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.

GAS IS YOUR QUICK, CLEAN, ECONOMICAL SERVANT
Our research has shown that by gargling Listerine Antiseptic twice a day, those who gargle twice a day reach the desired germ reduction one-tenth as quickly as those who gargle four times a day. The average reduction was 96.7%.

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, which 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.
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 fully well. Now in her middle 80's, “I have wonderfully good 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.

**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 to get away from the crowded 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. A doctor had prescribed yeast cakes for my new work. Years ago I learned that it was essential for good health. It gives you, besides, the tonic action of 4 vitamins—each one an essential to your health.

That "letdown at 40" is quite common for the gastric flow to become scantier due to slowing up of digestion—a thing that can often be checked.

Fleischmann's Yeast is well known in our family, and therefore mentally—for my new work.

RENEE STEVENS

Lillian Stevens

William P. Shaw

May our health, "she says, "when you get to be my age, you will be well and strong and healthy, too."
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!

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, DeSoto and Chrysler dealers. Tune in Major Bowes' Original Amateur Hour, Columbia Network, Thursdays, 9 to 10 P.M., E.S.T.

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.

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.

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

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.

3 You 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.

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!

INVEST IN "THE CAR THAT STANDS UP BEST"

8 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 Hy-poid 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.
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 coverage 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.

The household "utility-man". For craftsmen and manual training.

Use for fixing and repair work.

In bottles, tubes and cans.

**MEAT GARNISHES — WITH FINE APPLES**

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.

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

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

**CANNED HAWAIIAN PINEAPPLE**

SLICED • CRUSHED • TIDBITS
"I taught Aunt Sue a Lesson—
She'd been living in the past!"

A MODERN GIRL TALKS
ABOUT CANNON'S
UTILITY PERCALE

"So, 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...

If you want luxurious comfort
at modest cost, find Cannon Utili-
ty Percale. So soft and smooth and
strong, yet half a pound lighter in
weight than heavy muslins and much
easier to launder. About $1.50 each.

And, at the top-of-the-top of
the world's fine sheets, Cannon
now offers exquisite CAMBRILAWN, the
finest cotton sheet made—costing
only about $9 a pair in twin-bed size.

Today, any woman can buy sheets
wisely and with confidence—by fol-
lowing this rule: trust the Cannon
name as a certain guide to highest
value.

If you put luxurious comfort
at modest cost, find Cannon Utili-
ty Percale. So soft and smooth and
strong, yet half a pound lighter in
weight than heavy muslins and much
easier to launder. About $1.50 each.

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 Sheets

THE FIRST NAME IN TOWELS IS THE LAST WORD IN SHEETS

AMERICAN HOME, JANUARY, 1938
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.
Imagination and Precedent in this Restoration

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

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, it is one and the same house. The original building was a very old structure of good material, good size, and good proportions; it was moved back on its site near the highway and, in one and the same house. The original building was a very old structure of good material, good size, and good proportions; it was moved back on its site near the highway and, in its original position, was added to the body of the present house. A garage and service quarter were added, together with small buildings and garden features. Each expanded the small farm house into an ample country home. In summer these terraces and arbors amplify the living areas 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...
Now to turn to the north from the terrace for garden space. It is possible now to find the sun around the house. In the morning you may sit in the sun on the east terrace and go from there to the south garden, and then get the afternoon rays upon the west terrace. 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 a service wing which has its own private den and porch. There is a small pool on the east side and another on the west. The

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.
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 dual 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 tool 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 terrace and is used for outdoor dining, entertainment, and for dozing in the sun. Something of the genuine beauty of the place caught in the color photograph 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]

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 34 inches long. Thoma-Glass Windo-Garden. Below, brass and copper wall pocket with variegated English ivy and fiddleleaf, from Mittelhöfer Straus.

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. Mittelhöfer Straus.

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

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.
While few of us own Raphael's and Rembrandt's, 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 in an attic, junk heap, or obtained at a ridiculously low price, a painting worth hundreds 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 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 the guide what was his estimate of its value. "That is about impossible to determine," replied, and continued by telling me that tourists came to Milan mainly for two

[Please turn to page 59]
These are the BERRIES
—so say the birds that return year after year to feast on our berry bushes

MARGARET MCKENNY

BAYBERRY

I f only real estate dealers would realize the value of trees and shrubs on lots that they so glightilly 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 suburban home was some distance away from the city from the joy of intimate study, for we were far enough from the smoke and the city so that hemlock would thrive. We put a group of that gracefully foliage 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 bedgerow, 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. Its bright blue berries, appropriate favorites of the blue birds: the red osier (C. stolonifera) with bright blue-red twigs and dull white 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, i.e., we were far enough from the smoke and the city that hemlock would thrive.

With the panicled 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 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 panicled 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 blue berries, so greatly enjoyed by the birds that they last but a short time.

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. mollis, with blue-black fruit in June; the nannyberry (V. lentago) whose cadet-blue fruit has a soft bloom, the withie-rod (V. cassinoideae), 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 mink-colored bloom would stand out like snow against the dark evergreens and later their small, apple-like fruits would be feasted upon by such interesting a attractive birds as the flickers, orioles, wax-wings, veeries, and robins. Below, a shrub of the blue haysor bush (V. corymbosum). From its lacy twigs spring hang lilly-of-the-valley-like bells, with in late summer, turn to blue-bloomed fruit a great treat for young nestlings. Still later foliage turns to vivid 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 the fields (Fragaria virginiana), but the true European (F. vesca) now well established here. Many a time I have seen a harmless mother robin bearing one of these glossy red intensely favored berries to fill a hanging gap, apparently insatiable mouth.

Farther back, under the shade of the hemlocks, went a carpet of partridge-berry (Mitchella repens) whose little two-colored berries follow delicately scented white flowers borne always in two, 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 juicy berries furnish a greatly relished food for phoebes, chenwicks, and myrtle warblers in winter, chickadees and woodpeckers.

Y ear by year our planting has increased in beauty and each season brings its favored visitors and feasters, many return year after year as we know because we hand a number of species and recognize our bands in succeeding springs. And each year is marked by a special thrill. Once, for instance, a cardinal lingered all winter; other times a long-eared owl or flock of evening gales 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 care of fruit and ultimate height at x ant not)

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, red; bush or small tree.

Cornelian-cherry, Cornus mas, red; to 20 ft. Cranberry, Highbush, Viburnum trilobum, to 12 ft.

Dogwood, Flowering, Cornus florida, red; to 20 ft.

Dogwood, Pagoda, Cornus alternifolia, blue; to 25 ft.

Dogwood, Red-twigged, Cornus alba var. sibirica, blue; to 10 ft.

Fringes-tree, Chionanthus virginicus, dark blue; to 20 ft.

[Please turn to page]
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 gracefully, 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 grays. If you want to be more dramatic and intentious about it, try using three colors for the 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 places.
Maximum of light for an architect's home

Home of Paul D. McCurry in Chicago

VICIEITY 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 mechanisms of modern building. The brick house today is smart in its formal appearance, lightness of volume—no longer awkwardly bulky or dioclec 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 shadow, 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 insulate privacy for outdoor living.

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

The kitchen is well lighted and efficiently ranged. The present study will eventually come a breakfast room or card room. The master bedroom 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.
9 pages of interior views, with remarkable natural lighting effects in all rooms including the living room, kitchen, master bedroom, and bath. Note use of small, graceful chairs and tables to harmonize with general character of the house. 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.

WALLS, curtains, cushions, nceJ etc. For instance, doweressesones... 

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.

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 color in *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 3/4 of an inch wide, and placed 3/4 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 1/4 inches wide, and cover it with pale pink satin. Add a purple cord and an old gilt tassel, hang your masterpiece over a scroll Victorian bracket 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 string satin or wallpaper. You could give this a dull oval mahogany frame.

An alternative to cutting out around flowers would be to mount this print on a wide white inner mat with an outside mat of different colors, and to frame it with a dusty pink 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...

*Sketches by MIRIAM BARTLETT*
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) 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 your picture-and-glass on your wall-papered 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 include causes to you are very profusely colored, calm them down easily. If you can see them 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-
Have 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...
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.

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, patina, pontil mark, and you emerge the bejeweled possessor of some bright little piece. You tell your family often and subtly 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 dear, 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's splendid book on the subject, then you can be sure. If you are definitely sick, 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 having been loved and cherished. It does not simply stand there waiting to be...
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 Gibbons, 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 Silvers.

The Sub-Deb Entertains the Younger Crowd

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...

DORIS HUDSON MOSS

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 suit, 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 gosamer 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 invitation 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 on the floor, the porch rail, and the stairs.

Concentrate on two things—orchestra and good food. If you are counting pennies it's 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 5]
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 truly old Spanish in Texas, California, and the Southwest. Extraordinarily little appears in print about the historic home architecture of these 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, ending until the end of the series those better-known and more celebrated early homes in the Southern and New England states.

At this writing a memorable pilgrimage made 150 years ago en the Northwest Territory was ended for settlement by the Ordinance of 1787, is being repeated, having departed from Ipswich, Massachusetts, on December 3, 1937, ox-team caravan is slowly trekking to Marietta, Ohio; it is scheduled to arrive there on April 7, 1938—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 to the people, rather than to ask people to come to any one central point. The geographic scope of the program is from Ipswich, Massachusetts, to 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 and originally were the property of the State. Because all funds realized from the sale of it were reserved for endowing Connecticut schools, covered 2,800,000 acres, extending 120 miles west from the Pennsylvania line. Another tract of 500,000 acres adjacent to the Ohio Reserve on the west, is still known as the West Reserve.

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.
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 1832 in Hudson, is the trim gambrel-roofed cottage type common in Connecticut but not often seen in early Ohio homes (directly below).
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 Talimadge 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
gables of Ohio houses of this period. It is also combined with an elliptical arch for an entrance way.

Although not recessed like the dining hall portal, that of the Singletary House in Streetsboro bears much relation to it. Let it be noted that half-round turnings replace flutings which would have taken more skill; for the same reason stars instead of rosettes seem to be used.

The town of Hudson has many fine old residences; indeed, it is supposed to possess the oldest in the Western Reserve, the Hudson-Lee House, built in 1806 by the founder of the town. Like Colonel Porter, David Hudson was from Connecticut and, at fifty-two cents an acre, he and five associates bought the township which, being rather swampy and hence a bad bargain, ten thousand acres in addition were given them upon demand. This was around 1800 when Moses Cleaveland had already established his village.

The pioneer of the eastern lake district wanted houses mostly in the New England town planning of the large grain

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 1835, with its facade 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 facade 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.

Please turn to page 55.

The carved doorway of the Mathews house is a masterpiece, with its carved acanthus leaves and drapery swags.
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
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...
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. Such restriction is not cramping. It does not mean duplication. This m of homes proves that; nor would anyone acquainted with the 18th of the English-American eighteenth century house question it. a choice so dominant does give unity to the Ohio scene. What have been Italian, French, Spanish, or even Oriental, presents in- 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, vitally influenced our earliest American homes. Note the high roof, decorative half-timbering of stucco walls, tiny dormer windows.
To Market, to Market, to Buy a Fine Sheet

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.

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.

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 necessaries.

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 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!
CACTUS in Snowland

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

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

Mother Nature rules the Southwest with a stern hand. Her cupboard is usually
and her canteen empty, and, as a result, her children are no epicures. You may con
the most confirmed desert dwellers in a sunny room anywhere by merely providing
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 approach
the 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 temper,
to fall below thirty degrees Fahrenheit, for if the plants freeze solid for more than
hours, they will die.

Cacti may be set out at any time of the year. Your friends in the desert country
send you full-grown plants or you may order them in any desired size from dealers
growers, nearby or far away. Prices range from twenty-five cents for tiny plants
common varieties to one hundred dollars or even higher for rare kinds and giant s
mens. 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
actus garden from seed. But unless you are planning it for your grandchildren, it is
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
the fastest growers, rarely blooms in less than five years. If you acquire a saharen
giant cactus, big enough to bloom, you may be certain it is a centenarian. The la
specimens on the Arizona deserts, measuring forty to fifty feet in height, were y
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-four
an 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 a
convenient time, you can throw them aside into a warm, dry corner, and leave
there for two weeks until the roots are well dried out. In the meantime, select a
with an ample hole in the bottom, put in some pieces of broken crockery or small st
then add a layer of loose gravel. Proper drainage is the secret of successful cactus c
and as a further precaution it is well to mound the soil slightly when planting cac
you follow the above directions and take care that no clay creeps into the soil mu
you can encourage growth by increasing the watering.

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

(Mildred and Gordon Gordon)

and the Southwest, these grotesque plants are useful, too, in colder cl

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

[Please turn to page 58]
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

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 time.

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...
Introducing the ALPINE LAWN

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

ANDERSON McCULLY

puttering 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-

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

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 Amaryllis Studio announces its annual Weed Show!" Then followed information concerning the time and place to record entries for judging. The contrast from the bunch of bills was welcome and refreshing. But a Weed Show! Whatever could that be like? How could anyone make 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 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 a niche, chimney, the porch, the work shop, and the garage. The fur had been removed from inside the house to make room for walnut tables and chests. As I wandered from one lovely group 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 of 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 men 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, 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 solving 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 furniture, which they really did 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

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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
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.

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

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.

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

TOYS
for
Nimble
Fingers
LENNICE C. EYRAUD

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.

PATTERN FOR MR. BOX PUP

PATTERN FOR MR. SACK DUCK
A Bermuda Type House on the California Desert

Palm 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 be a part of the whole background of the landscape rather than intrude upon it with competing masses. The Correll house has distinctly achieved this effect. With two tall pines at either side of the entrance door to give it a dramatic touch, the house is perfectly related to its surroundings of mountains and deserts.

Naturally a winter house, a vacation house on the desert, it differs somewhat from the dwelling of the rushed commuter. No gulping of water. [Please turn to page 54]
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.
N or 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 chemically treated flannel within a case of oiled 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 "slip 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 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

- almond tea cakes
- toasted mushroom sandwiches
- rolled sandwiches
- pinwheel sandwiches
- little cake pastries
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 a small greased cup cake or muffin tin 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 decorations. Decorate with candies and nuts, too.

Tested by The American Home

rolled sandwiches
pinwheel sandwiches

Remove crusts and slice bread in \( \frac{1}{4} \) -inch slices. Spread very thin with the minced chicken which has been mixed with the horseradish and mayonnaise. Brush the filling on one side of each slice. Roll tightly into cylinders and fasten with toothpicks. Cover tightly and chill for at least 1 hour. Before serving remove toothpicks and add a garnish of watercress on the end of each roll. One loaf of bread will make about 30 rolls. To make the pinwheel sandwiches, remove the crusts from a loaf of bread and cut into \( \frac{1}{4} \) -inch slices lengthwise of the loaf. Spread with the chicken mixture above. (Or \( \frac{1}{4} \) pound pimento, mashed to a paste, and mixed with a like amount of mayonnaise, as shown in the photographs 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

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, and 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 over (375 degrees F.) for about 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.

Tested by The American Home

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 pimento 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 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 \( \frac{1}{2} \) by \( \frac{1}{2} \) inches. Toast on both sides serve hot. Makes about 48 sandwiches.

Tested by The American Home

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 photographs 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

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 slices. Wrap in waxed paper and damp towel and place in the refrigerator overnight, or for at least 5 hours. Makes 22 slices.

Tested by The American Home

Cakes and sandwiches for the formal tea

The large tea cake and the sandwich loaf should be cut into conventional servings ready for the guests to help themselves. Slices as well

Photograph printed on back of each sheet
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.
• 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 of kind of fowl.

• frying in deep fat

1. For equipment you will need a 2½- 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.

• 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 ¼ cup water and ¼ teaspoon salt to the vegetable before cooking.

• 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.

• 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.

• 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.
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- Electro-Hardened Aluminum Pistons
- Scientific Sound Proofing
- Big, Low-Pressure Tires
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 positions 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 decided 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 comfort for the cool nights. Steel sash insulate the house against dust and heat while presumably among the youngetts is further sealed against termites or dry rot.

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

Simple and practical furniture is cool and restful colors, linoleum floor coverings, and pots of plants give this house an informal modernity which is admirably adapted to the indoors, keeping with its function and surroundings. A house which is a retreat from routine living! Here it is, where one may enjoy the comfort of that youth eats just as much as real days and the peace of 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 scarfed and seems to melt away like snow. Presumably, among the younger visitors, the best manners are the those of which neither admit ever eating too much or trying to eat. Yet strange is that youth eats just as much 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 or morals in seventeen or eight years, you will not make any impression in one evening.

The young crowd adores "special" dances as yachting etc., and will be delighted
American Home

pilgrimages

(Continued from page 281)

Driving eastward to Warren, one encounters the residences of many philanthropists who supported Western Reserve College in its early days. The name of Kinsman spells regard for cultural 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 hospitality equalled only in the appearance 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 constructed the church ten years later, which was heavily sponsored 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 Cleveland 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 Warren. 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 something of the genius, Cleveland, Mentor, and Willoughby had houses, too, built by him—most

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

The Mexican Supper

(page 24 for the buffet table,
Mexican style)

Hot Tamales Mexican Salad Mixed Peaches Individual Pumpkin-Raisin Pies With Whipped Cream Coffee

Note: You can buy grand tamales, so there is no need to prepare them yourself. Make the Mexican salad add little chopped pimiento to edded cabbage which has been red with chopped red apples (in left on) and mayonnaise. The chopped red cabbage lends itself nicely to Mexican salads.

For the pumpkin-raisin pie put ½ cup chopped seeded raisins your pumpkin pie recipe.

The Burn Danish

or other special kind of party)

Finger Rolls Filled with Hot Relishes, Butter and Mustard Individual Molds of Combination Salad in Gelatin on Endive Potato Chips Olives Individual Fruit Pies à la Mode Almond Nuts Bonbons Coffee

American Home, January, 1938

55
With 8 children it's just one bath after another

"Bon Ami has proven one of my ablest assistants!"
writes Mrs. Swannson

"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 rossettes 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 1733; by 1834 he was marrying 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 hipped roof 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, lowpitched roofs with pediments upheld by free-standing columns became entirely rare. 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 resid
dence most fashionable in 1843. It is built by Robert W. Henry.

Further west, not far from Sandusky, in the Firelands, is Norwalk, probably named after the Connecticut town which was burned by the British during the Revolutionary War, the giving the inhabitants a quarrel against allotments in this territory for settlement. Eliza
tasley, of Canfield, today still serves the famous Octagon House, a prize example of the Greek Revival pedimented façade, this case with a portico of octagonal columns. A sun decorates the tympanum.

A brick building housed Presbyterian girls' school, built 1848, was purchased ten years later by H. M. Wooster for a boys' residence. His daughter married Mrs. Realy of Willoughby, descendant still inhabit the house which resembles so a structure of Roman Republican days with its façade of two columns between pilasters.

A house of earlier date, the Meade-Renman-Parsons House, built by Thaddeus Sturgis 1834. Either designed and or modeled by William Meade, father of Frank Meade, well-known Cleveland architect, this house has the Revival pedimented façade and is a case with a portico of octagonal columns. A sun decorates the tympanum.

North of Norwalk is the Warner House at Unionville, probably named after the Connecticut town which was once one of the largest grain markets in the world, an birthplace of the inventor-goldsmith Thomas Alva Edison. Our architectural visit leads us at once at the Mitchel-Turner House, a great dignity with its center block and paired portico, carried out in ornament of sawed and fret correctly incorporated tablature and doorways. M. Mitchell built it as his own residence in 1828, using native white and black walnut.

Driving east to Fremont, stands a public building the Greek Revival of very strict classicism, namely the Coshocton House, built about 1840 by Williams. An imposing hexa...
The glass bug

continued from page 21

mirrored or do some of our modern pieces, but rather sparkles in a friendly, endearing manner.

Well, then, say you do such. You next go into the only mentable period of this Glo-ri-ous Order of the Doric, the indiscerrate buying period. This is where you see what you wish to make. Do you have a definite goal. Do you wish an amusing collection, perhaps with one dominating motif? There are called 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 slyly 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 might upon 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 in 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 and then look for glasses that will fit the indelible pattern or 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 sym-phonize, while the apple green and its sister, sapphire, do not.

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Santa could tell you how J-M Home Insulation will make YOUR house warm and cozy this winter

Does your house leak heat like a sieve? Take a tip from Santa, and give yourself and family a permanent gift in winter comfort—one that will help do away with expensive fuel bills and chilly, drafty rooms that are hazards to the family health.

For the modern, more comfortable way of living, for the healthier, more economical pleasure of winter comfort—insulate your house with J-M Rock Wool Home Insulation.

The fascinating free book shown below tells how Johns-Manville Rock Wool develops a uniform, permanent barrier to the passage of heat. This book also tells you everything you want to know about this scientific insulation. It explains how J-M Rock Wool, “blown” into empty walls and attic spaces, helps keep rooms warm and cozy all winter. How fuel costs are reduced up to 30%. How in summer houses are kept up to 15° cooler on hottest days.

The book shows how important it is to have full thickness, correct density with no voids or thin spots. It explains how J-M approved insulation contractors give you this kind of a job. J-M Rock Wool won’t rot, corrode, settle or burn.

Experience this modern thrill of healthy comfort and home economy— just mail coupon for free book.

You can finance your J-M Rock Wool Home Insulation with convenient monthly payments under the terms of the J-M Million-Dollar-to-Lend Plan.

WHAT! NO SNOW ON JIMMY SMITH’S ROOF?
— CONFOUND THESE UNINSULATED HOUSES!
circulates heat Cuts Fuel Costs

The HEATILATOR FIREPLACE operates on an improved principle, entirely different from the ordinary fireplace. It actually circulates heat—warms every corner of the room and even adjoining rooms. Gives thorough comfort even adjoining rooms. Proved in thousands of homes needed in mild climates.

Proved in thousands of homes and camps. It makes camps usable weeks longer—even on winter week ends. Solves the heating problem in basement recreation rooms.

will not smoke

The Heatilator is a steel heating chamber around which any style fireplace can be built. Correctly designed for proper draft, it assures smokeless operation. Fire box, damper, smoke dome and down draft shelf are all built-in parts. Saves materials, saves labor—adds little to fireplace cost.

WRITE FOR DETAILS.
State if building a new or re-building an old fireplace.

HEATILATOR COMPANY
411 E. Brighton Avenue
Syracuse, N.Y.

BUILD A Heatilator FIREPLACE

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 if the facings 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 carver and are ever so liable to be spreading the Old Glass Bug.

Framing pictures (Continued from page 21)

scrapes 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 the ruins, can you turn the well, gray stones of 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 merely look, by mixing ultra-modern Picasso reproductions with mediaeval Goya. Maybe you'll pull 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 below one big shelves, 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 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 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 harmonious proportions 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 besie on an enormous wall. If you put a picture on your mantel-piece, 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 various mats with narrow dark frames on dark walls. On light walls use deep-colored mats with white frames. If you have heavy old rococo gilt frames that seem all wrong in your rooms, take these frames apart, hang the glass and matting, and put the frames on a shelf. If you have heavy old rococo gilt frames that seem all wrong in your rooms, take these frames apart, hang the glass and matting, and put the frames on a shelf. Charming Chinese sketches in soft pencil tones are available in this country, ready-framed in slender bamboo frames. Natural wood is almost always excellent. 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 of an old picture frame. 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)

lunchen clothes in red, black and white combinations. The final touch was an old short art of mine which now look, like a picture frame, and turned into a cookie 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 facing down and illuminating 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 with 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, and the choice of this room's kitchen hardware, fixtures, plumbing, and the like, cost about $100.

Imagination and precedent in this restoration (Continued from page 111)

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 directed the planning, and piazza, pergolas and arbors of the old Colonial country houses. These are the real precedent for the porches and outdoor living quarters of today.

This house played its part in the restoration of the old house; it was followed freely and imaginatively. Without spoiling the lines of the original building, gaudy dormers were cut in the roof on both sides of the house. This permitted lighting the end story rooms with big windows, brought below the roof line flush with the face of the building. Stairs, apron, and shutters were constructed in the new wing, so the south end of the old structure a free standing chimney placed the original one. Other scarce changes were made, but all the doors, windows, and entrance were retained and proved; the original hand-shingles of the walls were left in, and painted a brilliant white.

The room contains the living room and dining room opening from a center hall. These are in the original kitchen, pantry, servants' room, and the like. Kitchen, pantry, and servants' room have been added and studied, which is a second room, opens off the dining room. The entrance to this room is through the chimney, with a switch open on hinges.

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

The American Home, January,
A wonderful flavor combination! And mighty handy! Serve it often as a first or last course; with meats; as a sparkling start for breakfast. Thicken it a bit as a sauce for steamed puddings. Add it to gelatin molds. Freeze it, "as is"...

But, whatever you do... whenever you buy... ask for Del Monte. Then you're sure of fruit cocktail that looks grand... tastes grand...is thrifty, besides!

Another happy combination

Del Monte Fruits for Salad

Something else you're going to like! Del Monte Fruits for Salad. It's a glorious blend of fruits! Peaches, pears, apricots, pineapple and cherries. Cut in larger pieces, especially for salads. Surprisingly economical, too. Like Fruit Cocktail, packed in several sizes of cans. Try it!
Modern, seamless Broadloom will spin and weave into new two-sided rugs, clothing, etc.—sterilize, shred, re-wools in all kinds of old rugs, carpets, etc.—pick, card, bleach—then redye, re-dry, then the old varnish with alcohol, and smear the other edge. This latter procedure should last against decay or surface concealed under the edges of the frame. Such a fad, 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 consult. 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 a diagnostic failure in analysis. 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 only wash the painting with water, but it is revarnished top of the old yellowed cracked varnish. Some reliance painting with a glue mixture a new canvas. For years the glue has been condemned by authorities, yet many restorers use it without scruple. Our will develop a mold growth which will become hard and brittle, or shed its glycerine, the addit which is considered a trade secret for keeping the mixture plastic and elastic after application.

Every modern authority rec end for this purpose a new resin mixture generally contain paraflin beeswax, colophony, gum elemi. Hence, do not try to paint your painting while wet.

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 you advise to question him as to his methods.

The well-informed and quately equipped picture restor has at his command many agencies through which he can make a diagnosis of the state of a picture. These agencies often him pointers as to the best meth of procedure he must utilize to perform a restoration example, by examining the painting under ultra-violet light he able to discover imperfections retouchings that were not vis the unaided eye. By infra-red photography he can bring to further details that were to be invisible to a close scrutiny the painted surface. Finally, by examining the painting the aid of an x-ray machine is further able to detect valuable information. For example, this latter procedure determine to what extent term have destroyed a wooden panel which is painted a valuable masterpiece, the making it possible to correct trouble before the painting completely destroyed. The x-ray may reveal that a valuable panel exists beneath the pain over surface of one of little value. A painting that is properly stored and properly cared should last against decay or loss of pigments for much more than a hundred years.
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 are extremely uncertain about.

Several bed sizes are now available: twin, single, double, queen, king, and special-size beds. It is the manufacturer who determines the size, plus 12 inches, or a total of the sheet length. The hemstitching is reinforced on at least one line in order to insulate the bed, to prevent the sheet from coming apart at the sides, or from tearing at the side edges.

The hemstitching, which most of us like on our sheets, but some of us have found not too satisfactory, is reinforced on at least one line of the sheet we know about. Another sheet, which is now reinforced on at least one line of the finished sheet, is called "anchor line," a line that the sheet is bound to give you every time you set it on the bed to enjoy it.

The hemstitching should be done at the center of the finished sheet, where the tension is right, and where the bed is right. The center, where the strongest portion of the cloth is, is most likely to be torn at the side edges of the finished sheet, whereas the center of the sheet is the strongest portion of the cloth.

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For white good soap is neither alkaline nor acid in the bar, it releases a slight amount of alkali in water to cleanse effectively. To "lemonize," you may use fresh lemon juice in one of these three ways:

Three Ways to Lemonize

1. Use a final complexion rinse of lemonized water—the juice of half a Sunkist Lemon to a bowlful of water.
2. Lemonize your massage ice. Freeze cubes from equal parts of water and fresh Sunkist Lemon juice.
3. Lemonize your face creams. Stir into the average two-ounce jar a teaspoonful of Sunkist Lemon juice.

Once you see how lemon refines and whitens your skin, you will wish to know the many other uses of this natural cosmetic.

Free Beauty Booklet

The free booklet, "Lemons for Loveliness," fully discusses many vital beauty subjects: hair, skin, hands, teeth, bath, the figure. Mail coupon for your copy.

California Fruit Growers Exchange
Sacramento 4, California

For while good soap is neither alkaline nor acid in the bar, it releases a slight amount of alkali in water to cleanse effectively. To "lemonize," you may use fresh lemon juice in one of these three ways:

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Lemonize!

After every cleansing, restore your skin's natural, healthy tone

"Lemonize" is the word for a big new step towards an alluringly soft and clear complexion! This way you preserve the skin's natural slight acidity against the alkalinity of cleansers.

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Win new COMPLEXION ALLURE... Lemonize!

Lemonize!

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Free Beauty Booklet

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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 fast 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," because 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 lift onto 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 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) escape and fear; (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 a bird does not sing because the bird settles down on its perch battens 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 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 heart-rending cruelty, is feeding. Most people let their canaries eat too much or too little. There is no need of allowing 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 birdseed and well-balanced seed, the quantity is not more than about two spoonfuls daily. The bird is to spill the food out of a filled cup and waste it. For safety, 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 raw spinach and of lettuce ternarily—for the iron that's in them, you know. If these are not available, an iron can well be used, about ten since being given in the drinking water twice a week.

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

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

As already intimated, too may come from a too low temperature in the room or from draughts of cold air; failure to dry perches after washing them; or from carelessness in letting the canary take a bath of cool or draughty water.

To prove the last named possibility now obtainable an excellent bird bath, enclosed on three sides in Cellophane or other transparent material, which can hang against the cage door. The canary can bathe in comfort, in safety, and so as to please those who are watching its obvious delight, to a regular, daily "tub.'
The alpine lawn is in fullest drought. The right type of soil for the kinds, weeding and dressing up.

In the Pacific Northwest, the mantis make rare gentians die from Infrequent mists make neighboring androsaces, tufted

In their homes their mists are rare. To call friends in to view the home is new! Probably a paraminent problem, the alpine lawn is with a pleasing green mantle

This is generally open to considerations. It is more concerned with

Once landed, 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 royi makes large silver thummocks. In a sizable garden such a shrubby thymes could be used for accent; while smaller areas could choose the bushy little Satureja pygmynea. These will grow almost anywhere, but are particularly happy in any kind of arm sand gardens. Other good ground covers are Acaena microphylla, Teucrium pyrenaicum, the silvery-leaved Antennaria dioica hyperborea.

and for shade where there is some moisture. A. balseatica.

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, saxifragas, arbutellas, colchicums, campanulas, violas, sunroses, pasque-flowers, all sturdy things well equipped to fight their own battles. It took a bit of waiting 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 to new ground that was so reclaimed; a small beginning in their replacement had been made with two small-leaved, ground-hugging beardedtongues—Pentstemon douglasii and one g row n from English seed labeled P. cris-tatus. Veronica rupestris, Gentiana lagodeclina, Astor yunnanensis, and A. alpinus also helped, and Pentstemon barbatus furnished several accent shrubs.

Campanula ferrutalis holds its own in such a planting, as do C. carpatica, C. turbinata, and C. rotundifolia. Of the columnbines, the Hensoll harebell, the white Aquilegia flabellata, and the porcelain A. rueteri make good accent plants for any 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. margaret rotunda 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. 1. Built by the world’s largest makers of automatic coal heat package. 2. Leads in modern features . . . such as automatic electric controls; famous air-Volumeter, enabling Iron Fireman to burn 15 pounds of coal air with every pound of low cost coal. 3. Silent drive. 4. Precision construction . . . built like a fine automobile. 5. Engineered to fit any good heating plant. 6. NO COAL HANDLING—Coal Flow models feed direct from bin.

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This is Iron Fireman—the machine that made coal an automatic fuel. Iron Fireman in your furnace or boiler, and you will have luxurious automatic heat at less cost than with hand-fired fuel, and much less than with other automatic fuels.

You start the day right when an Iron Fireman automatic coal burner tends the fire. At getting-up time, the house is warm. And Iron Fireman maintains the same even temperature throughout the day.

WITH IRON FIREMAN ON THE JOB

This is an important date in the history of the coal burner. The time has come. You are invited to see the Iron Fireman in action. Send coupon for literature.

You are invited to send for a free booklet. Iron Fireman is a product of the Iron Fireman Mfg. Co., at 816 10th Street, Cleveland, Ohio.
Cactus in snowland

[Continued from page 381]

or originates in your seed box, it will prefer a mixture of three parts leafmold to one part sand. You may cultivate it in a tent for a richer diet by adding a bit of fertilizer every 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 the texture of the soil, test it by pouring a teaspoonful of slaked lime with each six-inch pot of soil.

Now trim off any broken roots to within a few inches of the plant and spread the whole root system apart and outward under the surface of the soil. Cacti grow 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. Lacks are either missing or lacking entirely: consequently a cactus does not transpire or give off as much moisture as freely as most plants, and for this reason, it freezes and rots easily. When the normally green complexion begins to turn white and take on a bilious yellow, 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 keep 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 mounted. 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, drive a stake as far down as possible 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 long, cover the cactus bed 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 cacti bed, 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 wax-like 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, bushy and tiny, forms round out, but do not complete the list of easy to handle varieties.

Weed show

[Continued from page 43]
A GARDEN IN ITSELF—3 MONTHS OF GLORIOUS BEAUTY EVERY YEAR!

The novelty sensation of the flower world is now available for your garden. Azaleamum, the world’s greatest flowering plant, in brilliant, new colors, creates in itself an entire garden of breath-taking beauty for three solid months! The very first year each plant grows to bushel-basket size or larger and produces hundreds of big, rich blooms, and fully delights you with its color variations. Friends, neighbors, passers-by exclaim in envy and amazement at this gorgeous color spectacle!

2,928 BLOSSOMS ON FIRST YEAR PLANT!

Even the limited selection heretofore available has delighted everyone. W. J. Sheehan, N. H., says: “Azaleamum exceptionally large, 40" x 28", stands 18" high, measures 8 feet around. Everyone thinks they are wonderful.” G. A. Bernard, Ill., writes: “You say 600 flowers, I’ll bet there are 1,000 flowers on a single plant.” And O. A. Wool, Mich., reports by actual count 2,928 blooms on a single first-year plant!

SEE ALL LATEST NOVELTIES IN BIG BARGAIN CATALOG!

The Azaleamum is but one of the many wonderful novelties for your garden which you will find only in the big, new 96-page colorful Kellogg Garden Beauty Book. All the latest developments—the amazing Dazzler carnation, the famous, new Grand Master gladioli, and many others—you’ll find them all in the new, FREE Kellogg catalog, along with the old favorites you always want—and each page is packed with big values for every flower lover! Send for your FREE copy of the new catalog today—use the coupon below and it will be sent to you at once! Write before the supply is exhausted, and while we can still offer you Azaleamum and other novelties! Send for it TODAY!

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R. M. KELLOGG COMPANY Box 1383, Three Rivers, Mich.

Send me the FREE 96-page new Kellogg Catalog with Azaleamum and other prize novelties.

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January, 1938

THE AMERICAN HOME
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The American Home, January
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