, labor and wiring—\$16. New stairs, including materials, construction, and installation—\$325. Painting all trims three coats of white Wallhide; the floor black; finishing the stair treads and

[Please turn to page 510]

What the well-dressed home will wear



A three-sectional kidney-shaped sofa has endless possibilities in a living room. Together in the photograph, the three parts can be separated by small tables, the two end pieces can make a love seat, thus leaving an extra chair, or all three parts can be placed separately. From Indian Splint, Inc. A solid maple kneehole desk with seven commodious drawers. The top of the desk is cleated, pegged, and chamfered. From Scandia Furniture Company



Louis
Goodenough

MOLYNEUX emphasizes tailored evening frocks . . . Vionnet evening gowns show trend towards embroideries . . . Mainbocher shows sheers . . . Schiaparelli develops waistline variety . . . Maggy Rouff sponsors beige. . . Studebaker has planar wheel suspension . . . Plymouth has synchromatic front springs . . . Chrysler brings out Airstream . . . Auburn shows supercharged speeder. . .

Behind these headlines lie months of preparation and thrills, weeks of heart-breaking revisions, days of all kinds of conferences and hours of speculation.

Then comes the minute when the new is flashed to the world.

Another season of fashions in apparel and automobiles is launched!

Although home furnishings are rare accorded as much publicity in the new papers as the more frequent fashion changes in clothes and cars, there is no one whit less drama behind their creation and ultimate debut. There is just much speculation and worry in the furniture factory where hopes run high for the ready acceptance of a new suite there is at Worth's or Lanvin's for one of their suits, gowns, or evening wraps.

One plain wall and one covered with striped wallpaper make an interesting background for the furnishings in a brown and white bedroom. The utterly simple lines, good proportions, and fine design of Amodec furniture create a restful effect to be commended. One of Bloomingdale's modern rooms (facing page)



No home is complete without a great many little tables! These three interesting varieties include, at the top, a four-shelf table, which can be used as end-table, or against the wall; next it, a coffee table of 18th century inspiration; these two from Imperial Furniture Co.; and thirdly, a two-shelf table of Swedish provincial design, pleasingly sturdy and picturesque at the same time; from Frank S. Harden Company



A glimpse of one end of a one-room apartment designed in entirety by Russel Wright, shows an interesting development of the modern theme in copper, brown and white, with touches of chartreuse. On each side of the copper fireplace is a "moulded" lounge chair covered in brown and white tweed-like fabric. Note the dining table against the wall, and the very simple window treatment. Shown by courtesy of Bloomingdale's

During the months of January and February, the Midwest and New York were the scenes of feverish activity throughout the home furnishing industry. The spring and early summer season had rolled around again and the buyers from your furniture and department stores were rapidly trekking to Chicago and Grand Rapids to see the new furniture.

Next to the color scheme of the room, importance lies in what period or style it shall be done. Furniture usually dictates this general scheme with the fabrics, floor coverings, lamps, and accessories being purchased with a thought towards ensembling them with the larger appointments in the room.

Two of the most important centers for the showing of new furniture are Grand Rapids and Chicago. There, in January, culminated the combined efforts of designers and artisans. To these centers came the furniture and department store buyers to go through hundreds of new lines to pick out what they believed will appeal to the purchaser during the next few months.

They found at these furniture markets that really no brand new trends had developed since the 1934 fall and winter markets had closed last summer. For unlike apparel and autos, fashions in furni-



ture are not as vascillating and rapid changing.

What they did find, though, was a further refinement and reinterpretation of many old and familiar styles and, occasionally, a move in a new direction which, before you know it, may become that very "latest thing" to be discussed over tea cups and the bridge table.

There was a time when bad taste ran rampant through medium and inexpensive furniture lines. The smart, well designed or adapted furniture was being made—but not for everybody.

Today there can be no excuse for bad taste. The furniture manufacturer is giving to his lowest priced lines that same thoughtful consideration for good taste which he lavishes upon the careful Chippendale adaptation to sell for \$395 for three pieces.

Early American, 18th Century English—and some French—and

modern will continue to be the style leaders for this year. Let us look, then, at each of these classifications and see the changes which have been wrought.

In Early American the changes are undoubtedly the most pronounced. In fact, in many quar-

ters the explanatory "Early" is gradually being dropped and such qualifying adjectives as "neo," "modern" and "20th Century" are being appended to the words "American" or "maple."

There can be no doubt that maple has gone modern but not

with a vengeance. The new type of Colonial furniture still retains its original homespun charm.

Straight lines and simplicity mark the new types. Gone are the curley-kews, groovings and bulbs on the legs. Replacing these is a greater dignity and sophistication with a complete elimination of unnecessary decoration. The new maple is equally at home in the suburb and city.

The most modern of fabrics in clear, fashionwise colors now adorn maple upholstered pieces. A deep, vibrant blue cover, for example, against the mellow yellow of the chair will convince you that the charm of yesterday can be compatibly fused with the sparkle of today.

Another manifestation of Colonial furniture is to be seen in those pieces which borrow inspiration from abroad. In this group are suites with Swiss, Dutch or Scandinavian touches or, to get closer to home, with an air of California about them. In this provincial group bright flowers, birds or peasant motifs are painted on the maple or cherry to achieve a primitively, charm-



Quilted chintz in a new dark color ground with off-white design, covers a comfortable wing chair with maple legs and stretchers. A delightful piece for Colonial or 18th century rooms. Made by Statton Furniture Manufacturing Co.



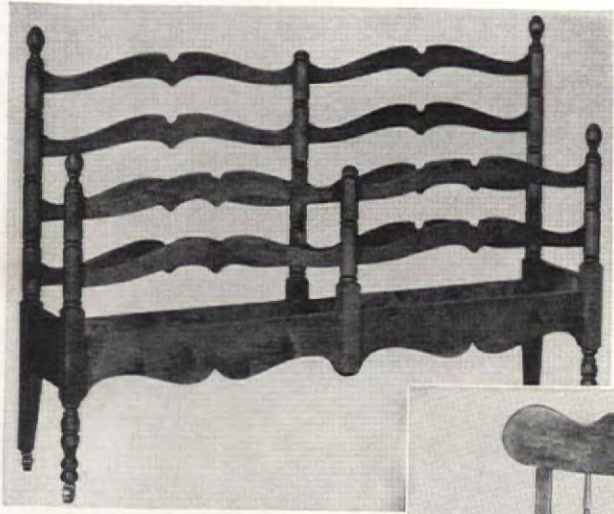
A double-decker bed is something many people have wanted for a long time. Small boys adore it, and it's very handy for guest rooms! In maple, complete with ladder, the one above is an L. & J. G. Stickley model, available at W. & J. Sloane



A Simmons chaise longue in a design that is a little different permits an interesting arrangement in the room. It comes in single couch and twin bed styles, with bolster covered in contrasting material. Good for a studio room



A little gallery around the top of a maple chest of drawers is both practical and decorative, and the "triplicate" top drawer is a convenience. The bedstead, with "bee hive" turnings on the posts is adapted from an 18th century piece in a private collection. W. F. Whitney Company, Inc.



A bedstead in maple, with simply turned posts consistent with Colonial or 18th century interiors. From Manistee Manufacturing Co. The little Sheraton Windsor bench suggests itself for the dinette, to put beside the fire, on the porch, or in the bedroom. A Conant-Ball piece



ing piece. This trend should be watched for it is starting to grow in drapery fabrics.

As popular as Early American or modern maple, is, and will continue to be, 18th Century English furniture. This style begins with Queen Anne, goes through Early Georgian pieces—for which there is a growing demand—and takes up the ever in demand Chippendale styles.

At the January markets there were plenty of Chippendale pieces, seen most

frequently in bedroom and dining room suites. Occasionally Chippendale, at these markets, took up the old cry of embellishments with claw feet but more often it retained its simplified, charming form with a leaning towards Chinese.

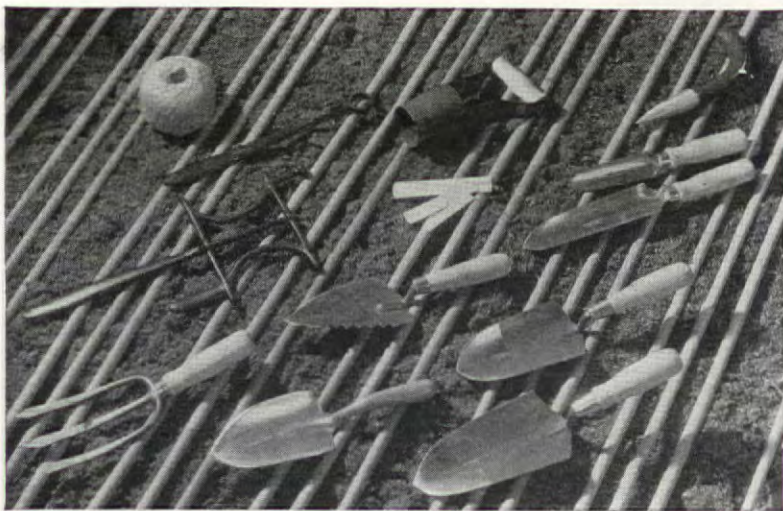
Growing in importance is modern furniture. The 20th Century influence is being felt in Colonial styles; it is making inroads into every period through the use of more simple lines and a more frequent use of non-traditional colors. A further manifestation is the breaking away from the inclusion on any piece of furniture of meaningless, unnecessary ornament. [Please turn to page 494]



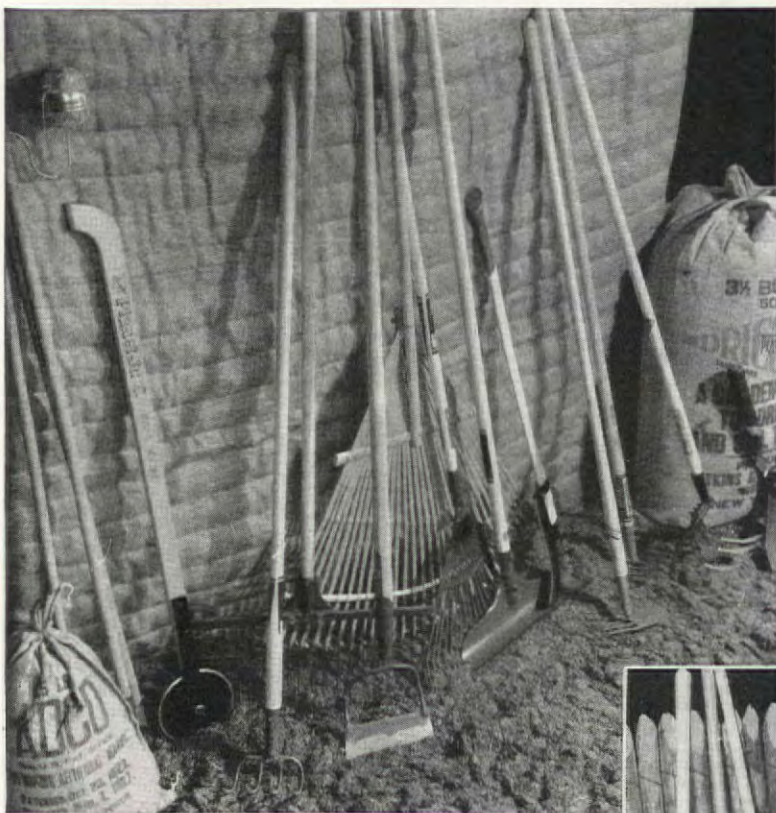
There is fine dignity in a dresser of Chinese Chippendale inspiration, finished in bone white. It would be at home in either dining room or living room. From the Kittinger Co. Excellent for the small dining room is a little dresser which will hold china on the shelves and table linen in the drawers. From H. T. Cushman Co.



One of the most unusual pieces of furniture we have seen this season, this large maple bookcase will fill a much-felt need. It can be filled full of books, or provide a place for one's favorite collection, or do both. O'Hearn Manufacturing Co.



Plenty of garden twine . . . an iron garden line reel for straightening garden beds . . . bulb planter and setter to speed up early spring work . . . weatherproof plant labels, protected in a celluloid case . . . fork for transplanting, with innumerable other uses . . . "troweed" combination trowel and weeder with efficient sawtooth edge . . . "Slim Jim" trowels in two sizes for making deep holes . . . a dibber in



aluminum, brass, or iron . . . a sturdy trowel of cold rolled steel, all in one piece . . . aluminum trowels, light as can be, in two sizes . . . Directly above, a 25-lb. bag of Adco to mix with garden waste for fertilizer . . . death to worms' nests in the form of an asbestos torch on a three-section bamboo pole . . . Planet, Jr., edger and trimmer . . . cultivator . . . scuffle hoe . . . flexible steel spring wire rake for the lawn . . . bamboo rake, copper-wire reinforced . . . steel garden rake . . . dandelion rake, which picks up weed heads and prevents re-seeding . . . brush axe for those tough places . . . hoe rake . . . five-toothed cultivator . . . 50-lb. bag of Driconure fertilizer . . . peat moss on the ground . . . All these articles from Peter Henderson & Co.

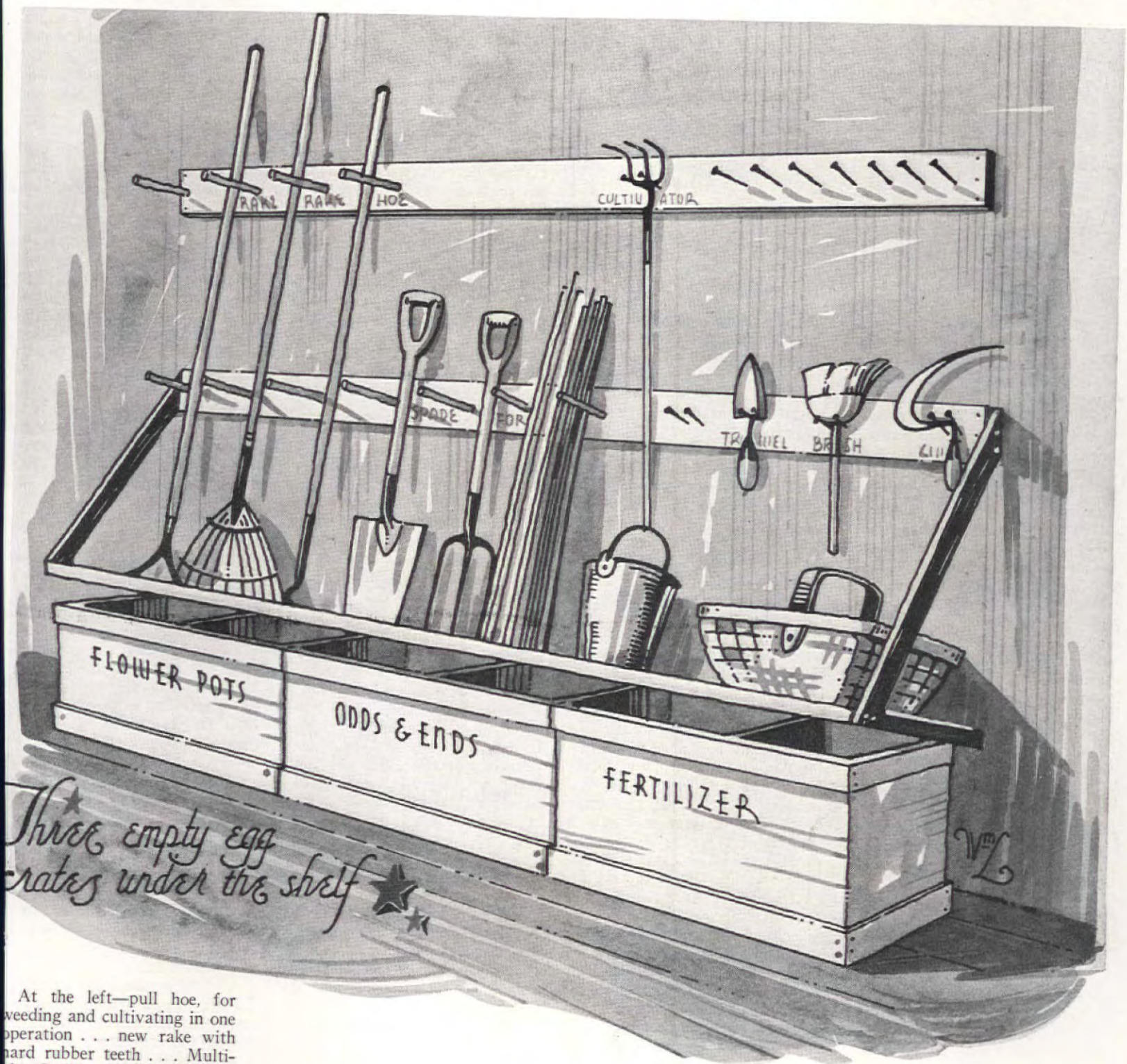
Have you the



Weeder which cuts, plucks and tears . . . lopping shears . . . cultivators, with handles of different lengths . . . twine . . . garden line with stakes, line marked off into 1' lengths for easy measuring . . . English fork and spade, medium length handles . . . seed sower, for even sowing . . . matching trowel and fork . . . perfect garden labels, indestructible . . . snap cut pruner . . . transplanting trowel with notches for checking depth . . . aluminum trowel . . . square paper seedling pots . . . two watering pots, the second for seed beds, designed so that water will not splash. Max Schling Seedsmen, Inc.



right tools for your spring gardening?



Care of the larger tools—William Longyear

At the left—pull hoe, for weeding and cultivating in one operation . . . new rake with hard rubber teeth . . . Multiplex flexible steel rake, adjustable to spread from 9 to 22 inches . . . wheelbarrow with 4-inch pneumatic tire . . . ladies' four-piece garden set, fork, spade, hoe and rake . . . short handled cultivator . . . combination lawn renewer and tamper . . . Vigoro plant food, Staigreen lawn seed, good garden fertilizers, a bag of Sawco, fertilizer for all-around work in the garden, Dubois woven wood fence in the background . . . You can find all these at Tumpp & Walter Co.

HERE we offer a suggestion for the larger tools. Here limited space is taken into consideration, in fact the plan illustrated above projects only about fifteen inches from the wall. It is particularly suitable for the one-car garage where space is at a premium.

I have found from experience that standing tools on end is much more practical and desirable

than hanging them on the wall. Perhaps standing tools on end is the result of habit. The plan submitted here is a rack which keeps the tools off the floor and in order. They are at your instant disposal and one does not have to move the whole collection to secure one, as is so often the case when tools are piled together or stood in some corner.

A glance at the illustration suffices to prove how simple the construction is. The shelf on which the tools rest is a twelve-inch board tilted back at a slight angle. This angle should be only a few degrees off the horizontal, otherwise the tools will slide toward the wall and fall over.

Two four-inch strips on the wall support the shelf and act as

[Please turn to page 524]

Property Enemy No. 1

"War against termites, moths, and other insects!" That is a seasonal alarm annually thrust at householders during warm weather months. It should really be a year-round caution. It contains warning and news!

Marian Robinson

WHETHER the termite or moth is more devastating is often debated. Both are insidious property destroyers—coming and conquering almost before we know it. Both are notorious "inside workers." But from a monetary viewpoint, the termite can probably be termed property enemy No. 1.

Formerly indigenous to the tropics, termite invasion has rapidly advanced northward—carried on winds, transported in lumber, or by migration. Our Southern states and West coast are infested and home owners North and East are now coping with it. Only in 1926 was the first serious termite destruction—long underestimated—reported in California. Its statewide then countrywide spread is costing imponderable sums yearly in repairs, replacements, and irreparable losses. The depredations of one single type reaches the astounding figure of \$37,141,000—and there are fifteen hundred known species. A United States map charted to indicate the extent of this invasion is entirely blacked out with the exception of a tip of New England and about five north-central states. Proximity to an infested area may well be alarming. Chicago reports no great damage but across the lake in Michigan they are a problem.

Not a true ant, the termite has highly developed socialized habits, similar to ants and bees. A queen rules, propagates rapidly and prolifically—laying approximately a thousand eggs a day—is waited on by workers, guarded by soldiers. Reviewing facts about their habits may be tiresome but they have some bearing on control measures. (a) Each colony lives entirely alone. Isolation prevents the diminishing of their ranks by communicable diseases and attack from predatory enemies. To the householder this means that *every colony on the premises must be located*. (b) Secluded in dark inter-communicating galleries, a colony is sufficient unto itself. As their mandibles cut away the interior heartwood of sill and beam they are feeding, breaking down what you have built up. They can live, grow, and multiply on a diet of

pure cellulose. (c) They select and attack those locations which provide conditions contributing to their welfare: temperature, oxygen pressure, and moisture. Every day, summer and winter, they must have moisture and they travel back to the ground for it. Obviously, *cutting off their moisture supply means their extinction*. To date, the best means of doing this is by chemically impregnating the structural timbers. This insulation destroys living colonies and deters future attack.

While houses may not fall asunder because of termite attack, outside forces precipitate such disaster where foundations are weakened—heavy storms, earthquakes, tornadoes. Under the ordinary pressures of everyday activities in the home a riddled sub-flooring may give way. Piercing a joist or sill may prove it has been reduced to a hollow shell. In this condition, coupled with the strain of supporting the superstructure, the wood tends to compress, throwing the house out of plumb. Doors become difficult to close or lock, windows stick and plastered walls crack. These may, or may not, be symptoms. It really requires an experienced investigator to detect their presence. Then too, the inexperienced are uncertain whether sawdust hills or yellow powder piles indicate the work of termites or any one of several other kinds of wood-boring insects. Wood-rot is mistakenly charged to termites and often these two work together. What with the great variety of termite species—some not wood-eating, others attacking clothing, shoes, books, rugs—differing in color and physical markings, there can easily be confusion in identifying the insect.

Termitaries are established in dry wood, damp wood, and the earth. The subterraneans ingeniously construct earth-like tubes over the masonry to form a bridge between the soil and structural timbers where they feed. Cement floors and foundations are not always a bulwark against ingress. If not properly tamped, air-pockets are formed, giving access, and some species eject a body

fluid which dissolves soft or poor grade cement. They will even burrow through the apertures in mortar between bricks. With the vogue for basement game rooms having movable or built-in wood furniture there is added urge for permanent protective measures.

Metal termite-shields inserted over masonry foundation, around pillars, supports and piping, or the capping and facing of basement walls are expensive structural changes which termites sometimes get around. The permanent termite preventive has not yet been proved. The problem itself being a relatively new one, even the most effective chemical remedies require time to prove them lasting. A treatment which protects against attack over a period of years is now the nearest approach to permanency. Household insecticides, however potent, must be used repeatedly to insure ordinary protection. Reliable insecticides depend on contacting the insect to destroy it. If traveling members of a colony are so slaughtered the news is quickly carried to surviving members who abandon that location, find another safer one and begin their depredations anew. Fumigation must be done by a licensed operator equipped with a permit from the Health, Police and sometimes the Fire Departments. The hydrocyanic gas employed will kill every living thing on the premises including man, so the law requires that premises be vacated for twenty-four to forty-eight hours after fumigation. But when the fumes have evaporated any protective element vanishes with it. Nothing deters another army making renewed attack. This is also true of creosote treatment, the fumes giving only temporary relief. Soil poisons are still in the experimental stage. The procedure is intricate, the chemicals dangerous.

After the World War hardwood floorings increased in popularity and the termite problem became acute. The lumber industry, with complaints pouring in and its reputation at stake, assumed the burden of sponsoring scientific research, intensive study, and exhaustive experimental work, as there was no known solution. The Bruce Research Laboratories were instituted in Memphis, Tenn., and scientists began their search for a toxic substance which would not only destroy but permanently deter attack. It was found in a chemical which when applied under hydraulic pressure and with the aid of electric drills, thoroughly permeates the wood. Well impregnated, it crystallizes and becomes an integral part of the timber itself, retaining permanently its toxic content.

This service is, of course, a

highly specialized process requiring an especially built and equipped truck for its mechanical application, manned by trained and expert licensees to direct operations. Protection against further attack is guaranteed by an insurance company under a five-year bond. The manufacturer—the largest producer of hardwood floors in the world—is also behind this guarantee. Charges are based on the square foot of sill in a house.

With the impetus being given now to building and remodeling, those who may be considering these undertakings will be interested in the economy afforded in having structural wood treated before it is installed. This practice is becoming more common as the cost is only about one eighth of the charge for servicing a finished house. Many argue against exaggerated fears about the termite, citing century-old houses known to be infested but which still stand without much repair. Their immunity is due in part to the massive timbers used in Colonial times. Authorities do not minimize the dangerous inroads this insect is making.

Leaving the cellar with its termite problem the destructive moth as it affects house furnishings is next in importance. Slipcovers used on *any* upholstered furniture is an invitation to moths. Especially is this true when houses are closed and darkened for the summer. Exposing upholstery to air and sunshine often, spraying with a dependable insecticide, frequent vigorous brushing with a stiff whisk broom—with special application to snug corners—is recommended. As house temperatures are usually maintained at a degree which encourages year-round incubation this ounce of prevention is as necessary in winter as in summer. For several years the three or four largest mohair fabric manufacturers have moth-proofed their products, marketing them under well-known trade names.

A time-honored practice in Europe was to wrap woolen garments in calico dyed red or yellow, to protect them from moths. The cotton—which moths do not eat—was made a fast color by an ingredient in the dye extracted from a plant. It is in all red or yellow dyes. This component has the quality of creeping along and impregnating the fibre with a lasting grip. It also makes materials unpalatable to moths and not feeding, they die. Moth proofing services incorporating this substance in their chemical are dependable. Representation for the service is usually given by responsible local dealer in household furnishings. It is, of course, professional service by experts.

[Please turn to page 505]

FOR SPRING CLEANING

Left: General Electric's new vacuum cleaner is a motor-driven brush type and is light and easy to operate. It has a tapping, sweeping action which quickly removes all types of dirt. It is equipped with new Mazda lamp and reflector which throws light into the darkest corners

Left: The air-power model of Westinghouse has low clearance, is tiltable for cleaning fringes, has a toe-operated nozzle adjustment for any thickness of rug or linoleum, and light weight for handling

Top: A Universal motor-driven vacuum cleaner produces a triple vibrating-sweeping-cleaning action that removes speedily and safely every particle of dirt from the rug's backing to the nap surface. Below it, the Hamilton Beach vacuum cleaner which is easy to operate and light in weight. Powerful suction lifts the rug to the nozzle. The motor-driven brush gently taps and beats the rug, loosens surface dirt and imbedded grit

Above: The Bissell "Hi-Lo" Sweep Master is adjustable to various carpet thicknesses, is made low enough to reach under and about low furniture, and has rubber bumpers which won't come off

Right above: This vacuum cleaner is built by the makers of the Singer Sewing Machine. It has an extra-long tufted brush, powerful two-speed motor, and an illuminator—a big advantage in cleaning closets and hard-to-get-into places



A hand vacuum cleaner made by Singer is light in weight and easy to handle, and makes quick work of cleaning overstuffed furniture, draperies, automobile interiors, etc. The long nozzle reaches into all out of the way places



Left: The Wagner carpet sweeper, with a transparent top which permits seeing when the dust pans need emptying, has a compact design to permit easy cleaning under low furniture. Non-rattle dust pans with a simple dumping device, and two steel combs automatically clean the brush and keep it from getting matted. Above: The Hoover has two new features this year, in addition to its fundamental ones. The Aromador, which can be turned on and off at will, replaces stale room air with clean bracing aroma. The Dirt Finder sheds light into darkest corners



Underwood & Underwood

The Gingerbread Fair

Sue Moody

EVERY spring in Paris there is The Gingerbread Fair. Up and down the wide boulevards stand the little stalls with their funny gingerbread men and their exquisitely good *nonnettes*, gingerbread cup cakes. This is such gingerbread as you have never tasted away from France. It is really cake, made of sweetest honey and any number of spices you have forgotten about. There is scent of orange blossom from the booths, clustered in the

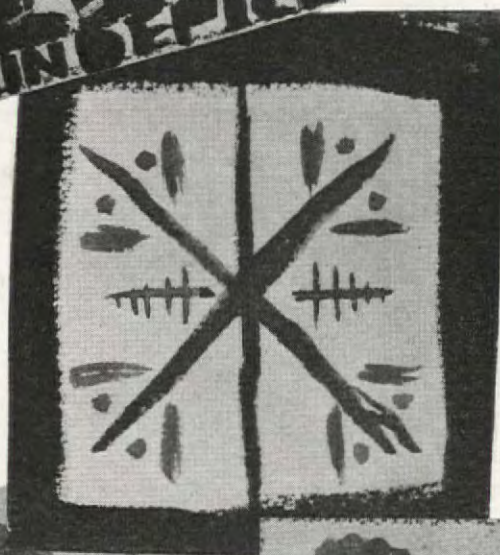
shadow of some old church, and the almond-covered dainties beckon joyously. Spring, with the Gingerbread Fair spreading out over the square in front of St. Sulpice like a great brown *pavé*.

The history of gingerbread and how it came to be honored like the *gauffres* of Brittany with a special celebration is fascinating. With precision and love of fostering beauty the French have handed gingerbread (called *pain d'épice*) down to the Paris baker from the Middle Ages. The

original recipes for this sweet confection came from the Greeks.

It is Paris—1292. The art of the pastry-maker requires first of all excellence in gingerbread. A young apprentice, working twelve years to please his master-baker finds the *patron* in a rage one early morning because the round gingerbread cup cakes were not sprinkled with the exact amount of sugar crystals. Or, he has sliced the little gingerbread men too thin so that one of them topples over from his pedestal in the window. These little gingerbread men, standing jauntily against their posts of ginger, were one of the earliest designs. We might call them the "pre-Raphaelite" spiceters—or the "Adams" of the gingerbread race. In those days ginger was bought in sticks and the baker was obliged to do his own pulverizing. The little post each man leans against suggests these sticks of ginger with true artistry: his cocked leg, as of armies of gingerbread men advancing, give him balance. We used to march like him when we were children, "Left, left, left my wife and forty-nine children without any gingerbread; think I did right, right, right by the family and people I left—left—left

[Please turn to page 510]



Gingerbread for American children

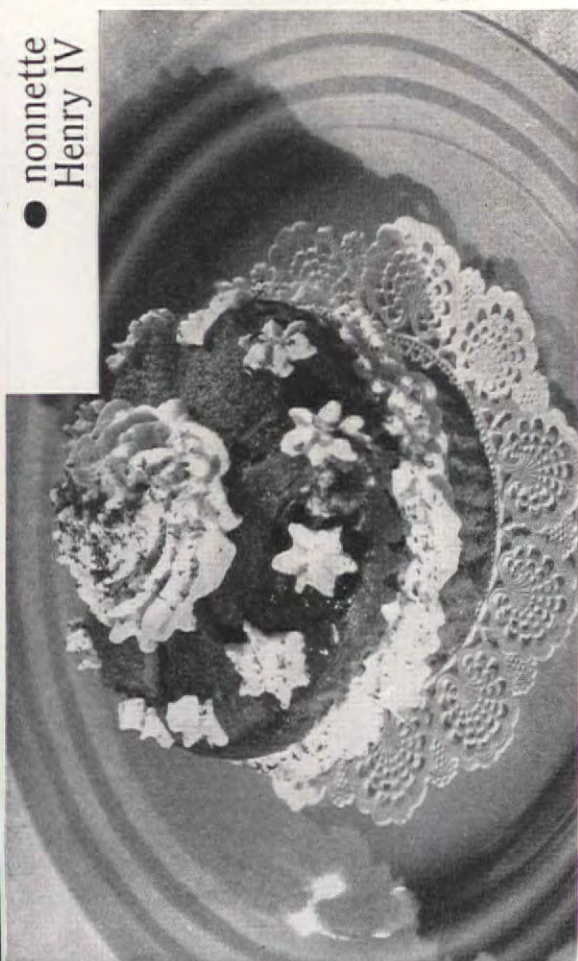
Made from world-famous recipes, you will find these wholesome and with a winning appeal to American children—as well as grown-up children who drop in for afternoon tea—SUE MOODY

Recipe printed on back of each photograph

Recipe printed on back of each photograph

Recipe printed on back of each photograph

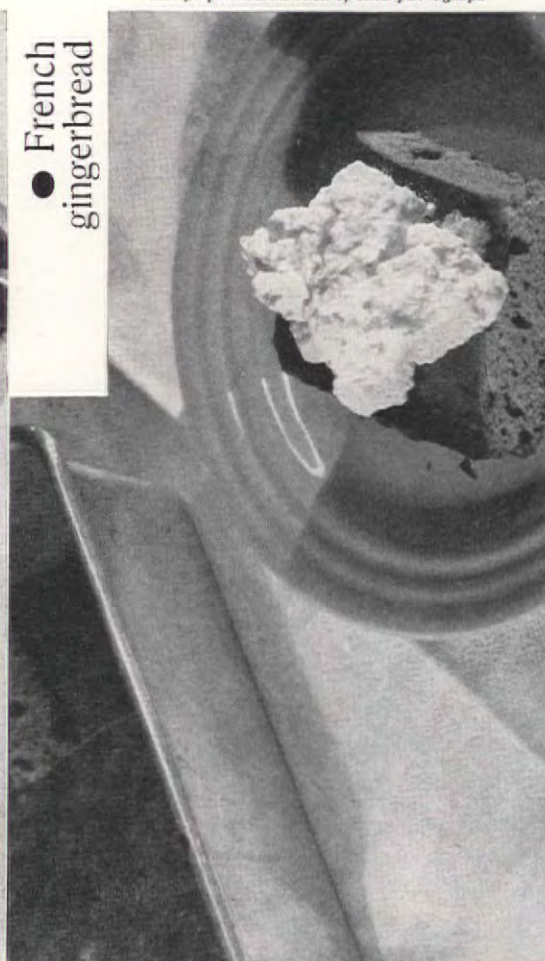
● nonnette
Henry IV



● gingerbread
fantaisie



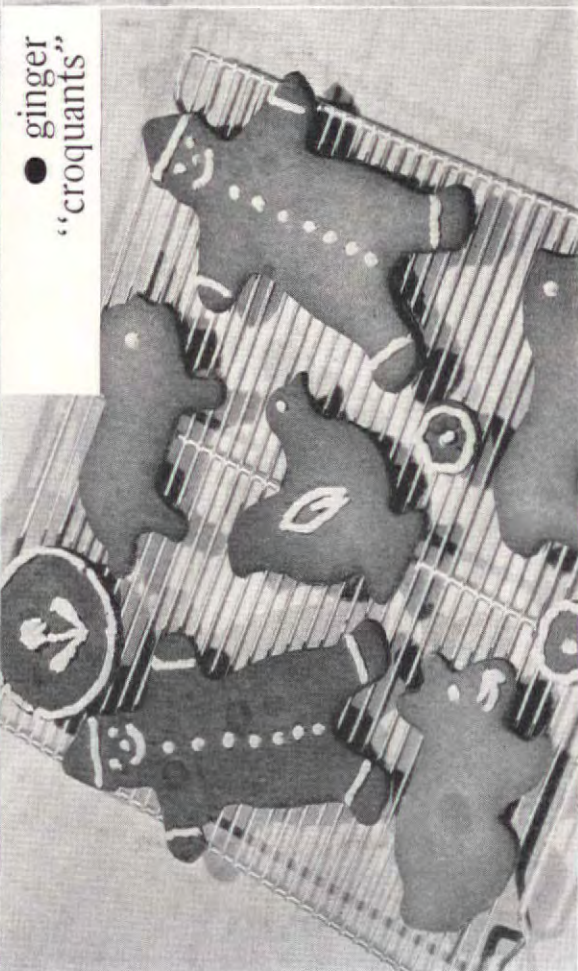
● French
gingerbread



● nonnette
Albertine



● ginger
"croquants"



● modern
ginger squares



Gingerbread for American children

Made from world-famous recipes, you will find these wholesome and with a winning appeal to American children—as well as grown-up children who drop in for afternoon tea—SUE MOODY

Photograph printed on back of each recipe

Photograph printed on back of each recipe

Photograph printed on back of each recipe

● French gingerbread

1/2 cupful butter
1/4 cupful sugar
2 tablespoonfuls caramelized sugar
2 egg yolks
3/4 cupful honey
1/4 cupful milk
2 1/4-2 1/2 cupfuls cake flour
1 teaspoonful baking powder
1/4 teaspoonful salt
2 teaspoonfuls ginger
1 teaspoonful cinnamon
1/2 teaspoonful cloves
1/2 teaspoonful nutmeg
3 egg whites, beaten stiff
1 1/2 teaspoonfuls orange extract

PUT jar of honey in warm room (70-80°) for 6 hours before using. Cream the butter and beat until light with the sugar and caramelized sugar. Add egg yolks. Beat. Add honey and stir. Sift flour, baking powder and spices together 3 times and add gradually to the cake alternately with the milk. Fold in the egg whites. Flavor with orange extract and turn into greased tins.

Tested by THE AMERICAN HOME

● gingerbread fantaisie

1/2 cupful butter
1/4 cupful sugar
2 tablespoonfuls caramelized sugar
2 egg yolks
3/4 cupful honey
1/4 cupful milk
2 1/4-2 1/2 cupfuls cake flour
1 teaspoonful baking powder
1/4 teaspoonful salt
2 teaspoonfuls ginger
1 teaspoonful cinnamon
1/2 teaspoonful cloves
1/2 teaspoonful nutmeg
3 egg whites, beaten stiff
1 1/2 teaspoonfuls orange extract

PUT jar of honey in warm room (70-80°) for 6 hours before using. Cream the butter and beat until light with the sugar and caramelized sugar. Add egg yolks. Beat. Add honey and stir. Sift flour, baking powder and spices together 3 times and add gradually to the cake alternately with the milk. Fold in the egg whites. Flavor with orange extract and turn into greased tins. Bake in gingerbread man mold, or little pig mold.

Tested by THE AMERICAN HOME

● nonnette Henry IV

1/2 cupful butter
1/4 cupful sugar
2 tablespoonfuls caramelized sugar
2 egg yolks
3/4 cupful honey
1/4 cupful milk
2 1/4-2 1/2 cupfuls cake flour
1 teaspoonful baking powder
1/4 teaspoonful salt
2 teaspoonfuls ginger
1 teaspoonful cinnamon
1/2 teaspoonful cloves
1/2 teaspoonful nutmeg
3 egg whites, beaten stiff
1 1/2 teaspoonfuls orange extract
Candied pears
Sugar
Whipped cream
Bittersweet chocolate

PUT jar of honey in warm room (70-80°) for 6 hours before using. Cream the butter and beat until light with the sugar and caramelized sugar. Add egg yolks. Beat. Add honey and stir. Sift flour, baking powder and spices together 3 times and add gradually to the cake alternately with the milk. Fold in the egg whites. Flavor with orange extract and turn into greased tins. Slice small candied pears thin and into uniform slices. While the Nonnettes are still warm from baking, brush tops with a thick syrup made from pear juice and sugar, and appliqué with slices of pear. Then slice and place a small half of cooked pear between each and cover with sweetened whipped cream. Put the tops back on, decorate with a rosette of whipped cream and a few shavings of bittersweet chocolate. If candied pears cannot be obtained, fresh pears can be cooked in syrup of 1 cupful water and 1 cupful sugar and used instead.

Tested by THE AMERICAN HOME

● modern ginger squares

1/2 cupful butter
1/4 cupful sugar
2 tablespoonfuls caramelized sugar
2 egg yolks
3/4 cupful honey
1/4 cupful milk
2 1/4-2 1/2 cupfuls cake flour
1 teaspoonful baking powder
1/4 teaspoonful salt
2 teaspoonfuls ginger
1 teaspoonful cinnamon
1/2 teaspoonful cloves
1/2 teaspoonful nutmeg
3 egg whites, beaten stiff
1 1/2 teaspoonfuls orange extract

PUT jar of honey in warm room (70-80°) for 6 hours before using. Cream the butter and beat until light with the sugar and caramelized sugar. Add egg yolks. Beat. Add honey and stir. Sift flour, baking powder and spices together 3 times and add gradually to the cake alternately with the milk. Fold in the egg whites. Flavor with orange extract and turn into greased tins.

Bake mixture in shallow square cake pans to a thickness of about one inch. While warm, but not hot, cut in small squares with a sharp knife. Decorate with modern designs using pastry decorator.

Tested by THE AMERICAN HOME

● ginger "croquants"

1/2 cupful sugar
1/2 cupful honey
1/2 cupful butter
1 1/2 teaspoonfuls ginger
3/4 cupfuls flour (approximately, depending on honey)
2 egg yolks
2 tablespoonfuls orange juice
1/2 teaspoonful orange extract

MIX sugar and butter until well blended. Add egg yolks, mix well and add honey. Next add orange juice and orange extract. Mix ginger with flour and add to mixture little by little. If possible, mix in a rather cool kitchen and roll thin. Cut in fanciful shapes and bake about 15 minutes in a 350° F. oven.

Tested by THE AMERICAN HOME

● nonnette Albertine

1/2 cupful butter
1/4 cupful sugar
2 tablespoonfuls caramelized sugar
2 egg yolks
3/4 cupful honey
1/4 cupful milk
2 1/4-2 1/2 cupfuls cake flour
1 teaspoonful baking powder
1/4 teaspoonful salt
2 teaspoonfuls ginger
1 teaspoonful cinnamon
1/2 teaspoonful cloves
1/2 teaspoonful nutmeg
3 egg whites, beaten stiff
1 1/2 teaspoonfuls orange extract

PUT jar of honey in warm room (70-80°) for 6 hours before using. Cream the butter and beat until light with the sugar and caramelized sugar. Add egg yolks. Beat. Add honey and stir. Sift flour, baking powder and spices together 3 times and add gradually to the cake alternately with the milk. Fold in the egg whites. Flavor with orange extract and turn into greased tins. Bake in round muffin tins. When cool, slice in two and fill with Albertine mixture. Put tops back on and decorate with spirals of whipped cream and a fragment of candied cherry.

The Albertine mixture is made by whipping cream until stiff, adding a little cold honey until sweet, and just enough finely chopped dates and almonds to obtain a good taste without flattening the cream. Then fold in a purée of banana, made by crushing a ripe banana with a little sugar.

Tested by THE AMERICAN HOME

En brochette cooking

The uses for skewers are manifold. But aside from the more usual ones, skewers have a very definite mission—that is the method of cooking known as en brochette—meaning broiled or roasted on a skewer.—BEATRICE SHEPHARD KING

Recipe printed on back of each photograph

● shrimps
en brochette



● oysters
en brochette



● small sausages
en brochette



Recipe printed on back of each photograph

● veal or beef
rolls en brochette



● chicken livers
en brochette



● mushrooms
en brochette



Photographs by F. M. Demarest

En brochette cooking

Skewers should be found in every well-equipped kitchen, so indispensable are they to hold stuffed meats, poultry, or rolled roasts in form, also for binding birds with bacon and trussing, preparatory to roasting or potting them.—BEATRICE SHEPARD KING

Photograph printed on back of each recipe

Photograph printed on back of each recipe

Photograph printed on back of each recipe

Small cocktail sausages or
Frankfurters
Apples
Melted butter

● frankfurters or small sausages en brochette

THE very tiny frankfurters, not over 1½ inches long or small sausages, may be put on skewers with thin pieces of unpeeled baking apple between them, the larger frankfurters cut in same length (1½ inch) and apple added. Leave skin on the sausage.
Brush with melted butter. Broil about 15 minutes.

Tested by THE AMERICAN HOME

● oysters en brochette

HAVE thin strips of bacon cut in 4 or 5 pieces, have oysters well drained, start stringing with piece of bacon on skewer, alternate with oysters and bacon till long skewer is filled to within an inch of pointed end, have bacon on each end, put small cube of peeled potato on pointed end to keep these in place. Place about three inches from even flame, cook till bacon is well broiled, and edges of oysters curled, turning only once. Have a tablespoonful of butter melted in a pot, seasoned with salt and pepper, and minced parsley, put this over oysters when they are removed from oven, discard potato cubes, serve at once.
May be served on skewers or removed to buttered toast on individual plates. Either way garnish with slices of lemon and spoon the seasoned melted butter over the oysters.

Bacon
Oysters
Skewers
Potato cubes
Butter
Salt
Pepper
Parsley
Lemon slices

Tested by THE AMERICAN HOME

● shrimps en brochette

PARBOIL shrimps, shell, remove black strip (intestine) from back of shrimp, alternate strips of bacon with shrimps and put under flame about 10 minutes.

Shrimps
Bacon

Tested by THE AMERICAN HOME

Mushrooms
Veal, liver, or bacon

● mushrooms en brochette

MUSHROOMS are excellent in combination with other brochette recipes, such as veal, liver, etc., or just with bacon. Brush with butter, broil till bacon is done, about 6 to 8 minutes.

Tested by THE AMERICAN HOME

● calves' liver or chicken livers en brochette

CHICKEN livers should be cut in half, calves' liver about 1½ inches in length and about ½ inch thick. Bacon slices, cut in pieces of corresponding length, are best for liver. String alternately on skewer to within one inch of end, having bacon at each end, holding in place with raw potato cube, season with salt and pepper.
Broil 12 to 15 minutes. Serve on toast with sauce of melted butter and minced parsley or make sauce from drippings in the pan. Follow recipe for kidney sauce in text.

Chicken livers
Calves' liver
Bacon
Potato cubes
Salt
Pepper
Toast
Melted butter
Parsley, minced

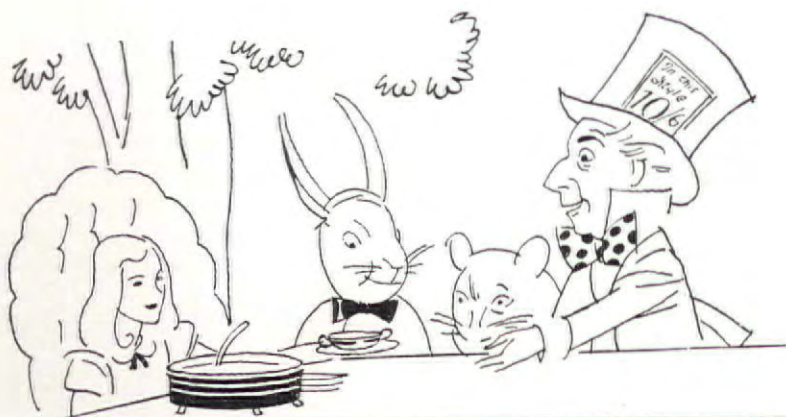
Tested by THE AMERICAN HOME

● veal or beef rolls en brochette

½ lb. chopped beef or veal
4 strips bacon
½ teaspoonful salt
¼ teaspoonful paprika
¼ teaspoonful pepper
½ teaspoonful minced parsley
2 tablespoonfuls thick sour cream

Tested by THE AMERICAN HOME

MIX all seasonings with the meat and shape into 4 small loaf shapes. Wrap 1 long strip of bacon around each "loaf" diagonally, so that bacon reaches from one end to the other and around each end. Run long skewer through loaf lengthwise, putting it through each end of skewers across oblong loaf pan, so fat drips into it as it cooks.
When bacon starts to brown lower the flame, so that meat broils 10 to 12 minutes, depending on how well cooked you prefer it. Test one with a small knife incision after 10 minutes. Gravy may be made from drippings in pan. Fried onions are a good accompaniment to this dish.



57

SOUP of the evening, beautiful soup!



If only Alice and the Mad Hatter and the Dormouse and the March Hare had had a tea-time tureenful of elegant Heinz Cream of Mushroom Soup, why perhaps the poor Mock Turtle would not have wept as he sang about Soup of the Evening, Beautiful Soup. We think Heinz rich and rugged Beef Broth with Vegetables would have restrained the Mad Hatter from many of his pointless remarks. We know the Dormouse would have kept himself awake as long as the Heinz Gumbo Creole lasted. And we are quite, quite sure that Alice would have grown up normally and nicely on Heinz Cream of impossibly-pleasing-Spinach Soup. For though parties go mad about Heinz fine home-style Soups, contrary-wise they act very properly, hoping to be invited back again. That is most important to remember. Let us, then, be grateful that for our parties there are these 18 Beautiful Soups of the Evening:



*"I say it's spinach,
and I like it."*



Bean Soup • Onion Soup • Consommé • Pepper Pot
Noodle Soup • Beef Broth • Gumbo Creole • Clam Chowder
Scotch Broth • Mock Turtle • Vegetable • Cream of Spinach
Cream of Mushroom • Cream of Oyster • Cream of Asparagus NRA
Cream of Green Pea • Cream of Celery • Cream of Tomato NRA

HEINZ home-style SOUPS



Even the careless guest can't ruin the finish of **SUPER VALSPAR ENAMEL**

A MOIST GLASS of iced tea . . . a careless guest . . . will there be an ugly white mark on that enamelled table?

Not if it's enamelled with Super Valspar. Even hot water and hot dishes—even boiling oil!—will not mar a Super Valspar finish.

Years of enduring beauty

Super Valspar Enamel is the ideal finish for all painted furniture. Sixteen smart, lovely shades make it easy to get exactly the right color effect. And it lasts for years and years without chipping, scuffing or losing its lustrous beauty.

All Valspar products are long-lived. House paints, wall and wood-work paints, varnishes, stains. They're a hardy family, rugged and enduring. Your dealer will help you select the right Valspar product for any job.

The "Invisible Quart"

It is the ability to last years longer that makes all Valspar finishes—paints, varnishes, enamels—so much more economical to use. Every gallon of Valspar contains an "Invisible Quart" of extra life. You'll notice the saving.

It pays to get a good painter

If you are planning to paint or re-decorate, it will pay to consult a Master Painter. His expert service will give you a lasting job that will save money in the long run. And he knows the real economy and satisfaction in a Valspar finish.



VALSPAR PAINTS FOR WALLS AND WOODWORK—You'll re-decorate less often if you use Valspar Paints throughout the house. Valspar wears longer, cleans more easily. Comes in all fashionable colors.



SUPER VALSPAR VARNISH keeps floors and furniture like new, makes linoleum wear years longer. Boiling water can't hurt it.

Furniture of 1935

combines style and good value

Plaid homespun-looking material is a suitable covering for cushion and back of a comfortable maple arm chair. Note the standing maple lamp, with adjustable arm, and candlestand "chairside" table. All from H. T. Cushman Mfg. Co.



For the spot in your living room where you want more than a chair, less than a sofa, there is a comfortable love seat in Colonial maple, upholstered in a nice tweed-y fabric. From Conant-Ball Company

[See also
page 482]

Fine hardware and a generous amount of shelf and drawer space make this maple secretary a particularly desirable piece of living room furniture. Stratton Mfg. Co.

VALSPAR

PAINTS, ENAMELS, VARNISHES



ASK YOUR PAINTER . . . HE KNOWS

VALENTINE & COMPANY, 386 FOURTH AVE., NEW YORK CITY

101 Ways to make your home *like new*



ANTIQUATED SHABBINESS in many a home is often only the result of the owner not realizing the things he can do so cheaply to "fix it up"! It's not always easy to visualize the possibilities.



THE SAME HOME, almost overnight, can be turned into the "home of your dreams," new-looking, dignified, up-to-date. The J-M "101 Book" tells how—actually pictures many of the things you can do!

Here's One Example...
a shabby, weather-beaten house becomes a cheerful, modern home! This transformation can be performed inexpensively and in just a few days—with fireproof Johns-Manville Cedar-grain Asbestos Siding Shingles and other slight alterations.



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Dozens of other practical ways of "fixing up" your home cheaply are pictured and described in the new 1935 Edition of the J-M "101 Book." Send for it today!

DOES your house look "down at the heels"? Why not make it modern, look brand-new—and eliminate painting and repair bills forever—with an exterior of J-M permanent, fireproof Asbestos Siding and Roofing Shingles?

Or you can turn your attic and basement into attractive rooms, or convert waste space into roomy closets, with J-M Insulating Board; modernize your kitchen and bathroom with colorful, "tile-like" J-M Wainscoting; or insulate your home against cold and heat with J-M Rock Wool Home Insulation.

101 THINGS YOU CAN DO, *inexpensively*, to "fix up" your home are described in detail, and illustrated with "before-and-after" photographs in the new edition of the J-M Book. Prepared especially for home owners, by experts in home design, this valuable book in its earlier editions has been requested and acclaimed by hundreds



(Left)

Fireproof, permanent J-M Cedar-grain Asbestos Siding Shingles go on right over the old siding. No fuss or muss. Repair the exterior of your house for the last time!



Colorful J-M Asbestos Wainscoting, in marble or tile design, makes your old bathroom gleaming, cheerful, modern, easy to clean. Can be installed quickly, easily, economically.



(Left)

J-M Rock Wool, between attic rafters, shuts stifling heat out in summer and makes your home up to 12° cooler, keeps precious heat in, in winter, and reduces fuel bills up to 25%.



J-M Insulating Board and J-M Hard Board quickly change a barren old attic into a lovely, practical guest room that friends envy. Waste space may be made usable *inexpensively*.

of thousands throughout the country.

Don't delay sending for your copy of the new edition. It's FREE, you know.

And now you can finance any work you have done through the Johns-Manville "\$1,000,000-to-Lend" Plan—under the National Housing Act—the lowest terms in the history of home-improvement financing!

USE COUPON FOR FREE BOOK

Johns-Manville, Dept. AH-5, 22 E. 40th St., New York. Send me free "101 Book." I am particularly interested in a new roof ☐; "Tile-like" Wainscoting for kitchen or bath ☐; Home Insulation ☐; Insulating Board for extra rooms ☐.

Name _____
Address _____
City _____ State _____



Johns-Manville "\$1,000,000-to-Lend" Plan for your Home



Furniture of 1935

For either hall or dining room, an 18th century grouping like the mahogany one at right, pleasing in itself, will create a great deal of atmosphere. The Kittinger Co.



There's a lifetime of service in this silverware

Gorham Silverplate is the finest that can be made. It is substantially plated with solid silver . . . and the point of greatest wear on most used pieces is reinforced with sterling silver.

Gorham Silverplate is the most economical over the years. Choose from seven beautiful authentic patterns. A 34-piece service for 8 (any pattern) in a tuckaway style case, with anti-tarnish lining, is only \$42.33. Ask your jeweler for Gorham Silverplate . . . the next thing to sterling.

Pattern illustrated is VANITY FAIR by GORHAM



The GORHAM Company
Providence, Rhode Island - SINCE 1831
AMERICA'S LEADING SILVERSMITHS
Gorham SILVERPLATE
The next thing to STERLING



A handy small round table, small-sized arm chair, and wall table with shelves for magazines, make a convenient grouping for a small living room. W. F. Whitney Co., Inc.

A chair for comfort that still does not take up a great deal of space, and that can be moved about easily, is in mahogany, with open arms. Landstrom Furniture Corp.



Almost any room in the house would be more comfortably furnished for the addition of this walnut drop leaf table, in sturdy provincial style. Closed, it takes up a very small space, but opened, provides great convenience. From the Charles P. Limbert Company



Lively Wool springs back
underfoot and stays young
through years of wear.

Beauty has the floor!

And what an exciting choice of beauty! Marvelous contemporary rugs and carpets so soft and texture-y you want to pat them ... dozens of demure Early American designs from truly-old patterns hooked by Colonial dames ... Oriental patterns as colorful as travel books!

Bigelow prices? Lady, there's the surprise! You'll think we had an eye on your budget figures instead of our own cost sheets. And better yet, you'll find there's a wide choice in each of the price groups.

Our 62 Early American rug and carpet patterns make a bow this month. Ask your store to show them to you and look for the Bigelow Weavers' label.



RUGS & CARPETS BY **BIGELOW** WEAVERS

Copyright 1936, Bigelow-Sanford Carpet Co., Inc., 140 Madison Ave., N. Y.

"Give me fresh air and plenty of it—but..."



—You can't whiz along the road to health on fresh air and exercise alone. It takes a well-balanced diet to really keep you going at full speed. And here's my recipe for a breakfast that gives you a flying start: Delicious Shredded Wheat and milk, with fresh fruits of the season."

This glowing young outdoor girl hands you a well-marked map for the glorious trail to abundant health and vigor.

And crisp, golden-brown Shredded Wheat gives you a high-test energy food for the morning start. It's whole wheat—nothing added, nothing taken away. You get a natural balance of the vital health elements in their most appetizing and digestible form.

Try Shredded Wheat tomorrow morning. Add plenty of fresh air and exercise. You'll be on the main highway that leads straight to a full life of buoyant health.



SHREDDED WHEAT

Ask for the package showing the picture of Niagara Falls and the red N. B. C. Uneda Seal.



A Product of NATIONAL BISCUIT COMPANY "Uneda Bakers"

OF INTEREST TO YOU?



A new telephone index brings office efficiency into the home! Norman Bel Geddes designed it. Bates Mfg. Co.

Chrome-plated is the Maxwellton Braes Model Coffee Maker in server, table stove and coffee-basket sections. It has two heats; one high for the brew, one low for keeping the coffee hot. Chicago Flexible Shaft Company

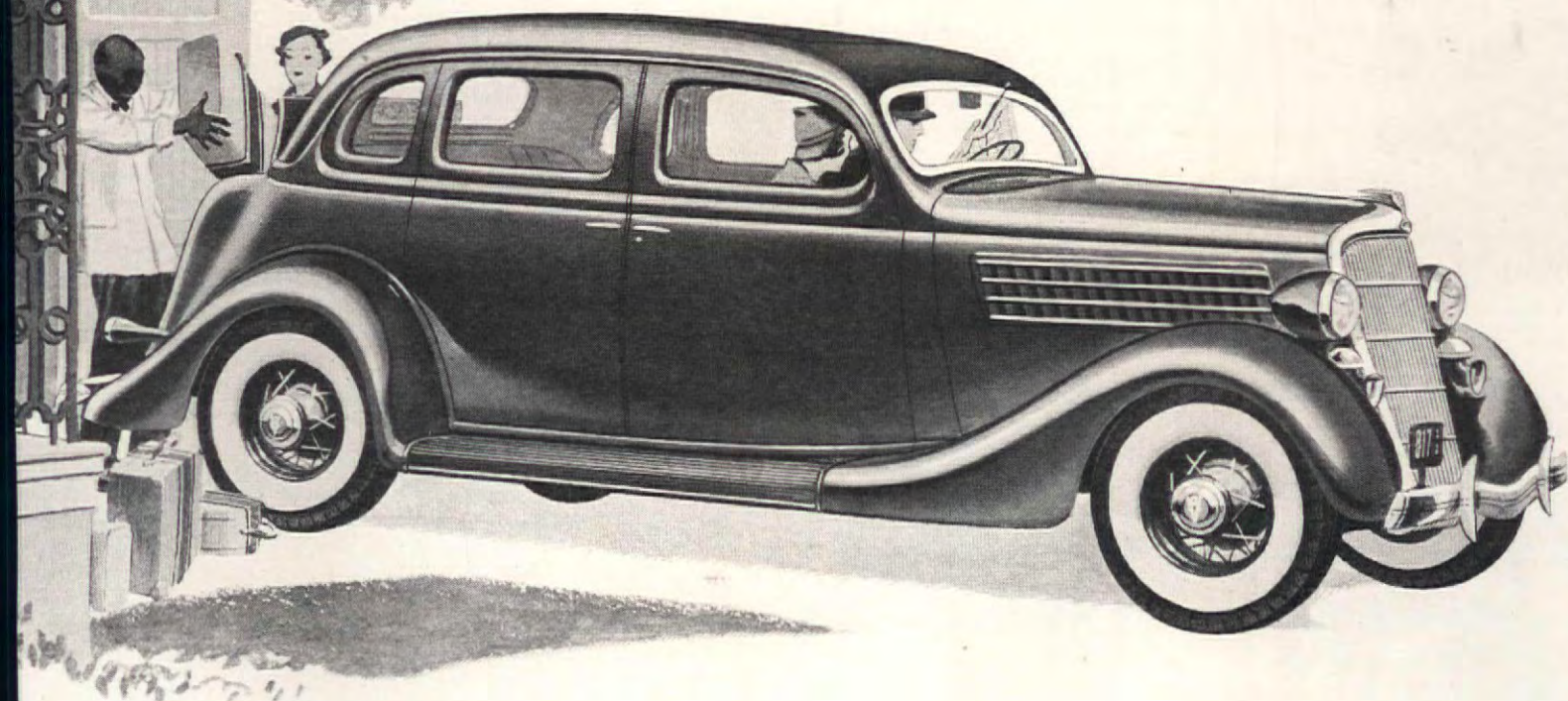


Aluminum kitchen utensils now come in matched sets. Three pieces of one set are shown here, in Satin-Ray finish, with red bakelite knobs and handles shaped for easy handling. The tea kettle whistles and the glass percolator is a replica of the cover knobs. West Bend Aluminum Co.



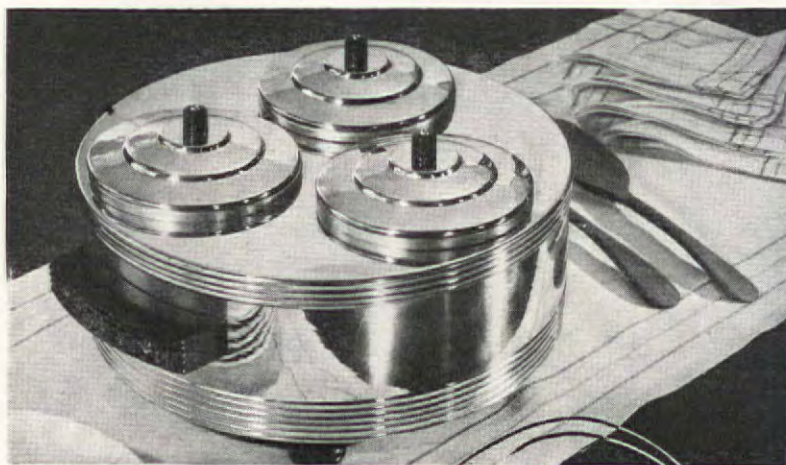
Napaneer kitchen equipment is responsible for the remarkable difference in these two views of the same kitchen, "before" and "after." The rearrangement of the sink under the windows where there is plenty of light, the continuous counter, and the generous supply of cupboards and drawers all point to step saving and modern efficiency in the kitchen. Cox &

FORD V-8



New Touring Sedans, with Built-in Trunk

NEW among the Ford body styles for this year are the TUDOR and FORDOR TOURING SEDANS. Their beauty, comfort, safety, V-8 performance and economy make them popular, practical family cars. . . . The built-in trunk accents the length of these Touring Sedans and solves the luggage problem. It locks securely and is rain-proof and dust-proof. The large opening makes it easy to get luggage in and out. . . . The Ford Touring Sedans are upholstered in a choice of Bedford Cord or Wool Suede, with taupe color appointments to match. Everything is distinctively new and modern. . . . Four especially important features are the V-8 engine, Center-Poise riding comfort, all-steel body and Safety glass throughout at no extra cost. V-8 power and smoothness mean more enjoyable motoring. Three years on the road in the service of a million and a half owners have proved that the Ford V-8 is the most economical Ford ever built.



★ Tested and Approved by Good Housekeeping Institute
The Chase Electric Snack Server keeps foods hot and appetizing. Finished in polished chromium that never needs polishing, \$12.50



This attractive Chase Newspaper Rack holds the newspaper at the breakfast table. Finished in English bronze, or nickel, or brass and copper, \$1.50.



This Chase Chromium Jelly Dish has a double compartment glass liner for holding two kinds of jelly, or mints, nuts, olives, or candy. The handle is convenient for serving. \$2.50.



In sparkling hobnail glass and gleaming Chase Chromium, this beautiful Relish and Jam Dish is perfect for serving hors d'oeuvres, canapes, olives and other appetizers. The jar is for jam, mayonnaise, sauces or nuts. Only \$5.00.

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Dear Sirs: Please send me your free Gift Folder.

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SMART • USEFUL • INEXPENSIVE!

Here are some of the newest and loveliest articles of Chase Chromium. You'll find them smartly designed, always useful—and always brilliant, for Chase Chromium never tarnishes, *never needs to be polished*. As gifts, Chase Chromium products are *always* appreciated. And they're so inexpensive! See them, to appreciate how really lovely they are. Sold by leading department stores, jewelers' and gift shops.



Chase "Old-Fashioned Cocktail" Cups are finished in polished chromium and lined with gold. The muddlers have colored plastic knobs. Individual cup, with muddler, 75 cents.

Moving Day

Items not included in the contract price

Alice B. Lawrence

YOU, Mrs. Housewife, listened in, I'm sure, and perhaps talked a bit, too, when the man of the house sat down with the architect and went over the plans for your new home. You heard them try to include in the original estimate everything they both could think of, so there would be no "extras."

Perhaps they checked their specifications with an article published in *THE AMERICAN HOME*, and, in so doing, included many things not previously considered, but unless they thought to allow you a budget all your own, they will be surprised and astounded at the number of "extras" you will find when your turn comes.

The extra costs I speak of, come not while the building is being constructed but when the family is ready to move in. So, be sure to get them to make you an allowance in your housewife's budget for items such as these:

1. Installation charges
2. Moving expenses
3. Expenses due to changes in color
4. Expenses due to changes in size
5. Expenses due to changes in style
6. New activities

Under installation charges, list deposits on meters, a charge for installing the telephone, and charges for installing any electrical equipment. Be sure, for instance, that the price of your stove and your refrigerator includes installation.

When we built our home, we had no water meter, as in our neighborhood its installation is optional with the owner. At the end of the year, we found our water bill so high that it was necessary to put in a meter. It cost us \$25 to install. At the end of another year, we found our pressure was so high it had broken the water meter. Then followed a bill for the installation of a reducing valve plus the cost of repairing the meter, which, in our district, belongs not to the city, but to us. Had these expenses been a part of the estimate, I, the housewife, would have had no plumber's bill to pay.

Under moving expenses, don't forget to list, not only the cost of moving the furniture, but also the cost of cleaning the rugs and upholstery. Surely, you can't take the dirt of an old house into your brand, spandy clean new one.

Under the expense of moving comes, too, that bugaboo called "incidentals." I list but a few of the most common: picture hooks and wire, electric light bulbs, shelf paper, cup hooks, and closet

hooks. How many dollars I spent in the ten-cent store, I cannot estimate closely.

And speaking of that clean new house—is it clean? Or, will you have to pay window cleaners to scrape the paint off the windows, and a scrub woman to clean the plaster off the bathtub? In my home, which is now five years old, I know of one label which never has been removed.

It will also be necessary to consider the garden. If you have a garden of any size at all at present, better set aside a sum for a gardener to move it. You will be unwilling no doubt, to leave behind plants that you have raised and cared for, and the probabilities are that you will be too busy to move them yourself.

Expenses due to change in color, you've forgotten completely, I feel sure. There are two reasons for these changes that occur to me: first, there's the color of your tiles. Perhaps your new bathroom is orchid or green, and the old one was blue. That means an entirely new set of bath towels and shower curtain. Maybe your new kitchen is such that you will want a set of pots with special colored handles. Worth stopping to think about, anyway, isn't it? The other reason for a change in color is the facing of the house. One woman I know lived in such a dark, cold apartment house living room that she had decorated it in the brightest, lightest, warmest colors she could find. She declared that, no matter what else she had, she certainly would have a sunshiny living room in her new home. Result: the furniture had to be re-upholstered and new rugs purchased besides the draperies, because the brightness of the old things was so out of place in the new sunny room.

Expenses due to changes in size fall into groups, also. First, will your old things fit the new house? I hope you were smart enough to follow suggestions for laying paper models of your large piece of furniture on your blueprint and so avoided the condition that exists in more than one house I know of, where there is no space in the living room large enough for the sofa. Did you also remember to have doorways and windows of a standard size that curtain rods, draperies, etc. would not have to be made to order? And shades! Many a woman has felt as if she had met her Waterloo when she added the cost of fitting new shades.

[Please turn to page 50]

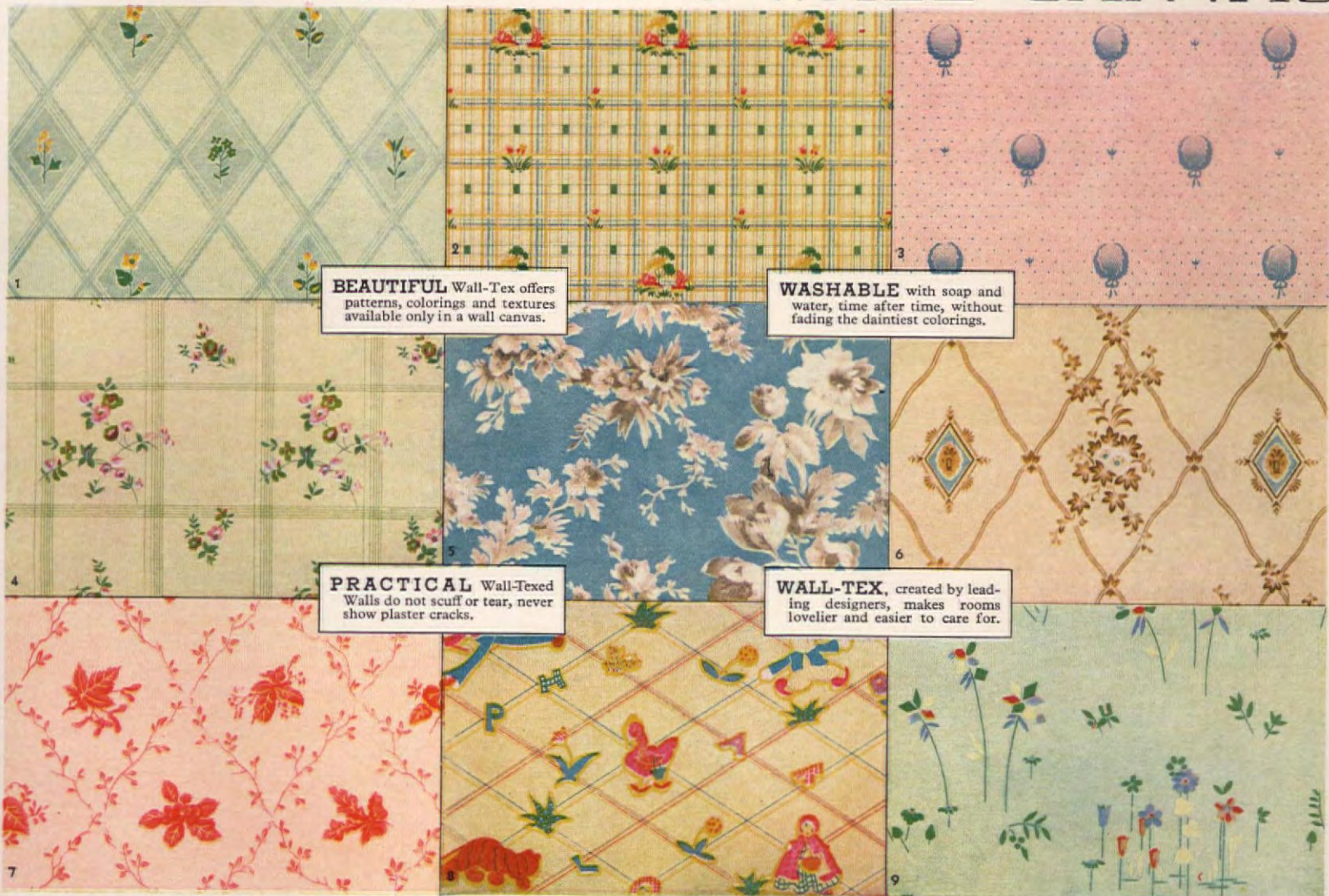
For lasting beauty, demand

WALL-TEX

Washable WALL CANVAS



PERMANENT
OIL COLORS
ON CANVAS
—as an artist
would do your
walls



BEAUTIFUL Wall-Tex offers patterns, colorings and textures available only in a wall canvas.

WASHABLE with soap and water, time after time, without fading the daintiest colorings.

PRACTICAL Wall-Texed Walls do not scuff or tear, never show plaster cracks.

WALL-TEX, created by leading designers, makes rooms lovelier and easier to care for.

Compare the Advantages of WALL-TEX With Perishable Wall Coverings



Note the strong, flexible canvas base. It reinforces the plaster of walls and ceilings, prevents plaster cracks, conceals them even if they should occur. Does not scuff.

Whatever your decorative scheme, there are suitable Wall-Tex patterns: formal, *metallic* satinesques—smartly tailored stripes and plaids, Colonial motifs, pleasing scenics, graceful figures, charming nursery creations, all in *soft-toned* prints—cheery, tile-like glazes and figures for kitchen and bath.

1—Bedroom, upper hall, bath. 2—Kitchen, breakfast room. 3—Bedroom, kitchen, bath. 4—Bedroom, dinette. 5 and 6—Living room, dining room, bedroom, hall. 7—Bedroom, dinette. 8—Nursery. 9—Living room, bedroom, breakfast room.

An artist would not use paper to decorate your rooms. He would paint his designs *on canvas—with pure oil colors*. And that is what you get in Wall-Tex—beautiful designs by leading decorative artists, produced in *permanent oil colors—on canvas*.

Wall-Tex gives you richness of coloring and beautiful, soft-textured surfaces not found in paper. It makes possible more tasteful and distinctive backgrounds and, unlike perishable paper, this beauty is lasting. Wall-Tex's sturdy canvas prevents or conceals all plaster cracks. And it is truly washable. Years of soap and water cleansing will not affect a single color. Should you ever wish to redecorate, Wall-Tex is a perfect base for painting.

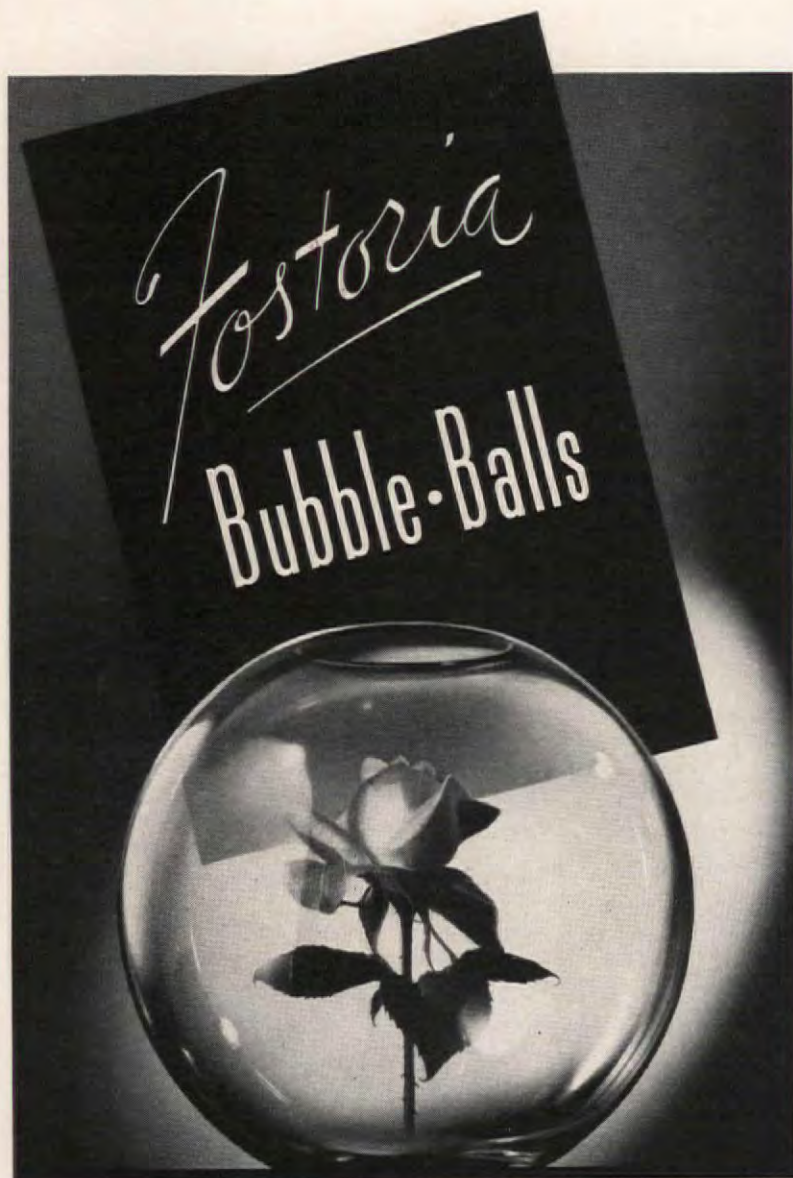
Best of all, WALL-TEXING costs *less* than frequent redecorating. Ask your decorator or wallpaper dealer to show you the more than 185 distinctive Wall-Tex patterns, and send coupon for valuable book on interior decoration, with free samples of any of the patterns shown above.



FOR EVERY ROOM IN THE HOUSE . . .

Washable Wall-Tex is indispensable in kitchens and bathrooms. But its greatest beauty is realized in designs for living room, dining room, bedrooms, and nursery. Patterns and surface textures are provided for every taste—and scheme of decoration.

Columbus Coated Fabrics Corp., Dept. A-5, Columbus, O.
☐ Send FREE Samples of Patterns No.
☐ I enclose 10c for Henrietta Murdock's 24-page Guide to Present Day Decorating.
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GAY GLOBES

... for mantel, shelf and table

Enhancing the beauty of the most perfect bloom, is the newest use for Fostoria bubble-balls. In the illustration above, the sphere is first filled with water, and a single rose (with weighted stem) is inserted. And lo—the life of the bloom, as well as its beauty, is increased.

This is but one of dozens of uses for these spheres of Fostoria glass. In clear crystal or in colors they are used as vases. Picture, for instance, an Empire Green globe filled with English ivy. Without flowers, bubble-balls, singly or in groups, are used as decorative bits of color on mantel,

shelf and table. Made in six sizes, from four to nine inches in diameter; and in Crystal, Silver Mist, Iridescent, Burgundy, Regal Blue, Empire Green, and Oriental Ruby.

Fostoria bubble-balls add a note of newness and smartness wherever they are used. They fit into any decorative scheme... are surprisingly inexpensive... and available at all good glassware stores. There you may also see countless other beautiful things in Fostoria glassware.

For helpful advice on entertaining today's guests, send for your copy of "Correct Wine and Table Service." Just write Fostoria Glass Company, Dept. A, Moundsville, West Virginia.



"The Boat Cabins"

[Continued from page 449]

full of color and atmosphere and I knew, then and there, that this was the ideal environment I had been seeking. Nevertheless, the small house of my dreams was still in the realm of uncertainty. Undaunted, however, we literally "did the town" and inspected the many small summer places offered for sale but everywhere the price was much more than the several hundred dollars I had to invest. Finally the agent exclaimed "Well! there's the boat cabins! I never thought of the cabins but perhaps there's where you'll find what you call 'possibilities.' Anyway it will do no harm to see them and we'll drive right there." Presently we came to Mount Pisgah as it is called, this being one of the high elevations of Boothbay Harbor, its hillsides dotted with many small cottages, picturesque log cabins and more pretentious summer homes. Nestled among them were the Boat Cabins and at first glance I saw what seemed to be two quaint and grotesquely painted small buildings—one an impossible shade of yellow and the other a discordant orange color. One of the cabins was quite a bit larger than the other, the two with weatherbeaten roofs much the worse for wear yet both were in a lovely setting of groves of pine and spruce, an asset of natural beauty which many might covet. I dismissed therefore the thought of the ugly combinations of color and the dilapidated roofs for all this I knew could be speedily changed into comfort and harmony, at an infinitely small cost. The fragrance of the surrounding pines, however, and the close-up view of Linekin Bay in the foreground with a glimpse of the ocean in the far distance were a delight to the eye and the senses. I studied the unusual little buildings with their nautical features with a new sense of their possibilities as the agent told me their history—quite like a tale from story book lore.

"These cabins," he said, "were originally the two deck houses of the famous old ship *Merida* built in Bath, Maine, nearly half a century ago. In the course of many years of service, however, she became unfit for journeyings on the high seas, was retired, and sailed into Bath for the last time more than a dozen years ago. There she was purchased by a merchant of Boothbay Harbor and later towed to one of the large wharves of the town."

The agent further explained that the *Merida* had been both a freight and passenger ship and thus had the two good-sized deck

houses, each with its staunchly built cabin and accompanying staterooms. These cabins were sold to a far-sighted citizen of the town and removed from the *Merida*, then placed on a large scow and towed from Boothbay Harbor around Spruce Point into Linekin Bay. There they were landed and began their last journey, by horse power, overland and upland, finally reaching their last mooring place on Mount Pisgah.

This romantic tale of The Cabins with its suggestion of the traditional Ark of Bible story vividly appealed to me and I was not slow in entering on a tour of inspection of these remarkably individualistic small houses.

I found that the two cabins were similar save that there was, of course, more floor space in the larger cabin and also a bath room. The smaller one, however, had the advantage of a large black walnut settee, a traditional fixture in a cabin saloon. This I visualized as an asset of comfort and beauty to my hoped for living room, piled high with colorful cretonne cushions. There were the familiar overhead beams in all the interiors, a feature not to be ignored in any scheme of artistic house development. Then too there were the dozen or more typical cabin staterooms with their small windows, each with its deck door opening out on deck, the deck now however converted into piazzas on two sides of the cabins. The staterooms I found fitted up as small bedrooms with the necessary accessories of wash bowl and pitcher, a single chair, and lamp. These little rooms had been furnished in a homely fashion and let by the owner of the cabins as rooms for art students of the colony. A community house close by had provided meals and recreation. Happily I found good hardwood floors in the cabins which needed only to be refinished to be attractive. Likewise the ugly colors on the outside of the domiciles could be replaced in harmonizing color effects, at small expense. The agent assured me that I could have them at a little more than the figure I had planned to invest, provided, he said, that I buy the two cabins and the half acre of land on which they stood. I wanted only the smaller cabin however, yet I decided to take both rather than lose what I knew to be an opportunity seldom presented in that region.

The reconstruction of the cabins covered a period of several months for the roofs were first to be put in storm-proof condition. The partitions were removed between the small staterooms and doors arranged thus creating good sized bedrooms. A kitchen

[Please turn to page 491]

Bring the color and
romance of Scotland

INTO YOUR HOME

THE ROYAL STEWART TARTAN

THE MACLACHLAN TARTAN

THE MENZIES TARTAN

THE ROSS TARTAN

THE MACKINTOSH TARTAN

THE FRASER TARTAN



FIRTH'S ROYAL SCOTCH TARTANS *add rich beauty to your rooms*

SIMPLE - COLORFUL - MODERATELY PRICED

● On heather-covered Highland hills—through Lowland glens—each Scottish Tartan is the stirring symbol of its proud clan. Artists and decorators have long exclaimed over their arresting beauty, the bold, colorful simplicity of their design. And now Firth brings them to you in the most striking new line of floor coverings you have seen in many a long day.

Be sure to look for Firth's Royal Scotch Tartans. You'll promptly lose your heart to them, instantly picture them in *your* home... enlivening a dull corner... adding newness and distinction to the whole room.

And what a sensible, practical "buy"

these beautiful rugs are! They wear so wonderfully. They keep fresh and "new" so long. They come in such lovely patterns and colors, brilliant or softly subdued. Their price is moderate. And, like all Firth rugs, they're made of SANITIZED WOOL; hence are safer for children to play on.

A fascinating booklet, illustrated in full color, has been prepared, telling all about Firth's Royal Scotch Tartans. Send for it today! It's free—just fill in and mail the coupon below.

All FIRTH Rugs and Carpets Made of "Sanitized" Wool

by **FIRTH**



(Above) Mrs. Harriet de R. Cutting of the Harriet de R. Cutting Studios, says: "My clients are enthusiastic about your Tartans. So am I."



(Left) Mrs. Howard F. Whitney Jr. of New York and Long Island says: "My 'Tartan' is a prized possession. It's in my living room."



FIRTH CARPET CO., DEPT. 25, 295 FIFTH AVE., N.Y.

Please send me absolutely free Firth's booklet in full color on Royal Scotch Tartans, "Romance Wears Heather in Her Hair."

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DO I GET A BIG
MOTH BAG
WITH EVERY
QUART
OF FLIT?



**"Yes, Mrs. Jones,
you do!"**

**And, don't forget Flit destroys
Moths, Moth Eggs, Moth Larvae"**

Here's good news for every woman worried about her fine woolens and furs. Flit Spray kills all three forms of moth life—the moth, the moth egg, and larvae or the little worms that chew holes. And Flit is so easy to use—inexpensive—has a pleasant odor.

Just spray the clothing in your closet regularly. If clothing is to be put away, spray with Flit according to the directions below, and hang in the roomy Moth Bag, or pack in trunk or box.

Flit Spray is deadly to flies, moths and other insects. Flit Powder is the best ever developed for crawling insects and fleas on dogs.

FLIT DOES NOT STAIN
Use both Powder and
Spray—They kill them
all—the cost is small.



Copy. 1935, Stanco Inc.

**Combination Offer
Expiring May 15th!**

The Moth Bag is generous sized. Holds three full length garments or an assortment of smaller articles. Hangs up. Complete directions printed on back of bag.

HERE'S HOW TO HANDLE THE MOTH PROBLEM



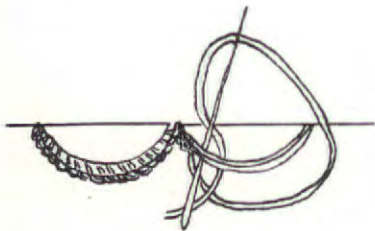
My dear Kate,

I know that you and I are two of the few remaining unfortunates who cannot boast of an electric refrigerator and I can assure you that it is going to be our next important investment in household equipment. It is so much more difficult to keep things fresh for any length of time in an ice-box that I welcomed this suggestion of Christine's and have found it well worth while. Since Alec cannot abide carrots, we do not have them very frequently. They are a necessary part of Judy's diet and, since she does not consume any great amount at one sitting (two tablespoonfuls to be exact), I have used this method of preserving them with great success and economy. Clip off the stems to within about a half inch of the top, scrub them well, and store in an air-tight jar. Parsley keeps beautifully in this fashion too, and it certainly is simple enough. I know you have always been a devotee of storing lettuce in a bag, but I do wish you would try this way—cut the heart (I mean the hard heart, or stem) and place the head of lettuce, without separating the leaves, in a bowl of water. You will never have wilted lettuce. And while I am on the subject of vegetables! Did you know that you can cut the stem ends from carrots, about a quarter of an inch down, and leaving the stems about a quarter of an inch long, place a number of these in a shallow bowl of water, the water coming up just to the stems, and grow some quite delightful and feathery ferns?

Judy has become quite bored with being restricted to the porch, so I have been tying her to the newel post. Alec saw her out there and hit upon the idea of stringing a stout wire from the porch post to the oak, about ten feet up. Her rope is tied to a trolley which runs on the wire and she is able to "cover" most of the front yard. She is already amazingly skillful in managing the thing—unwinds herself from the trees quite beautifully and of course the metal trolley on the wire runs more easily than rope. I am glad Elizabeth warned me that if I had any brilliant idea of tying Judy, I should begin at an early age. She wept a bit for the first few days, but she is entirely contented now, can be out every moment of the day, and I am free to get my work done without interruptions—although, of course, I bring her in every hour, in a vain attempt to keep her dry! Alec made her a little red wheelbarrow

and it has already furnished her many joyful moments.

I have been making frocks for Judy and generally refurbishing her wardrobe. One of her old dresses needed a new collar and I made a charming little trimming for it—a series of loop buttonholes all along the edge. I use a match to regulate the size and it is inexpensive and effective. Another old-fashioned edging



that I have used is the blanket stitch, only instead of a single stitch, I use triple. That is, insert the needle into the edge of the material and make three button-hole stitches meeting in the same hole at the bottom; skip about an eighth of an inch and make your second group of three stitches, and so on.

I hope the Easter bunny has been particularly kind to the youngsters—and kiss the baby upon the tip of its cherry red nose for me!

Devotedly,
Lib

"The Boat Cabins"

[Continued from page 488]

enette was created from one small stateroom and fitted up with closets, white porcelain sink with sewer connection to the near-by sea. Another small stateroom made an ideal little bathroom in the smaller cabin. The ugly metal lamps were soon replaced by electric lights in all rooms and a large fireplace built in the living room of round field stones which we collected on the rocky shores of the community.

Later the exteriors of the cabins were attractively painted, the large one a battleship gray and the smaller a deep green to match the spruces all about. The charm and individuality of the cabins was not lost in reconstruction, however, for my aim was to retain the atmosphere of the famous old *Merida* throughout. Thus today there are the same white wooden walls and ceilings freshly painted and finished; the same overhead beams, seen in all steamship staterooms, and the same small stateroom windows and black walnut shutters through which, for many years, the seas and shores of far-off lands were seen.



Married a Year— and saving for a baby



"You can't afford failures when heavy expenses stare you in the face. I use Royal and make sure of success"

(An interview with Mrs. E. R. Fithian, of Merchantville, N. J.)

THERE'LL be a small sock hanging on the Fithian tree next Christmas. And the Fithian budget has received a drastic pruning to take care of the extra expense.

"I've cut myself down to 75¢ a day for groceries," says Mrs. Fithian, "and I can't afford any waste."

"Where's the economy of using up good butter, eggs and milk, only to have a sorry failure? I wouldn't consider using any but the best baking powder—and that's Royal."

Mrs. Fithian has the right idea. After all, the best baking powder—Royal—costs only about 1¢ per baking. And it assures success every time.

Royal is made with Cream of Tartar, a pure fruit product from ripe grapes. This fine Cream of Tartar baking powder gives luscious flavor and tender lightness to everything you bake.

Next time you buy baking powder, remember the low cost of Royal per baking—and the perfect results it gives!

● (Above) Mrs. Fithian says: "I wouldn't take a chance with a cheap, doubtful baking powder. My budget is too small to allow for failures."

(Below) A snapshot of Mr. Fithian at home.

FREE—NEW DELUXE COOK BOOK! New cakes, cookies, puddings, pies and savory meat dishes! Over 200 recipes. Attractive illustrations. Valuable cooking hints. Just cut label from Royal Baking Powder can and mail with coupon.



ROYAL BAKING POWDER, Product of Standard Brands Incorporated
Dept. 114, 691 Washington Street, New York, N. Y.

Enclose label from a can of Royal Baking Powder. Please send my copy of the new 1935 illustrated Royal Cook Book.

Name _____

Address _____

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In Canada: Standard Brands Limited, Fraser Ave., Toronto 2, Ont.
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Watch for your baker's weekly "Specials" When you bake at home, make sure of success and delicious flavor by using Royal Baking Powder for your cakes and hot breads. But don't forget that you can rely on your baker for a variety of breads, delicious coffee

cakes, rolls, cinnamon buns, layer cakes, and other goodies to lend variety to your table. With careful attention to the housewife's needs and wishes, the modern bakery offers a wider and ever-increasing service to the home.

Natural Beauty AT YOUR TABLE



DESIGNED FOR the hostess who insists on beautiful things of fine quality, these lovely lace dinner cloths in linen color are woven to give long service.

The Monterey lace dinner cloth shown here may be purchased at representative stores. The 73 x 96 inch size is moderately priced at about \$7.95. Other sizes in proportion. Ask to see them the next time you are shopping.

THE SCRANTON LACE COMPANY, SCRANTON, PA.

SCRANTON *Lace Dinner Cloths*

The rejuvenation of a dining room

Marie Murphy Goodloe

WE HAD been "renters" for several years, planning and waiting for the day when we could build our dream house. Then the depression and along with it our dream house crumbled slowly. A small cottage was literally thrust upon us by our life savings having been invested in an "A-1" mortgage. Feeling that this little house had many possibilities for becoming a real home, we decided to move our few possessions into it.

Having had many tenants, and a landlord with very little money to spend on anything but the absolute necessities—the interior of the house presented a very gloomy picture on the November day we moved in. A drizzling rain, a broken arm in a sling, and a very flat pocketbook did little towards boosting the spirits of the new owner. With walls badly stained from a recent tropical storm, woodwork sadly in need of paint—just where to begin was a difficult question.

A definite amount was budgeted to spend on the house, and it was a tragic moment when we realized that most of the allotted sum had gone toward strengthening foundations, replacing worn screens—in fact replacing the many uninteresting things that must be done to make a house livable and comfortable.

After rechecking the budget we realized that our interior decorating would have to be done step by step, one room at a time. Save to spend became our motto.

The dining room being the room most sadly in need of a drastic change was the first room on our schedule for beautification. A painter, paperhanger, and carpenter soon had the room in a general upheaval, but an upheaval most satisfactory to us, as it was the first step towards the realization of our dreams.

What a source of pleasure to

see the center chandelier (possibly a thing of beauty and joy forever to the builder some twenty odd years past, but quite an eyesore in nineteen thirty-four) being removed and quaint Colonial side brackets replacing it. Rusty hardware was taken to a plater and re-plated in a dull finish quite similar to pewter.

It was a simple task to raise the molding to the ceiling and we find that it more than repays for the trouble taken, as it gives the room an air of spaciousness.

A large open brick fireplace was our next concern. A smoking grate had been the cause for a former tenant staining the natural cream bricks to a vivid red—which, together with the burnt and stained tiles made anything but an attractive picture. It was decided to paint the bricks the color of the mantel shelf and woodwork. But before the painting was begun, a stain remover was applied so there would be no chance of the red "bleeding" through. Lady Luck smiled upon us in regard to the tiles, for we learned to our delight of a tile factory closing out where tiles could be bought for a "song," and it was here that we purchased lovely cream tiles at about one fourth of their market value.

Having a paper hanger with a great deal of ingenuity, he suggested that we purchase a piece of sheet brass which he bent into a small hood and attached to the top of the fireplace opening just underneath the iron bar which the lower tier of bricks rests upon. This hood not only adds to the attractiveness of the fireplace, but has completely put an end to the smoking.

We selected a washable and sunfast wallpaper in a most attractive Colonial pattern—a cream background with urns of fruit in colors of soft green and

[Please turn to page 496]

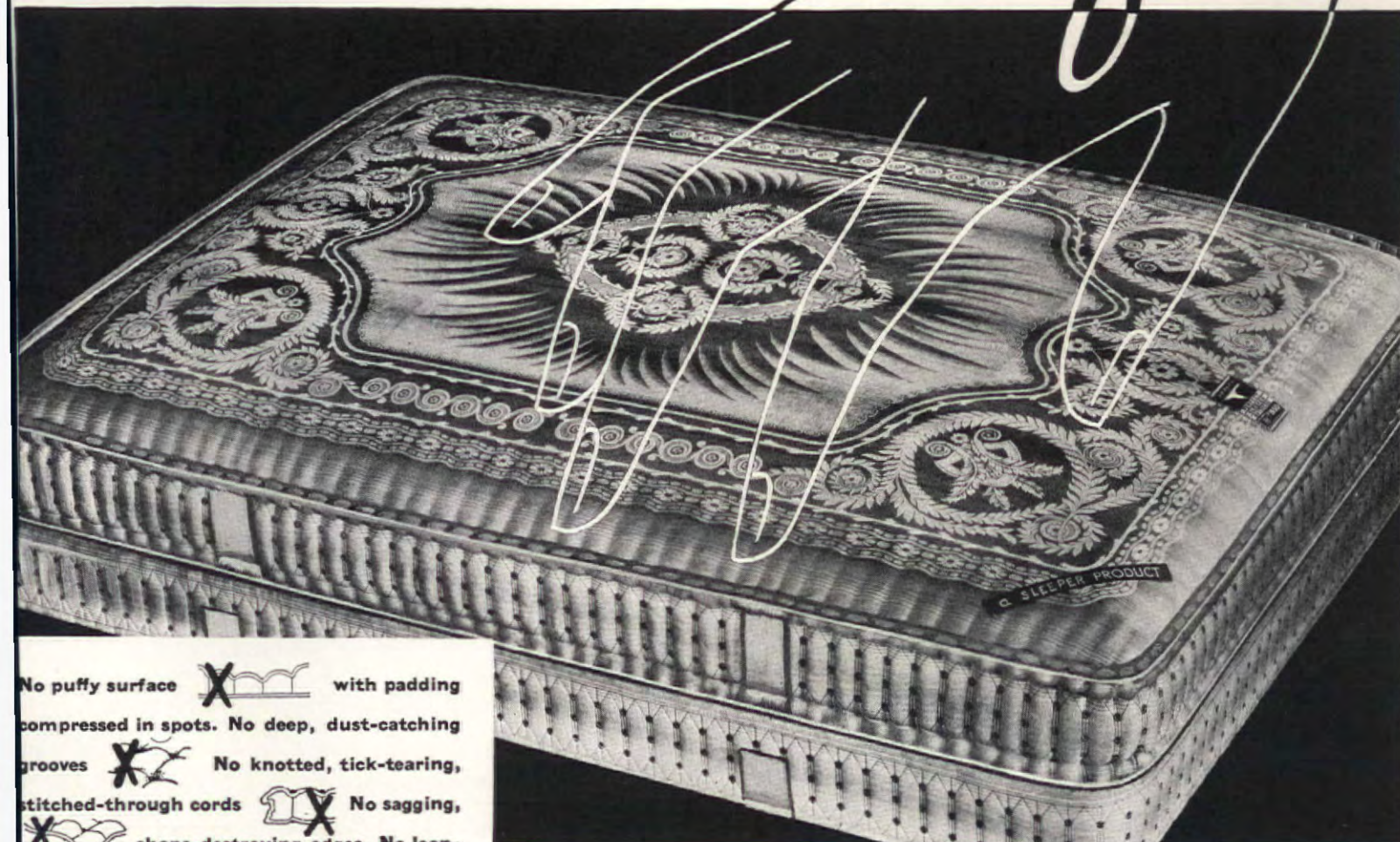


IN MATTRESSES
BUSTLES AND WASP-WAISTS ARE OUT



The **PERFECT SLEEPER** has

"No Tufts"



No puffy surface  with padding
compressed in spots. No deep, dust-catching
grooves  No knotted, tick-tearing,
stitched-through cords  No sagging,
 shape-destroying edges. No lean-
ing, restrained springs  The Perfect
Sleeper molds itself to every curve of your
body  like a fashioned glove 

When rope-bottom beds gave way to spring-bottom beds a vast improvement in sleeping comfort was born. When spring-filled mattresses replaced those stuffed with wool, hair or cotton another great forward step was made. Today the tuftless inner-spring Perfect Sleeper represents an even more revolutionary advance. Its perfectly smooth surface overcomes a veritable host of former shortcomings. A few are listed above. Any homemaker will appreciate their tremendous advantages. They are not just refinements"; but improvements of the first magnitude toward greater sleeping comfort, mattress wear and cleanliness, and beautifully dressed beds.

The Perfect Sleeper is the first and only fully practical tuftless mattress in the world. Throughout its twenty years, or more, of life it will never lose its shape. Without the use of stitched-through cords, its deep, downy layers of finest cotton can't "creep" into humps-and-hollows. Its hundreds of double-electrically-tempered, springs of livest steel

will never lose their resiliency, become jumbled or work through. And—the Perfect Sleeper will become more and more comfortable the longer you use it!

Only by seeing the Perfect Sleeper—particularly its vastly different interior construction—can you fully understand its tremendous superiorities

over all other types or makes of mattresses. Demonstrating models—at department, furniture and housefurnishings stores, make everything plain. Beautifully patterned damask ticking, in a choice of lovely colors. **\$39⁵⁰** (On Pacific Coast, \$42.50)

The Perfect Sleeper Studio Couch

contains a genuine Perfect Sleeper tuftless inner-spring mattress, and can be made up as a twin or a double bed. Covering is a special imported fabric of ravishing richness and unusual durability. Choice of four popular room-harmonizing colors. A beautiful and luxuriously comfortable couch! **\$59.50**. Other models—*Guest Sleeper*, \$49.50; *Knight Sleeper*, \$39.50.

Sleeper Mattresses and Studio Couches are made only by responsible regional bedding manufacturers licensed under three basic patent-rights. Factories in twenty-nine cities. Sleeper Products, Inc., American Furniture Mart, Chicago.



PERFECT SLEEPER
Other genuine Sleeper tuftless mattresses include the *Restal Knight*, *Onotuft* and *Smoothie*. Box springs to match. As low as \$22.50.
Mattress



IN THIS WHITNEY BEDROOM ARE: Night Stand (6148) \$9.00; Bed (6134) \$35.00; Dressing Table (6119) \$26.80; Mirror (6121) \$17.50; Table (608) \$19.20; Windsor Chair (1775A) \$15.90; Chest (6144) \$62.00; Mirror (6151) \$15.70; Dresser Chest (6145) \$57.00; Mirror (6110) \$16.90; Rocker (4116) \$21.10.



SUNNY MAPLE FROM OLD NEW ENGLAND

TO ADORN YOUR MODERN HOME

OF ALL the woods, sunny maple is perhaps the warmest, the richest in tradition, the most versatile. Maple is at its best in Whitney Colonial reproductions, authentic copies of historic pieces known and loved by our forefathers.

You can furnish a household, a single room, or a corner with Whitney maple. And you can do it piece by piece. Whitney patterns are "open stock" for color and design. Choose today a Chippendale chair, a maple bedstead, a graceful Windsor, or a chest of drawers. As inclination suggests, add to your collection. Always, Whitney quality protects you.

Whitney furniture is made only of northern rock maple and hard birch—never of soft maple or inferior substitutes. The mellow golden finish is wholly distinctive, and is nowhere successfully duplicated. . . . Selected dealers display Whitney maple in a "Whitney House," built on their own furniture floors. Visit the store nearest you for new and interesting ideas in home decoration. Ask there, or write to us, for the free, illustrated leaflet, "Colonial Charm in Modern Homes." A coupon is below for your convenience.

W. F. Whitney Co., Inc., South Ashburnham, Massachusetts.



IN THIS WHITNEY LIVING-ROOM ARE: Desk (3645) \$68.00; Sap Bucket (3659) \$11.60; Chair (2502) \$10.30; Armchair (3601) \$15.50; Table (462) \$29.30; Upholstered Chair (3580) \$56.80; Bookcase (575) \$22.00; Sofa (3637) \$103.40; Mirror (6112) \$18.00; Wall Bracket (3554) \$2.50; Joint Bench (3673) \$11.00.



W. F. WHITNEY CO., Inc., South Ashburnham, Mass.

Please send me the free, illustrated booklet, "COLONIAL CHARM IN MODERN HOMES."

Name _____

Address _____

What the well-dressed home will wear

[Continued from page 469]

Bedroom furniture has been chiefly affected by the modern movement though the past few seasons have seen some startling and pleasing advancements in the styles which will grace the living room and, to a less extent, the dining room.

Modern furniture at the January markets continued along the lines of simplicity, eschewing, for the most part, bizarre shapes and settling down to achieving comfort in addition to convenience and charm.

Throughout all of the lines of furniture which you will see you will notice that more lighter woods and finishes are being used. Mahogany, cherry, walnut, pine and maple are all being bleached, blonded or left in their natural state and given a good rub down. Fruitwood is employed frequently and as for enamels, they are breaking away from the long popular bone-white and are going into soft grays, pale lemons and creamy browns. In some bedroom suites the deeper tones such as raspberry and chocolate have been used.

A look towards the sunroom shows that metal furniture is among the leaders. Here a greater refinement in lines has been achieved and the many prominent designers who have entered this field seem to have one idea in mind: comfort. The new chairs and chaise longues give plenty of relaxation through their resiliency and the principle of the back slanting automobile seat has been incorporated in many divans and chairs as well.

For those who think no sunroom is complete without rattan furniture it will be seen that the natural color rattan is decidedly on the wane and that brightly colored enamels are adding new charm to these pieces. Typical combinations of color are marine blue and white or red and white.

For the rustic sunporch there is hickory, for example, which has been used in a line of furniture whose contours run to modern. Upholstered in any of the new fabrics this group will convince you that such a paradox as rustic-sophistication does exist.

In all summer furniture the primary colors run strong. Of the three shades, yellow is undoubtedly the leader and is to be seen often in combination with chocolate. Running a close second is blue, a deep marine shade, shown combined with white.

To perk up an otherwise useful furniture suite there is nothing like some of the new upholstery

materials. In the same token there is no reason this year for combing the department and furniture stores, in search of new furniture, to be satisfied with any compromise on coverings. For the market is replete with many new developments.

UPHOLSTERY FABRICS

As with draperies, upholstery fabrics have broken away from their stylized treatment of last year. Taking precedence today are smooth faced weaves, plenty of ribbing, brocades whose inspiration was some museum fabric, quilting—a novel note for the coming season, plenty of lengthwise stripes instead of horizontal bands and monotones with the stripe furnished by employing two types of weaving.

There are many fabrics with cotton predominating. This same textile will be seen frequently in a mercerized form for the sleek sophisticated numbers.

The better treatment accorded mohair has brought this fabric more strongly into the upholstery scene. Especially smart is it on studio couches with contrasting pipings. Among the combinations being shown this year are blue and gray, brown and gold, and green and white.

Velvets are doing tricks, too. One new number shows ribs in frieze in marked contrast to plain pile ground.

In colors the wine tones are strong and deep blue is on the increase. At the furniture markets some of the dramatic combinations were plum and rich blue gray and black, ivory and shrimp yellow-green, deep green and gray, and gray and Chinese red.

For shore or mountain week-ends

[Continued from page 443]

right leads into the living room that to the left—into the kitchen.

It is dissectible and transportable. It has a wooden scaffold. This country house type can accommodate six to seven persons. It is erected on stone foundation (ten inches) and about 15 ft. 8 in. above the ground. The floor is laid upon the stone foundation. It consists of larch tree wood. The walls are of pine tree wood. They rest upon the wooden floor. Inside, the walls are covered with square blocks of insulation material of 1/2 inch strength. The joints of the blocks are covered with wood. The flat roof is composed of gray pine tree wood. Inside, the roof is covered with insulation material.

QUAKER "OVERTONE"

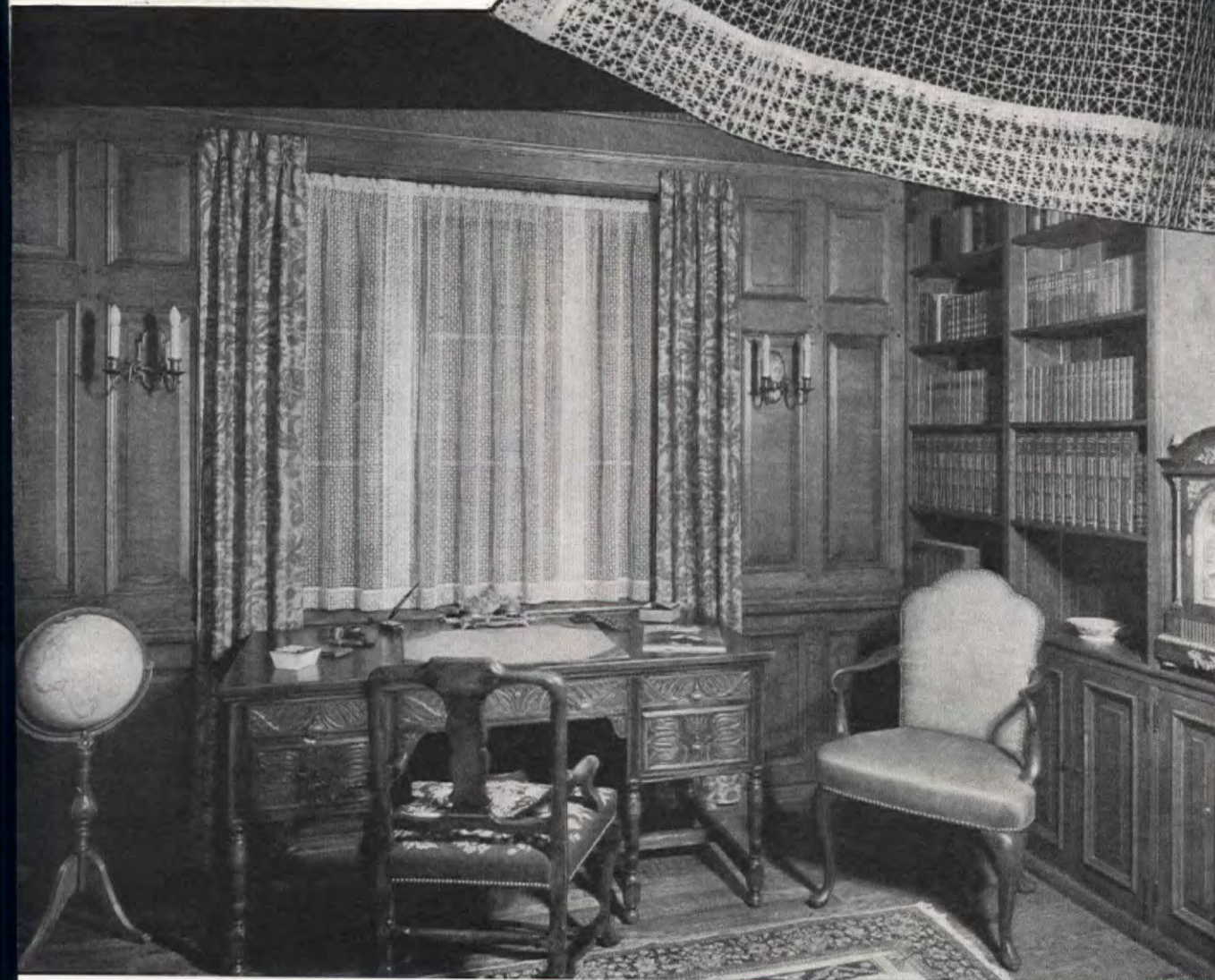
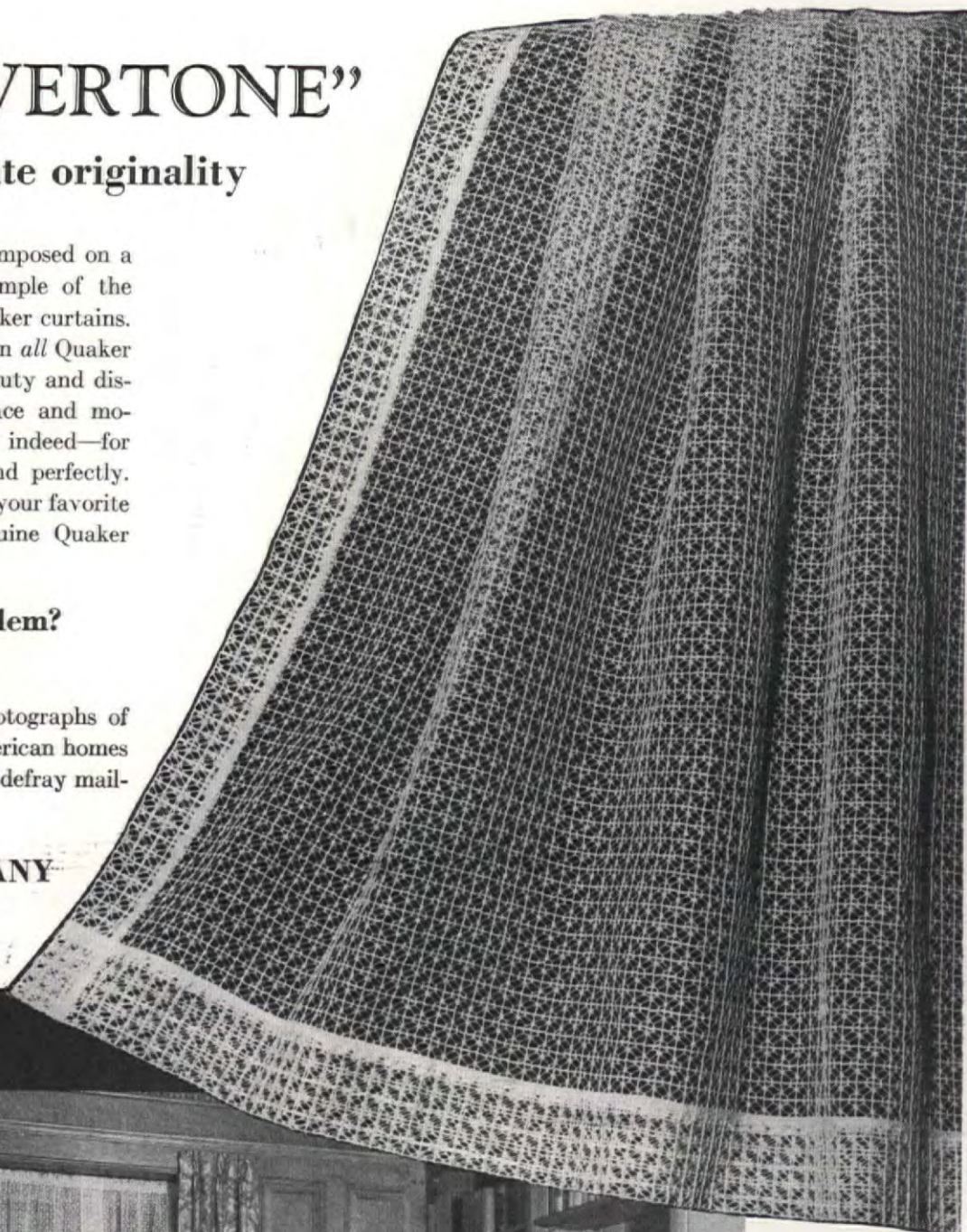
for those who appreciate originality

A SOFT homespun-type cord, super-imposed on a fine net foundation. Another example of the individuality and style supremacy of Quaker curtains. You will find these same characteristics in *all* Quaker curtains. They bring to windows a beauty and distinction that never become commonplace and monotonous. And will they wear? Yes indeed—for years and years—and launder easily and perfectly. See the many new styles and patterns at your favorite store. For your protection every genuine Quaker curtain has the name woven in the top.

**Have you a window problem?
send for this book**

The only book of its kind. Shows photographs of curtain problems as found in typical American homes—and their solution. Send ten cents to defray mailing cost. Ask for booklet, "A."

QUAKER LACE COMPANY
330 FIFTH AVENUE
NEW YORK



Light HEARTS ... IN A Bright KITCHEN



Westinghouse and Monel Metal combine to make this kitchen the last word in modern efficiency and beauty. Above, on the left is the new Westinghouse Dual-automatic Range (Model GB-64) with top of Monel Metal. Pull down the handle under the Monel Metal Sink and you have the Westinghouse Electric Dishwasher pictured in the small illustration. On the right of the sink is a Westinghouse Streamline Refrigerator.



*You can't help feeling
gay in a room that
looks like this*

Why condemn yourself to life-long servitude in a dreary old-style kitchen? Modernize with Monel Metal. And turn every sixty minutes you spend in your kitchen into a shining hour.

But much as you enjoy a Monel Metal kitchen, you'll find yourself spending surprisingly little time there. The equipment illustrated above includes all the very latest labor-savers by Westinghouse. And the smooth, mirror-like working surfaces are just as easy to clean as they look.

Brilliant Values!

Don't say you can't afford Monel Metal. Right now stores that sell these silvery sinks are offering brilliant values — the lowest prices since kitchen sinks became beautiful.

And don't forget that a Monel Metal sink is one of those things that may be paid for with a Government loan. Ask any bank about

Uncle Sam's easy terms to homeowners who want to modernize.

Years after such a loan has been paid off, the Monel Metal sink will still look like new. It is rust-proof, chip-proof, crack-proof, accident-proof—the kind of sink that you buy just once in a lifetime.

57 Models!

If your plumber does not have the shape or size of Monel Metal sink you want, have him write to our sink distributors, Whitehead Metal Products Co. of New York, Inc., 304 Hudson St., New York, or their branches in principal cities.

We have prepared an interesting book on kitchen planning called "Let's Bring the Kitchen Up to Date." If you have not yet read this book, send ten cents for a copy. The International Nickel Company, Inc., Department 1-A, 73 Wall Street, New York, N. Y.

Monel Metal—Reg. U. S. Pat. Off.

MONEL METAL



The Overbey Studio

The dining room was the first on our schedule for beautification. Fresh paint and paper, new light fixtures, and a bay window filled with plants effected a complete transformation

The rejuvenation of a dining room

[Continued from page 492]

buff. The woodwork was painted to match the background of the paper, and the built-in corner cabinet, which had failed to lose its charm even when surrounded by dingy blue calcimined walls had its interior painted the same green found in the wallpaper.

Possibly it is the bay window that gives this room its real charm. Being "pot minded" and having a small greenhouse with a variety of lovely growing plants, a bay window (in reality three small windows) with a window seat and a southern exposure ideal for house plants, was too grand an opportunity to pass up for a "picture window." A lovely vision of glass shelves across the windows, the like of which I had seen in my homemaking magazines immediately flashed through my mind, and had it not been for my very practical husband would have been my treatment of the window. Of course, to the average woman it is always beauty before comfort, but not so with a man. Far better to give up the idea of shelves than obstruct our south breeze! After a great deal of thought we decided on this plan. On the side wall of the recess of the windows are glass shelves extending from the seat to the top of the window frame. There are four shelves, four by twelve inches on each side, spaced twelve inches apart which afford an ideal place for my gaily decorated pots filled with plants of the trailing variety. These shelves were cut to the required measurement by a glass company from some scrap plate glass, and the attractive brackets used to support them are bathroom shelf brackets.

The window seat also houses many interesting plants, as well as an aquarium of tropical fish, and we feel that a note of color and warmth has been added to our room that could never have been derived from any ordinary

window seat, even though bedecked with bright pillows.

As we always speak of the three windows as "the bay window" it seemed most suitable to treat the three as one, especially so as these windows are very small. Three pairs of curtains would not only have detracted from the beauty of the room, but would have excluded much of the needed light so essential to house plants. So we solved the problem by using two pairs of ruffled curtains, made from an inexpensive small-patterned green print, with ruffled tie-backs of the same material. (See page 492.)

A feeling of great satisfaction comes over us now whenever we cross the threshold of this room. How well our old mahogany pieces blend into the general atmosphere. Their simple lines and mellow warmth are quite in keeping with the informal spirit that prevails here. Immediately we begin to make plans for beautifying a bedroom. The actual cost of remodeling is so far overshadowed by the joy and pleasure received from the finished product, that we await the day with impatience when the painter, paperhanger and electrician will again return to our humble little home.

*"Yes, Irene, I've tried it
and it's wonderful!"*

That's what they all say when they dust this new way...with paper. I want you to try it. It's as soft as old cloth and treated with fine furniture polish. You polish as you dust. Grabs the dirt and holds it. Write me today and I'll send you a free sample. Address, Irene Barnes, Dept. H.A.



KALAMAZOO VEGETABLE PARCHMENT CO.
PARCHMENT (KALAMAZOO COUNTY) MICHIGAN

"A" is for Angel Food

Anne Haycroft Hellickson

IN MANY a community a woman's reputation is no better than her angel food cakes, and a dependable recipe is her most prized possession. Whether or not she must stand or fall by her angel foods, any housewife takes a bit of pride in the consistent production of perfect cakes.

Experimentation with the baking of angel food cakes is disheartening as well as expensive for the average cook. All too often the deciding factor between success and failure remains unknown. In order to eliminate the necessity for guess work in cake baking, a home economics student in a large university undertook a project which meant three months' study of the correct procedure for baking angel food cakes.

Some of the results were good, some bad, and some just fair, but

one method proved itself consistently excellent. The cake prepared and baked according to the directions, which will be discussed, won a grade of "A" on all the five points on which it was judged. It rose above the level of the pan, it had no large holes, it was light, moist, and tender, the crust was golden brown, the flavor good.

ANGEL FOOD

Whites of 12 eggs, *strictly fresh*
 $\frac{1}{2}$ teaspoonful salt
 1 teaspoonful cream of tartar
 $1\frac{1}{2}$ cupful sugar (sift once before measuring)
 1 cupful cake flour (sift twice before measuring)
 $\frac{1}{2}$ teaspoonful vanilla
 $\frac{1}{2}$ teaspoonful almond extract

Put egg whites in a deep bowl and beat with a wire whisk. Add salt after beginning to beat. When half beaten, add cream of tartar. Beat until stiff, but not dry. Fold in sugar. Add flavoring. Fold in flour that has been sifted three times after measuring. Put in ungreased tube pan. Drop pan two or three times on table. Bake in oven, 300 degrees F. from 50 to 60 minutes.

* * *

When a Dover beater was substituted for a wire whisk the cakes did not rise to the level of the pan. Various baking temperatures were also tried and the effects on the cake recorded. 300 degrees F. was found to be the best temperature no matter what other variations of procedure were used. When a temperature of 350 degrees was maintained during either the first or last half of the baking time, the crust was too brown.

Dropping the cake pan full of delicate angel food batter may sound disastrous, but it breaks the large air bubbles which cause equally large holes in the finished product.

The eggs themselves are of great importance, and it is false economy to buy second quality. Store eggs of uncertain grading and age were substituted in place of strictly fresh eggs in one experiment, and, although the most desirable methods of beating and baking were used, the results were not gratifying.

After the batter has been prepared and baked according to the approved formula, a light golden brown cake should be removed from the oven and allowed to stand, turned upside down, for 3 or 4 hours before it is served.

And, last but not least, never cut an angel cake. Separate it into pieces by using two forks.



The Refrigerator that defies time

Performance..

far outweighs in value all other Refrigerator features combined

● In buying a refrigerator look to the mechanism *first*. It represents 65% of your investment and determines how long and how well any refrigerator will serve you.

It Costs Less to Own a G-E! Hundreds of thousands of G-E Monitor Tops now in use six, seven and eight years are still giving the same dependable, trouble-free service they gave the first year.

You pay no penalty of price for the dependable, attention-free performance of a General Electric. Whether your income be \$20 a week or unlimited, there is a G-E refrigerator to exactly meet your requirements.

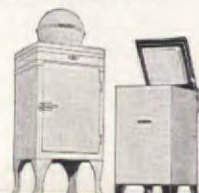
All three types, Monitor Tops, Flatops and Liftops, have the "ageless" sealed-

in-steel mechanism that requires no attention, not even oiling, and 5 years performance protection for only \$1 a year!

G-E All-Steel Cabinets are, of course, equipped with all modern convenience features. *Stainless Steel Super-Freezer that cannot chip or rust* • Sliding Shelves • Temperature Control • Defrosting Switch • Interior Lighting • Vegetable Drawer • Foot-pedal Door Opener • See them at your G-E dealer's. General Electric Co., Specialty Appliance Sales Dept., Section F-5, Nela Park, Cleveland, O.

A dozen General Electric models to select from with prices as low as

\$77⁵⁰
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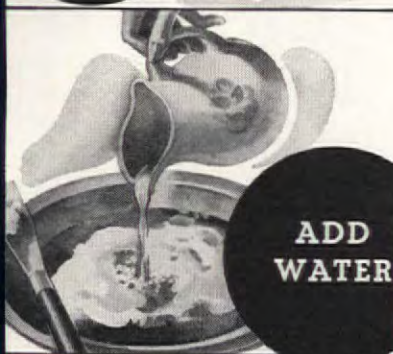
GENERAL ELECTRIC
 ALL-STEEL REFRIGERATORS

HOLES IN WALLS?

GET
THIS



ADD
WATER



APPLY
WITH
KNIFE



Easy to use. Permanent. Does not shrink. Costs only a few pennies a patch. Insist on genuine Rutland — in the checkerboard package. Rutland Fire Clay Co., Rutland, Vt.

Kensington

WILL FLATTER THE BRIDE



Prince Edward Ash Tray, \$1.50. Princess Anne, \$1.00. Choice of medallion. Vanity Fair Small Match Box Holder, 50c



The Thistle Candy Dish, \$3.50. The Thistleton Covered Bowl, \$3.50.



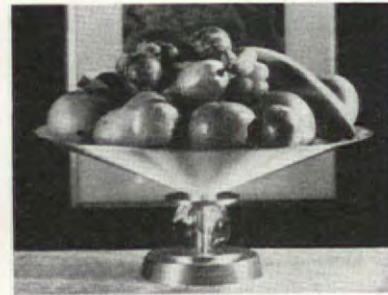
The Jot-It Memorandum Pad Holder. Holds standard refills, \$1.00.



The Chelsea Serving Tray. 10 1/2 in. x 18 in. \$5.00.



The Laurel Vase. Seven-inch, \$7.50. Nine-inch, \$8.50.



The Stratford Bowl, \$9.50.

• First glimpse of lustrous beauty brings oh-s and ah-s! The months and years to come bring everlasting gratitude, because Kensington pieces need so little care. Kensington metal cannot tarnish. Never stains.

A selection from the galaxy of Kensington pieces, shown by the better stores everywhere, will flatter the bride, the graduate. Prices to meet your budget, and all much lower than such fine craftsmanship usually commands.

Kensington
INCORPORATED
OF NEW KENSINGTON
PENNSYLVANIA



Between the road and the river

Margaret Kyle

THERE had never been a house on that road which anyone paused for a moment to consider. Scarcely differing from each other, they all were perched right on the edge of the bank, their fences humping along a wall and their back yards sloping steeply down by outbuildings and apple trees to the narrow little river below. One of these houses was a cobbler's shop. You could look right in as you passed along the road, pegs and leather on one side of the front door and the family kitchen on the other. Under the peaked roof they all slept, and on Sundays an old hammock swung under the front windows and the cobbler himself sat there in the shade, handy for a passing gossip. The place was referred to as "Goin' down to Tim's," as "That there cobbler-shop settin' right 'longside the road." As a house with a view it was never mentioned or thought of. In fact there were only two windows that looked out the river way. And it had never occurred to anyone that, measuring exactly fifteen by thirty feet and directly on the street, it had any possibilities at all. But there can be a need so strong that it drives one on to rashness and adventuring. So, by chance, someone came one day to lean on the fence rail for a moment and catch the glint of the river's winding toward a bluer blue that was sea against sky; came another day and he ran down the bank through waist-deep tangles under apple trees and looked across at the elms spacing the wall above the bend; he looked back then and saw the whole little house ready to swing open in that particularly enchanting way that a doll's house has, leaving its rooms to be knelt before and arranged—and knew. There was no use, it had to be. To own the little house and make it live toward the river

and the sun was a dream that must come true.

It could only have been done by a person with a gift—somebody whom the carpenters called "cuckoo in the head," who had a way of "sleeping on it," and finding a way out of any problem. So now if you came through the brown door and the funny little entry, baby-carriage size, the room at the left would receive you. Instantly the street would seem far away. Wherever you sat, the whole other end of the room would turn your eyes to wander

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Live in a HOT BOX
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Here's how to make your Home 8° to 15° cooler

Don't torture yourself by going through another scorching Summer in rooms that are stifling bake-ovens. Heat-proof, fire-proof **CAPITOL ROCK WOOL** Insulation cuts off the heat like magic, upstairs and down. No more sleepless nights. You begin each day refreshed.

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Write manufacturer, The Standard Lime & Stone Co., Baltimore, Md., for FREE FOLDER.

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MAIL COUPON TODAY

The Standard Lime & Stone Co., Baltimore, Md.
Please send me your FREE FOLDER: "The Story of America's Greatest Advance in Home Comfort."

Name.....

Address.....

out into the apple trees or watch the dreaming river below the wall. A window that opens up and down cuts across your vision in spite of any view. But a window that flings wide from knee height to ceiling is like a window in Peter Pan's house—you could believe you were Wendy and easily, easily you could fly out at any moment to see if Peter were coming. Wendy would have just such a calico wallpaper in her living room and calico bricks for her hearth, with one narrow row showing in lieu of a mantelpiece. And surely Wendy would have thought of having a "graveyard," behind the always-open door where things could be poked in deep—intruding, practical things like the telephone, stupid ones like umbrellas—and good resolutions that had waited so long to be carried out that the sight of them had become a glare.

Such an amazing person the workmen found the new owner to be! One Friday morning they finished the rough slapping on of the plaster and on Monday morning when they came to apply the skim coat in a smooth and finished job they were told to leave it in the south room just as it was. Nothing really finished at all? All those trowel marks, and not even whitewashed? But she liked it that way, she talked about the

lovely uneven surface whose dull color would go so beautifully with Nile green casings and doors. And she said she hoped her house never would look finished, she was always having new ideas.

The workmen never saw the south room with the sunlight tilting in through pale green grape leaves trained across neighbor-looking windows, a breeze blowing through the high casements ajar toward the street and the door wide on the little river balcony for two. Under the casements is a high canopied bed with carved and polished posts. You could lie in that bed and hear the river ripple down at night and the moon would rise over the meadows and fill the room with eerie light. A cradle, with end up beside the quaint grate, holding kindling for an early morning blaze; across from the bed, on the wall, the shining columns of the Doge's palace; the shadow of the rust dyed curtains from Brescia lying across the floor; the figure of a little sea-horse swimming from the cord of the window shade just as he swam in the Mediterranean. And then the good old American wicker armchair with mending sprawling out of its deep arm pockets. Nothing in this little house is consistent—you don't want it to be. You hold your breath for fear you may find something that seems studied, or perhaps carefully "in keeping."

Really to be a spend-the-night guest would mean that everything up the narrow stairway by the middle chimney could be your roving ground. Is anything more spacious than the feeling that you can have a whole floor to yourself? That you can leave all your doors wide open? At the head of the stairs is a library writing table placed just where you can look straight over the tree tops across the winding marshes to the ocean. More books in your bedroom, a dormer casement as if someone had suddenly pushed up the roof and cried, "Right here I must see the sky!" and two big windows at the end with the fragrance of grapes and lilacs wafting up to you. Somehow, that library corner that belongs to your room, yet wasn't actually in it, and the turn of the hall just beyond your line of vision, make no limiting four walls to hem you in to a space actually only eleven by fifteen. A tail, as it were, to a room, a round-the-corner feeling, sets one forever playing with one's imagination.

There is another room in this way-up stairs. And even that—though the eaves slope snugly over, dresses must hang flat against the one straight wall, and the mirror placed over the bed so that you must do your hair sleeping-car fashion—even that is no cramped isolation, for a wide

"I couldn't do kitchen work without SCOTTOWELS"



A housewife-to-housewife talk with
MRS. M. B. HENRY,
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"I'm always finding new uses for these paper kitchen towels. I've hung a roll beside the sink—and it's a real work-saver!"

"Whenever I have a messy clean-up job, I just grab a ScotTowel! I use them for wiping pots and pans, keeping the sink spick-and-span, wiping up spilled foods and draining bacon. And they're so convenient for drying hands—for there's nothing to wash or rinse."



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These new ScotTowels lighten kitchen work—save laundering. Especially useful in homes where there are children. Just try a roll in *your* kitchen. See for yourself how wonderfully practical they are. You'll soon wonder how you ever got along without them.

ScotTowels are on sale at grocery, drug and department stores. Or write Scott Paper Company, Chester, Pa.

2 rolls 25¢
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per roll)



Ivory or green fixture—25¢

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2 ROLLS OF SCOTTOWELS, AND 1 ENAMELED FIXTURE,
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Check color of towel fixture desired: ☐ Ivory ☐ pale green

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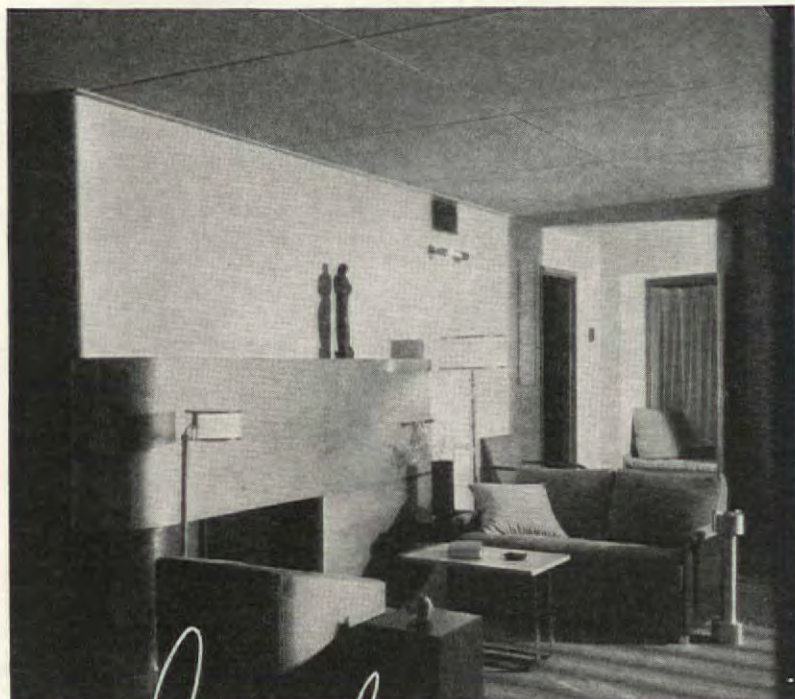
NOT SLIPPERY—The treachery of slippery floors has vanished from homes in which "61" Quick Drying Floor Varnish is used. These floors are **SAFE**.

NO POLISHING—Lasts for years without polishing or other care. Floor drudgery is ended. **HEELPROOF**, marproof, water-proof. Stands tramping feet, hot and cold water and other liquids. **FURNITURE**, woodwork and linoleum look new after receiving a coat or two of "61".

NEW SATIN FINISH produces a beautiful, rich, velvety floor, favored in the finest homes. Also sold in Clear Gloss, Dull Finish and four woodstain colors at paint and hardware stores. Pratt & Lambert, Inc., Buffalo, N. Y.

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THE trend today in either the building of new homes or in modernizing is to use materials that serve more than one primary need. Such materials make the building dollar go farther and do much to make the home an investment in lasting satisfaction.

The several functions performed by Insulite Building Board have long made it a preferred wall finishing material for homes of any type. Whether you are modernizing or building a new home, here is a building board that does more than surface wall areas.

In Insulite you have a choice of two surfaces—burlap texture on one side and fine matte surface on the other, either of which lends itself to beautiful wall and ceiling treatment. Its cream-white color requires no decoration although it may be painted, stained or stencilled if desired, to meet any decorative plan.

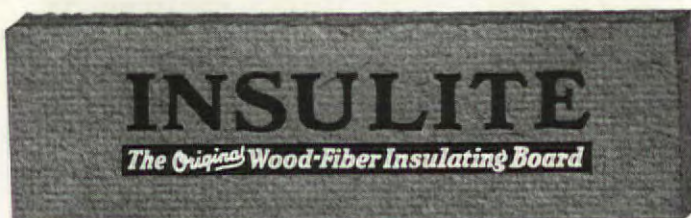
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[*Insulate with Insulite*]



IT WILL PAY YOU TO SEE AN ARCHITECT WHEN YOU BUILD OR REMODEL

"The cobble-shop settin' right 'longside the road." On Sundays an old hammock swung under the front windows and the cobbler himself sat there in the shade for a passing gossip



north window frames the silver shape of a sycamore tree, lovely in summer greenness, almost lovelier with its outlines against a clear winter sky. Ducks in a neighbor's yard corner quack down to spin out on the river, sunset colors mirror all the way to the arch of the bridge two bends below, and through the open hall door of the house an old prayer rug flung over the railing gathers all these richly glowing colors and spreads them within.

The kitchen in this surprising house is down on the lower level where the hill slopes away. Outside toward the sun, wide flat stones are left in their irregular spacings for a terrace; within, they are smoothly cemented for a floor. A cellar was a place to saw wood in and wash clothes. A kitchen in one had never been heard of. People on the river road didn't, simply didn't, live in their cellars. And stones—walking around on stones! Even leaving the old rough stones whitewashed, for inside walls, mind you! The work went on. An outside chimney was built against the south side of the house and a fireplace on that wall, with a throat of mellow old bricks curving in a widening sweep up to the living room hearth above. There was a kettle and a crane, and, made fast in the chimney breast, a stout hook upon which to hang wet garments that had been tramping in a rain, or river-ward in a storm. Or to hang heavy ears to ripen for popcorn, or even a candle in an old iron sconce.

The practical matter of cooking—how was that to be managed? The workmen grinned. Measurements seemed to mean little to their employer, she took "it can't be done" simply as a challenge. So it was solved by placing at right angles to the fireplace a settle of tawny maple with curving arms. The seat does not lift up, but the front of it hinges down for two linen cupboards, and against the high-to-ceiling back is the kitchen sink, drainboards, and set tub. A canvas screen that hinges back from the corner of the settle makes perfect privacy for electric stove and shelves and cubbies along the wall. All static plans for saving steps can be dispensed with

in this kitchen—there is nothing but the shortest distance between two points. The meal itself can be spread on the old Flemish table in the corner or out on the terrace and, while it is in preparation, conversation with a guest by the fire need not be interrupted.

There is even a bathroom that measures exactly three by five, with a tub in it that was made to go to sea in a yacht. A store room takes up the rest of the cellar space, so unobtrusive that you might forget it entirely till you were aware of refrigerated delicacies appearing or wood for the fireplace. Kerosene can be kept in such a place. A hot-water tank surely belongs there. But in this store room there is also a furnace. Queerer yet, in winter it sits in the space under the stairs and its eighteen-inch firepot connects with

[Please turn to page 517]

**SIGN THIS
AND MAIL IT
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*I don't like
insects in
my house!*

Chamberlin Metal
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1234 La Brosse St., Detroit, Mich.

I'm sick and tired of slapping mosquitoes and hearing them buzz around my bedroom. Flies annoy me in the kitchen and dining-room. In fact, I just don't like bugs.

I want to see the newest styles in steel, bronze and aluminum screens. I'd like to learn about the new ones that work like window shades.

Please show me how little it would cost to make an extra summer living-room out of a porch or terrace—just using modern screens. Please send me, absolutely free and without any obligation, your new Chamberlin Screen Booklet.

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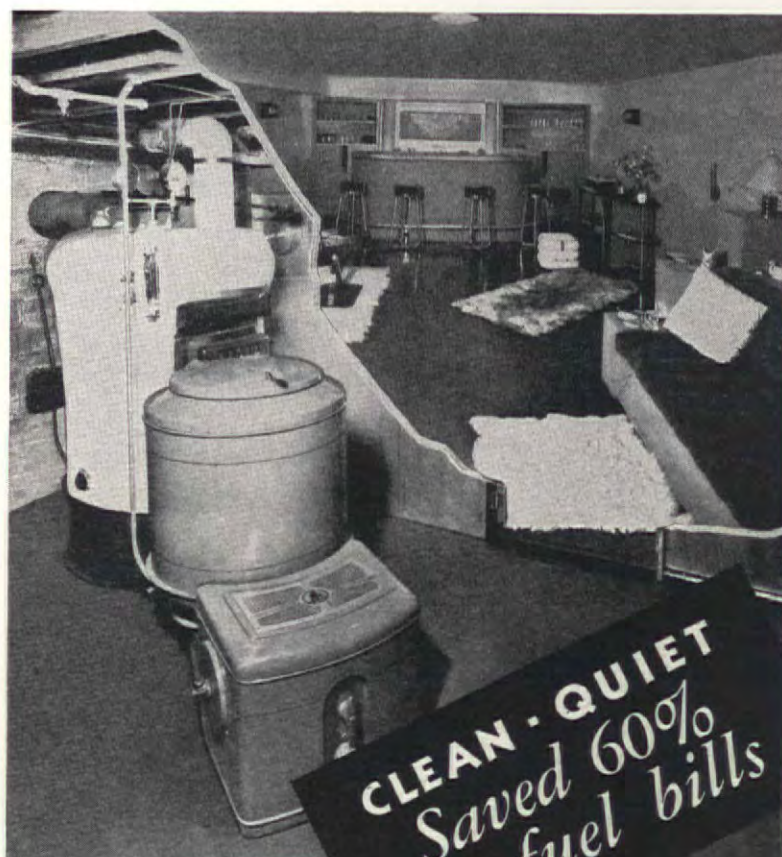
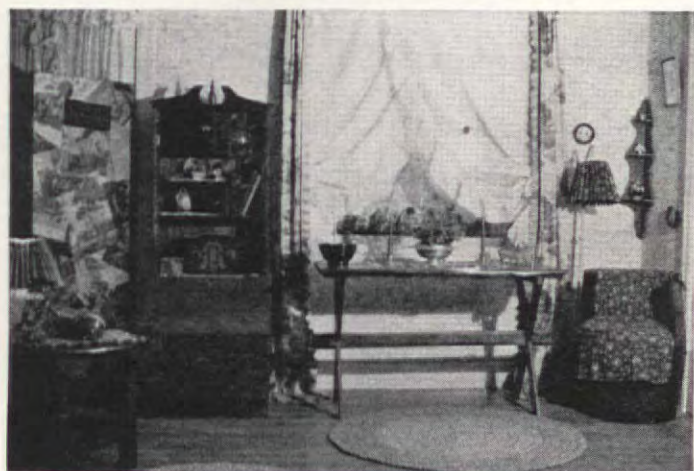
AT ONE time or another we all wish for something desperately—or desire something, and how few of us let that desire whip us into action. The depression of the past few years has awakened many desires and abilities that we did not know we possessed.

Restless because of present conditions which engulfed us all, I decided that caravanning—modern style to our Golden West would be one way of changing my present outlook on life. It is hard to leave behind dear ones and sell cherished possessions, many of

them antiques with much adventure woven around their finding, but always we must look ahead—never back. And knowing more treasures were challenging me for ownership, it made parting with the old easier.

Once on the shore of our sunny West I faced a new problem. I could not see my way clear to refurnish so completely another home, such as the one I had just left behind. Living in a furnished apartment could not solve the situation, for home is not home until I can see myself echoed in

Others may laugh at you because you are tackling something new, but when you have at last accomplished what you set out to do and the fun you had is long past, you will be filled with a sense of victory



Cut-away illustration of Mr. Stotter's recreation room and his Iron Fireman automatic coal burner installation.

CLEAN • QUIET
Saved 60%
on fuel bills

Other types of heating yield place to

IRON FIREMAN



Herbert J. Stotter,
Cleveland, Ohio.

Herbert J. Stotter of Cleveland has gone the rounds on home heating equipment. First it was hand-firing. Then it was gas. Now it's an Iron Fireman automatic coal burner and everybody's happy. Mr. Stotter tells why:

"The even temperature that is maintained throughout my home, and the quietness with which Iron Fireman operates next to my recreation room, far exceeds my expectations. Iron Fireman heating is showing a 30% saving over hand-firing and about 60% saving over gas.

It is with great satisfaction that I recommend Iron Fireman automatic coal burners."

In your home why don't you compare Iron Fireman heating with the type of heating you are now using? A firing survey and report will give you the whole story. This is a valuable free service that your Iron Fireman dealer will be glad to give so that you may judge the facts for yourself. Iron Fireman can be quickly installed in your present heating plant. Easy terms of payment. Models for homes and commercial boilers up to 300 h.p. Iron Fireman Mfg. Co., Portland, Oregon; Cleveland; Toronto. Dealers everywhere.

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every nook and cranny; nor can it be a duplicate of every house on Main Street—it must be unique—vibrate myself!

Even in this chromium age, we cannot muffle the echoes of the past! I would find myself casting envious glances at an Early American room in a local furniture shop. Its chummy chairs fairly held open arms of welcome; its gay chintz reflected sunbeams and gay spots in old time gardens. But my hopes sank when I looked at the price tags.

The desire to own such warmth in furniture was overpowering, and as I sat dreaming I could see the drama behind this room—the secret it held in its alluring charm. I could hear the resounding blows through a virgin wood as the brawny pioneer felled the makings of his future hearthside. I could see swarthy arms straining every sinew; chip, chip—the wood flies as our pioneer brother fells, whittles and cuts away at a shapeless log. What desires, and dreams as he crudely constructs every piece for his cherished home in the wilderness.

In these days no factory wheels screamed their mad din into these folks' ears—there was no chance to become stereotyped as we are; the women shared in the construc-

She has forgotten something



Unknowingly, she served the MINUS MEAL

HAD she forgotten to season the vegetables? Was the meat salted? Did she leave the flavoring out of the pudding? . . . No! Nevertheless, the meal had one important item missing: the "bulk" that is necessary for regular habits.

You may be serving your family the "minus meal." Frequently, it results in constipation due to insufficient "bulk" in the diet. Headaches, loss of appetite and energy may follow. Then wives get cross, husbands feel glum.

Kellogg's ALL-BRAN, a natural laxative cereal, supplies this "bulk" in gentle form. ALL-BRAN also furnishes vitamin B and iron. Two tablespoonfuls daily are usually sufficient, served with milk or cream.

ALL-BRAN is equally tempting in cooking. It adds whole-

some "bulk" to your muffins, breads, waffles, etc.

Because it is finer, softer, more palatable, it blends better with other ingredients. Also sprinkle over soups, salads and other cereals. Your family will enjoy the popular recipe on this page.

Put ALL-BRAN on your grocery list. Get the red-and-green package. Made by Kellogg in Battle Creek.

Banana ALL-BRAN Nut Bread

1/4 cup shortening	1/2 teaspoon salt
1/2 cup sugar	1/2 teaspoon soda
1 egg (well beaten)	1/2 cup chopped nut meats
1 cup Kellogg's ALL-BRAN	1 1/2 cups mashed bananas
1 1/2 cups flour	2 tablespoons vanilla extract
2 teaspoons baking powder	2 tablespoons water

Cream shortening and sugar well. Add egg and ALL-BRAN. Sift flour with baking powder, salt, and soda. Mix nuts with flour and add alternately with mashed bananas to which the water has been added. Stir in vanilla. Pour into greased loaf tin. Let stand 30 minutes and bake in a moderate oven (375° F.) one hour. Let cool before cutting. Yield: 1 loaf (8 1/2 x 4 1/2 inches).

tion of their homes—no modern complex of "I can not do it!" There was no thought about specialization and being only adapted for this or for that vocation. All had hands, muscles, and clear minds. What one could do all could do to some extent. It was a primitive instinct for man to desire and see that he had shelter and comfort.

Perhaps I had stayed in that



Having a slight premonition about the intricacies of chair construction, I decided to confine my efforts to the more substantial barrel chairs



show room too long—for when I left I had a grim determination to make my own furniture, and see what I could do alone in 1934! It was fun searching for the almost extinct dish barrel, and I unexpectedly came across some made in Switzerland, bound together with strips of saplings. I never realized how beautiful a barrel in the raw could be. My dream materialized more when I was told that many furniture factories crate the finished pieces in the slightly warped or knotty solid oak discard.

Having a slight premonition about the intricacies of chair construction I did not cherish the thought of having to post "fragile" signs on my home made chairs, so I decided to confine my efforts to the more substantial barrel chairs. In the dim past I had remembered seeing barrel chairs—but I, not considering them too seriously, had never taken note on how they were actually made.

After searching in libraries for barrel chairs as well as understandable directions for making furniture that I with my not too mechanical mind could understand I soon gave the quest up. Having had an interior decoration hobby for years I began looking through my collection of Early American interiors for pieces of furniture that had caught my fancy at the store. I found dozens of corner cupboards, Welsh cupboards, coffee tables, bucksaw tables, and the other pieces. It was amazing when looking at each type collectively how they were all basically alike with only decorative differences. Anyone who can solve a jig-saw puzzle can pick out the construction points in each piece. Nothing is hidden—one does not need blueprints—

one could see what boards went where. With a sense of values and proportions one could easily make his own furniture to fit the needs of his particular room.

As I was anxious to delve into making a barrel chair I first drew, on a large sheet of paper the arms and back the shape I wished them to be. Then laying this against the two better sides of the stays I traced around the pattern—drawing a line connecting the arms in front just above the lower center

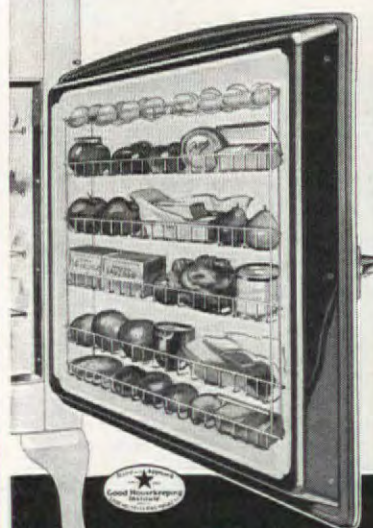
[Please turn to page 506]



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Hints from a restaurant kitchen

Vivian Vorsanger

HAVE you ever, when "dining out," wondered how the chef managed to turn out such perfectly browned scallops? Somehow yours had a way of losing several of their "little jackets" before they were served and lay hopeless and rather anemic looking to taunt your efforts at deep fat frying. Or perhaps you noted the uniformity in shape and size of the corn fritters. Of course, your own tasted better, but some were in the shape of little balls while others looked like rather fat little sausages.

Restaurants know how to obtain the details of perfection and engage people trained by years of experience who have no other thought than to place before you food that first attracts the eye. Cafeterias especially have learned that the first thing in selling the customer is "visual appeal." If cocoanut custard pie is your favorite, you surely would not select a piece with a tumble-down look and showing bits of soggy under crust.

Chain restaurants and tea-rooms especially spend a great deal of money on the standardization of their recipes and many

have experimental kitchens in which dietitians "try out" new recipes and develop the details of cooking and the perfection in serving so necessary. Perhaps you would like to know some of their precious secrets.

First let me tell you how one of the large restaurant chains obtains the *perfect* custard pie. You know that one of the most difficult things in baking is to produce a pie with a soft filling and a tender, crisp, lower crust. Your cook book will probably tell you to pour the filling into a pastry lined pie plate, to place it in a hot oven to set the crust and then to reduce the heat. But we know that custard requires a low cooking temperature and pie paste a high. So why bake them together? There is a better method. Select two pie tins exactly alike. Line one with pastry and bake it in a very hot oven. It is well to prick the paste to allow the air bubbles to escape, but if you will also place another tin over the paste, pressing it down firmly, the shell will bake evenly and there will be no little bulges. Now prepare the custard. An excellent recipe is this:

4 eggs
6 tablespoonfuls sugar
3 cupfuls of milk
Pinch of salt

The eggs are beaten lightly, the sugar, salt, and milk added. If you like the flavor of nutmeg, add a few gratings, or some grated cocoanut and have a Cocoanut Custard pie. Now thoroughly grease the second pie tin. This is important for after the filling has been baked at the low temperature that custard demands, it will be slipped into the baked crust. If the custard is firmly baked, as it should be, and the tin well greased the transfer can quickly and easily be made. All very simple and logical. This same method is used for any similar kind of pie or tart—pumpkin, caramel, etc.

A piece of kitchen equipment that is found in almost all restaurant kitchens and in very few homes is the ice-cream scoop. By the use of this scoop the shapely corn fritter is made. A size 16 scoop is very good and works out nicely for many things. Buy one for your kitchen and the next time you prepare a salad—chicken, raw cabbage, crabmeat—use the scoop for serving. Your portions will be attractive, uniform, and the little mounds can be garnished in so many attractive ways. Use the scoop when making corn fritters or croquettes so they will all be of the same size. And when you make cream



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They'll prize this
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These sparkling dishes are the very handiest help a bride can have. They end all danger of scorching and burning because she can actually see the food while it cooks. She can cook, serve, put away all in the same dish. What's more, the bride who uses Pyrex Ware is not tied to her kitchen. She is free to entertain her friends right up to the moment of serving.

And food cooked in these good-looking dishes is so appetizing. It comes right from oven to table—hot, tasty, tempting.

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Most important in these days, Pyrex Brand Ovenware helps to keep the meat bill down. Less expensive meat cuts, fish, eggs can be cooked

in Pyrex Ware in dozens of delectable ways.

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Prices of Pyrex Ware were never lower. You can get sets for 95¢ and up. Casseroles—round, square, oval—40¢ to \$1.65. Pie Plates, 40¢ to 65¢. Utility Dishes, 50¢ to \$1.00. Custard Cups, only 5¢ each. Tea Pots, \$1.00 and up.

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puffs, be sure to do your measuring with the ice-cream scoop. Drop the batter by level scoops onto the baking sheet. Then when you open the oven door for a peek, you won't see big high mountainous puffs and little flat ones that look as if someone had sat on them!

And now for nice brown scallops. The secret here is that they must be very well dried before they are breaded. Let them drain thoroughly after you have washed them and then with a dry cloth rub and toss them about. Now have a deep pan with plenty of flour and another filled with dried bread crumbs. First they go into the flour, then into beaten egg to which a little milk has been added—then into the bread-crumbs. Don't be too economical with your breading. Another point is don't prepare the scallops so long in advance that the moist egg soaks through the covering. Drop the scallops into hot fat and remember that it doesn't take long to cook them—about three minutes. If you cook them too long they will be tough.

Another thing that appeals to the eye in restaurant service is the garnish. You may push the crisp sprig of parsley aside as soon as you have been served, but it *did* have aesthetic value. On many dishes I think you will prefer finely chopped parsley. But when you chop it at home, do it as the chef does. Chop it ever so fine. No chef ever tried to chop parsley with a potato peeler or a carving knife. There is a mincing knife made especially for that purpose. And when an order is received in a restaurant kitchen someone doesn't stop to chop a little parsley for it. You might well do likewise—chop up enough parsley for several days' supply, put it in a small open dish and keep it in the refrigerator. Sprinkle some on the creamed potatoes, on the broiled fish and use it as a garnish on creamed soups. And when something requires fine chopping use the mincing knife. Use it for chopping onions, hard-boiled eggs, celery, pimientos, and green peppers.

Week-end home in Cornwall-on-Hudson

[Continued from page 446]

cept for the partitioning off of a bathroom and a large closet from the first room. This is largely used as a storage and work room. A curtained-off section has been named the Pullman Suite, for it has a bed behind the curtains. The farther room of this section is the guest room. A window was placed at one end overlooking a



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garden while the glass roof below the side beams has ordinary window shades, run on wires. These may shut out all the light, be partially raised, or opened entirely to the glorious sunsets which seen through this long expanse is a truly glorious sight.

To shut out or control an excess of sunlight coming in through the large expanse of glass roof ordinary unstained wooden porch screens are fastened close to the glass and come down as far as the side beams. These may be raised or lowered by means of pulleys. Below the beams are drawn curtains which may be pulled aside to allow for outlooks at any part of the room.

Thus I really live in two worlds, for not alone do I look out but also up to the sky. Having been taught by my father in my early childhood to see beauty in nature's spectacles, I revel in the flood of sunshine coming through the wooden screens casting contrasting shades of light with dark on the floor; the bright nights when the moon is full, peering out and catching the glint of a bright star; the first drops of rain announcing a storm which soon follows with drowning rain right overhead; in the autumn falling leaves skipping down with a rustle; lightning flashes; even hail, all of these are a part of my life here while I am secure under my glass roof. In winter my glass roof collects all the moisture and when I awake in the morning I am in a palace made of hoarfrost.

Have we not all become unconscious victims of drawn window shades, rain, and light-proof roofs and yet vacationtime is our happiest time of the year when we may watch the pageant of clouds, stars, and gold-laced thunderstorms, then why permit our dwellings to shut us in for the most part of the year?

Moving day

[Continued from page 486]

Secondly, be sure you have enough furniture for the new home. If you have never before had a fireplace, for instance, you must allow a sum in the budget for andirons and a fire screen. If you have more rooms, you may need extra furniture, while your rooms are larger, you will need more lamps and accessories.

Thirdly, I wonder if you were careful to plan a step-saving house, so that even if it is a larger one, you will need no maid service than you were accustomed to have formally.

The architect who built our house (before we bought it) actually said to me one day, "You know the stove is next to the sink



A lot of interesting things have happened to this traditionally fine hotel in the last year. The rooms are still just as large and beautiful, but in a new, smartly modern way. And there's the new Alpine Grill (Switzerland on the Avenue) and the chic Ladies' Cocktail Bar. But see for yourself what you get at the Gotham for a modest rental.

The Gotham
FIFTH AVENUE at 55th ST.

How to Have a COOLER Home This Summer

At Amazingly Low Cost—

Sweltering hot days are near—days which endanger health and vitality. Have a COOLER home this summer. It is simple, and amazingly inexpensive. In a few hours, any carpenter can apply BALSAM-WOOL blanket insulation to your attic floor or rafters. Then you'll stop sweltering heat at the roof line—keep it outside!

Insulated homes are comfortable homes the year 'round. BALSAM-WOOL is the modern insulation—waterproof, windproof, vermin-proof, non-settling and highly fire-resistant. We guarantee satisfaction; your lumber dealer sells the material. Mail the coupon NOW for full information.



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First National Bank Bldg., St. Paul, Minn.
Want to know more about BALSAM-WOOL insulation. Please send me the complete facts.

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BALSAM-WOOL

in our new home. My wife finds it a great help." That man had built nearly all of the houses in our neighborhood *before* he built the house of which he spoke.

Perhaps you have built a house of a distinct architectural type. Are you planning to haunt antique shops until you find furniture of just the right period? If so, you will have to reserve a place in your budget for replacements due to changes in style. Maybe your present furniture will look shabby or out of date in its new surroundings. My brother calls some of my mother's things "Early Grand Rapids." They certainly wouldn't fit in a Colonial house nor in a modernistic one of the new steel and glass.

New activities, of course, may be added with any new location, yet, I feel that I should mention them here, in connection with the housewife's budget for your new home. To begin with, there's the garden. I have already suggested an allowance for moving it, if you have had one before. If you have been an apartment house dweller and are moving out into the suburbs, I predict there is a surprise in store for you, for gardens cost money.

Your landscaping should have been provided for in the original contract, but if it weren't, \$100 is none too little to allow for the lawns and foundation planting around the smallest home. And don't forget that *you* must plant the trees between the sidewalk and street in many communities.

Besides the garden, your new activities may include membership in the local improvement association, to say nothing of the golf club. Or perhaps you will be near a beach or swimming pool, and your new budget must include season tickets for yourselves and the children. Then will the location of the house be such that you must have a car, which you didn't need in your former home? Will the neighborhood be a more expensive one in which to live? If your new home is in the city, your budget must allow for movies, concerts, and theatres.

So, no matter how careful the men are to plan the building of the new home so there will be no unexpected extra costs make them listen to you, Mrs. Housewife, and save part of the money for you to spend *after* you move into your house of dreams.

Property enemy No. 1

[Continued from page 472]

Moth-proofing clothes still remains the housewife's own duty. Some are sprayed on, others are used in rinsing water for sweaters and other woolen garments. Others which "frost" the clothing



THIS LIGHT GUIDES YOUR DENTIST

Let it guide you, too



LOOK for this Seal when you select dental preparations and you can be sure of two things: first, that the product bearing the Seal is safe and dependable; second, that the advertisements you read about that product are true statements of its character.

"Accepted American Dental Association, Council on Dental Therapeutics." Let us explain what this means:

This Association has over 35,000 members throughout the United States who are banded together to advance and improve the practice of dental science. Through its offices every important development or discovery that is made in the great dental colleges and scientific laboratories is reported at once to each Dentist-member. Thus, no matter how remote your home may be, your neighborhood Dentist, if he is an A. D. A. member, is keeping constantly abreast of the latest strides of his profession.

The Council on Dental Therapeutics is a group of skilled scientists appointed by the Association to test exhaustively the

many preparations offered to its members for use at the chair and at home. They also study the advertising of each product. Only if the product is found to be safe, and its advertising straightforward and honest, is its maker allowed to display the Seal of the A.D.A.

This Seal is primarily intended to guide the Dentist in his purchasing and in his recommendations to patients. But it can serve you, too. Look for it when you buy your dentifrice.

We believe that this Seal, printed on every tube, is the best advertisement that Iodent Tooth Paste can have. We tell you that Iodent is safe—that it will not harm gums or enamel—that it is made by a registered Dentist. We tell you that Iodent makes teeth gleam with unusual brightness. We tell you that Iodent's flavor is delightful. We explain that Iodent No. 1 is "for teeth easy to Bryten," Iodent No. 2 "for teeth hard to Bryten." And we point to the Seal of the A.D.A. That Seal, more than any statement of ours, should influence you to use Iodent Tooth Paste.

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On Clapboards

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On Brick

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On Shingles

DOUBLE-WHITE has a velvet texture when dry, without gloss or painty appearance. It is not affected by light or gases.



On Trim

DOUBLE-WHITE is made by the patented Cabot "Collopack" Process, which gives it remarkable adhesive qualities.

Cabot's DOUBLE-WHITE

A Cabot Collopack

Samuel Cabot, Inc. Samuel Cabot, Inc.
141 Milk St.
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Please send me your "Little White Book" giving full information about Cabot's DOUBLE-WHITE and other Cabot Collopacks.

Name

Address AH-5-35

are not so dependable and certainly should not be used with confidence on fur coats.

No comment on the plague of household pests would be complete without sounding a warning to use remedies produced by well-known financially responsible manufacturers. High standards are established and maintained by reliable manufacturers of insecticides and by exterminators interested in lifting their industry out of the morass of exploitation. When a befogged shopper faces a store-counter banked with a myriad of remedies labeled "100%—Guaranteed" she must look for that guarantee in the name of the manufacturer.

Meantime, research goes on and this together with time itself will prove what the full life of any good chemical may be. And this brings us back to the perennial warfare we mentioned at the start. It is the individual's responsibility to arm himself effectively and to choose carefully the method and materials he uses because "that highly organized and marvelously efficient society known as termites, like some other insect orders, threatens the supremacy of the more intelligent but less efficient order of man."

Modern pioneering

(Continued from page 502)

hoop (some were of steel, some were wooden ones). This made a low comfortable seat such as the ones on the Colonial chairs I had seen frequently.

Enter—a "doubting Thomas" in the form of a curious male neighbor, who was probably a little irritated that a woman should dare dabble in man's realm. He gave my large barrel—the one from Switzerland—a huge shake that sent twitters up my spine wondering if I could find another to take the place of what he seemed to be able to almost demolish in one rude jerk of doubt as to whether it could actually hold one's weight.

"Well, when he left, I gave a sigh of relief and began to tackle my first real problem. After tearing my finger open on the protruding nail that made up the many that held the stays in place I said, "Why not use nuts and bolts?" So I got the brace and bit and my barrels looked as if they had been used as targets at a rifle range when I had finished drilling holes the size of the bolts into each stay (into the section of each hoop where it bound the stay). Then the protruding ends of the bolts had to be sawed off where they could not be used to hold the chair back's cushion. The bolts gave a finishing touch.

Now the seat of the barrel was

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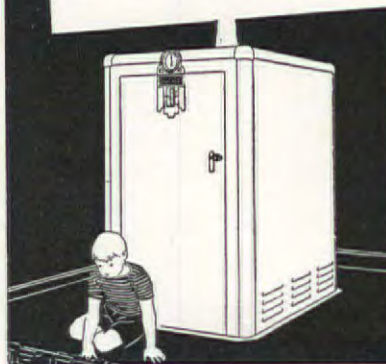
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Scientifically designed from the ground up as one compact unit, Delco-Heat Boiler harmonizes the famous Delco-Heat principle of burning lowest cost domestic fuel oil, with a super-heat-absorbing boiler. All available heat is distributed into the home at remarkably low cost.

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DELCO-HEAT

my next big concern. I had heard of horse hair, rope, and spring foundation seats, but as all that would add to the expense I filled each seat cavity with wood on wooden foundation on which I put the chair cushion—this I knew would stand the test of any unexpected weight. Buying a new priced mattress and after measuring the exact diameter of each chair seat I tied a string around pencil and drew the circle using the string as a radius. Each chair had one thickness—the large barrel sofa having two. A razor blade served well in cutting into mattress. This done I covered each circular piece with a piece of sheeting to protect it before slipping on the upholstery (of cotton, chintz, or other material as one makes any cushion cover).

The thought of leaning against the stays was not very inviting after making a pattern the shape of the back this was duplicated on a piece of sheeting of thicknesses and filled with the over cotton from the mattress. Then covering this with matching material used on each chair—it was more than fun seeing many ways I could quilt backs, sometimes keeping the ton in place with pompoms made of matching yarn; tying it in clipping the yarn, or sewing from corner to corner making design as one goes. I imagine is not the way a professional quilter proceeds but having no quilted before there was bliss in my ignorance. The backs made, they were held in place pieces of inconspicuous tape on the top and sides to correspond with the bolts onto which were tied and then they were screwed in securely.

With some exceptionally pieces of the upholstery I mented them on equally brown or cream wrapping paper the same size and folded it and forth as Japanese lantern made. When dry, big holes punched to fit around the frames and a crocheted yarn strung through the top row.

With only pictures of fine furniture to guide me, all decorative points I liked became many pieces were put together mine. Each table and cupboard just grew as Topsy did, meaning as I went along, utilizing best advantage every knot in solid oak crating.

When all was done and still I scooped up all the wood handled screw drivers and a poker and placed them over high flame on the kitchen. As these became red I was busy running back and forth the shelves of my cabinets, digging deep grooves several apart on the upper and under of each board.

Needing a wood box I made

WHY HAVEN'T YOU SOME PLASTIC WOOD TO PLUG UP THAT LEAK!



Now if you have holes in wood...broken chair...loose caster...crack or nick in wood-work, floor, plaster or tile...loose drawer pull...do a quick, expert job of repairing with this newly discovered wood—PLASTIC WOOD that handles just like soft putty and quickly hardens into wood—wood you can carve, paint and drive nails and screws into. Results will surprise you. Paint, hardware stores sell PLASTIC WOOD for 25c a tube, 35c a can. Try it.



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Coat your dull, worn floors and linoleum with MOP-IT-ON, the varnish that needs no brush. Bring back the hidden beauty and colors. Don't labor over a brush, just apply MOP-IT-ON with a spreader and finish in 10 to 15 minutes. Dries quickly, wears long, easy to keep clean. To renew woodwork and furniture, apply MOP-IT-ON with folded cloth, like dusting. Ask your dealer for MOP-IT-ON. Inexpensive.

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COLONIAL YARN HOUSE
231-K Cherry St., Philadelphia, Pa.

piece look like a disguised Queen Anne desk. One of the compartments gave an attractive contrast when painted orange—in this sets a grocer's strawberry jam jar—crystal clear and filled with ivy.

It is fun to go marketing at a large grocery store intent upon treating the place as a gift shop or place of art to see how many odd and unusual shaped bottles one can find filled with jams, honey, vinegar, cider, etc., and fill these with ivy.

Tying a silk picture cord around the necks of two matching bottles and hanging them from the picture moulding can solve a difficult wall space. Some vinegar bottles have a handle on one side, and when hung by the handle give a rakish appearance that is attractive. But it is more fun to discover these things for ones self.

Six large attractively grained veneered panels that make up the boxes in which rugs are shipped made a useful moveable screen when each two of these were nailed together to make three complete panels.

Now with all my work done, it seems as though it was ages ago that I made it all back in those days when one did this sort of thing as a daily routine.

Others may laugh aplenty at you, because you are tackling something new; but, mind you, plug right along. With every success you're bound to do things wrong. Others have failed but many have won—and mankind have bowed at their feet when done. They too were ridiculed as you—by those who lacked your grit to do. But when the thing you tackled is done, and the joyous time you had is spent and run—you possess a thing of joy, and you feel as victorious as did Helen of Troy!

A TIME SAVER

Mix some flour with salt and pepper and put into a kitchen shaker and use for dredging meats, fish, etc. This eliminates the bother of mixing the flour each time and saves washing a plate. MRS. JULIAN FRANK, Chicago, Ill.

CLEANING ENAMEL WARE

Salt dampened with vinegar will clean enameled ware that has become burned or discolored, or boil borax water in enameled pots and wipe off with salt. DORIS E. WILLITS, Boonton, N. J.

BETTER WEAR

Sponge off cane-seated chairs occasionally with salt-water. It will tighten them up and prevent sagging. MRS. N. E. RODGERS, Johnstown, Penna.

I wonder how the big
MANUFACTURERS of
WOOLENS manage to
protect against MOTHS



Shall we let the nice lady into our secret?

FOR years women have hunted mothworms, fought mothworms, and tried to hide away their woollens from the mothworms. And how all these methods have failed! But the big textile manufacturers know better. They go in for mothproofing.

How many women know what "mothproofing" is? The secret lies in the word itself, and mothproofing is now available for household use as well as the big textile manufacturers.

"Mothproofing" doesn't mean doing anything at all to the mothworm! It means treating the fibers of the wool so that mothworms cannot eat. Do this treating with Larvex and your moth worries are over. No fear that you have missed a mothworm or two. No fear that

moths may come later on and lay their eggs. Your worries are over!

With Larvex you can hang your clothes right up in the closet. No packing; no wrinkling; no odor. If the weather changes, you can wear a coat or suit again, after it's mothproofed and hung away for the summer! And you do not need to keep the closet sealed or air-tight.

Larvex is the final word in moth protection. It costs little and its effect lasts a whole year. It may save you hundreds of dollars.

Ask for Larvex at drug and department stores. Odorless; non-injurious. It's a scientific triumph, in a class by itself. The Larvex Corporation, Chrysler Building, New York, N. Y. (In Canada: The Larvex Corporation, Ltd., Sainte Therese, P. Q.)



NO ODORS; NO PACKING AWAY;
... ALWAYS READY TO WEAR.

I GET AHEAD
of the Moths

LARVEX
PREVENTS MOTH DAMAGE

Circle Tread*
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a
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You'll scarcely know your own rugs when you lay them over this miraculously softer new Ozite . . . because "Spring-Felting" in the scientific CIRCLE TREAD design interweaves the hair into a mass of tiny springs that offer greater resilience than ever before. CIRCLE TREAD OZITE more than doubles rug life . . . adds a feeling of priceless luxury—saves its small cost many times over.

Insist on genuine CIRCLE TREAD OZITE that's permanently mothproofed by a process that kills moth larvae; "Ozonized" to prevent "stockyard smell"; felted to burly with an adhesive center to prevent lumping.

Three Weights of Circle Tread Ozite bring it within every budget—identified by Gold Tape (heavy); Silver Tape (medium); and Orange Tape (light). Look for the name in the fabric. Guaranteed to satisfy. Sold everywhere.

CIRCLE TREAD
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There is only one Ozite—Look for this trade-mark

CLINTON CARPET COMPANY
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Please send me a FREE sample of new Circle Tread Ozite and your free booklet, "Useful Facts About Care of Rugs and Carpets."

Name.....
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Savory secrets from diplomatic tables

V. Mexican—Gretchen Smith

WHEN Cortez entered Mexico in search of gold he found a commodity which, although not a mineral, has probably poured more riches into Spanish coffers than all the pieces of eight hidden by the gold seekers of pirate days. Cocoa, or its by-product, chocolate, was wholly unknown in the civilized world before the conquest of Mexico. It did not take long for the conquistadores to realize that the strange drink made from the cocoa bean and used freely by the Indians in the new world, was not only delicious but highly nutritious. Its use was introduced into Spain and from there it spread rapidly throughout the rest of Europe.

While some countries have gained fame in the gourmet's world through culinary concoctions of outstanding perfection, others have received the lasting gratitude of all lovers of good things to eat by the production of staples, vegetables, or commodities from which these culinary perfections are made.

Mexico will not only go down into the kitchen annals of time as the source of the cocoa bean, mother of chocolate flavorings, but also as the homeland of the chili peppers, without which many of the most famous dishes of the world would lose their savor. The chili pepper has become as closely associated with Mexican cookery as have the wide, high crowned hats with the native costumes. No kitchen in the "land of the Rio Grande"—no market, would be complete without its long strings of vari-colored peppers, long and thin, round and fat, ranging in colors of brilliant reds to sombre greens, suspended from beams and ceilings.

Besides constituting an invaluable addition to the "kitchen bouquets" of the world, chili peppers are the source of an indispensable medicinal property—capsicum, a most important aid to digestion, as well as a stimulant to the stomach and the liver. Despite their rich, highly seasoned foods, at the very thought of which the esthetic New Englander groans, indigestion is practically unknown among the Mexicans, due in large part to the extensive use of chili peppers in all their native dishes.

Like the Indians in every part of the Western hemisphere, the Mexican Indians were using corn or maize as one of the principal articles of diet when the white men arrived upon their ruthless conquest. From this corn with seasoning from the chili peppers,



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VUDOR Porch Shades are first of all made to keep the hot sun off your porch, give you seclusion and permit a constant change of air on the porch through the ventilator at the top of each VUDOR Shade.

VUDORS with their beautiful, permanent oil colors give your porch an attractive, smart appearance not otherwise possible, and at the same time make it by far the most comfortable room of your house all summer long.

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HOUGH SHADE CORPORATION

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Vudor
Ventilating
PORCH SHADES

one of the most famous national dishes known the world over tamales, is made.

It would be difficult to find a more delicious after-theatre repast than the Mexican tamale which can be made with a variety of fillings, chicken, pork, or veal served with ice cold beer. One of the greatest advantages in serving tamales at a midnight supper is the fact that the dish can be prepared earlier in the day and then steamed in a double boiler shortly before serving. Rarebit may come and rarebits may go but the fame of the Mexican tamale will remain forever, particularly among those who like the tang of highly-spiced foods.

The peon, or laboring man of Mexico, prepares his tamale from the crudest type of dried corn, boiling the kernels in lye water until the covering become soft; then the corn is crushed and mixed with lard and rolled into *pâté* or dough. Even the tamale made from this primitive recipe are delicious when properly prepared but the dish is utterly delectable when made from the recipe used in the better Mexican kitchens. In revealing the secret of this famous dish, enjoyed by members of the Mexican Embassy staff in Washington, one readily understands why a country offering such a culinary tid-bit has long been known among its admirers as "sunny Mexico."

MEXICAN MOLE

(Turkey with hot pepper sauce)

This tasty dish, representative of the Mexican cuisine, is very popular at the haciendas, country ranches.

- 8 "Mulato" hot peppers
- 8 "Ancho" hot peppers
- 8 "Colorado" hot peppers
- (Should these varieties be unavailable, use chili powder)
- 6 large tomatoes
- 1 branch of coriander
- 50 grammes of chocolate
- 100 grammes of almonds
- 10 grammes of anise-seed
- 30 grammes of sesame-seed
- 6 cloves (sections) of garlic
- 3 tortillas or 3 large crackers
- 1/8 teaspoonful pepper
- 1/16 teaspoonful ground cloves
- Pinch of cinnamon
- Turkey

Seed the peppers and fry in lard until slightly brown. Grind them with all the rest of the ingredients and fry. The cooked turkey is cut up in pieces and fried also. Then add sufficient turkey stock to the turkey and sauce to cover well. Cook slowly three hours, stirring now and then to keep from sticking.

"ENCHILADAS DE MOLE"

Fry some tortillas in grease and then drench them with the following mole (pepper sauce).

flower arrangement

5 MADE EASY

Send 5¢ for this helpful Booklet, entitled:

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Thousands of users acclaim Dazeys—the holders designed to transform an ordinary bouquet into a thing of loveliness. A Dazey will not tarnish containers, is made of rustless metal, and has hard-to-tip heavy base.

DAZEY flower holders

Are made in many types and sizes, in green, silver, gold, and bronze, wrapped in glistening cellophane. Illustrated is model No. 1. 5 1/2 in. at base. Color: green.



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Protect your clothing and linen from laundry losses and misuse. CASH'S NAMES give positive, neat, permanent identification at small cost. Quickly attached with thread or Cash's NO-50 Cement. Prices: 3 doz., \$1.50—6 doz., \$2.00—9 doz., \$2.50—12 doz., \$3.00. NO-50 Cement 25¢ a tube. Order from your dealer or us. Trial Offer: Send 10¢ for 1 dozen of your own first name and sample tube of NO-50 Cement. 185 Chestnut St., So. Norwalk, Conn., or 6223 So. Gramercy Place, Los Angeles, Cal., or 125 Gray St., Belleville, Ont.

Jewel Electric Fountain

Beautifully Attractive. Get one for home or office. LOW INTRODUCTORY PRICE. Purifies and humidifies air. Preserves furniture. Just plug in light socket—small motor circulates water in bowl over colored light. Also large COLOR CHANGE FOUNTAINS for Rock Gardens and Pools. Enclose 10¢ for catalog and photo prints. We want reliable dealers. JEWEL ELECTRIC & MFG. CO. 4605 Ravenswood Ave. Dept. 75, Chicago, Ill.

Use three "Colorado" and one "Mulato" hot peppers (should these varieties be unobtainable, use chili powder—a little sesame-seed, bayleaf, garlic, and spices. Grind all this very well and fry.

After drenching the tortillas with this sauce, place fried strips of pork meat on top and roll them. On top of the Enchiladas put some grated old cheese and slices of onion.

Serve on a platter garnished with lettuce leaves and radishes.

Note: Ingredients like certain kinds of hot peppers, chili powder, tamalina for tortillas and dough for tamales, etc., can be obtained from New York, California, and San Antonio houses selling typical Spanish and Mexican foodstuffs.

SAUCE FOR PEPPERS

Use fresh tomatoes, onions, garlic and fry well, then season with cloves, pepper, and vinegar. Add water and sufficient salt. When the sauce boils, add a little chopped parsley. Put the stuffed peppers in the sauce and bring to a boil.

STUFFED HOT PEPPERS

First blanch the hot peppers to skin them, and remove the seeds. Next boil them a little in salted water. Take them out and put them in vinegar and salt until the next day.

For stuffing, half fry a little chopped garlic and add to this cooked pork, chopped fine, a little clove, ground cinnamon, wild marjoram, salt, pepper and a small amount of sugar. Mix this well and allow to cool. Stuff the hot peppers (after they have been washed well) with this mixture. Cover them with a little flour and beaten egg and fry.

CHICKEN TAMALES

2 1/2 pounds of fresh whole corn from the cob
1 pound of lard
1 cooked chicken
3/4 cupful of chicken stock in which the chicken has been cooked

Cook the corn until tender. Wash thoroughly after cooking. Cut the kernels off the cob and grind very fine. Place the ground corn in an earthenware, deep dish and beat with a wooden spoon, pouring at the same time the melted lard and the chicken stock. When the dough is very porous start forming the tamales on dampened corn leaves. Place pieces of chicken in the center and if desired add chili sauce. Finish forming the tamales and wrap them with the corn leaves. Steam them in top of a double boiler, and serve when very hot.

Note: The dough may be made from "Tamalina" instead of fresh



Triumphant First Showing of....

Ultra.

In this new pattern one immediately senses something that sets it apart from ordinary silver plate. It is different...with a mark of craftsmanship to enchant the most meticulous of tastes. The decorative motif is a spray of wheat on one side of the handle, and apparently carved in the handle.

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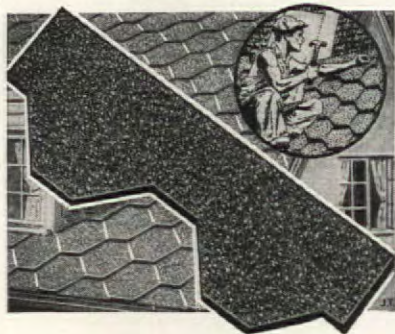
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corn but this is only recommended when the "cook" is in a hurry, as nothing can excel the flavor of tamales made from the fresh corn. Chili powder may be mixed with the fresh chicken stock instead of using the chili sauce, and this makes a delicious flavoring. The tamales are steamed in the same way as hard crabs.

"CUAUHTEMOC"

(A delicious way of preparing eggs. This recipe will serve six persons.)

Make a cupful of black bean purée, not too thick. Grease a frying pan and when hot, add a medium-sized well-chopped onion and two sections of garlic. When well fried add a chopped fresh tomato. Fry this mixture and then add the bean purée. Put this through a strainer.

In a low baking dish or casserole, break six eggs separately, season with salt and pepper and on top put the bean purée mixture, adding a little grated cheese. Put in oven and bake until the eggs set. Serve in the same baking dish in which mixture is baked.

The remodeling of Rural Hill

[Continued from page 465]

handrail in mahogany with three coats of varnish, hand rubbed between coats—total \$52.

In decorating the stairhall, the standard we had set for the stairs made it necessary to select distinctive wallpaper and lighting fixtures. Since our four-year-old son thinks walls were made to draw pictures on, we lost no time in finding a washable wallpaper—a Glengraft pattern known as "Pigeons in the Grass." The ground is a lovely yellow with doves in white and shades of gray. Beneath the chair rail another clever Imperial paper was used which is a remarkable reproduction of paneling. All paper for the stair hall cost \$34.50, labor for hanging it—\$16.

The two Federal period wall brackets used in the stair hall add a great deal to its appearance and are thoroughly in keeping with the Colonial style of the interior. They were made by Chase and cost \$17.50 each.

Last, but by no means least, in establishing the decorative character of the hall is the hardware. We looked at many patterns, finally selecting a Corbin knob and escutcheon because of its pure Colonial design. As in the case of lighting fixtures, we wanted nothing less than solid brass, for the very practical reason that brass will last a lifetime, and never corrodes or rusts.

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While we had to pay a little more for such hardware and fixtures, they will never need repair or replacing. Incidentally, the knobs and keyplates for the two hall doors cost only \$7.50.

To Be Continued: If you have found helpful information or inspiration in this article, you can look forward to reading in THE AMERICAN HOME other chapters in the remodeling of this average and fairly typical house.

In the next article, the rebuilding of the chimney, turning two small rooms into a large living room, and remaking a pantry into a dining room will be covered. Following that the modernization of the old kitchen—the bath, etc.

The Gingerbread Fair

[Continued from page 474]

my wife without any gingerbread. . . . Always astonished that our right feet came down clop, clop, clop, just as we reached the cadence "right, right, right by the family and people I left!"

He is a sturdy little man and you will love baking him. In France, 1300, he was poured into a mould, like an ice-cream mold, baked both sides alike, and then sliced down the middle after the manner of the vegetable man in the Wizard of Oz. He is known, technically, as *Pain d'Épice de Fantaisie*. Today you may make him like a soft cake by cutting him while still warm with a sharp knife from a cardboard stencil laid on top the gingerbread (and it is easy enough to make the stencil yourself). Or you may, if you wish to work faster, have a sharp cookie cutter fashioned from his design. A little later I will tell you about making these cookie cutters.

In Paris at the Gingerbread Fair the little booths are kept by Madame quite as much as Monsieur. She brings her knitting on misty days, when business is likely to be dull, and at noon she turns her back on all that array of cake to prepare the family's *déjeuner* over a charcoal burner in the street. A huge pot containing meat and vegetables simmers odorously. If you happen to be trudging home from the Sorbonne toward noon her meal excites *envie de nourriture*. The family enjoys itself around the pot or little camp stools or light chairs eats the soupy repast with complete charm and under the circumstances *délicatesse*, and then Madame attends to little Junio near a shadowing tree, whereupon the sale of gingerbread goes on.

There are long loaves of the cake standing about a foot high and perhaps four feet long, for sale. These are the famous *pavé*

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although they may also be found in smaller pieces, perhaps six inches by eight inches. Monsieur will cut a pound, a half pound, or whatever you like, from these immense pavements—selon vos vœux, 'sieur et 'dame—whatever you wish, Monsieur and Madame—and you may carry it home like a good fruitcake to enjoy with your tea or good Beaune wine.

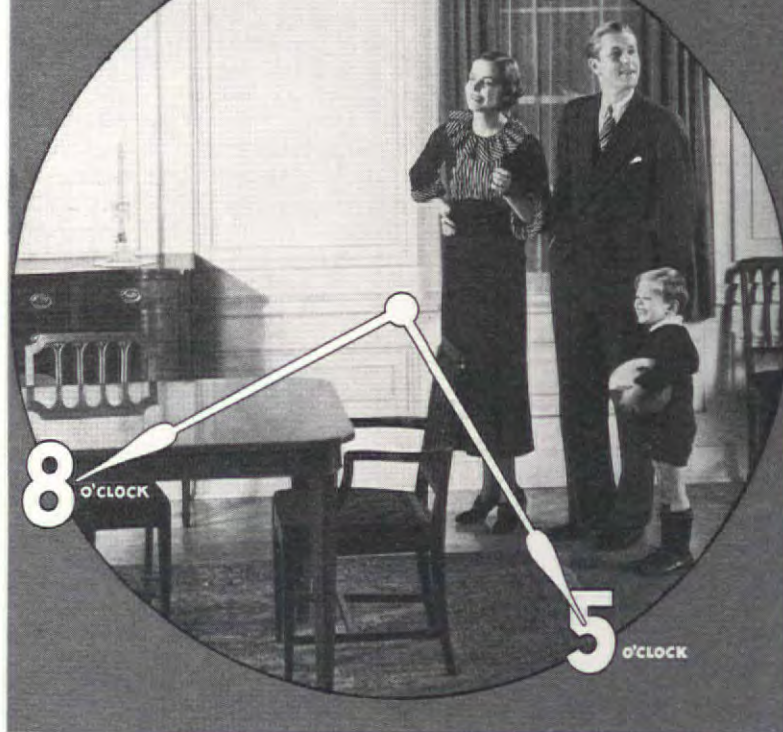
From 1292 also date the little gingerbread *cochons* (fat, cunning piglets) and the delicious *nonnettes* or little round cup cakes sprinkled on top with white sugar crystals (not too many). A little later, when gingerbread became so famous in Rheims that Kings and Queens sent for it and the Rémois exported *pain d'épice* as one of the major industries of France, the little *croquettes* were invented. *Croquette aux fruits* (with candied fruits), and *croquette aux amandes* (with almonds) are wonderful. So are the *rond sucrés* a longer sort of cup cake that rises to roundness on top, and the *couronnes*, little round, cameoed cakes, with holes in the center—shape of small crowns—and decorated enticingly with almond and ruby cherry jewels. Luckily, you may buy exact molds for these *couronnes* in some shops today.

Now I must tell you more about the gingerbread of Rheims, because it is the most famous in the world and the town of Rheims is perhaps as noted for *pain d'épice* as for the great Cathedral.

It was the custom, in days of the Kings, for the King of France and his bride to be blessed at the Cathedral and later feted by the townspeople. Gingerbread of the Rheims quality was esteemed a luxury, so that gifts of it at the time of this ceremony were especially appropriate. Louis XII, Louis XIII, and Henry IV all scrutinized *pain d'épice* but it was when Marie Leckzinska, Queen of Louis XV, came to France that the courtesy of the Rémois reached superlative heights. For some hundreds of years they had been cultivating their "gift of honor"; during the middle ages it had made its appearance with embroidered napkins and tablecloths, and the good Beaune wine of the House of Burgundy; at the end of the fifteenth century it appeared with the claret wines, forerunners of the bubbling Champagne; at the beginning of the sixteenth century the *vin d'Ay* was highly esteemed as suitable accompaniment; but the *gastro-nomie Rémoise* did not hesitate here. Almost immediately it was discovered that everything of succulence and perfume existed in the pear *de Rousselet*. Thus when Henry IV entered the city walls, the pages heralded him, "Sire, we offer you our pears and our hearts (*nos poires et nos coeurs*),

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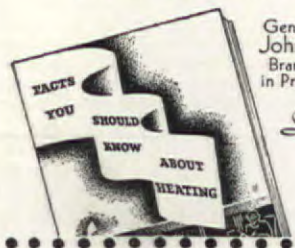
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the best that we have!" And gingerbread, of course, accompanied the pears.

These golden pears, with the sunny-colored tan of the gingerbread, set the artists to thinking. In January, 1725, Marie Leckzinska passed through Chalons on her way to meet Louis XV to be blessed at the Cathedral. There, she was met by noblemen who bore twelve woven baskets covered by rich damasks and further ornamented with crimson, azure, and lemon-colored wide ribbons, embroidered in silver. *Citron* (lemon) being the color of the Leckzinski, made the baskets even more beautiful to the young Queen's eyes. These coffers were encased in three larger baskets ornamented likewise with flame-colored taffeta and lined with blue satin. On these were embroidered the shield of France and of Cologne, and the seal of the King and that of the Queen. Inside the baskets, forerunner of our decorative bon-bon boxes of today, were the candied fruits, *poires de Rousselet*, and the most exquisitely conceived gingerbread cakes imaginable. There were also, for the Queen's convenience, miniature golden tongs that you will still sentimentally find in French candy boxes today.

At this time a new idea had crept into the making of *pain d'épice*. The tender *nonnettes* or cup cakes, and all the *croquettes* filled with excellent fruits and nuts—even the gingerbread men—seemed a trifle too heavy for the fragile conception of the twelve baskets of honor. So the *croquant*—light, brittle, and bearing some resemblance to our macaroon—came into being. Today appears our ginger cookie!

The nuns of the neighborhood were so enchanted by it with its wholesome and winning appeal to children, that they invented a little song, the amiable *Chantre de Vert-Vert*:

"Pas n'est besoin je pense de décrire
Les soins des soeurs, des nonnes,
c'est tout dire;
Et chaque mère après son directeur,
N'aimait rien tant; même dans plus
d'un coeur,
Ainsi l'écrivit un chroniqueur sincère,
Souvent l'oiseau l'emporte sur le père.

"Il partageait dans ce paisible lieu
Tous les sirops dont le cher père en
Dieu,
Grâce aux bienfaits des *Nonnettes*
Sucrées
Reconfortait ses entrailles sacrées.
Les petits soins, les attentions fines,
Sont nés, dit-on, chez les Visitandines."

—There is no need to recount again, I am sure:
The exact precision that "Sisters" endure,
And every dear "Mamân," for her own precious part,
Loves nothing too much—love in more than one heart—

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CHOCOLATE-VANILLA

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Thus writes an ancient historian "sincere," "Often the wee bird resembles his père."

—They really belong to this beautiful land, All the wondrous syrups with which the Priest by God's hand, Thanks to the blessing of sweet *Nonnettes* sane, Comforts his sacred stomach and endows life again. The heedful little cares—the devotions like sheen—Are born within the walls of the "Visitandines."

They made their wee gingerbread *croquants* in the shape of tiny birds. Even now in France children will demand their *pain d'épice* birds in the spring. And they still sing the little song, with its lilting antiquated melody. It is supposed to bring good luck to a family to bear a box of gingerbread cakes to the children of another house at the time of Gingerbread Fairs. In Paris, appreciation for the convent song is shown by a specially designed box having across its top the old proverb: "Little by little, the bird builds its nest—" "*Petit à petit l'oiseau fait son nid*." This pretty box is filled with gingercake men, gingercake girls, cunning little animals, and most particularly the gingercake birds.

But think of the boxes for gingerbread first. If you want a gorgeous-looking, sophisticated *cadeau d'honneur* like Marie Leckzinska's you might try some of the new and very modern frosted squares we have fabricated. This gingerbread is first baked in a *pavé* (pavement) by using whatever long cake pan is handy, but not more than half an inch thick. Then it is cut accurately into squares, and iced, following a stencil, in lemon-colored orange, and other shades of frosting. For eyes, nose, etc., in some of the designs, allow the brown of the cake to show through. Then pack these squares in golden or silver boxes. Pleat lemon-colored and orange nasturtium tissue paper for the interiors, so that they make the crackling sound which will indicate that these cakes are a new kind of *croquant*.

For children, the oval-shaped boxes, rounded on top, are most enchanting with a design in many colors—and if you wish, to give it foreign flavor your own little script to decorate the top—*pain d'épice*, *l'oiseau fait son nid*. Be sure to finish such a touch with something pretty like a border of narrow lace. Fill the box with *couronnes*, gingerbread men, little pigs, horses, doves, *ronds sucre* almond croquettes, and iced gingerbread girls. The *ronds sucre* may conveniently be baked in lady finger molds.

There are miniature cookie cutters that come in a child

cooking set (called Kiddykook Aluminum) and with them your little daughter could even help to bake if you gave her some of the dough because a rolling pin, board, cunning cake pan just the shape for three-inch-long *pavés* and a cookie sheet, are included. The sizes of the little dog and pussy cat when finished are about two inches by one. This tiny size is appropriate for you, too, since *pain d'épice* is considered most healthful in small quantities if partaken in late spring with hot herb teas to chase off the fatigues of winter.

If you were actually living in France—especially in the heart of the gingerbread country at Rheims—it would never do to allow your little girl to help you. In an old French book written uniquely on the subject of the *très excellent pain d'épice de Reims* we find the historian groaning: "Let not a word be spoken of that gingerbread, scarcely-understood creation turned over to the youths and little girls . . . when gingerbread is so admirably made for those 'grown-up children' around whom the world turns. *It deserves attention from inventive artists, profound political scrutiny!*"

One of the pleasantest customs of France, celebrated for its *délicatesse*, is that of having after-dinner coffee in tiny cups from a low table in the drawing room. Cakes are often served with the coffee and it may be said that from Henry the Fourth's day to

our own, *pain d'épice* has been considered the sweetest luxury for this cozy evening hour:

"Les petits soins, les attentions fines . . . Sont nés, dit-on, chez les Visandines."

Cookery hints from The American Home kitchen

For Canapé bases—instead of using bread—buy the long hard rolls and slice them thin. Toast these rounds under the broiler. This gives crisp, tasty wafers, and eliminates fuss and waste.

Mash cream cheese and season highly with salt, pepper, cayenne, mustard, and Worcestershire sauce. Remove pimiento from stuffed olives and fill cavity with cheese mixture forced through pastry tube. Good for hors d'oeuvres or salad accompaniment.

Next time you make apple pie, try this: Arrange a thick layer of apples on bottom, then a layer of dates, chopped or cut fine, cover with another layer of apples. Put on top crust and bake as usual.

When baking apples, insert pieces of rum and butter toffee in cored cavity. Decidedly different.

A tasty filling for chocolate layer cake. Cut up a pound of marshmallows, and, while cake is still quite warm, put layers together with lots of marshmallows between.

What to do with stale jelly roll or white cake? Slice in half inch pieces, lay in bottom of serving dish and soak with wine. Pour layer of boiled custard over this and top with whipped cream. Garnish with maraschino cherries.

When preparing molds for gelatine salads or desserts, brush with a light coating of any tasteless salad oil. This makes for easy removal of finished product. It does away with necessity of dipping mold in hot water and running risk of gelatine melting and top of mold losing its shape.

Why not cut your biscuits in squares sometimes, instead of the usual rounds? It adds variety and does away with the scraps left over from round cutting which have to be rolled over and over again to be used up.

Instead of always cutting string beans, try just removing the strings and tying the whole beans in bunches (like asparagus). Cook as usual and serve this way.

Speedy! Easy! Grand!



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½ cup Eagle Brand Sweetened Condensed Milk
2 cups shredded coconut

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THE AMERICAN HOME

Garden City, New York

Paint and varnish catechism

A guide to exterior painting
Jane Stewart Davis

What is the best painting season?
Exterior painting should be done during fair weather only, when the thermometer ranges between 40° and 90°, preferably 40° and 80°. Never start during a rainy spell or at a time when, even though the temperature is above 40°, a sudden drop to freezing may occur. Also, following winter, it is ultra important to wait until the wood has had ample time to dry throughout. The weather and the wood must both be dry. Early summer is an excellent time.

How often is repainting necessary?
For wood, under average conditions, every 3 to 5 years is the economical period. In a damp climate with temperature extremes, about every 2 years. In a dry, even climate 5 to 7 years or longer. Metal, especially tin, should be repainted every 4 to 5 years. As a test, rub your finger across the old paint film. If it is chalky, this condition indicates that the paint is beginning to wear away. Do not wait until cracking and scaling start which may necessitate paint removal.

Regular repainting will save money not only in the protection it affords, preventing weathering and corrosion; but in the ultimate cost of the painting job itself, since paint removal is a tedious process.

How many coats are needed for adequate protection?
In repainting, 2 coats are normally needed. If the surface has been long neglected, 3 may be required. 2 coats applied every four years will give more protection than one coat applied every two years.

Is any special preparation needed in repainting a surface in bad condition?
a—Wood that is excessively dry and porous from paint neglect: First, use a coat thinned with a large amount of linseed oil—as much oil as the coating can stand while still retaining a certain degree of opaqueness—applied as a sort of priming coat. It is designed to overcome the porosity of the surface rather than to have any special hiding powers. Following this prepara-



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tion the two usual repainting coats are needed.

b—Mildewed surfaces: a wash of one pound of tri-sodium phosphate dissolved in 20 gallons of water, followed by thorough rinsing, will help to remove mildew and other stains.

c—A cracked or scaled surface: where this condition has developed to any extent, usually due to too long postponement of repainting, only removal of the old coating will make a satisfactory foundation for repainting. This work is done with a blow torch and should be handled only by an expert painter.

d—A blistered surface: the loose particles of paint may be scraped off with a putty knife and the blistered spots retouched with a thin coat of paint before the main body of the house is re-coated.

(Note: Differentiation is to be made between cracking and scaling, and blistering. In the former case tiny fissures appear throughout the paint film, usually causing scaling in some sections. In the case of a blistered surface, while the blisters themselves may come off, the main body of the paint film remains in sound condition. Blisters usually occur in patches only).

What causes blistering?
Blistering of the paint film is due to moisture within wood. When the sun eventually draws this moisture to the surface, blistering occurs.

Is there any difference in the respective durability of colors?
Yes. The "earth" colors are generally more permanent than chemical colors under exposure to sunlight and weathering—the principal earth pigments are yellow ochre, siennas, umbers, red iron oxide and "earth" brown. Also, tinted paints are usually more durable than white paints.

What is the proper finish for shingles?
Both stain and paint are highly protective and entirely satisfactory. The choice may therefore depend on your personal preference as to looks. Special fire retardant paints are deserving of consideration for your shingled roof, especially if your house is comparatively isolated.

What type of finish should be used on porch floors?
Deck paint, or deck enamel, is best suited to this purpose. A final coat of spar varnish will make the coating even more hard wearing.

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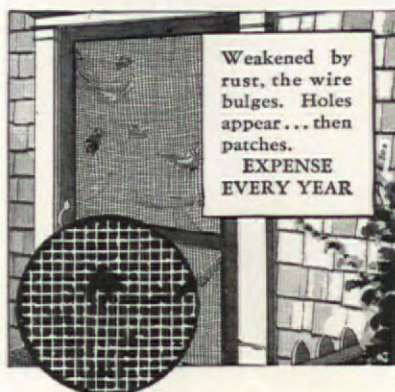
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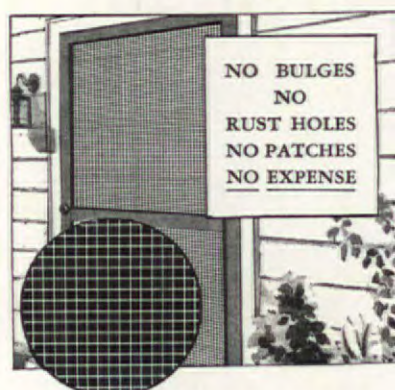
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Is good paint more economical in the long run than cheap paint?

Most definitely, yes. First, good paint costs more per gallon but less per square foot—for it covers more surface per gallon. Second, an inferior product never looks well nor performs adequately its fundamental service of protection. And third, cheap paint does not last; it has a life of a year or two as compared with as much as five years for a good product. When you remember that the cost of the paint is usually estimated at only 20 to 25% of the total cost of the job, the fallacy of so-called "cheap" paint becomes particularly apparent.

How can I know what paint to use?

First, as to quality, buy from a well-known, reputable manufacturer. If in doubt on this point, select a local dealer or paint contractor whom you know to be of good repute, and take his advice.

Second, buy and use a product only for the purpose for which it was intended. Special paints, for example, are required for priming metal. Exterior paints only should be applied outdoors. And so on.

What does it cost in dollars and cents to repaint?

The best answer to this question is the old Dutch proverb, "Good paint costs nothing." When property value over a period of years is considered, this is literally true. As an example, the American Appraisal Company made estimates of the value of siding painted once and thenceforth neglected, and siding painted every four to five years. At the end of twenty years the former was worth only 15% of its value, while the latter was worth 80-85%. All of which does not even take into consideration the dollars and cents value, much less the psychological value, of having property that appears good-looking and well-kept.

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After shaking the dirt from a vacuum cleaner bag, place the sweeper out of doors, attaching the cord through a door or window wherever a plug is convenient. Put the bag on the sweeper, leaving the slot where you remove the dirt open, and turn on the electricity. It will blow every remaining dirt particle from the inside, which ordinarily clings after a mere shaking, and leaves the outside of the bag bright and clean too. You will find the sweeper picks up much better after a frequent cleaning of this kind. MARTHA M. TIEMAN, Keokuk, Iowa.

CLEANING THE CORNERS OF WOODWORK

Every woman knows how difficult it is to reach the dirt in corners and irregular places in cleaning woodwork. This burden can be lessened by using a small paint brush and an old one does very nicely. The brush, saturated with soap and water, will reach places not readily accessible to a cloth alone. W. R. OVERHOLT, Wilkesburg, Pa.

VACUUM CLEAN YOUR RADIO

Open radio sets become dusty under the tuner and amplifier and the accumulated dust cause static. Try the vacuum cleaner by using the long hose and attaching the blower and holding it close to the dials. In this way I removed about a tablespoonful of lint from a year-old set. S. BRILL, Milwaukee, Wis.

HOW TO REMOVE DENTS FROM FURNITURE

Doesn't it always seem our choice furniture must always receive all the knocks? The next time this happens, try dampening a piece of cloth, place cloth over dent and hold something heavy over it until it stops steaming. I have found a curling iron answers the purpose very nicely. Repeat this operation until the dent disappears. If the wood is cut however you can not remove dent in this manner. MISS JESSIE M. HAWKS, Iliou, N. Y.

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EVERYONE KNOWS

Everyone knows that fresh air heats more rapidly than stale air, as is easily seen after airing out our houses. But did you ever apply that principle to your oven? I discovered it accidentally one day, and now, before baking, I always open my oven door for a few seconds to let in fresh air, and the thermometer always goes up more rapidly. NELLIE YATES ROTZEL, West Medway, Massachusetts

ANT EXTERMINATOR—POISON!

1 pint boiling water
1 tablespoonful salt
20c worth of corrosive sublimate

Mix thoroughly and apply with mop around edges of room. MRS. M. A. ROBINSON, Beatrice, Alabama

MUSTY TEA-POTS

Metal teapots, if unused for some time, will give a musty flavor to the tea when next used. This may be prevented by placing a lump of sugar in the teapot before putting it away. MRS. W. L. FROLOV, San Francisco, California

Between the road and the river

[Continued from page 500]

the chimney hole. It was originally the mason's stove which warmed the center chimney and helped to dry out the plastering. Imagine the humor of the situation when they were urged to leave their stove behind them, permanently, under the name of a furnace. Might they not, after that, expect to find perhaps appropriating hands laid on their trowels to carry out the ashes?

You can sit on the high-backed settle by the fire and drink tea looking out wide doors toward the trunks of apple trees with river glimpses shining through. One window has a sash that is painted blue; the other two are white and brown. They were painted like that when the cobbler used up his odd moments and his odd paints at one and the same time. The tea set of old Liverpool will be taken down from its shelves that are simply the back of each stair extended, tiers of china snug and secure with cups fringing the edges and no inch of the room space used. You have a feeling that you haven't begun to discover the secrets of this little house. There would be new ones every time you came. An impulse and a river can lead to an adventure that will have the words "To be continued" written after every chapter.

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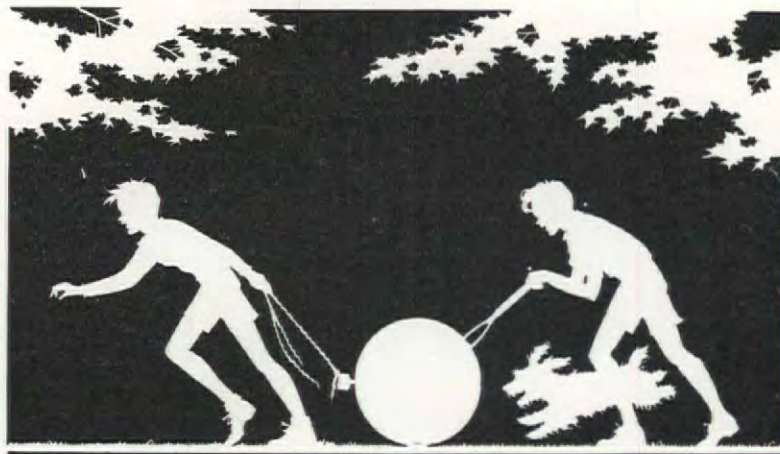
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Garden facts and fancies

Edward Parson

MY FRIEND Mrs. Hammersley writing from Canada strikes a note in a recent letter which is worth passing on as a warning to those who may need it. When planting annuals remember that some are "croppers" and after giving one joyous burst of color lapse into complete quietude.

"To begin with, there is the giant Candytuft—almost the first spring bloomer. It is only free-blooming for a month or six weeks, so it is better to replace it the same as Bachelor's Buttons with a second seed planting.

"True, Cornflowers bloom for a longer period but are apt to get scraggy and are given to going to seed. So is Sweet Alyssum but it can be cut off like Pansies when they get too wandering. I plant about three plantings of these seeds about three weeks apart, thus insuring plenty of small flowers for mixed bouquets. It's the same principle as of Gladiolus bulbs.

"I do the same with Sweet-peas but this last two years have learned a new trick about Sweet-peas. I plant them in March in a hotbed, transplant them to small pots, three plants to each pot. When they are four or five inches high, I set them in rows in open ground with brush to climb on. Even last summer, which was frightfully hot and dry, we had marvelous Sweet-peas, just like those in British Columbia which produces them next best to England.

"Annual Baby's-breath is a cropper, too. Plant different sowings of both white and pink. Also tall Ageratum which is invaluable for mixing with Snapdragons and Stocks. Which reminds me to say that we usually put in successive plantings of Stocks as well. Annual Phlox do better if given two plantings. So do dwarf Nasturtiums though they can be nursed along if given a good plant food. Generally plants have a second fall blooming.

"We do Verbenas the same way which probably often accounts for us winning many Verbena prizes. The same thing we tried on Marguerites with good results, both of yellow and white ones. It is inexpensive, for seeds cost only a trifle.

"For fall, we have tried Stevia plants with a fairly good flowering. These we started in a hotbed. I remember years ago in my father's greenhouses we also had Eupatorium

which I haven't seen for ages. Like many other things it has doubtless been replaced by flowers of today.

"These are only a few of the croppers but there are far more. Re-planting them surely is better than having barren plants for countless weeks. We have followed this principle for twenty years, never having regretted the extra time it involves and I can sincerely say that ours is a colorful garden when both perennials and annuals get doing their stuff."

And all this is quite true but, after all, some one may ask do we want a garden that is a constant steady glow of similar bloom in the same spot clean through the year? Isn't it the changes, the kaleidoscopic rearrangement of the particles that really makes the garden picture interesting and ever fresh?

GRASS GROWN IN DEEP SHADE

And here is another bit of good reflection from another reader.

It is generally accepted that good grass sod cannot be grown under Beech trees, and evergreens. And on the lawn of our place we had a magnificent Copper Beech, a Golden Oak, a Ginkgo, and a Norway Spruce, all too large and beautiful to consider removing; and under all the ground became nearly bare.

Many suggestions were made, such as Periwinkle and Ivy on the ground. But the position of the splendid Copper Beech precluded this solution; and too, the very heavy fall of leaves, late in autumn, would have clogged these ground coverings.

For months I drove around and observed, and finally reached conclusions. After three years a solid thick sod under the Oaks, the Spruce and the Ginkgo have proved them worthy of consideration. And under the Copper Beech too grass grows, but must be heavily sowed every year, in March and September. The branches of this tree could not be allowed to grow close to the ground, as the tree stood beside a walk-way.

Our first step was a more careful deep raking of all leaves, and of the Spruce needles. These were scraped thoroughly from the ground, in spite of the nourishment they give to trees. Then in December the earth was heavily limed.

In early January a heavy coating

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of a plant food was laid carefully underneath each tree.

In early March all this was raked away, and another very light sprinkling of lime given. About March 15th, the grass was sowed, much thicker than for ordinary planting. This seed was my own mixture, after inquiring at the big golf courses which are laid out at the different "springs" and resorts.

I had learned that Blue-grass, which is native in this section, would not grow, under our trees at least. My mixture was, over one half Red Fescue, one quarter Rough-Stalked Meadow Grass, or more than the actual quarter, and the rest of Kentucky Bluegrass and White Clover.

Under the Spruce, the needles were raked again just before sowing, and a very little Sheep Fescue seed was sowed near the trunk, and over some thick roots. This sheep fescue is very coarse, and unsuited to all but very difficult spots.

The grass came up green and thick before the leaves were out, thus receiving benefit of the sunshine. I resowed lightly in early September, and carefully raked when falling leaves threatened to smother my lovely sod.

The Ginkgo leaves are leathery and tough, and have to be very carefully removed, often by hand. But they usually fall all at once, following a first heavy frost.

Of course, sprinkling is required, in any dry season, or drought. But unless extra dry, do not sprinkle seed or young sprouting grass.

This method of achieving a deep sod under trees often considered fatal to grass could be followed in all temperate climates—I am inclined to think it might help, even in sandy soil, near our coasts. But in hotter climates a little different seed might be required—ELLEN G. ANDERSON.

HELPING THE SEEDLINGS

That "damp-off" disease which sweeps away so many young plants in the seed bed almost as soon as they begin to live is one of the most irritating problems of the average amateur who with perhaps a small packet of seed of some rare or choice variety sees all his plants mowed down in a single day.

No wonder research scientists in our Stations have been studying and working at this problem. Lately, most encouraging results have been obtained in several ways—one, the sterilizing of the soil which is easily done in a large commercial establishment but is not so practical for the little fellow in the home garden.

However, electrical sterilization even on a small scale is quite successful and there is, also, a method of treating the soil with chemicals and, now, there comes from New York State Experiment Station a recommendation to treating the soil with zinc white or "zinc oxide" to give it the exact name.

If you can once get the seedlings up above the ground, and most people succeed that far, the problem of keeping them alive in early stages is always an acute one. The Station report says that red copper oxide for treating the seed and the zinc oxide for treating the soil have been found to give "almost perfect control of damping-off."

The zinc oxide is dusted on the surface and Dr. Horsfall calls the method "galvanizing the soil" because of the association of zinc with galvanized metal. Zinc is a perfectly safe chemical to use and its efficacy in controlling the surface soil fungus which causes damping-off will be good news indeed.

You can cure these troubles with a complete plant food



Here's why:

1. Flowers sparse and poorly formed, their colors faded, are an almost sure indication of plant starvation. And only by feeding a plant food that contains nitrogen, phosphorus, calcium, manganese and several other elements can you be sure of making good the soil deficiency. Vigoro supplies all these needed elements in balanced proportions.

2. To develop stiff, sturdy stems your plants need an abundant supply of nitrogen, calcium, magnesium and other elements. They can resist disease more effectively if they have potash salts in their diet. Vigoro supplies these, as it does all the other food elements your plants need from the soil.

3. To become thick, uniform turf, your grass has to have plenty of food. And, like a child, it needs a balanced ration. A feeding of Vigoro, followed by re-seeding, will make the grass come up thickly, luxuriantly—because Vigoro supplies all eleven of the food elements needed from the soil, in scientifically balanced proportions.

ALREADY, perhaps, you can see your familiar garden troubles reappearing. Don't let them plague you another year! Cure them—with a square meal of Vigoro.

Vigoro can cure these troubles because it's a complete plant food. Some fertilizers—bone meal, manures, other refuse products—supply only one or two of the food elements your growing things need from the soil. But Vigoro supplies all eleven of them, in scientifically balanced proportions.

For eleven years home gardeners have been getting sensational results from Vigoro. Masses of vividly colored flowers. Healthy trees and shrubs. Green lawns with deeper root growth, more resistant to the summer's heat. On its merits Vigoro has become by far the largest selling plant food.

It is sanitary, odorless, safe. You can apply it either by hand or with an inexpensive Vigoro spreader. Economical, you need use only 4 pounds per 100 square feet.

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To win the prize grow prize winners

Morgan T. Riley

TO WIN, grow winners! Varieties that have won a prize probably can win again. Those that have won many prizes are very likely to win again. Those that in recent years have won many prizes will certainly continue in the next few years to win more prizes.

This list is intended for everyone; for the beginner who wants to see the Dahlias that can be best developed and unfold to his delight; for the garden lover who wants beauty in the garden; for the flower lover who wants to carry beauty into the home; but most especially for novice, amateur, professional gardener, and commercial grower who want to be able to gain and add to blues and cups.

For, in making this prize-winner list, everything printed on Dahlias has been ransacked. The Bulletins of the various Dahlia Societies, The American Home's Honor Roll, both East and West, catalogs of growers, advertisements by growers, everything printed since 1928 has been read. Those large Dahlias which won first for one variety or which won for one or more varieties when only one variety was found in the winning vase have been counted, every first prize award in Massachusetts, New York, New Jersey, Pennsylvania, West Virginia, Ohio, Illinois, Michigan, California, Oregon, Washington, and some in some few other states. Everything has been drawn upon. This list is the best available list of the best, the prize-winning Dahlias. Not merely have they won but they have won many times. Even varieties at the end of the list, those winning fewest firsts, have each of them won as many as eight firsts.

The greatest prize winners in these years 1928-1934 are: Jane Cowl (71), Kathleen Norris (50), Monmouth Champion (35), Murphy's Masterpiece (31), Amelia Earhart (26), Edna Ferber (23), Fort Monmouth (23), Kaweah (22), Satan (22), Ambassador (21), Jean Trimbee (18), Frau O. Bracht (17), Jerseys' Beauty (17), White Wonder (17), American Triumph (12), Eagle Rock Fantasy (11), Kay Francis (11), La Fiesta (11), Margaret E. Broomall (11).

These are nineteen Dahlias. The numbers are the times each has been a winner of a first prize.

Jane Cowl in these years is the greatest Dahlia, followed at a respectable distance by Kathleen Norris, then comes Monmouth Champion at a considerable dis-

It's time to plant them soon!

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tance, then Murphy's Masterpiece very close, with Amelia Earhart following right on Murphy's heels. These are the greatest Dahlias of these years.

But most winning is by classes. We must therefore select by classes. We pick from those that have won those that look likely to win again.

For the Straight and Recurved Cactus there are two splendid contenders: old Ambassador (21) and new Frau O. Bracht (17). Ambassador introduced in 1921 is still at the top of the list. Frau O. Bracht whose full name is long Frau Oberburgermeister Bracht was introduced into America in 1931. There is no third contending in this class.

For Incurved Cactuses there's just one: that is the American Home Achievement Medal winner, American Triumph (12).

In the Semi-Cactus we have three splendid blooms—Amelia Earhart (26), Edna Ferber (23) and Satan (22). Let these three fight it out with the newcomers Kay Francis (11). For sheer loveliness Edna Ferber is the best. But loveliness does not win the prize, so the decision lies between Amelia Earhart and the new Kay Francis.

In the Informal-Decoratives we have three of the greatest Dahlias: Jane Cowl (71), Kathleen Norris (50), and Murphy's Masterpiece (31). With much less prize winning because they are so new, along come White Wonder (17) introduced in 1931 and Grandee (8) and Lord of Autumn (8) both introduced the following year. Let these six great Dahlias fight it out.

In the Formal-Decorative there are only two great Dahlias: Monmouth Champion (35) and Jersey's Beauty (17). A bad third is Queen of the Garden Beautiful (8). In this class we really do not include Queen of the Garden Beautiful, merely name it to make up three.

Color is the other section of the prize schedule. For those that are really pink where a schedule also included a mauve or lavender section the entries are weak. We list just one, Mrs. Alfred B. Seal (8) for the Pink. For the Mauve or Lavender entries there are shown in the Pink class where there is no Mauve or Lavender—we have some of the very best—Kathleen Norris (50) and Jersey's Beauty (17) a third is Eagle Rock Fantasy (11). Here we have two immense blooms pitted against a medium sized. But this class is for perfection not for size. And may Jersey's Beauty continue to win!

In the Violet or Purple there are two: Jean Trimbee (18) and Kemp's Violet Wonder (8). Jean Trimbee appears to lead by mo-

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than it deserves for it won many times in Chicago last summer. In the White we now have fine competition. What with White Wonder (17), Margaret E. Broomall (11), and Andrea Ericson (9) there's competition strong and keen.

The Yellow—what a list! what great Dahlias! Frau O. Bracht (17) Kay Francis (11) Lord of Autumn (8), and fine old Queen of the Garden Beautiful (8)—there's stateliness and splendor here.

For Orange, Buff, or Autumn there's just one, the greatest, Jane Cowl (71).

For Red, Maroon or Crimson we can't list less than four Monmouth Champion (35), Murphy's Masterpiece (31), Fort Monmouth (23) with that close follow lower Satan (22) that bids so well to overtake its older mates.

Any other color is Amelia Earhart (26) the rest nowhere, there are none.

For Bicolor or Variegated: La Fiesta (21). No competition here except among those who offer other blooms of La Fiesta.

But in Blended there's plenty of competition. Here's Edna Ferner (23), monstrous Kaweah (22) and delicate, lovely Ambassador (21). These give account of themselves.

So to the list of nineteen at the beginning we have now added six: Andrea Ericson (9), Grandee (8), Kemp's Violet Wonder (8), Lord of Autumn (8), Mrs. Alfred B. Seal (8), Queen of the Garden Beautiful (8). A total of twenty-five.

But we must think of that sweepstakes prize. Choose varieties for entry in classes where you can easiest roll up the greatest score of firsts; for in the Anemone, Ball, Collarette, Duplex, Mignon, Peony and Single classes relatively few blooms are entered. Here's where you can pick up the points that will give you the coveted sweepstakes. It's worth it. There's just one sweepstakes winner in each section. We'll list also the Miniatures that are so quickly and deservedly coming in and the Pompons that never have lagged for interest.

The best Anemone is Ada Finch, the best Ball, Superintendent G. Amrhyn. A good new one is Mary Helen, a good old one is Gold Medal. In Collarettes and Duplex, entries and winnings are so few decision as to what to may try Traymore for the Collarettes and Triangle Beauty for the Duplex. But there is no doubt about the Mignon; it's Baby Royal and Prince Ferdinand de Little Jewel and Red-Head plus Conway. For the Orchid, Starfish.

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To Plant

The New Pink Phlox and New Barberry

Both these plants can still be shipped any time during May, and when planted out will start in growing vigorously. But don't put off ordering, for there is only a limited quantity of big plants left.



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Now how many have we in our garden of those that have won and will win again? Of the large flowered Dahlias we have twenty-five, of the smaller, other classifications twenty-three, a total of forty-eight winners. As a selection for a garden this list is positively unbeatable. It remains now to grow them right. For there are at least three parts to winning a prize; there's first choosing the right variety, then there's the right growing, lastly there's the right exhibiting—which includes all the work of the last twenty-four hours before the show gets under way.

Summer Phlox for summer color

[Continued from page 462]

late fall and should be sown immediately in a coldframe or well-drained open bed; when frost sets in cover with a thick mulch of salt hay or oak leaves. In the spring it is best to transplant the seedlings to a well-fertilized bed in the nursery where they can grow until their first flowers appear. Phlox raised in this way will not come true to color; but a packet of mixed seeds is almost sure to yield some surprisingly lovely variations and if you have in you any of the gambler's instinct you will derive much pleasurable excitement from watching the often charming colors unfold.

PROPAGATE BY ROOT CUTTINGS

If you have in your borders a limited supply of Phlox decussata—the type with which this article is concerned—you can propagate true to color and form by means of root cuttings. About the middle of October cultivate the soil in a portion of a coldframe or seed bed—an area three feet square is sufficient for raising fifty plants—and have ready some sifted sand. Lift plants of your favorite Phloxes, shake off the soil, cut off the roots to within an inch of the crown and cut these roots into pieces about two inches long. Spread the roots thickly and evenly on the surface of the cultivated soil and cover with an inch of sand. Keep the sand moist and after the first frost cover lightly with leaves; when severe frost sets in put on more leaves

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City.....State.....

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and, if a coldframe has been used, put on the sash. Plantings in an open bed should be covered, top and sides, with boards so as to shed the water.

Soon after the covering leaves have been removed in the spring many young plants will be pushing through the sand and these can be transplanted in about six weeks to nursery rows. By early autumn the plants should be large enough to place in their permanent locations and the next summer they will produce flowers identical with the parent plant. The plants from which the roots have been cut will not be harmed by the operation and can be divided and replanted.

Climbing annuals for ground cover

[Continued from page 459]

about our cultivating. Japanese Hops (*Humulus japonica*) roamed over the ground from seed sown but they became so shabby near the roots that we had to entice some Ipomoeas over their way. Gourds sprawled all over the place gobbling most of the goodie in the earth and casting scornful eyes at the flounces which had to compete with their flamboyant furbelows. Those fruitful Gourd realize that they are almost indispensable but they require a lesson in good manners and in another season shall have it.

Frail floral affairs like *Maurandia*, *Mimulus*, *Melothri*, *scabra* with its miniature melons and *Coccinia cordifolia*, Ivy gourd, are above this motley hit and-miss garden. Nothing remotely troublesome was invited that year, nor will be, with our considerable speculation as to our endurance.

From the foregoing description you might perhaps conclude that the whole garden should have had a spotted look; but it really appeared well. When the *Salpiglossis*, the *Clarkia*, and the *Schizanthus* began to poke their heads through the ground two months behind schedule we did thank our precious quick-growing vines for proving that we had purchased viable seed. It had lain safely under the climbing foliage all summer. The birds expressed their gratitude and even scolded as we attempted to guide our gamine over the parched surface. But we imagined that the passers-by must be glad that the barren place blossomed almost as exuberantly as did the fences giving the lie to that often repeated plaint, "My flower seeds didn't come up so I just hoed it all up and tried to keep the weeds down as best I could."

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THE AMERICAN HOME, MAY, 1935

Growing Holly from cuttings

Kay Matthews

THERE is much to be said for the plan of growing Holly from cuttings. Waiting for Holly berries to grow is too slow a process, and too uncertain a method. Holly, you remember, doesn't have flowers with stamens and pistils on the same tree. Hence, the advantage of using cuttings. There isn't the delay, and by using cuttings from trees which are rich with red berries you know right from the start what you are getting.

The cuttings should be taken in the latter part of August from trees which are well-foliaged. Cut the twigs on a clean slant through the leaf bud. Place these in a glass-covered propagating box which we made in the following manner: Make a box with sides and bottom, within which are placed the sides of another box without a bottom. Fit a sheet of glass between the two boxes with a sheet of glass on top. The size of the box, of course, depends upon the number of cuttings to be planted. The glass which is placed between the two boxes should be a little higher than the sides of the boxes.

There should be six inches of soil in the box, then equal parts of coarse sand and peat moss. We found that a pulverized partially decayed leaf mixture may be satisfactorily substituted for peat moss.

One of the secrets of getting your Holly cuttings to grow is to keep the soil moderately wet, and to have the temperature at about seventy degrees. Holly should be kept away from the sun, too, although a little morning sun is beneficial.

By the latter part of September some of the plants should be well rooted, although a number won't be rooted until November or December.

We discovered that cuttings shouldn't be moved for about six months after planting so as to insure a hardy and adequate root-system. When they are being transplanted from the propagating box to pots, don't use a soil that has been enriched with plant food. A good soil for the pots is one composed of three fourths wood soil and one fourth coarse sand. Keep them out of the sunlight for about the first two weeks, have the soil moderately wet, and the temperature about seventy-five degrees. After that, treat the Holly like any other house plant.

The plants will do better if kept indoors the first winter, especially in the northern sections. Set



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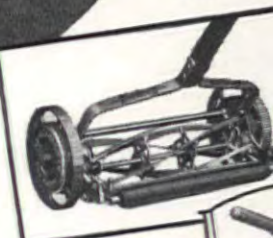
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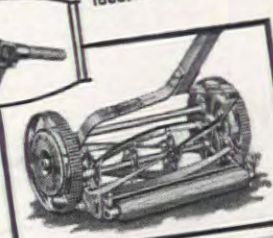
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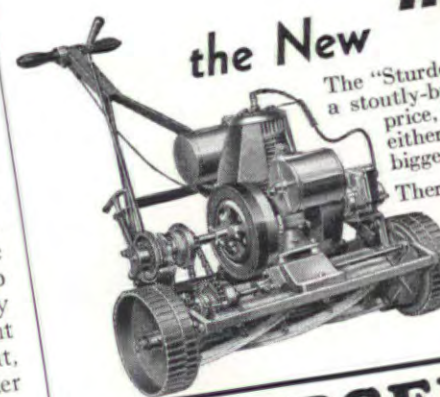
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the pots outside in May the year following in an ash-bottom cold-frame, thus giving them protection during their first winter.

We sent a few of these potted plants to friends in Idaho and they thought they were most delightful Christmas gifts because few people in that particular town had ever seen real Holly!

Care of the larger tools

[Continued from page 471]

racks. Place these at the heights shown in the illustration. The shelf is supported by two-inch strips at each end. Buy a few half-inch dowel rods at the local hardware store. Cut these to six-inch lengths. Mark spaces on the wall boards about four inches apart. Bore holes a little smaller than the dowels and hammer same into place. A few twenty-penny nails driven at close intervals are useful in holding smaller tools.

Assemble all of your tools and arrange them to best advantage, then with a heavy black pencil letter each place allotted to same.

The space under the shelf may be utilized to good advantage. Egg crates are suitable and easy to obtain from the local market. Other boxes of a similar size will do just as well.

Now just a few words about tools. A good tool makes any job much easier and produces a better result. A dirty, rusty spade does not slide into the soil nor does it make a clean hole.

In England the street laborers polish their shovels and frequently use them as frying pans in preparation of their noonday lunch by the side of the road. All tools coming into contact with soil should be knocked clean or washed with a hose after each job. A cloth dampened with oil may be kept handy and rubbed over the tool occasionally. Cutting tools should be sharp, not only for your benefit but also in the interest of the shrubs. Grass-cutting knives and trimmers may be kept sharp by using a hand-size carborundum stone. Oil should be used frequently on all moving points of lawn mowers, sprinklers, and wheels.

It is also a good plan to label all of your tools, as they may stray to a neighbor's garden. This may be done by painting bands on the handles in a distinctive color or by cutting notches in a prominent place. A bright red band on the handle of a tool is a constant reminder to a borrower of his obligation to return it.

As soon as the mad frenzy of spring gardening has subsided, take a little time to arrange your tools and give them the place they have earned as your servants in many a difficult job.



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A sponge in your soil

Linda Clement Hines

IT TOOK the havoc wrought by successive summers of drought to awaken us from a lethargic indifference to the tremendous importance of soil texture in relation to its moisture absorbent and retentive properties. Fundamentally, the nature of the soil is the requisite on which depends success and failure in gardening.

Humus is the most important element in any garden. It is, first of all, the sponge that retains moisture and in season of scant rainfall prevents all life from succumbing to thirst. Soil chemists have long known that not only is humus essential as a sponge in our soils but it is the medium in which the bacterial life functions whereby the different soil constituents are transfused into available food for vegetation.

There is the added asset; decayed vegetable or organic matters in the soil render its color dark. This means it absorbs heat and increases or stimulates plant growth earlier in the spring. Soils depleted of humus are usually the clay and sandy belts and it is in these that by far the largest number of our suburban gardens are established; worn-out farms on the edges of our big cities—plotted and sold by real estate developments.

The water holding properties of different soils have been proved by government tests; one hundred pounds of sand will hold twenty-five pounds of water; one hundred pounds of clay, fifty pounds of water. One hundred pounds of humus holds 190 pounds of water. If, therefore, we expect much of our clay and sandy soils in seasons of drought we should stuff them with humus.

Nature keeps up her fertility by furnishing decaying vegetable matter—leaves for her forest areas, grasses, and weeds a cover crops on her uncultivated meadows.

On the small plot of the suburban gardener there is no space for cover crops to be grown and turned for humus. Formerly barnyard manure, easily procured, was used to furnish the necessary sponge in the soil. It was supplemented by "commercial fertilizers." But with old Dobbin's nearly banished to the regions of the forgotten and gasoline horse substituted, one of our chief sources of supply has gone.

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65 Illustrated Lessons—Send For It!
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gardener to utilize his waste vegetable matter by converting it into humus. Several years ago I moved into a suburban development on an abandoned farm, soil-pipe clay. Neighbor was older and wiser than I. His garden plot was three times larger and his purse ten times heavier, but he was the economist. He chose to grow vegetables while I labored among my flowers.

The first thing the old gentleman gardener did was to shake his fist at the garbage man. "Don't ever let me see you on my premises" he ordered. Really, he said, he meant it; and the order was obeyed. Today, I know of no richer garden plot than my suburbanite neighbor's. And the miracle, of course, was performed via the compost pile, or there would be no record of it here.

It was an invisible affair—sort of blind covered ditch we called it when I lived on a farm; not one of your respectable cover pens with double-decker fence. He began at the outer borders of his big plot and as he needed it, spaded a trench one and one-half feet deep, four feet wide and that first season encircled or rather squared his garden. Into the excavation was dumped all refuse as discarded pea vines, cabbage leaves, hulls, and beanstalks, corn shucks and cobs, potato tops, rotted turf leaves, melon rinds, tomato vines, suds from the dish-washing. Over each day's dump he sprinkled a mixture of lime and ammonia prepared in the ratio of 100 pounds of hydrate of lime to eighty-nine pounds of sulphate of ammonia. The whole was topped with a covering of soil.

The following season this thoroughly decomposed bed of vegetable matter was spaded in with an added top layer of garden soil and planted to whatever crop suited his fancy. An inner border similar to the first marked the beginning of another season's compost bed. After six years the whole garden had been trenched and humus stuffed and next spring he began all over again with the first border, to maintain fertility.

If I needs must economize strictly, little commercial fertilizer in the form of a prepared chemical plant food is used in conjunction; but otherwise it is added freely. Instead of the two years formerly considered necessary for the thorough decomposition of a compost heap, the generous use of the newly discovered disintegrating chemicals makes it possible to convert from vegetable matter synthetic manure in two months or less.

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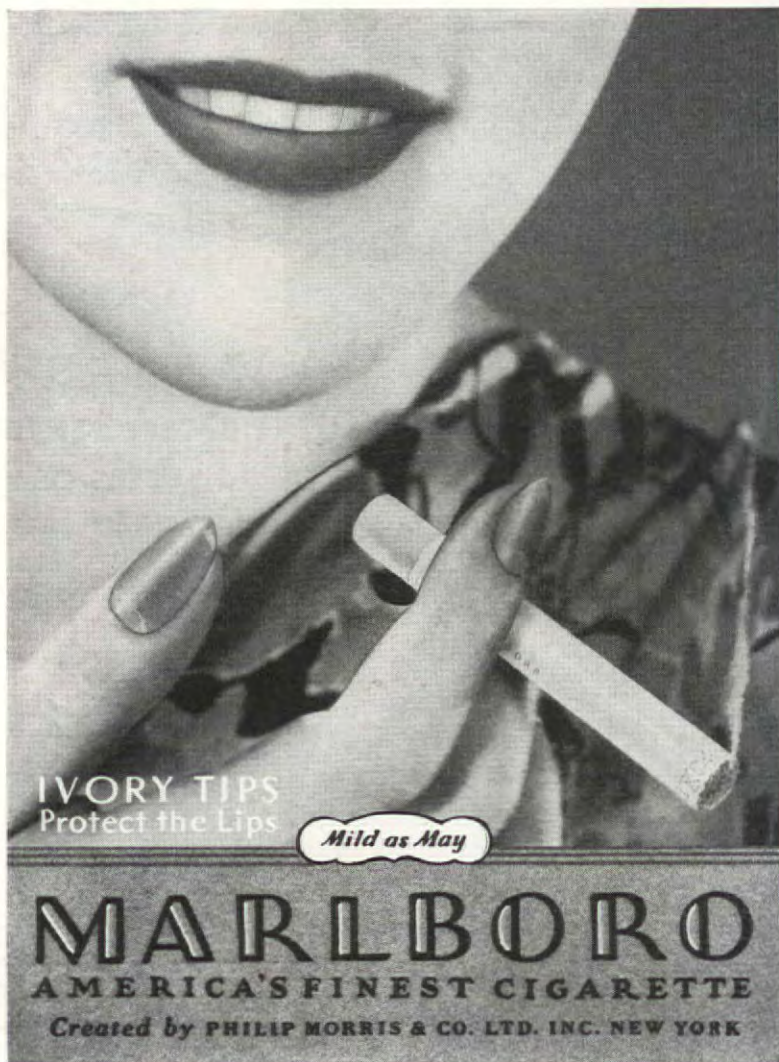
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Pit with slat frame covers to permit rain soaking in

convenience of the gardener. If there is a vacant lot next to one's own covered with trees whose leaves may be had for the raking—autumn is the practical time.

The architecture of the whole is important. Never heap it cone-shaped for the rain which should sink in slowly then runs rapidly off the sides. A low oblong or square heap with flat top is generally the ideal aimed at. If you sometimes visit the rural districts, you observe that no model farmer allows a cultivated crop to follow its successor without a cover crop during the intervening winter. In the spring this cover crop is turned—in order to manufacture humus.

Neighbor convinced me that second season that the compost factory which I had formerly considered in a rather detached and unsympathetic way was absolutely indispensable in our depleted soils and droughty climate. For when the rain refused to fall and an August sun blazed my plants shrivelled while his stood upright and brazenly gazed into the face of Old Sol.

My compost heap had to be fashioned by restrictions of space with which neighbor did not have to contend. It was, as is today, a conventional affair. It is not under cover for I am not one of those gardeners who believe that too much seepage results. I select the highest corner of my garden and what fertilizing elements are washed from it by the rains, slowly soak into the surrounding area. It is impossible to keep a compost pile too wet for moisture is a most important requisite in breaking down vegetable tissue.

On to the dump heap of my garden go all the things that neighbor found virtuous for his compost ditch except that I use more coal ashes than he. (These he usually screens and uses with a mixture for renovating his lawns.) I do not have a double lattice fence to screen the synthetic fertilizer factory from view but plant Sunflowers and bronze Castor-beans about the heap. The bulky frames of these are chopped before the first frost and are the beginning of another year's compost heap.

I have found it possible still to have a few hotbeds each spring. The manure is engaged many months in advance from a small stockyard and on the edge of the city. When the last plants are removed in June, the spent-manure contents of all the frames, with that from the mushroom bed in the basement are all transferred to one large deep frame bed. The lime and ammonium sulphate mixture is sprinkled on at intervals or sometimes I use the commercial prepared disintegrator. Always this humus pit is in splendid working condition for my early fall planting—for the renovation of the old perennial beds or the fashioning of the new.

If you cannot make the humus you may do as I also have done use four or five large bales of peat moss each season, but it may have to be treated with lime to neutralize an otherwise too acid condition. There is in fact balanced prepared fertilizer that can be substituted for humus, but with the humus to give bacteria life those prepared plant food give adequate returns.

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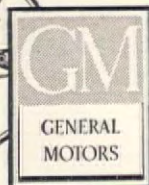


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