

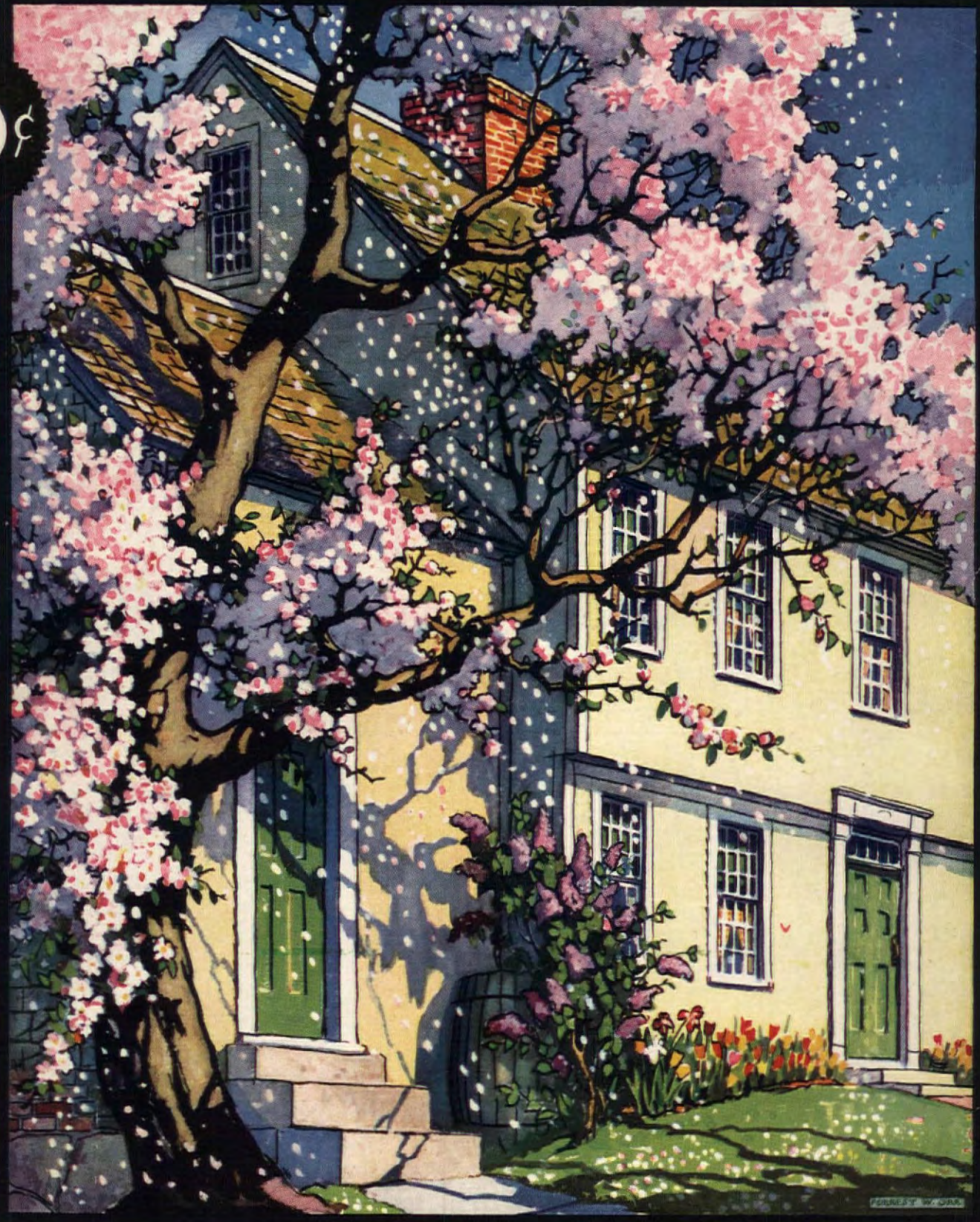
APRIL 1932

# The American Home

Doubleday, Doran & Co., Inc.

1669

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**CURTAIN MAKING** *Plans and specifications*



# The Rug of the Month

*From the Looms of Mohawk  
comes this Aristocrat  
of American Wiltons.*

## THE IMPERIAL KARNAK



*The pattern shown above is a Chinese design—6046-F*

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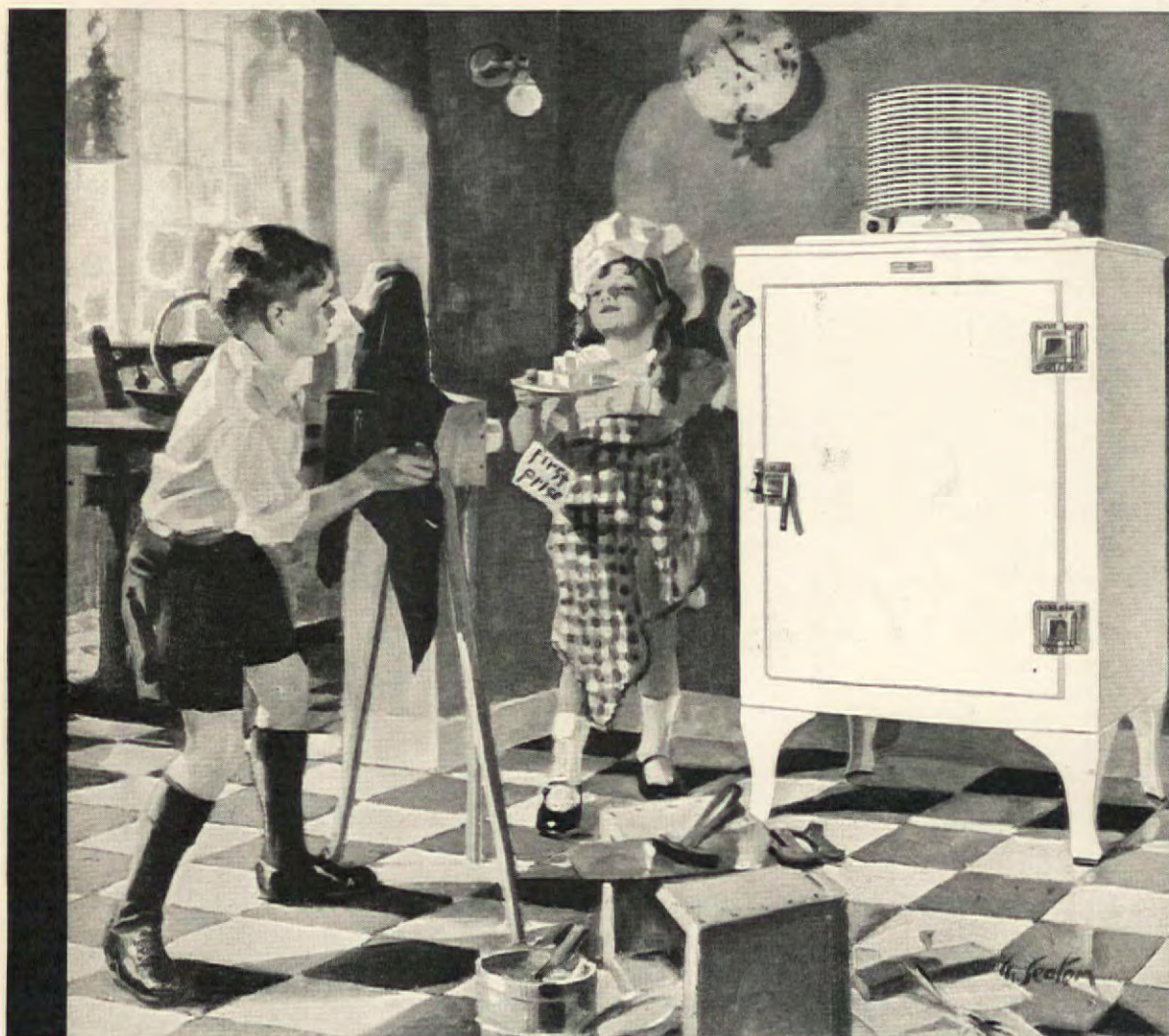
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# The American Home

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## A New Emancipation Proclamation

THE Emancipation of Women—these words bring up pictures of bloomed and determined ladies on bicycles pursued by jeering boys, suffragists setting fire to the castles of startled British lords, or little Susan Anthony facing hostile mobs.

"The Emancipation of Women" seems as obsolete as "Free Silver" or "Remember the Maine" or any other of the slogans that stirred the past generation. Yet only now is it coming into reality. For, after all the years of agitation with apparent victory won, in countless American homes to-day emancipation is as far from realization for women as it ever was. To be sure, they have the vote. But this is an empty gesture unless there is among women a mighty consciousness of new and wider horizons for their emancipated lives.

Emancipation comes, if it comes at all, in terms of order and organization, so that there can be escape from senseless drudgery, relief from the gray monotonies of life and a treadmill routine.

For it profiteth a woman (or a man for that matter) to gain the vote and at the same time keep her soul. What does emancipation mean to one bound by four kitchen walls or slave to a series of household jobs as repetitious and monotonous as any faced by a factory worker?

THE AMERICAN HOME has from the beginning played a foremost part in bringing a new emancipation to daily living values. Here is no compendium of household hints but a frankly liberating medium. The magazine has won its far-flung welcome because of its underlying editorial philosophy that life for the women of America can be far finer and deeper and richer if women can so organize it in the home itself as to enjoy all the blessings that our new age offers so abundantly.

Grandmother was perforce a drudge much of her time on this earth. But there is no earthly reason for granddaughter's drudgery. For granddaughter in every corner of the modern world a thousand liberators are at work. In the laboratories of scientists, on the floors of great factories, in the drafting rooms of engineers, men and women are working that she may be free. The ingenuity of the minds of countless researchers, the far and hazardous voyaging of traders, the art and inventiveness of decorators and designers and all other creators of beauty come together in the rooms of granddaughter's home to give it dignity, utility, and charm.

When we speak of the "new industrial revolution" we think of mass production, of smoking stacks, and high tension towers. But the end product of the new industrial revolution is, as often as not, a free woman setting out towards new horizons.





*A full description of these chintzes will be found on page*



# An expert teaches Curtain Making

by JANE WHITE LONSDALE  
*Member of the Decorators' Club*

*It is quite easy to avoid the bothersome pitfalls in making curtains at home if one follows in the footsteps of a professional. The author, a decorator of wide experience, gives detailed instructions and next month will tell how to make slip covers and show more new, inexpensive chintzes.*

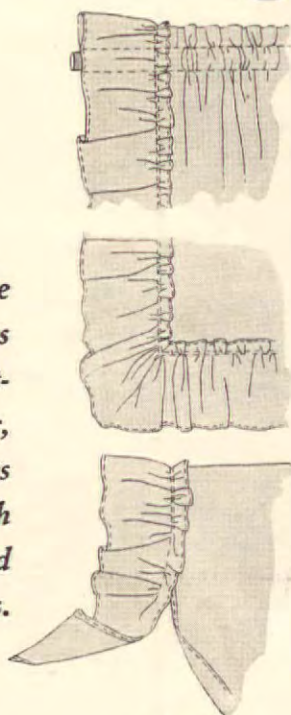


PLATE 1



*The charm of organdie curtains lies in their simplicity of style and hence they should be used alone—never with over draperies or valances. As shown in the drawings, the ruffle is stitched on the right side of the curtain over a narrow hem which has been turned onto the right side, leaving a smooth finish underneath.*

DRAPERIES and curtains must look professional to be really smart and attractive, but often the simpler types may be produced at home if you have a flair for sewing and are willing to take those infinite pains which are allied to genius in any line of endeavor.

The type of your room sets the standard for the style of curtain to be used in it, but you must also consider your own preference as to whether it is to be formal or informal, the color scheme you will use, and what material will best produce the desired results. Upon these decisions depends the style of the curtains you are planning. As it is nearing spring let us decide to use simple, informal curtains made of scrim or organdie, and for our one touch of formality in the dining room having a scenic paper let us use silk gauze or celanese.

Of course in an article on the subject I must be general, but I do want to help you to chart your curtain

channel so that you will avoid the reefs, and consequently the wrecks, in curtain making which I have seen occur only too often.

A good general rule is that with figured walls, or with walls hung with a number of pictures, we use a plain material, either of one color, or in a combination of plain colors, or simply striped; with plain walls, or those with striped papers, figured materials may be used.

Next consider the style best suited to your room, with due observation of your preferences but not obstinacy about them, as often what you like may be in good taste, but for the problem in hand, you must be governed by established rules.

In choosing a design, if the room is small or medium be sure the design is not too large. On the other hand, if the room is large, the pattern should not be small or spotty. Try to

choose what best suits the room in every way.

With these decisions made our first step will be to measure. If you will glance at Plate 4 you will understand the points I wish to make. *Accuracy* must be your watchword if you want your home-made products to look professional.

FOR glass curtains you must measure on your trim from the rod, or the exact spot where it should be installed to just clear the sill; for over draperies you measure from the rod to the bottom of the apron (which is the flat molding under the window sill) or to clear the floor by one inch. These are the universal rules which all decorators follow for the correct length of draperies.

To these measurements you will add whatever additional may be re-



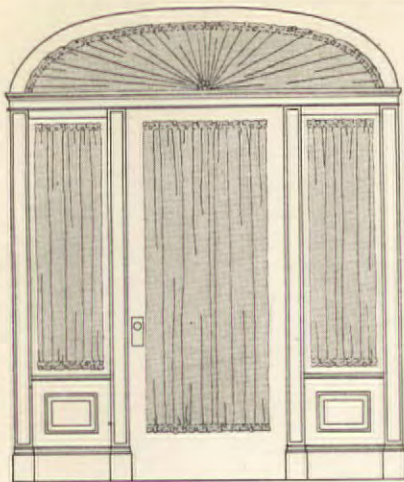


PLATE 2

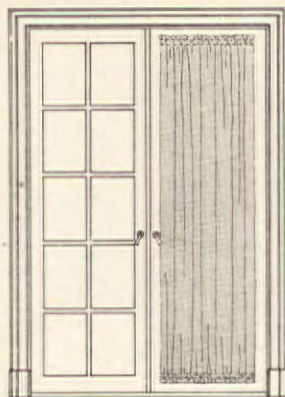


PLATE 3

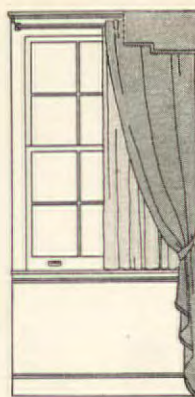


PLATE 4

For front doors or French doors the frill-top curtain, made the same both top and bottom, is the appropriate thing to use (Plates 2 and 3). Details of the frill top are shown in Plate 6

quired for turns and hems, depending upon the type of curtain you may be making. If you are using material with a definite figure be sure that you center some part of your design, and

measure carefully so that you will repeat this particular unit in the identical position on each half of the curtain you are cutting out. Never split narrow material, it is better to use inexpensive fabric, even if it is only scrim, and to have it full enough than to employ better material and have it look skimpy. Even if you do not wish to go to the trouble of putting your draperies on transverse cords do make them so they look full enough to meet in the middle.

The width of your window should help you in selecting your material. In a plain or striped material you do not have to be so careful about matching the design. But, in the case of figured material, if you have the window of average size, single width is adequate, and by single width a decorator means fabric which is from 28 to 39 inches wide. For smaller windows we use narrow goods if the design will cut to advantage, otherwise it is best to choose plain or striped material.

On the other hand, if you have extra large windows, particularly if your curtains are to draw, you must use

double width material, by which I mean material about 50 inches wide. Sometimes we have to use two widths even of double width material and very often at least one half a width is added to each side of that to make up the required amount if the curtains are to meet. If plain material is used the problem of matching a pattern need not worry you, but if you have a figured material every care must be taken to have the pattern match absolutely.

As I have stressed the point of not making your curtains too skimpy I

want to warn you against using a too over-dressed appearance in your draperies. Do not give the impression that you bought a remnant and did not wish to waste an inch.

Let us first consider a frill-top glass curtain, of scrim, or some similar material. After you have measured accurately you must plan your cutting to allow for an inch hem on the inside edges, and for the same on the bottom. Some people like a deeper hem on the bottom, but I do not, as an inch on both the inner edges and the bottom hem when mitred at the corners makes a beautiful, professional finish. Particularly if you use my method make the first turn an inch instead of the conventional narrower one. Then there are no little threads showing through, and the crossed fabrics form a moiréd effect (note lower cut, Plate 5).

My suggestion is that you have your material shrunk first so that when the curtains are made they are finished once for all and you do not have to change or adapt them after subsequent trips to the laundry or dry cleaner's. Of course when fabric is sent straight to a decorator's workroom it cannot be shrunk unless it is

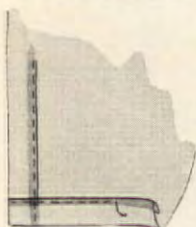


PLATE 5

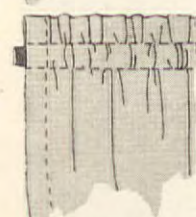
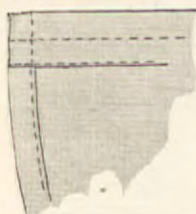


PLATE 6

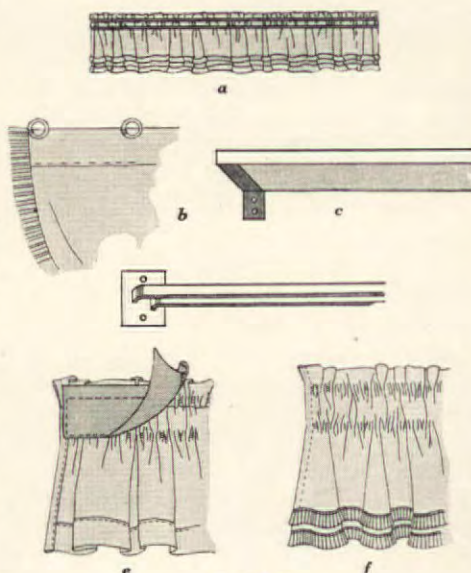


PLATE 7

The shirred valance is really the simplest for the amateur to make. Details of front and back are shown in "e" and "f" above. The valance may be hung on a valance board "c" or it may be made with a casing and hung on a double rod "d". Attach rings to the side draperies as in "b"





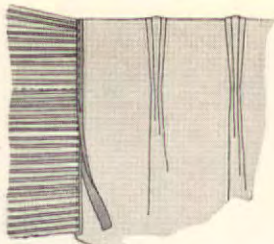


PLATE 8

*An unlined chintz curtain with French heading is quite suitable in a room that demands a bit more formality than an organdie curtain can give. A close-up of the top with the French plaits is shown in Plate 8*

sent to a professional for the work to be done, and this is advisable; but where the problem is for only a few pairs of curtains to be made at home I do urge strongly that the material be shrunk first. However, if you do not wish to do this you should allow an extra inch for shrinkage and thus avoid future trouble.

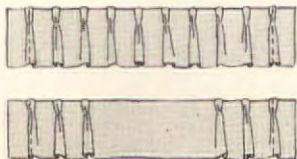


PLATE 9

*In making a French headed valance the plaits may be evenly spaced or arranged in groups, taking full advantage of the beauty of the chintz pattern. A pleasing variety may be obtained in this way*



*All rooms decorated by Jane White Lonsdale*

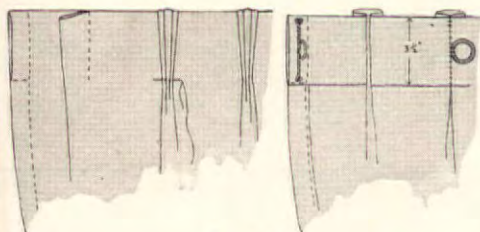


PLATE 10

*A simple frill-top glass curtain is used on this window in connection with French headed unlined chintz curtains. Plate 10 shows the process of securing a French plait, the position of the ring on the hem, and the type of bar and ring to be placed at the hem junction*

Let us say that your measurements require 58 inches from the rod to a spot where the curtains will clear the sill. Then add one inch for first turn, another inch to make the inch hem on the bottom; at the top make your first turn two inches and your hem two inches, this hem is divided equally making an inch casing and an inch for your frill top. Therefore, in cutting for 58-inch curtains when finished, you allow six inches. *Always* cut on a drawn thread for scrim or other sheer glass curtain material. First you draw a thread to straighten your material, then you measure 64 inches and draw another thread and cut as many of these 64-inch strips, having drawn a thread each time and cut carefully on said drawn thread until you have sufficient to make the required number of curtains desired. You also must remember to cut off your selvages, and for this threads also must be drawn. For the two outer edges just have a hem of about  $\frac{3}{8}$  of an inch. For doors, front or French, whether between rooms or leading onto terraces, the frill-top curtains made the same both top and bottom and attached to the door with rods are what you should use irrespective of material, provided it is suitable glass curtain material. See Plates 2 and 3 on the opposite page.

For side lights in (Continued on page 40)





*Give a thought now to*

# Chrysanthemums

by C. E. F. GERSDORFF

WHEN planted in April as young pot plants produced from rooted cuttings, or split off from old clumps to single stem sucker plants, the hardy types of the Chrysanthemum can be had in all their glory of autumn bloom this same year. Intelligent selection of varieties may see a season extended well through Thanksgiving Day, and in some favored localities, which are visited by balmy weather almost to January, even later blooming ones may be grown with marked success.

In Colonial gardens these were known as Artemisias, perhaps because their bruised leaves exhale an odor similar to that of the true Artemisia or Wormwood. They are the best autumnal type of flowers handed down to us from the old-time gardens, and the most resistant to frost and chilling winds. Even after several light falls of snow, in sheltered positions it is sometimes possible to cut uninjured clusters; and for weeks after they fail to pass muster as cut flowers, good mass plantings give life and color to the garden. Nothing

else in our outdoor flora can, almost unaided, so long stave off winter desolation.

Good taste requires that the vivid colors in early blooming varieties should be grown in colonies or masses by themselves, but the white and the late-flowering ones form good backgrounds for plants of lower stature. Their fine thick foliage makes a good screen or background, and their own blossoms spring into fullest beauty when the earlier flowers are gone.

A border of these plants on the south side of a wall or hedge remains bright several weeks later than one less protected and it is here one would plant the later and very late flowering varieties to have them in bloom for Thanksgiving or later, weather permitting.

A prime necessity for success with these plants is a soil that is deeply dug, loose, full of humus, and very heavily fertilized with a good plant food, and in addition feeding once per week via the

liquid manure route up until the flowers begin to show color, when fertilization must cease. Cultivation at best must be shallow and can be obviated by a heavy peat moss mulch which has the additional advantage of conserving moisture, which must be supplied when the rains fail.

IN THE old-time garden the most popular types were the Pompon and button types, others being practically unknown. To-day we have these types too, but in addition Singles, Semi-doubles, and larger Aster-flowered Pompons, with a further enlargement as shown in the early French types which approach, with a little care in dis-budding, in size the large greenhouse sorts. Color range in all the types is wide, making it possible to carry out almost any color scheme—real blues are about the only color missing. Usually when discussing a type of garden flower it has seemed advisable to recommend certain named (Continued on page 65)





*A charming group of furniture for comfort: open fire for warmth, good light to read by, and a little table for cigarettes and ash trays*

# The Comforts of Home

by MARJORIE LAWRENCE

IN AMERICA, we pride ourselves on having enriched the English language by the addition of a large and quotable vernacular. Probably no other phrase which we have coined has less basis in fact than "all the comforts of home." Comfort, in a literal and detailed sense, is an absent quality in only too many homes whose proud owners have lavished both time and money on their interiors.

Fortunately for most of us, money plays only a small part in establishing comfort as the keynote of a home. Careful consideration in planning and arrangement is what really counts. We have visited a luxurious apartment with lovely old brocades and priceless antique furniture that was positively unlivable. The ensemble pleased the eye but the first impression could not atone for the subsequent discomfort. The chairs were stiff and straight and they were set about in a rigid and symmetrical scheme. Heaven help the innocent visitor who disarranged the plan! A gorgeous old writing table stood as far from the windows as it was possible to place it because this happened to be the most prominent spot in the room.

We have stayed at a little country cottage whose complete furnishing could not have cost a tithe of the money which went into any one room of this apartment. Yet here we have revelled in the supreme joys of bodily comfort for hours on end. We do not deduce from this that inexpensive homes are comfortable while expensive interiors are uncomfortable. We only reiterate the statement that the recipe for true comfort is wise expenditure and careful planning.



*Richard Averill Smith*



*A telephone at the bedside is not only a great convenience and step saver but gives one a feeling of safety in an emergency*

Comfort, like your guests, should come in at the front door. There is nothing in the world more aggravating than a camouflaged or hidden bell. Yet, many entrances have one which is extremely difficult to find. If you boast a knocker simply as an old-world touch, your bell should be sufficiently conspicuous to be seen unless you are content to rely solely on the services of the knocker. A foot-scraper is a device that is absolutely essential in a country house. It need not be an ugly wire door mat to be serviceable, but the presence of something of this sort is a great relief to the conscientious guest, and a help to the children of the household. There are many types available.

Once inside the front door, the immediate problem is a





Samuel H. Gottsche

*Whenever possible a desk should be placed near a window but not in such a position that the occupant must face the light. Residence of Dr. Frederick V. Rockwell, Norfolk, Connecticut, Taylor & Levi were the architects*

*This little poudreuse could easily be put in a hall closet for the convenience of the feminine guest. It adds distinctly to her comfort to know how she looks before entering the living room*



coat closet. If your house or apartment is without one, a simple solution is found by placing an old-fashioned standing clothes rack behind an attractive screen. If your hall does not include a mirror in its decorative scheme, there should be one on the inside of the cloak closet door, or else behind the screen, if no closet exists. It adds distinctly to the comfort of the feminine visitor to know just how she looks before she enters your living room.

Everyone realizes that a ground-floor washroom is a great asset in the home, but many houses are not planned to include one. It is often a real investment to transform a

capacious closet into one of these little rooms, and a good plumber will suggest fixtures that fit in an incredibly small area. However, if this expenditure is not possible, although the closet space exists, it may be utilized by creating a charming, tiny powder room. A dainty paper on the walls, proper lighting, an attractively draped dressing table, which may be built in, and a bench or stool are the inexpensive details of transformation. First impressions, even in houses, are important, and a smart little powder room provides comfort and atmosphere simultaneously.

In the matter of comfort in your home, the living room has the largest rôle to play. In the majority of cases, it is here that the family spends the greatest part of its time and casual visitors will gain their impression of your home from this room.

**I**F you have old furniture which is really comfortable, however shabby, thank your lucky stars and treat it with the utmost respect. Smart slip covers, new upholstered coverings, the judicious admixture of one or two good purchases will transform even the ugliest heirlooms, provided they are fundamentally "sit-able."

When you are buying new furniture, the thought of comfort should be uppermost in your mind, however alluring the displays you see. For instance, older people with Victorian backbones are rarely, if ever, at home in low-slung, rakish contemporary furniture. If you have reached years of discretion, try to remember that fact when buying your household belongings. If there is an older member in your family group, see that there is a living room chair which is suitable.

A full-length couch is a really important piece of furniture in any living room of sufficient size to accommodate one. This, of course, is not necessary if there is an extra den or room for lounging.

So much has been written on the subject of furniture arrangement that it is surprising to find the fundamental laws ignored in many living rooms. A comfortable grouping of chairs and sofas is essential to the easy social atmosphere which is the goal of every hostess. In a large room, there should be several conversational groups, placed with an eye to comfort as well as decorative effect. In a small room, one focal point, such as the fireplace or a group of windows, will provide the nucleus for your arrangement. Nothing is more conducive to strain and stiffness than a room in which chairs are set primly along the walls, with a big table placed in the middle of emptiness.

Tables, by the way, are very necessary to the comfort of most people. The allure of an easy chair is multiplied tenfold when it is flanked by a stand holding cigarettes, ashtrays, a lamp, and, perhaps, the latest novel. This does not mean that an assortment of little tables should be loaded with gimcracks and breakables. In such cases, they become nuisances rather than comforts.

A nest of tables is a good selection in many smaller rooms since the little tables need then be pulled out only when required. A rack for newspapers and magazines is a great aid in keeping the living room in order. (Continued on page 48)



*The full-grown dwarf tree is in scale with the average garden. Used as part of the general planting scheme it gives beauty of spring bloom and colorful fruit in fall*

# Dwarf Fruit Trees

*for the small lot*

by FREEMAN HOWLETT

NOT so long ago we should have been immeasurably amused at the idea of begrudging an Apple or Pear tree its space, but at present few people can afford the pleasure of cultivating their own fruit trees.

The dwarf tree helps to solve the problem for a garden of moderate size because it adjusts itself to closer quarters and because it tends to come into bearing at an earlier age than the regular orchard trees. Residents are no longer as permanent as they once were. The sooner a fruit tree can be prevailed upon to bear, the greater is the likelihood that the planter will avail himself of the fruit. Moreover, the suburban gardener is not so much interested in total quantity as in the *quality* of the fruit. Dwarf trees, as might be expected, produce less fruit, but it is of as good quality as that grown on normal sized trees. The facility of caring for the trees also adds to their desirability. Only with a mature dwarf tree might a stepladder be necessary to carry out such operations as pruning, spraying, and picking.

Dwarf trees of the Apple and Pear have been grown for several centuries in Europe and for over a hundred years in America. Dwarf trees abroad are popular not only for their fruit but also because they form such a uniquely decorative part of the garden. In this country, however, the utilitarian motive has largely prevailed in the growing of fruit trees.

The most common (and by far the most important) means of dwarfing fruit trees is propagating them on dwarfing roots which restrain top growth. Two types are commonly used for the Apple. One is called Paradise and produces a tree of minimum size—a full dwarf. The other, Doucin, produces a



*Fruit comes to the dwarf sooner than to the full-sized tree, which is something to be thought about. (Delicious Apple in bearing. Courtesy of Storrs & Harrison Co.)*



tree which will grow to half the standard size. The Jonathan dwarf Apple, for example, is produced by budding or grafting a Jonathan scion upon one of these classes of slow growing roots. The Pear tree is dwarfed by grafting the desired variety on a type of Quince root grown in France. For the stone fruits the Sand Cherry has been found to be a satisfactory dwarfing root.

THE particular roots do not allow the tops of the trees to grow as fast as is permitted by the roots upon which the standard sized trees are grafted. Since the annual top growth is always less, the food material produced by the leaves aids in the formation of flowers rather than in the production of new leaves and shoots. An earlier bearing than is achieved by any but the most precocious of the standard trees is thus brought about. In fact these dwarf trees may have a few flowers the year after planting but due to the small size of the tree the fruit produced is insignificant.

The quantity will increase gradually until by the fourth year one half to one bushel of fruit may be expected from dwarf Apple trees on Paradise roots and a like quantity from the dwarf Pear. The half-dwarf Apple tree on Doucin roots will not come into bearing as early as the full dwarf tree, but will eventually produce more fruit. Mature dwarfs of the Apple should produce under favorable circumstances from four to five bushels while the dwarf Pear should have at least two bushels.

Dwarf trees of the stone fruits may, for the first two or three years after planting, make as much growth as trees propagated on standard non-dwarfing roots. Afterward they make less growth annually and become true dwarfs. Trees of the Plum, Sweet and Sour Cherry should produce at least a quarter of a bushel of fruit by the fifth year while full grown trees will produce a minimum of one bushel. Dwarf Peach trees should have two bushels on full grown trees.

Although the dwarf tree is small, (Continued on page 55)





Dwight James Baum, architect

M. E. Hewitt

by DOROTHY STACEY BROWN

*The use of ivy and other decorative plants and flowers in this sunroom helps to preserve the feeling of summer throughout the year*

WITHIN the last few years doctors and scientists in Switzerland, in Denmark, and in these United States have been rediscovering what primitive peoples knew hundreds of years ago—that there is no medicine equal to direct sunlight. If we took this very seriously, we might retire to an Alp, or join a Nudist colony in Germany or on an island in the Seine. As few of us have the leisure necessary, however, it is fortunate that doctors in both northern and southern states are proving the North American sun strong enough to cure tuberculosis, drive away microbes, and build up our resistance to all kinds of disease—if only we will give it a chance.

The result of all this is that the sunroom is becoming one of the most important parts of the house; we have many-windowed rooms, glassed-in porches, and open terraces in such numbers that our search for the sun has inspired manufacturers to make sunfast draperies, gay, comfortable furniture suited to a whole family playroom, and glass that transmits the ultra violet rays. The well-planned sunroom offers a perfect nursery where the children may spend a

# Modern Sunrooms

*Make for healthful living*

whole morning in their sun-suits, in the afternoon it is inviting for a nap or an informal cup of tea, and even at night, when the sun has deserted it, the bright curtains and furniture make an ideal game room.

The sunroom that is really an annex of an inside room, and is connected with it by a large door or an arch, requires special care in decoration. It must suggest fresh air and gardens, yet also look well from inside, appearing as a brighter, less formal corner which may be used as a part of the inner room when extra space is required. The right choice of colors is most important in achieving this effect; a safe plan is to choose one or two of the warmer tones used in the adjoining room and have these repeated in the sunroom draperies and upholstery, not





Mrs. Harry Hamlin, East Hampton, L. I.

*If in transforming an open porch into a sunroom some of the glass used is the type that admits the ultra violet rays of the sun its healthfulness will be greatly increased*

*Sunporch furniture must be sturdy and able to withstand dampness. The pieces at the right are of metal in bamboo style (Simmons Co.)*

*Sunporch fabrics now are sunfast and moistureproof and may be as colorful and exotic in design as personal choice dictates (Ficks Reed Co.)*



M. E. Hewitt

necessarily matching the shades, but using brighter, more striking tones in keeping with the character of the room.

No matter what the type of our sunroom may be, it should keep the feeling of summer all the year round, not only through its flowers and plants, but by a gay, vigorous use of pattern and color. Instead of conforming to the usual rule that cool colors are best for sunny rooms, the effect will be far more successful if we use warm tones, accenting them with a touch of some colder one, as turquoise green.

In any proper sunroom so much space is taken up by windows that the choice of curtains demands especial care; they are likely to be the keynote of the color scheme and when drawn at night they will cover most of the background. Of course all draperies must (Continued on page 56)





What this country needs—

# A Good \$5,000 House

*Actual working drawings and specifications of the four \$5,000 houses published on the next four pages may be had for \$1 a set (\$4 for all four) by writing to The American Home, Garden City, N. Y. This data will be sufficient for your contractor or builder to estimate and build from.*

AS WE mentioned in our last issue, sentiment at the President's Conference on Home Building was very definitely in favor of the \$5,000 house. Since that time other agencies, including some of the leaders in the building industry, have taken up the cause of the \$5,000 house and THE AMERICAN HOME is desirous of giving this movement its proper share of publicity, since we believe that from this section of the building field may come many important developments in what we consider the brightening future.

The four houses illustrated on the next four pages are designed by Howard & Frenaye, a well-known architectural firm in New York, who customarily design much larger houses than these. The houses are of such excellent style and the plans so workable that they are being erected by the Eastern States Construction Company at Great Neck, Long Island, fifteen miles from New York. The tabulated costs of building each house are presented on this page and the general specifications, which were used by the Eastern States Construction Company in building the houses, are given at the end of the article. While it is not necessary to point out the very obvious merits of a \$5,000 house in meeting the needs and requirements of a large section of the American public, we should like to call the attention of our readers to the desirability of such houses as week-end lodges for city dwellers and summer cottages for the typical American family.

As a matter of fact, the houses are being built in an attractive section of the well-known north shore of Long Island for college men and professional men who prefer country living, in homes of their own, to paying rent for city apartments.

At the present time there are practically only two ways for people of moderate means, whatever their background or upbringing, to live: either by renting a two- or three-room apartment in the city, or in a suburban district, or by renting or purchasing

an antiquated house of a size that is extravagant to operate and of an architectural conception that is, to say the least, unfortunate. Of the two the modern tiny apartment seems preferable because of its efficient plan layout, its cleanliness, and because the tenant can lock his door and go away when he, or she, wishes, having no worries about the apartment in the meantime. In spite of its low rental, the antiquated house is in constant need of upkeep and due to its generally poor planning is a source of effort and pain to the housewife unless it has been well remodeled.

Generally speaking, there is inherent in the average American a love of home and a genuine understanding of the satisfaction it brings. We love the sense of ownership of tangible property. We love flowers and grass and the feeling of being able to stretch our arms without restraint. We like to have privacy and we like to be surrounded with individual things of our own good taste. The apartment and the old-fashioned house do not satisfy these cravings. There must be an alternate solution and we believe Howard

## Itemized Costs of Building the Four \$5,000 American Homes Illustrated on the Next Four Pages

These figures were supplied by the Eastern States Construction Company, which is building the four houses at Great Neck, Long Island, 15 miles from New York. The contractor in your locality, estimating from the working drawings and specifications which may be secured for \$1 a set from THE AMERICAN HOME, might make a considerably lower price for building these houses since building costs around New York are higher than in other sections of the country.

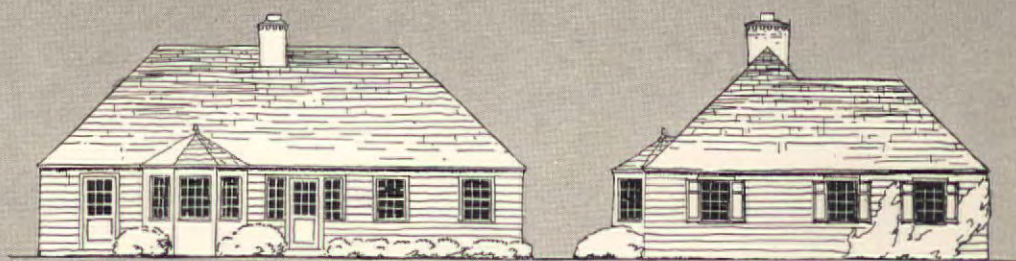
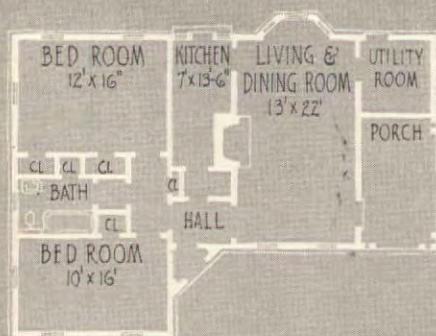
	COLONIAL HOUSE	ENGLISH HOUSE	SWISS HOUSE	FRENCH HOUSE
Rubbish Removal and Finish Grading...	110.00	110.00	110.00	110.00
Excavation .....	27.50	27.50	55.00	27.50
Masonry Labor (includes Brick, Concrete, Stucco, Composition Wall Covering)...	741.00	1034.00	1155.00	706.00
Carpentry Labor .....	1034.00	968.00	968.00	968.00
Misc. Expense (includes Cleaning Up, Building, Insurance, Rough Hdw.)....	148.00	148.00	148.00	148.00
Finish Hardware .....	55.00	55.00	55.00	55.00
Roofing and Sheet Metal (Copper).....	125.00	117.00	139.00	179.00
Rough Lumber .....	495.00	314.00	360.00	314.00
Finish Lumber and Mill Work.....	581.00	454.00	451.00	841.00
Plumbing .....	487.00	438.00	394.00	441.00
Electric Work .....	103.00	88.00	80.00	93.00
Wood Flooring .....	150.00	110.00	122.00	105.00
Painting .....	326.00	326.00	330.00	273.00
Medicine Cabinets .....	16.50	16.50	16.50	16.50
Light Fixtures .....	55.00	55.00	55.00	55.00
Composition Wall Covering .....	250.00	209.00	213.00	201.00
Rigid Insulation.....	125.00	116.00	132.00	116.00
Fireplace unit .....	25.00	25.00	25.00	25.00
Kitchen Cabinets without Refrigerator including Gas Stoves and Sinks.....	275.00	227.00	223.00	227.00
Steel Sash.....		258.00	251.00	151.00
	5129.00	5031.00	5052.00	5096.00
Heating.....	305.00	329.00	347.00	296.00
Refrigerators .....	137.00	137.00	137.00	137.00
Garage.....	225.00	225.00	225.00	225.00

The above figures include the usual builder's profit of 10% on each item.





THE COLONIAL HOUSE



REAR AND SIDE ELEVATIONS

& Frenaye have offered an interesting possibility in the four compact cottages published in this issue. To be sure, there are a legion of small cottages available but almost without exception these are in bad taste and are blights on our countryside. If architects in general would give time and study to the design of the really small house our landscape would be thrice blessed.

The financial problems are the first to interest a prospective builder of a small cottage. Although he knows con-

struction costs are at the lowest point they have ever reached he wonders if he should take the "risk" of building. If he outgrows his small house or no longer wants it can he dispose of it without monetary loss? Well-designed and well-situated small houses are the easiest type of real estate investment to dispose of. There are always many young married couples and many elderly people who have similar needs who are seeking this type of residence. The second important financial problem before





## THE ENGLISH HOUSE



REAR AND SIDE ELEVATIONS



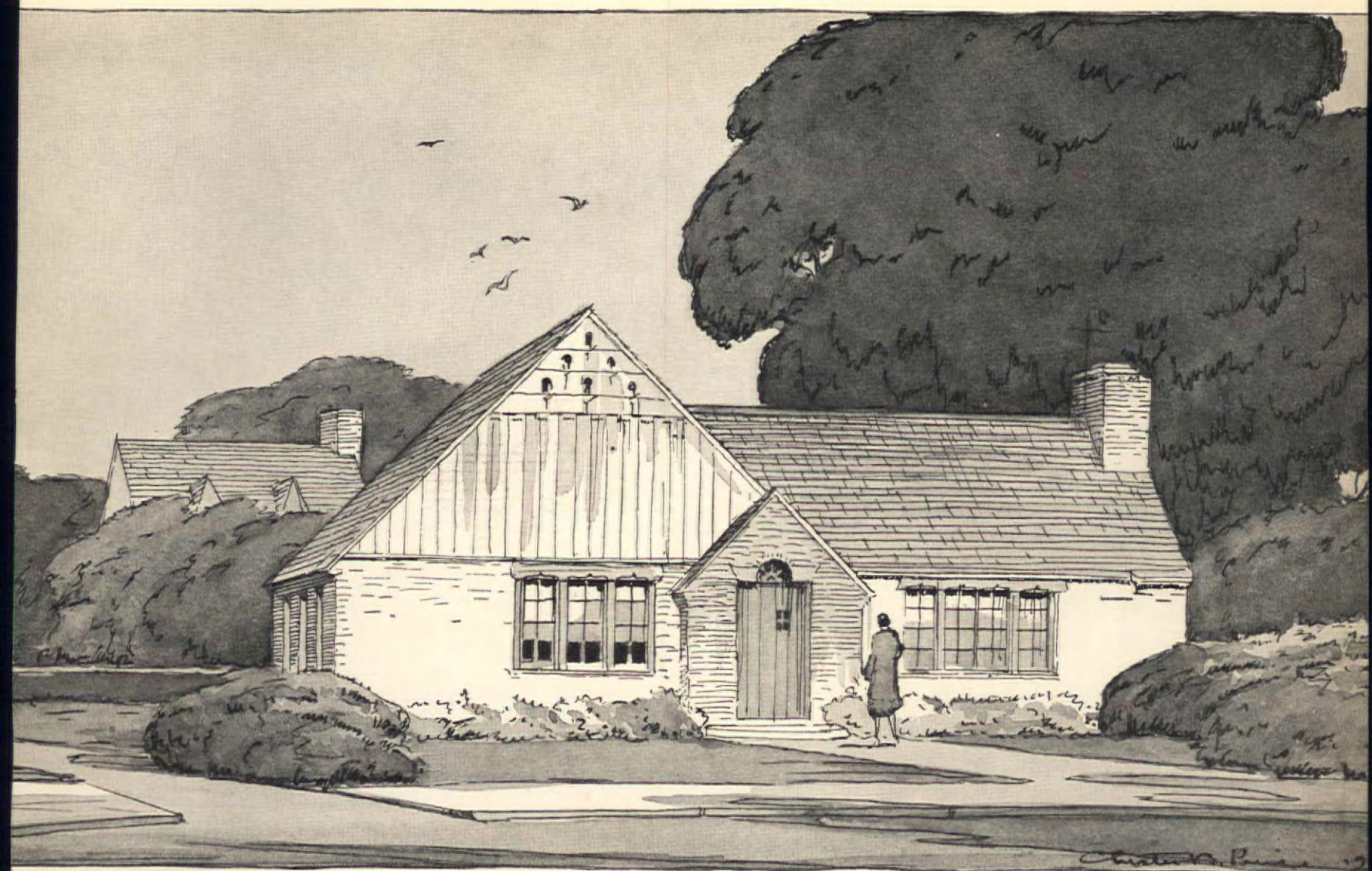
a prospective builder is the matter of maintenance costs. What will the upkeep on this house be? A budget, printed at the end of this article, gives a rough analysis of upkeep costs for our compact cottages.

In renting an apartment it is exceedingly difficult to find a nice two or three room suite where the monthly rental is less than \$22 per room, a total rent of \$44 to \$66 a month. And yet the budget analysis (at the end of this article), taking into consideration the subtraction of the item of

second mortgage amortization, shows the small cottage to cost approximately only \$36. In our budget we have assumed property of 75-foot frontage and 100-foot depth and these sizes of lots are obtainable in suburban districts of New York City, Philadelphia, Chicago, etc.

How much more one obtains for less cost actually! The apartment tenant must pay at least \$8 a month for garage facilities for his car. The cottage owner has his own garage as part of the whole. And with it all is thrown in the satis-





THE SWISS HOUSE



REAR AND SIDE ELEVATIONS

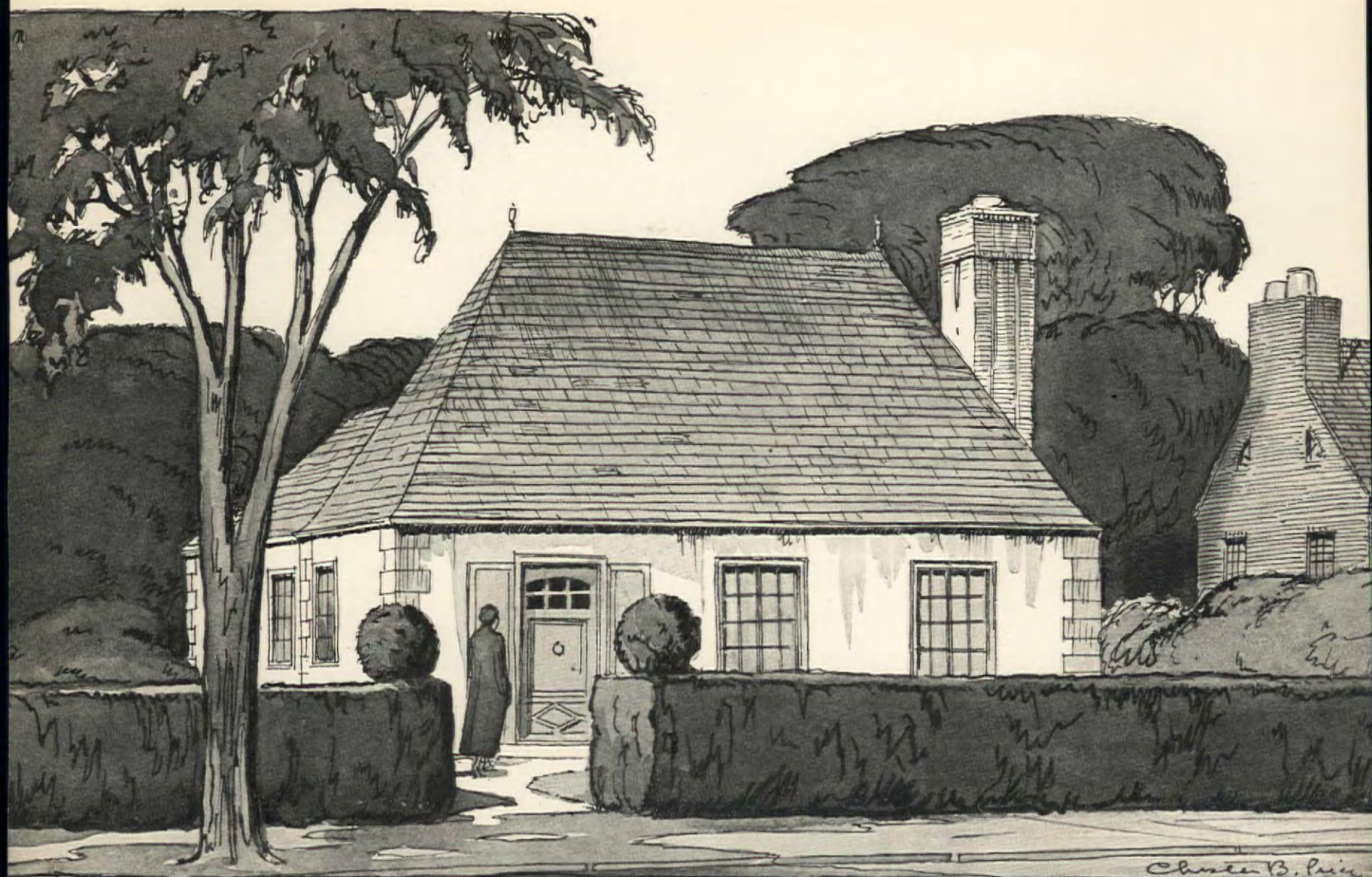
faction of all those emotional feelings one normally possesses in owning one's own home no matter how humble. In the apartment it is rare to find that all the important rooms have cross draft, two or more exposures, proper ventilation, and complete privacy from neighbors' noises.

There are several features in regard to the form of construction and the equipment of THE AMERICAN HOME houses that set them apart from the average type, features which bear directly on their economy of construction and

efficiency of arrangement as well as their cost of upkeep.

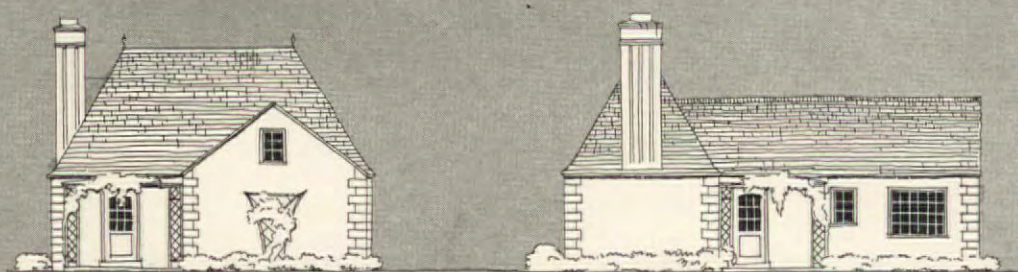
There are no cellars whatsoever. This feature would seem to some people to be undesirable from a health standpoint. But the fact is the many new technical developments that have entered the building field are of service here as elsewhere. Not long ago the waterproofing of cement was unknown; concrete always admitted moisture, but that condition has been remedied. The entire area under these houses is made dampproof with a waterproofed





Charles B. Price

## THE FRENCH HOUSE



REAR AND SIDE ELEVATIONS



concrete slab resting on the earth. The foundation walls have been waterproofed, too, and there is no chance of dampness reaching the wood cottage floors in any way. To make assurance doubly sure, the entire slab is top coated with tar and the floor joists and underflooring are coated with creosote to prevent dry or wet rot, or the possibility of damage by termites, those ants that destroy so many houses in the South. Cellars to-day are not used, as formerly, for perishable storage and, unless properly cared for,

they may become repositories for trash. The cost of excavating for cellars is also, of course, a fairly important item.

In our \$5,000 houses all the rooms are of good size, all the living rooms have fireplaces and the well-placed windows and doors afford pleasant exterior views. The kitchens are efficient ones, laid out for a minimum of waste space and for the convenience of the housewife who will undoubtedly do her own work without a maid's assistance. Vermin-proof cabinets, storage spaces, (Continued on page 58)



# A Budget Guest Room

by SALLY SALTONSTALL

YOU have been following the furnishing of our budget house, we hope, through the description of the living room in the October, 1931, issue, the dining room in the December number, and the master bedroom in February of the current year. We come now to the second bedroom which may be for a guest or a child, as the exigencies of the house demand. The amount allowed for this room in the Department of Commerce figures which we are using to determine our budget is \$420. Our total cost is \$419.65, and it includes several luxuries not comprised in the government

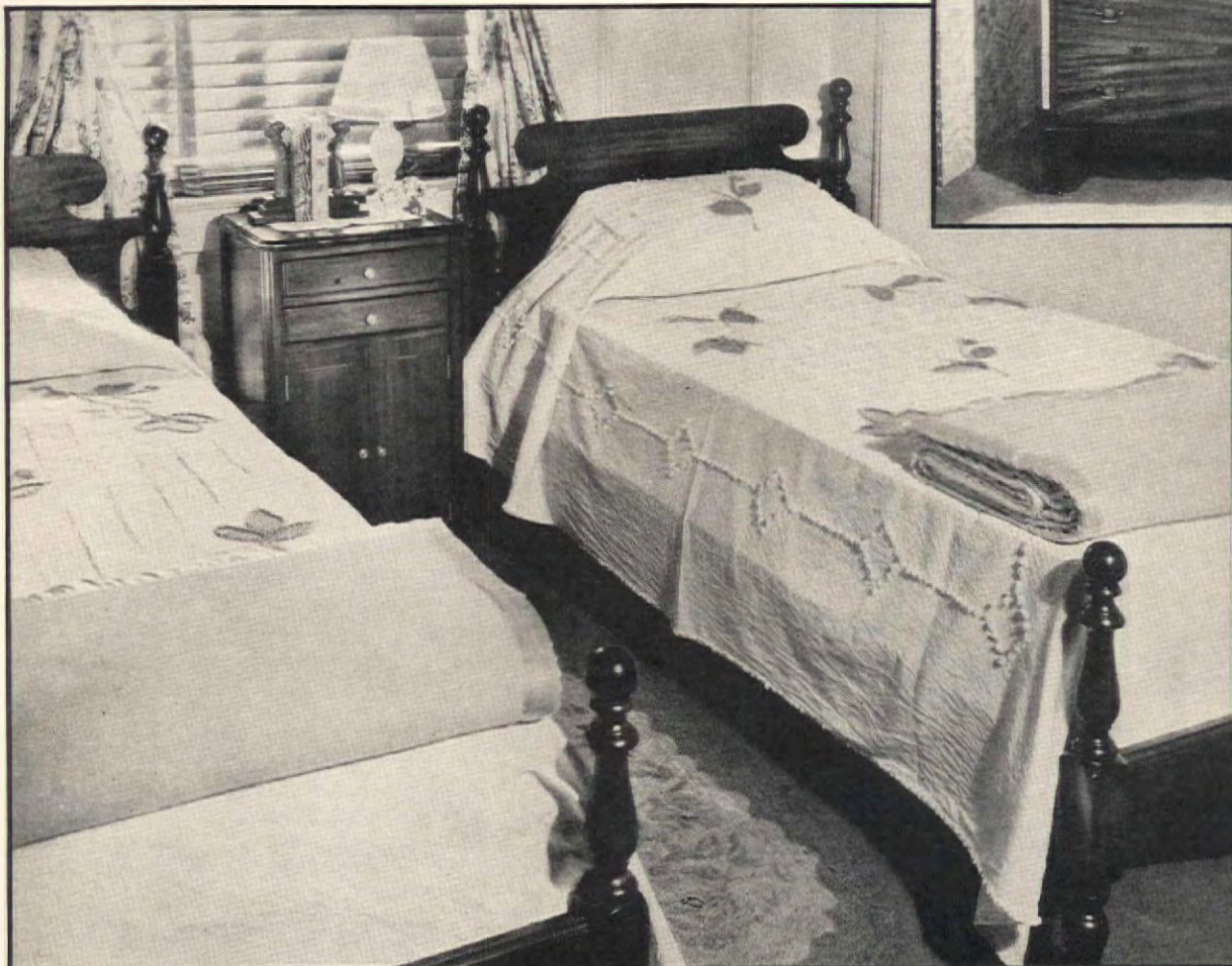
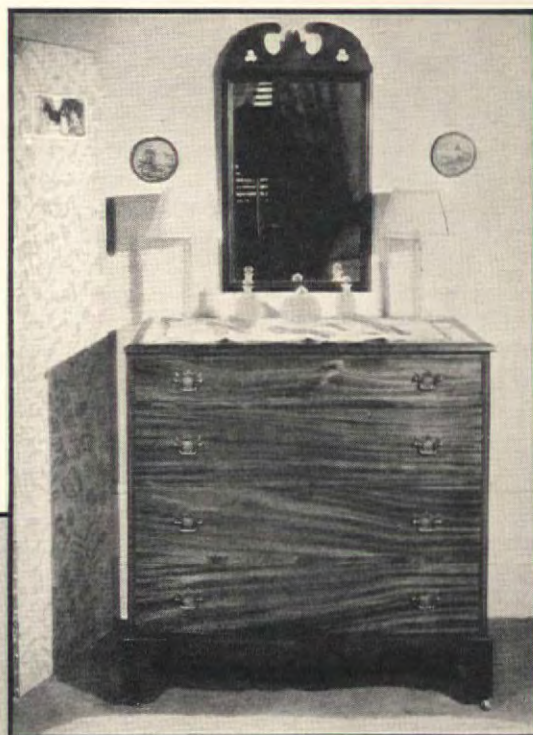
budget as prices are lower now than they were when that was compiled. These are given in the price list.

This room was arranged in coöperation with the staff of "The Home that Budget Built" at John Wanamaker's in New York City, and we believe the excellent designs which have been chosen will surely appeal to every woman who is furnishing a new bedroom this spring.

The walls in our budget room have been divided into spaces by moldings, the inner panels and their outlining moldings being painted a deep cream with the surrounding space and

*The bureau is plain and well proportioned and above it hangs a mirror with simple mahogany frame with cut-out design at the top. The twin beds have spreads of unbleached cotton with design in candlewicking and painted flowers. Between the beds stands a booterie which has all the usefulness of a night table*

*This is the fourth in a series of articles in which our decorating staff furnishes an imaginary house on a budget worked out by the Department of Commerce. A price list of these furnishings appears at the end of the article.*







*The boudoir chair is upholstered in glazed pink chintz having a cameo design in white, and is finished with a box-pleated ruffle around the bottom and pipings of the same material*

other moldings in a lighter tone. This makes a charming background for the dark furniture, gay draperies, and cheerful accessories with which the room is equipped. There is a wall-to-wall carpet of taupe chenille

with a couple of hooked rugs, one placed between the beds and the other before the bureau.

The furniture is made of mahogany, or of birch and mahogany, all the paneled surfaces being of the former and the turnings of the latter. It is a good idea to have twin beds in either a guest room or a chamber which is meant for a child, as it makes it quickly adaptable to various conditions in the household when sleeping quarters are necessary for two. The beds shown in our photograph are three-quarters size, and have well-designed headboards and simple turned posts. The budget price includes box springs and good mattresses with inner coil construction, as well as a pair of white goose feather pillows with eight-ounce ticking.

The spreads shown on the beds are of unbleached cotton

with a design in candlewicking, and also with flowers which are colored with an oil paint preparation that is guaranteed to withstand trips to the laundry successfully. The blossoms are shell pink in this case, but the spreads may be ordered in flowers of other colors, the leaves are delicate green, and both leaves and flowers are outlined in small candlewick knots of the matching shades.

At the bottom of each bed is a single blanket for an extra covering, and these are of virgin wool, shell pink in color, and bound with wide satin ribbon in a matching shade.

The plain but well-proportioned bureau is 38" wide, by 20" deep, and 37" high, with four drawers. The mahogany framed mirror above it is 18" x 31½" and has a simple molding frame with a cut-out design at the top, and an excellent glass. On top of the bureau stands a pair of crystal glass lamps with twisted glass stems which are 9½" to the bottom of the bulbs. These graceful lamps have dainty shades of chiffon printed in a design of white lace and mounted over pale pink. The charming little scent bottles and powder-box are of the popular hob-nailed glass in plain white, and there is a lovely four-piece toilet set imported from France, with backs of pale shell pink enamel.

THE bureau cover is of natural-colored linen, with a machine button-holed edge and a design in green and black linen appliqué at the corners. The little cover on the night table matches this scarf.

At the foot of the bed is a boudoir chair in a comfortable shape which would tempt any guest to drop into it with a book and enjoy a restful half hour. It may also be used as a slipper chair. It is upholstered in glazed pink chintz having a cameo design in white.

Between the beds stands what looks like a night table, but it is really a "booterie," with two narrow drawers across the top, and two shelves inside which with the bottom space gives room where many pairs of shoes may be kept, or magazines, medicines, anything you may wish to have at the bedside. This convenient little piece of furniture is 14" deep x 17½" long and 31½" high. On it stands an amusing pair of metal book ends in the shape of quaint peasant figures, and a decorative French china dog, as well as an attractive pewter lamp with a parchment shade.

A desk is provided for this room since every guest delights in finding this convenient piece of furniture in a chamber, or, if the room is for a child, he will be immensely proud of the distinction of having a desk of his own. This mahogany desk is ideal for a small room as it is well designed, having plenty of drawer space as well as five inner drawers and five pigeon-holes in which papers, etc., may be neatly kept. Before the desk stands a comfortable Windsor chair, stained mahogany, and having a strong rush seat with wooden corners. This chair is 40" tall, over all, the seat is 17" x 17", and it is 18" from the floor. (Continued on page 60)



*A desk is very desirable in a guest room and the one selected for this particular room is ideal because of its size. The Windsor chair illustrated is comfortable for use at the desk or as a separate chair*



# Heralds of Time

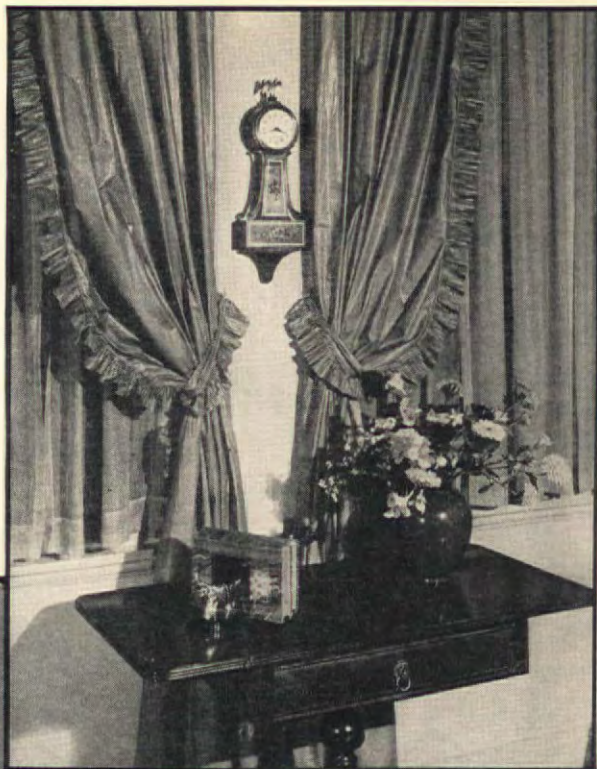
## *That do perpetual duty*

THE old poem that runs, "Backward, turn backward, O Time, in your flight!" seems an anachronism in these modern days when life moves along at such a rapid clip and even the clocks—those heralds of time—appear in modern up-to-date dress or else adopt new, modern mechanism to old, tried and true forms. Thanks to electricity clock winding is rapidly becoming a thing of the past, but clock watching should be on the increase if manufacturers keep designing such attractive cases for our timepieces. With the wide range of designs now available in the shops it is an easy matter to find a clock that will harmonize with its surroundings.

*Like a friendly sentinel on duty this lovely mahogany grandfather clock stands in a corner of the entrance hall. It has a telechron motor and may be either a silent teller of time or equipped with Westminster chimes. And besides, it has four shelves for books (General Electric "Mayfair")*

*The electric alarm clock, below, an Early American design, would make a dainty addition to a desk or dresser. It has a bakelite case and antiqued ivory-colored dial with design in colors (Ingersoll-Waterbury "Mayflower")*

*All photos courtesy of the Budget Home, John Wanamaker, New York*



*Truly Colonial in design yet modern in mechanism is the electric banjo clock shown above. It is of brown mahogany, decorated with a hand-painted floral design and surmounted by an eagle (Seth Thomas)*



*Photographs by Stadler*



*The charming self starting synchronous electric alarm clock above never fails to awaken its mistress gently, but firmly, at the appointed hour. Meanwhile, it takes its place among the furnishings of the bedroom without a jarring note. It has a mahogany finish high-lighted with satinwood, and an ivory enamel dial with an alarm hand (Warren Telechron "Alden")*



# Frozen Foods

## *A new method of preservation*

*Science's latest gift to the modern American housewife is one which insures her fresh foods at any season of the year. Quick-frozen fruits, seemingly grown at the spring of eternal freshness, may be had in any climate from January to January.*

by DONALD M. TAYLOR

DID you sleep well last night, Winifred?" Marian Martin asked her guest as she took a chair opposite her at the breakfast table in the kitchen alcove. "Or did the traffic bother you?"

"Traffic—was there traffic?" briskly echoed the gray-eyed young woman with the coloring of wind-ruffled days in her cheeks. "Did I sleep? What a question to ask a middle-aged farmhand after keeping her up partying hours past midnight! It seemed like about fifteen seconds after my head hit the pillow it was ten a.m. and the sun was shining in my eyes. Marian, what deliciously chilled orange juice!"

Marian smiled. "I thawed it, Winifred; I didn't chill it," she said.

"You what? Are you lisping bad grammar at your poor old Aunt Hannah?"

"No. I said, I thawed it—'unfroze' it. The dairyman brings us a quart every morning with the milk, frozen solid."

"You wouldn't fool a little girl, would you?"

"Absolutely not. This time of year oranges seem kind of pulpy, so we get this juice that was frozen and stored in Florida last year. It's just about as cheap and it saves me all the work of squeezing oranges. Winifred, I took the edge off my appetite eating a few nibbles with Bert and the children, so if you don't mind I'll order the groceries for dinner between bites. Then we'll get down to the shops that much sooner."

"Go ahead," answered Winifred, putting her orange juice glass aside and turning her attention to a bowl of dry prepared cereal topped with a heavy layer of sliced peaches. "I'll try to eat this baled hay quietly. But where in the world did you get fresh peaches this time of year?"

"They're—Tabor 6404, please—they're from Georgia. They're—This is Mrs. Martin on Twentieth Street. A loaf of whole wheat bread and one of French. Have you strawberries, Mr. Wood? All right, I'll take three boxes. String beans? One carton, I guess, for salad. And some peas and asparagus. A box of each will be enough. A couple of heads of lettuce, please. How much are tomatoes, Mr. Wood? Yes, I'll take a dozen cans. Two pounds of spinach—it's the only vegetable, Winifred, that the children will eat without a scene. And some corn—yes, a couple of cartons. I think that's all, Mr. Wood. Cherries? I must try them, but not to-day." (Continued on page 45)

*Frozen foods are now obtainable in great variety. They come neatly wrapped and packed in boxes as illustrated here. After being thawed, they are prepared and served just as any fresh food would be*

Wm. H. Zerbe





*Just read the recipes in Mrs. Gurnee's article—try them—and see if table cooking isn't more than an art. With the genie of the electric wire to assist you it's nothing but wizardry.*

SINCE the first Pilgrim Father invited the Indians to Thanksgiving dinner it has been the prerogative of the American husband to ask his friends, either singular or plural—and sometimes both—home to his house for food. More often than not he'll do it without consulting you first, serene in his faith that the woman who runs his home can conjure a meal out of thin air. If you speak about it later—as you know you shouldn't—you'll spoil both his pleasure and your disposition. The only thing, then, is to justify his faith and learn how to dispense unexpected and effortless hospitality. It's as "easy as rollin' off a log" and much more fun!

Stock one of your pantry shelves with an alluring array of canned fruits, meats, and vegetables. Let them rub elbows with standard packaged goods, with extra cans of coffee, of milk, of foods done up in glass jars. Buy them all at once, if you like, or add the items to your regular grocery list, a few at a time. But put them away and mentally mark them "to be used in emergencies only." Make a vow to yourself at the very same time that never will your refrigerator be empty of butter or eggs or your bread box empty of bread.

Then take a look at your array of sturdy electrical servants—your grill, toaster, table stove, percolator, waffle iron, any combination of this kind of equipment you have. See that they're in good working order and promise that you'll let them serve you. For the canners of canned goods, the packers of packaged foods, the manufacturers of electrical household devices have prepared those foods and invented those appliances to help us women in everyday living and to meet our emergencies.

Then, what if your husband does invite his friends for supper? Dry your tears if you've shed any, or better still, don't cry. For men eat with their eyes instead of their stomachs. Juicy pink ham or bacon sizzling on an electric grill right under their eager noses will taste better than the most complicated meat dish you could pull from an oven. Coffee gurgling and perking within eye sight and ear shot

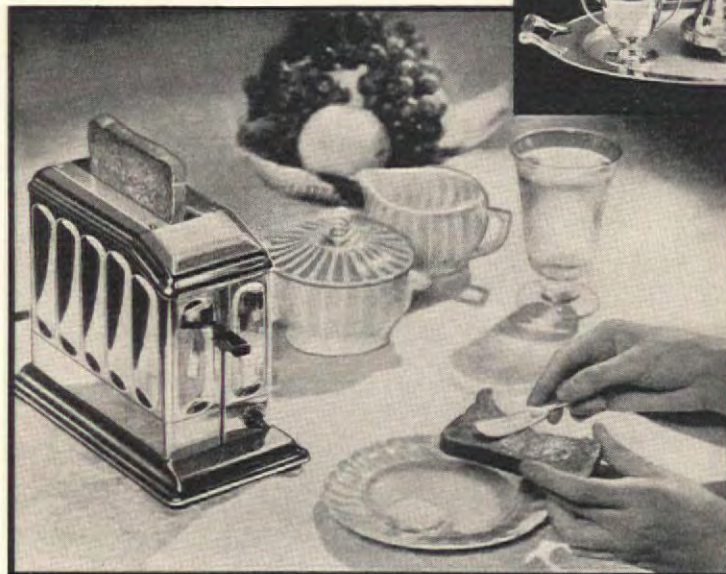


*Your table appliances will do almost everything but talk—and the making of waffles is not the only rôle of the useful servant shown above. It will bake omelets, cookies, cakes, and other good things that we have never before accredited to it (Waffle-master)*

# Table Magic in Cooking

by LOUISE GIBBONS GURNEE

*The aroma of delicious piping hot coffee has been known to "still the male's most savage mood" and when served in one of the graceful electric percolators it even surpasses the nectar of the gods (Westinghouse percolator set). A toaster with a timing device never fails to produce an evenly browned product toasted to just the desired crispness (Toastmaster)*





will make a saint out of a satyr. It was a man, you know, who said there was one perfume that stilled the male's most savage mood—and that was the aroma of coffee and bacon cooking. Even toast with its golden glow is so appealing to the masculine eye that a famous fabric designer once named his new silk for it!

So put on your best smile and your fluffy company apron. Pull out a

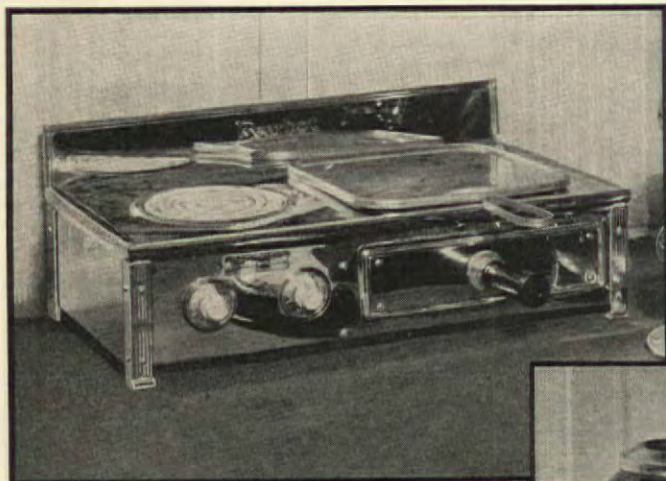
of culinary contortions before food materializes ready to be served.

So what will you cook? Simple food, yes. But even such a simple dish as scrambled eggs and bacon can be different. How? Consider this: Cut (with that gay handled pair of kitchen shears) six strips of bacon into one-inch squares. Distribute them on the heated cooking surface. Let them crinkle with crispness.

burger patties gain a romantic end by the side of that exotic, tropical fruit, the banana. Never mind if your guests' eyes do pop open when you prepare such unorthodox combinations. Their mouths will pop open—and shut with satisfaction after the first forkful.

Omelets may be hurry-up food but their memory will linger long and lusciously if you fold within their fluffy, light hearts (one tablespoonful for each egg) the tiniest of tiny, pearl shaped green peas. And can pancakes have a company manner? Easiest thing in the world. Just add to the batter, made from any one of the nicely behaved wheat pancake flours on the market, one half cupful chopped dates for every cupful of flour. Watch those griddle cakes get highfalutin'! Chopped nuts or raisins in the same proportion, will lend an air of distinction.

And is French toast such a back number that you hesitate to serve it at this modern table? Then use that modern appetite tempter, tomato juice, in place of milk in its prepara-



*Several cooking processes may take place at the same time with a two-burner grill such as the model shown above (Everhot table stove, courtesy of the Six Little Kitchens, John Wanamaker, New York)*



*For the adherents of the drip method of coffee making there is a device that is not only attractive as a table appointment but interesting to watch as it goes through its performance of brewing coffee (Silex Coffee Maker)*

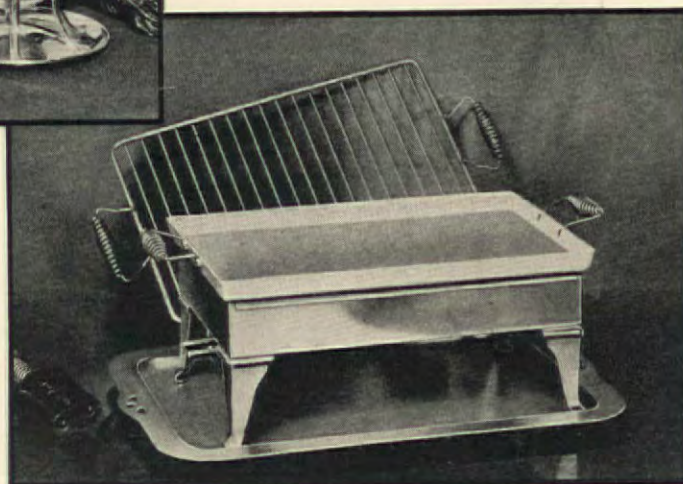
table right in your living room. Spread it with a simple linen cloth. Lay on your largest plain napkins, even if they don't match the cloth. There's a story that a man once went raving mad at the sight of a lace edged napkin. Fill a tray with the food and utensils you need. Let someone else put the plates around. Then proceed to cook at the table. A wife at the table is worth two in the kitchen at a time like this.

Your table appliances will do almost everything but talk. Hot breads, waffles, gingerbread, biscuits, cakes, muffins, griddle cakes, broiled foods, boiled foods, steamed foods, even good old-fashioned doughnuts can be made at the table by simply pushing a button. Whole meals appear as magically as the dinners little Two-Eyes used to order up by saying, "Little goat bleat, little table appear!"

But for the purposes of emergency entertaining it's better to confine one's dishes to the simpler kind of foods. Even if men do like to see food cooked before their eyes they don't want to twiddle their thumbs or tighten their belts while you go through a long set

Break six eggs into a bright colored bowl; add three tablespoons cream and a dash of salt and pepper. Whisk lightly with a fork. Pour over the bacon and stir the mixture gently till cooked. Serve with toast, hot and buttered, and that heavenly liquid known as coffee.

Plain, honest ham makes the society column when it's seen on the same grill with rings of translucent, yellow, canned pineapple. Mundane ham-



*Grills, large and small, round and oblong, are designed to meet the hostess's various cooking requirements (Westinghouse table stove)*

tion. And is it good with ham or bacon! Fried eggs, too common? An inspired Frenchman thought so once and tossed a tablespoon of hot vinegar over each egg before serving. And that, dear ladies, is Egg (Continued on page 57)



# A Time-Table for your Vegetable Supply

CLASS AND VARIETIES	SPACE TO BE PLANTED	SEEDS NEEDED	WHEN TO SOW	READY FOR USE	CROPS TO EXPECT	GENERAL CULTURE
<b>Beans, Bush</b> BOUNTIFUL } Green BURPEE'S STRINGLESS } Pod or SURE CROP WAX } Yellow BRITTLE WAX }	30 ft. row 5 times	1 pkt. or $\frac{1}{2}$ lb. each of any two	May 15th. and every other week up to July 15th.	60 days from date of sowing	About 1 quart of pods per foot of row	Rows 2 feet apart, drop seeds 4 inches apart; cover 2 inches deep. Hill slightly, never culti- vate while wet.
<b>Beans, Lima</b> FORDHOOK BUSH	50 ft. row	1 lb.	June 1st.	100 days	25 qts. pods	Rows $2\frac{1}{2}$ ft. apart, seeds, 6 in. apart, eye down; cover 2 in.
LEVIATHAN POLE	25 hills	1 lb.	June 1st.	120 days	50 qts. pods	Place 6 beans to hill; let 3 strongest grow.
<b>Beets</b> DETROIT DARK RED CRIMSON GLOBE	50 ft. row each	1 oz. each	April 15th. 20 ft. row. Repeat every two weeks	60 days 75 days	3 dozen from 10 feet of row	Thin out plants to stand 3 inches apart in row. Use while young.
<b>Cabbage</b> COPENHAGEN MARKET SUCCESION SUREHEAD DANISH BALLHEAD	50 plants 50 plants 75 plants 75 plants	1 pkt. each	{ March 15th. coldframe May 1st. outdoors	110 days 115 days 125 days 130 days	As many heads as plants set out	{ Harden and set 2 ft. apart. Apr. 15 in rows. $2\frac{1}{2}$ ft. apart. Transplant to permanent rows, $2\frac{1}{2}$ ft. each way.
<b>Carrots</b> AMSTERDAM FORCING CHANTENAY DANVERS HALF LONG	30 ft. row 30 ft. row 50 ft. row	1 pkt. 1 pkt. $\frac{1}{2}$ oz.	{ $\frac{1}{2}$ April 15th. $\frac{1}{2}$ May 1st. May 15th.	60 days 75 days 100 days	1 dozen roots to 3 feet of row	{ Thin to 2 in. in row. Thin to 3 to 4 in. in row.
<b>Celery</b> EASY BLANCHING FORDHOOK EMPEROR	50 ft. of row 100 ft. of row	1 pkt. each	March 1st.	125 days 150 days	100 plants 200 plants	Sow in hotbed, harden, and set outdoors in early June. Rows 3 feet apart plant 6 inches apart in rows.
<b>Corn, Sweet</b> GOLDEN BANTAM HOWLING MOB COUNTRY GENTLEMAN	{ 50 ft. row 50 ft. row 50 ft. row 50 ft. row	$\frac{1}{2}$ lb. lb. $\frac{1}{2}$ lb. $\frac{1}{2}$ lb.	May 30th. June 15th. June 1st. June 1st.	80 days 80 days 90 days 110 days	18 ears from every 10 feet of row	Drop seeds in rows, $2\frac{1}{2}$ to 3 ft. apart. Thin to stand 1 ft. apart. Hill to support stalks.
<b>Cucumber</b> FORDHOOK FAMOUS	12 hills	1 pkt.	June 1st. and 15th. 6 hills each time	60 days	12 fruits per hill	Hills 3 ft. apart, 6 or 8 seeds to hill, reduce to 3 sturdi- est plants.
<b>Lettuce</b> BLACK SEEDED SIMPSON WAYAHEAD ALL SEASONS WONDERFUL CRISPHEAD KINGSHOLM COS	20 ft. 40 ft. 20 ft. 20 ft. 20 ft.	1 pkt. each	March 15th. { March 15th. April 15th. April 20th. April 25th. May 1st.	60 days 60 days 60 days 75 days 85 days 75 days	{ 1 head per run- ning foot of row 2 plants per foot	March 15th sow in cold- frame, to set outdoors. April 15th. Other sow- ings outdoors. Rows 2 ft. apart, plants 8 to 12 in. apart in row, accord- ing to size of heads.
<b>Onion</b> WHITE SILVERSKIN. YELLOW GLOBE DANVERS PRIZETAKER	{ 50 ft. sets 25 ft. seeds 50 ft. seeds 25 ft. seeds	1 pint 1 pkt. 1 pkt. 1 pkt.	April 1st. April 15th. April 15th. April 15th.	60 days 85 days 85 days 100 days	200 scallions 15 lbs. bulbs 60 lbs. bulbs 40 lbs. bulbs	Space rows 18 in. apart. Sets 3 in. apart in row. Cover seeds lightly. Thin out seedlings to 3 to 4 in. apart.
<b>Peas</b> MARKET SURPRISE LITTLE MARVEL THOMAS LAXTON POTLACH	50 ft. 50 ft. 50 ft. 50 ft.	1 lb. each	March 15th. April 15th. April 15th. April 15th.	55 days 60 days 65 days 80 days	6 to 8 qts. of pods for every 10 ft. of row	Rows $2\frac{1}{2}$ ft. apart. Cover seeds 2 to 3 in. deep. These are dwarfs, but vines bear better if sup- ported by wire or brush.
<b>Radishes</b> RAPID RED ICICLE CHARTIER	40 ft. 60 ft. 40 ft.	1 oz. 2 oz. 1 oz.	April 15th. and repeat every week up to June 1st. 10 ft. row.	30 days 35 days 45 days	12 roots from every 2 to 3 ft. of row	Sow short rows often. Cover seeds $\frac{1}{2}$ inch deep. Thin out to stand 2 to 4 in. apart.
<b>Spinach</b> LONG SEASON NEW ZEALAND	50 ft. 15 ft.	1 oz. 1 pkt.	April 1st. April 15th.	30 days 75 days	1 bushel cut all summer	Rows 18 in. apart. Cover seeds $\frac{1}{2}$ in. deep. Allow for 5 ft. of spreading.
<b>Squash</b> COCOZELLE BUSH WARTED HUBBARD	20 ft. 10 hills	1 pkt. 1 pkt.	June 1st.	60 days 120 days	25 to 30 fruits 3 to 4 per hill	Rows, or hills 2 ft. apart. Cover seeds $\frac{1}{4}$ in. Thin out Bush to 1 ft. Allow Hubbard 3 plants per hill.
<b>Tomatoes</b> BONNY BEST LIVINGSTON'S GLOBE LIVINGSTON'S STONE	12 plants each	1 pkt. each	April 1st. in hotbed	90 days 100 days 120 days	6-8 lbs. per plant 8-10 lbs. per plant 12 lbs. per plant	Set plants 3 ft. apart each way, prune to 3 strongest branches, train to stakes 5 ft. tall.
<b>Turnips</b> PURPLETOP WHITE GLOBE AMERICAN P. T. RUTABAGA	50 ft. 50 ft.	1 pkt. 1 pkt.	{ 25 ft. April 1st. 25 ft. July 1st. June 1st.	50 days 50 days 100 days	1 doz. to 3 ft. row 1 doz. to 3 ft. row 1 doz. to 5 ft. row	Rows 2 ft. apart. Cover seeds $\frac{1}{4}$ in. Thin to 4 in. Rows $2\frac{1}{2}$ ft. apart. Thin to 6 in.

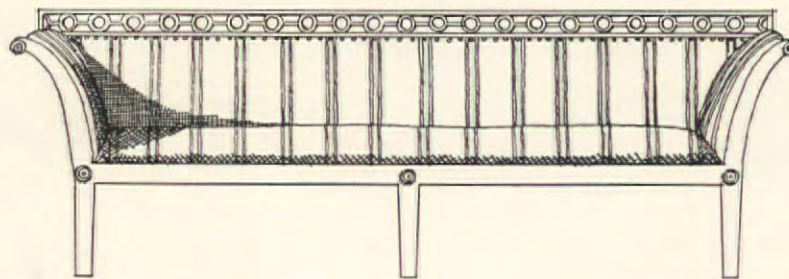
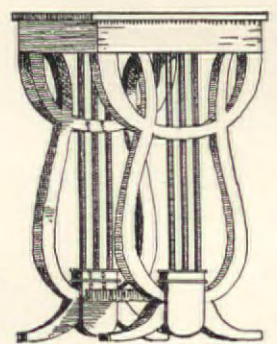
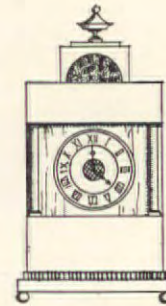
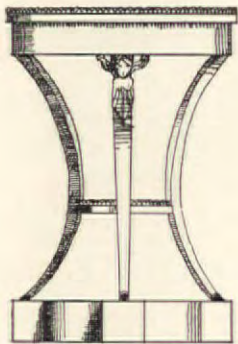
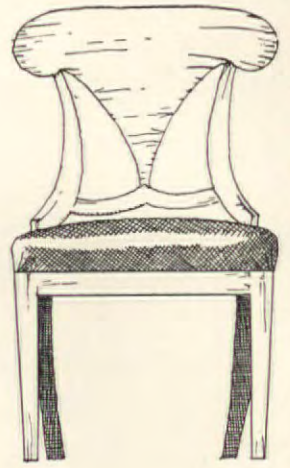
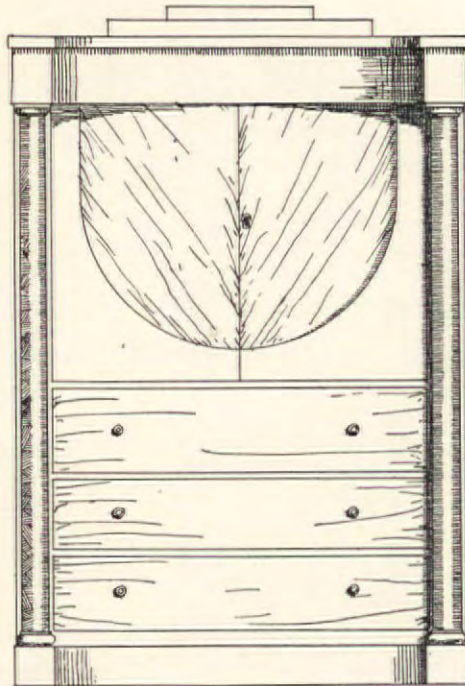
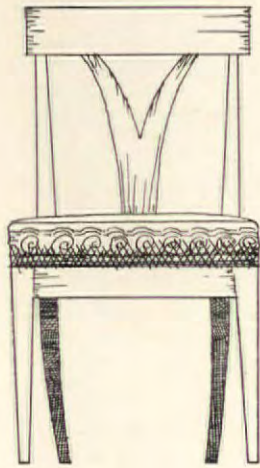
The varieties named represent types only and similar ones may be substituted.



# A Course in Furniture

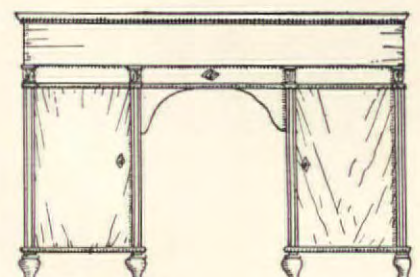
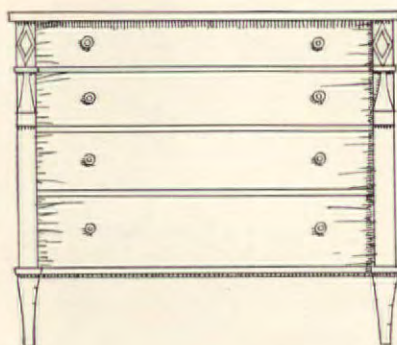
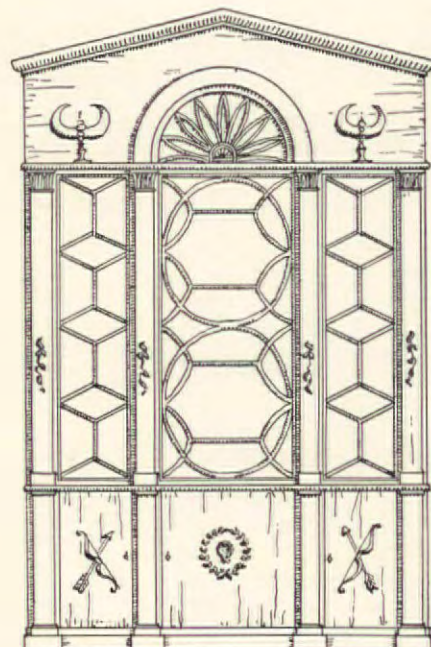
## XIII. Biedermeier Furniture

Drawings by LURELLE GUILD



*This type of modified Empire furniture showed much plain wood, with pillars having metal bases, and architectural effects adapted to cabinetmaking forms. There are some suggestions of the moderne mode also in its straight lines, and right-angled corners. The burl veneers, with black ornamentation and gilded carvings are typical of this furniture*

*Biedermeier was popular in Europe well up to the middle of the nineteenth century and reflected the sentimental period in Germany, and the times of Louis Philippe in France, and of Queen Victoria in England. It was made from the native fruitwoods with gilt and embossed metal decoration. The style has been well adapted by modern cabinetmakers*





THE term "Biedermeier" is perplexing to many people who are interested in the history of furniture. The origin of the name is a mystery to many, particularly since they are told there never was such a person or designer, even though they come across occasional references to someone called, "Papa Biedermeier." The fact is that "Biedermeier" in German means simply a good citizen or a happy, middle class person who lives contentedly in solid comfort. Papa Biedermeier first appeared in cartoons in the *Fliegende Blätter*, where he was paraded through a whole series of adventures which made him as popular and as well-known as a newspaper supplement hero to-day.

The name Biedermeier thus came to be attached to a type of furniture which was evolved after the Vienna Congress of 1815, and was in fashion until approximately 1850. It was based on the Empire and the Directoire which was in vogue in England, France, and Middle Europe, the lines following the Empire style, sometimes clumsily, sometimes achieving real beauty. The materials used in its construction were much less expensive than those in which the Empire and Directoire models were fabricated. For the grained mahogany veneer, beloved of Empire cabinetmakers, the Biedermeier designers substituted the local fruitwoods, particularly the wild cherry which is a light pale yellow, and burl walnut, while the typical black ebony of the richer pieces found its substitute in black enamel and lacquer. These were put on in bands and borders and occasionally even whole pieces were finished in them, in which case they were usually upholstered in the deep golden yellow shade which was considered the fitting complement of the black note in all Biedermeier examples. Black horsehair was often used on the golden yellow chairs. Decorations took the form of silhouettes of animals, birds, and flowers, stamped brass was used in place of bronze, and gilded wooden stars were substituted for the elaborate metal ornaments of the richer examples.

Painted motifs displayed wreaths and festoons, the favorite symbols of the Empire, and these form the decoration on satinwood pieces, or on painted furniture of one clear tone. Pseudo-classic motifs were popular and were done in the realistic manner which appeals to a sentimental people.

MODERN reproductions of Biedermeier are fully as interesting as the originals, since they have a grace and charm of proportion which only the best of the early pieces achieved. Modern apartments may be interestingly furnished with modified Biedermeier as these examples of cabinet making are comfortable, and the woods lend themselves well to modernistic color schemes. The quaint pieces are best seen against walls of rather bright clear colors, or with the striped or marbled wallpapers suitable to the period. Chartreuse, or lemon yellow, rich bright blues, or warm grays are the colors which go best with this type of furniture, and the walls may have painted borders of swags of drapery with fringe, tassels, and the other typical decorations of the period. If wallpaper is used there are cut-out borders which are appropriate, while for floor covering a black, rich blue, or raisin-colored rug, a figured carpet, or black and white linoleum in a tiled effect may be used.

This copy of a Biedermeier bed has kept the simple lines and good proportions of the original. (Baker Furniture Co.)



Modern reproductions of Biedermeier have the grace and charm of proportion which only the best of the early pieces achieved. (Elgin A. Simonds Co.)



Gilded stars are among the typical furniture ornamentations of this period. (Marshall Field & Co.)



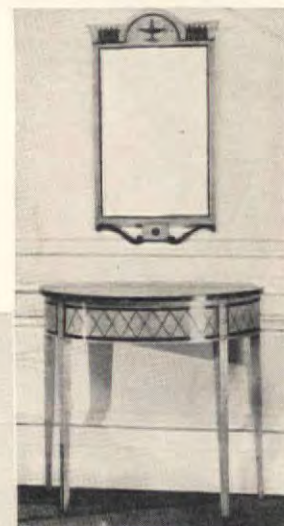
Chairs as well as other Biedermeier pieces were comfortable, a feature that appeals to modern decorators. (Marshall Field & Co.)



Bands of black lacquer make a striking contrast against the light fruitwoods. (Elgin A. Simonds Co.)



The quaint dressing table above, designed with drop leaves, would be very appropriate in one of our present-day bedrooms. (Baker Furniture Co.)

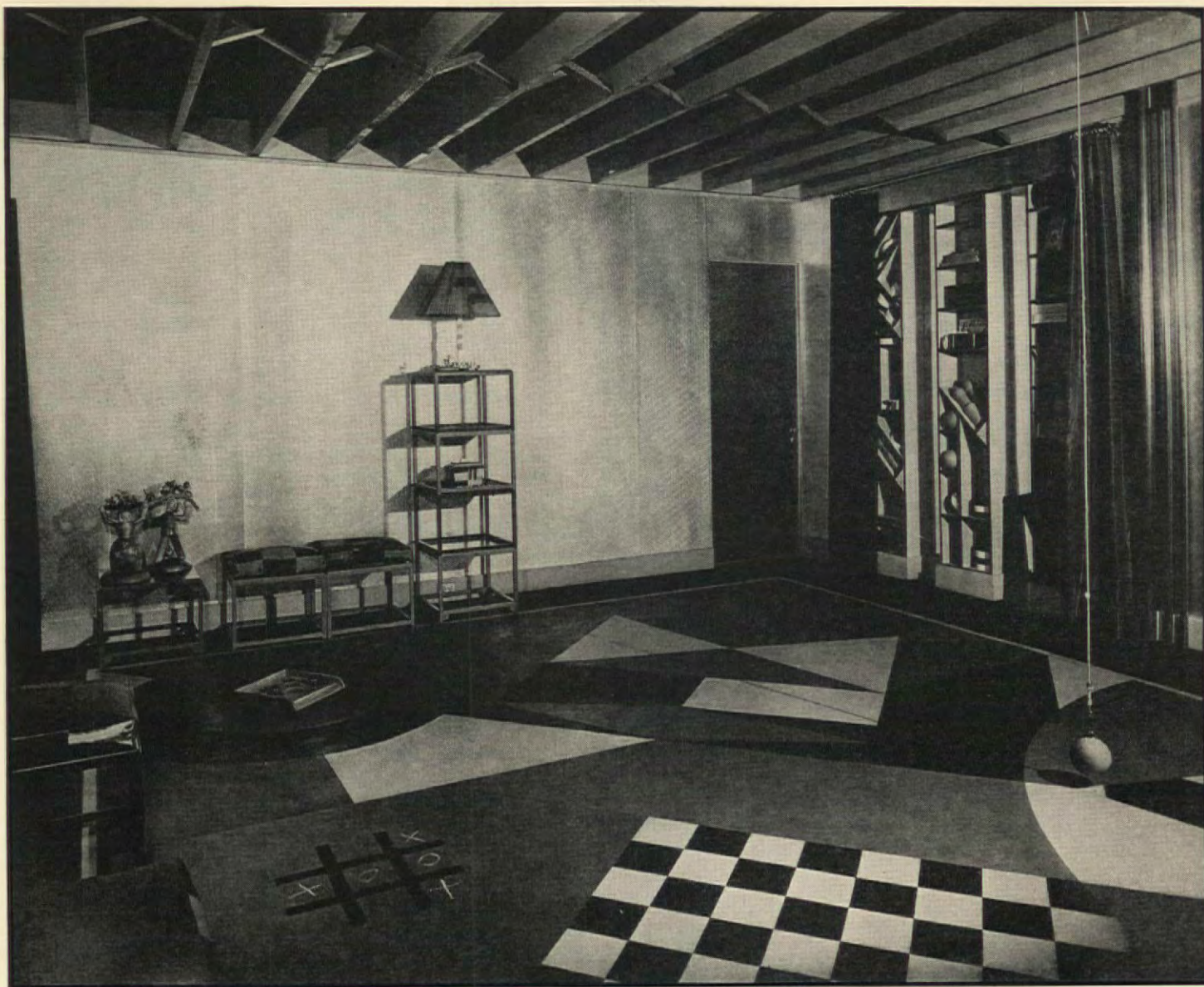


This console table and mirror would be in keeping with the furnishings of a modern home. (Elgin A. Simonds Co.)



Biedermeier secretary of fruitwood with contrasting black stripes. (Elgin A. Simonds Co.)





*The increasing popularity of recreation and games rooms has given the cellar even more importance than it ever had before, and in view of this fact, therefore, it is most essential that the walls and floors be made perfectly dry. (Congoleum Nairn)*

# Waterproofing the Cellar

by J. PAUL ATWOOD

CAN you swim in your cellar? Many people who had no idea that the house they were buying contained a pool have discovered one after the first heavy rainfall. Sometimes the pool is only a small one; other times the entire cellar is flooded. But, small or large, there are few structural defects that can cause as much trouble, involving considerable expense, as a foundation which is not water tight.

Yet, it is as easy to build a cellar that will be dry as one

that will be wet. Conditions must be studied beforehand, of course. The location of the homesite, whether it is in a valley or on high land, the class of soil, and the average rainfall should all be considered before the materials of which the foundation is to be built are chosen, or the way in which the foundation is to be built decided upon.

Unless a home owner knows how much inconvenience and discomfort can be occasioned by a wet cellar, he is apt to give little thought to the construction

of the foundation when he is building, or buying a new home. He may have decided opinions on the roofing materials which he wishes used. But a foundation is almost entirely hidden, and so, he asks, what difference does it make whether it is built of stone or brick or concrete.

Even though the workmanship which goes into the building of the foundation is good, the cellar may still be wet because the wrong materials were (Continued on page 62)



# A daily program for Beauty

by DOROTHY COCKS

A HOME is in a sense a stage—a background for your family life, the scene of your entertaining, the setting for *you*. It is fine and beautiful when it is designed as an appropriate setting.

This means much more than that the walls should reflect a color becoming to you. (Though it always surprises me that so many women have blue rooms that make the complexion look ghastly.) It means that the spirit of the rooms should reflect *your* spirit. Your habits should be considered in the choice and arrangement of furniture. Your hobbies should be revealed in the details of decoration. A home that is thus in harmony with its creator takes on warmth and feeling that make it emphasize and highlight your own personality.

But in the very thought that your home is a setting is the implication that it is *only* a setting. *You* make the scene come alive. The grace and beauty of the house should find their chief exponent in your own person. Perhaps the most significant thing a home maker can do is to make herself the embodiment of the charm she tries to build in her home and her family life.

I can never think it is idle vanity for a woman to try to make herself more beautiful. If her husband finds lasting delight in looking at her, if her children find pride and happiness in comparing her with other mothers—then her little ceremonies before a mirror are more than justified. Children have an odd native sense of beauty. They love a mother who is fresh and lovely. Their appreciation should be your incentive to keep yourself young and to make yourself attractive always.

What should these ceremonies before your mirror be? What can they do? At this time of year, your skin, like your wardrobe, probably needs refurbishing. It is very likely to look dull, as your winter clothes do. There are good reasons for it. Cold weather often constricts circulation in the skin, and the resulting poor circulation allows poisons to accumulate in the skin cells, which dull the complexion. The air of our usually over-heated houses is as dry as the air of the desert; it robs the skin of moisture, leaves it parched, papery, and lined. By spring, your complexion probably (Continued on page 41)



*Stroke around the eyes rhythmically with the cushions of your fingertips, outward along the brows and upper lids, down across the "crow's feet" lines, and in toward the nose*



*One school of beauty specialists recommends the use of a light cleansing cream which dislodges the dust particles and at the same time lubricates the skin. This should be wiped off with soft tissue and then the face and neck patted briskly for several minutes with a skin tonic lotion. The skin is then in condition for receiving foundation cream and make-up*



*An alternative method of daytime treatment is to use a liquid cleanser on a pledget of cotton. Its tingling stimulus cleans and brightens the skin and has an effective astringent action on the pores. For an oily skin this type of liquid cleanser constitutes a complete treatment; for a dry skin it should be followed by an application of tissue cream*



*It must be remembered, however, that daily exercise, a healthful diet, sufficient sleep, and plenty of fresh air are fundamental factors in the care of skin. Then, after proper cleansing and treatment with creams and lotions, you are ready for the finishing touches of powder and any becoming make-up that enhances your individual beauty and charm*





Figure 1

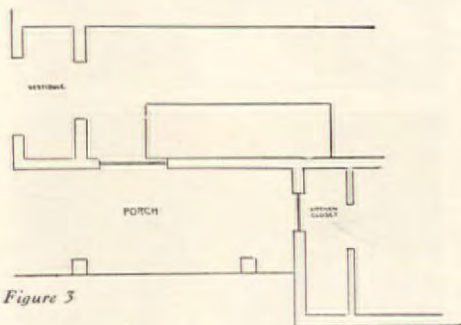


Figure 3

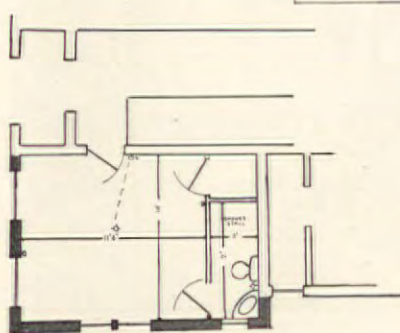


Figure 4

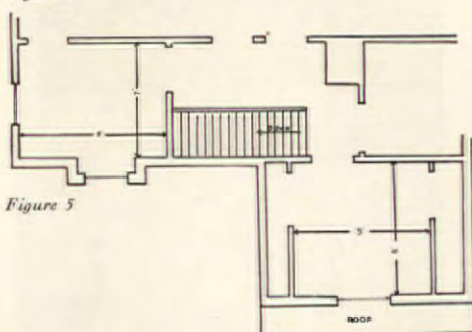


Figure 5

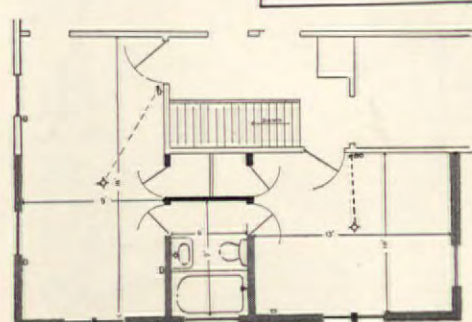


Figure 6



Figure 2



Figure 7

# Now is the

by ROGER B. WHITMAN

*These pictures illustrate what one subscriber to The American Home did to increase the value of his home and to add to its convenience. He "did it now" because prices for materials and labor offered attractive bargains and by modernizing he was giving employment and moving money.*

*Only half this interesting story is told on these two pages. Next month we shall publish two more pages illustrating the interior finish and the new heating, plumbing, and electrical equipment.*

*On page 41 of this issue of the magazine you will find detailed lists of the costs and materials used in the recon-ditioning of this outdated house. Also there is a description of the service which the United States Department of Commerce is prepared to offer remodelers.*



# time to remodel

FIGURES ONE AND TWO. "Before and after."

FIGURES THREE TO SIX are the floor plans showing (in gray lines) how much was added to the old house. Fig. 3 is the old porch which was replaced (Fig. 4) by a room and bath. Fig. 5 is the original second floor plan; Fig. 6 the second floor plan as remodeled.

FIGURES SEVEN TO ELEVEN show the actual steps in modernization. Beginning with Fig. 8, the projecting roof of the old second floor was supported by an overhang to the new framework (Fig. 9) which was of heavy lumber. This was sheathed (Fig. 10) with stoutly nailed shiplap and the old roof and dormer were not removed until the new roof and walls completely covered them with weather-tight sheathing. Believing that the gable ends would not look well in stucco, these were shingled over the same 18-pound roofing felt that was used (Fig. 11) under the metal lath for the stucco finish of the rest of the walls. The 18-foot rafters were supported at their centers (Fig. 7). The valley flashings (Fig. 11) were single strips of copper in the center of a wider strip of asphalt roofing. The 24-pound roofing felt was covered with asphalt slate shingles.

FIGURES TWELVE TO FOURTEEN. Wood molding was nailed to window and door frames an inch in from the edges of the frames (Fig. 12) and the felt (Fig. 13), metal lath and stucco (Fig. 14) were carried up to it to seal the joints between frames and walls. Eighteen-pound felt (Fig. 13) was applied over the old clapboards instead of building paper, being less likely to tear. The bottom edges of the wall were built out to throw drip away from the foundations.

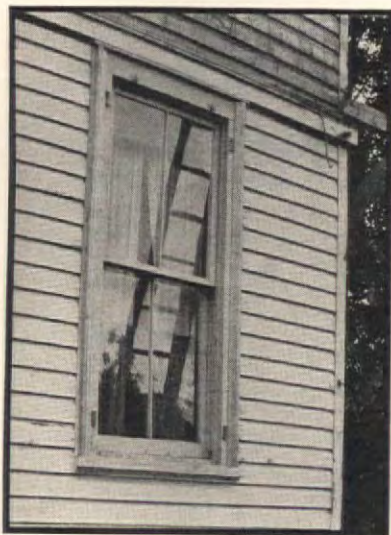


Figure 12



Figure 13



Figure 14



Figure 11



Figure 8



Figure 9



Figure 10









SCREENS THAT RUST... require frequent painting.



UGLY PATCHING... further adds to your expense.



AND FRAMES... must be rescreened every few years.

# Why Spend Money on Screens Year after Year...

*...when Screens of Anaconda Bronze Wire cost only 50 cents more*

IF your home has rustable screens, you know all about the annoyance and expense that rust causes. This spring, why not do away with painting and patching, by rescreening with Bronze cloth?

Bronze screens *cannot* rust. They withstand weather and wear. With ordinary abuse, they remain taut and firm, new-like for years. *And they are not expensive.* Bronze screen cloth retails for about 50 cents more per window than rustable screening... and lasts many times longer. Isn't this extra cost a trifling amount to pay for freedom from rust... for lasting screens.

Leading weavers of screen cloth use Anaconda Bronze Wire which, woven 16

## *The Utmost In Screen Value*

When your screen frames are also of Bronze, you have obtained the utmost in screen value. Bronze frames never require painting... never rot or warp... and, of course, never rust. Moderate in price now, their first cost is their *only* cost. Bronze screen frames fitted with Bronze screen cloth provide lifetime service.

meshes to the inch, weighs not less than 15 lbs. per 100 square feet. Such cloth meets all requirements of most communities.

## *Other Uses for Durable Metals*

Other Anaconda metals provide economy

and comfort throughout the home. Water pipes of Anaconda Brass, forever immune to rust, cost for the average home only about \$60 more than pipe that merely "resists" rust for a limited time only.

Gutters, rainpipes and roof flashings of Anaconda Copper give extra years of expense-free service. Solid Brass and Bronze hardware retains its rich beauty indefinitely. And well-made water storage tanks of Copper or Everdur (strengthened Copper) stop rust at a troublesome source.

For a copy of our booklet, "Copper, Brass and Bronze in the Home," address The American Brass Co., Waterbury, Conn.



# Screens of ANACONDA BRONZE



# New plants for the Dry Rock Garden

by ADOLPH KRUHM

Now that we have become "rock garden minded" it is pretty near time that we face facts squarely as to the relative merit of the various plants pronounced suitable for the rockery. Many highly praised rock garden plants are nothing short of a weed menace. As a specimen plant around a lonely boulder, the Stringy Sedum (*S. sarmentosum*) is charming; as part of a small rock garden it soon becomes a nuisance.

That is true too of *Sedum stoloniferum*, well called Running Sedum, often of the pink creeping Mosspink (*Phlox*), and other vigorous and rapidly spreading plants. The Roof Houseleek will crowd out all the smaller, though much more attractive Hen-and-Chickens, and little Fringed Bleeding-heart (*Dicentra eximia*) will dispossess many other inhabitants of the rock garden, if just one season's crop of seedlings be permitted to develop.

One source of trouble is that sentiment frequently gets the better of good judgment in the garden. In the rock garden especially, sympathy and sentiment must be thrown overboard or you will suffer the consequences of crowded monotony. In a rock garden variety is a necessity.

Fortunately, the last few years has seen the scores of available rock garden plants increased to hundreds. And the hundreds will help us rid the rock garden of the space-eaters referred to above. In presenting a dozen plant introductions of the last few years, let it be understood: First, that none of them are really novelties, since they have been doing duty in other parts of the world for years—it has been a case of getting them properly established, and the attempts proved successful. Secondly, with a single exception, all the plants mentioned thrive wonderfully under the dry and hot conditions that rule in so many rock gardens. On Long Island, N. Y., for example where the usual summer heat and excessive drainage combine to make plant life in general miserable for two months in the year, these rock garden newcomers simply revel.

Occasionally creators of plant names make a bull's-eye hit. Whoever named that finest of all creeping or hanging Bellflowers *Campanula muralis* must have been an artist at heart. Imagine a living mural painting composed of hundreds of twinkling purplish-blue star-shaped flowers disposed against a gray wall or rocks, and you have a picture that will delight the most sophisticated. Throughout June it enlivens whatever spot it graces, while for the balance of the growing season its clean, finely cut foliage furnishes pleas-

ing contrast. Louise Beebe Wilder in her book *Pleasures and Problems of a Rock Garden* mentions that, where region and soil combine to make things pleasant for the little Bellflower, it will bloom again in late summer and fall after having gained its midsummer rest.

As *Campanula muralis* ceases to be a picture, *Campanula raineri* comes into its own. Also, of dwarf, spreading habit, it begins to unfold its lavender-blue flowers late in June and keeps at it the entire month of July. For best effects both *raineri* and *muralis* should be planted in clumps of three or more—the larger the clumps, the finer the effect.

ONE persistent problem is how to keep the rock garden alive with color after June. In the Alpine Fleabane (*Erigeron alpinus*), that dwarfiest of composites, you find a tireless and faithful bloomer bearing attractive heads of purplish flowers with charming, contrasting discs, and will keep color on the rocks from June until August. Heat or drought, rain or shine, it matters little what the weather is, nor even how poor the soil.

Ordinarily we think of Vetch as a plant grown for green fodder for farm animals. But in *Coronilla cappadocica* or *iberica* we meet the crowned beauty of the family. And how it deserves to be known! The plant itself, with its finely divided, shiny, bluish green foliage and trailing is of most artistic habit. Its crowning glory consists of lovely racemes of golden yellow flowers during June and July.

And now a humbler denizen for our rock garden, which, however, has two outstanding characteristics: *Dianthus knappi* not only is one of the daintiest of all Pinks, but it also has the unique distinction of being the only yellow-flowering member of the tribe; moreover it loves hot weather and a dry, well-drained situation.

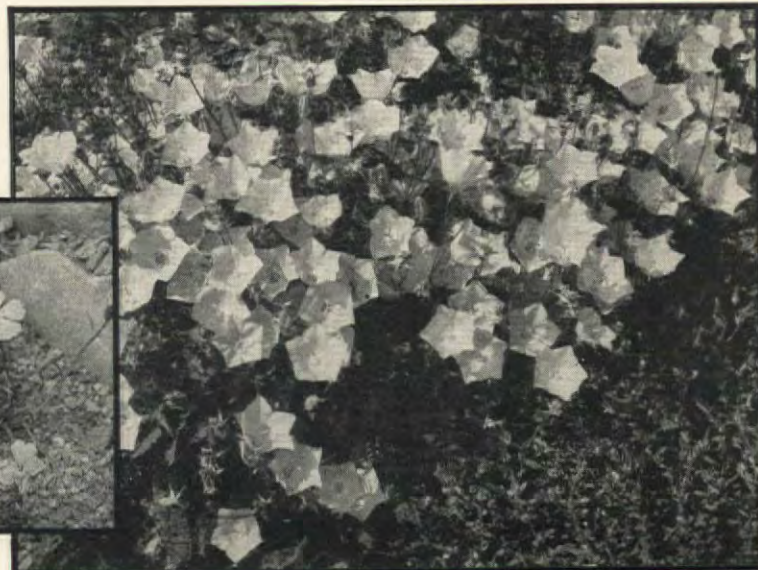
The majority of Columbines grow much too rank to be considered well-behaved citizens for the average rock garden. But in *Aquilegia flabellata nana-alba* we have a dainty Japanese visitor that fits to perfection. It's foliage is so charming that the little white lady proves an asset

Photographs courtesy of Wayside Gardens

The choicest of all the rock garden Bellflowers—*Campanula raineri* suggesting a mural painting; properly *C. portenschlagiana*. Flowers lavender



Unique is this little yellow-flowered Pink (*Dianthus knappi*), and a glutton for hot, dry weather





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*Fire protection, too!* Made of asbestos fibres and Portland cement, J-M Rigid Asbestos Shingles protect your home from loss (23% of residential fires start on roofs).

The many colors in which J-M Asbestos Shingles come offer a selection from which you can choose exactly the roof your home needs. Prominent architects supervised the choice of the cool grays and greens, the warm browns and reds. They also assisted in selecting the various styles and textures of J-M Asbestos Shingles.

Still lower in cost are the J-M Flexible Asphalt Shingles. Surfaced with finely crushed

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tile of high quality—without the cost. \$9.75 down and small monthly payments will modernize that dingy bathroom or kitchen! If you do not know the J-M dealer just mail the coupon below.

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even without flowers. The flower stalks rear gracefully eight to ten inches above the foliage, supporting perfectly shaped ivory-white flowers.

In *Sempervivum atrovioleaceum* we meet the aristocrat of the Houseleek family, large and colorful and well behaved. This species forms a beautiful rosette of purple leaves, in almost semi-ball shape. Fully developed specimens measure as much as five inches across by three inches in depth. This size is not reached, however, until after growing nicely for at least two seasons, and in the meantime no new brood develops. This slow growth makes *atrovioleaceum* valuable for the rock garden of limited dimensions.

And now we introduce an Onion! *Allium thibeticum* is an "honest-to-goodness" member of the Onion family, which, until five years ago, never thought of leaving the home of the Llama and prayer wheels! But along came an enterprising British plant collector, saw the beautiful waxy, bell-shaped, hyacinth-resembling flowers, and that was the beginning of *Allium's* campaign to conquer new worlds. Seeds reached our shores, sprouted, and a new *Allium* was born. They bloom during June and July, the lilac-mauve flowers being borne on stiff stems, six to eight inches high.

THERE is a Thistle that should make every Scotch gardener happy! Why? *Carlina acaulis* is a thrifty lady that can get along with less nourishment and moisture than any plant I know. Mine grows literally, on an ash heap, the basis of my rock garden. A nearby Privet hedge absorbs nearly all the moisture, yet *Carlina* seems contented. After perfecting a symmetrical plant of silvery, spiny leaves, it settles down to the all important business of growing an immense silvery flower with practically no stem.

If there is one thing above all others that we want in the rock corner during July, it is color. When *Campanulas* go on strike, *Wahlenbergias* (*Edraianthus*) come to the rescue. Both *tasmanica* and *dalmaticus*, representing Australia and Europe respectively, bring a profusion of bell-shaped blue flowers somewhat resembling *Platycodons*, but the plants are of dwarf habit, rarely growing above four inches.

*Anemone narcissiflora* is an exception regarding moisture, on which this present article is based, but is worth a word. It is a lovely alpine species, in its native haunts thriving in the meadows and under moss. The flower heads carry a dozen or more individual white flowers.

*Arabis alpina rosea* (pictured just above), even if that is not its real name, is a charming pink form of the old popular Rockcress, and needs no more than a mention.

An Onion with flowers like Hyacinths—*Allium thibeticum* is one of the really newcomers

A lovely pink flushed form of the very popular Rock Cress is offered as *Arabis alpina rosea*, but may be *A. muralis*



*Campanula muralis* (below), the choicest of all the rock garden Bellflowers. For best effect it should be planted in clumps of three or more



Center: Called Lady Fingers in England, and as yet little known to us, *Coronilla cappadodica* with small yellow pealike flowers gives gaiety to the rock garden



At left: This charming little member of the Michaelmas Daisy family loves to ramble around the rocks—*Erigeron alpinus*, flowers blue



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[Neither did he!]

Not so long ago floor refinishing was a tedious, costly job no "amateur" could hope to do well. Today—thanks to Double X—thousands of men and women are surprising themselves (and the family budget) by doing an expert job in one-third the time and at trifling cost.

All you need is a can of this white magic, a pail of boiling water, a mop or brush, a bit of steel wool. You simply dip into the foaming solution, apply to floor, then watch! Watch it remove every trace of varnish, shellac, wax, dirt, grease! Watch it bleach the floor back to its original beauty! And do it all in ONE operation!

Sounds like a fairy tale—but it's true! And it will cost you just 75c to prove it; for that small sum will buy a full pound can—enough to "do over" an average floor—at any paint or hardware store. See free trial offer in coupon below.



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Shalk Chemical Co., 358 E. 2nd St., Los Angeles. Please send me, free, a 25c "Get-Acquainted Package" of Double X Floor Cleaner. [A-2]

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Residence of Dr. Morgan G. Carpenter, Elgin, Illinois. Architect, Elmer Gylleck. Exterior finished with two coats of Cabot's DOUBLE-WHITE Collopakes.

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**JUST** as lacquers marked a new era in finishing automobiles, so Cabot's Collopakes (for every paint use) mark a new era in the finishing of homes and other buildings.

Collopakes differ from paints because the particles of pigment are much smaller than is possible with grinding. The finely divided pigment is dissolved (suspended) in the oil, resulting in more than an ordinary mixture, requiring very little stirring before use. Most important of all, the Collopping process gives these modern colors automatic freedom from brushmarks and non-fading qualities that impress everyone who uses them. The gloss colors stay glossy out of doors. The greater covering power makes Collopakes go further and cost less.

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**BUILD** your fireplace of any design you like and know that it will never smoke. Build it this new way and thus have ample warm air CIRCULATED throughout the living room and connecting rooms.

These advantages in fireplace construction are made possible by the Heatilator—a double-walled metal form, around which any style of fireplace can easily be built. This unit takes cold air from within the room or outside, passes it around the fire, and sends it out warm and healthful, to circulate over the entire room. Saves furnace operation during cool spring and fall weather. Only heat required for homes in mild climates. Ideal for summer cottages, cabins, and camps.

A perfect fireplace is guaranteed; there will be no disappointments, no smoking with the scientifically constructed Heatilator. The small additional investment is offset by savings in labor, materials, and fuel. We'll gladly send you full details of this modern fireplace. Just fill in and mail the coupon today for a free book of Fireplace Designs. **THE HEATILATOR COMPANY**, 514 E. Brighton Ave., Syracuse, N. Y.



This is the Heatilator Unit around which the masonry is laid. Cold air is drawn into the double-walled chamber from openings within the room or outside. The air is heated and comes out above. Both intake and outlet openings may be located wherever you desire.

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## NEWS! When children skate on polished floor you can laugh



## Use this new wax that resists wear remarkably

Recent discovery cuts work in half—keeps floors better looking

Now—you can give to your floors that lustrous beauty you've always wanted and stop worrying about scratches and other ugly signs of wear. For the way has been discovered to make a wax compound that is easier to put on a floor, that resists wear longer, that won't catch dirt or dust. It is called the Koric Process.

The only wax made by this amazing process is Old English Wax which is sold in paste and liquid form by all paint, hardware and department

stores. Try it on your busiest floor.

You'll discover how easy it is to apply...almost like sweeping. Then before you know it marks of wear vanish and the floor takes on new beauty, an alluring sheen that makes the room look lovelier. And the way this beautiful Old English Wax finish resists the hardest wear through days, weeks and months will surprise you!

For waxing painted, varnished, shellacked floors and linoleum, for polishing furniture, there's nothing quite so satisfactory as this new Old English Wax. Try it right away. Made by The A. S. Boyle Company, Cincinnati, Ohio.

# Old English Wax

PASTE and LIQUID

## What this country needs—a good \$5,000 house

Continued from page 18

electric refrigeration, stoves, and sinks are included in the same way that one finds them in a modern apartment. The kitchen received special attention from the architects and they worked in close cooperation with a well-known manufacturer of kitchen units in designing equipment to make these "housewives' workshops" efficient to the nth degree.

In the eyes of foreigners we Americans have developed our "central heating" to an unbelievable degree of perfection. But the fact is we are perhaps too interested in the size of our boilers and not enough in their performance. The heating equipment the architects of THE AMERICAN HOME houses suggest is small but remarkably efficient. It consists of a boiler placed in the "utility room" on the main floor of the house. This type of boiler does not need to be put below the first floor level for efficient operation, and an old-fashioned stove-pipe flue, inconspicuously modern, is enough to carry off the smoke if oil or gas is not used for fuel. A coal-box must be placed in or near the utility room but as the furnaces only use about a half a ton of coal a month the box may be small and well hidden.

As a matter of fact these houses were originally designed by Howard & Frenaye to be heated with electric or gas steam radiators. Unfortunately the rates for these fuels were not sufficiently low in Great Neck, where the houses are being built, to permit their use and the coal heaters were put in as substitutes. However, progress in the field of heating by electricity and gas has been very rapid in recent years and, where rates permit, fuels supplied by wire or pipe are remarkably efficient. Steam radiators placed in each room, and heated by electric or gas burners, afford a flexible and perfectly satisfactory heating system.

Where such radiators are installed there is, of course, no central heating apparatus and the "utility rooms" in our small houses would be used, as originally planned, for storage rooms. The advantages of gas or electric heaters in week-end or summer houses are obvious and where our "compact cottages" are used for these purposes such heaters have much to recommend them, even where gas or electric rates are high. The installation cost of the electric steam radiators suggested by the architects for these houses would be: Colonial house \$780, English house \$480, Swiss house \$480, French house \$480. The Colonial house requires more square feet of radiation, hence more radiators.

To assist, at low cost, the heating of these houses the architects have specified "fireplace units" to be built in each fireplace. These units cost about \$75 to purchase but they reduce labor and materials charges so that

they really only add about \$25 to the total cost of the house. As you doubtless know, the units provide a metal form for the construction of the fireplace and when in operation the fire on the hearth heats the air in the metal chambers of these units and the heated air rises through ducts and grilles to heat the entire room and, if desired, through other ducts to heat upstairs rooms.

These cottages are all of frame construction. The roofs are of wood shingles with heavy butts and with a wire brushed texture which emphasizes the natural grain of the material. Exterior walls are sheathed, covered with heavy waterproofed building paper and finished with a veneer of brick, stone, stucco, boarding, etc., as the case may be. All interior floors are thick oak except kitchens and baths which have linoleum finish for cleanliness' sake. All interior walls, except the living room walls, all partitions and ceilings are finished with plaster applied to an insulating lumber base. The living room walls are paneled in pine with insulation behind the boarding and between the studs. Due allowance has been made for the selection of well-designed lighting fixtures and hardware.

In brief, these typical houses have all the advantages of the tiny apartment, none of its disadvantages, and in many ways contribute to the joy of living. They should prove of great interest to anyone thinking of establishing a modest home.

### Budget of Costs

Cost of Garage . . . . .	\$ 225.00
Cost of House (Average for U. S.) . . . . .	4,900.00
Cost of Land . . . . .	1,000.00
Fee for Placing First Mortgage . . . . .	200.00
Cost of Grading and Planting . . . . .	200.00
<b>Total Cost . . . . .</b>	<b>\$6,525.00</b>
Less Amount of First Mortgage . . . . .	4,000.00
	<b>\$2,525.00</b>

Less Amount of Second Mortgage (Paid off in 5 years) . . . . .	1,850.00
Cash Required . . . . .	<b>\$ 675.00</b>

### Carrying Charges

1. Interest on First Mortgage . . . . .	\$ 240.00
2. Interest on Second Mortgage (average) . . . . .	61.05
3. Taxes . . . . .	65.00
4. Fire Insurance . . . . .	10.00
5. Amortization of 2nd Mortgage . . . . .	370.00
6. Heat . . . . .	60.00
<b>Total Charge per year . . . . .</b>	<b>\$ 806.05</b>
Charges per month . . . . .	67.17

Item No. 5 above is really not a carrying charge as it increases the equity in the property and the owner is really paying it back to himself.

The general specifications which may be used in building these houses are printed on the opposite page. As noted above, for \$1 we shall send a duplicate set of these specifications and the complete working drawings. With this material we shall include detailed working drawings of the kitchen cabinet units which are especially adapted to these houses and the heating system, for use with coal, mentioned in the specifications.



## Specifications for the four houses

### Excavation

Excavation for foundations consists of trenches exactly 12" wide, 3' 6" deep, splayed outwardly at the bottom portion and carried to the true level bottoms. Excavation for water supply, sewage disposal, rain conductors, etc., shall be done by the trades whose work requires same.

### Masonry

Foundations and slabs under floors shall be poured concrete of 1-3-6 mix. Foundations shall be poured using trenches as forms and shall be 12" thick. Slabs under floors shall be 2" thick. All poured concrete shall be mixed with liquid integral waterproofing compound. Slabs shall be given one heavy coat of hot tar.

All porch and terrace floors shall be of common brick laid over concrete base. Utility room floors shall be cement finish. Chimneys and fireplaces shall be built in strict accordance with detail drawings. Flues shall be lined with terra cotta. Brick veneer shall be common brick as selected by the owner, cost of which not to exceed \$15 per thousand. Stucco shall be two-coat work applied on standard weight galvanized metal lath nailed to 1" x 2" furring strips.

The general contractor will furnish to the mason contractor one complete Heatilator Unit which shall be built in fireplace by mason and faced with material as shown on detail.

All interior walls, partitions, and ceilings, unless otherwise specified under Carpentry, shall be finished with one coat of pre-tinted Solidon, applied over insulating boards as directed by the Solidon Co.

### Sheet Metal Work

All flashings, counterflashings, lead-ers and globular baskets at top of same shall be 16 oz. copper. Heads, jambs, and sills of all exterior openings shall be flashed.

### Carpentry and Millwork

Framing shall be spruce or fir. Exterior walls shall be sheathed with  $\frac{3}{4}$ " pine sheathing. Sheathing shall be covered with black waterproof paper. Roofs shall be Creo-dipt or Weatherbest pre-stained shingles or hand-rived shingles with  $\frac{1}{2}$ " butts laid 5" to weather over shingle lath.

Floor joists and under side of rough floor shall be given a coat of creosote. Rough floors shall be diagonally laid  $\frac{3}{4}$ " pine and shall be covered with floor paper. Finish floors shall be Cromar Factory Finished Oak Floors or  $\frac{1}{2}$ " No. 2 Red Oak. Kitchen and bathroom floors shall be linoleum.

Exterior stained woodwork shall be pecky cypress. Exterior painted woodwork shall be white pine. Gutters shall be O. G. fir gutters. Insulate between studs of exterior living room walls with Balsam Wool, Cabot's Quilt, U. S. Mineral Wool, or Johns-Manville's Triple Thick Insulation.

All interior walls, partitions, and ceilings, except walls of living room, shall be covered with Johns-Manville or Insulite insulating board. Walls of living rooms and all trim shall be tongue and groove  $\frac{3}{4}$ " Shevlin Pine Paneling laid vertically. Interior trim, except as above noted in living rooms, shall be whitewood. All trim shall be as detailed.

Exterior doors shall be 2" thick. Casement sash shall be one of the following brands: International, Fenestra, Lupton. All exterior open-

ings shall be screened with full length 16-mesh copper screens. Interior doors shall be 1 $\frac{3}{4}$ " stock six panel doors as made by the Curtis Companies or Morgan Sash & Door Co.

For kitchen cabinet work to be furnished and installed by Wasmuth-Endicott Company allow the following sums: Colonial house \$166, English house \$124, Swiss house \$125, French house \$119.

Allow the sum of \$55 for finish hardware for each cottage to be chosen from lines of Corbin, Russell & Erwin, Sargent, or Yale & Towne.

### Painting

Exterior painted woodwork shall have one coat aluminum paint and two coats lead and oil.

Exterior brick and stone work shall be whitewashed one coat.

Exterior painted woodwork shall have two coats Minwax Flat Finish.

No stain shall be applied to roofs. All woodwork in living rooms shall be stained one coat of Concord stain as made by Colonial Stain Co. of Boston, Mass.

If factory finished flooring is not used all wood floors shall be given one coat Minwax Flat Finish and one coat of Old English Wax.

All plaster shall be sized with Solidon Co. size as directed by the manufacturer.

Plaster and woodwork in kitchens and baths shall be primed, given one coat lead and oil, and one coat egg-shell enamel finish.

All other ceilings shall be given one coat cold water paint. All other walls shall be papered, allowing \$1 per roll of paper as selected by the owner.

### Plumbing

This contractor shall do all excavation necessary to accommodate his work. House sewers shall be 3" E. H. C. I. connected to steel sewers. House drains shall be 3" M. W. C. I. Set clean-outs in utility rooms where directed. Soil stacks shall be vented through roofs and flashed.

Water supply from street mains shall be  $\frac{3}{4}$ " Anaconda or Chase brass pipe, or Byers or Reading wrought iron pipe carried 3' 6" below grade to meters in utility rooms.

Leader drainage shall be 3" T. C. hub tile carried to dry wells.

Supply piping shall be Anaconda or Chase brass pipe or Byers or Reading wrought iron pipe.

Fixtures shall be Crane, Kohler, or Standard with recessed tubs.

Install in utility rooms, and properly connect to gas supply, Ruud No. 95 continuous flow water heaters with meters in utility rooms.

### Heating

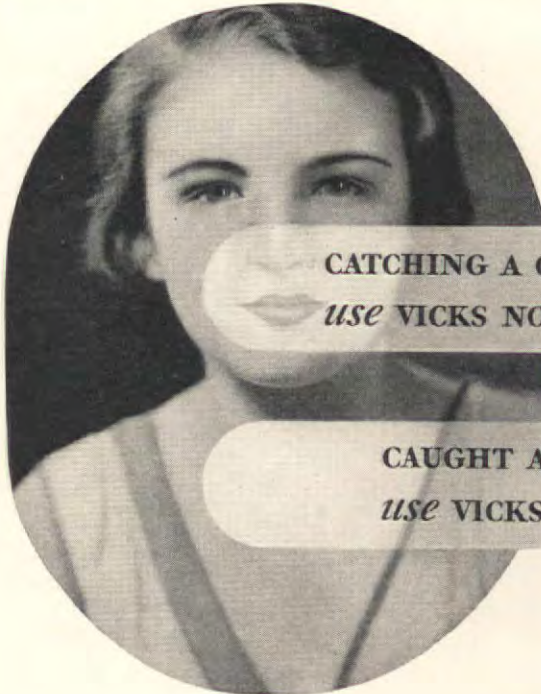
This contractor shall install either a Richardson & Boynton or an Arcola cabinet type hot water heating system as recommended by the manufacturer to be guaranteed to heat the building to 70° in zero weather.

### Electric Work

All work shall be done in accordance with rules of the N. B. of Fire Underwriters. Feeders shall be brought in overhead to meters and panel boards in utility rooms.

Wiring shall be in BX flexible armored cable. Switches shall be toggle type. Base plugs shall be double T slot flush front type. Allow \$55 for lighting fixtures to be purchased by the owner.

# ANXIOUS MOTHERS



CATCHING A COLD ?

use VICKS NOSE DROPS

CAUGHT A COLD ?

use VICKS VAPORUB

## -new VICKS PLAN brings you better CONTROL-OF-COLDS

EVERY mother will welcome this further advance in the fight against colds. Years ago, Vicks brought mothers the modern method of *treat-ing* colds—Vicks VapoRub. To-day, Vicks chemists have perfected a product based on a new idea for *prevent-ing* colds—Vicks Nose & Throat Drops. Together, these companion products now form the Vicks Plan for better Control-of-Colds. Already, this plan is helping millions of mothers to fight colds more effectively. To lessen their number. To lessen their severity. To lessen their cost. Here, briefly, is the plan:

### 1 Before a cold starts

At that first stuffy, sneezy irritation of the nasal passages, or a child's first snuffle—Nature's warning of a cold coming on—use Vicks Nose Drops at once, as directed. Repeat every hour or so if needed. This will prevent many colds by stopping them before they get beyond the nose and throat—where most colds start.

### 2 After a cold starts

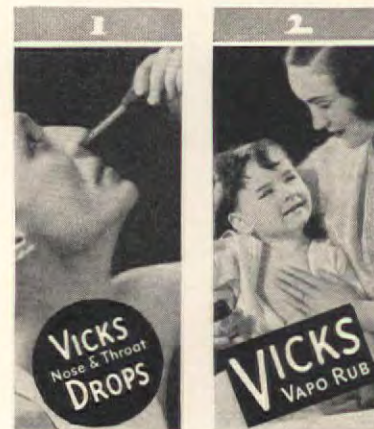
At night, massage the throat and chest well with Vicks VapoRub (now available in white *stainless* form, if you prefer). VapoRub acts like a poultice or plaster and at the same

time gives off medicated vapors which are inhaled all night long.

During the day—any time, any place—use Vicks Nose Drops as needed for greater ease and comfort. (If there is a cough, you will like the new Vicks Cough Drops—actually medicated with ingredients of Vicks VapoRub.) This will give you full 24-hour treatment.

### Trial offer to VICKS users

You have Vicks VapoRub in your home. Now get the new Vicks Nose & Throat Drops and follow the Vicks Plan for better Control-of-Colds. Unless you are delighted with results, your druggist has been instructed to cheerfully return your money.







## Now at about **HALF** the usual cost you can enjoy the many advantages of guaranteed high-grade rolling screens

UNOBTRUSIVE, permanent rolling screens are replacing unsightly, cumbersome, light-obstructing old-fashioned types of screens as inevitably as washing machines have replaced washboards. Possibly only their seemingly high cost has deterred you from already having them. Now even that barrier has been removed.

The new Model 50 Rolscreen has done it. The special offer outlined here makes immediate action almost irresistible. Model 50 Rolscreen is half length (for lower sash)—specially designed for inconspicuous *outside* installation in double-hung windows. It has most of the features of the regular, full-length models. Mesh is of extra-strong, electroplated, clear-vision "Alumina" wire-cloth; and the entire assembly is finished with gray, rust-resisting baked-on enamel. A GUARANTEE BOND covers every genuine Model 50 Rolscreen of Pella.

A further economy lies in the fact that you can install Model 50 Rolscreen yourself. No costly expert's services required! A hammer, screw driver and about fifteen minutes' time are all you need. Complete, easily understood installation instructions accompany each delivery.

Until May 15th, we offer you Model 50 Rolscreen for only \$3.50. in any size (sash measure) up to 36 in. by 36 in.

How can you hesitate? At a hitherto unheard-of low price for a good rolling screen, you can now banish the twice-a-year drudgery, the daily inconveniences and the marring of window beauty which old-fashioned, wide-framed screens impose. No annual sorting, cleaning, repairing, painting and putting up; no taking down and storing. No trouble getting at flower boxes or window outsides for washing. No gaping edges. No sagging, bagging or ripping mesh. Always available . . . a pull and screen is down; release catch and it rolls up, automatically, out of the way and sight. Self-cleaning.

Buy as few or as many Rolscreens as you wish . . . screen the whole house or a few windows at a time. (We add 25c expressage per screen to above price on orders of three screens or less.) Time payments on the larger size orders, if desired. Dealer deliveries where convenient. Net-cost installation service available in most cities. MAIL THE COUPON—TODAY.

# ROLSCREENS

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ROLL UP AND DOWN—LIKE A WINDOW SHADE

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Under your special offer I might be interested in . . . . . Model 50 Rol-screens. Please send descriptive folder, copy of Guarantee Bond and other details. It is understood this does not obligate me in any way.

Name .....

Street..... City and State.....

Plate 11 shows the installation and use of the traverse cord

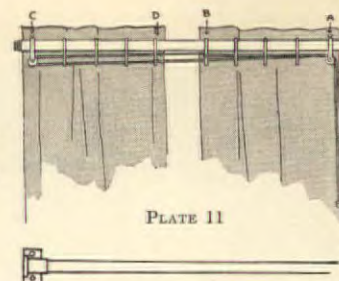


PLATE 11

## An expert teaches curtain making

Continued from page 7

halls, whether the front door either has glass or is of solid wood, the same style curtain is used. If the windows on either side of the door are really larger than a side light it is optional whether you use a frill top on rods, top and bottom, or a French headed curtain.

Some houses have a Colonial fan light over the door, and if this fan is really old and beautiful it should not be covered. But if it must be curtailed then the following directions may be carried out satisfactorily. For a fan or arched transom use a shaped rod or a piece of bamboo the correct length for the top, and measure from this in a line straight down the center, cut your material crosswise this length, making allowance for whatever you have computed you will need for your heading and casing and adding 1½ inches for a rosette. Arrange the casing on the rod, gather the lower edges together, then turn in the raw edges and shirr them to form a rosette. Tie the shirring threads securely so that there will be no sagging of the material, then tack and conceal the fastening underneath the rosette. Plate 2 demonstrates the finished curtain if these directions have been carefully followed.

While we are on the subject of frill-top curtains let us consider for a moment frill-top organdie curtains. The headings on these are made exactly as you make the scrim curtains, but be careful not to plan the material so that the finished curtain is too skimpy as organdie is a stiff fabric, and unless the window is very small

tively with any other material. For the ordinary window I use a ruffle which is 3½ inches when finished, and allow for the hems on the sides about ¾ of an inch. In computing the correct amount to be made up into ruffles you figure this way: If your measurement is 58 inches and your material is 39 inches you have a total of 97 inches, twice which is 194 inches or 5 yards and 14 inches left over. When you have completed the making of your ruffle, you sew it to the top side of your curtain, having made a narrow hem turned onto the right

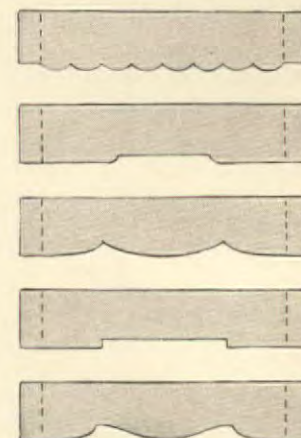


PLATE 12

Plate 12 illustrates a few suggestions for shaped valances

side which this ruffle covers when placed as stated. This leaves a nice finish for the wrong side. For smaller windows, bath or otherwise, measure and make proportionally. Do not use a simple frill-top organdie curtain as a glass curtain. It is sufficient in itself. If your problem requires a glass curtain use scrim or like material, frill top, or a French headed glass curtain of casement cloth, gauze, or similar suitable material. Would you put two overdraperies or two glass curtains on one window? When you answer that question I feel sure you understand the reason for my "do not." Also I do not like valances with simple ruffled organdie curtains. Their simplicity of style to me is their charm and the transparency of the material precludes the use of a valance, hence I urge that the ruffled, tied back organdie curtain be used alone. Plate I and the accompanying photograph on page 5 give a clear idea of the making and correct use of organdie curtains.

The next type of curtain which we shall undertake is the French headed curtain. This is used in casement windows where only one pair is to be put up, and (Continued on page 50)



PLATE 13

Styles of tie-backs vary as shown in the sketches above

I urge you to use the full width of your material. Organdie curtains should be perky and fresh looking, and to achieve this I always use the full width of the material, and finish them with narrow ruffles which give a crisp effect that is always charming, and cannot be done so attrac-



## Now is the time to remodel

Continued from page 31

Below are two lists showing the materials used in the remodeling of Mr. Whitman's house and the total cost of this operation. Some of the materials are not mentioned in the article on page 30 but will be next month in a subsequent article.

### MATERIALS

Boiler, radiators, hot water heater—American Radiator Co.  
Heat and water controls—Minneapolis-Honeywell  
Oil burner—Petroleum Heat & Power Co.  
Water tubing—Chase Brass & Copper Co.  
Plumbing fixtures—Standard Sanitary  
Pipe insulation—Johns-Manville  
Cement, Atlas White—Universal Atlas Cement Co.  
Plaster—National Gypsum Co.  
Insulation, Cabot's Quilt—Samuel Cabot  
Shingles—Flintkote  
Paint—Samuel Cabot  
Windows—Morgan Co.  
Wiring—General Electric Co.  
Sheet copper—Anaconda Copper Co.  
Roofing felt—Johns-Manville

### COSTS

Lumber and millwork.....	\$454.97
Roofing materials.....	216.64
Hardware.....	32.65
Lighting fixtures.....	46.60
Insulation.....	18.00
Mason work.....	153.75
Carpentry.....	652.82
Stuccoing.....	400.00
Plastering.....	283.00
Painting.....	341.50
Plumbing.....	826.00
Tile work.....	200.00
Electrical work.....	130.80
Sheet metal work.....	74.52

Oak floors.....	100.00
Weatherstripping.....	41.85
Miscellaneous.....	14.73
Supervision and overhead..	350.00
Profit, general contractor...	433.78
Boiler, steamfitting.....	572.42
Hot water supply, with control.....	131.00
Oil burner, with outside tank.....	655.00
	<b>\$6,130.03</b>

### COMMERCE DEPARTMENT ASSISTS REMODELERS

The Committee on Reconditioning, Remodeling and Modernizing of the President's Conference on Home Building and Home Ownership has been reorganized to assist home owners, local organizations, and others interested in home improvements by means of educational work emphasizing the benefits resulting from the constructive plans for reconditioning. It will furnish information which will assist home owners of limited resources to make their homes more comfortable at relatively small expense. The committee will cooperate actively with local organizations and others interested in home modernizing campaigns of a constructive nature, and it will offer advice and cooperation on how to secure the best results when using the various general classifications of building materials.

The committee invites requests from those who are interested in the field of modernization. Communications should be addressed to the Committee on Reconditioning, Remodeling and Modernizing, Division of Building and Housing, Bureau of Standards, Department of Commerce, Washington, D. C.

## A daily program for beauty

Continued from page 29

shows the effects of this dry artificial atmosphere created by the central heating systems in our modern homes and public buildings. Your winter diet, if it lacked the proper quota of fresh fruits and vegetables, may have left toxins in your blood which also make the skin sallow, pasty, or thick looking. Most of us exercise less in winter than in summer; by spring our eyes lack the sparkle and our skins the freshness and clarity that they have when we are swimming, golfing, and playing tennis regularly every day.

So for all these reasons your skin very probably looks pretty dull and uninteresting to you at this time of year. It needs a spring tonic. But we have learned that the sulphur-and-molasses type of tonic is not very palatable nor effective. Your skin will respond better to a more modern toning regime.

Therefore, I hope you will start a spring program of exercise. Good circulation is the best rouge to be had at any price. It is an excellent bleach, clearing and brightening the skin. It makes your eyes sparkle and your hair shine. Lay out a definite

program of exercise—a walk every day of at least two miles, ten minutes of calisthenics every morning and night. If, in addition to this, you can also work outdoors in your garden for an hour or two, or play some tennis or golf, the effect on the general tenor of your health, and therefore on the appearance of your skin, will be even more quickly obvious.

And for that drab wintry quality of your skin, I recommend that you live for a week or ten days on a vegetable and fruit diet, with lots of milk and lots of water to drink. Particularly if you haven't been exercising throughout the winter, your system is very likely to be sluggish. A vegetable diet, high in vitamin content, will be the best means possible of ridding your system of accumulated poisons and of clearing your skin from within.

And what can you do to your skin on the outside? You must surely wash it every night at bedtime with warm water and a good soap. Yes, even a dry skin should be washed, and also a skin which has been left somewhat rough and flaky by the

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## THE GLASS OF FASHION

### POPULAR DEBUTANTE

Here is a new Fostoria design in stemware, which has just been "presented to society." Tall and graceful, these glasses come in lovely combinations: amber base with crystal bowl . . . solid crystal . . . crystal base and green bowl . . . crystal base and topaz bowl . . . crystal base and wistaria bowl. They lend distinction to any formal affair. Ask to see the new Fostoria stemware with the "Burr" stem.



### OLD-TIME CHARM

Quaint as a hoopskirt, colorful as Andrew Jackson . . . the "Hermitage" pattern is a new Fostoria design, old in the traditions of Colonial "thumb print" glass. "Hermitage" comes in charming breakfast or luncheon sets . . . And in drinking sets (glasses, decanters, shakers). In 6 colors . . . all of them surprisingly inexpensive.



### FRESH FROM PARIS

This new Fostoria "plateau" center-piece for flowers together with its companion candlesticks is very chic and very modern. It contains a shallow well in which short-stemmed flowers float. It is such a relief from those tall center-pieces that force your guests to play hide-and-seek all through dinner. This center-piece, at little cost, adds much glamour to any table.



### STYLE MAKER

This lady, Mrs. Elizabeth H. Russell, Hostess Editor of "The American Home" says: "Nothing has added so much color and beauty to the dinner or luncheon table as the new vogue for glassware service. And the modern hostess who would be truly smart must have a complete glassware service . . . preferably in one of Fostoria's lovely patterns."

To get the smartest and latest information on table settings, both formal and informal, write for the interesting booklet, "The Glass of Fashion" . . . Fostoria Glass Company, Dept. AH-4, Moundsville, W. Va.



## A daily program for beauty

winds of winter. You will do other things, too, to counteract that dryness and to replenish the oils which correct that rough scaling. But the bedtime washing with soap and water should never be omitted. It is a stimulating as well as a cleansing treatment. It encourages the natural shedding of the dead horny scales of the outer skin and quickens their replacement by nice new pink cells from beneath, thus keeping the skin always new, healthful, and fresh looking. Its antiseptic and tonic effects help the skin to throw off infections, which thrive in pores that are sluggish and clogged with dust and oily accretions. Oh, you must wash your face every night to keep your skin young and active!

Then, if your skin is dry, if it feels stiff and drawn from the winds, if it flakes and peels, if your powder shows up rough patches, if your mirror reveals fine lines—you will use a rich face cream of the type called tissue cream or skin food. Smooth and pat it into your face for several minutes after washing and cold-rinsing and drying your skin. Pat and smooth the cream in with upward lifting strokes, to pull up a dancing flow of circulation into the skin tissues, and to counteract the natural droop of the face muscles. Stroke round and round your eyes rhythmically with the cushions of your fingertips, outward along the brows and upper lids, down across the "crows' feet" lines, and in toward the nose on the lower lid. Look down, while your fingers stroke the upper lids. Look up while you smooth cream into the lower lids. Mould cream into your neck by using the palms of both hands to stroke the neck upward with deep pressure. Use the back of your hand to pat upward under the chin.

If your skin is oily, or if you have blackheads and coarse pores, don't leave a cream on your face over night. Instead, wipe off all the cream which the skin has not taken up, and then pat your face with a pad of cotton wet with a skin tonic, skin freshener, or astringent type of lotion. But if you have dry skin, with roughness and scaling, as you are most likely to have at this time of year, leave a little of your cream on over night.

In the morning and during the day (as when you dress to go out, or when you dress for your family's homecoming at dinner time) two or three minutes of care of your skin will do much toward keeping it clear and smooth. In these daily treatments, a lotion which will exhilarate and stimulate the skin should surely play a large part, especially at this time of year when dullness and sallow color are so characteristic.

There is more than one school of thought on skin care, so you have your choice of at least two methods of treatment for your skin. Both these are sound in purpose and theory, and effective of results for many other women. You will have to experiment a little to see which of these methods reacts better on your skin. But what woman does not adore trying out beauty products?

One school of beauty specialists recommends that you use a light melty cleansing cream as the first step in your daytime treatments. This cream flows and floats into the

pores with almost no propulsion on your part, and dissolves and dislodges the dust and powder and oily excretions of the skin which gather in the depths of the pores. This method of cleansing makes the treatment especially appropriate for dry, sensitive skin, just because this cream is blandly lubricating the skin all the while it cleanses. When you wipe away this type of cream with soft tissues, you will feel a thrill of accomplishment at seeing how much deep-seated dirt you have removed. Then you should pat your face and neck briskly for several minutes with a skin tonic lotion. Pat upward, with the same lifting strokes with which you apply creams. After a minute or two of this, your face looks freshly pink and clear. The treatment leaves your skin slightly moist, in perfect condition for receiving a foundation cream and make-up.

There is an alternative method of daytime treatment which also has many advantages. In this, you use a liquid cleanser on a pledget of cotton, for a zestful deep cleansing of the skin. This type of preparation is a boon to sallow skins or coarse skins, for its tingling stimulus clears and brightens the skin and has an effective astringent action on the pores. If your skin is oily, this type of liquid cleanser will constitute a complete treatment for you. If your skin is dry and flaky, you should use a cream (a cold cream, or light skin food or tissue cream) after this tonic cleansing.

Which of these theories of skin treatment will be more effective for you, only several days' trial before your mirror can tell. But I know that a few weeks of either treatment will give your skin greater clearness, a radiant transparency, that is enormously becoming in contrast with the thick dull look so many complexions have.

Winter has probably been hard on your hands, too. And when you begin your spring gardening, your hands will be crying out for care. When your hands are grimed, use one of the creamy soap-and-pumice cleansers that your husband probably keeps in a can in the garage. They are excellent to remove dirt and dead skin scales that are stained and horny. For dry hands, that are rough and chapped from exposure, sweet almond oil from the drug store, is excellent. Soak your hands in this for several minutes. Do this once or twice a week, preferably at bedtime, and leave some of the oil on your hands over night. This is an excellent treatment for brittle nails, too.

The same skin food or tissue cream you use for your face is useful as a healing and softening hand cream. Rub your hands full of it before you put on your gardening gloves. Rub your hands full of it before gardening, even if you don't garden in gloves. It will make it easier to wash your hands clean afterward. If you put a lot of cream under your nail tips, it is much easier to clean them after you come in from your seed planting. The new nail white pencils offered in the shops as a manicure accessory are a godsend for feminine gardeners who want their hands to look innocent of work the moment the garden work is done.

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## Frozen foods

Continued from page 22

Turning back to the table, Marian found her guest sitting with spoon poised in air, fixing her hostess with an accusing, inquisitorial eye.

"Marian Martin, these are fresh peaches!" she charged.

"Why, of course they are."

"And furthermore," the gray-eyed girl declared with conviction, "those are fresh strawberries you were ordering, aren't they?"

"Why, yes."

"Where do they come from?"

"Oregon."

"And I've half a hunch that those are fresh beans and peas and asparagus and spinach and corn you were ordering too."

"Yes, Winifred, they are. You see—"

"Marian, what was in that punch last night?"

"Fresh loganberry juice, orange juice, grapefruit juice and lemon. Didn't it taste all right?"

"Quite, but you're sure that was all?"

"Sure."

"But—this isn't July or August, is it? It's March, isn't it? Or am I all mixed up? Or are you? You're dead certain that punch was tame? You're feeling all right, aren't you?"

"Positively—whatever—Oh, I see. Winifred, my girl, I'm going to break some news to you. All that food is frozen; all the juice and fruits and vegetables were frozen last year in Oregon, Georgia, California, Texas, and Florida; all except the tomatoes and celery. They don't freeze well."

Marian broke off and began to laugh at her friend's bewilderment.

"Winifred, I didn't realize that you haven't got quick frozen foods out at Corbett Corner yet. I should have. They only started selling them here about a year ago, and just a few of the stores have them. Listen while I phone the meat market and you may get another bang. They're not at all like the old slow frozen—East 0354, please—like the old slow frozen food. Good morning, Mr. Duva. I want a frosted Porterhouse steak, about four pounds. A pound of fillets of sole. Do you have any oysters? I want the frosted ones. Well, if you get some frosted in this afternoon before delivery time send me a carton. If you don't, be sure to send me a carton of shrimp. I must have something for cocktails. Yes, that's all."

"There," said young Mrs. Martin, "that's done. I suppose you're wondering what kind of a hostess I am to be feeding an old college chum frozen beef. But you wait and see it when it comes. You know, the old slow freezing was hard on meat."

In slow freezing, Marian went on to explain as they finished breakfast and got off for the city in the coupé, the foods pass so slowly through the principal ice-forming zone, 31 to 25 degrees above zero, that there is time for large ice crystals to form from the water in the cells and these crystals break down the cell walls, damaging the structure, taste, quality, and appearance of the food. But with quick freezing at low temperatures the transition through the crystal zone is so rapid that there is little time for sizable crystals to form.

The elastic cellular walls of many

fruits expand to accommodate the small crystals formed in quick freezing, but the rigid walls of such vegetables as spinach, asparagus, peas, and carrots burst. This change to the structure, however, is actually beneficial to the food, for with unfrozen vegetables 40 to 60 per cent of the cooking time is occupied with this very task of breaking down the cell walls. Quick freezing, by reducing the cooking time about half, saves much of the fresh flavor and aroma usually lost in cooking.

Because of this, frozen vegetables, it is claimed, are actually preferable to unfrozen vegetables fresh from the field, and are far ahead of vegetables which have been picked green and have spent several days en route to market. With the recent development of portable quick freezers it is possible to harvest the fruits and vegetables full ripe and freeze them in the fields immediately, so that none of their quality is lost. Some products, such as corn, however, keep better when frozen while slightly immature.

Meats and fish and other sea foods, too, reach the consumer fresher by far than so-called fresh products that have been days and weeks in transit, for the quick freezing captures and holds the freshness until the foods are thawed. Quick freezers aboard ships and on fish piers make this immediate freezing of sea foods possible.

The elimination of waste and of spoilage offsets the cost of long-time refrigerated storage. All the inedible parts are trimmed off. Only 42 per cent of fish is edible and only that 42 per cent is quick frozen; the other 58 per cent consists of heads, tails, bones, scale, and other waste. Bone and surplus fat are trimmed off the meat cuts that are to be quick frozen. The many cuts of meat now being sold sell at the same price as unfrozen meat, and the packers expect to reduce the average price of meat about three and a half cents a pound. Quick frozen fruits and vegetables sell somewhat higher in price than unfrozen produce, but with the increase of volume and facilities this will probably come down at least to par with the unfrozen price.

Some forty firms, including several of the largest food packing firms in the country, are engaged in the production and distribution of quick frozen foods, and they have been and are spending millions on plants, equipment, and research. They expect within a decade or less to build up nationwide distribution, making available to every home in the land a year 'round diet of fresh fruits, vegetables, seafoods, and meats. To accomplish this, however, hundreds of thousands of retail outlets must be equipped with low temperature display cases, and to enable the housewife to buy in quantity, to lay in a supply of frozen foods just as she purchases a stock of canned goods, low-temperature home refrigeration must be developed. The home must be equipped with a refrigerator that has one compartment maintaining 40 to 50 degrees above zero for ordinary perishables and another that maintains possibly 10 degrees above for quick frozen food storage. This refrigerator must be capable of being

## TODAY'S Impressions TOMORROW'S Memories



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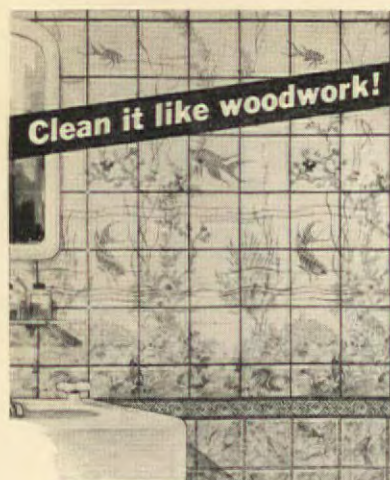


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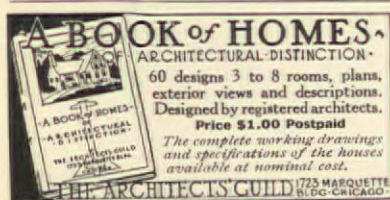
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### Frozen foods

defrosted without the temperature rising to a point at which quick frozen foods will thaw.

Besides the foods ordered by Marian Martin there are available in stores equipped for marketing quick frozen foods loganberries, raspberries, lima beans, carrots, beets, rhubarb, some hundred different cuts of meat ranging from pot roast to Hamburger steak, fowl of various kinds, various fillets and steaks of fish, lobsters and clams, and various fruit juices. Experimentally hundreds of different kinds of vegetables, fruits, meats, meat products, poultry, dairy products, and other foods have been quick frozen successfully, and some of the items are being added right along to the commercial list.

The Martin coupé rolled up the Martin driveway about 4:30 p.m. Marian and Winifred, dismounting with their packages, were greeted casually by Bert Junior on roller skates, and young Iris who shouted, "The groceries are here, mother."

Outer wear and packages discarded, the two women went to the kitchen and Marian brought the provisions in from the rear entryway.

"Look at these peas. Taste them."

"Green pebbles. They're lots greener than fresh peas, aren't they?"

"Um, icicle. That does taste like a fresh pea just out of the pod."

"Look at this steak, Winifred. If I dropped it on the floor it would smash to bits like crockery. But that's carrying the demonstration too far. I'll let it thaw a bit in the refrigerator along with—"

"Thaw? Oh, yes, and then you'll put it on the range to freeze and we'll have Porterhouse ice for dessert."

"Here are the strawberries. I wonder if you'd do something, Winifred, to make me jealous? Ever since you fed Bert strawberry shortcake down at the farm he's been raving about it whenever he sees a strawberry. Would you mind mixing us up a strawberry shortcake?"

"Why not. I suppose it'll be all right with him if I insist on baking the cake instead of freezing it."

"Silly—but let me tell you, cow-girl, cakes have been quick frozen and it's done 'em good. Soon as they come out of the oven they quick freeze them and as long as they stay frozen they stay fresh. No more stale cake or bread or other bakery stuff."

"I suppose so," agreed the gray-eyed young woman resignedly. "You'll soon be freezing everything."

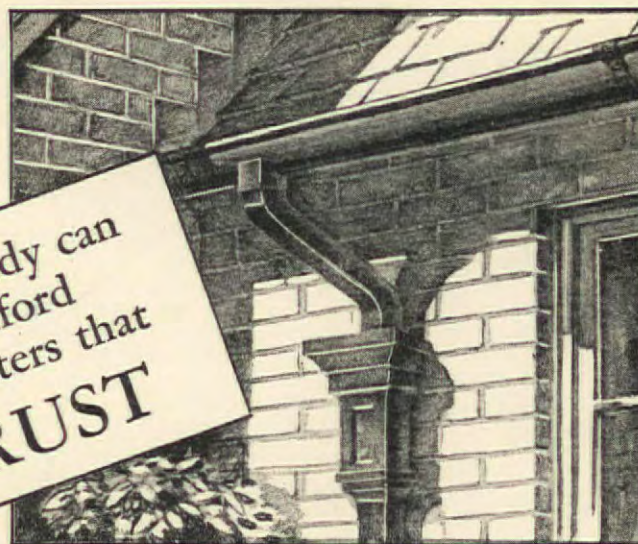
"Everything but ice, dear."

"What's that?"

"I said, everything but ice. A lot of refrigeration is done now with what they call dry ice. It's solidified carbon dioxide and it runs a temperature of about 110 below zero. They cut it up into cubes and—"

"Now, listen, sister," announced the guest from the country, "before you go any further. I'll bake your handsome brute a shortcake and I'll gorge myself on your quick frozen dinner, but if you go to dropping cubes of carbon dioxide in my drinking water I'm going home."

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by DIANA NORTH



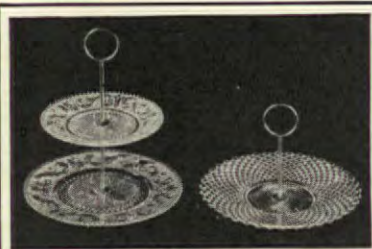
A PAIR of the picturesque figures above would add a refreshing note of novelty to your room, and as they are candles will prove useful as well as ornamental. The Mammy and Darkey cost \$1.75 apiece with the candlestick or \$5.50 for the pair, or the pair without the

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wise dull monotony of a blank wall of terrace or porch. The sprightly bird, the watering can, or the duck, all measure 8" to 10" over all, and the circular bracket for the flower pot is 4 3/4" in diameter. Price \$1.75 postpaid each from H. TUTTMAN, 103 Allen St., N. Y. C.



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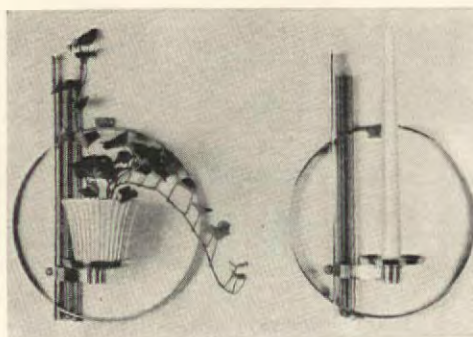
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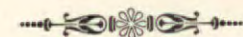
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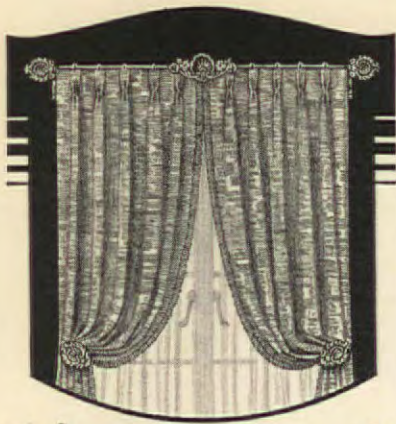
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## The comforts of home

Continued from page 10

Proper artificial lighting spells comfort in these days when so many people only grow to know their homes at night. Charming lamps may be had at unbelievably low prices, so there is no excuse for the glaring, old-fashioned central chandelier. If you have one of these in your home, simply ignore its existence and insert a few base plugs.

The natural lighting of your room is something which you cannot often change radically but which you can influence by your selection of curtains and by the proper placing of your furniture. For example, rooms which face north or which have little sunlight for some other reason are often improved by glass curtains of warm apricot or gold gauze. A room which has too much sunlight may be tempered by pale green or beige curtains.

Do not crowd the dining room with too much furniture. If you are buying new dining room furniture, your selection should be scaled to fit its surroundings.

Comfort in the kitchen is, indeed, essential to the peace of your household. So many articles have been written on this subject that we feel it may be dismissed in a cursory manner. A kitchen which has good natural light is a pleasant place in which to work but one which is dark should be provided with proper artificial lighting. The placing of the equipment where it will save steps is most important. The comfort of the kitchen may be increased greatly by the purchase of the efficient tested

appliances in the line of dishwashers, stoves, and automatic refrigerators.

A comfortable bedroom is something to anticipate with pleasure at the end of a hard day's work. A good spring and mattress are a real investment, even if one is forced to economize in some other direction. If two people occupy a bedroom, it is a great saving of nervous energy to have two chests of drawers.

Two clothes closets will also make the wheels of domesticity run more smoothly, but this is not always possible. If there is no way of building a second cupboard, the closet which is shared should be equipped with special care. For instance, it is a good idea to install two clothes poles, running from front to back, instead of one long one which is usually fastened to the side walls. A double set of shelves is also a help. Speaking of closets, every woman's room should have one long mirror, even if it must be placed inside the door.

The bedroom telephone is a mooted question. Many women consider it indispensable, but those with inconsiderate friends who telephone at all hours object to its installation. Weighing the pros and cons, it seems to us that the good points overbalance the others. It certainly gives a feeling of safety in emergencies to know that a telephone is right at hand.

All the aids to comfort in the bedroom which have been mentioned here apply equally to the guest room, with the possible exception of the telephone.

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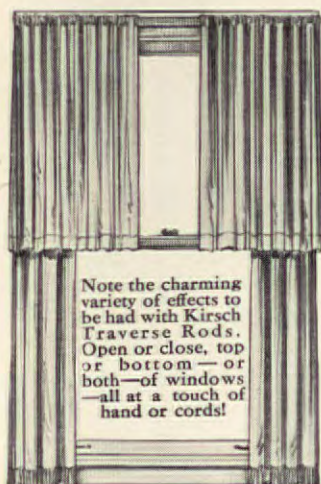
**COLLINS & AIKMAN CARPET**

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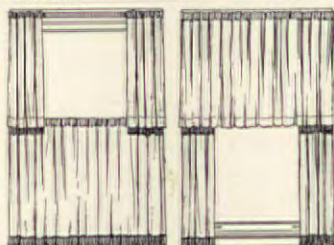
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## An expert teaches curtain making

Continued from page 40

sometimes for more formal glass curtains instead of the frill top. The material may vary, but the way it is made, never. The bottom hems and the inside edges are made like the scrim curtains, but the big difference is in the hems at the top. These are stiffened with crinoline, paper muslin, or some similar material, to hold up the French plaits. The hem at the top varies according to the height of your window, which, in turn, controls the length of the curtain.

For the average window, for which you are putting up a gauze curtain 3 to 3½ inches is a good depth for the hem at top. Since these are glass curtains you must make them wide enough to draw and meet in the middle. To secure the proper width you must take one half the width of your window, and the whole of your material, minus your hems, and figure the width to be taken for your first plait, then compute how many times this amount must be repeated, allowing approximately 4 to 4½ inches between the plaits and having a fairly even number of these. To make the French headed top you first insert your stiffening lengthwise in the hem, then measure according to your computation, and stitch the depth perpendicularly on your hem. This gives you a tubular effect which you pinch in two places, giving a three-pinch effect, then sew it securely on the wrong side, and place a ring midway on the plait and sew it on securely. At the junction of the top hem and the inside hem is placed a ring which is mounted on a metal bar. This holds up the hem at the center on both the right- and the left-hand curtains so that when they are drawn together they connect neatly without sagging in the center. Depending upon your material, shot may or may not be used in the bottom hem or a weight placed in the mitered corners of your curtains. Plate 10 shows the process of securing a French plait, the position of the ring on the hem, and the type of bar and ring to be placed at the hem junction. While we have discussed this style of curtain as a glass curtain the same method is applied to the making of a casement cloth curtain, or any unlined French headed curtain. When you use a French heading on overdraperies you must allow for a "return" of about 3 or 4 inches, which will make a slight change in computing your plaits. I also suggest that the top hem be 4 or 5 inches deep in this case, instead of the 3 or 3½ used for glass curtains. The photograph at the bottom of page 7 shows the use of simple frill-top scrim glass curtains on the same window with unlined French headed chintz curtains which extend to the bottom of the apron.

Another use for the French heading is with a French headed valance, where, in some instances, the plaits are arranged around a pattern rather than evenly spaced as I have just described. This gives a pleasing variety to the draperies, and also allows us to enjoy the full beauty of the pattern of the chintz. Both the center photograph and Plate 9 on page 7 show clearly what I mean.

For a room which demands a bit more formality than an organdie curtain can give but which must be light and not stuffy an unlined French headed chintz curtain, as shown in the top photograph and Plate 8 on page 7 works out to great advantage. These are suitable for our dining room with the scenic paper.

In the foregoing we have discussed curtains which require plain material until this last mentioned chintz curtain. Let me stop here to say that in all materials which have a figured pattern you have to measure and plan so that your figures come in the right position on all the curtains in the room. The amount which will be wasted varies with the length of your repeat.

Let us now study valances. The French headed valance has been covered, so we will proceed to the shirred valance which is really the simplest to make at home. We rarely have to consider the pattern if it is a small one, because in the gathering or shirring the repeat is lost, but if you have a decided pattern be careful. In measuring for a shirred valance you allow twice the width of your window, plus one half again, for fullness. Thus, if your window is 36 inches wide you allow a yard and a half to two yards for shirring. The depth you have already decided upon. You must also gauge the fullness somewhat by the type of material you are using, whether it is stiff or sheer. This valance is simple to make and can be done to look very professional if you will study carefully the photograph accompanying sketches (Plate 7) on page 6. The finished product may be hung on a valance board, as shown in sketch "c" or it may be made with just a casing, and hung on a double rod which may be bought at any department or hardware store. This is illustrated in sketch "d."

The side curtains are either finished with plaiting as shown in the photograph, or can be bound or finished in many other ways. The rings must be attached at the finished top edge at even intervals as you may see in sketch "b", which illustrates this point clearly. These curtains may be looped back over metal tie-backs, or a tie-back of material may be used and attached under the finish to an ordinary cup-hook in the trim. Styles of material tie-backs vary as are shown in the sketches on Plate 13 on page 40.

We can now consider the making of shaped valances. These are not hard to accomplish if the material is plain as all we have to do is to decide on the shape, but if you have a figured material to consider it is not so easy, as the shape must be designed around the pattern. The sketches on Plate 12 illustrate a few suggestions for shaped valances. Whatever design you choose your valance when shaped must be lined and interlined with stiffening. The side curtains are made the same for windows with shirred valances as with plain valances, whether they are to be plain or trimmed. There are other styles of curtains, but the foregoing are practically the only ones that can be safely attempted at home even with the aid of a seamstress.



## An expert teaches curtain making

Just a few words about tie-backs. With the simple ruffled organdie curtains I prefer what I term an "apron-string" tie-back which is just a straight piece of material finished and tied around the curtain, and looped over the faithful cup-hook, as shown in "d" on Plate 13. For other curtains we can use what looks best and makes the most pleasing effect.

On the subject of hardware we have the valance board as shown in sketch "c" on Plate 7 (page 6), which is very simple as it has just an angle iron which is screwed to the side of the trim, and attached to a board 2 or 3 inches wide and  $\frac{1}{2}$  to  $\frac{3}{4}$  of an inch thick, depending upon the style of the valance that is to be attached to it.

Plate 11 shows the installation and use of the traverse cord. If the following directions are carried out, and you glance from time to time at the sketch I think you will find it

quite simple. Rings should be amply large to accommodate both rod and cord, so that after the rings are sewed on and put on the rod they may slip easily. You then take a piece of cord equal in length to four times the width of the window, and slip it through the pulley, "A," and knot it around the ring "B." Then pass the cord through the intervening rings, and bring it back to the pulley "C," return it through the rings and knot around ring "D" and back again through rings to pulley "A." To hold the ends of the two cords in place decorative weights are used, the most usual shape being of acorns or drops.

On both outer edges of all curtains a very tiny brass ring is sewed so that when this edge is pulled taut and hooked on to a small corresponding hook or tack placed in the proper spot on the trim (for short curtains and on the baseboard for long curtains) it holds the curtain firmly in place at its outer edges.

## Chintzes illustrated in frontispiece

In describing the chintzes shown on page 4 we shall consider first the six panels in the upper left-hand half of the page, starting at the upper right-hand corner and working diagonally across the page to the lower left-hand corner:

Glazed chintz, 36" wide. The ribbon stripe, which is the motif of the design, comes in blue, terra cotta, or Nile green. This chintz is only \$.50 a yard.

Glazed chintz, 31" wide, coming with four different colored backgrounds—yellowish tan, blue, green, or putty, with a 23" repeat. The price is \$1.20 a yard.

Glazed chintz, 36" wide, coming in the following eight color combinations—green and cream, ochre and orange, rose and cream, bright blue and cream, henna and green, tête de nègre and orange, green and peach, scarlet and cream. It is an exact reproduction of a 19th century linen, typical of the conventional designs that were in favor at that time both for wallpapers and decorative fabrics. The wavy stripe is in contrasting color and is highly decorative, flower-bedecked and dot-sprinkled. The basket in the center appears in cream on the colored ground, a treatment both effective and unusual. This chintz, though inexpensive, has the appearance of a costly and exclusive material. It is \$.90 a yard.

The fourth glazed chintz from the top has a diamond design which does not show in the cut. It is most effective coming in the three colorings of terra cotta, green, or eggplant. This chintz also is only \$.50 a yard.

"Historical Buildings" is the name of the next glazed chintz. Faneuil Hall, the Cradle of Liberty in Boston, the Jumel Mansion overlooking the Harlem River in New York, Mount Vernon, and the famous Santa Barbara Mission with its memories of the conquests of the West are all depicted on this interesting fabric. It comes in five colors—a green background with orange flowers and brown and tan foliage, a putty background with rose flowers and blue foliage, a blue background with green foliage and the same colored flowers as the green background, a cream background re-

peats the colors found in the blue background, and a tête de nègre which has the same colorings as has the green background. This chintz is 36" wide and costs \$.90 a yard.

The glazed chintz in the lower left-hand corner is one of interesting design and color combination.

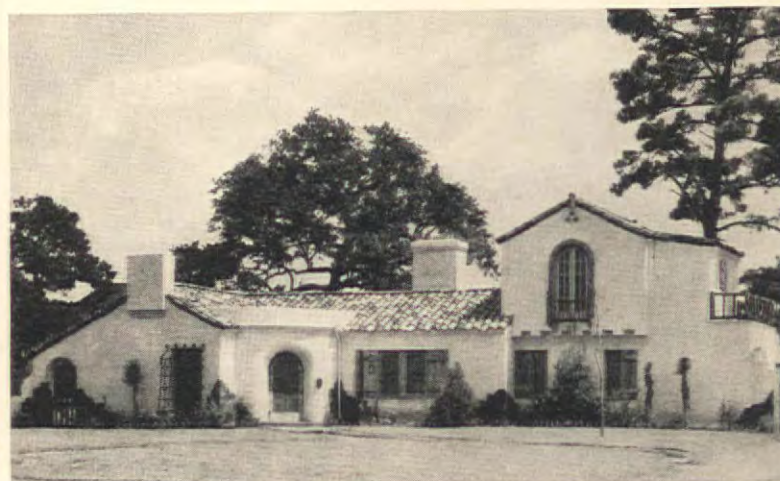
"The Streets of New York" is the name of the glazed chintz a panel of which runs through the center of the page. It was designed by Ruth Reeves and was originally executed on DuPont rayon for the American Industrial Design Exhibition held at the Metropolitan Museum in New York City last October. The design has only recently been introduced. It comes 45" wide on a linen background in the familiar toile de Jouy shades of red or mauve on white, also a third combination of black on a yellow ground. Miss Reeves told THE AMERICAN HOME that this design was "an experiment in modernizing Victorian forms, using as its theme an old American play by Boucicault, depicting the financial depression of 1857, which the New York Repertory Company revived this year. Incorporated in the design are portrait caricatures of Dorothy Gish, Rollo Peters, and other members of the cast." It is sold by James McCutcheon & Co., and the price is \$2.25 per yard.

The charming chintz in the lower right-hand corner is called "Stars and Stripes," making it very appropriate for bicentennial decorating. It is 36" wide and comes in six colorings—the two patriotic colorings are first, one with a white ground, red and blue stripes and blue stars; the second a blue ground, red and white stripes and white stars; the others are turquoise blue ground with eggplant and yellow stripes and yellow stars; yellow ground with peach and light blue stripes and light blue stars; periwinkle blue ground with coral and daffodil yellow stripes and yellow stars; eggplant ground with henna and buff stripes and buff stars. This chintz is \$1.00 a yard.

All these chintzes with the exception of "The Streets of New York" may be obtained from Jane White Lonsdale, Decorator,

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# In and About the Garden

Robert Barron

**I**N MANY respects the roots of a plant are its most important part. Certainly if the roots are not adequate when a plant is dug and moved, no matter how fine the above-ground portion may be, there is disaster ahead for the planter. Yet broadly speaking, plants are generally bought by their above-ground appearance and the roots taken for whatever they may be. The more skilled plantsman will concern himself considerably more over the development and general condition of the root, than he will over the mere appearance of the rest of the plant. Given a good root, the future of the specimen is largely in his own hands.

It is for this reason that many plants are put into pots in their early stages of growth so that root formation is controlled and encouraged and that subsequent shifts may be made without any serious disturbance of the roots themselves. Some few progressive nurseries handle certain herbaceous

plants in pots; and if plants are obtained late in the season after the summer growth is well under way, it is almost essential that plants from pots be used. Every once in a while, too, even well-developed shrubs and vines are offered "in pots" for mid-summer planting. The objection to the handling of plants of all sizes in pots is, so to speak, the factory cost which makes the price to the ultimate consumer a fairly considerable sum. It is quite likely, however, that situations sometimes develop when it is economy in the long run to have paid in the beginning the higher price for potted plants.

An adaptation of this principle or perhaps I had better call it a development, pushing the thing a step further than has ever been done before, looks like the introduction of an entirely new method of merchandising of plants. It is particularly as applied to Roses and other dormant shrubs that this new method of "fertil-potting" is something to be thought about. The method itself is interesting.

**T**HE plant when dug from the ground has packed about its roots a certain preparation of treated moss (which is compacted around the roots by machinery under very heavy pressure) simulating a block of soil—hence the name "fertil-pot." The root enclosing material is then treated with an exterior plastic covering that retains moisture so that the plant itself is in a combination of pot and

soil, having sufficient moisture and food material to carry it for a long period. The revolution of merchandising nursery products lies in the fact that these plants can be handled almost like canned goods. That is to say, they can be laid up on the shelf of the store and when purchased and taken home, if the weather is not suitable, or it is not otherwise convenient to do immediate planting, the fertil-potted plant can be left in its carton until circumstances are convenient. At that time soak the whole thing in

water for a few minutes, and then plant the solid root embedded block in a suitably sized hole. The plant is thus given its start and can take care of itself for quite a long time. A soil substitute with plant food is carried in the prepared material and is all that is necessary for a thoroughly good start.

It is quite likely that through the fertil-potted plant new channels of distribution will be devised so that the gardener will find dormant shrubs of all kinds offered to him by dealers of different kinds that have never before thought of handling nursery products. Anything that will make the plant more conveniently available to the gardener, more easy to handle and more easy to set out, will lead to use of more plants in present gardens, to say nothing of starting a garden "virus" where gardens never grew before.

**T**HE old-fashioned flower pot itself is a misunderstood thing anyhow and a bulletin from the Massachusetts Agricultural Experiment Station reporting on some experiments finds that the glazed pot, non-porous, is a perfectly practical plant container provided it is not over-watered. To guard against such a possibility, it is recommended that such non-porous pots be filled with soil flush with the top. If porous pots are used on the porch or about the house, they should be placed on a layer of damp moss. Otherwise the roots in the bottom of the pot will not get their proper supply of water in the dry atmosphere of the living rooms. Even a rubber flower pot was found to be more practical in such a condition than the usual clay pot.

"When non-porous containers are used, the moisture in the soil is evenly distributed throughout the soil mass. Watering need be done but half as frequently as is necessary when a porous pot is used. Water should never be applied when the soil is wet to the touch. As a precaution against over-watering, the soil in a non-porous container should almost completely fill the container, so that there will be less space left for holding water above the surface of the soil." This is revolutionary, indeed, for hitherto the approved attitude has been to condemn the non-porous pot, because it did not aerate the soil mass through its sides. Thus we live and learn!

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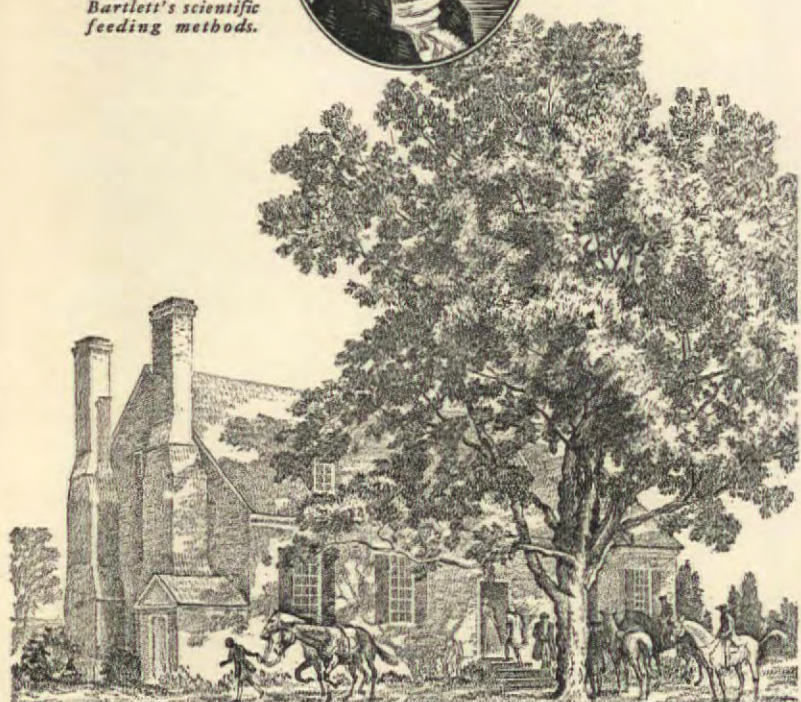
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## Garden reminders

### North

**The Flower Garden**—Now plant Roses; best by themselves, in sunny, open spaces sheltered from severe winds and away from large trees. Most varieties do best in a heavy clay loam. Set Hybrid Perpetuals three feet apart, Hybrid Teas 18 inches apart and Teas 15 inches apart. Two-year-old bushes are best. . . . Plant Mignonette, Dianthus, Poppy, Cosmos, Gypsophila, Lavatera, Nasturtium, and Centaurea seeds where plants are to grow. . . . Sow all hardy annuals. . . . Uncover bulbs and dig beds, turning soil over. . . . Plant Sweet-peas in trenches. . . . Plant Marigolds late in the month. . . . Start sowings of Sweet Alyssum late in the month and continue until July. . . . Divide Phlox, Delphinium, Helenium, and other hardy perennials. . . . Set out Pansies wintered in the coldframe.

**The Vegetable Garden**—Sow English Beans, Lettuce, Onions, Parsley, Peas, Parsnip, Potatoes, Cauliflower, Carrots, Early Cabbage, Brussels Sprouts, Beets, Cress, Spinach, Celery, Kohlrabi, Radishes, and Early Turnips. . . . Plant Potatoes first, treating with weak solution of formalin to prevent scab. . . . Transplant Cabbage and Cauliflower to garden if the season is normal. . . . Transplant Asparagus, Chives, Horseradish, and Rhubarb. . . . Make a second sowing of Peas late in the month and continue every two weeks until late June. . . . Harden vegetables started indoors or under glass.

**Hotbed or Coldframe**—Start some seeds in frame left vacant by plants taken out for transplanting. . . . Transplant seedlings from the hotbed to the coldframe. . . . Remove Beets, Cabbage, Cauliflower, and Lettuce from frame and put them into the ground. . . . Plant in the frame seeds of tender annuals that can be shifted later. Try Asters, Heliotrope and Petunias. . . . Put tender vegetables into the frame, to be set out next month. Especially, you want some Eggplant, Cucumbers, Melons, Peppers, and Tomatoes.

**Miscellaneous**—Rub sprouts from trees as soon as they show. . . . Spray Roses with Bordeaux mixture. . . . Plant new shrubbery and trees now if the ground is dry. . . . Prune Grape vines and the orchard fruits. . . . Fertilize all the growing things. . . . Forced Easter plants may be set out. . . . Divide and replant perennials that have been in one place three years. . . . Keep spray chart handy. Watch especially for pests that bother fruit trees. . . . Transplant evergreens. . . . Sow some grass seed for new lawns. Renovate old lawns. Roll lawns and apply a plant food.

### South

**Miscellaneous**—The spring garden is at its height of beauty this month and next; but now is the time to plan and plant for the summer and fall garden. Spray with Bordeaux mixture, or dust with powdered sulphur, to check mildew on Roses, Crepe-

myrtle, and fruit trees. . . . Beware of using any spray or insecticide too strong at this season; young leaves are very tender. . . . Get rid of aphids with nicotine sulphate or with ordinary soap-suds. Keep down the Argentine ants, which foster aphids, by putting out now fresh cans of ant poison (U. S. Entomological Bureau formula or antrol preparation). . . . Watch for borers in Fig and Peach trees; cut them out with a sharp knife, and paint the aperture with asphaltum, 5 inches above and below ground. . . . Mow the lawn twice a month: remove weeds with trowel, fill hole with water, and plant a bit of sod to fill the bare spot.

**The Flower Garden**—Cut blossoming shrubs as well as perennials and annuals freely to prolong the blooming season. The best way to prune Spirea, Philadelphus, Deutzia, Weigela, Abelia, Japan Quince, and climbing Roses is to cut long sprays to give to friends, the church, the sick, and the stranger within your gates! . . . Plumbago, Perennial Phlox, and the other perennials: Hollyhock, Columbines, and the other biennials; Daisies, Pinks, Gypsophila, and the other annuals, will all bloom longer if cut lavishly. The more you give away, the more you'll have. Don't let seeds form! . . . Iris are blooming this month: native Iris from the swamps and roadside ditches may be transplanted when in bloom, but flowering stems and the tops of leaves should be cut off, and the rootstock with three inches of leaves planted near the top of the ground and kept moist. . . . Set out Verbenas, Snapdragon, Centaurea, Pinks, Mignonette, Heliotrope, Columbine, and other early annuals, if you have not done so. It is rather late to plant seeds of most of these, in the Far South. . . . Seeds of all the tender annuals may be sown now—Impatiens, Amaranth, Gomphrena, Celosia, Gaillardia, Browallia, Petunia, Portulaca, Torenia, Vinca rosea and alba, Zinnia. These will replace the Pansies, English Daisies, Lobelias, and other very early annuals, now growing shabby. . . . Where the early bulbs, such as Narcissus and Hyacinth, are dying back, plant borders of summer annuals, or such perennials as Ajuga repens, Sedum acre, or Moss Verbena. . . . Plant vines to cover fences and garages: Coral Vine (Antigonon leptopus); Ipomea leari, the Heavenly Blue Morning-glory; the various Jasmines, white and yellow; Clematis paniculata, Solanum jasminoides, and the many annual climbers—Morning-glories, Moon-vine, Cardinal Climber, Cypress Vine, Maurandya, Thunbergia, Balloon-vine, Gourds, Hyacinth-bean, Sword-bean. . . . Plant for background Hibiscus, Althea, and Tree-cotton; Cassia, Sesbania, Albizzia, Erythrina; Buddleia, Salvia (purple and blue as well as red.) On terraces and porch-boxes, Trailing Lantana; while the bushy sorts of Lantana make informal hedges. . . . Set out Geraniums, Begonias, Jatropha, Ferns and other house plants. Make cuttings of Chrysanthemums. Plant Dahlia tubers. . . . Plant Cannas, Hemerocallis, Gladiolus, Tuberose,



## Garden reminders

and Montbretia. . . . For fall bloom, Cosmos, Sunflowers, African Daisy, Stokesia, Impatiens sultana, African and French Marigolds may be started now.

**The Vegetable Garden**—Sow Beans, Bush, Pole, and Lima; Sweet Corn; Okra; Cucumbers, Cashaw, Squash, Pumpkins, Watermelons, Cantaloupes; Beets, Carrots, Radishes; Swiss Chard, Mustard, Lettuce, Endive, Cress, Parsley, Celery for cutting, Roquette, Chervil. . . . Set out Onion sets, Chives, and Shallots. . . . Sow Tomatoes, Eggplants, and Peppers. . . . Cabbage and Kohlrabi may be sown now; and toward the end of the month, Cauliflower. . . . Plant Sweet Potato slips. . . . Plant Jerusalem or Ground Artichokes.

### The West Coast

Plant Cannas now, in rich soil, also Gladiolus and Tigridias, and start Tuberous Begonias in sand. . . . Make Chrysanthemum cuttings from new growth on old plants. Divide Primroses and clump perennials and Violets, and make Viola cuttings.

## Dwarf fruit trees for the small lot

*Continued from page 11*

there is, in general, little or no effect on the other characteristics of the tree. The fruit is as large, as well colored, and as well formed. Some state that dwarf trees (particularly of the Pear) improve the color, size, and quality.

The dwarf Apple on Paradise roots and the Pear may be planted ten feet apart. If there is no need to crowd the trees it would be desirable to plant a little farther apart. Nursery catalogs occasionally do not state whether their dwarf trees are full or half dwarfs. If they recommend a planting distance of ten feet for the dwarf Apple trees one can assume they are on Paradise roots. If the planting distance recommended is fifteen or more feet it is likely the trees are on Doucin roots. When dwarf Apple trees are planted ten feet apart it is obvious that a number of trees can be planted in the space usually allotted to Apple trees which are ordinarily planted thirty-five to forty feet apart. The full dwarf trees should be selected for the suburban garden. Even standard Pears are planted twenty feet apart, a fact which gives considerable advantage to the dwarf trees. After a number of years dwarf trees of these fruits attain a height of from eight to ten feet. They will not reach twelve feet until after twelve or fifteen years, and may never do so. If they have any tendency to go beyond the height desired they may be prevented without any effect other than that of reducing the total quantity of fruit produced by the tree. Dwarf Peach, Apricot, Nectarine, Plum, and Sour Cherry should be planted ten to twelve feet apart; while the Sweet Cherry requires a distance of twelve to fourteen feet.

The price of dwarf trees is reasonable, in some cases being no higher than standard trees of the same kind of fruit. It is obviously inadvisable for anyone who is growing only a few trees in his garden to have other than the best varieties. The highest qual-

ity of Dessert Apple varieties available as dwarfs are McIntosh, Northern Spy (Red Spy), Delicious, Winter Banana, and Jonathan. It is questionable whether Grimes Golden should be planted as a dwarf unless it has been what the nurseryman calls double worked—a double grafting process. The Pear varieties which make the best dwarfs are Bartlett, Duchess, Clapp Favorite, and Seckel. As previously pointed out in *THE AMERICAN HOME* (September, 1929) cross pollination must be adequately provided for.

Set out two-year-old trees in the spring just as growth is starting. They should have well-formed heads and a number of well-spaced scaffold branches. Plant three inches lower than the slight bulge on the lower part of the tree trunk which is the point at which the grafting or budding took place. Deeper planting will likely cause the trunk above the bulge to send out roots. If this happens the restraining effect of the dwarfing roots is overcome. The trees should be planted in soil whose fertility is favorable to the standard sized trees. The dwarf tree may, because of a shallower root system, suffer more than the standard tree from such detrimental conditions as wet feet (too moist a soil), or drought.

It was once thought that all trees must be cultivated when young. Undoubtedly this is the standard procedure and will produce the best growth, particularly in case of young trees of the stone fruits. Results are satisfactory, however, when the trees are permitted to grow in sod after the first year. Such trees must be fertilized annually when the spring growth begins. This fertilization is essential in case of trees planted in sod and desirable with cultivated trees as well. The trees may be occasionally mulched with sufficient material to keep the grass killed beneath the spread of the branches. It is likely that in times of drought

Set out Heliotrope, Geranium and Fuchsias (shade). . . . Along the coast and in Southern California, continue sowing annuals; in the Northwest delay tender annuals. . . . Transplant Dahlia seedlings to pots, and set out all young seedlings in open beds, shifting Pansies twice for root growth. . . . Give new Roses a plant food dressing; older ones liquid fertilizer; disbud and spray for aphids with soap or nicotine; sulphur for mildew. . . . Renew fern beds with fresh leaf mold and new plants. Keep the lawn raked, weeded, mowed, fertilized and watered in the absence of rain. Keep Sweet-pea pods from forming seed. . . . Replace Stocks and bulbs with Chrysanthemums, Asters, Zinnias, Petunias, Cosmos, etc. Replace old plants in window boxes with summer bloomers. . . . Try the novelty Marian Collier Shasta Daisy. Also Salvia sclaria (Clary). . . . Look after newly planted shrubs, staking, irrigating and mulching. . . . Begin planting Dahlia tubers for summer blooming along the coast; for interior regions and warmer regions, plant for autumn blooming.



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## Dwarf fruit trees for the small lot

mulched trees will suffer less than trees planted in sod. The point that cultivation is not essential is, however, to be emphasized. It will not be necessary to sacrifice a harmonious landscape with its stretch of green leaves to the persistent cultivation of fruit trees.

The pruning of dwarf trees may be thought to be an important factor limiting their value. The gardeners in England who produce the very decorative forms such as espaliers and cordons must do considerable summer pruning, pinching back the new growth occurring on small branches

at a definite time in the summer. It has been falsely stated that this "summer pinching" is necessary for the successful management of dwarf trees in America. While it is possible that slightly greater quantities of fruit may be induced by this method it is by no means essential. The necessary pruning takes place during the dormant season and consists in the thinning out of such branches as are crowding or displacing the permanent ones. In addition head back the terminal growth of the previous year from one quarter to one half of its length.

## Modern sunrooms

*Continued from page 15*

be sunfast, and if you choose those guaranteed as such by a reputable manufacturer, you need have no fears on that score. If only one set of curtains is used, they should be dense enough to ensure privacy at night when the lights are lit inside. A good example is a washable, sunfast fabric known as Sardinian Cloth, which has a rather coarsely woven oyster ground divided into small squares by narrow lines of cut pile in bright colors. Another possibility is the new Luxor Cloth with its nar-

and old, and construction is designed for comfort and use. If you like metal furniture—and it is more attractive than ever in its bright coverings—you can find it in chromium, cadmium, or copper plate, and its lightness and grace make it the best possible choice for creating a more spacious effect in the very small sunroom or terrace.

The sudden showers that are certain to beat in through open windows in summer, and the inevitable splashes from watering plants in window boxes and wrought iron stands call for a labor saving waterproof floor of linoleum, tile, or rubber composition.

Since the famous Dr. Rollier has been curing hopeless cases on his Swiss mountain by the use of sunlight alone, we know that whenever possible, our rooms must be flooded by its direct, unfiltered rays. The windows cannot stand open all year, however, and unless we are to lose the precious ultra violet rays in cold weather, we must equip the sunroom with the new glass that transmits them. The extra cost of this glass has been amply justified by experiments at Columbia University, showing that after exposure for two years to the elements it still admits enough winter sunlight to cure rickets. It was at first feared that prolonged exposure would destroy this transmitting quality, but it is now known that after the first month the loss is so small as to be negligible.

A brilliant Danish doctor has recently shown that the appalling rise in the curve of pneumonia, bronchitis, diphtheria, scarlet fever, and all kinds of disease on medical charts during the winter months corresponds

Provincial fabrics are popular on much of our modern sunporch furniture (H. C. White Co.)

row, shaded stripes of lemon yellow, sand, gold, and brown, or a striking pattern called Tete which has wide stripes of navy blue on a yellow warp alternating with narrower ones in well-calculated proportions of orange, yellow, sand, and a warm green.

The new rattan and malacca furniture echoes the feeling that sunlight calls for vivid colors, for the coverings are most frequently coarsely woven linens and cottons in the bright Moroccan and provincial colors inspired by the French Colonial Exposition. Yellows, reds, and warm browns are used in vigorously contrasting stripes, and checks and conventionalized designs are particularly stressed. The wood is finished in a new way that makes it seem hand rubbed



Extremely comfortable in design is this reed chair (Heywood-Wakefield Co.)



## Modern sunrooms

exactly with our loss in hours of sunlight at that time, while year after year the peak of the death rate comes in February and March. This was serious news, so science set to work to invent a lamp which would restore this lost sunlight with its life-giving properties. The result is that there are now several types on the market which, installed in the sunroom, will give us an ultra violet bath on even the darkest days, and a healthy coat of tan as well, if that suits our particular style of beauty.

One carbon arc lamp which can be plugged into any electrical outlet has

the great advantage that the time of exposure may be set at anything from one to thirty minutes, a clock acting as an automatic extinguisher, so that one can go to sleep under the lamp, or leave the children playing in its rays without any fear of "sunburn" from over exposure. Another well recommended sunlamp has as its source of energy a bulb that looks very like an ordinary mazda lamp; this model is obtainable as a floor lamp, a wall bracket, a table lamp, or a ceiling fixture, and supplies artificial sunlight that may be used quite as freely as the real thing.

## Table magic in cooking

*Continued from page 24*

Vinaigrette. Some people like 'em and some people don't. But oh, how those who do, do! And here endeth the new notes for the grill and the griddle.

But we dare not forget the waffle iron even if you have. And if you have, why have you? You couldn't get the batter right? Was it sometimes too thick and sometimes too thin? That wasn't your fault nor the fault of the iron. Some flour just naturally needs more milk and some flour less. And only an expert can tell which is which. That's why even with a tried and true recipe you might sometimes have had to try waffle after waffle. Then when one turned out just right you'd discover you were down to the last spoonful of batter. But there's hope for your waffle-less home. Prepared waffle flour is on the market! Failure-proof, fool-proof, trouble-proof. Put that flour in your pantry and you can put waffles into your family's eager, waiting tummies, quicker than quick.

Baking waffles isn't all a waffle iron can do. When it's called upon only to bake waffles it must suffer the way a composer would who'd been hired to dust pianos. That iron will make the nicest, decorative toast you ever saw. It will bake omelets, cookies, cakes, biscuits, corn bread, and fritters—to say nothing of doing right well by doughnuts and toasted sandwiches.

Would you like a waffle-ized biscuit? Here it is: Sift together 2 cupfuls flour, 4 teaspoonfuls baking powder, 1 teaspoonful salt. Blend with 6 tablespoonfuls shortening till the consistency of small peas. To 2 beaten eggs add 1½ cupfuls milk. Add this to flour mixture and combine thoroughly. Drop a tablespoonful of batter on each section of pre-heated waffle iron. Close grids and bake four minutes. Serve with any of the grilled dishes we've talked about or with honey and marmalade for tea.

Say fritters to any man and watch him grin. Say fritters to a woman and watch her grimace. He's thinking how good they are and she's thinking of the smoke that clouds her kitchen. They can be made right at the table with never a whiff of smoke on that well-known waffle iron. Want to try it? Sift 1½ cupfuls flour with 2 tablespoonfuls baking powder and 1 teaspoonful salt. Beat 2 eggs, add ½ cupful of milk and combine with the flour mixture. Add 6 tablespoonfuls melted shortening and 1

cupful canned corn (drained of the liquor). Stir and bake as you would waffles, for five minutes. Serve any way you please and eat with gusto.

There's hardly a man who can't top off a square meal with a piece of chocolate cake. So if your husband's guests, after three servings of bacon and eggs, innumerable slices of toast and simply gallons of coffee, still have a hungry, appealing look in their eyes—it's cake they want. You can make that at the table, too, while they're clearing up the dishes. Sneak away by yourself and cream ½ cupful butter with ½ cupful sugar. Add 2 beaten eggs and 1½ ounces of bitter chocolate, melted. Sift 1½ cupfuls flour with 3 teaspoonfuls baking powder and add to first mixture alternately with 1½ cupfuls milk. Add 1 teaspoonful vanilla and beat.

Then saunter back to the table, pay no attention to that broken plate in the fireplace, slip on the waffle iron, pour that thick, creamy batter onto the grid, close and in four minutes out pops chocolate cake to be dusted with powdered sugar and eaten hot. There'll be enough to go around twice.

So when they say "goodnight" with admiration written on their faces you'll know that it's the hand that flips on the electric switch that really rules the world!

We're not signing off. Please don't go just yet. There's a moral just waiting to be served. 'Tis this. After you've discovered how practically painless it is to make your husband's friends happy—apply that little lesson to all of your entertaining. When you've played late and long at bridge, place a sandwich grill at your elbow and set some coffee to perking. A hot, toasted sandwich, helped on its way to eternity by a cup of golden coffee may call forth the kindest words you've heard that night.

When your club meets the next time invite these electrical servants in with the guests. Many of the deluxe models are equipped with automatic heat controls so no one can sniff and say, "My dear, I smell something burning." One far-seeing company has designed a group of appliances that look alike! A waffle iron, sandwich grill, and percolator set of lustrous, non-tarnishable metal are matched in a simple Grecian pattern. But even the unmatched devices are so carefully and precisely made that they'll last trouble-free for years.

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—HEARTHSTONE EDITOR

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Hardy  
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ALADDIN



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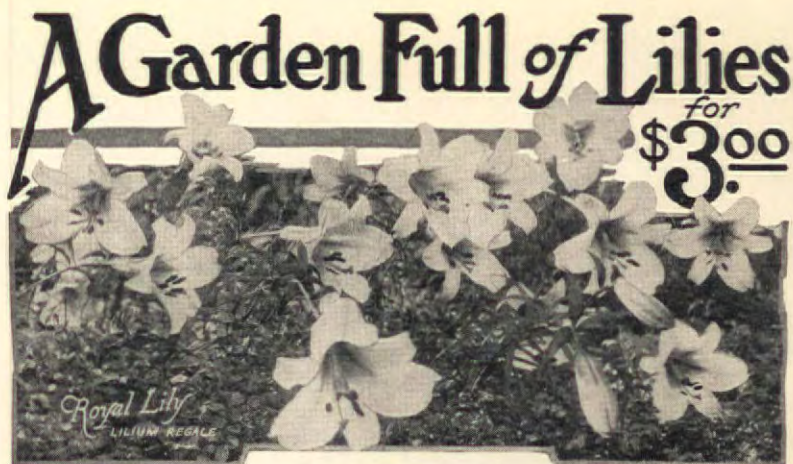
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In Driconure we give you good, rich, cow manure... it contains many, many times the food value of common barnyard manure... dehydration concentrates its food elements.

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Just you try it on your garden and lawn this Spring—one glance at the continued luxuriant growth tells you "Here's the right fertilizer because it feeds in the Natural way—the right way." We'll help along if you will but write.

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### Best Catalog Ever

tells more about all the plants that grow in my nursery, which is largely devoted to materials for naturalistic gardening. Yours free for the asking.

**Gillett's Fern & Flower Farm**  
3 Main Street Southwick, Mass.

## A budget guest room

Continued from page 20

On the drop leaf of this desk, which is open in the picture, is set out a beautiful five-piece desk set of dark green leather. On top of the desk stands a quaint vase of milk-white glass which holds a handful of flowers, a good looking small clock of chromium which is a novel square in shape, and a charming little group of a French marquis and marquise in pure white china. On the floor beside the desk is a waste paper basket covered with a decorative green and white paper, ornamented with a gay print.

In the corner between the desk and the bureau is that too seldom found, but always acceptable adjunct to comfort in a bedroom—a screen.

At the windows are long draperies of semi-glazed chintz with a pale green background and a cheerful flowered design, edged with a little pleated frill. These are two and a quarter yards long, and may be bought with their frilled tie-backs all ready to put up for a very moderate price. Instead of glass curtains there are cool looking pale green Venetian blinds at the windows.

As the entire sum to be spent on furnishing this cosy room (exclusive of carpet whose use is optional) is only \$420 we think you will agree that much has been achieved for the price.

Twin beds, at \$17.50 each.	\$ 35.00
Two box springs, at \$21.00 each.	42.00
Two inner spring mattresses, at \$23.50 each.	47.00
Two white goose feather pillows, at \$4.25 each.	8.50
Two bedspreads, at \$2.95 each.	5.90
Two extra blankets, at \$4.95 each.	9.90
Bootie.	19.75
Boudoir chair.	18.00
Bureau and mirror.	27.00
Desk.	60.00
Windsor desk chair.	20.50
Threefold screen.	19.75

### Draperies:

Two pairs glazed chintz curtains, 2½ yards long, with tie-backs, at \$3.50 each. . . . . 7.00

Venetian blinds, 80 cents per square foot

### Rugs:

Two hooked rugs, at \$15.75 each. . . . . 31.50

### Accessories:

Five-piece desk set. . . . . 10.00

Waste basket. . . . . 1.25

Milk white glass vase, on desk. . . . . .95

China dog on bootie. . . . . 2.95

Book ends on bootie, bronze peasant figures. . . . . 7.50

Two glass dressing table lamps, at \$5.00 each. . . . . 6.00

Two novelty shades, at \$2.50 each. . . . . 5.00

One glass toilet bottle. . . . . 1.00

One larger bottle. . . . . 1.25

One glass powder jar, hob-nail design, to match. . . . . 1.25

Chromium square clock. . . . . 12.50

Five-piece French enamel toilet set. . . . . 12.50

Bureau scarf of natural linen. . . . . 1.25

Table cover, 8" x 12", to match. . . . . .50

Pewter lamp with parchment shade. . . . . 3.95

The pictures are not included in the budget, but the prices are as follows:

Two round landscapes, one on either side of the bureau, at \$3.50 each. . . . . \$ 7.00

Flower print over bed, mat of mirror glass, silver frame. . . . . 5.50

Small metallic silhouettes, white frames, at \$1.50 each. . . . . 3.00

White china French figures . . . . . 10.00

**\$ 25.50**

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Send us 20 cts., together with the seal cut from this advertisement, and we will mail you a 50-cent packet by Prepaid Parcel Post. Remember, nowhere else in the whole United States is this wonderful seed obtainable. Supply limited. Write today.  
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Order Now for Spring Delivery

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**Hardy Perennials, Live Forever.** These Plants are Two Years Old, Blooming Age. Each .. 5c

Columbine, all colors; Double Hollyhocks, beautiful colors; Shasta Daisies, Yellow Daisies; Hardy Carnations, 6 colors; Painted Daisies, Gaillardias, Sweet Williams, Forget-me-not, Physalis (Chinese Lantern Plant). — Order Must Amount to \$1.10 or More —

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Three to five year old trees. 12 to 15 inches high. 4 Sitka Spruce, 2 Norway Spruce, 2 Chinese Arborvitae, 2 Biota Pyramidale. Per 100 ..... \$6.00

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National Headquarters for Guaranteed Living Trees  
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T. H. EVERETT

THE Japanese "cascade" method of training Chrysanthemum already seen in some of the important fall flower shows seems certain to become popular.

A cascade Chrysanthemum is trained so that instead of growing upwards in the usual manner the growths hang over the side of the pot in which they are grown, and when covered with flowers produce the effect of tumbling waters. This shower of blooms may be six feet or even more in length and plants trained in cascade fashion are a welcome change from those of more conventional habit and especially from the rather grotesque examples trained to such artificial shapes as airplanes, ship wheels, etc.

Only certain varieties are adapted for training in this fashion, these being small flowered singles having fairly pliable stems.

To secure good results cuttings must be rooted early and the young plants stopped to induce branching. Two or three growths selected as leaders are tied down to long stakes inserted in the pots at an angle of forty-five degrees, and throughout the growing season these are grown with the apex of the sticks towards the north so that all the side branches which develop receive full benefit of the light. These laterals must be pinched frequently to make for bushiness and a well-furnished plant, and tying the leaders to the stakes must also receive frequent attention. Towards the end of the growing season the stakes are gradually lowered until they assume a horizontal position and pinching is stopped in time to allow for the formation of flower buds.

When the buds show the stakes are very carefully removed and the growths allowed to bend over the

side of the pots. Great care must be exercised that the stems are not broken during this operation and it has been found a good plan to bind raffia around the stem before the stakes are removed. As soon as the growths are lowered the plants must be turned so that they face the south—once again so that all will receive benefit of the available light. This turning of the plants so that they receive fullest benefit of the sunlight is of the utmost importance.

Other details of culture are the same as for other types of Chrysanthemums under glass.



A Chrysanthemum trained in "cascade" manner, grown on the H. E. Manville estate at Pleasantville, N. Y.

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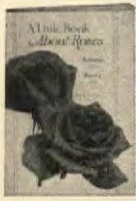
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## Waterproofing the cellar

Continued from page 28

used. If conditions are normal, that is, if your lot is in a section where the land is level or nearly level, if no streams or other water courses have ever run through the property and the drainage is good, you can choose for the foundation material whichever one you prefer. But before you do this, find out the true condition of your lot. Even under normal conditions it is advisable to waterproof the outside wall as a precaution against surface drainage.

If you are building in a valley on a lot where the ground water level rises at certain seasons, you must construct a foundation that can withstand considerable water pressure. The walls and floor of the foundation must be strong enough to keep the water out, just as the walls of a tank must keep the water in. A foundation of dense poured reinforced concrete is ordinarily recommended when the water pressure is great, for it offers a solid surface, unbroken by mortar joints. The proper thickness of walls and floor should be specified by your architect or engineer.

Even though the concrete mixture used is strong enough for a water tank, it may be wise to provide an additional safeguard, consisting of a membrane made up of layers of felt mopped with hot tar or asphaltum, laid across the footing and continued up the outside of the wall and between the sub floor and the finished cellar floor. This membrane is often protected on the outside by a layer, or tier, of brick.

Before the earth has been filled in around the foundation, the soil should be examined to see if drainage conditions are good. In sections where the earth is heavy and waterlogged, a line of drain tile, connected to the storm sewer, should be laid around the outside of the basement, level with the footing. Down spouts from the roof should also be connected to the storm sewer. For filling in the excavation, cinders or coarse gravel should be used to within a foot of the surface so that water can easily find its way into the drain. Drains are also laid below basement floors sometimes if the soil is particularly wet there.

Frequently, an excavation must be dug and drain tiles laid after a house has been completed. It is possible to repair leaky basements from the inside, but it is always more satisfactory to make repairs outside, and sometimes it is impossible to make them in any other way. If a wet cellar is the result of poor drainage, the best and most economical procedure is to dig a trench and lay a proper drain tile.

It is a temptation to try other methods first, for to dig the trench may mean that the foundation planting must be disturbed. My neighbor spent several hundred dollars on different waterproofing schemes before he was finally convinced that the only satisfactory way was to attack the problem from the outside.

There are many patented waterproofing materials on the market

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## Waterproofing the cellar

which are most satisfactory when used according to directions.

When you pay high prices for waterproofing, it is not the materials for which you are paying, but the labor. A man who is handy with tools can frequently do the job himself, but if the leakage is really bad, a skilled mechanic must be called in.

The handyman, for example, can make repairs when there is seepage through cracks or mortar joints in stone, brick, or other masonry. First mark the portions of the wall or floor through which the seepage occurs. Then, having armed yourself with a calking tool, a good putty knife, a stiff fibre brush, a piece of metal lath, some cement, sand and tar, you are ready to get down to the actual work.

A ditch extending to the bottom of the foundation and wide enough for a man to work in must be dug, either around the entire house or on the side where the leakage occurs. Then the wall must be cleaned and all loose material removed. Cracks should be cut back to form a V-shaped groove, and then filled with a mortar of one part cement to one and one half parts sand. The mortar must be rammed in with a calking tool so tight that no seepage is allowed. Do not mix more of the mortar than you can use within half an hour, for unless it is of the right consistency and moisture, it will not produce a satisfactory job. Also make certain that the foundation wall is dry before you begin to work; otherwise, your mortar will not bond with the wall.

A leak where the floor joins the walls is somewhat more difficult to eliminate. Cut out a groove two inches deep, remove all loose material carefully, and then fill with hot tar or a mixture of tar and sand.

After the faulty joints and cracks have been repaired, the entire foundation wall should be covered to give it extra strength. Cement grout, tar, pitch, or asphaltum can be used if the leakage has been caused by poor drainage or faulty construction. Tar, of course, is easier to handle and can be applied more quickly than the cement. But whether you use cement or tar, the wall on which you are going to work should be carefully cleaned and absolutely dry. If possible, waterproofing should be done either before, or after the period in which there is the heaviest rainfall. Even a light shower may ruin the repair work.

If cement grout is used, make a mix the consistency of thick cream, using one part cement to two parts of sand, and apply this to the wall. Before it has had a chance to dry, apply a second coat, three eighths of an inch thick, one part cement to two parts sand. This coat must be worked well with a wooden float. As soon as it has hardened sufficiently, it should be scratched with a piece of metal lath so that it will hold the final coat of mortar. The mix for the final coat should contain just enough water to make a stiff plaster.

Repairs can also be made from the inside, if it is impossible to make them outside. Cracks and joints should be

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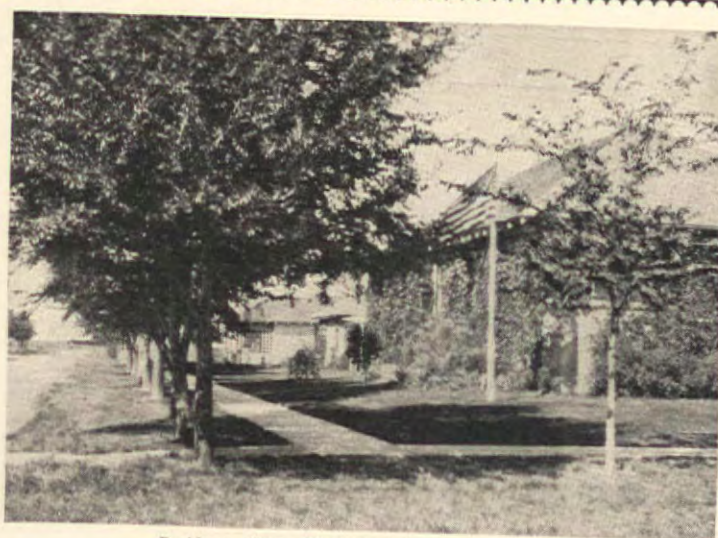
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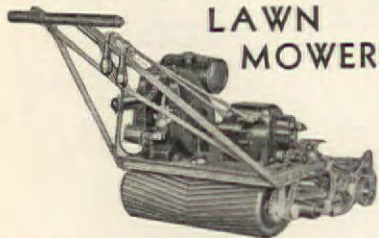


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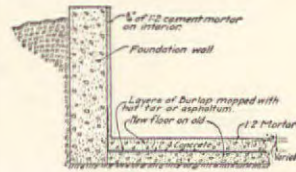
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## Waterproofing the cellar

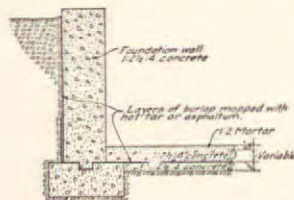
cut back similarly to the way the work is done outside. But before doing an "inside job" make certain that the walls are entirely dry. If they are not, the cement will not bond with the wall.

Seepage through cracks in the floor or through porous spots caused by improper mixing or placing of the cement can only be satisfactorily repaired by laying a new floor. Although merely laying a new floor over the old one will probably eliminate the leak, the best way to make the repair is first to cover the floor with layers of felt which have been mopped over with tar. As was suggested earlier in this article, the membrane of felt should extend up the basement wall for a foot or more, to insure against a leakage between wall and

Down spouts from the roof often cause wet cellars. Because of carelessness, builders sometimes fail to provide a means for the water flowing



*Repairing basement to prevent entrance of ground water. Construction suggested where outside of wall cannot be reached nor drainage of foundation provided*



*A cross section diagram showing concrete basement construction against ground water pressure in low ground*

floor. For the new floor, use a mix one part cement, two parts sand, and four parts crushed stone or gravel. Unless special conditions are to be met, the new floor should be approximately three and a half inches thick.

down through the spouts to flow away from the foundation, and the constant dripping finally causes a leak. If your cellar is wet, first make an inspection of all the down spouts and gutters to discover whether the leaks are caused by the dripping of water from the pipes.

Occasionally, a cellar is damp although no leak can be found. The walls may be covered with beads of moisture or they may be actually wet, merely because the cellar is not properly ventilated, and moisture has condensed on the walls. Keep the cellar windows open when the air is dry, but on days of great humidity, shut the windows tightly. A cement paint which is also waterproof is often sufficient to protect against mild seepage and may well be used to cover any waterproofing material and increase its effectiveness.

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**The Pulverized Manure Co.**  
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## Give a thought now to Chrysanthemums

Continued from page 8

varieties. But in this case with the ever changing list of varieties associated with better bloom performance and hardness, it does not now seem desirable to mention varieties by name. Just select from the dealers' lists to suit your fancies.

Starting with young plants in the spring, a little care the first few months is essential. In order to make handsomely formed bushes that will give bountifully of their bloom, it is necessary by a process of disbudding, that is pinching out the growing tops of the plants, to thus form anywhere from three to a dozen or more branches, which will in time, each be covered with buds. This process should begin when plants reach a height of four or five inches, the pinching out of the tip of each succeeding

branch to follow as growth of these progresses to several inches more.

Later when the buds form, further disbudding may be practiced depending on whether one wants fewer and larger blossoms or many and, if the latter, no buds should be touched at all. If the former, pinch out all but the strongest appearing bud when still small, being sure not to injure the bud remaining to each branch. Some of the Pompons can be formed into more handsome sprays by slight disbudding.

However the plants may be grown, one can by a judicious selection of plants blooming early to late, have the Glory of the Autumn in bloom from early August to late November, and in some favored localities well into December.

## Goldfish in lily pools

IN THE AMERICAN HOME for March, the article by Miss Julia A. Howell on Lily Ponds Without Mosquitoes caught my attention. While it is likely that she is quite well posted on some things, I think she does not know all about goldfish.

It is quite true that the highly bred Japanese Fringetails and Calico Fantails may be rather sluggish but there is nothing much faster than

our common goldfish or the Comet-tails, and to this same group belong the Shubunkins. Goldfish are certainly more beautiful in the water-lily pond than the minnows, and it is my observation and experience that they are sufficiently effective in keeping control of the mosquito larvae. Actual facts must count for something.—Chas. L. Tricker,

Saddle River, N. J.



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{*Buddleia Variabilis Magnifica*}

One of the really satisfactory cutflowers whose sweet scent endures in garden and home alike—and perfectly hardy, too—needing even less protection than you would give the hardy rose.



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Please send catalog.  
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Address.....





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This is not a knockdown or ready-cut cottage but is an especially designed summer cabin to be built by your local contractor. Your lumber dealer can supply the Shevlin Pine Log Siding. To help you estimate the exact cost in your locality we have prepared complete Plan together with list of materials. Would you like it? Then fill in and mail coupon with ten cents.

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In the cabin shown here the eight inch width has been used with horizontal construction on porch and lower walls, and stockade upright construction on the upper walls and kitchenette. This cabin is twenty feet by sixteen with a nine foot eight inch porch, and contains a native field stone fireplace, kitchenette with counter, cupboard and shelves, and a built-in dining table with benches near the windows. Four people can sleep on double bunks single deck in the living-room or for slight additional cost double deck bunks accommodating eight can be built.

Built of Shevlin Pine Log Siding this summer cabin has been reliably estimated complete for \$650\*. This price may vary somewhat in your location but it is certain that in any locality this cabin will be reasonable in cost. For a moderate outlay you can build it, save vacation traveling expenses, enjoy jolly week-end parties, and provide a happy summer home for your family.

\*Estimated at Northern Mississippi Valley prices. Estimates in other localities may vary according to location, freight rates, labor costs, etc.

**Build This Year**—Conditions in the building industry make it possible to put up this cabin at an unusually low price. A real opportunity to get your cabin and save money is open to you.

Send for the Plan and let your local builder and your lumber dealer estimate it for you. Just mail the coupon with ten cents to our executive offices or to your nearest district office.

MAIL TODAY

### Shevlin Pine Sales Company

Executive Offices, Dept. 324,  
900 First National-Soo Line Building,  
Minneapolis, Minnesota.

Enclosed find 10c (stamps or coin). Please send Plan and Material List of Cabin LS1432.

We plan to build (Please give approximate date)

Our site is located (Please give address)

Lumber dealer we prefer (Please give name)

Name.....

Address.....

City.....

State.....

MINNEAPOLIS  
900 First National-Soo Line Bldg.

CHICAGO  
1866—208 South La Salle Street Bldg.

SAN FRANCISCO  
1030 Monadnock Bldg.

NEW YORK  
1205 Graybar Bldg.

TORONTO, ONTARIO  
1806 Royal Bank Bldg.



*"Cream of  
the Crop"*



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*Sue Carol*

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