Attics are easy to transform with Armstrong's Linoleum. Here plain colors inlaid in Marbelles form the game deck.

Why not make that old third floor the most popular room in the house?

At last that "Orphan Annie" room comes into its own! Remarkable how a few well-planned changes in the old attic can put new life into the whole house. That's because when attics go nautical every member of the family has a lot more fun.

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No need to worry about wear. The colors of your new Armstrong Floor are inlaid. Easy to clean, too. The seams are almost invisible. That means you can play on it, yes, even dance on it to your heart's content without fear of harming the pattern. In fact, Armstrong's Linoleum is so practical and so popular for dancing that it is used extensively in hotels, restaurants, and clubs!

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Helpful Decoration Ideas

If you would like to know more about the details of this game room, write to the Armstrong Bureau of Interior Decoration for a complete specification sheet. It will be enclosed in a copy of "Floor Beauty for New Homes and Old," which tells the story of linoleum floors for every room in the house. All this for 10¢. (Canada, 40¢.) Armstrong Cork Company, Floor Division, 969 Pine St., Lancaster, Pa.
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Experience has proved that it doesn't pay to put an attachment "oil burner" in a boiler designed for coal. Attachment burners cannot equal the G-E Oil Furnace for economy. Many former attachment owners who now have the G-E report fuel savings that average 25% over their old burners. Owners who previously hand-fired their furnaces report even greater savings—up to 50%.

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GENERAL ELECTRIC OIL FURNACE

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The American Home, September, 1934
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THE AMERICAN HOME, SEPTEMBER, 1934

185
NEO-CLASSIC

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Orinoka presents Neo-Classic, a smart drapery fabric, for the new classic revival in decoration. Simplicity of line in these new patterns demands color. Choose a delicate Carrara-marble shade to go with the white elements in your color scheme. A rich plum gives winter warmth to a drawing-room. Victorian red is cheerful, and rust reflects the autumn season. Yellow and blue are Directoire colors. Orinoka fabrics are practical as well as beautiful. Dyed by a special Orinoka process, they do not fade. This famous guarantee protects your investment in them: "These goods are guaranteed absolutely fadeless. If the color changes from exposure to the sun, or from washing, the merchant is hereby authorized to replace them with new goods, or to refund the purchase price." Look for this guarantee on the tag attached to every bolt. There are numerous other Orinoka designs, for both period and modern interiors. And Orinoka fabrics, for all their splendid quality, are most reasonably priced. Our booklet, containing authentic information on decoration, helps you to choose correct patterns and colors. Write for a free copy today. The Orinoka Mills, 183 Madison Avenue, New York City.
These MAGIC CARPETS of 1935 bring the peasant crafts of the whole world to give your home a new, decorative note.

HOOKED RUG’ brings to mind a certain type of pattern; lovely, a conventional way but limited in use.

Now Firth designers have made a discovery, new to American homes—our New England forbears had no corner on the creation of charming and decorative hooked rug designs!

A little journey to the stern shores of Nova Scotia, a sojourn among the mountaineers of Virginia, a ceremonious visit to the barbarically ornate tent of a Tartar, a peep through the keyhole of a Caucasian favorite’s boudoir—and other equally glamorous searches in the remote corners of the old world and the new—have yielded to Firth designers a wealth of rare peasant-crafts that are striking in originality and fascinating in their adaptability to modern uses.

Where an original could not be purchased, or fragments secured and re-constructed, Firth designers made accurate "croquis" and color notes. Then came months of painstaking work in Firth studios, laboratories, dye house, and weaving room, to recreate faithfully the quaintly irregular patterns, and the unusual colors of native, vegetable dyes.

And, as a result, the American homemaker has within her reach for the first time, utterly new decorative vehicles with which to give fresh originality to every room in the house.

Practical as well as economical, the rareness of design has not increased the price of these new INTERNATIONAL HOOKED FLOOR COVERINGS above others in the Firth line of finely woven, long wearing, fadeless "Sun Joy" axminsters.

"PEDIGREED" DESIGNS

Look at the label on every Firth International rug, giving the source and history of its particular design.

BELOW:
"Tinosian Isle"
Your home can be as beautifully lighted as this one

At last—you can have beautiful lighting fixtures and lamps that really harmonize with the furnishings of your home, that are correctly designed and finished, yet are not expensive.

Haven’t you been putting up with ugly, old-fashioned fixtures simply because nice looking ones at reasonable prices were impossible to find? You need not any longer—for Chase has produced lighting fixtures and lamps for every important period of architecture and decoration.

Now “doing over” the lighting of any room, or your entire home, is as easy and inexpensive as changing your curtains or wall paper. The old fixtures are quickly detached and in their place go the new Chase brackets and ceiling fixtures.

Chase fixtures and lamps are so inexpensive, too! Charming sconces and brackets from $3.25 to $20.00. Lovely ceiling fixtures from $2.75 to $50.00. Quaint lanterns from $8.25 to $38.00. And to harmonize with your new fixtures, Chase makes beautiful table and floor lamps priced from $4.50 to $59.50.

If your home is Colonial you will be interested in the many attractive fixtures and lamps Chase offers in the Early American, Federal, and Georgian periods. Chase Lighting includes Early English brackets, lanterns and ceiling fixtures. Also complete groups of smart fixtures and lamps for Empire rooms, and Classic Modern homes.

In the living room shown above, a few of the many attractive Chase Georgian Fixtures and Lamps are shown. Below you see four Chase fixtures from other periods. But to really know how beautiful and inexpensive all Chase Fixtures are let us send you the seven Period Folders offered below. They’re free! Ask, also, for a folder explaining how you can “refixture” for a little down and a little each month. Chase Brass & Copper Co., Incorporated. Subsidiary of Kennecott Copper Corporation. Lighting Fixture & Lamp Division, Dept. A-3, 10 East 40th St., New York City.
ON THE HEARTH OF THE AMERICAN HOME

Garden of Mr. and Mrs. Ralph Oakleaf, Greenspring, Ohio

Below: Home of Mr. and Mrs. James D. Reifsnyder, Flushing, N. Y.

Miss Sallie Gale Harsch, small daughter of Mr. and Mrs. G. W. Harsch, Lapeer, Mich.


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The Cover: The house shown on the cover is the home of Mrs. E. F. Almy, Columbus, Ohio. Photograph by Ohio State University

MRS. JEAN AUSTIN, Editor


LEONARD BARRON, Horticultural Editor

189
Is every vacant lot a menace?

Sinclair Williams

O ne of the principal failings of mankind is the habit of paying little or no attention to the growth of civic evils until they become a menace. It is the old, old story of locking the stable after the horse has been stolen.

The time has gone when a man may be permitted to do whatever he pleases with his land. The moment has arrived when property owners must and will be protected against the building of architectural monstrosities. Too many already exist throughout the length and breadth of the land and unfortunately there is no way in which to abolish them once they have been built. The work of saving what is left of the beauty of the towns and cities must go forward until it will no longer be possible to say, as we do today, that "every vacant piece of land is a threat."

Following the close of the World War came one of the greatest building booms in the country's history. It resulted, in too many instances, in a multitude of hideous structures that spot the landscape throughout the entire country. One of the nation's leading authorities on regional planning and the development of subdivisions says, "Approximately three billion dollars worth of the four billion in value, of new structures erected in the United States in 1929 alone were, according to the best reports available, so ugly, so badly planned, so inappropriately located, as to be a liability instead of an asset almost from the day they were completed. Yet how much greater was the blight and loss in depreciated property values in the immediate neighborhoods upon which they inflicted themselves."

The present movement towards returning prosperity is an ideal moment for the serious consideration of an impending resumption of all forms of building activity, due within a very short time. Several communities have already awakened to the necessity of taking measures to prevent the erection of buildings which, because of their unsightly exteriors, would tend to injure surrounding properties. Following careful surveys they have found a way to prevent what realtors describe as "the wrong building in the right place," meaning that the selected site is good but the structure built thereon did not measure up to the character of the neighborhood. Instead of producing something of value, the owner had built a structure which would neither rent nor sell to advantage. Neither could anyone be found who would lend mortgage funds upon it because it clearly spoiled thousands of dollars worth of properties which adjoined it.

During the last realty boom a Boston man became interested in a tract of land on the outskirts of his home town which was threatened by improper and unsightly development. He bought the land and then invited two friends, an architect and a local banker, to join him in forming an unpaid commission to pass upon the merits of every house to be built on the property. With the advice and aid of his associates he erected a few well-designed medium price houses, giving particular attention to the exterior appearance of each house. With these to demonstrate the general type of exterior wanted throughout the tract, he assured prospective buyers of the remaining lots that they would be sold subject to the purchaser's agreement to build only when the commission had approved the elevation plans in each case. Strange as it may seem, the entire tract sold readily; all who bought lots willingly fell into line with the scheme, and every house built in the district turned out to be an additional

At top, an ideal development. While none of these houses resembles each other, their cost is approximately the same. Below, individually good; collectively bad. All alike, they spoil the group as a whole. There is also a tendency in this group toward overcrowding.

[Please turn to page 232]
Designed to harmonize with the quiet dignity of the open rolling country, this lovely Colonial home by Dwight James Baum, architect, was planned for himself. It is in the Lawrence Farms development at Mt. Kisco, N. Y. One can almost picture the wing as housing the coach rather than two cars.

The suburban homes
two architects built for themselves

The adaptation of the town house to suburban surroundings involves the taking of liberties which only the skilled architect dare attempt. The Goodwillie home, a simple Georgian type in Montclair, N. J., has been happily transplanted, particular care being taken in the selection of a warm-colored red brick for the walls. The slate roof is gray and black, with terra cotta chimney pots.
This charming little snug harbor for two has four really good-sized rooms, with all the comforts of home including a built-in garage—all within 24' x 31'. The home of Mr. George R. Pearson, Massapequa, L. I. Randolph Evans, the architect, has specialized in small house design, and his outstanding success along this line has been due to systematic attention to the minute detail in planning, design, and construction.

Seven large rooms, two baths and lavatory in a compact, snug little exterior—the home of Mrs. J. William Lewis, Rye, New York. By utilizing the area above the garage, the second floor has more living space than the ground floor. A lavatory in the garage too. Note the interestingly modern treatment of the clapboards.

Julius Gregory, Architect

OF SMALL HOUSES
Four plans from a Detroit architect

These four houses were selected by the editor from designs by one of Detroit's leading architects, J. Ivan Dise. Designed for a suburban real estate development, they not only provide the small homeowner with authentic design without monotony or duplication—but, because of the development's restrictions, free him from all worry of the evils of which Mr. Williams writes in his article on page 191.

Above: Six rooms, a breakfast room, a two-car garage, and just free enough in design to look well placed on either a large or a small suburban lot.

Below: Also six rooms, a breakfast nook, and two-car garage, but a bit more condensed for a narrow lot. The roof has less pitch, but the square feet of floor area is practically identical with the house shown above.
Above: Six well-placed rooms, garage, and a breakfast room—brick, clapboards, and hospitality

Below: Perhaps a bit more formal in appearance, but still in the small house class. Six rooms, a breakfast room that is more than a nook, and of course, an attached garage. The rendering shows a reversed adaptation of the floor plan.
A half-timbered English house

Lawrence C. Licht
Architect

Stone and clapboards with an interesting overhung second floor which makes for good sized airy rooms upstairs. In the home of Dr. Henry E. Woelfle at Glen Ridge, N. J. Eight rooms, three baths, and only half a house to paint

Seven rooms, three baths, and a ground floor lavatory. In form and design this English house lends itself to informal landscaping. It is distinctly "at home" with good trees and invites a surprise in garden possibilities. It is the home of Mr. Morell Birtwhistle in Englewood, New Jersey

Arthur E. Ramhurst
Architect
Simple, sturdy, and very livable is this house of Mr. Warren Ordway, at Newton Centre, Mass. Narrow clapboards and the overhanging second story give the exterior a delightfully mature atmosphere. The square chimney suggests and the plans reveal plenty of open fireplaces. Old-fashioned New England winters evidently hold no terrors for the occupants of this house. Royal Barry Wills was the architect

Mortgage Money and Remodeling Loans

SUPERVISION of National Mortgage Associations—groups which will probably become a major factor in future home financing; the insurance of loans by private lending agencies for repair and remodeling; the insurance of mortgages on newly constructed houses; and the insurance of mortgages on existing homes—these, briefly, are the four major activities of the NHA, a New Deal for present and prospective home owners.

The Editorial Department of The American Home has prepared a concise report of the National Housing Act, its program, and those features of immediate interest to home owners. This service pamphlet is free—and will be sent upon request AND a stamped, self-addressed reply envelope.

The NHA is a permanent practical program—not merely a relief measure. It is of great importance to the individual and of deep significance to your community as a whole. Get on the band-wagon. Take advantage of it!

Small houses with lots of large rooms in them are hard to find, yet this home of Mr. C. S. Fox in Mansfield, Ohio, seems to answer to these specifications. There is a bedroom on the ground floor as well as a built-in garage. Upstairs there are four bedrooms, a bath, and a storage room. Every inch of space appears to have been put to the best use and the homely looking chimney is also the end wall of one wing
Clear, cold facts on remodeling costs

John Cushman Fistere

I like old houses best, don’t you?
They never go clattering up a view
With roofs too red and paint too new,
With doors too green and blinds too blue!
The old ones look as if they GREW,
Their bricks may be dingy, their clapboards askew
From sitting so many seasons through,
But they’ve learned in a hundred years or two
Not to go clattering up a view!

Poem from Tassu and Toolboxes by Rachel Field
Copyright by Doubleday, Doran & Co., Inc.

Almost every remodeler will tell you not to be fooled on the cost of plumbing. We have revised our standards as to the number of bathrooms per person, the kind of rough plumbing we require, and the type of fixtures a modern house should have. Because of these changes in sanitation practice, and the probable poor condition of the piping, it is almost inevitable that the entire plumbing system will have to be replaced to modernize it.

The cost of a complete bathroom, including fixtures, pipes, and labor, can be held down as little as $800. And, of course, can be increased to almost any amount. When standard fixtures are used, the cost of pipes, drains and the other hidden elements of a plumbing system usually exceeds the cost of the fixtures themselves. For a minimum cost bathroom, the latter may cost about $125, and the former somewhere in the neighborhood of $175.

Many a rural dweller will wish she had stayed in her fine steam-heated apartment if the heating facilities are not adequate. The cost of equipment, including boilers, pipes, radiators, etc., averages about $40 a radiator for a steam plant, and about $80 for a hot water type. Warm air heating and ventilating systems range in price from $600 for small houses to more than $1,500 for large ones. Incidentally, summer cooling is easily and cheaply adaptable to a warm-air heating plant. The only cost is the expense of the cooling unit, which should cost less than $400. For hot water and steam heating systems, the most economical solution is the unit cooler, serviceable for only one room, and costing anywhere from $190 to about $600.

Almost every old house should be thoroughly insulated—walls and roof. Good insulation can save as much as $300 in the cost of heating equipment, and as much as $75 a year in fuel bills. Types of insulation vary from stiff wallboards to loose fibrous materials, and in cost from 30 to 45 cents a square foot.

All the costs listed so far are those for which the remodeler is not so well prepared as he is for the surface items. In checking the figures for the latter, there seems...
to be uniformity in some and wide discrepancies in others.

Re-roofing (wood shingles, composition, slate, tile)—20 to 25 cents per sq. ft.

Exterior walls (reshingling, re-siding, or veneering walls with brick or stucco)—50 to 80 cents per sq. ft.

Repainting walls and ceiling—10 to 22 cents per sq. ft.

Pine paneling walls—40 to 50 cents per sq. ft.

Reflooring (wood, linoleum, rubber or composition tile)—35 to 80 cents per sq. ft.

Mouldings—10 cents to $1 per lineal ft.

Cost of added porches—25 to 50 cents per cu. ft.

Cost of complete closets—60 cents to $1.20 per cu. ft.

This summary of typical costs, gathered from the experience of recent remodelers, is, of course, not to be accepted as applicable to all communities and all types of houses. It should, however, be of help in making rough estimates.

If a conclusion can be drawn it is this: It is true that it’s “amazing what you can do to a house for a few dollars;” but it is also true that it is startling how little you can do if you are not prepared for the costs by setting up a preliminary budget based on your own rough estimates. Remodeling is worth while but it always pays to figure first!

A remodeling job that was decidedly profitable

WE have all gasped in astonishment at the ingenious remodeling of some water mill or old barn into an attractive studio or summer home. But what this country really needs is less spectacular remodeling—and more substantial, worth while remodeling of homes that are not romantically “tumble-down” but shabby and drab.

Had we searched the entire countryside for an example of what we mean, we could not have found a better example than the one pictured above—the home of Mr. L. F. Corwith in Hempstead, L. I. Structurally sound and comfortable enough, yet one could hardly call it a house in good taste or one to cheer either its owners or passers-by.

That remodeling in this case was decidedly successful cannot be denied—and we publish it in the hope that it will inspire the owners of good but drab houses to put cheerful new countenances on their homes. It’s a safe gamble that a clever architect can take your shabby house and with the same money produce a more satisfactory home than could be obtained in a new house for the same expenditure. Paint, shutters, and awnings alone produce miracles—but if, as in this case, your house would still be “dated” consult an architect before deciding it is hopeless or not worth remodeling. Architects have a heap of tricks up their sleeves, often amounting to sheer magic!
A Plymouth farmhouse is remodeled for a home

Built originally in the prevailing style of two hundred years ago and constructed, as was the custom, with heavy timbers framed around a huge central chimney, the modest house stood near the center of a large farm, partly wooded with white pine forest, and near the crest of a gently rising hill. Notwithstanding its simplicity, this early house, as shown by the illustration in the center of the page, had much of the charm of those New England farmhouses we know so well.

Along about 1900 the house was acquired by a new owner with a hobby for horses and stock raising but a surprising lack of taste and judgment along the line of architecture. He enlarged and remodeled the house, evidently undertaking to direct inexperienced carpenters in carrying out his plans. His ideas of utility eclipsed any need he may have felt for professional advice, as the picture at the foot of the page shows.

The present owner lived in this house, with some comfort to be sure, for several years—but always with a desire for more convenience and better taste. Fortunately, however, he appreciated the need of professional advice and placed his problem before an architect.

The original 24-light windows, of which there were six, were preserved and new sashes to match were used for the remaining windows. The roof, obviously, is a great improvement. Another successful feature is the overhang just above the first story. This was provided by the building of the second story when the house was first "improved" as a means of gaining space.

The best modern plumbing, oil heating by steam radiation, using an approved recent complete oil burning and water heating unit, electric range, and electric refrigerator were installed. The old plastering which was very poor was replaced by California stucco in the principal rooms of the first story and by new ceilings in second story. Thin oak floors were laid over old hard pine flooring in the first story and old second-story floors were machine sanded and refinished. There is new paint outside and inside.

Any statement of costs is always unsatisfactory, as an accurate idea of the items included is impossible to convey, short of the actual specifications, and the variations in cost of labor and materials are so great in different sections of the country and constantly subject to change. However, the cost of this alteration, exclusive of plumbing and heating, but including finish hardware, weather stripping, bathroom tiling, electric wiring and electric fixtures was about $7,500.

The owner had the advantage of the low cost of materials and wages of last year and congratulates himself on his judgment in undertaking the remodeling at such an opportune time. He considers his architect's fee his best and wisest investment.
Decorative wall painting of the style which fits so happily into the scheme of informal rooms, is a fascinating pastime. Those who are adept at it, may permit themselves an indulgent smile when we suggest a camera as an adjunct to the art, but for those whose ability to draw on a large scale is perhaps limited, a camera will prove to be very helpful, indeed.

The scheme is to substitute a camera for the more conventional type of projector, such as those designed for home movies, with the wall acting as a screen. The enlarged image of the picture to be "muralized" can then be traced right on the wall, with chalk or crayon and in sufficient detail to serve as a guide for the subsequent painting in color.

An ordinary card table can be used as a base of operations and the camera, with the back removed and the lens open as for a time exposure, should be placed about six inches from the edge of the table and faced toward the wall. A bridge lamp or reading light placed directly behind the camera, so its light will shine straight into the open camera back, will afford ample illumination. The light and camera (excepting, of course, the lens) should be covered with a box or dark cloth so the light used for projection will not glare out into the darkened room and detract from the brilliancy of the image on the wall.

The picture to be projected should be no larger than the opening in the back of the camera and it must be transparent; ordinary paper prints cannot be used in this style of projection. Lantern slides serve the purpose admirably and they are neither difficult to make nor expensive to buy. Tracings made with black drawing ink on cellophane and placed between two pieces of glass, will project just as clearly as lantern slides and, if one is inclined to experiment, some extremely interesting forms of design might be made up from leaves of ferns, plants, pressed flowers or even lace and grasses. Whatever is selected, provided it is not too thick, may be placed between two glass plates and used just like a lantern slide. A frame or support of some sort will be needed to hold the slide, which should be raised above the table so its center will be about opposite the center of the lens in the camera. When the slide is placed in this frame it must be bottom edge up, because the image will be turned over as it passes through the lens. Some experimenting will be needed to determine the distance from the wall to the camera; from the camera to the slide, and from the slide to the light. A camera that takes a film of post card size will enlarge an image ten times at a distance of about five feet, with the slide an inch, more or less, behind the camera. Greater enlargement will follow if the camera is placed further from the wall. After all the elements are set up on the card table and the room darkened, the image may look very indistinct or it may not even be in sight. The latter fault will probably be due to the fact that the slide is not in alignment with the light and lens. By moving it from one side to another this difficulty will be readily corrected and, at the same time, the image can be focussed sharply by regulating the distance from the camera to the slide. This set of adjustments will have to be carried out by the "try it and see" method, but it is not as difficult as it may seem. The final adjustment will be that of the light itself. It should be close enough to the slide to produce a reasonably bright image and it must be in line with the center of the picture and lens, else the illumination will be uneven. If a white paper reflector is placed behind the light it will tend to increase the brightness of the picture. This whole arrangement of things can really be quite informal and simple, but if accuracy of image is desired, care must be taken to see that the slide is parallel to the wall. Any variation in position will create distortion and it may well be that this fact could be used to produce amusing effects. Brightness of image as well as sharpness of definition depends upon the volume of light projected through the slide. The bridge lamp will serve as a makeshift provided the slide is exceptionally transparent but a lantern slide would probably be too dense for this type of illumination. A wooden or cardboard box, constructed or arranged to enclose a good strong electric light bulb, say, one of 100 watts, with a window in one side, will afford the means to exclude the projection light from the room and it will also serve to concentrate the light where it is needed. The window can be just a bit smaller than the slide and, if arranged with grooves into which the slide can be easily fitted, it will do away with the need for making a separate slide holder. The whole set-up, box, bulb and slide, can be moved back and forth, lengthening or shortening the distance between the slide and the camera, so that sharpness and size of the image on the wall can be controlled to suit the requirements of the situation. Care should be taken to place the slide far enough from the bulb to prevent burning or scorching. Projection work of this sort will probably require that the bulb must burn for at least ten or fifteen minutes and, as a considerable amount of heat will be generated during this period, the bulb should be at least two or three inches away from the slide. Small holes should be punched in the top of the box covering the bulb, to allow some of the heat to escape.

Mural decorating involves a technique of composition quite different from that which would be followed in making a smaller drawing. If the task is to be undertaken seriously, a preliminary sketch should be made, to scale, and the pictures to be used should first be projected and traced on sheets of paper pinned to the wall. These will serve as full sized preliminary layouts and they can be moved about at will until the desired composition and arrangement is attained. The final step, that of tracing the picture on the wall itself ready to be painted, can be accomplished either by projection from the original slides, or by tracing through the enlarged layouts. The latter method is to be preferred because the work can be done in a well-lighted room instead of one which has been darkened for clarity of the projected image.
Miniature flower arrangements

Selected and photographed for The American Home by Nellie D. Merrell

For the occasional table, boudoir, or bedside the sprightly gracefulness of the little flowers of the garden skilfully arranged have that peculiar charm of daintiness that is inherent in all small things. These small scale arrangements with small flowers and container exhibit the lines, color combinations, and other basic principles of more pretentious flower arrangements. The everyday flowers of your own garden lend themselves splendidly to this dainty use, and your little vases and glasses are handily available.

The old white pitcher carries a line of deep pink. The flowers are Lilies-of-the-Valley, pink Bouvardias, a spray of Allium, and lavender and purple Pansies—all harmonizing beautifully. It was arranged by Elinor Merrell.

Bedside table arrangement by Mrs. Cary. She called it “Everything in the Garden” Bleeding-hearts, Marguerites, small Tulips, Cinerarias, Pansies, and seedpods of Anemone pulsatilla

This amusing little vase is in reality an old white china match holder with only touches of its gilt decoration remaining. The flowers are pink Carnations, lavender Sweet-peas, and Stevia, arranged with a charming abandon by Mrs. Cary.
A dollar's worth of flowers in February! Height is given by a spray of Stevia and background by sprays of English Ivy. Cream-colored Freesias, pink Tulips, Violets, and one bright yellow Calendula complete this little bouquet. Would be improved by one more similar flower raised at right of the Calendula.

Blue opaque glass dolphin with Annual Chrysanthemums, French Marigolds, blue Salvia, sprays of the Fleece-Vine, white Violas, a touch of crimson Helix drummondii and a few deep red miniature Fuchsias, a combination as French as the vase in Mrs. Cary's best style.

A clear glass vase with a drooping flange supports sprays of Maidenhair Fern and graceful Shirley Poppies, clear white and in shades of pink that deepen into dark red. The exquisite texture of the Poppies goes well with the delicate green of the Ferns.
The planting about your home, particularly on the street side, has the responsibility of upholding the character of the neighborhood and of contributing to its general beauty. It is important, therefore, to plan your planting in harmony with the architectural character of the surrounding homes. In a section where the architecture is predominantly English, a Spanish design would be unduly conspicuous. So also to hedge a property to the street line where open front lawns are characteristic of the neighborhood would break the unity of the street and make the hedged property conspicuous. Planting the front of your home to riotous colors or to a showy assortment of specimen plants of various foliage and form effects singles it out as being gaudy even though the plants are costly and might be a valuable asset if used elsewhere.

A study of the character of the architecture will determine many things. For instance, if the house has been built on a high and ugly concrete foundation wall which requires planting-out, it is difficult to avoid the unpleasant feeling that the house is floating on shrubbery. In such a case a fairly architectural use of plants may be desirable, so that the effect will not be billowy and bewhiskered. Some houses are almost overwhelmingly vertical in design and detail, making further accenting of the verticality an error. The converse of this is true in the case of horizontal architecture.

In a well-balanced façade, a simple repetition of the outline of the house may be all that is required. The sketches below show how effective planting may be worked out for various types of houses. Some houses are so beautifully balanced and carry with such fine finish to the lawn level that very little planting can be done without injuring the effectiveness of the architecture.

Plant textures must be thoughtfully considered. The jumbled use of coarse-textured shrubs with those of medium and fine textures may cause the planting to appear to vibrate in an unpleasant manner. Avoid the "sausage formation" made up of one link or section of one type of shrub and one nearly equal link of another and so on, with no blending or repetition or variation in the amounts of each. Because of their refined character let medium or medium-fine foliage textures predominate. Arrange the different materials so that they overlap and repeat at irregular intervals. Very coarse plants, and straggly, formless sorts are difficult to harmonize, and are too lacking in qualities of neatness for ordinary use about houses.

Color in foundation plantings requires very special handling. When in bloom a shrub may attract so much attention to itself and away from the center of interest that it throws the entire planting off balance. Therefore, when flowering shrubs are used, they should not be used so as to appear as isolated individuals or spots, but should be repeated and arranged in a manner that will maintain the design as a well-balanced composition.

Certain plants that are valuable for their texture or color are not good for the front of a planting because their foliage does not carry to the ground; but by using lower and more compact type in front they can be made to fit attractively into the picture. A loose, fine-textured plant in the foreground with heavy compact plants behind and overhanging it will have the appearance of being crushed. The branch and twig texture of a deciduous foreground plant must be sufficiently dense so that it will continue to play its important rôle after the leaves have fallen. An extreme example of the changed texture of a plant when its leaves are gone is the Stag-horn Sumac which presents a medium texture during the summer, but when the large compound leaves have fallen, nothing

house types and

1. A low English type with façade motion from right to left, then upwards. This feeling is repeated in the planting with a vertical accent at the left of the entrance. Left section of house protrudes and a complete planting across would force it farther forward and give feeling of the house riding on shrubbery.

2. A high, square house symmetrically balanced requires symmetrical balance in planting. The entrance does not require strong accenting and the columns make vertical accents on either side of the entrance undesirable. By not planting under the windows, the house is allowed to come to earth. Vertical plants at the corners are planted away from the building to widen the effect.

3. The wide front porch is difficult to plant attractively. Light to the rooms restricts high plantings. If vertical elements to frame the entrance are tall enough to be effective
Depends on your house

it must, at the same time, have an
air of dignity and refinement, not
be too stiffly monotonous in repeti-
tion of form, texture, or foliage color

Spends on your house

sketches by
the author

but a few thick branches remain.
Such a plant is unsuited for plant-
ings of a refined nature.
The customary use of trees for
framing purposes, located off the
corners of the house is often valu-
able; but if the house is close to
the street, such a planting is not
important and may interfere with
the street trees. Very large trees
in the front area tend to dwarf
the house, whereas the use of
small trees such as the Crab-apple
and Hawthorn will make the
house seem larger.

planting lists for the six
house types shown below

C indicates plants will stand the
severe climate of the northern
states.
M indicates hardly except where
winter temperatures drop below
freezing and most of them will not
be killed unless the temperature
approaches zero. They are not
sufficiently hardy to be consid-
ered dependable in habitually
cold climates.

house type No. 1.—Assuming a
house of warm cream stucco.
Entrance: C—American Pyra-
midal Arborvitae (Thuja occi-
dentalis pyramidalis). M—Irish
Yew (Taxus baccata hibernica).
Left corner planting: Tall—C—
Spreading Cotoneaster (Coton-
easter divaricata). M—Fran-
chet Cotoneaster (Cotoneaster
franchetti). Low—C—Regel
Privet (Ligustrum ibota re-
gelianum). M—Glossy Abelia
(Abelia grandiflora).
Right side: Low—C—Japanese
Barberry (Berberis japonica).
M—Magellan Barberry (Ber-
beris buxifolia). Corner—C—
Peking Cotoneaster (Cotoneas-
ter acutifolia). M—Franchet
Cotoneaster.

house type No. 2.—Siding
painted white.
Entrance: C—Regel Privet. M—
Glossy Privet (Ligustrum luci-
dum).
Corner plantings: Vertical—C—
American Arborvitae. M—Same
of Green Column Cypress
(Chamaecyparis lawsoniana
erecta viridis). Low—C—Belle
Honeysuckle (Lonicera bella)
and Vanhoutte Spirea. M—Red
Escallonia (Escallonia rubra
glabriuscula) and Glossy Abe-
lia.

house type No. 3.—Assume

house painted cream yellow with
white trim.
Entrance: C—Regel Privet. flanked by Japanese Barberry. M—Laurustinus (Viburnum
inus) flanked by Evergreen
Burning Bush (Euonymus jap-
onicus).
Ends: C—Lilac Pres. Grevy and
Common Snowberry (Sym-
phoricarpos racemosus). M—
Oregon Holly Grape (Mahonia
aquifolium) and Lilac Marie
Legraye.

house type No. 4.—House of
orange-red brick.
Entrance: C—Mugho Pine (Pinus
montana magus). M—Portu-
gal Laurel (Laurocerasus lusi-
tanica) or Laurustinus (Vibur-
num tinus).
Left end: C—Persian Lilac (Sy-
inga persica) and Blueleaf
Honeysuckle (Lonicera korol-
kowi). M—Mountain Laurel
(Kalmia latifolia) and Glossy
Abelia.
Right side: Hedge—C—Ibota
Privet (Ligustrum ibota), M—
Darwin Barberry (Berberis
darwini) or Common Box
(Buxus sempervirens).
End of hedge: C—Persian Lilac
(Syringa persica) and Blueleaf
Honeysuckle (Lonicera korol-
kowi). M—Mountain Laurel
(Kalmia latifolia) and Glossy
Abelia.

5. Semi-Colonial type with an
obvious [please turn to page 260]
Real portholes, rivets, ship's bell, laced canvas, life preservers, and hawsers lend the illusion that you are leaning over the deck rail and that you are looking out to the far sea and flying gulls.

Actually, you are in a Flatbush cellar and a very clever one, where even the lights produce a satisfying synthetic sunset. The downstairs ship room of Mrs. Thomas Halloren, Jr., described in Edna Garde's article on page 208.
Definition: Bargain—a lot for a little. Reclaiming basements is just that. You who are spoiling for opportunities to satisfy your creative urge—tackle the basement! There it is, a fine large, yes, valuable space, given over to an ugly furnace, laundry tubs, and plunder. Cool in the summer, warm in winter, the basement can be the gayest of playrooms or just a good old-time workroom.

To contrive and invent is one of the most stimulating games, and to get something for nothing—well, we all like that. So while you may not be able to translate into actuality that dearly desired new wing, change the offensive Victorian façade, or perform any of those major operations which the depression put a damper on, you can have no end of fun with that waste space—your basement.

Perhaps you must waterproof the basement before your decorating adventures can begin. The market offers you any number of materials and methods: some complicated, others as simple as painting. Likewise for insulation you may create a handsome textured wall effect with cork or more economically finish the walls with one of those surprisingly good-looking fiberboards. If your basement is quite dry, perhaps a coat of paint will do, and, of course, good old whitewash in combination with scarlet is unbeatable for freshness, simplicity, cheapness, and a certain naïve charm. You have a legion of wall finishes ranging in price from almost nothing to whatever you want to spend.

For floors there is a serviceable paint for the present cement or concrete floor or you can install a wood floor. But one of the most practical treatments for rough basement floors is inexpensive, colorful accotile (waterproof asphalt tile). It comes in a number of good colors, both plain and marbleized. You can make your own original designs. So, with the practical considerations taken care of, you may let your imagination run rampant.

First, let’s consider the cellar for rainy days and quarantine. Whoever has lived through quarantine with one or more offspring will see the sense of this basement playroom sketched above straight off. Of course, with a tub for sailing boats, a Mickey Mouse slide, a ladder, and all the rest, you might have to drive the children out of doors. Seriously, however, one very distinct advantage of a basement playroom over the second floor or attic is the easy access to the out-of-doors, rather than the noisy clatter upstairs and downstairs which interferes with naps or callers. Here the accotile floor in navy and sky blue which takes all the dirt and comes clean, suggests a pretty, childish, and easy-to-work-out scheme of red, white, and blue.

If you are blessed with a helpmate who is a handy man, then he deserves something like the room sketched at the top of page 209—a work bench and a drawing board with good light, shelves for books, blueprints, paints, and even a nice homemade chair with soft pads for you, the visiting lady.

What a place, too, for Junior and Dotty to work out the numberless projects which they bring home from school—now cluttering up the house.

A new floor, built-in seats, and cupboard with cork target door for darts, ping-pong table, a few inexpensive chairs, and the erstwhile cellar becomes a casino which will have to be spoken for in advance. Father and his cronies like it for bridge. Dick thinks it is some place for his scout meeting. Sally finds it grand for play rehearsals. And isn’t mother glad to have the rest of the house free and in order for her little club affairs. In a small house the youngsters need not be shUSH-ed away upstairs during the dinner party. They can have a fine time below without interfering with the dignified (?) elders. When most investments have turned out bad and most bargains have been bitterly regretted, this basement bargain continues paying big dividends. It is sketched for you at the bottom of page 209. Copy it and see if we care!
Cellars of Flatbush

Edna Garde

Before cellars came up in the world, in that almost forgotten age when the depths below the kitchen stairs were the undisputed domain of the furnace man, the word "cellar" had an almost sinister connotation. Many remember the fearsome side-show of old Coney Island where, in an atmosphere of synthetic gloom and papier mâché skulls, a raucous-voiced barker dilated upon the horrors of the "Cellars of Paris." The very word was supposed to induce a shudder—and did.

Cellars of Flatbush are places of light and gaiety. And there is a rumor that, like the man of humble origin who having attained success blossoms forth under a new name, the modern cellar petitions to be called the Game Room. This court thinks the change justified. Certainly it is a far cry from the murk of the janitor's former kingdom to today's below-stairs room.

A feature of this down-stairs entertaining is that it relieves wear and tear on Oriental rugs, polished furniture, pianos (there simply is no use in pretending that young people are careful of these trifles), and mother's nerves, particularly when twelve or fifteen young people drop in to spend the evening with son or daughter and she is trying to entertain her bridge club. It supplies a real need, gives the house of modest size an elastic extra room that enables it to realize the lost meaning of open-handed hospitality.

The cost of this transformation into a democracy of recreation where the family may enjoy long evenings together or the young people of high school or college age may entertain the fraternity, the club, the gang, may range all the way from the price of a couple of theater tickets to the cost of a modest yacht.

That black magic and less than three dollars in actual cash may work wonders witness the black and silver club room with its open fireplace, business-like bar, comfortable lounges to provide seating capacity for the crowds of happy young people for whose pleasant times it forms a very appropriate and smart background.

Young Chester Comiski, lately out of college, and with rather more time than money on his hands and an incurable habit of making his friends a bit more than welcome in his home solved all three problems at once. His friend Jack Muldoon sharing his wealth of time and ingenuity eagerly cooperated with him in changing the ordinary old-fashioned cellar of his father's home into this cozy, modern club. All was grist that came to their mill.

An abandoned house on a lot owned by relatives furnished the lumber. A friend in the plumbing business supplied the length of pipe which, after a severe encounter with sandpaper, became the foot rail of the bar. The andirons in the fireplace started life as the upright supports of a porcelain wash tub. A coat of aluminum paint glorified them and elevated them to the leisure class.

The mantel, also silver painted, is enhanced by a narrow molding painted black. The modernistic ends of the day bed in the corner were made from packing cases, silvered outside and painted Chinese orange inside. The couch itself, a day bed with the usual ends, was rescued from the attic, shorn of its ends, and upholstered in an old portiere dyed black. Portieres also came into play for upholstering the long, wide bench that runs along the opposite wall.

Black magic and less than three dollars actual cash, plus the enthusiastic cooperation of his friends, transformed the cellar of Chester Comiski's home into this luxurious looking modern room. Mrs. Thomas Rave's game room above seems to lure the sun indoors and downstairs on the dullest days with its yellow walls and curtains of sunfast net in orange and yellow plaid.
What, you haven't yet seen the exact thing you want to make of your cellar? Then, insatiable reader, turn to page 234. There you will find more ideas. At the right, the old-time work room, and below the game casino Hazel Dell Brown told about in her article on page 207.

The paneled front of the bar was made by turning two doors lengthwise and applying black and silver paint. All of the paint used was gloss black of the kind used for automobiles. The silver was ordinary radiator paint. The lamps were bought in the ten-cent store and put together by the electrical genius of the group.

Every one of the young people who enjoy the hospitality of this home had a hand in the decoration, if it was only hammering a single nail or applying a few brush strokes of paint. The whole outlay was a few cents less than three dollars.

Mrs. Thomas Rave's charming game room is gay with brightly colored curtains and paint that bring the sun indoors and downstairs on the dullest day. The curtains are of sunfast plaid net in shades of orange and yellow. The upper part of the walls is painted a warm sunny yellow; flat-toned water color paint was used. The lower part of the walls and the long bench that runs along three sides of the room was done in a brilliant orange gloss paint.

The bands of black serve to emphasize the characteristic construction of this type of cellar which there has been no attempt to disguise. The large rectangles in plaster give the walls a rugged charm—not at all out of order. The ping-pong table, vividly green, the card table of modern metal construction, the chromium coffee table lend gay notes of contrast. The little wine barrels painted orange and striped in black may pose as extra seats, little tables for refreshments, or convenient places to place ash trays. The long bench has hinged seats under the black Sanitas cushions, opening to provide commodious storage space for the toys, skates, and other possessions dear to the young son of the house. In another cellar of the same type a full size Burroughs billiard table takes the place of the ping-pong table and furnishes a pleasant center of attraction for the devotees of the game.

A more elaborate game room, but one that could be copied by anyone with time and skill, is the downstairs ship room of Mrs. Thomas Halloren, Jr.

This thoroughly delightful room has so many interesting features that it is almost impossible to list them all. The walls and ceiling are done in very heavy wallboard, painted battleship gray and studded with wooden facsimile rivets. There are 2,000 of these wooden rivets which were made by the carpenter who did all of the work under Mrs. Halloren's direction.

The windows are real portholes, hinged and opening inward. When closed they display green sea painted on the glass insets. The lamps are regulation navy lamps, the ship's bell, ladder, life preservers and laced canvas are authentic and were purchased at a ship's chandler, as were the cleats and hawsers that lend the final touch of realism to the deck rail with its view of the far sea and flying gulls.

A mural wallpaper with cut-out gulls pasted in artistic flight give a charming effect. Under the narrow strip of awning are concealed [Please turn to page 246]
Gorgeous flower effects next spring can be yours from planting bulbs this fall; and plant them as lavishly as you can afford—anyhow in masses rather than as isolated individuals or in lines or rows. Concentrate several in one spot. These pictures will give you some idea of what can be

Above: For graceful elegance, the Narcissus and Daffodils are unsurpassed, and associated with a tiny pool, their reflections double the effects. English Daisies at the base of the wall; Tulips used in background. Garden of Mrs. Lucius Greve, Pelham Manor, N. Y.

Above: The stately statuesque Hyacinth is so strongly individual that it lends itself better to formal effects than any other of the Dutch bulbs. Though somewhat neglected, they offer a range of color in blues, reds, and yellows that no other bulbs possess. Be sure to plant deeply, and mulch generously against frost. Garden of Mr. Samuel Salvage, Glen Head, New York

Tulips are particularly effective in formal plantings, especially when associated with some other plants as ground covers. Forget-me-nots, Pansies, Lychnis, or Phlox may be used. The Earlies have particularly brilliant colors. The later flowering Tulips are less vibrant, but spectacular even so. Garden of Mrs. Thomas Kerr, at Riverwood, near Portland, Oregon
FOR EFFECT

accomplished in handling bulbs effectively. Remember, too, to plant bulbs deeply—several times their own diameter. Be sure that there is drainage in the soil so that the bulbs will not stand over winter in sodden earth. A base of sand under the bulb will help wonderfully.

In planting Crocus, be lavish. When the individual flower is small as in Crocus and Siberian Squill effectiveness really depends on massed quantity. They will increase year by year. Garden of Mr. Arthur Palme, in Pittsfield, Mass.

Above, right: The striking effectiveness of massed Tulips is well illustrated in this planting in the Massachusetts garden of Dr. and Mrs. Louis E. Pleanef. By repetition throughout the border, a sense of rhythm and grace are produced yet not monotony, and the borders look full of color.

Right: Here white Madonna Lilies are shown in massed effects in association with Delphinium. A much desired combination not always achieved. Other kinds of Lilies in other colors will lend themselves to similar harmonious associations. Be sure to plant Lily bulbs deeply, a foot—where they can establish themselves permanently. Garden of Mrs. John Victor, Locust Valley, New York.
Come inside a reader’s home  ~ Joan Blondell of Hollywood!

On the top of Lookout Mountain overlooking Hollywood, Beverly Hills, Los Angeles and the beautiful San Fernando Valley in California, Joan Blondell of the films and her husband, George Barnes, have built this enchanting house. An ardent devotee of The American Home, Miss Blondell so enjoys reading in our pages about the homes of other people, that she is allowing us to show her home to you all.
The dining room on the opposite page is seen through an archway and is built up several steps from the living room. White plaster walls, a red rug, and curtains with reds, browns and greens, make a charming setting for the maple furniture.

The patio is bounded on one side by the west wall of the garage, above, with its iron railed outside stairway, curved doorway, and picturesque potted plants. Cool shadows against white walls are an important part of the design.

There is fine home quality in the fireplace grouping, with its raised hearth of brick, simple white pillars, trailing ivy, and romantic ship model. The pine corner cupboard holds little personal treasures that are highly decorative. A home that is a far cry from our usual idea of Hollywood tinsel and glitter.
A view of the flagged patio shows the whitewashed brick of which the house is built, its roof of hand-split shingles, and the pediment over the entrance door.

The photograph below, taken from the road, gives an excellent idea of the extensive view to be had from the house over the beautiful San Fernando Valley spread wide at its feet.

The interesting “strung out” plan of the house and garage is well illustrated below. Little details like the mail box, lantern fixtures, and the stone well head, add a great deal to the charm of this little house.
Open a closet door

ORDINARY closets may often be made to compensate for the lack of those rooms which so often cannot or are not included in the average home. A work room for and at comparatively little expense. All that is required is a closet with custom-built interior and one or two pieces of appropriate furniture. And, for the

ments in each case, so that the finished job may be of the utmost efficiency, compactness, and completeness.

Take the study closet, for instance. Adequate provision for a typewriter is important. Borrowing a trick from modern office furniture, we fix it to a movable shelf so that it may be slid well out from the closet for use. At either side of the knee space below may be desk drawers and files of such size as the closet dimensions will allow. Directly above the machine, in easy reach, should be open compartments holding

the grown-up members of the family or a playroom for the younger ones can actually be realized, not down in a damp cellar nor up under the eaves, but in a properly located part of the house storage of extra household goods and gods, that unusually deep or wide cupboard may frequently be greatly increased in usefulness. Careful thought must be given beforehand to the exact require-

[Please turn to page 247]
Arranging flowers is her business
Frances W. Henry

INGENUITY thrives in times of stress, and with it comes the great joy of surmounting difficulties. New ideas, new laws, new ways of living, and a refreshed outlook on life prove inevitable. What a factor is necessity in reviving the creative impulse!

A woman who devoted her early years to the study of art and more particularly to portrait painting returned to California from her studio in Honolulu, only to be confronted with a world of needy, distracted persons with other thoughts than of having their portraits done. Clare Cronenwett was in danger of being denied her life work, like many others of that time, because of adverse financial conditions.

Her years in Hawaii had impressed her with the happy contentment of native Hawaiians, in strange contrast to frantic, money-seeking Americans. As an artist she was entranced with their flower leis, the grace with which one would tuck a bouquet in a hat, or wear a wreath or flower in the hair. Art was interwoven with their lives, naturally and simply.

It had always been her pleasure to arrange flowers. Visitors to her California studio admired the originality of her arrangements, to which she subconsciously applied art principles. She laid aside her palette, brushes, and canvas — and turned to flowers.

She taught flower arrangement to art teachers, artist friends, and others of artistic inclinations. Her classes grew, but with this measure of success she was not satisfied. She would like to see Americans using art in everyday life, as did the native Hawaiians. She wrote a few articles for the local paper. She interested townspeople in placing tubs of Petunias before places of business. She helped organize a little theatre, another community project. Then came the growing interest in home gardens, the sprouting of garden clubs over the country and flower shows. She was an organizer; she judged flower exhibits. Soon her life was filled with flowers.

One of the large Los Angeles stores sensed a growing fashion in flowers and gardens. She was asked to give lectures and, with growing interest, to conduct classes for those who wished individual instruction.

So, from the standpoint of art principles, her method of flower arrangement is taught. Composition, line, color, rhythm, subordination, repetition, and other abstract principles take on concrete form through the medium of flowers. Women are learning to express latent creative talents without the necessity of developing laborious technique.

Since many of these arrangements vary from the conventional, they are called "modern arrangements," and indeed, modern influences are often detected. But the guiding factor is the constant application of time-proved art principles. If flowers are beautiful in mass, they are massed, making the most of a glorious color vibration. Others, more fully appreciated singly are segregated; simplicity is the keynote.

Miss Cronenwett's Magnolia arrangements give new meaning to the regal flower. One feels that she has profound understanding of its qualities, of its delicate fragrance as well as its form and color. Wildflowers treated with the same understanding assume the aspect of something rare and exquisite. Lowly weeds become enchanting in artful arrangements. Then vegetables—one appreciates for the first time the color depth of the purple Onion, the decorative quality of the Artichoke, the magnificence of a Cabbage.

Women accustomed to the indulgence of flowers purchased by the dozen and plumped into a vase, are aghast at the way she will unmercifully clip their stems for the sake of proportion and perhaps discard the inevitable Gypsophila to use elsewhere in emphasis of its own ethereal quality. She uses Pampasgrass to give line, direction, and "breeze." It often forms the rhythmical background of an arrangement, stating in simple terms the dominating theme.

[Please turn to page 257]
Dignity, restraint, line movement are dominant features of this white and green arrangement from the studio of Miss Cronenwett. Pure white, in modern bowl and fruit is repeated in the single Magnolia blossom. Yellow and green-yellow color discs bring out the whiteness of the flower and Wisteria seed pods and long tendrils add delicacy. Below: In yellows and orange these Gourds vie with the native seed pods for decorative importance. The color note however is won by the giant gay yellow rice paper leaf.
Beauty in a French bedroom

William F. Cruger

There is an appealing charm about a French bedroom which few women can resist. Here, in the graceful style of Louis XVI and the soft coloring of the period, is a setting designed to flatter its occupants and to invite rest and repose.

The walls are painted with a flat finish in tones of light French gray complementing the toile de Jouy wall covering which is framed in the traditional manner. An illusion of greater height and simple dignity is obtained by keeping the wainscoting low. The feeling of verticality is further achieved through the omission of the toile de Jouy design on the mantel breast, the use of a low mantel, and the tall mirror with its narrow band and reed molding. The all-over carpet is a soft gray-green, forming with the walls an excellent foil for the tasteful combination of walnut and painted ivory furniture. The taffeta bedspread has an eggshell ground with dainty floral sprays in soft green and pale pink; the brocaded covering of the chaise longue repeats these colors with additional accents of soft blue and white. A green taffeta lambrequin over luxuriously ruffled sheer taffeta curtains provides an utterly feminine window treatment. The ceiling is tinted pale pink; and gold accents are sparingly introduced in the brass lighting fixtures, fireplace equipment, and the various accessories.
When Louis XVI inherited the throne, left tottering by the exigencies of his father, he was forced to attempt to balance the budget. The play-boy king had no ideas on this subject, but his helpful little wife had. Why not move from the expensive, stuffy, old palace and build a little house in the country, she suggested. A simple, pleasant solution to the whole problem, agreed Louis. The rural atmosphere will do us good, and our simple life will favorably impress the taxpayers. Thus was born the charming Petit Trianon, a regal interpretation of the rustic mode of living where the king and queen played while the monarchy crumbled.

As the name implies, the new palace was a comparative miniature. Small interiors demanded small furniture and required fabrics of diminutive design, with delicate coloring for the whole ensemble. The general structural outlines, based on Greek antiques were simple, but ornamentation reflected the dainty fancies of the ladies. These, therefore, are the chief characteristics which distinguish the Louis XVI style from its surrounding periods.

The Louis XVI dates are from 1774-1793, but the style received its inception under the classic movement which began before the death of Louis XV when artists began to experiment with classic designs based on the findings at Pompeii and Herculaneum. However, it was not until Marie Antoinette became queen, that the style received its full swing and finally achieved a peak which many regard as the culmination of French art.

Let us look now at the essential points of interest of the typical Louis Seize interior. Starting with the floor we find beauty at once. Parquet patterns in wood in an infinite variety of designs and combinations of woods formed a rich yet unobtrusive background for the soft pastel colorings of the tapestry-like Aubusson and the magnificently designed and profusely ornamented Savonnerie rugs. Marbleized floors either in all over veining or black and white squares ranked next in popularity at that time.

In the architectural treatment of walls, exquisite proportion is especially noteworthy. Wood paneling, usually painted, was very fashionable; though wainscoting with plaster or paper above was more generally used. Light, shallow moldings framed rectangular panels whose corners were often indented and embellished with rosettes. Window heads were often rounded as were the tops of mirror panels, the latter being a popular method of overmantled treatment. Over-door panels frequently were painted, the favorite motifs being pastoral scenes, or designs of garden implements, musical instruments, birds, etc., usually tied together with ribbons and bowknots. All were in small scale to harmonize with the delicately carved moldings and the refined detail of the hardware. A feeling of verticality prevailed and was frequently accentuated through the use of striped papers. Fine wallpapers were being made in France at this time and were extremely popular, though their fairly high cost was one reason why they were generally "framed" in panels. The famous toile de Jouy patterns, mostly inspired by the rustic play at the Petit Trianon, were admirably suited to such treatment. Satins, silks, and damasks were popular wall coverings and these materials were simulated in paper. The present, desirable practice of ensemble designing and merchandising of wallpapers and fabrics was recognized during Louis XVI time by at least one manufacturer, Lecomte, who advertised: "—knowing how troublesome it sometimes is to obtain furniture coverings to accord with the wall hangings M. Lecomte has been inspired with the idea of printing his designs on fabric—." As open fires were the only method of heating, fireplaces were to be found in almost every room. They were invariably made of marble, in delicate veining and quiet colorings, such as: fleur de pêche, brèche violette, etc. Back-hearths were appropriately lined.
The playful daintiness, aristocratic air, and feminine charm of the Louis XVI style make it particularly appropriate for women's rooms and other places where delicate design, graceful curves, and small scale are desired. Careful to avoid too many "leggy" pieces. Perhaps the most important piece of furniture was the bed. It was used almost as much in the daytime as at night, for it was the fashion to receive one's forenoon guests in bed. In spite of the importance of these pieces they were of the small size now in general use. They were also the one great exception to the vogue for exposing wood, for it was a popular practice to pad the head and footboards and to cover them with a brocade, satin damask, or striped material, finished with a wood moulding or braid. Another popular type of bed had low footposts and a decorated headboard. Side rails, head, and footboards were occasionally marbleized. Beds were often placed sidewise against the wall, and overhung by a draped canopy located high on the wall above. S-shaped canopy supports, held by slender bedposts, enjoyed great popularity. Cylindrical shaped bolsters took the decorative place of pillows which were considered too untidy. The larger pieces of Louis XVI furniture, such as: the bureau, armoire, etc., were usually made of dark wood highly polished, while the lighter pieces were frequently painted white or tinted enamel, lacquered in the Chinese manner, or given the famous vernis-Martin finish.

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For a simple French bedroom the green wallpaper above, with flower-centered medallions in rose and green. M. H. Birge & Sons Co.左右

Fine stripes are much liked for rooms decorated in the Louis XVI spirit, plain or with a tiny motif, like the upholstery silk shown above.

Below: A very beautiful silk brocade is done in pastel shades on a cream ground. Both from Johnson & Faulkner.

With characteristic swag, garland flower baskets, and bows is the wallpaper above, done all in shades of gray. M. H. Birge & Sons Co.

Above are shown two lovely trimmings for draperies in the French manner, one a tasselled design, the other a fringe. Edward Maag, Inc.
Graceful window treatments
for French rooms

Window draperies of the period were bouffant, or, as we say, very full. Pelmet boxes were popular, but the most interesting variations were achieved through various drapings of the lambrequin. This corresponds to our scarf-like valance and was usually of a different material and coloring from the draw curtains. The lambrequin was also used alone at entrances and openings where no side or draw curtains were wanted. There was a wealth of beautiful drapery fabrics including taffeta, repp, damask, brocade, light silks, satin and printed linens. The most popular designs had little flowers lightly sprinkled on delicately colored backgrounds, floral sprays tenderly placed on vertical stripes softly breaking the straight lines, and little spots of color tastefully distributed and held in place by bows and ribbons. Coloring for painted work and fabrics was grayed, soft pastel shades such as lemon yellow, pearl gray, silver-rose, gold, white, lavender, pale green, powder blue, and putty color. More white, but less gold was used for decorating than in the reign of Louis XV.

White satin curtains with a pale green lambrequin caught up to reveal the lining. Single, artificial gardenias grace the heading, and sprays of the same flowers make decorative tie-backs for the draperies.

A graceful treatment of a double window using a brocade with small scale design of vertical stripes and tiny flowers. Plain satin binds the scalloped edge of the valance and forms the flat bows and shallow festoons.

At right, a rather formal design in cream taffeta with a blue satin valance caught up with a frill pleated rosette to reveal the lining which matches the draw curtains. Glass fringe adds a final touch of elegance. Below, a dainty use of bows in peach colored Celanese over very full sheer glass curtains with double ruffles.

All sketches by the author
Do your lighting fixtures "date" your home?

Up to a very short while ago, lighting fixtures did not come in for much attention. They were necessary and convenient, but one's choice was limited to "something simple in brass" or impressively ornate polychrome. However, lighting fixtures today are not expensive enough or too great an outlay, to justify our putting up with "dated" lighting fixtures. Designs that formerly were available only to the chosen few are not only now within the reach of the most modest little budget, but are intelligently designed so that one has only to state the "period" of one's home or furnishings to get fixtures that are as correct as they are attractive and inexpensive.

If you've cherished the idea that changing your lighting fixtures was an expensive remodeling job—tie yourself out and be disillusioned. You can buy them as easily as you buy canned goods—labeled as to period, and price-tagged with all the vagaries of old-time electrical "extras" missing.

1. An authentic copy of a 17th century English iron bracket, has typical scrolls. 2. Almost two centuries later in style is the Empire bracket of antique brass, with characteristic bundle of staves and arrows. Both are Chase fixtures. 3. Adapted from a painted tole light of Empire origin is the top center fixture, in Chase brass glazed either in Republic red, Directoire white or Corsican green. Mountings are of Empire brass. 4. Belonging to later Colonial or Georgian times is a simple bracket of much dignity, in Chase brass with clear glass chimneys frosted around the center. 5. The Federal or early 19th century dates the bottom fixture, in black and gold with eagle finial and stars. From the Lightolier Company.

Dana B. Merrill
WELL do I remember the first mountainous bushel of cherries that confronted me in my home. These were brought home with a flourish by the proud possessor of a newly established home who slipped quickly into the new role of "good provider." In a thoughtless moment, yet with an inner feeling of complete defeat. I made the unfortunate mistake of pretending to be pleased beyond words. This precipitated the unannounced arrival of other bushels of other things. So, suddenly right in the middle of one of those baffling bushels, I "caught on" and laid my plans as stealthily as possible and determined never again to be caught face to face with a bushel of anything that had to be canned all at once. That time usually is a hot day for that is the way canning works out. First that bushel of cherries, I think, really taught me my first lesson in canning management, for while I was working with it I had plenty of time to think. From the very minute I took out the new hairpin and began to hook out the cherry seeds one by one, to the finger-stained conclusion of the last jar full of cherries I figured and schemed. Then and there I laid the first stone in the foundation of my canny canning plans that have kept my larder well filled ever since without too much effort on my part.

In the first place this bushel buying business dates back to the time when the number of bushels canned was one important measuring stick used to determine whether a woman was a good homemaker. It also dates back to whether a woman was a good housekeeper. It also dates back to whether a woman was a good provider. In a twentieth century housewife's prayer for good meals. Nourishment and pleasing in variety, they do not require an undue amount of time in preparation.

Now this is by no means a brief measure of the "direct-from-can-to-the-consumer" pseudo artist who feels equipped for any emergency with a good can opener at hand! It is instead a plan for thoughtfully managed canning at home interspersed generously with commercially canned products which are worthy of consideration even when budgets are cramped and accounting pencils are active. I might as well confess at this point that while the foods I can at home have been diminishing in amount the past few years, there is a certain definite quota to which I hold religiously because I think the ones I can or preserve are better than those I can buy ready made. These products I prepare consistently and thrill with pride at my accomplishment when they get special mention by the critical gourmets who eat at my table. These I expect to continue to can until I find something I like better to replace them. If this happens to be something which can be bought ready for the table I shall buy and turn my efforts to something more useful and unique. In the meantime no amount of effort is too much for me to put into these specialties of mine in which I take real pride.

I confess a jealous pride in my own cucumber catsup and, strange as it may seem, I like my own grape juice and tomato juice better than any I have ever found on the market. I can a fairly large amount of all of these. There are relishes, pickles and preserves that I have been raised on too. Mouth watering to omit or to substitute for. These I continue to prepare each year following usually treasured recipes that link me with those early days when a ravenous appetite made food taste better than it ever will again. One treasure that I gave up with some reluctance was peach syrup that I used to make back in the days when I canned peaches at home. However, with genuine relish I gave up canning peaches with the trail of brown fingers in their wake! This peach syrup was made by spicing and sweetening the extra juice that couldn't be canned into the jars without running them over. It was superb on crisp waffles.

I decided definitely several years ago that I'd take my canning and preserving in small homeopathic doses, a little at a time parcelled throughout the year. It is a plan that suits my particular temperament particularly well for a monumental job of anything that upsets my regular household routine incapacitates me somewhat.

In the fall I make grape and tomato juice when the season for each is at its height. That's my biggest canning job from the standpoint of quantity. Preserves and relishes I make when the season is right, but never a large quantity at a time. Practically all jellies I make as needed throughout the fall and winter from the juice I bottle or can at the season's height. It tastes fresher this way, at least it seems so to me. I am particularly fond of that very fresh flavor which new jellies always have.

In the wintertime I make the citrus fruit marmalades, watching with an eagle eye for the time when the prices are best. A few dried fruit conserves round out my budget. These are made usually after Christmas and they add a pleasing variety to my other specialties.

There is scarcely a month in the year when there is not some canning or preserving interspersed with my other kitchen activities but always as an incidental and not as the monumental job that this usually is.

I have of course learned how much I need by keeping a few records and I know exactly how much storage space I have available. My calculations are careful at this point, for I know that if I prepare more than I can store,
Japanese bridge party

We present herewith the first of a series of new ideas for bridge parties—ideas for novel, amusing entertainment at no greater cost than dull bridge parties and little, if any more, work for the hostess. Do not be afraid of trying out these recipes and refreshments. They are simple—and delightful surprises.

Dorothy
Gladys
Spicer

Softly tinkling Japanese wind bells, dimly lighted paper lanterns, flowers arranged with exquisite taste, the faint aroma of Oriental tea rising from fragile, egg-shell cups—was ever the home stage more perfectly set for gracious entertaining? A bridge party carried out in the spirit of the Flowery Kingdom gives the American hostess an opportunity to offer unique hospitality at but slight expense. For almost every community, no matter how small, has some tiny native shop where charming Japanese novelties and delicate sweetmeats may be purchased for very little outlay. And what she cannot buy already made, the ingenious woman can make for herself by following the simple directions outlined here.

Invitations to the party are written on Japanese rice paper, with delicately tinted pictures of native fishing smacks, plovers soaring over white-capped waves, butterfly-clad geisha girls, or distant views of sacred Fuji. This paper comes a dozen sheets to the box and may be purchased reasonably at any Japanese store. The invitations, which are printed in black ink, are quaintly arranged in parallel columns as illustrated at the left.

If more formal invitations are desired, the guests are simply requested to come on a certain date to “A Japanese Bridge Party.”

Tiny fans, real or simulated, also make pleasing invitations or favors. Artistically decorated Japanese paper napkins, duly inscribed and folded into amusing shapes, are another suggestion. Probably you will have to get some native person to do the folding, which should be in the form of strange birds, fish, or frogs.

It’s fun to decorate the house for a Japanese party because there are so many delightful things you can do to create an atmosphere of Oriental charm. The decorations may be simple or elaborate, according to taste and the amount you wish to spend. Of course, you should remove all unnecessary furniture and ornaments. Japanese houses are uncluttered and simple in the extreme. Large bowls of flowers—peach, peach, or cherry blossoms, real or artificial, purple iris, humble field flowers, or simply boughs of green, make a delightful setting for multi-colored paper lanterns (suspended from a wire hung across the room and lighted by small electric bulbs), decorative screens, and crystal bowls filled with darting goldfish. Lotus blossom incense fills the air with elusive fragrance and heightens the exotic illusion created by flowers and recorations.

Delightful homemade tallies are devised from the little hand-decorated cards like those shown on this page. To each card is attached a red and white cord and a tiny red or white pencil. (Red and white are the colors of the Japanese flag.) A native proverb is written across the top of each tally. The guests will be amused by guessing the English equivalent of the Japanese sayings, six of which are given below: (The English version is given in parentheses.)

1. To the cat gold pieces (To cast pearls before swine)
2. Wasps sting a crying face (Misfortunes never come singly)
3. The blind man fears not the snake (Ignorance is bliss)
4. The first sweep finds the money lost at night (The early bird catches the worm)
5. Love knows no difference between high and low (Love is blind)
6. Into a sack holding a sbō, only a sbō goes (Why try to make a silk purse out of a sow’s ear?)

There is no end to the variety of unusual objects from which the hostess may choose her prizes. Japanese lily bulbs in characteristic pottery bowls, miniature rock gardens, inhabited by glazed clay sages and wise old storks, replicas of wooden temple gongs, bits of colorful carving or any of the thousand and one dainty trifles for which the Japanese are famous, are sure to delight the most discriminating taste.

Refreshments are served in the dining room, where the table is set with the simple directions outlined here. Invitations to the party are written on Japanese rice paper, with delicately tinted pictures of native fishing smacks, plovers soaring over white-capped waves, butterfly-clad geisha girls, or distant views of sacred Fuji. This paper comes a dozen sheets to the box and may be purchased reasonably at any Japanese store. The invitations, which are printed in black ink, are quaintly arranged in parallel columns as illustrated at the left.

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Refreshments are served in the dining room, where the table is set with the simple directions outlined here.
Beating the meat bill

New and inexpensive ways with meat are hard to find—but try these! Each one has a chef's touch, and the cost is so little that it will surprise you—FRANCES CAMPBELL and KATHERINE YATES SANBORN

Photographs by F. M. Demarest
SOAK three beef kidneys in salt water for ½ hour. Boil in clear water for twenty minutes. Then put in fresh water and cook again until tender. (Save the second water for stock to be used in making the brown sauce.)

Make a brown sauce by browning 4 tablespoonsfuls of butter together with 4 tablespoonsfuls of flour and adding 1½ cupfuls soup stock. Mix sliced cooked carrots, the kidneys cut up in small pieces, and the brown sauce and put in a casserole.

Cover the top with bread crumbs, dot with butter, and bake for ½ hour in a moderate oven.

BEATING THE MEAT BILL

Now and inexpensive ways with meat are hard to find—but try these! Each one has a chef's touch, and the cost is so little that it will surprise you—FRANCES CAMPBELL and KATHARINE SACHS.

Photograph printed on back of each recipe.

AFTER having flattened your butcher into choosing for you the best fresh beef tongue in his possession, trim it (leaving the peeling until after it is cooked) place the tongue in boiling water with the other ingredients, and boil slowly until very tender (about 3 hours).

Be sure to use a large kettle with enough water to amply cover the tongue.

Remove tongue from the liquor, peel the outer skin from the tongue, slice, and serve cold garnished with parsley and tomato.

Photograph printed on back of each recipe.
Six more recipes from our readers

Readers' recipes from California, Georgia, New Jersey, and Pennsylvania

Recipe printed on back of each photograph

- grand gingerbread
- pineapple mousse
- pocketbooks
- Chinese cakes
- orange-almond muffins
- woodford pudding

Photographs by F. M. Demarest
**woodford pudding**

Mix the ingredients together and bake like a cake.
To make the sauce, beat the egg whites and sugar together and add the vinegar and wine. Just before serving add the cream.

*MRS. 1. J. GAINES, Savannah, Ga.*

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**fat pocketbooks**

Sift dry ingredients. Pinch in shortening, add beaten egg and milk slowly. Combine well, roll gently on floured board to ¼ inch thickness. Cut into 4-inch squares. In the center of each square place a few nuts and raisins, sugar, cinnamon, and a small lump of butter. Dampen the edges of square and fold over the filling, pressing each edge firmly on another edge.

Place, with pancake turner, on greased pan and bake in quick oven (450°F.) for five minutes, lower to 325°F. for about ten minutes more.
By adding 1 teaspoonful, extra, of baking powder, pocketbooks can be made the night before and served for breakfast.

*DORIS HUDSON MOSS, Alameda, Calif.*

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**orange-almond muffins**

Sift together the dry ingredients in one bowl and beat together the other ingredients in another bowl. Beat the liquid mixture into the dry, adding finally 2 tablespoonsfuls Crisco.
Half fill well-greased muffin pans with the batter, and over the top sprinkle chopped blanched almonds and granulated sugar.

Bake 12 to 15 minutes in an oven 425°F.

*MRS. GEORGE NEWBY, Palisade, N. J.*

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**pineapple mousse**

Drain the juice from the pineapple, add the sugar, and chill. Whip the cream, then fold the chilled pineapple in and freeze.
Add the strawberries crushed and sweetened to the pineapple juice, and serve as a sundae on the pineapple mousse.
This is very easy to prepare on a busy day and delicious to serve for a bridge luncheon.

*MRS. EDWARD K. DICK, JR., Connellsville, Pa.*

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**Chinese cakes**

Mix the ingredients together, adding the cracker crumbs last. Form into a long roll about as big as an American dollar. Dust some brown sugar and chopped coconut on the paper with what is left of the cracker crumbs. Roll the cake in this. Put on a tray in a very cold part of the refrigerator and allow to remain over night.

Next day slice with a very sharp knife and bake for 15 minutes in a moderate oven about 400°F. Watch closely during baking.
These are very good served plain or with a cherry or a spoon of whipped cream on top of the slice.

*LAI CHENG, Redwood City, Calif.*

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**pineapple mousse**

1 medium can crushed pineapple
2 tablespoonfuls sugar
1 pint cream
1 cupful strawberries

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**grand gingerbread**

Cream butter and sugar, add eggs and molasses. Sift flour twice and again with spices, salt, and soda. Slowly add molasses mixture. Beat well and slowly add hot water.
Bake in a shallow pan at about 325°F. for 35 minutes or in 15 small gem tins. Ice if you like; serve plain or with whipped cream or add nuts or raisins or both.

*DORIS HUDSON MOSS, Alameda, Calif.*

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Six more recipes from our readers

Readers’ recipes from California, Georgia, New Jersey, and Pennsylvania
Hasty meals, tasty meals
All out of a single pot

Low-cost, high-speed casserole conjury
comes into its own

Josephine Gibson

TODAY the role of the casse­role is one that can, with utmost ease, be made to fetch sincere applause. The "one­piece meal"—the "feast-in-one"—if ingeniously con­ceived, is a saver of your kitchen time, with the savor of the old­time feasts that issued from the kitchens of our grandmothers. A change of methods and pro­cedure, recently evolved, has made it possible to serve delight­ful casseroles without the preface of a long and labored kitchen session. This modern and re­freshing art of one-pot cookery —involving little time, expense and skill—greatly simplifies the tedious methods of our parents. If your ingredients are selec­ted with discretion, half the work has already been done for you —by the chefs of the House of Heinz. There are among the 57 Varieties many foods, completely cooked and ready for your use, either heated and served as they are, or for use as bases of your own concoctions. Here are two grand, delectable examples.

**CASSEROLE NEapolitan**
1 lb. ground beef
1 medium onion
1 medium green pepper
1 large tin Heinz cooked spaghetti
½ cup water
Heinz rice flakes

Chop onion and pepper finely, fry till slightly brown. Add spaghetti and water, and pour into buttered casserole. Sprinkle with buttered and crumbled rice flakes, bake in moderate oven (375°F.) 20 minutes.

**DOWN-EAST PORK CHOP CASSEROLE**
6 pork chops
1 tin Heinz oven-baked beans
1 teaspoonful sugar
½ cupful Heinz tomato ketchup

Fry pork chops till nicely brown. Smother them with Heinz baked beans, add sugar and ketchup and mix lightly. Bake in moderate oven (350°F.) for about 20 minutes.

I haven't yet begun to tap the possibilities of casseroles made quickly and with magic ease with the help of the "home-made flavored" foods of Heinz. But the book described in the next column is full of novel and deli­cious recipes for others just as sure of family approval.

There are, in the 57 Varieties, seventeen home-recipe soups, in­cluding a lusty bean soup, cream of mushroom, gumbo Creole, vegetable, and cream of celery. There are four kinds of oven­baked beans, a favorite of which are the Boston-style variety with the grand old Down-East pork and molasses sauce. There is cooked and sauced spaghetti and a cooked macaroni, creamed and chee­sed. There are salad ingre­dients, relishes, ready sauces, desserts—all prepared with skill from foods such as only the better local markets sell.

Let's make September a month of kitchen freedom and at the same time one of new, en­ticing meals. Let's revel in the wealth of old-time flavor-pleas­ures of the Heinz Varieties. You need travel not a step farther than your nearest grocer.

**NEW BOOK OF MEAT COOKERY**

Here indeed is a new book des­tined to become a best-seller. The latest up-to-the-minute Heinz Book of Meat Cookery! Full of amazing recipes for using leftovers and less expensive cuts of meat—for combining meats with many other foods. It fea­tures Quick One-dish Dinners. Meat Dishes Men Like. Easy Party Platters. Recipes for all types of meat. Sixty-three quick planned menus, from appetizer to dessert. Menus for holidays. Quick, delectable sauces that make feasts of leftovers. Write your name and address on the lower corner of this page, tear off the corner, and mail with 10 cents, or with labels from 3 Heinz products. Address Josephine Gibson, Dept. 77, H. J. Heinz Co., Pittsburgh, Pa.

THE AMERICAN HOME, SEPTEMBER, 1934
Not included in the contract price of your new home

H. Vandervoort Walsh

On entering the adventure of building a home, the owner should be warned at the start that the enterprise is going to cost him more than the estimates. There are two different costs of a house: one which the owner actually pays out of his bank account and the other which is stipulated in the contract price. Many items he expects are not included side of the estimated cost of the house for the following group of possible additional expenditures:

1. Expenses connected with the purchase of land
2. Expenses to get water into the property, either from the city or by digging a well
3. Expenses to get electric service up to the house
4. Expenses to prepare site for building
5. Additional expenses during construction not covered by contract
6. Expenses in obtaining a mortgage
7. Cost of certain mechanical equipment not included in the contract
8. Cost of items usually omitted from the contract, but which are desirable and often necessary
9. Cost of changes and additions to the house after the contracts are signed

This is quite a formidable list and needs explanation in detail. A close analysis of these items in comparison with the items called for in the contract will show the owner what he is not getting under the estimated cost of the house. This is very vital because architect and contractor may be defining the house as one thing, while the owner assumes it to be something else. I suppose it is the fault of the architect not to make clear to the owner that certain things are not covered in the contract, yet he is inclined to assume that the owner knows about them. Some specifications prepared by architects have on the front page a list of articles which are not called for in the contracts. This is a warning to the owner that they will be extras. Of course when the owner has a general contractor build the house for him and this builder pays for the services of an architect to draw the plans and specifications the owner is in a more precarious position, since he signs a contract for labor and materials that is prepared by the one who expects to make a profit out of the purchase of them. Such a contractor watches his competitors to see how their costs are made up. If he notices that they are quoting the prices on their houses without including oil-burner, stove, refrigerator, screens, wall decoration, septic tank, and similar other items then he does the same thing, but does not call the prospective owner's attention to this fact.

Not many times have owners been forced to sit down with their architect and go over the list of possible expenses which they will incur outside of the actual estimated cost of the house. Only when the house is finished and the owner has paid for many small items here and there does he realize how, when added together, they may make quite a large item. Maybe many owners, if warned of these additions, would not build houses, and so architects are afraid of discouraging jobs if they speak of these. That is the reason I believe an article like this will be helpful to both owner and architect, because it will serve to make the owner conscious of the pitfalls and bring about a reasonable discussion of the subject with his architect at the outset to the satisfaction of both.

Let us begin with the first group of expenses, those connected with the purchase of the land. Of course, most owners realize that in purchasing property, the cost includes a real estate broker's...
"I envy you—but movie cameras cost a lot."

"Guess again... the low cost is one of the best things about the Eight."

"It's Meg—they're going to show those movies of the picnic tonight."

"Oh boy! Just wait till we see that shot of you in the canoe."

"I didn't know you were bringing a movie camera."

"You bet—it's been right in my pocket all the time."

"HOME MOVIES that every one can afford... movies of all the precious moments you'd like to save. Now you can have them.

Ciné-Kodak Eight is a full-fledged movie camera—capable in every respect, beautifully built... so easy to use... so easy to own. Reasonable, it costs but $34.50—and, best of all, the upkeep is the lowest ever.

See the Ciné-Kodak Eight at your dealer's today—see the movies it makes. Eastman Kodak Company, Rochester, New York.

* IN THE MOVIE STUDIOS of Hollywood, a shot is one continuous scene of a picture story. The Eight makes 20 to 30 such scenes—each as long as those in the average news reel—on a roll of film costing $2.25, finished, ready to show.

If it isn't an Eastman, it isn't a Kodak.
Is every vacant lot a menace?

(Continued from page 191)

attraction to the landscape. Within two years of beginning operations, all of the more than two hundred lots had been sold and built upon, and every house was occupied by a contented owner, each of whom was most enthusiastic regarding the plan which has been extremely well worked out by the commission.

The idea of architectural control is not new. Wherever it is introduced people are of the opinion that such a scheme cannot be forced upon the public, but when tried it invariably proves popular. Property owners are compelled to meet certain requirements affecting the construction of buildings, and every well-governed town or city demands that new buildings shall conform to certain building laws and regulations. Why then should not builders be obliged to go a step farther by meeting requirements that shall affect the exterior design of the buildings they erect? There should be ordinances to curb the erection of unsightly buildings that will forever mar the landscape and thus directly affect the tax and sale value of surrounding properties.

The question of the hour is how and where to begin with a well-defined plan which shall forever prevent a recurrence of our past blunders. In May, 1930, a year after the last widespread building orgy ceased, Congress passed the Shipstead Bill that made it imperative for private buildings facing public buildings in the city of Washington, D. C., to conform to certain conditions. Prior to securing a permit to build, property owners had to submit their plans to the National Fine Arts Commission of Washington. Thus is the capital city of the nation assured of perpetual protection against the onslaught of selfish and ignorant speculators. In the Roland Park-HomesMead-Guilford section of Baltimore, Md., and in all of the following named communities, some form of control is being imposed with remarkable success: Forest Hills (Long Island), New York, the Country Club District of Kansas City, Missouri, and the famous Palos Verdes Estate in southern California. In all of these places restrictive regulations have been adopted and rigidly enforced with the result that visitors who go to any of them for the first time are immediately impressed that there is something different—something superior about them that one does not find elsewhere. Each of these communities has a different code for arriving at the same general result, namely, the beautifying of their community as a whole. In no instance has there failed to be a successful development, enhanced profits in cases where properties change ownership, and a general and increasing pride in what has actually been accomplished.

To compare the above statement with the experience of communities where no serious attempt at artistic control has been made, the author again quotes from the country's outstanding expert in such matters. He says in part: "It is estimated that the percentage of good architecture and good environment found in various outstanding cities is as follows:

<table>
<thead>
<tr>
<th>City</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dallas, Texas</td>
<td>6%</td>
</tr>
<tr>
<td>Fort Worth, Texas</td>
<td>6%</td>
</tr>
<tr>
<td>St. Louis, Missouri</td>
<td>7%</td>
</tr>
<tr>
<td>Chicago, Illinois</td>
<td>8%</td>
</tr>
<tr>
<td>Oakland, California</td>
<td>8%</td>
</tr>
<tr>
<td>San Francisco, California</td>
<td>11%</td>
</tr>
<tr>
<td>Boston, Massachusetts</td>
<td>12%</td>
</tr>
<tr>
<td>Los Angeles, California</td>
<td>12%</td>
</tr>
<tr>
<td>New York City</td>
<td>12%</td>
</tr>
<tr>
<td>Philadelphia, Pennsylvania</td>
<td>15%</td>
</tr>
<tr>
<td>Washington, D. C.</td>
<td>25%</td>
</tr>
<tr>
<td>London, England</td>
<td>9%</td>
</tr>
</tbody>
</table>

By contrast, where architectural control has been established, we find the following:

<table>
<thead>
<tr>
<th>Community</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Roland Park, Baltimore, Md.</td>
<td>95%</td>
</tr>
<tr>
<td>Forest Hills, N. Y.</td>
<td>95%</td>
</tr>
<tr>
<td>Shaker Heights, Cleveland, O.</td>
<td>88%</td>
</tr>
<tr>
<td>Country Club district in St. Louis, Mo.</td>
<td>75%</td>
</tr>
<tr>
<td>St. Francis Wood section of San Francisco, Cal.</td>
<td>95%</td>
</tr>
<tr>
<td>Palos Verdes Estate in Los Angeles, Cal.</td>
<td>95%</td>
</tr>
<tr>
<td>Nantucket, Mass. (100 yrs.)</td>
<td>95%</td>
</tr>
<tr>
<td>Yorkshire Village in Camden, N. J.</td>
<td>90%</td>
</tr>
<tr>
<td>Paris, France</td>
<td>85%</td>
</tr>
<tr>
<td>Amsterdam, Holland</td>
<td>85%</td>
</tr>
<tr>
<td>Santa Barbara, Cal.</td>
<td>40%</td>
</tr>
</tbody>
</table>

All cities and large towns should have, not only the customary city or town planning and zoning, but also architectural control. This can be attained by passing local ordinances in much the same manner as those already existing which control the height of buildings, their safety as affected by the size and quantity of timbers in their framing, the thickness of walls, fireproofing of roofs, the lining of chimney flues, the proper kinds of plumbing, etc. Let them create a commission or board of three or five responsible citizens who are known to have sound judgment with reference to real estate values, artistic construction and a sense of the needs of their community. They should in no instance be controlled, or even influenced, by politics. If possible, such a group of citizens should be appointed to serve without remuneration. Above all else, they should be able to make up their minds what should and should not be permitted in the way of new edifices, and then adhere to their convictions. There are some women who are admirably fitted to serve on such a board, and where found, it would be well to have an equal number of men and women of that sort. Women have a finer sense of the artistic than have most men, but on the contrary, they are susceptible to arguments that would undoubtedly be made by those who sought permits for the building of structures. Consequently, a mixed board would seem quite practical.

While a commission of this kind would have absolute power as to the artistic values of structures, they should have no voice in the matter of construction. That is the duty of a practical building commissioner. However, no official of that type, however expert in such matters, should in no instance be con-
A MILLION dollars to lend ... and a book that tells you 101 ways to use your share of it!

Johns-Manville’s new book will give you loads of new ideas on how to remodel and improve your home ... and show you simple, economical ways to carry them out. No home owner should be without it.

This book not only gives you many suggestions for improvements — but tells how to get the money to make them!

Write for free book today
It describes Johns-Manville’s “Million-Dollars-to-Lend” plan ... which enables you to repair, modernize and beautify your home (even though J-M Materials represent as little as 25% of the total cost of the job)—by paying a small sum down—the rest in easy monthly payments.

And, surprising as it may seem, this book — with 24 interesting pages, 56 illustrations, and a wealth of ideas—doesn’t cost you a cent! You can have it free—just by mailing a postcard, or the coupon at right. Send for it now!

Johns-Manville

“$1,000,000-to-Lend” Plan for Your Home

THE AMERICAN HOME, SEPTEMBER, 1934
The cellar shack

Harry Irving Shumway

A cellar-shack is that fascinating thing, a room that you never could have in your house above the water-line—or rather the land-line. Hasn't everybody said at one time or another: "Oh, if I only had a room where I could have this or that—or do this or that"? Indeed, sometimes it has been alluded to as a room "where I could call my soul my own."

Let's not take too seriously that hastily thrown together thing called a recreation or game room—play houses for grown-up children. We have seen them papered with stock certificates, vintage of 1929, and cluttered up with strange ornaments, apparently stolen, like street signs and such objects of art.

But there is a real value to the underground room when it is designed to fit the owner's particular needs and pleasures. The very dimensions of the cellar often enable one to build a much bigger room than would be possible upon ordinary two by three stud framing. Some flat wooden strips about two inches wide and wall-board. If a door is needed a light one of soft pine can be bought ready made and fitted between two studs. Sometimes, though, the height of the cellar is so low that an ordinary door is too high. In such a case a simple door can be made of light boards, tongued and grooved; or a simple door can be made up at a local mill.

The cellar generally establishes the shape of the room. If possible
THE FORD IS PART OF THE PICTURE

The alert, capable Ford V-8 is part of the picture of every activity. . . . For the gay, glad spirit of Youth is in it—an eagerness to be doing things and going places in a thoroughly modern manner. . . . You catch a suggestion of this as you watch the Fords go by—trim, lithe and colorful. You are very sure of it as you drive the car and note how swiftly, silently and comfortably you travel along. . . . Smooth power flows through quiet gears—the quick response of the car commands your confidence—you realize that it makes quite a difference when there's a V-8 cylinder engine under the hood. . . . Truly, a new thrill in motoring awaits you in the Ford V-8.
These pure white paper towels are always fresh, clean and ready to use

Here's a new convenience for your kitchen! A roll of Scott-Towels fastened right beside the sink!

When something spills on the table, the floor or in the ice box...when you have bacon to drain, greasy pots and pans to clean, glasses to polish...reach for a Scott-Towel when you have bacon to drain, afterwards! No bother. Nothing to wash...you tear a ScottTowel off the table, the floor or in the ice box...useful in dozens of daily tasks. Zip rolls—25¢. Put ScottTowels in your kitchen—today. See for yourself how they are soft and very absorbent. And inexpensive. 150 towels in every roll. 2 big rolls—25¢. Put ScottTowels in your kitchen—today. See for yourself how practical they are. How many messy little tasks of housework they make easier.

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

Handy In 157 Different Ways—that's what one woman told us about ScotTowels. Here are some of them:

- DRAINING FRIED FOODS
- CLEANING SAUCEPANS
- POLISHING MIRRORS
- WIPING CLOTHESLINES
- DRYING VEGETABLES
- WIPING MILK BOTTLES
- DRAINING LETTUCE
- CLEANING ICE BOX
- GREASING CAKE PANS
- WIPING SINK
- CLEANING STOVE
- DUSTING

SPECIAL OFFER— Scott Paper Co. CHESTER, PA.

If your dealer does not sell ScotTowels, send us the money or stamps and we will send you postage-paid—

2 ROLLS OF SCOT TOWELS AND 1 ENAMELLED FIXTURE, or SEND $1.00 FOR 4 ROLLS AND ONE FIXTURE.

Check color of (tiled) fixture desired: □ Ivory □ pale green

Name
Address
Dealer's Name
and Address

236

THE AMERICAN HOME, SEPTEMBER, 19
The new colors of Chatham Blankets represent the best taste of the new decorative vogue. Selected by a well-known stylist, they harmonize with the latest in fabrics, wall and floor coverings.

The discriminating owners of these enchanting bedrooms have chosen the lovely new colors of Chatham Blankets to add interest to the decorative motifs. These rooms, entirely different in character, illustrate how beautifully Chatham's exquisite new shades combine with every type of furnishing.

Smart home makers and decorators realize that the blanket is an important consideration in an effective ensemble . . . whether to blend in with the design or add an exciting note of contrast.

And that is why the new Chatham colors have been so enthusiastically received. For women of discernment find in these strikingly beautiful shades the correct tones to give their bedrooms distinction.

Nine joyous colors from which to choose . . .

There are delicious pastels for the truly feminine, and rich, deeper shades for those whose rooms have a more vital personality. And each is so satisfyingly right that the most fastidious will applaud them.

And while you lose your heart to their loveliness, your practical judgment will approve their excellent quality. For Chatham Blankets are made from finest selected wools, pre-shrunk and closely woven. The lustrous silk bindings are luxurious and long wearing.

All colors are fade-proof and wash-proof . . . and every Chatham Blanket is constructed to give you a lifetime of service.

A well-stocked blanket closet is a necessary requisite of the well-appointed home. The democratic price of Chatham Blankets makes it possible for you to have the correct shades for a glamorous color ensemble for each bedroom without feeling extravagant.

STOP IN a Chatham dealer's and see these blankets for yourself. Ask him for the new booklet—"Color . . . and its Importance in Decorating the Bedroom," which he will gladly give you free. This booklet, written by the Chatham Stylist, has many interesting and practical ideas that may aid you in creating the charming bedroom every woman desires.

Or, you may also get a copy of the Color booklet, by sending your name and address with ten cents to the Chatham Manufacturing Company, 57 Worth Street, New York, N. Y., Dept. 4.
White and Green

If your house wears these colors, and needs new paint, make it look new, now and next year, with Cabot's Double-White and Green Gloss Collopakes. Double-White is a brilliant velvety white for all materials, including wood, brick, stucco and cement. It stays white throughout its long life. Cabot’s Green Gloss Collopakes are permanent greens that stand up and retain their fresh and lively colors and gloss for years, even under severe exposure. These and many other unique advantages are due to the patented Cabot Collopaiking process by which these colloidal colors are compounded. Send coupon below for color card and full information.

Cabot's
DOUBLE-WHITE
and Green Gloss Collopakes

Gentlemen: Please send me color card and full information on Cabot's Collopakes.

Name
Address

141 MILK STREET
Boston, Massachusetts

The American Home, September, 1934
this attractive guest bedroom, the lively yellow wall paper is Mayflower pattern 5012. Effectively complemented by the soft gray and greenishings, it gives an inviting cheerfulness to the entire room ensemble.

This comfortable living room in the House of Mayflower Wall Papers gets much of its charm from the distinctive but unobtrusive yellow-plaid wall paper. It is Mayflower pattern 4852.

INSPIRATION for attractive home decoration is abundant all through the Century of Progress Exposition. But, in my survey of the model homes, I found the attractive House of Mayflower Wall Papers especially appealing. And with good reason.

That model home is a cozy, nine-room structure which is not only attractively furnished but is decorated throughout, in kitchen and bathrooms as well as the other rooms, with lovely patterns of the new Washtex Finish Mayflower Wall Papers. Color photographs of some of the most interesting rooms are reproduced here.

The Mayflower Washtex Finish means that these papers can actually be sponged clean of ordinary surface soil and kept fresh looking with no trouble at all. And these papers further have Duofast colors which endow them with a long-lasting charm all their own.

Mayflower Wall Papers, probably because of their superb patterns, their superior service and exceptionally low prices, are featured in other World’s Fair model homes besides Mayflower House. And naturally, the more enterprising wall paper men everywhere carry them in stock.

An expertly written new book which will be a great help in your redecorating plans will be mailed free if you send in this coupon.

Mayflower Wall Papers, Department A H, Rogers Pl Station, Chicago, Illinois

Your new book on room arrangement, please

Name

Address

City

State

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The AMERICAN HOME Menu Maker

Another Service for Our Readers

The AMERICAN HOME recipes are printed in standard card file size, requiring no cutting or pasting. Each recipe is backed up with a photograph of the tested product, and no recipe appears in the magazine unless it has been tested in the American Home kitchen.

The modern busy housewife will find the American Home Menu Maker the most practical way ever devised for filing recipes. It is a copy of the system used in our own kitchen and originated by the Editor, who found the usual card system not only inadequate but frequently messy and not always cleanly. The cellophane envelope allows of visibility on two sides, thus preserving the helpful photographs, and it can be washed off when the cake dough spatters.

In addition to the obvious time saved in filing your recipes, the Menu Maker offers the advantage of planning your meals once a week. One major marketing trip. Leftovers intelligently used in unusual ways.

Four pages of Recipes like these every month

$1.00 Complete

The American Home Menu Maker in an all-steel cabinet, 12 inches by 5 1/2 inches, in four gay kitchen colors as illustrated, the complete set of indices including one for each day of the week, 50 cellophane envelopes, price complete for delivery anywhere in the United States, $1.00 postpaid.

Many of our readers have expressed a desire for a heavier cellophane envelope. We are pleased to announce that these are now available at 50c for 50 envelopes.

PLEASE USE THIS COUPON

In every issue of The AMERICAN HOME, there are at least 12 tested recipes illustrated like those reproduced here.

To get the widest possible distribution for the American Home Menu Maker, we have priced it with no thought of profit. It is another genuine service to our readers. More than 14,000 of these Menu Makers have been sold in the last few weeks, and our readers are enthusiastic about the new system. Order yours today.

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State ...............
The journal of a suburban housewife—Dorothy Blake

Sept. 1—Miss Pratt and her “Darling Wing Foo” are moving on Tuesday and Lottie Gilman is giving a farewell tea for her today. Funny how you can rave and rant about somebody for months and then feel really sorry when you won’t see them any longer. Wing Foo is a heathen Chinee, and a demon of a dog besides, but Miss Pratt is so gentle and friendly you get fond of her in spite of yourself. Hope there’ll be toasted English muffins and that heavenly ginger and orange marmalade Lottie makes better than anyone in the world. For that matter she does everything better than anyone I ever knew. Yet she’s human—just geared to run on high and hold the road with perfect steadiness. A grand person!

Sept. 2—Actually finished the yellow boulé suit and put it on today for the first time! Warmish weather so I could do without a coat and wore the brown hat and gloves and shoes. Peggy was overcome with admiration. “Gee, Mum,” exploded Artie, “you don’t look a bit like a mother!” Now just what did he mean by that? Believe the children—and Jim too—are much happier when I’m just a person and forget to take parenthood quite so hard. I’d rather be a companion than an example any day. Which reminds me that I should sun and air the winter comforters tomorrow if the sun stays out. No! I won’t either! School starts Tuesday and I’ll take the youngsters to the beach instead. “It is my duty—and I will!” Besides I’d have more fun myself.

Sept. 5—Peg has “the sweetest teacher and her name is Miss Rosemary Cutherbertson and isn’t that darling and could I please borrow your finger nail stuff?” Hats off to Miss Rosemary if she can interest Peg in keeping her hands in a little less than half mourning. Artie, as usual, has the crankiest teacher in the whole building and she never gives a guy a break and she expects you to be an angel or something and he doesn’t see why she has to mark a whole example wrong just because you make one mistake in it! And anyway what's washing your face and tying your tie straight got to do with studying? Suppose I should say, “Order, my son, is heaven’s first law!” But, instead I just laugh and tell him to use plenty of soap. He’s as saving of it as though it came out of his allowance.

Sept. 7—Everyone who comes to see us says, “How nice it is to have a center hall so you don’t have to use your dining room for a passage way.” It is nice to have a center hall—but we all go through the dining room to the kitchen. Wonder why it seems so much shorter? I tried, when we moved here three years ago, to re-route the family habits but gave it up rather than turn myself into a Xantippe and make them all miserable. Couldn’t remember it half the time myself anyway.

Sept. 8—Jim started this morning to help me make over the perennial border. We’ve been plan-

A GENERAL ELECTRIC refrigerator means luxurious convenience every day in the year—winter as well as summer. More than a million and a half are now in use every day—tens of thousands for over six years. The thrifty owners of these refrigerators will tell you a General Electric more than pays for itself. It eliminates the waste of spoiled foods; it enables you to safely save “left-o-vers”; it permits you to buy perishable foods in larger quantities and on “bargain” days when real savings can be had; it makes possible new, tasty desserts, salads and special dishes which can be quickly and inexpensively prepared.

The G-E Monitor Top is universally recognized as the standard of refrigeration excellence—yet it costs no more than any other good refrigerator in similar sizes. There are three types of General Electric refrigerators—Monitor Top, Flat-top, Lift-top—a model and price for every home. For the General Electric dealer nearest you see “Refrigeration Electric” in the classified section of your phone book. General Electric Co., Electric Refrigeration Dept., Section F-9, Nela Park, Cleveland, O.
Kirk-O-Tan

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WE LIKE IT ON THE TRACK-

BUT NOT ON RUGS

HOUSEWIVES!
FOR AS LOW AS 75¢ YOU CAN:

1. SAVE GRANDFATHER FROM A SERIOUS BACK OR HIP INJURY WHICH MAY BRING SOBROW OR AT LEAST PROVE EXPENSIVE

2. SAVE YOURSELF THE TROUBLE OF PULLING EV'ER-WRINKLING RUGS INTO POSITION A HUNDRED TIMES

3. SAVE THE EMBARRASSMENT OF A VISITOR'S FALL

BY SIMPLY LAYING KORK-O-TAN UNDERNEATH YOUR RUGS

NOTHING IS MORE TRAJECTIOUS THAN A SLIPPING RUG! NOTHING MORE SENSELESS THAN NOT TO RIGHT THIS MENCING CONDITION. THE FEELING THAT YOU MIGHT SLIP CAUSES A CONSTANT NERVOUSNESS AND TENSENESS THAT WILL KEEP YOU ALWAYS UNCOMFORTABLY ON RUGS. HOLD YOUR RUGS TIGHT BUT NOT ON HUMOS

Kirk-O-Tan, made of ground cork and fibre, is like a sheet of leather, treated scientifically so it clings tightly to slippery floors. Clip this coupon for a large free sample and an interesting booklet which explains everything.

Kirk-O-Tan
REG. U. S. PAT. OFF
RUG HOLDER
BEHR-MANNING CORP., Dept. 11
Troy, N. Y.

Send the sample and your 50c trial refund offer.

Name __________________________
Address ________________________

Not included in the contract price of your new home

[Continued from page 230]

commission. They do not, however, always count on paying $25 to $50 on legal services in connection with the search of title and inspection of the premises, nor do they realize that before building on this property they will have to pay for the cost of a survey, which may range from $25 up to $100. Such expenses are usually the first shocks to the budget.

As most houses are not built for all cash, but rather through the securing of a building loan, the owner will be brought face to face with expenses that he did not count on. In order to get a building loan, he must submit plans and specifications of the proposed house. He probably counted on the cost of architectural services to have these prepared, although many a prospective owner may be surprised when they are faced with this expense, and often try to avoid paying the architect, if the application for the building loan is rejected. But assuming they did carry on with the architect, they are shocked to find that they have to put down $25 or more with their application for the loan. Then, if it is granted, they are surprised to find that they have to pay all over again for another title search and survey of the property and then a bonus of maybe as much as 5% of the amount borrowed. This is very much of a surprise to many owners, because all of these expenses are deducted at the outset from the amount of money they borrowed. Often additional legal fees are tacked on too. Then I have many a fellow with the building and loan organization is advanced at various stages of the construction, they are required for each inspection by the representative of the lending company.

Finally, when the house is completed, a certificate of occupancy costing from $25 to $70 must be obtained. The final sum of money is obtainable on the mortgage. This latter expense, of course, is only required in larger communities.

In buying property in the less populous parts of the country, there are many expenses which must be expected in getting things ready for the construction work. For example, the site must be cleared of trees, stumps, and the like, and the owner will be confronted by it. Yet he should really have such a survey, and the clearing of the site, and the grubbing of the underbrush. A temporary road, or even a finished road may have to be put in from the main thoroughfare to the house. Water must be arranged for the contractor, which means that the installation of a water pump, or the digging of a well, and then the expense of having a temporary pumping outfit put on it. If the well is not dug, then some other means of getting water to the site is required. The cost of these added expenses are not included in the contract with the mason, unless specifically stated.

In the proper development of any site, a typographical survey is essential. This is a survey to which they realize that before building on this property they will have to pay for the cost of a survey, which may range from $25 up to $100. Such expenses are usually the first shocks to the budget. 

FREE Enrollment—FREE SERVICE

The Doubleday One Dollar Book Club is conducted for your convenience and economy. It asks no enrollment fees or membership dues. You pay nothing for the service of having outstanding books recommended to you—the service which members consider a genuine aid in making the most of their reading time; for every book the club recommends is a book you really want to read!

And realize that these volumes are of the finest quality in every respect. Each book is individual, different from the others. The Club's choice of "The Panorama of Modern Literature," for example, is printed on fine antique paper, contains 568 pages, nearly 225,000 words, and is bound in histrionic green cloth, tastefully stamped in contrasting color.

TAKE Only Those You WANT

Remember, you do not have to accept the Club Selection unless you care to. You may select an alternative book or you may decide not to take a book that month at all. You may even drop your membership entirely any time you want to.

During the year, there will be 12 monthly selections and 200 to 300 alternative books—good books, every one of them. You are the one to decide how many of them you wish to have sent to you. And you know in advance that each book you do take will cost ONLY A DOLLAR!

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not show the proper levels and they are required to put in more foundation walls than they had figured on by following the plans. Some very unhappy disputes at the end can develop from such causes, and the owner is usually the one to pay. 

The item that may create extra costs is the grading around the house. Most contractors call for the rough grading to be finished off as shown on the drawings. This means that the dirt taken from the excavation is roughly spread around the house. If enough has not been taken out of the excavations to bring the ground up to the proper level, the contractor will expect the owner to pay for the bringing in of the extra soil. This may be quite a serious expense and is certainly one which is very often forgotten as a probable cost over and above the contract. A contractor can make his estimate lower if finish grading is usually a separate item and comes as a real extra after the house is finished. It may include the purchase of top-soil and seeding of the lawn by the contractors often assume that the owner will do a lot of this work himself or else that he knows that it is not a part of the cost of the house. When the owner wakes up to the fact that it is another extra that must pay for, which he did not figure on in the beginning, it may be a jolt to his pocketbook when it can last stand it.

The cost of running a roadway into the garage, building a path to the front door and back door, and repairing the sidewalk out in front of the house is usually not considered by architect or builder contractor as part of the contract. Yet these things are necessary for the owner, before he can use the house, and he has to pay for them. He often assumes that they are included in the estimate for the whole house, until towards the end they come up in the course of discussion, and he realizes that he must spend two or three hundred dollars more for a driveway and maybe seventy-five for a path.

There are always expenses in getting water for a house, no matter whether mains are in the street or whether a well must be dug. Information about the position of the waterpipes in the roadway is rarely correct when an owner buys a piece of property. It is always a doubtful item of cost until actually tackled and is rarely ever estimated as part of the cost of the house. Yet here are a few items of additional expense that an owner will run into, when the water pipes are in the street just in front of the house:

1. Cost of permit to open the street.
2. Permit to tap the water main.
3. Cost of temporary water line into site for construction.
4. Cost of trench and permanent water line to house.
5. Cost of metered water during construction.
6. Cost of having road and sidewalks repaired to satisfaction of the city after the trenches have been filled in.

Then, too, the plumber may not include in his contract the installation of a water meter or, if the water pressure is excessively high, the cost of installing a reducing valve. At the last minute he will inform the owner that he needs these fittings. Of course specifications ought to cover these features but they are usually omitted.

If water must be obtained from a well, the cost of this is never included in the cost of the house. Here is an item that is a gamble to say the least. A good thousand dollars or more should be set aside for well drilling, pump installation, and the pump pit. Drilled wells on an average cost from three to three and a half dollars per foot, and usually run from one hundred to two hundred feet deep. The cost of the pump tank and pump pit run from $250 to $400. Even more than this can be spent if elaborations are required.

In the farm country, the cost of laying electric service lines into the house is an item to be considered over and above the cost of the house. The electric company will quote usually the cost based on the number of poles needed. This should be looked into at the very beginning because electric current may be needed to pump water during construction or run the oil-burning stove to provide temporary heat in the house, if it is being erected during the winter. The cost of such current is charged up to the owner, not the contractor.

Now let us consider expenses that come up during the construction of the estimated cost of the house. The cost of excavating rock is the first blow to the smooth running contract. This is always an extra. It may be covered in the contract by placing a limit on the cost to be charged per cubic yard (say $3.50) but this does not fix the total cost to the owner, since this depends upon the quantity necessary to excavate. If rock is encountered, the cost may arise all kinds of disputes as to the quantity taken out, and wise owner will spend a few dollars to have a survey made by the engineer or architect of the amount as regulated when the earth is stripped away.

Water conditions can also upset an estimate. No provision in the contract may have been made for waterproofing the wall of the cellar or drain off water from the outside of the wall with agricultural tiles. Although...
he additional expense for this work may not run to more than two or three hundred dollars, still it can add its burden of weight to other items not calculated to spring up.

Other smaller items which might arise during construction and which are seldom included in the estimated cost of the house are:

1. Cost of building permit
2. Cost of temporary heat
3. Cost of liability insurance
4. Fire insurance
5. Architect's traveling expenses
6. Taxes during the period of construction

There are many mechanical features of a house which are seldom included in the estimates. An owner should go over the following list and decide whether or not he will require them. Then he should determine if they are in the contract. If they are not, he should set up a budget for those articles he feels he must have and cannot get along without. Such are:

- Gas or electric stove
- Refrigerator
- Sewage disposal plant
- Dishwasher
- Special telephone outlets
- Oil burner and (7) thermostat control
- Incinerator
- Washing machine, clothes dryer, and ironer

One of these items, the oil burner, is often assumed by owners to be included if they see that the specifications call for a heating plant, but this is not the case. Because an oil burner is usually assumed as a separate item to be added only when the owner wants it.

Listed here also are a few things of a non-mechanical nature that are usually omitted from the contract price, unless the owner sees that they are inserted: (1) screens, (2) insulation of walls and roof, (3) weather-strips, (4) fan-ventilator for kitchen, (5) awnings, (6) window shades, (7) mirror doors, (8) cedar closets, (9) specialties such as package receiver, mail-box, clothes chutes, dumb-waiter, etc. Then too, the planting of shrubbery and small trees around the house may be assumed to be a part of the estimated cost of the house, and yet never be so considered by the contractor.

Now all of these items do not include those extra costs which come up during construction resulting from changes desired by the owner. I do not believe that there ever was a house built that was not changed somewhat during construction from the plans and specifications. These are legitimate extras ordered by the owner, but few are willing to pay for them at the end when they begin to feel how low their bank account is, especially when many additional expenses of the type described in this article have made themselves known.

After all, if an owner cautiously set aside with his architect at the outset a budget in which was included the contract price of the house and allowances for extra expenses not included in this price there would be fewer distress signals raised at the end of a construction job and more happiness in the whole experience of building a home.

A new note in house design is displayed here by the Weyerhaeuser Timber Co. Special thought has been given to the location of mechanical equipment and layout of rooms. The ceilings of the living room and the master bedroom are in several tones of black and silver, the walls are natural grain. The reversal of traditional form in decorating is almost necessary because of the number of windows. The dark ceiling subdues glare.
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Japanese bridge party

[Continued from page 224]

spread with a snowy embroidered cloth. The centerpiece consists either of fruits or flowers. Cherry blossoms or small iris are characteristic and charming. A low dark bowl heaped with a variety of fruits is a decoration much favored in Japanese homes in this country.

The fruit may be artistically arranged on green leaves laid on the cloth, or it may extend down the center of the table.

The young daughters of the guests will enjoy serving the refreshments, especially if they can don embroidered kimonos and dress their hair à la japonaise with fancy pins and ornaments.

Tea is served in true Japanese style, without sugar, cream, or lemon, in fragile little cups without handles. The refreshments for each guest may either be arranged on small lacquer trays, accompanied by dainty chop stick favors, or they may be served buffet style from the table.

The menu consists of:

* * *

Sushi (Rice and ginger moulded in small shapes)

Kinton (Chestnuts and sweet potatoes)

Tea

Preserved fruits

Sushi: Wash two cupfuls of white rice in a sieve under running water. Shake until the water runs clear. Place in a heavy kettle fitted with a tight lid. Add two and a half cupfuls of cold water and one half cupful of chopped preserved ginger. Cook without stirring over a low flame for twenty-five minutes. Rice cooked in this way is very flaky and tender.

When the rice is cold, mould it into little cakes two inches long by one inch wide. Garnish with a thin strip of smoked salmon.

The Sushi is served with the Kinton and salted plums, with-out which no Japanese feast ever begins or ends. These plums may be obtained at a Japanese store or at some fancy grocers. Stuffed olives are a good substitute if the plums cannot be found.

Kinton: Boil a pound of Spanish chestnuts until they can be peeled. Peel, and then boil again until mealy and tender. Add the chestnuts to a syrup made by boiling together for five minutes three cupfuls of granulated sugar and two and a half cupfuls of cold water. Cook the chestnuts in the syrup until they have absorbed all the liquid. Mash two pounds of cooked chestnuts. Mix with the whole chestnuts and serve cold.

Preserved Fruits: Candied ginger.

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Cellars of Flatbush

[Continued from page 209]

lights—red, yellow, and white—which produce a very satisfying effect. The small graywood table with its row of tubs and up-to-date electrical equipment behind a row of screen-like hinged doors that, opened out, give the laundress plenty of elbow room, and closed, present a rivet-shaped wall and painted porcelain.

Adjoining this large recreation room is "The Captain's Cabin," a card room done in black and white. Sailing maps of very dark wood is an effective background for the modernistic metal card table and the chairs upholstered in white leather. White frosted lights glow from the walls. Tiny corner cupboards matching the wainscoting contain cards and elegant glassware used for refreshments.

Because housekeeping must go on in spite of decorative cellars, the laundry has been condensed into a snug row of tubs and up-to-date electrical equipment behind a row of screen-like hinged doors that, opened out, give the laundress plenty of elbow room, and closed, present a rivet-shaped wall and painted porcelain.

The pleasure of planning and seeing this unique place come into being is only equaled by the delight it now affords its owner and her host of friends. The cost was not excessive considering the results. About seven hundred dollars covered all expenses of which a considerable part went for labor.

Anyone with ingenuity, a can of paint, a good brush, and an idea can transform his cellar into a game room. Of course there is no guarantee that the happy crowds who will wear out the back stair will give it the dignity of its new title. But, though you install a billiard table and they still go down "in the cellar to shoot a game," you will have the consolation of knowing that if the new name doesn't stick, the dictionary will soon have to give a new definition, "cellar: the pleasantest room in a modern home."
Open a closet door
(Continued from page 215)

frequently used stationery. Large books which are repeatedly con­sulted—dictionaries, atlases, directories, and other sources—each should have a separate pigeonhole. Also close at hand will be a shelf for smaller reference and hand­books. All those books or articles most used will be given prefer­ence as to position. Above those shelves and compartments which can be reached from a sitting position, provisions are made for less active material, books and catalogues, recent technical, com­mercial, household periodicals, etc.

The inside face of the closet door, opening as it does into the room, will prove unusually handy. Racks and narrow shelves may be attached for holding rolled maps or charts, or drawing and wrapping paper. Notes, memoranda, daily records, and calendars can be tucked up here.

The remainder of this portman­teau study equipment includes a drop-leaf table and a good look­ing swivel chair. Raise the table leaf and open the closet door—presto, a study! Lower the leaf, close the door—living room, din­ning room, or bedroom.

Children's stock in trade may be similarly handled. As a matter of record, getting the young idea to put their toys away can actually be made interesting to them. The business of fitting one thing into another may be equally ap­plied to closets as well as to, let's say, nested boxes, with separate cubbyholes for different sorts of toys. Packing boxes often make as good a doll house as many a child really wants; so, in the closet, merely larger compart­ments will well serve as bedroom, kitchen, garage or what might at the moment be desired. Shelves for large and small books are necessary. Box-like drawers, with handles at either end, which may be completely drawn out and car­ried around should be included. In these will be kept playing blocks and that odd assortment of nondescript building material which always finds its way into an otherwise orderly set. The closet door again may be advan­tageously fitted out.

It is the lower part of the closet, of course, that is the children's own territory. Above remains much valuable space both in the closet and on the door. It should be planned to take children's linen and, perhaps, household as well. One of the handiest ways of holding these is in a light wire letter basket.

Two bedspreads espe­cially designed by Mrs. Dorothy M. Korte for American Home chil­dren. Clean white sails, gulls, and waves float peacefully over a light blue cotton back­ground. Or if he be mechanically inclined, steam shovels and en­gine will delight him in red and black, appliqued on muslin

[Please turn to page 260]
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Savory secrets from diplomatic tables

While the wail of the fallen dollar was resounding throughout the world, while America's creditors were irascibly declaring: "not a penny could they pay," a visitor presented herself one day at the chancellerie of a Washington embassy.

A young secretary received her politely, unsmiling, punctiliously courteous, but coldly formal.

"I hear you want to know what his country's going to do about the war debt," the visitor smiled to herself.

The secretary, accustomed to queries ranging from passport formalities to the health of His King, looked at his visitor incredulously as she stated the purpose of her call. For a minute his face, trained in the poker-visaged school of diplomacy, remained blank—then, suddenly, it broke into smiles.

"So Madame is interested in the cooking of our country? Oh yes, we have some excellent cooking, different, quite different from other countries. Now, you should taste our ... etc. etc."

The diplomatic ice was broken. Warmly and enthusiastically the secretary and his visitor discussed the merits of this dish or that—yes, such and such a country had wonderful sauces—that nation was famous for its ways of preparing certain fish—it was really too bad someone couldn't hold an international banquet, each country contributing this or that culinary specialty.

The visitor departed an hour later, carefully guarding some valuable bits of paper—not foreign treaties, but foreign recipes.

"Just the beginning," she mused, "of what might be a text-book to international understanding."

At the conclusion of a day's round of the embassies and legations scattered throughout Washington's fashionable northwest, she knew she had discovered the real secret of international amity—good cooking—on this subject, the nations seemed to agree.

"I guess Guy de Maupassant was right," she reflected, as she left her last embassy weighted down with recipes. "Everyone who is not an imbecile is a gourmand. And the trouble is, the imbeciles are trying to settle the world's problems around the conference tables: they should leave them to the gourmards to solve around the banquet tables!"

And here is the first of this expose of foreign secrets!

ITALIAN SECRETS

Authorities claim that just as early Dutch painters were indebted to Roman and Venetian schools for their finesse of painting, so did early French chefs owe much to the Italians for their knowledge and skill in cooking. While it is conceded that under the Fleur de Lis of France, the culinary art attained highest perfection, the pleasures of the palate and the joys thereof were enjoyed by Caesar's legions, who carried their knowledge of the world's "flesh pots" far from the banks of the Tiber long before "old Charlemagne" had started the first line of Kings in France.

The early Italians, or the "Romans," as they were known two thousand years ago, acquired their knowledge of culinary intricacies from the Greeks, who were masters of the art hundreds of years before the Christian era, and just as the Romans became masters of the ancient political and social world, so did they soon outstrip their Greek instructors in their knowledge of the art of cooking and entertaining.

We are told that during the days of both the Roman Republic and the Empire, untold fortunes were often expended upon a single banquet, but it was towards the decline of the Republic, during the period of Pompey, Caesar, and Lucullus, that Roman cuisine reached its greatest celebrity. During the days of their conquests, Roman armies carried their cooks with them into foreign lands, and Roman generals returning home would often vie with each other in presenting the most appetizing dishes of other lands. Cooking and the delights of eating had become so highly esteemed by the Romans, that at one period the Sybarites were offering public prizes and honors to those giving the most magnificent dinners or to cooks inventing new dishes.

We are told that during the height of his career, Antony was so pleased with a dinner prepared by his cook, that at the end of the banquet he set for the man and rewarded him by presenting him with a city of thirty-five thousand inhabitants. Epicurean Romans so prided themselves upon their knowledge of foods and cooking, that they claimed to be able to tell by the taste from what locality of Italy some particular game or meat had been imported.

The extent to which wealthy Romans would go to insure a supply of table delicacies has never been surpassed by any people in the world. Special pools were built at the magnificent villas, dotted throughout Italy at that time, in
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**MAYONNAISE**

1 egg yolk (substitute)
1/4 cup white or lemon juice
1/3 cup salad oil or melted butter

Place ingredients in pint jar in order listed. Fasten top on jar tightly and shake vigorously for 2 minutes.

*Mixure will blend perfectly. If thicker consistency is desired, chill before serving.***


As dusting

**MAGIC MAYONNAISE**

1/2 cup vinegar or lemon juice
1/3 cup salad oil or melted butter
1/2 cup Eagle Brand Sweetened Condensed Milk
2 egg yolks

Place ingredients in pint jar in order listed. Fasten top on jar tightly and shake vigorously for 2 minutes.

*Mixure will blend perfectly. If thicker consistency is desired, chill before serving.***

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\[\text{more ounces of butter, some parmesan cheese, and one can of white truffles with their own juice, allowing to cook until cheese is melted and truffles are cooked but do not cook too long, as the rice may become overdone. (The white truffles may be found in Italian delicatessen stores.)}\]

\[\text{MONTE BIANCO DI CASTAGNE (In English, "White Mountain of Chestnuts")}\]

\[\text{Cook about two pounds of peeled chestnuts with milk, very slowly. After the chestnuts are cooked, drain them of their syrup and allow them to cool. After they have cooled, add from four to five ounces of powdered sugar and about a half pint of good rich heavy cream.}\]

\[\text{Mash this mixture through a sieve and pour it into a mould. Serve with whipped cream flavored with vanilla and sweetened with powdered sugar.}\]

\[\text{VITELLA TOMATO (Another welcome recipe for preparing tomatoes.)}\]

\[\text{Take about a three-pound roast of veal (meat from the leg preferred) and roast in a pan with about a half pint of olive oil which has been allowed to get very hot before putting the meat in the pan. Roast for a half hour, then add some onions, celery, one small piece of garlic, ten filets of anchovies, two small cans of tuna fish, and three or four bay leaves. Cover with water and allow to boil with cover on casserole from one to one and a half hours. After the above meat and ingredients have cooked thoroughly, place in a dish and allow to cool. Then strain the sauce in which the meat has cooked, through a fine sieve adding some small capers. Pour the sauce back over the meat and allow to stand in refrigerator or cool place for a day if possible so that the veal will get a better and richer flavor.}\]

\[\text{When ready to serve, slice the meat very fine and garnish the dish with slices of lemon, beets, carrots, anchovies, and olives. Serve with a green salad.}\]

\[\text{This dish is served very often in Italy during the summer, and makes an ideal cold dish for luncheon.}\]

\[\text{FILLETI IN SOGLIOLE ALLA GRIMALDI (A popular Italian way of serving filet of sole)}\]

\[\text{Take some filets of sole and poach them with a little butter, white wine and chopped shallots. Make a sauce with the following recipe: Fry some onions in olive oil and butter and when almost brown add two chopped five lobsters, some cognac, white wine, and flavoring of vegetables and thyme. Then add paprika, salt and pepper, and two cans of tomatoes. Cook the above ingredients for about one hour, then strain. When strained, thicken with flour browned in butter and allow to cool very slowly for about a half hour. Strain again through a double cheesecloth after which allow to heat again with heavy cream and a little sweet butter.}\]

\[\text{The filet of sole should be served on top of noodles cooked with butter and parmesan cheese and the above sauce poured over it. Additional sauce should also be served with the sole.}\]

\[\text{BISQUE ALLA CREMA (A popular Italian dessert)}\]

\[\text{\(1/2\) quart of water}\]
\[\text{6 ounces of butte}\]
\[\text{1 ounce of sugar}\]
\[\text{7 ounces flour}\]
\[\text{1 teaspoonful vanilla}\]
\[\text{Pinch of salt}\]

\[\text{Let the water, butter, and sugar boil. Add the sifted flour and mix it well, letting this cook for about three minutes. Allow it to get cold for about ten minutes, then add three eggs one by one. Pour this mixture into a bag and squeeze it onto a buttered white paper in small doughnut-shaped rings. Fry these rings in good quality olive oil very slowly.}\]

\[\text{When they are thoroughly fried sprinkle with powdered sugar and before serving fill the hole in the center of the rings with a cream made from the following recipe:}\]

\[\text{6 ounces of powdered sugar}\]
\[\text{4 ounces of flour}\]
\[\text{Yolks of 7 eggs}\]

\[\text{Mix with one pint of boiling milk, stirring constantly while it is cooking. Add vanilla after this has cooked and when partly cold place mixture in muslin bag and squeeze into the hole of the fried rings. Garnish cream with maraschino cherries before serving.}\]
Petit Point
—and how it grew

Alice Tisdale

When Charles and I, about four years ago, began to talk of building a little house, certain pessimistic friends tried to discourage us.

"It's a nerve-racking experience," they said. "We wouldn't go through it again for anything."

They said, too, that it was necessary to build at least three times the space. They told of dishonest contractors, ignorant workmen, the worry of attending to a thousand details.

All these matters interested us greatly, still they failed to dampen our ardor. So, in spite of the pessimists and their gloom, we just went ahead with our plans and embarked eagerly, if foolishly, on the Adventure of Homebuilding.

If, after all's done, we seem a bit jubilant over the results of our voyage, please know that we realize luck was with us, all the way. In the first place, Charles is fortunately very practical. He'd solves that whatever notions occurred to me would be submitted to an architect whose practical judgment and efficiency were matched only by his artistic feeling.

Neither were we unlucky in the contractor we finally engaged. True, the first time I appeared upon the scene he remarked to me, not with too much tact, "I hope I am to have but one boss on this job." I assured him my hopes would be fulfilled, and resolved that whatever notions occurred to me would be submitted always to the architect.

It might be boring to tell of all the interesting people who worked on our house, so I'll mention only a few. There was meek Mr. Johnson, carpenter, whose eyes glanced faint alarm only once, when asked to build shelves across a window, for colored bottles. Dark-haired Tony, who sanded the floors, said several times, "This is a beautiful house"—for which I liked him no less.

Ole Oleson, a bit bald and fat, and but recently arrived in America, sat for days patiently plying the tools he had brought from Sweden, that the right adze marks might adorn the big beams which were to grace the living-room ceiling.

Pleasant young John Conley got all the interesting people who worked on our house, so I'll mention only a few. There was meek Mr. Johnson, carpenter, whose eyes glanced faint alarm only once, when asked to build shelves across a window, for colored bottles. Dark-haired Tony, who sanded the floors, said several times, "This is a beautiful house"—for which I liked him no less.

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P.W. WILL FIX THAT CHAIR GOOD AS NEW IN A JIFFY!

so interested in finding the right old lanterns and pewter sconces to light our rooms, that on two or three occasions he left his shop and helped me hunt in many an out-of-the-way place.

Passing over the whistling painter who patiently mixed and mixed to find gay tints for kitchen and bathrooms—and the plasterer who exclaimed, at first, about putting straw in the sunroom plaster—passing, too, the genial German who poured concrete to form cellar walls—I mention last one of the most engaging workmen of all, James Crisp, Englishman and stone-mason, whose chats with me in no way interfered with the making of our excellent chimney, and the artistic placing of big, split field stones around the fireplace and on the hearth.

And so it went, peacefully and happily, till three months and a week were gone. Then painters gathered up their brushes and went back to their own work, and we were left alone to bide with the results of their labor.

Four years we’ve had since then to adjust ourselves and the furniture to our six rooms. We

in the living room our visitors admire the harmony of the pine walls, chintz curtains, and rows of color books on open shelves.

room windows invariably receive notice, as does the hooked runner, with a different picture on each step and riser.

Loud oohs and ahs accompany each pilgrimage to the upstairs “chimney room,” which has walls and peaked ceiling of pine, diamond-paneled windows, a tester bed. Then at length back to the living room for the end of the tour, where visitors sit in our Salem rocker and in our low wing chair or else on the couch facing the fireplace. The practical-minded note the economy of the made chimney, and the fact that the room will never need painting or papering. Those not quite so practical admire especially the beauty of the pine walls, the chintz curtains, and the books which are so becoming to the open shelves.

That pleased Charles and me the most. Why shouldn’t it? What we treasure ourselves, we like to have others admire, don’t we?

The pine walls, the simple furniture, the grandfather clock ticking away as calmly and comfortably as though it had always stood just there, by the windows, it all means, to us at least, peace, quiet, rest, home.
An air conditioned house at A Century of Progress

Above is shown the Frigidaire air conditioned house at A Century of Progress in Chicago, located in the General Motors* Garden

T he opening of the Frigidaire air conditioned house at A Century of Progress is one of the interesting events this second year of the Fair. It has been designed to answer the need of the average American family, "not the family with money for all the luxuries it desires, but the family that wishes all the comfort and pleasant living accommodations possible within a normal income."

The air conditioning system installed in the house cools the air when it is too warm, dehumidifies it when too moist, cleans it of pollen, dust and odors, warms it when it is too cool, humidifies it when too dry, and circulates it at all times so that it is fresh and properly conditioned.

The house is the work of a group of scientists headed by Charles F. Kettering, director of General Motors research activities, and Thomas Midgley, jr., chemist. Howard Germann was the architect.

That's Wallhide
One-day Painting

No more topsy-turvy days of painting disorder! 8 hours after starting with Wallhide, your room is back in perfect order! Even when two coats are applied you hang your pictures the same day!

Women and men everywhere are enthusiastic over Wallhide results. The Vitolized Oil in Wallhide keeps the paint alive and elastic indefinitely. Doesn't chip, crack or peel. And because one coat is usually sufficient, Wallhide often saves money! Your dealer will gladly show you the 15 petal-like colors. See the "flat" satin finish and the semi-gloss. Both are washable.

To bring One-day Painting to furniture and woodwork ask for Waterspar Quick-drying Enamel. The 18 rich colors harmonize perfectly with Wallhide. Mail coupon today for free color guides.

FREE: Interior Decorators Sliding Color Rule

With this unique sliding rule you can combine colors artistically—actually arrange scores of color combinations to guide you in making your rooms and furnishings more attractive.


PITTSBURGH
PLATE GLASS COMPANY
Paint and Varnish Div., Milwaukee, Wis.
Polished Plate Glass, Duplate-Safety Glass, Pau-
serven Window Glass, Tapestry Glass, Mirrors,
Ornamental Glass, Curved Structural Glass, Ca-
mant, Columbian Chalcedy, Sudo Ash, Caustic Soda,
Fertilizer And Wood Lined Oil, Corrose Insecti-
cides, Dry Colors, Swedies, Gold Strip Broke,
Interior and Exterior Paints and Varnishes.

The American Home, September, 1934
Burpee's Bulbs

For Fall Planting

Guaranteed bulbs of famous Burpee quality — the best that grow. Better bulbs cannot be bought at any price. Order now for delivery at proper time for planting this Fall.

Special

$100 Offers

GUARANTEED TULIPS
36 for 36 cents, in 13 different varieties
COTTAGE TULIPS
36 for 36 cents, in 13 different varieties
BREEDER TULIPS
36 for 36 cents, in 13 different varieties
ALL COLORS MIXED
36 for 36 cents, in 13 different varieties

CHOOSE DAFFODILS
Selected and nursery raised in a choice variety. All colors mixed.

SELECT HYacinths
Selected and nursery raised in a choice variety. All colors mixed.

GIANT CROCUS
50 for 50 cents, one of the most magnificent flowers you can buy. An 8 offer or three of any variety for for $1.25; all 6 or any combination of the six offers for only $3.00.

Special Collections
Separate Colors

GIANT TULIPS

36 Perennial Bulbs
30 Giant Darwin Tulips
24 Giant Hyacinth Bulbs
24 Giant Tulips with Double Flowers

All offer per each variety. See illustrations for full information. For only $3.00.

Garden facts and fancies

It's Peony-planting time now! Not that that's all you can plant in September, but this is the really critical time for Peonies. The late summer-early fall planting season overlaps the growth opportunity time of the year for most herbaceous plants, deciduous shrubs and trees, etc., before the full fall season for bulbs arrives.

To make a selection from the multitude of varieties may be a trying but it must be done. First of all I think the guide to follow is your own fancy. Peonies come in all sorts like best within reason. Then think of any special purpose as to season, color, height, balance, cutting, and so on. In some cases there are guides that may be followed particularly when displaying is the objective. At the flower shows you saw varieties that caught your fancy. If you don't grow many of them you may want to try them one or two of the most important needs, the home plot gardener and even the commercial nurseryman has a real advantage over the professional with his large fields and the economic necessity of dividing his plants at least every third year.

The best bloom in the show winning the Farr Medal was a bloom of Hansina Brand by Mrs. A. S. Gowen of St. Paul. It was selected from her silver medal winning entry, one of the most outstanding exhibits in the advanced amateur class. This was the second successive year that Hansina Brand has won this coveted honor, and it now has a chance to rival the splendid record of Solange, with at least three consecutive wins to its credit.

The James Boyd Medal for the most outstanding exhibit also went to an amateur, Judge C. W. Bunn, his private table showing magnificent blooms of forty-five varieties arranged from white at one end through the pinks to the reds at the other.

After a year of normal weather blooms from the region about the Twin Cities can hold their own with those from any other place, but this year drought and heat had been as destructive as it was in 1933, and northern Minnesota edged in with some impressive victories. In the class for 100 varieties, the Gold Medal (only gold plated in this era of the New Deal) was won by the American Home Achievement Medal for the best new seedling was awarded to Col. J. C. Nicholls of Ithaca, N. Y., for a white Double variety named Harry F. Little in honor of one of the most efficient and best loved judges of a good Peony in the United States. Col. Nicholls has done some very careful breeding of Iris, but this is the first of the Double so honored. New pink or red Double and no new Jap has ever received this award. Mr. A. B. Franklin added to past laurels by winning a Silver Medal on his light red Double, Diadem, a fine large bloom, and four Honorable Mentions on new pink Doubles, two of them named Eleanor Roosevelt and Franklin's Pride.

Minnetonka seems to prefer their Peonies double and large. One could have put all the Single and Jap blooms in the show in an ordinary water bucket without crowding. As one living farther south where hot weather often spoils the late fall Double kinds, and where we for both practical and esthetic purposes raise also the Singles and Japs, I cannot help feeling that those who grow only the large Doubles are missing many of the joys of the Peony. These other types with their more graceful forms and carriage, and with the contrasting yellow centers of the Singles, are surely among the most beautiful and charming of all flowers. New introductions of Single and Japs during recent years set a standard for form, substance and durability of color fully as high as these really enormous Doubles.

Fine blooms of the following Double varieties were shown: in whites, Le Cygne, Mgr. J. V. Edlund, Mrs. Harriet Gentry, Mrs. Frank Beach, La Lorraine, Kilway's Glorious; in pinks, Walter Faxon, Souv. de Louis Bigot, Milton Hill, Blanche King, Myrtle Gentry, Hansina Brand, Reine Hortense, and Moms. Jules Else; in reds, Matilda Lewis, Philippe Rivoire, Mary Brand, Cherry Hill, Officinalis Rubra, and Daniel Boone, the latter holding its color exceptionally well.

Special Collections of Giant Daffodils

Six lovely large Trumpets: Souf. dasfo, one of the most beautiful colors. Mrs. E. H. Krueger, about $1.50; Mrs. Harriet Gentry, also about $1.50; Stella King, deep primrose bloom, about $1.50; Canaan, trumpet flowers, about $1.50; and chrome-active bloomer.

140 Bulbs, mix of each variety, for only $2.25
24 Bulbs, each of the 140 varieties, for only $2.25

Special Collections of Giant Hyacinths

Five Popular Giant Flowered varieties, each bagged and labeled separately: Eschatant (52 blue), La Belle (azalea blue), Le Van, (blue), and Souvenir de Louis Bigot, (light blue). Each bag contains 20 bulbs.

48 Bulbs, mix of each variety, for only $1.80
144 Bulbs, mix of each variety, for only $3.30
288 Bulbs, mix of each variety, for only $5.25

All Burpee Bulbs are guaranteed to grow and are sent Postpaid.

Burpee's Bulb Book Free

The most helpful guide to Fall planting. Tells all about Burpee's Guaranteed Tulips, Daffodils, Hyacinths, Crocus, Lilacs, Ixis, and other bulbs for Fall planting. Also Bulbs for winter flowering in the house.

Written today for your free copy.

W. Allee Burpee Co.
565 Burpee Bldg.
Philadelphia

This Double white Peony, Harry F. Little, won for its originator, Col. J. C. Nicholls, of Ithaca, New York, the American Home Achievement Medal as the best new seedling at the St. Paul show last June.
OF INTEREST TO YOU?

Right and below: The chores of trimming hedges and trimming the grass edgings of the lawn and such-like light things often don't get done simply because they are just too bothersome, but here are specially designed tools, electrically operated. The Hedgshear has a long blade that acts on the principle of the regular mower and is easily operated in any direction. Cuts branches up to the thickness of a lead pencil.

Below: This little motor-driven pump is designed for use in rock gardens for maintaining a constant flow, using the same water over again. The centrifugal pump delivers lots of water at low pressure.

The picnic in the early fall more than any other time calls for hot food. The portable stove below, made by the Mazil Mfg. Co., is useful for this purpose as it folds up compactly for carrying. It burns either charcoal or wood and roasts weiners and grills steaks to a turn.

Here's Ready Help for Delated BULB Buyers

<table>
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<th>Item</th>
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<th>Price</th>
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<tr>
<td>Daffodils</td>
<td>200</td>
<td>$3.50</td>
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<tr>
<td>Darwins</td>
<td>75</td>
<td>$2.00</td>
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<td>Hyacinths</td>
<td>Unknown</td>
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<td>Tulips</td>
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For you who for one reason and another have put off your bulb buying, here is good news. Usually we purchase from Holland only enough of the new and rare bulbs to cover the advance orders. But this year, anticipating that many of you might defer ordering until later than usual, we have imported an additional lot. Even so, some are so rare or have been so in demand that the quantity is limited. That means you can no longer put off if you want these finer things. Let us say right here that the prices on none of them have been "jacked up." They are yours at reasonable prices. All of them, plus a particularly extensive collection of all the desirable standbys, are all included in our bulb catalog. Many of them shown in actual size bloom and true colors. Send for it. It's free!

It's Time for Fall Planting

DREER'S AUTUMN CATALOG

Right and below: The chores of trimming hedges and trimming the grass edgings of the lawn and such-like light things often don't get done simply because they are just too bothersome, but here are specially designed tools, electrically operated. The Hedgshear has a long blade that acts on the principle of the regular mower and is easily operated in any direction. Cuts branches up to the thickness of a lead pencil.

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The Yucca for the garden

There are several Yucca when they are brought into the garden answering to the general term of Spanish bayonet and its leaves surely justify the name. Essentially a plant of dry forests and savannas of the more arid parts of Central America, it is also a useful plant for certain purposes in the gardens of the North. It is surprisingly hardy. It is useful as an accent plant in the garden—in the background of the rockery, perhaps, or as a gateway or entrance from the highway it seems to fit adequately because it stands dust and drought. Apart from that, its flowers, in early summer, carried on 4 or 5 ft. high stalks, are quite impressive. Some of the native forms attain large dimensions for instance, Y. elephantipes with its large fringed stem and a trunk of many feet in circumference, but for ordinary garden use some of the other species seem better adapted.

Several of the species endure quite severe frosts and these are most generally met in gardens, glauca, filamentosa, flaccida, baccata, recurvifolia, gloriosa, which flower in the order as listed—the last named sometimes blossoming in the fall, with the earliest one coming in June. The most common one in gardens, also called Adam's needle, is Y. flaccida. This persists for years, sending up its tall panicle of white flowers in early summer.

These plants are very useful for tubs or where subtropical effect is desired but it is a formal plant, very definitely so. None of the Yucca is particular about its soil but, naturally, it will thrive most luxuriantly if the soil is fertile with plenty of leaf mold and is well drained. The hot sand is quite to its liking, but it prefers to grow in its own way and avoid disturbance of the roots or culti-vating near enough to cut them. The plant doesn't like much moisture during the colder part of the year, which again makes it well adapted to well-drained sandy soils. If abundant moisture is present the stem roots. In summer-time give it plenty of water and, of course, full exposure to sun. The flowers themselves have an intrinsic beauty, and while Filamentosa can be depended upon to flower annually, the others will flower from time to time and develop a number of offsets. Apart from its place as a garden flower it has an interesting insect association. Seeds are seldom developed from its place as a garden flower and the moth itself is a good garden plant with but few threads on the leaf margins.

Yucca flaccida. Recurring, looks weak or flaccid, but a good garden plant with but few threads on the leaf margins.

Yucca gloriosa (above). Native from South Carolina to Florida. Has glaucous green leaves and reddish flowers.

As ordinarily seen in the garden, Yucca gloriosa (above). Native from South Carolina to Florida. Has glaucous green leaves and reddish flowers.

The Yucca-moth association. (1) The moth itself considerably enlarged. (2) Above, showing how the part of pollen is collected on its head. (3) The Yucca-moth at work fertilizing the flower. Part of the perianth has been cut away.
The GLORY of SPRINGTIME
is Yours!

—from March to July a bright procession of beauty—if you plant these famous collections this Autumn.

100 DARWIN TULIPS 
(A $1.00 value)

Choice, first-size bulbs, sure to bloom. Schling’s special mixture of the finest named varieties—not the ordinary field-grown varieties, but the best selected bulbs, for years to come—Really a marvelous value.

$4.95

50 bulbs for $2.50

200 Heralds of Spring

25 each of Snowdrops, Glory of the Snow (Blue), Heavenly Blue Grape Hyacinth, Blue Scilla (Spanish), Blue Tulips, Dutch Crocus (All Cypresses) — White Hyacinths, White Muscari, and Campanulas, White Hyacinths, White Hyacinth (Sella Nantes), Winter Aconites.

$5.50

50 MADONNA LILIES

28-30 cm. Bulbs—An investment in happiness for years to come—a marvelous value.

$15.00

$4.00 per dozen

SPECIAL
ALL THREE ABOVE COLLECTIONS—

a $25.45 value

$20.00

Schling’s Bulbs

MAX SCHLING SEEDSMEN, INC.

Madison Ave. at 58th St.
New York City

SHUMWAY’S “GLORIOUS” DUTCH BULBS

FOR FALL PLANTING

DIRECT FROM HOLLAND

I want every reader of this magazine to try my new fall-bulb stock. A visit to the plantations in Holland convinces me that Shumway has developed a line of bulbs that are sure to win you a large proportion of the fall-bulb trade. You will find them at a lower cost than the ordinary field-grown bulbs. Free bulbs, $20.00.

SHUMWAY’S

CRIMEA

CRIMEA

CRIMEA

80, ROCKFORD, ILL. — ESTABLISHED 1870

FALL IS THE BEST TIME TO PLANT

Scott’s Creeping Bent

Avening in the fall, there are many more opportunities to plant than are open in the spring. The midsummer heat of the sun is no longer a factor and a large number of insects and diseases are in their resting stage. An ideal condition for the establishment of a lawn is found in the fall.

517 MAIN STREET

MARYVILLE, OHIO

Special Offer—Burpee’s Lovely CROCUS

All best colors in mixture. 12 guaranteed bulbs for $1.95. Best guide to Fall Planting.

O. M. SCOTT & SONS CO.

1074 MAIN STREET

MARYVILLE, OHIO
$ Dollar Ideas $ 

We are desirous of publishing the useful dollar ideas submitted by readers just as quickly as space will permit. But, due to the great number on hand, we must request that no more ideas be submitted until the supply has been used up, when we shall publish a request for more. We cannot enter into correspondence regarding material submitted, nor can we return any rejected copy.

SEAL THE FLAVOR IN 

Here is a tip that any woman will be glad to have if she likes good coffee. When you make your coffee put oil paper in the spout and keep it there keeping the strength of your coffee in the percolator or coffee pot, instead of in the house, and your coffee is delicious. Try it. Mrs. A. E. Oliver, Lebanon, Missouri.

PEWTER FRUIT BOWLS 

Fit a piece of waxed paper into your pewter fruit bowl to prevent stains. Mrs. R. L. Curnes, St. Albans, W. Va.

ROASTING WIENERS 

When you are on a picnic and want to roast wieners for a crowd, roast them in a wire corn-popper. They still have the roasted flavor, and you do not have to worry that they will fall in the fire. Mrs. E. W. Wright, Ravenna, Ohio.

FRUIT STAINS ON COLORED TABLE LINEN 

If the linen is stretched over a bowl and hot water poured slowly through, all fruit stains will disappear. Tea and coffee stains may be removed the same way. The use of any bleaching agent is not necessary. Mrs. Henry E. West, West Orange, N. J.

IVORY KNIFE HANDLES 

Can be restored to their former whiteness by rubbing with turpentine. Ann B. Sleeper, Brookline, Mass.

To Remove Ink Spots On Rugs 

Take three tablespoonfuls baking soda to one quart lukewarm water. Saturate spot well with water and soda and use several clean cloths to mop it up. Not a trace of ink remains no matter how old a spot it is. Mrs. E. M. Gann, Williamsport, Pennsylv.ania.

To Remove Soot From Carpets 

If soot falls upon carpet or rug, do not sweep until it has been covered by sprinkling thickly with dry salt. Soot can then be swept up properly and not a stain or smear will be left. Mrs. B. C. Morris, Winnsboro, S. C.

HOMEMADE BIRD BATH 

(Illustrated above) 

For my bird bath I used an old gray enameled lid and, for the pedestal a 3½-inch hollow tile, 36 inches high. I placed a broom stick and some small blocks inside the tile to hold it upright and inverted the lid on top. The lid holds 3 quarts of water and is 2½ inches deep when filled. I placed the bird bath in the center of my rose bed—thus giving the birds greater safety from cats. Mrs. M. E. Wright, Ravenna, Ohio.

Get Up Steam! 

When I want to clean the wall and ceiling of my bathroom which is painted, I see that the water is very hot in the boiler. Then I turn on a tubful into the tub and close the door for a few minutes until the steam is everywhere—where I can then wipe off wall and ceiling in a few minutes, and they are perfectly clean and shiny.

Mrs. W. E. Carter, Canton, N. C.

STICKY LITTLE FINGERS 

A square of celophane cut in attractive designs and fastened under the light switch plates, will keep the wallpaper clean around the switches. Mrs. E. A. Knapp, Kent, Ohio.

GOLD LEAF FRAMES 

The old-fashioned gold leaf frames of our grandmother’s day should never be cleaned with any gritty powder. If you will cut an onion in half, rub it gently over the surface, and then wipe the resulting moisture from the frame with a soft lintless cloth, you will find your frames greatly improved. A brush dipped in onion juice will clean out the deepest places. Mrs. Andrew Eugene Wilson, McLeanboro, Ill.

KEEPING LINENS WHITE 

Instead of wrapping linens in blue paper to keep them white keep them in a drawer that has been painted blue inside. This is as effective as the paper, more convenient and more lasting. Elise Ovid, Philadelphia, Pa.

CLEANING PARCHMENT SHAPES 

Parchment, or imitation parchment, lamp shades can be cleaned satisfactorily and will retain their original lovely gloss if wiped off occasionally with milk. Mrs. James T. Corboy, Erie, Pennsylvania.
HAS HOT AND DRY WEATHER PRACTICALLY RUINED YOUR LAWN?

Because your lawn is hot and dry, it is impossible to keep it looking its best. Here are a few tips to help you care for your lawn in these conditions:

- Water your lawn deeply and infrequently, especially during the hottest parts of the day.
- Use a lawn mower with sharp blades to reduce stress on the grass.
- Consider using drought-tolerant plants in your landscape.
- Apply mulch or other organic materials to the soil to help retain moisture.

Remember, taking care of your lawn during hot and dry conditions is crucial to keeping it healthy and thriving.
the oddities and the yellow and blue types attract too much attention to themselves and are difficult to combine with other plants.

IN MILD CLIMATES:

Rounded Forms—Box, Laurels, Laurustinus, English Yew, the Japanese and Glossy Privets. Low Busby Types—Abelia, Darwin and Wilson Barberries, Box, Evergreen Burningbush, Fothergilla, and other Cotoneasters, Japanese Aucuba, Box, and Privet Honeysuckle.


The Vanhoutte Spirea is an excellent plant which has been included under the head of Rounded Forms. It is in disfavor largely because it has been too commonly planted and is indeed difficult to use except for accent purposes because of the disjointing effect of its intensely white bloom. This criticism applies also to the Snowballs, some of the Mockoranges and other shrubs having white blooms. The Showy Border Forsythia (Forsythia intermedia spectabilis) has a good form and a fine, soft yellow bloom but its brilliant display when spotted into a foundation planting requires that it be cautiously planted and in balanced relationship if it is to be used. Lilacs have a refined foliage character and a good leaf color throughout the year. The soft blue shades of the most attractive for foundation planting. The flowers of the Japanese Flowering Quince are rarely offensive in a foundation planting but the plant is often hard to use because of the irregularity of its branching and open winter effect. The undesigned foliage color of Weigela and generally rather coarse habit of growth do not recommend it for house front use although the soft pink blossom of some varieties was at times turned attractively. Rhododendrons and Azaleas will allow no competition. They are best when giving a show of their own in the garden.

HOUSE TYPES AND THEIR PLANTING [Continued from page 205]
basement wall. The low, main corridor and the long dormer give a strong horizontal character to the elevation. Low, horizontal front planting screens the foundation line and harmonizes with the general horizontal feeling. The vertical entrance accents add a relief note in contrast to the horizontal. The recessed wing has been allowed to come to earth as the basement wall will not be so conspicuous in this section.

Learn to be CHARMING
A BOOKLET—WITHOUT COST
"The Smart Point of View"

HOW much Charm have you? Just what impression do you make? Grade yourself with Margery Wilson's "Charm-Test." This interesting self-analysis chart reveals your various personal qualities by which others judge you. The "Charm-Test," together with Miss Wilson's Booklet, "The Smart Point of View," will be sent to you without cost or obligation. This offer is made to acquaint you with the effectiveness of Margery Wilson's personalization by correspondence.

A Finishing School at Home
In your own home, under the sympathetic guidance of this distinguished teacher, you learn the art of exquisite self-expression—how to walk, how to talk, how to acquire poise and presence, how to project your personality effectively—to enhance your appeal. Margery Wilson makes tangible the elusive elements of Charm and gives you social ease, charming manners, finish, grace—the smart point of view.

To receive the Booklet and the "Charm-Test" write to:
MARGERY WILSON
148 FIFTH AVENUE, 307 NEW YORK, N.Y.

6. This is the tall, pillar colonials type in good balance and requiring not a great deal of planting. A vertical repetition of the columns suggested with the front corner softened with rounding, horizontal masses.

Canny Canning
[Continued from page 225]
satisfactorily I have a problem on my hands. The amount of canned goods I buy is carefully regulated to my available storage space too. I watch for canned goods sales. When prices drop, buy a carefully calculated supply of the brands I have learned to prefer. This in no way keeps me from being alert to new things that come on the market.

So the irreducible minimum of delicious home-canned foods find their way each year into my canny canning program—a program so carefully managed that I scarcely creates a ripple in my household routine, yet which provides a delightful variety to the ever-present and important problem of three meals a day.

Open a closet door
[Continued from page 247]

That sorely needed storage space will often be discovered either at the side or rear of the odd and large closet. In such space can be built a closet within a closet holding a multitude of articles. If it be seen that anything needed they will best be supported on the easily attached, adjustable, metal shelf hangers. Here's an excellent place for a cedar closet. (Note: the more the better protection; floor walls, ceiling and shelves should all be of this wood.) Nor need the front part of the closet be sacrificed for the rear, for with the modern closet hardware it can be made to hold as much as ever almost. There is a hook or a bracket for any space that will accommodate a clothes hanger.

OMISSIONS
We regret very much that credit was not given to Mr. Anthony Waters whose design of the lilypool shown in the upper right-hand corner on page 96 of the July issue. This pool is in the garden of Mr. and Mrs. Geissinger at Columbus, Ohio.

The photographs illustrating the article "Cooking in the Carolina Blue Ridge" on page 105 of the July issue were used by courtesy of the Bayard Wootten Studio. We regret this omission.
HERE, AT LAST, ARE REAL BEDROOM RUGS! You know what that means. No more apologies for the old rug you’ve been using in the guest room. No more endless searching for rugs that “might do” for the bedrooms. Here’s a whole line of rugs... in styles, in colors, in sizes from room size to scatter size, particularly for bedrooms. So modestly priced that every home can afford them.

The rug shown in the illustration, an all-wool Moss-grain, is only $18.50 in the 6'x9' size. This is just one of three qualities in Masland Bedroom Rugs and Carpets, ranging from the Thrift-Art, considerably lower in price, to the Texminster, only slightly higher, all in a choice of stunning patterns and colors.

One of America’s foremost decorating houses styles them, and one of the oldest, most experienced manufacturers makes them. Leading stores everywhere have the line. A letter will bring you the name of the nearest dealer as well as an attractive illustrated booklet, “Come Into The Bedroom.” W. & J. Sloane Selling Agents Inc., 577 Fifth Ave., New York.

“I’m getting one for my bedroom, too. They’re simply grand and cost so little.”

Masland
Bedroom Rugs

C. H. MASLAND & SONS, INC., CARLISLE, PA.
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