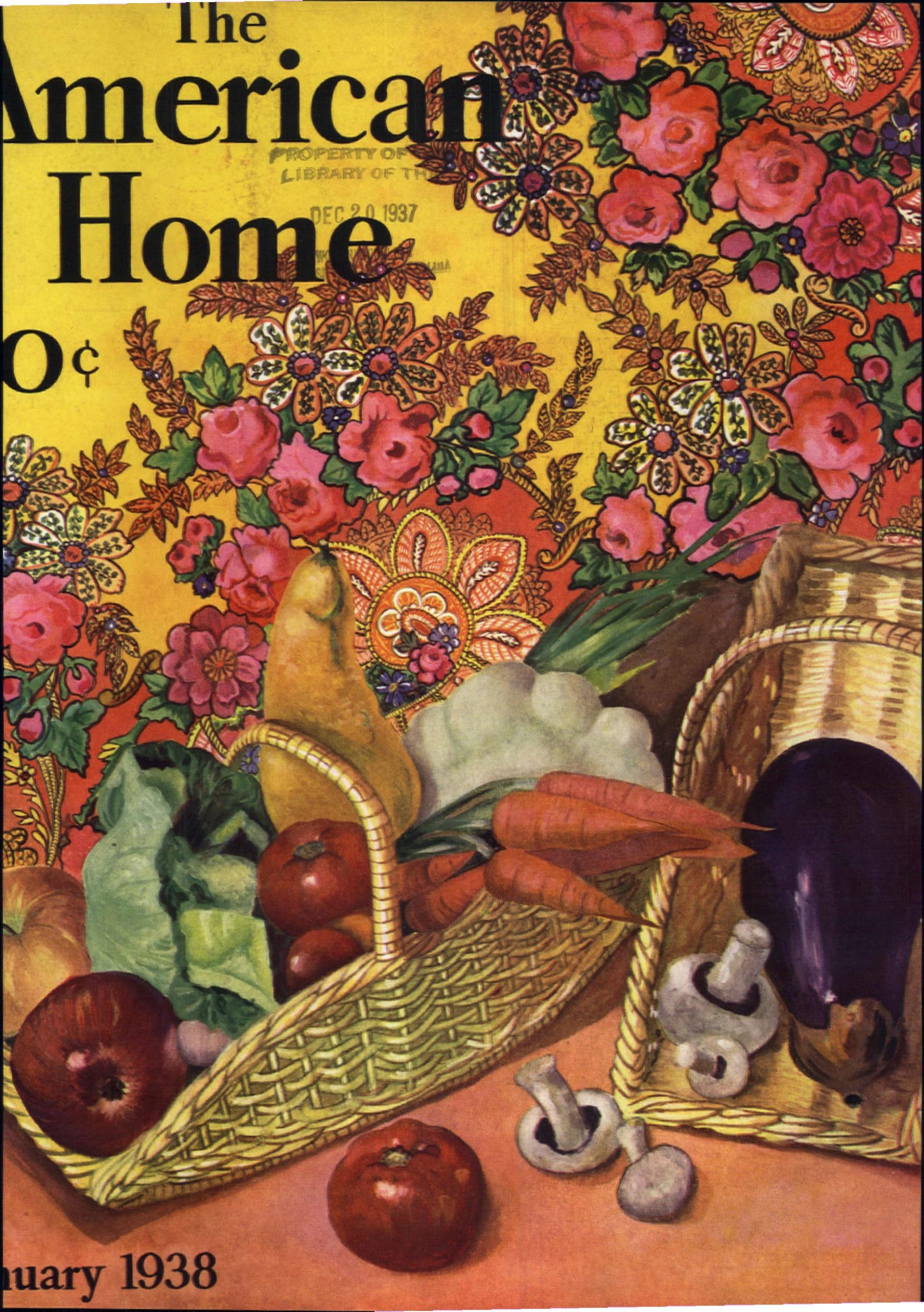


# The American Home

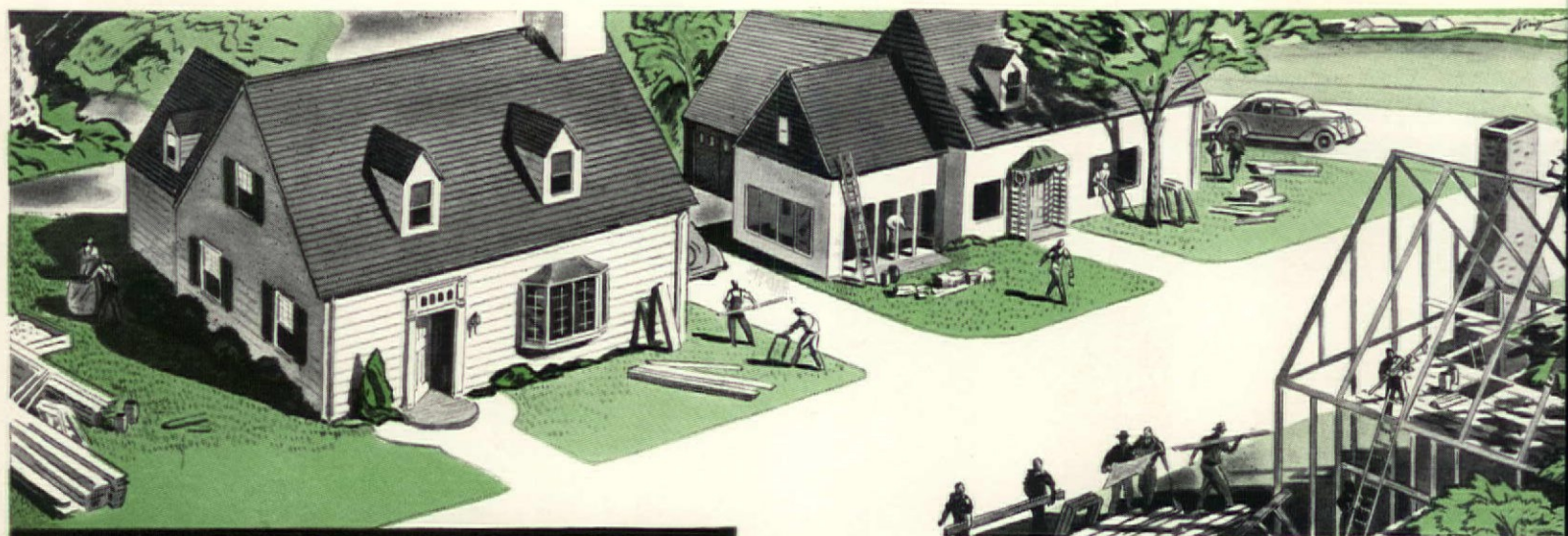
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January 1938



IN THE BUDGET HOME TOO...

# GAS MAKES THE "4 BIG JOBS" COMPLETELY AUTOMATIC



## INSTANT HOT WATER

• Modern gas water heaters assure you ample hot water—day or night. New design, improved insulation make today's water heaters far superior to those of even a few years ago. They can be operated with the same gratifying economy as all up-to-date gas appliances.



## MODERN SILENT REFRIGERATION

• Gas refrigerators operate at amazingly low cost, have no moving parts to wear—are really silent. Their many modern features save time and bother.



## IMPROVED AUTOMATIC COOKING

• Today's gas ranges offer greater efficiency than ever before by giving you heat control, high-speed smokeless broilers, insulated ovens, simmer burners. Smart designs, gleaming porcelain enamel finish make these ranges outstanding in beauty while amazingly low in cost. Let your Gas Company or dealer tell you how gas appliances can add to comfort and cut costs in your home.



## COMPLETELY EFFORTLESS HEATING

• Just set the thermostat—and forget it! Automatic gas furnace all winter. There's no worry about fuel supply—no fuel to store. Gas heaters are installed at the lowest cost of any reliable automatic heating unit available. Because gas is clean heat there's no bother with soot and dust. You don't need a separate room for the compact, handsome heating unit! Make it part of your living room! Make it part of an attractive "play room."



Look for this Seal of Approval of the Test Laboratories of the American Gas Association when you buy gas equipment. Appliances bearing this seal comply with national requirements for safety, durability and efficiency.



**FREE!** Send for booklet, "Planning the World's Easiest-to-Keep House," by Constance Holland; a valuable guide for saving time, money and effort in your own home. Mail this coupon to American Gas Association, Dept. A-41, 420 Lexington Avenue, New York 17, N.Y.

Name \_\_\_\_\_  
 Street \_\_\_\_\_  
 City \_\_\_\_\_ State \_\_\_\_\_

GAS IS YOUR QUICK, CLEAN, ECONOMICAL SERVANT

# DRAFTS?

## GARGLE LISTERINE

Like wet feet, drafts are dangerous because they chill the body unequally, weakening its resistance to germs. Avoid all drafts, and when you have been in one, gargle Listerine.



## EXPOSURE? GARGLE LISTERINE

When a person coughs or sneezes on you, the air carries bacteria and deposits them in your nose and throat. Prompt action with Listerine, which kills germs, may avert an oncoming cold.

# Listerine kills germs associated with colds and sore throat

## Tests During 7 Years' Research Show Cold Prevention Results That Amaze Even Medical Men

No remedy or treatment that we know of can show the brilliant clinical record in fighting colds that Listerine advances. Listerine offers you the possibility of getting off with light colds this year, or no colds at all. It is the new therapy that succeeds.

Tests made during 7 years of research showed this:

That those who gargled Listerine Antiseptic twice a day had fewer colds, milder colds, and colds of shorter duration than non-users. More important still—colds of Listerine users reached the dreaded danger zone of the chest less frequently than colds of non-users.

Why such results, that impress even medical men? Why is Listerine preferred to drastic purgatives that may weaken the system, vaccines that sometimes upset the patient, and those inhalants which may irritate the nasal passages?

Here is why: Listerine treats colds for what they really are—acute local infections. And the quickest way to combat local infections, as any doctor will tell you, is to kill the germs involved in them. That is exactly what the Listerine gargle does.

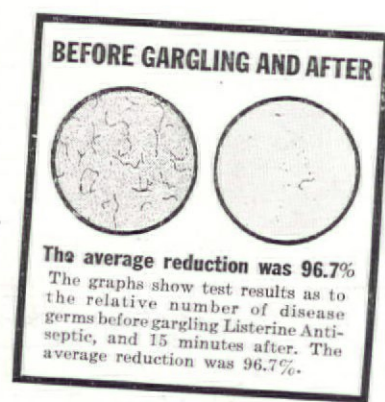
The secret of Listerine's success, we believe, must be that it reaches the virus (germ) which many authorities say causes colds. At the same time it kills by millions the threatening "secondary invaders"—germs that usually inhabit even normal mouths, waiting until resistance is low to

strike. Among them are the dangerous influenza and streptococcus germs. These "secondary invaders" are the germs that complicate a cold and produce inflammation. They must be held under control.

Five minutes after gargling with Listerine Antiseptic, tests showed a germ reduction averaging 94.6%. Fifteen minutes after, 96.7%. Even one hour after, nearly 80% on the average. This amazing germ reduction gives Nature a helping hand, and materially reduces the risk of cold. That is a matter of laboratory record.

Use Listerine night and morning, and at the first symptom of a cold, increase the gargle to once every two hours. This pleasant precaution may spare you a long and expensive period of suffering.

LAMBERT PHARMACAL CO., St. Louis, Mo.



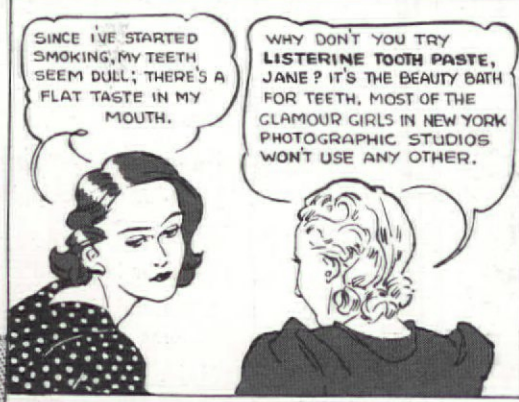
# "BEAUTY BATH SWEEPS AWAY TOBACCO-STAINED DEPOSITS"



JANE BUYS A TUBE

LISTERINE TOOTH PASTE, PLEASE; A FRIEND RECOMMENDED IT.

YOU'RE THE 18TH WOMAN TODAY WHO HAS BOUGHT LISTERINE TOOTH PASTE. THEY'RE ALL CRAZY ABOUT IT. A LOT OF MEN LIKE IT, TOO, BECAUSE OF ITS ABILITY TO COMBAT CIGARETTE STAIN AND ODOR.

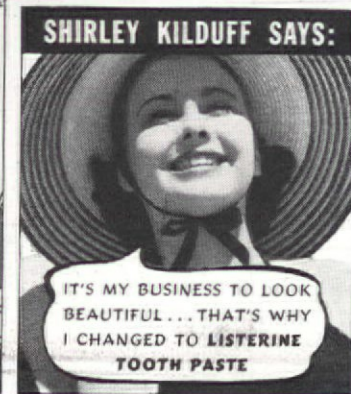


SINCE I'VE STARTED SMOKING, MY TEETH SEEM DULL; THERE'S A FLAT TASTE IN MY MOUTH.

WHY DON'T YOU TRY LISTERINE TOOTH PASTE, JANE? IT'S THE BEAUTY BATH FOR TEETH. MOST OF THE GLAMOUR GIRLS IN NEW YORK PHOTOGRAPHIC STUDIOS WON'T USE ANY OTHER.



IT POURS ON THE TEETH A WONDERFULLY FRAGRANT, CLEANSING, MILKY WHITE SOLUTION THAT SIMPLY SWEEPS AWAY THOSE TINY DEPOSITS STAINED BY TOBACCO SMOKE. ALL THE GIRLS AT THE BRIDGE CLUB ARE TALKING ABOUT IT.



SHIRLEY KILDUFF SAYS:

IT'S MY BUSINESS TO LOOK BEAUTIFUL... THAT'S WHY I CHANGED TO LISTERINE TOOTH PASTE

## WHY DON'T YOU TRY A TUBE?

Don't take our word or the word of famous New York beauties about Listerine Tooth Paste. Try it yourself. See how quickly it attacks tobacco-stained deposits on teeth. How its fragrant, milky-white solution bathes the teeth and gums and leaves them fresh, clean and healthy. How its high-

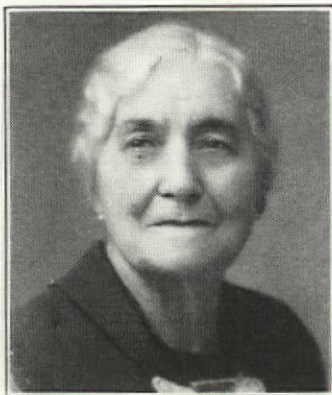
lustre polishing agents restore natural brilliance and beauty to your teeth. Don't forget its economy either. More than a quarter of a pound of first-rate dentifrice in the 40¢ tube. The 25¢ size is proportionately economical. Get a tube from your druggist today. Lambert Pharmacal Co., St. Louis, Mo.



# Life Begins At 40

Born in 1852—and  
Never Husky as a  
Girl and Young  
Woman

*She Was Near Middle  
Life Before She Gained  
the Health and Vigor that  
She Still Keeps at 85*



MRS. HALLOCK  
(Picture taken this year)

Mrs. Emogine Hallock of Yonkers, N. Y., started out with a none-too-good constitution. For half of her life she was considered delicate.

She early learned to watch her diet and guard what health she had.

Gradually her health improved—and she looks back on her forties as the years that first saw her really well.

Now in her middle 80's, "I have

wonderfully good health," she says. She helps with the housework and likes to travel. "If you protect your health," she says, "when you get to be my age, you will be well and strong and healthy, too."

**Health Is Worth TAKING CARE OF—Particularly After 40.** Some physical weakness often forces people to protect their health. Around 40, many people for the first time meet this necessity. A slight adjustment often keeps them splendidly well.



Home of Mr. and Mrs. Harold Deuel, Slingerlands, New York

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National Edition

JANUARY, 1938

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### OVERCAME ILL HEALTH—SO CAN YOU

#### Successful in New Work at 44

Dear Life Begins:

After 28 years with one concern, last spring I lost my job. The shock was so great my health went to pieces.

I went up in the country and chopped trees, but my health got worse.

Then I remembered a doctor had prescribed yeast cakes for my mother. I decided to try Fleischmann's Yeast for my own case.

I ate it regularly—and my appetite began to return. As my health improved, the nervous feeling left me. Before long, I felt like a new person.

I felt so good I came back to the city and started as a lecturer on subjects allied with my former job.

I still eat Fleischmann's Yeast to help me keep in perfect condition physically—and therefore mentally—for my new work.

WILLIAM P. SHAW



William P. Shaw  
Regains Health



Miss Stevens  
Once Delicate

#### Still Strong and Teaching—Over 60

Dear Life Begins:

My health needed careful watching when I was very much younger. You wouldn't think it to look at me today! I am over 60 and beginning my forty-fourth year of teaching.

Fortunately for me, long before the general public was familiar with the health value of Fleischmann's Yeast, it was well known in our family.

I first learned of it as a child. Later, as a young woman, I used to drive miles over a rough road to get it.

Having been delicate, I have eaten Fleischmann's Yeast as a preventive rather than a corrective—and have forestalled trouble.

Yes, I still eat Fleischmann's Yeast regularly. Years ago I learned that it was vital and essential to my health.

LILLIAN STEVENS

### Slower Digestion Often Cause of Early Aging

That "letdown at 40" is frequently due to slowing up of digestion—a thing that can often be checked.

Around 40, it is quite common for the gastric flow to become scantier and feebler. Then, for better general health, help your digestion a little.

By quickening and strengthening the gastric juices, Fleischmann's Yeast tones up digestion—gives just the

help so many people over 40 especially need.

It gives you, besides, the tonic action of 4 vitamins—each one an essential for good health.

Eat Fleischmann's Yeast 3 times every day—one cake ½ hour before each meal—plain or in a little water. This slight effort may mean a world of difference in your health.

**\$25** WILL BE PAID FOR LETTERS of success after 40—so helpful to others we wish to print them. If you can truly credit to Fleischmann's Yeast some part of the health that made your success possible—write us—enclosing your picture. (Letters and pictures cannot be returned.) Life Begins, 420 Lexington Avenue, New York.

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# This Kind of Value Makes a Great Car

**YOU'LL GET A REAL THRILL FROM THE SENSATIONAL LOW PLYMOUTH PRICES!**

## LOOK AT PRICE TAGS

This year, particularly, look at the prices of "All Three" low-priced cars.

The big, beautiful 1938 Plymouth is by far the greatest value in Plymouth history...at an amazingly low price.

The only way you can appreciate Plymouth's value is by driving it...comparing its size, luxury and performance with other low-priced cars. Do it today!



**1 It's a Beauty!** And back of that smart radiator is an 82-horsepower "L-head" engine that will thrill you with its performance...amaze you with its economy.



**2 Handier Handbrake!** It's out of the floor—much easier to reach. The beautiful, new instrument panel is "Safety Styled." Steering is faster and handling is easier.

**THIS FINE CAR IS WITHIN YOUR REACH**—Remember...the new 1938 Plymouth is actually one of the lowest-priced cars built today. The Commercial Credit Company offers easy payment terms through Dodge, De Soto and Chrysler dealers. Tune in Major Bowes' Original Amateur Hour, Columbia Network, Thursdays, 9 to 10 P. M., E.S.T.



**3 Look How Far He Has To Reach.** Shows you the roominess in this big, new Plymouth. There's luxury here...lovely new upholstery, rich appointments...big, wide, "chair-height" seats. And you ride with the safety of solid steel around you.



**4 She Hears the Watch!** Plymouth is sound-proofed like a radio studio. And rubber body mountings block out vibration.



**5 What a Big Trunk!** Roomier than ever. There's no sill to lift luggage over. The lid opens wide, and has a new tamper-proof lock. There's even an electric light for the inside!



**6 Your Dealer's "Gasometer"** shows how Plymouth saves you money. And remember, Plymouth economy is more than big gas and oil mileage. You save on all upkeep.



**7 Plymouth's 1938 "Birthday" Car!** By far the greatest Plymouth ever built. Find out about its airplane-type shock-absorbers, its new engine sealing, its Hypoid rear axle, its improved Floating Power engine

mountings! Today, go see and drive this big new Plymouth. Learn why Plymouth has won the reputation of "the car that stands up best!" PLYMOUTH DIVISION OF CHRYSLER CORPORATION, Detroit, Michigan.

**PLYMOUTH BUILDS GREAT CARS**

# See the 1938 Plymouth

# LOCAL BOY MAKES GOOD

*for You*



If you are ever in trouble—have an accident, a burglary, a fire—then you know the true value of buying your insurance from a competent, well-established agent. For he is the man you need the most. He does all the work for you. He notifies the insurance company—gets claim men on the job—and he follows it through, from start to finish, until your claim is properly settled.

Insurance begins and ends with the agent. He's worth every cent he gets. He makes sure you are properly protected—explains coverages carefully—watches your expiration dates—shows you where costs can be cut—and takes care of all your claims. Furthermore, the agent works *only* for you. He is not a salaried employee of any insurance company. His primary interests are *yours*.

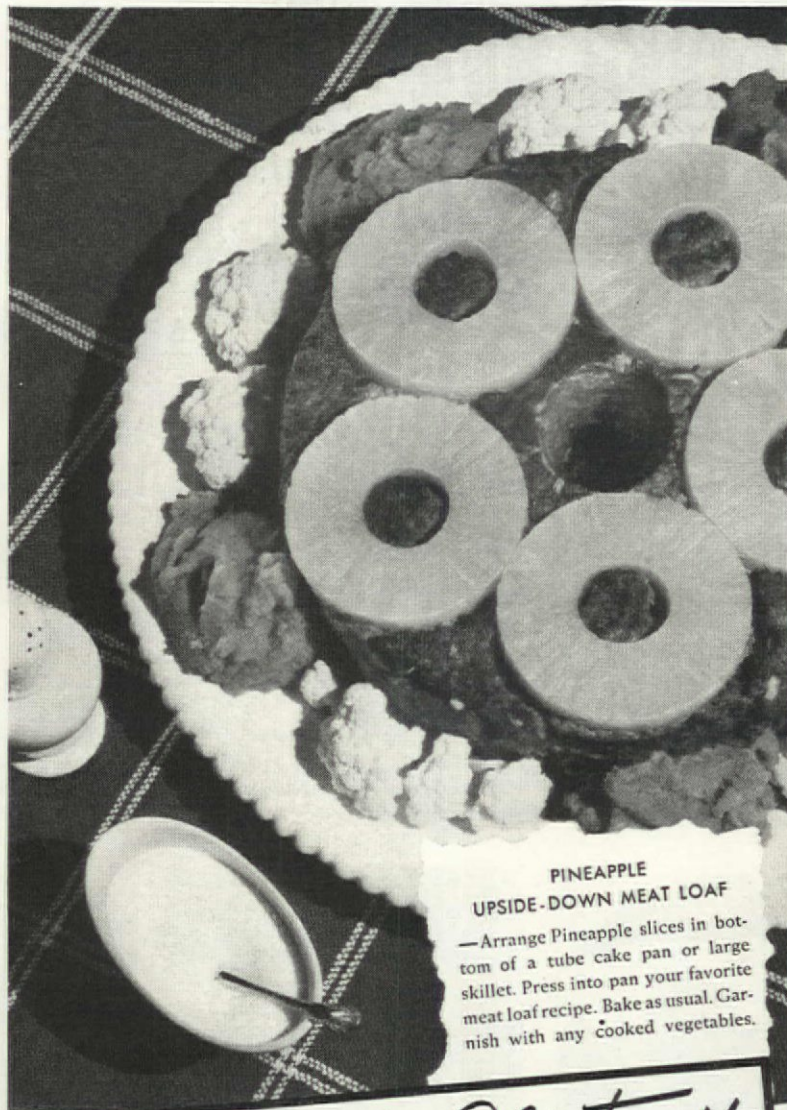
Insure your home, your car, your income with any agent of The Employers' Group and you're sure to get such service. See your nearest agent today.

### 25,000 Men and Women to help you

When you buy insurance from The Employers' Group you get the services of a world wide organization. Ten thousand agents, hundreds of claim men, attorneys, doctors, engineers, inspectors. The Employers' Group—comprised of three sound stock companies, The Employers' Liability Assurance Corp. Ltd., the American Employers' Insurance Co. and The Employers' Fire Insurance Co.—sell practically all kinds of insurance except life, including fidelity and surety bonds.



**The EMPLOYERS' GROUP**  
110 Milk Street, Boston, Mass.



**PINEAPPLE  
UPSIDE-DOWN MEAT LOAF**  
—Arrange Pineapple slices in bottom of a tube cake pan or large skillet. Press into pan your favorite meat loaf recipe. Bake as usual. Garnish with any cooked vegetables.



## Spotlight Old Favorites WITH PINEAPPLE'S INTRIGUING FLAVOR

Take a good, everyday dish like the meat loaf you see here. Add luscious Canned Hawaiian Pineapple—and presto, you've created a taste-surprise!

Pineapple is like that. Its delicate flavor gives to so many old standbys—whether meat dishes, salads or desserts—brand new flavor and appeal. And it performs this menu magic so easily, so economically!

Try some of these cookery tricks yourself. The suggestions at the right will give you ideas—or just add Pineapple to some of your own recipes. You'll thank us for the tip!

Remember, too, Canned Hawaiian Pineapple is one of the most healthful of fruits—with vitamins A, B, C, food-iron and copper for the blood, other minerals to reinforce the alkaline reserve of the body, plus natural sugars for energy.

For extra variety and flavor, serve Canned Hawaiian Pineapple often! Pineapple Producers Cooperative Association, San Francisco.

### MEAT GARNISHES—WITH PINEAPPLE

**POT ROAST**... cored apples baked with Crushed Pineapple in their middles.

**FOWL**... Pineapple slices cooked slowly in butter and sugar, with grated lemon rind and juice of one orange.

**LAMB STEW**... Pineapple Tidbits added just before serving. Mint garnish.

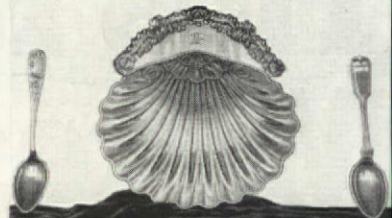
**BAKED HAM**... apples pared and quartered, cooked in Pineapple syrup. Red cinnamon candies or coloring added.

**VEAL ROAST**... hot Crushed Pineapple in large carrots hollowed out into cups.

**GRILLED MEATS**... broiled Pineapple slices with stuffed mushrooms atop each.



Antique Lily English Shell Dish Fiddle Thread



Made and plated in England; shell-shaped dish on three feet, 9" x 8 3/4", \$10.00 each. Postage and insurance paid in U. S. A.

### Unusual Opportunity

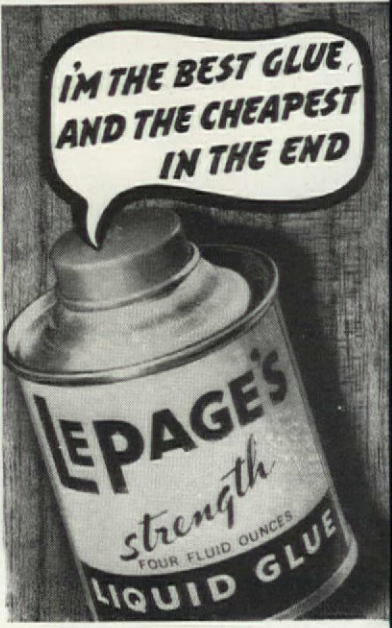
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| Georgian        | Norfolk            |
| Les Cinq Fleurs | Orange Blossom     |
| Lily            | Violet             |

### ★ UNUSUAL SILVER ★

We have one of the largest stocks of unusual silver in the United States, consisting of Tea Services, Comports, Pitchers, etc., by America's leading silversmiths, also foreign makers.

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SILVER SENT ON APPROVAL  
**JULIUS GOODMAN & SON, INC.**  
47 South Main Street  
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The household "utility-man".  
For craftsmen and manual training.  
Use for fixing and repair work.  
In bottles, tubes, and cans.

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\$416 and Up... freight paid; save \$500 or more. Design modern, practical, distinctive. Ready-cut houses. Complete. Quick, easy assembly. Includes lumber, insulation, spring bronze weather stripping, built-in ironing board, medicine cabinet, attractive panel doors and latest hardware. Complete plans, nails, lath, paint, shingles, etc. Choice of 100 homes, summer cottages, garages, etc. Full color catalog sent for 25c coin or stamps to help cover cost of mailing.  
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# "I taught Aunt Sue a Lesson— She'd been living in the past!"



**A MODERN GIRL TALKS  
ABOUT CANNON'S  
UTILITY PERCALE**



"Bob and I both are crazy about Aunt Sue. We tried to have everything just right for her visit. . . . Next morning at breakfast she told us she'd never slept better — 'Pure luxury!' she said . . ."



"So I told her about my most recent find, Utility Percale sheets, on all our beds now—so soft, so smooth, so strong, really worth bragging about. . . ."



"She admired them no end, of course—but finally admitted she feared we were living too high—thought such sheets must cost a mint of money. . . ."



"Not at all, I told her, Cannon gives you percale sleep now, almost at the cost of muslin. That's a fact! And, you save something every week on laundry, because these sheets are lighter weight."



"Well, was she amazed! Said you couldn't get all that luxury even ten years ago at twice the price I paid. It's true, too, I know that. . . . Well, we're lucky, we moderns!"

IN SHEETS, as in towels, Cannon always offers *special service, extra value*. There's a Cannon sheet for every home and one for every bed—three favored qualities in all, each first-choice in its price class for value. Whatever you wish to pay for your sheets, be careful to find the Cannon name and you know that your money buys more!

If you're searching for *comfort and economy both*, the choice is easy. For years, Cannon MUSLIN has been accepted as the low-cost, long-service leader. This sheet is pure white in tone, even in weave, extra strong—always reliable. It brings real sleeping comfort yet costs so very little. Cannon MUSLIN is sealed fresh and clean in Cellophane—and sells regularly at about \$1.10\* each.

\*Prices slightly higher west of the Mississippi.



# Cannon

THE FIRST NAME IN TOWELS IS THE LAST WORD IN SHEETS

# Sheets



## A Lure to Outdoor Living

This paved terrace is an enchanting place by sunlight and by moonlight, too, with its limpid pool, its rose-covered porch and arbor, its old boxwood bushes, and other delightful, casual planting. Mr. Edward Shepard Hewitt is the architect and owner

*Color photograph by F. M. DEMAREST*





*Photographs by Samuel H. Gottscho*

## Imagination and Precedent in this Restoration

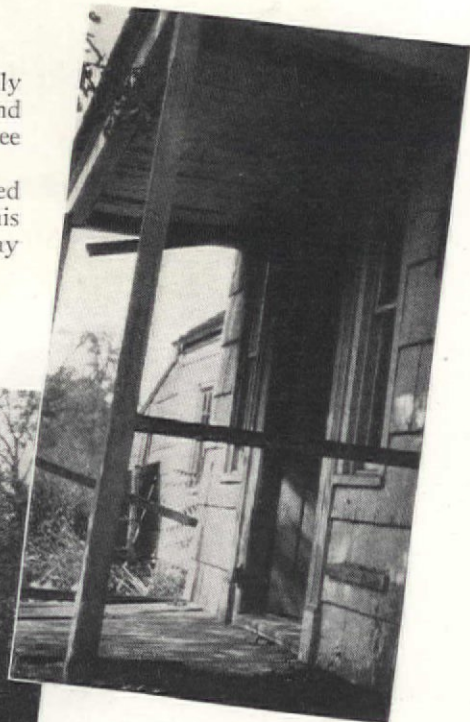
### The Home of Edward Shepard Hewitt, Lloyd Harbor, L. I.

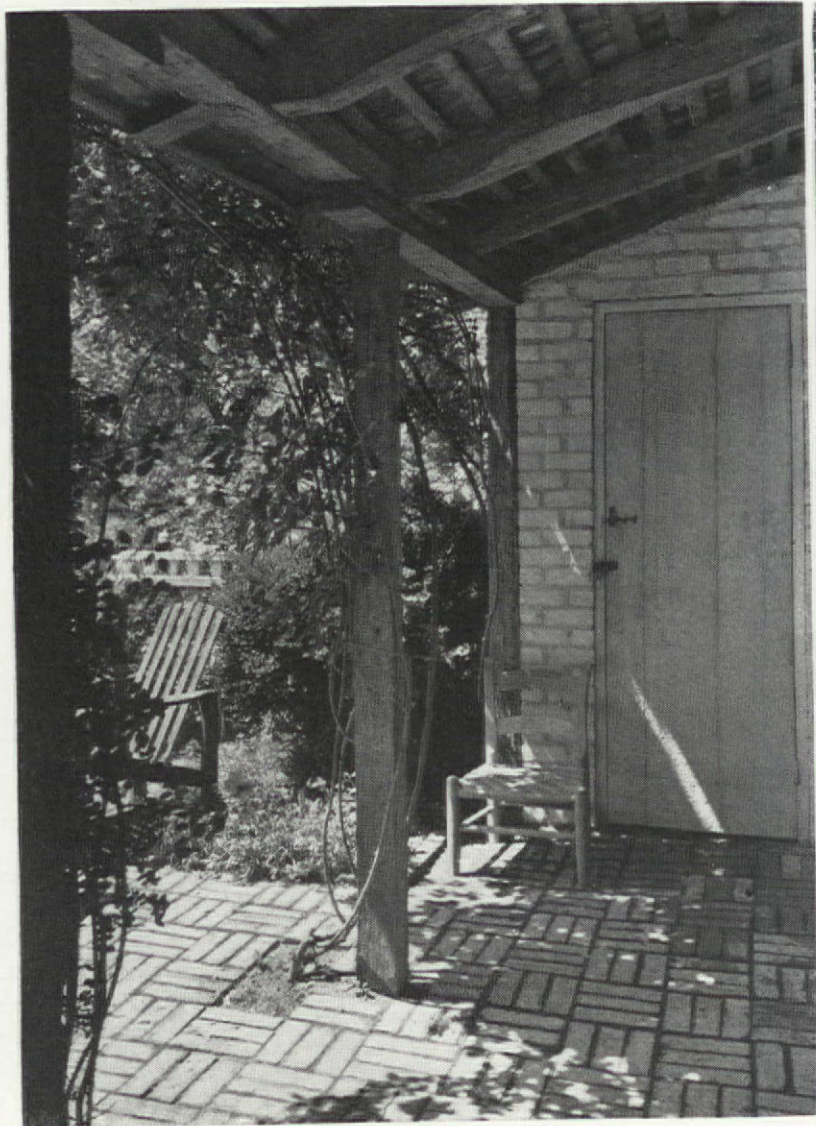
When you glance casually at this shining white house, and then look at the dispirited ruin at the bottom of the page, you won't think they have very much in common. But, like those "before and after" pictures, this is one and the same house. The original building was a very old structure of good material, good proportions, and good proportions; it was moved back to its site near the highway and, in spite of its sagging lean-to, was the body of the present house. A garage and service quarter were added, together with small outbuildings and garden features, which expanded the small farmhouse into an ample country home. The original house still dominates the building and determines its character.

A great part of the persuasive charm of the house is due to its unusually designed setting. It appears larger than it is because outdoor living areas have been created around it. In summer these terraces and arbors amplify the living quarters greatly and in winter they

enhance the interior. Garden and house are really one, for all the main rooms open onto terraces and gardens on two sides, and the living room has three garden exposures.

When the original house was moved it was turned around to obtain its best possible position. This permitted locating the service wing and driveway



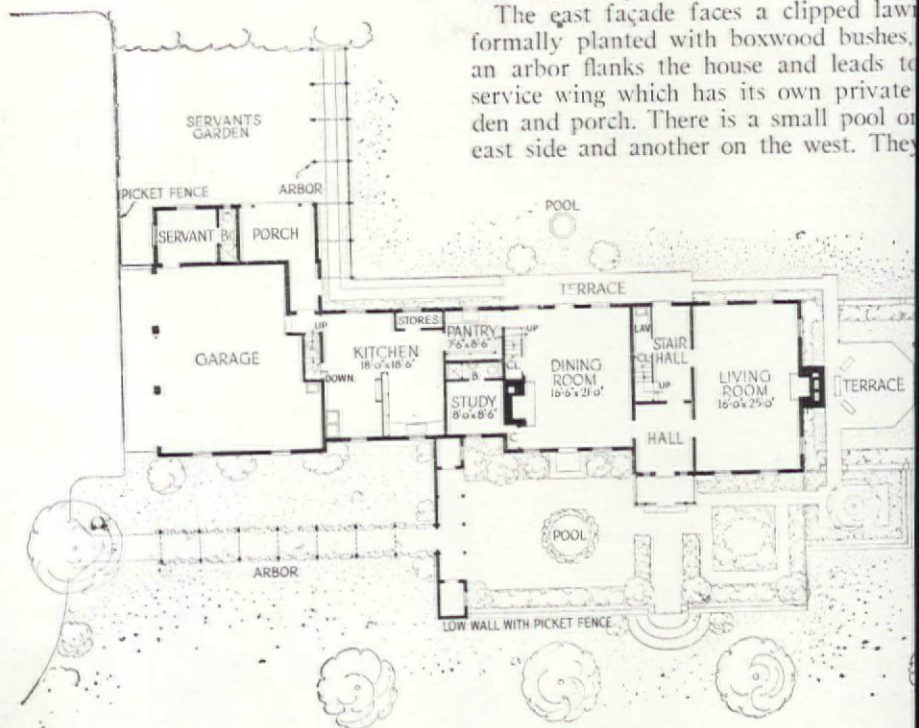


This was the original house. After the removal of the shed, the house was moved back from the street and remodeled into its present form



on the north side, leaving three sides free for garden space. It is possible now to get the sun around the house. In the morning you may sit in the sun on the east terrace go from there to the south garden, and then get the afternoon rays upon the west. Incidentally, the terrace at the south of the house is really a sun trap. It is enclosed on three sides and it is possible to sit there on fine winter days.

The east façade faces a clipped lawn formally planted with boxwood bushes, an arbor flanks the house and leads to service wing which has its own private den and porch. There is a small pool on the east side and another on the west. They

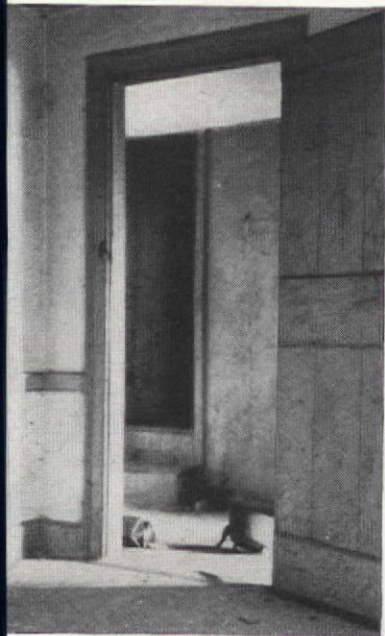


Plot plan showing the first floor and the adjoining gardens

the same axis, on the line of the dining room, and it is possible to see the sparkling water of a pool from either side of the room. The west terrace is paved with brick, leaving space, however, for casual planting of flowers and shrubbery. It is enclosed by a low wall and fence and protected on the north by a high wall and rose-covered arbor which affords shelter. At either end of the arbor are small outbuildings, one of which is used as a tool house. These structures were built largely of materials from the original house; the posts of the arbor were old timbers and the nogging on the tool house is built of bricks from the chimney. This paved area forms the main terrace and is used for outdoor dining, entertainment, and sunbathing in the sun. Something of the genuine beauty of the place is caught in the color photograph on page 8.

Mr. Hewitt, who was the architect of this house and is its owner, strongly believes that terraces, porches, and the like are an essential part of a suburban house plan and should be as carefully considered as the rooms. Particularly when there is a separate structure such as a garage, summer house,

[Please turn to page 58]



The dining room mantel and door they were found in the house



Dark, painted wood covers one side of the dining room; on the other, a secret room and hidden stairs are concealed



The living room walls are a subtle plum color and the ceiling and wainscoting are white. There are bright fabrics at the windows and white materials on the chairs. The fireplace mantel is white and the brick is vermilion. Before it is a white rug



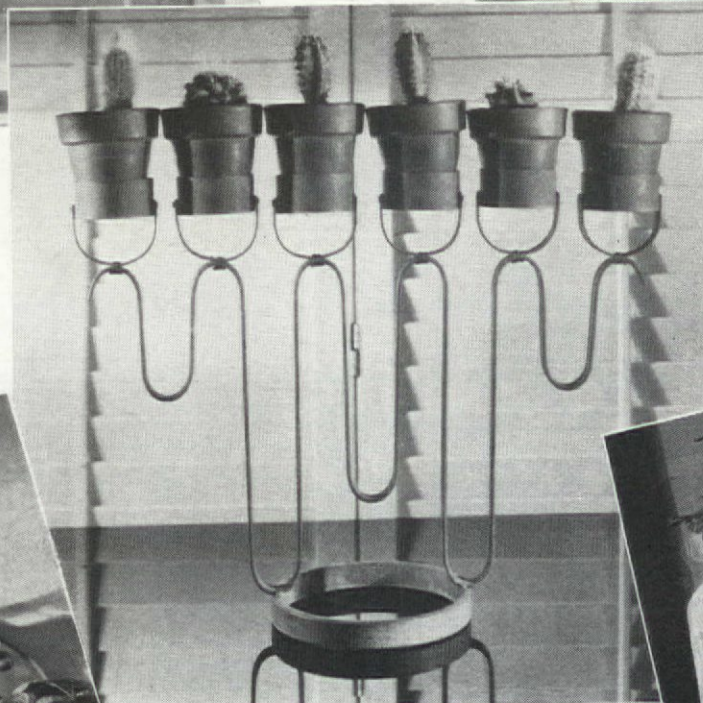


A window garden assembly consists of two metal strips attachable to window trim, straight or angle brackets, and one, two, or three glass shelves, 5 inches wide and up to 54 inches long. Thoma-Glass Windo-Garden. Below, brass and copper wall pocket with variegated English ivy and fittonia, from Mitteldorfer Straus

# HOUSE PLANTS ON DISPLAY



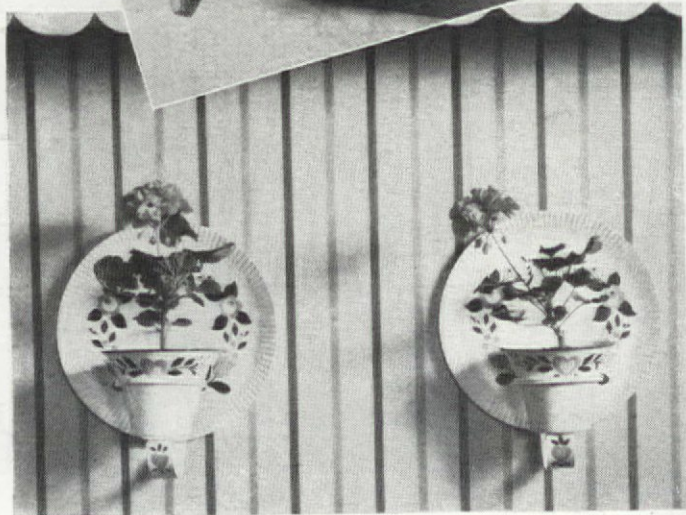
An iron floor stand, from Edith Meyer Company, is decorative in itself and a perfect background for grape in the upper pot and self-branching English ivy planted in the lower



Wrought iron is fashioned into a plant stand with two-inch pots of young cacti which would be suitable for mantel, table or window sill. Mitteldorfer Straus



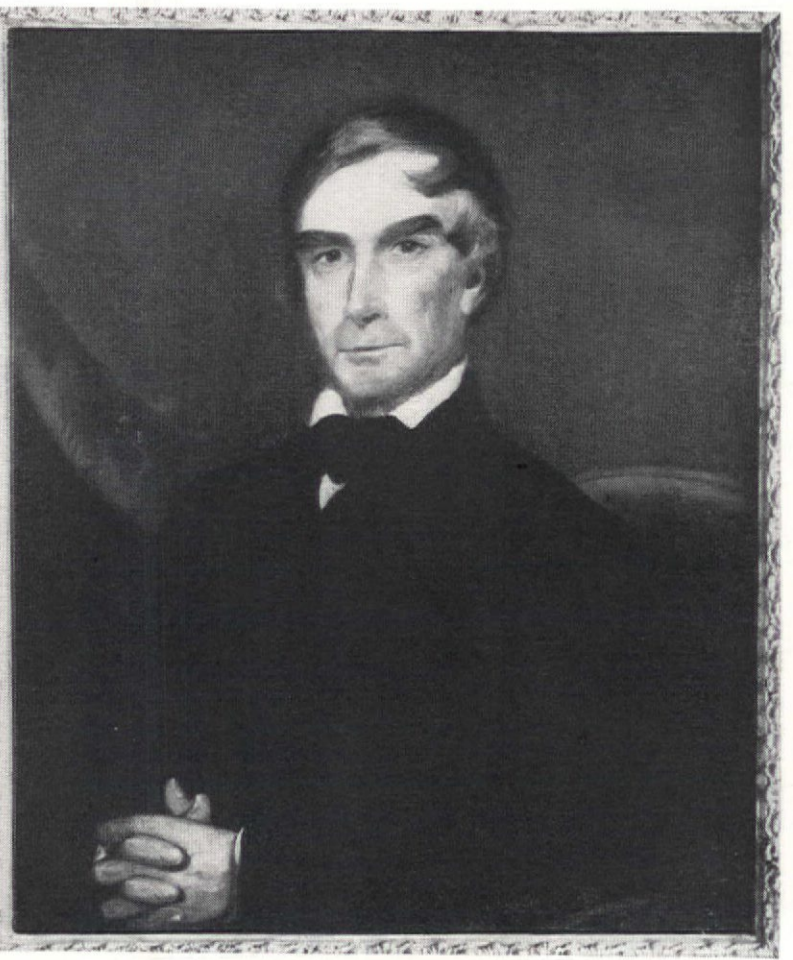
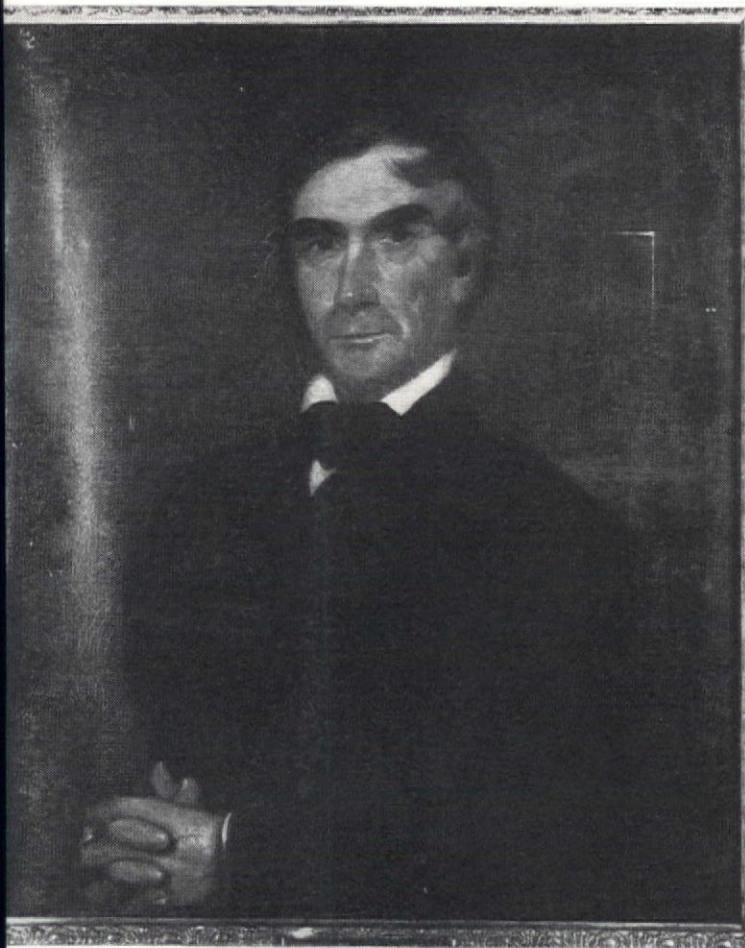
White china birds on the wall in pairs, a whole flock composed of small plants of Senecio. The birds are from Mitteldorfer Straus



Painted tin sconces, decorated with gay red and blue peasant designs, would be delightful for geraniums or other plants in dinette, kitchen, or sun porch. Norton-Bolender



Decorative pots, painted white with gold decorations, are nice for geraniums. These are from Norton-Bolender



# What and what not to do about your oil paintings

CARL DAME CLARKE

WHILE few of us own Raphaels and Rembrandts, the portraits of our ancestors by lesser artists are well worth preserving if for no other reason than for sentiment. On the other hand, some of us have paintings that have a good commercial value on the open market, or, will have in the near future. Unfortunately, we are not always aware of this fact. Occasionally a newspaper story will tell how some person found in an attic, junk heap, or obtained at a ridiculously low price, a painting worth thousands of dollars. In fact, some paintings are worth hundreds of thousands of dollars and a few run into millions.

As a matter to convince some frugal and conservative business people of the actual and practical commercial value of works of art, let us consider the worth of one painting. When I paid my franc and passed before Leonardo's painting of "The Last Supper" on the wall of the refectory of Santa Maria della Grazie in Milan, I asked my guide what was his estimate of its value. "That is about impossible to determine," he replied, and continued by telling me that tourists came to Milan mainly for two

[Please turn to page 59]



Above: Due to decay and vibration this picture is breaking at the edges and falling from the frame. Top of page: Before and after restoration. Note in the "before" picture the torn canvas and the effect at right



What is left of the work of the original artist is shown by the x-ray picture above



Left: More than 500 years old, this painting on wood has been restored twice

# These are the BERRIES

—so say the birds that return year after year to feast on our berry bushes

MARGARET MCKENNY



BAYBERRY

IF ONLY real estate dealers would realize the value of trees and shrubs on lots that they so glowingly describe to young couples who want to build small suburban homes! I don't mean the trees sometimes planted by the development company or the builder, but rather a modicum of the native growth left to form the keynote for intelligent planting.

Our first home building adventure led us, fortunately, to a lot on which stood a graceful elm and a number of shrubby, panicked dogwoods (*Cornus racemosa*) whose white fruit is so keenly enjoyed by many species of birds. Bird lovers from childhood, but shut away in the city from the joy of intimate study, for many years we welcomed the chance to create a miniature bird sanctuary, even though our suburban home was some distance away from any native woodland. We knew that even in cities birds will seek out certain berry-bearing shrubs and gratefully eat the fruit as they rest on their seasonal migratory flights.

In planning our grounds we kept the formal area in front of the house. In the rear, with a paved terrace as an observation gallery, we visioned a small lawn surrounded with a perfect tangle of trees, shrubs, and vines, all bearing fruit beloved by the birds.

The other half of the family, being at heart an ecologist, wanted to confine the planting to native species, but I persuaded him that in our more or less formal surroundings introduced plants would not be jarring notes, and would give our feathered friends a greater variety of suitable and desirable food.

A stout, cat-proof wire fence was erected to surround the back part of our property and separate its informality from the formal lawn and entrance planting—the ornithologists from the human beings, one of our friends remarked. To conceal it quickly we planted along the fence false-bittersweet (*Celastrus scandens*), wild grape (*Vitis aestivalis*), and the Japanese honeysuckle vine (*Lonicera japonica halliana*). The last named often becomes a pest, but it was valuable in this case where there were no native plants to smother, for it makes an almost evergreen cover for the birds, brought to the astonishment of the neighbors, we brought in from the country some vines of smilax, both the cat-brier (*S. glauca*) and the carrion-flower

(*S. herbacea*). We are of the opinion that nothing is better for birds to hide or nest in.

For part of our evergreen background we planted groups of redcedar (*Juniperus virginiana*) whose thick branches give shelter from snow in winter and whose berries feed hungry visitors from October on. In one corner we set a mass of black elderberry (*Sambucus canadensis*) whose blooms foam over stone walls along Eastern roadsides, and whose juicy, dark fruit is eaten by fully a hundred species of birds. Farther along, to give height, we placed an American mountain-ash (*Sorbus americana*), which will eventually grow to thirty feet; its pendant clusters of scarlet fruit attract various rarely seen birds, such as the evening and the pine grosbeaks.

As we were far enough from the smoke and soot of the city so that hemlock would thrive, we put a group of that graciously foliaged evergreen on the north side, and in front of it five flowering dogwood (*Cornus florida*), three white ones, and two pink. Then, as a mixed hedgerow, against what would soon be a mass of the greens of honeysuckle and bitter-sweet, we set different species of both shrubby viburnums and dogwoods.

TO THE left of the flowering dogwood trees, a little out from the background where it might shelter the bird bath, we dug the hole for one of our favorites both in the wild and in the border—the pagoda dogwood (*Cornus alternifolia*). This charming small tree is not today nearly as well known as its handsome cousin, and deserves to be more widely planted. The limbs rise rank on rank in serried regularity and the flat heads of small creamy flowers are succeeded by red-stemmed, brilliant blue berries, so greatly enjoyed by the birds that they last but a short time. (We can't say "unfortunately," for with us the birds come first.)

With the panicked dogwood the keynote of our planting plan, other kinds used were the silky dogwood (*C. amomum*), with pale blue berries, appropriate favorites of the blue birds; the red osier (*C. stolonifera*) with brilliant blood-red twigs and dull white berries, and, near the house to the north, shaded by both dwelling and garage, the lovely Japanese species, (*C. kousa*) whose starry blooms open just as those of *C. florida* fade and whose fruit is even larger and more brilliant.

Among the shrubby dogwoods we put the highbush cranberry (*Viburnum trilobum*) which, with its translucent red fruits forms a brilliant contrast against the snow; and other viburnums—the middle western *V. molle*, with blue-black fruit in June; the nanny-berry (*V. lentago*) whose cadet-blue fruit has a soft bloom, the withe-rod (*V. cassinoides*), and the arrow-wood (*V. dentatum*), both with blue-black fruits.

Back in the border by the redcedars, we arranged five shadbush (*Amelanchier canadensis*). Their fleeting spring bloom would stand out like snow against the dark evergreens and later their small, apple-like fruits

would be feasted upon by such interesting attractive birds as the flickers, orioles, cedar-waxwings, veeries, and robins. Below shadbush, because it, too, likes an acid soil we set a drift of the highbush blueberry (*Vaccinium corymbosum*). From its lacy twigs spring hang lily-of-the-valley-like bells, which in late summer, turn to blue-bloomed fruit a great treat for young nestlings. Still later foliage turns to vivid rose-reds and pinks. a ground cover in this part of the border, brought wild strawberry plants from a too distant woodland—not the low species of the fields (*Fragaria virginiana*), but the European (*F. vesca*) now well established here. Many a time I have seen a harvest mother robin bearing one of these glossy and intensely flavored berries to fill a hungry, apparently insatiable mouth.

Farther back, under the shade of the hemlocks, went a carpet of partridge-berry (*Mitchella repens*) whose little two-eyed berries follow delicately scented white flowers borne always in twos, on erect stems rising above the glossy evergreen leaves.

On the south side, where the soil was dry bayberries found a place. The glossy, dark green, aromatic foliage makes an attractive mounded growth all summer, and the waxy berries furnish a greatly relished food for phoebes, chewinks, and myrtle warblers in winter, chickadees and woodpeckers.

YEAR by year our planting has increased in beauty and each season brings its feathered visitors and feasters, many return year after year as we know because we have banded a number of species and recognized our bands in succeeding springs. And each year is marked by a special thrill. Once, for instance, a cardinal lingered all winter; another time a longed-for flock of evening grosbeaks descended upon us, and, most memorable of all, once we saw an Arctic three-toed woodpecker! That was indeed thrilling.

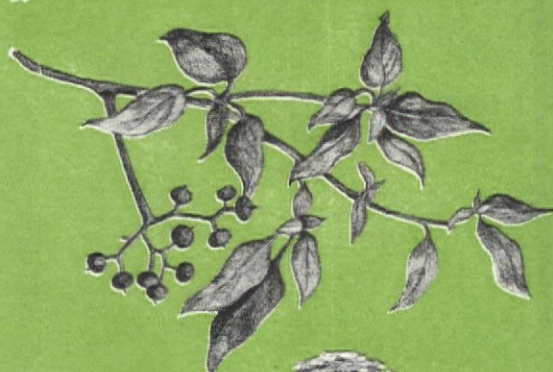
## Suggested Berry-bearing Shrubs for Gardens

(With color of fruit and ultimate height of plant noted)

### FOR AVERAGE CONDITIONS

- Beautyberry, *Callicarpa japonica*, violet; to 12 ft.
- Buckthorn, Common, *Rhamnus cathartica*, black; to 12 ft.
- Cherry, Mahaleb, *Prunus mahaleb*, black; to 12 ft.
- Cherry, Nanking, *Prunus tomentosa*, reddish; bush or small tree.
- Cornelian-cherry, *Cornus mas*, red; to 20 ft.
- Cranberry, Highbush, *Viburnum trilobum*, red; to 12 ft.
- Dogwood, Flowering, *Cornus florida*, red; to 25 ft.
- Dogwood, Pagoda, *Cornus alternifolia*, blue; to 25 ft.
- Dogwood, Red-twigged, *Cornus alba* var. *sibirica*, white; to 10 ft.
- Fringe-tree, *Chionanthus virginica*, dark blue; to 20 ft.

[Please turn to page



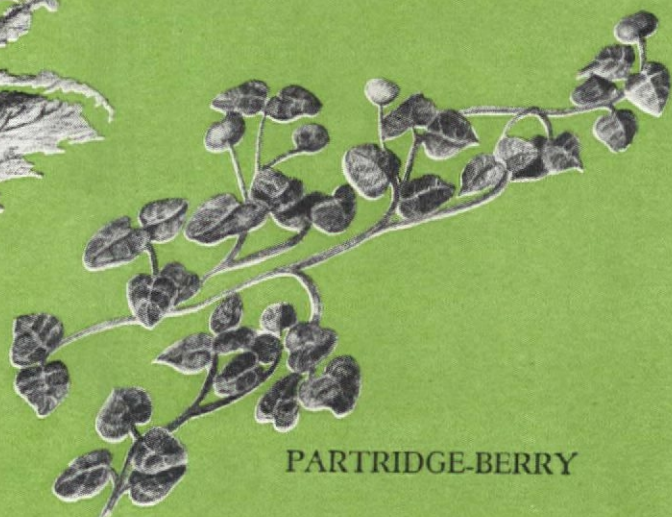
SHEEP-BERRY

ELDERBERRY

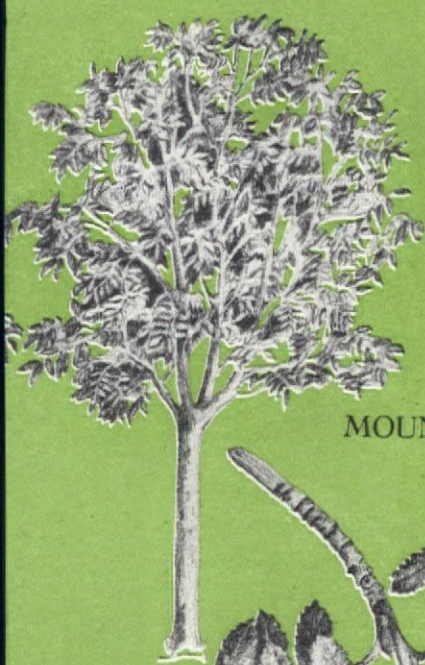
*Drawings by*  
HELEN A. BLUMENSTIEL



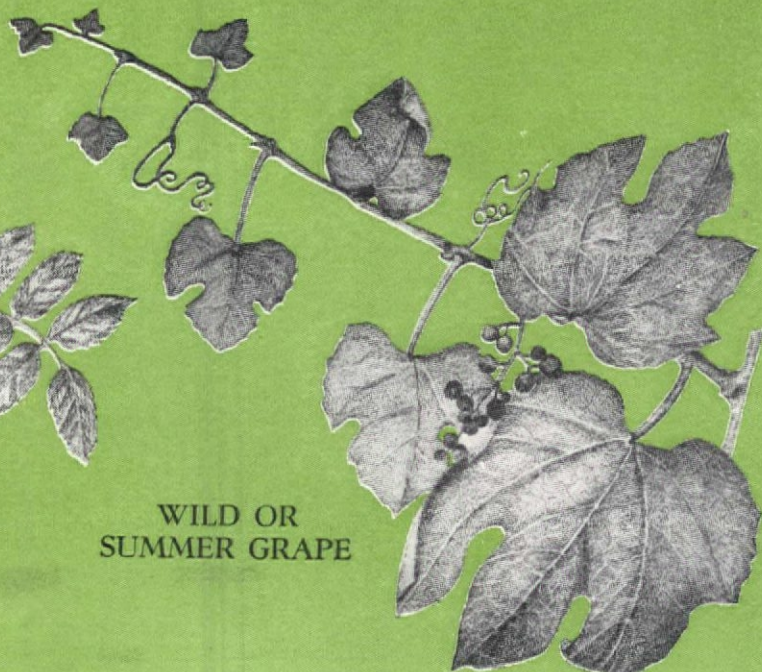
PAGODA  
DOGWOOD



PARTRIDGE-BERRY

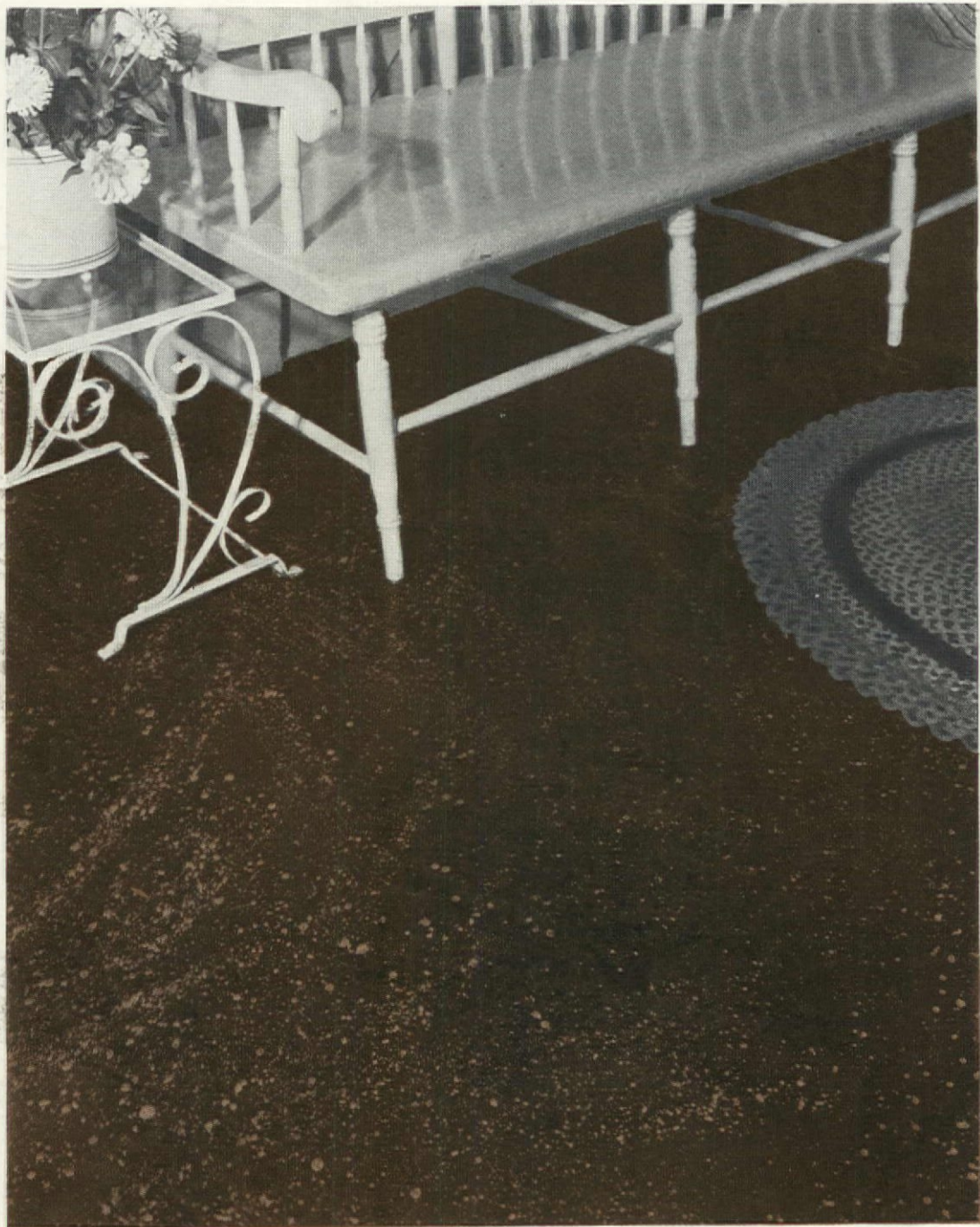


MOUNTAIN-ASH



WILD OR  
SUMMER GRAPE





*Daniel Reynolds Merrill*

## SPATTER YOUR OWN FLOORS

in the old New England way

CONSTANCE WINDE

SPATTERED floors are most effective in cottages, game rooms, and enclosed porches. Borrowed from our New England ancestors, they look well with Early American furniture, especially in Cape Cod houses. Another important point is that a spattered floor carries out the color scheme of your room.

What about the practical angles? To begin with, it is a most economical way of solving the floor problem. Though scatter rugs of the hooked variety are attractive, an uncovered floor is equally so. Then, such a floor lasts for years and years. It takes but a minute to dust; soapsuds and warm water make it shine like new. Best of all, you yourself can do a very professional-looking

job and, at the same time, really enjoy it.

Suppose you have a very gay little room with blue and yellow chintz draperies and slip covers, and decide that a yellow floor with greenish blue "spatter accents" would be most suitable. First of all, paint the floor a light yellow and let it dry thoroughly. Mix your blue paint, and arm yourself with a whisk broom and a short, strong stick of wood. Starting in the far west corner of the room (because it is farthest from the door), dip your whisk broom in the paint and tap it gently with the stick—which process will send drops of paint over the floor in a hit-or-miss pattern. Keep on spattering until you cover the entire floor, walking backward to

the exit door. Then make your exit gradually, and leave the floor to dry thoroughly. When the spatter coat is dry, apply a coat of white shellac. This makes your floor more durable to hard wear.

A floor of this kind is particularly effective when the foundation or background color is black, and the spatter done in light gray. If you want to be more dramatic and persistent about it, try using three colors of spatter dots (for instance, red, green, white) on a black ground. Spatter just one color at a time, letting each dry thoroughly before starting the next. White spatter patterns on black or any dark colored floor make a very effective finish for a number of pla-





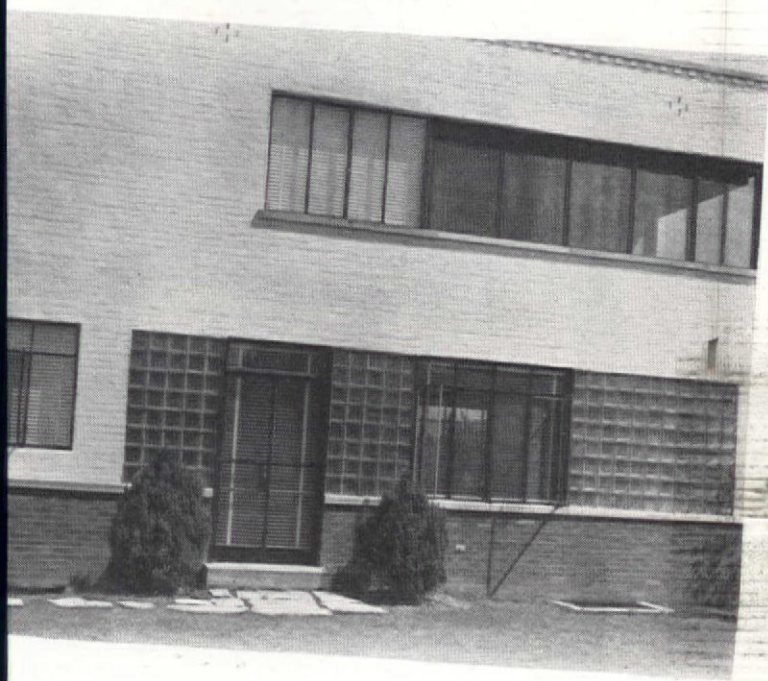
Gerald Young, Photographer

## Maximum of light for an architect's home

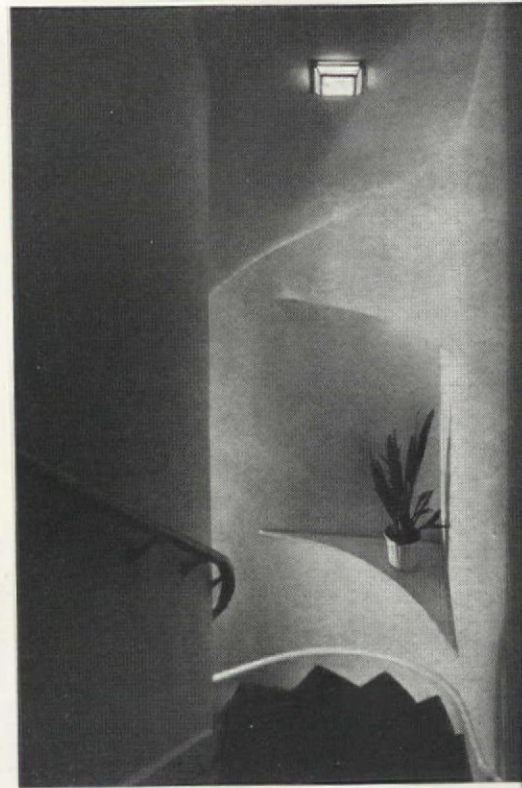
### Home of Paul D. McCurry in Chicago

PRECEDENT in designing the modern American small-family residence in brick and glass has skillful exemplification in this Chicago house. Knowing how to use translucent glass wall sections in conjunction with plain brick surfaces and with large fenestral areas of translucent glass signifies the present architectural acceptance of the mechanics of modern building. The brick house today is smart in its formal appearance, lightness of volume—no longer awkwardly bulky or mediocre due to extraneous ornamental detail.

Employing two kinds of glass, varying in texture and density—windows with vertical lights and the other sections in squares—gives the exterior lucid brilliance to supplement the broad expanses of common brick painted white, satisfactorily weighted for visual effect at the base by a dado of black silica brick several feet high.



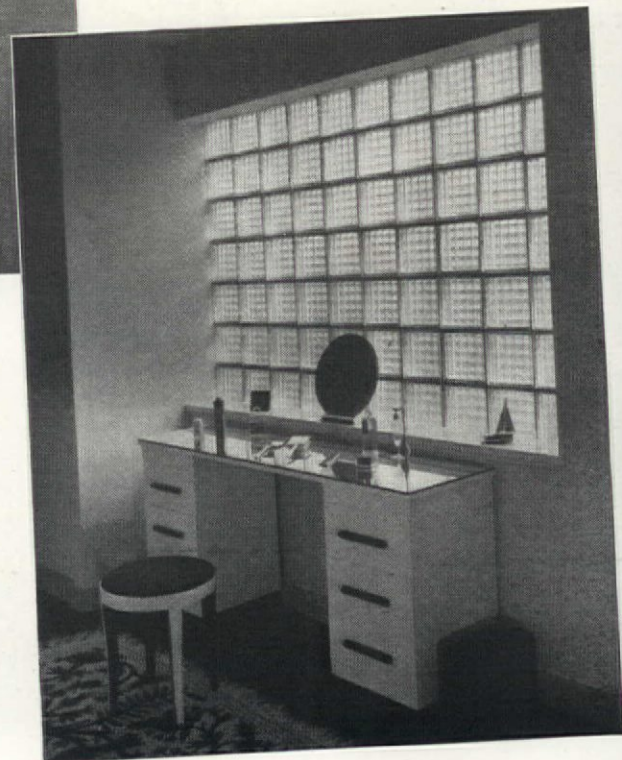
Above, complete house viewed from front and close-up of doorway, modern handling of casement windows, cantilevered slab over door, garage being included by set-back portion of main block. Left, rear house-wall with garden entrance to living-dining room, with translucent glass panels for privacy, clear panes for seeing



The living-dining room gratifyingly demonstrates how modern windows eliminate shadows, thus giving a maximum amount of light during the many dull, gray winter days, and during the long summer evenings. On bright, warm days the light is controlled by blinds and awnings. The garden is being developed as an integral part of the living-dining room, with direct entrance thereto, and is screened from adjoining property by trees and shrubbery to insure privacy for outdoor living.

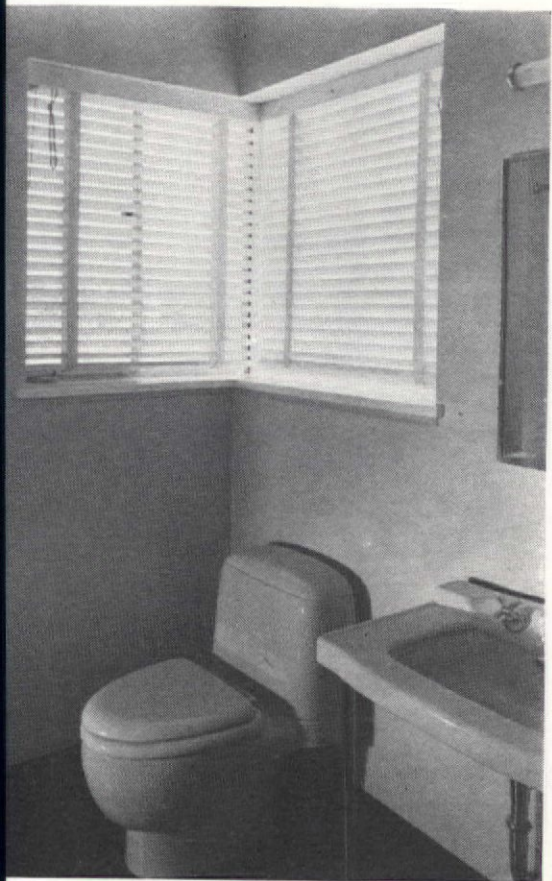
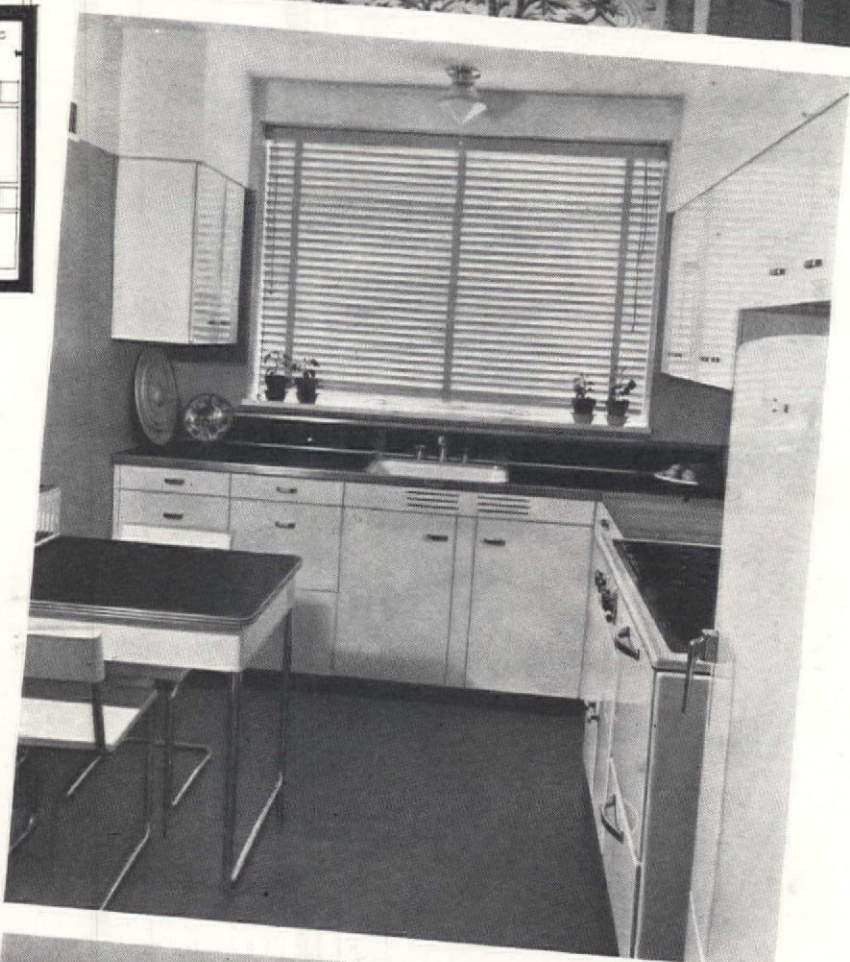
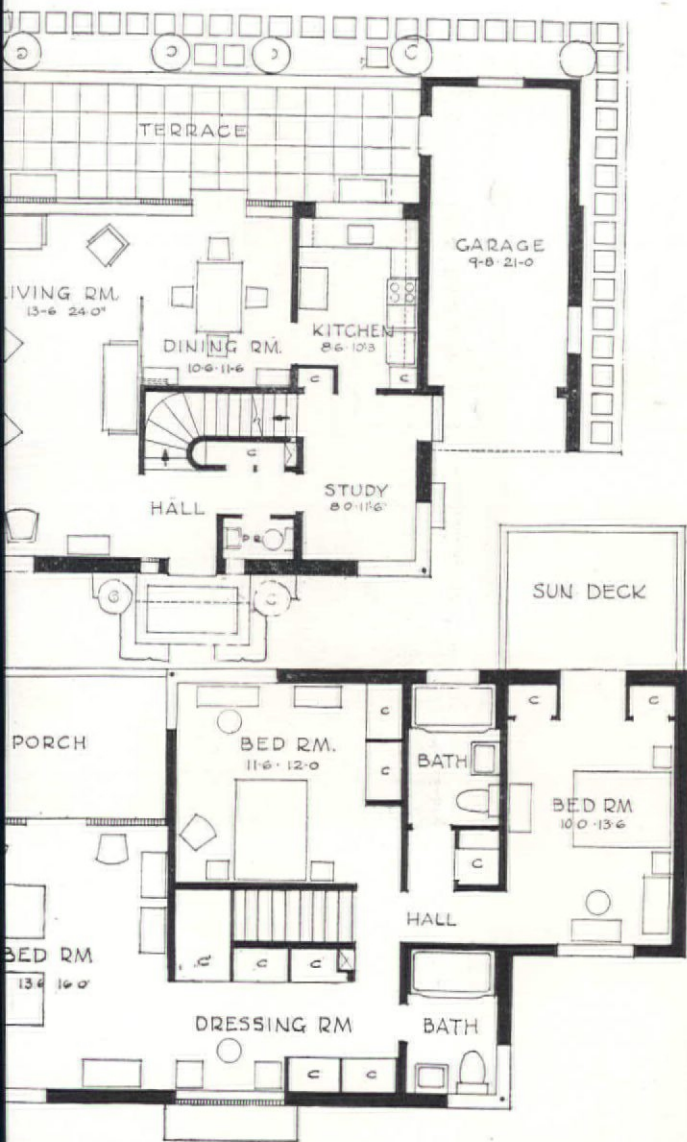
An enclosed terrace upstairs completes the master bedroom which is a comfortable and pleasant suite adequately providing for study as well as for dressing and sleeping. The remaining rooms are cheerful and modernly ventilated.

The kitchen is well lighted and efficiently arranged. The present study will eventually become a breakfast room or card room. The main portion of the basement will form a game room.



The exterior as a whole is elegantly finished by a roof-line trimmed in dentils and band molding, while the main entrance is uniquely composed of a baldaquin, inset windows barred to correspond with the bricklaying, and a door with harmoniously shaped "look-out" opening. The garage, attached to the house, is set back enough to allow corner windows on the main block upstairs and down.

Privacy, light, and ventilation inside completely banish any notions that the interior of such a house of brick and glass may not be restful or happy to live in. The combination living-dining room arrangement makes this small house seem spacious. Formal dining in the grand manner may suffer somewhat, but everyday living has been greatly enhanced. The open entrance hall contributes additional space, and the adjoining powder room is conveniently located. It has been successfully sound proofed by means of acoustical Celotex on the ceiling and sponge rubber gaskets at the door. Plumbing fixtures of Briggsware.



o pages of interior views, with remarkable  
ral lighting effects in all rooms including the  
g-dining room, kitchen, master bedroom  
, and bath. Note use of small, graceful chairs  
tables to harmonize with general character  
ouse. The kitchen is planned for efficiency

Walls, like clothes, need accessories. For instance, flower prints are perfect on the walls of an enclosed porch, right. With a bit of ribbon and imagination you can make the Victorian frame, below

Sketches by  
MIRIAM BARTLETT

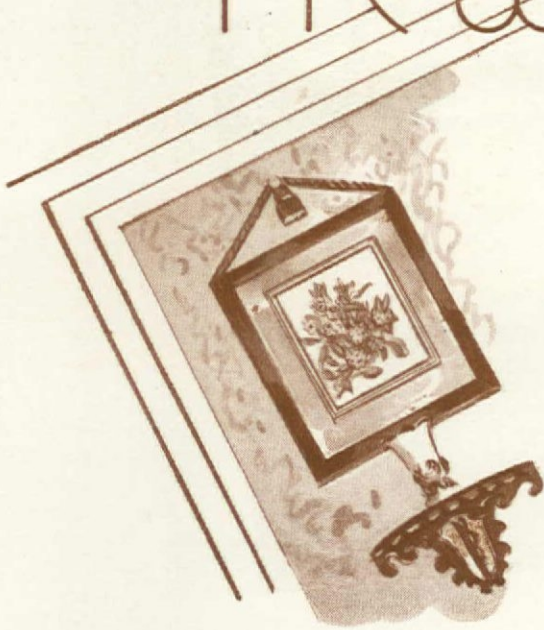


new

## WAYS OF FRAMING AND HANGING YOUR

## PICTURE

HELEN BRYANT



A CLEVER decorator will find as many ways to frame a picture as Schiaparelli does to trim a dress. In fact, you don't even have to be a decorator!

The delightful State Flower Prints published in our *THE AMERICAN HOME* suggest all sorts of enchanting possibilities. Study each print with individual care, and pick out from the flowers or the tiny vivid borders the colors you want to re-echo in mat or frame. Then shuffle them, try them out in groups of two, three, or four. Grouped pictures are refreshing, distinctive, different. Grouping is a subtle way of making several small pictures into an impressive unit. Grouped pictures will halt your guests in mid-career and make them say: "Oh Brenda (or Clarice, or Penelope,) how interesting!"

Pick your three favorite prints to go on your living room wall, and frame them in

wide white mats with tiny colored borders, and white frames. The mats should be about 3 inches wide at sides and top, 4 inches wide at the bottom. The colored border should be  $\frac{1}{8}$  of an inch wide, and placed  $\frac{1}{4}$  of an inch from the edge. Use a convex frame as a pleasant contrast to the generous flat area of the large mats.

Nothing is smarter today than Victorian effects, and the pretty forget-me-not print simply cries out for a Victorian frame. "But I haven't a Victorian frame," you wail. Easy! Take any old rectangular frame that's not too big, and make your own. Cut a length of purple velvet ribbon, 3 inches wide, into 4 pieces, each the length of a side of the frame, mitre the corners, fold lengthwise, snuggle your frame-edge into the fold and glue the ribbon neatly on. Now get a cardboard mat—or cut one  $1\frac{3}{4}$  inches wide, and cover it with pale pink satin. Add a purple

cord and an old gilt tassel, hang your finest masterpiece over a scrolly Victorian brackish shelf, stand back and admire!

Take another print—the Violet one, lovely—cut out around the flowers and mount carefully on a mat of old-fashioned striped satin or wallpaper. You could give this a dusty oval mahogany frame.

An alternative to cutting out around flowers would be to mount this print on a white inner mat with an outside mat of dusty violet, and to frame it with a dusty purple frame. (Did you know that artists who have until now been framing their oil paintings

The local carpenter will have a simple window frame like the one at the right. Mount flower prints on the glass, use linen or burlap as a background, paint the frame, and you'll have an attractive grouping



White, are now making their own frames, unfinished in a lovely dusty pink?)

A friend of mine has thought of another amusing way to frame four of her flower prints, and passes on the following suggestion. Have a carpenter or John-down-the-road make you a simple "window frame" with glass in it, just like a real window. It should be 27 inches high, 21 inches wide, with  $\frac{3}{8}$  inch moulding, and panes  $13\frac{1}{2} \times 10\frac{1}{2}$  inches. Leave it the natural color of the wood (rubbed down with lemon oil) and finish it in a soft off-color—off-pink, off-white, or off-green—having regard for the color of the wall you're going to hang it on! Cut out your prints at the outside borders, paste them on the back of the glass with touches of rubber cement in the corners. Rubber cement is a wonderful thing to have around the house—why leave it exclusively to commercial artists? If nothing else it will stop a run in your stocking!) Then take some burlap or burlap—you can get burlap in all sorts of gorgeous colors and it has an interesting rough texture—stretch it tautly at the back of the frame and tack it on. To make a professional, lasting job, cover this with a backing of light plywood or heavy cardboard. Stick in a couple of screws, string with picture wire, and hang exactly as if it were something for which you had just banked down a three hundred dollar check! It would look stunning over your Colonial mantelpiece, over your Governor Winthrop desk, or glorifying a difficult door.

Incidentally, if you have a door with four appropriately shaped panels in its upper half you needn't make the elaborate window frame, but just paste your four prints into the four panels. Similarly, you could paste them into the panes of a window set in the wall between two rooms. If you are truly energetic you could paste gingham or burlap mats around them.

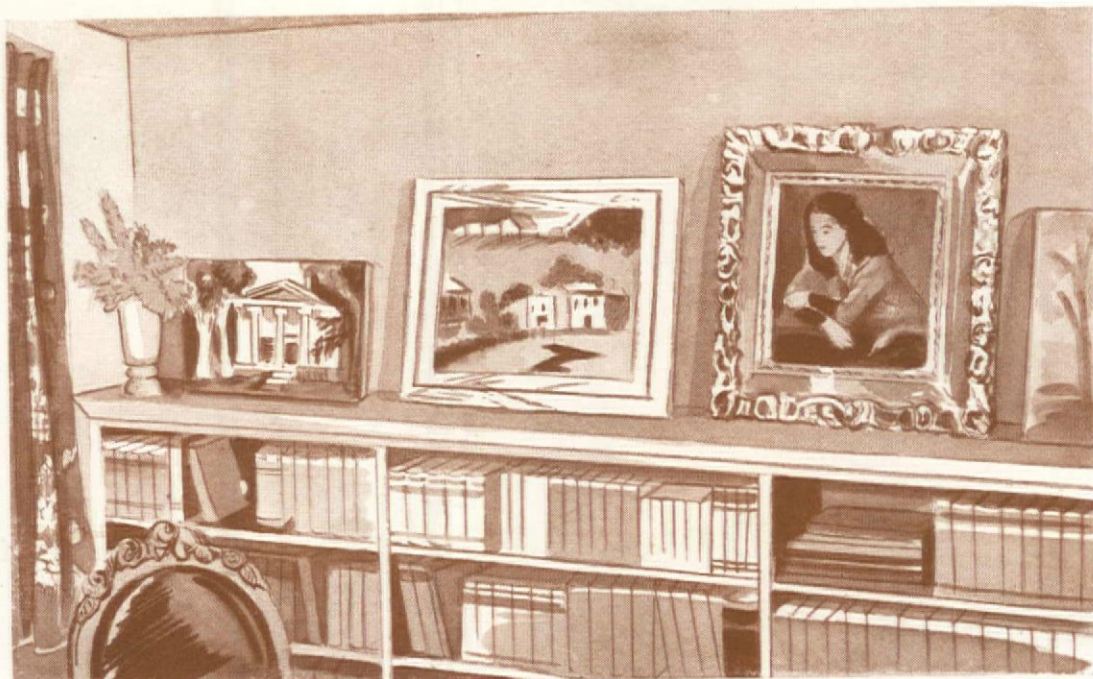
Consideration of your flower prints may lead you to look at your walls more thoughtfully than ever before. Do look at them and consider them, and do put something on

them! Remember how you yourself have sat in your friends' homes, staring dutifully all too often at nothing, while waiting for the coffee to be passed or the conversation to turn interesting. If only you had had some delightful picture to study in the meantime! Walls have been too stark for too long. This was a perfectly natural and even laudable reaction from the days when grandmamma put a million photographs on the wall in close array and thought the result aesthetic. (Her grandchildren thought it terrific!) But now that so many walls are in beautiful plain colors or in delicate Regency stripes, the opportunity to put something lovely on so effective a background is not to be missed.

Don't eschew pictures because your walls are papered. Long stretches of even the nicest wallpaper are apt to be boring when unmitigated. Rejoice in your wallpaper; make it part of your pictures! Paste your picture (again you could use a State Flower Print)



Just because your walls are papered is no reason to forget pictures. Above, striped wallpaper is a perfect setting for a picture pasted on glass



For a change, try your pictures at eye level, like the ones shown above, standing on low bookshelves. Not only is this smart in certain rooms, but it is sensible because you can see them easily

With ingenuity and just a few pennies, you can make a dining nook in one corner of your kitchen. Mount your pictures on gingham mats that match the curtains and chair seats and set them in cake tins

onto a piece of glass big enough to leave a wide margin all around. Lay hands on some of those little right-angled staples that smart galleries use for putting up etchings, and put up your picture-and-glass on your wallpapered wall. If you have a striped paper you'll get a very formal and lovely Regency effect. If you have one of the new scrolly floral wallpapers, you'll have another delightful Victorian variation. If your wallpapers are very profusely colored, calm them down with some black and white etchings, put up under glass the same way.

In considering walls, you're probably thinking primarily of your living room, with perhaps a desultory thought or two for the bedrooms. But there are lots of other places where a little attention to your walls will produce happy results. One of the prettiest foyers I know has a rose-colored toile de Jouy wallpaper set off by amusing old English theater posters in black print, framed in black Victorian frames. A porch is another place where picture possibilities abound.

Your flower prints, for instance, would be ideal in an enclosed porch or sunroom. Illustrated you'll see how a group of three would look above the comfortable divan that almost certainly your porch possesses. Land-

[Please turn to page 58]



Mary Bentley



From the Author's Collection

Photographs by Clyde H. Sunder

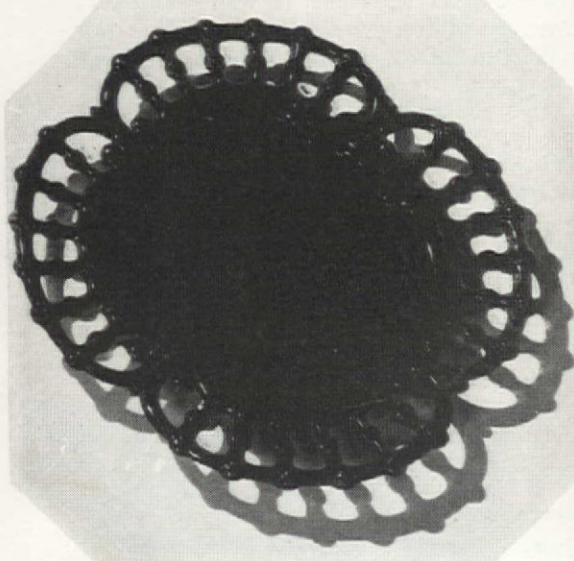
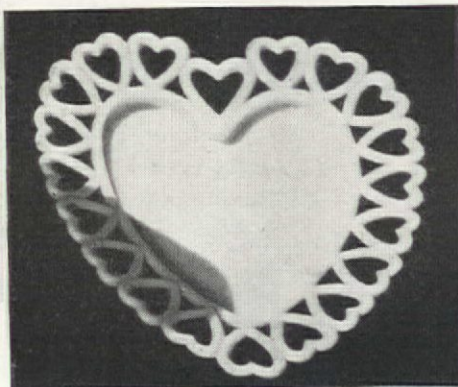
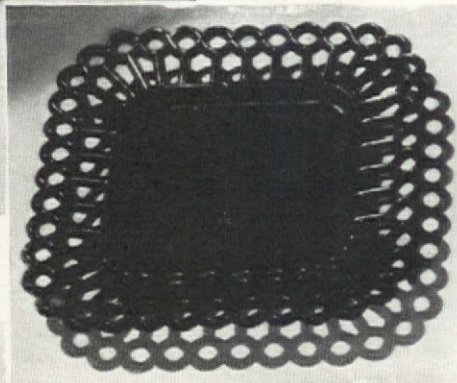


## What to do when bitten by the GLASS BUG

EVELYNE MANO LAMBRECHT

**H**AVE you ever been exposed to the Old Glass Bug? It is apple green, or opalescent, or cranberry red in color. It has a Button and Daisy head, and its spiral shape enables it to enter the system in a painless and unobtrusive manner. While women have been falling victim to this insidious disease in increasingly large numbers for several years, it has also been attacking an alarming number of men. It is indifferent to age, creed, or the size of one's pocketbook. And geographically, well, a Californian, once bitten, becomes as rabid a glass collector as any native of Sandwich who may have inherited the malady from her grandmother.

Isolated cases differ, but the general symptoms of this rapidly spreading epidemic are as follows: You have a friend in the violent or dashing-about stage, and she persuades you to visit an antique



In the center photograph, above left, are: a dainty piece with an opalescent edge, clear glass with an amethyst bowl, and an amberina bottle shading from amber to deep red. At the left, below, is an unusual collection of black and white pieces.

Once exposed to old glass, collecting it becomes a fascinating hobby. You discover jewel-like colors and interesting patterns that are often useful as well as decorative, like the amber bridge table ensemble at the top of the opposite page. The quaint little pitcher has a cover, as has the sugar bowl that probably began life as a butter dish

shop with her. You go along, a bit amused at her absurd enthusiasm. You wander about the shop entranced with the sparkling colors, the soft smooth "feel" of the glass, the interesting new jargon of patterns, papina, pontil mark, and you emerge the bewildered possessor of some bright little piece. You tell your family often and proudly that, of course, you could not become seriously interested in old glass; but isn't this precious little gadget just the very thing for matches on the coffee table?

You soon become aware of a strange new interest in the higgledy-piggledy windows of the second-hand shops. You pause to study the discreetly alluring displays of the antique galleries. You snoop in the cupboards of your elderly aunts. This, my ears, is the period of incubation.

You may suspect that you have been bitten by the Old Glass Bug when you find yourself reading articles on the history of old glass; but when you join the waiting list at the public library for Ruth Webb Lee's splendid book on the subject, then you can be sure. If you are definitely stricken, cheer up; there is a thrilling side to the long convalescence. It will afford you an exciting topic of conversation, not to mention a brand new field for table and home decoration.

There is something more than mere beauty about old glass. It has such charming character, and there is an aura about it of having been loved and cherished. It does not simply stand there waiting to be

[Please turn to page 57]



The stork pattern, at the top of the page, makes a distinguished group that might grow into a complete dinner set. Directly above are five amusing little amber match holders. Notice their unusual shapes and designs



F. M. Demarest

The younger crowd will feel free as a breeze at an informal buffet supper, especially if there is a gay Mexican table setting like this one. The natural colored tablecloth with dark blue stripes, from Gribbon, Inc., is a grand background. Pale green pottery plates,

cups and saucers with dark blue borders, and bright colored Mexican figures carry out the color scheme. These and the dark blue Mexican glassware from Fred Leighton. Notice forks and spoons with dark blue and white transparent handles, National Silver

## The Sub-Deb Entertains the Younger Crowd

DORIS HUDSON MOSS

WE OLDER folk may give our swanky cocktail parties, our big teas, our small suave dinners, and our incessant bridge sessions, but for actual fun and downright pleasure, the youngsters' parties are by far the best. A very smart and charming woman whom I know confessed to me recently that after she and her husband passed the thirty-year mark all parties became a conscious imitation of the good times of youth. Cynical? Perhaps—I'm not sure. But this I know: if you want to be honestly gay, give a party for the younger crowd and enjoy the fun.

Roughly speaking, sub-debs are the older high school or prep school crowd. High school freshmen sometimes edge into such a group but it is really the upper classmen for whom I am writing. College students, home for the holiday season, will welcome an opportunity to get together for food and dancing, too.

It is sound psychology to remember that the dream of young people is to grow old, and it is likewise the dream of their parents to re-live youth. Therefore it is only natural that most of us who are mothers will say, "Why, that's absurd! We never did that. I remember when I was at Miss Hunt's school . . ." and on and on. And meanwhile our sons or daughters are listening in polite boredom and saying, "But Mother, we just never

do, now. No, we don't consider it being engaged to dance a straight program with one boy. . . . Yes, but the very nicest girls in town sing with the orchestra when the leader asks them. . . . And *informal* may mean either sports clothes or formals for girls and dark suits for boys,"—and so on and on.

It is not for me to say that times have changed. You will agree with me on that hackneyed statement. But they are not so very different, after all. Girls are as anxious for fun, romance, pretty frocks, corsages, and wholesome good times as they have always been. Boys are as anxious to send flowers to their girls. The spirit of most of their parties is more democratic, more informal and jolly than ever before, and more practical. Youth of today is good and bad, but their good times are as they have always been to youth; spontaneous, joyful, glitteringly new and desirable, endowed with the gossamer sheen of fairyland parties. A modern little Cinderella still hopes to dance with her prince. And all this is merely to say that times haven't changed so much after all—but here are a few tips for sub-deb parties of today—and oh, what "tops" you will be

if you give one for your younger friends.

It's smart now to omit written invitations for the younger crowd. Merely mail them their programs which they surprisingly call "bids." And on the front of the program is printed the hostess's name, time, and place of party, and R.S.V.P. And you may expect nice little written answers to that R.S.V.P.—our youngsters have been gently reared.

Plan to use plenty of room if you give a dance (and I don't advise any other form of party; games are fun, it seems, when played in a small group on the spur of the moment; but never at a big party). If you plan to give the dance in your home, put away ornaments and excess amounts of furniture. Don't worry about many chairs. Youngsters are just as happy sitting on pillows of the floor, the porch rail, and the stairs.

Concentrate on two things—orchestra and good food. If you are counting pennies it is better to forego decorations, favors, etc., and hire the *best* orchestra possible and serve *generous* and *good* food. The radio has spoiled us all for poor dance music. Ask your young guest-of-honor who plays the best swing music in town and try to obtain the services of that orchestra. Many a party has been dull because of the dull personality of an orchestra leader, believe it or not.

[Please turn to page 54]



# A AMERICAN HOME PILGRIMAGES

Of inestimable educational value to the prospective home builder or home buyer is the wealth of domestic architecture distributed everywhere throughout the United States by our ancestors, the Early Settlers. That in Virginia and New England is familiar to all. As well known is the lovely Colonial architecture of Ohio, the French domestic architecture of the deep South, or that which is the old Spanish in Texas, California, and the Southwest. Extraordinarily little appears in print about the historic home architecture of those states west of the Alleghenies. And in this series of early American Home Pilgrimages, we shall take up first these more neglected sections of our 48-state Union, beginning until the end of the series those better known and more celebrated early homes of the Southern and New England states

AT THIS writing a memorable pilgrimage, made 150 years ago when the Northwest Territory was opened for settlement by the Ordinance of 1787, is being repeated. Having departed from Ipswich, Massachusetts, on December 3, 1937, a ox-team caravan is slowly trekking to Marietta, Ohio; it is scheduled to arrive there on April 7, 1938—the same rate of travel as with the original pilgrimage. Thus the Northwest Territory Celebration Commission plans to commemorate two of our nation's great historic events, the passage of the Ordinance of 1787, and the establishment of Civil Government in the Northwest Territory. The celebration will be carried out by the people, rather than to ask people to come from any one central point. The geographic scope of the program is from Ipswich, Massachusetts, and New York City to and through Ohio, Indiana, Illinois, Michigan, Wisconsin, and Minnesota, i.e., the states resulting from the old Northwest Territory. In the lakeshore region of Ohio, large tracts of land originally were the property of the State of Connecticut. One area, known as the Western Reserve because all funds realized from the sale of it were reserved for endowing Connecticut schools, covered 2,800,000 acres, extending 100 miles west from the Pennsylvania line. Another tract of 500,000 acres adjacent to the Western Reserve on the west, is still known as



PILGRIMAGE NO I :: Early domestic architecture of Ohio, bordering on or adjacent to the lakeshore region of Lake Erie. Pilgrimage No. II will take in the territory around Columbus, Newark, and Zanesville; and Pilgrimage No. III, completing Ohio, the territory around Cincinnati. The photograph shown above is of the Sturgis-Kennan-Fulstow house in Norwalk, a town of rare old homes



Two beautiful doors on early Ohio homes. Adam design, as interpreted by a local carpenter, on the doorway of the old dining hall of Western Reserve College in Hudson (left). The doorway of the Singletary House, in Streetsboro, bears much relation to it. These, and all photographs, described fully in text

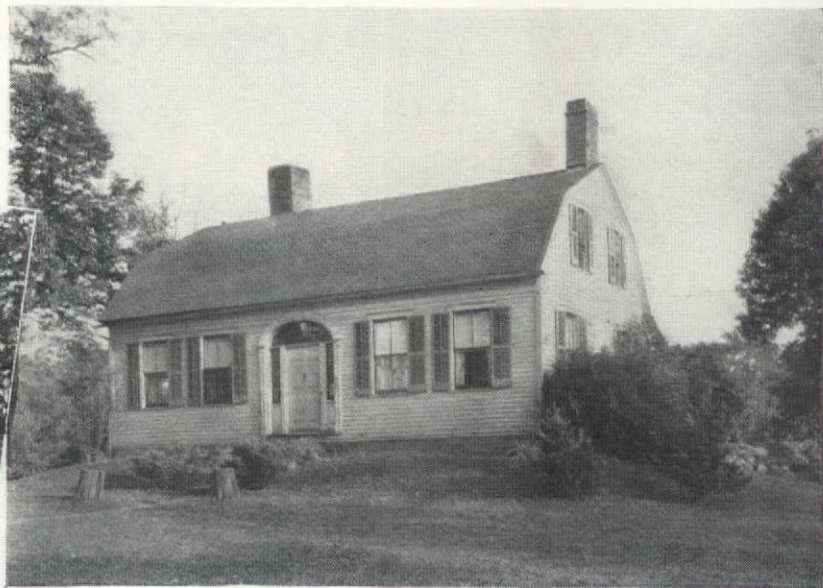


the Firelands, inasmuch as it was a compensation to Connecticut residents for property that had been burned by the British during the Revolutionary War.

The story of architecture in this region, where Cleveland is now the largest city, is illuminated by the building achievements of Colonel Lemuel Porter in Hudson and Tallmadge, and of Jonathan Goldsmith in Painesville and Cleveland, itself. Their combined works, plus extant examples by men now unknown, have an integrity and a certain perfection, not to be explained merely as imitation of preceding achievements in New England architecture or elsewhere in the United States.

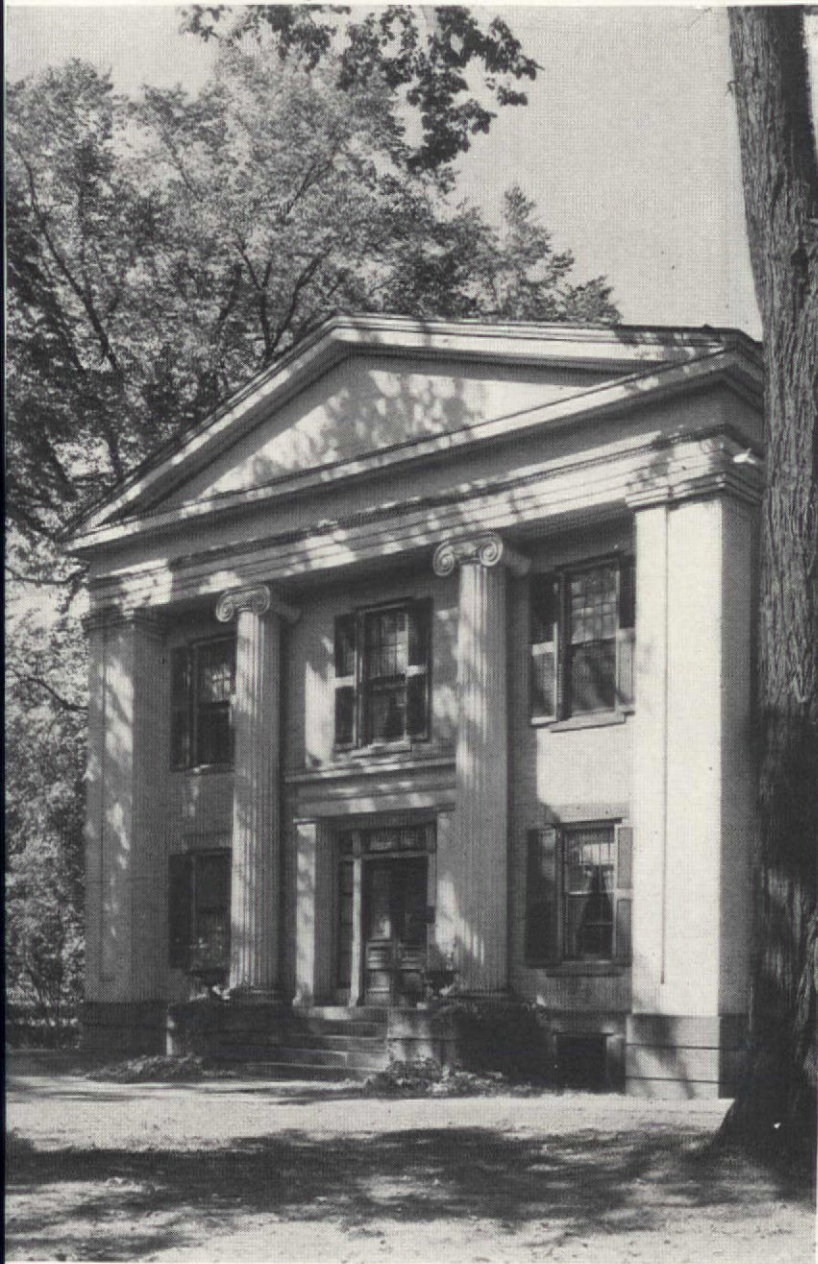
Colonel Lemuel Porter was from Waterbury, Connecticut, where he had learned the joiner's trade at the early age of fourteen.

The Baldwin-Buss House, also in Hudson, makes an elegant appearance with its facade of flat pilasters capped by Ionic capitals (lower left). The simple Hosford House, built in 1852 in Hudson, is the trim gambrel-roofed cottage type common in Connecticut but not often seen in early Ohio homes (directly below)

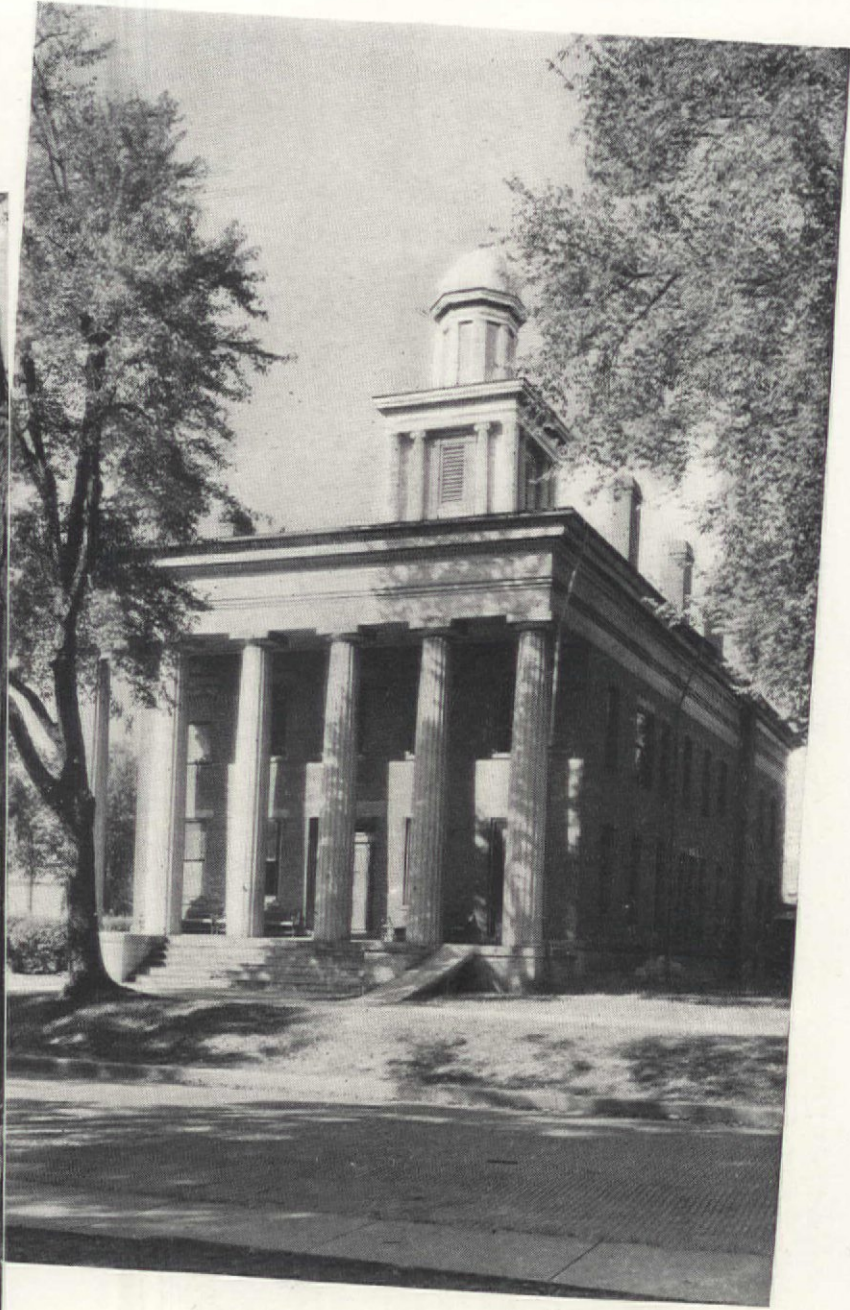


Photographs by I. T. Frary, "Early Homes Of Ohio." Garrett and Massie, Publishers

Built in 1848, the Wooster-Boalt House in Norwalk, a town that soon became beautiful with residences of the Greco-Roman type (directly below), is still inhabited by Mrs. Boalt's descendants. The courthouse in Fremont is Greek Revival of very pure neo-classicism (right)



The name of Kinsman spells regard for cultural endeavor, liberal religion, and sound economy. The home of Frederick Kinsman (below) of the second generation of Kinsman was built in Warren in 1852. An imposing portico suggests the hospitality of a Southern plantation house



Later he assisted in making wooden-wheeled clocks, being a fellow apprentice of David Hoadley, who in the future was to build churches in the vicinity of New Haven, while Porter was to construct his ecclesiastical edifices in Ohio.

Porter settled in Tallmadge in 1818 and found plenty of occupation building homes until, in 1821, came the opportunity to "oversee the joiner work" (carpenterial jargon of New England and Ohio, the equivalent of designer and contractor) in the Congregational Church.

At this time, Hudson, north of Tallmadge, became the seat of Western Reserve College, which in 1826 contracted with Colonel Porter for its first building. Three years later when the authorities decided to construct a chapel, probably the building known as South College, he again acted as carpenter and "joiner." Because of this he moved to Hudson, but died about four months later, so that the contract had to be fulfilled by his son, Simeon C. Porter, who afterward went to live in Cleveland, forming an architectural alliance with Charles W. Heard, well-known architect of that city in the fifties.

Western Reserve College prospered as an academic center, being the progenitor of Western Reserve University. To begin with, a faculty composed entirely of Yale men at once acquired for it the title of "Yale of the West." The presence of Professor Elias Loomis, famous as mathematician and astronomer, who devised the original maps of the government weather bureau, caused the third astronomical observatory in the United States to be located there.

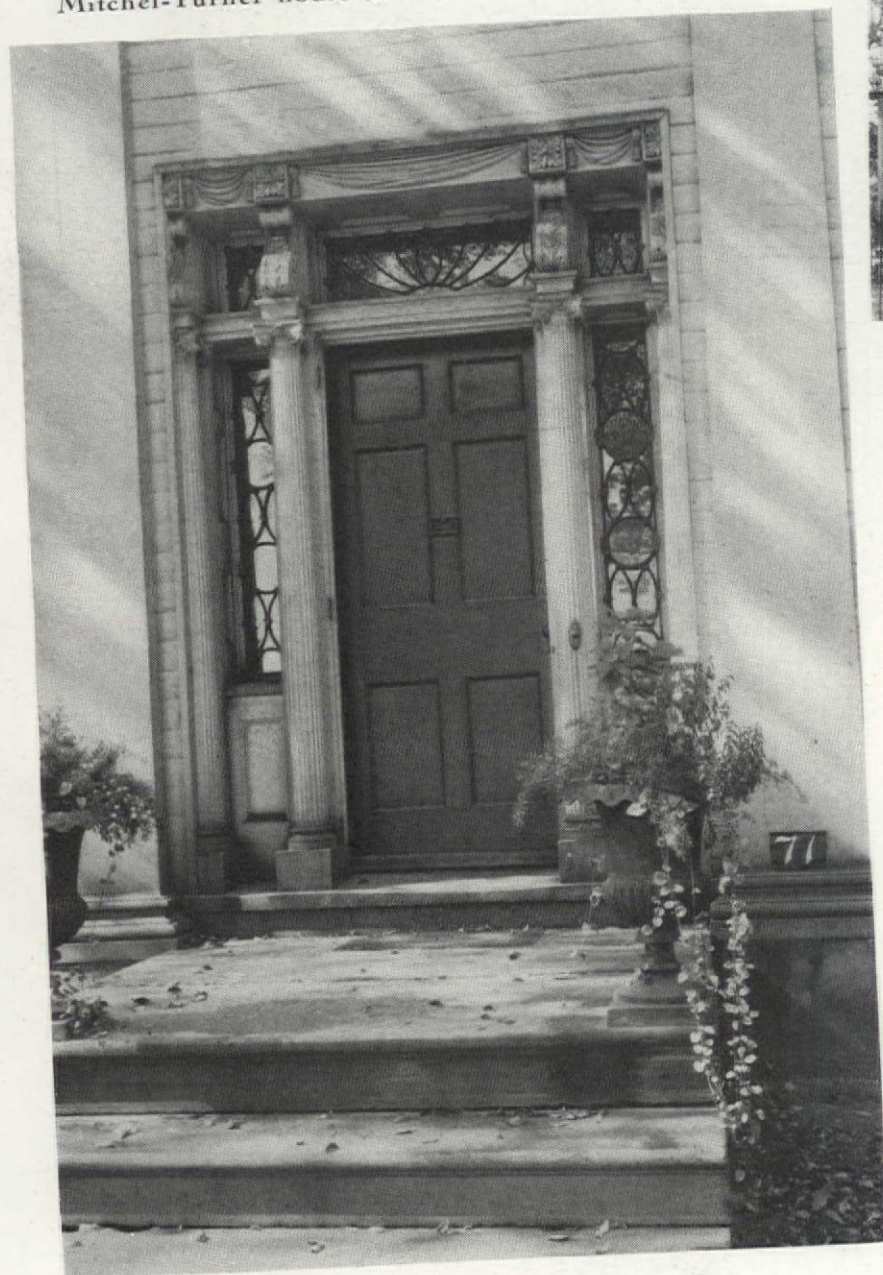
Old North College has an interesting portal, and was built early in the history of the campus. The present chapel was built in 1836. The doorway of the old dining hall, here reproduced, has something of the effect of an Adam design as interpreted by the local carpenter, the sunburst over the door being the most successful feature. Such is the usual embellishment of the fan lights of the



Milan was once one of the largest grain shipping ports in the world, and the birthplace of Thomas Alva Edison. Our pilgrimage to Milan is, however, primarily to see the charming and dignified Mitchel-Turner house (above) which was built about 1828



Jonathan Goldsmith, an Ohio architect of great talent, designed three homes for members of the Mathews family in Painesville. That built for Dr. John H. Mathews (above) is extremely fine



Federal style, exemplifying the ultimate refinement of Georgian Colonial beyond its prime, although the impending "classical revival" was soon victorious. So it is that the simple Hosford House, built in 1832 in Hudson, a trim gambrel-roofed cottage, common in Connecticut, is an exception to both groups. However, the doorway, with its sidelights and the fanlight of glass above, bespeaks the desire for a certain expression of luxury.

The Baldwin-Buss House of 1825, with its façade of flat pilasters capped by Ionic volutes, makes an elegant appearance. The off-center arched doorway is ably balanced by the low wing on the other side. The fanlight in the gable-end has the same detail used in the doorways just mentioned. In good classic style, an entablature is carried across the house front, born by the four pilasters. Often there were only two pilasters, and the entablature of the façade accordingly abbreviated in length. The Baldwin-Buss House is shown on page 26.

Mention has already been made of the Singletary House at Streetsboro where a fine Congregational church indicates that some local builder in 1851 had talent enough to perfect in classic simplicity the temple form for church use. Courthouse, college, tavern, church, and home made a harmonious ensemble until Romanticism broke the strength of classicism.

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The carved doorway of the Mathews house is a masterpiece, with its carved acanthus leaves and drapery swag.

# Distinguished present-day AMERICAN HOMES in Ohio

Photographs of AMERICAN HOME readers' homes in Shaker Heights, Cleveland, Ohio. Carl F. Waite, Photographer. Below, doorway detail of the home of Mr. and Mrs. S. L. Bradley





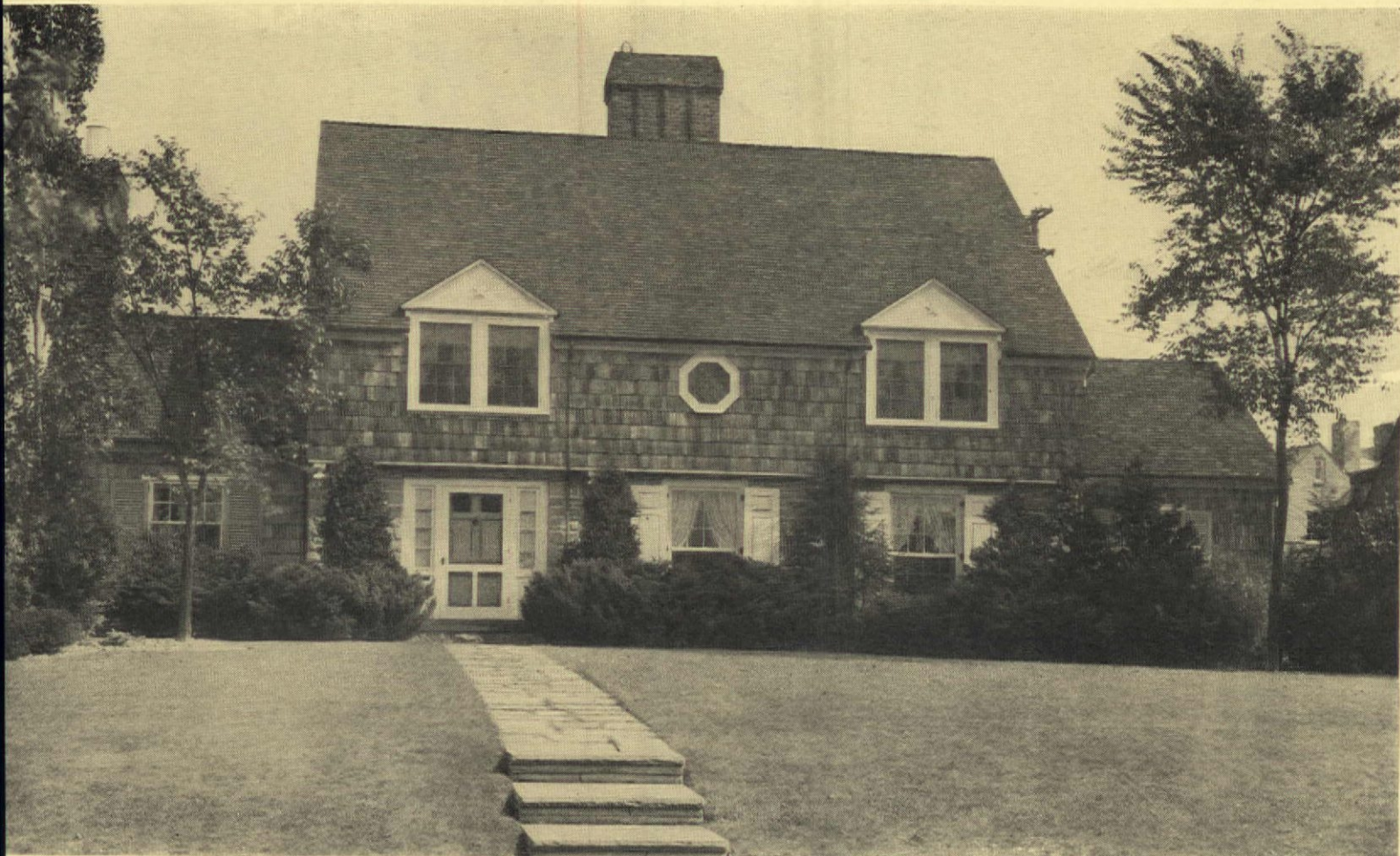
The residence of S. L. Bradley is admirable for contrast of rich ornament and simple construction

GEORGIAN BAROQUE DOOR ENLIVENS BRICK HOUSE

Large, multi-paned windows brighten living room

Comfortable master bedroom has formal mantelpiece





Dutch Colonial beauty inspired this masonry-frame house of the Harry M. Tarrs



Mrs. Truman H. Cummings' residence with brick gables and broad roof is English



Designed in classic Georgian style, this residence of Mrs. E. W. Goodaire has a perfect Palladian window



An eighteenth century overmantel of refined English baroque influence enriches a spacious living room



A stairway of unusual openwork, with paneled dado, curving newel, handsomely supplements hall windows

THE Ohio residence today expresses a well-considered, composed, congenial character as that of over a century ago. The appearance, to be sure, has changed. Life in this particular state has not been static. The people have developed their talents. What was once skillful planning for the Greek Revival House—and who can deny Ohio's great contribution in this field of house design?—has expanded in relation to modern mechanical equipment until the present kind of dwelling, that is efficient for living and satisfyingly attractive, has resulted.

Building homes as durable (if not more so, because of the benefits of industrialized construction) as those of their ancestors, the Ohio home owners nevertheless have sensed that some form of classic domestic architecture suits their social conditions and landscape best.

At present the mode is not sponsored directly by the Greco-Roman tradition. Nor is it an exact reproduction of the Colonial type of residence of any certain locality. Seemingly in more than a few instances, a strong respect

[Please turn to page 35]





Admirably landscaped for its lengthy massiveness, the Wright residence has charming classic, Colonial simplicity  
Mrs. W. L. Rager's residence achieves dignified elegance in the late Georgian manner



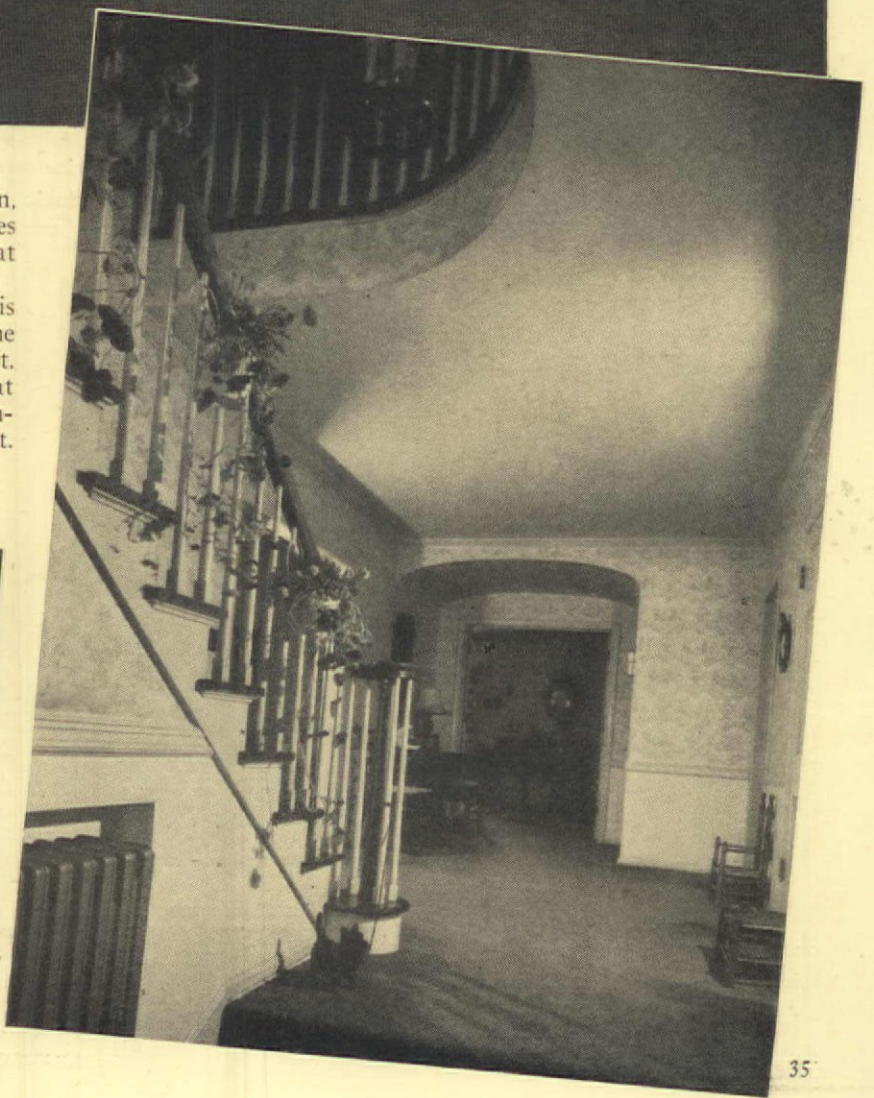


REFRESHINGLY TRUE TO OHIO IS DR. M. MURRAY LAWTON'S RESIDENCE

In Ohio where beautiful historic homes abound, recognition of traditional motifs by intelligent use, as here exemplified, merits loud cheers. Typical doorway and window above spells at home in Ohio. Innovations are special masonry-wood surfaces. Opposite page: Living room has restful fireside; stairhall is hospitable; children's bedroom has cozy curtained bunks



both—or rather for the underlying nuance of proportion therein, sent contemporary architects directly to English Georgian times which era are still extant so many residences exemplifying that sound synthesis of forms so classic, yet English in significance. Each restriction is not cramping. It does not mean duplication. This form of homes proves that; nor would anyone acquainted with the depth of the English-American eighteenth century house question it. A choice so dominant does give unity to the Ohio scene. What might have been Italian, French, Spanish, or even Oriental, presents instead something that has a definitely harmonious architectural aspect.





Architectural devices like these side bay windows give light and room to the Kirchenbauer cottage, creating interest anew for a historic type of American dwelling ever popular

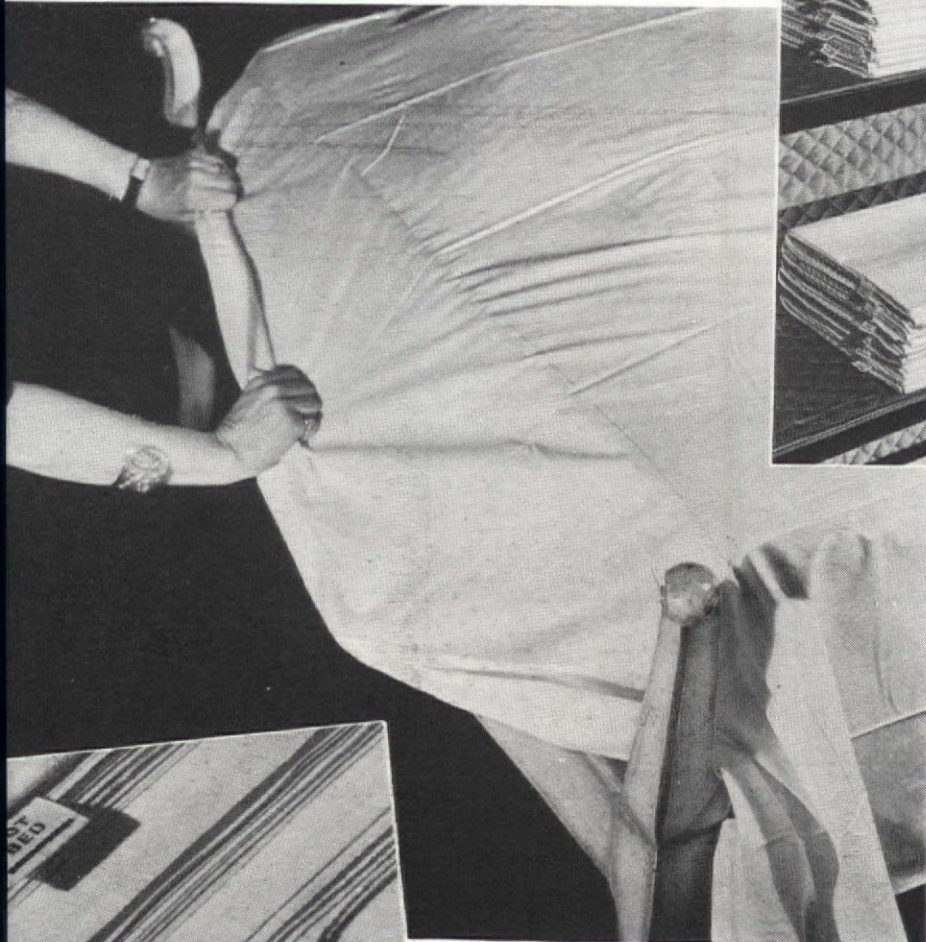


Warm brick walls, massive end chimney, pedimented front section, characterize the dignified residence of Mrs. J. F. Holihan. White trim classic portal with sidelights provides an austere polish

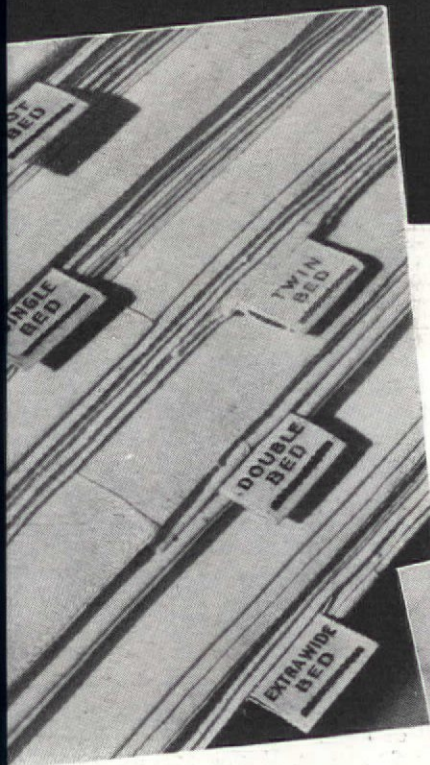
The gabled English house, like Mrs. Howard L. Hyde's, vitalized our earliest American homes. Note the high roof, decorative half-timbering of stucco walls, tiny dormer window



# To Market, to Market, to Buy a Fine Sheet

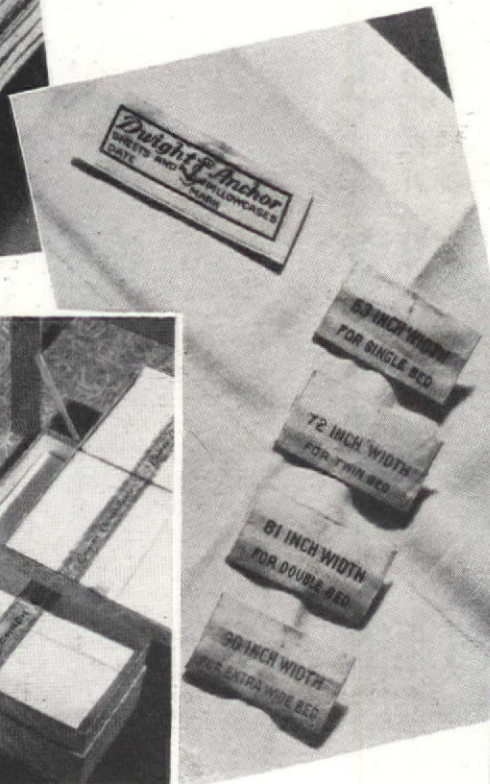


Here you can see how easy it will be to find the right size Pequot sheet for the right size bed, when you go to your linen closet. W. & J. Sloane's Closet Shop



F. M. Demarest

If you want to save time and make sure of a well-made bed, consider the Dwight "Anchor Line" sheet, with a color-fast thread showing where to place it on the bed. Bed from Hale. Left, one glance will tell which Pequot sheets to select



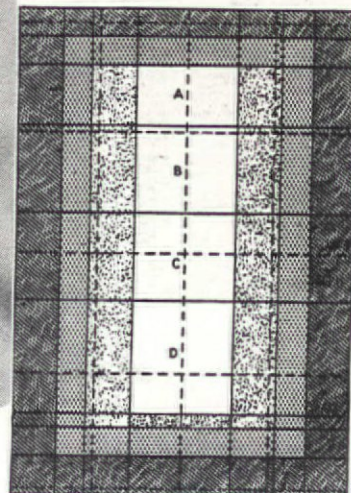
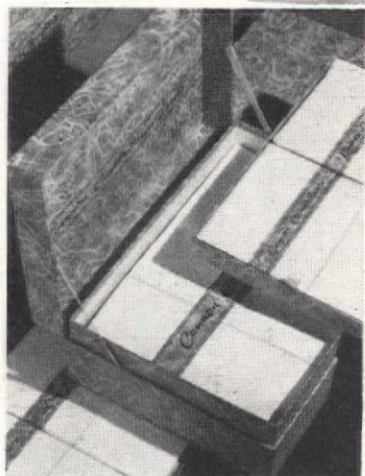
AND what is a fine sheet? Can you tell by strolling through the sheet department in your favorite store and carefully feeling one after another of all the quantities of sheets piled there for your selection? We say, definitely, No! There is other information you must consider before you decide on replacements for your linen closet. And you will be making them soon now, in this month of January, known to all good housewives for generations as one of the best times of year to stock up on linen necessities.

If you are anything like us, the first quality you are going to insist on in new sheets is long wear. And how are you going to be sure you are getting it? Are you going to take the salesperson's word for it? Are you enough of a textile expert yourself to know by sight and feel that a sheet promises long service? We're frank to say we're not! There is only one measure of satisfactory wear that we know of, and that is to buy sheets carrying trademarks of firms known to have a long-standing reputation for producing reliable qualities that can be counted upon to give you every wearing satisfaction. So—look for the label!

Secondly, when you are buying sheets you want to be sure they will be just as white and fresh after repeated launderings as they are when you buy them. Today, many sheets,

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"Cambrilawn" is the name of a new dry sheet made by Cannon. As the name suggests, it combines the softness and flexibility of cambric with the lightness and the fineness of sheer lawn



Dwight Anchor sheets provide one label on which to record date of purchase and laundry mark, another the width and bed size

Diagram shows yarn strength tapered off from central wear-out zone to tuck-in edges in Pepperell's newest "tapered weave" sheet

# CACTUS in Snowland

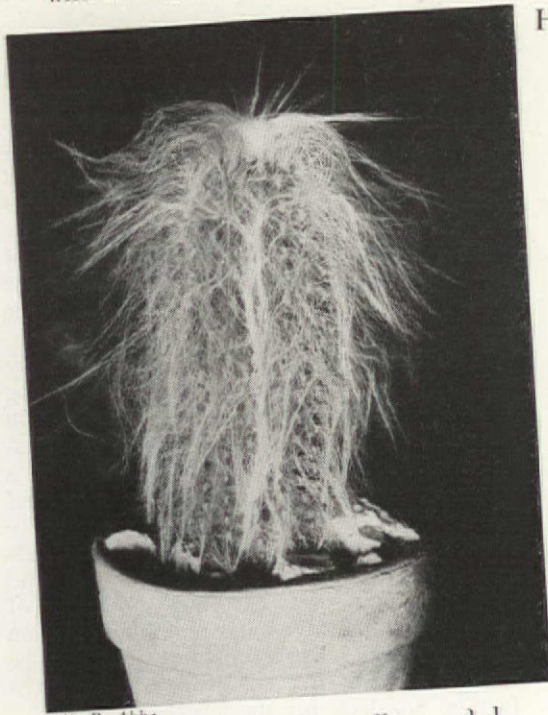


Ellis R. Abbe

This rare crestate form grew from a wild cutting grafted on a house plant

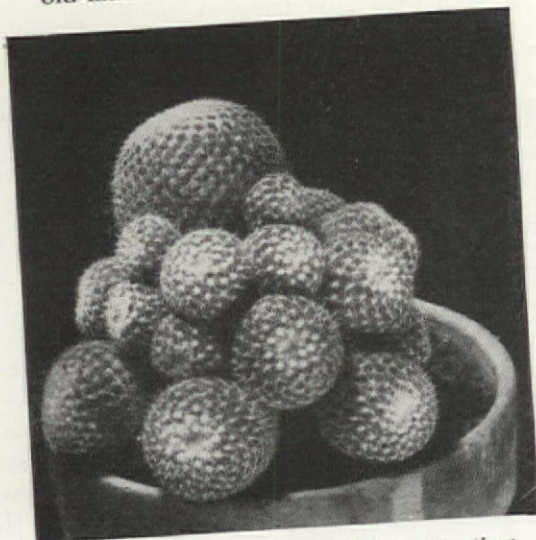


Hedgehog cacti, nestling close to the ground, produce a profusion of pink and red flowers



Ellis R. Abbe

*Cephalocereus senilis*, well named the old-man cactus, bears pink flowers



A potful of hedgehog cacti is interesting even when they are not in bloom

MILDRED and GORDON GORDON

*Standbys in gardens of California and the Southwest, these grotesque plants are useful, too, in colder climates*

A DESERT cactus looking out through a window upon a New England blizzard may appear about as uncomfortable as an Eskimo in the tropics. But strangely enough the cactus is quite an adventurous traveler and apparently enjoys roughing it.

Mother Nature rules the Southwest with a stern hand. Her cupboard is usually empty and her canteen empty, and, as a result, her children are no epicures. You may consider the most confirmed desert dwellers in a sunny room anywhere by merely providing them with such privations as a meager diet and little water.

No matter where you live, you may reconstruct a little corner of the desert in your parlor and enjoy everything it produces—except sunsets. You may even approach the desert in the colors of the blossoming cacti and of their much maligned spines.

To begin with, select the sunniest exposure possible for your "desert." If you have a sun parlor, an ordinary window will serve. It is best not to allow the room temperature to fall below thirty degrees Fahrenheit, for if the plants freeze solid for more than a few hours, they will die.

Cacti may be set out at any time of the year. Your friends in the desert country may send you full-grown plants or you may order them in any desired size from dealers, nearby or far away. Prices range from twenty-five cents for tiny plants to one hundred dollars or even higher for rare kinds and giant specimens. The plants can be shipped without danger of injury, if protected from freezing.

If you don't mind waiting many years for the blossoms, you can easily grow your cactus garden from seed. But unless you are planning it for your grandchildren, it is not practical to let the nurseryman carry the plants through their first ten to twenty-five years of kindergarten existence. The common variety of night-blooming cereus, though one of the fastest growers, rarely blooms in less than five years. If you acquire a sahuaro giant cactus, big enough to bloom, you may be certain it is a centenarian. The largest specimens on the Arizona deserts, measuring forty to fifty feet in height, were thought to be youngsters a hundred years or more old when Columbus discovered America.

To raise cacti from seeds, sow the latter about an inch apart and about one-fourth inch deep in a shallow, well-drained box of sandy soil which should be kept moist but not wet. The tiny sprouts will appear in three or four days.

Remembering that cacti thrive on punishment, if you buy or are given plants at an inconvenient time, you can throw them aside into a warm, dry corner, and leave them there for two weeks until the roots are well dried out. In the meantime, select a pot with an ample hole in the bottom, put in some pieces of broken crockery or small stones, then add a layer of loose gravel. Proper drainage is the secret of successful cactus culture and as a further precaution it is well to mound the soil slightly when planting cacti you follow the above directions and take care that no clay creeps into the soil mixture you can encourage growth by increasing the watering.

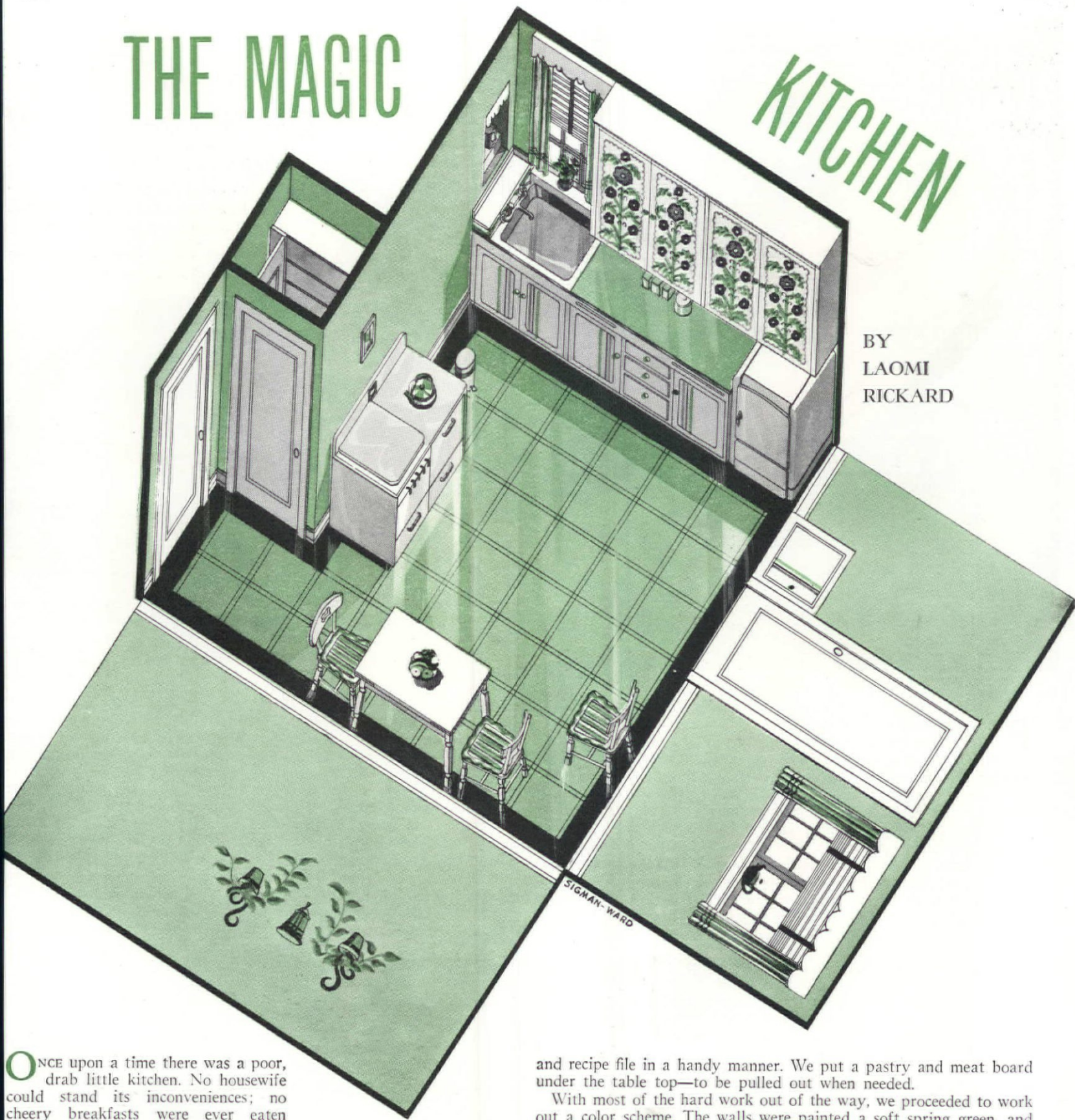
If your new boarder comes directly from the desert, it will want a soil composed of three-fourths sand and one-fourth ordinary earth. If it comes from the nursery

[Please turn to page

# THE MAGIC

# KITCHEN

BY  
LAOMI  
RICKARD



ONCE upon a time there was a poor, drab little kitchen. No housewife could stand its inconveniences; no cheery breakfasts were ever eaten there; even the pet cat declined to nap within its unattractive four walls—it was such an unhappy place!

Then, one day, a carpenter came to visit. He poked fun at its darkness and wastefulness and old-fashioned manner. But he was a kindly old man who could see its magic possibilities and vowed to make it both gay and efficient.

Clatter, clatter, hammer, buzz—how those tools did fly to make a work table that contained the sink and electric refrigerator as a unit. He made the top cupboards large enough for dishes, crystal, and silver, and put a shelf for staples within easy reach. The cupboard above the refrigerator concealed the flour bin and sugar supply, with a shelf above for choice jellies and jams. The cupboards below shared honors for the pots and pans and baking ware. The electrical appliances had a whole cupboard of their very own. We hid the dishpans, drainer, and cleaners in the cupboard under the sink. The drawer divisions provided one for cutlery, one for towels, and one for bread. A closet effectively put the ironing board, clothes hamper, brooms, and mops in their places. A scalloped wooden niche sheltered the clock

and recipe file in a handy manner. We put a pastry and meat board under the table top—to be pulled out when needed.

With most of the hard work out of the way, we proceeded to work out a color scheme. The walls were painted a soft spring green, and green linoleum with a black border enhanced the floor and the top of the work table. We painted the woodwork and furniture ivory-white to match the gleaming gas stove and refrigerator. The cupboards were hand-decorated with gay peasant designs in flowers and stripes, all red, black, and green. We topped the windows with scalloped wooden valances painted ivory-white. Then I went to work with needle and thread and made the window curtains, chair seats, and even the lampshades out of red, black, and green striped percale, trimmed with black bias binding.

Realizing that accessories play a large part in the personality of any room, I went on several shopping trips in their behalf. Best of all, I like my black wrought-iron holders with the white and red enameled pots of ivy. They add a great deal of interest to an otherwise barren wall. Then I bought the necessary cutlery in stainless steel with bright red handles, white pottery baking dishes with red and black decorations, aluminumware, and the like. To make dish washing more of a pleasure and less of a necessary evil, I added some bright red and white towels. My shopping spree ended with three

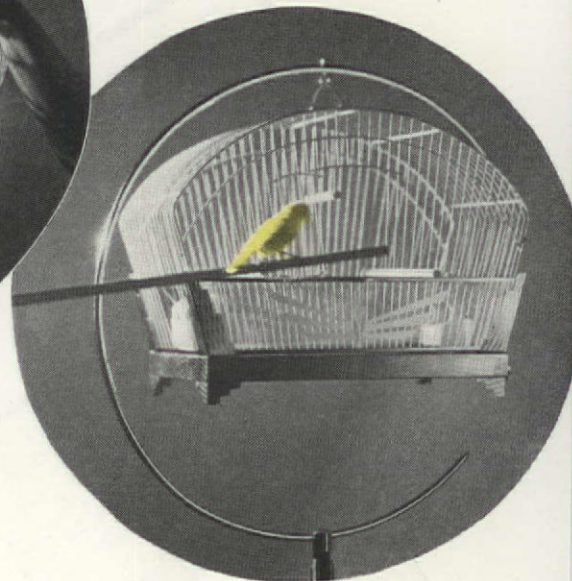
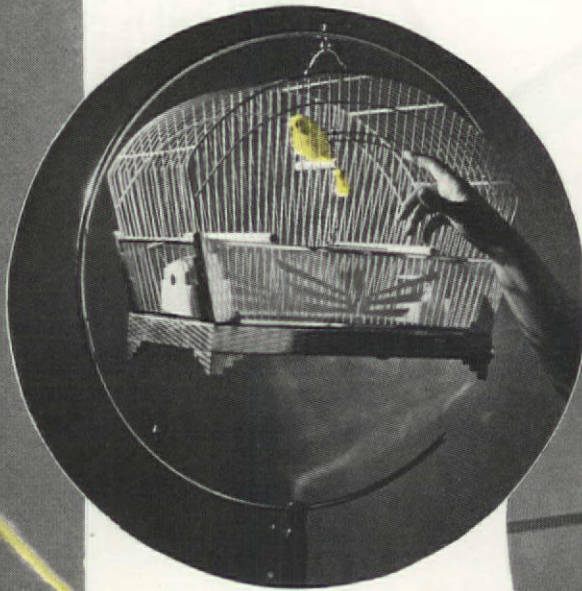
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## HOW TO CARE FOR YOUR

# *Christmas Canary*

The canary at the left isn't well or happy . . . Of the possible causes discussed here, one is fear, often engendered by poking a finger at the bird. It's so much better to use a simple—but magic—wand as shown below



*As told by*  
**JULIUS W. MEYERS**

*Photographs by F. M. DEMAREST*

PERHAPS it isn't a brand new gift canary, but one that has been in the family for some time. In any case, you may be anxiously looking for someone to whom you can say, "What *is* the matter with my bird? Why won't he sing? I have given him everything I can think of to please him, but the bad boy simply refuses to sing a note for me."

That, says Mr. Meyers, is the commonest inquiry that comes to him as he travels over the country, meeting owners of pet birds and demonstrating, with a quaint mixture of expert nonchalance and parental firmness, the

fundamentals of the correct care of a canary in the home. And the answer, in a great many cases, is not only a question of what is wrong with the bird, but also of what is wrong with the attitude taken by the average person in trying to care for it. All too often an indictment of downright cruelty is in order (unintentional cruelty, of course). The result of ignorance and inexperience. This is none the less unfortunate and unnecessary.

How many bird owners, for instance, think nothing of poking a finger through the wires of the cage and making a soft kissing or hiss-

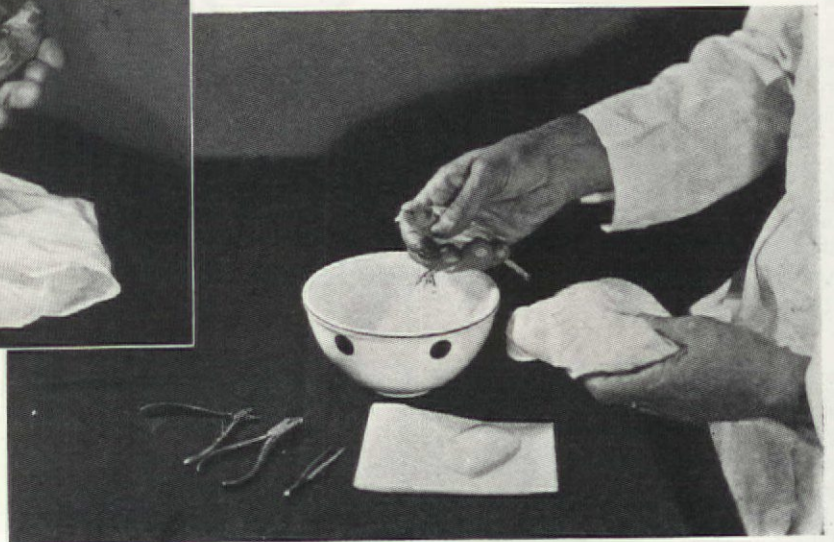
ing noise with the lips, before asking appealingly, "Oh, little darling, why won't you sing for mama?" . . . Perhaps you yourself have done it and wondered why the little creature cowered away in a far corner of the cage instead of responding to your supposed friendliness by perching on your finger and giving expression to his joy in song. As a matter of fact, you were simply terrifying the bird, both the pointing finger and the accompanying noise reminding it of the head and sound of a snake—its natural and inevitable enemy, as you would realize if you had ever seen snakes stalking their feathered prey in their native Canary Islands.

Lesson number one, therefore, is this: If you want to win the confidence of your canary and in time get it to perch on your finger, make use, as Mr. Meyers does, of a round

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One definite sign of a real canary lover is the ability to hold a bird correctly—very gently but quite firmly—for such minor operations as trimming the claws, as shown above, or the weekly foot washing, at the right





# Introducing the ALPINE LAWN



AN ALPINE LAWN ON SANDY SEA CLIFFS MAY SOUND ANOMALOUS—BUT IT WORKS

A new term has crept into the garden lexicon this past year—the alpine lawn. Mr. Bruce Elliott has brought it to general attention; but at least a few of us have long been utilizing the principle involved without giving it a name.

What is an alpine lawn? Tersely put, it is a rock garden with few or no rocks, a brilliantly colored lawn without grass. Its remote origin is not the rocky architecture of the peaks, the flowering alpine meadows that stretch above the high sparse timber or surround the mountain lakelets. Translated to garden use, it becomes a far more practical method of landscaping a touch of elusive mountain character than rock gardens have proved to suburban home owners.

In addition, it is exceedingly useful in covering wide expanses of ground and lessening expense, since it does away with the heavy cost of mowing grass. It is an ideal way to cover new ground under cultivation, as it is able to hold its own rather well against weeds. Practically it is the perfect tie between a rock garden and the more formal lawn. Like the former, the alpine lawn is an elastic type of landscaping which, variously handled, may serve many purposes; but being more closely allied to the lawn, it ties more easily into the landscape.

The absence of rocks eliminates that expensive cash and labor problem of the rock garden. Finally, while wide possibilities are afforded in the elaborate landscaping of the alpine lawn, it is also a type of gardening that may be pursued with truly beautiful and satisfactory results even by those who do their own

## ANDERSON McCULLY

putting with a few packets of seed in a limited area. An alpine lawn may occupy a small, tract of rich, moist soil around a garden pool, but it will prosper on a far-flung, hot, sandy slope, the long roots clinging to a place too steep for grass, or stretching happily across level terrain swept by drying winds.

There is, of course, one "if" in all this—the right plants should be chosen for their particular purpose. Generally speaking, it is the low-growing carpeting plants of the more rampant types that are usually chosen, with here and there a taller growing clump to give relief: sedums, thymes, aubretia, the smaller columbines and mountain lupines, things that can fight their own battles just as they do in the high mountain meadows, leaving the gar-

[Please turn to page 63]

In this garden in an abandoned quarry, the alpine lawn ties the greensward at the left to the real rock garden at the right. The principle can be applied in many locations



# WEED SHOW

—in which is disclosed the hidden beauty in common things



With a weathered manzanita stump and a few white pebbles, William Allen gave this porcelain figure a striking setting

## ELLEN SHERIDAN

Peter Rabbit and his little garden of young milkweed plants was arranged by Wanda Oleson. Needless to say, this particular display intrigued the youngsters especially



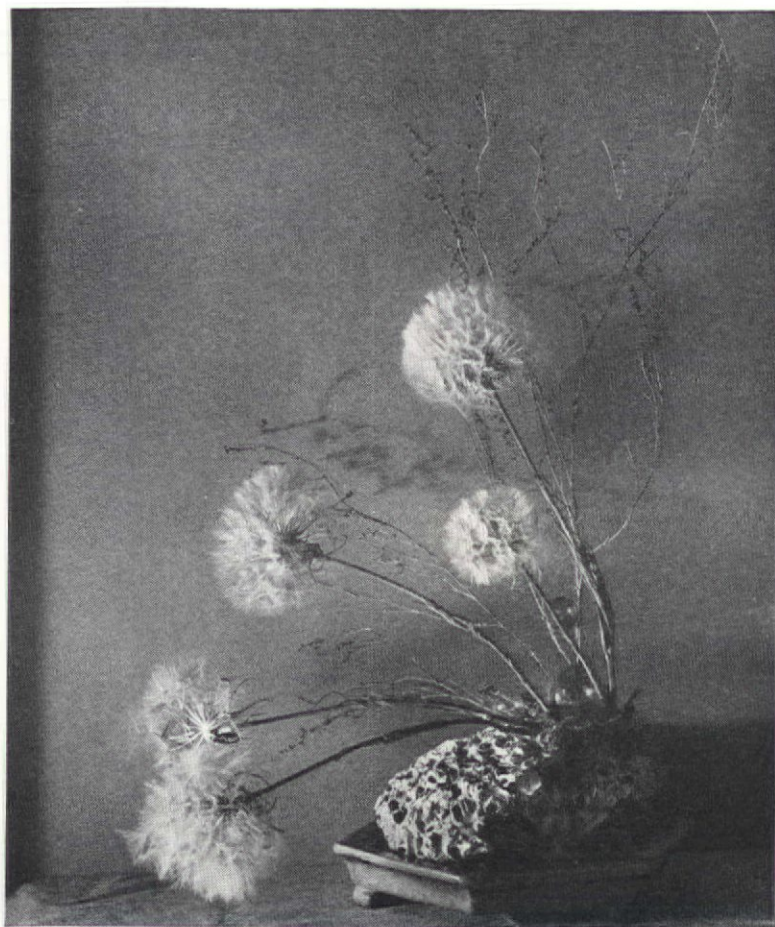
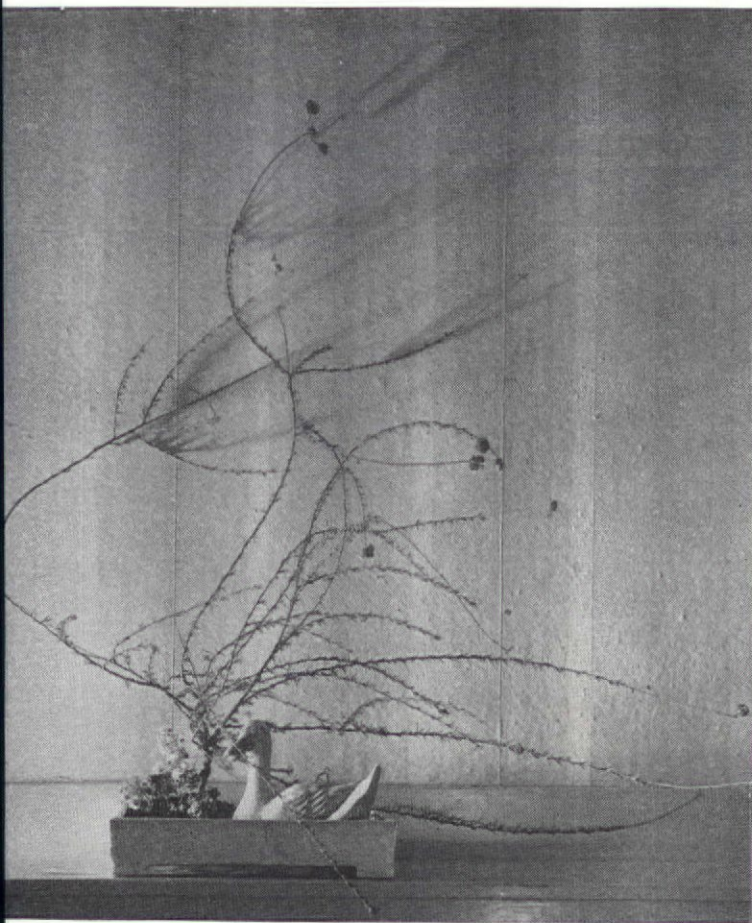
AMONG the first-of-the-month bills, there came in the morning mail, a gay, fascinating-looking green folder. No ordinary advertisement certainly—but, what could it contain? Perhaps an invitation to an unusual party! Eagerly I tore open the seal.

"To bring great joy of finding hidden beauty in common things," it stated, "the Amymay Studio announces its annual Weed Show." Then followed information concerning the time and place, the space to record entries for judging. The contrast from the no-nonsense bunch of bills was welcome and refreshing. But a Weed Show? Whatever could *that* be like? How could anyone make love arrangements from those obnoxious pests one spends hours removing from the garden?

Both because I was an unbeliever and because, frankly, I was amused with curiosity, I drove with another unbeliever the one hundred miles to Pasadena to see, as I thought, nothing but weeds.

Small tables were arranged in every available space in the garden. Even the front yard was utilized as well as a niche under the chimney, the porch, the work shop, and the garage. The furniture had been removed from inside the house to make room for the walnut tables and chests. As I wandered from one lovely garden to another, my amazement and admiration grew. These were weeds. They were creations of sheer beauty. Where had I been these years not to have recognized long since "the hidden beauty in common things"? Well, my eyes were opened and much did I learn.

All entries, I learned, were free. Visitors paid a fifteen-cent admission fee and voted for what they considered the first, second, third best arrangements. I noted entries made by well-known gardeners and women in the field of flower arrangement—but there were more made by persons who had never before attempted an arrangement. There is something disarming about a weed, something that touches the imagination. People who would have felt



Contrast of form, line, and texture are well illustrated by the wild buckwheat sprays (left) by Patti Patterson, and the dandelions in the shell at the right

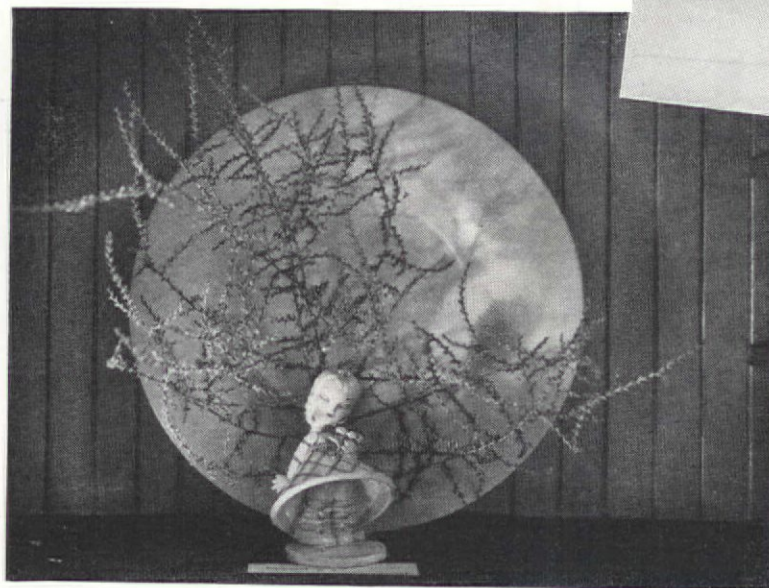
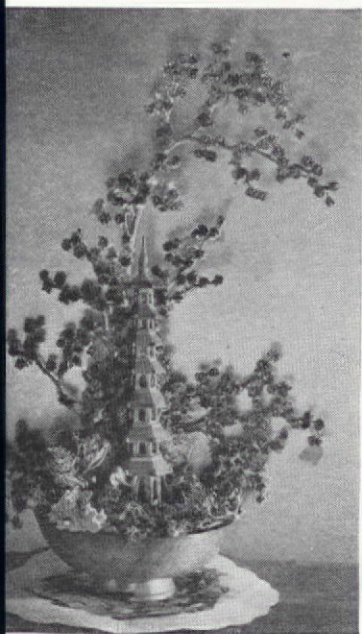
capable of arranging delicate flowers had such doubts when it came to weeds. And the materials were most lovely—delicate, graceful, and with such perfect tones of tans, browns, greens, and even pinks.

The originators of the idea are two interesting women, May Nichols and Amy McErmid, whose combined first names form the intriguing "Amymay" of the studio title. For years they have been helping women with problems of home decoration, problems involving an ugly chair, or a wrongly proportioned room. To these women's satisfaction, and to meet their needs, they would not insist on discarding the ugly furniture, which they really could not afford to replace, but

would suggest a bit of paint, new upholstery, or some other slight change; or perhaps an entirely different grouping of the furniture whereby the room became a place wholly charming and livable. Furthermore, the Amymays fairly pumped confidence into their clients so that they might go on and on by themselves after being shown the way.

For years, too, they have championed weeds, taking them to the grandest of flower shows even though, as they expressed it, their displays sometimes looked like waifs amid all the gorgeous blooms. To give them a real

[Please turn to page 64]



Large, graceful sprays of dried ice plant arranged in a brass bowl. The brass temple contributes an Oriental touch



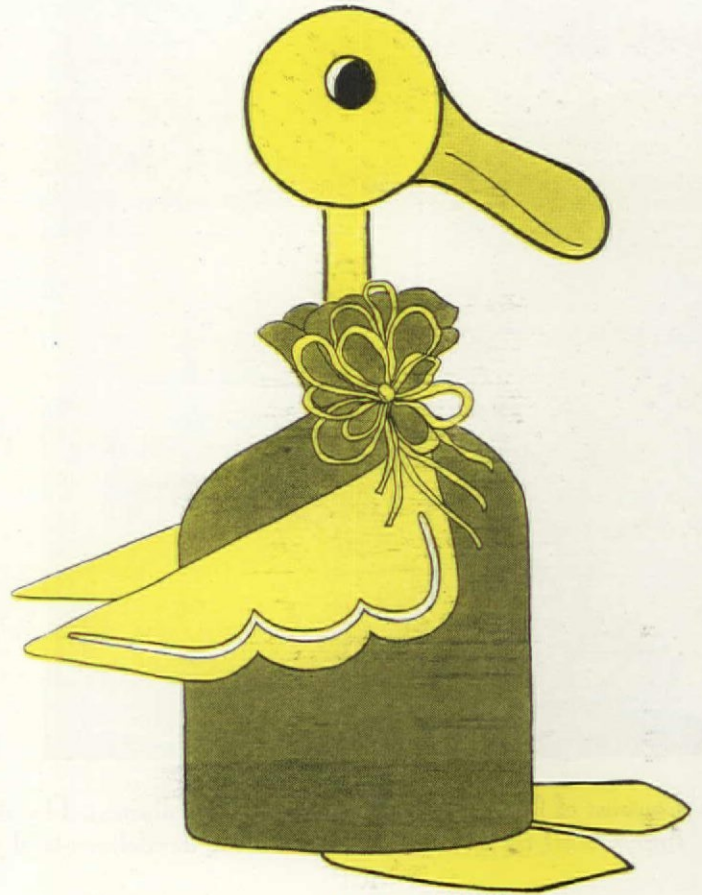
A Japanese fisherman's glass ball of greenish hue, two leaves and tassels of mountain grass, and some varied lengths of aluminum wire—and Mr. Allen created this ethereal effect

Sprays of Russian thistle with their tiny magenta-pink blossoms cast an appropriately exotic aura about this bashful maiden as Miss Patterson displayed her

Photographs by Robert Humphreys

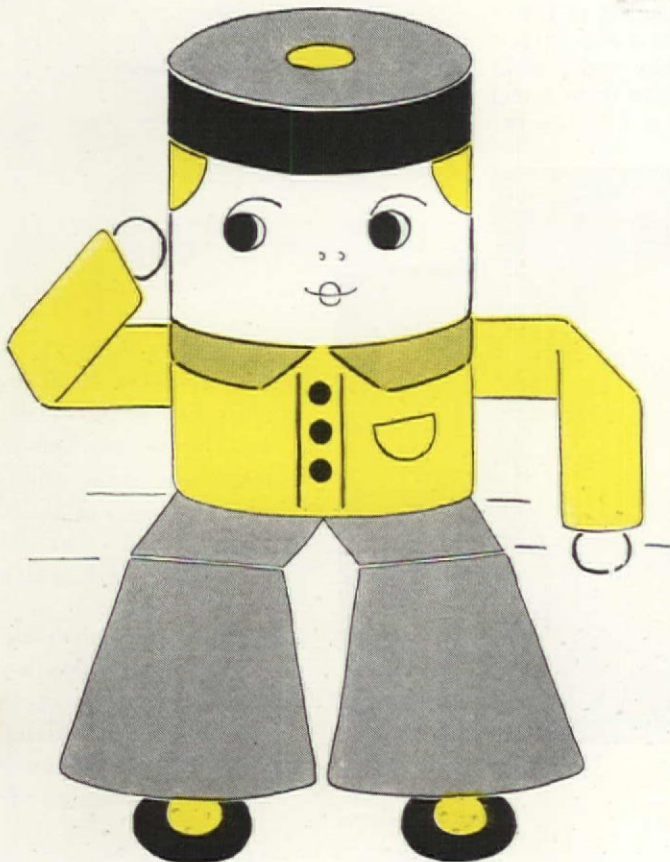


MISS SALLY SACK AND HER MOTHER



MR. SACK DUCK

MR. BOX BOY



DIRECTIONS FOR MISS SALLY SACK

Head—a baby's rattle.  
 Skirt—a paper sack, painted with water colors, poster paint or crayons.  
 Cape—a smaller sack, cut open, scalloped and painted.  
 Gather skirt and cape and tie around the handle of the rattle. Tie with Cellophane ribbon. A gift may be placed in the sack which is used for the billowing skirt.

DIRECTIONS FOR MR. SACK DUCK

Cut the head and long neck from stiff chip board. Color the head, eyes, and bill with crayons or tempera paint. Color both sides.  
 Cut the wings and feet from heavy colored paper. Blow the sack full of air, and glue the wings and feet in place.  
 Tie the sack around the neck of the bird, using Cellophane ribbon, raffia, or yarn.  
 Place a surprise gift in the sack forming the body.

DIRECTIONS FOR MR. BOX BOY

Mr. Box Boy's body is a round paper box:

His face is painted on him, and also are his locks:

His legs and arms are paper, pasted in their place:

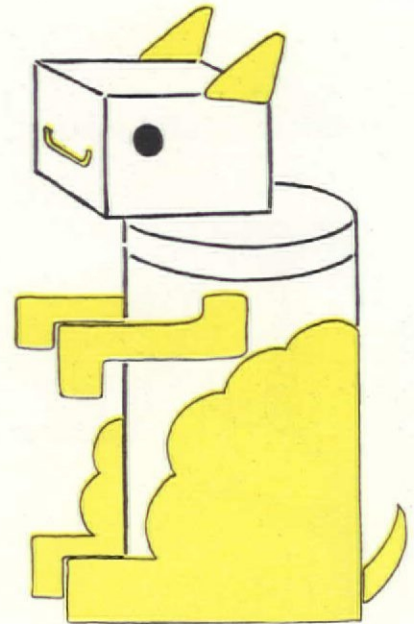
He's a jolly little sailor, as you see by his face.

Listen, dear children,  
 With fingers so nimble,  
 Learn how to make toys,  
 Without thread or thimble.

# TOYS for Nimble Fingers

LENNICE C. EYRAUD

MR. BOX PUP



Here is Billy Box,  
 A boy for the hall,  
 And Miss Sally Sack,  
 Whom her mother will call.

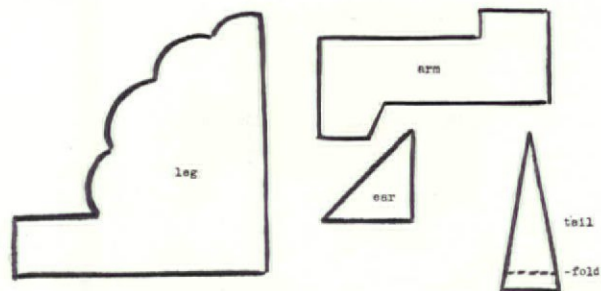
### DIRECTIONS FOR MR. BOX PUP

Secure an empty salt box for the body and a small oblong cardboard box for the head. Glue the head in place.  
 Paint the head and body with black enamel paint.  
 Cut the legs, ears, and tail from heavy colored paper. Glue in place.  
 Use cut paper for the mouth and eyes. Glue in place.

Of pets they have many,  
 Ducks, chickens, and birds,  
 There are pigs and horses,  
 Of cows there are herds.

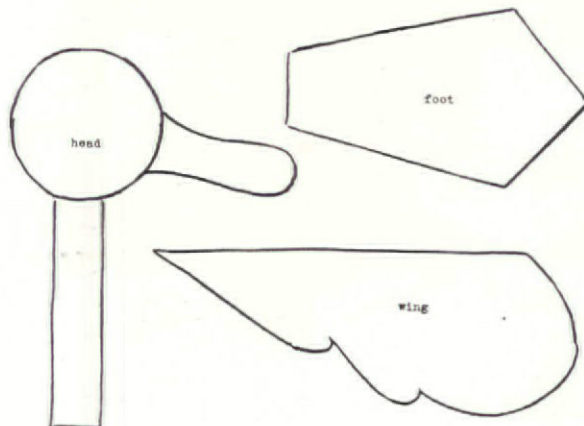
Come, gather your boxes,  
 Your sacks and your glue,  
 String, ribbon, spool,  
 Come see what we'll do!

These toys cost you nothing,  
 And what fun to make,  
 When giving a party,  
 Let them march 'round the cake.



PATTERN FOR MR. BOX PUP

Place a gift in each toy,  
 A surprise they will be,  
 For your birthday party,  
 Or your Christmas tree.



PATTERN FOR MR. SACK DUCK



Mott Studio

## A Bermuda Type House on the California Desert

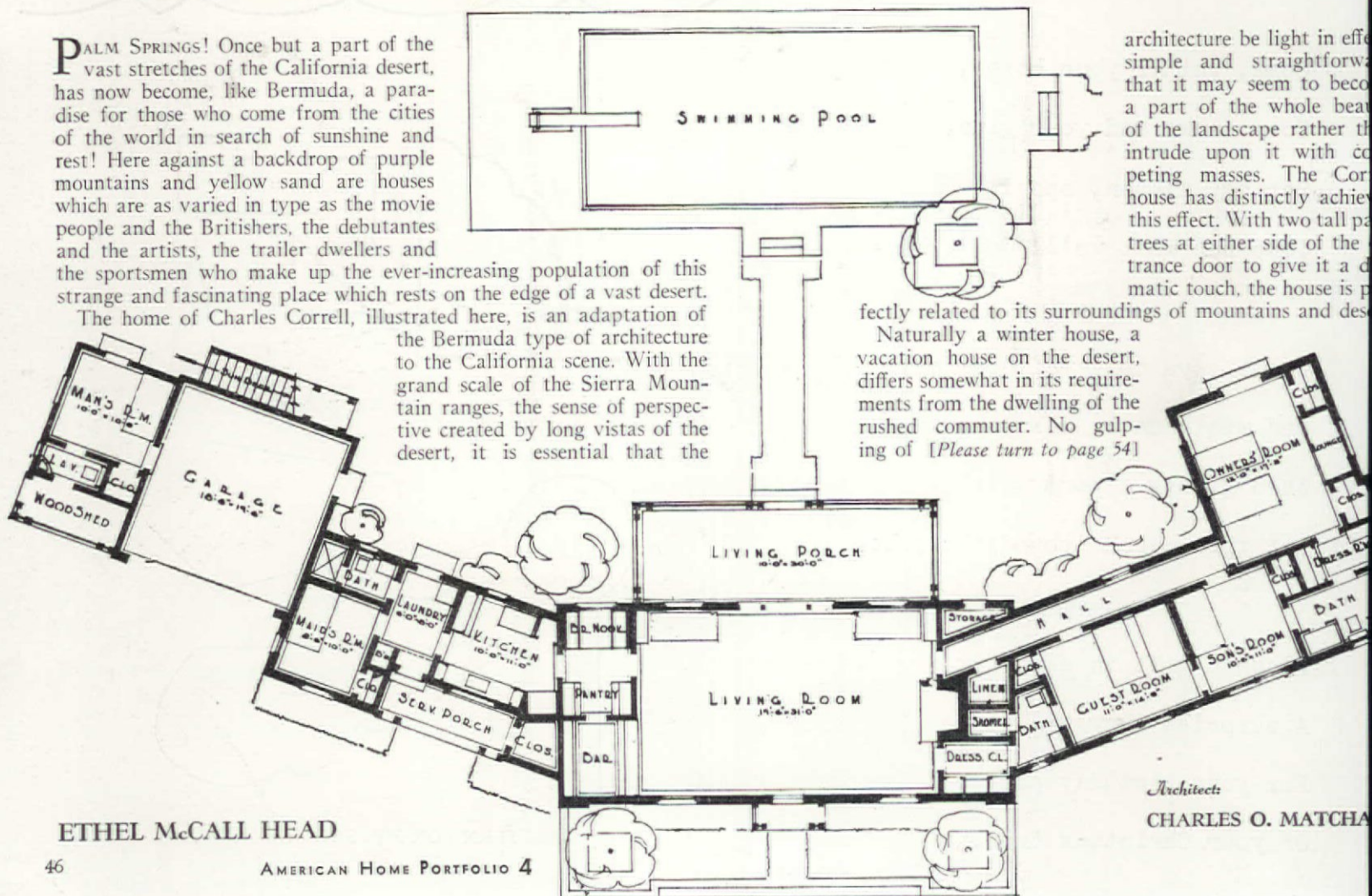
**P**ALM SPRINGS! Once but a part of the vast stretches of the California desert, has now become, like Bermuda, a paradise for those who come from the cities of the world in search of sunshine and rest! Here against a backdrop of purple mountains and yellow sand are houses which are as varied in type as the movie people and the Britishers, the debutantes and the artists, the trailer dwellers and the sportsmen who make up the ever-increasing population of this strange and fascinating place which rests on the edge of a vast desert.

The home of Charles Correll, illustrated here, is an adaptation of the Bermuda type of architecture to the California scene. With the grand scale of the Sierra Mountain ranges, the sense of perspective created by long vistas of the desert, it is essential that the

architecture be light in effect, simple and straightforward, so that it may seem to become a part of the whole beauty of the landscape rather than to intrude upon it with competing masses. The Correll house has distinctly achieved this effect. With two tall palm trees at either side of the entrance door to give it a dramatic touch, the house is perfectly

related to its surroundings of mountains and desert.

Naturally a winter house, a vacation house on the desert, differs somewhat in its requirements from the dwelling of the rushed commuter. No gulping of [Please turn to page 54]



ETHEL McCALL HEAD

Architect:  
CHARLES O. MATCHA



Above: Corner of living room end showing the effective valance boxes which repeat the brown of draperies and upholstery of chair and couch. Right, above: Dining room-bar end of living room. Note combination of both

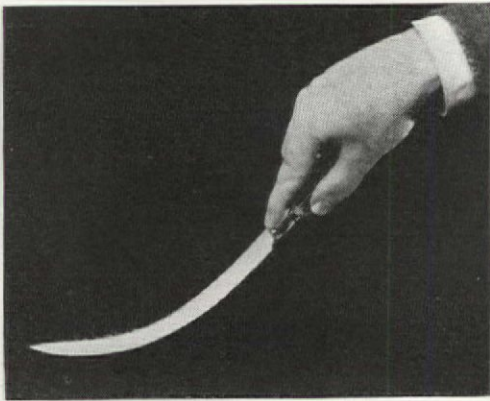
vertical and horizontal boarding. Below: Living room with comfortable furniture grouped around the fireplace. The use of separate units to form the corner couch is practical and permits variations in arrangement of the pieces



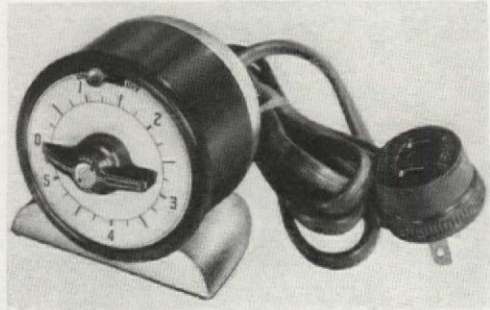
# MAJOR & MINOR

Edited by  
**JULIA BOURNE**  
 Home Economist, American Home Kitchen

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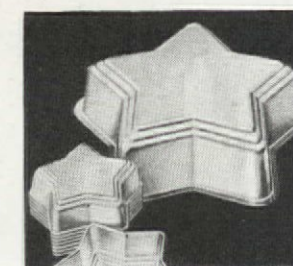
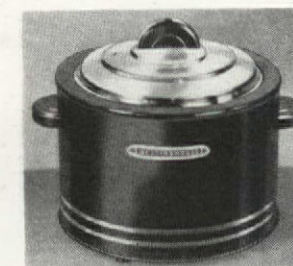
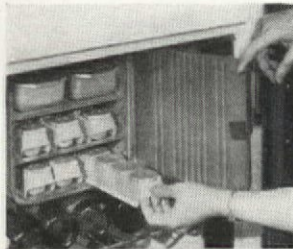
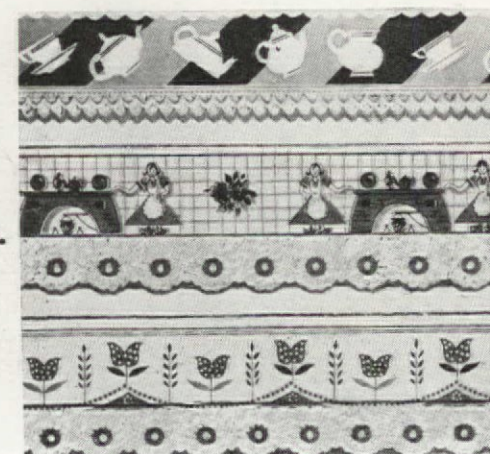
4.



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11.

Not very long ago the living room, or parlor, as it was often called, was the best furnished and most carefully arranged room in any house. Perhaps the modern living room still calls for the traditional company manners and the most luxurious atmosphere, but we are beginning to think it has a rival in modern smartness. This rival is the kitchen! What with streamlined kitchen furniture ensembles, gleaming chromium accessories, special clocks, bright colored linoleum, pots of geraniums, and scientific floor plans, the kitchen has become at once attractive and efficient. This month's MAJOR & MINOR presents new things to make your kitchen typically 1938.

1. To start the New Year right, we recommend the flexible cold meat slicer from the Russell Harrington Cutlery Company. Since this idea was borrowed from professional cooks, you can be sure that it is most efficient for turkey, pork, lamb, and other cold cuts so popular for buffet suppers. The flexible blade is thin and keen, and the handle comes in horn or stag.

2. No longer do you need to stay home and watch either the clock or the oven to see that the roast doesn't burn itself to a frazzle. This portable switch controls the time operations of any electrical appliance from the roaster to the washing machine. You can even set it to turn on the radio for your favorite program. A convenience from M. H. Rhodes, Inc.

3. A case of Silver-Pak, will keep your flat silver within a case of oil silk, known as Silver-Pak, will keep your flat silver from tarnishing and save you many tedious hours of polishing. When the case is fastened, it is air tight. Inexpensive but durable.

4. If you are interested in a grill, we suggest the double electric grill stove from the Knapp-Monarch Company. By simply touching a switch, you can have high, low, or medium heat. It is portable and firmly constructed with rugged legs that absolutely will not wobble. Frosted black, chromium trim.

5. The Hoosier Manufacturing Company has some attractive, new designs in kitchen furniture. We particularly like the two drop-leaf utility tables on rubber casters. The top is linoleum and colored to match your kitchen.

6. Though we have seen lots of shelf paper in our time, we are most enthusiastic about the shelving from the Royal Lace Paper Works. The designs are most amusing, the color range complete, and the strong paper treated so that it will not curl.

7. The next time you give a party you'll consider yourself lucky if you have the new type of freezing tray manufactured by Centroid. These trays, featuring individually packaged ice have "sled runners" so they cannot stick, and are sealed so the ice is untainted by food odors. It is unnecessary to remove the entire tray for only one or two pieces of ice.

8. From the Kitchenaid Manufacturing Company comes a new junior-size electric mixer. It has all the marvelous attachments that make life in the kitchen such a simple affair and can be used on AC or DC current.

9. Whether you want to roast, bake, broil, steam, or stew you will find the Nesco Roastmaster a great boon, because it does all to perfection. In it you can make anything from cookies to tempt the youngsters to a full-fledged dinner, and by means of its thermostat dial with a signal light, be sure of expert results.

10. Now that portable electric cookery has come into the spotlight, Westinghouse has designed a grand new casserole to fit in with the scheme of things. It has a two-quart capacity and is planned so that the foods retain their flavor and full nutritive value. In black enamel finish with chromium trim.

11. For a sparkling party dessert that requires little effort you will find the star-shaped gelatin mold from Mirro a great asset. There is one large mold that holds ten servings, while the smaller molds make distinctive individual portions.



# Cakes and sandwiches for the formal tea

*The menu for a formal tea should be quite limited. Only tea (and possibly chocolate or coffee), small cakes, a large cake if desired, and a variety of sandwiches need be served. Otherwise it becomes a reception*

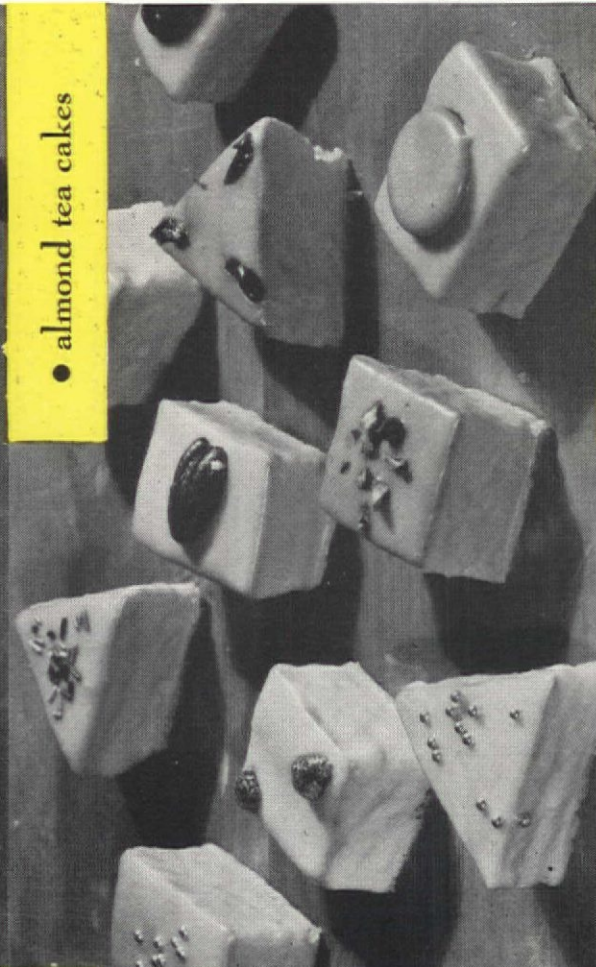
Recipe printed on back of each photograph

Recipe printed on back of each photograph

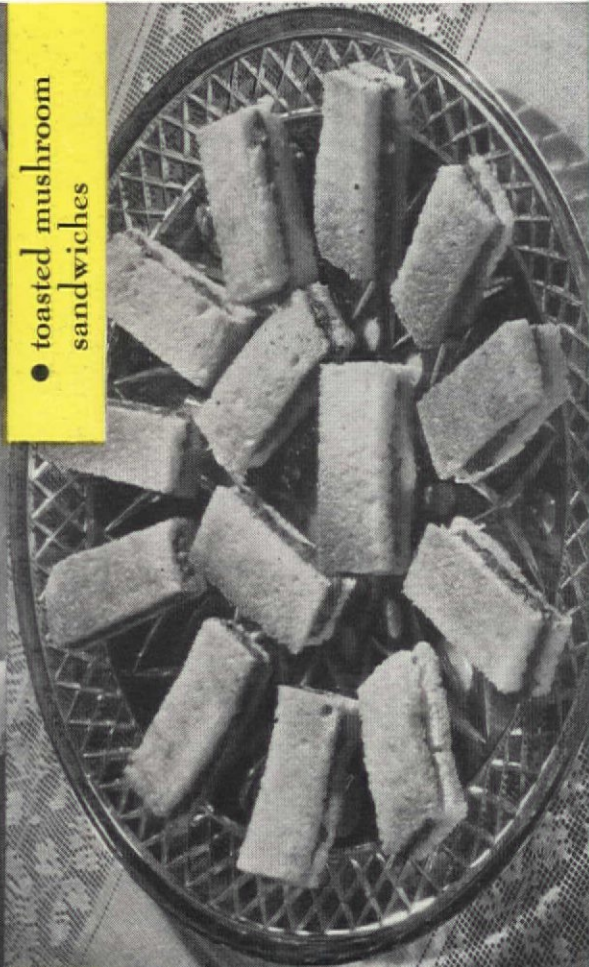
Recipe printed on back of each photograph



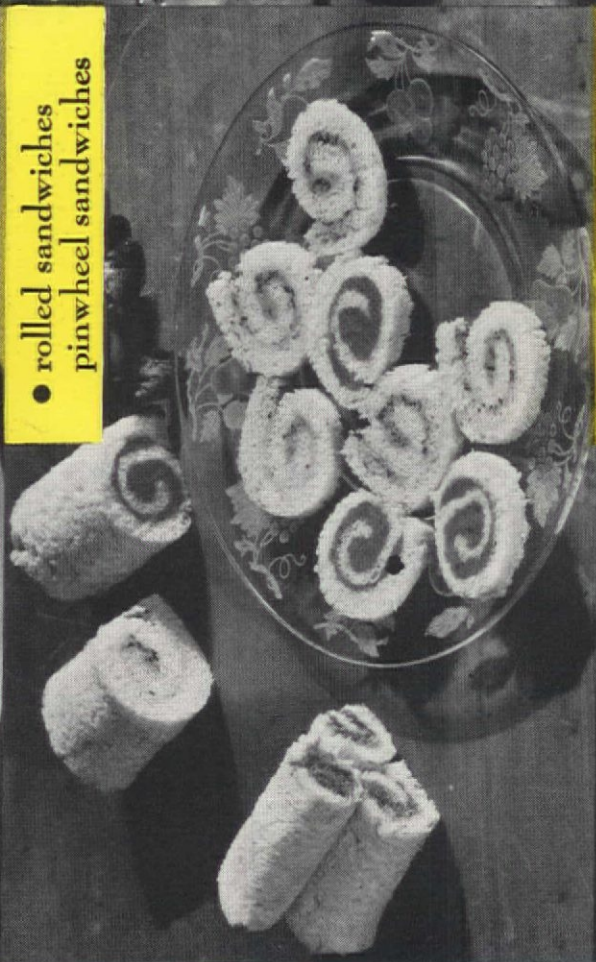
● almond tea cakes



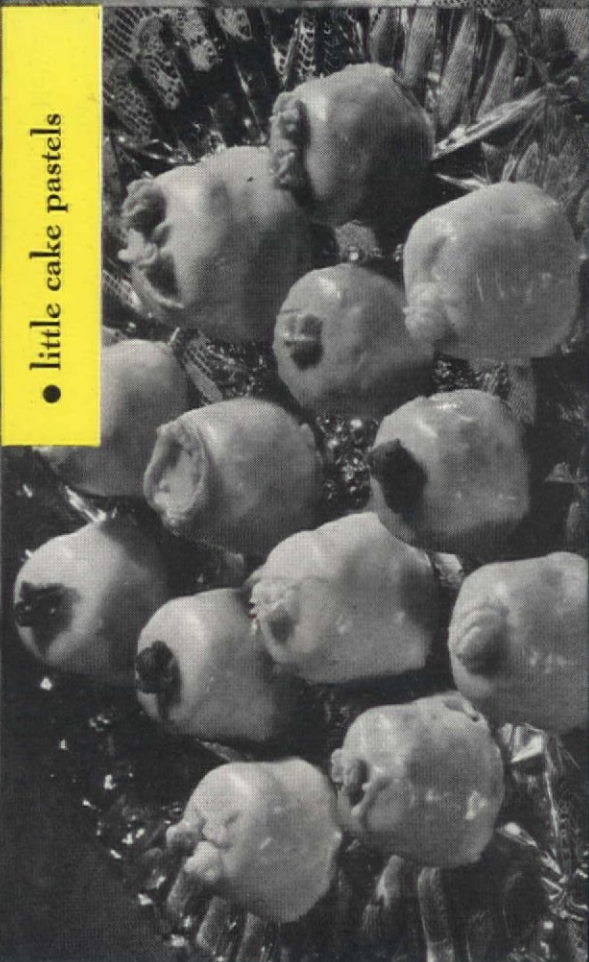
● toasted mushroom sandwiches



● rolled sandwiches  
pinwheel sandwiches



● little cake pastels



# Cakes and sandwiches for the formal tea

The large tea cake and the sandwich loaf should be cut into convenient servings ready for the guests to help themselves. Forks as well as spoons will be on the table. If there are a great many guests, friends of the hostess will pour the tea at either end of the table

Photograph printed on back of each recipe

Photograph printed on back of each recipe

Photograph printed on back of each recipe

- 1/2 pound fresh mushrooms or 2 small cans cooked mushrooms
- 1 small slice onion
- 2 canned pimientos
- 2 tablespoons butter
- 2 tablespoons flour
- 1/4 teaspoon salt
- Few grains cayenne
- 1 loaf whole wheat bread
- 1/4 cup soft butter

## ● toasted mushroom sandwiches

IF FRESH mushrooms are used, immerse them in water and brush clean. Cut off the discolored ends of the stems; short, plump stems may be cooked with the caps. There is no need for peeling the mushrooms unless the skin is thick and coarse. Now drain the liquid from the pimiento and place with the onion and the prepared mushrooms (or drained canned mushrooms) in a wooden bowl and chop all together. Now place in a saucepan with the two tablespoons of butter. Cook slowly for about five minutes or until the mushrooms are tender, stirring often. Sprinkle with the flour and salt and cayenne and continue cooking until mixture thickens, stirring constantly. Cool slightly. Now remove crusts from loaf, slice thin, and butter. Spread half the slices with the mushroom mixture. Put together, cut into sandwiches 2 1/2 by 1 1/2 inches. Toast on both sides—serve hot. Makes about 48 sandwiches.

Tested by THE AMERICAN HOME

- 6 tablespoons shortening
- 1 cup sugar
- 2 cups flour
- 3 teaspoons baking powder
- 1/2 teaspoon salt
- 1/2 cup milk
- 3 egg whites, beaten
- 1 teaspoon almond flavoring

## ● almond tea cakes

CREAM shortening. Blend in sugar until smooth. Sift flour once, then measure and sift three times with the baking powder and salt. Add alternately with the milk and flavoring to the creamed sugar and shortening. Add about one-third of the dry and liquid ingredients at a time, and stir each time until smooth. Fold in the beaten egg whites. Pour into a greased 9-inch cake pan and bake in a moderate oven (350 degrees F.) for about 40 minutes. Cut into different shapes as shown in the photograph on reverse side. Frost with an icing made by blending together confectioners' sugar, orange juice and beaten egg white. Add more liquid or sugar as you need. Decorate with bits of candies, crystallized fruit, etc. Recipe makes about 16 cakes.

Tested by THE AMERICAN HOME

- 1/2 avocado, mashed
- 1/4 teaspoon salt
- 1 tablespoon lemon juice
- 3/4 cup cream cheese
- 1 canned pimiento, chopped
- 1 large cucumber, chopped
- 1 loaf white bread

## ● ribbon sandwich loaf

REMOVE the crusts from 1 loaf of bread and cut lengthwise into 4 half-inch slices. Spread bottom slice with avocado mixture (avocado mixed with salt and lemon juice). Spread next slice with mayonnaise (or butter) on bottom, and pimiento mixed with cream cheese on top. Spread next slice with mayonnaise (or butter) on bottom, and cucumber on top. Cover with remaining slice. Wrap in waxed paper and damp towel and place in the refrigerator overnight, or for at least 5 hours. Makes 22 slices.

## ● little cake pastels

CREAM shortening, add sugar gradually, and cream together until light. Add eggs and vanilla and beat well. Sift flour once, measure, and add baking powder and salt and sift together three times. Add flour alternately with the milk, a small amount at a time. Beat well after each addition until smooth. Bake in small greased cup cake or muffin tins in a moderately hot oven (375 degrees F.) for about 15 minutes. This recipe makes about 36 small cakes. Frost with a simple confectioners' sugar frosting which has been divided into three or four different bowls, and delicately tinted with vegetable coloring in different colors. Use some of the icing for decorating the cakes with fancy cake decorators. Decorate with candies, and nuts, too.

Tested by THE AMERICAN HOME

- 1/2 cup shortening
- 1 cup sugar
- 2 eggs, slightly beaten
- 1/2 cup milk
- 1 teaspoon vanilla
- 1 5/8 cups flour
- 3 teaspoons baking powder
- 1/2 teaspoon salt

## ● rolled sandwiches pinwheel sandwiches

REMOVE crusts and slice bread in 1/4-inch slices. Spread very thin with the minced chicken which has been mixed with the horseradish and mayonnaise. Be sure the filling comes all the way to the edge of each slice. Then roll tightly into cylinders and fasten with toothpicks. Cover with a garnish of watercress into the end. Before serving remove toothpicks and tuck a garnish of watercress into the end of each roll. One loaf of bread will make about 36 rolls. To make the pinwheel sandwiches, remove the crusts from a loaf of bread and cut into 1/4-inch slices, lengthwise of the loaf. Spread with the chicken mixture above. (Or 1/4 pound pimiento cheese, blended and softened with a little cream, as was used for the photograph on reverse side.) Roll each slice, wrap in waxed paper, and chill for at least an hour. Cut into thin crosswise slices. One loaf of bread will make about 48 pinwheels.

Tested by THE AMERICAN HOME

- 1 small can chicken, minced, or 1 cup minced, cooked fresh chicken
- 1 tablespoon prepared grated horseradish
- 2 tablespoons mayonnaise
- 1 loaf white or whole wheat bread
- Watercress

## ● tea cake with jelly frosting

CREAM shortening, add sugar gradually, and cream together until light and fluffy. Add egg yolks and flavoring and beat well. Sift flour once, measure, add baking powder and salt and sift together three times. Add alternately with the milk to the egg mixture. Beat after each addition until smooth. Fold in stiffly beaten egg whites. Bake in two or three greased 9-inch layer pans in moderately hot oven (375 degrees F.) for 25 minutes or until done. Frost with Jelly Frosting made as follows: Place jelly in top of double boiler over hot water. Add egg whites and salt. Beat with an egg beater until mixture is smooth and fluffy. Remove from boiling water and continue beating until mixture is stiff enough to stand in peaks.

- 1 cup shortening
- 2 cups sugar
- 4 eggs, separated
- 1/2 teaspoon vanilla
- 3 cups flour, sifted
- 2 teaspoons baking powder
- 1/2 teaspoon salt
- 1 cup milk
- Jelly Frosting
- 1 cup tart jelly
- 2 egg whites
- Dash of salt

# Reading between the recipe lines

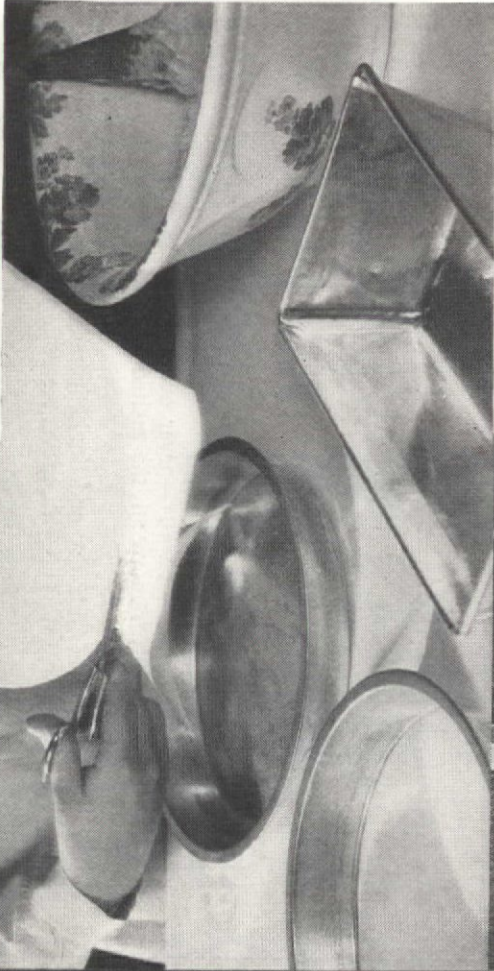
*This month we present the first in a series of seldom mentioned but very important hows and whys of cooking. Not recipes, as you can see, but simple pointers on "how to do" which we hope will be helpful to everyone*

*Directions printed on reverse side*

*Directions printed on reverse side*

*Directions printed on reverse side*

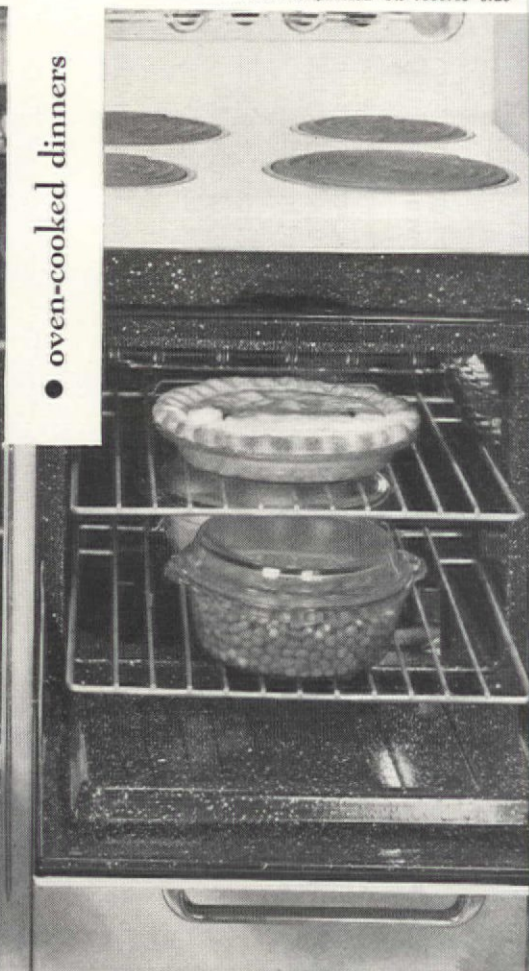
• when making cake



• more on making cake



• oven-cooked dinners



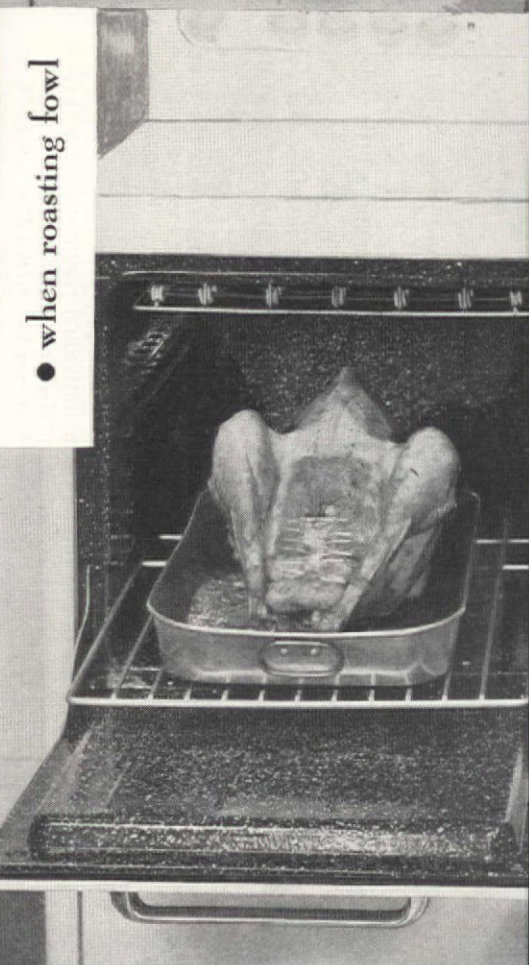
• good pie crust



• frying in deep fat



• when roasting fowl



# Reading between the recipe lines

There are trends in cooking just as there are trends in fashions or interior decorating. New equipment, new prepared foods, and new modes of living make them so. We present here the 1958 style of cooking

Photograph printed on reverse side

Photograph printed on reverse side

Photograph printed on reverse side

## • oven-cooked dinners

1. Obviously the baking of several foods in the oven at the same time saves on fuel, and time, too. So do it often. Capitalize on your oven possibilities!
2. On the other side you see a typical oven meal: lamb casserole, steamed peas, and apple pie will be ready in time for dinner. A fresh vegetable salad, rolls, and coffee will complete the meal. Another oven suggestion: baked sliced ham, baked sweet potatoes with apples, steamed buttered broccoli.
3. Arrange racks in the oven so that the cooking utensils can be placed conveniently. The upper rack must not be too close to top of oven. Allow for circulation of heat around each utensil. Covers must be closely fitting.
4. Roast tender cuts of meat in a shallow open pan; less tender cuts, covered. Add about  $\frac{1}{4}$  cup water and  $\frac{1}{2}$  teaspoon salt to the vegetable before cooking.

Photograph, courtesy Westinghouse Electric and Mfg. Co.

## • more on cake making

1. Cake pans should never be filled more than two thirds full of batter.
2. A single cake pan should be placed as near the center of the oven as possible. If two or more pans are used they should not be placed directly one above the other or so close to one another on the same shelf as to interfere with the circulation of air. See photograph on reverse side for correct way.
3. When the cake is done it will have shrunk slightly from the sides of the pan. The surface will spring back when pressed lightly with the forefinger. Batter will not adhere to a wire cake tester or toothpick thrust into center.
4. When cakes containing fat are taken from oven they should be removed from pans immediately and cooled on rack. Sponge and angel cakes should remain in pans, inverted on cake racks, for about one hour. Then remove with spatula.

Photograph, courtesy Westinghouse Electric and Mfg. Co.

## • when making cake

1. Always sift flour once before measuring. One cup means one level cup.
2. Use shortening and eggs at room temperature. The shortening will blend in more quickly; and eggs have more volume if beaten when they are not too cold.
3. When using brown sugar crush lumps first with a rolling pin.
4. Melt chocolate over hot water—never over direct heat. A rubber plate scraper will easily remove all the melted chocolate (or batter) from sides of bowl.
5. When recipe says "add dry and liquid ingredients alternately" add the dry ingredients first. This will prevent curdling. Result: a better textured cake.
6. Line pan with wax paper (see photograph) for ease in removing the baked cake.

Photograph, courtesy Procter and Gamble

## • when roasting fowl

1. If stubborn pin feathers still remain after you clean and singe the bird, then pull them out with tweezers.
2. For thorough cleansing scrub the skin with warm water and a little soda.
3. After the bird has been stuffed, close the opening by inserting skewers across. Then cord lace around them as in the photograph on the other side of the page.
4. Rub the skin with clear unsalted fat. Salt makes blisters on the skin.
5. Place the roast, breast side up, on a rack or trivet in a shallow roasting pan. Do not cover a tender fowl. For the not so tender you may cover tightly for at least part of the time. Follow individual recipes which will give number of minutes per pound according to size or kind of fowl.

Photograph, courtesy Westinghouse Electric and Mfg. Co.

## • frying in deep fat

1. For equipment you will need a  $2\frac{1}{2}$ - to 3-quart sauce pan with wire basket or slotted spoon for lifting out food. See photograph on reverse side for a regulation frying kettle with basket. A thermometer saves a lot of guess work.
2. Always have enough fat in the kettle to cover the food. But never more than two thirds full or it may bubble over. Be sure the fat is of good quality.
3. When frying, the fat must be the right temperature! Recipes in THE AMERICAN HOME will give the exact temperature for the fat when using the deep-fat thermometer. This is the easiest way to be sure of good results.
4. Drain the fried food on absorbent paper as in photograph, reverse side.
5. After frying strain the fat through cheese cloth to remove bits of food.

Photograph, courtesy Procter and Gamble

## • to make really good pie crust

1. Use shortening and water at room temperature, cool but not iced.
2. Cut the shortening into the flour with two knives, scissors fashion. Or use a regular pastry blender, available in housewares departments. Mix only until there are no particles larger than small peas.
3. Stir in the cold water with a fork, a tablespoon at a time, adding only enough so that the particles will adhere when pressed between the fingers. Too much water (rather than too little water) has spoiled many a pie crust!
4. For a one crust pie, roll out the pastry one eighth inch thick and about one inch wider all around than the circumference of the pan. Fold through the center and lift into the pan. Fit loosely without stretching. Fold the dough over at the edge and "flute" with fingers as shown in photograph.

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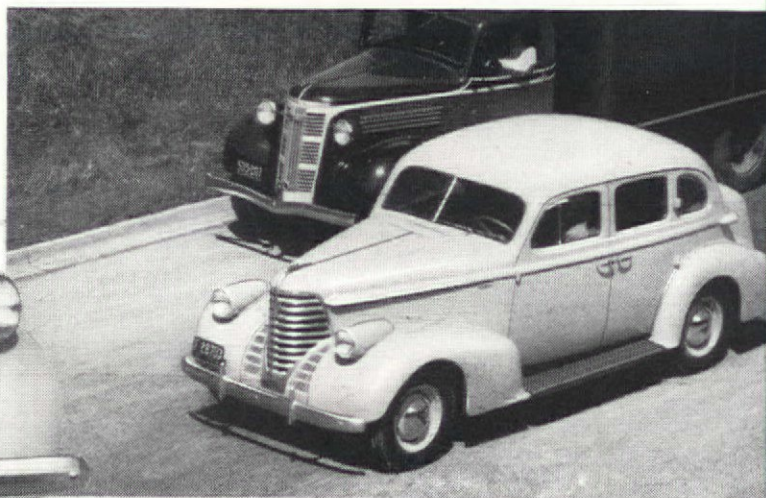
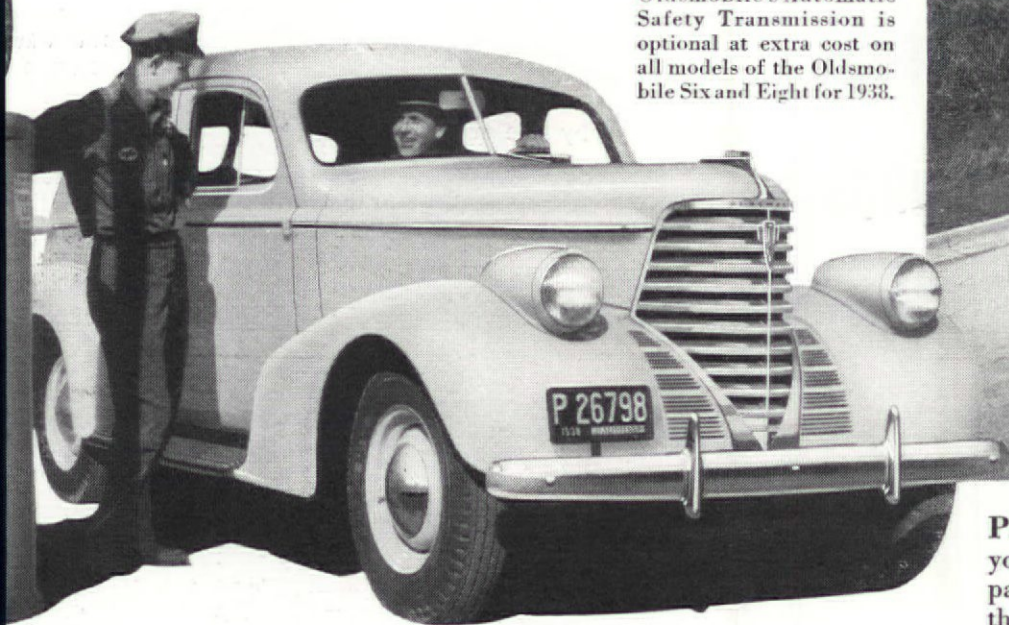
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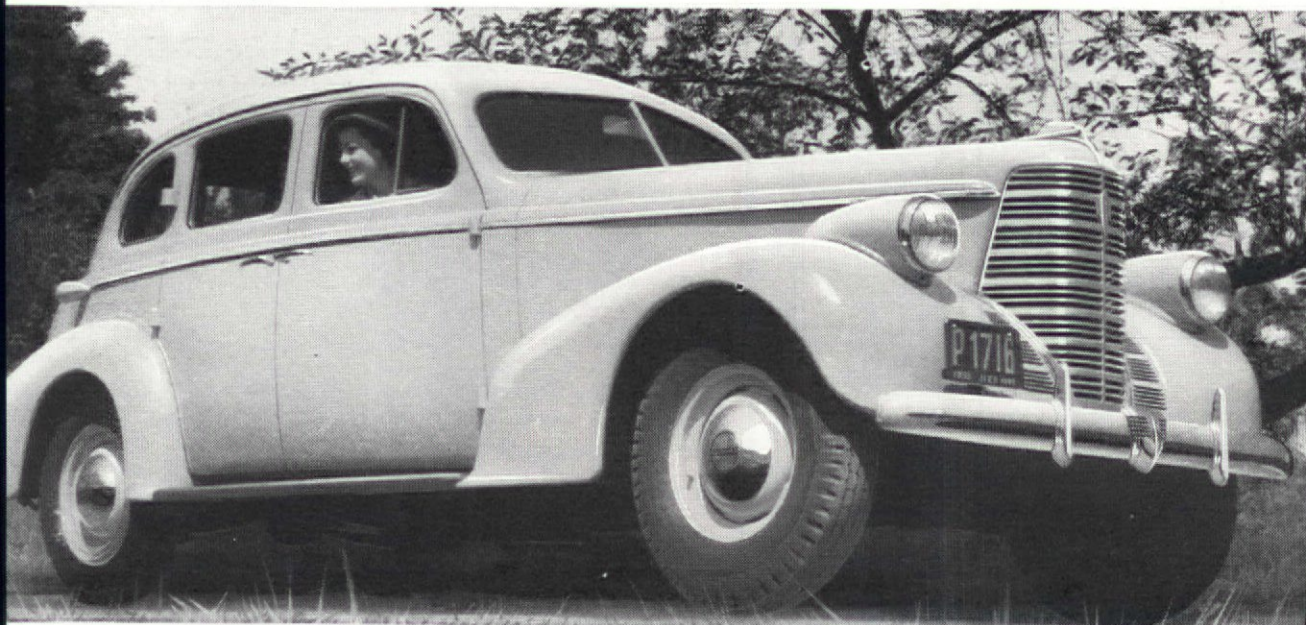
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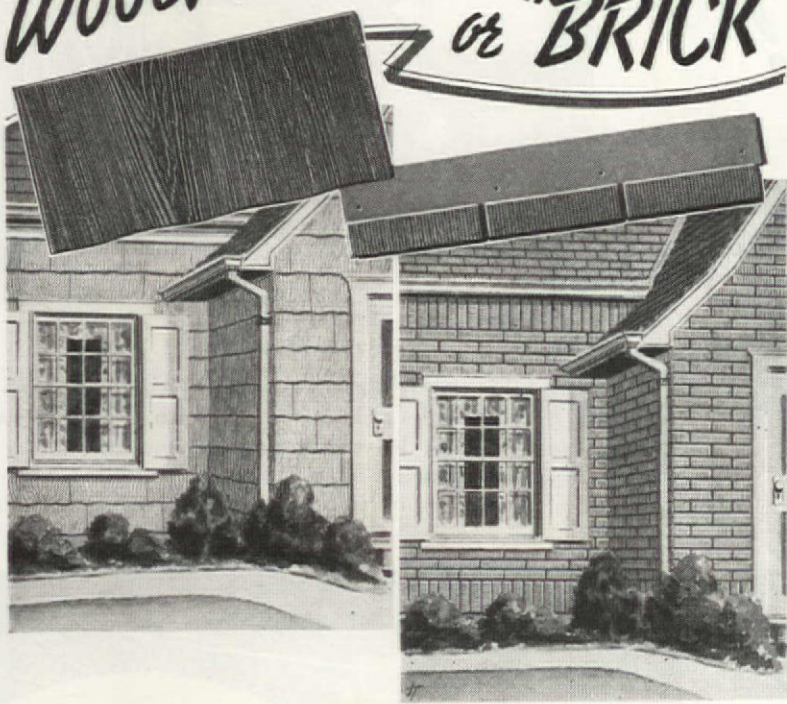
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**FIRE-PROOF ROT-PROOF NEVER REQUIRE PAINT**

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## A Bermuda type house

[Continued from page 46]

coffee in a compact little breakfast room prior to the dash to the station; rather here a shockingly lazy meal on a spacious screened porch where in lounging pajamas one may look off to the first flush of wild flowers covering the sand.

Also a vacation house on the desert must be flexible in plan; there must always be provision for one or more unexpected guests to be bedded and boarded for a day or two. That easy hospitality which is the spirit of leisure days must be felt in a vacation house. In short, the home itself must be "geared" to the slow tempo of siesta hours and to the conviviality of gay moments, both of which are important to the relaxation which comes after escape from the city. The Correll house has captured the informality and adaptability so much a requisite for a winter home by its use of built-ins and by the multiple-duty living room and porch.

In the West, for some reason, there seems to have been a more widespread adoption of built-in furniture than in any other section of the country. Perhaps, because with the out-of-doors calling it has been decided by the feminine element that the quicker and easier the housekeeping, the better for all concerned.

But, before we go inside, let's first arrive at the wood gate which stands open to welcome us.

Cream white walls and roof, with yellow shutters, doors, and window trim, this house uses delicate lattice work at the entrance for that light grace which characterizes its Bermuda prototype and is still consistent with the Californian background.

There is no sense of flimsy lightness, however, in construction. Built of stone tile (hollow cement blocks) with rubbed masonry joints left exposed and painted, this residence is planned for coolness during the daytime heat, while electricity supplies comfortable warmth for the cool nights. Steel sash insulates the house against dust and heat while the concrete foundation is further seal against termites or dry rot.

But let's look at the built-ins and multiple-duty rooms! As to the interiors, the owner leaned toward modern but anything that even slightly went *moderne* was to be firmly repressed.

Any room which combines many functions in one area becomes a multiple-duty room. Here are a living room, dining room, music room, bar, and bedroom! Strange as it sounds all these separate activities may be

grouped in one room, if foresight and built-ins and double-duty furniture combine. Looking at the living room section of the spacious room, we note simple furniture in antique white with brown, tan, and natural white upholstery. The built-in or built-out bookcase is designed in a fresh modern manner and placed near the studio couch that may become a bed for the guest who arrives unexpectedly.

The dining room-bar end of the room has simple antique white furniture with upholstery repeating the shades of tan and brown used in the living room section. Here close to the kitchen door is a built-in case similar to the bookcase at the other end of the room, but this cabinet contains not only shelves but offers storage space for dishes, linens, and silver. Note the built-in bar with a counter opening into the living room! The piano which barely shows is exactly opposite a second studio couch which while giving a pleasant sense of comfort to the room, serves as an additional bed.

The screened porch is also a multiple-duty room, since it may be used as an additional living room, for out-of-door meals, for ping pong or cards, for lazy siesta hours! Even upon occasion it may become the men's dormitory by the addition of a few cots.

Simple and practical furniture, cool and restful colors, linoleum for floor coverings, and potted plants give this house an informal modernity which is entirely keeping with its function and surroundings. A house which is retreat from routine living! Here it is, where one may enjoy the comfort the loveliness of warm desert days and the peace of cool nights under the stars!

## The sub-deb entertains the younger crowd

[Continued from page 24]

The teen age is a growing ravenous time! Don't be surprised if food is obviously scorned but seems to melt away like snow. Presumably, among the youngsters, the best manners are those which neither admit ever eating or caring to eat. Yet strange it that youth eats just as much one day as it ever did.

There is no use worrying over the behavior of the guests. If families of the children have taught them either manners, morals in seventeen or eighteen years, you will not make much impression in one evening.

The young crowd adores so-called "special" dances as yacht dances, etc., and will be delighted

me in yachting clothes, hayseed  
 othes, Gay Nineties, and so on.  
 he orchestra will also be de-  
 ghted to dress in suitable clothes.  
 nd you can transform any hall  
 clubhouse into a boat, very  
 ntical and "salty" in atmos-  
 here if you try—very much like  
 grange-barn, or like the Gay  
 ineties we hear so much about.

Costume or masquerade par-  
 es, it seems, are not very pop-  
 ar. Everybody is loath to spend  
 lowance money on one-evening  
 stumes when pennies are badly  
 eded for the real essentials of  
 ring "when one is very young."

Personally, I believe that if you  
 re near a city, about the grand-  
 t party the teen age can have is  
 specially decorated table at the  
 st hotel in town. All the glitter  
 such artificial atmosphere is  
 ry thrilling to youngsters be-  
 use it is a novelty.  
 As to chaperones, you have no  
 ubt heard that they are obs-  
 e. But the charming mother  
 d the cordial father of the  
 ung host or hostess, or some  
 ner member of their family,  
 ust always be in evidence. And  
 you are giving the party for  
 ur children or for your friends,  
 happy in knowing that you  
 e not only expected but wel-  
 me at the fun. If you give the  
 rty at a hotel, ask a friend or  
 o to go with you, thereby mak-  
 ing up your own party and have  
 ur own table. The sub-deb  
 owd doesn't mind grown-ups  
 ing about; they merely want to  
 ieve that they are free and un-  
 dered. Convey that feeling  
 d you will make a welcome  
 aperone.

### The Mexican Supper

See page 24 for the buffet table,  
 Mexican style)

Hot Tamales Mexican Salad  
 Sorted Breads Spiced Peaches  
 Individual Pumpkin-Raisin Pies  
 With Whipped Cream  
 Coffee

Note: You can buy grand  
 nned tamales, so there is no  
 ed to prepare them yourself.  
 make the Mexican salad add  
 little chopped pimiento to  
 edded cabbage which has been  
 ked with chopped red apples  
 (in left on) and mayonnaise.  
 opped red cabbage lends itself  
 y nicely to Mexican salads.  
 For the pumpkin-raisin pie  
 d ½ cup chopped seeded raisins  
 your pumpkin pie recipe.

### The Barn Dance

or other special kind of party)  
 Finger Rolls Filled With Hot  
 nkfurters, Butter and Mustard  
 ividual Molds of Combina-  
 on Salad in Gelatin on Endive  
 t Potato Chips Olives  
 ividual Fruit Pies à la Mode  
 alted Nuts Bonbons  
 Coffee

### The More Conventional Supper

Chicken-Celery-Pineapple  
 Tidbit Salad  
 Hot Melted Cheese Toast  
 Hot Buttered Biscuits  
 Raspberry Jelly  
 Fancy Paper Cases of Ice Cream  
 with Frozen Whipped Cream  
 Chocolate Brownies  
 Coffee

## American Home

### pilgrimages

[Continued from page 28]

Driving eastward to Warren,  
 one encounters the residences of  
 many philanthropists who sup-  
 ported Western Reserve College  
 in its early days. The name of  
 Kinsman spells regard for cul-  
 tural endeavor, liberal religion,  
 and sound economy. The home of  
 Frederick Kinsman of the second  
 generation, built in 1832, has an  
 imposing portico of two-story  
 Ionic columns, expressive of hos-  
 pitality equalled only in the ap-  
 pearance of a southern plantation  
 house. The absence of a pediment  
 takes it out of the class of the  
 customary Greek revival house,  
 although it is none the less an Early  
 Republican residence. Frederick  
 Kinsman married his first cousin  
 whose father, General Simeon  
 Perkins, was one of the pillars of  
 early Ohio, as was his sister,  
 Madame Kinsman (Frederick  
 Kinsman's mother), of the town  
 of Kinsman, slightly northeast of  
 Warren, where much can be seen  
 of architectural interest.

Still standing is the Kinsman  
 Homestead built about 1820 by  
 the same workmen who con-  
 structed the church ten years  
 later, which was heavily spon-  
 sored by Madame Kinsman, and  
 seems to be patterned after the  
 old North Church in New Haven,  
 Connecticut.

An unusually fine old residence  
 in Kinsman is that built in 1821  
 by Dr. Peter Allen. His grandson,  
 Dr. Dudley Peter Allen, removed  
 the woodwork from the interior  
 in 1903, installing it in his Cleve-  
 land residence.

In driving from this locality to  
 Painesville, there can be observed  
 many excellent old Ohio homes,  
 an especially fine group being  
 located on the road north of War-  
 ren. At North Bloomfield is the  
 house of Ephraim Brown, built  
 in 1815, when he came from New  
 Hampshire to take personal  
 charge of his 16,000 acres.

In the vicinity of Painesville,  
 Jonathan Goldsmith, an early  
 Ohio architect who assisted in  
 giving early Ohio an immediate  
 civilized appearance, exercised his  
 talents which had in them some-  
 thing of the genius. Cleveland,  
 Mentor, and Willoughby had  
 houses, too, built by him—most



**SHE KNEW WHAT HE WANTED**—When father sat down to Saturday night  
 supper long ago in old New England, mother brought on the treat of the week. *Oven  
 baked beans!* Today this traditional feast is popular throughout America, thanks to  
 Heinz. First we select, wash, and soak choicest beans. Then bake 'em in hot, dry ovens.  
 Sauce 'em with molasses, spice, succulent pork—true Boston style. You just heat and  
 serve this dish that took twenty-four hours to prepare in Colonial times. A key to good  
 eating—try a Heinz tin!



**IN FROM THE OUT-OF-DOORS**—  
 and almost ravenous! These skaters cheer  
 a quick-feast of Heinz Oven-Baked Beans  
 —drenched in luscious Heinz tomato sauce  
 and flavored with tender young pork.



**REAL COWBOYS, THESE!** They go  
 for that hearty dish so popular out Laramie  
 way and down by the Rio Grande—Heinz  
 Red Kidney Beans, oven-baked in their  
 own sweet sauce and topped with pork.



**SPECIAL FOR SPECIAL OCCA-  
 SIONS**—Peel 6 large Bermuda onions,  
 scoop out centers. Chop ½ cup onion and  
 simmer in 3 tbsp. butter for 10 minutes.  
 Combine with 1 medium can Heinz Beans  
 (Vegetarian Style), ¼ cup Heinz Ketchup,  
 1 tsp. salt, a dash of pepper, and ½ cup  
 bread crumbs. Fill onions with this  
 mixture, add several tablespoons water,  
 cover, and bake in a moderate oven (375°  
 F.) about 1 hour or until tender.

57

Grandmother,  
 you'll remember,  
 didn't boil or steam  
 her beans. She baked  
 'em in a hot, dry  
 oven—and so does  
 Heinz! That's what makes  
 Heinz beans superbly tender and  
 mealy. Heinz oven-bakes four  
 delicious kinds: (1) Boston-  
 style, with pork and molasses;  
 (2) Vegetarian, with tomato  
 sauce, no meat; (3) The same,  
 with pork; (4) Red Kidney Beans.

# With 8 children it's

*just one bath  
after another*



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one of my ablest assistants!"**

*writes Mrs. Swanson*

"My cleaning tasks are numerous," adds this busy mother of Bloomfield, N. J., "and must be reduced to a minimum. Years ago I had my first introduction to Bon Ami and was delighted with the *lustrous gleam* it imparted to bathtub and all *porcelain* surfaces . . . Frankly, on occasion, I did try other scouring powders, but found none to equal Bon Ami for a safe, efficient and quick-acting cleanser."

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**Bon Ami**  
*cleans quickly and easily*



*"hasn't scratched  
yet!"*

of them now destroyed in the interests of commerce:

Of three homes designed for members of the Mathews family in Painesville, that built for Dr. John H. Mathews is extremely fine, and we reproduce it here. Wings flank each side of the main block with its façade of pilasters bearing a complete entablature and pediment above. Presumably this house plan was derived from examples given in such books as those of Asher Benjamin and Minard Lafever. The carved doorway is a masterpiece with sidelights and door separated by reeded columns having Ionic capitals. Corbels richly carved with acanthus leaves, above which are square rosettes holding drapery swags, separate the transom in three sections. This portal may be compared with similar doorways of the Warner House at Unionville, and the Elwell House at Willoughby.

Jonathan Goldsmith was born at New Haven, Connecticut, in 1783; by 1804 he was married and living in a house of his own construction in Hinsdale, Massachusetts. Seven years later he made the covered wagon trip to "New Connecticut" with wife and two children. The cottage he built for himself in 1841, destroyed in 1927, was an architectural masterpiece demonstrating a perfect handling of the type of house with central block, in this case with low pitched hiproof, and two flanking wings. For enrichment pilasters were used, and pierced grilles in the frieze of the central part of the house. Buildings in Painesville credited to Goldsmith are St. James's Episcopal Church, the original building of Lake Erie Female Seminary (now Lake Erie College), the Rider Tavern, and the Old Stage House. In Cleveland were many important residences, now torn down. Charles Heard of that city was an apprentice and a son-in-law of Goldsmith, later joining with the son of Porter in forming an important firm.

Before leaving Painesville, observe the famous Octagon House, and then drive southwest to Gates Mills where the Chagrin Valley Hunt Club has preserved the portal of the old Gates House which it formerly occupied. The lightness produced by the pierced slender reeded colonnettes, holding an entablature projecting at the supporting points and decorated with oval sunbursts, if compared with the Mathews portal in Painesville, reveals the tendency toward simplification that led into pure Greek revival architecture until at last only the most severe adaptation of the Doric and the Ionic was in favor. As far as the body of the house was concerned, low pitched roofs with

pediments upheld by free-standing columns became entirely rage. Two houses representative of this are in Chagrin Falls, Gates Mills.

Heading west at Parma, on Wooster Pike, is a prize example of the classic style of residence most fashionable in 1843. It is built by Robert W. Henry.

Farther west, not far in from Sandusky, in the Firelands is Norwalk, probably named the Connecticut town which had been burned by the British during the Revolutionary War, the giving the inhabitants a warning against allotments in this territory for settlement. Elisha W. Tlesley, of Canfield, today the town of rare old homes in Eastern Ohio, and Platt Benedict, first settler in Norwalk, were promoted so well their tract land purchased at \$2.15 per acre that the town soon became beautiful with residences of Greco-Roman type, and also center of education for boys and girls. Among the distinguished graduates are the names of Rutherford B. Hayes; Charles Foster, afterward Governor of Ohio; and Senator General Sherman.

A brick building housing Presbyterian girls' school, built in 1848, was purchased ten years later by H. M. Wooster for a private residence. His daughter came Mrs. Boalt, and her descendants still inhabit the house which resembles so much a structure of Roman Republic days with its façade of two columns between pilasters.

A house of earlier date is Sturgis-Kennan-Fulstow House built by Thaddeus Sturgis in 1834. Either designed and built or remodeled by William Meade (grandfather of Frank Meade, well-known Cleveland architect) this house has the classic Revival pedimented façade in this case with a portico of octagonal columns. A sunburst decorates the tympanum.

North of Norwalk is Mentor, once one of the largest grain exporting ports in the world, and birthplace of the inventor-great Thomas Alva Edison. Our architectural visit leads us at once to the Mitchel-Turner House of great dignity with its compact central block and paired column scheme, carried out in ornamentation of sawed and applied correctly incorporated in the entablature and doorway. Mitchell built it as his own residence in 1828, using native white and black walnut.

Driving east to Fremont, streak a public building that Greek Revival of very strict classicism, namely the Chagrin House, built about 1840 by J. Williams. An imposing hexa-



artico of the Doric order fronts building of brick masonry, with walls having a complete enblature.

There are, of course, many interesting and delightful examples of early American Homes to be found along the way and which, for want of space, have not been mentioned specifically. Do not be afraid to stop your car and absorb all their charm and fine details. Make of these trips a serious pilgrimage, a goal for that week-end or Sunday drive, rather than an aimless, superficial admiration for the beautiful old homes of northern Ohio, near Cleveland.

## The glass bug

Continued from page 231

admired as do some of our modern pieces, but rather sparkle in a friendly, endearing manner. Well, then, say you do succumb. You next go into the only lamentable period of this Glorious Old Glassitis, the indiscriminate buying period. This is where many of you need help, because such numbers of novices make the same mistakes.

In your eagerness to begin accumulating immediately, you may dash out and purchase before you have given any thought to the type of collection you really want to own. How many collectors regret this as they ruefully regard the hidden-away white elephants purchased long ago, over-enthusiastic buying sprees.

However, your white elephant may be somebody else's perfect treasure. And that, of course, is at the point. When someone asks, "How should I begin a collection?" the answer would indeed seem simple. But there is always the danger of coveting everything you see. Buy what you like, yes, but with a purpose.

Decide first the type of collection you wish to make. Do you want your pieces to be purely ornamental, placed here and there about the house for spots of color, in a display window? Let your fancy and the color scheme of your rooms guide you entirely. Perhaps you may exhibit the glass to accent a definite hue in rugs or draperies. No note could be more striking than the warm tones of the cranberry. Then there are the ambers, shading from the palest honey to the deep brown values; and so many blues, light, brilliant sapphire, deep cobalt; faint amethyst and rosy pink, yellow, apple green, and alescent.

Milk white is a favorite in modern schemes. For this purpose, the larger pieces are the best, the bowls and pitchers, the footed

composites and covered stands.

If you are gathering smaller pieces for a display window, try combining colors. Cranberry red and apple green tumblers are lovely together (and tumblers make such satisfactory window pieces, for odd ones can be found in most unusual colors). Sapphire blue with clear glass, or a rainbow array of artistically chosen colors are a delight to the eye.

Do you wish an amusing collection, perhaps with one dominating motif? There are dozens of ideas for these among the quaint old things. The glass slippers, the dogs, the hats, the boats. They are lovely little bits of color, some crudely made, others exquisitely fashioned. And the harder they are to find, the more fun you will have as you sagely track down the miniature that will definitely fit in with your idea. If your group has a well-defined feeling of purpose about it, it will be much more interesting than a conglomeration of odds and ends, unrelated in color, pattern, or idea.

Do you harbor ambitions for a collection that you can really use on your table for luncheons, bridge parties, tea, or even dinner? So many women feel that this type of collection is most deeply enjoyed. You are called upon to use your ingenuity in assembling adequate groups for your purpose, and in finding interesting new uses for these rare old things; not to mention the problem of tracking down patterns and colors that will live in happy harmony with your silver and china.

Often a few old pieces have been on the family shelves for years, and they form a nucleus for a group. Perhaps just one cherished oddment starts you off on the search for its companions. Some like to decide on a color first; others will be attracted by a particular pattern. But whether you start with color or pattern, be sure you have a definite goal. Otherwise you will find yourself acquiring stray members of a family of step-children, unrelated, dissimilar, inharmonious, which individually may be attractive, but as a group, just the symbol of a restless spirit.

This does not mean that a table set must be gathered in only one pattern or even a single color; but it does mean that its ultimate character must be constantly borne in mind. For instance, the canary and sapphire tones symphonize, while the apple green and its sister, sapphire, do not. The Hobnail, Raindrop, and Thousand Eye patterns would be beautifully congenial, while the dainty Barley design would go unnoticed side by side with the equally individual Baltimore Pear, Daisy and Buttoq is very



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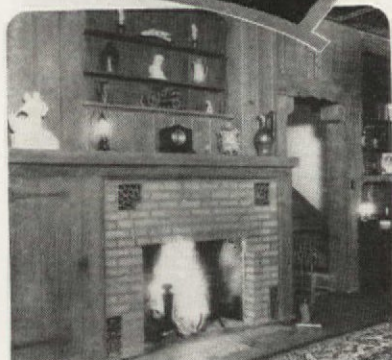
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popular with its friends and relations, as are many of the other patterns and their variants. There were over three hundred designs made originally, and for the fascinating pieces still available, you will find many uses.

May Lady Luck be with you, and remember, when you take your friends along on searching expeditions, that you are now a carrier, and are ever so liable to be spreading the Old Glass Bug.

### Framing pictures

[Continued from page 21]

scapes would be nice on the porch, too. Marines would be cool-looking when torrid July begins streaming in. Three little pictures could be grouped below one big picture. Use your imagination here; it's a chance to be informal, to let yourself go. If you went to Greece last summer and brought back photographs of superb figures from old Greek tombs, figures in the lovely soft grays of photographed stone, put them up, and revel in them every day, instead of tucking them into an album at which you'll rarely look. Try mixing ultra-modern Picasso reproductions with medieval Gozzolis. Maybe you'll pull off something stunning; we've seen it done.

Let this note of informality, of the unexpected, stray through your home. (Informality is one of the cardinal virtues of modern life.) For instance, if you're lucky enough to have one wall of your living room lined with low bookshelves, don't hang your pictures on that wall, but just stand them on the top shelf! Even if you haven't bookshelves, try hanging your pictures at about the same height as if you had—at eye level. The effect is smart and it's sensible. People want to look at pictures, not rubberneck at them.

This eye-level treatment can be ingeniously applied to a dinette. Or rather to the dinette you haven't. For if you lack that nice nook, here's how to create the illusion of one in your kitchen. At about four feet from the floor, nail on a half-molding (like a picture rail) and just above it arrange three little pictures in a row—hand-in-hand, so to speak. You could use gay little Mexican pictures, Chinese pictures on rice-paper, or something jolly in flower or fruit prints. The kitchen is a delicious place to decorate. Watch magazines for gay prints, especially pictures of fruit. When you see a good one, cut it out, cut out around the fruit, paste on white paper, and paste that on a pasteboard backing. Cut a gingham mat (cool deep blue-and-white would be lovely in a white kitchen, while red-and-

white is gay in a yellow kitchen), and frame your gingham-matted print in maple.

Or use the cake-tin trick! Paste your print onto gingham cut to the size of a square cake tin, and paste the gingham in the tin. With carpet tacks, fix two little wooden cleats to the back of the tin. (Yes, carpet tacks will go through tin!) Stick screws into your cleats, and hang.

Even if you aren't hanging a group of pictures, always think of your picture as part of a group. Always make sure it is harmoniously related to what is around and below it. Your picture should form a charming composition with the table beneath it, the windows either side of it. Don't maroon a tiny picture by itself on an enormous wall. If you put a picture on your mantelpiece, knit it into the composition by flanking it with candles or some small charming accessories that enable the eye to travel smoothly down from the picture to the mantelpiece ends.

As a general rule (but never be afraid to break a rule if you have a good idea) use very wide white or light mats with narrow dark frames on dark walls. On light walls use deep-colored mats with white frames. If you have heavy old roccoco gilt frames that seem all wrong in your rooms, take heart, paint them off-white or dusty-rose, and you can fit them into the most modern of sanctums! If you have blond furniture, or even if you haven't, don't neglect the possibilities of bamboo. Charming Chinese sketches in soft pencil tones are available in this country, ready-framed in slender bamboo frames. Natural wood is almost always excellent, too. I know an artist who buys plain door molding from the carpenter, makes it up into frames himself, and simply rubs it down with lemon oil to get the mellow, unpretentious hue he wants. The frames are wide and flat against the wall, yet not devoid of interest because of the molding.

### The magic kitchen

[Continued from page 39]

luncheon cloths in red, black and white combinations. The final touch was an old shortening can that we enameled and turned into a cooky jar to court a red teapot.

With due respect for efficiency and modern kitchen planning, the food preparation takes place between the refrigerator and sink; the cooking and serving is convenient to either breakfast table or dining room door; the food-receiving door is adjacent to the refrigerator and vegetable storage space. A small step-on can, white enamel trimmed with black,

is ideal between stove and sink. There is a wall-bracket that gives a cozy light, a top dome for bright light, and indirect lighting under the top cupboards. The corners are all curved to make cleaning simple. Now in our small space, 11 x 13 feet, we indeed have a magic kitchen!

To keep within our narrow budget, we did all the painting, decorating, and small carpentry work. We used old lumber and discarded doors, drawers, and sink. The linoleum was bought on sale. All of this, including the hardware, fixtures, plumbing, and the like, cost about \$100.

### Imagination and precedent in this restoration

[Continued from page 11]

laundry, tool house, or a stable such features afford a pleasant means of connecting the house with the outlying building. It was the necessity of getting from house to outbuilding convenient that created the porticos and passageways and arbors of the original Colonial country houses. They are the real precedent for the porches and outdoor living quarters of today.

Precedent played its part in the restoration of the old house but it was followed freely and imaginatively. Without spoiling the lines of the original building, generous dormers were cut in the roof on both sides of the house. This permitted lighting the second story rooms with big windows, brought below the roof line flush with the face of the building. Similar, ample dormers were constructed in the new wing, at the south end of the old structure a free standing chimney replaced the original one. Otherwise scarcely any change was made to the exterior. The porch and entrance were retained and improved; the original hand-split shingles of the walls were kept and painted a brilliant white. The quality of the old house remained with the added bright aspect of an open plan of a modern house.

Inside the house the first floor contains the living room and dining room opening in a central hall. These are in the original building. Kitchen, pantry, servants' room have been added and a study, which is a service room, opens off the dining room. The entrance to this room is behind the china closet which swings open on hinges.

The plan of both floors is simplicity itself; there are few rooms for a house of this size but they are splendidly large. Upstairs there are three bedrooms and two baths in the old house and a large bedroom and serv-

rooms in the new wing. The large room is arranged as a sort of dormitory for the boys of the house. It has a tiny fireplace with an opening not two feet wide and a private stair scarcely wider, which is entered from the dining room in the original building. The hidden stair and secret room undoubtedly add an exciting special interest to the house. The first floor rooms have the original exposed beams across the ceilings and the original, wide planked flooring; the dining room retains its old fireplace and mantel, repaired and painted. All of the woodwork of this room has an under coat of warm, burnt sienna color painted over in black. This permits just enough of the orange color to come through to give a very rich effect. In the living room the walls are a dark plum color, and the woodwork and some of the furniture, are in white. The furnishings are in the simple, stately style of the house; they are well designed and arranged with a generous regard for space.

## What and what not to do with oil paintings

(Continued from page 131)

asons; one was to see "The Last Supper," the other was to see the famous Cathedral of Milan. Some of these tourists stay only a few hours in this city, while others spend a few days there. In any event, they all spend money in getting there and for food, lodging, sight seeing, and the incidental expenses of travel. This amounts to millions of dollars of money each year to the people of Milan.

From this we derive that each of these stupendous works of art is worth millions of dollars in their own right. Now if it is conceded that paintings have an intrinsic value, it is logical that they should be preserved.

As a picture restorer, old, muted, faded, torn, and soiled paintings constantly come under observation and care. Generally, they are to be repaired, cleaned, the color rejuvenated, the canvas relined, or the pigments transferred to a new canvas. Such work is sometimes expensive as it can range in price from ten to a few hundred dollars. In most cases, the necessity of having restorative measures could have been prevented. As a means toward picture preservation, the following simple rules are advanced:

Do not hang a painting of any size over a radiator or other heating unit. Heat rises, carrying dirt, grime, and oil fumes from the furniture, the floor, and burning

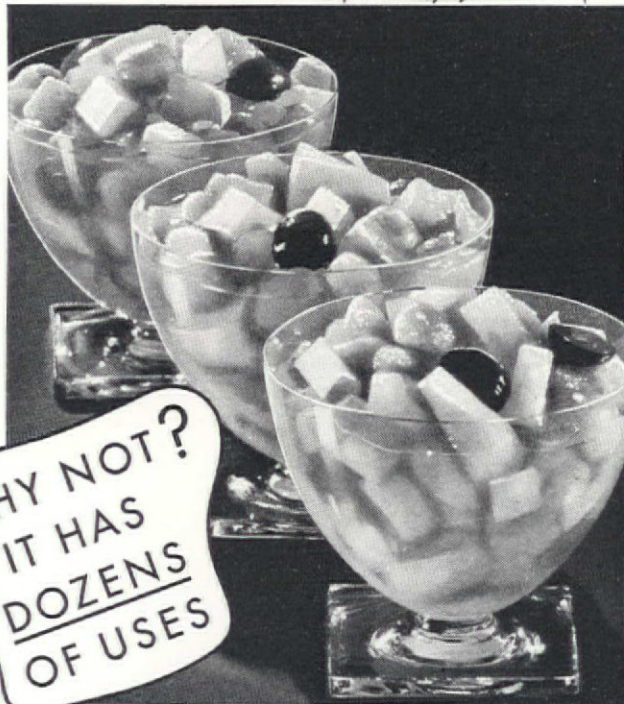
fuel. This dirt often adheres to the surface of the picture and cannot be brushed away. The constant changing from hot to cold, as generally goes on in the average American home, causes a continuous expansion and contraction of the pigments and ground of the painting. This process, in combination with drying and oxidation, causes the surface of the picture to crack and eventually the "paint" falls from the canvas or board support. The change in humidity of summer and winter causes a similar damage as well as a warping of pictures painted on wood. While it is difficult to prevent the latter trouble without air conditioning, the former fault can be prevented by placing the picture on a wall that is neither over a heating unit nor is struck by direct sunlight.

However, the position over a mantel of an open fireplace lends itself so well to the placing of a painting that many people will hang it there in spite of all manner of advice. To those we can simply suggest that it is best to have a glass placed in the frame over the picture. It should be at least an eighth of an inch from the painted surface. The back of the frame should be well sealed with paper or Cellophane.

Under no conditions wash the surface of a painting with water—especially soap and water. This often sinks into the tiny fissures and cracks of the pigments and ground, eventually reacting on the support, causing considerable damage. Many of the old pictures were painted on canvas that had not been previously shrunk. The presence of water may cause such a canvas to shrink. However, the paint does not shrink, but cracks or raises in blisters or tiny hills along a crack. In spite of the fact that the picture may have been painted with oil colors, some of the colors are likely to mix with water, or soap and water, and rub off, showing the bare ground, canvas, or board beneath. Soap is often collected in the fissures and has a drying and powdering effect on the paint. It may also have a bleaching effect on some pigments so that there will be light and dark splotches over the surface of the picture. Most oil and tempera paintings were varnished on completion. Water causes many varnishes to bloom or turn milky. The most popular of these varnishes are made from gum mastic which blooms readily.

Under no conditions use furniture polish or any other polish, or oil, on the surface of a painting. This only adds a sticky substance to collect dirt and grime. On continuing to rub the surface with a cloth, this grime begins to act as a fine sandpaper which may mar or scratch the surface or wear away some of the thin

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pigments applied as glazes. The best that can be recommended in this matter of dust is to give the painting a very occasional and light dusting.

Keep paintings of value away from direct sunlight which has a very drastic bleaching and drying effect on many of the pigments. It can also cause a darkening or oxidation of the varnish.

Do not allow the painting to become loose in the frame as vibration causes a wearing on the surface concealed under the edges of the frame. Such a fault, plus drying and decay, will eventually cause a canvas to fall from the stretcher support and frame.

Now let us suppose that none of these protective measures has been observed or perhaps that the painting, through some accident, becomes quite mutilated, dirty or torn. There are few exceptions in which a painting cannot be restored to its original appearance.

Your local museum is generally in a position to advise about persons capable of undertaking picture restoration. The restorer employed by the local art dealer is not always the best to consider. I have found that the restorer who claims to have secret processes is invariably a quack. Edward W. Forbes has said that the restorer is learning that skill, knowledge, patience, and a deep appreciation of his responsibility are what is needed and that trade secrets are merely part of the necromancy of former days.

Restorative procedures are no longer secret, for considerable worth-while material has been published on the subject, especially by the Fogg Museum of Harvard University. Because of the fact that picture restoration is such a highly technical subject, the restoration of a valuable picture should seldom be trusted to the local firm dealing in frames.

If you ask the average restorer what he does to your painting, he will generally explain that he cleans off the dirt with water, then the old varnish with alcohol, retouches defects, and revarnishes. Needless to say, this is the method of the novice and generally leads to additional harm to the original.

Retouching should be confined only to replacing pigments that have been lost, keeping as much of the original work as possible. Some so-called picture restorers



To children in San Diego, winter is just a myth... a season when trees are bare and flowers do not bloom, is a thing hard for them to imagine.

They even expect rain to come at night (and mostly it does) so they can play outdoors all day long.

Poor Dears, they never get weather-conscious... not even in summer when cool sea breezes keep it pleasant as usual. Maybe you'd like this place, too.

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*Satin Tissue*

only wash the painting with water, then it is revarnished top of the old yellowed or cracked varnish. Some relining painting with a glue mixture on a new canvas. For years the use of glue has been condemned by authorities, yet many restorers use it in spite of this fact. Glue will develop a mold growth, shrink, become hard and brittle or shed its glycerine, the addition of which is considered a trade secret for keeping the mixture stable and elastic after application.

Every modern artistically minded for this purpose a water resin mixture generally contains paraffin beeswax, colophony, and gum elemi. Hence, do not have your painting relined with glue.

When the restorer's services are desired, call or write to your nearest art museum to recommend a skilled person in your vicinity. Even then it is advisable to question him as to his methods.

The well-informed and adequately equipped picture restorer has at his command many agencies through which he can make a diagnosis of the ills of a picture. These agencies often employ him pointers as to the best methods of procedure he must undertake to perform a restoration.

For example, by examining the painting under ultra-violet light he is able to discover imperfections, retouchings that were not visible to the unaided eye. By infra-red photography he can bring to light further details that were totally invisible to a close scrutinization of the painted surface. Finally, by examining the painting with the aid of an x-ray machine he is further able to discover valuable information. For example, this latter procedure can determine to what extent termite have destroyed a wooden panel upon which is painted a very valuable masterpiece, then making it possible to correct the trouble before the painting is completely destroyed. The x-ray may reveal that a valuable painting exists beneath the painted over surface of one of little value.

A painting that is properly stored and properly cared for should last against decay or loss of pigments for much more than a hundred years.

... to buy a fine sheet  
[Continued from page 37]

when you buy them, are already laundered and packed in clean sanitary packages, carefully wrapped for protection against soil. Good sheets are closely woven, in an even and uniform texture which will allow free passage of soapy water in washing. Loosely woven sheets,

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uneven threads, will become rough and sleazy after laundering.

The third quality you are interested in, is "feel," and this you can determine for yourself.

Washability, it almost goes without saying, is of prime importance. A good sheet is easy to wash, and comes out pure and white, quickly and without a struggle. When you come to think of it, the prime purpose of sheets is that of long-time sanitation.

Size, curiously enough, is one of the things that most women seem extremely uncertain about.



Hemstitched hems cannot tear away on Cannon sheets with reinforcing strip



Utica and Mohawk sheets, for a small extra cost, may be had with a complete three-letter monogram or a single initial embroidered in white or a choice of several colors

and it's really very simple. To begin with, the standard mattress is 76 inches long, and 5 inches thick at both head and foot. Six inches is a good length to count for good firm tucking under. So you have 76 inches, plus 10 inches, plus 12 inches, or a total of 98 inches as a guide for desirable length of the finished sheet.

We say "finished" because sheet mills measure the length in "torn" sizes, which means the length of the piece of sheeting torn from the huge roll of goods to make single individual sheet. From this you must deduct 4 inches for hems, and 4 inches more for shrinkage, unless the sheet is pre-shrunk. So that actually you are getting 8 inches less length than is marked on the label. Therefore, we recommend the sheet marked 108 inches long as the minimum for practical use.

The length measurement is standard in all beds, except cribs and special-size beds. It is the width which varies.

Single bed: 63" x 108"  
Twin bed: 72" x 108"  
Double bed: 90" x 108"  
Pillows 20" x 28" take cases



**G**IVE your baby a lucky start in life! Serve him foods of the same high quality you enjoy—Heinz Strained Foods. The world's choicest vegetables, fruits, meats and cereals are cooked with dry steam—packed under vacuum. Vitamins and minerals are retained in high degree. And there's good flavor aplenty! By ordering an assortment of Heinz 12 Strained Foods, you'll spend less time in the kitchen—more time with baby!

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54" x 36"; 54" x 38½"; 54" x 40½"

Do you know that, in addition, there have been numerous improvements in sheet making, marking, and marketing, which are of infinite value to you as a housewife? Do you know that a number of fine brands of sheets now come already tabbed for size; that is, single, twin, or double size, with a permanent label, which is a help not only in purchasing, but in identifying the size you are after when you go to the linen closet for fresh sheets. Some of the size tabs also have a place for you to put down the date of purchase, so that you can check the service you are getting out of your sheets.

Hemstitching, which most of us like on our sheets, but some of us have found not too satisfactory from the long-wear point of view, is now reinforced on at least one brand of sheet we know about. Another well-known sheet has a double tape selvedge to guard against tearing at the side edges. For a few cents' extra expense, another sheet can be ordered with a three-letter monogram or a single initial, embroidered in white or a choice of colors. Still another sheet is now being made with a "tapered weave." That is, the center, where the hardest wear takes place, is given extra strength, without any apparent added thickness, or ridges, or "center selvedge," so that the sheet is bound to give extra service in long wear. Another improvement recently introduced is an "anchor line," a color-fast thread near the lower hem which shows where to place the sheet on the bed to insure a firm tuck-in, head and foot.

For some time we have been able to purchase sheets in lovely pastel colors, or in white with pastel hems. Now the rich, dark colors familiar in smart decorating are also available, colors like brown, forest green, dubonnet, royal blue, and other deep shades.



Wamsutta Supercalc sheets now come in dark decorator colors



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2. Lemonize your massage ice. Freeze cubes from equal parts of water and fresh Sunkist Lemon juice.
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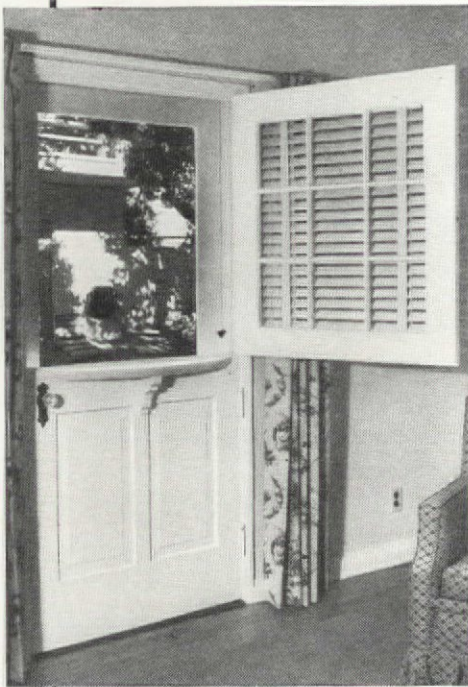
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\*Idaho White Pine \*Ponderosa Pine \*Sugar Pine

THESE ARE THE WESTERN PINES

## Your Christmas canary

[Continued from page 40]

stick about three feet long and approximately half an inch in diameter, slightly thicker than the average perch in a cage. After removing the middle perch, insert the stick slowly into the cage, horizontally as if to take the place of the perch. Very soon, you will find, the bird will hop onto the stick without fear or doubt, especially if you then begin a gentle up and down motion which seems to have some such pleasant effect as the rocking of a cradle has on a baby. As the bird gradually comes to realize that the motion originates in your hand, you will be in a position to drive the last feeling of fear out of him by extending your other hand—*very slowly*—in which is offered a piece of dry lettuce, while you keep up the gentle swinging motion of the stick. (I emphasize "dry" lettuce, says Mr. Meyers, because I have known of so many cases in which a bird has had to eat lettuce fresh from the icebox or that has been held under the water faucet; almost invariably this will cause diarrhea which often results fatally.)

Once confidence is established and the bird has been induced to eat from your hand, the next step is to bring the bird nearer to you by opening the cage door, hooking it back with a wire or paper clip, and inserting the stick through the door. Following the same process as before, you can get him to sit on the stick so you can gradually bring him near, and finally right to, the doorway. From that point he may flutter back into the cage. But if he should fly out into the room you simply follow him slowly and quietly and place the stick again in front of his little chest just as you did in the cage. Very soon, if you are gentle and persistent, the bird, by force of habit, will put one foot and then another on the stick and shortly suffer you to move him part way toward the cage. Again a feeling of panic may seize him and he may fly back to the curtain or mirror. But don't lose patience or become discouraged.

So much for a simple way to avoid one of the principal reasons why canaries do not sing, that is, fear. Other important and all too common factors are: (1) wrong diet; (2) cold and draughts; (3) escaping gas; (4) dirt and resulting infection; (5) wet perches, which lead to rheumatism and other ailments. Incidentally, it should be realized that failure to sing is not the only indication that something is wrong with a canary, its environment, or the

treatment it receives. Sometimes amusement is caused by the way the bird settles down on its perches, ruffles up its feathers and appears to doze—"too cute for anything" is the frequent comment. Actually any such deviation from a normal, upright, interested activity and a sleek, well-cared-for look is a symptom of present or threatening trouble and a sign that expert advice (or closer attention to these suggestions) is called for.

A second important matter, involving a lot of unintentional cruelty, is feeding. Too people let their canaries eat too much far too much. There is no reason whatever for a bird becoming glutton; there is no need of giving it "everything on earth" in order to provide variety, or filling the seed cup to the brim every day. As long as you have the proper mixture of oily blend rape seed and clean, yellow canary seed, the quantity need is not more than about two spoonfuls daily. The bird is likely to spill the food out of a well-filled cup and waste it.

For variety, Mr. Meyers recommends an occasional treat of orange—a slice of sweet orange placed between the cage wires or three times a week; also the use of raw spinach and of lettuce alternately—for the iron that's in them, you know. If these greens are not available, an iron tonic can well be used, about ten drops being given in the drinking water twice a week.

It is important to keep the cage covered at night. During summer months use a very light cloth; in winter, of course, use a fairly heavy woolen blanket, a Turkish towel or something of that kind that will permit the bird to sleep in comfort. Pleasant as it may seem, the kite is no place for a canary, because of gas leakage and carbon dioxide.

Watch the canary's feet. Many a time the careful cleaner of its feet and legs in soap and lukewarm water, letting them soak for five minutes and rinsing them off, will prove an effective "song restorer."

As already intimated, trouble may come from a too low temperature in the room or from sudden draughts of cold air; failure to dry perches after using them; or from carelessness in letting the bird take a bath in a cool or draughty spot. To prevent the last named possibility there is now obtainable an excellent type of bird bath, enclosed on the sides in Cellophane or other transparent material, which can be hung against the open door so that the bird can bathe in comfort, in safety, and so as to give pleasure to those who enjoy watching its obvious delight in a regular, daily "tub."

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## Alpine lawn

Continued from page 411

maker leisure to sit and dream, to call friends in to view the colorful carpet without having to put in days of time-consuming weeding and "dressing up." That will probably always be the most important side of the alpine lawn; but for the ever-increasing number of gardeners who really like to have their fingers in the soil, there is another interesting side that seems to have been largely overlooked. The alpine lawn is an ideal place for growing many of those alpines that are called rocky and temperamental; plants that all too often perish solely because of their solitary grandeur. Rare gentians die from loneliness than from any other cause. In their homes their roots are closely intertwined with those of neighboring androsaces, tufted rocks, and rare primulas.

An alpine lawn should be restricted to plants of about equal size or of growth. It should provide the right type of soil for the rockier things, and if possible, a drainage system for a pool or a system for underground watering. While plants of this type do not bear the occasional walk-over that the more rampant alpine lawn will tolerate, given the regard for carefully laid stepping stones and cultural requirements, American gardens have surprisingly little need of the usual methods for the growing of alpines other than a few scree or high alpine plants. We have taken our alpine garden ideas from England, where the long winter rains, heavy fogs, and frequent mists make drainage a paramount problem. In the Pacific Northwest, the majority of American gardens are much more concerned with summer drought. The close planting of the alpine lawn is in itself a method to hold the moisture.

The next most important problem after the plants are selected probably deals with the pitch of the ground. Other things being equal, a gently undulating surface usually appears more attractive; this is generally open to considerable modification, depending on both size and surroundings. The first step will be to find a satisfactory substitute for meadow grasses—or the quack grass which is more likely to be present in your home is new! Probably you will grow more closely hugging the ground with a pleasing green mat throughout the year than motherwort (*Thymus serpyllum*) or its varieties, whose flowers range from crimson-flowered to light pink to white. This bears in mind the alternate stepping upon, giving

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off fragrance from each footprint. Once started, it spreads rapidly, rooting as it goes; yet the mat is not so dense that other plants cannot push through. The silvery leaves of the woolly thyme offer contrast, and *Dianthus roysi* makes large silvery hummocks. In a sizable garden several of the shrubby thymes could be used for accent; while smaller areas could choose the bushy little *Satureia pygmaea*. These will grow almost anywhere, but are particularly happy on warm sandy slopes. Other good ground covers are *Acaena microphylla*, *Teucrium pyrenaicum*, the silvery-leaved *Antennaria dioica hyperborea*, and, for shade where there is some moisture, *A. balearica*.

My first alpine lawn—on a sandy slope open to the sun and that had never known cultivation—developed by accident. I meant to bring rocks up from the shore and turn it into a rock garden; but nature works while man sleeps, and the progeny of my seed flats were demanding homes long before the rocks were collected. There were pinks, sedums, thymes, savories, aubretias, columbines, campanulas, violas, sun-roses, pasque-flowers, all sturdy things well equipped to fight their own battles. It took a bit of watering and weeding the first year, but by the second, the sedums were in full possession; not even the dandelions poked through any longer. At the end of four years, the rampant sedums and some of the thymes had been moved on to new ground that was to be reclaimed; a small beginning in their replacement had been made with two small-leaved, ground-hugging beardtongues—*Pentstemon douglasi* and one grown from English seed labeled *P. cristatus*. *Veronica rupestris*, *Gentiana lagodechiana*, *Aster yunnanensis*, and *A. alpinus* also helped, and *Pentstemon barbatus* furnished several accent shrubs.

*Campanula fenestrellata* holds its own in such a planting, as do *C. carpatica*, *C. turbinata*, and *C. rotundifolia*. Of the columbines, the Hensell harebell, the white *Aquilegia flabellata*, and the porcelain *A. reuteri* make good accents in such a garden.

The maiden pink (*Dianthus deltoides*) is the most rapidly spreading and lawn-like species I've had. *D. roysi* is a good contrast with its silvery foliage. *D. monspessulanus* with lilac flowers from July to October brings fragrance, and a few of the larger *D. plumarius* could be used. Remember, though, that large plants are accents and only a few are needed; I rather prefer to see them grouped toward one side where there is shrubbery or taller plants. In any case, it is a good idea, if possible, to avoid a spotted effect.

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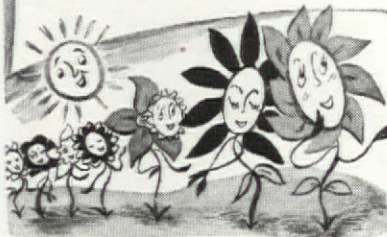
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## Cactus in snowland

[Continued from page 38]

or originates in your seed box, it will prefer a mixture of three parts leafmold to one part sand. You may cultivate a taste for a richer diet by adding a bit of fertilizer each year when you change the soil in the pots. In any case, the soil must be definitely alkaline, not acid. If there is any question about this, mix a teaspoonful of slaked lime with each six-inch potful of soil.

Now trim off any broken roots to within a few inches of the plant and spread the whole root system well apart and outward just under the surface of the soil. Cacti grow this way in nature so as to make the most of the surface moisture. Water very sparingly when you set the plant out. Don't water again for four weeks!

Cacti are truly the camels of the plant world. They have a tough skin and a pulpy interior which serves as a reservoir for a surprising amount of water. Leaves are either minute or lacking entirely; consequently a cactus does not transpire or give off moisture as freely as most plants, and for this reason, it freezes and rots easily. When the normally green complexion begins to wrinkle and take on a bilious yellow hue, this is an SOS for water. However, it is impossible to say exactly how much and how often to water, as that is determined by too many variables—room temperature and humidity, the variety of cactus, and other factors. The best general rule to follow is to water when the soil becomes dry. It is best not to pour water over the spines as this dulls their colors.

Due to the wide adaptability of different forms to climatic conditions, a cactus garden may be grown out-of-doors almost anywhere. Wherever possible, there should be some means of controlling the rainfall, such as a temporary shelter. The entire area should, of course, be well drained and the plants mounded.

In a cold climate, you have the option of wintering the plants

in the cellar or of leaving them outside and covering them well during sub-freezing weather. In the former case, dry the roots thoroughly to stop growth and keep them dry until spring planting. If, in your garden, the mercury doesn't go far below freezing or stay so for long, cover the cactus bed with straw, then with sheets of tar paper tucked in well, and do not water before doing so.

You need not feel limited in selecting your varieties. If you have plenty of room and want a monstrosity of nature, you should include a cholla, which bears lovely purple blossoms. One of the most interesting and adaptable of groups is the night-blooming cereus. Each blossom lasts only one night, and is waxy-white with a pungent, heavy odor.

A young barrel cactus, one to three feet in height, will look well fitted into a candy bucket. The prickly pear, which belongs to the same family as the cholla, is easily grown. There are many unique pear types, such as the cow's tongue and the Opuntia santa rita, which is purple with a magnificent yellow blossom.

Of the small varieties, you will certainly want a rainbow, so-called because of the red shading of the spines. The blossom of this generous little cactus is sometimes three inches long—larger than the plant itself. The hedgehog, pin-cushion, and tiny button sorts round out, but do not complete the list of easy to handle varieties.

## Weed show

[Continued from page 43]

place in the sun, they decided to stage a Weed Show, where not a single flower would detract from the weeds' special kind of beauty.

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might make an entry of desert weeds and arrived just in time to set up a delightful arrangement.

We drove slowly home, we two believers, after an exhausting but illuminating day, our heads awhirl and our eyes scanning the roadside for "obnoxious pests" to press immediately into service in our own living rooms.

**These are the berries**  
[Continued from page 14]

Hawthorn, Native, *Crataegus intricata*, red; to 10 ft.  
Hawthorn, English, *Crataegus oxyantha*, red; to 15 ft.  
Holly, Native, *Ilex opaca*, red; to 30 ft. or more.  
Honeysuckle, Bush, *Lonicera maackii*, red; to 15 ft.  
Honeysuckle, Bush, *Lonicera Morrowi*, red; to 8 ft.  
Honeysuckle, Tartarian, *Lonicera tatarica*, red; to 10 ft.  
Jetbead, *Rhodotypos kerrioides*, black; to 6 ft.  
Oregon-grape, *Mahonia aquifolium*, blue with a bloom; to 3 ft. or more.  
Russian-olive, *Elaeagnus angustifolia*, yellow and silvery; to 20 ft.  
Sheep-berry, *Viburnum lentago*, cadet blue; to 30 ft.  
Silverthorn, *Elaeagnus multiflora*, red; to 6 ft.  
Snowberry, *Symphoricarpos albus*, white; to 3 ft.  
Sweetleaf, Asiatic, *Symplocos paniculata*, blue; to 40 ft.  
*Viburnum molle*, *V. dentatum* and *V. prunifolium*, blue-black; 12 to 15 ft.  
Winged Euonymus, *E. alatus*, purple with orange pulp; to 8 ft.  
Yew, Japanese, *Taxus cuspidata*, red; to 20 ft. or more.

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Aralia, Five-leaf, *Acanthopanax sieboldianum*, blackish; to 10 ft.  
Chokeberry, *Aronia arbutifolia*, red; to 10 ft.  
Chokeberry, *A. melanocarpa*, black; to 4 ft.  
Dogwood, Japanese, *Cornus kousa*, red; to 20 ft.  
Elder, Red, *Sambucus racemosa*, red; to 12 ft.  
Inkberry, *Ilex glabra*, black; to 8 ft.  
Raspberry, Flowering, *Rubus odoratus*, red; to 6 ft.  
Shadbush, *Amelanchier canadensis*, red; to 30 ft.  
Snowberry, *Symphoricarpos albus*, white; to 3 ft.

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Bayberry, *Myrica caroliniensis*, gray; to 9 ft.

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Redcedar, *Juniperus virginiana*, blue; 30 ft. and more.

Dogwood, Panicked, *Cornus racemosa*, white; to 10 ft.

Dogwood, Round-leaved, *Cornus rugosa*, light blue; to 10 ft.

Huckleberry, *Gaylussacia baccata*, black; to 3 ft.

Juniper, Common, *Juniperus communis*, blue; to 30 ft.

Sumac, Shining, *Rhus copallina*, red; to 20 ft.

Sumac, Smooth, *R. glabra*, scarlet; to 20 ft.

Sumac, Staghorn, *R. typhina*, crimson; to 30 ft.

**FOR THE SEASHORE**

Bayberry, *Myrica caroliniensis*, gray; to 9 ft.

Chokeberry, *Aronia arbutifolia*, red; to 10 ft.

Chokeberry, *A. atropurpurea*, purple; to 12 ft.

Holly, American, *Ilex opaca*, red; to 30 ft. or more.

Inkberry, *I. glabra*, black; to 8 ft.

Plum, Beach, *Prunus maritima*, red; 3 to 20 ft.

Sea-buckthorn, *Hippophaë rhamnoides*, orange-yellow; to 25 ft.

Shadbush, *Amelanchier canadensis*, red; to 25 ft.

Wintergreen, *Gaultheria procumbens*, red; to 10 in.

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Blueberry, Highbush, *Vaccinium corymbosum*, blue with a bloom; to 15 ft.

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Dogwood, Red Osier, *Cornus stolonifera*, dull white; to 10 ft.

Elderberry, Black, *Sambucus canadensis*, purple-black; to 12 ft.

Inkberry, *Ilex glabra*, black; to 8 ft.

Shadbush, *Amelanchier canadensis*, red; to 30 ft.

Winterberry, *Ilex verticillata*, red; to 10 ft.

Withe-rod, *Viburnum cassinoides*, blue-black; to 12 ft.

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Cherry, European Bird, *Prunus padus*, black; to 40 ft.

Cherry, Wild Black, *Prunus serotina*, purple-black; large tree.

Cork Tree, *Phellodendron sachalinense*, black; to 50 ft.

Crab Apple, *Pyrus floribunda*, red and yellow; 10 to 12 ft.

Crab Apple, Carmine, *P. atrosanguinea*, red; 5 to 10 ft.

Mountain-ash, *Sorbus americana*, red; to 30 ft.

Mulberry, Black, *Morus nigra*, purple to black; to 30 ft.

Mulberry, Red, *M. rubra*, red; 60 ft.

Mulberry, White, *M. alba*, white, pinkish to purple; to 50 ft.

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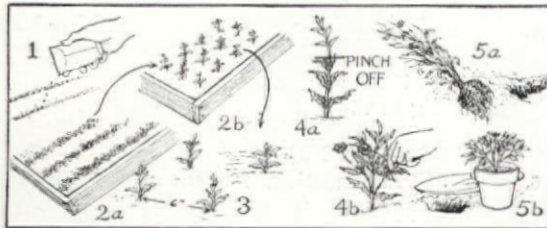
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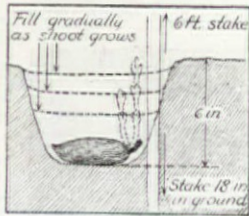


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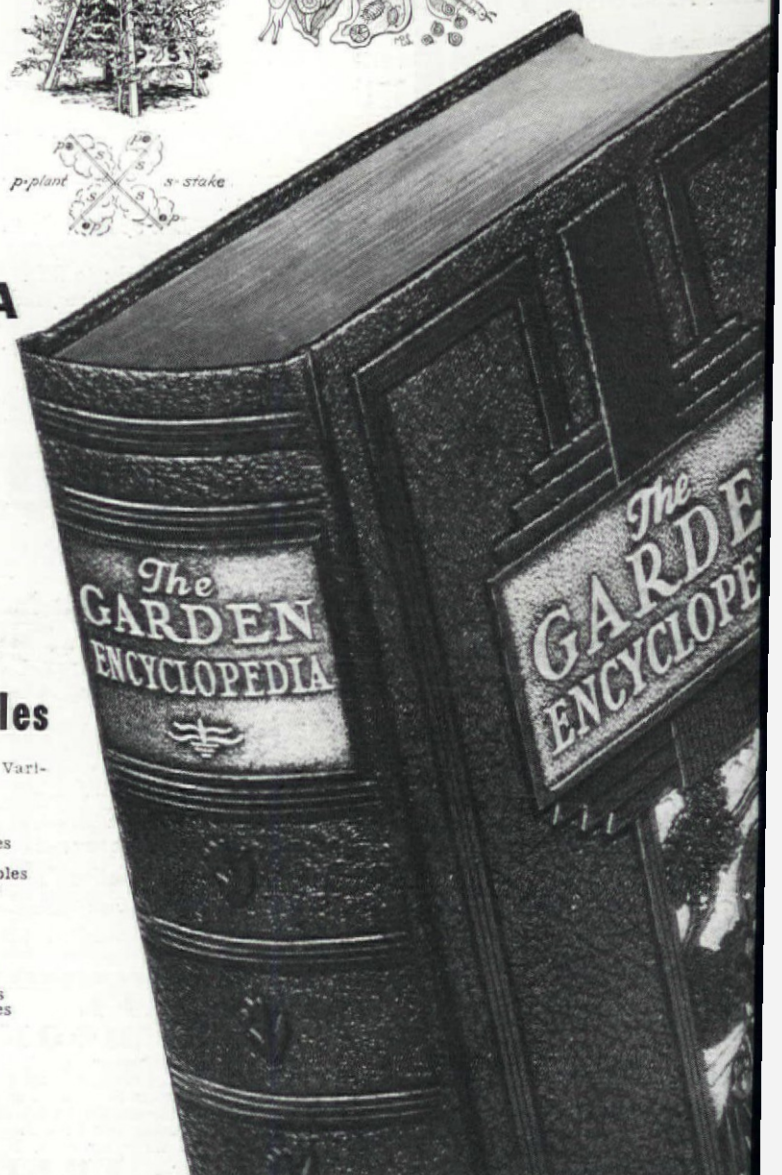
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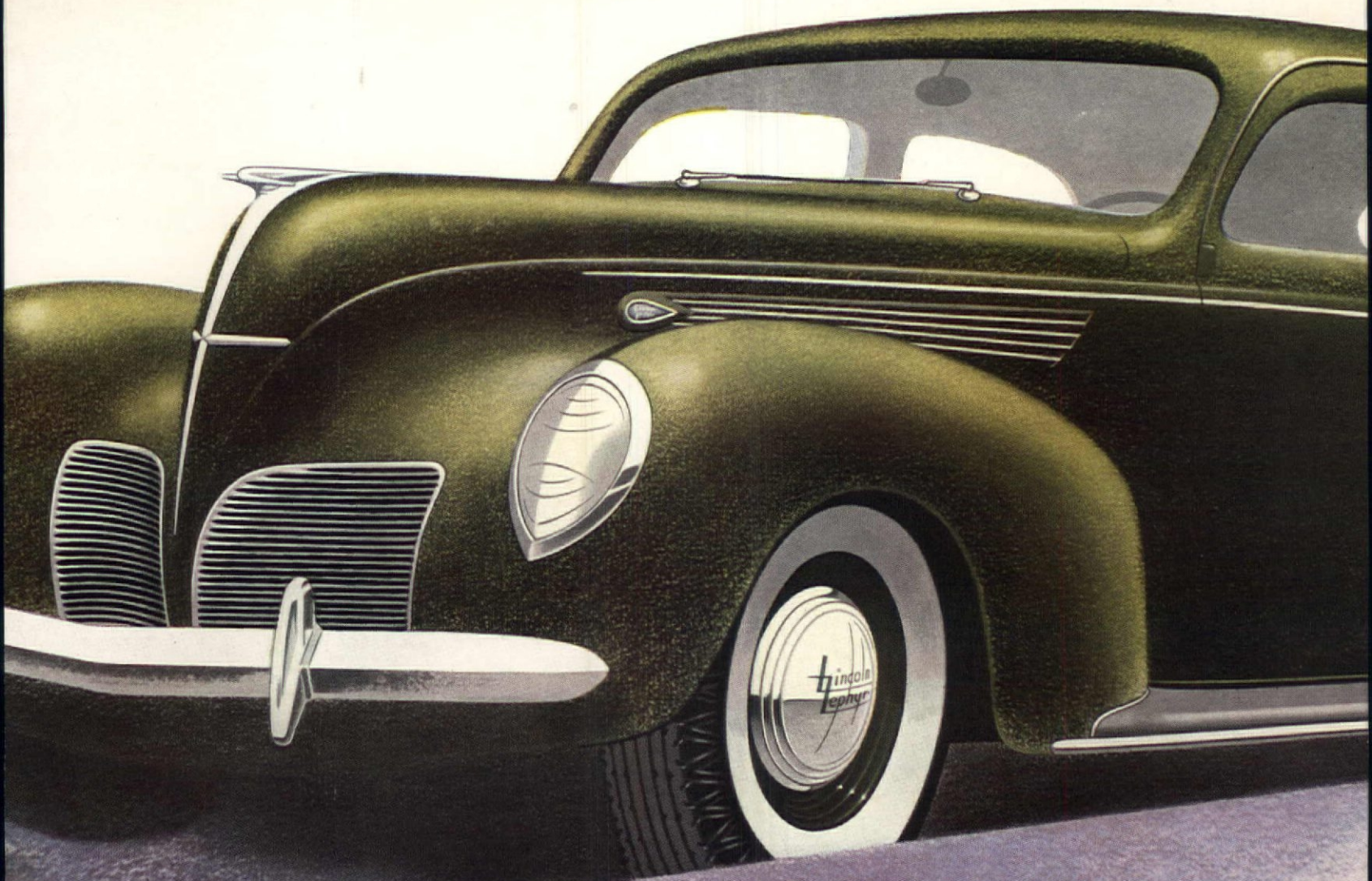
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