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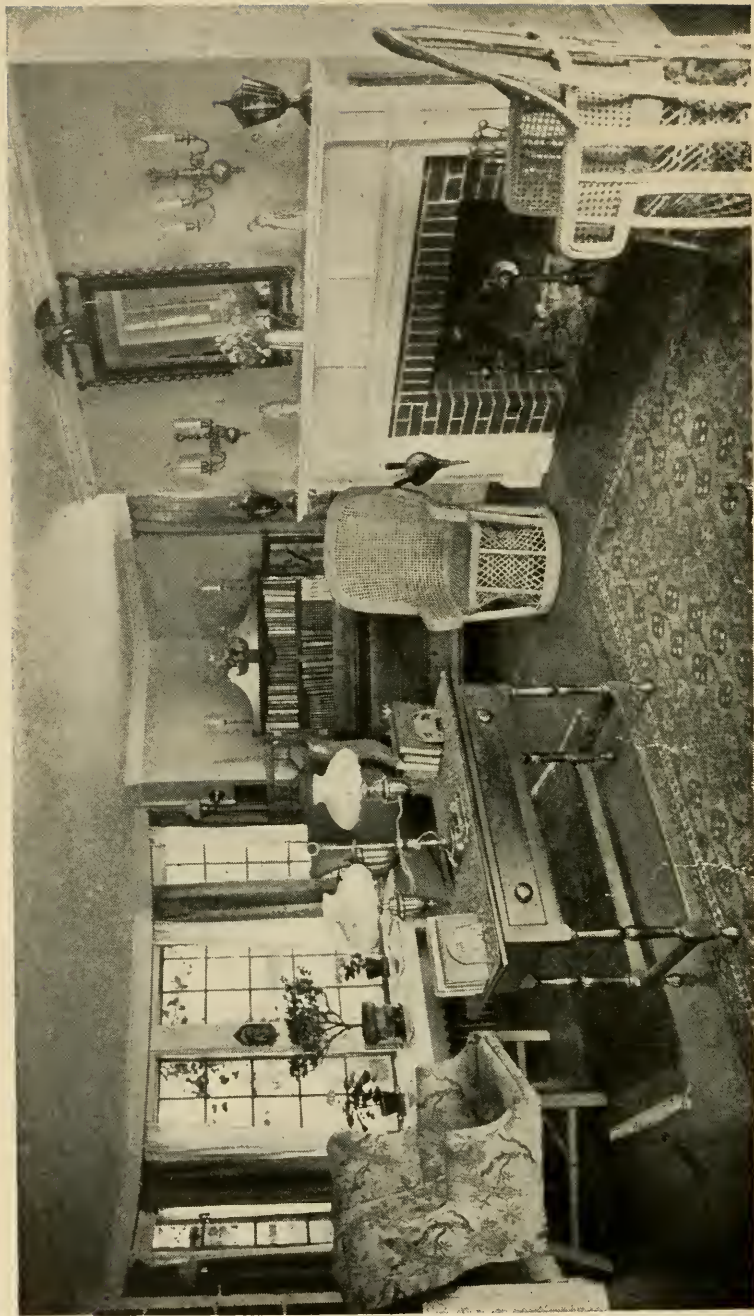




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THE EFFECTIVE SMALL HOME



This living-room shows a successful combination of expensive and inexpensive furnishings. The latter, being good in design, are quite in keeping with the more costly pieces

THE EFFECTIVE SMALL HOME

BY

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OF
THE LADIES' HOME JOURNAL

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WITH
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TO
MY HUSBAND
THE AMIABLE VICTIM
OF
MY HOME-MAKING EXPERIMENTS

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THE EFFECTIVE SMALL HOME

PART I

INTRODUCTION

“Life don’t consist in holding a good hand, but in playing a poor hand well.”

A RANCHMAN’S EPITAPH.

The ranchman’s philosophy has always appealed to me, but never more so than in its application to the Effective Small Home. Such a home is, to my mind, one that affords an environment for family life which inspires high ideals, to be practiced first in the home, and afterwards in the community.

In order that the small home may be effective, both esthetically and ethically, house-keeping, which is only one factor in home-making, must be efficient; that is, there must be a definite plan whereby required results may be obtained with the least possible expenditure of time, energy, and money.

In the Bibliography is given a list of books, specializing in different phases of efficiency, which will be of service to those who wish to

perfect the machinery of the household. In this book, it is my aim to show that charm in the home is quite as important as efficiency, and that one need not be obtained at the expense of the other.

So many efficiency experts have minds that think in terms of proteids and calories, steps and hand movements, dollars and cents, without including the very important terms of color, form, and charming arrangement. Other writers on the subject of Interior Decorating go to the other extreme, and write in terms of color, form and arrangement exclusively.

I was immensely amused, when reading Elsie DeWolfe's delightful and valuable book, "The House in Good Taste," to come upon this naïve ending to her chapter on "Small Apartments": "As for the kitchen—that is another story. It is impossible to go into that subject. And anyway you will find the essentials supplied for you by the landlord. You won't need my advice when you need a broom or a coffee-pot or a sauce-pan—you'll go buy it." It is very evident that her book was not meant for the vast majority of women, who not only do their own decorating, but

their housework as well. Since this book of mine is meant primarily for people of moderate means, instead of ignoring the kitchen, I go so far as to urge every woman to see to it that an attractive, convenient kitchen comes first in the equipment of the home of which she is high priestess, performing each day the solemn rite of preparing the food which is to insure the health of those most dear to her.

I can hear skeptical readers say: "That may be all very well for the woman who does her own work, but what would happen to a pretty kitchen with the average maid in it?" This is what would probably happen: The average maid when first introduced to a kitchen that is "the prettiest room in the house" is apt to look rather glum. She does not feel altogether at home in it at first, for she is used to spending her time in a dark room with ugly utensils, where nothing matters so long as she does certain routine things in an indifferent sort of way. By the end of a week in my kitchen a maid has developed a pride in her surroundings: because things are "pretty" she takes better care of them: because they are arranged conveniently she finishes her work more quickly and is eager to

dress for the afternoon and be back again in her pretty room to read, sew, write letters or entertain her friends. She is never ashamed to take her friends into my kitchen and I am never ashamed to take my friends into hers.

It may be too much to hope that within the present generation one may go at random into people's houses and find that the fundamental principles of decorating have been observed, but the prospect is encouraging, now that the common schools are giving attention to these things, and art students are more and more entering the field of interior decoration.

The greatest scope of improvement in domestic art lies with people of moderate means. They are the ones who are most eager for education, particularly along lines that will help them to make what little money they have go as far as possible. In order to have even the really essential things, it is necessary to make sacrifices, so they cannot afford to make mistakes. They are therefore less apt than are rich people to fill their houses with in-harmonious and undesirable things.

Almost every house needs an overhauling several times a year to prevent an accumulation of unnecessary things. Fewer rather

than more things are needed in most houses, and fortunate is the person who has the gift of being able to look at a room in his own house in a detached way, and with a fresh and critical eye decide what may be eliminated or so changed as to be more useful or more beautiful.

The best decorators know the value of space and color as opposed to meaningless things, so that the test of an effective home, from the present high standard of decorating, is not how much it contains but how little.

Part I of this book is a narrative of personal experiences in home-making, which fitted me for the editorial work explained in Part II.

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LILIAN BAYLISS GREEN.

NEW YORK, September, 1916.

PART ONE

THE EFFECTIVE SMALL HOME

CHAPTER I

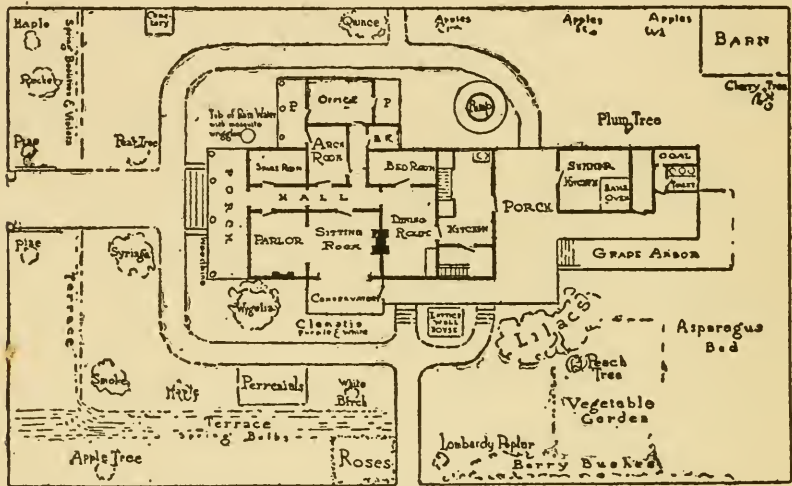
TRAINING THE CHILD'S SENSE OF BEAUTY

AT the age of three, I was one day discovered pasting the colored picture of a lion to the leg of the piano. When my mother asked me why I was doing that, I said I was "decowating." That is the only one of my childish remarks that was ever remembered, and that one probably because my whole life has been spent in decorating one thing or another, usually small houses. First came paper doll-houses, furnished with enchanting "sets" that a clever older cousin used to cut for us out of rather stiff paper. In time we were able to cut for ourselves, and it has just occurred to me that an older person could very easily teach children to make their paper furniture after designs of the different "periods," thus famil-

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iarizing them at an early age with what is really the best in house furnishings.

The house in which I was born, though out in Ohio, looked as if it belonged in some New England village, for it was Colonial in design and painted white, with green shutters. Low and rambling, with broad gabled roofs and pil-



A Colonial homestead whose gardens carry out the motif of the architect and express the owner's personality

lared porches, it stood in the center of a large yard full of shrubs and trees.

My mother had one side of the yard planted with sod brought from the woods, so that in the spring it was a mass of pale pink spring beauties, with violets and anemones showing here and there. Besides the rose garden, the bed

of perennials, and the row of poet's narcissus and jonquils that blossomed each spring at the foot of a terrace, I remember vividly the cool, shady rockery: a fairyland to a small child, filled as it was with lilies of the valley, columbines, day lilies, maidenhair fern, jack-in-the-pulpits, and other woodsy things that made the setting for many a flight of a childish imagination.

My mother's garden was very expressive of her personality, but when she furnished the inside of the house, instead of carrying the simple charm of the architect's idea into the furnishings, as would have been done in New England, she was influenced as so many brides are by the fashions of the day, so the rest of her life had to be spent with mid-Victorian furniture covered with black haircloth, lace curtains, oil paintings in heavy gilt frames, figured Brussels carpets, black marble mantels, stereotyped bric-a-brac, and white and gold china. Fortunately for us children, my mother's buoyant, happy nature and her music with which she enlivened the house did much to counteract the gloom of the furnishings, and made it homelike in spite of them.

An influence even then at work in forming

my taste, were the pictures by Kate Greenaway and Walter Crane with which my father kept me supplied. Unconsciously I preferred their cheerful pleasant rooms, the colors, simple furnishings, gay chintz curtains, plain walls and symmetrical arrangement of which, all appealed to me and made me love their books. That influence has lasted all through my life, and I have always preferred a small picturesque house to a large pretentious one.

A part of the old house was torn down many years ago, but the main part has been restored and is now occupied by a woman of taste, who, recognizing the possibilities of the house, has done things to it that have completely transformed the interior. The ugly grained woodwork in the hall has been painted a cream white, which brings out detail that was quite lost before. On the walls is a landscape paper in tones of gray and gray-green, making the hall seem much wider than when it had dark paper on the walls.

When I was recently taken into our old "parlor" it was difficult to realize that in the center of this very room had once stood the marble-topped table that held a vase of wax flowers covered with a glass globe. Not a



The coloring and general character of this English stucco house are carried into the treatment of the interior



The main part of the Colonial house the plan of which is shown on page seven

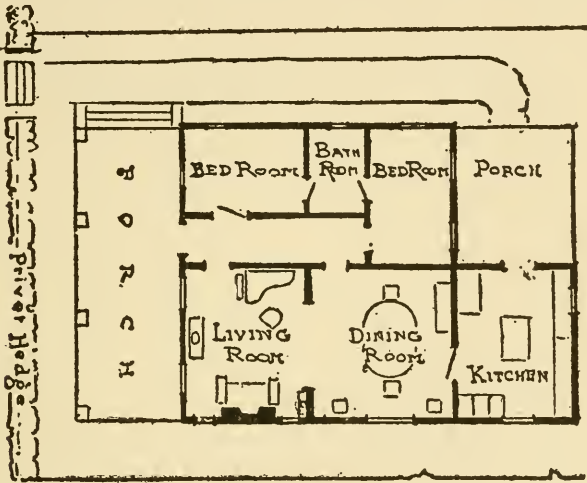


An ugly room transformed by changing the walls from red to white



A sunny room with mahogany furniture admits of plain gray walls

vestige of mid-Victorian ugliness remains, although the mantel is the same one of black marble that has always been there. The floors and woodwork have been painted black to harmonize with the mantel, the piano too is black, but the rest of the furniture is all Colonial, the sofas and chairs having slip covers of glazed



The main section of the Colonial house after restoration

chintz for summer use in a fascinating design of birds and flowers. The walls are plain cream color paneled, the hangings and lamp shades are of rose color to harmonize with the principal tone in the rugs. A few really good old portraits in dull gold frames are the only wall decoration, but jars of flowers about the room, and glimpses of neighboring gardens

through the windows, prevent the effect from being too restrained. The old center chandelier has been removed, and at night lighted by candles and lamps, the room is one of the pleasantest living-rooms I have ever seen. It was like having a dream come true.

I was the youngest of five children, and the only girl. When I was seven years old my mother died and I was taken to spend several weeks with my grandmother. The night I came home from my visit, my father took me by the hand and led me down the hall past the "arch room" where my mother had slept and where my crib had always stood, on to what had been a storeroom. My brothers were behind us and everything was very mysterious. My father opened the door; the room was brightly lighted, and I didn't have to be told that this was "My Room." My father and brothers had planned it all as a surprise for me, and I was the proudest little girl in the world at that moment. There was a single bed, a little chair, a small chest of drawers with a mirror above it, and in a row along the wall were all of my dolls, one of them asleep in a canopied cradle that my mother had fitted up for me. It must have been a very ugly little

room when analyzed from a decorator's point of view, for the wallpaper was dark and figured, the chintz curtains at the window and closet door differed in design from the walls, and the carpet too was figured with a design different from either the walls or the chintz.

I had to play alone when I was at home, and for this reason I suppose I always loved the chapter called "Patty Pans" in "Little Men," for I had great sympathy for Daisy, not only because the boys wouldn't let her play with them, but because she had a domestic turn of mind similar to my own. Instead of the wonderful game of "Patty Pans" that Daisy had, I did my first cooking on a stove that I made out of bricks in the back yard, and from those days of burnt fingers and smoky concoctions, cooking has always been to me a delightful exercise of the imagination.

From the time I was eight until I was twelve, most of my waking hours when not in school, I spent with little girls who were so fortunate as to have playhouses out of doors.

At last one of my friends was allowed to have a miniature iron range in her playhouse, and I shall never forget the thrill of seeing the steam come out of the spout of the tiny tea-

kettle, and the fun of sitting down with our dolls to wonderful meals prepared on that small stove.

This is the age at which the simple rudiments of cooking should be taught to children. They are enthusiastic and impressionable and so eager to learn to do what they see older persons doing. A little girl of five and six may be taught to coddle an egg, make junket, custard, soup and cocoa; in fact, many of her own meals she may easily be taught to prepare for herself.

The same thing applies to other branches of housework, and a little time spent in showing a child how to make her dolls' beds properly, how to sweep and dust and wash dishes, will be time well spent, for the lessons will never be forgotten.

In my early teens I passed through the stage that nearly all young persons go through; when there is no one to give them object lessons in interior decorating as applied to their own rooms. The natural inclination at this age is to clutter their rooms with souvenirs of all kinds. In my editorial work, I was constantly receiving letters from girls and boys asking me what to do with their collections of

college pennants. I had to tell them to retain them as collections but to keep them out of sight. From the fact that they wrote to ask me about them, I knew that they had an instinctive feeling that those crude colors hung together in the same room gave anything but a pleasing effect, so I explained that pennants were designed to be used in masses on athletic fields, and used in that way, in the open, they were very effective, and the colors had to be vivid and crude, in order to carry.

At seventeen I started for Vassar, and throughout my four years of college life I confess that the decoration of my rooms was of vastly more concern to me than my scholarship. My apparent love of decorating led to the frequent demand for my services in the staging of hall plays and in preparations for all sorts of festive occasions. I was put on the committee for decorating our senior class parlor, and as I look now at the picture of that room I am surprised to see that there is nothing about it that has not stood the test of time. The one blot is a drop light of cut glass, suspended from a central chandelier by a satin covered tube. Fate had a hand in removing this defect. A distinguished bishop came to spend a half hour

in the senior parlor one Sunday after service. Absorbed in a good story that he was telling to a group of the girls, he inadvertently leaned against the table that held the glass lamp. The floor was waxed; the table tipped, and down went the bishop amid a shower of glass. Only his dignity was hurt, and the one eyesore of an otherwise lovely room had been removed.

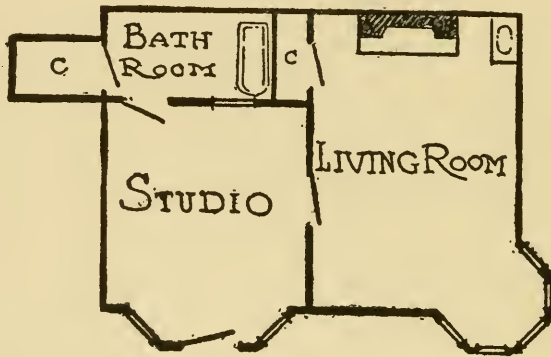
CHAPTER II

THE IMPOSSIBLE TYPE OF RENTED HOUSE AND THINGS THAT MAY BE DONE TO IMPROVE IT

AFTER leaving college, I spent several years studying art in New York and Paris; at the end of that time I went west to live, in order to be near my family. My brothers were all married and my father was living with one of them, so I decided to have a studio of my own. In an apartment house just across the street from where some of my family lived I discovered a suite of rooms with a private entrance. It had been designed as a doctor's suite, but as no doctor had taken it the proprietor was glad to let me have it at a very low rental.

One room had three windows to the north; just the light I needed for painting; the other was a larger room with a closet, running water, and a gas grate. The walls in this room were covered with a dark green paper with large

gold figures. In the studio the paper was brown with red and green figures. No wonder that my friends thought it a nightmare, and tried their best to discourage me, but I knew that the essentials were there and that changing the papers alone would do much toward making the place habitable. This the landlord permitted me to do, allowing me twenty cents

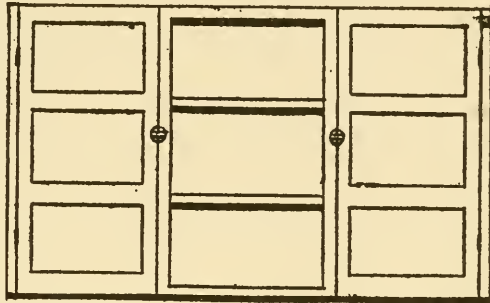


A home evolved from a doctor's offices

a roll for the papers. For the larger room I selected a grasscloth paper as nearly the color of the pine woodwork as possible. For the studio, I used an oyster white ingrain paper. For this room I designed most of the furniture, and had it made by an ordinary carpenter at a very small expense. It consisted of a long narrow table with four little benches to match it exactly; there was also a cupboard

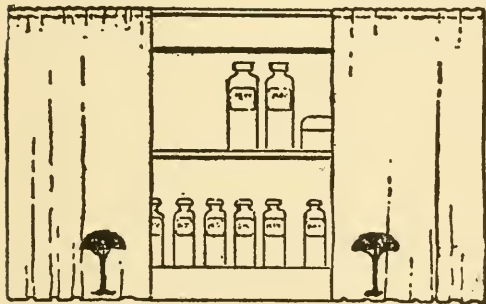
that I had made to hang across an unsightly window of ground glass that was in the center of the south wall leading into the bathroom.

This cupboard and set of shelves combined served as a place to keep my dishes, and it was decorative as well. Directly under it I had my bed couch.



A cupboard built to cover an unsightly partition

For a sideboard, I selected a common kitchen table, on top of which I used the top of a kitchen cabinet, the whole giving the appearance of a small Welsh dresser.



The bathroom side of the cupboard, used as a supply closet

All of this furniture I painted a bluish green, and I had curtains of denim of the same shade, so hung as to cover

the woodwork as much as possible. The lower sash of all of the windows was covered with filet lace, which let in the light but at the same

time acted as a screen, the windows being on a level with the heads of passers-by.

In my larger room, I changed the hideous, mottled tiles of the mantel to harmonize with the yellow walls by going over them with two rather thick coats of alabastine. This, being a water color preparation, is easily washed off if at any time one wishes to get back to the original color of the tiles.

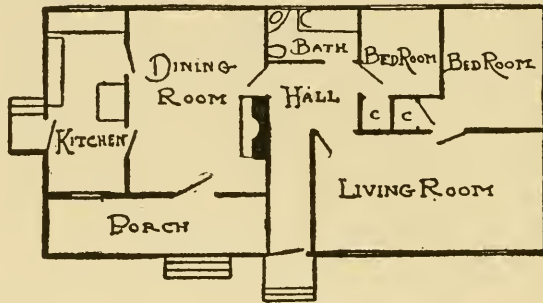
My landlord also gave me permission to paint the metal of the grate and chandeliers a dull black. They were the cheapest sort of finish: imitation copper with splashes of black. The floors in both rooms I painted a dark gray-green. In my larger room I improvised my first kitchenette by having a shelf on the level with the top of the washstand where there was running water. Around it I had a screen covered with denim the same color as the walls. A few small rugs on the floor, chintz curtains at the five windows, the same chintz used as cushions for the chairs, potted plants on the window sills, a few pictures, an electric lamp, a table and a really beautiful old mahogany desk that I had years before picked up for a song down in Maryland, completed the furnishings of this room.

It was a surprise to my friends when they saw what a complete little home I had made for myself without spending much of anything except thought and time. One of them, an unmarried woman who had spent many dreary hours in the hall bedroom of a boarding-house, seeing that I had succeeded in removing most of the horrors from spinsterhood, proceeded to hunt a similar establishment for herself where she afterwards had independence, comfort, and real happiness without spending as much money as it had cost her to board. Two or three young women can live together in this way very economically and have a wonderful time doing it.

After spending three years in this little apartment, I was married and went to live in a small neighboring town. Houses for rent were scarce, but one day when out by myself I discovered a little white house with green shutters that appealed to me very much. It was on a good corner and faced in such a way that all the rooms were sunny. When I took my husband to see it, he was not in the least enthusiastic about it. He couldn't see anything except the wall papers, which were indeed enough to give one "the horrors." He

had not yet had sufficient evidence of my ability to make a home "out of a pine cone" to be able to visualize the place as I did in my mind's eye, but when convinced of my genuine satisfaction with it he succumbed, and we had the things sent out to it from my own small apartment.

Except bedroom things, we put all the furni-



A house that was easily made livable

ture into one room, the walls of which we had changed from a hideous purplish red to a white paper with an indistinct white lattice design. The woodwork was already painted white, so the green curtains and furniture from my studio looked quite as if designed for this room. For the time being, we kept the desk and the Canton chairs here also, which with the double student lamp, our first wedding present, made for us a very comfortable and

attractive combination living- and dining-room.

As we were married very quietly, we were spared the usual conventional wedding presents. Those who really wanted to give us something did so after we were married, letting us, as a rule, select what we needed to conform to what we already had.

Even so we made mistakes, the first of which was in the selection of a rug for our dining-room.

We selected a very pretty Scotch wool rug in a shade of green that went beautifully with the green furniture, but we soon found that on account of the plain center every spot and crumb showed on it. After spending much money in having it cleaned, I decided that a rug with a small indistinct figure was the only kind to have in a dining-room.

In our tiny guest room, the paper of which happened to be white with a design of a single rosebud, we put the couch that had been in the apartment. My new sewing-machine did duty as a dressing table for this room by having a board cut to fit the top of it. To this board I tacked a valance, above the board on the wall I hung a mirror with a white frame,

and in front of this dressing table stood a spindle-backed chair also painted white. A rug and some simple curtains completed this room.

From our next purchase I also learned a valuable lesson which I here pass along to the inexperienced housewife. We allowed ourselves to be persuaded that a felt mattress of good make, with woven wire springs, made an excellent bed. Even this combination is expensive, but after a year or so of use it is most unsatisfactory. The springs sag and the felt gets hard in the center. Certainly, the mattress and springs of the bed upon which one spends a third of one's life are of first importance in furnishing a house. The best is none too good, and the best bed, to my mind, is one with an upholstered box spring, and a mattress made of hard black South American horsehair. This is a good investment, for although the mattress must be renovated from time to time, the same hair is always good. If it is necessary to practice economy, let it be in regard to the bedstead, rather than to the mattress and springs.

Our living-room we left perfectly bare for a while, but at length we had on hand a collec-

tion of really choice things, all of them suitable companions for the old desk which was our starting point in the equipment of this room. One day on our way out to the club to play golf, we stopped at the paper hanger's and looked over his rather limited supply of samples. We found a light gray fabric paper that we both felt would be lovely in our sunny room with the mahogany furniture. The man said he was not busy that afternoon, so we gave him the key to the house and when we returned home that night our living-room had doubled in size. The dark olive green paper with huge figures that looked like crawling crabs was gone, and in its place this plain gray paper effected a most astonishing transformation, and even my husband in spite of his doubts in the beginning had to admit that the house was all that I had dreamed. He helped me then and there to arrange the rugs and furniture, and I lost no time in getting up the chintz curtains, so that that very evening we used this room for the first time and decided that it had been well worth waiting for.

In less than a year from this time a promotion in my husband's business took us to another town to live. We hated to leave the

pretty house where our first happy months had been spent, but we had to go, and once more began the hunt for a house.

We chose one at length because of its location. It faced a very pretty park, and certain important rooms got the sun. To most people it would have seemed palatial compared with my own little apartment or with the little house we had just left, because this house had hardwood floors and "oak trim." That "oak trim" was my greatest objection to it, for nothing could be worse as a setting for mahogany furniture. In the dining-room we continued to use our green furniture with white walls and the green curtains, but the main room of the house, which was supposed to be used as a living-room, we called ironically "the sun parlor" because no ray of sunlight ever entered it. In addition to that fact it had been papered with dark green expensive paper which the landlord refused to change. Rather than assume that expense ourselves, not knowing how long we should be in the house, we made the most of the other room on the first floor, by doing it in a color scheme of browns and tones of yellow, so as to forget the ugly oak woodwork as much as possible. The walls were a golden brown car-

tridge paper, so I got hangings of sunfast material to match the walls. The mottled blue and yellow tiles I got rid of by covering them with cream-colored alabastine. Several willow chairs, flowers, pictures in tones of brown and gold, and ornaments of brass, made of this a room suitable to use in receiving casual acquaintances, but our real living-room was upstairs. In the front of the house overlooking the park, and getting the sun nearly all day was a really pretty room with white wood-work. It was meant for a bedroom of course, but we had enough bedrooms without it, so we had gray paper put on the walls, and in it we used all of our choicest things. It was an unconventional thing to do, I admit, and we took evil delight one day when a very conventional friend called on us, in showing him the "sun parlor" and then making him come upstairs to our living-room. He simply looked bewildered, and went away thinking we were "queer."

We may have been queer, but to show that we had also been wise in not even trying to transform that dark grotto of a room at our own expense, in the course of another year we found ourselves living in Boston.

CHAPTER III

A PRACTICAL PLAN FOR THE NEWLY MARRIED

WITH eggs at sixty cents a dozen, butter fifty cents a pound, and rents proportionately high, and with no hope that they will be any lower, is it strange that the young man who earns a moderate salary should look upon establishing a home of his own as a formidable undertaking? What is to be done about it? Are young people going to continue to enter upon long engagements and live in that unnatural state until enough money can be saved to start housekeeping in the conventional way? Or are they going to start out in their life together on a very small scale, regardless of what their more fortunate or less sensible friends are doing? I think I have found a solution to this problem, but it applies only to those who care more for one another than they care for unenlightened public opinion.

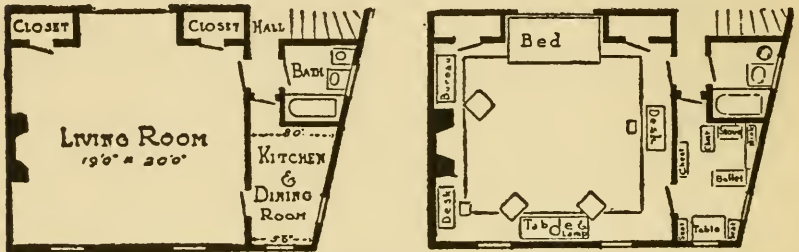
The girl must be willing to do a certain amount of housework each day. She will have

to use her head, her heart and her hands, but by following my plan she will avoid the countless pitfalls which her friends who start out with false standards are sure to encounter. The solution I have to offer was arrived at quite by accident, as many good things are.

Being perfect strangers in Boston we decided to spend a year looking for a place to build our permanent home. Meanwhile we wanted our time to be as free as possible, so we took an apartment of two rooms and bath in a desirable neighborhood. Although we were given housekeeping privileges we started by having all but our breakfast out. Little by little we took more and more of our meals in our tiny dining-room, and when our year was up we were too comfortably established to desire anything better for some time to come. We were regularly keeping house in the two rooms which a year before we had looked upon as merely a temporary expedient.

The plan of the little apartment shows that we had plenty of light and ventilation; good closets and an open fireplace. Of our furniture two single beds, three comfortable chairs, a roomy table and a double student lamp were the essentials. It is, of course, important to

have plenty of drawer space, but if it is possible to combine several pieces of furniture in one so much the better. This we did by using a secretary, which is not only a very attractive piece of furniture but is also bookcase, desk and chest of drawers all in one. Balancing it in color



Designs that show what can be accomplished with two rooms and a bath

and shape I had another chest of drawers on the opposite side of the fireplace, and still another combination desk and chest of drawers against the north wall. This provided a place for each of us to write and keep personal belongings.

Against the east wall between the two deep-set windows we had our long, narrow green table, a winged chair at either end, so placed as to get the best light from the windows in the daytime, and from the lamp in the center of the table at night.

Just opposite the table on the west wall were

our two beds one above the other in the daytime, the lower one being drawn out into the room at night. The wooden frame painted green, the green cover and valance that were used, gave the appearance of what has come to be called a "day bed."

Two wicker chairs, another large, winged chair, with green Scotch rug, filet lace curtains drawn tight across the window, and washable chintz overhanging that served us in our other houses, completed the furnishings of this combination living- and sleeping-room.

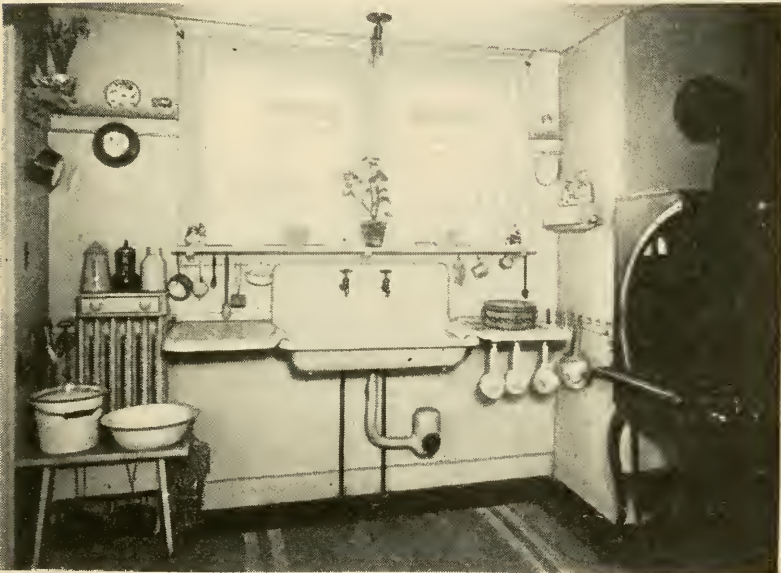
As the plan shows, the other room was small and of very awkward shape. We had it papered in a striped white paper, that being the background for which our green furniture was originally designed. Our landlord had a small sink put into one corner, having it built high, at my request, so that I need not stoop over when washing dishes. A few shelves and a two-burner gas stove with an adjustable oven completed our kitchen equipment.

Up to this time, although I had been interested in cooking, I had never given the convenient arrangement of my kitchen any special thought. In our other two houses we had had

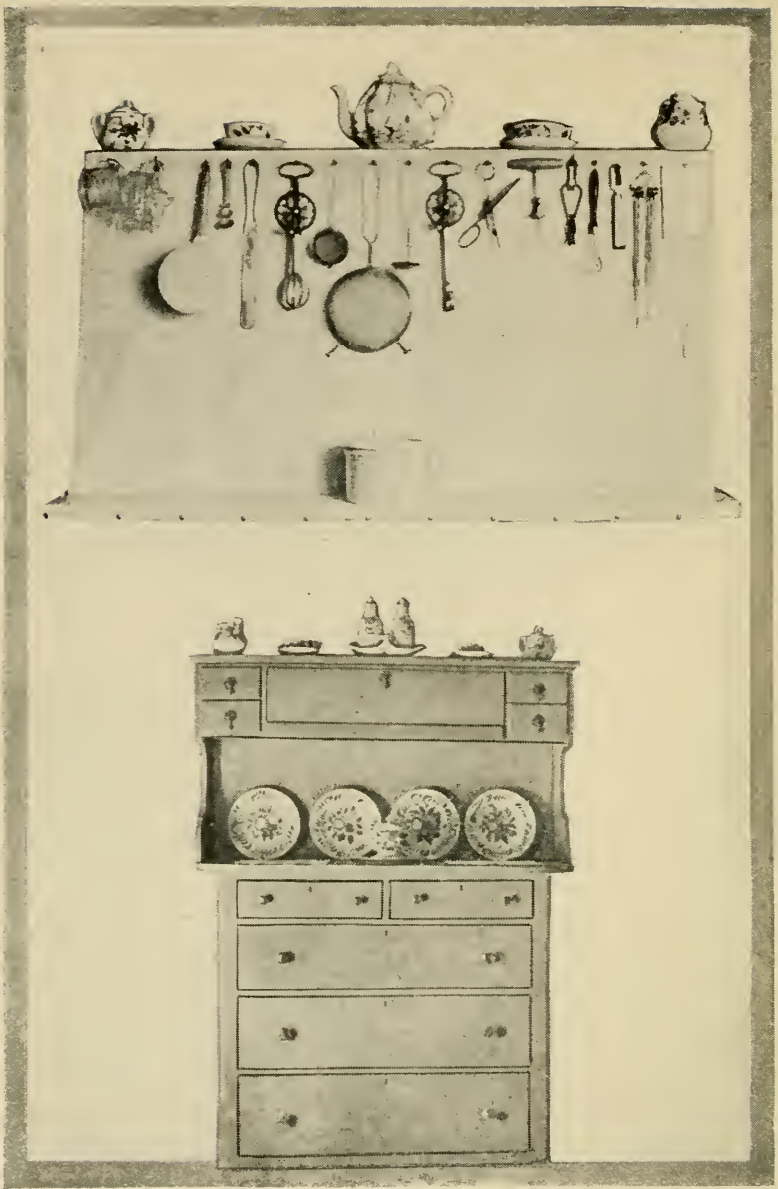
the regulation kitchens, which I took as a matter of course. As I think of them now, they were too large and most inconvenient. As I always kept a maid, I had not noticed the unnecessary steps that had to be taken in the course of a day. Here in this tiny apartment, I was therefore confronted with an entirely new problem, which brought all of my powers of invention into play: how to make a complete kitchen in a space that could not measure more than thirty by forty inches outside the stove and sink. This kitchen went through many stages during the next few years, but in the end it approached perfection. I started out with a two-plate gas-stove with an adjustable oven, which did very well for "light-house-keeping," but was inconvenient when we found ourselves having all of our meals at home. I also started without an ice-chest, but ended by getting one about a yard long with a flat top. This served as a table under the plate rack that hung on the wall midway between the kitchen and dining-room end of this small, odd-shaped room. To match the rest of the furniture, I painted the ice-chest a blue green, and thus transformed a commercial object of grained brown paint into an ornamental piece of fur-



Note the shelf beside the stove and the telephone beyond



The sink and stove are placed to receive the best light



The two sides of a buffet that serves as a screen between the dining-room and kitchen ends of the same room

niture, that fitted into the general scheme of the room.

The space measuring thirty by forty inches was inclosed on one side by a high green kitchen cabinet, which acted as a screen between the kitchen and dining-room and afforded a shelf and a space on the kitchen side for hanging the numerous cooking utensils. The fourth side of the minute kitchen was formed by a chiffonier, also painted green. On top of it stood all the plates and bowls I used. The back I had painted white, and on it hung my matchbox, aprons and holders; under it stood my white enameled bread-box. The drawers were used for linen, drug supplies, tools, papers, etc.

Under the sink a galvanized pail acted as kitchen waste basket, except on cleaning days, when it did duty as scrub-bucket. Then there was a small garbage can into which I fitted a newspaper every morning. As the can was emptied each night by the janitor and boiled out each week with soda, it never smelled badly, and having it so near saved many steps. Over the sink white canisters contained sugar, flour for sauces, coffee, tea and salt. Seasonings stood on a tiny shelf near the stove. Cov-

ered canisters on the shelves contained cereals and flour. So it was possible for me to prepare a meal without moving from one spot, and to put it steaming hot on our dining-table less than four feet away in the same room.

The reason this all appealed to me very strongly is because in doing my own cooking, which I love to do, I may have all sorts of attractive cooking utensils.

As there was an excellent bakery near by where they made delicious whole-wheat bread, and delivered French rolls and English muffins in time for breakfast, there was no need to do any baking. But aside from these articles I did every bit of my own cooking, using very little canned food, but all the year round fresh, green vegetables, fresh meat, eggs, cereals and fish. Fish was impossible until I adopted paper-bag cooking; after that we often had it, and it was impossible to detect any odor from it while it was cooking.

It was better to plan simple meals; but that did not do away with having guests, preferably one or two at a time. We had guests very often, and they seemed to enjoy getting away from their stereotyped routine and always seemed to envy us our cozy little place.

All the rest of our miniature establishment was easily managed. The good strong woman who did our laundry work came in two mornings each week, her duties being to keep the floors, windows and bathroom clean. She changed the beds, polished all of the brass, copper and silver, boiled out the garbage pail, and cleaned the enameled sink and the zinc under the stove. The floor of the smaller room was scrubbed twice a week, so it was always immaculate. All of this, including the laundry work, was done for a fixed and very reasonable price each week.

My own part of the work took about two hours each day. While we were eating breakfast the beds were airing. After the dishes were washed I made the beds and arranged the room so that it became a living-room once more, with no suggestion of a sleeping-room about it. I then filled the lamp, did the dusting, made out menus for the day, did any ordering that was necessary—and my housework was done, except the preparation for our two simple meals, which took but very little time. The rest of the day I had with a perfectly free mind for occupations that had no connection whatever with housework.

There are certain temperamental requisites for successfully living in this small way. There must be a desire on both sides for simplicity and for order. It must also be borne well in mind that a home of two rooms is no place for unpleasant moods, so they may not frequently be indulged in.

On the other hand, housekeeping in miniature for at least the first year of married life has tremendous value as a preparation for housekeeping on a larger scale. It is a period in which two persons may gradually learn to cooperate in keeping accounts and in developing a system of management for use all through their lives.

The single fact of having such a limited amount of room teaches the futility of accumulating unnecessary things. All articles stored away should be carefully listed and filed for reference in case of urgent need. One gets to hate the sight of useless objects about a room, for they only add to one's care without contributing either to beauty or comfort. Then, too, there is nothing like doing one's work for a time, to help one later in planning work for servants. One comes to know how long it

takes to do things thoroughly and avoids exacting of a maid more than she can do.

On the whole I feel sure that young people starting out in this way will always have reason to look back with delight to their first experimental year together, particularly if they have spent it in planning what they really want their permanent home to be, in developing their tastes and ideals and in establishing their individuality, instead of drifting along with the current and being like everybody else.

It was while we were living in this small apartment that Mr. Bok, the editor of the *Ladies' Home Journal*, came to see us. He had heard that I had a genius for making a complete home on the smallest possible scale, so he came to see for himself. When I had showed him everything, ending with my little kitchen, he laughed and said, "Well, if you can do this for yourselves, you are just the one to do the same sort of thing for the hundreds of women who write to us for advice." Thus began my editorial experience, practically from that moment.

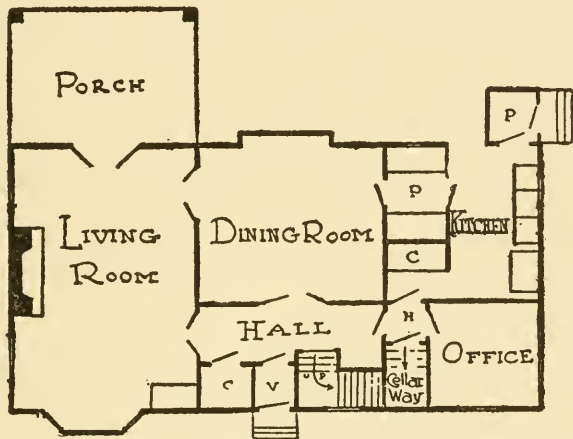
CHAPTER IV

HOW I FURNISHED OUR NEW HOUSE

FOR four years my husband and I lived very comfortably in this apartment. We liked it in the winter, but as soon as spring was in the air we longed for a garden. All of our holidays were spent in search of the right place to build an all-the-year home, and many evenings in making plans for a house which we wanted simple, comfortable, convenient, cheerful, and individual and to face so that each room would have sunlight at some time of the day.

Just a year ago, in answer to an especially urgent call of the country, we seem almost to have been led to a site so exactly right in every way as to admit of no further doubts. We selected an architect who has a strong feeling for the picturesque, combined, curiously enough, with an ability for planning conveniences. The result is a nine-roomed house of rough, cream-colored stucco, distinctly Eng-

lish in character, with its long sloping roof lines, built-in chimneys topped by red chimney-pots, numerous casement windows that open outward, and others with bluish-green shutters. The outside doors and the gate, which opens through a stucco wall, are also painted

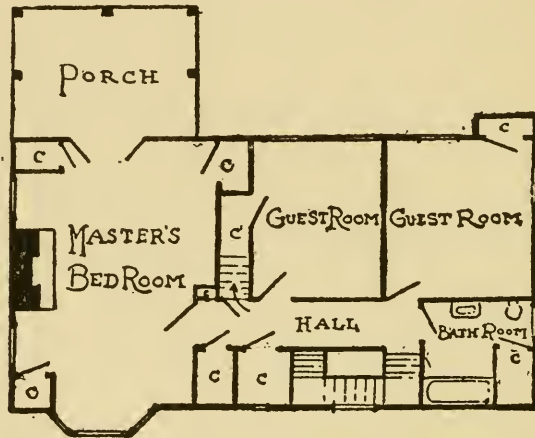


The ground plan of a nine-roomed suburban home

green, while the paths, the little front stoop, and the floor of the porch which opens out from the living-room are all of ordinary red brick, which repeats the red of the chimney-pots. All of our own ideas were carefully incorporated into the plans, so the result is thoroughly satisfactory to us.

I have described the general character of the outside of the house, because by it was de-

terminated in a large measure the treatment of the interior. For example: there is a tiny vestibule which helps to keep out the east winds in the winter, but since the front door is usually open in warm weather the vestibule is made a continuation of the outside of the house, by having walls, ceiling and woodwork painted



The second floor of the nine-roomed house

cream white, the floor being tiled with bluish-green, hexagonal tiles to match the front door as nearly as possible. This vestibule is too small to contain any furniture, but as a wall decoration there is a Della Robbia lunette of brightly colored porcelain. A glass door separates the vestibule from the hall, and as a curtain for this door there is a panel of cream-colored crêpe, with insertions of filet lace.

As the hall in our house is merely a passage-way, not a room in which one ever spends much time, we decided to have on the walls a decorative paper in a Chinese design showing wee islands with bluish-green willow trees, tiny pagodas, vases of flowers, swimming ducks and flying birds, all on a white background shot with silver—the gayest little design imaginable. There are enough touches of black in the design to make it possible to have the hand-rail of the banisters, the lift-leaf table, the mirror and shadow-boxes above it, as well as the electric fixtures, all in black lacquer.

The runners in the lower and upper halls are alike; of a Chinese tile design of darkest blue on a neutral ground. The large casement window halfway up the stairs has curtains of cream-colored crêpe close to the glass with over-curtains of rose-colored, sunfast material. On the ledge of this window there is always some sort of plants or bulbs; the white pottery jar that stands on the landing of the stairs also usually contains either a plant, flowers, or green things from the woods.

The woodwork in the hall, as in all of the downstairs rooms, is painted a deep cream color; the ceilings, which are only seven and a

half feet high all through the house, are tinted a cream white. The floors are of oak, waxed and polished.

To the left of the door as one enters the hall, and opening from it by a pair of French doors, is the living-room. This room faces east, south and west, so on the walls I have used a grayish-tan fabric paper with a glint of gold in it. On the floor there are only two oriental rugs in tones of deep blue and rose color. Close to the glass in all the windows, as well as at the French doors that open onto the porch, I have draw-curtains of thin unbleached muslin, edged with a narrow cream fringe. The over-curtains are of a rather heavy silky material in a dull grayish rose color, which harmonizes well with the mahogany furniture, and the dull red bricks, and hearth-tiles of the fireplace. The electric fixtures, andirons, fire irons, and other small furnishings of this room are in burnished brass.

A feature of the living-room, and of the other rooms of our house, are the window shelves for plants, which we had made for all of the windows. Nearly all of these shelves are six inches wide, but in the bay window at the east end of the living-room the shelf is much

wider than this, and is used not only for plants and bulbs, but for books and magazines as well. The sun pours into this window the greater part of the day, so we have two large winged chairs here with their backs to the light, for daytime reading. Over the back of each chair is an electric side-wall light, so that one may read at night without changing the position of the chairs.

In the center of the floor is a plug to which is attached our double student lamp, in which we used to burn oil. Two other base plugs for lamps, two side lights besides the ones in the bay window, and four wall sconces holding twelve wax candles make it possible to light the room brilliantly, when entertaining, without the use of center ceiling lights, always so unbecoming and so undesirable for ordinary use.

There are only a few pictures in this room, mainly Japanese prints that repeat the colors in the rugs and other furnishings. The only piece of built-in furniture is a bookcase extending to the ceiling and occupying a space that could not be used for any other piece of furniture. The open shelves bring the books on the level of the eye, thus making them an im-

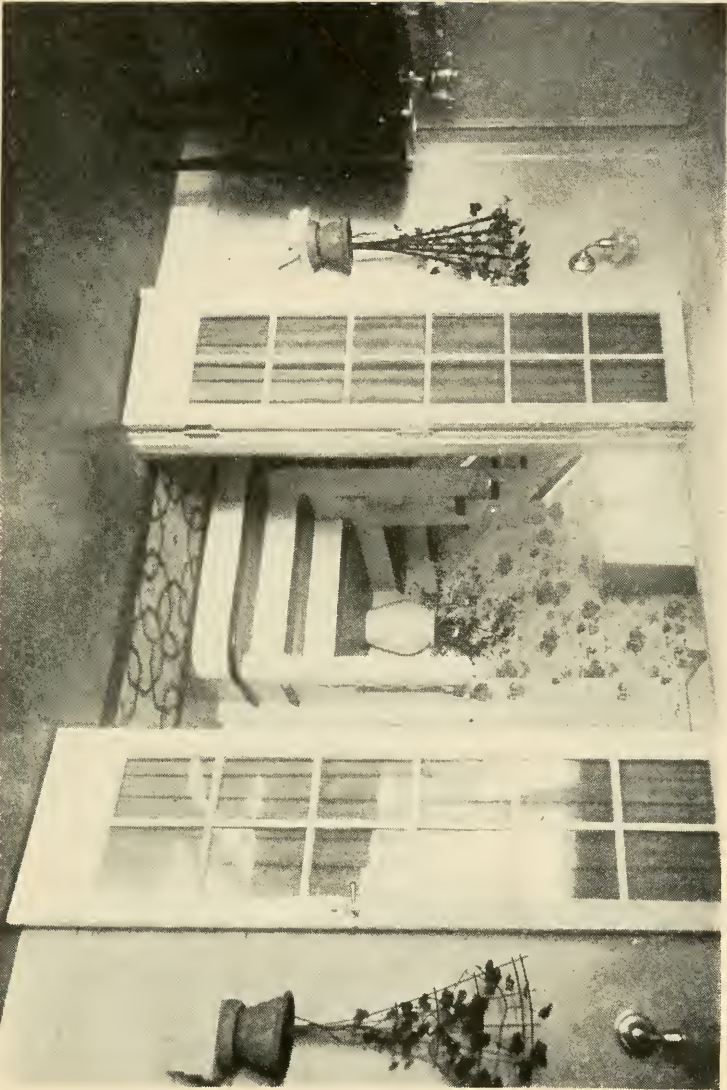
portant part of the decoration of the room. Beneath the open shelves are three shelves for magazines, enclosed by drop doors.

The two pairs of French doors opening into the hall and dining-room have curtains of cream-colored crêpe gathered between rods placed at top and bottom of the glass.

THE DINING-ROOM

A small impressionist painting of which we are very fond determined the treatment of our dining-room. We wanted for once to have this picture hung alone in a room, and as a living-room cannot be too restrained in treatment we felt that the dining-room would be the best place to have it. The colors in the picture are tones of greenish blue and cream color, with touches of rose, so as a background for it we had the rough plaster of the walls and ceiling, the woodwork, as well as the moldings set on to panel the wall spaces and ceiling, all painted alike with many coats of oil paint in a very deep cream color. On the west side of the room there are three casement windows together, projecting out about a foot. A twelve-inch shelf placed beneath the windows, is always filled with plants or bulbs. The curtains

The hall is the only room with figured paper. Notice the India drugget on the floor; and the plant brackets and lighting fixtures in the dining-room





This symmetrical arrangement is not too restrained for a dining-room



Decorated rag rugs and French prints hung with ribbon add color to this room

are very simple: merely two side strips of bluish-green sunfast material joined by a narrow valance run onto the same rod between them. The panels at either side of the windows have as a decoration strips of Chinese embroidery mounted on bluish-green gauze. Some of this same Chinese silk gauze is used on the table between meals, with a centerpiece of fruit or flowers. Opposite the windows is a pair of French doors curtained with the same material as the window hangings, and at either side of them is a small shelf holding a pot of English ivy on a trellis. The furniture of this room is of mahogany in the Hepplewhite design, the shield-back chairs having seats covered with bluish-green leather. The four side-wall lights are finished in silver to harmonize with the old silver service which ornaments the sideboard. Four candles in silver candlesticks are used on the table at night. For general use our dishes are of the plain green Sedgi ware; service plates and plates for special courses having a design of birds, very similar in character to the design of the hall paper. We use no rug, merely a polished floor which is very easily kept clean, and which really gives a more pleasing effect.

THE KITCHEN

Of all the rooms in our house the kitchen seems to make the most general appeal, and I think that is because I thoroughly enjoy arranging a kitchen. First of all, I like to make everything as convenient as possible, and then I like to make the room as picturesque and amusing as possible. While I do not want this room to be cluttered with a lot of meaningless things, I do feel that it is legitimate to have a few purely decorative objects which have no other purpose than to make the kitchen smile at one instead of frowning, as so many kitchens do.

As we live in the country and have an all-gas stove, we have a white kitchen; that is, the walls and woodwork are painted white. The sink and drain-boards are of white enamel. Directly above the sink are two large casement windows and an electric fixture, which give light in the daytime and after dark, not only for dishwashing and the preparation of food, but for the actual cooking as well, the light falling over one's left shoulder when at the stove.

At the left of the sink and hanging above

the drain-board I have the utensils, such as a dish mop, soap shaker, plate-scraper, bottle brush and soap dish, while on the right are metal and glass measuring cups, lemon squeezer, tea strainer. Small sauce pans, spoons, eggbeater, grater, skewers, sieves, coffee pot, and canisters that are normally used near the sink, are within easy reach. I find it convenient to have a low bench near the sink on which to keep an enameled pail with a cover, which is used for waste and emptied once a day into the garbage can in the yard, then scalded. On this same bench I keep the enameled dish pan and the drainer.

At the right of the stove I have a shelf, quite low, and on it are canisters containing salt, sugar, tea, cocoa, and flour for sauces. Matches, holders, a spatula, and other utensils that one needs when working at the stove are right at hand, even though they are duplicated in other parts of the room. A shelf that is a part of the stove holds a salt shaker, pepper grinder, and a bottle of paprika, so that the ordinary seasonings are never out of reach. A large dresser contains all supplies on the shelves, while below, in ample cupboards, heavy pots for occasional use are kept.

The curtains at the windows are made of unbleached linen crash, with borders of Russian darned work, in a block design.

Bright-colored German transparencies hang in the windows above the sink, and on a narrow rail all around the room is a row of decorative plates and other pieces of gaily colored china. This rail is edged with narrow blue and white lace paper, and below it hang copper dishes and Brittany bowls. Painted canisters for cakes and pies, a painted clock with weights, a chintz-lined tray hanging on the wall, pots of bright red geraniums on the window sills, and bluish-green chairs with roses painted on the backs, all help to make the kitchen a jolly place in which to work. The telephone is in the hall only a few feet from the center of the kitchen though separated from it by two doors.

Just back of the kitchen, and opening out onto a back porch, is a little room where the ice chest is kept, with all utensils needed near it hanging on hooks, or placed on shelves conveniently near. In this room the woodwork is all painted a bluish green like the outside door, even the ice chest and the bucket for the ice cream freezer having received a coat of the same

paint, so that even in this most utilitarian room the colors harmonize and thus complete the picture.

ONE OF THE GUEST ROOMS

Directly over the dining-room, and having a western exposure, is the guest room, which I particularly enjoyed furnishing. The walls, ceiling, woodwork, and furniture of this room are deep cream color. At top and bottom of the wall there is a very narrow border of turquoise blue ribbon and pink roses. The colors in this border are repeated in the oval braided rugs, which I made from strips of turquoise blue and cream-colored rags.

The pictures are all French prints in tones of greenish blue, cream, and rose color, framed in dull gilt and suspended from the molding by turquoise blue ribbon. The four-post bed has a coverlet of turquoise blue and cream in a quaint design of roses and leaves. The dressing table cover, as well as the cover to the bedside stand and the Italian linen towels, all have cross stitch designs of baskets of flowers. The toilet articles on the dressing table are of ivory which has taken on a rich color like the walls,

while the washstand set being of clear glass looks as if it too, matched the room exactly. At the windows, besides dark green shades that are used only at night, I have Dutch or double sash curtains of unbleached muslin edged with cream fringe, with over-curtains of turquoise blue linen, held back with bands of faded chintz. The electric fixtures at either side of the dressing table are finished in cream white enamel. Salmon pink geraniums on the window sills, a bonnet box covered with paper like that on the walls, and trimmed with the same little ribbon borders, and a door knocker of green bronze in the shape of a charming angel figure with long tapering wings, are the small furnishings for this room which distinguish it from the other sleeping rooms.

THE BATHROOM

The bathroom, which is at the head of the stairs, has walls and woodwork painted with white oil paint. The floor is of white hexagonal tiles, the fixtures, even those of the electric lights, are of white enamel. At the window there is a white sash curtain, with over-curtains and valance of blue and white Japanese toweling. The blue is repeated in a rag

rug on the floor, and in a single wall decoration: a porcelain "Bambino," white on a bright blue ground.

THE MAID'S ROOM

On the third floor there is a pretty room with sloping sides and dormer windows. The woodwork is the natural pine varnished, so in it I carried out a yellow and white color scheme, having a ceiling paper with a tiny conventional design in yellow on a white ground used on walls and ceiling both. The curtains are of chintz in a design of small yellow roses and green leaves. The rugs are in two tones of brown; the furniture, with the exception of the plain white iron bed, is in brown also. Several pictures in tones of brown, yellow, and green, help to make the maid's room as inviting as any room in the house.

THE OFFICE

On the first floor of our house, there is an extra room, which does not open into any other room and which at the same time is accessible to all of them. It has one window to the east and two to the north, and it is in this well-lighted room that I did my work for the *Jour-*

nal. Here I had my files, my reference books, my samples, my typewriter, everything that I needed to do my work comfortably, so as not to have the "office" atmosphere reach any other part of the house. Each day after I had finished telling my correspondents what to do with their houses, I closed the door of my office room, and passed out into my own dear home, with the hope that I had succeeded in helping other women to get an atmosphere of simple beauty and comfort into theirs.

PART TWO

INTRODUCTION

The average book on the subject of house furnishing and decoration is of use only to those who can afford to employ experts to decorate their walls, prepare their floors and woodwork, upholster their furniture, and give advice on the selection of rugs, hangings, pictures, lighting fixtures, and the countless other things that require much thought in the equipment of every house.

It may not be generally known that less than ten per cent. of the women in the United States can afford to keep even one servant. The other ninety per cent. not only do all or most of their own housework, but when their houses are to be equipped they must use inexpensive furnishings and do the actual work of finishing the woodwork, floors, walls, and furniture themselves. Their home-loving instinct gives them enough strength and enthusiasm for this work, but too often the knowledge of the easiest way to go about the work, as well as the im-

agination necessary for a really charming result, is lacking.

My eyes were opened to these facts during the years in which I served as editor of "The Little House" department of the *Ladies' Home Journal*. Through the thousands of letters that came to me from women in all parts of the world, all of which I answered personally, I was brought into intimate touch with the home-making problems of many who, except for this free service, had no way of getting much-needed advice. Often the question of money was not involved, but the writers lived in such isolated places that it was impossible to get professional help. Even their purchases had to be made from samples and catalogues.

The following extracts from answers that some of my letters of advice called forth, speak for themselves:

"I am going to follow your ideas almost to the letter as you seem to have caught the spirit of my real need."

"I have already arranged the furniture as you suggested and the room looks like a different place."

"I have continued to use the old walnut set

but have used the chintz and the color you suggested for the walls and the room is lovely.”

“I feel I am indebted to you for life. You gave me so many new ideas. My ugly fireplace is a thing of the past, as I followed your advice and it worked beautifully.”

“You have selected just the colors for perfect harmony in my room. How you, so far away, can tell so quickly what the color scheme should be, when I here in the room could not picture it to my satisfaction, is a mystery.”

“You would be well rewarded for your trouble could you see how attractive our dining-room looks. I followed your advice closely; had tables made of pine, used the Japanese toweling for curtains and covers, and the whole thing cost less than ten dollars.”

“Your letter quite transformed my whole vision of the nursery about which I wrote you. I shall follow every suggestion, and I know the result will be the prettiest, most charming nursery imaginable.”

“I have already started on my dining-room curtains and can close my eyes and see that pretty room as it will look in a few weeks, due, dear lady, to your kind helpfulness.”

From a bride who married a poor man, and

from a large house went to live in a few rooms. Her sisters, who had both married men with money, were unable to help her with advice as to how to live in her small quarters.

“Your personal experience helps me a lot, and I dare say I shall become so wedded to few rooms that I shall be pitying my less fortunate sisters.”

Should this book fall into the hands of the sort of person from whom I frequently received letters—the person to whom “money is no object”—she will probably be struck by the obviousness of much that I have to say, so for her benefit I quote a letter which is typical of hundreds I received:

“I am about to be married, and having worked in an office ever since I left school I have had little chance to learn much about a house. Now that I am to have one of my own, I want it to be a real home, so I turn to you for advice. My husband’s salary will be \$75 a month. Could you send me a list of furniture, linen, china, and kitchen utensils that will be necessary for a five-roomed house?”

After making out numerous lists of equipment in accordance with salaries of from \$50 a month upward, I finally put them into concrete

form, in a loose-leafed pamphlet, called "The Little House," the amplified substance of which I give in Book II of this volume.

The following letter contained in each pamphlet expresses its purpose:

THE LADIES' HOME JOURNAL

INDEPENDENCE SQUARE

PHILADELPHIA

EDITORIAL ROOMS

Dear Madam:

In answer to your request for suggestions this booklet is sent to you, to explain the uses of the various rooms of a small house and to give a list of appropriate furnishings for those rooms.

The prices given will enable you to adjust your selections to your own circumstances. A house furnished with the cottage furniture will be in as good taste as one furnished in the most expensive way. The important thing is to have your home honest. Do not select cheap imitations of expensive furnishings. By giving attention to line, color and comfortable arrangement, the simplest furnishings will produce delightful results.

As each house is a law unto itself, you will be wise, when selecting its equipment, not to be governed by prevailing fashions nor by what your friends or neighbors are using in their homes. After all, the thing which gives a house charm is its individuality,

so do not feel that it must be completely furnished at the outset. Let it grow with your needs, that in the end it may be an expression of the family life lived within it.

Cordially yours,

LILIAN BAYLISS GREEN,
The Little House Editor.

CHAPTER I

SUGGESTIONS FOR FURNISHING

THE VESTIBULE

THE only furniture necessary in a vestibule is a rack for umbrellas. The walls should be painted with oil paint in some warm color, and the floor should be tiled or covered with inlaid linoleum in tile or mosaic design.

If the vestibule serves also as the only hall it should contain, in addition to the above-named article, a rug, a small table or chair and a mirror.

THE HALL

Through the front door one gets one's first impression of the occupants of a house. The furnishings of the hall should, therefore, be carefully chosen. It is a passageway rather than a room and requires very little furniture.

The walls may be done in a landscape paper if one wishes to make the room appear larger, or in plain Colonial yellow if a bright effect is desired.

Furniture

	Cottage furniture in oak or birch stained any color.	Colonial designs re- produced in oak or birch.	Colonial designs re- produced in oak painted in gloss enamel.	Colonial designs re- produced in oak painted in rubbed enamel.
Table	\$3.75	\$6.75	\$8.25	\$9.75
Mirror	3.00	3.00	3.40	3.75
Straight chair	2.75	4.50	5.50	6.50
Chest	13.50	13.50	16.50	19.50
Sofa				
Grandfather's clock	60.00	60.00		
Settle	18.00	18.00	22.50	27.00
Telephone stand	6.75	6.75	8.25	9.75

THE LIVING-ROOM

In houses or apartments of but five or six rooms there is usually but one living-room. This room should represent the tastes which the members of the family have in common. The first requisite of such a room is that it should be restful. It is therefore advisable to use a wall covering that is plain in effect. Tan or cream is good in a room that is inclined to be dark; gray-green or gray itself in a very bright living-room. One large rug in two tones of one color, preferably the same color as the walls, is better than a figured rug for this room. Avoid using rocking-chairs in the living-room. They give a restless look and take up more than their share of space. It is better to have comforta-

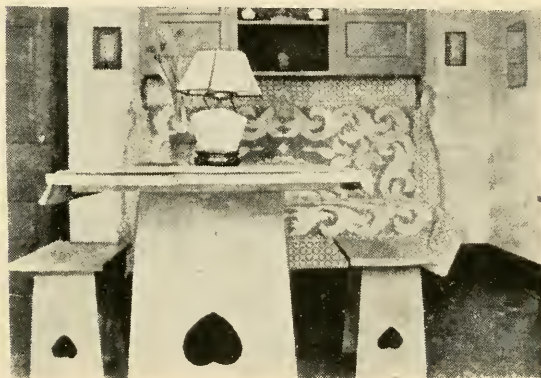
*A buffet made from
the top of a kitchen
cabinet and a kitchen
table*

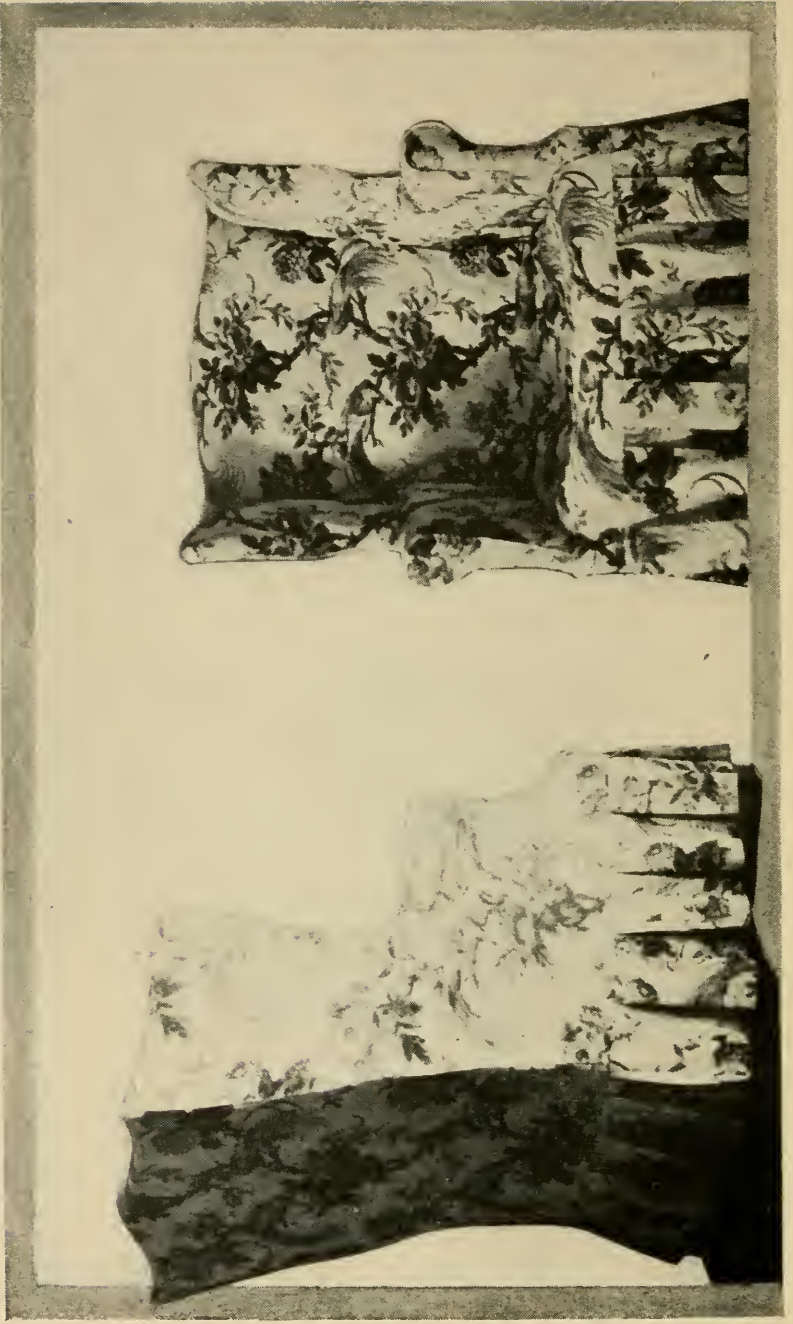


*The silver service
harmonizes well with
this Hepplewhite side-
board*



*Attractive furniture
can be made by a car-
penter and painted at
home*





A gay slip cover of washable material that can easily be removed and cleansed

ble armchairs, upholstered in plain material, or willow chairs with cushions of chintz, if this material is used as curtains. A roomy table with a good reading lamp on it is essential, while open book-shelves, a writing desk or table, a sofa, a sewing table and a piano are all appropriate furnishings for this room.

Plants are always appropriate to use in sunny windows, and pictures of common interest, framed in polished wood or dull gilt frames, help to make the living-room attractive. Use very little bric-à-brac. Nothing which does not actually contribute to the beauty of the room should be allowed to find place there.

Furniture

	Cottage furniture in oak or birch stained any color.	Colonial designs re- produced in oak or birch.	Colonial designs re- produced in oak painted in gloss enamel.	Colonial designs re- produced in real mahogany.
Table	\$4.50	\$15.00	\$17.00	\$50.00
Chair	17.00	22.50	25.00	45.00
Sofa				55.00
Armchair		20.00		38.00
Desk chair	2.75	6.75	7.75	15.00
Desk	9.75	19.50	21.75	90.00
Bookcase	9.00	9.00	11.25	100.00
Sewing table	5.00	5.00	6.00	17.00
Tea table	1.50	1.50	2.00	35.00
Footstool	2.25	3.75	3.00	6.00
Wood box or rack		5.00		5.00
Piano	200.00	250.00		450.00
Music cabinet	6.75	6.75	8.25	28.00

	Hand-made furniture in oak.	Library furniture.	Willow furniture.
Table	\$35.00	\$59.00	\$12.00
Chair	30.50	50.00	12.75
Sofa	68.00	100.00	23.50
Armchair	32.00	65.00	9.75
Desk chair	4.75	15.00	8.25
Desk	28.00	90.00	37.50
Bookcase	25.00	100.00	13.50
Sewing table	18.50		13.50
Tea table	12.00		7.25
Footstool	4.50	6.00	5.25
Wood box or rack	5.00	5.00	3.50
Piano	450.00		
Music cabinet	10.00		

When the most important room in a house faces north, its decoration should be planned first and should govern that of the adjoining rooms. The best color for the walls of a north room is yellow in a tone ranging from a deep cream color to tan or a deep pumpkin color; any shade, in fact that will give the illusion of sunlight. By using thought, such rooms may be very cheerful indeed. In rooms that are sunny, it is possible to use any color except one that fades easily.

A favorite way to treat a living-room that opens into a dining-room by folding or French doors, is to have the walls of both rooms alike, in some plain color. The rug in the living-room should also be plain in several shades

darker than the walls; the hangings and chair covers may be of chintz. In the dining-room since it is best to use a rug with a small figure, the hangings should be of a plain color to emphasize the predominating color in the living-room chintz. This brings the two rooms into perfect harmony, without having them just alike.

THE BEDROOM

The first requisite in the furnishing of this room is that it be fresh and clean.

Unless the room must be used as a study or sitting-room in the daytime the furniture should be reduced as much as possible. The walls should be light in color, and the wood-work white if possible. The furniture may also be white, although dull-finished mahogany in Colonial designs, with small rag rugs on the floor, makes a charming bedroom. One set of draw curtains, of figured chintz if the walls are plain, and of plain-colored material if the walls have a small figure, is enough for each window.

The furnishings of a young girl's bedroom should be carried out in her favorite color, and to the usual bedroom furniture should be added

a desk, lamp, work table and bookshelves.

The bedroom for a growing boy should be his own sitting-room and study as well: a place where he may entertain his friends, do his studying and develop his hobbies. The walls, hangings, couch cover, et cetera, should be very plain, as a boy usually has a collection of trophies which need the plainest sort of a background in order to prevent the room from looking cluttered. Instead of the usual bed he should have an iron-framed couch, which in the daytime may be made up with a plain dark cover with cushions, to be used as a couch; a chiffonier, an armchair, bookshelves, writing table and one or two small rugs will complete the furnishings of the boy's bedroom.

Furniture

	Cottage furniture in oak or birch stained any color.	Colonial designs re- produced in oak or birch.	Colonial designs re- produced in oak painted in gloss enamel.	Colonial designs re- produced in oak painted in rubbed enamel.
Bed	\$9.75	\$16.50	\$18.75	\$21.00
Mattress	3.35	16.00	16.00	16.00
	to	to	to	to
	16.00	25.00	25.00	25.00
Box spring	20.00	20.00	20.00	20.00
Crib (iron)	12.75	12.75	12.75	12.75
Crib mattress	3.75	9.00	9.00	9.00
Pillows (pair)	1.25	2.10	2.10	2.10

SUGGESTIONS FOR FURNISHING 63

	Cottage furniture in oak or birch stained any color.	Colonial designs re- produced in oak or birch.	Colonial designs re- produced in oak painted in gloss enamel.	Colonial designs re- produced in oak painted in rubbed enamel.
Bureau	9.75	22.50	25.00	27.50
Washstand	1.50	2.00	2.75	3.50
Dressing table	9.00	12.57	14.25	15.75
Chiffonier (no mirror)	9.00	12.00	14.25	16.50
Chair	2.75	4.50	5.25	6.00
Rocking-chair	2.75	6.75	7.75	8.75
Waist box	Home-made	2.50	3.50	4.50
Desk	4.50	9.75	10.75	11.75
Armchair		6.75	7.75	8.75
Couch	5.00	13.25		
	(iron frame)	(box)		
Bookshelves	Home-made	9.00	10.50	12.00
Cheval glass	11.25	15.50	16.50	18.00
Stoves				
Gas, \$ 5.00	Wood . . \$15.50			
Coal, 17.00	Wood or coal 25.50			
		Franklin grate or andirons wood or coal . . \$35.00		
		Colonial designs re- produced in real mahogany.	Hand-made furniture in oak.	Willow.
Bed	\$55.00	\$30.00	\$56.00	
Mattress	36.00	36.00	36.00	
Box spring	20.00	20.00	20.00	
Crib (iron)	12.75	12.75		
Crib mattress	9.00	9.00		
Pillows (pair)	6.00	5.25	5.25	
Bureau	75.00	50.00	67.50	
Washstand	6.00	10.00		
		(enamel iron)		
Dressing table	55.00	26.00	48.00	
Chiffonier (no mirror)	100.00	39.00	60.00	
		(High Boy)		

	Colonial designs re- produced in real mahogany.	Hand-made furniture in oak.	Willow.
Chair	10.00	6.50	8.00
Rocking-chair	9.00	6.50	8.25
Waist box	20.00	16.00	4.50
Desk	60.00	20.00	28.50
Armchair	24.00	8.00	7.50
Couch	60.00	50.00	25.00
Bookshelves	(built in)	21.50	13.50
Cheval glass	50.00	25.00	

Correct Articles to Use on a Bureau or Dressing Table

Mirror, brush, comb, nailfile, buttonhook, pintray, shoehorn, powder-box, stud-box, picture frames, small powder-box, clock, hair-receiver.

These may be of silver, ebony, tortoise shell, ivory or Parisian ivory.

CORRECT ARTICLES FOR WASHSTAND

In addition to regular toilet set of china or crystal this is the place for bottles of toilet water, talcum powder, tooth powder, medicine, etc.

THE SEWING-ROOM

Even in a small house there is sometimes an extra room which may be fitted up as a sewing-

room in such a way as to be very convenient and practical, and at the same time so attractive as to serve as an extra bedroom occasionally. This room should be kept as light as possible and should be so furnished that it may be easily kept clean.

Furniture

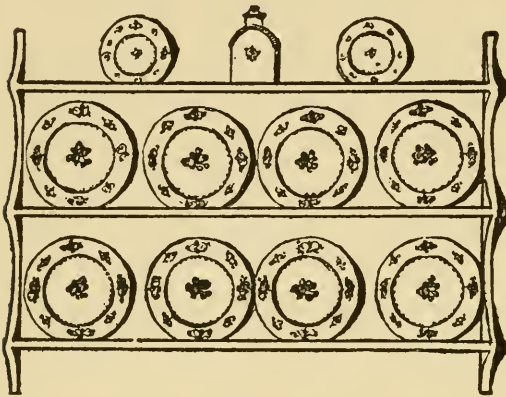
Sewing machine with flat top to be used as a dressing table	\$20.00
Chair	1.25
Box couch	13.25
Chiffonier	9.00
Mirror against a door	11.25
Low rocking-chair without arms	1.50
Cutting table, box underneath. Tilt top to be used as a settle	6.75
Clothespole	3.38

THE DINING-ROOM

The room in which the family assembles several times each day to enjoy its meals together should be the most cheerful room in the house.

Because there is so much lovely blue-and-white china in use many persons feel that they want dining-rooms with blue walls. This is usually a mistake, as blue used in large quantities absorbs the light and makes a room gloomy, particularly on dark days and at night. By using Colonial yellow on the walls, with hangings, rug and decorative china in blue and white, one has an almost ideal arrangement.

There are many charming landscape and foliage papers on the market which, used without



pictures against them, but with bulbs or plants blooming on the windowsills and with hangings of plain semi-transparent colored material, make most delightful rooms.

A plate rack easily made that can be used above a serving table

Plate rails or racks will always be a solution for reducing the apparent height of an over-high ceiling. It is better to use a simple flat molding or paneling than to crowd a plate rail full of inharmonious objects.

Furniture

	Cottage furniture in oak or birch stained any color.	Colonial designs re- produced in oak or birch.	Colonial designs re- produced in oak painted in gloss enamel.	Colonial designs re- produced in oak, painted in rubbed enamel.
Table	\$9.00	\$30.00	\$10.50	\$12.00
Chair	2.75	4.50	5.50	6.50
Armchair	2.75	6.75	7.75	8.75
Serving table	8.25	9.00	10.50	12.75

	Cottage furniture in oak or birch stained any color.	Colonial designs re- produced in oak or birch.	Colonial designs re- produced in oak painted in gloss enamel.	Colonial designs re- produced in oak painted in rubbed enamel.
Buffet	18.00	27.50	21.00	24.00
China closet	15.00	30.00	34.50	39.00
Serving table on wheels	16.75	16.75	30.50	34.00
Screen	3.75	5.00	4.50	5.25
High chair	2.50	2.50	4.15	5.50
Stoves				
Gas, \$ 5.00	Wood . . \$15.50	Franklin grate or andirons		
Coal, 17.00	Wood or coal 25.50	wood or coal . .	\$35.00	

	Colonial designs re- produced in real mahogany.	Hand-made furniture in oak.	Willow.
Table	\$85.00	\$21.00	\$16.50
Chair	10.00	6.50	8.25
Armchair	15.00	10.00	
Serving table	35.00	18.00	28.00
Buffet	125.00	34.00	82.50
China closet	60.00	45.00	
Serving table on wheels	27.00	27.00	24.00
Screen	25.00	20.00	
High chair	10.00	9.00	8.00

THE KITCHEN

The room in which the average housekeeper spends the greater part of her time is usually the least attractive room in the house, whereas it should be—and we learn by visiting foreign kitchens it may be made—a picturesque set-

ting for one of the finest arts—the art of cookery.

The woodwork should be light in color, the walls should be painted with oil paint, or covered with washable material, this also in a light color.

Furniture

Stoves—Gas	\$2.50, \$10.00, \$30.00
Blue-flame kerosene	10.25
Coal, wood, gas	56.00
Coal and wood	49.75
Small electric	33.00
Table \$2.10; \$9.00 (drop leaf); \$11.25 (white enamel on steel)	
Chair	\$1.87, \$6.75
Ice chest	\$7.00, \$15.00, \$40.00 (white enamel)
Kitchen cabinet	\$38.00; \$39.00 (white enamel on steel)
Linoleum 60c. square yard, printed; \$1.60 square yard, inlaid	

INITIAL SUPPLY OF SMALL FURNISHINGS

Small-sized ironing-board	\$0.35	3 graduated copper, enameled or nickel-handled dishes . . . . .	.50
Small glass washboard . . . . .	.35	2 covered earthenware or enameled casseroles	1.50
Clothesline and pins . . . . .	.15	2 pie plates enameled . . . . .	.20
2 irons, holder and stand . . . . .	.70	Alarm clock	\$1.00
2-gallon kerosene can . . . . .	.45	Galvanized-iron scrub pail . . . . .	.30
Small bread board . . . . .	.15	Small covered garbage pail . . . . .	.35
Rack for dish towels . . . . .	.10	Scrubbing brush . . . . .	.20
6 large canisters . . . . .	.60	Broom and brushes . . . . .	.60
Wooden salt box . . . . .	.10	1 quart ice-cream freezer	1.75
1 iron skillet . . . . .	.30	Roller for towel . . . . .	.10
1 double boiler	1.00	Bread box . . . . .	.50
Dish drainer . . . . .	.25		
2 dishmops . . . . .	.10		
Wire bottle washer . . . . .	.10		
Small rolling pin . . . . .	.10		
Chopping machine	1.10		
Large saucepan . . . . .	.30		

4 small canisters . . . .	.40	3 graduated small	
2 sheet-iron pans to use		saucepans . . . .	.30
as roasting pans . . . .	.20	Glass butter jar . . . .	.35
Dishpan (fiber) . . . .	.50	6 popover or custard	
Plate scraper . . . .	.15	cups . . . .	.30
Soap shaker . . . .	.10	Soapdish . . . .	.25
Vegetable brush . . . .	.05	Knives, forks, egg beat-	
Muffin tins . . . .	.25	er, corkscrew, lemon	
Granite soup kettle . . . .	.45	squeezer, etc. . . .	5.50

THE NURSERY

In describing the requisites of the nursery of a small house, I shall confine myself to a room that has to be used by the children both as a playroom and as a sleeping- and dressing-room as well, as it would be unreasonable to suppose that the average small house would have rooms enough to provide both a day and a night nursery which, however, is the ideal arrangement where possible.

Such a room should have one or more sunny windows, with outside blinds which for the day-time nap may be closed, to make the room dark without keeping out the air. If possible there should be a fireplace, but that is not as necessary as the sun. The floor should be bare, so that it may be kept free from dust; small rugs may be provided when the children wish to sit on the floor. The walls should be painted with oil paint if possible, in some light, attractive shade of cream, gray, or gray-green.

Simple draw-curtains of plain white, of chintz or of some plain-colored washable material, may be necessary to soften the light, but it is quite all right to leave the windows in this room free from hangings if preferred. A comfortable winged chair, with a slip cover of gay flowered chintz, is a picturesque addition to this room, and one that a "grown-up" will appreciate when visiting the nursery. For the children, a low table, and a chair piece, made of plain oiled wood preferably, will be required. After the crib stage has been passed, it is well to select a "day-bed" for this room, as it may be made up with a dark cover to be used in the daytime as a comfortable sofa. A chiffonier with plenty of drawers completes the necessary movable furniture, but every nursery should have low shelves and cupboards built for toys and books, if the room is to be kept neat, and if the children are to be taught to put things away after they have finished using them. If there is a little wall space left near the floor, it should be blackened, and enclosed by a molding. Such a stationary blackboard is a source of endless delight in early attempts at drawing, figure and letter making.

As a wall decoration, instead of a permanent

frieze of "Mother Goose" or "Alice in Wonderland" pictures, which a child will in time outgrow, I suggest having parallel moldings about ten inches apart placed across at least one wall space. This space should be covered with glass between the moldings, the higher of which should have grooves cut at regular intervals to admit the insertion of pictures. These pictures may then be selected to suit the age of the child as well as the season of the year, and after serving this purpose they may be pasted in cambric scrap-books, to be kept as souvenirs of childhood, or passed along to other children for use in their nurseries.

For each child there should be a "growing stick": a piece of wood twice the width and more than twice the length of an ordinary yard stick, and marked in much the same way. At the top of each stick should be the initials and age date of the child, burned into the wood, and the stick should hang on a door casing by means of a hole bored into the top. On this stick a comparative record of growth may be kept, and if the family moves away these interesting records may be taken along. It is such little things as this which give a homelike atmosphere to the family dwelling.

SOME "DON'TS" FOR THE AMATEUR DECORATOR

On seeing the same mistakes repeated again and again, not only in the decoration of houses, but in tea rooms and club rooms as well, it is evident that the mind of the amateur decorator needs to be impressed with a few important "DON'TS."

DON'T have too many figured walls in the same house.

DON'T have figured walls in two adjoining rooms unless they are treated as one room and the same figure is used in both.

DON'T use figured hangings in a room with figured walls.

DON'T use more than one design of cretonne in the same room.

DON'T use figured rugs and figured hangings in the same room, even though the walls are plain.

DON'T hang pictures on a wall with a distinct figure; have few ornaments and very plain ones in such a room.

DON'T use figured "glass" curtains and figured overcurtains at the same window. One or the other should be plain.

DON'T use paper with a large figure in a small room.

DON'T use many different colors or figures on the walls of a small house or apartment. An effect of space will be obtained by having the walls in all the rooms done alike in some plain light color. The rooms may be made distinctive by, for example, having a symmetrical arrangement of pictures in the hall; by having the walls of living-room and dining-room paneled; by using narrow borders in the bedrooms, and by having decorative china on a plate rack in the kitchen.

DON'T use a drop ceiling or a wide border in a room that is nine feet or less in height. In such a room the best treatment is to have the walls plain up to the angle of the ceiling, with a simple molding to match the rest of the woodwork.

DON'T use blue in large quantities; never on the walls of a north room.

DON'T use striped or large figured paper on the walls of a room with sloping ceilings. Use instead, a plain or small figured paper on walls and ceiling both, having neither molding nor border, where walls and ceiling meet.

DON'T use much mission furniture in a house. Stationary pieces such as desks and bookcases are the least objectionable but pieces of furniture that must be moved about, should be of lighter weight and less clumsy to handle.

CHAPTER II

LIGHTING FIXTURES

WHEN planning one's own home it is comparatively easy to select and place the lighting fixtures to conform to the furnishings in each room and to the use to which the fixture is to be put, but in houses built to rent, the ignorance and lack of taste displayed in the lighting fixtures is appalling. Ghastly domes, inverted bowls, and flimsy, over-decorated brass fixtures are the rule, so placed that the light from them is not only most unbecoming, but practically useless. The cheaper the fixture, the more ornate it is, as a rule.

Besides selecting fixtures as simple and inconspicuous as possible, the following suggestions as to the placing of them in accordance with the requirements of each room may be of use to those who have given the subject little thought.

In the vestibule it is correct to have either a side-wall or an overhead light. The hall is an

appropriate place for a decorative lantern of a design to harmonize with the general scheme of the room. As a lantern gives a softened light, it is well to have side lights in addition, especially at the head and foot of the stairs.

In a living-room, library or music-room, there should be baseboard and floor plugs for lamps to be placed conveniently on tables, desks, or on the piano. Side-wall lights are usually sufficient for the general lighting of the room. Overhead lights except in rooms with very high ceilings, are not needed, and even in high rooms they are seldom used except when entertaining in a formal way.

The most attractive way to light the dining-room is to have side-wall lights for general lighting, with candles on the table at dinner at night.

The kitchen is the one room in a house in which a strong light is desirable at all times. It is a laboratory, and everything here should be thought out in such a way as to facilitate work. One of the most important things is to have plenty of light where it is needed and when it is needed. There should be a strong light directly above the sink, and one above and at the left of the stove. There should be another in

front of the ice chest and one in front of the supply cupboard.

In a bathroom, a light at either side of the mirror above the washstand is all that is required, while in bedrooms there should be a light at either side of each dressing table or bureau, as well as a candle or lamp on a bedside table. Where electricity is used, there should be a light in each closet. Needless to say every flight of steps in the house should be well lighted.

Having passed through a period in which leaded glass domes were rampant above the dining-room tables in nearly all rented houses and apartments, we are now in the midst of an epidemic of inverted alabaster bowls, used to conceal the light and to reflect it from the ceiling down into the room. There are some places in which this serves an admirable purpose, as for example in stores, railway stations, banks, and hotel corridors, where it is necessary to use light in the daytime, and where an illusion of daylight is to be desired. In the lighting of a private house, there are other things of greater importance than merely having as much light as possible. Light is stimulating to the nerves, and too much of it coming

from above dilates the pupils of the eyes and produces anything but the restful effect desired at the end of a day. We shall make no mistake if we allow ourselves in this respect to be governed by nature, by using low lights after sundown, with the light directed away from the eyes and focused on the book we are reading, the page we are writing, or the table on which our meal is served.

CHAPTER III

THE HANGING OF CURTAINS

FROM the fact that fully a quarter of the letters that come to the *Ladies' Home Journal* decorating department are in reference to curtains, I am led to believe that the curtain problem is one of the most puzzling to women who are furnishing their homes. This is due partly to a change in architecture, which means that new and unfamiliar types of windows are used. Then, too, the manufacturers see to it that fashions in curtain fabrics change as often as possible, for there are always women who are unhappy unless everything they have from clothes to curtains is the *dernier cri*. Some one has aptly said that the difference between having things in good taste and having them fashionable is that if they are in good taste one will not be ashamed of them next year.

Good taste is governed by suitability, so that if the newest things in curtain materials hap-

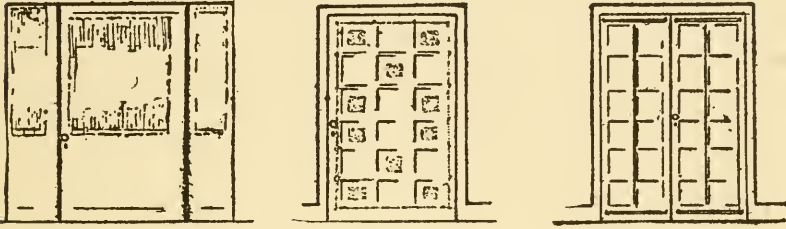
pen to be right for the windows in question there is not the slightest reason why they should not be selected; but so long as they are serviceable, they should be used, and not be discarded simply because something newer is on the market.

The question of suitability depends upon the height of the window, the view, the way it opens, and the way the windows in adjoining rooms are curtained. Some persons consider the outside appearance of the house when choosing their curtains, and that is right to a certain extent, so long as the charm of the interior is not sacrificed.

A window is designed primarily to let in light and air, and is not a thing to be decked out like an over-dressed child, in layer upon layer of ruffles and lace. The important consideration is how to get just the desired amount of light and air from each window in the daytime, and how to screen the room adequately at night.

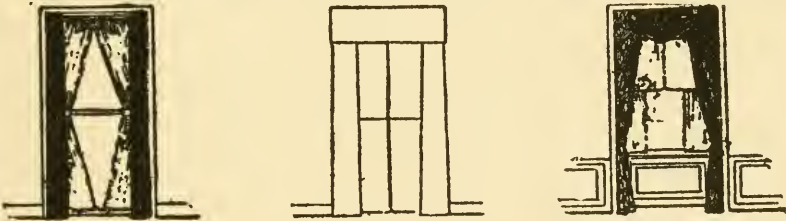
Let us consider, first, the glass in the front door of a house. It usually contains the only window to the front hall, so it should be curtained in such a way as to let in as much light as possible. On the other hand, as those who

do their own work know only too well, it is very important to be able to see who is at the door without being seen from the outside. These considerations have led to the use of very thin materials such as scrim, voile, thin China silk,



Different types of doors require different curtain treatment

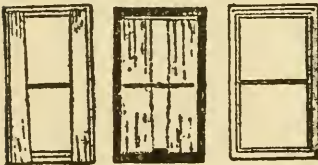
or net, gathered tightly between rods placed at top and bottom of the glass. A flat panel of filet lace is sometimes stretched across the glass, or a panel charmingly wrought of coarse linen,



Effective curtaining for the old-fashioned type of high window

with insertions of filet lace. This is the one place where a rather elaborate curtain is permissible. If there is a vestibule door with glass in it, the curtain should match the one used in the front door.

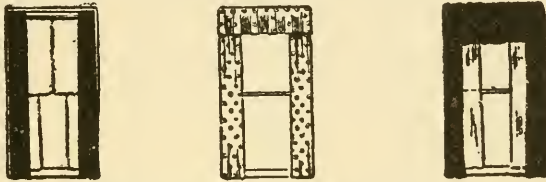
In houses built from twenty to forty years ago, the ceilings, and consequently the windows, are apt to be very high. Such windows require a special treatment, because it is trying on the eyes to have light coming from above. Shades are almost a necessity, unless Dutch curtains are used, and if the windows are narrow as well as high, a lower look may be obtained by the use of overcurtains and deep valances. The use of a valance is never a matter of fashion: it is always a question to be determined by the person who is doing the decorating. A valance always makes a window look shorter and broader, and a number of them used give to a high room a cozier, lower appearance. If that is the desired effect, then valances should be used to produce it.



*Curtaining which does not
keep out the light*

The "glass curtains," those that hang close to the glass, are usually hung from a rod, the fixtures of which are placed in the run of the window, above the shade, if a shade is used. The materials for these curtains are muslin, either ruffled or plain, scrim, voile, cheesecloth, theatrical scrim, tarlton, thin linen, casement cloth, batiste, un-

bleached cotton and plain China silk. There are many ways of hanging these curtains. They usually reach only to the sill, but they may either hang straight down, drawn together across the glass, or they may be drawn apart. Sometimes they are caught back in the center with bands of the same material, while another way is to have a rod at top and bottom, with the material stretched between the two rods,



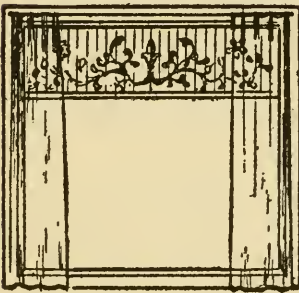
Three types of over curtains

with or without a narrow heading at each end, and caught back or not as preferred.

When but one set of curtains is used at a window, any of the ways just described may be used, or they may be hung as over-curtains are hung.

Over curtains are, as a rule, used to help furnish a room by adding color and variety to the side walls, as well as to soften the light, and to act as shades when drawn together at night. The usual way to hang them is to have the fixtures placed in the center of the corner of the

upper outer casing. The rod should be large and strong enough to hold the curtains without sagging in the center, but for the ordinary window and with the sort of fabrics used nowadays a solid brass rod about three quarters of an inch thick is usually all that is required. The fixtures should be as inconspicuous as possible.



*Decorative windows
should have plain
curtains*

The curtains may be run onto the rod by means of a narrow hem at the top, or they may be suspended from it by means of small brass rings placed about three inches apart. If it is desirable to draw these curtains together at any time, a valance, if one is used, should be run onto a separate rod, or tacked to a narrow board affixed to the top of the casing. Otherwise the valance may be set

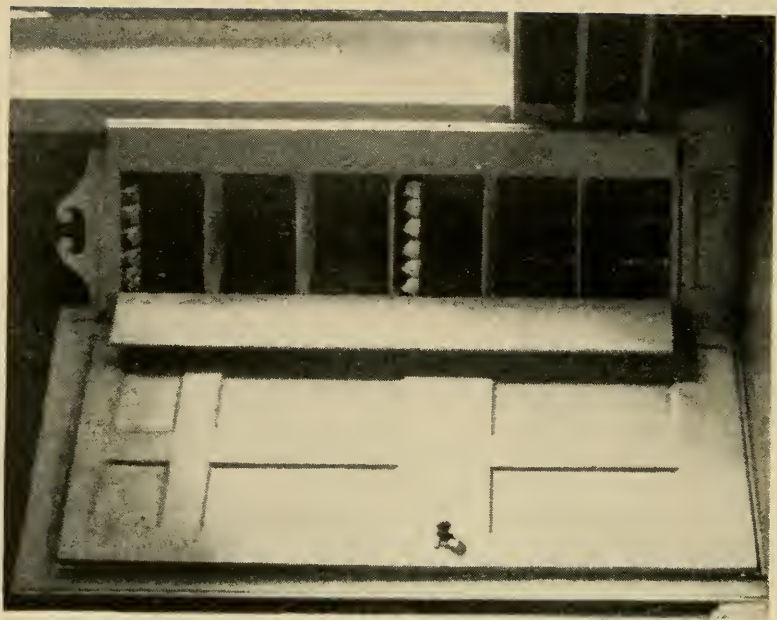
in between the two side curtains on the same rod.

Sunfast materials suitable to use for over-curtains are now to be found in a great variety

One of the best features of this bathroom is the closet for clothes hamper and linen supplies



Plain iron bedsteads made sightly by covers of chintz that match the window hangings



A corner made useful and ornamental by a cupboard, the doors of which are two discarded inside blinds fitted on hinges

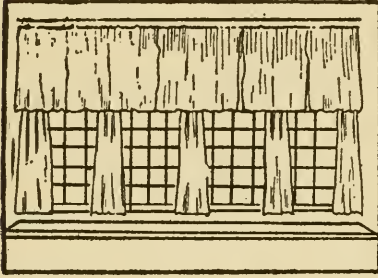
of colors, weaves, and weights. The more expensive, imported ones really do resist the action of the sun, and, as they are very wide, one-half the width is usually enough for each side curtain. For sunny windows it pays to buy the best, if colored material is to be used. I have tried inexpensive domestic chintzes and it is like throwing money away, for even before they are washed, they have faded so that the room looks shabby and colorless. On the other hand I have English chintz that has been in constant use for ten years, and after frequent washings, the color is as bright as the day it was bought.

Linen, plain or figured, velvet, velour, cretonne, Java and India cottons, silk, rep, monk's cloth, chambray, denim, and countless novelty fabrics, are used for over-curtains, their suitability depending upon the room in which they are to be used.

DUTCH CURTAINS

These are simply a separate pair of sash curtains at each sash of each window, made to draw together by having small brass rings at the top. Suitable materials for these charming little curtains are English casement cloth, unbleached

muslin or linen, scrim, cheesecloth or English net. Over-curtains of plain-colored material or of figured chintz may be used. This sort of curtains takes the place of shades and gives a

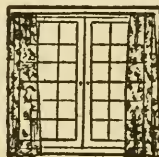


Regulate light in high casement windows by Dutch or double curtains

very harmonious effect if used in every window of the house.

Casement windows that are so much used nowadays give much trouble on account of their very simplicity.

It is hard to believe that shades may be dispensed with and that one set of curtains is all that is really required. They should be hung by small brass rings, so that they may easily be drawn together, and



Curtains of thick material hung on rings take the place of shades with casement windows

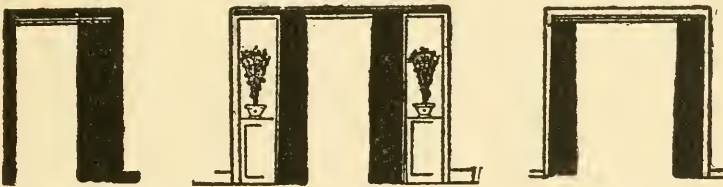
thus take the place of shades. If the window opens outward, the fixtures for the curtain rods should be placed on the casing above the window, but if the window opens into the room,

the fixtures should be attached to the sash, so that when the window is opened, the curtain comes with it.

French doors with small panes of glass are being used more and more, not only as outside doors, in which case the curtains for them correspond to the curtains of the windows in the same room, but between rooms as well. In this case, it is customary to have curtains of thin material, stretched tightly between rods placed at top and bottom of the glass. *Portières* are sometimes used at either side of the doors, but they are by no means essential.

PORTIÈRES

If there is an open space between rooms, it is really necessary to have *portières* in order to in-



The primary use of portières is to insure privacy

sure privacy at times. As that is the chief reason for using *portières*, it stands to reason that the material used for the purpose should be of sufficient weight, and sufficiently closely

woven, to act as a complete screen. The materials that are best for these door curtains are: rep, velour, heavy linen, denim, monk's cloth, and the sunfast fabrics that go under various trade names. It is hard for the enlightened to believe that some people still use rope portières, but I have been in towns where such things are shown at the "general store" as being the "latest thing out."

CHAPTER IV

FLOOR COVERINGS

IN selecting floor coverings there are several important considerations. The design and quality should be governed by the treatment the rug will necessarily have.

HALL

A hall rug or carpet will receive hard wear; therefore, the quality should be good. A small all-over symmetrical design in two tones of one color or in several harmonizing colors will show dust and wear less than a plain surface would do.

Rag rug, machine made, 3 by 6 feet . . .	\$1.75
Hand-woven rag rug, 3 by 6 feet . . .	7.50
Scotch wool rug, 3 by 6 feet	4.00
Hand-woven wool rug, 3 by 6 feet . . .	6.00
East India drugget, 3 by 6 feet	8.00
Saxony, 3 by 6 feet	9.00
Brussels rug, 3 by 6 feet	9.00
Oriental rug, 3 by 6 feet	35.00

LIVING-ROOM

In a living-room the floor covering will be worn all over equally. Since there is always a

variety of colors and forms in a living-room it is well to keep the floor covering as plain as possible. A rug with a plain center and a darker border of the same color is excellent in this room, particularly if the walls or hangings are figured. If they are plain, the rug or carpet may have a small, indefinite figure. If several domestic rugs are used in the same room they should be exactly alike in design and color. If small Oriental rugs are used they will, of course, differ in design, but they should be as nearly as possible in the same tone.

Good Living-room Rugs

Crex or grass rug, 9 by 12 feet	\$8.50
Rag rugs, 9 by 12 feet	\$10.00 to 45.00
Scotch wool rug, 9 by 12 feet	\$14.50 to 25.00
Brussels, 9 by 12 feet	32.75
Hand-woven wool rug, 9 by 12 feet . . .	36.00
East India drugget, 9 by 12 feet	43.00
Saxony, 9 by 12 feet	50.00
Oriental, 9 by 12 feet	200.00 up

DINING-ROOM

A dining-room rug gets very hard wear in spots. It should, therefore, be selected in as good quality as one can afford. It is not well to have a perfectly plain rug in a dining-room, as a plain surface shows crumbs and spots too readily. There is no objection to having a dining-room floor quite bare, if the floor is well fin-

ished. Inlaid linoleum also makes an excellent floor covering for a dining-room that receives very hard usage.

The best coverings for this room are:

Crex ingrain rug, 9 by 12 feet	\$8.50
Rag rug, 9 by 12 feet	\$10.00 to 45.00
Brussels, 9 by 12 feet	32.75
East India drugget, 9 by 12 feet	36.00
Saxony, 9 by 12 feet	50.00
Oriental, 9 by 12 feet	200.00

BEDROOM

On account of the lint which accumulates in bedrooms it is a good plan to keep the space under the beds bare, so that it may be dusted every day. Small rugs laid where most needed are more hygienic in sleeping-rooms than are large rugs and carpets. Plain Chinese matting makes a clean floor covering when the boards are not in good condition. Although it is in good taste to use a carpet or one large rug in a bedroom, the preference lies among the following:

Small rag rugs, 3 by 6 feet	\$1.75
Oval braided rag rugs, 3 by 6 feet	2.50
East India drugget, 3 by 6 feet	8.00
Saxony, 3 by 6 feet	8.00
Oriental, 3 by 6 feet	35.00

Oval rag rugs have become very popular lately, and when carefully designed and made

of either woolen or cotton rags in fast colors, they are artistic, serviceable, washable, and suitable to use in bedrooms, bathrooms, and kitchens of any house. In simple houses, particularly those furnished with Colonial furniture, these rugs are often used even in the hall, living-room and dining-room, the size being governed to suit the need. One of the chief things to recommend them is the fact that they may be made at home without the use of a loom; a child may even be easily taught to do certain processes of the work, and to make tiny ones for her dolls' house.

The rug in the lower photograph facing page 41, I made of deep cream and turquoise blue cotton rags, cut in one-inch strips the width of the material. Each strip I folded under a half inch on each side, then pressed with a hot iron. This left a strip one-half inch wide, with the rough side kept underneath when braiding. It is easier to braid if the strands are not too long, so I always join mine as I go along, working the colors in to carry out the design I have in mind. In this rug, I began with the blue, and braided enough to form the oval center, sewing the sides of the braid together with linen thread on the wrong

side, and holding the work rather loose, so as to avoid unevenness when the rug is laid out on the floor. As soon as the blue center was large enough, I left out one strand of blue, and substituted one of cream, going round once, then another strand of blue was omitted, and a second of cream, was used. After going around the rug once more, the third strand of blue was left out, and the braid became solid cream color.

After carrying this around the rug, the whole process was reversed, until solid blue was reached again, and so on back to cream, until the rug was the required size. The center and the outer stripe ought to be the same color.

When my rug was done, I decorated it with roses and green leaves made of strands of cotton crêpe in two shades of pink and two of gray green.

CHAPTER V

TABLEWARE AND SILVER

SO many things have to be taken into consideration in the selection of tableware, that in giving lists of what seem to me the essential things to buy at the outset I will at the same time tell my reasons for choosing as I do.

To my mind, one of the charms of a meal is to have a variety in the dishes from which the different courses are served. For this reason, I do not advise getting a whole set of one pattern. My way in the long run will not be any more expensive, for there are certain things which must of necessity match exactly, and these I select from an open stock pattern that may always be found, when it is necessary to replace anything that is broken.

To be specific, I will give a list of my own tableware that is adequate. The numbers of each, I will omit, as each person's requirements differ so much, but in starting out, there are many things, in dishes, silver and glass, which

may as well be bought in half dozen as in dozen lots.

Plain green Sedgi ware: Dinner plates, luncheon plates (used also for breakfast and salad), bread and butter plates, coffee cups and saucers, hot milk jug, to be used also for chocolate, a small platter to be used for omelettes, eggs, or other breakfast dishes. These are the only open stock dishes I have.

Soup plates of decorated German ware, to be used also for cereals.

Coalport teapot, and cups and saucers in Indian Tree design.

Desert plates of Doulton semi-porcelain, to be used alone or under glass plates. Design of birds and flowers.

Deep green salad bowl of plain Italian pottery.

Vinegar and oil cruets of French decorated china.

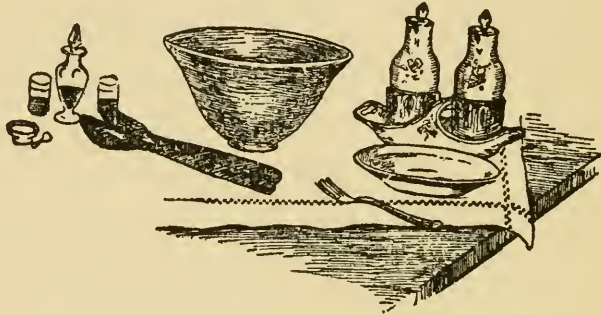
After-dinner coffee cups of Minton ware, in white and green.

Bouillon cups of Limoges in white and green.

Three casseroles of plain green Chinese pottery with covers.

At first glance I may seem to have a heterogeneous assortment of makes and designs in

my dishes, but when in use, no two designs ever appear on the table at the same time, while any one of the figured dishes looks well with the plain green ware. For example, when I serve salad, I like to make it on the table, using my



A salad bowl of plain green pottery, Sedgi plates of the same shade of green and figured cruets give variety to the meal

Italian bowl of plain green pottery. The Sedgi plates are the same shade of green, and the figured oil and vinegar cruets simply give a variety which is pleasing after the main course that was served from all green and silver dishes.

GLASSWARE

The excellent reproductions in pressed glass of Colonial designs, make it possible to use glass that is rather heavy and very inexpensive, as a substitute for china. The modern cut glass that one usually sees, has little to recom-

mend it, for the designs are poor as a rule, so this pressed glass is really to be preferred to cut glass, unless one is so fortunate as to have some of the genuine old English glass which was cut in simple designs. This would be too precious to use commonly, so that even by these fortunate ones, the pressed glass would be desirable for everyday use.

GLASS, COLONIAL PRESSED

1/2 dozen tumblers . . . . .	.
1/2 dozen sherbet glasses . . . . .	.
1/2 dozen dessert plates . . . . .	.
1/2 dozen finger bowls . . . . .	.
Sugar bowl and cream pitcher . . . . .	.
Dish for lemons . . . . .	.
Dish for nuts . . . . .	.
Pitcher . . . . .	.
Candlesticks . . . . .	.
Vinegar and oil cruets . . . . .	.
Berry dish . . . . .	.
1/2 dozen iced tea glasses . . . . .	.
1/2 dozen individual salt cellars . . . . .	.
1 large plate . . . . .	.
1 large cream pitcher . . . . .	.
3 plates for cheese, butter, etc. . . . .	.
Pepper shakers for use in making salad . . . . .	.
1/2 dozen coasters to be used under iced tea glasses	.

SILVERWARE

There is no objection to the use of plated silver, so long as the design is good and the plate is heavy enough to give good service. In fact, even though it is thought best to get solid flat silver, there are other articles of daily use

that it seems to me wise, in the saving from breakage alone, to select in plated silver at the outset, having the design conform to that of the flat silver.

- 1 dozen teaspoons
- 1/2 dozen dessertspoons (used for soup also) . . .
- 4 tablespoons
- 1 dozen dessert forks (used also for breakfast, lunch, salad, pie, fruit, etc.)
- 1/2 dozen dessert knives
- 1/2 dozen table knives with steel blades and ivoroid handles
- Carving set to match steel knives
- 1/2 dozen table forks
- 2 fancy spoons for jellies, bonbons, etc.
- 2 fancy forks for olives, lemon, etc.
- 1/2 dozen after-dinner coffee spoons
- 1/2 dozen bouillon spoons
- 1/2 dozen butter spreaders
- 1 gravy ladle
- Saltspoon
- Sugar tongs

PLATED WARE

- Covered vegetable dish (cover may be used as a dish by removing handle)
- Platter
- Pitcher
- Coffee pot
- Toast rack
- Small tray
- Sandwich plate
- Silver bowl
- Egg steamer
- Bread or fruit tray
- Tea strainer
- Candlesticks

In addition to the lists given, there are certain little things that may be used on the table

for the sake of variety and diversion. For example, bone spoons for eggs will not tarnish as silver ones will. Then instead of pepper shakers, grinders may be used in order that the real flavor of black pepper may be obtained by grinding the pepper corns directly onto the food that is to be seasoned.

For serving French rolls, muffins, and biscuit, I like to use an oval wicker basket with a napkin in it. For fruit in the center of the table I sometimes use a charming oval basket of wood, painted white and sparingly decorated with green.

Teakwood stands are attractive to use instead of tiles for holding a hot tea or coffee pot, as well as to hold a bowl of flowers in the center of the table.

An egg coddler of Britannia ware or plate is a useful as well as an ornamental device, for after pouring boiling water over the eggs, they are placed in the coddler onto the table where after about five minutes, during which time one may attend to toast, and other things with a free mind, they are done to a turn, and may then be opened by the man of the house by the use of an egg opener, which he is sure to appreciate.

One of the chief delights in visiting my friends, and also in traveling in foreign countries is to see the ways others have devised to make their tables interesting and individual, without departing from the only hide-bound requisites: those of order and absolute cleanliness. A bare table of plain wood, set with crude pottery dishes and coarse unbleached linen will be picturesque and inviting if things are spotlessly clean and symmetrically arranged.

TABLE LINEN

This brings me to the consideration of linen for use on the table. Here I take exception to the use of large tablecloths of pure white damask, for general use. It is well to have at least two of them in reserve, for there are times when nothing else does so well, but for everyday use I like better small cloths of creamy unbleached linen, heavy but rather coarse in texture. Arranging a table is to me like painting a picture, and I prefer a cream to a staring white background for most of my table arrangements. It is the tendency nowadays for table decorations to be more individual and less stereotyped and conventional than formerly.

LINEN

Many young women wish to know the necessary amount of table and bed linen to provide when preparing for their first housekeeping. The list given is meant for persons with average incomes. The quality should be the best that one can possibly afford. The breakfast runners and napkins are to be made by hand of unbleached linen, such as one buys for dish towels. With insets of imitation filet lace these are very attractive, durable and easy to launder.

No list has been given for kitchen linens, but it is well to have a supply of linen tea towels and roller towels. Floor cloths, pot holders and cheesecloth dusters should also be provided in abundance.

Table Linen

- 2 dozen 22-inch napkins, at \$3.00 a dozen
- 2 dozen 12-inch luncheon napkins, at \$4.50 a dozen
(Luncheon napkins at \$1.00 a dozen if made by hand of coarse linen)
- 2 two-yard-square tablecloths, at \$1.25 a yard
- Two-yard square asbestos or cotton flannel pad for table
- $\frac{1}{2}$ dozen square tea cloths
- $\frac{1}{2}$ dozen table runners for breakfast
- 1 dozen white fringed napkins
- 4 tray covers
- 1 dozen finger-bowl doilies
- 1 dozen plate doilies

Bed Linen

- 4 sheets (extra long) for each bed
- 4 pillow cases for each pillow
- 1 mattress protector for each bed, with one extra one in the house
- 2 spreads for each bed.
- 1 down or lamb's-wool comforter for each bed
- 1 pair of blankets for each bed, with 2 extra pairs in the house
- 1/2 dozen plain huckaback towels for each person
- 3 bath towels for each person
- 1/2 dozen washcloths for each person
- 1 bath mat in the bathroom, 2 in reserve

CHAPTER VI

PICTURES AND OTHER ORNAMENTS

THERE is no subject pertaining to the house upon which it is so difficult to give suggestions as the subject of pictures, and yet there is nothing that can so easily detract from the beauty of a room as pictures that are unwisely selected or badly hung.

THE HANGING OF PICTURES

Large pictures should be hung by two parallel wires from the picture molding. The center of the picture should be on the level of the average eye. The wires should be as near the color of the wall as possible.

Small pictures should be hung somewhat lower than larger ones. They may be hung in groups if the wall space is large, or singly if the space is small. A small picture may be suspended by a brass ring screwed into the center of the top of frame or by an invisible wire.

In either case it hangs from a tack driven into the wall.

There are a number of Eastern picture dealers who, for a small sum, will send illustrated catalogues of their pictures from which selections may be made. Some dealers will even send pictures on approval to those who can furnish some satisfactory business reference. There is, therefore, no excuse for using any but good pictures nowadays. Color reproductions are now within the reach of the most modest purse and in selecting reproductions of paintings it is better to have them in color than in black and white.

If one especially prefers black-and-white pictures it is better to get photographs of good specimens of architecture, sculpture or scenery, etchings, reproductions of woodcuts or of black-and-white drawings.

While it would be useless to attempt to give a list of suitable pictures to use in the different rooms of a house, a few general suggestions may prove helpful.

In a hall with plain walls, have pictures such as good decorative portraits, colored architectural drawings or Japanese prints. If the

hall has a figured paper it is best to have a mirror and possibly a good plaster cast in ivory finish as the only wall decoration.

In the living-room the greatest restraint must be exercised or the restfulness, so important to that room, will be sacrificed. If the wall spaces really need a decorative treatment select pictures of which no member of the family will be likely to tire. Reproductions in color of famous portraits of men, women or children are apt to prove satisfactory. Reproductions of landscapes, allegorical pictures, or mural decorations are also good. The frames may be in dull gold or plain wood to correspond with the woodwork or furniture of the room.

If one has family portraits which have real artistic merit, aside from association, the dining-room is an excellent place for them. While it is correct to hang pictures in a dining-room it is well to make this room distinctive by using on the walls decorative china, brass, copper or pewter and by having the windows filled with growing bulbs or flowering plants.

The bedroom is the right place for personal things such as photographs, diplomas, sentimental pictures, religious pictures and family

portraits, which have associations but no decorative value.

ORNAMENTS

The rage for bric-à-brac is a thing of the past. Select the necessary small furnishings of a home with an eye to beauty as well as utility and few other ornaments will be needed.

HALL

For umbrellas select a plain pottery jar to harmonize with the color scheme. It will cost no more than an ordinary wooden umbrella rack.

The frame for the hall mirror may be ornamental. Colonial designs are good as are also hand-carved frames done in dull gold. Carved oak frames are also good when they harmonize with the other furnishings.

On the hall table have a brass card tray if the hall hardware is in brass; a silver one if the hardware is nickel or black iron. On the table have also a pencil and a leather-covered pad.

The hall lantern or wall sconces may also be selected in harmony with other furnishings and have distinct decorative value.

LIVING-ROOM

In the living-room the following articles are indispensable and each one should be carefully selected:

A reading lamp high enough to throw the light properly when one is reading. The best reading lamp is a double student lamp in brass, with plain sage green glass shades and duplex burners. A good lamp can be made by using any piece of pottery of the right shape and size fitted with an oil font or electric burner and with a shade of plain silk or of Japanese rice paper.

Book ends for the table are now to be found made of wood, brass, plaster, tapestry and bronze.

Library shears and paper-cutter in a double sheath of leather or brass.

Clock in a simple, plain design of wood, crystal, French gilt or leather.

Matchbox.

Desk appointments.

Waste-basket.

Dull pottery vases for flowers.

Terra-cotta window-boxes for plants.

Wall sconces or electric sidelights.

Woodbox or basket.

Andirons.

Fire irons.

Cushions.

Ash receiver.

Sewing-box or basket.

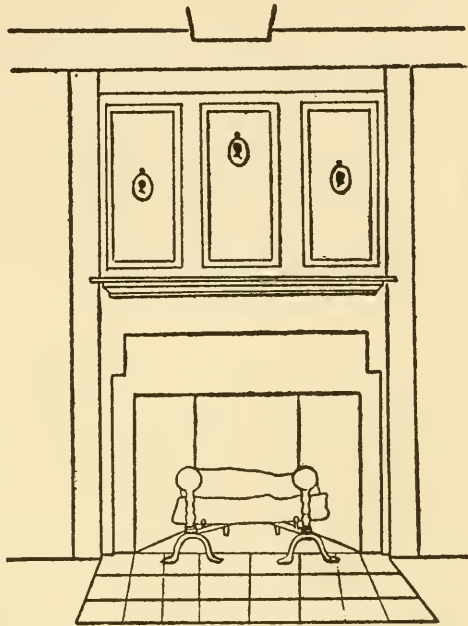
Table-cover in linen, brocade, rep, velours or sunfast fabric in plain color, the edges bound with old gold gimp.

The piano may be left bare, but if a cover is used for an upright piano it should fit the top of the piano exactly, and should be made of the same material as the table-cover. The piano is to be treated as a musical instrument rather than as a piece of furniture. No ornaments are required on a piano, but if any are used they should be low and heavy so that they will not shake when the instrument is played. A handsome portfolio for music may lie on the piano with a low jar of flowers at either end of the top of the piano in case it is an upright.

MANTEL ORNAMENTS

There is no fixed way for arranging ornaments on a mantelpiece, but it is well to have the arrangement as dignified and symmetrical as possible. A candlestick at either end with

a simple clock or vase in the center is a good arrangement, although there is no objection to using a pair of vases or small Tanagra figures to balance the spaces left between the other ornaments. The mantel should never be cluttered with unframed photographs, calendars or other undecorative articles. When in doubt use flowers in plain bowls or



Mantel treatment in sleeping room of old Colonial house

vases, where you feel the need of an ornament. They are always in good taste and when not procurable there are substitutes to be found in the woods at all times of the year.

DINING-ROOM

Decorative china for walls or plate-rail.

If there is a china closet, fill it with china which really adds to the beauty of the room.

Keep other china and glass in the pantry except at mealtime.

Plants or bulbs growing in the windows.

Plant, fruit or flowers for the center of the dining-table.

Silver for the sideboard.

Candlesticks in glass or silver to be used on the table at night and kept on the serving-table or buffet during the day.

KITCHEN

Decorative china, shining copper pots or pans, enameled kitchen utensils, something green growing in the windows, curtains of figured chintz, and linoleum in attractive design are the ornaments of a well-planned kitchen.

BEDROOMS

Very few ornaments are necessary in bedrooms. Besides the regular toilet articles, there should always be a matchbox conveniently placed, a waste-basket, a sewing-basket, a desk set, a lamp and candlesticks. There should also be a water pitcher and drinking-glass on a tray on the bedside table.

CHAPTER VII

SYSTEM IN THE HOUSEHOLD

NO system of housekeeping is good that does not take into consideration the habits of the family in question, therefore the best way to do is for each housekeeper to make out a system of her own to fit conditions which it is impossible to change. After doing all she can to perfect her own system, she will do well to consult a book written by a housekeeping expert, in order to compare notes and get added suggestions.

Each member of the household should be given some part of the daily routine for which he is held responsible, in order that the woman who does her own work may do it well and yet have time left for other things. Not only should each one assume some definite part of the work, but he should be considerate in not making work for another to do. This is where good breeding and character count for much. Some one has said that the test of a Christian

is the way he leaves the washstand after using it. The bathroom should be put in good order once a day, and each person after using it should leave it in as neat a condition as when he found it; tub and basin clean, towels folded or put into a hamper if soiled.

When children have to go very early to school, it is not possible for them to take entire charge of their rooms, but they may be early taught to hang up their night clothes, to air their bed clothes, open the windows and leave their rooms in good order.

Conveniences should be provided at the outset to make it possible for each one to do his part with the least possible confusion. There should be a shelf somewhere with a roll of wrapping paper on it and a ball of stout twine near at hand. In a drawer, it is well to keep supplies such as paraffin paper, plain white paper napkins, paper plates and cups in readiness for an impromptu picnic lunch.

A tool chest may easily be improvised from a shallow box and hung against the wall in a convenient place. It should contain a hammer, hatchet, screw-driver, screws, tacks, assorted nails, screw-hooks, picture-wire, picture hooks, et cetera.

A large bottle of ink should be kept on hand from which smaller bottles may be filled when needed. Library paste is easily made and a quantity of that, too, should be kept on the supply shelf.

It will be found very convenient to have a place on the second floor to keep a broom, dustpan, brush, dusters and cleaning fluids, to save having to carry them up and downstairs.

Near the telephone there should always be a pad and pencil for taking messages. If the house is in the country where trains and street cars have to be used, it is well to have a schedule posted somewhere, so that even a guest may consult it conveniently.

As pins are constantly being needed, it is convenient to have a pincushion in every room.

In every living-room there should be something provided for newspapers when not being read.

If there are smokers in the family, there should always be a supply of safety matches and ash trays kept in a convenient place.

Above all, should there be a place somewhere in each house where one may always find writing materials, a clean blotter and a clear space on which to write. A well-ap-

pointed desk is the ideal thing, but failing that, a table will do very well so long as the chair on which the writer sits is a proper height. A pen tray containing both pointed and stub pens, a writing pad with envelopes to match, clean blotters, a calendar and a book of stamps, are the only requirements. It should be some one's regular duty to see that such a writing table is always in order, the same person making herself responsible for keeping magazines in order on the table and for disposing of them along with newspapers after they have been used. These may seem like trivial things, but in the house with no servant, a little co-operation on the part of the various members of the family is necessary in order that all details may be so looked after that a pleasant, orderly, smoothly running home may be the result.

Whether a woman does all of her work or employs a servant to do it, it is important to go through the work often enough to standardize each process, so as to know how long it takes, before making out a definite schedule to be followed each day. Such a schedule should then be typewritten and framed under glass to be hung in a convenient place on the kitchen wall for reference.

(SAMPLE) SCHEDULE

WORK FOR EVERY DAY

6 A. M.
 Get up
 Dress
 Air bedroom
 Put living-room and dining-room in order
 Set table
 Prepare breakfast

7.30 A. M.
 Serve breakfast
 Clear table
 Wash and scald dishes
 Make out menus for the day
 Do ordering
 Make beds
 Clean bathroom
 Dust rooms
 Empty waste baskets
 Water plants
 Put away dishes
 Arrange kitchen

9.30 A. M.
 Do special work for the day

12.30 P. M.
 Set table for lunch

1 P. M.
 Serve lunch
 Clear table
 Brush under table if necessary
 Prepare vegetables and dessert for dinner
 Wash dishes
 Scald dishes
 Empty kitchen garbage pail
 Scald garbage pail
 Put away dishes
 Sweep kitchen
 Rest
 Dress for the afternoon

6 P. M.
 Set table
 Prepare dinner

6.30 P. M.
 Serve dinner
 Clear table
 Wash, scald and put away dishes
 Rest

WORK FOR SPECIAL DAYS

MONDAY

Wash clothes
 Scrub kitchen, laundry, bath-room and cellar stairs
 Dampen and fold clothes

TUESDAY

Iron clothes

WEDNESDAY

Mend and put away clothes
 Sew

THURSDAY

Clean silver, brasses, mirrors and windows

FRIDAY

General cleaning
 Clean one room each week thoroughly

SATURDAY

Baking
 Preparations for Sunday

At one side of this schedule should hang a pad with cord and pencil attached upon which may be written the needed supplies, and at the other side should be hung the menus for the day. A calendar and a clock on this same wall will concentrate all information as to what is to be done and when.

A shelf for cook books and card catalogue, a hook for supply slips and a scale with which to verify weights are conveniences that all kitchens should have.

CHAPTER VIII

UGLY THINGS IMPROVED OR THE ART OF MAKING USE OF WHAT IS AT HAND

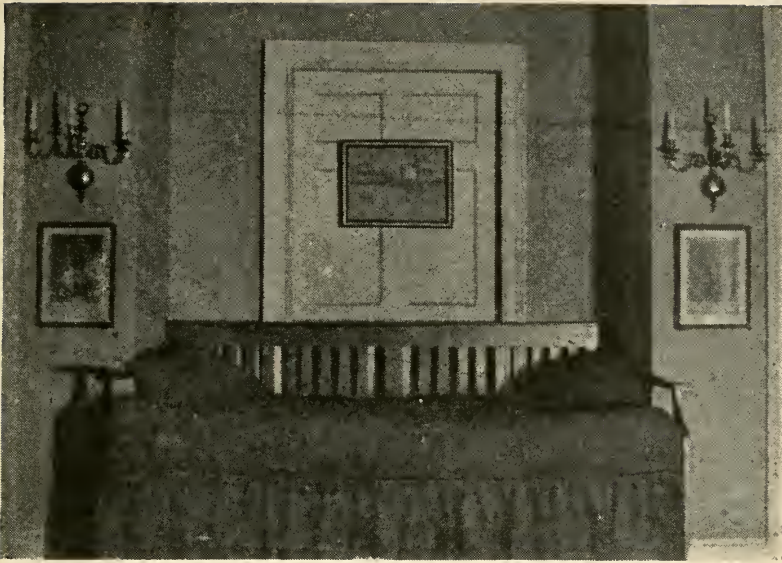
BY using imagination and ingenuity, many things about the house may be so transformed as to be not only more useful but really good-looking as well.

An unsightly chair of which the padding is good but the surface worn and faded may be concealed by a slip cover of washable material which need not be expensive. These slip covers are not difficult to make: simply lay the material on the different surfaces of the chair with the pattern wrong side out, but so placed that the design best suits the spaces, allowing plenty of the material around the seat and arms to tuck in so that the cover may be slipped off easily. Baste or pin the edges together, sew on the machine, then cut close to the seam. Now turn on the right side and make a French seam around all of the edges. This strength-

ens them and acts as a finish as well. The whole cover should be made rather loose to allow for shrinking.

The same method of making slip covers may be applied in making them for the ends of iron beds that have become scuffed from hard usage. Chintz or any plain washable material that harmonizes with the room may be used, so long as it has sufficient body to conceal the frame of the bed. The spread should be of the same material as the slip covers, and there should be a valance of the same around the exposed sides of the bed.

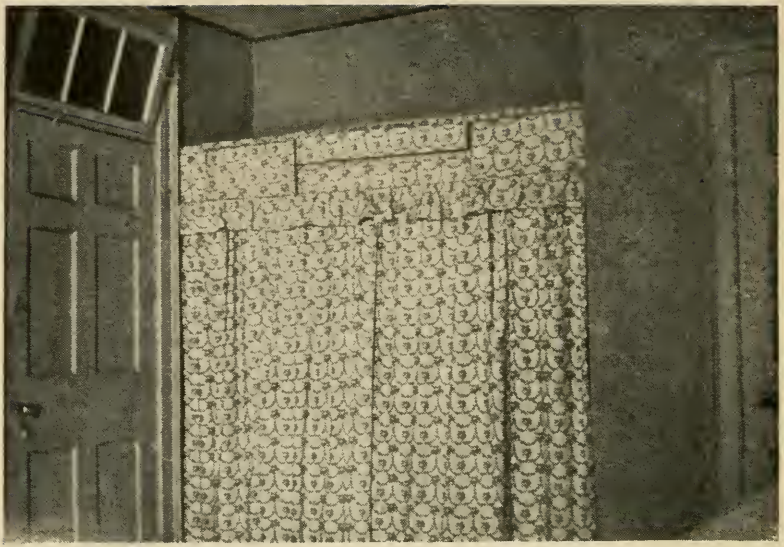
In a bedroom which lacked a closet, a very roomy one was improvised by having a board placed across an otherwise useless space. It rested on wooden cleats placed six feet above the floor. Between the cleats a pole was placed from which innumerable waists, skirts, and coats were hung. Below the waists, there was room for several small packing boxes. To hide all this, a curtain of chintz was suspended by brass rings from a brass rod placed under the front edge of the board. To hide this rod as well as the rings of the curtain, a narrow ruffle of the chintz was tacked to the edge of the board. On top of the shelf were two



A day bed that takes up little space and conceals another single bed by its valance



A complete kitchen that measures 30 x 40 inches. A white board covers the stove at the left



Two views of a roomy closet that utilizes otherwise useless space. The dress and hat boxes on the shelf are covered with the same chintz as the curtains are made of

dress boxes and two hat boxes, the fronts of which were covered with the chintz.

A similar space to that described above, but in the adjoining room, was utilized in this way: being a six-foot space it held comfortably the springs and mattress of a single bed. These were held by wooden braces, placed high enough to allow a low cot on castors to be run underneath. In this way two beds were made to occupy the space of one during the day-time when this room was used as a sitting-room. To hide the lower bed, there was a valance of material to match the day cover of the upper bed. The valance was run onto a brass curtain rod which fitted into fixtures at either end.

Old white inside shutters that were about to be removed suggested to me a way of using a very small corner in our apartment. I asked permission of the landlord to use two of the long and six of the short shutters. From these I made designs which a carpenter readily carried out for me at a very small cost. For the corner space I had seven triangles of wood cut to form the top and six shelves of a little cupboard. The two long shutters made paneled doors for it and at the top I had a simple

Colonial ornament of wood as a finish. This afforded space enough for glass, china, and silver, which I used occasionally when entertaining in this room.

Two of the short blinds I used to enclose the lower shelves of our open bookcase. On these enclosed shelves we kept magazines, kodak books, and pamphlets.

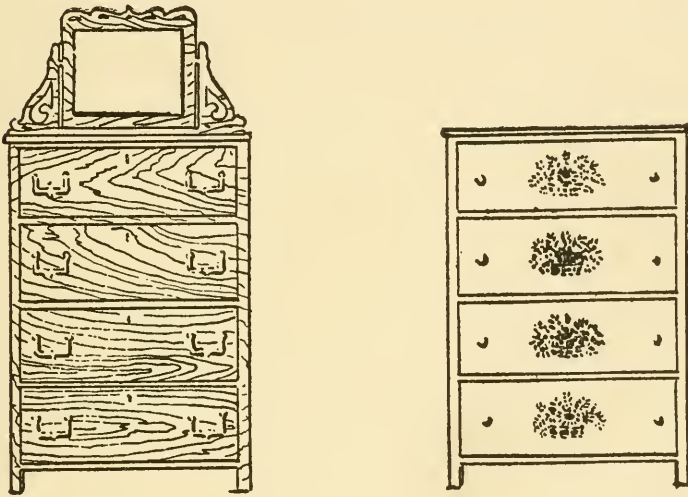
The other four short shutters I used to enclose shelves under a deep-set window in our tiny dining-room. Here they protected glass and china that were in everyday use from dust.

Removing the upper shelf from a rather high, ugly mission magazine stand, and giving it several coats of ivory colored paint, made it into an attractive bedside table for the guest room. There was space on top for the light and a glass of water, the next shelf had room for books, while below there were still other shelves behind a little door.

An ugly oak chiffonier became a charming piece of furniture after it was painted ivory white and decorated with baskets of gaily colored flowers. The flimsy handles were removed and simple glass ones used instead. The mirror, too, was painted, and with the ugly ornaments removed, was hung on the wall above

a dressing table made by placing a board of the right length on top of the sewing machine. A valance was tacked around the board, which concealed the sewing machine completely when not in use.

And so one could go on indefinitely, but I hope I have given enough examples to illus-



Showing what can be done with an ugly oak chiffonier

trate the point which I am so anxious to make in this book: that brains may be made to take the place of money, and that the result of using them in connection with what one already has gives as a rule a home with individuality and charm which those that are all cut after the same pattern lack utterly.

CHAPTER IX

PLANTS, FLOWERS AND FRUITS IN HOUSE DECORATION

THE return in pleasure for a very little money spent for plants, bulbs, flowers, or fruit for house decoration is out of all proportion to the investment. The important thing is to be on the lookout for something that will give the touch to a room that corresponds to the high light in a picture.

English ivy is a satisfactory thing to use as it is inexpensive, requires little care and no sun. It lends itself delightfully to all sorts of arrangements, but is especially good when trained over a trellis. Bulbs also give excellent results, and for those who enjoy flowers but do not care to spend much time over them, nothing is so desirable as paper white narcissus. The bulbs cost only thirty cents a dozen and even three placed in a bowl with enough pebbles to hold them straight and firm will give a charming result. The only care they need is

to have water about half the depth of the bulb.

Hyacinths, jonquils, and pale pink Murillo tulips are lovely, but they are usually grown in pots of earth and require a cold dark room in which to form their roots before being brought to the light.

Of potted plants, I have always been very fond of old-fashioned fuchsias, which are decorative and satisfactory. Geraniums, too, are good for simple houses. I usually use bright red ones in the kitchen and salmon pink ones in bedrooms where the color is right. Chinese primroses are also good for certain rooms; as for cyclamen, that is about the best of all, for it blooms incessantly from fall till spring.

In the woods it is possible at all times of the year to find things that will last a long time as house decorations, so that those who have no means of visiting greenhouses are not on that account barred from really beautiful things for decorative purposes. In the fall there are the autumn leaves, and colored berries, as well as various kinds of evergreen, including juniper with its blue berries. Bayberry and laurel are lovely, as are pussy willows, and wild fruit blossoms in the spring.

When taking a walk in the country, I was

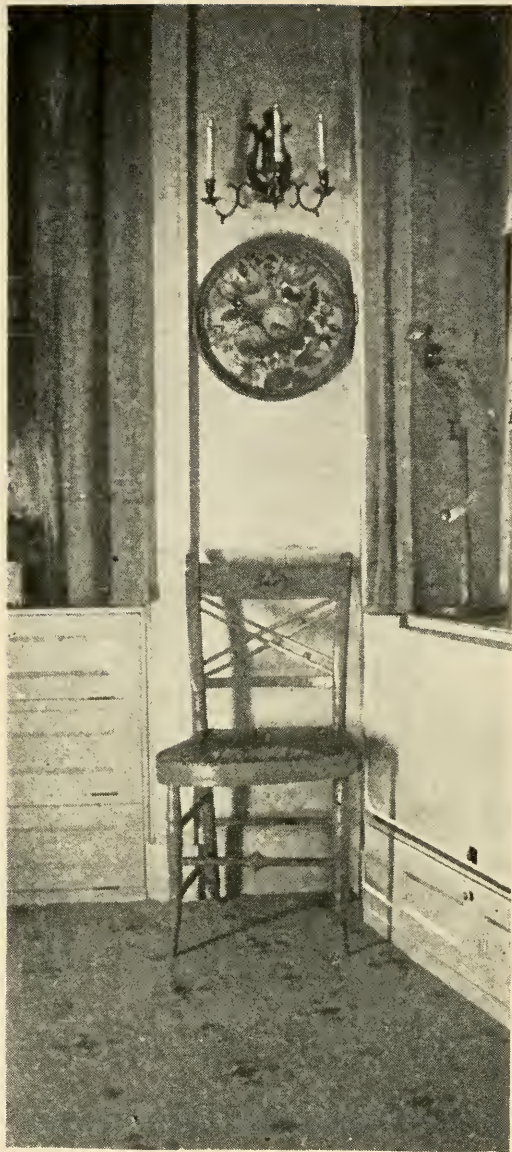
one day excited on seeing a low tree with very black scraggly branches and black berries. I had been on the lookout for something decorative for the mantelpiece of my room, the hangings of which were of a gaily flowered chintz, but the rest of the room all black and white. Cutting some of the black branches, I hurried home with them, eager to get them into a tall white vase and on the mantel, where they were indeed just right between two silhouettes, themselves silhouetted against the plain white of the paneling.

Some artists make a point of having in their gardens certain flowers which when dried will keep indefinitely, and take the place of fresh flowers during the winter months. Among these are rodanthe, helichrysum, and the iridescent pods of "honesty" which are very Japanese in effect, and exactly right for certain rooms.

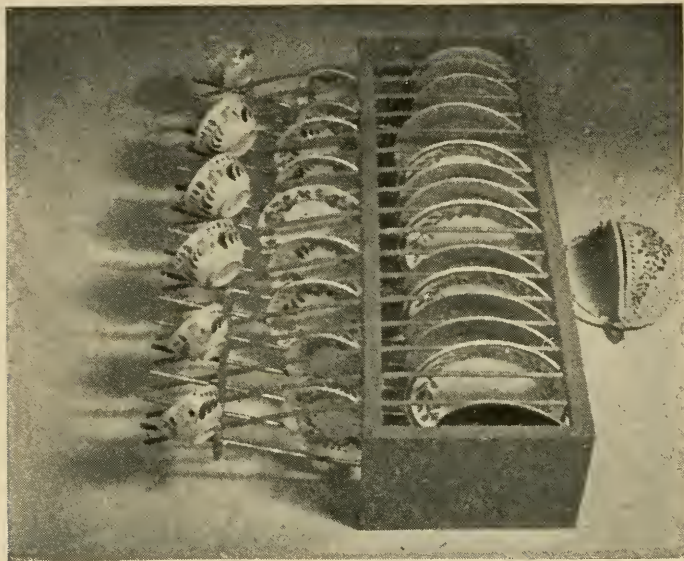
For a table decoration, fruit has always appealed to me strongly, for there is nothing more fascinating than to arrange a basket with differently colored fruits, just as if one were weaving a tapestry or a design in cross-stitch. The shape as well as the colors must be right. As a thanksgiving decoration, nothing is so symbolic as such a basket of fruit on the table,



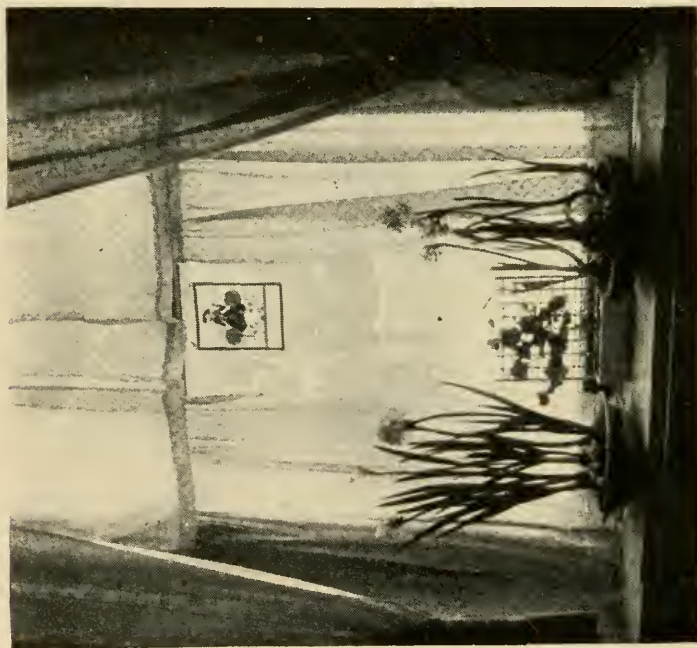
Ivy trained on a trellis gives color and design to a plain wall



The panel under the window at the right, when raised level with the sill, forms the dining-table



*This plate rack above the drain board
obviates dish wiping*



*Narcissus and ivy on the window sill look well
against Dutch curtains*

with garlands of it after the manner of Della Robbia used appropriately on the wall or over a mantel.

HOW TO TRIM THE CHRISTMAS TREE MOST EFFECTIVELY

After trimming Christmas trees for many years, I have finally developed a system of procedure which simplifies the process and gives a really exquisite result. The same method may be applied to any sized tree, from the full grown ones to the tiny ones used as table decorations.

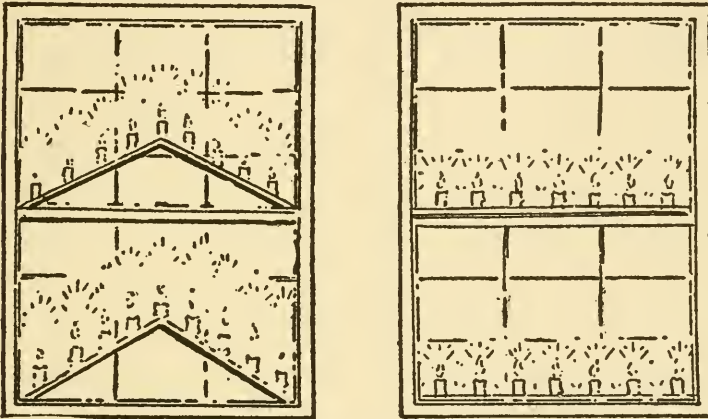
I keep the colors all white, green, and silver, and have nothing on the tree that is to be removed until the tree is entirely dismantled. The first thing is to select a good, full, symmetrical tree with a standard of wood, or of iron, that will keep it firm and straight. If electricity is available, electric bulbs of white frosted glass are the first ornaments to be distributed through the branches. Next comes the artificial asbestos snow; the sticky kind that may be placed in around the stem of the tree, and stuck to the needles to give the illusion of a recent snowfall. To complete the illusion, hang clear glass icicles from the tips

of some of the branches. Then the silver ornaments are hung, the strings of small balls and tinsel being hung perpendicularly. From the apex of the tree is now suspended a shimmering veil of "Lametta," which is made of thin strands of silver thread. The latest discovery I have made and the thing which distinguishes my trees from any I have ever seen, is called "Engellocken" or Angels' Hair. It is made of spun glass, and when hung from the tip of the tree, and spread out as thinly as possible over the entire tree, it gives to it a mysterious, fairy-like appearance that looks like frosted cobwebs. If candles are to be used, they should be put on last, and for small trees I use the tiny white wax ones, held by small white rosebuds such as are sold for birthday cakes. To finish the top of the tree, a white Santa Claus, holding a white candle, may be placed at the apex, to cover the ends of the Lametta and Engellocken.

A sheet should be spread around the base of the tree to cover the standard, and on it should be laid all of the presents that can be done up in white paper. Over everything there should be a generous sprinkling of mica snowflakes.

WINDOW-LIGHTING ON CHRISTMAS EVE

Having described the way to trim the Christmas tree, I cannot end this book without describing also the ceremony which I first saw while living on Beacon Hill in Boston, the place where this impressive old-world custom was first introduced. Like the municipal



The lights in the window on Christmas Eve

Christmas tree, the ceremony has been adopted by various communities, but it is so beautiful, and so simple, that it ought to become a general custom. The accompanying cuts show the usual way to arrange the candles, so that any one who has even a rudimentary knowledge of carpentry can make the wooden strips that support them. There is little danger if cur-

tains are either taken down, or drawn well back and carefully watched.

Conditions were perfect the first time I saw the window-lighting, for it began to snow hard the morning before Christmas, the great wet flakes clinging to the branches of the trees. Before night it turned much colder, a full moon and brilliant stars showing in a deep blue sky, making a wonderful setting for what we were about to see.

Not realizing that it was so late, I was startled by the sound of children's voices outside. Standing in the snow beneath the lighted windows of the quaint old brick house opposite, were three little girls singing "The First Noel." As far as we could see up the hill, every window of every house was lighted with candles. We simply had to see more, and as we walked we found the hill deserted and absolutely still, but a picture to remember always the lights from thousands of candles reflected by the snowy street.

In one window was a Della Robbia cast of the madonna and child in colored porcelain, a tall candle burning at either side of it. At the top of the hill we stopped to admire an old Bullfinch house, every window of which held a

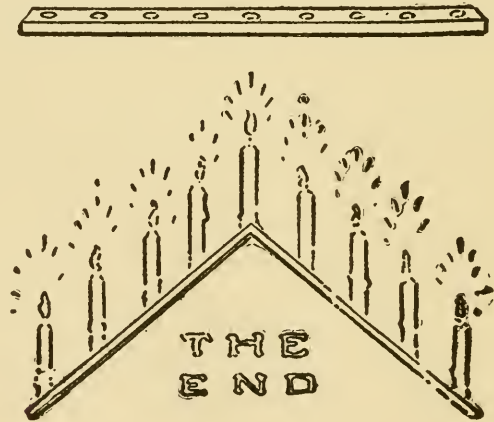
three-branched candle stick with tall wax tapers. Off in the distance we could hear a group of men and girls singing that lovely old carol, "Come Rest Ye Merry Gentlemen, Let Nothing Ye Dismay." On they came trudging past us through the snow, leaving us thrilled by their simple music.

We then passed through Walnut Street and down into Chestnut, where the snow-laden branches of the trees formed an archway across that picturesque thoroughfare, on either side of which the windows stripped of their draperies gave fascinating glimpses of Colonial interiors. Each house had an individual arrangement of candles, but no matter how simple or how elaborate the grouping, the effect was always charming. Outside, the doors with their fan-lights were outlined with ropes of laurel, bunches of holly or wreaths of it hanging from the brass knockers.

As we turned back into Mount Vernon Street, the air was vibrating with carols rung out by the bells in the Church of the Advent. The streets were filling with people, come to listen to the carollers who made a quaint picture reading their words by the light of pierced brass lanterns.

In Louisberg Square they stood beneath the windows of Saint Margaret's Hospital, singing in Latin, the "Adeste Fideles," the Sisters in their black robes looking down from behind rows of lighted candles.

I couldn't help thinking how sweet it would be if every one, after the rush of shopping, the sending off of packages, the frenzied last-minute gift making, could get back to the real meaning of Christmas by placing lighted candles in their windows, as a symbol of the life of the One whose birthday none ever forgets: if everywhere on that one night of all the year people could meet in the quiet, friendly way they met that night on the Hill, all alike affected by the universal language of music and beauty.



APPENDIX

APPENDIX I

To Clean Porcelain

Rub the inside of the bath tub, sink or basin with a cloth dampened with kerosene. For bad stains, use chloride of lime, dissolved in water.

To Lacquer Brass

Candlesticks, sconces, ornaments or hardware made of brass may be kept permanently bright by first having them clean, bright and dry, then, with a soft brush apply a thin coat of white shellac, covering every bit of the surface. The work must be done quickly as shellac dries almost immediately.

To Clean Lacquered Brass

Dust the article to be cleaned; rub with sweet oil. Rub off the oil with a soft cloth and polish with a dry duster. A brass bed should be cleaned in this way.

To Relacquer a Brass Bedstead

When some of the lacquer has rubbed off of a brass bedstead, the rest may be removed with wood alcohol or any commercial paint and varnish remover. If the metal is solid brass it will require the same treatment as that given above, but if the metal proves to be iron, instead of white shellac a "Brass

Lacquer" will have to be used in order to give the original finish. In any case the work will be easier if the metal is heated slightly before the lacquer is applied.

To Remove Wax from Candlesticks

Plunge them into hot water and allow them to remain until the wax is soft.

How to Lay the Dust When Sweeping Carpets or Rugs or Beating Furniture

Lacking a vacuum cleaner, it is possible to sweep without raising much dust if the broom is dipped in hot water into which a little turpentine or ammonia has been poured. Dry salt, damp tea leaves or pieces of paper wrung out of ammonia water may also be used for the same purpose. When obliged to beat upholstered furniture without removing it to the out of doors, cover it over with a dampened sheet, then beat it and the dust will adhere to the sheet.

To Clean Smoky Ceilings

Mix starch and water to a paste. Go over the entire ceiling with this even though only a small portion of it seems to be black. Leave it until it is perfectly dry, then brush it off. The paste must be applied with a pad of flannel.

To Clean Chimneys

Sprinkle two ounces of powdered sulphur on a bright fire. This will remove much of the soot from the chimney, but will not take the place of the thorough cleaning that is required from time to time.

To Clean Plain China Matting

Take out of doors on a fine day; remove the dust; wash with bran water, using no soap as that turns the matting yellow. Rinse with cold water; dry as thoroughly as possible with dry cloths, then hang on a line in the sun until perfectly dry.

To Clean Chintz, Cretonne and Tapestry

When the covering is not to be removed, the safest thing to use is dry bran rubbed well into the surface with a flannel.

To Wash Cretonnes and Chintzes

Use lukewarm water in which a little bran has been steeped; no soap. Rinse in cold water and dry in a room where there is neither fire nor sunshine. Iron on the wrong side.

To Clean Curtain Rings and Hooks Made of Metal

If very much discolored, boil in a mixture of one part water to two of vinegar. Rinse in cold water and dry.

To Run a Brass Rod Easily Through the Hem of a Curtain

Place a thimble on the end of the rod.

To Prepare a Cloth for Polishing Silver

Boil soft cotton or linen cloths in milk in which an ounce of hartshorn powder has been added, for five minutes. Remove the cloths: plunge them into cold water; wring out well and dry as quickly as possible. These cloths may be used for keeping silver bright without cleaning it very often.

To Keep Earthenware, Glassware and Lamp Chimneys from Breaking Easily

Place them when new in a kettle of cold water. Bring the water to a boil very gradually. Remove the articles, and let them cool gradually.

To Clean Linoleum

Add a little kerosene to the water with which it is washed: it helps to preserve the linoleum besides giving it a slight polish.

Home-made Linoleum

Cover the floor with newspapers, then stretch over it and tack down securely, either plain burlap or old brussels carpet wrong side up. Go over this with a coat of thick flour paste; let dry; repeat, then paint over the surface with one or two coats of deck paint, finishing with a coat of good varnish. Before using the varnish, the floor may be marked off in three-inch squares with black paint, to look like tiles.

Home-made Glue for Use in Upholstering Furniture

Get sheets of fish glue, and melt it after breaking it into small pieces into the top of a double boiler. Add a very little water.

To Make a Dustless Duster

Dampen a square of cheesecloth with kerosene. Place in a covered tin box for twenty-four hours. By that time the oil will be evenly distributed.

A Good Furniture Polish

Put into a bottle equal parts of turpentine, boiled linseed oil and cider vinegar. Keep well corked.

Shake well before using. Apply a little on a soft cloth, to any plain or varnished furniture or wood-work.

To Remove White Stains Made by Heat or Water, from Varnished Surfaces

1. Apply olive oil and salt. Leave for half an hour, then wipe dry with a soft cloth.

2. Wring a cloth out of boiling water. Place on the spot for an instant: remove and rub till dry with a soft dry cloth.

3. Alcohol or camphor applied quickly, then rubbed off.

To Remove Grease Spots from Plain Floor Boards

Scrub well with a solution of unslaked lime, soda and water.

To Remove Grease Stains from Wall Paper, or Textile Fabrics

Cover the spots thickly with French chalk. Place a clean piece of blotting paper over it, and run a warm iron across it, repeating the process until the spot disappears.

Leather: to Clean; Polish; and to Restore Its Surface

Equal parts of warm water and vinegar may be used to clean leather. Apply with a sponge and dry with a soft cloth.

To Restore the Surface to Leather

Mix equal parts of boiled linseed oil and white shellac. Apply very quickly with a soft brush.

To Polish Leather

Rub the surface sparingly with the white of an egg mixed with a teaspoonful of turpentine.

To Clean the Mica Linings of Candleshades

Use vinegar slightly diluted with water. If very black soak them for a while in the solution.

To Clean Painted Woodwork

Peel, wash and grate a half dozen potatoes. Put them into a pail of water. Let stand half an hour, strain and apply to the woodwork with flannel. For white woodwork and mirrors use whiting in the water.

To Remove Paint from Glass

Use sal soda dissolved in hot water.

To Remove Hard Oil from Glass

Use powdered pumice stone.

To Remove Fly Specks from Gilt Picture Frames, Chandeliers, Etc.

Dissolve an ounce of borax in a pint of boiling water. When cold, sponge the soiled places with the liquid, using only enough to moisten the spots. Repeat several times. Dry gently.

To Remove Rust from Stoves

About once in two weeks, go over the black part of the stove with kerosene, doing the work at night so as to get rid of the odor before morning.

To Remove Tarnish from Nickel

Make a paste of powdered pumice stone and sweet oil. Rub the nickel with this, and polish with a soft cloth.

To Make a Good Silver Polish

Shred a bar of good soap. Add water and heat slowly until the soap is dissolved. When cool it will form a jelly. To this add enough whiting to make a cream. This will keep a long time, and may be used on a flannel for polishing silver. Rinse the silver in warm water and polish with a dry flannel or chamois.

To Clean Windows and Mirrors

A little wood alcohol added to cold water gives a brilliant polish without the use of soap.

To Set Colors in Cotton Fabrics

Dissolve one ounce of sugar of lead in eight quarts of water. Soak the article over night in this solution. It has a tendency to darken reds, yellows and blues, and to lighten greens. As the sugar of lead is a poison it should be kept out of reach of children, and should be emptied down a drain.

To Tint Cotton Fabrics Ecru or Cream Color

Try with small pieces of the material dipped in a weak solution of coffee. Dry, and when the proper shade is obtained, dip the material into the coffee solution. Wring out and dry.

To Remove Old Paper from Walls

Pull off all that is loose. Saturate the rest with warm water, and pull or scrape it off, repeating the operation as often as is necessary.

To Prepare Whitewashed or Calcimined Walls for Papering

Brush the walls with a weak solution of vinegar. When dry, brush off the loose lime, and give the walls a thin coat of glue sizing.

To Repair Wall Paper

When papering a room, save some of the paper and let it fade slightly by putting it in the sun. When marred spots show on the wall, it is then possible to tear off pieces of the reserve paper, and paste them over the spots, so that they will never be noticed.

To Make Library Paste

Dissolve a teaspoonful of powdered alum in a quart of water. Sift through the fingers into the water enough flour to give the consistency of cream. Add a saltspoonful of powdered resin and a few drops of oil of cloves. Have a half pint of boiling water in a saucepan on the fire. Into this, strain the above mixture, and stir it until it is like a thick gruel. It must not boil. Remove it from the fire and put it away in covered jars.

To Clean Piano Keys

1. Rub them with split lemon followed by salt.
2. Rub them with alcohol.

To Remove Old Paint

There are many paint and varnish removers on the market, but as they are expensive, the following recipes for making them are given:

1. Mix three pounds of quicklime slaked in water with one pound of pearl ash. When this mixture is of the consistency of cream it may be applied with a brush and allowed to remain a day. The old paint may then be readily scraped off.

2. One pound of sal soda dissolved in a gallon of boiling water and applied with a brush will soften paint so that it may be scraped off. As both of these mixtures are very caustic, gloves and old clothes should be worn when doing the work.

To Keep Paint Brushes Clean

When brushes are being used from day to day, stand them in water; when finished with them for a time, wash them with strong soap and warm water and rinse them in kerosene.

To Remove Black Stains Caused by Water from a Hardwood Floor

Pour a strong solution of oxalic acid on the spot. Let it remain until the stain disappears. The acid will also remove the color from the wood, so this must be restored by the use of a stain before the polish is applied.

*Encaustic No. 1**A Polish for Furniture, Floors and Marble*

One pound of beeswax; one pint of turpentine. Melt the wax over gentle heat in a water bath.

When soft, remove from the fire and beat in the turpentine.

To Polish a Floor

Choose a clear day for the work. Sweep and wipe the floor free from dust. Have the encaustic warm and soft. Dip a cloth into it and go over the entire floor with it, renewing the cloth when necessary. Do not put it on thick. Let the encaustic remain on the floor for at least an hour. Now polish with a weighted brush until a soft luster comes. If a high polish is desired, pin a piece of old carpet or flannel cloth to the bottom of the brush and go over the floor with this. This method may be used with stained, varnished or waxed floors.

Encaustic No. 2

To use in cleaning and polishing a floor at the same time. It must not be used on stained floors as it would remove the color.

- 5 quarts of boiling water
- 4 ounces laundry soap
- 2 ounces sal soda
- 1 pound beeswax

Cut soap and wax fine; put them into the water and place on the stove. Stir often until dissolved, then add soda and remove from the fire. Stir until cool, then put away in a covered vessel. This polish when heated and mixed with its own volume of turpentine may be used on floors, tiles, marbles and bricks. It will also remove ink from varnished surfaces.

To Oil Floors Properly

1. Have the room free from dust.
2. Dampen a woolen cloth with a good quality of boiled linseed oil mixed with one third its volume of turpentine. Rub with the grain of the wood. If the floors are new, put the mixture on hot so that the boards will become saturated with it.
3. Polish the oiled surface with a dry woolen cloth so that no surface oil remains.

Treatment of Furniture That Has Been Faded by Exposure to Sun or Hot Air

If a piece of furniture stands near a window, register or other heating apparatus, the oil will be evaporated from the surface and it will become faded and full of fine lines. To remedy this, oil the surface with boiled linseed oil, rubbing it in well. Several applications may be necessary before the trouble is entirely overcome. Pieces of furniture thus exposed should have this treatment now and then to avoid this result.

To Bleach Fabrics

It is often an advantage to remove the color and design from some cotton material which has faded, and this may be done by dipping the material into Javelle water, then rinsing it in clear water.

Javelle Water

This may be purchased at a drug store, but it may be made at home by dissolving a quarter of a pound of chloride of lime in a quart of water; let

it settle, and pour off the clear liquid. Add to this a pint of liquid soda.

Liquid Soda

Put a pound of sal soda and a quart of water in a saucepan on the fire. When the water boils the soda will be dissolved. Let cool, then put into bottles for future use. This is used for whitening clothes by adding a tablespoonful to a boiler of water. It is also good for cleaning the sink.

APPENDIX II

RECIPES AND SUGGESTIONS

THE following pages of recipes and suggestions are for the use of those who are inexperienced in cooking, and to whom a comprehensive cook book seems formidable. I have selected only things which from personal experience are most frequently used, either by themselves or as a basis for other things. They require few utensils, are in the main economical, easy to make, palatable, nourishing and attractive. By buying bread, it would be possible to live for a long time and have plenty of variety without using anything except the things for which recipes are here given. These recipes are by no means original. Many of them are taken wholly or in part from the very reliable cook book—the name of which is given in the bibliography.

When these things have been thoroughly mastered, and the other branches of housework have also been reduced to their simplest form, it will be time enough to consult a good cook book for directions for more complicated things such as bread, cake, pastry and elaborate desserts.

People of the greatest refinement live in such a simple way each day, that they are not embarrassed by the arrival of an unexpected guest. The table

is set with as great care for a simple family meal of two courses, as it would be for an elaborate dinner. Even when entertaining, fussed-up cooking is avoided. A deep bowl containing a generous quantity of crisp lettuce leaves, which some one dresses on the table, is far more suitable than a salad that has been fearfully and wonderfully made beforehand, and which looks like the colored pictures one sees in illustrated household magazines.

It is a good plan to keep on hand something green, such as parsley, water cress or lettuce, with which to garnish a platter of meat or fish, but except for that nothing is needed to improve the looks of a piece of meat that is properly roasted or broiled.

Most things are best when allowed to retain their own individual flavors, but it is well to know how to make a few simple sauces which bring out the delicate flavor of certain things that would taste rather flat without them.

By learning how to make the things here given, a housewife may keep her family well provided without resorting to delicatessen shops for ready-prepared foods that are always very high in price and seldom as good as home-made things that are properly prepared. In each case I give what seems to me the easiest way to accomplish the desired result. I do not say that the way I give is the only way nor the best way, except when time and money are things that must be considered.

The easiest way to entertain is to invite people to come very informally for a cup of tea late in the

afternoon. The only preparations necessary are a tray containing a pot of tea, a jug of hot water, a plate with slices of lemon, sugar and cream; cups, saucers, spoons and small tea napkins should be in readiness, a plate of thin slices of bread and butter, or dainty sandwiches and a plate containing sweet wafers, cinnamon toast, meringues or any other simple cakes. Such a tea costs but little and affords a delightful means by which one who has to economize most strictly may repay her social obligations.

Another way to entertain that is unique, is in the winter to invite people, only a few at a time to late Sunday morning breakfast, giving them grapefruit, coffee, sausages, waffles and honey or maple sirup.

Coffee

There are countless ways of making coffee but as each way calls for a special kind of coffee pot, I give but one way, as it is possible for every one to buy an enameled coffee pot in which excellent boiled coffee may be made. Important things to remember are: to keep the lid of the coffee pot open when not in use so that it may air well; to measure the water accurately each time—as well as the coffee itself. While it is possible to get good coffee that comes ready-ground in a tin container, it is still better to have a coffee grinder and grind the bean just before using it.

To make good boiled coffee

Put into the coffee pot as many cups of cold water plus one cup as there are persons to be served. While this is coming to a boil, measure the same

number of heaping tablespoonsful of medium-ground coffee as you have cups of water, and mix it in a bowl with a little cold water and a whole egg—shell and all. When the water boils put in the coffee and egg mixture. Stop up the spout of the coffee pot with paper, and allow to simmer for five minutes, stirring the grounds once or twice. Let stand for three minutes after it is done to settle. Have the pot heated from which the coffee is to be served on the table, before pouring into it from the enameled pot. In serving, always put the sugar and cream into the cup before the coffee is poured in. If convenient have the cups warmed.

Tea

Many persons prefer tea for breakfast instead of coffee, and even coffee drinkers like it now and then as a change, particularly when served as an accompaniment of coddled eggs, toasted English muffins and orange marmalade. Breakfast tea is usually made somewhat stronger than that served in the afternoon, as it is usually taken with cream, whereas afternoon tea is quite as often taken clear or with lemon and tastes better when not so strong. It is always well whenever serving it, to provide a jug of hot water with which to dilute the tea to the desired strength. English Breakfast tea or any good Ceylon tea is usually used.

To make good tea

Have a pint of freshly boiled water in an enameled sauce-pan. Remove from the fire and when the water

stops boiling, put into it three level teaspoons of tea. Cover and let stand for five minutes. Strain into a heated china or silver tea pot and serve at once. For iced tea use one more teaspoonful of tea for the same amount of water, but make in the same way, allowing it to cool before adding ice.

To make cocoa

Cocoa is a good drink for children, particularly in cold weather.

- 3/4 tablespoonful of cocoa
- 1 tablespoonful of sugar
- 1 cupful of boiling water
- 1 cupful of milk
- Small pinch of salt

Scald milk; that is, put it in the top of the double boiler over cold water. When the water boils the milk will be scalded. Mix the cocoa, sugar and salt diluted with a quarter of a cup of boiling water, to a smooth paste. Add remaining water and boil one minute; turn into scalded milk and beat for one minute with a Dover egg beater.

Batter for Waffles, Griddle Cakes and Muffins

- 2 eggs
- 1 pint buttermilk or sour milk or cream
- 1 tablespoon melted butter
- 1 pint flour
- 1/2 teaspoon salt
- 1/2 teaspoon soda dissolved in a little boiling water

Separate the eggs, add the yolks to the flour, salt and milk and beat until well mixed and free from lumps. Add butter and soda. Beat the whites of the eggs to a stiff froth and add at the last minute. Pour onto the griddle or waffle iron from a pitcher. Grease should be applied with a brush used only for this purpose.

Griddle cakes, waffles and muffins may be made with the same batter. The muffins are baked for fifteen minutes in the oven—in muffin tins. Griddle cakes may be baked on a flat greased or soapstone griddle, while waffles require a waffle iron which should be kept at the right temperature throughout the process of baking, the irons being greased on both sides for each waffle. For this purpose a round brush with a wooden handle is best. They should be served at once on a hot plate.

Sausage is good to serve with waffles or griddle cakes. The best way to cook it is to bake it in the oven in a covered earthenware casserole. Any superfluous grease should be poured off before placing the casserole on the table. Lambs' kidneys, split, dipped in flour that has been well seasoned with salt and pepper, and placed in a buttered casserole, then baked, are also delicious served with waffles. To vary this dish, slices of bacon or fresh mushrooms or both may be baked with the kidneys. When it is not possible to secure pure maple sirup a very good substitute may be made by boiling light brown sugar with water to the proper consistency. When hot

add a few drops of Mapleine. Let cool. Keep some of this on hand.

Oatmeal or Rolled Oats

Add four parts of salted water to one part of oatmeal. Cook for three hours over water in a double boiler. Cook enough to serve twice, cooking one day and warming it over in time for breakfast the next day. The rest may be kept covered in the ice-chest until needed.

All cereals such as wheatena, hominy, cream of wheat and farina are best when cooked in the same manner as that described for oatmeal. These are all good winter cereals.

For use in the summer, dry cereals such as shredded wheat, puffed wheat, corn and rice are very palatable when dried thoroughly in the oven and eaten with fruits and berries in season.

Whole Wheat Gems

Two cups of whole wheat flour mixed with just enough cold water to make a very thick batter, that falls, not runs from the spoon. Add a dozen Fard dates cut in quarters. Have oblong gem pans greased and smoking hot. Fill them level full of the batter and set into a moderate oven to bake half an hour.

Popovers

One egg, one cup of sweet milk, one cup of flour, $\frac{1}{2}$ teaspoon of salt. Beat well all together with Dover egg beater. Custard cups, well greased and heated,

should be filled half full. It will require thirty minutes in a moderate oven to bake them. They should be twice the height of the cup when done—brown, crisp and practically hollow.

Bacon

The most economical way to buy bacon is by the strip. With a sharp knife it may be cut as needed into very thin slices.

TO COOK BACON

To bake

Place on a rack over a pan containing a little hot water. Set in the oven and let bake until it is transparent and crisp without being in the least burned. Remove to a piece of absorbent paper until grease is absorbed, then serve at once on a hot plate.

To fry

Place in a skillet on the stove. Watch it carefully, turning frequently so that it does not burn. When thoroughly cooked, remove to a sheet of paper; serve when dry and crisp.

EGGS

Coddled Eggs

Have water boiling in a saucepan. With a spoon lower the eggs into the water, cover and set aside. At the end of four minutes they will be ready for those who like very soft boiled eggs. At the end of six minutes they will be deliciously jellied.

Shirred Eggs

Have porcelain dish for shirring eggs well buttered and heated. Break one or two eggs into each dish, sprinkle with salt and pepper and set into the oven until the eggs are glazed over the top. Serve at once in the same dish.

Vermicelli Eggs

Separate the whites from the yolks of hard boiled eggs, allowing one for each person to be served, with one extra. Chop the whites of the eggs and mix them with a rather thick white sauce, and pour over small pieces of buttered toast arranged on a hot platter. Over all, mash through a sieve the yolks of the eggs and serve at once, garnished with points of buttered toast.

French Omelette

Break eggs into a bowl—as many as there are persons to be served. Break eggs with a fork—enough to mix the yolks and whites—adding a tablespoon of milk for each egg. Season with salt, pepper. Have butter in an iron skillet sizzling hot. Turn in the omelet mixture. With a flexible spatula, keep folding over the thin layers of the mixture—that cooks on the bottom of the pan—letting the thin part run over the bottom to be cooked. When all is cooked, let brown; turn over to brown on the other side and serve at once on a hot platter. The whole process should not take more than a few moments. Chopped parsley, chives—chopped meat may be mixed with the eggs—jelly or marmalade may be added after it is done, according to the taste.

Creamed Dried Beef

Tear dried beef into small pieces. Add it to white sauce made without salt. Serve on small slices of buttered toast.

Brown Soup Stock

- 6 lbs. shin of beef
- 3 quarts cold water
- $\frac{1}{2}$ teaspoon peppercorns
- 6 whole cloves
- $\frac{1}{2}$ bay leaf
- 2 sprigs parsley

Carrot, turnip, onion, celery, $\frac{1}{2}$ cup each, cut in dice.

Wipe beef, and cut the lean meat into inch cubes. Brown one-third of meat in hot frying-pan in marrow from a marrow-bone. Put remaining two-thirds with bone and fat into soup kettle, add water and let stand for thirty minutes. Place over a slow fire, add browned meat, and heat gradually to the boiling point. As scum rises it should be removed. Cover and cook slowly six hours, keeping just below the boiling point. Add vegetables, cook one and one-half hours, strain and cool as quickly as possible. Skim off the fat that rises and hardens on top when cold.

Macaroni Soup

- 1 quart Brown Soup Stock
- $\frac{1}{4}$ cup macaroni, broken into half-inch pieces
- Salt
- Pepper

Cook macaroni in boiling salted water until soft. Drain and add to stock, heated to boiling point. Season with salt and pepper. Spaghetti, noodles, vermicelli or other Italian soup pastes may be substituted for macaroni.

Julienne Soup

To one quart Brown Soup Stock add one-fourth each of carrot and turnip cut in thin strips one and one-half inches long, previously cooked in boiling salted water. Add two tablespoons each of cooked peas and string beans. Heat to boiling point.

White Soup Stock

The water in which fowl or chicken is cooked makes white stock.

White Soup Stock II

- 4 lbs. knuckle of veal
- 2 quarts boiling water
- 1 tablespoon salt
- 1/2 teaspoon peppercorns
- 1 onion
- 2 stalks celery

Wipe meat, remove from bone, cut in small pieces. Put meat, bone, water and seasonings in kettle. Heat gradually to boiling point, skimming frequently. Simmer four or five hours and strain through double thickness of cheesecloth.

Asparagus Soup

- 3 cups white stock
- 1 can asparagus

2 cups cold water
1 slice onion
 $\frac{1}{4}$ cup butter
 $\frac{1}{4}$ cup flour
2 cups scalded milk
Salt and pepper

Drain and rinse asparagus; reserve tips. Add stalks to cold water; boil five minutes, drain, add stock and onions; boil thirty minutes, run through sieve and bind with butter and flour that have been cooked together. Add salt, pepper, milk and tips.

All cream soups may be made similar to the above, using a very thick white sauce, thinned with white soup stock and flavored with any desirable vegetable—cooked, put through a sieve and mixed with the liquid.

Canned soups, particularly the clear soups, are excellent, so it is no longer absolutely necessary to go through the long process of soup making unless one prefers to do so.

Oyster Stew

1 quart oysters
4 cups scalded milk
 $\frac{1}{4}$ cup butter
 $\frac{1}{2}$ tablespoon salt
 $\frac{1}{3}$ tablespoon black pepper

Clean oysters by placing in a colander and pouring over them three-fourths cup of cold water. Pick over the oysters, reserve liquor and heat it to the boiling point; strain through double cheesecloth, add

oysters and cook until they are plump with curled edges. Remove oysters with a skimmer, put into a tureen with butter, salt and pepper. Add oyster liquor, strained a second time, and milk. Serve with crisp oyster crackers.

WAYS OF COOKING SALT AND CANNED FISH

Creamed Salt Codfish

Pick salt codfish in pieces and soak in lukewarm water until soft, and until the greater part of the salt has been removed. Drain and add to one cup of thin white sauce. Remove from fire. Add one egg well beaten just before serving. This is best when cream is used in making the white sauce. Good with baked potatoes.

Codfish Balls

- 1 cup salt codfish
- 2 heaping cups potatoes
- 1 egg
- 1 tablespoon butter
- $\frac{1}{3}$ teaspoon pepper

Wash fish in cold water and cut with scissors into very small pieces. Wash, pare and soak potatoes, cutting into pieces of uniform size before measuring. Cook fish and potatoes in boiling water—to cover—until potatoes are soft. Drain, return to kettle and mash thoroughly. Add butter, beaten egg and pepper. Beat with fork. Add salt if necessary. Drop by spoonfuls into deep fat, allowing four to each frying. Drain on paper. Serve very hot.

Baked Finnan Haddie

Put fish in dripping pan; surround with milk and water in equal proportions; place on back of range to heat slowly. Let stand half an hour; pour off liquid, spread with butter, and bake for half an hour.

Creamed Salmon or Tuna Fish

Remove bones and skin from a can of salmon or Tuna fish. Break up meat in small pieces and add to a thick white sauce. Just before serving, remove from the fire; add juice of one-half lemon and the yolk of one egg well beaten. This is good served in a ring of rice.

MEATS

Best cuts for broiling are: porterhouse, sirloin and cross-cut of rump steaks.

To Broil Steak

Place on broiler; turn several times during the first two minutes so that the meat will be seared on the outside and the juices kept in. Steak 1½ inches thick will take six minutes to cook if liked rare. Eight or ten minutes if liked well done. Remove to hot platter, spread with butter, sprinkle with salt and pepper.

Hamburg Steak

1 pound top of the round beef.

Salt, pepper and onion juice (if liked).

Grind the meat at home in a chopper. Add seasoning. Shape in balls—not too hard. Broil. Serve with Maître d'Hotel Butter.

Roast Beef

Best cuts for roasting are: tip or middle of sirloin, back of rump or first three ribs. The former is best for a small family; the latter for a large family.

To Roast Beef

Rub over with salt and dredge meat and pan with flour. Place in a hot oven so that surface may be quickly seared. After flour in pan is browned, reduce heat and baste every fifteen minutes. Allow from twelve to fifteen minutes to the pound, according to whether the meat is desired rare or well done.

To make good gravy

Remove all but about two tablespoons of grease from the pan. Have bowl of milk thickened with flour and seasoned with salt and pepper. Pour this into the pan and place on top of the stove to boil. When brown and of the right consistency, strain into a gravy bowl to pass at table.

Fillet of Beef

This is the whole tenderloin and though more expensive than other roasts there is no waste to it and it makes a very good cut to use when entertaining. It should be larded, and roasted for from twenty to thirty minutes. It is best when served with broiled fresh mushrooms or with mushroom sauce.

Pot Roast

Put a four-pound piece of beef cut from the round into a covered pot or kettle, with seasonings and less water than half covers the meat. Let it cook four

hours, keeping the liquor below the boiling point. Thicken the liquor to serve as a gravy. Horseradish sauce is good served with Pot Roast.

Boiled Smoked Tongue

Parboil the tongue for five minutes. Pour off the water. Cover with boiling water and let cook for several hours or until tender. Remove outer skin while hot. Serve at once. Spinach is a good accompaniment of smoked tongue.

Braised Fresh Tongue

Put fresh tongue in kettle, cover with boiling water and cook slowly two hours. Take tongue from water and remove skin and roots. Place in deep pan and surround with one cup each of carrot, onion and celery cut in dice, and one sprig of parsley; then pour over four cups of sauce. Cover closely and bake two hours, turning after the first hour. Serve on a platter with sauce strained around the tongue.

Sauce. Brown one-fourth cup of butter, add one-fourth cup of flour and stir together until well browned. Add gradually four cups of water in which the tongue was cooked. Season with salt and pepper and add one teaspoonful of Worcestershire Sauce. One and one-half cups of stewed and strained tomatoes may be used instead of some of the water.

Liver and Bacon

Have calves' liver cut one-half inch thick. Sprinkle each slice with salt and pepper. Dredge with flour and fry in bacon fat. Serve garnished with

the crisp slices of bacon which have been drained of grease on a sheet of paper.

Braised Liver

Have upper side of a calf's liver larded. Place in deep pan with two cups of brown stock or water. Surround with onions—or with a mixture of vegetables, such as carrot, onion and celery. Cover closely; bake for two hours, uncovering the last twenty minutes. Strain liquor. Add to one and one-half tablespoon of butter and two tablespoons of flour melted together. Serve sauce separately, but garnish the platter with the vegetables.

Corned Beef Hash

Remove skin, gristle and most of the fat from cooked or canned corned beef. Chop and mix with an equal quantity of chopped boiled potatoes. Season with salt and pepper, put into a hot buttered frying-pan, moisten with milk or cream, stir until well mixed, spread evenly and place on a part of the stove where it may brown slowly underneath. Fold and turn onto a hot platter. Garnish with parsley, and serve with fried apple rings.

Lamb and Mutton Chops

To broil—see directions for broiling beefsteak.

Roast Lamb

Follow directions for roasting beef. It will require about an hour and three quarters to roast a leg of lamb.

Irish Stew

Wipe and cut in pieces three pounds lamb from the fore-quarter. Put in kettle, cover with boiling water, and cook slowly for about two hours or until tender. After the first hour, add one-half cup each of carrot and turnip cut into one-half inch cubes, and one onion sliced. Fifteen minutes before serving, add four cups of potatoes cut in quarter-inch slices, previously parboiled five minutes in boiling water. Thicken with one-fourth cup of flour mixed to a thin paste with cold water. Season with salt and pepper, and serve in an earthenware casserole which has been warmed.

Veal Cutlets and Veal Chops

Season with salt and pepper. Dredge with flour and fry in drippings or butter. Fry slowly and keep well covered, so that the meat may be thoroughly cooked.

Fricassee of Veal

Wipe two pounds of sliced veal cut from the loin, and cover with boiling water; add one small onion, two stalks of celery, and six slices of carrot. Cook slowly until meat is tender. Remove meat, sprinkle with salt and pepper, dredge with flour and fry in pork fat. Strain liquor; thicken with flour and pour around the veal when serving.

Pork Chops

Sprinkle with salt and pepper, place in a hot frying pan on top of the stove and cook slowly until ten-

der and brown. Garnish platter with rings of apples cut one-half inch thick and fried.

Roast Pork

Sprinkle with salt and pepper, place on a rack in a dripping pan and dredge meat and bottom of the pan with flour. Bake in a moderate oven three or four hours. After the first hour surround the roast with tart apples that have been cored and stuck with several whole cloves. Let the apples bake with the pork and serve as a garnish and as a substitute for a green vegetable.

Broiled Ham

Soak a slice of ham one hour in lukewarm water. Drain, wipe and broil for five minutes.

Boiled Ham

Soak several hours or over night in cold water to cover. Wash thoroughly, trim off hard skin near end of bone, put in a kettle, cover with cold water and heat to boiling point. Cook slowly until tender. Remove kettle from range and set aside that the ham may partially cool; take from the water, remove outside skin, sprinkle with sugar and fine cracker crumbs. Stick with cloves one-half inch apart. Bake one hour in a slow oven. Serve hot or cold, thinly sliced.

POULTRY

Best way to broil a chicken

Place in dripping pan, skin side down; sprinkle with salt and pepper, dot with butter, and bake fif-

teen minutes in a hot oven. Finish cooking on a broiler to brown.

Boiled Fowl

Tie a four-pound fowl neatly together, and place in a piece of cheesecloth. Place on a wire rack in the bottom of a kettle, half surround it with boiling water, cover and cook slowly until tender. Add salt the last hour.

Chicken Fricassee

Dress, clean and cut up a fowl. Put in a kettle, cover with boiling water, and cook slowly until tender, adding salt to water when chicken is about half done. Pour off some of the stock to keep for soup. Thicken the remainder with milk and flour mixed to a smooth paste and seasoned. Serve all on a platter, the pieces of chicken being carefully arranged and the gravy poured over them.

Maryland Chicken

Cut up two chickens, sprinkle with salt and pepper, dip in flour, white of egg and crumbs; place in a well-greased dripping-pan, and bake twenty minutes in a hot oven, basting after first five minutes with one-third cup of melted butter. Arrange on platter and pour over two cups of white sauce made with cream.

POTATOES

Baked Potatoes

Select smooth, medium-sized potatoes. After washing, place in a hot oven. Bake forty minutes and serve at once. A variation of a plain baked po-

tato is to roll it until soft; 1. make two cuts at right angles on one side of the potato; open; put in a good sized piece of butter, salt and a generous sprinkling of paprika.

2. Cut potato in half, scoop out the inside, mash well; mix with butter, salt, pepper and chopped parsley. Heap into the potato skin and place in the oven to brown slightly.

Boiled Potatoes

Select potatoes of uniform size. Wash, pare and drop at once into cold water to soak. Cook in boiling salted water until soft. Drain and serve in open vegetable dish, with chopped parsley on top, melted butter, browned butter or a white sauce.

Mashed Potatoes

Boil as above until softer than if serving boiled. Drain, mash with a wooden masher until free from lumps. Add cream or milk, butter and salt. Beat with a fork until creamy. Reheat and pile lightly in a hot dish.

Hashed Brown Potatoes

Cut cold boiled potatoes into tiny cubes. Have butter or drippings hot in frying pan. Put the potatoes in, season well with salt and pepper, turn frequently until all are hot, then spread out over the pan to brown underneath. Fold over and serve on a hot platter.

Creamed Potatoes

Cut boiled potatoes in dice. Cover in top of double boiler with a thin white sauce made with cream

if possible and well seasoned. Let heat until a thick creamy mass.

Baked Sweet Potatoes

Bake as white potatoes.

Boiled Sweet Potatoes

Cook twenty minutes in boiling salted water.

Glazed Sweet Potatoes

Pare and boil medium-sized potatoes. Cook ten minutes in boiling salted water. Drain, cut in halves lengthwise, and put in a buttered pan. Brush over them with a sirup made with one-half cup of light brown sugar, four tablespoons of water and one of butter, and boiled three minutes. Bake the potatoes fifteen minutes, basting them with the remaining sirup. They are good made this way in an earthenware casserole and served in it.

Green Vegetables

All green vegetables should be washed in cold water and cooked until tender in boiling salted water. Their color will be kept better if a pinch of soda is added just before putting them into the water and if the lid is left off the kettle.

Asparagus

Wash well. Cut off hard ends. Tie in a bunch; stand up in lower part of double boiler, the ends out of the water. Cover with upper part of boiler so that the tips may cook with the steam. Serve on toast with melted butter poured over it, with white or Hollandaise sauce.

Green String Beans

If tender, string, cut with scissors aslant of the bean in half-inch pieces, cook for one-half hour in boiling salted water to which a pinch of soda has been added.

Wax Beans

String and cut crosswise in half-inch pieces. Cook as green string beans until tender. Serve with white sauce thinned and mixed with the beans.

Lima Beans

Remove young lima beans from the pods. Cook in boiling salted water until tender. Drain. Mix with butter, pepper and salt or with a thin white sauce.

Boiled Beets

Wash and cook young beets in boiling water until soft; it will take at least an hour. Drain; add butter, pepper and salt. They may be sliced thin before seasoning is added if preferred.

Boiled Cabbage

Cut a solid head of cabbage into quarters and remove the tough stalk. Cook in uncovered vessel in boiling salted water to which one-fourth teaspoon of soda has been added. It will take from thirty minutes to one hour. Drain and serve. It is good served with white sauce.

Cauliflower

Soak in salted water, head down, for thirty minutes. Leave a few of the tender green leaves on.

Cook head up, for twenty minutes in boiling salted water. Serve whole with white sauce poured over. Hollandaise sauce may be served with cauliflower.

Celery

Cut in one-half inch pieces. Boil in salted water for twenty minutes or until tender. Drain and mix with white sauce.

Corn

Green corn should have husks and silk removed before being plunged into a kettle of boiling water. It should cook from ten to fifteen minutes. Serve with a napkin folded around it, or cut from cob and heat with butter, pepper and salt.

Boiled Onions

Put onions in cold water and remove the skins while under water. Drain, put in saucepan and cover with boiling salted water; boil five minutes, drain, and again cover with boiling salted water. Cook one hour or until tender. Drain, add a little milk, cook five minutes, season with butter, salt and pepper.

Creamed Onions

Cook as above and cover with a white sauce made with cream.

Green Peas

Remove from pods, cover with cold water and let stand one-half hour. Cook until tender in a small quantity of boiling water, adding salt and a little sugar the last fifteen minutes. Drain off any water

that is left. Season with salt and pepper. Add butter.

Boiled Spinach

Remove roots. Pick over carefully and wash in several waters until very clean. Put into a stew pan with a pinch of soda. Allow to heat gradually and cook twenty-five minutes in its own juices. If it is old it should be cooked as other vegetables in boiling salted water. Drain, chop fine, reheat and season with butter, salt and pepper. Garnish with slices of hard boiled egg.

TOMATOES

Sliced Tomatoes

Wipe, and cover with boiling water; let stand one minute, then skin. Chill thoroughly, cut in one-half inch slices and serve with a French dressing — with or without lettuce leaves.

Broiled Tomatoes

Cut in halves crosswise and cut off a thin slice from rounding part of each half. Sprinkle with salt and pepper, dip in crumbs, egg and crumbs again, place in a well buttered broiler and broil six to eight minutes.

Stewed Tomatoes

Wipe, pare, cut in pieces; put in a stew pan in which some cubes of bread have been fried in butter until a golden brown. Season with chopped onion, sugar, salt, pepper and butter and let cook slowly for twenty minutes.

Scalloped Tomatoes

Canned or fresh tomatoes may be first stewed and then put into a baking dish with alternate layers of bread or cracker crumbs, having the top covered with the crumbs and dots of butter. Bake until the crumbs on top are quite brown.

How to cook rice

Have three pints of boiling salted water in a sauce-pan. Into it sprinkle gradually a cup of washed rice. Do not let the water stop boiling. It will take about twenty minutes for the rice to be thoroughly cooked. Put into a colander, pour over it a pint of boiling salted water and stand the colander in a very slow oven so that the rice may dry and become very flaky. Serve as a vegetable with butter or as a cereal with sugar and cream.

Mayonnaise Dressing

- 1 teaspoon dry mustard
- 1 teaspoon salt
- 1/2 teaspoon powdered sugar
- Dash of cayenne
- Yolks 2 eggs
- 2 tablespoons lemon juice
- 2 tablespoons vinegar
- 1 1/2 cups olive oil

Mix dry ingredients, add egg yolks and when well mixed add one-half teaspoon of vinegar. Add oil gradually, drop by drop at first. As mixture thick-

ens add vinegar or lemon juice. Alternate with oil until all are used, stirring constantly. Everything should be as cold as possible, and in the end the mayonnaise should be stiff enough to hold its shape. Do not add to salad until the last moment as it quickly melts.

A small quantity may be made very quickly by putting proportionate ingredients into a jelly glass and using a small sized Dover egg beater. By adding chopped sour pickle to this, Tartare sauce for fish and crabs is made.

Russian Dressing

- $\frac{3}{4}$ cup of French Dressing
- $\frac{3}{4}$ cup of Mayonnaise Dressing
- $\frac{1}{4}$ cup tomato catsup
- 2 tablespoons chopped green pepper
- 1 teaspoon powdered sugar

French Dressing

- $\frac{1}{2}$ teaspoon salt
- $\frac{1}{4}$ teaspoon pepper
- Dash of cayenne
- Generous sprinkling of paprika
- 1 tablespoon of plain and tarragon vinegar together
- 4 tablespoons olive oil

Mix dry ingredients with the vinegar, then add the oil, one tablespoon at a time. The bowl may be rubbed with onion or garlic before the salad vegetable is put into it.

Boiled Cream Dressing

- 1/2 tablespoon salt
- 1/2 tablespoon mustard
- 3/4 tablespoon sugar
- 1 egg slightly beaten
- 2 1/2 tablespoons melted butter
- 1/4 cup mild vinegar
- 3/4 cup sweet or sour cream

Mix ingredients in order given. Stir constantly in top of double boiler over boiling water.

Use French Dressing with:

- Plain Lettuce
- Romaine
- Endive
- Chicory

Combination of any of the above with tomatoes, cucumbers, onion and green pepper

- Sliced tomatoes alone
- Sliced cucumber alone
- Shaved young cabbage
- Combination of grapefruit, celery, white grapes
- Sliced oranges and Bermuda onion
- Hawaiian pineapple
- Orange
- Grapefruit

Use Boiled Dressing for:

- Potato salad with hard boiled egg and cucumber
- Salmon or Tuna fish
- Whole tomato with lettuce

Chicken
Cold slaw
Stuffed eggs

Use Mayonnaise Dressing for:

Whole tomatoes stuffed with chopped cucumber.
Green vegetable salads, such as string bean salad,
pea salad, celery salad, asparagus salad.

Use Russian Salad Dressing with:

Hearts of lettuce cut in halves or in quarters
Plain Romaine

SANDWICHES SUITABLE FOR LUNCH OR AFTERNOON
TEA

Rolled Sandwiches

Have a large loaf of fresh bread. Cut off all the crust from the entire loaf. Cut the loaf in two and begin cutting slices in the center of the loaf where the slice is largest. Have butter creamed. Spread the bread before cutting it both with the butter and with orange marmalade or with whatever soft mixture you desire. Have a very sharp carving knife and cut even slices as thin as possible, then roll, and arrange in a neat pile on a plate. If prepared beforehand they should be lightly covered with a damp napkin or paraffin paper as they dry very quickly on account of being so thin.

Egg and Green Pepper Sandwich

1 medium sized green pepper
1 hard boiled egg
 $\frac{1}{2}$ cup boiled dressing

Put pepper and egg through a chopper. Mix with the dressing and use as a filling between slices of buttered white bread. Cut any desired shape.

Celery Mayonnaise Sandwich

Put celery through the fine blade of a chopper. Mix with oil mayonnaise, and use as a filling between slices of buttered white bread.

Tomato Sandwich

Remove skin from tomato. Cut in very thin slices, salt and put between thin slices of white bread and butter.

Onion Sandwich

Very thin slices of Bermuda onion—dipped in French Dressing—may be used as a filling for sandwiches of white bread.

Brown Bread and Cream Cheese

Use brown bread that has been baked in a half-pound Baking Powder tin. Cut slices thin, spread with butter with a filling of cream cheese seasoned with cayenne and paprika.

Club Sandwich

Cut toast in diamond shape. Butter and have a layer of crisp bacon, a lettuce leaf, mayonnaise dressing, white meat of chicken, mayonnaise, thin slice of tomato, and toast on top. This sandwich is more suitable for luncheon or late supper than afternoon tea.

SAUCES

Thin White Sauce

2 tablespoons butter
1½ tablespoons flour
1½ cup scalded milk
¼ teaspoon salt
Pepper or paprika

Melt butter with seasoning in sauce pan. Add flour and stir until well blended. Add milk gradually and stir until thick. It may stand in the top of the double boiler over hot water until needed.

Cream Sauce

Same as above, using cream instead of milk.

Maître d'Hotel Butter

¼ cup butter
½ teaspoon salt
⅓ teaspoon pepper
½ tablespoon finely chopped parsley
¾ tablespoon of lemon juice

Put butter in a bowl; work until creamy with wooden spoon. Add salt, pepper and parsley and lemon juice very slowly.

Mint Sauce

¼ cup finely chopped mint leaves
½ cup white vinegar
1 tablespoon powdered sugar

Add sugar to vinegar; when dissolved pour over mint and let stand thirty minutes on back of range.

Hollandaise Sauce

½ cup butter
Yolk of one egg
Juice of ½ lemon
Salt
Cayenne

Put egg yolk, salt and cayenne in top of double boiler over warm water—away from the fire. Have butter divided into small pieces on a plate. Add one piece at a time until all are melted with the egg yolk. The water must not be hot enough to cook the egg—just warm enough to melt the butter. Add gradually the lemon juice and serve at once, with fish, cauliflower, artichokes or asparagus.

FRUIT SAUCES

Apple Sauce

Wash apples well; quarter them without paring. Leave seeds in but cut out all that is not good. Put in a saucepan with a little water and sugar, and let cook slowly until soft. Add sugar if necessary. Mash through a colander. Add cinnamon or nutmeg if liked—or sprinkle on top.

Rhubarb Sauce

Cut rhubarb in inch pieces. Put into a saucepan with a little water and sugar. Cook until soft. Add sugar if required.

Cranberry Sauce

Pick over and wash three cups cranberries. Put in a saucepan, add one and one-fourth cups sugar

and one cup boiling water. Cover, and boil ten minutes. Do not let them boil over.

Cranberry Jelly

Pick over and wash four cups of cranberries. Put in a saucepan with a cup of boiling water and let boil twenty minutes. Rub through a sieve, add two cups sugar, and cook five minutes. Turn into one large or individual molds.

Baked Apples

Wash and core as many Baldwin apples as needed. Stick into each one three whole cloves. Put into a baking dish with water in the bottom. Fill cavities of the apples with sugar. Bake in a hot oven until soft, basting now and then with the liquid.

SWEET SAUCES FOR DESSERTS

Foamy Sauce

Half cup butter

1 cup powdered sugar

1 teaspoon vanilla

2 tablespoons wine or fruit juice if desired

$\frac{1}{4}$ cup boiling water

White of one egg beaten stiff

Cream butter; add sugar, vanilla and wine. Just before serving add the boiling water; stir well, add egg and beat until foamy.

Hard Sauce

$\frac{1}{2}$ cup butter

1 cup powdered or soft light brown sugar

Flavor with vanilla, wine, or maple

Cream the butter ; add sugar and flavoring gradually. Do not chill.

Custard Sauce

Same as boiled custard.

INSTEAD OF CAKE

Meringues

Beat the whites of two eggs to a stiff foam. Add gradually two cups of powdered sugar. Flavor with vanilla. Drop in spoonfuls on a greased tin and place in a very slow oven to dry for about an hour. They should dry entirely before being allowed to brown. The color should be very pale.

Marguerites

Beat the white of one egg to a stiff foam ; add gradually thick maple sirup that has been boiled until it threads. Add chopped pecan or walnut meats and heap on Saratoga wafers. Place in a slow oven until the mixture is dry and slightly browned.

Hickorynut or Pecan Wafers

1 cup nut meats

1 cup sugar

1/2 cup flour

1 egg

Mix well together and drop on buttered tins. Bake in a moderate oven until brown.

Little Sponge Cakes

Weigh 2 eggs

Weigh same weight of powdered sugar

Weigh $\frac{1}{2}$ same weight of flour

Juice and grated rind of one lemon to five eggs

Little vanilla.

Separate the eggs. With a Dover egg beater beat yolks, lemon juice and sugar together. Add gradually the flour, sifted. Add lemon rind and vanilla. Fold in the whites of the eggs beaten very stiff. Drop into buttered tins for drop cakes. Sprinkle powdered sugar over the tops. Bake for about twenty minutes in a moderate oven.

SIMPLE DESSERTS

Junket for two persons

$\frac{1}{2}$ pint of milk

1 tablespoon of sugar

$\frac{1}{4}$ junket tablet

$\frac{3}{4}$ teaspoon vanilla

Grated nutmeg

Dissolve sugar in milk in an enameled saucepan over a low flame. Leave until lukewarm. It *must not* boil. Dissolve junket by crushing it in a few drops of cold water in the bottom of a sherbet glass. Add vanilla to the milk, then add the junket. Mix well and quickly pour into two sherbet glasses—to remain in a warm room until set. They must not be disturbed until then, when they should be placed

where it is cold. Grate nutmeg over the top of each glass just before serving.

Custard for two persons

Yolk of 1 egg

1 tablespoon of granulated sugar

Pinch of salt

$\frac{1}{2}$ pint of milk

Vanilla

Mix the egg yolk, sugar and salt in a bowl, using an egg beater. Add to the milk which is placed in the top of the double boiler over boiling water. Stir constantly until the mixture coats the spoon. Remove at once, let cool, then add the vanilla and turn into glasses from which it is to be served. The white of the egg may be beaten at the last moment and, heaped on top of the custard, will make it a "floating island."

Cup custards

The above recipe may be used in making baked custards by simply adding the egg, sugar and salt mixture to the milk after it has been scalded, and after adding the flavoring turn at once into custard cups and set into a hot oven in a pan of water that is just below the boiling point. It will require fifteen minutes to bake them. Test by inserting a silver knife. An agreeable departure from this is to use grated maple sugar for sweetening and to have a piece of maple sugar in the bottom of each cup before adding the mixture.

Compote of Fruit—Served with custard sauce

Stew any fruit such as strawberries, gooseberries, currants, plums, green gages, peaches or figs, adding a very little water and enough sugar to keep them from being too tart. Let cook until rather thick. When thoroughly chilled serve with a custard sauce.

Creamy Rice Pudding

- 1 quart milk
- 1 tablespoonful of washed rice
- $\frac{1}{2}$ teaspoon salt
- $\frac{1}{3}$ cup sugar
- 1 teaspoon vanilla

Mix ingredients and pour into buttered pudding-dish; bake three hours in very slow oven, stirring every fifteen minutes during the first hour to keep rice from settling. Seeded raisins may be added at the end of the first hour if desired. Serve very cold.

Bread Pudding

- 2 cups stale bread crumbs
- 1 quart scalded milk
- $\frac{1}{3}$ cup sugar
- $\frac{1}{4}$ cup melted butter
- 2 eggs
- $\frac{1}{2}$ teaspoon salt
- 1 teaspoon vanilla

Soak bread crumbs in milk; set aside until cool; add sugar, butter, eggs slightly beaten, salt and flavoring; bake one hour in buttered baking dish in a slow oven; serve hot with hard sauce.

Prune Whip

1 cup of prune pulp
Whites of five eggs
 $\frac{1}{2}$ cup sugar
 $\frac{1}{2}$ tablespoon lemon juice

Pick over and wash prunes, then soak several hours in cold water; cook in same water until soft; remove stones and mash through a strainer, add sugar and cook five minutes. Beat whites of eggs until very stiff; add prunes when cold, and lemon juice. Pile lightly on buttered pudding-dish; bake twenty minutes in a slow oven. Serve cold with boiled custard.

Apple Meringue

Fill a pudding-dish half full of apple sauce. Spread the sauce with a meringue made of the whites of two eggs into which has been beaten $\frac{2}{3}$ cup of powdered sugar. Flavor with vanilla. Set into a slow oven until the meringue is quite hard on top and a very pale brown. Serve very cold, with cream or custard sauce made from the yolks of the eggs.

Fruit Salad

Shredded pineapple, sliced oranges and sliced grapefruit—arranged in alternate layers and sprinkled with powdered sugar.

To Shred Pineapple

Pare and cut out the eyes. With a silver fork pull off small pieces of the soft part until nothing but the core remains.

To slice oranges and grapefruit

Pare off the outer and the white skin. With a sharp knife cut out the sections, leaving the white skin that separates them. Remove all seeds.

Ambrosia

Sections of orange, powdered sugar and shredded cocoanut served in sherbet glasses.

Lemon Jelly

1 tablespoon granulated gelatine
 $\frac{1}{4}$ cup cold water
 $1\frac{1}{4}$ cups boiling water
 $\frac{1}{2}$ cup sugar
 $\frac{1}{4}$ cup lemon juice

Soak gelatine ten minutes in the cold water. Dissolve in the boiling water; add sugar, lemon juice and thin slices of outside rind. Strain into a mold that has been wet with cold water. Chill and serve with custard sauce.

Orange Jelly

1 tablespoon granulated gelatine
 $\frac{1}{4}$ cup cold water
 $\frac{3}{4}$ cups boiling water
 $\frac{1}{2}$ cup sugar
 $\frac{3}{4}$ cup orange juice
 $1\frac{1}{2}$ tablespoons lemon juice
Make same as lemon jelly.

Wine Jelly

Same as orange, add $\frac{1}{2}$ cup cooking Sherry.

Coffee Jelly

1 tablespoon granulated gelatine

$\frac{1}{4}$ cup cold water

$\frac{1}{2}$ cup boiling water

2 tablespoons sugar

1 cup boiled coffee

Make same as lemon jelly. Serve with sugar and cream.

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