Let your Bathroom reflect your good taste . . . .

with the one cleanser that belongs there . . . .
in the one package that looks it

Good taste—yes! Also good judgment! Because, first, Bon Ami is the finest of cleansers to have always handy in your bathroom—to clean tub, basin, mirrors, windows and metal fixtures. Because, second, the smart, new Bon Ami de luxe Package is so in keeping with other accessories, so pretty that you’re proud to keep it always in full sight. Because, third, this package has a neat sifter-top . . . no holes to punch . . . no messiness. Because, fourth, Bon Ami cleans thoroughly without leaving scratches to collect dirt. Because, fifth, Bon Ami doesn’t clog drain-pipes. Because, finally, Bon Ami doesn’t redden your hands or harm your fingernails—and is odorless.

The de luxe Bathroom Package is now at grocery stores along with the regular Powder and Cake for general cleaning.

BON AMI
CLEANS BATHROOMS

The Same, Scratchless Cleanser . . . the new de luxe Package for Bathrooms contains the exact, same Bon Ami—but almost twice as much—as the regular Powder package does.
REMEMBER, We Told You To Save Every Page on Which These Appeared?

In April and May, in anticipation of this Portfolio, we classified every important page of building material so that it might be easily filed away in this sturdy, handsome Portfolio—now ready and offered as another editorial service for American Home readers.

Quickly and neatly, you can now file every bit of valuable, interesting building material and data. House plans, exterior and interior details, remodeling, ventilation and heating data—all of it has its own orderly place in this Portfolio. No more clippings lying around, no more messy pasting in a thick, unwieldy scrap book.

A Handsome, Sturdy Portfolio and Complete Filing Equipment—for only 50¢

The Portfolio itself is made of heavy, strong board covers, printed with an attractive set of blue print plans and tied with strong tape, over-all size ample enough to keep the outside edges of filed pages neat and un-broken.

We also give you a complete set of tabs for indexing according to the eight classifications we use and print on all the important building data appearing in The American Home. Contemporary articles which will soon be out-moded, are not classified in the magazine itself since they have no permanent place in this Portfolio of your dream house.

A punch for putting neat little round holes in your pages for tying in between the covers, a list of Classifications under which everything you want to keep can be filed for quick and easy reference and corresponding to the numbered classifications given in the magazine itself—these and the attractive, serviceable Portfolio cost our readers only 50¢, postpaid.

We sincerely believe this to be an important and valuable editorial service—and will fill orders for this Portfolio equipment in the order of receipt. Please send remittance with your order, direct to The American Home, Garden City, N. Y.
Will you tell us what you'd like?

As we said in May, this is your magazine and you probably have some very definite ideas of what you'd like to see in it. Many problems, of course, are individual or peculiar to one certain household, and the things which we put in these pages must be general enough in scope to interest many homemakers all over the land. However, here are some of the things which I have planned for you these next few months, and I'd appreciate it if you would send us any suggestions or opinions you have which will help us make this AMERICAN HOME the grandest homemaking magazine in America.

July is "one of those months" when we all let down—and why not? Spring house cleaning is behind us, formal parties are replaced by gay, informal gatherings, and we are all content to live the lazy, gracious lives we want to live in summertime. For that reason, you'll find on the very first pages of your July issue, scores of suggestions for dining and entertaining out of doors—equipment and accessories to make it easy for Mother and no end of luscious new foods to cook and serve. Why, we have even seen to it that this summer's iced tea need not be "watered" by the simple expedient of adding frozen tea-cubes instead of ice-cubes! And wait until you see the simple expedient of adding frozen tea-cubes in

serve. Why, we have even seen to it that this
ment and accessories to make it easy for Mother
for dining and entertaining out of doors—equip­
serve. Why, we have even seen to it that this
and no end of luscious new foods to cook and

be Forward your copies of THIS AMERICAN HOME. It
left me absolutely inert! Then we go to Eng­
land, and such a charming cottage, such a lovely
garden and ingenious hostess as we shall meet
there. . . . And on to Japan, China, Alaska—oh,
everywhere that there are homes and homemakers
in! I do hope you will like this series.

Of course you'll be going to the August furni­
ture sales, and we have planned to spread before you in August all the fine furniture we could find, that you might choose beforehand those pieces which will bring joy and beauty for the many years one lives with and enjoys good furni­
ture. . . . Believing many prospective home
builders would like to know what's available, as well as what's correct in lighting fixtures, we have
devoted the August Portfolio to correct lighting fixtures for all types of Colonial houses, to be fol­
lowed in a future issue by a portfolio on lighting fixtures for English, French Provincial, and Span­
ish houses. . . . Many and varied are the new developments in heating, ventilating, air condi­
tioning, and small, inexpensive sprinkler systems for small houses. We shall review, in a business­like practical manner, all the new features we think you should know about before deciding on this important question for fall. . . . Picnics, teas in the garden, smart tricks with "store" ice cream when unexpected guests drop in, a jolly "county fair" party—they're all in August!

Now then, these are some of the good things
planned. Will you get the family together and vote on the things we've planned as well as the things you have been secretly hoping to see?

And now for a special request. Please always include a stamped, addressed envelope with all inquiries, and especially this important in sub­mitting manuscripts or photographs on approval. If you wish, they returned be sure to send suffi­
cient return postage and a large addressed en­velope with cardboard backing for their safety. Otherwise no material will be returned.

Jean Austin
More Than 34,000 Sold
to American Home Readers

These booklets were prepared as a special service for our readers and have proven to be tremendously popular.

How Many Do You Want?

THE AMERICAN HOME HOSTESS BOOK
Emily Post and others on correct etiquette of home entertaining, silver etiquette, etc.

Any One

HOW TO MAKE SLIP COVERES & DRAPERIES
Famous interior decorators describe in detail how to make professional-looking covers and draperies. Profusely illustrated.

10c

WHAT YOU OUGHT TO KNOW ABOUT HOUSE PLANTS
A valuable handbook of what to grow and how to grow house plants under difficult conditions.

Postpaid

14 SMALL GARAGE PLANS
Specially designed one- and two-car garages of every type, material, style, etc.

Or These, at the Prices Quoted

28 HOUSE PLANS 40c
Houses costing under $10,000 to build, with complete floor plans, costs, etc. Designed by some of America's best-known architects. 36 pages.

85 SMART INTERIORS 35c
Smart, simple interiors by famous decorators. 48 pages, beautifully illustrated with color schemes, descriptions, etc. An invaluable handbook, with original, practical ideas for every room in the house. Profusely illustrated.

PERIOD FURNITURE COURSE 35c
Covers every important furniture period, with a story of their famous designers. Illustrated with drawings of rare museum originals, photographs of modern reproductions. 28 pages, all illustrated.

58 HOUSE PLANS 60c
Houses of every type, style, and size designed by famous architects, costing $10,000 and over to build. Complete floor plans, costs, etc. 72 pages.

15 PLANTING PLANS FOR SMALL GARDENS 20c
Complete planting plans drawn to scale, with actual results and other valuable information. Beautifully illustrated.

SUMMER CAMP AND LOG CABIN PLANS 20c
Comfortable, inexpensively built summer camps and log cabin plans, specifications, costs, etc.

135 AMERICAN HOME RECIPES AND MENUS 25c
Recipes by Alice Foote McDougall; Louise Gibbons Gurnee; Emily Post and others. 44 pages, profusely illustrated.

MAKING LILY POOLS AND ROCK GARDENS 20c
Complete, detailed construction information with appropriate plantings for small pools and realistic rock gardens.

WHAT YOU OUGHT TO KNOW ABOUT ROSES 20c
J. Horace MacFarland; J. H. Nicolas; Romaine B. Ware; C. E. F. Gersdorff and other famous Rose specialists.

SEND YOUR ORDER, WITH REMITTANCE, TO

The American Home
GARDEN CITY, N. Y.
Sunroom in the home of Mr. and Mrs. Walter H. Dietz
Summering at home?

A check list

Let's admit that "doing over" the house is an age-old feminine urge for change. But apart from that, there are two important reasons why we should refresh, rejuvenate, and rearrange the house at the beginning of summer—the necessity for making the rooms comfortable during hot days and nights; and the necessity for protecting and preserving the fine fabrics, furniture, and rugs in use in cooler weather. Richly furnished rooms that look so cozy in winter no longer look cool nor do they invite stray breezes and permit summer informality of spirit and action.

But remove these signs of cozy winter living and replace them with cottons and chintzes, washable rugs, and crisp paper shades and the windows may be opened wide, wash frocks and linen suits are at home in these surroundings and easy, informal hospitality shines from every lemonade glass and tinkling pitcher.

THE efficient vacuum cleaner with its attachments helps to make the job of putting winter away fairly simple. Heavy draperies are treated with the small suction brush attachment, drawing out all the loose dust and soot. Such draperies if badly soiled are sent to the dry cleaner for expert handling and the cleaner will store them without additional cost until autumn. Or, if returned home, they are wrapped in tar paper bags and sealed at once, then hung in a moth-proof closet; or rolled on a wooden pole, carefully wrapped in newspapers and an outer wrapping of heavy brown paper, sealed with gummed paper strips, and stored in the moth-proof closet.

Delicate glass curtains are laundered, ironed, wrapped in tissue paper or cellophane and rolled on a rod or a cardboard tube. Fine brocade, damask, and other silk and wool-covered furniture is brushed in the open air. A whisk broom is used for this to get into the crevices and crannies; the vacuum brush attachment is then used all over the piece, and especially on the removable cushion. This is also beaten gently with the flat side of the whisk broom.

If this furniture cannot be stored in an extra room in the attic it is slip-covered for the summer with cotton or linen. If it is to be put away for the summer it is carefully sprayed with moth-preventive (after the preliminary cleaning) then covered with muslin or papers and put away. It should be looked at every three weeks while in storage—the cracks, cushions, and underside of the seat examined each time for any signs of moths—and whisked freshly if dust has penetrated the covers. Upholstered furniture into which moths have penetrated is sent to professional exterminators for treatment; or if there is a garage or some other place where fumigating may take place, this process may be followed at home. But it calls for a room which can be sealed; and for watchful following of directions to avoid personal danger to children, adults, or pets. And it is seldom as satisfactory as professional work.

Rugs which need general cleaning are sent to professional cleaners and these, like the draperies, are stored without further cost until autumn. Small rugs may be washed at home by spreading them on the kitchen table. Make a large bowl of warm soap suds with pure soap and, washing a small section of the rug at a time and using a soft bristled brush and lots of suds, proceed across the rug. Sponge off quickly with a clean sponge dipped in clean lukewarm water as each section is cleaned. This procedure is fol-

by Florence Brobeck

A little dressing table quite summery and rather nautical in effect is this one designed by Agnes Foster Wright. It is draped with blue and white striped duck. Around the top is a white cotton cording, finished with bowknots at either corner. The duck is used also to trim the mirror frame and the lamp shades on the little dolphin lamps. R. H. Macy

Gold Studies
The frame of this chair is of steel tubing and the seat and back of metal bands. Green, orange, or yellow. Heywood & Wakefield

Well adapted to the log cabin as well as for garden use is this Adirondack chair with hickory frame and open rattan weave. Old Hickory Furniture Co.

Wallowed across the rug until the entire surface is washed. It is then sponged with a second rinse water and allowed to dry in the open air spread on the table. It should not be hung across a clothes line and it must be kept out of the hot sunshine to prevent fading and too quick drying which might cause it to curl. Turn several times so that the back and the top dry evenly. Needless to say fine Oriental rugs are sent to expert cleaning.

This Chinese rattan chair, made in Hong Kong, is designed for yachting and is excellent for lounging. Gunn & Latchford

Distinctly new is this painted rattan three-piece set covered with natural sunfast imported linen. The wrought iron set at the extreme right in classic design is covered with water repellent fabric obtainable in summer colors. B. Altman & Co.

The same treatment. Dark portraits or other pictures of wintry character have their frames cleaned, the glass polished and are wrapped in paper for summer storage in a closet or attic.

In such rooms where draperies, furniture, rugs, and ornaments have been removed for summerizing, a general cleaning precedes the summer re-furnishing. Wallpapers are washed if they are that type, others, and any rug or carpet which is stained, in need of repair, or very dirty should be given professional treatment and not handled at home.

Silk lampshades are brushed with a new, clean, soft fiber brush, then wrapped in cellophane and stored safely away. Small silk scarves, and cushions of silk, velvet, or lace are given the same treatment. Dark portraits or other pictures of wintry character have their frames cleaned, the glass polished and are wrapped in paper for summer storage in a closet or attic.

Of hand-wrought iron with green enamel finish and clear plate glass tops these tables are impervious to moisture and summer's sunshine. Lewis & Conger

Silk lampshades are brushed with a new, clean, soft fiber brush, then wrapped in cellophane and stored safely away. Small silk scarves, and cushions of silk, velvet, or lace are given the same treatment. Dark portraits or other pictures of wintry character have their frames cleaned, the glass polished and are wrapped in paper for summer storage in a closet or attic.
wise cleaned with commercial cleaner for that purpose. Woodwork is washed or wiped with a damp cloth, floors are cleaned and refinished according to their character. The new, small floor cleaning and polishing machines make quick work of this task, and the new floor waxes and polishes to be used with such devices quickly cost the floor with a shining, new surface. The hard waxing or a new wear-resisting varnished surface is especially important in summer, for open windows admit soot and dust which would otherwise quickly grind into the wood and permanently mar its surface.

This conventional glider has swinging metal arms and auto seat. Heywood & Wakefield

A favorite among men is this chair of Tahiti stickwork rattan with boxed cushions of Schumacher fabricoid in sea-green with yellow piping. Grand Central Wicker Shop and this means not only re-waxing but a serious and expensive scraping job. If efficient electric ventilators are to be installed in the windows this summer, this should be done before the walls and floors are cleaned. And window screens to be installed also should be adjusted in place so that there is no tramping about on the newly cleaned floors.

On the new floor summer rugs are laid in place of the heavy ones used through the winter. These are selected this summer from superb assortments of machine-made rugs of room size or smaller. They look like the old-fashioned hand-made rag rugs, but the patterns of many are block plaids and stripes, their colors cooling and effective for modern decoration, and their prices so low—a nine-by-twelve for instance for well under twenty dollars—that every room in the house may be freshly carpeted with these at very little expense. They are washable, do not show dirt easily, and look comfortably cool.

[Please turn to page 40]
I finally got someone to explain to me about the gold standard," writes a perplexed home maker, "and I dug out the salient points on the Japanese problem. But, for the life of me, I can't find the answers to a few simple questions about household glass—the things that a woman needs to know about it when buying. The salespeople in the stores can rarely tell you very much; the magazines show only the new designs without explaining terms, and even the encyclopedia isn't satisfactory because it deals with the subject in too technical a manner for me. I want to know what the terms mean that are commonly used in connection with glass. For instance, what is rock crystal tableware? What is pressed glass, blown glass, cut glass, sandwich glass, hobnail glass, Waterford glass? What makes glassware ring?"

Fair enough questions, and so we make a little glossary of terms used in connection with household glass.

**Rock crystal**—Alas, friends, there's no such thing as rock crystal table glass. If there were, it would repose in a case in the Metropolitan Museum. The term is commonly used commercially to apply to a very fine flawless quality of glass which has the same chemical composition as natural rock crystal. The more authoritative dealers refrain from using the term to mean artificial glass because it is a misnomer. Rock crystal is mined out of the earth; glass is made by man. But the term crystal is generally employed to denote clear colorless glass.

**Cut glass**—Instead of being moulded or etched out with acid, the design of cut glass is cut by hand with a copper or stone wheel. An expensive process that adds to the cost of table glass.

**Pressed glass**—This is a type of glass made by pouring the molten glass metal into a mould, then using a plunger to press it into all parts of the mould. It may be of plain or intricate design. Old Sandwich glass was made in this way as are modern reproductions of it. This is the least expensive process of making table glass.

**Hand blown glass**—Some of the most artistic types of glass are entirely hand blown and hand shaped. This is done by...
means of blow pipes, glass pincers, tongs, caliper, shears, and other glass tools, which are used by skilled craftsmen working with molten glass. They work it into the most graceful fragile shapes. Much Venetian glass is made by this delicate process.

**Mould blown glass**—To create this type of glass the molten metal is blown into a mould, a process that combines the moulding and blowing techniques.

**Optic glass**—This is made by a mould blown process; dents or ridges in the mould give vertical lines to the finished piece of glass which often becomes the basis for its ornament.

**Cased glass**—Two layers of glass, one clear crystal color, the other tinted, are superimposed one upon the other to make interesting contrasting patterns. This can be done both by hand blowing and by mould blowing.

**Waterford glass**—This is a term used to designate a type of deep cut glass usually in diamond shape designs. The number of facets made by the cutting admit a blaze of prismatic light. Modern copies of this type of glass are often molded.

**Engraved glass**—The old method of engraving glass was achieved by working with a diamond pointed tool, but an acid engraving method is more commonly used now.

**Hobnail glass**—This is a moulded glass that is made

---

This season there is a distinct preference for glassware in sparkling crystal-clear color. The goblets and pitcher above are Community crystal in the Lady Hamilton design.

The tumbler with the springlike Lily-of-the-valley design is new and charming. Mittelodner Straus

Above: The fragile art of the Belleek potters is here devoted to charming vases with intricate decoration. From William S. Pitcairn Corp.

Still another fascinating new goblet is the lovely Fostoria Comet design with square base, at left.

Right: Walter Darwin Teague is responsible for these distinguished pieces made by the Steuben division of the Corning Glass Works. His designs are modern but not bizarre and he gives perfect grace to the simplest swirls, dots, flower sprigs, and geometric motifs.
Summer china and glass don cheery, bright, new colors

A red, white, and blue color scheme, particularly smart now, is carried out above. The red and white checked cloth is from Gribbon & Co. The severely plain just off white Lenox dinner plate from Mary Ryan contrasts strikingly with the lovely brilliant blue Siegel water glass.

Below is a French Provincial plate with blue lattice and rose motifs on white, from Copeland & Thompson. The cloth from James McCutcheon has motifs of spring flowers on a cream ground and a green border. The goblet is burnt orange with a white base, from A. H. Heisey & Co.

Springtime is typified in the ensemble above: Cheney silk bridge cloth in green with fringe edge; Lenox ivory tint plate with lace-like edge, from Mary Ryan; and water glass with a charming white Lily-of-the-valley design and rim at top from Mitteldorfer Straus.

Peasant ware is always interesting for its informality. The cloth below is of loose weave with white background with green design, from Bliss Febyan & Co., Inc. The Italian peasant plate and water glass in sea green with straw casing are from Carbon. Fascinating for use outdoor.

Photographs by Dana B. Merrill
The ensemble idea is not a new one—we have become quite used to planning our wardrobes so that the whole effect is in harmony. But it is a new and smart idea for the table. In the luncheon cover above the Community Noblesse design is used for the plated flatware and crystal, Community Noblesse Floral for china.

The three designs of sterling flatware lined up at the foot of the page are, from left to right: Coronet pattern, Rogers, Lunt & Bowlen; Normandie, Wallace & Sons Mfg. Co.; Shamrock, The Gorham Co.

The plate below is another of the interesting enameled patterns in Italian faience ware from Fisher, Bruce & Company.

---

Right: The cloth has a white background with colored spring flowers, from James McCutcheon; the silver is the Craftsman sterling from Towle; and dinner plate with light blue plaid border comes from Edwin Boote.

Third setting: Peasant luncheon cloth from Bliss Fabyan & Co.; Directoire plate with blue design, Copeland & Thompson; and sterling flatware, Lotus pattern from the Watson Co.

The luncheon plates lined up below strike an unusually smart note. They are Italian faience in plain or solid colors such as rust, gray, green, orchid, blue, salmon, yellow, turquoise, red. All hand painted ivory enamel. The second plate is called Tulipano. Fisher, Bruce & Co.

Top: Silk. Mauve satin. Cloth from International linen and dinner plate, silver, and floral motif from Towle. Harvard star and flower motif from Towle.
The Louisville, Ky., home of Mr. and Mrs. J. Preston Tabb

Built on a hillside, this house has successfully overcome the difficulties created by such a site. As to type, it is more nearly like the early farmhouse with just a bit more attention given to the entrance. A complete description of this charming little house will be found on page 45.
In a rock garden, steps that hurry one along or tire one are no less than a crime. Build leisurely, spacious steps that invite one to climb and linger.

Merely because one grows dwarf plants in a rock garden is no reason why the stepping stones and the steps should conform to a diminutive scale. On the contrary, wide spacing and abundant foot-room help to take away the appearance of crowding which is an effect so often unconsciously achieved in rock plantings.

Better to be stingy with the rocks than with stepping stones, paths, and little flights of steps. Narrow steps, with too high risers for comfort, and overhanging foliage—often it's prickly evergreens which reach out to catch at ascending ankles—are a mistake in any garden. In a rock garden, where so many of the flowers are jewels brought in from the mountains or woodland that need to be observed at close range really to be appreciated, steps that hurry one along or tire one are no less than a crime!

There's nothing more fascinating than building a flight of steps that is spacious and gracious and inviting—steps where the flowers may be tucked into corners and allowed to trail themselves close to where foot-steps loiter, hugging the treads as only low creepers know how to do.

And this is the way such a flight of steps may be built and planted:

First plan the garden so that a space about six feet wide is left for the steps. Then, determine how many steps you will need to take you to the top of the slope, plan to make the risers seven inches high and the lower step at least twice as wide as those to follow. This gets one off to the right start, for a broad first step sets the pace for the rest; it invites one to linger, to look, to enjoy.

Of course, tools for building, cement, gravel, sharp sand, a box to mix the cement, a little wagon or smaller box which can be used to haul the soil and the cement mixture, and rocks (porous rock is best) must be ready and conveniently located before starting work. Do not hurry with the work, otherwise it's apt to prove a burden instead of a joy; it takes time to think and to plan as well as to execute.

Select the rocks for the lower steps, and set them firmly in the earth at the base. Divide the six feet into thirds and place boards at each side dividing off the center two feet; fill in the center space to within two inches of the top with a five-inch layer of cement mixture (five parts gravel, to three of sand, to one of cement); for the balance use equal parts of cement and sand. Smooth over; and, if the weather is warm or the steps in the sun, cover with wet gunny sacks to prevent the cement drying too quickly.

Next, if you like, fill in the sides with soil, first putting in broken stone, mortar, or whatever you need for the plantings, to insure perfect drainage.

Before the cement sets, place the rocks for the next riser, both in the center and in the soil at the sides. A ten-to-twelve-inch width of tread is none too wide for the comfort of those who climb and for the things you will want to plant at the sides.

If the steps do not work out exactly as you've planned, it's no harm to make the two uppermost a bit broader or narrower and the risers lower.

Now for the plantings at the sides. This is a matter for the individual to decide, though the general character of it should be so that creeping evergreen things dominate the space nearest the cement, so they will spread over a little to obliterate the margin line; too, the plants should run down over the rock risers and towards the center of the flight.

Plantings for the steps shown in the photograph include many early spring-blooming bulbs: Dwarf Iris, Grape Hyacinth, Siberian Squill, Crocuses. Precious Snowdrops, Snowflakes, Star-of-Bethlehem and Windflowers of various hues are here; including the lovely, scarlet Grecian Windflower, Anemone fulgens.

There's a variety of Thymes, fragrant, variegated, or woolly as to foliage; and the mossy Saxifrages, with that dwarfest of the Primulaceae, Androsace, like a true flower-moss, beautiful and brilliant.

Among the loveliest of blue-flowering plants is a Gromwell with flowers of a bright, deep sky-blue on evergreen foliage.

Then, there are the things that seem to like to be stepped on—Creeping Mint (Mentha requieni) of tiniest leaves with great fragrance; Helxine, sometimes known as Paddy's Wig and Lazy Man's Lawn; all the little creeping things one has will gladly help cover the faces of the rock risers and reach out friendly fingers to gently caress the passer-by. Cut back or stepped on, still, they seem content and continue to grow luxuriantly.

Where rocks and flowers contend for a footing

Frances Staver Twining

In such a flight there is an appealing center of interest, alluring and charming—and one pauses to admire the many little "jewels" tucked in cracks.
California wildlings that fit into

More and more gardeners of the East, in their pursuit of variety and of fresh plant possibilities, are looking to the West and Northwest to fill their need. An insatiable horticultural appetite is a quality of all keen gardeners. By the force of its urge we grow and widen our horizons and because of it our gardens become ever more interesting and more lovely.

American native flora is coming into its own, and many a one of our gardeners is on the eager look out for choice additions to his flock. The pioneers are blazing a trail: Lewisias, hardy Calochortus and Brodiaeas, Western Pentstemons and Eriophyllums are flourishing in the flower-beds of progressive Eastern gardeners. But these species are not yet in common use nor are they by any means the only ones fitted to withstand the rigors of hard winters. The possibilities of native California plants for garden use in America have not been altogether ignored. Many a perennial of the West Coast flourishes in gardens where the winters are severest. But because they have been procured from sources across the Atlantic, where they have been grown for years, we lose sight of the fact that they are citizens of our own country and not travelers from some far distant and inaccessible land.

For midsummer and early autumn bloom the Evening Primrose family gives us two valuable plants to use in exposed places. Both are happiest among rock and both prefer full sun. The Rose Epilobium (E. obcordatum) and close relation of the familiar Fire-weed, is a choice dwarf creeper of great charm. In its native habitat it follows the perpendicular crevices in mountain granite ledges where humus has lodged and mixed with the disintegrating stone. Here it ramps about, sending out shoots that are clothed with gray-green egg-shaped leaves and terminated by clusters of large and brilliant rose-pink flowers. It is easily propagated from cuttings and when once established is permanent in the coldest climate as long as moisture is not allowed to collect at its roots. Zauschneria latifolia tomentella blooms a little later and continues until a blanket of snow covers its spectacular fuchsia-shaped scarlet flowers and narrow silver-gray leaves. The actual flower makes a decorative frill at the widened mouth of the long scarlet calyx and a tongue of scarlet stamens hangs out conspicuously. Z. latifolia is a little taller than the
our Eastern gardens — Lester Rowntree

Epilobium and is also a spreader when it finds itself in satisfactory quarters. Zauschneria californica, a taller species, has similar flowers, brightening dry rocky hillsides in late summer. A plant of the foothills and hot dry slopes, it is not as hardy as the mountain species.

In shady or half-shady places, where good drainage is certain and the soil is rich in leaf-mold, two very different looking plants from the Redwood region of California will make their happy homes and brighten the spring garden. Both prefer a slope and both can stand more moisture than many California wild flowers, as long as the all-essential drainage is assured them. The Red Clintonia (C. andrewsiana), is one of the glories of those mystic places where flickering light plays down through the rosette foliage of feathery redwood branches and scatters its beams upon the lush green ground-cover below. Among the thick growth of Oxalis oregana, white Trillium ovatum, and dainty vine-like yellow Viola sarmentosa, rises the dignified leaf cluster of the Red Clintonia. Each broad polished leaf adds to the symmetry of this distinguished plant, a perfect setting for the eighteen-inch flower stalk which shoots up from the center bearing a cluster of nodding bells, waxy and deep rich rose color. As though the combination of leaf and flower were not enough to justify the beauty of its setting, large glossy berries of heavenly lapis-lazuli blue follow. In the East it is best to grow it among other woody plants in the shady wild garden or upon a sheltered slope with Wintergreen and Partridge-berry around its feet and above it the sheltering arms of Azaleas or Rhododendrons. The Evergreen Huckle-berry is one of the characteristic shrubs of the Redwood flora.

The other Redwood plant for the Eastern wild-wood garden (especially for the rocky part of a shady bank) is Rumanzoffia stetchensis, a dainty member of the Phacelia family, which resembles a Saxifrage more nearly than it does its own relations. A low plant, rarely taller than nine inches, with pretty roundish leaves and delicate little funnel-shaped white flowers. It grows from a tuber-bearing rootstock and after maturing its seeds, dies down entirely, disappearing until its season comes round again. It associates happily with Ferns and will stand moisture as long as it has good drainage. Nothing could behardier.

Less unusual, but fine for mass planting and durability are Beach Aster (Erigeron glaucus) and Armeria vulgaris, from the coast. They are satisfied with very little and adapt themselves to inland conditions as long as the soil is not too heavy. E. glaucus flowerheads are two inches across with yellow disk centers and many narrow rays of lilac or violet. It varies in height according to the food it gets and if the times are too prosperous becomes ungainly and needs to be cut back or otherwise curtailed. In the shade of evergreens where the soil is rich and spongy it sends up foot-high stalks. But when growing in full sun upon exposed sea-cliffs or dunes it makes a low plant of three or four inches with flowers of a deeper shade. In either location, in its native habitat, E. glaucus is an ever bloomer.

Armeria vulgaris, one of the familiar Thrifts, has large compacted flowerheads and narrow leaves in dense tufts. The rose-colored clusters are often borne a foot high and the crowded colonies of plants make pink pools on our slopes.

Many of the valley and foothill flowers of California are not fitted for the East and North. Unless they have superb excellent drainage, the plants will not endure the heavy damp soil of a wet

[Please turn to page 50]
Sullen Janet says, "Shadows, always present as they are, may easily be just taken for granted and the gusto of modern attention placed on far more tangible possessions. Elusive, lovely things are shadows, however, and well worth a quiet thought."

**WHY FLOODLIGHT YOUR ROOMS?**

Have you ever watched a landscape painter choose a place and almost a moment for painting a picture? If so, you know how he revels in the beauty that creeps over the hills and fields in the late afternoon. The shadows begin to lengthen and make deep, rich contrasts where at noon there was the blazing sameness of the full sunlight. And certainly we all know the gay and dancing patterns that the leaves make on lawns in summer; they are part of the beauty of trees, an essential for the loveliness of the woods, and, all in all, one of those beauties of nature that stop us on our way to wonder, and to delight because they are there.

It is, perhaps, a far cry from the shadows in the landscape to the shadows in the house after the lamps are lighted, but, nevertheless, they produce an effect in the house that deserves thought and attention. Consider a room lighted by a tall floor lamp with a shade that has a wide opening at the top will shed a pool of light over quite a wide area; a modernistic light with a pointed shade that has practically no opening at the top will give a shaft of light downward that gives a very dramatic effect, while the usual reading lamps on living room tables light up into the room and also downward, with the result that the circular shadows from the ordinary table lamp do interesting as well as utilitarian things to a room in its evening light.

Ceiling lights and side lights, unless deftly shaded, although useful in a room where an all-around bright light is needed, do not make a room as interesting in its light and shadow effects as do the lamps. But it is unnecessary to have a room dimly lighted in order to have these nice shadow effects that give so much character to our rooms. Lamps, carefully selected, furnished with strong enough bulbs, and correctly placed, will adequately light rooms for all occasions.

To play around with the lighting effects in the house with the idea of grasping a bit of this shadow beauty is not a pursuit for the heavy handed. It must be done with a light touch, with a delicacy and a real appreciation of value. And if it is done successfully the result will not even then be so much a conscious attainment of shadow effects as of a more subtly pleasing light that increases the general attractiveness of the room in the evening. And if this is the outcome of your light experiment, you might make your hand even more airy and adroit and try arranging a shadow mural or two—deftly, playfully—with a sense of the elusive quality of a shadow.

A pewter wall bracket filled with laurel leaves hangs slightly above a lamp and to the side of it; and at night the pretty shadows of the leaves enhance the detail of the wall decoration delightfully. On a mantel a sturdy bronze is firmly silhouetted against its background to add to the interest in the contour of the bronze when the lamps are lighted. Flowers of all types are especially lovely for their shadows, lacy bouquets are intricate and fascinating shadow makers. But flower arrangements of the more conventional, clear-cut kinds have likewise an extra interest with their evening shadow murals.

Shadows take a myriad of shapes dependent on the position of the light. To have a distinct shadow the light must be close and bright, but by moving the light farther away and perhaps changing the angle at which it strikes the object, long, oblique shadows may be made. However, the possibilities for variety are so infinite that experiment is the only path to follow. The strength of the light, the shape of the shade, the position of the light in relation to the object—all aid greatly in making shadow pictures.
A change of lamps in spring is just as refreshing as a change in draperies. Here are some of the newer models. For detailed descriptions see page 51.
Do you ever long for a crystal ball in which you may actually peer into the future and see some of the interesting ventures in store?

Then come to A Century of Progress Exposition, opening in Chicago on June 1, and go through the five acres devoted to a display of Home and Industrial Arts, the first housing exhibition of its kind in the United States. Unlike other phases of the fair which chiefly depict the present and the advances made during the century just past, the exhibit houses in this group anticipate the future.

"These are in no sense model or ideal dwellings," insist Exposition officials. "We call them experimental houses, and they are just that. Perhaps only one or two of the ideas will live intact. The important thing is that they do contain ideas, new ideas which will inspire still further developments and thus influence, even indirectly, the homes of the future."

What may the future hold? Let's get our crystal and gaze at these houses. Or, if it isn't at hand we'll use the giant crystal which constitutes an exhibit house of plate glass. We see this transparent dwelling, and others of strange new materials, wood fibre, steel, and limestone waste and shale. We see houses in which no wood is used, even for the floors, and others of all wood, plastering being omitted. We find houses with the traditional coat of paint and one with an exterior of enamel. We observe one which is windowless. We note that in place of the familiar rectangle or the old box structure, there is a cylindrical or twelve-sided house, while another boasts a total absence of square corners.

The glass house may or may not presage an era of transparent dwellings, and the new shapes may or may not indicate a world of twelve-sided houses or rooms without square corners.

The 1933 fair will inevitably point the way to new social, economical, and industrial practices just as did the Chicago World's Fair of 1893.

The Century of Progress anticipates Homes of Tomorrow

Rose King

House built of Masonite, a wood fibre building material
Below. Fabricated steel house of General Homes, Inc., can be erected in two days, paid for on easy terms, and traded in on a better one, as one would an automobile.

In the lower left-hand corner of the page is the visionary home being constructed at the fair—a twelve-sided structure built entirely of steel and glass, containing no windows. The floor plans are shown just above it.

Above: Rostone, a new material of limestone waste and shale, is used in the construction of this house, now being erected for the exposition. This unique house is a one-story structure with glass-enclosed solarium above the living room. The roof deck extending from the solarium will be an outdoor recreation area for the family.

Above: An interesting study of the use of building space vertically is being made in the construction of this house being erected by the Common Brick Manufacturers Association.

Below: Rapid development of lumber prefabrication within the past few years finds concrete illustration in the house named “Design for Living.” Floor plans are shown above it.
Awnings lend distinction to many types of homes. They are effectively used here on the house of an American Homes subscriber, Mr. and Mrs. R. E. Wallace, of Fort Thomas, Ky.

Awnings, screens, and blinds for summer comfort

Below is a new type of Carver shade which filters the light through a finely perforated design, giving forth a most pleasing effect to the softness of the entire room. They are ecru in color.

Very smart and extremely practical are these Higgin Venetian blinds, for they provide good ventilation without annoying drafts or glaring sunshine.

Right: Venetian blinds may be obtained to fit into any decorative scheme, and since they are substituted for both awning and shades, they are really permanent rather than seasonal fixtures. From the Columbia Mills

Bronze screens will last for years, as they resist the weather and will withstand ordinary abuse. From The American Brass Co. A new screen cloth, silvery white in color and stain proof, is "Inconel."
Right: Where there are many windows, as in a sunroom, Venetian blinds are a decided boon (Columbia Mills). Below: Rolled up out of the way when not in use and easily lowered when needed, Rollscreeens are always available for service. They never have to be removed.

Where casement windows are the type used, the combination of screen with casement window is indeed a good one as designed by Hope's Windows, Inc. The window is operated entirely from inside.

Burlington Venetian blinds are used here as an enclosure for an open porch. They may easily be adjusted to a comfortable height, and afford the desired privacy and protection from the elements.

Below: The Fenestre "Fenwrought" casement is opened, closed, and securely locked without opening the inside screen.

Blinds and screens may well conform to the architecture of the house as shown by the Higgin screen door above which was designed to conform to the original door.
PUT YOUR HOBBY ON THE

Is your hobby golf? Well, let's have a golf game room, carrying out a golf scheme. Perhaps your hobby is boating or fishing? Let the cellar decorations reflect you and the things you do when you play. A recreation room of all places should reflect the hobbies and sports of the owner. The upper floors of the home must be decorated with a certain amount of dignity and restraint—but you can enjoy a fling in your own cellar.

Do not condemn the idea of a game room in your cellar because of a coal furnace, stationary tubs, unsightly pipes or poor light. The coal furnace does not forbid the transformation of the cellar. The section occupied by the furnace and the coal bin may be sealed with wallboard and made dust-proof with a lining of building paper. These close-fitting partitions with a tight entry door will keep furnace dust in its limited place.

Why should a furnace and a coal bin dominate one third of your home? Turn the disadvantages into advantages as shown in the pictures. The cellars illustrated in this article were typically dark storage places transformed into an unbelievably attractive place. The small expense entailed will be more than justified in one winter through the saving of the rugs and furniture on the upper floors on party nights and rainy days when the children must have a place to play.

There is practically nothing in the game room which dancing, carelessly placed cigarettes, mechanical toys and strenuous games will do any harm.

Above: The cellar in a Bridge Club in Kew Gardens, L. I. Game motifs are used throughout. Below: This Mother Goose cellar (Hansel and Gretel’s cottage) is constructed of wallboard and, although comfortably accommodating four persons at a little table inside, it reserves plenty of storage space for canned fruit.
CELLAR WALLS — William Longyear

In seven master strokes you can create this miracle. First, screw plural plugs in the light sockets and string additional lights along the cellar ceiling until the place is illumined as well as any other room in the house. With this step, darkness, one of the greatest disadvantages, has been overcome and master stroke number one has been made.

Now take time to size up the whole situation. Can the coal bin be moved to a corner? Can your work bench and tools be assigned to a section of the furnace room? Would an end of the laundry absorb that vegetable and canned fruit closet? The attic and the ash barrel will take those idle odds and ends. The porch furniture will furnish the new cellar. You'll be surprised what can be done once you start. Finish all of the moving of things and building of wallboard partitions and then do a one hundred per cent cleaning job, dusting with kerosene-dampened rags every inch of the ceiling, walls, and floor. When this job is done the hardest part is over and master stroke number two has been accomplished.

Don't be too sure that those laundry tubs and that pipe are in the way. Look at the illustrations with this article. Nor is it absolutely necessary to finish the ceiling with wallboard. The beams, pipes, and rough carpentry will be thrown into shadow by the light reflectors which we'll suggest.

You are now ready for master stroke number three. Mix a large pail of cold water paint; white with the slightest suggestion of green, yellow, or blue in it. With a whitewash brush thoroughly cover the stone or cement wall. Now you are ready for your decorative color.
In the home of the author Old Mother Hubbard's cupboard was built into the foundation by mistake and suggested the scheme above. Note the leaves on the pipes, the stationary tubs at the left, and the nail keg stools. Below: An end of the Wild West cellar shown on the preceding page. Here the pipes were transformed into cactus plants.
Change your pictures twice a year

We overwork our pictures. They stay on the wall year in and year out, season upon season; while rugs, draperies, cushion and furniture coverings are changed periodically. We expect the same old pictures to look equally at home with the velours and silks of winter and with the chintzes and cretonnes of summer. That is really too much to ask of any picture. The reason for this is that we are subconsciously tired of the pictures on our walls. We no longer see them, for the visual shorthand which ennui supplies for too familiar objects, reduces pictures to spots on the wall. As a result, most of us do not know whether or not they key in with the decorative scheme of the room.

The Japanese have the picture shifting habit. With the change of each season pictures suitable to the time of year are hung upon the walls, making the room assume a fresh appearance in accord with the new world outdoors. It is a good notion and one which can work wonders with the average Occidental interior.

When you put up your summer draperies, bring out the gay summer furniture slip-covers and open the windows to let in the exciting smell of spring, take a long look at your pictures—then take them down and put others in their place.

Why try to compel the dark oil portrait of your ancestor to look light and refreshing? Why ignore somber or dull picture spots when so much effort is put into making the room look fresh and airy?

Store the winter pictures in a closet or in the attic, and look about for others more suitable to the summery atmosphere of your room. Just now the price of pictures is very low. One may pick up excellent color prints, well framed, for next to nothing; the museums have good color prints of the pictures in their permanent collections which average around fifty cents a print. In some cities one may borrow prints from the public library, just as a book is borrowed. Very attractive wall pictures may be devised from good magazine covers. Glue the cover to a piece of stiff cardboard. When dry and firm, varnish the picture with mastic varnish which you can buy in any artist's supply store. With a simple frame, magazine covers may be transformed this way, into very striking decorations, their bright cheerful colors and lively subjects being highly suitable to summer decoration.

In selecting summer pictures, keep the color scheme of your room in mind. It is often difficult to match exact shades of blue, green, or yellow, but it is easy to select pictures which agree with the tonality of the room as a whole. If, for example, your summer chintzes have a dainty flower pattern, the bold, sharp colors of the average magazine cover are out of key with your room. A delicate chintz or cretonne requires pictures of delicate tonality, such as the misty prints of Corot's landscapes, or the fragile pastel or water color reproductions.

Etchings or other black and white pictures are also suitable, if the black areas are not too strong.

If the summer draperies and slip covers are gay, with strong coloring, the flat, posterish type of picture will blend into your scheme of color harmony. With the plain or striped slip covers which many people prefer, another rule applies. If the material is of neutral tone, the summer pictures may be as bright and gaudy as you please, by way of lending color interest and color contrast to the room. If the colors are strong, the colors in your summer pictures must be strong, too, to keep up the tonal balance. Or, you can use delicate pictures with monotone draperies and slip-covers, thus establishing the tone of your room with the pictures themselves.

In framing summer pictures, remember

"Summer curtains and furniture coverings call for a change of pictures," says Gertrude Woodcock, "to carry out the light, airy atmosphere of the room." In winter garb, this corner of the room is completed by the rich detailed quality of the picture. Courtesy, Budget Home, John Wanamaker

[Please turn to page 52]
New equipment for an efficient home laundry

Above: The modern laundry is indeed incomplete without an automatic ironer. With but little practice in using it even an inexperienced worker will become so adept that the greater percentage of the family laundry—flat work as well as wearing apparel—may be ironed on it. Among the newer ironers is the Barton shown here with knee or hand control.

Below: Quite a departure in appearance and ease of operation from the original cumbersome type of ironer is this new General Electric ironer. It has a thermostatic control which keeps the heat at the desired temperature and will iron all types of fabrics from crêpe de chine to heavy woolen. When not in use the leaves fold over and form a work table top.

Above: This model of the Westinghouse washer has a nine-pound capacity—sufficiently ample for the average family laundry. The suds are forced through the clothes by a Para-Vane 4-fin agitator; the corrugations also assist in the washing action. The machine itself is easy to care for as it is finished both inside and outside with durable porcelain enamel.

Below: Here is a dryer type of washer. Instead of the conventional style of wringer this General Electric washer is designed with a spin basket which whirls around rapidly and thus extracts the water from the clothes, leaving them damp-dry so that they may be ironed immediately if needed.

At left: The principle of under-roll front feeding is employed in the design of the new Westinghouse ironer, carrying steam and heat away from the operator and permitting it to escape at the back. Both foot control and finger-tip control are provided. Roll open at either end. Where floor space is quite limited this same type of ironer may be obtained for use on a table.
Laundering the new summer linens

Helen B. Ames

Styles in table linens, like fashions in clothes, change with the seasons. New weaves and new color combinations replace old designs, supplying novel features for the hostess who is seeking variety, and meeting the special demands of the time of the year.

But while these innovations bring novelty to the table, they often mean complications at the tub. Old style or new, the freshness of our table coverings is our main consideration. And when we replenish our stock with untried fabrics and unfamiliar patterns we must learn the best way to wash them.

Don't hesitate, however, to dress your table with the deep-dyed plaids, the bright-banded materials, and the lovely embroidered fabrics that are shown in the shops this spring. If you buy those that are marked "color-fast," the laundering will be simple.

Of course, no guarantee will cover careless handling in the washtub. The manufacturer does his part, but he can't make them fool-proof. The gay weaves from Italy and Czechoslovakia, the printed crépes from Japan, and all colored pieces, should be washed in lukewarm water and rinsed carefully. Wash each article separately, as strong colors may affect the lighter ones. Some of the dye may come out in the water, but this "bleeding" of colors does not necessarily mean that they are fugitive. Guaranteed colors often contain an excess on the surface, which washes off without destroying the original brightness of the pattern.

Luncheon cloths, napkins, runners, and other small pieces can be rolled in a Turkish towel, to remove the moisture. Care should be taken to see that two surfaces of the fabric do not touch each other. Otherwise, the dapp colors may crock off. Remove from the towel and hang in a shady spot until nearly dry.

The sprightly embroidered figures on cocktail napkins will retain their gayety if rolled first in a Turkish towel run into each other, or into the plain center of the cloth. When ironing, dampen the center lightly with a wet cloth, but do not moisten the embroidered part. The ironing should be done on the wrong side, over a pad, or folded cloth.

Most of the peasant cloths have fringe, which presents another laundering problem. If you brush out the tangles with a stiff whisk broom, while the fringe is still damp, the threads will be neat and smooth when dry. A brush is better than a comb, as combing is likely to tear the fringe. If the ends are frayed, trim them even with the scissors.

Materials change less often than colors and designs, but every once in a while new mixtures are made, to lengthen the life of the fabric or improve its appearance. Rayon damask, for instance, gained popularity when the rayon was combined with cotton, instead of with linen. Linen and rayon made a good-looking fabric, but the combination did not launder well because the linen threads contracted at a different rate of speed from the rayon. Rayon becomes weak when it is wet, so something strong, like cotton, was needed to give it support.

The sprightly embroidered figures on cocktail napkins will retain their gayety if rolled first in a Turkish towel

If the usual rules for laundering rayon are followed— tepid water and gentle handling—this modern damask will stand washing indefinitely. Twisting and rubbing is likely to break the long rayon threads which form the pattern. If the damask is white or ivory, soaking is advised. Fifteen minutes or more in a rich suds will loosen the dirt and simplify the washing. The once popular pastel damasks with lace-like borders are now less in demand than snowy white or delicate ivory. Tinted rayon damask should be dried in the shade. While dyed rayon is little affected by the sun's rays, the cotton may fade, leaving the pattern too prominent.

Another table fabric which has im-

[Please turn to page 43]
A $4,000 English cottage of great charm

Area and costs:
The area covered by the floor plan is 31' 0" wide by 23' 8" deep and contains 770 square feet. The house contains approximately 24,350 cubic feet and figured at the cost of 28c per cubic foot would cost about $4,000. It can be erected on a 40' 0" lot if desired where it does not conflict with local requirements relative to width of side yards.

Exterior design:
The exterior design is an English cottage type and its charm lies in the extremely low roof lines with random laid wood shingle roof, textured surface stucco walls, stained woodwork, and batten blinds, stone chimney and steps. This design will also readily lend itself to the use of stone, brick, wood siding, or shingles.

Plans:
The dining room is entered from the hall with a 4" step at the plaster arch. The location of this arch can be changed if desired to enter from the living room. The dining room is 9' 6" wide by 9' 0" deep, is well lighted and will easily seat six people. The corner type china closets have a decided appeal.

The kitchen is 9' 6" deep by 8' 0" wide. The sink is located below the window, with refrigerator space at the far end with cupboards and counter below. On the opposite

[Please turn to page 51]
1. For those to whom the picturesqueness of French Provincial holds a special charm, here is a suggestion. New sash . . . new chimneys . . . the old porch in a new guise . . . the gingerbread in the gables replaced by weathered boarding . . . a tiny dovecot tucked up under the end of the gable roof-tree.

2. An English cottage plucked from a Surrey roadside! What a difference a few details can make—a clipped gable and a pair of diamond-paned casements . . . a little covered entrance . . . an overcoat of warm gray stucco . . . massive chimney of soft, red bricks . . . a trim hedge.

3. For the more sophisticated comes this little house from the Cotswold Hills—cast or cut stone gable trim and finials . . . a chimney with twin diagonal stacks . . . a stone-trimmed doorway and stone heads over the new casements. Add a few evergreens about the foundation and a boot-brush on the flagstone step, and there you are—a perfect transformation.

4. The New England Colonial! Simple and direct, to many of us it spells all that is to be desired. With its white shingled walls, its green roof and shutters, it fits admirably into any setting. Top it off with a prim picket fence and a clump of hollyhocks—what more could you wish? A new freshness and spirit with no sacrifice of the associations of years of living that have made it "home."

Suggestions by F. Clare Hinkley
Summer coverings for

The well-dressed bed, too, must be appropriately and comfortably outfitted for summer living—the more formal taffeta and heavier types of spreads are carelessly packed away and replaced by those which are cooler looking and easily laundered or cleaned. But that does not mean that we should turn back to the hospital type of spread when the shops offer so many new patterns.
bed, crib, and beach

Perugia is the name of the Stevens spread below. It is an authoritative Italian peasant pattern with textured top, figured border, and fringed edge. A choice of three colors—red, green, or rust on a light cream background. And there are sizes to fit either a single or double bed. This spread is attractive in a bedroom having Colonial or Provincial furniture. Clarence Whitman & Sons, Inc.

Above: Crisp and cool looking is this spread of vat dye organdy. It is made of plaid in one of four colors—rose, blue, gold, or green, on white and the flounce on either side is joined to the center with a strip of plain organdy of a matching color. Window draperies and dresser and vanity scarfs may be obtained to match it. Kemp & Beatley

Above: Strongly woven blanket from 100% pure new virgin wool, blended scientifically to produce just the right texture for warmth and wear. Chatham Mfg. Co.

At left: Especially well suited in both design and texture for beach use is this blanket 70x80 inches made of 85% wool on cotton warp. A variety of colors is available. Chatham Mfg. Co.

At left: Here is a Nantucket bedspread of cotton weave. The conventional design is carried out all over in two shades of blue on white. It has a scalloped border firmly stitched. Its size is 90x105 inches—for a double bed. Very well suited to the summer cottage or it may be used to give a cool appearance to the town house. Cannon Mills
Plant deliberately for winter shelves

The old idea of storing and canning the surplus of summer’s vegetables for winter use has little place in up-to-date garden economy. It is inefficient, wasteful, inadequate, and does not give either the variety or the fine table quality that the modern housewife demands.

Far better is to plan and plant deliberately for winter requirements, thus providing a wide variety, and removing the curse of endless sameness which has prejudiced so many home gardeners against attempting to grow their own vegetables for winter as well as for summer. And further, it enables the grower to secure the best of quality in his various products—something quite impossible when he depends upon summer left-overs for the winter supply.

In presenting the advantages in growing one’s own vegetables for winter as well as for summer, variety and table quality are given first consideration. The dates given indicate the periods during which planting may be done especially with a view to winter use. Of course, the longer the growing season in any section—that is the later the normal “killing-frost” date—the later the planting can be done. And remember that the later the planting, the more important it becomes to use early varieties.

Plant for storing

Vegetables which, under suitable conditions, may be kept in their natural state:
The root crops are the easiest of all to keep; part of crop, in most cases, may be stored in pits or mounds out of doors, if cellar space is lacking. Beets: June 1—July 15; Detroit Dark Red; Black Red Ball. Carrots: June 1—July 1; Half-Long Nantes; Amsterdam Forcing, for late sowing. Turnips: July 1—August 15; Amber Globe; Golden Ball, for late planting; Ruta Bagas: June 15—July 15, Golden Neckless; Golden Heart for late; Parsnips: almost invariably over grown for winter use; sow June 1 to 15th, watering thoroughly to secure quick germination; may be left in the ground through winter; Salsify: June 1–10; winters in ground. Witloof (French Endive): June 1; roots stored and easily forced throughout winter to supply delicious fresh salad. Potatoes: June 1–10, later below Philadelphia; late planting, where space is available, will give “spuds” of ideal table and keeping quality, and often succeed better than earlier plantings, having cool nights to prolong growth. Beans: June 1–August 1; should be grown in abundance, as any surplus for summer use or canning may be kept in dry state; one of the best substitutes for meat; for dried beans, use Red Kidney, Improved Navy (Pea), Dwarf and Pole Horticultural, and any of the Limas. Cabbage: Seed, June 1–July 1; plants, June 15–August 1; heavy producer in proportion to space occupied; Penn State Ballhead (an improved Danish Ballhead), Red and Savoy kinds for table variety. Cauliflower and Broccoli: for fall and early winter; start somewhat earlier than cabbage. Celery: plants, June 15–July 15; Squash: Large winter varieties, June 1; smaller sorts, good for both summer and winter use, best for moderate sized gardens, June 1 to 15, Table Queen (Acorn, Des Moines), Delicata, Fordhook.

Planting suggestions by

F. F. Rockwell

Plant for canning

Late plantings, planned especially for canning, assure crops of uniform good quality, and permit the work to be done during the cooler weather of late fall. Tomatoes: Seed, June 1–15; plants June 1–July 15, (cuttings from early plants root readily); most important home canning crop; green fruit good for cellar ripening and pickles; Marglobe and Scarlet Topper are disease resistant, and heavy yielders of exceptional quality. Corn: June 1–July 10; early varieties, such as Golden Bantam, for late planting. Peas: July 15–August 1; dwarf varieties to mature in cool fall weather. Beans: (See above); Giant Stringless Greenpod; Burpee’s Kidney Wax. Beets: (See above); Ohio Canner.

Plant to leave where grown

A small group of vegetables so hardy that they may be left where grown; table quality improved by frost; gather direct from garden, until December or January, even in northern states; farther south, all winter. Kale: June 15–August 1; Dwarf Green Curled; Dwarf Siberian, extra hardy, for north. Brussels Sprouts: June 1–July 1; Dalkeith. Mustard: July 1–August 15; cook as “greens” like spinach. Spinach: July 15–August 15. King of Denmark. Turnips: July 15–August 15; Seven-top; for “greens.”

Plant for pickling

Cucumbers: June 1–July 15; Ever-bearing; Fordhook Pickling. Tomatoes: Green fruits, in various combinations. Beets: (See above.) Melons: June 1–June 15; citron; also Honey Dew, Honey Rock, and Honey Ball, the not-quite-ripened fruits of which make most delicious preserves.
Cheese cake—a popular and wholesome dessert

Some German Milwaukee favorites

Many of the good old substantial dishes have stepped aside for some of the newer, more fantastic ones. But, like all genuine things, the old ones will always ring true, and it is therefore a pleasure to give you the recipes below, collected by Clare McAllister in a city famous for German cooking.

Cheese cake

Cheese cake is a popular German dessert. In German homes the filling is very often baked on a kuchen base. That is, an oblong pan filled one third with a dough mixture as given in a recipe for apple kuchen; or more simply a baking powder biscuit dough may be used. The filling is spread over the raw dough mixture and baked until it is a golden brown. For party occasions a pastry base may be used; line two pie tins with rich pastry, fill with the cheese mixture, and bake. For this have the oven very hot (425°F.) for 10 minutes, then reduce to 375°F. and bake until brown, otherwise the pastry will be soggy. For the filling use:

- 3 cupfuls cottage cheese
- 1/3 cupful currants
- 1/3 cupful sugar
- 2 eggs, well beaten
- 1/3 cupful sweet milk or cream
- 1/3 teaspoonful cinnamon
- 1/3 teaspoonful salt

Place cheese in a bowl and add milk. Mix well so that no lumps remain in the cheese. Add beaten eggs. Add salt and cinnamon to sugar, mix and add all to the cheese mixture. Add currants and mix well. Pour in pie shells or spread on kuchen mixture. Bake until custard is set and top is brown—25 minutes at 375°F.

Pork and sauerkraut

A meat dish enjoyed particularly by Germans is pork served with sauerkraut. Since dieticians have told us of the many vitamins and virtues of sauerkraut it is well to have several ways of serving it. In addition to sauerkraut cocktails you may now have "sauerkraut and schwinefleisch." Purchase 2 pounds of sauerkraut or a large can. Place it in a kettle and add water to make up liquid to half its depth. Have ready washed the lower cut of a leg of pork (the section between the hock and the leg proper). Place it in the sauerkraut. Bring quickly to a boil, then simmer for 21/2 hours. To serve, remove the pork and carefully take off the skin. Place pork on a platter and surround it with sauerkraut. For a touch of color you may garnish with tiny beets and sprigs of parsley.

Honey cakes

These honey cakes are a Christmas sweet, but are delicious at any season.

- 3/4 cupful chopped citron
- 3/4 cupful chopped almonds
- 2 cupfuls brown sugar
- 3 eggs
- 3 cupfuls flour
- 3 tablespoonfuls honey
- 3/4 teaspoonful soda
- 3/4 teaspoonful cinnamon
- 1 teaspoonful allspice
- 1 teaspoonful cloves
- 1/2 teaspoonful ginger
- 1/2 teaspoonful nutmeg

Beat the eggs in a large bowl, add brown sugar and syrup, and mix in the sifted dry ingredients. Add nuts and citron. Bake in a large pan, spread thinly. While still warm ice with 1/2 cupful sugar and 1/4 cupful water boiled until it threads. Cut in 1/2 inch squares and let cool. The syrup will crystalize and form a thin, crackly icing.

Coffee kuchen

This sweet spiced cake served hot with breakfast coffee will form a Sunday morning treat.
Prize-winning ice-box recipes

Never before have we seen such a large collection of really good recipes as were submitted in response to the contest, which was announced in our February issue, offering a prize of two dollars each for the best ice-box recipes. We sincerely regret not being able to publish most of them, but we have purposely taken more space than originally allotted so that we might offer you a goodly number of them.

Peppermint cream freeze
Crush ½ pound peppermint stick candy in a bowl and add ⅛ cupful whole milk. Dissolve candy partially. Add ½ cupful paper shell pecan meats which have previously been toasted. Cool mixture and fold in ¼ cupfuls lightly whipped cream. Add a pinch of salt and two teaspoonfuls honey. Freeze in tray of mechanical refrigerator.

Mrs. Cornelia Dorrier, Scottsville, Virginia.

Ice-box pie crust

1 cupful lard
½ cupful of boiling water
1 teaspoonful salt
3 cupfuls flour

Pour the boiling water over the lard; add the salt and blend until creamy. Add the flour and mix thoroughly. Place in ice box for several hours. This makes enough for one 2-crust medium-sized pie and one pie shell. This can be made when convenient and kept in the ice-box ready for immediate use.

Maud W. Smith, Skowhegan, Maine.

Raspberry ice-box pudding

½ pound butter
1 cupful sugar
4 eggs
24 lady-fingers
2 can best quality raspberries

Cream butter and sugar until well blended; add one egg and beat well until all four eggs are used. Then add the drained raspberries, stirring into mixture with a fork so that berries will not be entirely broken up. Line a mould with the lady-fingers, both sides and bottom; place on these a layer of the raspberry mixture, add another layer of lady-fingers and alternate until the mixture is used. Place in ice-box for 24 hours. Slice and serve with whipped cream.

Edna A. Casto, Kenmore, New York.

Frozen pistachio cheese salad

3 small packages cream cheese
1 small package Roquefort cheese
½ cupful chopped pistachio nuts
½ teaspoonful salt
1 tablespoonful lemon juice
½ cupful cream, whipped
Green vegetable coloring

Mix cream cheese with the Roquefort until soft. Tint the mixture a delicate green with the coloring. Add chopped nuts, salt, and lemon juice. Fold in whipped cream. Turn into refrigerator tray and spread smooth to ¼ inch in thickness. Chill until firm. Cut into small squares and serve on crisp lettuce garnished with radish roses or cucumber slices. Pass French dressing.

Mrs. Donald Gray, Rochester, New York.

Bride's success

½ lb. graham crackers
½ lb. marshmallows
½ lb. dates
1 cupful nut meats
½ pint heavy cream, whipped

Put aside four crackers. Cut marshmallows, dates, and nuts in small pieces, and crush crackers. Combine all ingredients and mix well with cream. Roll in sausage form. Crush remaining crackers and cover roll. Place in ice-box for at least one hour. Slice and serve with whipped cream.

Edna A. Casto, Kenmore, New York.

Ham mousse

1 pt. chopped, lean ham
3 tablespoonfuls butter
3 tablespoonfuls flour
2 cupfuls rich milk (I prefer evaporated)
½ teaspoonful salt (govern by saltiness of ham)
⅛ teaspoonful white pepper
⅛ teaspoonful paprika
⅛ teaspoonful mace
1 tablespoonful granulated gelatin
2 tablespoonfuls cold milk
1 cupful whipping cream

Prepare the ham and set aside. Make a white sauce by cooking the butter and flour to
Pistachio pineapple mousse
2 cupfuls pineapple juice
1/4 cupful lemon juice
Sugar to taste (about 1/2 cupful)
Green coloring paste
1 1/2 cupfuls heavy cream
1 teaspoonful vanilla
Powdered sugar to taste
1/4 cupful chopped pistachio nuts

Mix the pineapple juice and the lemon juice together. Sweeten to taste and color a delicate green with the coloring. Half fill the tray of your refrigerator (or a quart brick mold) with this mixture and place in the refrigerator while you finish mixing the rest of the ingredients. Whip the cream until stiff, sweeten to taste with the powdered sugar and mix in the vanilla. Add the nuts, chopped, and then pour over the pineapple mixture. Freeze for 4 hours. (If the brick mold is used, pack in ice and salt and freeze for 3 hours.)

MRS. GEORGE B. WEBBER, Chatham, New Jersey.

Vegetable venture
1 medium bottle stuffed olives (chopped)
2 medium sized carrots (grated)
Equal amount chopped celery
1 small can shredded pineapple
1/2 package lime gelatine
1 cupful hot water

Mix olives, celery, carrots, and pineapple thoroughly. Dissolve the lime gelatine in the hot water and cool. Add the vegetable mixture and chill in refrigerator freezing pans. Serve on lettuce leaf with mayonnaise and a sprinkling of paprika.

MRS. LAURA BABB, Richmond, Virginia.

Zwieback dessert
1 package zwieback
1/2 cupful melted butter
2 cupfulsspiced apple sauce

Put the apple sauce through a sieve with a medium amount of liquid. Roll or grind the zwieback. Pour the melted butter over the zwieback crumbs. Make three layers of zwieback and apple sauce, with crumbs on the top. Set in the mechanical refrigerator for twenty-four hours. Slice and serve topped with whipped cream.

MRS. GEORGE B. WEBBER, Chatham, New Jersey.
to thicken fold in whipped cream. Place in refrigerator at least two hours. Garnish with sprigs of parsley and lemon. Serve with tomato jelly or salad.

MARLE Davidson, Patricksburg, Indiana.

Coffee ice-box cake
12 oz. or 3 cubes of butter
1/2 cupfuls powdered sugar
4 egg yolks
Small cupful of strong coffee
1/2 dozen lady-fingers

Cream butter and sugar well, add eggs, and last coffee. Beat until smooth and creamy. Spread some of this mixture around the sides and bottom of a bread loaf pan, then put in a layer of halved lady-fingers laid lengthwise in the pan. Spread on thickly more cream, then lady-fingers, until mold is filled. Put in the ice box over night. Take from mold, decorate with whipped cream. Will serve 12 persons.

Mrs. Max Mote,
El Paso, Texas.

Ice-box cheese wheels
Cream together until very smooth, one package cream cheese and 1/4 pound butter. Add 1 1/2 cupfuls of pastry flour, pinch of salt, sifted together, and stir until well mixed. (This should be firm enough to make a dough that will roll out like pie pastry.) Roll out very thin and spread with apple butter. Sprinkle with finely chopped nuts. Form into a roll like jelly roll and place in refrigerator over night. When ready to use, slice very thin and bake in oven about 355 degrees until a light brown. These are especially good to serve with salad at a luncheon or at an afternoon tea.

Martha E. Cutler,
Peterborough, N. H.

Strawberry delight
2 cupfuls heavy cream
1 cupful mashed strawberries
1 cupful sugar
1/2 tablespoonful gelatine
1/4 cupful water

Thoroughly mash the berries. Soak gelatine in 1/4 cupful of cold water until dissolved. Add the gelatine and sugar to the crushed berries. When the mixture is beginning to set.

Rice filled apples, baked
Wash 6 or 8 apples, core, and scoop out center. Chop the portion of apple removed, add 1 1/2 cupfuls steamed rice, 2 tablespoonfuls melted butter, 1/2 cupful brown sugar, 1 teaspoonful vanilla, 1/2 cupful canned milk or light cream, and 1/4 teaspoonful nutmeg, and mix well. Fill apples with mixture, heap high, dot with butter, sprinkle with brown sugar, and bake in a moderate oven until apples are tender. Serve with a sauce made by heating together 1/4 cupful lukewarm water, 2 tablespoonfuls butter, and 1/2 cupful brown sugar.

Rice baked with fresh spinach
Mix 2 cupfuls steamed rice and 2 cupfuls cooked spinach, and season with 1/4 teaspoonful each, salt, celery salt, and either grated onion or its juice. Add a hard-boiled egg, chopped fine, and 1/4 cupful melted butter or stock, and mix well. Put in a well-buttered baking dish, and bake in a moderate oven 20 or 25 minutes. When ready to serve, sprinkle with 1/4 cupful bread crumbs that have been lightly browned in butter, and with a finely chopped hard-boiled egg.

Macaroni baked with apricots
Season 2 cupfuls boiled macaroni with 1/2 teaspoonful salt and 1/4 teaspoonful nutmeg, add 2 well-beaten eggs and 1/4 pint milk, and mix well. Wash 2 cupfuls apricots thoroughly in cold water, drain, put in a double boiler, cover partially with lukewarm water, sprinkle with 1 tablespoonful brown sugar and 1/2 teaspoonful cinnamon, cover, and cook until skins begin to break or until apricots are very tender. Dissolve 1/4 cupful powdered sugar and 1/2 tablespoonful cornstarch in a small quantity of water, add to boiling apricots, and cook for 5 or 6 minutes. Butter a baking dish, spread with a layer of macaroni, then a layer of apricots, and continue to alternate the layers, ending with a top layer of apricots. Dot generously with butter, sprinkle very lightly with cinnamon, and bake in a moderate oven until a golden brown.

Noodles and cherries
Heat 3 cupfuls boiled noodles over hot water. Put 1 quart

Please turn to page 301

MEATLESS DINNERS ONCE A WEEK
Laurel Elizabeth Weiskirch & Anita Weiskirch Gleenup

To my mind, one of the most valued facts in substituting a less costly dish than meat, is the tiring of a substantial rock to the tail of a budget when it starts skyrocketing. A meatless day has a soothing quality, don't designate the day with any special name as such, but make it a planned day when you can substitute a less costly item than meat, is the most valued facts in our family menus. They are as follows:

Vermicelli with mock turtle soup sauce
Melt 1 1/2 tablespoonfuls each, butter and bacon grease in a frying pan. Add 1 small chopped onion and sift 1 1/2 tablespoonfuls flour over it. Add 2 cupfuls boiled vermicelli and fry until a light brown. Heat 1 tablespoonful tomato catsup with 1 can mock turtle soup. Serve vermicelli in a heated dish and pour the mock turtle sauce over it.

Noodles on onion bed: Boil 1 cupful wide noodles in salt water, and drain. Heat 1 tablespoonful olive oil and two tablespoonfuls butter in a frying pan and into it slice thinly 3 Bermuda onions, 1 small quantity of water, drain, put in a double boiler, cover partially with lukewarm water, sprinkle with 1 tablespoonful brown sugar and 1/2 teaspoonful cinnamon, cover, and cook until skins begin to break or until apricots are very tender. Dissolve 1/4 cupful powdered sugar and 1/2 tablespoonful cornstarch in a small quantity of water, add to boiling apricots, and cook for 5 or 6 minutes. Butter a baking dish, spread with a layer of macaroni, then a layer of apricots, and continue to alternate the layers, ending with a top layer of apricots. Dot generously with butter, sprinkle very lightly with cinnamon, and bake in a moderate oven until a golden brown.

Rice filled apples, baked
Wash 6 or 8 apples, core, and scoop out center. Chop the portion of apple removed, add 1 1/2 cupfuls steamed rice, 2 tablespoonfuls melted butter, 1/2 cupful brown sugar, 1 teaspoonful vanilla, 1/2 cupful canned milk or light cream, and 1/4 teaspoonful nutmeg, and mix well. Fill apples with mixture, heap high, dot with butter, moisten with lukewarm water, sprinkle with brown sugar, and bake in a moderate oven until apples are tender. Serve with a sauce made by heating together 1/4 cupful lukewarm water, 2 tablespoonfuls butter, and 1/2 cupful brown sugar.

Rice baked with fresh spinach
Mix 2 cupfuls steamed rice and 2 cupfuls cooked spinach, and season with 1/4 teaspoonful each, salt, celery salt, and either grated onion or its juice. Add a hard-boiled egg, chopped fine, and 1/4 cupful melted butter or stock, and mix well. Put in a well-buttered baking dish, and bake in a moderate oven 20 or 25 minutes. When ready to serve, sprinkle with 1/4 cupful bread crumbs that have been lightly browned in butter, and with a finely chopped hard-boiled egg.

Macaroni baked with apricots
Season 2 cupfuls boiled macaroni with 1/2 teaspoonful salt and 1/4 teaspoonful nutmeg, add 2 well-beaten eggs and 1/4 pint milk, and mix well. Wash 2 cupfuls apricots thoroughly in cold water, drain, put in a double boiler, cover partially with lukewarm water, sprinkle with 1 tablespoonful brown sugar and 1/2 teaspoonful cinnamon, cover, and cook until skins begin to break or until apricots are very tender. Dissolve 1/4 cupful powdered sugar and 1/2 tablespoonful cornstarch in a small quantity of water, add to boiling apricots, and cook for 5 or 6 minutes. Butter a baking dish, spread with a layer of macaroni, then a layer of apricots, and continue to alternate the layers, ending with a top layer of apricots. Dot generously with butter, sprinkle very lightly with cinnamon, and bake in a moderate oven until a golden brown.

Noodles and cherries
Heat 3 cupfuls boiled noodles over hot water. Put 1 quart
Smocked gingham

Sounds a new note in summer furnishings

Suggestions by
Christine Ferry

Cheekerboard gingham — woven in half-inch blocks of white and a solid color alternating with those in which the two threads are intermingled, a material to be found in any cotton goods department—may be used for many purposes other than that for which it was designed.

Because of the freshness of its coloring, the modest figure at which it may be purchased, and its dependable tubbing qualities, this material has long been a favorite for the curtaining of kitchen windows, but only recently have we learned how smartly decorative it may be when used in connection with the pine, maple, or painted furniture so popular for the furnishing of dining and bedrooms.

With the addition of contrasting bindings it is possible to secure many stunning tri-color combinations, and when the fullness is held with smocking in the color of the binding, using the lines of the checks as a guide for the stitchery, the result is irresistibly quaint.

Red and white gingham bound and smocked with a medium shade of blue is stunning. So is Copen blue and white, or black and white in combination with lacquer red, or yellow and white with brown, or apple green with red-orange.

Libbey-Owens-Ford Improved Quality Window Glass is hailed by architects and builders as setting an entirely new standard of quality in glass for windows. Those who know glass consider it as great an achievement in the art of glass making as was the famous L-O-F process, which revolutionized the manufacture of window glass when it was perfected some 17 years ago.

The improvement in the finished product is immediately obvious to anyone. Right now is the time to build or remodel. Prices are lower than ever before. Your architect giving full directions for making dressing table and window trims of smocked gingham may be obtained for 6c in stamps from The American Home, Garden City, New York.

Libbey-Owens-Ford Quality Glass

LIBBEY・OWENS・FORD CLASS COMPANY, TOLEDO, OHIO, manufacturers of Highest Quality Flat Drawn Window Glass, Polished Plate Glass and Safety Glass; also distributors of Figured and Fire Glass manufactured by the Blue Ridge Glass Corporation of Kingsport, Tennessee.
Let's make it!

There is great satisfaction in making something out of nothing, or almost nothing, and the Editor of The American Home, is giving me an opportunity to tell you about some of the things I have made for my own home out of simple materials. I shall be glad to give you further details about these plans if you will write me, enclosing a stamped, addressed envelope.

THERE is certainly something in this Victorian atmosphere the decorators have been planning for us lately. I have found myself knitting and sewing and even embroidering with all the old fervor of fifteen years ago. But the knitting is boucle instead of wool, and the patchwork with its myriads of new designs that grandmother never thought of, is used for a lot of things besides quilts.

I'm afraid you'd think me extreme if I told you about the patchwork wallpaper I put on a bathroom recently, but patchwork draperies are more within the realm of reason, and the more you study the idea of patched designs in decoration the more uses you will discover for them.

For instance, in a nursery, where we must wash everything in use—without recourse to dry cleaners, patchwork draperies made of all sorts of gingham, and muslins in light colors, are interesting, serviceable, and lots of fun to make. A valance about the crib to match, and patchwork cushions on the low chair where you dress the child, will give a nursery atmosphere, without the use of girating animals, and strong colors that I, for one, believe are bad for very young nerves.

Bright materials in bolder patterns might be used to advantage in breakfast rooms or sunporches as a new idea, and again a serviceable one. I believe houses where we yearn to live amid beauty, yet must count the pennies, should be furnished with such cloth well thought out color, careful planning of design and arrangement, and unusual materials, rather than the cheaper imitations of the very expensive fabrics that we cannot afford just now.

However, this patchwork idea isn't just for gingham. The draperies that suggested the whole plan to me were made by an artist for her city studio. She knew many people who were interior decorators and she asked them to give her their sample books of silk fabrics that were out of stock. There are lots of old sample books in drapery departments of stores as well, that you might buy, besides your own collection of "pieces." Selecting those that suited her color scheme, she sewed them together in strips, different in length but with uniform width, and patched together, they made a length of drapery material that at first glance was a shimmering mass of very expensive looking color, for the scraps of fabrics were gorgeous in quality. Lined and hung they are most effective, and the idea suggested many possibilities to me, as you can see.

Every day new materials suggest an ever widening variety for summer draperies. Have you seen the new ruffled celophane curtains, as cool as a summer breeze and fascinating in many different shades? Celophane has been used for dressing table draperies too, over a plain lining. Two thicknesses of taffeta make lovely summer glass curtains, especially easy to make, for it doesn't ravel. Plain colored oil cloth draperies with valences of the ready-made cut-out edges designed for shelving are nice for the beach house or summer camp.

I shall be glad to send you cuttings of some of these fabrics if you will send me a stamped, addressed envelope.

FRENCH PLEATS IN HEAVY MATERIAL


First, fold down the top of your curtain, making a triple hem three to four inches deep, depending on the length of your finished measurement. If the material is very heavy monks cloth make this simply a double hem.

Monks cloth is a heavy material which should not need an interlining. In pleating the top of a curtain, measure its complete width; put a pin into your material at every ten inches, using this pin as the crease. Make a pleat two and a half inches deep; stitch down this pleat from the top of the curtain for a distance of about three inches. In a portion it should be four inches. Divide the pleat into three sections, making three small pleats out of your five inches of material. Press these pleats in with a warm iron. At the bottom of your three-inch stitching sew the three little pleats firmly together, and then sew this fastening through to the back of your triple fold so that it is held tightly against the curtain. If it is wise to put a stitch on either side of the center pleat to hold the two grooves firmly against the back of the curtain, also. If your curtain is to be hung on rings, the rings should be fastened to the back of each pleat, and one in between.
Prize-winning ice-box recipes

[Continued from page 36]

Chocolate macaroon ice-box cake
3 dozen macaroons  
2 squares bitter chocolate  
½ cupful sugar  
¼ cupful milk  
Yokes 3 eggs  
Whites 1 egg  
1 cupful butter  
1 cupful powdered sugar

Roll the macaroons fine. Boil together the chocolate, sugar, milk, and yolks of eggs. Let mixture cool. Cream the butter and powdered sugar. Add boiled mixture after it is cool. Fold in stiffly beaten whites of eggs. Put consistency of custard. Chill.

to congeal, fold in the cream which has been whipped stiff. Pour the mixture in the refrigerator trays and freeze without stirring. Serve on rounds of sponge cake.

Mrs. E. C. Tate, Richmond, Virginia.

Prune mousse
½ pint of cream  
1 cupful cooked prunes  
½ cupful macaroons  
¼ cupful diced candied ginger  
½ cupful rich milk

Beat cream until it is of the

Ice-box black walnut cookies
1 cupful butter  
2 cupfuls brown sugar  
4 cupfuls flour  
2 eggs  
1 teaspoonful soda  
1 cupful black walnuts

Form into a roll and let stand overnight in the refrigerator. Cut thin and bake in a quick oven.

Mrs. W. C. Hudson, Brilliant, Ohio.

Butterscotch ice-box cookies
2 cupfuls brown sugar  
1 cupful butter and lard (mixed)  
2 eggs (beaten)  
1 cupful nut meats  
1 teaspoonful orange extract  
1 teaspoonful lemon extract  
1 teaspoonful vanilla extract  
1 teaspoonful soda  
1 teaspoonful cream of tartar  
½ teaspoonful salt  
½ cupful flour

Mix in order given. Shape in rolls. Chill in ice box. Slice very thinly. Bake in moderate oven.

Mrs. H. E. Bowers, Winnetka, Illinois.
Summering at home?

[Continued from page 7]

Lacy white wire is as dainty and yet as sturdy as you please, and it is especially nice when it is adapted for a combination fish bowl and flower holder (Agnes Foster Wright).

In the same class for low costs are smaller rag rugs, the hand-hooked rugs of small and scatter sizes, the "hookbook" machine-made hook rugs and carpetings of slightly more cost; and many fiber and grass rugs now imported at very low cost. These latter are better suited to porch and terrace, but when the room is furnished with reed, wicker and fiber furniture, such rugs are appropriate.

The slip-covers were discussed in detail in our May issue, but in harmony with the clean, airy, bare room from which winter things have been removed, these covers should be light in coloring, cool to look at and washable. Blues, greens, pale yellows, orchid, blue-greens and white are the coolest tints.

These same colors are used for the most satisfactory summer curtains. Sheer voiles, organdy, nets, and scrimcs of cotton are hung without drapery in some rooms. Or drapery cottons and linens made without linings are hung at the windows without glass curtains. The more elaborate summer rooms use both glass curtains and draperies; or, which is newer, two sets of glass curtains; the outer in white or beige, the inner of some bold color in harmonious tints.

In such rooms the curtains should be washable; the draperies of glazed chintz, which sheds dust; or of cool linen, gingham, cretonne, calico—pre-shrunk and washable, sun-fast if possible and certainly sun-fast either by the manufacturer's guarantee, or by a previous laundering to set the colors.

Many summer rooms depend on some type of Venetian blind for their cool window treatment. These are practical, decorative, and available in any color, and made to fit any window. New this season are the Venetian blinds of fabric which are also in various sizes and all colors, and of course much less in cost than those made with wood. The fabric blinds are never hung out of the windows, or on the porch as is sometimes done with the wooden blinds. Either type takes the place of glass curtains when drapery hangs at the window; or may be hung without glass curtains or drapery.

Of great importance to the coolness of summer rooms are awnings. This year they are handsome in design and color, new patterns and new shapes are available, and they have definitely come out of the class of the strictly utilitarian into that of decoration. Nothing contributes more to the coolness of the rooms than adequate awnings, in addition, they give the outer appearance of the house a summery, well-dressed look.

In the summerized rooms in place of heavy portraits and pictures taken down for the pre-hot weather cleaning, cool water colors, etchings and flower prints in narrow silver or painted wooden frames are put into the season. Silk lamp shades are replaced by plain paper or parchment shades. Silk cushions and scarves are replaced by cottons and made of the slip-cover fabrics. Small objects are put away. In their place are useful trays to hold beverage glasses; small electric fans; or one of the new room cooling units; hand fans and other summer necessities.

The fans or cooling system and window ventilators either automatic or plain, are especially needed in the bedrooms and dining room. In the former rooms all fancy bed covers are put away with the silk window draperies, and in their place cool, washable cotton covers are used. Bedroom carpets and large rugs are replaced by small washable rag and hooked carpets and rugs; small ornaments are put out of sight, their places taken by clear glass vases of garden flowers.

When furniture can be stored in attic, cellar, or garage for the summer, the new and beautifully designed reed, fiber, rattan, and metal furniture should take its place. It has lost its protestin squawk, the fabrics used on the better grades are beautiful and well suited to interiors as well as to porches and terraces; the chairs and sofas are comfortable, many having thick upholstered spring-filled cushions. These are cool however due to the cool fabrics used. A room furnished with such pieces bears a close relation to the garden and terrace and immediately declares itself a cool place to the man or woman entering it.

Included in the displays of the more modern developments in such furniture are light-weight metal chairs with linen, canvas, and leather seats, all cool and practical as well, and innumerable, useful tables both large and small. With such pieces add a few growing plants in flowerers and individual pots and jars, a tank full of colored fish, and thin curtains which stir in every stray breeze. Then a mid-July or mid-August room is bound to seem cool.

Such effects are worth striving for. With good cleaning tools, sheer fabrics, washable rugs, slip-covered or reed furniture, and electric fans, the entire job is easily done. Then for a long, cool, tinkling glass in the right hand.
Smart accessories for dirt gardeners

Designed by Osma Palmer Couch

GARDENS? Visions of twice as many flowers for nosegays, possibly even a table supply of vegetables, with equipment such as this. The chintz creation is a combination pad and tool container and the whole affair folds over into a satchel-like bag to be carried along garden paths.

And gloves that will move swiftly through such earthy operations as weeding with more than the usual agility and grace! For even though the glove part acquires that greeny browny look, the cuffs are guaranteed to keep their shape and convincing appearance of colorful neatness.

This combination of tool-bag and pad will appeal to all women who plant or weed a garden. It is simple to make and not expensive, of red permatex, figured chintz, and white binding, and with the permatex on the outside is waterproof. The finished bag measures 15 x 20 inches when open, 15 x 10 inches when closed and carried by the handles. The pockets hold scissors, trowel, seeds, or any of the small garden tools which are so apt to get lost, but will be safely kept in plain view with a bag of this nature. The chintz gloves and hat complete a colorful garden set.

Send three 3-cent stamps for complete directions and diagrams for making all these garden accessories. Address THE AMERICAN HOME, Garden City, New York.

CHIP-PROOF, STAINLESS . . . positive service guarantee with every utensil.

CHROMIUM vapor-sealed covers with BAKELITE knobs for more healthful, appetizing, cooler cooking.

BLACK BOTTOMS and STRAIGHT SIDES save fuel and cooking time.

LARGE, conveniently located HANDLES and new efficient shapes.

Here, for the first time in the history of the world is chip-proof Guaranteed enameware . . . made to last a lifetime and beautiful beyond comparison. • You will be amazed at the time, toil and trouble-saving features which have been built into these original designs. • Like fine silverware, Federal Chip-Proof and Stainless Guaranteed Enameware makes a gift which any woman is proud to give or receive. See it at your department or hardware store and you'll agree—there's nothing newer or more truly worthwhile. Remember it's chip-proof and stainless.

FEDERAL ENAMELING & STAMPING CO.
World's Largest Manufacturer of Enamel Kitchenware
PITTSBURGH, PENNSYLVANIA

IT'S EASY TO STARCH NOW SEE FOR YOURSELF FREE

AMERICAN HOME subscribers are intelligent enough to take advantage of the country's most expert advice which they get through this magazine for a few cents a month.

THANK YOU

THE HUBINGER CO., No. 207, Keokuk, Ia.
Your free sample, pledge, and "That Wonderful Elastico Starch"
Put your hobby on the cellar walls

[Continued from page 23]

scheme, the bright colors, and the real fun. We realize that everyone can not draw Mother Goose characters and cowboys, but we do know that you can follow directions in making stencils and applying them.

As an example let's decide to decorate the cellar using game motives—hearts, diamonds, clubs, and spades, dominos, a huge checker board, ping pong rackets, and all those simple and familiar properties used in games.

Master stroke number four is decoration. On the west wall let's have a hand of huge cards, each one three by four feet. From the deck, pick out a hand of the simpler cards and lay it before you. With yard stick and crayon mark out this "fan" of cards on the wall. Fold a piece of paper and cut on the fold to the desired size the spade, the club, the heart, and the diamond. When unfolded they will be symmetrical. Trace these on the center of larger pieces of thin cardboard and cut out the shape with a razor blade or sharp knife. The stencil is made. Dip a large brush in the red oil paint, wipe it off on the edge of the can. Fold the stencil tightly against the wall and stipple the brush through the stencil, being careful to keep the edges sharp and clear. Remove the stencil and behold! Stencilling is one of the simplest, most rapid and effective ways of decorating and the stencil, once cut, may be used numberless times. Outline the cards drawn on the wall with a line of black an inch wide, and one wall is nearly complete. If you want a fancier, clever effect, dip a large sponge lightly in green, orange, or blue paint and by stippling it against the wall shade around and away from the cards.

On the east wall let's decide on a huge checker board, the squares to be at least twelve inches. With a chalk line lay out the checker board from the floor to the ceiling. Paint in the squares and lastly add checkers here and there on this mammoth board. A piece of string tied to a pencil will serve as a compass.

On the south wall let's use dominos. Cut a piece of cardboard about two feet long to the shape of a domino. Hold this pattern against the wall and mark around it. Repeat this process in a design on the wall perhaps on the arc of a huge half circle, or just at random. This same method may be used for dice a foot square. Paint the background of the pieces first and when dry apply the spots. There again the sponge stipple may be used to advantage.

Now that you have the idea it is easy to repeat those heart and diamond stencils among the checkers, on the stair lifts, the cover of the meter box, and wherever camouflage is desired. On those other wall spaces apply tiddly winks a foot in diameter, a cross word puzzle eight feet high, a backgammon board of mammoth size.

Decide at the beginning on a simple color scheme—not more than four or five colors, using house paint or enamels. One color should be black, another a warm color such as red or orange,
another a cold color such as blue or green. These colors in their full intensity against a light neutral wall will make the ceiling a gay place.

The floor is master stroke five and is extremely important. Mop with soap and water. Mix a gallon of vinegar with a gallon of water and is extremely important. Mop with soap and water. Mix a gallon of vinegar with a gallon of water—this will be number six—and this will be number six—and this will be number six—and this will be number six—
dough and improve the scheme a direction you have already had a much to neutralize the limit dry in. This mixture will do do do.

"whale of a lot of fun" in creating an individual cellar. Have your local tinsmith or it may be served as a luncheon dessert.

Some German Milwaukee favorites [Continued from page 33]

or it may be served as a luncheon dessert.

Sauce Polonaise—new style

News flash!

This sauce usually is made by browning the butter and adding to it bread crumbs to the consistency desired. The substitution of Grape Nuts for bread crumbs adds a very delightful flavor and avoids the trouble of grating the bread, and especially the necessity of keeping stale bread on hand.

Sauce Polonaise is used with vegetables of the type of asparagus, cauliflower, broccoli, artichokes, boiled cabbage, and a few others. It is used with many kinds of boiled fish and makes a delicious dish when used with boiled rice. Its widest use, however, is in connection with Italian foods such as macaroni, spaghetti, ravioli, and the like.

cupful currants; before using cur-
rants, wash them in cold water, drain, and dry. Put mixture in a buttered baked dish, sprinkle with 1 tablespoonful cinnamon, ⅛ teaspoonful grated lemon or orange peel, and ½ cupful brown sugar, mix mixture with a fork, add a light covering of bread crumbs, dot with butter dice, and bake in a very slow oven until currants swell.

Perhaps your opening party will be on a birthday or a holiday. Be assured if you have followed directions you have already had a "whale of a lot of fun" in creating an individual cellar.

Meatless dinners [Continued from page 36]

seeded, canned cherries and their liquid (reserving 2 tablespoonfuls liquid) in a double boiler, cover, and heat to 15 to 20 minutes. Smooth 1 ⅛ tablespoonfuls corn- starch with 1 teaspoonful vanilla extract, add 2 tablespoonfuls cherry liquid and ¾ cupful pul- verized sugar, and mix thor- oughly. Then add to cherries and cook without a cover until corn- starch thickens. Serve noodles on a buttered platter, pour cherry mixture over them, and garnish with a few slices of orange.

Cheese baked with apple sauce

Mix 1 ½ cupfuls each, grated cream cheese, apple sauce, and bread crumbs, together with ⅝ cupful currants; before using cur-
rants, wash them in cold water, drain, and dry. Put mixture in a buttered baked dish, sprinkle with 1 tablespoonful cinnamon, ⅛ teaspoonful grated lemon or orange peel, and ½ cupful brown sugar, mix mixture with a fork, add a light covering of bread crumbs, dot with butter dice, and bake in a very slow oven until currants swell.

News flash!

Sauce Polonaise—new style

This sauce usually is made by browning the butter and adding to it bread crumbs to the consistency desired. The substitution of Grape Nuts for bread crumbs adds a very delightful flavor and avoids the trouble of grating the bread, and especially the necessity of keeping stale bread on hand.

Sauce Polonaise is used with vegetables of the type of asparagus, cauliflower, broccoli, artichokes, boiled cabbage, and a few others. It is used with many kinds of boiled fish and makes a delicious dish when used with boiled rice. Its widest use, however, is in connection with Italian foods such as macaroni, spaghetti, ravioli, and the like.

Some German Milwaukee favorites [Continued from page 33]

or it may be served as a luncheon dessert.

1. cupful flour
2. teaspoonful baking powder
⅔ teaspoonful salt
¼ cupful sugar
3. tablespoonfuls shortening
1. egg, beaten
⅝ cupful milk


Pheffer cookies

Pheffer does not imply pepper but a hot, spicy tang, dear to the German palate.

1. cupful sugar
⅔ cupful lard melted with ½ cupful butter
⅔ teaspoonful cloves
⅜ teaspoonful cinnamon
⅛ teaspoonful nutmeg
1. teaspoonful ginger
2. tablespoonfuls molasses
⅝ cupful flour
⅝ teaspoonful soda dissolved in ¼ cupful hot water

Sift flour and mix with spices into bowl. Add sugar and soda dissolved in water. Mix. Add melted short-

Laudering the new summer linens

[Continued from page 27]

proved with the years is ramie, or grass linen. The modern process of manufacture gives us a shee, firm linen that lends a suitable background for embroidery. The stiffness of this fabric, however, makes it important to avoid rubbing when washing. Friction is likely to crack the fibres. But you won't need to rub, for the finish is so smooth that the dirt comes out very easily. Warmer suds may be used for grass linen than is recommended for rayons and colored pieces. Hang the article in the sun to dry, and while still damp, press with a moderately hot iron. Remember the stiffness of the texture, once more, and avoid creasing the linen. Rolling it on a cardboard tube will keep it smooth until you are ready to use it.

If you prefer lace for your company luncheons and dinners, you have a wide choice which goes all the way from mercerized filet to hand-made Tuscany pieces and Viennese point. But whatever kind you select, be sure and have plenty of pins ready for Monday morning. Pinning the points and corners while the lace is drying will prevent them from curling up. Pull the openwork pattern gently into shape before you anchor the edges. If this is done, ironing may be unnecessary. You can eliminate the ironing of lace-edged centerpieces, too, unless you want to give a glossy finish to the linen. Stretch the plain part and hold it taut with pins. Then tack down the lace border, and let the centerpiece remain firmly fixed until it is dry. This may seem fussy work, but it saves time in the end. The washing process will be easy, as soiled lace is quickly soaked clean in a solution of mild soap and warm water. Stains on any of these fabrics should be taken out before they are laundered. Some spots will come out in the suns, but soap sets others, so it is best to investigate the nature of the stain beforehand.

Be a practical hostess, and you'll be a more entertaining one. A study of washability will lead to affinity.
The articles shown here have been selected as being buys of exceptionally good value, and we shall be glad to purchase any of them for you. Just send a money order or check to THE AMERICAN HOME, 244 Madison Ave., N.Y.C., and address your order to the Shopping Service. All items will be sent express collect unless otherwise specified.

This little doggie is a toy with a squeak. We think he's just showing off, with his yellow and black braided harness and lead which come in assorted color combinations. $1.50 each.

We hand-paint your own dog's head on the feeding bowl for $3.25 complete. Wooden buckets for dog biscuits, etc., are $2.95 each.

Below: Weather vane of solid brass, 12'' high at base, $1.85. Same style in smaller size is $1.00.

Below: Here is the last word in bird architecture. Made of treated straw securely tied, it will last for five years. A tin disc at the bottom will safeguard the young 'uns. If attached by the top hook to a limb of a tree, there'll be no danger of cat invasion. A perch at each doorway. Cute huh aren't they? Small size, $1.00; medium, $1.50; and large size, $1.75.

At right: If it takes coaxing to keep your lawn in trim, just give the best "mower" a brand new croquet set like this, and you can chuckle instead of fret, because this prize is only $3.50. The high wickets, 4 striped balls, 4 mallets, plus a book of rules will make experts of last season's runners-up.

Beautiful workmanship is displayed in this piece of solid Green Mountain Maple, all hand pegged and hand finished. The butcher block bookstand is 23'' high, and the octagonal top measures 20' '', $14.75. We shall be glad to tell you about other furniture of this same type on receipt of stamped, self addressed envelope.

Above: A name plate at your gate will save no end of inconvenience. Choice of red cardinal, blue jay, or woodpecker on fancy wrought-iron frame is $3.45. Your name, as illustrated, hand painted on both sides costs $1.50 extra. Size 11 x 4¼.'
The home of Mr. and Mrs. J. Preston Tabb
illustrated on page 12

Anyone who is thinking of building at all hopes in some way to put into his home a personality that will express the character of the owner; although some few quite frankly state they are not seeking for beauty, think-

acres of floors from coast to coast, retain their lustrous beauty for years, without rubbing or polishing, because they are finished with "61" Quick Drying Varnish — the floor finish that eliminates drudgery. Constant renewal is not necessary. No care is required except the use of a dry cloth or mop for cleaning. You can wash it with soap and water if you wish. "61" QDV floors are safe — no danger of slipping or injury. "61" QDV renews and brightens linoleum, furniture and woodwork. It is heelproof, mar-proof and waterproof. Sold by paint and hardware stores in glistening Clear Gloss, the popular Dull Finish and four rich woodstain colors. Descriptive color card will be sent free with names of local dealers.

PRATT & LAMBERT-INC., 63
Tonawanda St., Buffalo, N.Y.
Canadian address: 5 Court-
wright St., Fort Erie, Ont.

Lasting results at lowest cost on other painting work: "61" Floor Enamel for solid-colored floors; "61" Quick Drying Enamel for furniture and woodwork; "61" Quick Drying Spar Varnish for all marine and exterior work.

PRATT & LAMBERT - VARNISH PRODUCTS

Put Your Name
On Garden Tools!

The American Home is edited for American home-makers who believe that their ideals of beauty and good taste need not be sacrificed by limited budgets.

$1 RIDS YOUR LAWN OF WEEDS

WEED-TOX

Easily and quickly applied without injury to grass or other desirable vegetation, but is ABSOLUTELY GUARANTEED TO KILL WEEDS, making it impossible for them to revive, even after only one application.

WEEDS GO IN 24 HOURS

One dollar bottle is sufficient to rid the average size lawn of these weeds. Sent complete with ap-
plicator and full instructions. No mixing — no fixing — noency

V. & M. PRODUCTS COMPANY
412 W.A., Galesburg, Michigan

NAME... Address...
The fact that this universally admired flower is missing in so many gardens shows clearly that few flower lovers realize the unlimited scope and work necessary to enjoy the fascination and pride of a lily pool.

When you consider that excellent and artistic results may be obtained by simply sinking half barrels or tubs in the ground, you will realize the expense and effort are no greater than when making additions to your shrubbery or perennial border, and it will make a new point of interest in your garden.

For generations Dreer's has been the acknowledged authority and head-quarters in America for water lilies.

Dreer's 1933 Garden Book, with its expert cultural instructions, lists and describes the worth while flower seeds, roses, hardy perennials, water lilies, etc. This book of 212 pages will be sent free on request.

HENRY A. DREER
Dept. D, 1306 Spring Garden St.

DREER'S
Again It Is
BULB
Buying Time

Tulipa Chisiana or the Lady Tulip
12 for 75c. 100 for $5.75

WHat, you say, buy bulbs now, when planting time isn't until the Fall? To which we reply: Get out of the rut and have some of the rare new and unusual things not offered, in the Fall, and which must be ordered before August 1st.

A new bulb catalog is awaiting for you. It contains the greatest collection of bulbs ever offered in this country. Hundreds of new tulips, daffodils and wild bulbs for the rock garden. Many that must be ordered before August 1st or you will lose out.

Furthermore, all orders placed before August 1st are subject to a special 10% discount. You order now and pay when delivered. You will find all of our bulbs agreeably reduced in price. Send for catalog at once. Get your order in early.

WAYSIDE GARDENS
12 Mentor Ave. Mentor, Ohio
America's Finest Plants and Bulbs

There is a real hunt for the true Spring Snowflake (Leucojum vernum). An elusive kind of a spring bulb, yet it was found in some old gardens in the South. Curiously, it is perfectly hardy in the North and comes with the Snowdrops.

(Individual flower is actual size)

Garden facts and fancies

Tulipa Chisiana or the Lady Tulip

The true Spring Snowflake has been a sort of will-o'-thep-

wisp for a long time past. Indeed although you might find it offered in a catalog you have probably learned by experience, when you came to buy it and grow it, that it turned out to be not the Spring Snowflake but the Summer Snow- 

flake, and you no doubt began to look upon the true thing as a kind of mys-

tery flower. It achieved a legendary glamour.

Therefore, imagine the delight and sur-

prise and the thrill that came to a good 

many visitors to the Spring Flower Show 

in New York this year when tucked away 
in one of the entries in a floral ar-

rangement class, there, sure enough, was 

the Spring Snowflake.

In correspondence with gardeners in 

the South, the suspicion has arisen that 

the plant under discussion was indeed the 

true Spring Snowflake, but there was 

nothing to prove it. But, here at last, in 

the New York Show, it came to light and it is pictured herewith, the blooms 
in actual size.

My neighbor, Mrs. Meister of Garden 

City, New York, was the lucky exhibitor, 

and further inquiry developed that there 
in her garden, in the middle of March, 

this plant was flowering sturdily and like a 

true Spring Snowflake. So it was the 

planting of this flower which started me 

thinking to find that the bulbs in this New York garden were sent there from the 

South. Indeed, Mrs. Byrd of Virginia 

had sent them up, gathered from an old 

Southern garden where they had been 

discovered flourishing in complete neglect. 

And, thus every once in a while, a completely surprising discovery is made 
in old gardens here and there.

It was only a few years ago that horti-

culturists were startled to find that 

unsuspected in a garden in Philadelphia, 

there was a flowering specimen of the 

Dove tree (Davidia) and, of course, there 
is the well-recognized fact that many of 

the original introductions of the "In-

dian" Arceas were re-discovered in the 
gardens of Charleston and, to the rest of 

the world, they had been thought lost.

It is this constant discovery of new 

plants in old-time gardens that adds 

zest to the collector. Even the old 

world, re-discoveries are constantly 

being made. It was much in the same way 

that the Cottage Tulips were found, 
tucked away in the gardens of England. 

And, so it goes. The Spring Snow-

flake need not be confused with the 

Summer Snowflake. It is earlier flower-

ing. The bloom is larger. It bears usu-

ally one, and once in a while two, 

three-quarter-inch flowers to the stalk 

and it is a sturdy little plant, appearing 
during the frost of spring. It grows about a foot high and is an early spring 

herald.

The Summer Snowflake is blossoming for me as I write these words, the end of 

April, lapping over into May. It is in it-

self a nice enough plant, however, ac-

cording to your fancy, needs, and the 

length of your pocketbook, well, really 

we were surprised at the active response. 

Perhaps you still are thinking of plant-

ing your garden? This budget chart, 

remember, is not entirely a spring ac-

tivity. It pictures your garden a grow-

ing proposition for the next few years, 

from systematic small expenditures, now. 

The budget planting chart is sent for 
two-three-cent stamps.

Do you want a practical "Reminder?"

Though, with the coming of June the 
gardener begins to reap the real harvest 
of his early efforts, there is still much 
to be done; for as the gardener gets his 
results in spring from the work he has 
done in the fall, so at this time in June, 
he must lay the foundations for the late 
summer and fall activities. There is a 
lot to be done. Each day has its own 
work, each day really has its detail of 
looking ahead, to say nothing of the 
current activity of keeping up to date. 

Do you want to know just what you 
ought to do, day by day, when, and how?

A "Daily Reminder" is yours for the asking. Just send a post 
card to the Garden Editor, Garden City, 
New York, and your name will be 
put on the mailing list to receive a 
copy of a personal monthly reminder 

The American Home
New things for American homes

Right: Spoutless teapot of dursbic heatproof glass has chromium cover and handle. Four-cup capacity. The price complete is $2.50; bowl separately 75¢ and teapot tile 50¢. Pyrex Div. of Corning Glass Works, 501 5th Ave., N. Y.

Left: There are gadgets and gadgets—but here is one with a real purpose in life! Fitz-it provides a home fountain that preserves any charged beverage for an indefinite period—and avoids the necessity of stirring the drink. $2.50. A. G. Spalding & Bros., 105 Nassau St., N. Y.

Right: The whistling egg cooker will help to start the day for you in an amusing way. A perfect timer for cooking eggs "soft," "medium," or "hard." The chick that whistles when the eggs are ready is made of Bakelite. Utensil is copper lined with chromium plate. Price $1.50 from The Rome Mfg. Co., Rome, New York.

Above: A bracket of unusually graceful design which is built to support a bird cage, pendent plant, or lantern. The finish is satin brass. About 75¢. Chase Bros. & Copper Co., Specialty Sales Dept., 200 5th Ave., N. Y. C.

Pull the chain of this battery operated wallite and the light will remain on for 30 seconds—long enough to get past the dark turn in the stairs or to ferret out last season’s rubben from the dimmest corner of the hall closet. Finished in soft ivory enamel. An Eveready product which may be purchased at any electrical shop. Price about $1.75 without batteries.
with little bumps or knobs scattered symmetrically over the outside surface of the piece.

**Painted glass** — After the glass shape itself is complete, hard and cold, a design is painted on and sparking crystal-clear color. After crystal, the most favored colors are ruby-red and cobalt-blue, and several shades of deep rich green as well as pale green; then come amethyst, amber, rose.

**Mugs are hearty and hospitable** — Whether we take our refreshments hard or soft this summer, we are drinking out of big placid mugs in crystal glass or blue, with or without decorations.

**Anything from a cock to a cockade** may adorn the gay painted glass that is offered this season. This informal ware takes, as its motifs, snatches of old songs, fashion plates, sporting figures, literary characters, fish its distinction. Shapes have become of increasing importance and interest. Taller pieces are favored in formal tableware, and dignity seems to come with this added height. In informal ware, glass of hearty squatty proportions is more to be seen. We have even seen square tumblers!

**The season's news about vases and flower holders**

Shades of the widow of Windsor—Victorian vases crop up everywhere. To say nothing of cornucopias—some even have the lily white hand holding them! But you'll like all this modernized Victoriana.

**Flower pots are getting very stylish**—No longer is a flower pot a painted tomato can or a red brickish affair. It may be anything from a stunning Directoire pot of tôle with smart drapery effects painted thereon to a piece of decorated porcelain fit to languish in a china cabinet. There are others too that are quite as different and as smart: old timey salt glaze affairs, modern aluminum pots built on skyscraper lines, Italian pottery pots, mellow coppery pots, and a host of sleek white ones.

**As for the stands that hold them up**—the piece is fired again so that the paint adheres permanently to the glass.

**Flint glass** — This is the coarsest least refined grade of glass. The finer qualities of glass are made by adding to this sand (flint) basis varying percentages of lead, potash, etc., to create the lustrous crystalline effects.

**Polished glass** — Sometimes the white frosted effect left by engraving or etching is left that way to make an effective contrast with the luster of the plain glass surface, but this frosted surface may be polished down with acid until the pattern has the same clear lustrous surface as the rest of the glass.

**What makes glass ring?**—The larger the percentage of lead in the glass composition, the clearer the piece will ring when tapped. This clear bell-like ring indicates a high quality of glass.

**News about table glass**

Some like them red, some like them blue, but this year more of us are choosing table glass in and birds—or what is your own particular hobby?

**Form acquires a new importance**—Because so much contemporary glass is unadorned, it has come to rely on the grace of its outline for where this season, but don't think of gingerbread and shudder. These vases are lovely—really—with their full flowing lines and refreshing sweep. In both glass and pottery you will find them, in pure white and in colors. Then there are those sweet beflowered ones of crystal or blue with a casing of white, small medallion peep holes and dainty nosegay decorat-

**Left:** cake plates with servers to match in all-over carnation pattern and Victorian Dresden design with embossed border. Ebeling & Reuss, Inc.

**Right:** here again is a note of Victorian—this time in a vase that is very graceful and useful. Heisey
ROOF INSULATION

I am building a house with bedrooms partly in the roof, and past experience has told me that such bedrooms are very hot during summer. I am considering the use of insulation. Will you advise me regarding the customary application of roof insulation?

The use of roof insulation is indeed worthy of consideration. The comparatively additional expenditure which it will entail will be wisely spent. Insulation helps considerably towards making the bedrooms much cooler in summer and much warmer during the winter months.

There are several kinds of insulation material on the market among which are the following: cardboard, insulating quilt, "sprayed" insulation, and "packed" insulation.

Where the roof is covered with slate or a similar roofing material, insulating board may be placed directly on top of the roof rafters or placed under the roof rafters and used as a base for plastering. In some cases, furring strips are applied over the insulating board to receive lath for plastering. The practice of using furring strips is generally conceded to give a more satisfactory plastering job.

Wood shingles are used for roofing material and the shingles are laid on nailing strips set across the roof rafters and air circulation is desired for the shingles, the insulating board is applied under the roof rafters, then the plastering is applied either directly to the insulating board or furring strips and lath are used as a base for the plastering as mentioned above.

Should the roof be of slate and the insulating material be quilt, the quilt may be placed directly on top of the roof rafters. But if wood shingles are used without sheathing and an air space is desired, the quilt may be placed midway between the roof rafters, fastened to the rafters by means of nailing strips or applied to the under side of the rafters and held in place with furring strips securely fastened to the rafters. Here the furring strips answer a double purpose, they not only hold the quilt in place but form a good base for the lath to receive the plastering.

Rocks which are insulated with "sprayed" insulation may have some sort of base to receive the material; where the roof is covered with slate, wood sheathing is used and the sheathing being laid directly on top of the roof rafters forms the base. But in cases where wood shingles are used and air circulation is desired an independent base should be formed, this may be done by nailing strips of wood to the roof rafters parallel to the rafters and set a few inches below the under side of the shingles, wood boards similar to sheathing boards are then secured to the nailing strips forming the base for the insulation.

Where the insulative material to be used is "packed" insulation, and the roof is of slate, the plastering is applied to the under side of the roof rafters before the insulation is packed because a pocket should be formed to receive the material and the wood sheathing on the one hand and the plaster base on the other form the pocket between the roof rafters into which the material is "packed." Where wood shingles are used in conjunction with this material and the air space is desired the method of forming the upper part of the pocket is done in the manner stated above where a base is required for "sprayed" insulation.

PANELLED WALLS

How should I finish the inside stone walls of my living room? The walls from floor to ceiling will be panelled in wood. What would you suggest to keep moisture from the paneling? Would you furr and plaster?

The interior surface of the stone walls should be dampproofed with an asphalt paint.

Wood furring is, of course, desirable. This is obtained by setting two inch by four inch studs in the ground, the studs to be set flat, in other words, so that the four inch side of the stud is parallel with the wall. (See drawing above.)

The studs should be spaced sixteen inches on center, properly secured at the base and to the ceiling beams, also secured to the stone wall by means of wood nailing strips or wood bricks built at intervals into the wall.

When the furring is set lath should be applied to receive back plastering. Before any panelling is set in place the plaster work should be thoroughly dry. Additional protection for the wood paneling may be obtained through the use of one of the many insulative products on the market.
summer nor the winter's intense cold. There are some, however, which appear quite indifferent to climate changes and strange environment, and among them is an Everlasting and a tiny Iris. Pearly Everlasting (Anaphalis margaritacea) sends up several two-foot white woolly stems upon which are many narrow gray leaves. The stalks terminate in loosely composed flower clusters of individual blossoms which in bud are a shining pearl white. For cutting purposes the flowers are best picked at this stage. Later they resemble tiny prim little roses. When picking the stalk, cut it back to the ground which will give a splendidly decorative spray and at the same time save the plant the humiliation of the raggy period which follows maturity. It is usually found upon hilltops or steep canyon sides, at first an avalanche of beauty, later an untidy nondenocratic mass. Give it light stony soil and good drainage.

Good drainage important

You will think that good drainage is the secret of all California wild flowers and indeed it is the open sesame to the success of most. But Sisyrinchium bellum, the Blue-eyed Grass that opens at the morning's first sunlight, to turn many a grassy slope into a sheet of purple-blue, is one of the exceptions. Not that it dislikes a light, sandy soil, but it will stand better than most, the stiff heavy loam that is ideal food for so many garden plants. The Blue-eyed Grass will endure also the close proximity of ordinary grass, as long as it is not so tall as to become overwhelming, and is an admirable plant for naturalizing in meadows. The leaves are narrow and grass-like, the starry flowers carried in loose sprays on stems about eight inches tall.

There is an honest-to-goodness Iris that should be more generally used in Eastern gardens. Iris douglasiana is one of the hardiest and most beautiful of the California Fleur-de-lis and is found on well-drained hillsides, in dry pine forests, in moist woodlands and among chaparral. It is about eighteen inches tall and has large flowers that along the coast are a rich purple but in the mountains vary, often shading through light lilac to cream. It is an accom-
$4,000 English cottage

The entrance hall is charming between. Chromium plated ends, and a plate glass weighted metal bottom, 18" over all. Leo J. Uris.

4—The unique Bon Bori comes from Gunn & Latchford. The frame is lacquered in Chinese red, with water-marked rice paper or grass cloth. Semi-circular, open at top and bottom. Makes a most effective wall decoration. The new dressing table lamps take on an air of dignity. The Florentine porcelain base, shaped like a candlestick is very lovely. The shade shown is of cotton mesh edged in white, with bow to match. Mary Ryan.

The alabaster base is fluted and also makes a charming night table lamp. The pleated dotted swiss shade shown has a narrow pleated ruffle, edged in same color as dots, and tied with cord. Mary Ryan.

5—The new dressing table lamps are finished across flush below the chimney. The end of the room is finished across flush below the chimney. The end of the room is 18' 9" long and 11' 4" deep and is well lighted by four case ment windows at the front and with its high peaked ceiling and dormer, with a cabinet on either side, one of which is shown. The cabinet and dressing table are done in green and gold as is all the woodwork and frame of the full-length mirror attached to the entrance door. The floor is laid in basket-weave tile with glazed cove base, while the walls are covered with buff Sanitas.

The two remaining bedrooms also have cross ventilation, large closet space (two for the owner), and have a bath in common. The large room is made interesting and cheerful by another bay-dormer. There is a good size linen closet in the hall. It might be mentioned that the bedrooms are insulated against summer heat by the application of one thickness of insulation board over the rafters and another is used as a place base over the entire house. The space between the second floor ceilings and roof is ventilated by means of large louvres.

The home of Mr. and Mrs. J. Preston Tabb

black iron work complete the picture.

The entrance hall is charming with its high peaked ceiling and pine paneled stairway. It is well lighted by the leaded glass transom over the double entrance doors and the octagonal window at the side. There is a large coat closet two steps up on the first landing. The living room at the left is large and well proportioned, with the fireplace wall sheathed in vertical knotty pine panels with butterfly joints. The window recess at the right of the fireplace matches and balances the bookcase at the left. The small reeded molding in the cornice and under the mantel shelf have been accentuated by painting a dull red in the indentations.

Throwing open the solid paneled doors we enter the dining room with its two lovely corner cupboards. There is a Dutch door leading from this room onto the brick-paved porch that may be used for summer dining. The kitchen is well arranged and well lighted. There is a large sink under the two windows to the rear, with a cabinet on either side connected overhead by a quaint carved valance that boasts an electric clock in its face and a concealed light under. The refrigerator is recessed with another cabinet over, while the roomy pan closet completes the storage space.

The daughter’s room is on the second landing level four steps down from the second floor proper. One end of the room is taken over entire by cabinets: shoe cabinets, hat cabinets, lining clothes, street wear, etc., all arranged so as to resemble paneling. The center of this group of cabinets is pierced by a large window with a seat under, and a carved valence over. The chief point of interest is the “bay dormer” which affords a comfortable sitting space and group of furniture. This room has its own private bath, one of which is shown. The cabinet and dressing table are done in green and gold as is all the woodwork and frame of the full-length mirror attached to the entrance door. The floor is laid in basket-weave tile with glazed cove base, while the walls are covered with buff Sanitas.

The two remaining bedrooms also have cross ventilation, large closet space (two for the owner), and have a bath in common. The large room is made interesting and cheerful by another bay-dormer. There is a good size linen closet in the hall. It might be mentioned that the bedrooms are insulated against summer heat by the application of one thickness of insulation board over the rafters and another is used as a place base over the entire house. The space between the second floor ceilings and roof is ventilated by means of large louvres.

Change your pictures

that the light and airy rule applies here, too. No heavy gilt frames! Instead, narrow black wood frames or those with a narrow gilt and color border. The old passe partout tape trick is a good one to use on summer pictures. Have the glass cut to fit the picture, mount the picture on or back it with stiff cardboard, and bind the edges of the backing, picture, and glass with the tape. This makes an unobtrusive, narrow, flat frame which is very suitable to summer interior decoration, suggesting, as it does, neatness, trimness, and a lack of dust-catching propensities. If you feel a little more ambitious about pic-
tured frames, select narrow mouldings of unfinished wood. These suit practically any type of picture and give an informal air.

As for the winter pictures, which are to have and to give a rest, give them a little overhanging before putting them back in their places when their season returns. They, of course, are the pictures with rich heavy—"the old master"—type of portrait or landscape, or the mellow flower pieces that are popular.

If you own an oil painting, before putting it up again for the winter, give it a little beauty treatment. First wash the surface of the picture with warm water in which has been dissolved a little neutral soap. Rinse with another cloth wrung out in clear water. Wipe as much moisture as possible and let stand until absolutely dry. Then put a few drops of poppy oil on the picture and rub it lightly all over the surface with a soft, clean cloth.

Century of progress
(Continued from page 18)

to point toward new designs, new materials, and new uses of traditional materials.

Three out of the nine houses are pre-fabricated, one being of lumber and the other two of steel. Steel, both for buildings and private homes, has been a persistent thought for the past few years, achieved with greater success in Europe than in America. The exposition, in addition to providing a sort of laboratory for solution of some of the problems of the fabricated steel house—since two of its three steel dwellings are pre-fabricated, offers the means of proving to the public that such houses may be as flexible in design as those of other materials. The principle of this construction is that no frame is required, the walls bearing the load, and walls, floors, foundation, and roof being welded into a strong unit of exceptional rigidity. Such houses are built of steel and insulated for temperature and sound. In addition, some, as illustrated by one exhibitor (Insulated Steel Floor and Wall Co.), dispense with paint, using an enameled exterior which never needs to be renewed, except by a bath with the garden hose. Robert Smith, Jr., architect for this all-steel, sheet metal house, predicts that in future houses the plumbing and wiring will be completely installed in the walls before they are hauled to the job.

The second steel fabricated house (General Houses, Inc.) is so easily erected that a Chicago family, for example, may select the preferred design in the show-room Monday afternoon and move into it Thursday morning. This pressed steel dwelling borrows its financing idea from the automobile. It sells for $5,500, F.O.B. Chicago, including plumbing and heating, with no down payment and monthly payments of around $30. When paid for it may be traded in on a better one. Howard T. Fisher, architect.

The third steel house (Stran-Steel Corporation), while using a steel frame, is built with existing collateral building materials and laid out on the job. The idea was developed by a lumber dealer and manufacturer of steel, and worked out by W. G. Mowbray and H. Augustus O'Dell, architects, associated with Dwight James Baum and George R. Weller.

Rapid development of lumber pre-fabrication within the past few years finds concrete illustration in the house named "Design for Living," a designation given it because the simple purpose of the builder was to create the most livable house possible for occupancy by the average family. Such a structure is adapted for construction either as an individual unit or as part of a large-scale housing development. Erection is simple, requiring no specially trained mechanics, and the cost is around $4,000. John C. B. Moore, New York City, is architect and exhibitor, with S. Clements Horsley and Richard C. Wood, assistant architects.

Another house of lumber, not pre-fabricated, has a place in the exhibit. Erected by the American Forest Products Industries, it is the contribution made by the lumber industry to emphasize the fact that lumber, although not a new material, has many constructions uses not fully appreciated.

Ernest Grunfeld, Chicago architect and designer of the Adler Planetarium, carries out the wood work, leather, etc. Robert Smith, Jr., designer of the "Design for Living" house provides a good example of this. The curved portions of the walls are covered with a thin copper sheathing (Merimet) to which a canvas back has been bonded by a new process enabling metals to be welded to fabric, wood, leather, etc.

In the same house the fireplace, the decorative center of the living room, is made from a single sheet of aluminum in a semi-lustrous finish, broken only by four highly polished strips of the same metal. G. Rohde, New York City designer, is responsible for the interiors in this house. Instead of the usual brick and tile flues, one of the steel houses (Insulated Steel Floor and Wall Co.—Armaco) has a welded steel pipe, specially treated to resist it from any corrosive action.
Build it Yourself with shears and paste pot

A unique new service for AMERICAN HOME readers. A model house from which several designs can be made and a wide choice of architectural detail in full color as illustrated.

Complete Color Pattern 50c

You will find this novel plan for designing your house actually more fun than a jigsaw puzzle and infinitely more instructive, especially if you are cherishing a dream picture of the little Colonial house you would like to build. Cut-out patterns include two types of side walls and floor plans, three styles of fence shutters, two types of windows, doorways, chimneys, roofs, planting plans, trees, flowers, etc. Complete color patterns may be had by sending 50c in stamps or money order to THE AMERICAN HOME, Garden City, N. Y.
My! What a Difference...

"NOW I see why Old Dutch Cleanser goes so much further and costs less to use than ordinary gritty cleansers"

"The microscope makes it startlingly clear, doesn’t it? It shows plainly why Old Dutch cleans more quickly and easily and without scratching: because its particles are flaky and flat-shaped, cover more surface, and contact it completely. Gritty particles, on the other hand, are chunky and irregular and merely scratch the surface with their sharp, hard points.”

You save money when you use Old Dutch.

Insist on Old Dutch Cleanser every time. There’s no substitute for its quality and economy.

This is the Old Dutch Rubber Cleaning Sponge. Convenient and practical. A little Old Dutch and this sponge do a quick thorough cleaning job. An attractive bath-room accessory. Send for it today. Mail 10c and the windmill panel from an Old Dutch Cleanser label for each sponge.

OLD DUTCH CLEANSER
Dept. D115, 921 North La Salle Street, Chicago, Illinois

Doesn’t Scratch

Old Dutch Cleanser is approved by Good Housekeeping Institute

© 1928 The C. P. Co.