

HOUSE & GARDEN

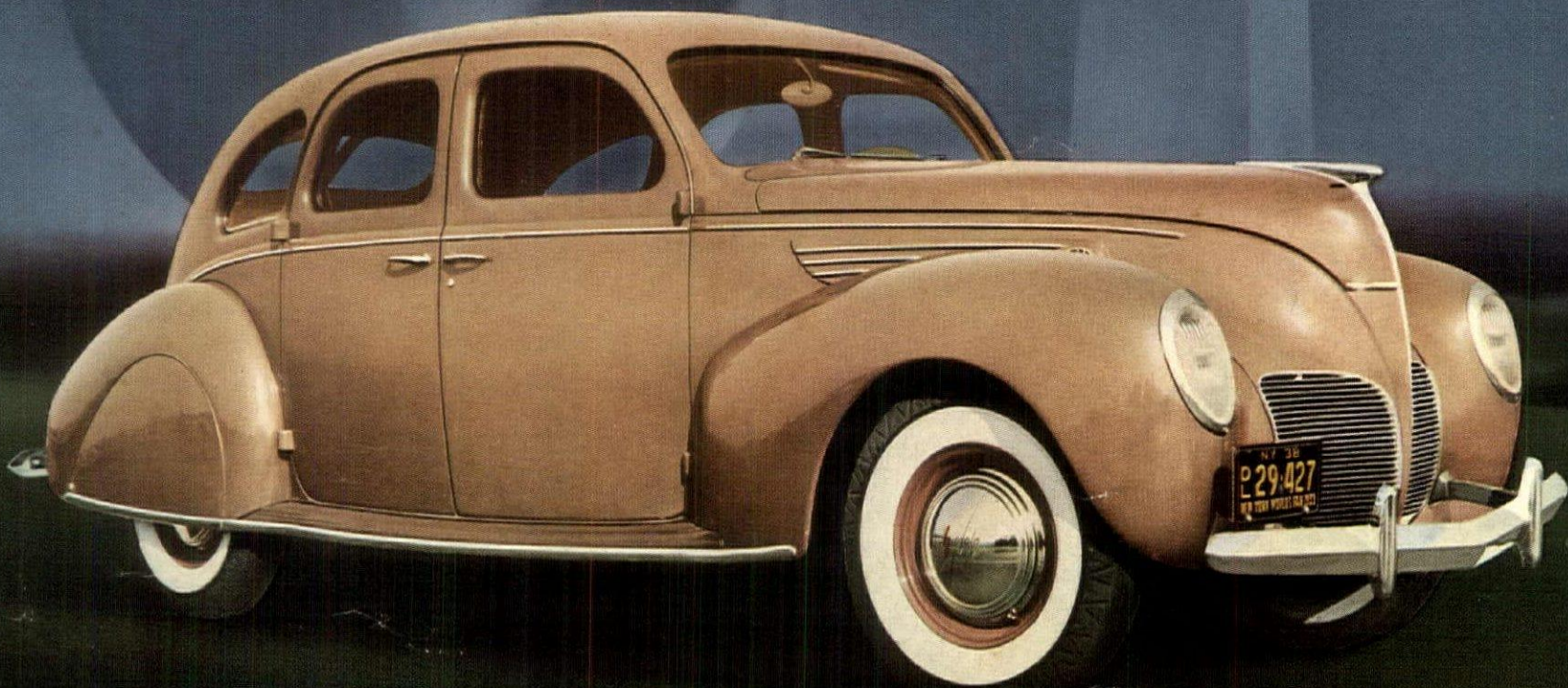
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INC: ANTIQUE

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BACKGROUND INSPIRED BY NEW YORK WORLD'S FAIR OF 1939

It BELONGS to this Modern World

Appearance, alone, announces the Lincoln-Zephyr the only car of its kind at any price. This "twelve" looks the part it plays so well. It is modern in structure. It is modern in performance. Yet it sells at a medium price.

When a new owner first takes the wheel, he finds there is something quite different about the easy, quiet behavior of the twelve-cylinder engine. It brings him new confidence in driving. It makes driving fun again. It has power in reserve, and smoothness to which he is unaccustomed, whether moving through traffic, or eating up miles on the open road.

Experienced Lincoln-Zephyr owners find that a day's drive seems shorter than before (though usually it is longer), and that the longest trips leave passengers relaxed and refreshed. Contributing to their comfort is the fact

that they ride "amidships" on chair-like seats, their weight cushioned between soft transverse springs 136 inches apart.

In every sense this car is unique. It is a new idea that twelve cylinders can give from fourteen to eighteen miles to the gallon. Yet these thrifty cylinders do! In this car, closed models have no "chassis." Instead, body and frame are welded into a rigid unit of steel trusses and panels.

The Lincoln-Zephyr *belongs* to this modern world. It is a car full of forward-looking ideas that contribute to comfort, safety, ease of riding and driving. It increases the pleasures of motoring! *And it is still years ahead!* Lincoln Motor Company, builders of Lincoln and Lincoln-Zephyr V-12 motor cars.

Lincoln-Zephyr V-12

587-44

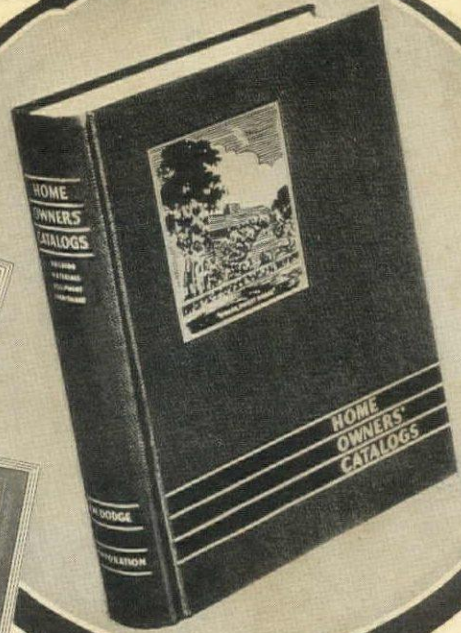
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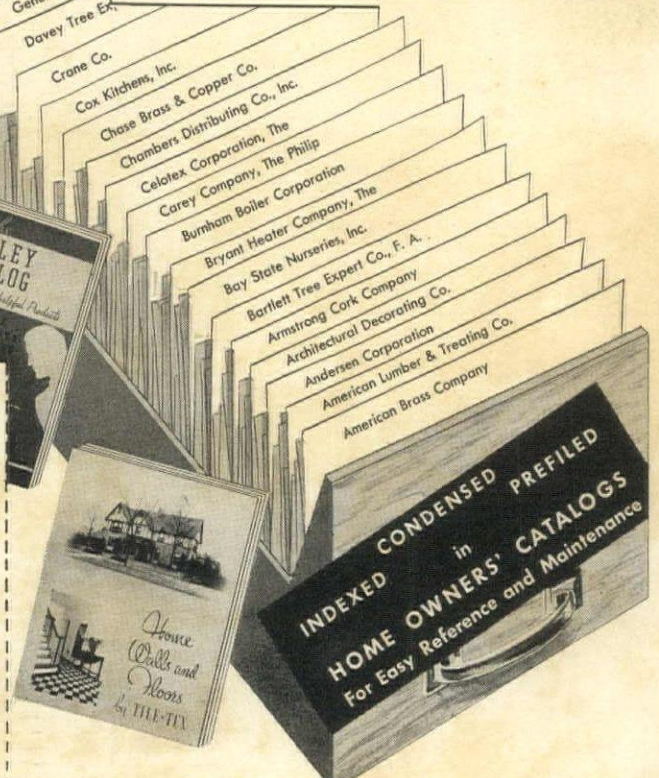
F. W. DODGE CORPORATION, 119 West 40th Street, New York, N. Y.

I hereby apply for a copy of Home Owners' Catalogs — which is to be sent prepaid, without cost or obligation — in accordance with above restrictions. My letter is attached.

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SHOPPING



ANTIQUE Reproductions

THE CHARM of fine old furniture that is woven into the American scene is faithfully and knowingly reproduced at Biggs, in the heart of the Old South . . . to enrich today's and tomorrow's living with the rich beauty of the past.

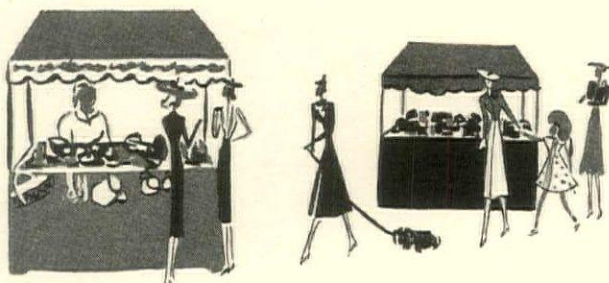
Hepplewhite End Table, ideal and convenient for lamps, flowers, chair-side accessories. Graceful oval top, trimmed with crotch Mahogany rim; inlaid with satinwood. 28 ins. high; top, 14½ x 10½ ins.; regularly \$37.50. July price..... \$30.

BIGGS ANTIQUE CO.

318 E. Franklin St. Richmond, Virginia

1217 Conn. Ave. Washington, D. C. 221 Peachtree St. Atlanta, Ga.

Send 10c for catalogue "J"



PENOBSCOT Indians in the Maine woods turn out rugged pack baskets like this one. It straps on your back, perhaps for a papoose, more likely for camping supplies or firewood. Curved to fit your back, it weighs almost nothing empty. 18" top opening, costs \$3.50. Back straps, of best quality web, are \$1.25. Order from Albert J. Nicola, Enfield, Maine



Garden Ornaments

Dancing Girl

Gracefully modeled figure of charming proportions, delightfully poised, can be used in a fountain or pool or on a pedestal at the end of a short vista.



Lead 21" \$ 50.00
Lead 36" 150.00
Bronze 21" 95.00
Bronze 36" 250.00

Garden Decorations

Illustrated brochure of distinctive bronze, lead, marble, terra-cotta, stone and composition stone on request.

Galloway Pottery on display

Erkins Studios

Established 1900

123 East 24th St., New York



AUTO PICNIC BASKET

by a famous Penobscot Indian

One of the earliest American crafts still survives in the basket weaving of a Penobscot Indian of Maine. To the *sturdiness* and expert craftsmanship of his native baskets, he adds the charm of perfect modern *utility*. Witness this auto picnic basket, which you'll certainly want for your trips this summer. It is of perfect size—with compartments to hold two thermos bottles and a hearty lunch besides!

Picnic Basket illustrated: 21" x 8" x 11"
\$5.00 express collect

Write for illustrated folder and price list on garden, picnic, fishing, pack and other unusual baskets.

ALBERT J. NICOLA
ENFIELD, MAINE



For a Colonial hall or living room in the elegant tradition, this graceful Hepplewhite end table. Of beautifully finished solid mahogany, with fine satinwood inlay on top and legs. It stands 27" high; the top measures 14" by 24", convenient size for a lamp or a favorite cigarette box. \$15 from the Davis Furniture Shop, Old Lyme, Conn.

GRANDMOTHER would never have considered her tea service complete without her Guernsey jug for hot milk or hot water! This modern reproduction in heavily plated silver adds its traditional touch to your teas *à deux*. Wicker-handled, the pint size is 6" high, costs \$5.75. 1½-pint size, 6½" high, \$6.50. Scully & Scully, 506 Park Ave., N. Y. C.



★FOR THOSE WHO CANNOT CLIMB STAIRS

It Costs Too Much TO CLIMB STAIRS

Every staircase exacts its definite toll in heart strain, physical exhaustion, and accident peril. The price you pay is not reckoned in terms of dollars, but in health. It's much wiser, and pleasanter, too, to ride at home in a Sedgwick Electric Elevator or on a Stair-Traveler. Recommended by physicians. Moderately priced. Simplified budget payments. Address SEDGWICK MACHINE WORKS, 146 West 15th St., New York. Established 1893.



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RESIDENCE ELEVATORS



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Also Trunk Lifts
Fuel Lifts and Dumb Waiters
for household use

★FOR THOSE WHO SHOULD NOT CLIMB STAIRS

MEMO. TO GASTROLÂTRES

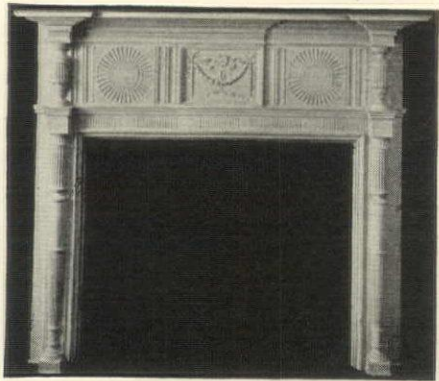
Try Pinesbridge Farm Smoked Turkey! Until recently only a few American epicures enjoyed this savory, *different* delicacy. Now the owner of Pinesbridge Farm makes Smoked Turkey—cured and smoked after a century-old heir-

loom recipe—available to discriminating hosts everywhere. Turkeys weigh 7 to 15 lbs., smoked. \$1.35 a pound, express prepaid. Order direct from the Farm. Or send for free booklet. Pinesbridge Farm, R.F.D. #1, Ossining, N. Y.



AROUND

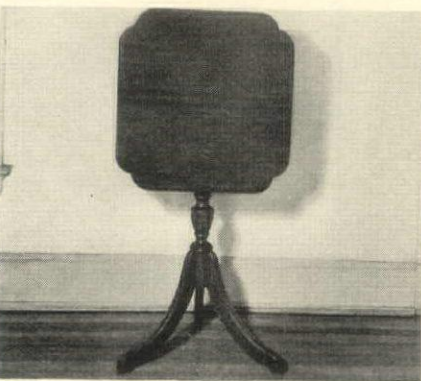
If you are interested in any of the things shown on these pages, kindly send your checks or money orders directly to the shops. In each case, the address of the shop is listed in full.



THE piece de resistance of your Colonial home may well be this exquisite reproduction of an Adam mantelpiece. It's made by a shop which specializes in reproducing beautiful mantels of all periods. This one is hand-carved in natural cherry-wood; \$200, and a real bargain at that! Ye Olde Mantel Shoppe, 251 E. 33rd St., New York City



THE "Ring Around the Rosy" design is a tradition of American hooked-rug making. This one was copied from an antique in the Metropolitan Museum, in mercerized jersey, on a beige ground with flowers in soft greens, pinks and blues. 18" by 36", \$6.65; 27" by 55", \$16; 32" by 60", \$21.50. Laura Copenhaver, "Rosemont", Marion, Va.



ATTRACTIVE variation on a typical Colonial theme is this Duncan Phyfe cloverleaf candlestand, converting into a convenient occasional table. It's made in solid Honduras mahogany, or in American black walnut, and you can also have it made with a round or oval top. The price is \$15, from the Moser Furniture Co., 409 5th St., Lynchburg, Va.



MOUNT VERNON ★ Hepplewhite Sideboard
A solid mahogany replica of the original Sideboard at Mt. Vernon. Individually hand made by skilled Potthast craftsmen, following the technique and materials as well as the design of the original. Order direct at maker's price, \$275.00. Write for free booklet, "Dining Room Beautiful."

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Established 1892

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The **Spinet Grand**
Exclusively by
MATHUSHEK
EST. 1863



In attaining one of the outstanding advancements in piano building, the HOUSE of MATHUSHEK—established in 1863—has dipped into the past to serve best the present and future—recreating one of its instruments of old to its latest achievement, the SPINETGRAND, a modern Piano.

The SPINETGRAND—the Grand Piano in Spinet form—is distinguished from all other pianos for its character, grace, and beauty. It should not be confused with the many consoles, verticals, or so called "Spinets" of upright construction.

The Genuine SPINETGRAND has the Registered trade mark—SPINETGRAND—cast in the plate. Be sure to look for it.

In New York City the SPINETGRAND is obtainable only from MATHUSHEK. Those in other sections write for booklet H, describing the various designs including Early American, Sheraton, Louis XV and Modern.

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Authentic interpretations for walls of beauty. All washable and fadeless

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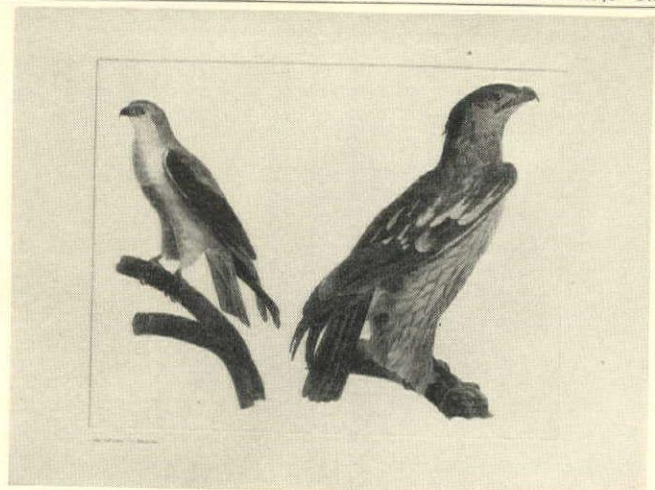
Refreshingly Cold!



BEHOLD the secret of crisp, appetizing seafood and fruit cocktails. Order 6 of these little servers, each with its ample provision for chipped ice . . . and take a bow from your guests, husband and chef. In clear crystal, nicely shaped. 6 for \$6.75. With 1, 2 or 3 letter monogram . . . \$10.75.

Send for housewares booklet "G"

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THE LOUVRE COMES TO AMERICA—Sloane opens its new Salon du Louvre with authentic reproductions of objets d'art from the Musée du Louvre and the Musées Nationaux, available at moderate cost. Above: hand-colored print from the original plate, \$10 (unframed) Third Floor

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WHITE HUARACHES



**For Lazy Summer Days
Mexico Sends This
HANDWOVEN SANDAL
IN WHITE**

Release your feet into the air-conditioned freshness of these smart imported sandals. Take them with you on your vacation for sportswear, hiking or just loafing. We promise immediate delivery.

Huaraches are light and cool with low heels and loose heel straps to relax tired feet, refreshingly different from all other footwear.

All sizes for men and women
PER PAIR POSTPAID \$3.75

To order send an outline of the foot and mention shoe size. Colors: Pure white as shown or light beige. Mention choice.

The OLD MEXICO SHOP
SANTA FÉ — NEW MEXICO

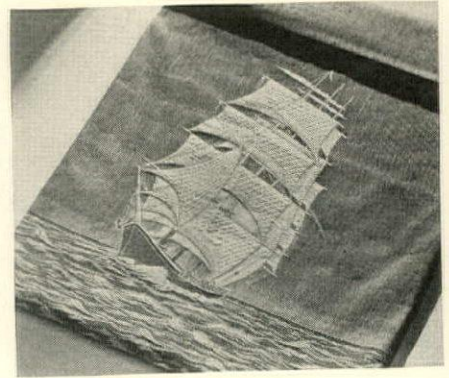


**A Flower that glows
with a cool light**

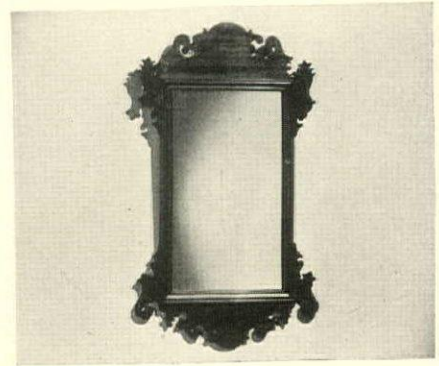
Among the cleverest of new ideas in decorative lighting is this delightful, realistic flower that glows with a cool, iridescent light. It's perfect as a Summer night light, novel and charming as a decoration in any room. 5 inches high, complete with beautiful glazed pottery vase, cord and plug. A.C. or D.C. Guaranteed 2,000 hours. \$2.95 postpaid.

Illustrated folder of Charming Glow-Light subjects mailed on request.
AEROLUX LIGHT CORP.
653 Eleventh Ave., New York City

AN American heritage is the clipper ship, brought to life under full sail on this colorful bedspread for your seashore cottage. Washable, long-lasting cotton jacquard in red, blue or brown brings out the design in fine relief. For single or double beds, and in other designs, \$3.95 each from McGibbon & Co., 49 East 57th St., N. Y. C.



AN antique of tomorrow is this beautiful Chippendale mirror, a temptation to vanity in your Colonial hall or bedroom. It's hand-made, of solid mahogany and measures 18" by 32" over all. For even the most thrifty Americans, because the price is only \$14, express prepaid, from Potthast Bros., 509 5th Ave., New York City



THE original of this sterling porringer was the work of John Coney, one of the earliest and most talented of Boston Colony silversmiths. The geometric handle epitomizes the charm and refinement of this master craftsman's work. 4" reproductions, for cigarettes or conserves, \$20 from Robert Ensko, 682 Lexington Ave., New York City



THIS little coffee table bespeaks a long tradition of Virginia hospitality. Its two drop leaves and single drawer make it a convenient addition to your Colonial living room. Solid mahogany, heat and water resistant; 20" high, 20" by 14 1/2" closed, 20" by 36" open. \$40 from Biggs Antique Co., 316 East Franklin St., Richmond, Virginia




FOR Joy SUMMER APPETIZERS

THESE *two-piece* ICED FRUIT AND SEAFOOD SERVERS PROVIDE AMPLE SPACE FOR CRACKED ICE.

FRUIT COCKTAIL may also be used for ice cream, sherbets, or various seafoods. height 4" postpaid 6 for \$6.75

SHRIMP COCKTAIL may be used too for other appetizing iced foods. diameter 5 1/2" postpaid 6 for \$3.95

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LONG ISLAND
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Long Island's Unusual Gift Shop

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Artichoke Plates
\$3.50 half doz.

Because of the tremendous shipments of these gleaming white plates we are able to offer them at this new low price. The center depression holds the artichoke itself. A well holds the sauce and the hollow rim the discarded leaves. Shipped express collect.

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Jewelers
Lex. Ave. at 60th St., N. Y.

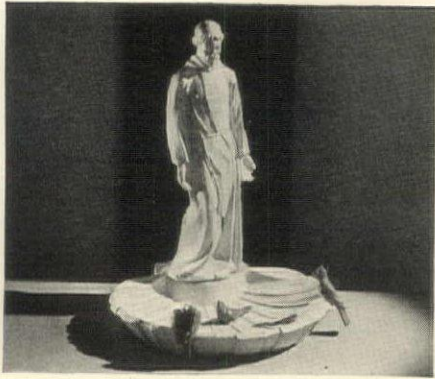


**A BENCH BECOMES A
TABLE WITH GREAT
SUCCESS**

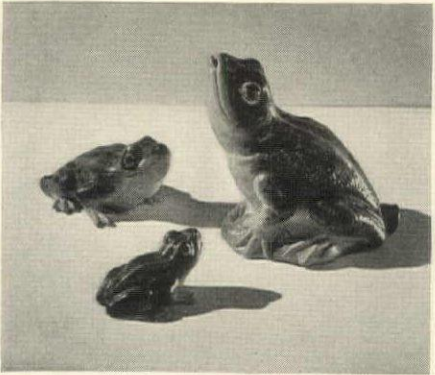
A reproduction of old cobbler's bench—suitable for magazines, books, smoking accessories...
\$25.00

Calice H. Marks
6 E. 52nd St., New York
Plaza 3-7282
Southampton
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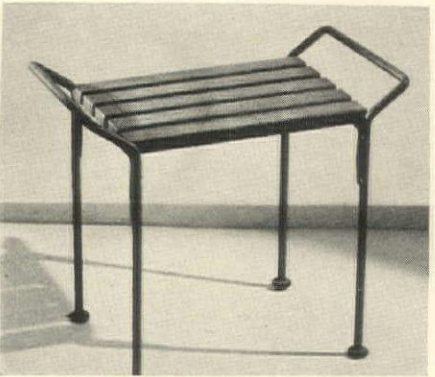
AROUND



St. FRANCIS and the Birds provides a beautiful theme for a quiet corner of a country garden. The shell bird bath and figure are in white glazed pottery; over-all height is 23", width of shell 18". Figure and shell, bolted together, cost \$25; blue or white pottery birds, \$1 each. Malcolm's House & Garden Store, 524 N. Charles Street, Baltimore, Md.



If your garden takes itself too seriously, add a touch of humor with these lifelike frogs! The largest centers a pool, shooting a jet of water, the others sit 'round the edge. Fired terra cotta with weatherproof color. Largest, 8½" high, costs \$10; next, 6½" long, \$3; smallest, 5" long, \$1.50. From F. B. Ackermann, 50 Union Square, New York City



This sturdy stool will bear with equanimity the most generously proportioned of your garden guests. In antique green iron, the top of five stained oak slats, and it's securely braced underneath with an iron bar. 16" high; the top is 12" by 21". \$12 from Galloway Terra Cotta Co., Walnut and 32nd Streets, Philadelphia, Pennsylvania

Finding The Unusual

IT TAKES unusual and beautiful pieces to give a home individuality and distinction. You'll find them in the studios of skillful craftsmen, in by-ways where fine old handiwork is reproduced, in shops that comb the markets of the world for lovely things.

But the search is an easy one, for you can discover all the charming and unusual accessories for your home in a comfortable tour of the Shopping Around pages of House & Garden.



Those who seek individual design in modern furniture . . . custom-built by America's leading modern establishment . . . naturally turn to Modernage. Our highly specialized decoration staff helps to meet your taste and budget.

Modernage
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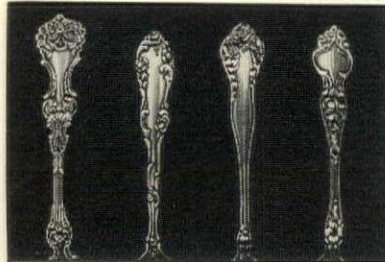


Colonial Chest of Drawers
40" high—20" wide—16" deep

A piece of many uses. In the nursery for baby clothing . . . in bedroom for lingerie, shoes, etc. . . in bathroom for towels, etc. . . in living room for magazines, music, etc. . . in dining room for linen, etc. Many women have the ability to make heirlooms of these chests by decorating them in oil over enamel or lacquer. Unfinished poplar, sanded ready for finishing, and packed in strong corrugated packing case . . . \$4.95. (Shipping weight 50 lbs.) If wanted finished in imitation walnut, mahogany, or maple, add 60c to above price.

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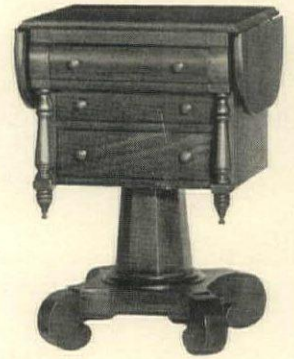
This silver has been used and refinished and is offered in first-class condition at materially under the price of new silver.

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We have one of the largest stocks of unusual silver in the United States, same consisting of Tea Services, Compotes, Pitchers, etc., by America's Leading Silversmiths, also foreign makers.

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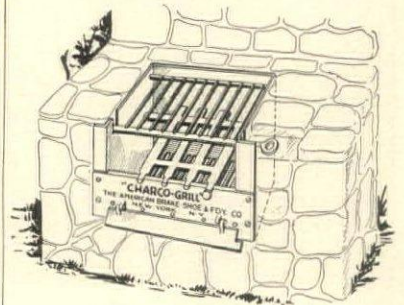
From Old Virginia

This quaintly beautiful Colonial Sewing Cabinet is reproduced from an original made in historic old Richmond between 1775 and 1790. Has three drawers and two drop leaves. Top measures 17 x 36 inches open, 17 x 20 inches closed. Height 30 inches. Price—\$47.50 express collect.

Write for illustrated folder

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HANDICRAFT SHOP
BRISTOL-VIRGINIA

"CHARCO-GRILL"

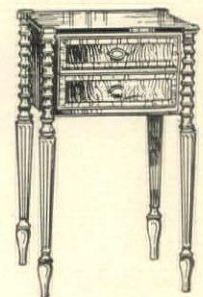


Steaks Taste Better

when broiled outdoors over charcoal or charcoal briquets on this sturdy, permanent, complete unit. Install one in your own garden, it makes an attractive appearance when set in stone or brick. Parks, picnic grounds, overnight camps or country clubs will appreciate the safety and cleanliness of "CHARCO-GRILL". Price \$20.00.

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SHERATON CHAIRSIDE or SEWING TABLE

Mahogany in antique finish. Drawer fronts banded with satinwood. Top 17¾ by 16 inches. Height 27½ inches. Seventh floor. Free delivery in New England.

\$20

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(Miniature Collies)

If you want a dog who will be a companion—protector for your children, we suggest the Shetland Sheepdog. Clean, alert, loyal and intelligent, they are all that one can ask from a dog.

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Dainty Miniature Collies bred for pets and tiny home guards. Highly intelligent, obedient, easily trained and hardy. Ideal house dogs.
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The perfect Big Dog for a Small Place. Kind, easily trained, excellent for Guard and with Children.

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The Health and Good Conditioning of Your Dog

In purchasing a dog, we buy both affection and a new responsibility. Each has a bearing on the other, and under the heading of the latter may be grouped many factors—proper sleeping quarters, systematic exercise, regular grooming and the right, well-proportioned diet—which are required and absolutely necessary to make our dogs more companionable and healthy.

Of all the many indications of good physical make-up in our dogs—clear, bright eyes and an elasticity and springiness of gait—there is perhaps nothing that characterizes health and accentuates beauty as does the good coat. No matter what the breed, the coat is the barometer responsive to proper conditioning. And it must not be forgotten that good conditioning always involves the close observance of all the questions connected with the general care of the dog. The coat of a dog that is overfed, infested with worms, and not properly exercised will soon show the neglect and carelessness of its owner.

Many are of the opinion that as far as cleanliness is concerned, frequent washings are the “cure-alls” and short cuts of grooming. It is true that an occasional bath is necessary, but there is no reason for making them too frequent occurrences. In bathing, however, it is well to observe a few important principles. Never wash immediately after feeding—two hours, at least, should elapse. Very young puppies should not be bathed, and it is advisable that the dog be washed in a warm room free from drafts. Select a soap or a liquid shampoo that produces a lasting lather; is incap-



Among the endearing qualities of the Doberman Pinscher are its devotion to its own hearth and home, its discriminating service as the friend and guardian of the whole family. Mrs. Walter Gerdt and three Dobermans



DOG MART

able of harming the hair and skin but powerful enough to absorb grease and remove dirt. It should have destructive properties for killing fleas, lice and their eggs. Wet hair should never be combed. You will find that a soft turkish towel is a far better dryer.

A thorough daily grooming with a stiff brush and in the case of the profusely-coated breeds—a suitable comb—is far more efficacious than too frequent washing. This will both cleanse the hair and skin and promote the all-round health of the coat. There are many varieties of combs and brushes, the selection of which is dependent on the length and texture of the coat.

Specifically, the comb aids in the removal of fleas and the separation of the hair strands, while the brush gives to the coat a live, glistening appearance. If used correctly, they not only promote the growth of hair but tend to make the dog happy and comfortable. A certain hour of the day should be set aside for grooming, and as is the case with bathing, it should not conflict with the feeding time. Nails should be clipped periodically whenever the occasion warrants. Another phase of dog conditioning, which has often been neglected, is the regular examination and cleansing of the ears and teeth.

The best insurance against fleas is the daily application of a flea powder to the dog's coat and scrupulous attention to his sleeping quarters. It will be found that cedar shavings and cedar bedding will do much to discourage fleas and other vermin.

As regards clipping, it is encouraging to note that this method of removing the dog's coat (Continued on page 8)



Although he is a superior water dog, the Newfoundland has been used as a draft animal in Newfoundland and Labrador. Here is one of the Obedience-trained Newfoundlands from the kennels of Mr. and Mrs. Albert B. Hilton

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GLOVER'S

DOG MART

(Continued from page 7)

during the warm weather is a method not as prevalent as it has been in the past. Clipping instead of giving the dog ease increases his discomfort. For nature takes care of the removal of the undercoat but leaves enough hair for protection from gnats, flies and hot sun. Nature not only removes the coat (that should come out) at the proper time of the year but, assisted by careful grooming and good food, hastens the growth of the new coat, so that when climatic conditions require a heavier coat it will be there. If the coat is clipped close to the hide in the spring, the dog lacks proper covering at a time when it is needed most. Clipping also destroys the coat for a long time, whereas a coat that is plucked or stripped will grow and afford protection to the dog under all conditions.

There is, however, a vast difference between clipping and plucking, trimming and stripping as applied to the grooming of a dog's coat. When the coat of a dog is plucked, stripped or trimmed, the coat is thinned out by the careful removal of all dead hair and sufficient coat is left on the body to protect it from the elements, giving the dog the appearance of having been well groomed. In the case of clipping, every particle of hair is removed from the body by means of a pair of hair clippers and the practice is to be condemned.

Pure drinking water should always be accessible to the dog. In the warm weather, it should be changed at least three times a day. Care should be taken to see to it that the dog does not gulp it after too violent exertion.

Because of his constitutional make-up the dog suffers from heat, and violent exercise especially in the middle of the day is to be discouraged during the summer months. By the same token, the dog should not be permitted to sleep or stay for too long a time in the sun during the particularly warm weather.

Dogs should not be permitted to roam or stray at will. Besides proving an annoyance to neighbors, there is nothing beneficial to you or your dog in this practice. As a matter of fact, it is decidedly detrimental for many obvious reasons. It is far better to see that the dog is provided with a large, well fenced run, in which he can exercise and which, at the same time, solves the problem of straying. You will know where he is, and that there is little danger of his becoming involved in fights with strange dogs.

Good health and conditioning, in the final analysis, are dependent on the day by day attention which owners give to the factors of feeding, care, exercising and grooming.

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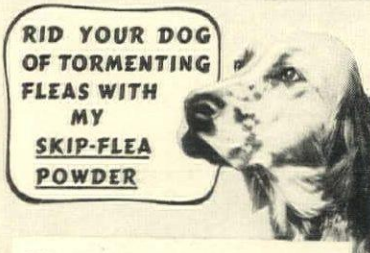


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Apartments range from one to ten rooms. The tower apartments, above the 20th floor, are two to a floor, of 3½ rooms each—and they are furnished and unfurnished. Many have wood-burning fireplaces, and the Park view from the western ones really defies description. Serving pantries and dining alcoves are included, and serving elevators off the kitchenettes supply you with the marvelous cuisine for which the Carlyle is noted.

As for decoration, a word about a typical one-room apartment we saw on the 6th floor, planned particularly for a man (but what woman wouldn't revel in it!). The main room was Regency, in maroon, cream and black; and what intrigued our feminine soul was the tall secretary, black with a gold Regency

grating. The top section opened like a cupboard to reveal a complete lighted vertical dressing table!

Downstairs, off the black and white Regency foyer, opens the main dining room, and a series of four casual cafés. The canopied Fountain Room is first, in green and white with a bank of natural planting as its focal point. The Oval Room, next, was decorated by Joseph Mullen and features a frieze of Berkeley Square. The Octagonal Room is black and white Regency, as is the main dining room. Last is the bar, with yellow walls, black floor, a stripped pine bar-proper and an amusing Directoire frieze depicting a traveling circus troupe.

And to climax this amazing array, there is the Victorian suite, for private parties, decorated by Dorothy Draper. This is a most elegant concoction of three rooms for dining and entertainment—cabbage rose wallpaper, deep plum rug, and most of the chairs marvelously dressed in tufted red plush—than which there would be nothing whicker for a Victorian wedding reception, complete with a cathedral cake and lace mitts for the bridesmaids! Vincent J. Coyle, General Manager.

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 BRONXVILLE**

August's bill of fare includes,
among other editorial delicacies,
30 Low-cost Houses and Plans

This will be the fifth Portfolio of Houses and Plans which we have presented to our expectant public; and, judging from the success of the others (every one's been a sell-out), we're on the verge of doubling the print order. Every time the announcement goes out that HOUSE & GARDEN's planning another one, the architectural staff dons rain-coats and hip boots to dodge the deluge of architectural effort which immediately descends. Now that the storm has subsided, we're putting into final order the collection caviar which made the grade. And caviar it is, with no exaggeration—so reserve your copy and count the days, because we're confident that it's the best Portfolio yet presented! All the houses cost less than \$10,000!

Lilliputian Department

We're not making any rash statements about the country's being in its second childhood, but at any rate it's daffy over doll-houses again! Miniatures, they're now called, and there are three pages in August on the art of making them. Included are a group of complete model rooms, arranged with tiny replicas of a well-known line of fine mahogany furniture.

We find that *trompe l'œil* tricks are decoration's newest light; we show them in two pages of news in decoration, along with various other decorative didoes from Ruby Ross Wood's recent New York show.

And getting down to brass tacks, there are five very practical and informative pages on wall treatments—when and how to use those large-figured and architectural wall papers, the whys and wherefores of structural glass, and a digest of all the newest wall materials.

Gardening and Travel

Gardening fare includes two pages in color on French gardens. You'll be interested to see here not only the formal types for which the French are noted, but informal plantings at which, apparently, they are fully as successful.

To round out the book, the story on Fall cruises, by Col. and Mrs. Roosevelt, is HOUSE & GARDEN's treat to all you who have saved up your vacations till September and October. Bon voyage, and don't forget to send postcards!



HOUSE & GARDEN

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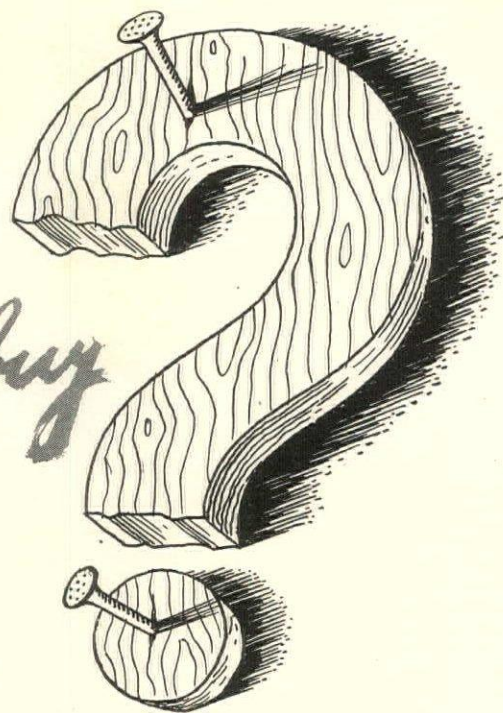
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How much will your
Building Dollar buy



You'll find 30 Answers in
AUGUST HOUSE & GARDEN
with its
SPECIAL PORTFOLIO
of

30 Low-Cost Homes

all under \$10,000

Other features of AUGUST HOUSE & GARDEN

In addition to its special Portfolio of Low-Cost Homes, this issue of House & Garden contains all of the regular features of the magazine. It brings you:

DECORATION

Miniature Rooms, containing accurate scale models of newly-designed furniture, made by the actual craftsmen.

5 Pages devoted to new methods of Wall Treatment.

Spot News—concerning the latest notes and trends in decoration.

GARDENING

Fall Plantings—House & Garden's expert advice on how and when and where to plant.

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TRAVEL

Autumn Cruising by Col. and Mrs. Theodore Roosevelt.

Do you want to build a distinguished home—one that is well designed and soundly constructed—and yet keep within a definite budget?

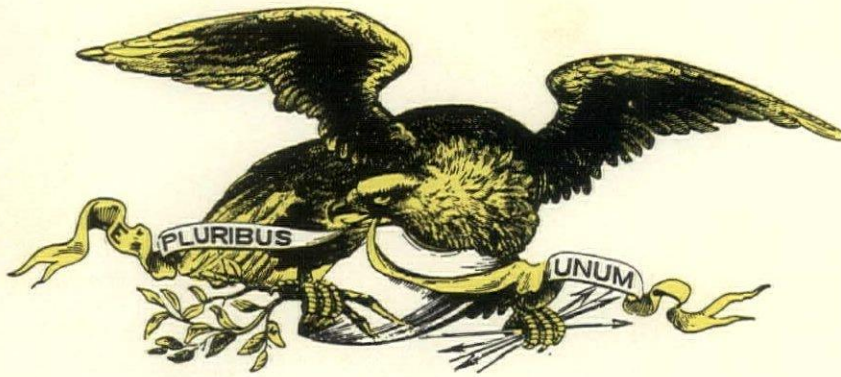
Then, don't fail to get a copy of House & Garden's August number featuring "Low-Cost Homes." This issue contains a Portfolio of 30 recently-built houses which measure up to House & Garden standards in every respect. Yet not one of them costs more than \$10,000 to build.

No matter whether you expect to spend \$5,000 or \$50,000, this collection of houses will be invaluable as a measure of what your building dollar can buy and as a helpful source of ideas. For each of these houses has character and distinction. Each has been carefully planned and honestly built to meet every requirement of gracious, modern living.

We've included a photograph of each house, as well as an exact reproduction of the architect's plans. You'll also have verified information as to construction methods and materials, equipment and costs.

Staff representatives of House & Garden traveled from one end of the country to the other to find these houses. They have inspected each one—talked with the architects and owners—satisfied themselves that each house is an outstanding achievement in beauty, convenience, and good construction at low cost.

Inexpensive houses are not difficult to find. But inexpensive houses of the type shown here are rare! So give your newsdealer your order now for the August issue of House & Garden—the "Low-Cost Homes" Number. It's too important to miss!



HOUSE & GARDEN

PRESENTS

THE ALL-AMERICA ISSUE

A repository of diverse designs, domestic and commercial, evolved by the various peoples who comprise the Americans, and adapted to the usages and needs of daily life from the beginning of the country up to the threshold of our own times. The whole making a panorama of the expressions of beauty by many racial types, now living under one flag. Together with examples of contemporary revivals of these ancient patterns as now offered to people of good taste and available to all (who appreciate beautiful possessions) throughout this broad land.

Historic examples from Index of American Design

WPA Federal Art Project

The Artists who executed the work from the Index of American Design (WPA Federal Art Project) shown in this issue are listed alphabetically as follows: N. Acampora, Nicholas Amantea, Louis Annino, William Antrim, A. Arbo, Ruth Barnes, Laura Bilodeau, Fritz Boehmer, Francis Borelli, E. Boyd, Joseph Boyd, Helen Bronson, Lloyd Broome, Edmond Brown, Alf Bruseth, Anne Buckley, Rex Bush, Giacinto Capelli, F. Cartier, Charles Caseau, Lillian Causey, Beverly Chichester, William Childers, Florence Choate, C. Christoffels, Majel Claffin, Frances Cohen, George Constantine, Eugene Croe, Al Curry, Marian Curtis, John Dana, Millia Davenport, Yolande Delasser, D. Donovan,

James Drake, Dorothy Dwin, J. Edgette, Harry Eisman, Roberta Elvis, Aaron Fastovsky, Lawrence Flynn, Mildred Ford, Magnus Fossum, Eva Fox, William Frank, Elizabeth Fulda, Anne Ger, Jacob Gielens, Helen Gilman, Isadore Goldberg, Harry Goodman, Nicholas Gorid, Harry Gresson, Alvin Gully, Bernard Gussow, Grace Halpin, Holger Hansen, Perkins Harnly, Dorothy Hay, Walter Hochstrasser, Ray Holden, Mary Humes, Gordena Jackson, Edward Jewett, Arthur Johnson, John Kelleher, Alfrea Koehn, Dorothy Lacey, Lucille Lacoursière, Selmer Larsen, Franchon Larzelère, James Lawson, Jules Lefèvre, Albert Levone, Ralph Lewis, Frances Lichten, Sidney Liswood, Edward Loper, George

Loughridge, Cleo Lovett, Frank Mace, J. McCarthy, Arthur Mathews, Stanley Mazur, Kurt Melzer, Harold Merriam, Randolph Miller, Victor Muollo, Marge Parish, John Peszel, Ray Price, Henry Rasmusen, Martha Reid, Horace Reina, Winslow Rich, Vincent Rosel, Manuel Runyan, Gordon Saltar, Maud Schmid, Erwin Schwabe, Bertha Semple, Floyd Sharp, Eugene Shellady, Alvin Shiren, Alfred Smith, Irving Smith, Max Splitmann, Jack Staloff, Alice Stearns, John Tarantino, Gerald Transpota, Alfonson Umana, James Vail, Harry Mann Waddel, Alfred Walbeck, Elmer Weise, Fred Weiss, Simon Weiss, Howard Weld, Carmel Marguerite Wilson, Wynna Wright, Abraham Zimet.





AMERICAN DESIGN

From the heritage of our styles designers are drawing inspiration to mould national taste

ANTIQUARIANISM would have us set back the clocks, get rid of our machines and gadgets, and build a Chinese Wall against the present. The modern industrial designer and craftsman, and all those who believe in the creative spirit of American decorative art, hold that the past should not mean an atmosphere of quaintness and nostalgia, but a source of vitality and renewal for our own day. Every distinguished decorative style has been a true reflection of the needs and psychology of the era which it served, and an interpretation of the past in terms of contemporary interest and demand. The brilliant cabinet-makers of Louis XV and Louis XVI, and the master craftsmen of William and Mary, Queen Anne, and the Georges in England, made good use of the design heritage that had accumulated through the centuries but were no less a part of their own time.

Our early American craftsmen had no royalty, no firmly established aristocracy with a tradition of art patronage to inspire them in the creation of master works which might become the forerunners of a style. In seeking to supply the needs of the new world they came under the influence of two forces: the overwhelming splendor of European tradition which tempted all but the most talented to imitation and the impact of the dynamic new country which stimulated them to original endeavor. American design, from the seventeenth to the nineteenth century, reveals that the American craftsman responded creatively to these forces.

The oldest furniture type, the coffer or low chest, as well as the court cupboard and other Jacobean forms, were made in the time-honored

way by our craftsmen; but they also managed to fashion them to the needs of the new land. The Dutch *kas* was likewise given a freer treatment, while the English Windsor chair was appropriated so whole-heartedly that it was hard for many to believe that the Windsors produced in this country were not of purely American lineage.

In the South, where plantation owners lived according to the fashionable pattern followed in England or in France, types almost identical to the contemporary foreign work of the highest quality were to be expected. Variations were produced in indigenous materials which, although lacking in the richness of carving of a Chippendale, or the elaborate inlays and marquetry of the royal workshops in France, have a justness of proportion, a fitness for purpose and a sturdy integrity we are happy to claim as our very own.

A large part of the early ceramics, metalwork, glass, wallpaper, as well as furniture made along the Atlantic seaboard, and later throughout the States, possesses the forthright quality and homely beauty which characterize "country" work in all lands, as distinguished from the more refined but less imaginative arts and crafts produced in important centers for the richest market. This quality is simply the genuine voice of the people—those, that is, who are neither too well nor too badly off to be fairly independent in matters of taste. The many objects reproduced on these pages from water color drawings by artists of the Index of American Design reveal a distinctive American character. They have a special flavor like Maine apples, Vermont maple sugar, and Golden Bantam corn.

Mrs. Caswell, who completed the eighteen squares of the carpet on the opposite page at Castleton, Vt., in 1835, used a tambour frame, Double Kensington stitch and a wooden needle. She dyed all her materials at home

Nowhere was the American craftsman's spirit of boldness and originality more apparent than in the American clipper ships, one of our proudest achievements in design. The ship-building industry bred a whole race of men who were not self-conscious enough to call themselves artists but who, nevertheless, practiced art as a part of their trade as makers of ships. From these we have, besides the ghosts of great ships with their wealth of carving and painting, the gilded and polychromed figureheads and other carvings that although they are sometimes the antiquarian's dream of the crude and quaint are often remarkable sculpture.

From these same workmen—they seldom bothered to leave their names behind them—we have the beautifully-carved woodwork of houses along the Atlantic coast, many of the robustly-fashioned cigar store Indians, and other wooden figures and decorations. We have weathervanes of sheet iron, brass and sometimes of wood, all of them showing that vigorous design that welds material and purpose.

Not the least important contribution to American decorative arts are the textiles made by women in, what is ironically called, their leisure time. These were among the first hand-crafts to be made in this country, and the last to give way before the surge of industrialism. In some ways they are the most original. The modern designer could find probably in a single appliqué quilt enough suggestive motifs to keep him in ideas for a year.

Recent research into the work produced by Shakers in America has brought the modern designer admirable old forms which have a fresh message for today. Some of the research carried on by the Index of American Design into Shaker work is illustrated in this issue of *HOUSE & GARDEN*. This work is a distinctly American off-shoot of the same pure source that produced some of the finest "plain" work in eighteenth-century England. Shaker meeting houses, community houses, workshops and round barns express the Shaker ideal of austerity and simplicity. Shaker crafts are in unity with their architecture. Built-in cabinets, ironwork down to the last wooden peg and iron latch are all part of a whole, designed for service and suitability. Shakers did not preach and write about functionalism—they practiced it.

The folk art that flourished in the Rio Grande and Taos valleys, produced by Colonials and Indians under Spanish inspiration, included

votive paintings and carvings, painted chests as well as other furniture, straw inlay-work and tinware. In the missions of southern California extraordinary work was done by native designers. Their textiles show a love of startling color contrasts, an arbitrary association of objects, that endear them to the surrealists. Pennsylvania "Dutch" crafts are perhaps the best known of all folk crafts today. They were produced by early settlers who, while retaining a great deal of their own peasant art traditions, assimilated American ways, and in turn enriched the design heritage of the adopted country.

The modern American designer has few of the handicaps of the early craftsman. He has the machine to do the hard labor for him, and he can call upon materials from all over the world. He has the disadvantage of his opportunities. Volume production demands his work in ever-increasing quantities; but it has in most instances taken from him the right to design for a particular place, and the right to see his work through from start to finish. Much of the artistic horror of the late nineteenth century and the early twentieth was due to the struggle of machine *versus* designer. The designer of the Seventies and the Eighties took a way out by turning to a style of anemic medievalism. The contemporary designer will not make this mistake. He has no choice but to work for today, not against but with the machine. If he turns now and then to the past, it will be to refresh himself in the vital rhythms and sound workmanlike spirit of the craftsmen who came before him.

RITA WELLMAN

HOLGER CAHILL, National Director,
Federal Art Project

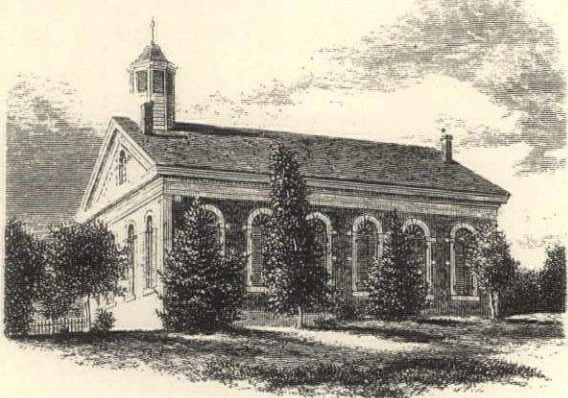


SHAKER WOMEN AT WORK.

Shakers. The colony of the "True Believers in Christ's Second Appearing" was founded in 1747 in England and extended to America. Some Shaker communities are still in existence here. They practice celibacy, oral confession and community of goods. They hold doctrines of non-resistance and non-participation in worldly government.

Today the Shakers live a simple communal life divided into families, which are ruled by elders and ellsresses. Their attention is given to simple healthful living which is regarded as a religious duty and probably accounts for the notable number of centenarians in their communities. Since they do not believe in marriage, they have been constrained to replenish their ranks by converts and by adopting children whom they educate in farming, weaving and the other simple crafts of their communities.

The Shaker Arts, including the design and manufacture of unornamented furniture, reflect their austere faith in absolute simplicity. Only rarely is a bit of chaste ornament added to their unaffected art.



CHURCH AT ZOAR.

Zoarites. Called "Society of the Separatists" and founded in 1819, the Zoarite Colony was a remarkably successful example of communistic living. Joseph Bimeler left Germany when religious controversies there became bitter and with about 300 kindred spirits established a town in Ohio. He named the town Zoar, after a Biblical city mentioned in the Old Testament.

After two years of constant hardship, the colony elected trustees to form a communal society, each man bargaining separately to exchange his labor for goods and maintenance. So successful were they that numerous applications to join their community were received, but only those whose craft was needed and whose religious character was steadfast were admitted. Even members' children had to apply for admittance.

The colony, then composed of millwrights, carpenters, dyers, stonecutters and masons, lasted some time after Joseph Bimeler's death in 1853 and gradually disintegrated. Examples of their furniture still exist in solid, simple and craftsmanlike pieces.

Three unusual sects who contributed to American Design



A GROUP OF SHAKER CHILDREN.

Jansonists. Better known as the "Bishop Hill Colony" this group of Swedish refugees settled in Illinois in 1864. Their leader, Eric Janson, was a peasant who ruled the simple followers of his faith with an iron hand. Until 1862 the original colonists were housed in log huts and dugouts and cholera took a dreadful toll. Later they learned to make kiln-baked bricks and built large communal halls.

Shortly after Eric Janson was assassinated in a family quarrel, Jonas Olson came from California to take charge. He sowed discontent and speculated with the colonists' funds. The breaking up of the colony was as much due to his autocratic rule as to the loss of money.

Bishop Hill craftsmen followed, for the most part, native patterns in their furniture, using solid wood and heavy designs.



SCHOOL-HOUSE AT ZOAR.

FURNITURE INDEX

Here we begin the presentation of 177 historic examples of American craftsmanship from the Index of American Design

1 Sofa from Duncan Phyfe's shop, 1800-1810. Mahogany frame, carved and reeded. It is upholstered in damask, Empire medallion pattern

2 Low drop-leaf table in natural pine, revealing the austere simplicity typical of Shaker work. Lebanon School, New Lebanon, N. Y.

3 Walnut desk made by the Bishop Hill Colony in Illinois between 1846-60. Ample drawer and writing space; natural finish, waxed

4 Shaker drop front secretary in white pine. Note cornices which are not usually found in Shaker style. Shaker Colony, Shirley, Mass.

5 Table of unpainted pine, 1814. Owned by the Santa Inés Mission in California. Originally made at the mission by Indian craftsmen

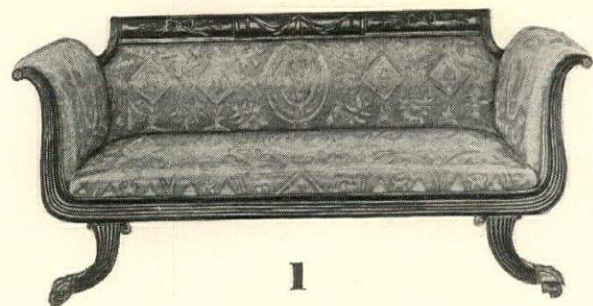
6 Pennsylvania Dutch dower chest, 1784. Pine, painted grayish black. Decorated on the lid, front and ends. In Metropolitan Museum

7 A desk of cherry with curly maple and mahogany veneer, 1800. Made in Michigan, where remoteness from the East simplified design

8 Mahogany Box Desk with reeded legs of Sheraton type, about 1800. The top lifts forward revealing compartments beneath. Simple hardware

9 Late 18th century card or console table. Of mahogany veneer, and inlaid with satinwood, sycamore, and holly. In Metropolitan Museum

10 American-Empire bed, about 1800. Unusual Middle West design in mahogany. A provincial interpretation of an Empire design



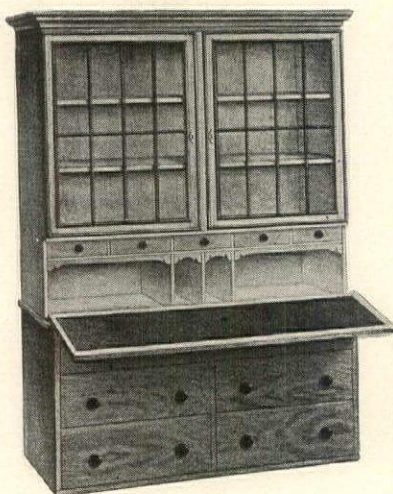
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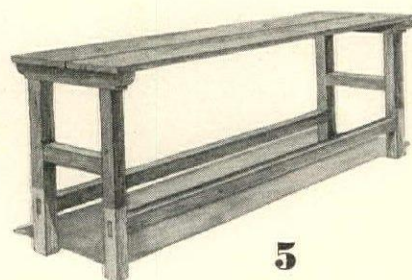
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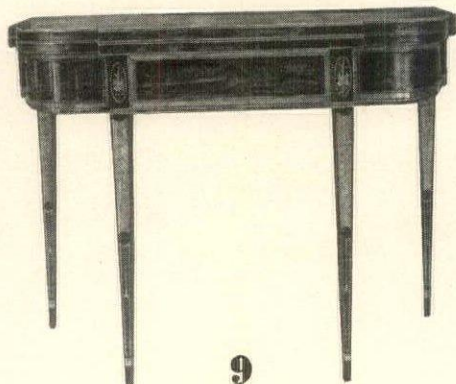
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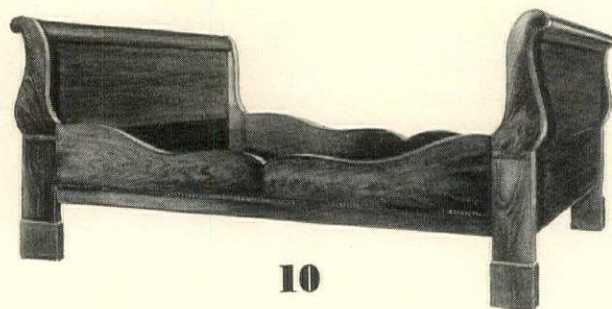
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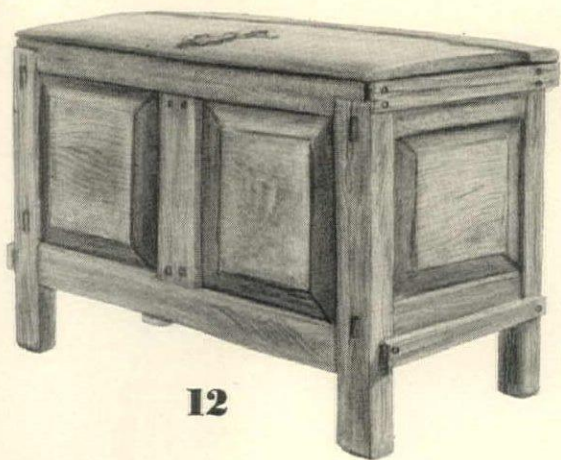
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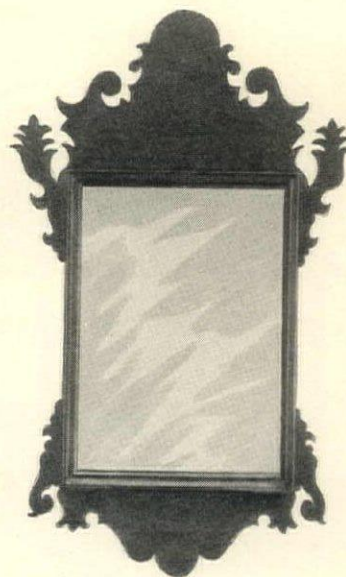
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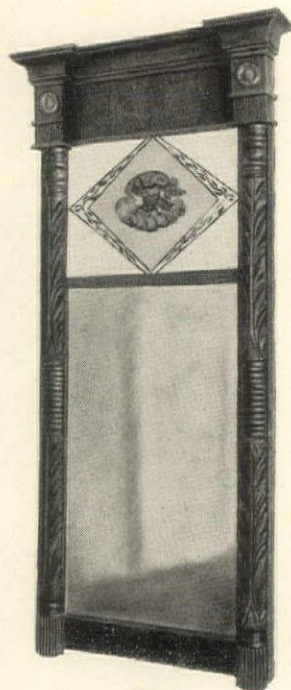
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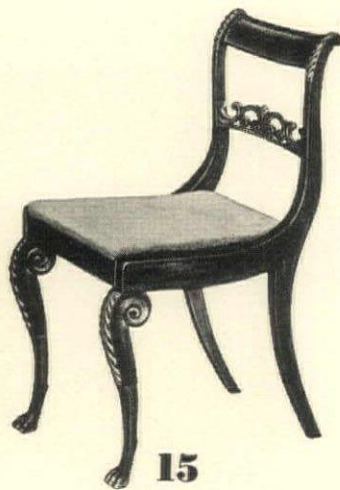
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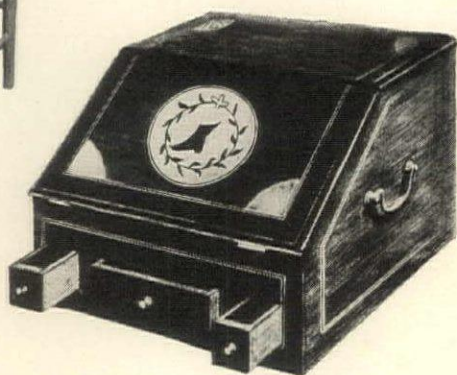
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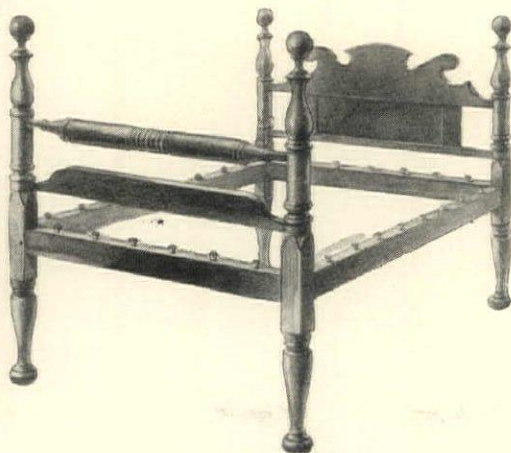
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21

11 An occasional table made by Rhode Island craftsmen about 1800. Cherrywood with high gloss finish. Good solid design; heavy pedestal

12 Old grain chest of pine or cottonwood designed by a native in New Mexico. Uneven throughout, it once had leather hinges at back

13 Mahogany-framed mirror in the Chippendale manner, about 1750. Cut out of plain flat board in a jig-saw design. Putnam Cottage

14 Hepplewhite chair made of mahogany, 1789, by Philadelphia craftsmen. Mohair seat. American version of shield back; carved splats

15 Mahogany Sheraton-type chair, made in New York City about 1820. It has acanthus leaf carving on legs which terminate in dog feet

16 Rush bottom chair made in Philadelphia, Pennsylvania. It is an early 19th century variation of Sheraton style. Solid maple, painted

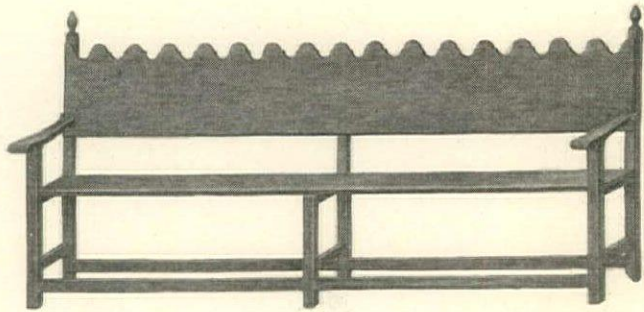
17 An Empire mirror found in Branford and probably made in Connecticut about 1820. Yellow mahogany carved posts and brass trim

18 Shaker stool with foot rests on both sides and legs set in the top. Now in the office of the Lebanon School, New Lebanon, N. Y.

19 Portable secretary probably made in Philadelphia between 1770 and 1780. Of mahogany with inlay decorations; dropped hinged front

20 Chest with drawer, 19th century. Unornamented Shaker piece which is owned by Charles H. Jones, Lebanon School, New Lebanon

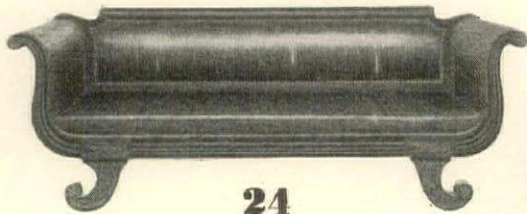
21 Walnut four-post bed, 1846-60. Designed and built by Bishop Hill craftsmen in Bishop Hill, Illinois. It has a waxed, natural finish



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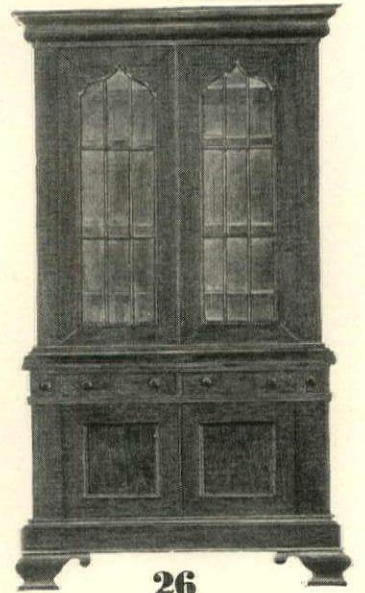
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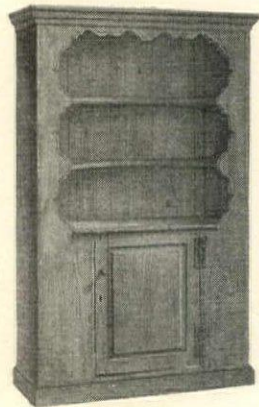
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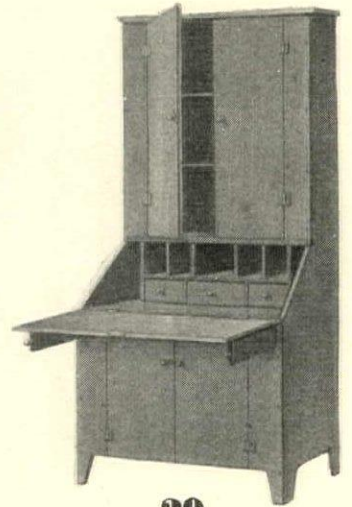
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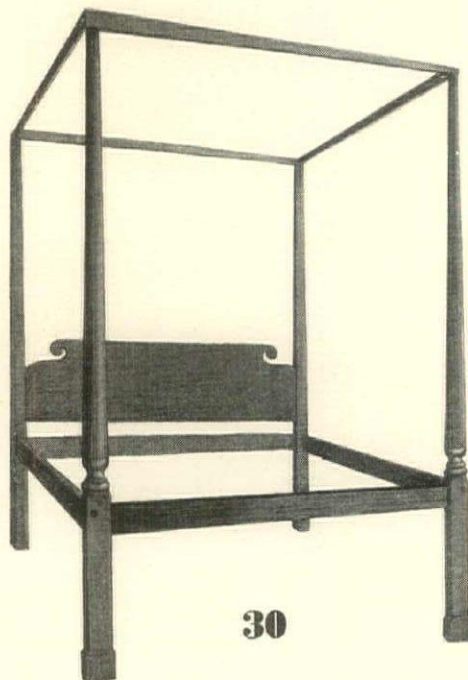
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22 Mission bench, 1820. Constructed of native pine in natural finish by Indian neophytes. Owned by the Santa Barbara Mission, Cal.

23 Windsor chair with back of oak, seat of pine, and legs of cherry dating about 1800. All wood has been left in its natural coloring

24 Sofa in Duncan Phyfe style by unknown maker. About 1810. Mahogany upholstered in black mo-hair with brass tacks around edges

25 "General Cass Table", 1785-1800 in Sheraton Cloverleaf style. Original owner, Lewis Cass, Governor of Michigan. Red mahogany

26 Combination desk and bookcase made by slaves on Mr. Aime's sugar plantation in Louisiana about 1850. Mahogany. Louisiana Museum

27 Dresser or cupboard of unpainted pine, 17th century. Note "H" hinges and delicate carved front. Boston Museum of Fine Arts

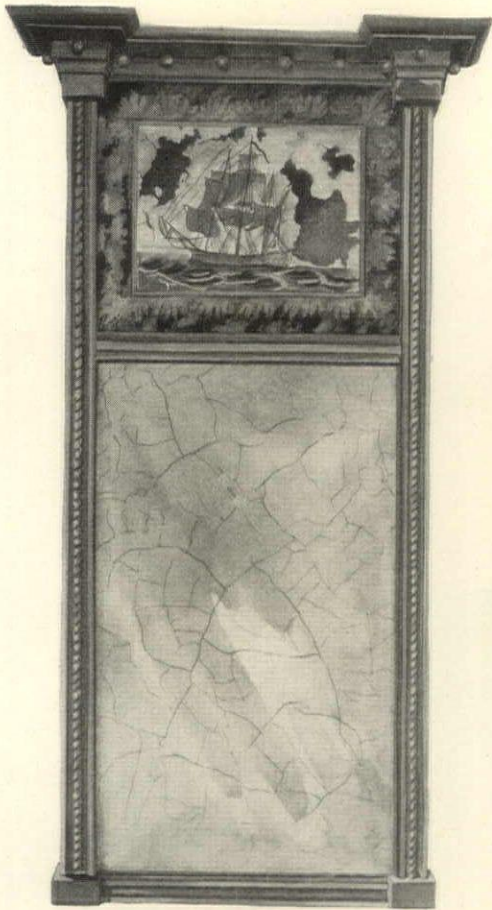
28 Clock made by Nathaniel Hawxhurst about 1818. Mahogany with satinwood inlay. Painted flower decoration on the hood and the dial

29 Rare secretary from New Hampshire and dating from the first half of the 19th century. Made of butternut by Shaker craftsmen

30 Late 18th century four-post bed in colonial style from Concord, Massachusetts. In cherrywood which is now a rich, dark brown in color

31 Pine table stained walnut, about 1725. The three simply turned legs are connected by stretchers. Now owned by Brooklyn Museum

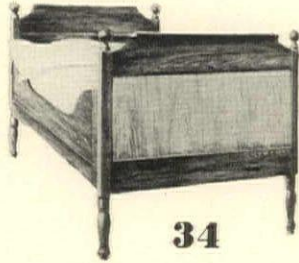
FURNITURE 1700-1860



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34

32 Mirror with hand-turned gilt frame. Put together with wooden pegs about 1840. Picture on glass painted in rose, yellow and gray

33 Mahogany sidechair, 1857 by John Henry Belter, a New York cabinet maker of the Victorian period. Museum of City of New York

34 Bed built by Zoarites probably about 1830. Showing restrained Directoire influence. It is made of cherry with broad panels of pinewood

35 Whittled wood frame originally made to hold baptismal certificate. Carved by Zoarites, 1817-37. Shows peasant German influence

36 Child's three-slat tilting chair, 1810-40. Made of maple, stained reddish-brown. Original tape seat typical of most Shaker work

37 Carved gilt mirror frame showing Hepplewhite influence. Rope bowknot decoration at the top. Made at Newport, R. I., 1785-90

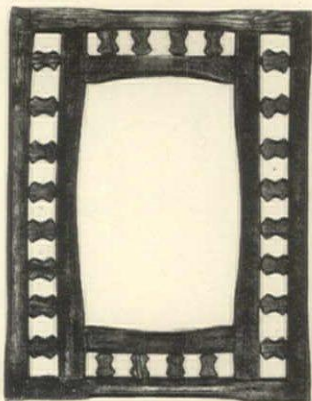
38 Sewing cabinet made in 1830 at Shaker Colony, Hancock, Massachusetts. Of maple with thin varnish. Drop leaf section in back

39 Carved rosewood armchair, 1857. Made by Belter, N. Y. cabinet maker. Note elaborate grapevine motif carved on back of chair

40 Painted chest, 1700-87, typical of the "Guilford Chests" from Guilford, Conn. Of oak, painted maroon. Note unusual white design

41 Shaker dining table from the Lebanon Colony, New York. The top is made of a single slab of white marble 8 feet long, 3 feet wide

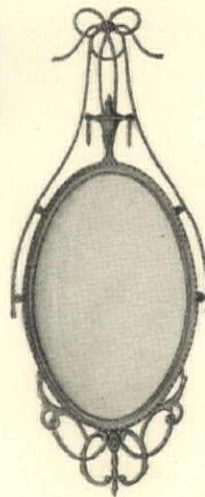
42 Chair, about 1800, showing Chippendale influence. Plain walnut finish. It is upholstered in patterns of yellow, brown, grayish white



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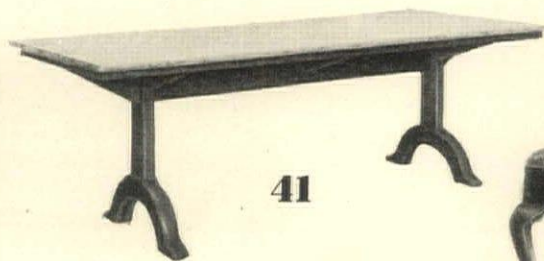
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OF ANTIQUE



Twin tester beds, copied from a full-sized 18th century design, about 1740. Highboy after one in the Walker collection. Kindel



Herman Miller's adaptation of a Shaker wall cupboard from down New England way. Solid maple in a rubbed natural finish



A chest typical of John Goddard's simpler work. In a warm, rubbed maple marked by fine lines and proportion. Whitney



Tip-top table from Imperial's Jefferson group in Shadwell finish—a mellow mahogany particularly developed for the line



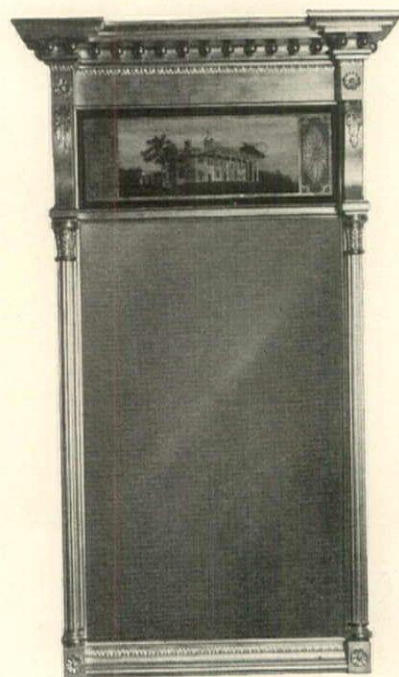
Block-front mahogany secretary of American Chippendale design. Delicate pediments, claw feet. Period about 1770. From Charak



Great-arm Windsor, after an original in the John Whipple House, Ipswich. In an aged maple finish. By Heywood-Wakefield



A sturdy little Hitchcock chair of painted rosewood with golden apple stencil. Rush bottom seat. It's from Heywood-Wakefield Co.



Early States mirror, about 1790. Frame is ornamented with gold leaf. Mount Vernon in glass on top panel. Biggs, Richmond



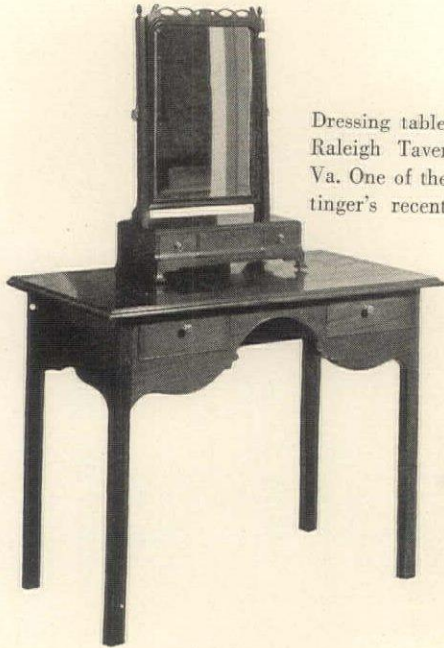
Drop-leaf maple table with as many uses today as in the days of the original after which it was copied. From Robert W. Irwin



Low four-poster bed, well scaled and sturdy. Matching night tables. In a light maple finish, old as the hills. It's from Statton

INSPIRATION

Contemporary furniture designs inspired by the fine traditions and craftsmanship of the past with the comforts and conveniences that are a part of Twentieth Century America today



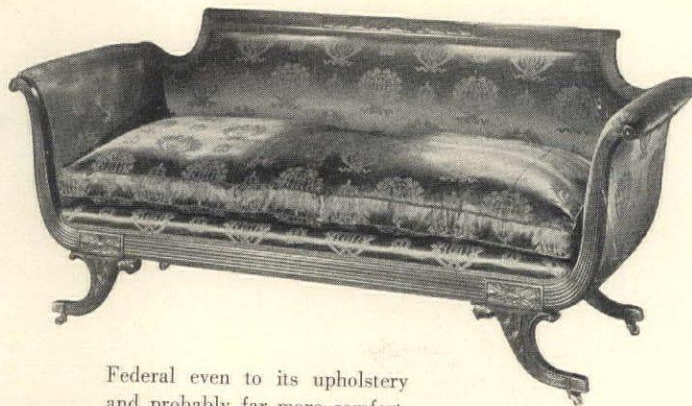
Dressing table after one in the Raleigh Tavern, Williamsburg, Va. One of the pieces from Kittinger's recent bedroom group



Boston rocker, short of leg and high of back with painted fruit design. One of the earliest American chair types. Nichols & Stone



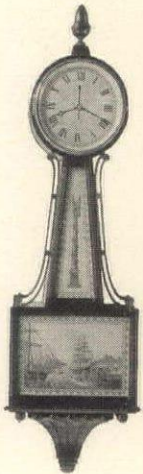
Fine old mahogany chest from Drexel's interchangeable Federal group. This one takes its design inspiration from the old South



Federal even to its upholstery and probably far more comfortable than the original from which it was taken. Tomlinson



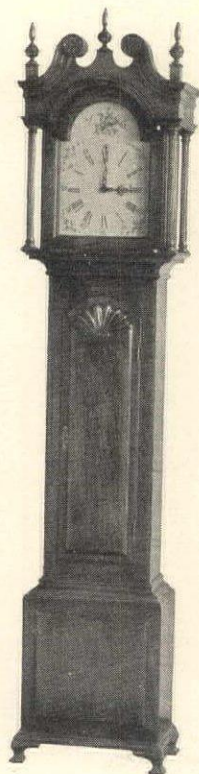
Dainty "Glencoe" dressing table carrying on the spirit of old Boston. Shield-shaped mirror. From Kaplan's Beacon Hill group



Seth Thomas's "Duffield" banjo clock in mahogany with Boston Tea Party panels in color. Self-starting, synchronous and electric



Especially designed for Macy's "Guilford House". Dundee cabinet in rich maple, copied from a fine original. Conant Ball

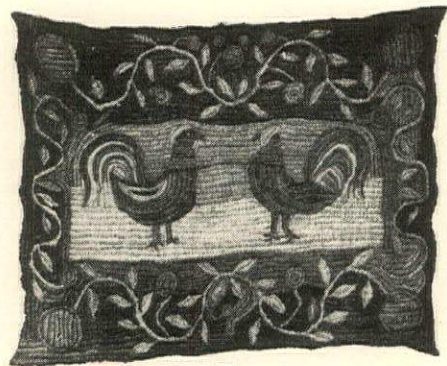


Grandfather clock showing Goddard's influence in its block-front base, door with shell carving. Period 1760. From Colonial



Early American Spinet Grand by Mathushek with simple, graceful lines. Brown or red mahogany, maple, walnut, ebony finish

TEXTILE INDEX



1

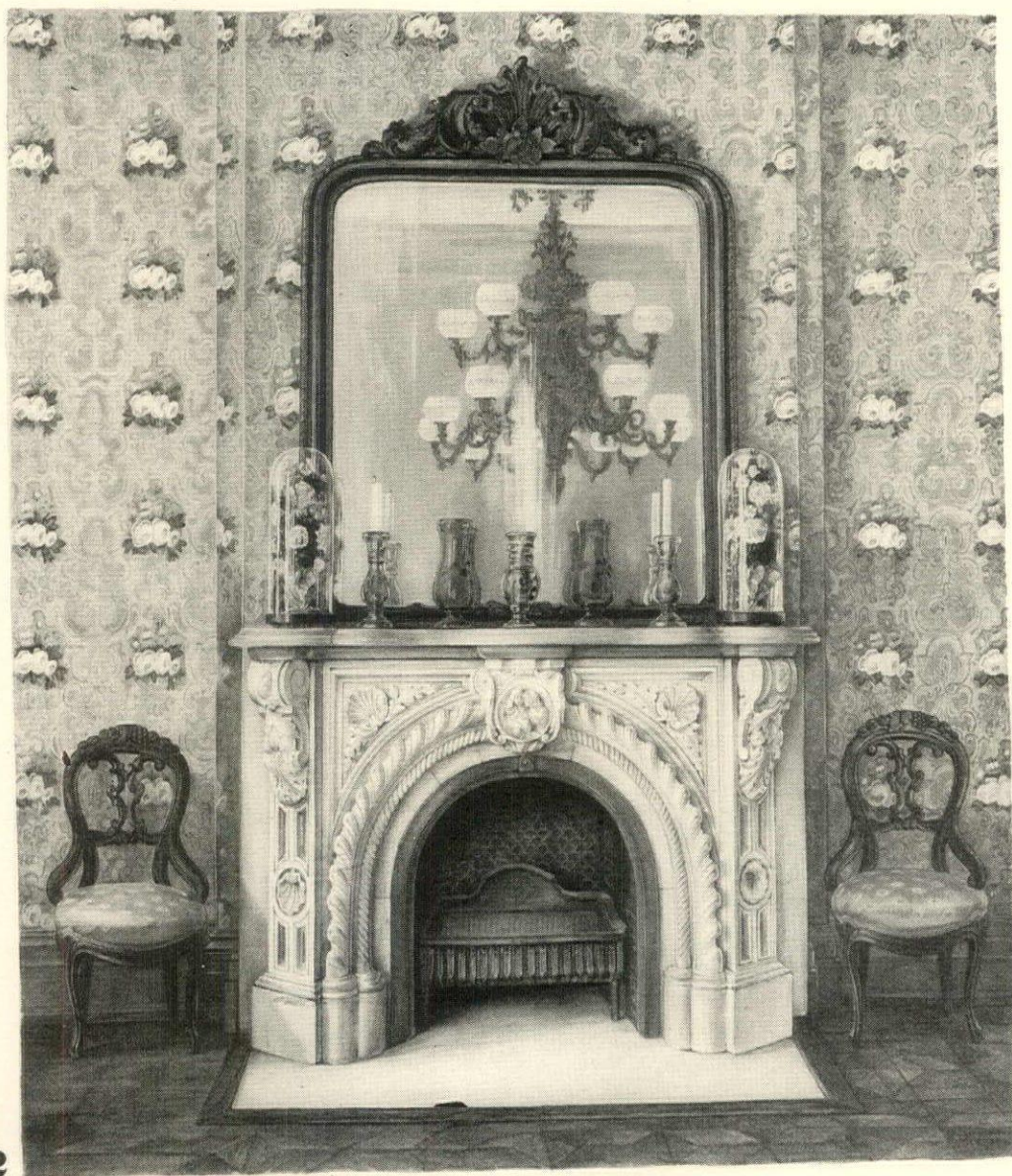
1 Mat embroidered in homespun wools. Made in Pennsylvania in the 18th century. Design in rust, purple, blue, pink, on a gray background

2 Mantelpiece group in Mid-Victorian style, 1856-60. Mantel of fine Carrara marble with medallion carving after Lawrence's painting, "Calmady Children", in the Metropolitan Museum. The wallpaper, a medallion and floral design in bluish mauve, white and deep green, comes from a house at Thomasville, Ga., of the same period. The ornaments are in gold and silver, with wax flowers under glass at each end of the mantel. The mirror, framed in gold and black, reflects a cast bronze chandelier. Original owners were the Roeblings, Brooklyn Bridge builders. Present owner, Lloyd L. Rollins

3 Printed calico, 1779, designed by James Hewson, early American calico printer. Deep pinks, reds, blues, on brown, Louisiana Museum

4 Ingrain carpet, handwoven before 1860 by Bigelow-Sanford, Clinton, Mass. Oldest piece of its type. Colored medallions on natural weft

5 Coverlet, 1780-90. Spun, dyed and woven by Mrs. Anna H. Hammond, Shenandoah Co., Virginia. Blue-brown, red and white plaid



2

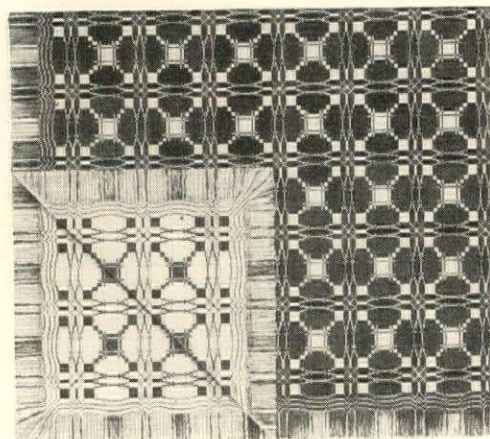


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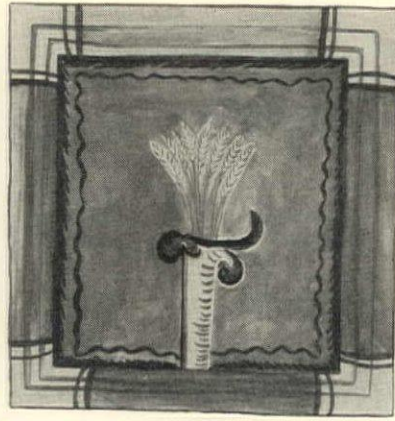
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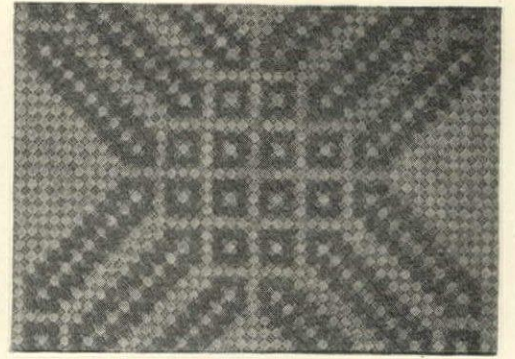
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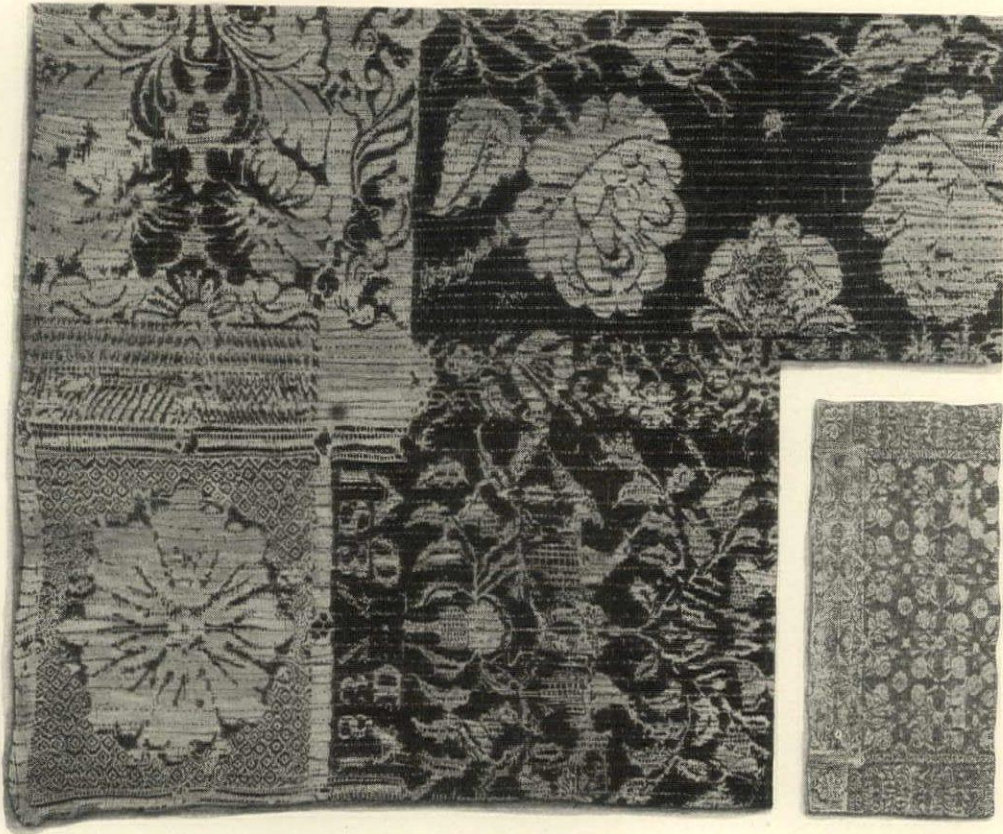
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9

6 Bandbox paper of the early 19th century. Leaves and flowers in pink and brown on a yellow background. The Brooklyn Museum

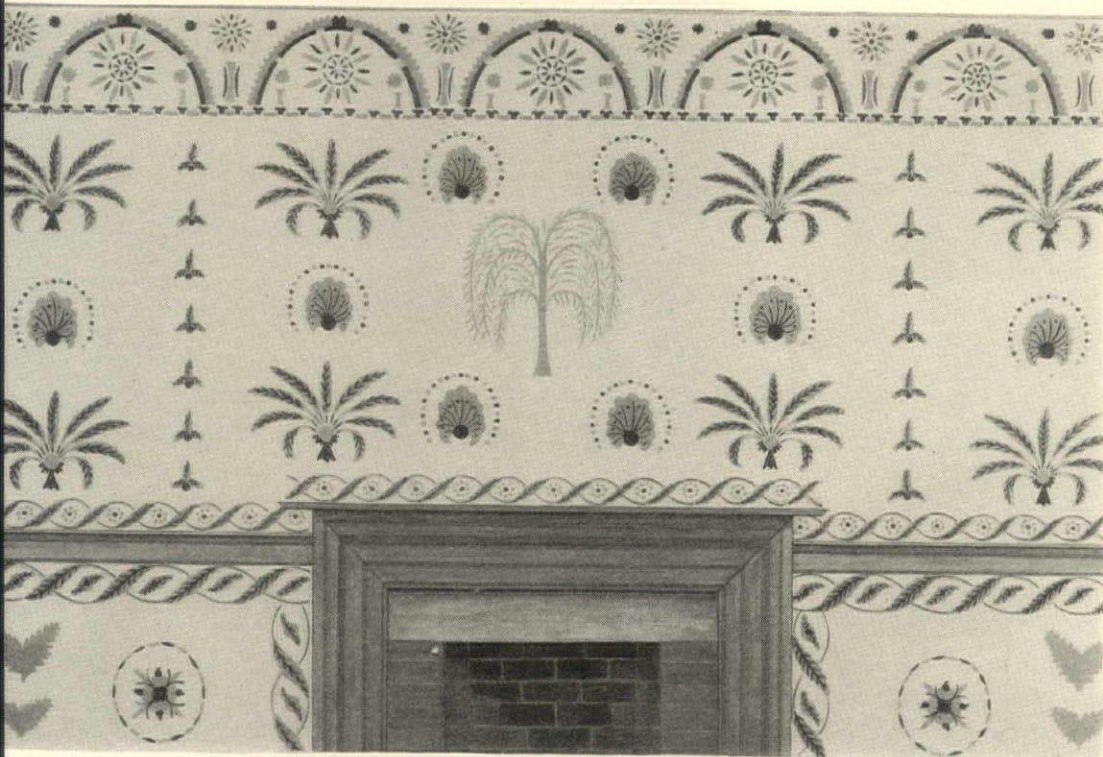
7 Painted panel from main reredos, Church of Sanctuario, at Chimayo, N. M. In deep pinkish-reds, brown, greens and yellows

8 Section of a coverlet, 1787. Made of wool and cotton by Hannah Aldredge near Mt. Vernon, Ind. Soft brick-red and cerulean blue

9 Bandbox, 1855. Covered with all-over floral, stripe and scroll design wallpaper. Present owner, Museum of the City of New York

10 Handwoven coverlet, 1837, of homespun wool in blue and white. Insert shows repeat of design and border shown in large picture

11 Wall with stencil designs in several shades of green paint on white plaster. 1820-40. Found in an old Griswold, Connecticut house



11



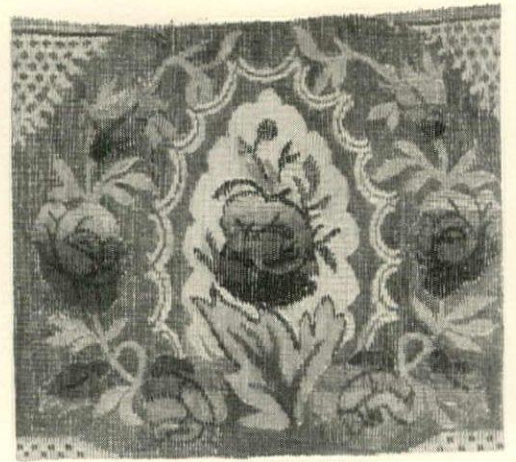
12

12 "Barb" (muffer) 1865-70, of black lace. Probably thread lace. Floral design is typical of pattern in printed fabrics of this period



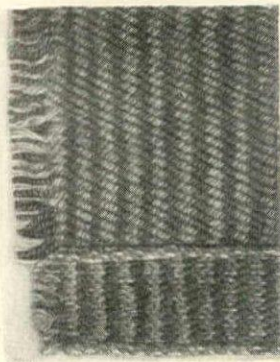
13

13 Brussels carpet, about 1850. Used for side of a carpet bag. Early Victorian floral and scroll design. Tans, dull greens, soft reds



14

14 Brussels carpet, about 1850, found on opposite side of carpet bag described above. Medallion design: reds and greens on tan ground



15

15 Shaker ironing board cover, early 19th century. Double weave with invisible warp, in brown, orange and olive; wool and cotton



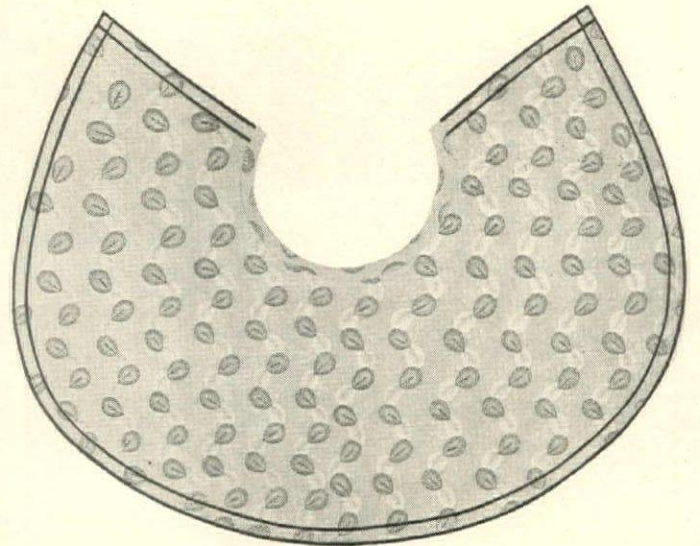
16

16 Quilt, 1800. Squares of homespun and glazed chintz. Left: white ground with red and yellow. Right: white with black, yellow, green



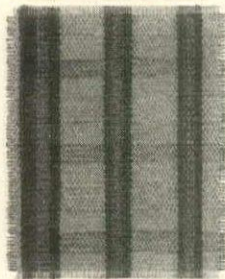
17

17 Bookplate, 1798, in Pennsylvania Dutch "fraktur" painting. Heart-shaped name plate. Red, gray, brown, yellow. Hist. Soc. of Phila.



19

18 Mormon colony homespun dress fabric, Utah, 1884. Red stripes bordered with brown; grayish blue stripe with brown. Univ. of Utah



18

19 Shoulder cape, 1835-60. Work of negro slaves in Louisiana. Fine patterned ribbed silk, trimmed with hand-made narrow black silk braid

20 Fragment of Shaker shagging; cerise interwoven with brown. Used for tablemats, antimacassars. Fine craft developed by Shakers



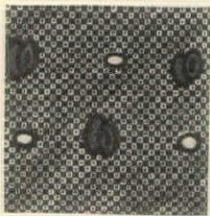
20

21 Pre-Civil War chintz, dark red with scroll medallions containing red and green bouquets on buff background. Owner, Aline Bernstein



21

TEXTILES 1779-1884



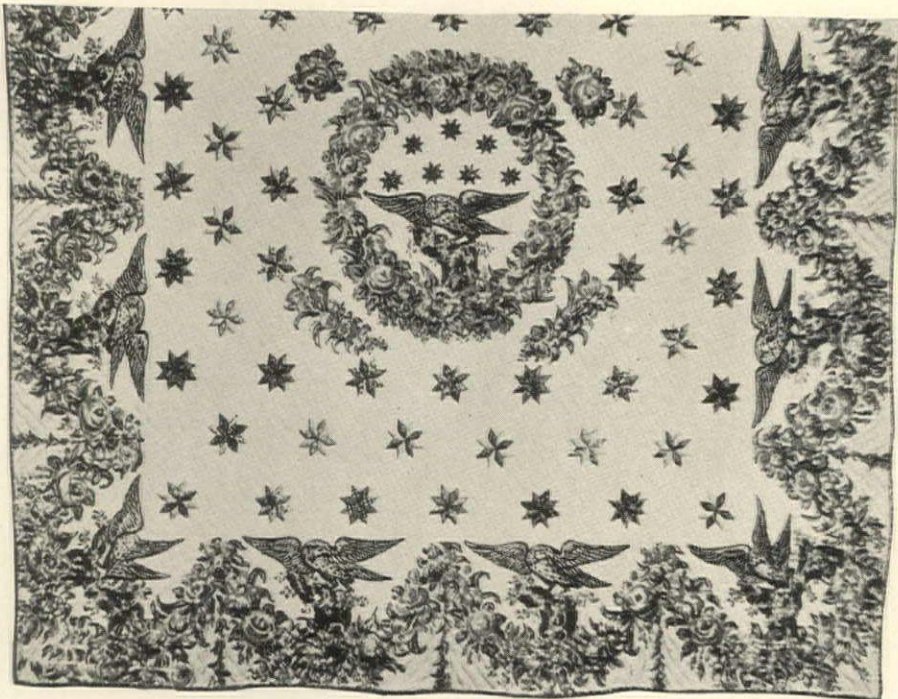
22



23



24



25

22 A patchwork quilt square, 1835-50. Brown and white predominate on geometrical patterns of brown and red easter egg dots

23 Square from the same patchwork quilt described above. Has a chocolate brown background with floral patterns in blues and greens

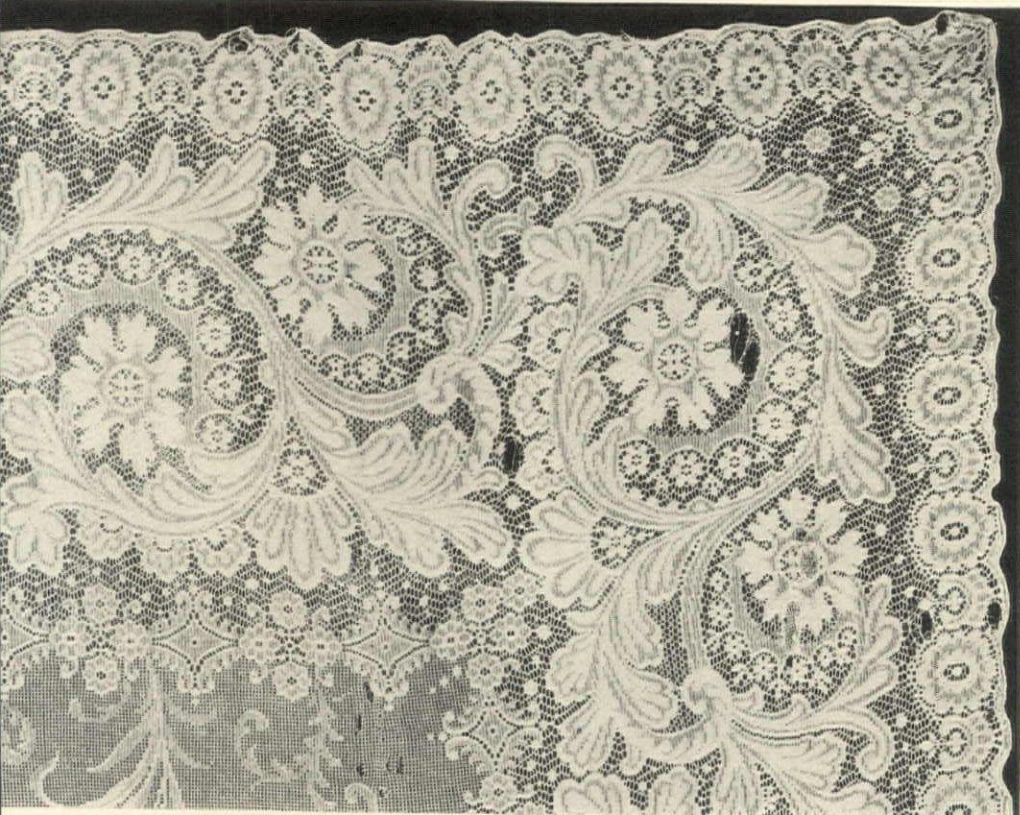
24 Dress goods, 1871-72. Characteristic patterns in brown and black on white by the Clyde Print Works. Modern feeling in designs

25 Patriotic chintz with American eagle and star designs made about 1820. Later used for appliqué quilt, made at Bound Brook, N. J.

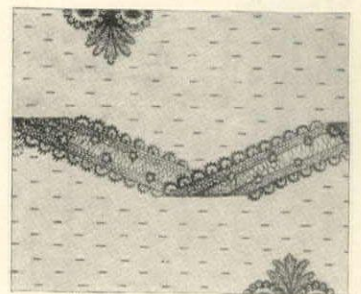
26 Printed cottons, 1820-50. Black printed on biscuit-colored background. Type of fabric used in slaves' costumes and head dresses

27 Actual lace curtain of the late 19th century. Machine-made, combining lily motif, Renaissance type border. Owner, Perkins Harnly

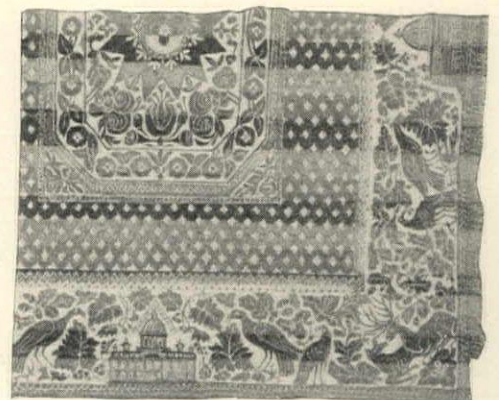
28 White House bedcover, 1842. Homespun design based on wild life: deer, wild turkey, oak leaves. Aquamarine, mustard, rose stripes



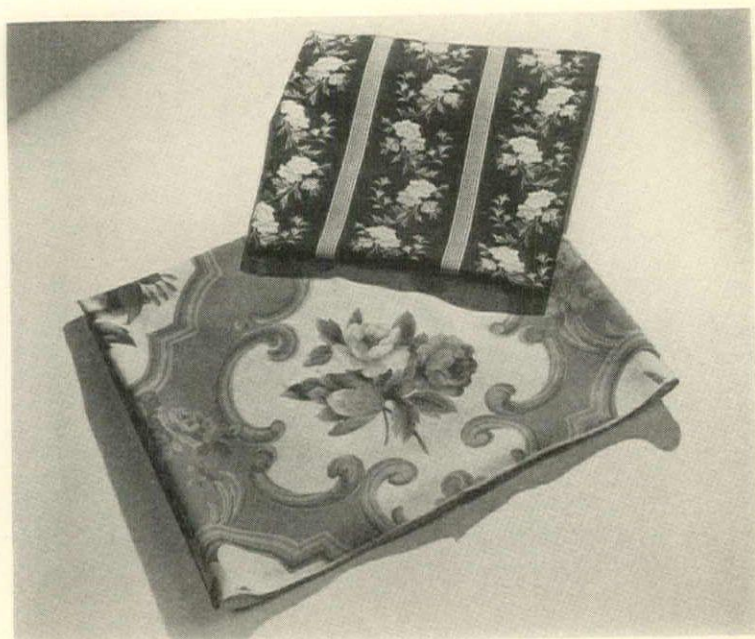
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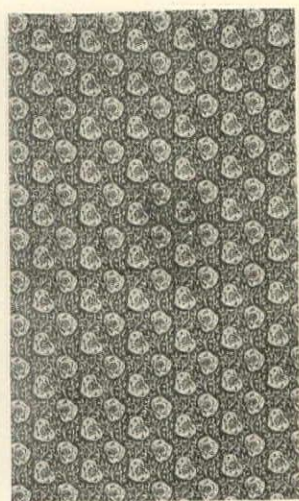
Scroll and floral motif, popular in the past (used on the bandbox on page 25), turns up in myriad form today, as on this Sanvale mohair (below). L. C. Chase. Multi-colored floral vines between stripes on a mulberry ground give a quaint old-fashioned flavor to this new sunfast and washable cotton fabric from Desley



This pattern, known as the "Pilgrim", is a machine-woven reproduction of a delightful old heirloom quilt which has been for many years in the family of Mr. Frank Crowninshield. Bates Fabrics have made it in deep tones of blue, rose, gold, green, brown or red against a bleached white ground, fast to light and washing



Blue and gold silk in Federal motif brocatelle made especially for the Blue Room of the White House by F. Schumacher



An old-fashioned calico pattern, of a tiny all-over leaf design, is here reproduced on glazed chintz by Charles Bloom

FOR MODERN HOMES

A selection of rugs, wallpapers, and fabrics reflecting the designs of the past and wholly adaptable to modern surroundings



Currier and Ives prints and scenes provide the theme for this washable Duray wall covering made by the Clopay Co.



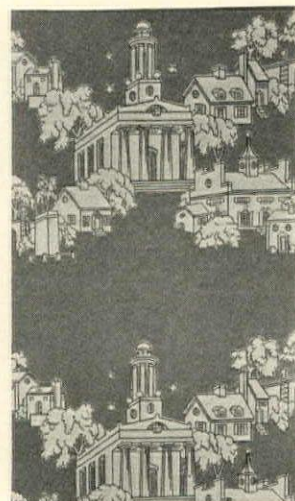
Hobe Erwin took the pattern of this wallpaper from the paper covering of a hat-box of about 1790. Jones & Erwin



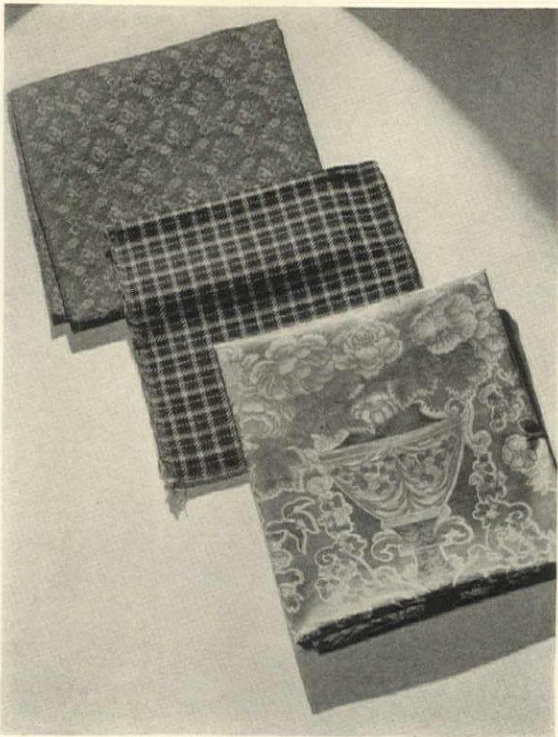
"Franklin", used in the pantry of Gov. Lathrop's house in Connecticut about 1800, reproduced by Nancy McClelland



This was in Washington's bedroom at Mt. Vernon, discovered under many subsequent layers of papers. Made today by Birge



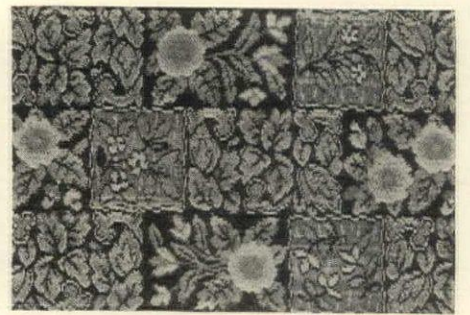
Imperial takes the composite of all the village streets of our Federal Period as inspiration for a washable wallpaper



Three fabrics inspired by crafts of the past (top to bottom): one of those small all-over tapestry patterns done in cotton; an old-fashioned cotton plaid in black, red and green; and the familiar floral urn on chintz. Schumacher



Small all-over vine pattern of bright flowers and leaves, used in old wallpaper and chintz designs, appears in our up-to-the-minute slipcover and drapery cottons. Desley Fabrics



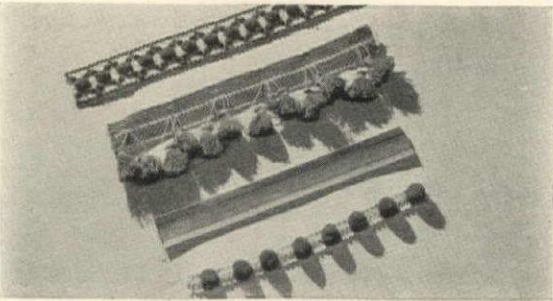
Machine-made carpets today look to the careful patterns of the hand-hooked rugs of our grandmothers—this one was adapted from an Early American rug by Bigelow Weavers



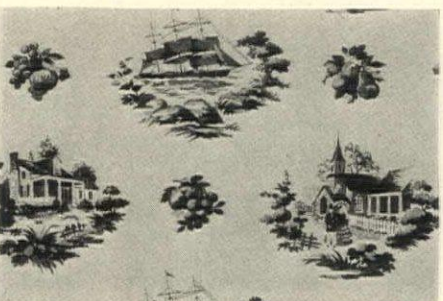
The single leaf, a favorite theme, crops up on this modern mohair fabric embroidered in wool from L. C. Chase, as it used to in earlier days, on the vest on page 35, for instance



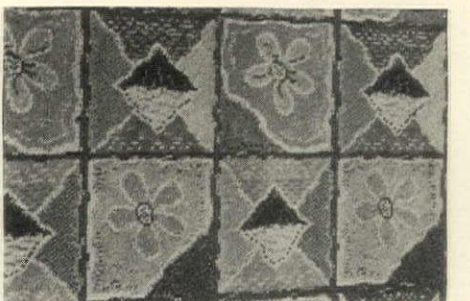
Another charming pattern which is derived from the old rugs. It is divided into rectangular blocks with a twisted rope design surrounding a floral square. Alexander Smith



Fringes and braids have ancient lineage, and the prototypes of those above may be found on old canopies, chairs, and draperies. The two top trimmings are from Consolidated, and the two lower trimmings are from Mansure



This fabric gets its name and theme from the spirit of old Nantucket, with its fisher cottages. The design is done in monotone on a natural mohair background. It is from L. C. Chase



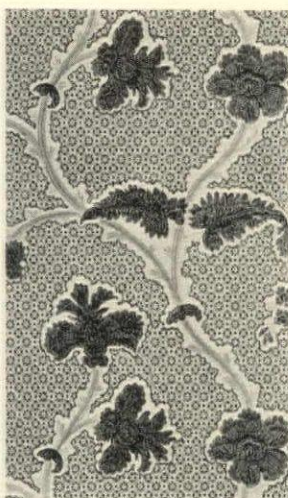
An old hooked rug furnished the pattern for this carpet design known as "The Cottage". It is worked out in broadloom for use in our modern rooms, by the Firth Carpet Company



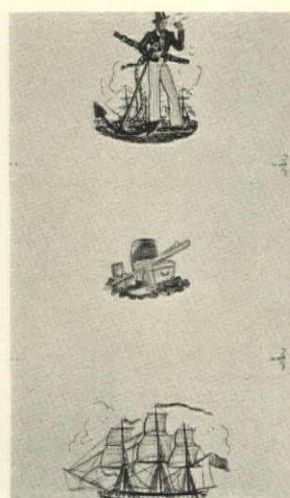
The famous clipper ships were a favorite theme of decoration in the old days and still are, judging from this York paper



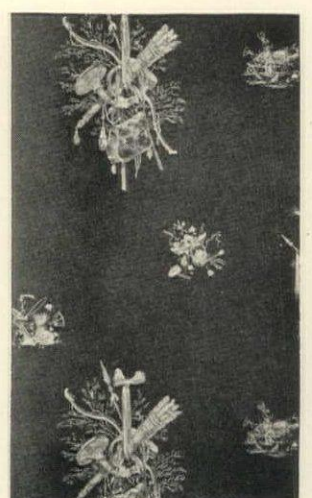
Cherry-red silhouettes of Washington, eagles, flags—typical American symbols—form this paper. D. Lorraine Yerkes



The original of this paper, now made by Strahan, is in the famous Lee Mansion in Marblehead, Mass. Note crewel motif



Nautical figures, quaintly rendered in a new process resembling old lithographs, comprise this wallpaper by Thibaut



Trophy panels of the typical devices of Federal times—the fife, drum, bugle—make the design of this paper by Asam

KALEIDOSCOPE

Multi-colored reflections from America's past mirrored in a 6-page portfolio to furnish inspiration for American homes of to-day

RANGING over a continent from New Mexico to Pennsylvania, and from California to Vermont; coursing through the history of that continent from the Spanish conquistadores to the sinking of the Maine; slicing apart the jumbled history of a nation in the making, we lay before you pictures, not of great men and heroic deeds, but pictures of beds and coffee pots, of handboxes and ships' billet heads. We show you not General Robert E. Lee, but his wife's taffeta dress (55), not Brigham Young, but his brass bootjack (9). (Numbers refer to illustrations in the next six pages.) Here is a cross-section of those everyday things which, then as now, signify the charm of home.

Reflecting the various tastes of the men and women who brought them into life, these objects include both the vivid peasant gewgaw and the sophisticated refinement of English 18th Century furniture. With only two exceptions, a cigar store Indian (19), and the retablo from New Mexico (42), they were all designed—even the ship's billet head (45)—to create for their owners that certain individuality of background which still constitutes one of the most tenable definitions of home. These pieces objectify American history in its most persistent tradition.

It remained, however, for the WPA Federal Art Project's Index of American Design to discern that tradition and save its body from a pauper's grave. In all sections of the country these artists are at work on painstaking colored reproductions which rightly have accuracy as their highest aim. From this varied mass, we chose for reproduction in the following six pages those objects which depend most fully upon color for their quality and pattern.

But thanks to this full-color reproduction, we find ourselves with something more than a record of the past. We have, indeed, an inspiration for color schemes for the American home of to-day. For a room with pale gray walls and dark upholstery, for instance, a rug from New Mexico (10), strangely modern in appearance even though it was made long ago, suggests magenta for draperies and slipcover pipings. For a bedroom or a very feminine living room, a wallpaper (23) after the Hudson

River School provides an enchanting color scheme of dusty pink walls, white furniture, and a rug of hunter's green. And for a charming little boudoir adjoining this bedroom a crewel embroidery (27) suggests curtains of glazed chintz with a floral motif in tones of pink, green and yellow on a parchment color background.

For a very gayly-colored setting you might turn to the Spanish-American tradition exemplified in a painted chest (35) from Taos. The bright azalea pinks, yellows and blacks could be used with oyster white walls and natural wood furniture. And just to prove to you that good ideas lurk in what may appear to be the most unlikely places, consider the two handboxes (31) and (33). The salty tang of the latter gives you slate blue walls, and earthy brown tones for the furniture and draperies. The brimming cornucopia of (31) suggests a bold yellow paper with accents of brick brown against which you would set honey-colored furniture.

From the polychrome quilt (20), put together under the bright skies of California more than a century ago, it is but a short step to a color scheme for the modern dining room, using neutral fabrics to set off the richly-colored pottery made in California to-day. The piano (2), made by the New York firm of Gibson & Davis more than a hundred years ago, might set the pitch for a modern room with walls painted that queer off-yellow color seen above the keyboard. The painted scallop motif would look well applied to a cornice, and the whole scheme could be tied together by tones of brown and green in the upholstery and curtains.

And so on, and so on. . . . You will doubtless select your own model, mixing your ideas to taste. This is the living value of our past, that it provides an inspiration for using the materials of to-day. It was in just such a spirit as this that designers and craftsmen in earlier years created the beauty which is pictured here. And it was these designs which served to develop that tradition of which we, as Americans, may well be proud. But let's not be over reverent: that way lies stagnation. Let us use this tradition of ours. But let us use it for inspiration, not for imitation.



1



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1 Lead glaze pottery pie-plate made about 1810 in Bucks County, Pa., and now in the Pennsylvania Museum of Art

2 Pianoforte in Federal style designed and made by Gibson & Davis (N.Y.) about 1800 of mahogany and satinwood

3 Blown glass pitcher, 1820-30, Zanesville, Ohio in 24 spiral rib design. It is now in the Detroit Institute of Arts

4 Salt cellar of amethyst flint glass, blown in full size three-section mould, from 2nd quarter of the 19th century

5 Walnut table of early 18th century. Note English type apron, German workmanship. Pennsylvania Museum of Art

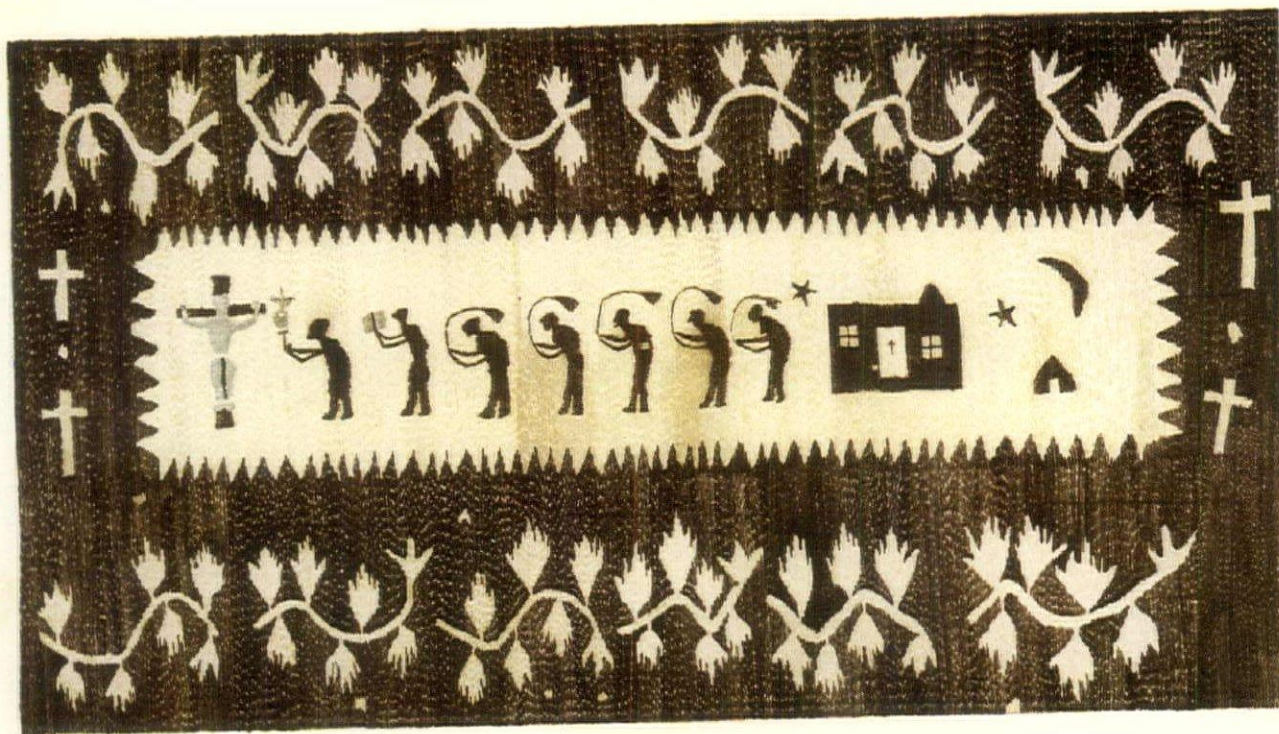
6 Lead glaze dish, 1823, showing unusual scallops and Pennsylvania Dutch inscription. Pennsylvania Museum of Art

7 Hand-woven coverlet made in 1846. The more-than-usually elaborate sunflower design is woven in very fine spun wool

8 Dutch style Kas, early 18th century from Woodbury, Long Island, of pine and oak, painted. Metropolitan Museum

9 Brigham Young's brass bootjack of first copper mined in Utah about 1870. All-seeing eye, acorn and beehive design

10 "Flight into Egypt" hooked rug made about 1880 in Cordova, New Mexico. Unique design for that region



11

11 A Colcha homespun bedspread designed by New Mexican woman about 1850 illustrating a flagellation ritual



12

12 White unglazed porcelain vase, about 1850, blending classic and Victorian designs. Made by Fenton Pottery



13

13 Finger Bowl about 1840, in "loop" design of heavy pressed glass. Exquisite example of deep amethyst coloring



14

14 Punch Bowl, 1843-51 with overglaze decoration depicting Lafayette landing at Castle Garden, Aug. 26, 1824

15 Pennsylvania-German tin coffee pot, 1850. Japanned black, simple apple and leaf decorations in bright colors



15

16 Wardroom Lamp from U.S.S. "Constitution" about 1834. Simple craftsman design of brass with copper reflector



16

17 Cotton print, 1853, made by Manchester Print Works, taken from original sample at Manchester, N.H. Historic Assn.



17

18 Boston Rocker, 1832-40, designed by Lambert Hitchcock. Made at Riverton, Conn. Typical stencilled decoration



18

19 Wooden cigar store figure of female Indian on pedestal. Late 19th century. This is characteristic simple carving



19



20



21



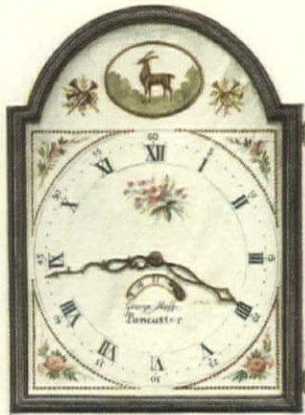
24



22



23



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26

20 Quilted coverlet, 1835-45, "The Road to California". Some chintz appliqué. Los Angeles Museum of History

21 Four-post bed, 1830-50, of solid cherry which looks like walnut. Empire influence, probably by Zoar Cabinet Shop

22 Sugar Bowl of clear flint glass, 2nd quarter of 19th century. Possibly made by the New England Glass Company

23 Wallpaper, 1812-18, a naïve version of classic design by an American artist, following the Hudson River School

24 Grandfather Clock designed and made by George Hoff in Lancaster, Pennsylvania about 1775. Painted face

25 Crockery pitcher designed by William Hare in Wilmington in 1840. Historical Museum, New Castle, Del.

26 Three-door cupboard in two parts, 1820-30. It was made of solid cherry wood by Shakers in Pleasant Hill, Ky.

27 Crewel-work bedhang- worked by Lydia Potter of Carlisle, Mass. Note the date, 1764. A good typical pattern



27

28 Chest of drawers, Sheraton, about 1800. Hardware of stamped brass. Note the graceful proportions, unusual legs



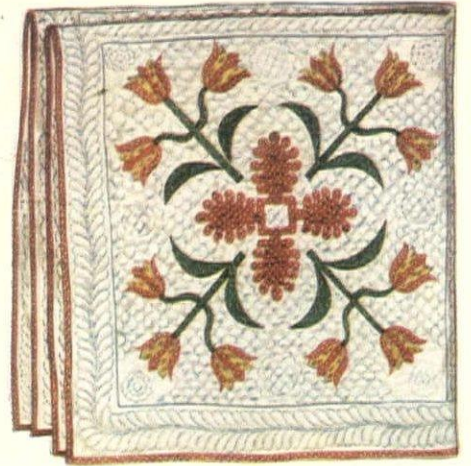
28

29 A Samuel Chase chair, 1800. Presumably made at Annapolis, Maryland. Light green stain on natural walnut



29

30 Cotton appliqué quilt made by Mrs. Elizabeth Smith in 1852. at Hagerstown, Md. Border typical of later designs



30

31 Bandbox, early 19th century. Cover design, cornucopias, basket, wreaths and flowers. At the Brooklyn Museum



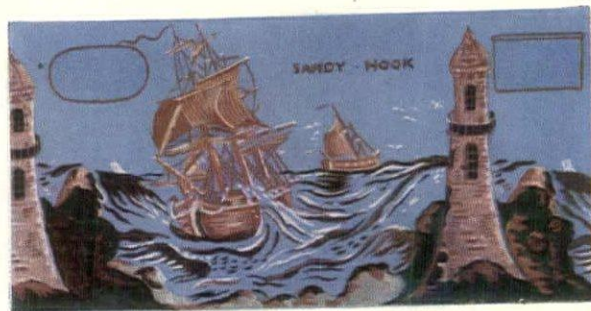
31

32 Wine cooler of 1800. Interesting application of pedestal table design to new use. Made in Wilmington, Delaware



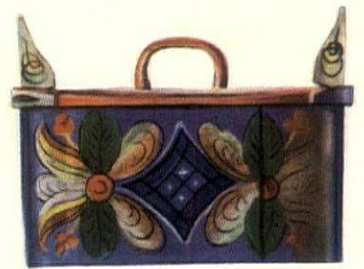
32

33 Bandbox, 1825-50, marked "Sandy Hook". American scenes of ships or railways were popular bandbox subjects



33

34 Bride's box of 19th century showing a characteristic Danish inscription. Top and two sides shown. Penna. Museum



34

35 Spanish-American painted chest, 1810-20 made in Rio Grande Valley near Taos. Now in a private collection



35

36 Coverlet of wool and cotton made in 1846 by David Stauch near Mechanicsburg, Pa. Names and date in corner



36



37



38



39



40



41



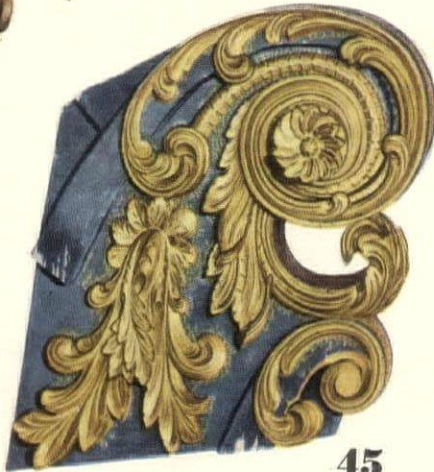
44



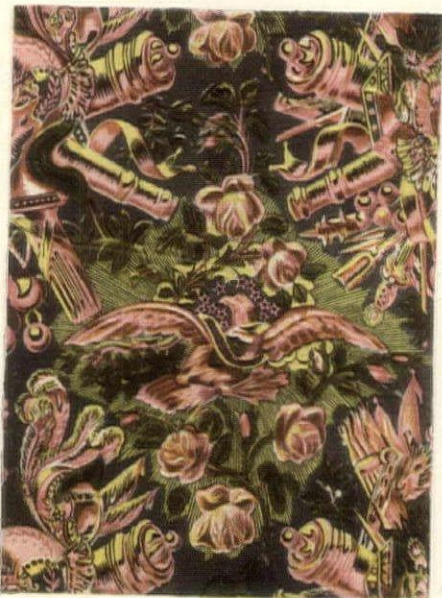
42



43



45



46



47

37 Bandbox design in the late Colonial style, made by a Vermont woman about 1836. New Haven Colony Hist. Soc.

38 Painted wooden horse weathervane of about 1865. The unstudied simplicity of carving gives a modern look

39 Hand-embroidered velvet vest worked prior to 1865 and once owned by José Sabino Espinosa of Taos, N. M.

40 Tea Caddy of lacquered tin, early 19th century. Once in the Moses family, now in Milwaukee Public Museum

41 Pennsylvania Dutch Chest of 1782 having blocks instead of feet. Made in Lancaster, Penna. Museum of Art

42 Retablo of the Holy Ghost made of pine covered with gesso, painted in tempera. New Mexico, date unknown

43 Figure-head from the "Sally", carved in the 19th century. Amusing interpretation of headdress and costume

44 Saddle made of Spanish leatherwork by H. Lessing in Oakland, California about 1877. Oakland Public Museum

45 Ship's billet head made of old pine, carved and painted. Date unknown. At present owned by Booth Tarkington

46 Wallpaper, 18th century, block printed with patriotic motifs in trophy arrangement. Metropolitan Museum

47 Mantelleta, head covering of beads and drawn work by Señora Ramos, New Mexico, 1717. Los Angeles Museum

48 Shelf Clock, 1871, by Elias Ingraham, Bristol, Conn. So-called "Grecian" style; a good design in a bad period



48

49 Pennsylvania Dutch drawing of about 1782. Typical of designs on chests, pottery. Pennsylvania Museum



49

50 Card Table of mahogany in Duncan Phyfe style with leaf carving and four center posts. In Brooklyn Museum



50

51 Cypress hen and rooster carved by a slave, Jean Lafitte, for "Absinthe House", New Orleans. Modern in feeling



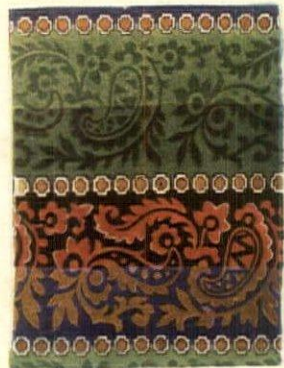
51

52 Late 18th century wooden box with painted design typical of Pennsylvania Dutch. Pennsylvania Museum of Art



52

53 Cotton textile print made in 1853 by Manchester Print Works, New Hampshire. In unusual overlaid stripes



53

54 Velvet Painting from the middle of 19th century. Exceptionally good example of popular craft of the period

54

55 Mrs. Robert E. Lee's taffeta dress, 1858. Inspiration for plaid drapery. Valentine Museum, Richmond, Virginia



55

56 Rug bindings from the first half of 19th century. Made of wool by the New Lebanon and Hancock Shaker colonies



56



NOW ON RECORD

How the Index of American Design is making a painstaking pictorial survey of the American decorative arts

In twenty-eight states trained artists, directed by supervisors and assisted by research workers, have produced more than seven thousand drawings, a selection of which you see reproduced in the preceding and following pages of this issue. These are the artists of the Index of American Design, a part of the Federal Art Project, under the Works Progress Administration.

The purpose of the Index is threefold: to record American objects in the decorative and useful arts which heretofore have not been studied or which, for one reason or another, are in danger of being lost; to gather together a body of traditional material which may form the basis for an organic development of American design; and to make usable source-records of this material for the benefit of artists, designers, manufacturers, museums, libraries and art schools. To this end there will be a publication in portfolio form of selected drawings. In the meantime the Index material is made accessible to the public in exhibitions.

The task of recording pictorially the Arts of America's past from 1620 to about 1880 led the Index artists to search museums, historical societies, private collections, attics, warehouses and even abandoned buildings. And although many articles recorded in old documents had completely vanished, numerous objects were found before they had been effaced by time. They have been drawn in color and in black and white.

Then came the challenge of reproducing, accurately and painstakingly, such things as chairs and

dishes, costumes and quilts which play an important part in the telling of a nation's history. In some cases where certain effects of textures are involved, a special technique was adopted, using scratch board, a prepared chalk drawing board with a wax surface.

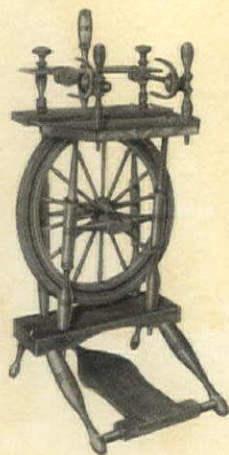
In this scratch board technique, developed by the Index of American Design, the glossy surface is removed with talcum powder and the pencilled drawing of the object transferred to the chalk board. A water color tone is then painted over it and scratched off to give the desired tone. This method eliminates the necessity of using white paint for highlights on brass, silver and even on glass.

At the same time a vast amount of research work to supplement each drawing with period, style, maker, material, and other data, serves as a framework for the record of American Design. With such a collection the artist, designer, and manufacturer in the United States can build upon the heritage left them by craftsmen of the past, and the public will become conscious of its own art traditions.

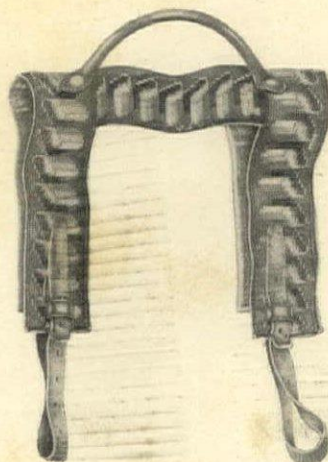
Drawings and photographs in this issue were chosen from divisional projects of the Index of American Design in California, Connecticut, Delaware, Florida, Illinois, Kentucky, Louisiana, Maine, Maryland, Massachusetts, Michigan, Minnesota, New Hampshire, New Jersey, New Mexico, New York, Ohio, Pennsylvania, Rhode Island, Utah, Vermont, Virginia, Washington, Wisconsin.



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1 Table scarf of red and green embroidered designs, colored fringe. Originally owned by Martha Van Dyck

2 Woodspinning wheel made in South Bay, New York, about 1770. A colonial type executed in very dark oak

3 Shawl strap, 1850-55, probably from Montclair, N. J. Needlepoint, red and brown; handle, leather lined red

TABLE-WARE

1 Silver teapot about 1800 with bell-shaped lid, turned wood finial, and "C"-scroll handle. Metropolitan Museum

2 Embossed silver teapot made about 1770. Decoration incorporating Van Rensselaer crest probably added later

3 Silver mug by Abraham Fellows about 1825. Slightly barreled shape; "S"-scrolled handle. Metropolitan Museum

4 Sugar bowl of about 1850. The body is slate-colored porcelain; handles and lid, pewter; the base, copper

5 Early 19th century tea caddy. Red lacquered tin with red, yellow, and black designs. Milwaukee Museum

6 Silver spoons made by Adrian Bancker of New York City, 1703-72. Three initials follow the shape of handle

7 Pewter porringer with pierced handle. Moulded between 1800-25 in the style of silver of the earlier periods

8 A "fiddle-thread" silver fork, 1838. The hand-wrought fiddle-shaped handle has a fine thread line along the edge

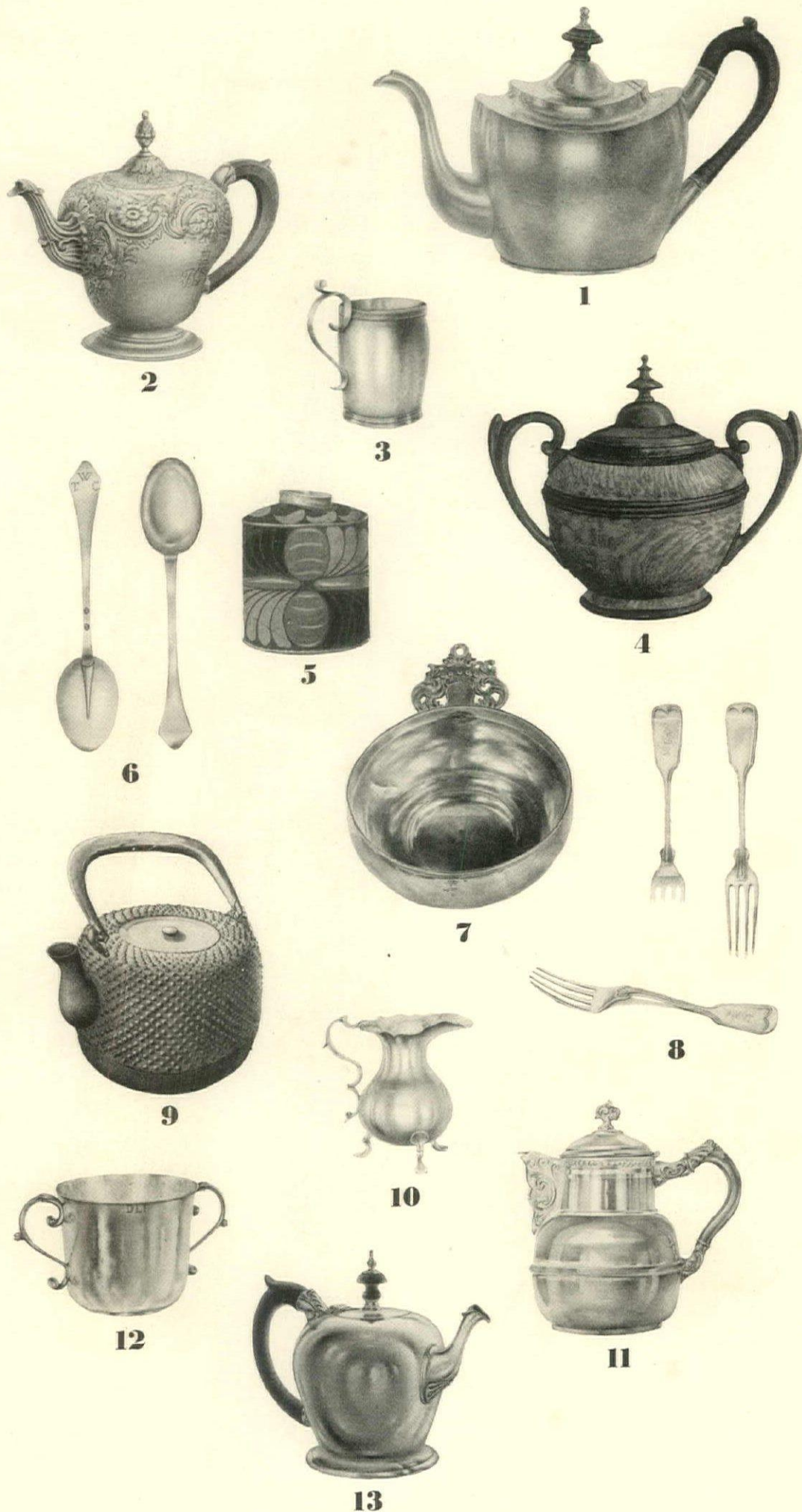
9 Hob-nail tea kettle cast sometime between 1860 and 1870. The pot is of iron with a brass lid and brass handle

10 An 18th century silver pitcher. Serrated lip, trefoil feet, and double scroll handle. Now in Metropolitan Museum

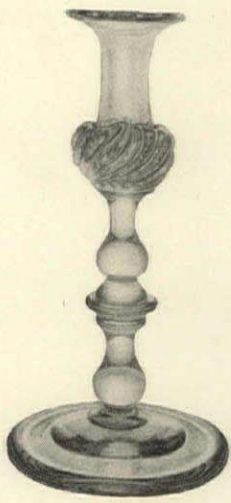
11 Coffee pot about 1860 made of nickel on copper, a process abandoned in favor of silver on copper about then

12 Silver caudle cup from middle of the 18th century. Scrolled handles, voluted endings. Metropolitan Museum

13 Teapot (2nd quarter 18th century). Top of moulded silver with wood finial and handle. Metropolitan Museum



ACCESSORIES



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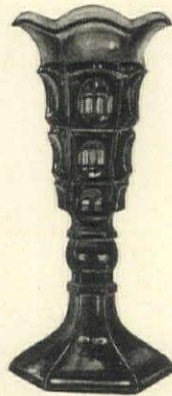
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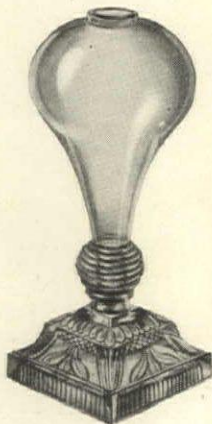
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1 Compote of hand-blown aquamarine bottle glass, New York State, 1831-55. Superimposed lily pad decoration

2 Early 19th century candlestick. Hand-blown light green glass, a South Jersey piece. Metropolitan Museum

3 Opaque white glass pitcher, 1830-40. Hand-blown by New Jersey Glass Factory. In the Metropolitan Museum

4 Kerosene lamp of iron and brass. Made sometime between 1865-70. It was a type popular in the Victorian era

5 Whale-oil lamp 1830-50. Pressed glass decorated with raised tulip-leaf motif. Now at the N. Y. Historical Society

6 Pitcher of gray and tan stoneware made about 1875. Typical leaf and flower pattern worked in blue clay

7 Clear pressed glass lamp of fine design. Made, 1840-45, by the Boston & Sandwich Glass Co., at Sandwich, Mass.

8 Aquamarine vase of bottle glass, rose-colored looping. About 1840, probably by Whitney Glass Works, N. J.

9 Pressed glass vase 1835-50 in rare shade of purplish-blue by Boston & Sandwich Glass Co., of Sandwich, Mass.

10 18th century flip of flint glass. It is blown in a dip mould and engraved with three horizontal tulip designs

11 Clear flint glass lamp of 19th century. Saucer base, tall knopped stem, and spherical font. It is hand-blown

12 Whale-oil lamp, 1830. Font of hand-blown flint glass probably by Boston & Sandwich Co., Sandwich, Mass.

13 Gray stoneware crock with floral design in blue clay. Bennington, Vt., 1861-81. N. Y. Historical Society

TODAY'S TABLEWARE

Craftsmen still turn to simple and graceful patterns of the founding fathers to bring charm to our tables

COLONIAL silver, while following the general forms and styles of English silver of the same period, developed a simplicity and grace of its own, which has come to be recognized as peculiarly American and to which modern silversmiths look for inspiration. Below are ten sterling patterns of today whose roots are in the past. Left to right, front row: R. Wallace's "Colonial Georgian" pattern, Towle's more ornate "Colonial" and also its "Paul Revere", and Gorham's traditional "Sheaf of Wheat". Second row: Reed and Barton's "Yorktown", Kirk's "King" pattern with its shell motif, and Alvin's "Maryland". Back row: Watson's "Colonial Fiddle", International's "Minuet" design, and Lunt Silversmiths' "Early American".



The beautifully proportioned bowl is an exact reproduction of one by Paul Revere, and is made by the Watson Company, while the Classic teapot from International Sterling is copied from one by Daniel Van Voorhis. The casters are adapted from old ones, by Gorham



In background: Westmoreland's crystal lamp with milk-glass base, and ruby glass pinch bottle by Ashford Fenton. Left and right in foreground: Westmoreland's milk-glass condiment set and bottle. Center: candlestick by Fostoria



Four modern coffee pots with Colonial ancestry. Low, engraved coffee pot, from Samuel Kirk. Center row: Gorham's "Plymouth" on pedestal base, R. Wallace's "Antique", and Lunt's "Early American". Porringer is from Alvin, and the sugar caster from Gorham



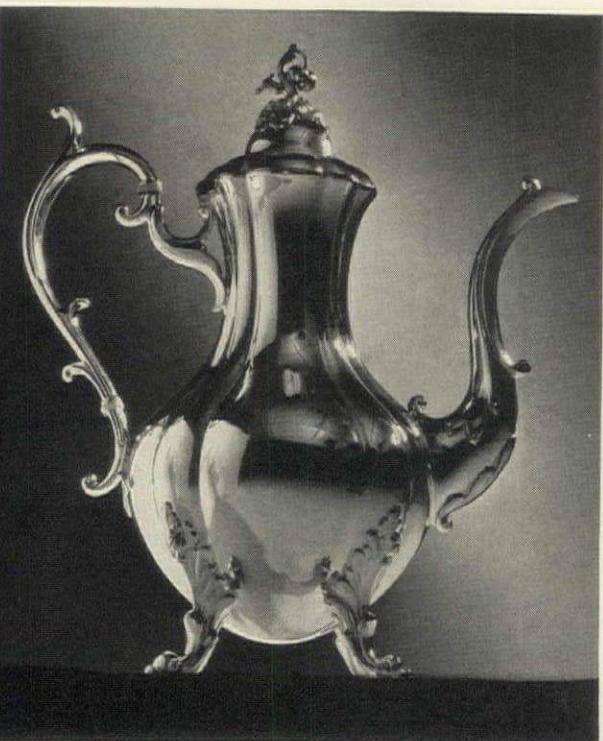
TOP TO BOTTOM: Lenox service plate, cream ground with delicate raised leaf border in gold. "Beltane" by Lenox, chaste white with embossed border. "Wayne" by Syracuse, white with crimson and gold border. Oneida's "Brocade", exquisite floral in grays, blues and old rose on white



BACK ROW: candy jar in Duncan & Miller's "Sandwich" pattern; Heisey's "Colonial" pitcher. Next row: "Olive and Cross" goblet and "Kent" tumbler, Cataract Sharpe. "Dorian" goblet, U. S. Glass. Bottle, Cataract Sharpe. Cambridge "Virginian" salad plate



California collection. At left, "Catalina" deep-plum jug and turquoise platter, Spanish in shape. Gladding McBean. Next, Indian jars on a colorful service plate. Vernon Potteries. In foreground, "Wampum" cream and sugar in "Ranchero" shape, by Cavitt Shaw



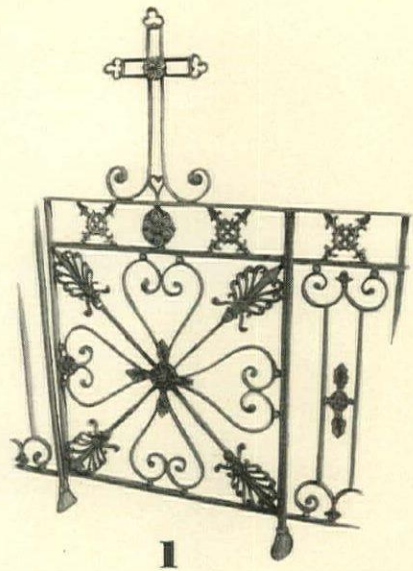
NYHOLM

More complicated than the earlier designs on the opposite page, this coffee pot, "The Winthrop", was first made by Reed and Barton in 1830 in pewter; today the same firm makes it in Sheffield plate



Your seafaring ancestors' favorite patterns. Back row: "Pink Tower" and "Old Gloucester", in Spode's Lowestoft. Josiah Spode designed them in 1780 for captains of China tea clippers. Foreground, "Scenes of Old New York", Wedgwood service plates: Macy

METAL-WORK



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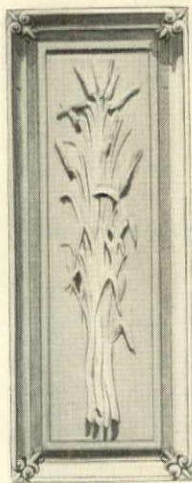
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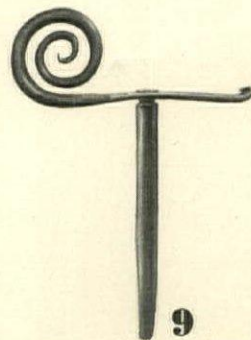
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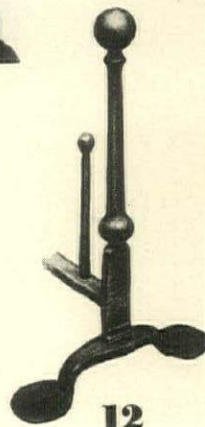
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1 Cast and wrought iron fence, 1893. Surrounds tomb of Huddleston family, New Orleans. Classic motifs unusually simple for period

2 Door stop, bound wheat sheaf, motif designed and made about 1887. Black enamel on cast iron. Owner, Malcolm Roberts, Seattle

3 Three-cornered lantern made of sheet metal in Wisconsin, 1865. Designed with top ring for hanging and a back handle for hand use

4 Door knocker from the latter part of the 18th century. Made of brass cast, finished with a dull polish. It is in the early American style

5 Brass leaf door knocker in American Empire style, 1800-20. The original enamel has worn off. Now in the Pennsylvania Museum

6 Lantern of tinned sheet iron with a pattern in chisel-and-nail-punch work, about 1830. "Old Hickory" design pierced in one side

7 Cast iron panel, painted dark gray. Made by City Foundry in San Francisco about 1871. At present it is owned by State of California

8 Shoeshine foot rest from middle of the 19th century. Black iron horse rests on olive green painted base which is stubby, spiral turned

9 Hand-wrought iron screw-driver of an unknown period. A practical yet beautiful tool. Now owned by the Minnesota Historical Society

10 Hitching post with horse-head figure which was so popular about 1870. Made of cast iron, and painted black. Origin unknown

11 House fire markers of the early 19th century. Cast iron plates were fixed on the front of insured houses. Louisiana State Museum

12 Late 18th century andiron found in Connecticut. Made of hand-wrought iron with large, flat, circular feet and squat-arched legs

WOODWORK



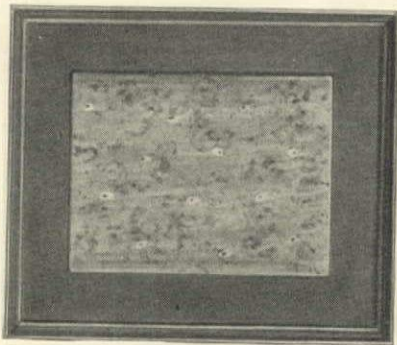
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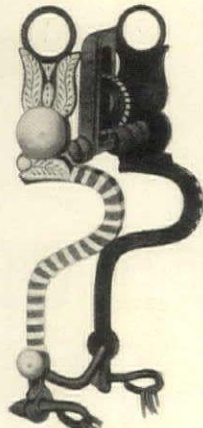
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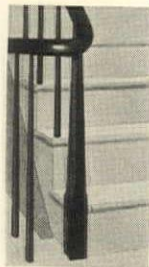
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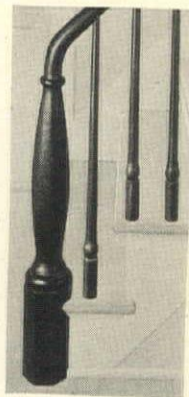
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1 Lunette carved by Indian converts about 1804. The work is done in unpainted pine and belongs to the Santa Inés Mission in California

2 Carved sign of hardware dealer with tools shown in relief. It was made in Boston about 1850 and it hung over the shop of John Bradford

3 Billet head of carved wood, painted white, said to have been on U.S.S. "Constitution". It is now in the Peabody Museum in Salem, Mass.

4 Door panel from Joseph Bimler house, 1835. Bird's eye maple grain was painted on pine by Zoar craftsmen. From Zoar Museum, Ohio

5 Carved board used to imprint design on cake in 19th century. This scene cut in mahogany was probably inspired by Crimean War pictures

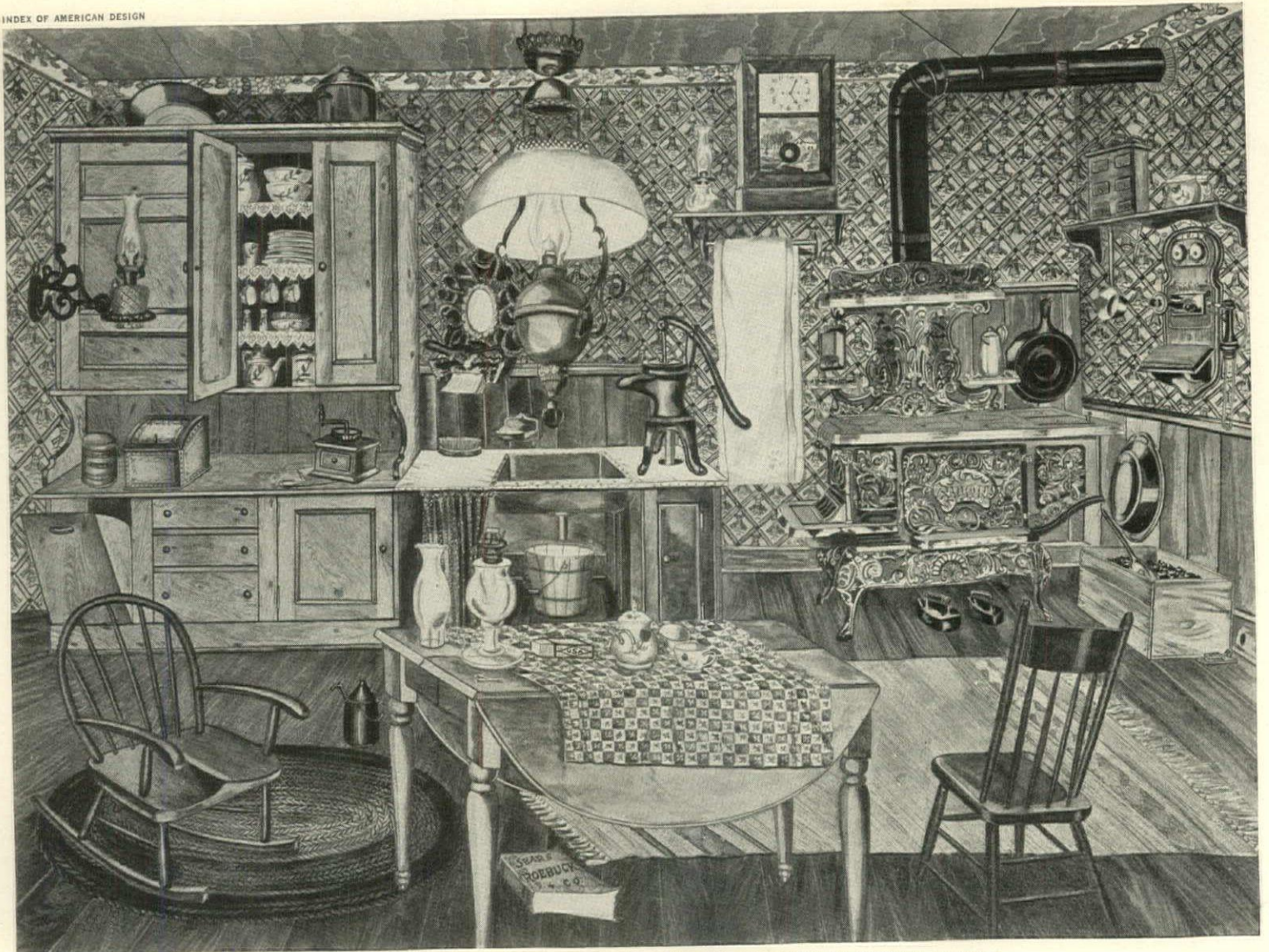
6 Cigar store Indian, about 1860, polychrome wood. Leggings, brown; loin skirt, yellow with red trim; feathers are red, yellow and green

7 Hand-wrought iron bit probably made near Los Angeles about 1870. It has silver buttons and inlay; copper rolls. Spanish influence

8 Square-type newel post which was made by the Shakers in New Lebanon and now is in possession of Charles Jones, of Lebanon School

9 Newel post with turned design similar to Sheraton sofa arm in most details. Made by New Lebanon Shakers, New Lebanon, N. Y.

10 Hand-carved hardwood stirrup of native California design, 1836. In the Kellogg Collection at Pioneer Museum, Ventura, Cal.



A STRIKING INTERPRETATION OF THE RURAL KITCHEN AS DRAWN BY PERKINS HARNLY

THE HIRED GIRL

THIS TRADITIONAL AMERICAN FIGURE MAY POINT THE WAY TO
A SOLUTION OF OUR "SERVANT PROBLEM"

IT SEEMS fair to assume that "the servant problem" is something we should like to solve even more than we like to talk about it and that whatever facts we may gather will be useful.

There is abundant evidence that an unbroken succession of householders, extending over many generations, have lamented the passing of the good old days when there was no servant problem; and there is equal evidence that in every such generation considerable numbers of other individuals have worked out equitable solutions and thereafter found little to lament. If we would clarify the various aspects of this perennially argued situation, we should certainly review some of the conspicuous successes and failures of the early American domestic establishment, and then proceed to evolve, on this foundation, a simple and sensible approach to our present day problem which is not, in any important respect, very different. In recorded history perhaps no single tradition stands out quite so happily, nor so surely indicates the inevitable solution, as does that of "the hired girl!"

When James Whitcomb Riley wrote "Our hired girl, she's 'Lizabuth Ann: an' she can cook best things to eat", he was close to the experience of many American families. His picture of that rugged individualist cooking the best things by rule-of-thumb and keeping order in her kitchen by the simplest methods, "Clear out o' my way! They's time fer work an' time fer play! Take yer dough an' run child, run. Er' I cain't git no cookin' done", was a familiar part of our domestic scene at that time. That, of course, was Indiana toward the end of the last century, but our hired girl tradition was not peculiar to any one locality or time.

In Canandaigua, New York, we find Caroline Cowles Richard writing in 1852, at the age of ten, her diary which has come to be known as *Village Life in America*. Describing the life in her banker-grandfather's home where she and her sister lived she writes: "We asked grandmother this evening if we could sit out in the kitchen with Bridget and Hannah and the hired man Thomas Halleran. She said we could (*Continued on page 64*)

Keeping cut flowers fresh

Mary Bayley Noel

CUT flowers placed around the house gratify the eye and lend an atmosphere of cheerfulness. Some people are more successful than others in preserving their pristine loveliness.

The lasting qualities of flowers are much enhanced by the treatment they receive in the first handling. They should be lifted one by one from the basket or box to avoid bruising and a receptacle filled with cold water should be in readiness to receive them. The water in this receptacle should be deep enough to take in the entire stem, leaving above water only the bloom. The flowers should then be stored in a cool place for an hour. If it is possible to stand them in an ice box for this period, better still. This cooling is necessary in order that stems, which become limp so quickly after cutting, may drink up water, stiffen and become firm. The stems must absorb enough water to replace the sap lost after the flowers were cut.

If this cooling process is carried out, flowers will become as fresh as when first cut unless there has been some unusual delay. They can then be arranged in proper receptacles. When doing this, one should cater to the natural habits of the flowers. That is, if the natural habit is to stand upright, then upright they should stand. Use deep containers so as much water as possible may come in contact with the outside of the stems and prevent evaporation. Short-stemmed and drooping flowers should be placed in low bowls, or come peeping out of baskets, in the depths of which water vessels are concealed. Flowers with long stems should always be placed in deep water, leaving very little of the stems out of water or they will become limp from thirst and the blooms will drop. The leaves about the stems immersed in water of the container should be removed, since they decay, promote bacterial growth in the water, and at same time tend to crowd the stems.

Always keep in mind that crowding will affect the life of flowers, for when "jammed" into the mouth of a vase, not enough air is admitted, and the flowers die from lack of oxygen. And of course, crowding mars the artistic effect permitting little choice for free arrangement.

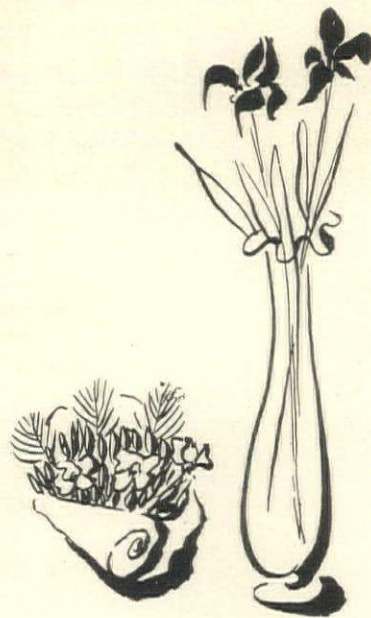
Flowers should not be placed near the heat, and a sunny window is hardly more to be desired, since bright sunlight promotes loss of water in form of vapor. Although the flowers may not wilt (unless water loss exceeds amount absorbed), their life is shortened. The room should not be hot and dry, for dry air and high temperature increase evaporation from all moist surfaces; thus the delicate tissues of flowers are easily affected. There is scientific proof that flowers are injured by even the smallest amount of illuminating gas in the atmosphere. Coal gas is also detrimental.

The water in the vase should be changed at least once daily and if a narrow vase is used, twice daily. When changing the water clip each stem a little in order that a fresh drinking surface may be provided for entrance of water into the conducting cells of the stem, because these cells tend to become clogged with bacteria and other micro-organisms. Whenever the stems are long give them a slanting cut to prevent closing their absorbing surface (should they press against the bottom of the vase) and to expose more of the conducting cells in the interior.

If cut flowers are put "to bed" at night, they will maintain their freshness for a much longer time. Flowers with rather thick petals such as Carnations and Roses may be easily kept in a bath tub or in a pail of cold water deep enough to float them. In fact, the life of all flowers, with the exception of those with very flimsy petals, will be greatly lengthened if submerged to their chins in cold water overnight. If one does not wish the trouble of submerging the flowers, they should at least be removed to a cool room, but should not be exposed to a direct (Continued on page 73)



Arrange flowers one by one

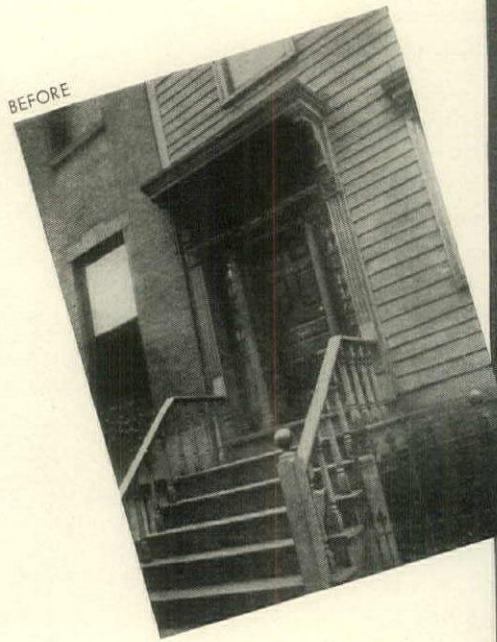


The container should fit the flowers

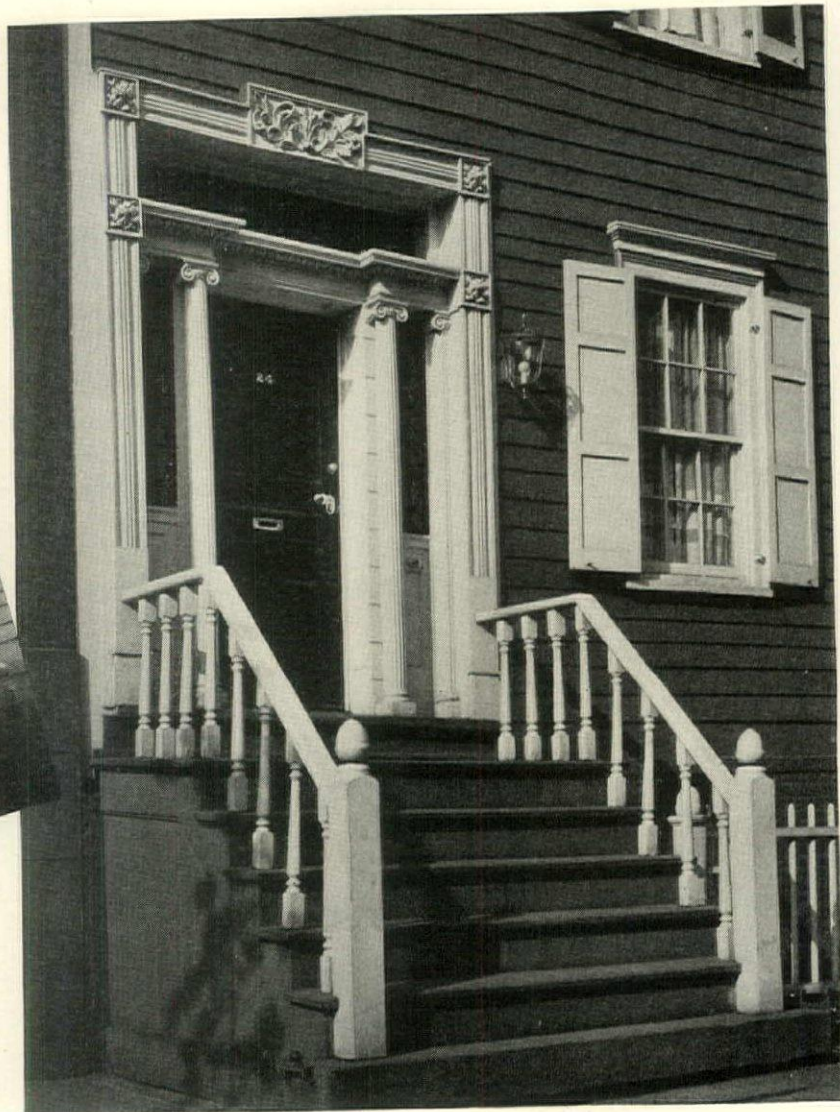


Keep flowers up to neck in water overnight

TAVERN INTO HOME



Mrs. Theodore Fitz Randolph's house on Middagh Street is in an historical section of Brooklyn. Built prior to 1800, it began its career as a country tavern but since 1836 has been occupied as a private residence. In restoring it, little was done to the exterior except painting. These before and after views show the improvement



AFTER



Brown is the predominant color of the bedroom—brown wallpaper with yellow, blue and white pattern, brown quilted chintz spreads, appliquéd with other colors. The furniture is maple. Then, like shafts of sunlight, are the yellow curtains with white ruffles above white organdy glass curtains



Country Chippendale chairs upholstered in Chinese red chintz and an old plumwood dresser comprise the dining room furniture. Only candlelight is used here—a soft light to set aglow the collection of pewter on the dresser and give sparkle to the red-frame mirror. The carpet is in a warm red



NYHOLM

A small rear structure that served for stable, then garage, now enters on a new career as a guest house. It has the same architectural merit as the house, which, under the careful restoration and decoration of Oscar O. Widmann of A. Kimbel & Son, has been preserved with spirit intact, but embellished with the conveniences of today



Once a genial hostelry known to those who traveled Long Island after the Revolution, the Fitz Randolph house in Brooklyn now begins its second century, restored and redecorated, as a livable, modern home

The living room has olive green walls. Against this background are set the two original stripped pine mantels and the colorful bookshelves between them. Curtains are pinkish tan with quilted valances. Two of the chairs are also quilted. Ceiling and woodwork are pinkish beige and the rug provides a brown base

BEE-KEEPERS

An apiary is a practical and self-supporting garden unit affording many profitable hours, says Mary Louise Coleman

THE music of Virgil's "Fourth Georgic", the prose of Maeterlinck's "Life of the Bee" and the Biblical song of the land with milk and honey blest, all influenced the selection of an old Apple orchard in Connecticut as the ideal spot for a bee yard.

The old Apple trees were allowed to continue their existence more for their gnarled limbs and fragrant blossoms than for the production of perfect fruit which demands such frequent spraying that it is death to the bees. A space was selected where five trees were missing in the long line of twisted trunks, three in one row and two in another. This gave a clearance of 90 by more than 60 feet, making a miniature aviation field clearly defined from the air. The trees immediately bordering this field were trimmed quite close; beyond, old trees were left untouched to make it more simple to catch an escaping swarm of bees.

Then a straight row of nine gleaming hives (painted with aluminum paint as insulation against the heat of Summer) was set well-back toward the northern line of the field. Enough space was left between the tree trunks and the back of the hives to permit easy passage of a wheelbarrow with its protruding loads. The hives were placed four feet apart, which gave sufficient working space between them. For when attending a hive it is best not to disturb the coming and going of its neighbors, as one colony of sixty thousand bees is quite enough to consider at one time.

The entrances of all the hives faced south, southeast. The runways led down to the clipped grass—grass clipped early in the season, then kept down by sprinkling salt about. It is well to remember that bees need and like the salt, but that they will not tolerate any interference in their flight to and from the hive, and life is made miserable for the man with the scythe who would keep the grass well-trimmed before their entrance. To the uninitiated visitor, the first advice given is not to walk in front of the hives. Walk around the back if you will or sit by the side of the hive to watch the little things bring home nectar. Never get in their way.

A low paling fence was built around the entire yard. Its prim white line set definite limits for casual strollers and strenuous equestrians. It kept at a safe distance wandering dogs and

chickens which were more in need of protection than the bees. Curiously nothing seems more objectionable to bees than the smell of a horse, and though they seldom take an aggressive attitude toward anything unless their home is endangered, they will angrily attack a horse for no apparent reason.

To the left of the entrance gate of the yard a small white clapboard shed was built to house all apparatus for extracting honey from the large combs, for bottling the golden fluid and for storing the honey. The shed was also a carpenter's workshop, a paint room for renovating the hives in the Spring, an extracting room in the Fall, and a storage place for empty supers through the Winter. A well-screened porch opened to the path behind the row of hives. It had convenient shelves for rags, smoker, veils, gloves and all appurtenances for careful inspection of the hives. Then too, screened protection from attack by an angry colony may never be needed, but it is an ever-comforting thought while working among the hives to know that if some unintentional accident aroused the ire of the occupants, one has not far to run to escape thousands of well-armed antagonists.

The shed with its screened windows made an excellent waiting room for the "package bees" which are ordered by the pound in the Spring from the South to replace those in the colonies weakened by Winter weather. The expressman invariably arrived before noon and the bees he brought could not be put in hives before sun-down when all was quiet. The two, three or five pounds of bees, shipped in little wire cages were kept in the darkened, draughtless room and fed with rich sugar water brushed on the outside of the wire cages. They gorged themselves with delight and by the time the sun set they were in a comfortable frame of mind to accept their new home and new queen without a murmur.

It is practically impossible to plant enough forage for nine colonies of bees; an acre of flowers and honey plants would be insufficient. So along the west and southern edge of the yard a perennial border of herbs and flowers was made to encourage the worker bees to start on their rounds. This small border served other purposes: it supplied a variety of nectar always available in small quantities, it gave the gardener opportunity to experiment with nectar-producing plants, and it added a vivid spot of color to the yard. The low-growing plants of the border were Catnip, Sage, Lavender, Hyssop and Thyme—all the homely herbs of grandmother's day. The medium-height plants were varieties of Veronica, Gaillardia, Cleome, Asters, Echinops, Monarda and Marigolds. The tall growing Sunflowers, Hibiscus and Hollyhocks supplied pollen.

The harvest of honey is a reward to the owner. The scent of the flowers is instilled in the honey—the fragrant flavor of Sage, Orange Blossom, Wild Raspberry, Golden-rod, Clover and many, many others lead the gourmet to endless exploring.

Bees, to the layman, express something rural; to the gardener, they mean an increase of flowers and fruit; to the student, the hive approximates the highest expression of social order; but to the house-wife the bees become practical purveyors to the supplies in the larder. Thus do the bees, the bee-yard and the honey yield a harvest in interest, in knowledge, and in health.



HONEY BEES ON WILD ROSES

GALLOWAY



TREE PEONIES IN THE WISTER GARDEN

SILVIA SAUNDERS

Champion of Tree Peonies

*John C. Wister, noted horticulturist,
is master of these Chinese beauties*



BLOOM 9" ACROSS

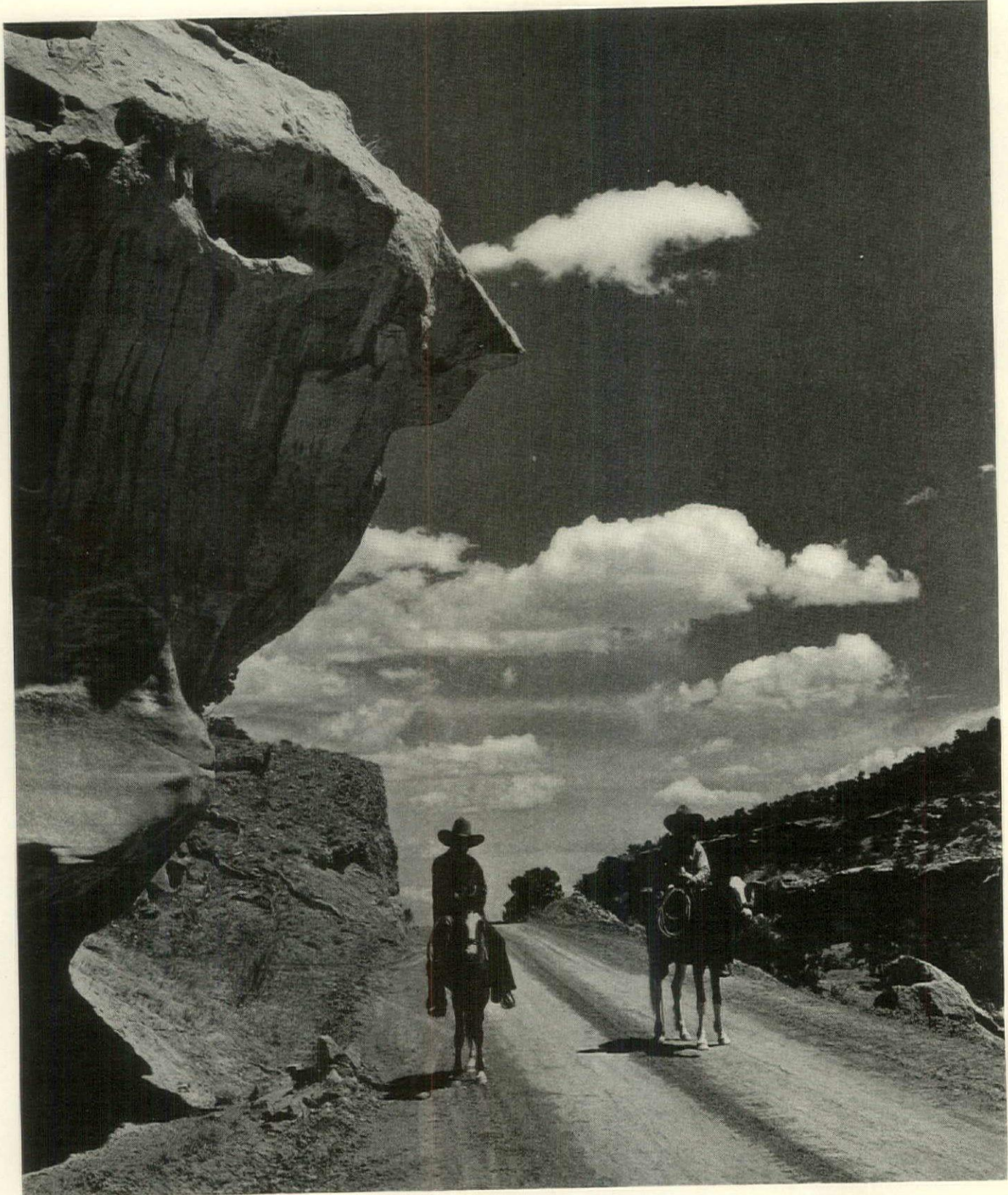


IN THE course of his extensive gardening experience, John C. Wister has championed many a flower family and brought it to popular acceptance by his uncanny ability to select varieties that all may grow and enjoy. His present enthusiasm for Tree Peonies promises to give these lovely flowers a favored place in many gardens both large and small

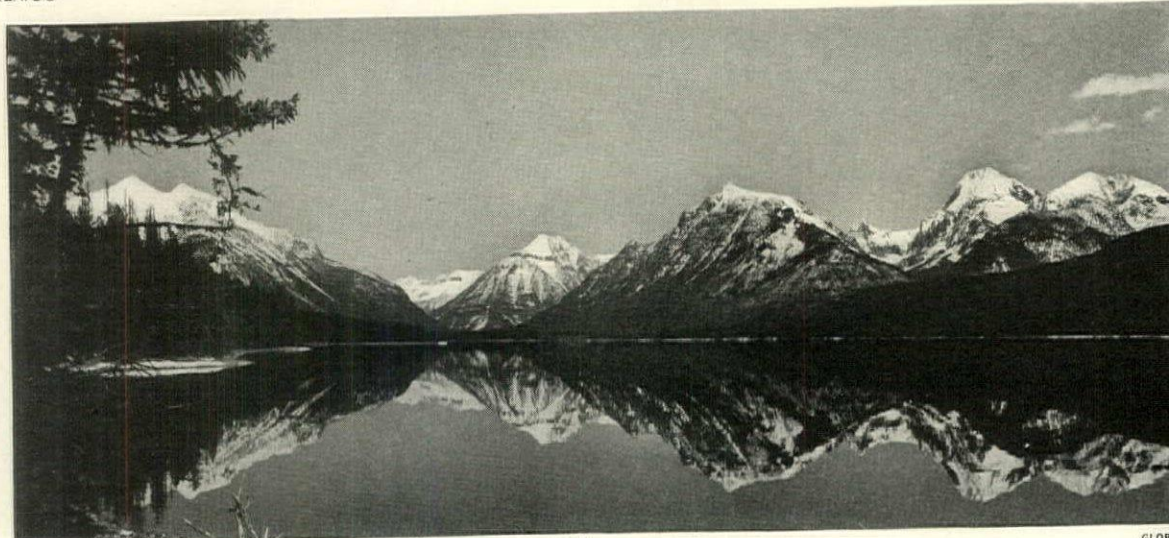
NOT far from Philadelphia at Germantown, Pennsylvania, there is a large wooden Victorian house, surrounded generously by broad, sloping stretches of land. It is the home of John C. Wister, one of America's foremost landscape-architects and horticulturists. It is also the home of the largest collection of Tree Peonies in this country.

Mr. Wister may, perhaps, be better known for other horticultural activities. As one of the founders of the American Iris Society, he was also its President for over twenty years. He has made himself an expert successively on the Iris, the Daffodil, the Lilac, and the Tree Peony. Concerning the latter, it would be no exaggeration to say that he knows perhaps more about this extraordinary plant than anyone else. His other offices include active and important work as Secretary of both the American Rose Society and the Pennsylvania Horticultural Society, and Director of the Arthur Hoyt Scott Foundation at Swarthmore College. It is at Swarthmore College that one of the most interesting experiments in landscaping is being conducted. Finally, Mr. Wister is a voluminous writer and two of his books, "Rules for American Gardeners" and "Four Seasons in our Gardens", are authoritatively recognized by serious gardeners both here and in Europe.

As distinguished from the better-known herbaceous Peony, the Moutan or Tree Peony has woody stems from 3' to 6' high, well-branched and distinctly shrubby in growth. Colors include the purest and clearest of flower shades: red, purple, (Continued on page 66)



RIDER'S PARADISE—DUDE RANCHING IN NEW MEXICO



LAKE McDONALD REFLECTS GLACIER PARK'S RUGGED SCENERY

TRANS-AMERICA TRAVEL

The second of two articles in which we explore the pictorial beauties of our National Parks and the varied vacation opportunities in Dude Ranches and Alaska. By Col. Theodore Roosevelt, Jr.

LAST month my wife wrote of National Parks and of how much she liked them. This month I am going to do so. I am at a disadvantage, for I gave her the first choice and my personal opinion is that she covered most of the field and covered it well. She, however, spoke mainly of the Western Parks. Indeed she skipped over those in the East with merely a mention of their names, and forgot to speak of Dude Ranches and our most remote National Park at Mount McKinley, Alaska.

Here and now I wish to testify that in the East the parks are as lovely and varied as they are in the West. They are not as large as those in the West because, when the United States began to think in terms of National Parks, the East had long been settled and most of the land had passed out of the hands of the government. That meant, of course, that property had to be bought back from private individuals—a task unbelievably difficult.

Our parks in the East also do not have some of the wild animals—mountain sheep, goats, elk and buffalo—but they do have deer and bear. They have also the most superb scenery and the loveliest flowers and trees. Their accessibility to short-vacationists is an added advantage.

The first of our Eastern Parks that I visited was Acadia, which centers on Mount Desert Island on the northern coast of Maine. Champlain discovered this island in 1604, landing in what is now the township of Bar Harbor. The first white settlement north of Florida was here, though I think few people know this. What is more, it was made by the French, not the English. It was a missionary colony and was destroyed not by the Indians but by Englishmen during the French-English Wars.

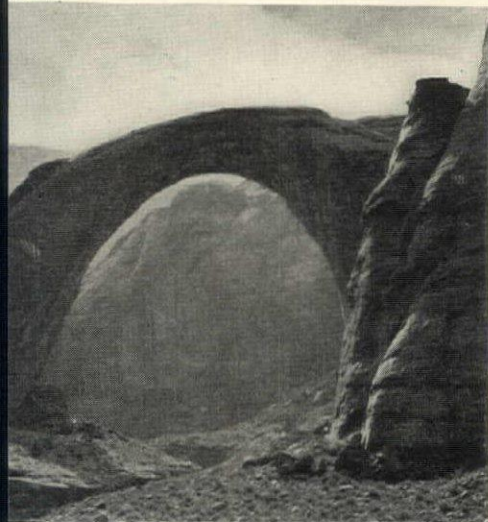
Since then Mount Desert has had a varied and picturesque history. It was granted by Louis XIV to Cadillac, who later founded Detroit and for whom the automobile is named. Longfellow's beautiful poem, *Evangeline*, deals with this same part of the country.

As late as the first half of the last century Mount Desert was a remote and inaccessible wilderness, occasionally visited by coasting vessels. Gradually the sturdy Maine seafaring folk pushed north, the giant pines were felled and fishing villages sprang up along the shore. Then came a bridge connecting Mount Desert Island with the mainland.

As far as I know it is one of the very first places in the country where Americans went vacationing. There is a delightful account written by Charles Tracey of New York of a trip there with a party of friends in 1855. They hiked through the woods, slept out of doors, in fact did much the same sort of thing we do today. Finally, they imported the first piano the Island had seen, and "threw a party" to which they invited the fisher folk. It was a great success and lasted until the small hours of the morning. As far as I know it was the curtain raiser for Mount Desert's social life. From that day to the present Americans have thronged there summer after summer, and it is now one of the most famous of our summer playgrounds.

In the old days it was difficult to reach. Today it is easy. You can go by railroad, by steamship or by automobile. The railroad station for the island is Ellsworth, from where you can go by motor bus to Bar Harbor, Seal Harbor, Northeast Harbor or Southwest Harbor. You can go by airplane in the summer months.

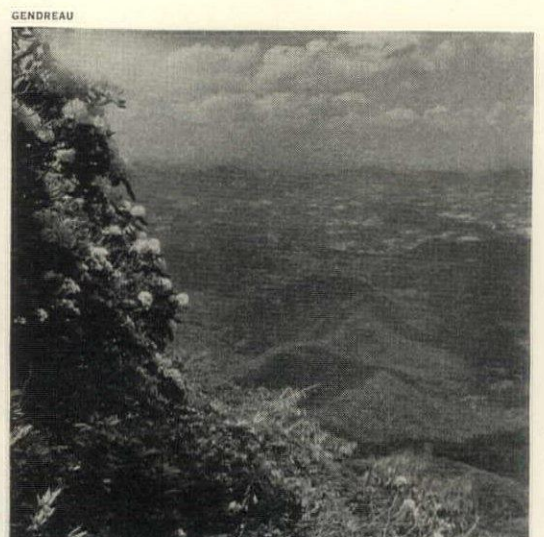
For myself, I would rather motor. There are excellent roads and now there is a steel and concrete bridge from the Island to the mainland. I would rather go by motor for any number of reasons. First of all, it gives you a chance to see Maine, and Maine itself is well worth seeing. I would keep to the shore though it is longer. There bend after bend shows rocky promontories jutting into the ocean. Between them lie stretches of white beach and salt marshes. The Maine coast is the rockiest and most irregular in the country. Following the shore line it is more than 2,500 miles; going as the crow flies, 200—that (Continued on page 67)



RAINBOW BRIDGE, ZION PARK, UTAH



ALASKA'S WILD LIFE THRIVES AROUND LAKE BENNETT



FROM A PEAK IN THE GREAT SMOKIES

VICTORIAN REVIVAL IN ILLINOIS



Most of the antique furniture is in walnut and of local origin, many pieces having been bought from recently demolished houses in South Chicago. The large living room (above, the western end) is used also for dining and has a fireplace at each end. The French velvet carpet is a multicolor floral

A new home in the local tradition at Somonauk, near Chicago, for W. P. Paepcke Esq.

BECAUSE, at one period in the history of the Middle West, Indian tepees were more common than Georgian mansions, that region has too often been considered bare of any solid architectural tradition before the advent of Louis Sullivan and Frank Lloyd Wright. Yet in reality the larger houses there, as elsewhere, had by 1850 already set a characteristic Victorian style. From a sympathetic study of such originals, Walter S. Frazier, of the Chicago architectural firm of Frazier & Raftery, evolved this simplified and rather "huskier" version of the local Victorian tradition. (Continued on page 63)



White plaster busts of Queen Victoria and the Prince Consort, set on gilt brackets above the fireplace, lord it over the pink quilted velvet of the sofas at the eastern end of the living room. Tilt-top tables against the wall are black lacquered papier-mâché pieces inlaid with mother-of-pearl



The small library recess opening off the living room is quite in character, despite the Empire-style sofa. The gray and silver striped wallpaper used throughout the main room is repeated on the folding screen



The entrance front (above) faces north, and the main rooms are placed on the other side of the house where the ground drops away sharply to provide a fine view. The exterior is white and is all of wood except for the brick chimneys



HEDRICH

In this bedroom green and white plaid gingham is used for the dressing table skirt and upholstery, set above an old velvet floral carpet with an olive ground. The wallpaper has gold stripes on white, and the antique cornices are of gilt metal



With dark maroon walls for background and a gray chenille rug as base, the most striking feature in Mr. Paepcke's bedroom is the three-piece suite of straight grain walnut with burl walnut panels, which was found in a South Chicago home



NYHOLM

SEE CAPTION ON OPPOSITE PAGE

We set a luncheon table for Summer in frosty lettuce green combined with blue and set off by garden flowers

Real Charleston recipes

Tradition and distinction are found in the Southern dishes suggested by Elizabeth Chilton

TO BE born in Charleston is to belong to it forever. Though you may leave its alleys and its narrow streets bordered by high fences, no longer walk along the Battery with the salt wind blowing in from the Atlantic, nor stop to buy Groundnut cakes from the negro mammy who sits beneath the shadow of Saint Michael's bells; though you can no longer hear the cry of the honey vendor as he calls: "I'se got honey. Honey. Honey", you still want to live from time to time in the atmosphere of Charleston.

Indeed, moments will still come when the wind in a tree or the fragments of a song will cause a nostalgia that cannot be denied. Then you'll hasten home and try to create, through the preparation of some dish for which Charleston is noted, a tangible part of what you have just been feeling.

And even if you were not born in Charleston, you can give your palate a moment to be taken reverently and savored long, if you will prepare some of the following recipes possessed by few outside of true Charlestonians.

SHRIMP SOUP

2 cups cooked and shelled shrimps	1 quart milk
1/2 tablespoon flour	1/2 cup cream
2 1/2 tablespoons butter	1/4 cup sherry
1 small grated onion	Grating nutmeg
	Salt and pepper

Put the shrimps through the meat grinder. Melt the butter and add flour stirring until smooth. Add the onion that has been simmered five minutes in butter, then the shrimp, salt and pepper. Pour on gradually milk and cream. Stir until mixture begins to thicken. Cook over hot water for half an hour stirring occasionally. Add sherry and nutmeg just before serving; do not let cool.

CORN PIE

1 cup milk	12 ears corn
1/2 cup grated cheese	2 egg yolks
1 lb. sliced cooked ham or chicken	1 tablespoon tomato paste

Cook the corn on the cob until tender; then cut off the kernels. Mix this with the beaten egg yolks, milk, and salt and pepper to taste. Add the tomato paste and the cheese. Put a layer of the corn mixture in the bottom of a greased baking dish, then a layer of the sliced meat. Continue alternating the layers until the dish is filled. Pour over three tablespoons melted butter and bake in a moderate oven until firm and browned.

CHESTNUT PUDDING

1 qt. large chestnuts	10 eggs
6 tablespoons maraschino syrup	5 ounces powdered sugar
5 ounces butter	1 pint milk

Peel the chestnuts, pouring boiling water over them to remove the inner skin. Boil the chestnuts in milk until soft. Then strain the mixture through a sieve, mashing the chestnuts. Cream butter and sugar together, then stir in the beaten yolks of the eggs. Add maraschino syrup and the strained chestnuts. Fold in the egg whites beaten until stiff. Turn into a buttered baking dish and bake in a moderate oven for three quarters of an hour.

TOMATO PILAU

1 can whole tomatoes	1 egg
2 cups cooked rice	1/4 cup water
1/2 cup cooked mushrooms	1 chopped onion
	1/4 cup butter
2 thick pieces salt pork, diced	Salt to taste

Fry the onion in the salt pork until brown. Add the tomatoes and cook for ten minutes. Add the water, rice and mushrooms and cook until the water is absorbed. Stir in the butter and the egg that has been beaten just before serving.

HOPPING JOHN

1 cup cow peas	2 strips white salt pork
1 cup raw rice	
Large lump of butter	1 pint water

Boil the salt pork and cow peas in the water for four hours. Add the raw rice to the peas with sufficient more water to cover. Cook for one hour stirring occasionally. Add butter and stir just before serving.

This dish is typical of Charleston and is delicious served as an accompaniment to steak and a green salad.

SHRIMP PASTE

2 pounds cooked and shelled shrimps	1 green pepper
1 tablespoon Worcestershire sauce	1 small onion
1/4 teaspoon mustard	1/2 tablespoon chopped celery
2 tablespoons butter	3/4 cup milk
1 1/2 tablespoons flour	Salt to taste
	Dash of Cayenne

Grind the shrimps, onion, green pepper and celery. Mix with Worcestershire sauce, Cayenne and salt. Make a stiff cream sauce with the butter, flour and milk. Combine the two mixtures and pack into wet moulds and chill.

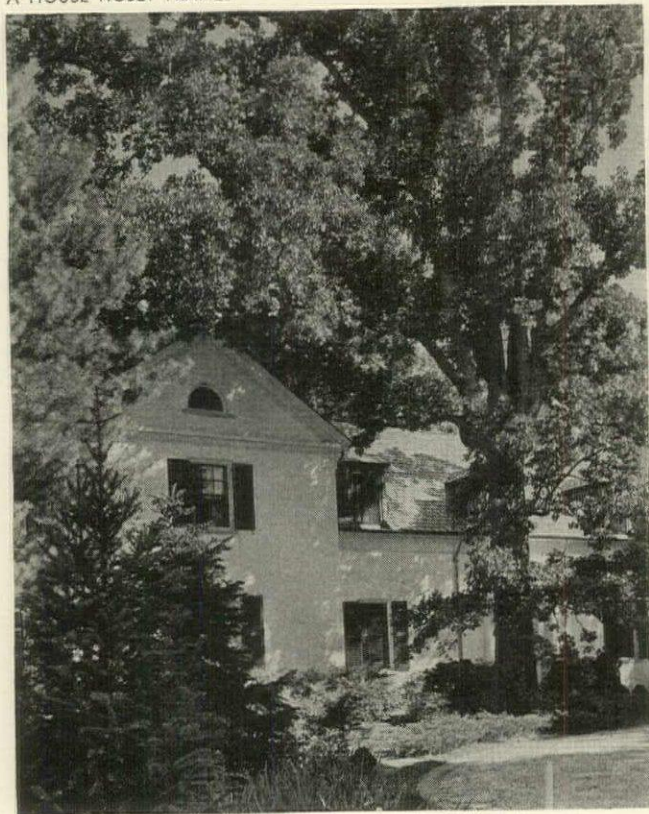
OUR LUNCHEON TABLE, OPPOSITE

Everything is lettuce green this Summer—it spells coolness and spells it best combined with blue. So when we found this lovely new California pottery all blue and green like a mountain lake, and surprisingly lacking those *chili con carne* colors one has come to associate with California, our psychic thermometer took a drop.

The pattern is smartly bold and informal, as you can see, and just the thing for luncheon on a glass-top table. The linen is textured in a delightful lettuce green and silver gray, a Gribbon import from McGibbon.

The silver, with its modern leaf design, is Oneida's "Grenoble" flatware pattern in Heirloom Plate. The salts and peppers are their Community Plate, both from Bloomingdale's. The pressed glass, Fostoria's "American" pattern is from Wanamaker's and the Vernon pottery plates may also be ordered there. Furniture is a Hines-Putt design from Abercrombie & Fitch.

A HOUSE NOBLY FRAMED



BOTH HOUSE AND GARDEN IN AN ENCLOSURE OF TREES



Consider your trees when you

NO ONE will question the statement that good trees furnish the background and setting to make a well-designed home the pleasing picture which every home owner desires.

In many cases, however, the prospective home owner feels that the first job is the planning and construction of the house and that the matter of trees can have attention after everything else is done. There is much to be gained, both in cost and in satisfaction, by taking the trees into consideration through every step of the planning and construction of a new home.

Wooded lots are of course considered the most desirable in any good residential locality. Often they cost more money than those without trees and where they do not, they are sure to be the first ones taken off the market in any allotment. It does not necessarily follow, however, that a home site is worth more or even that it is more desirable just because it has trees on it.

The first question to be faced is what kind of trees it has and whether they are so placed that they will add anything to the completed home. If they are sickly or stunted they may detract from the picture rather than add to it. If they are so located that they will have to be removed to place the house in the best spot, they are not only of no value but their removal will add to the cost of construction. Before you buy a lot because of its trees try to visualize what the trees will look like in relation to the house you plan to build. Only the final picture counts.

Many times when a residential site has sufficient width it is possible to vary the location of the house to retain the greatest tree value. Sometimes an architectural plan can even be slightly altered for the same purpose. Trees close to the house are often

desirable. But they must not be so close that basement excavations will necessitate severe cutting of the roots, because when a tree loses part of its roots it loses a proportionate part of its food and water supply and will suffer in health and appearance.

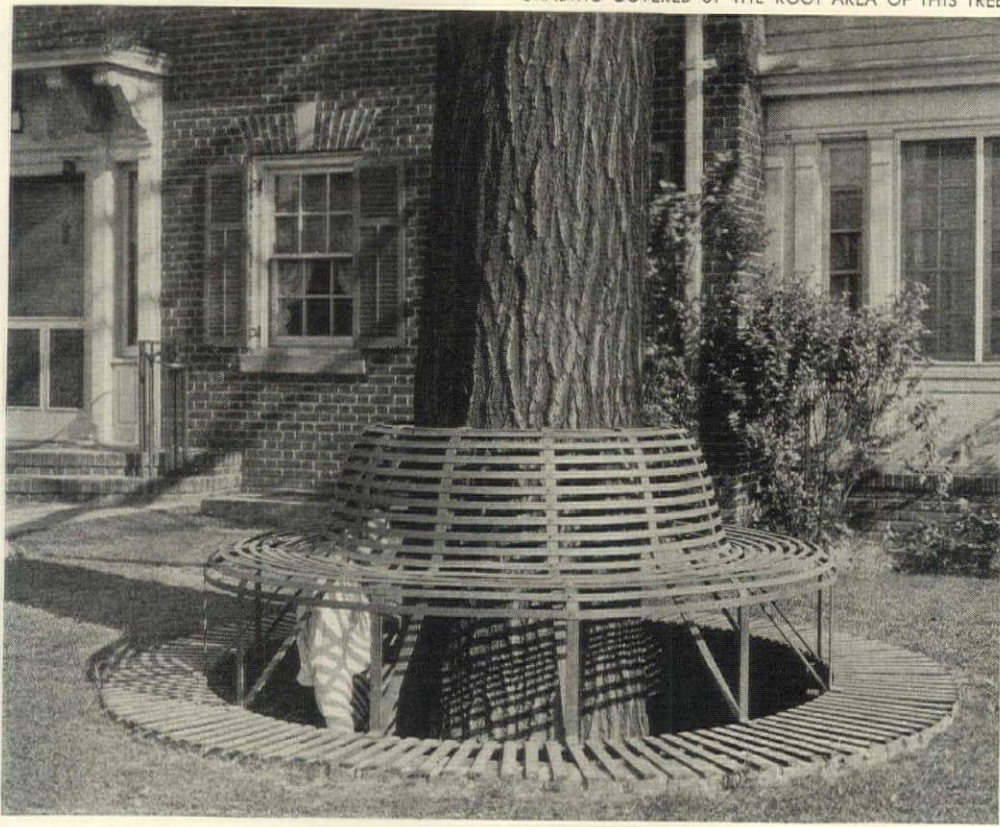
It is often possible, however, to secure the desired effect by having the plans so drawn that garage, porch or sun room, without excavation, may be on the side close to the tree. Tree roots need open ground above and they will adjust themselves if part of the root area is covered, but they will not so easily recover if part of the roots are severed.

When the location of the house has been settled it may be necessary to thin out the remaining trees if the lot has been heavily wooded. Trees which are to be retained should be selected first because of their general health and vigor and their desirability from the standpoint of cleanliness and susceptibility to disease. In a locality where there is a considerable amount of the Dutch Elm disease and choice must be made between an Oak and an Elm of otherwise equal qualities, the Oak would be the best to preserve, as the Elm might fall victim to the blight and have to be destroyed.

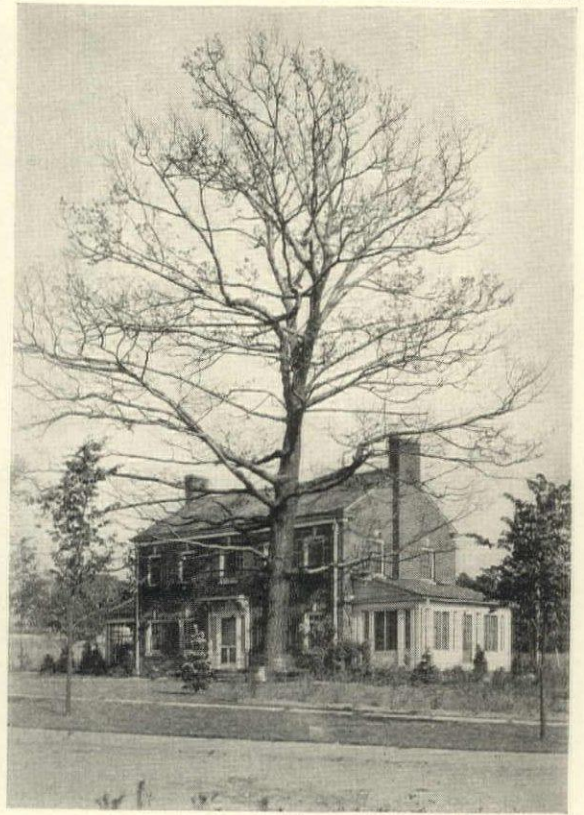
Of second consideration in selecting the trees to preserve would be their structural strength and beauty of shape. Third would be the matter of variety. All other things being equal it lends interest to a home site to have as many different species as possible in the final tree plan, particularly when Nature begins to splash her paints around in the Fall season.

There is another general consideration to bear in mind in the selection of a home site and the general planning if the health

GRADING COVERED UP THE ROOT AREA OF THIS TREE:



NOW THE TREE STANDS NEARLY LEAFLESS



Build

How trees can be located to frame a new house and how to protect them at the times of building and grading are explained by Paul Davey

and beauty of the trees are to be maintained. That is the final grade which is to be established on any part of the site in which there are trees you expect to save. To make a marked change in the grade over the root area of any tree is to sign the death warrant of the tree, especially if it is growing in a clay soil. If the grade is to be lowered, the roots will be brought so close to the surface that they will dry out and before they have had time to go deeper in search of moisture the tree will die. If the grade is to be raised by a fill, the roots will smother from lack of air and the tree will die in a comparatively short time.

Nature's laws are pretty rigidly fixed and will permit no marked and particularly no sudden deviation. Sometimes growing things will adjust themselves to gradual changes in conditions, however. If a tree has been growing in a very wet spot which must be drained you may be sure that the roots will be very close to the surface of the ground. Should the water be suddenly drained the tree is likely to be killed. A slow acting or controlled drainage system which will lower the water table not more than a couple of inches a year, on the other hand, may drive the shallow roots deeper into the ground in search of moisture and really benefit the tree.

There are a number of precautions which should be taken during construction which will pay splendid dividends for any small extra cost. Not only the trunks but the entire root area of trees within the construction zone should be protected. It is not enough to protect the trunk or even to fence off a space four or five feet square around the trunk. If space will permit it is wise to fence off the whole root area, which corresponds roughly to

the spread of the branches. If this is not done workmen are likely to pile material under the trees, shutting off the air from the roots, or to drive trucks under the branches with danger of root injury when the ground is soft. Keep the workmen away from the root area entirely and you will avoid injury to the trees.

When trenches for water, sewer or other services have to pass through the root area of a tree it will cost but a few extra dollars to have the trench made into a tunnel under the root area. Tree roots are seldom deeper than three and a half to four feet. An open trench will mean severed roots and such trenches are usually deep enough so that service pipes and conduits can pass under the roots entirely.

Plaster, mortar or other building material containing lime should never be thrown on the ground anywhere near a tree. Exhaustive tests have shown that most trees are in best condition in a slightly acid soil. Lime is an alkalizer. Those who have observed its use as an agricultural fertilizer are likely to think that lime thrown around a new house could not do the trees any harm. Most agricultural crops are benefited by an alkaline soil, however, while trees are not; so keep the lime materials away from the trees.

If tarvia or asphalt driveways are to be built see that the wagons which heat the tar materials are placed well away from the trees. The heat on the ground and the smoke and gas rising into the air can do more damage to a tree in 15 minutes than the most skilful tree expert can repair in many years, perhaps ever. On the same principle when cleanup time comes a rubbish bonfire built where the heat will rise (*Continued on page 73*)



The Gardener's Calendar for July

First Week

Give Morning Glories a nitrogenous fertilizer and keep watered. Buddleias also will appreciate water at this time. Delphinium seed collected now should germinate 100% if planted this Summer. A sick tree should be fed immediately but late Summer and Winter are the most normal seasons for feeding trees. Dig crab grass from lawn.

Cultivate all around hardy Chrysanthemums and feed them a light dressing of sheep manure watered in. There are two ways to eradicate aphids on Golden Glow: dig up the plants and abandon them or spray with nicotine. To follow early crops, plant Turnips. Lift the blades of the mower and let the grass grow taller these hot weeks.

Prune Climbing Roses as soon as they have finished blooming, removing old canes. Lateral bloomers have the old lateral branches cut back to the cane stem. Begin now protecting your choice bunches of Grapes from birds and insects by tying them in paper bags. Order Pansy seed for next Spring's flowering. Plan on sowing it in August.

Second Week

This is the season when red spider attacks Evergreens. Wash down with strong water spray or dust with sulphur. Strawberries and Raspberries can be mulched with grass clippings. Reduce the stems on Dahlia plants to three or four and keep lateral shoots pinched back. Window box flowers appreciate a light dusting of sheep manure.

Rough litter mulch applied to Sweet Peas will preserve soil moisture. Spray vines with nicotine if aphids appear. A weed killer on drives and walks will eradicate weeds, but keep it away from tree and shrub roots and grass on edges. Iceland Poppies can be seeded now and so can Columbines. Gladiolus should be kept well-watered.

Onions can be improved in size by breaking the tops down above the bulbs. Be careful not to disturb the roots. Order Colchicums, Autumn Crocus, for setting out next month. Toward the end of the month start sowing Peas for a Fall crop. Leaf crops will be benefited by a quick-acting fertilizer such as nitrate of soda.

Third Week

July is the ideal month to lift and divide Iris. Work bone meal into soil before replanting the Tall Bearded types. Japanese and Siberian kinds require a more acid soil, a damper location and deeper planting of the rhizomes. Give both kinds a sunny location. *Iris cristata*, and some of the other species, however, thrive in half shade.

Now that Oriental Poppies are dormant they can be safely moved. Increase is possible by cutting the long root into short pieces and planting in sandy soil. Order Strawberry plants to be delivered next month, meanwhile preparing the bed for them. Why not try some *Sternbergia lutea*, Fall Daffodil, in the garden this Autumn?

A daily job that should not be missed is snipping off the passé flower heads. All annuals should be cleaned up each day. Sweet Peas cut each day and if the old flower clusters of Polyantha Roses are cut back to the first leaves, the bushes will flower all Summer. Some Rosarians snip off buds now to increase Autumn bloom.

Fourth Week

If sowing seed out of doors or setting out plants, water the drill thoroughly before commencing work. Constant, deep cultivation of the soil all through this month and next is the surest way to keep plants in good condition. When Delphiniums are through flowering, cut back stalks to 1' and feed plants a sprinkling of super-phosphate.

Next month you may move or plant Evergreens. Prepare places for them now so that there need be no delay when material arrives. Cuttings can now be made of Coleus, Geraniums for indoor Winter bloom. Hydrangeas growing along for Winter should be watered occasionally and given manure water. Start studying the new bulb catalogs.

Stop disbudding ever-bearing Strawberries so that the fruit can set. Wistarias should be pruned now and *Cerastium tomentosum* and other rampant Spring growers trimmed back hard. Violas and Pansies can also be cut back. They should be kept watered. Trim off all but three or four of the best shoots on Tomato plants and tie up.

Fifth Week

Several rows of Beets and Carrots can now be seeded for Winter use. Weekly spraying or dusting of Roses must be maintained; some use wet spray one week and dust the next. Have you tried Chinese Cabbage as a substitute for Lettuce in Summer? Late Cabbage and Cauliflower plants can be set out now. Firm soil under roots.

Bordeaux mixture is the popular specific for the blight that is apt now to appear on Cucumbers, Muskmelons, Celery and Tomatoes. Try putting a pinch of Scotch root in each pot of Fuchsia and see the color improve. A good Sunday afternoon job is walking around your garden and listing the work to be done next week.

Many kinds of Perennials, especially Alpine plants, Clematis and Iris are best planted in the Autumn and exposed to the elements over Winter. Study catalogs now and select those you want to try later. Ordering now will bring fresh seed. Why not try the good old-fashioned hammock for resting after a bout of gardening?

News and Notes

The first nurseryman in America was Governor Endicott of Salem, Mass. . . . *Malus spectabilis*, one of our most beautiful Spring-flowering Crabs, was first brought from China in 1780. . . . Flowers of *Clethra alnifolia*, the Sweet Pepperbush, furnish bees with their richest nectar. . . . The common Horse-chestnut is a native of Greece. . . . David Douglas, plant explorer of Oregon and California, died at the early age of 36. Douglas Pine is named for him. . . . Some Rose experts hold that a good fertilizer for their plants is 4-10-14.

In Summer the New York Iroquois Indians held a 4-day Corn Festival at which they gorged themselves on succotash. . . . One of the most fragrant Lilacs is *Syringa pubescens*. . . . The first American botanic garden was planted by Dr. Christopher Witt of Germantown, Pa., who died in 1765 aged 90. . . . The Tea Rose was introduced into Europe about 1800. . . . The Spring flower, *Leucocoryne ixiooides odorata* is fortunately also called the Glory of the Sun. . . . *Galanthus plicatus* was first brought from Crimea by a soldier in 1855.

KEEP COOL WITH Campbell's*



1



2



3



4



Keep cool refreshing viands on the table these days. Tall tinkling glasses, garden salads, and twinkling, shivering cups of consommé. Clear cool Campbell's Consommé, glowing with the deep amber of fine beef slowly simmered. Your eye says, "This is it for a summer day!" And it is. The good beef taste and the subtle savor of carrots, parsley and celery nudge your appetite to life. So here is what to do: **1.** Put cans of Campbell's Consommé in your refrigerator to jell. **2.** Four hours or so later, at lunch or dinnertime, remove the cans and open them. **3.** Spoon the consommé forth, heap each cup high with a shimmering, gleaming serving. **4.** Lift spoonfuls of it mouthwards, one, then another, to coolly melt upon your tongue. And then and there, plant Campbell's Consommé firmly in your summer repertory of cool delights. Keep cool about hot weather menu problems; serve Campbell's

NEW!
CONSOMMÉ MADRILÈNE
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***JELLS** in the refrigerator in four hours





—COOL COMFORT in
Sweltering Weather

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It describes and illustrates why it is essential that your insulation be

installed full-thick and of uniform density with no "voids," no thin spots to let heat in during summer, out during winter . . . and why J-M Approved Home Insulation Contractors (there's one in your locality) do a dependable job of scientific insulation that assures utmost efficiency.

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Send FREE illustrated book telling whole amazing story of J-M HOME INSULATION. I am interested in insulation for my present home ; for new construction (please check). In Canada, write to Canadian Johns-Manville Company, Ltd., Laird Drive, Toronto, Ont.

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"ALL-AMERICA" STORES



This emblem identifies our All-America Department Stores

THE following stores (as we go to press) have been selected by House & Garden to cooperate in the promotion of "All-America" merchandise. These stores will be identified with the symbol of the seated Liberty, shown left. Incidentally, she was drawn by John Davis for the Index of American Design from the figurehead of the packet ship "Congress", sailing in her heyday out of Small Point, Maine. Co-operating department stores will display her in their windows. Co-operating jewelry stores will display the cover of this issue.

DEPARTMENT STORES

- ALABAMA**
BIRMINGHAM, Loveman, Joseph & Loeb.
- ARKANSAS**
LITTLE ROCK, The Gus Blass Co.
- CALIFORNIA**
FRESNO, E. Gottschalk & Co., Inc.
LOS ANGELES, Barker Bros.
SAN FRANCISCO, City of Paris.
- CONNECTICUT**
BRIDGEPORT, Howland Dry Goods Co.
HARTFORD, Brown-Thomson, Inc.
NEW HAVEN, The Gamble-Desmond Co.
STAMFORD, The C. O. Miller Co.
- FLORIDA**
ORLANDO, Dickson-Ives Co.
- GEORGIA**
ATLANTA, Rich's, Inc.
SAVANNAH, Leopold Adler.
- ILLINOIS**
CHICAGO, Carson, Pirie, Scott & Co.
DECATUR, Linn & Scruggs D. G. & Carpet Co.
PEORIA, Bloek & Kuhl Co.
SPRINGFIELD, The John Bressmer Co.
- INDIANA**
FT. WAYNE, Wolf & Dessauer.
SOUTH BEND, Robertson Bros. Dept. Store.
- IOWA**
CEDAR RAPIDS, The Killian Co.
DES MOINES, Younker's.
SIOUX CITY, T. S. Martin Co.
- KANSAS**
WICHITA, A. W. Hinkel Co.
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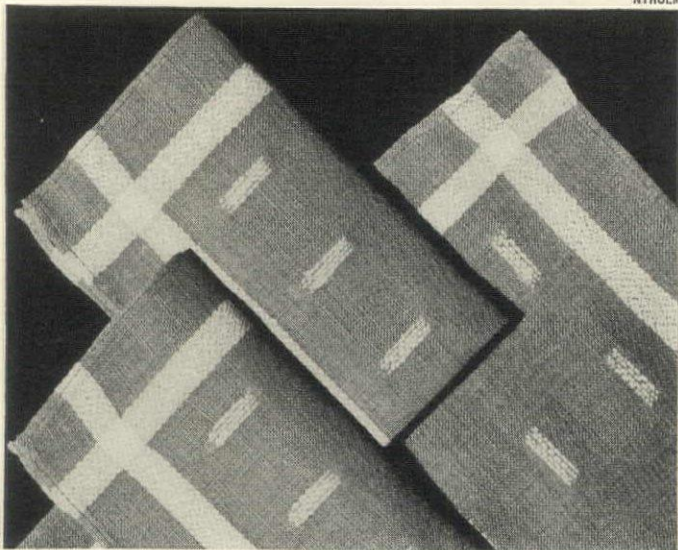
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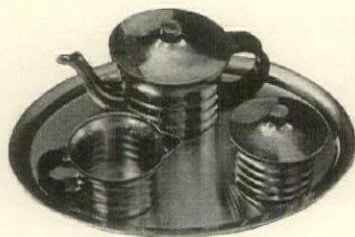
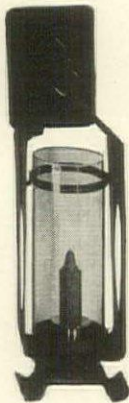
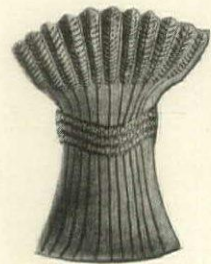
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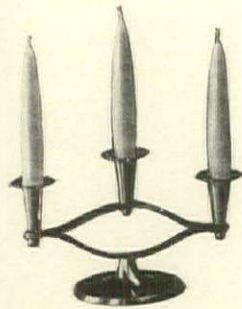
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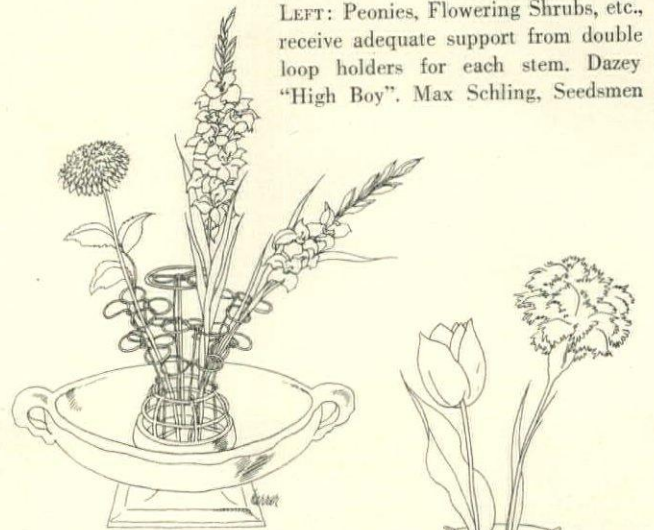
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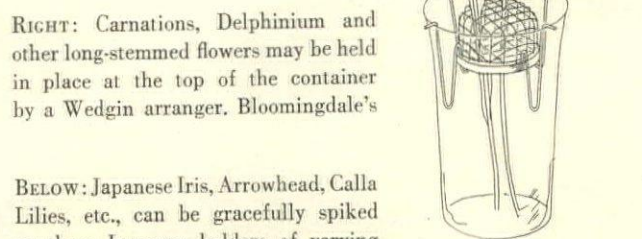
NEW FLOWER HOLDERS

Between the container and the bouquet are the first aids to floral decoration—modern flower arrangers. Today they can be bought in a variety of shapes and colors for every use that occasion demands, and the alert hostess can vary her floral displays more easily and more successfully than any other type of decoration.

The following six drawings illustrate some of the new flower arrangers with a few suggestions as to their use.

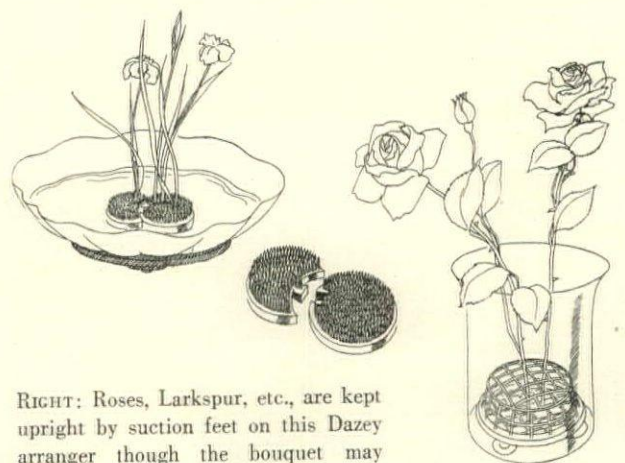


LEFT: Peonies, Flowering Shrubs, etc., receive adequate support from double loop holders for each stem. Dazey "High Boy". Max Schling, Seedsman

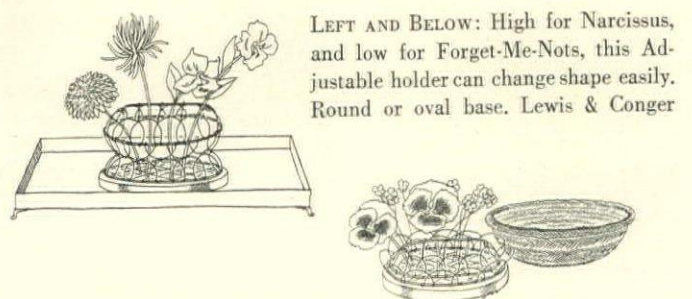


RIGHT: Carnations, Delphinium and other long-stemmed flowers may be held in place at the top of the container by a Wedgin arranger. Bloomingdale's

BELOW: Japanese Iris, Arrowhead, Calla Lilies, etc., can be gracefully spiked on these Japanese holders of varying shapes. Lotus bowl, holder, Yamanaka



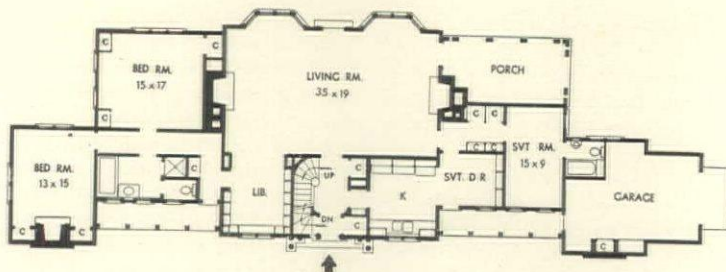
RIGHT: Roses, Larkspur, etc., are kept upright by suction feet on this Dazey arranger though the bouquet may not balance. Max Schling, Seedsman



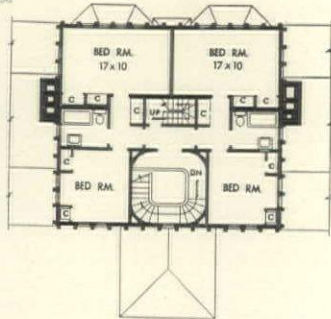
LEFT AND BELOW: High for Narcissus, and low for Forget-Me-Nots, this Adjustable holder can change shape easily. Round or oval base. Lewis & Conger

VICTORIAN REVIVAL IN ILLINOIS

(CONTINUED FROM PAGE 53)



Within an almost exactly symmetrical outline, the first floor is centered on the large living-dining room, with bay windows to the south. This room isolates the two master bedrooms on the east



Groups of tall, round-headed windows are on the southern façade



HOUSE & GARDEN'S BOOKSHELF

OLD-TIME HERBS FOR NORTHERN GARDENS. By Minnie Watson Kamm. Boston, Mass.: Little, Brown and Company.

Fortunately for everybody concerned, the pronouncement as to the waning of interest in rock-gardening, with which the author greets her would-be readers in the first few words of this fine book, does not have to be true (and it isn't) to assure her scholarly volume a generous reception by a host of gardeners whose only "herbs" at present are the smaller types being grown in those same rock-gardens—because, forsooth, of their floriferous or other botanical attractions.

Our experiences with the alpines in the rock-garden will have served so to widen and deepen our interest in the tiny inflorescence of many of our rock-inhabiting treasures that we are the more likely to awaken a lively desire to explore this new field presented—more as to its blooms, however, than as to its essences. It need hardly be pointed out that in this state of mind such an all-embracing treatise on Herbs, as a distinct class of garden features, will favor a prompt and cordial greeting.

While the title of the book suggests its restriction to the consideration of herbs suitable to cultivation in our northern latitudes, the historical treatment given each subject reaches wide horizons in both space and time; and though the medical phase is emphasized as the book's *raison d'être*, the reader will often forget the herb in the striking picture presented of its history.

The author's genial impulse toward companionable chat with her readers is evidenced by her story as to the herb Rue, "bitter but not poisonous," which extends for several pages before all has been told that must prove essentially interesting, namely: its original habitat in the country about the eastern shores of the Mediterranean; the mention of Rue in St. Luke's gospel; its present habitat "over much of Europe"; its part in the time of Aristotle (352 B. C.) and Pliny; and on through the Christian era—the latest date given for its medical use being 1810; a page of poetic quotations from Shakespeare, Whittier and Sir Walter Scott; its recognized potency against the "jinxes"; and its careful inclusion with the Eng-

(Continued on page 66)

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THE HIRED GIRL

(CONTINUED FROM PAGE 44)

take turns and each stay ten minutes by the clock. They sit around the table and each one has a candle and Thomas reads aloud as the girls sew. The girls have lived here always I think. Grandmother says if you are as good to your girls as you are to yourself, they will stay a long time. I am sure that is Grandmother's rule. On Mondays Mrs. McCarty washes for us and Grandmother always has a lunch for her at eleven o'clock and goes out herself to see that she sits down and eats it".

From sources like these, home-spun diaries, novels and commentaries, reinforced by personal recollections, we can fill in the position and responsibilities of the traditional hired girl. She generally came into the household before she was twenty so that hired girl was originally an apt expression though it frequently became a matter of name only when she had been with the family for a good forty years or more. One notable and racy exception to the employment of young girls was the New England "widow woman" who occupied somewhat the same position but frequently served the household according to her own designs.

HER POSITION AND DUTIES

The hired girl might be a deserving orphan or a member of a very large family. Frequently she was the daughter of highly respectable neighbors, anxious to learn the art of house-keeping in a well-run household. Contrary to a widespread impression it seems she usually did not eat at the family table except in houses where the life was very simple or on farms where the whole family and the farm hands ate at one great table in the kitchen. Her work was heavy and the hours long as we judge these things today, but all householding was more strenuous then. Her recreation was an accepted part of the routine, she entertained in the big kitchen of an evening and went off to Socials and sleigh rides with her friends. Church-going was considered as important for her as for the family and she was taken and fetched when necessary. Her clothes were the proper concern of the woman of the house and she was frequently given the material as well as the time to make new ones.

If the hired girl married, a good supply of linen usually went with her as a dowry and the wedding preparations might be carried on by the family as a regular part of their responsibility. In sickness she was well cared for, and when in turn the need arose she could and would take on the full responsibilities of running the household. Under these conditions it was not unusual for a hired girl to serve one family faithfully all her life and be pensioned in her old age or substantially remembered in their wills. That loyalty and respect were mutually developed, was proved time and again by hired girls leaving their life's savings to some member of the family.

These conditions were so general that they can be safely taken as the broad outlines of our hired girl tradition. They could easily be elaborated in fascinating detail from particular experiences and interesting local cus-

toms. It is significant to note again that our picture is of necessity drawn from reference and remembrance because there seem to be no books defining the "hired girl problem", no treatises on the evils and abuse of the system written by either side. Consequently it is only natural that we should hark back to those good old days, growing mellow and sentimental about faithful Annie, and blaming our present day servant problems on immigration, our industrial society, the government or even the coming of the automobile. It is both natural and consoling to take this attitude, but unfortunately the cold facts will not bear us out in our complaints.

SERVANTS AND "PROBLEMS"

The truth is that we have always had servant problems and they have always been considered acute and unprecedented. On this subject there is no dearth of literature protesting violently of abuses on both sides. Dating for the most part from 1820 on, this material is unusually interesting and seems to have real meaning for us today. Remember, none of these books even mention the hired girl, they deal exclusively with servants, domestics or menials as a class, and they are all bad news. And yet these books date right through the years when the hired girl tradition was flourishing and producing the wholesome and satisfactory service which was long remembered.

Apparently some people had hired girls and others had servants and servant problems. Although these wide differences in experience with domestic help seem to have been always with us, it does not follow that it must always be a matter of luck with some, and misfortune for others. It would seem that the answer to the problem might be bound up in just this distinction between the hired girl and the servant. In looking for a permanent solution there is much to be gained in checking our answers against the past.

THE PROVIDENCE SOCIETY

A brief glance at the record shows that there is literally nothing new in our situation. Listen to the first annual report of the Providence Society for the Encouragement of Faithful Domestic Servants, in 1832. The Society was organized by sixteen gentlemen in Providence to improve the domestic employment situation through "rewarding faithfulness and sobriety and making distinctions between the virtuous and the vicious by adopting rules as to the mode of their employment". The gentlemen point out that "on the basis of the last census it is supposed that there are enough servants in Providence to do the work of twice the population and yet it is well known that good servants were never more wanted."

The Government figures in our present day of unemployment show only nine per cent of the domestic servant group as unemployed and on relief. Even allowing that our figures may be underestimated and the worthy gentlemen's supposition, extravagantly high, it would seem that there is nothing new here.

(Continued on page 65)

The Family Planned Kitchen



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THE HIRED GIRL

(CONTINUED FROM PAGE 64)

ing new in domestics' remaining unemployed rather than going into service.

Though the Providence Society was forced to admit that they met with "a great lack of cooperation among the housewives" and "the servants put up great opposition as rumors were circulated that the Society was organized to oppress and degrade them", they concluded they were satisfied that the Cause of the Society was a good one. Though there seem to have been no subsequent reports of their efforts, the Cause is still considered to be a good and urgent one for today we have clubs and committees formed to deal with a servant problem which is almost exactly the same in its grievances and abuses as that which agitated the gentlemen of Providence more than a hundred years ago.

OLD "SERVANT PROBLEM" BOOKS

It is hard to imagine any method of placating the servant problem which has not been tried in vain. In 1824 Mrs. Esther Copley started a publication "expressly devoted to the best interests of Domestic", a trade publication, if you will, entitled *The Christian Gleaner, and Servants Magazine*. Later she published *Kind Words for the Kitchen* in which no Christian precept was left unturned in her efforts to show the virtue of the servant's humble lot. Despite this lofty patronage the protests of the servants themselves were apparently so well justified that they found expression in *Live and Let Live, or Domestic Service Illustrated* by Catherine Maria Sedgwick, published by Harper Brothers in 1837.

Here, under the thin disguise of a polite novel, are shown the trials and tribulations of an honest servant, disturbingly similar to those we are still hearing today. But in the character of Sara, the much envied woman who never had servant problems, we find a voice crying in the wilderness. When she is accused by the other ladies of "flummery" since she persists in referring to "employer and employee" rather than "mistress and servant", she asks, "How can a person who contracts to perform certain labor under your roof, who makes her own stipulations and may leave with impunity at any moment, any more be considered your servant in the old sense than the builder who builds your house or the engineer who constructs your roads?" Of course the ladies fell in a dither at her "absurd talk" and her logic has not been generally accepted, but the question shows that Sara in 1837 had put her finger on the crux of the so-called servant problem.

SERVANT SITUATION TODAY

That the women of this country have not as yet realized the necessity for a modern realistic employer-attitude is all too clearly shown in the excellent survey of *The Servant Problem* in Fortune for March, 1938. By careful analysis of the questionnaires which were returned by seventeen thousand readers, Fortune is able to draw an accurate picture of working conditions for domestic servants today. Perhaps most significant is the fact that 99.7%

of the readers whose servants work twelve hours a day affirm they take good care of them, and yet every housewife knows and the domestic employment agencies confirm, that long hours are the most common objection to domestic service in every locality.

As any business man will tell you—once you start complaining of your servant problems—a good employer-employee relationship is based primarily on the human relationship and cooperation in doing a given job. Answering the housewife's immediate objection that this sort of business may work in offices and factories but it will not work in the home, is the fact that it was an old-fashioned type of good employer-employee relationship that worked with the hired girl; whereas our best efforts to make servants of this one particular group have been making trouble for more than a hundred years.

FOR A MODERN SOLUTION

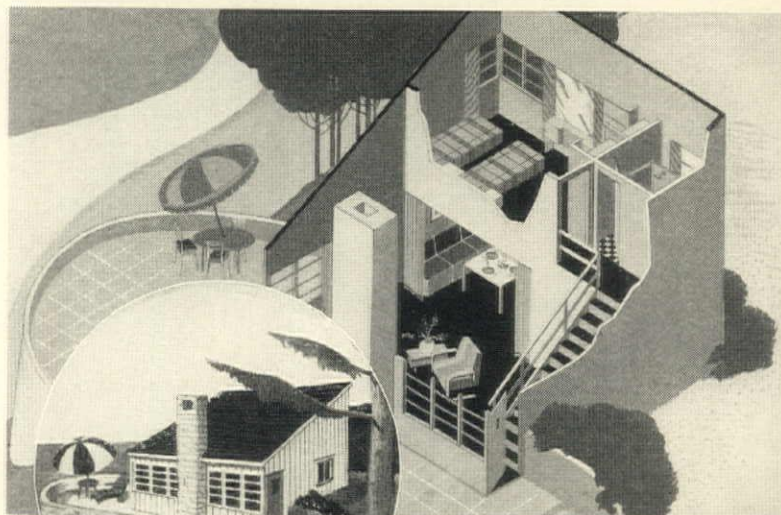
It is true that there seem to be many obstacles peculiar to domestic work, but there are few businesses which have not met and solved their own peculiar problems in adjusting relations with employees.

Taking that most important point of long hours, there are many possibilities for adjustment. The first necessity rests squarely on the shoulders of the housewife as an employer. It is here that she must begin her cooperation by scheduling the household routine to fit in with shorter hours. This is always the part of the employer and it is always difficult whether it is in the factory or home. Because housework must of necessity start before breakfast and end after dinner, the time adjustment can usually be made most practically by scheduling time off in the afternoon. To be effective this must really be time off and not time on call for the telephone, door-bell or children. There are also possibilities for cutting down long hours by not requiring service at breakfast or lunch. For the special occasions which will arise in any schedule, overtime work should certainly be balanced by equal time off or extra pay. Time and a half pay for overtime work is an accepted practice in industry.

To maintain her well planned schedule the wise employer will provide the best equipment, work space and living accommodations that she can afford. This is a simple fundamental of efficient management. She will also do well to accept the other recognized responsibilities of good employers—vacations with pay and insurance of the employee against sickness and accident.

The success of the housewife-employer will depend in equal part upon the quality of the human relationship she maintains with her employees. In developing a responsible attitude and an honest point of view she can learn again from the good business-employers. Their manner of giving orders, criticizing and commending, stems from a wholesome respect for those who work for and with them. This same respect and the practical give-and-take of honest cooperation can be adapted by American women to create real employer-employee relationships instead of servant problems.

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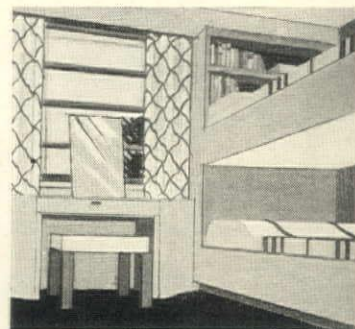
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TOP... 1½-story living room; private bedroom and bath on second floor; additional sleeping accommodations on first floor.

SECOND... Screened porch below, sun deck above; large living room on second floor; car shelter.

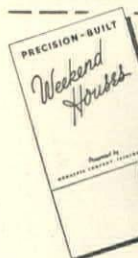
THIRD... Additional bedroom—two bunks, closet, dressing table, book shelves, louvered door for cross-ventilation.

LEFT... Large living room, dining alcove, car shelter; porch closes tight with unique awning shutters.



* Reg. U.S. Pat. Off.

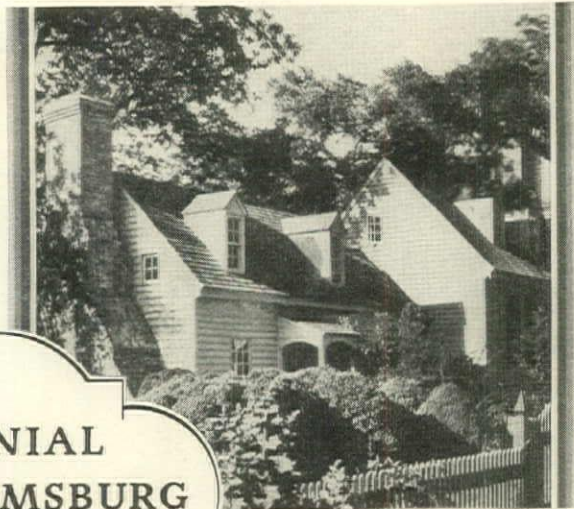
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If you possess a terrace, patio or other locale for outdoor dining, here's how to enliven your al fresco table—authentic Vernon Pottery in soft pastels—azure, pistachio, orchid, sand, straw, mist. (For interior decoration, too.) Get "Modern California" at better stores.

If you prefer a gay pattern, there's "Casa California" latest creation of famed ceramic artist Gale Turnbull. Other striking Vernon patterns are "Organdie" (criss-cross stripes), Native American (peasant designs) and Constellation (stars on blue background).



For free color booklet showing these and other beautiful patterns in the Vernon line, write to Vernon Kilns, 2300 East 52nd Street, Dept. HG, Los Angeles, California.

VERNON
AUTHENTIC CALIFORNIA POTTERY

SYLVIA SAUNDERS



WHITE TREE PEONY

CHAMPION OF TREE PEONIES

(CONTINUED FROM PAGE 49)

scarlet, cerise, pink, flesh, salmon, lavender, yellow and white.

Tree Peonies are one of the oldest of cultivated plants for even ancient Chinese authors refer to them and we are able to recognize today the short woody branches familiar in the more stylized Chinese designs and paintings. Yet, despite the Tree Peony's great beauty and desirability in the garden, its introduction to Western gardens is not only remarkably recent, but so slow in finding its rightful place that even after a quarter of a century of effort, famous nurseries still offer scarcely more varieties than they did in 1908.

Mr. Wister, through his work at Germantown as well as his frequent lectures and articles, has accomplished a great deal in making the Tree Peony a more familiar and popular plant in American gardens. It is still a comparatively rare and high-priced plant, due

mostly to the difficulty and costliness of propagating new plants of a given variety. Due also to gardeners who have been unduly frightened by the difficulty of raising a plant they would otherwise buy. But once having survived the first winter of transplanting, the Tree Peony is as hardy as most other common shrubs and grows deliberately.

Mr. Wister himself does no hybridizing, nor does he put out any plants. His work and concern is, in the main, that of cultivation, collecting every known variety, and singling out outstandingly beautiful plants to be named and perpetuated. By no means his least important service in this respect is the tremendous assistance he has given to horticulturists and gardeners in discarding and re-classifying the vast and confusing number of names given by the Orientals to over 500 different Tree Peony varieties.



ROSE PINK

HOUSE & GARDEN'S BOOKSHELF

(CONTINUED FROM PAGE 63)

lish home plants which Governor Winthrop brought with him for his garden on Boston Common.

The 132 topical subjects of the book are grouped under 24 Linnæan Families, with the mention of more than 200 species, and there is a generous sprinkling of botanical drawings throughout the text. At the close of the book is a group of 32 pages of photogravures, most of them made in the herb garden, where some of the

burly plants are from three to five feet in height, and in full bloom!

The author's fancy for poetical references as to her favorites persists all through the book, so that with nearly every opening of its pages the verses appear. There are two complete indexes; one in the botanical Latin, and the other of the English names. There is also a classification of the titles into Condiments, Medicinals, Perfumery elements, and Dyes.

TRANS-AMERICA TRAVEL

(CONTINUED FROM PAGE 51)

tells the story of the Maine coast.

In the harbors there are little white villages in which stand old houses built by sea captains in years gone by, for the history of Maine is interwoven with the sea. Her folk have gone down to the sea in ships since the country was settled. They were whalers, they were fishermen, they were in the China trade.

I have been in a number of these old houses and they smack of their old-time owners, for you find in them strange Chinese gods, carved bits of ivory and models of clipper ships. Around them cling the memories of long-forgotten voyages when stout little sailing vessels cleared for strange ports and rounded the stormy Horn.

Driving along the Maine coast is a joyful adventure. The wind brings the tang of salt to your nostrils. On one side is the sea with the waves spouting foam against the rocks, on the other the green countryside. At night there are always comfortable places to stay.

Finally you arrive at the Park. It is gorgeous. The air is like wine. In the center is the bold range of the Mount Desert Mountains. They form the largest rock-built island on our Atlantic Coast. It is the only Park that I know of which is almost surrounded by the sea. Its towering cliffs form refuges for gulls; its forests for land birds. Like our other parks it is a wild life sanctuary, and not only does it have the wild life of the land, but the sea life as well. When I first went there, years ago, I remember seeing an eagle's nest.

All this wealth of nature has been made accessible and intelligible to the average visitor by a splendidly developed program under the auspices of the Wild Gardens of Acadia, which is an educational scientific association. A Marine Biological Laboratory is on the shore. There is an interesting nature guide and lecture service. When you are at the Park your only problem is to find time in which to do all the things you wish.

For example, there is fishing—deep sea, coastal waters and fresh water lakes and streams. There are trails to hike over, there are bridle paths and horses can be rented. I forgot to say that there is a public camping ground maintained in the Park for the motorists who bring their own outfits. It has running water and modern conveniences, up to and including places to wash clothes.

Outside of the Park a visitor can find ample accommodations in hotels, rooming houses, etc.

I have just given the briefest sketch of the attractions. Any details that anyone wishes can be obtained from the head office of the park, at Main Street and Park Road, Bar Harbor. If you are there you can find information booths at all of the villages of the island. One thing I can guarantee—any normal person will feel on the crest of the wave from morning until night at Acadia Park.

I am so enthusiastic about Acadia Park that I fear I have neglected a couple of the other Eastern parks which

are also delightful. One of these is the Shenandoah. It is in Virginia, in the heart of the Blue Ridge Mountains. My favorite time to go there is in the Spring when the flowers are gorgeous, particularly the Azaleas and the Apple blossoms. In the Shenandoah Valley they have an Apple blossom festival in the Spring that alone is well worth a visit and the time spent.

I used to fish in the Blue Ridge Mountains long before anyone thought of making a park there, when I was only knee-high to a grasshopper. Also I used to go down in the Fall quail shooting. Admiral Rixey of the Navy was my companion. He was surgeon-general, and though he had no children of his own he knew little boys and liked them. We used to drive with a span of horses from Washington, heading south for Thoroughfare Gap. We carried everything in the buckboard with us—dogs, guns, ammunition, and what Dr. Rixey called his war sack, which contained everything from cold chicken to a sewing kit. A third horse was generally tied behind the buckboard. Our plans were never definite. We stopped for the night at an old inn or a farm house. We stayed in a place as long as we wished, and then moved on.

Times have changed now. People who travel where we travelled move just about ten times as fast as we moved. I got a taste of this when I visited ex-president Hoover in his camp which is now a part of the Park. I left Puerto Rico by airplane early one morning and was in Washington next morning. An automobile was waiting, and I was at the lodge in the Blue Ridge Mountains by lunch. That afternoon I was fishing for trout on the stream. When I was a child such a trip would have taken at least ten days.

In this Park is the famous Skyline drive, which runs along the ridge of the Blue Ridge Mountains. Through the Park runs also the great Appalachian Trail, a footpath for hikers which is probably the longest in the world. It goes from Maine to Georgia, and covers nearly 2,000 miles.

Farther south still is the Great Smoky Mountain National Park. It is in North Carolina and Tennessee and the largest park in the East. It once was the home of the Cherokee Indians. It is not fully completed today, but even at that it is a paradise for motorists and hikers. It contains the largest tracts of virgin Red Spruce and hardwood forests left in the United States and many of its trees are giants.

Few visitors can get this far south and escape the lure of semi-wilderness country without planning to see "someday" the National Parks of the Far West and to stay "next summer" at one of the Dude Ranches. And there is a wide choice of location and entertainment, of simplicity and refinement in the Dude Ranches scattered throughout the country.

There are ranches in Wyoming just south of Yellowstone Park and east of Grand Teton Park. There are those in southwestern Montana, near Yellowstone. Others in the wild plains of Colorado, central Idaho, in the Blue Mountain Regions of Oregon

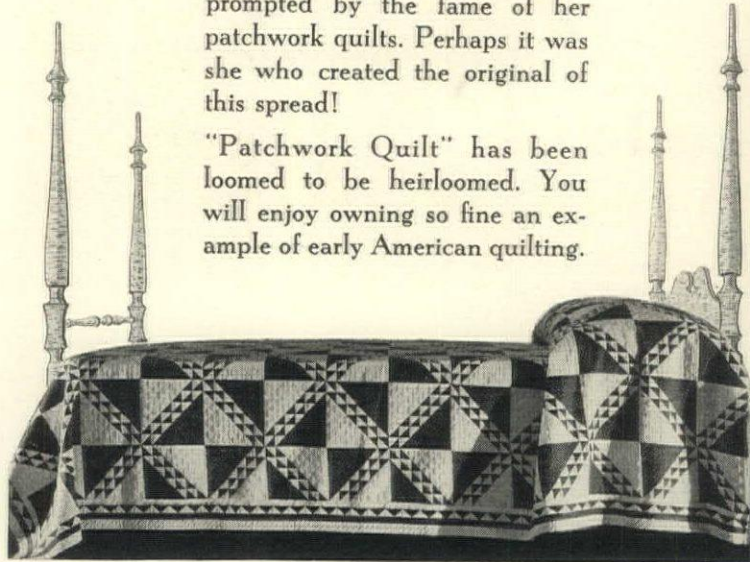
(Continued on page 69)



A CURTSY TO BETSY

The selection of Betsy Ross to sew the first American flag was prompted by the fame of her patchwork quilts. Perhaps it was she who created the original of this spread!

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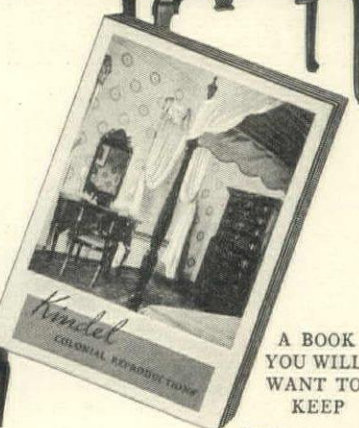


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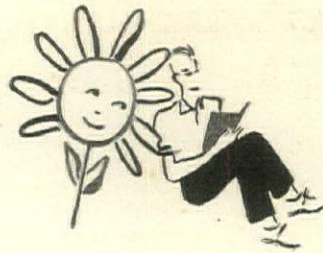
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TRANS-AMERICA TRAVEL

(CONTINUED FROM PAGE 67)

and California. All offer a choice of rugged outdoor exercise under the guidance of friendly ranchers.

But for the seasoned hiker and rider, no more exciting virgin land can be found than that at McKinley National Park in Alaska. McKinley, as you know, is the highest mountain in North America and under its peak live glaciers, magnificent mountains, and swift flowing streams in abundance. The sunshine during the Summer months is gorgeous and lasts for more than 18 hours a day. On June 21st, the sun is visible at midnight from the top of the mountains 4,000 feet in height and the inhabitants in Fairbanks 123 miles away stage a baseball game to celebrate.

I know of nothing more delightful in vacation time than to go to one of these National Parks. Don't make definite plans—they are the bane of a vacation. If you and I are alike we don't like travelling on schedule. If you want to stay two or three days in a place, do so. Try to forget that there is such a thing as time. A large part of the year I have to catch the 8:23 every morning. Probably you have to do the same thing. Well, get rid of that 8:23 on-the-dot complex.

Of course there are hotels, and in them you can be very comfortable, but

personally I like more of outdoors. I like camping out, and I like getting up early in the morning, though I admit this latter passion is not shared by the rest of the family. There is a gorgeous freshness about everything just after dawn. The nicest hour of the whole day is when light comes and the birds start singing. I am going to make another suggestion to you—take with you field books on nature. It makes all the difference in the world in your interest if you know that one tree is a White Oak and another a Sassafras; that this cliff is granite and that one shale. Even more interesting are the wild flowers and birds. It is really exciting when you identify some little feathered mite as a species you have never seen in the flesh before.

Then there is the cooking. That is as good fun almost as eating the food afterwards. A rumor is current in my family to the effect that I don't know how to cook. I want here and now to brand it as a lie. I can cook well. You should taste my bacon and fried eggs, sunny side up. At the moment, writing of them makes me feel hungry. I can see the fire with the frying pan resting on it. I can hear the splutter of the bacon grease and smell the delicious aroma. If you will do as I say, you will have a splendid time.

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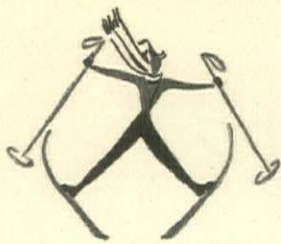
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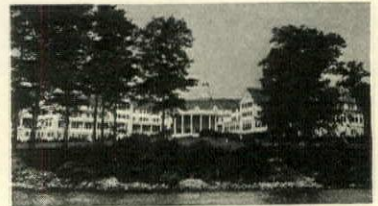
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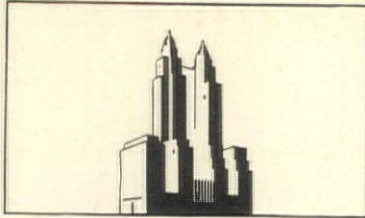
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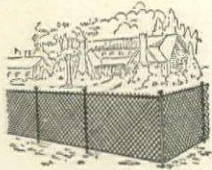
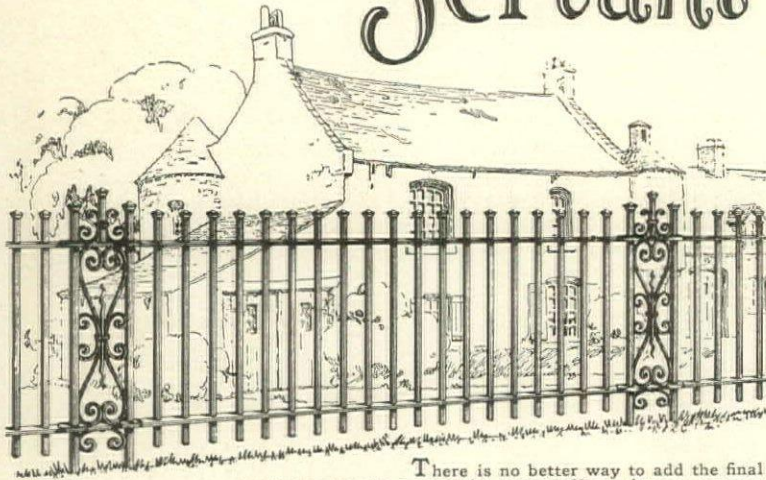
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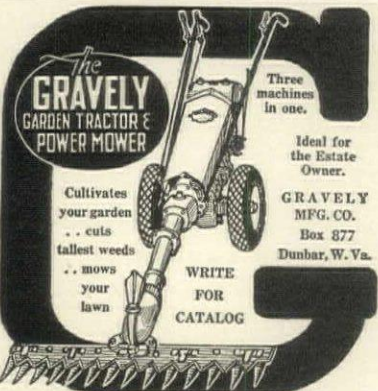
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THE AUGUST ISSUE OF
HOUSE & GARDEN
featuring "Low Cost Homes" will
be on sale on July 20th.

KEEPING CUT FLOWERS FRESH

(CONTINUED FROM PAGE 45)

current of air if possible.

Rose buds may be kept as buds very much longer if, at night, they are supplied with a "night cap" of tissue paper. This is made by placing over the bloom a piece of tissue paper, held by twisting around the base of bloom. Azaleas, which seem to fall even before they fade, may be made to linger by placing chewing gum at the point where flowers join the stems.

RULES FOR CUTTING

The ordinary garden flowers will last longer if one will adhere to a few simple rules. When gathering, use a sharp knife and make a long slanting cut. A dull knife may clog the surface with particles of plant tissue and a roughly abraded surface is apt to decay more quickly. The best time to cut garden flowers is early in the morning when the tissues contain a maximum of water, the relative humidity of the air is higher, and the temperature is lower than later in the day.

Peonies cut before they have opened will not only last longer but will keep their coloring longer than if allowed to open on the stalk. It may happen, however, that only full-bloom flowers can be obtained. In that event it is well to carry a pail of water into the garden and place the cut blooms in it immediately. Peonies absorb a surprisingly large amount of water and should be kept in a pail for three or four hours before they are taken into the living room. There are few flowers which last longer than Peonies if handled properly. Florists often keep them in cold storage for weeks.

Iris should be cut before their buds open and while they are still wet with dew in order to make them hold their color. Likewise, Sweetpeas. Blooms with hard or wooden stems may be made to survive longer, if bark is peeled away for an inch or so upward.

This aids in the absorption of water.

It is usually considered that Poppies are without value for cutting. They will last particularly well if, immediately after cutting, the stems are dipped for a minute into hot water. When taken into the house the flowers will revive immediately; otherwise they droop. While it is not quite clear what the hot water does, it is thought that the quickened molecular activity of hot water facilitates the ascent of water in the stems. Heliotrope, Hollyhock, Mignonette and Poinsettia are also benefited by this treatment. When plunging the stems into hot water the hands should be held about the flowers to protect them from the hot steam.

The Japanese have made a great study of the treatment various types of flowers should receive to lengthen keeping qualities. When Wisteria is used in decoration they burn the stems and then immerse them in spirits. The stems of Hydrangeas are burnt to charcoal, then immersed in water. It appears that the reason for this treatment is to render the stems aseptic so that bacteria cannot readily enter.

REVIVING FLOWERS

When flowers are received in bruised condition and show a tendency to wither, a few drops of aromatic spirits of ammonia added to water in which they are cooled will materially aid in reviving them.

There seems to be a well-fixed popular conviction that aspirin or some other chemical substance, when added to water in which stems of flowers stand, will lengthen their span of life. Doctors Hitchcock and Zimmerman experimented with fifty-one different chemical substances—among them aspirin, quinine and common table salt—and found that none was noticeably effective. In the experiments they used Carnation, Rose, Cosmos and Dahlia.

CONSIDER YOUR TREES WHEN YOU BUILD

(CONTINUED FROM PAGE 57)

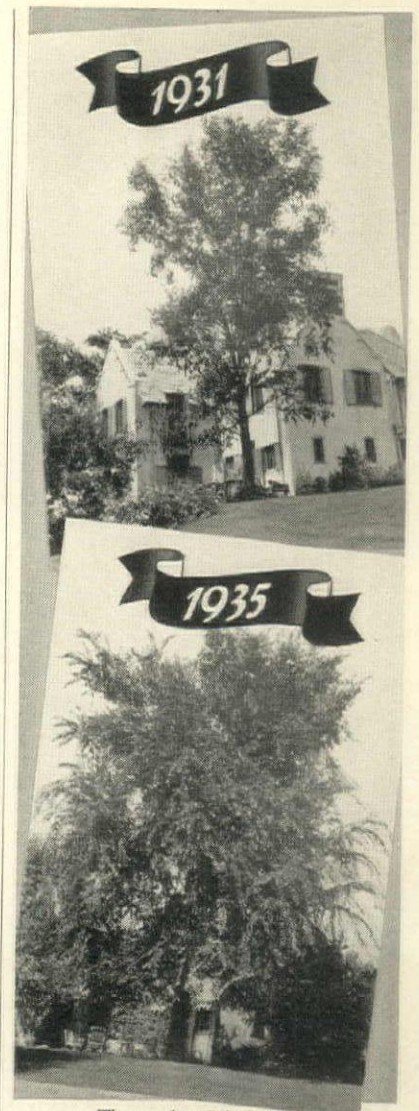
or can be wind-blown into the branches of a tree will scorch the life out of those branches in an incredibly short time. A few minutes of carelessness may leave a fine tree with withered branches which make a blotch on the appearance of the whole place.

When all precautions have been taken to protect the trees during the construction of a new home, it is still wise to give the trees a feeding when the work is done and the construction scene becomes a home. Trees are living things and have some very human characteristics. The activity, the exhaust gases of the trucks, the jarring of the ground, the fumes from solder pots or other contrivances have combined to produce an unnatural condition which has been a shock to a tree which Nature intended should grow in the secluded quiet of the forest. A good feeding will compensate for that shock.

It must also be remembered that when a new home has been completed,

with lawn and flower beds and ornamental planting, a new set of conditions vital to the health of the trees has been created. In the forest, or even on an unoccupied piece of ground there has been loose grass and litter under the trees to hold water and every year the trees' own leaves have been left to disintegrate and return food elements to the soil. Thus the tree has grown to need a specific food supply.

But when the home is finished a smooth lawn is desired. Not only the grass but the other planting nearby competes with the tree for both food and water. Dead leaves are unsightly and they are raked up and carried off. That takes away ground cover and natural food. In the artificial conditions which have been created there will be need for plenty of water and probably for regular food as well. These are simple matters, which return dividends out of all proportion to the little time or money they take.



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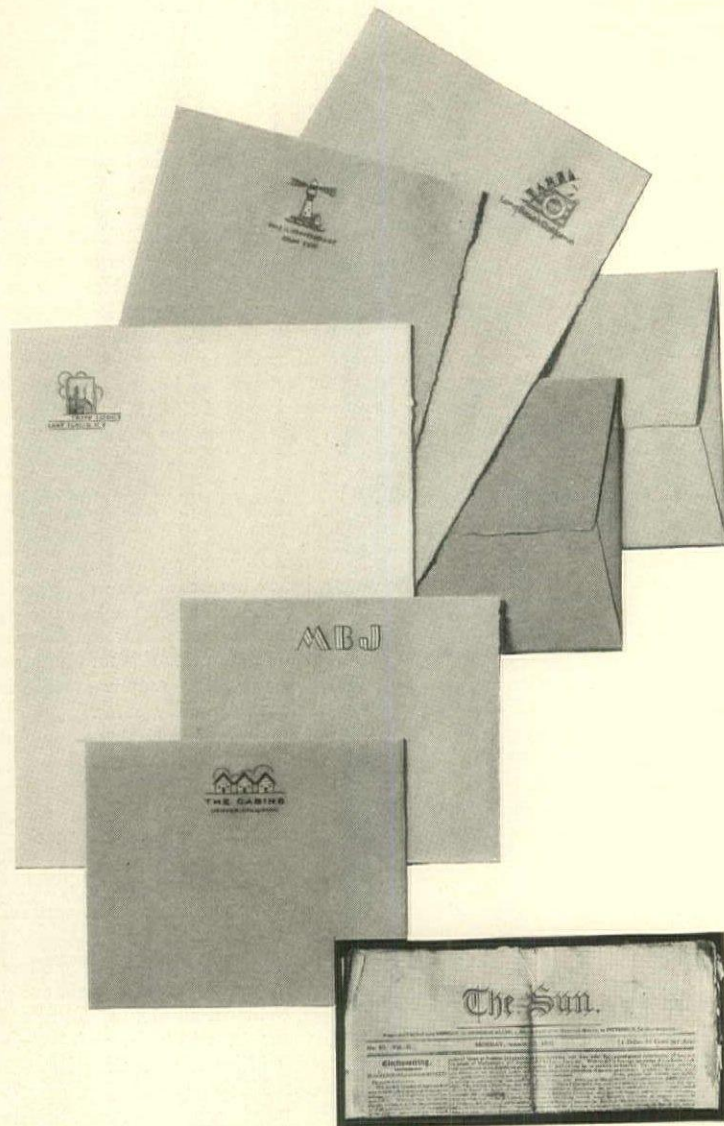
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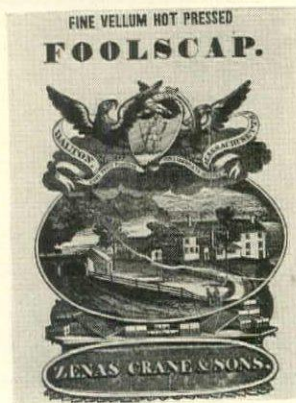
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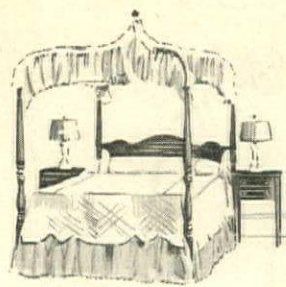
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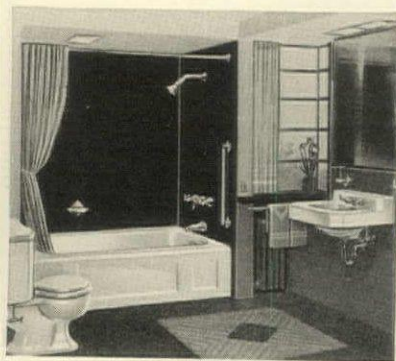
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FROM A GARDENER'S NOTE-BOOK

SEEDING SOILS. It is so essential to start seedlings off right that any trouble one takes with the soil for seed flats and seed beds is amply rewarded. Consider the purpose—to afford a medium in which seeds can easily germinate, be kept at the right degree of moisture and find just enough food for their roots to seek—thereby both sustaining life and tempting the roots of the seedlings to grow lustily.

The compost heap, turned several times over a two years' preparation and finely screened, is the best source of soil for flats. As an extra fillip, add one-third of Sorbex or some other finely ground peat moss. If the soil proves too acid, it can be corrected by lime. The humus will afford sufficient food to start with. The texture of the soil and its moisture-holding capacity are the main essentials at this point.

ROSE FEED. While Roses need constant feeding during their growing season, avoid glutting them. Especially is this true of newly-planted Roses. Lavish quantities of bone meal mixed with the soil immediately packed around a Rose's roots are more apt to kill the plant than feed it. A Spring top dressing of well-rotted manure dug in will serve to start Roses off; after that, small quantities of manure water regularly administered should comprise the diet. Constant cultivation of the soil, to keep it open and aerated, is just as essential as feeding.

NIGHT LIFE OF LUPINS. This year, with the country gone hectic over the Russell Lupins, gardeners will be having a variety of Lupin experience. Some will never get the plants beyond the seedling stage, unless they are careful about watering the seed flats with a temperate hand. Others may be disappointed that their plants have not flowered with such gigantic spikes as Lupins in England are pictured as producing. The chances are that those who live in sections of the country where Summer nights are cool, will grow the Russell and any other kind of Lupins most successfully. Hot muggy nights seem to discourage them from growing.

THE FIVE SENSES. At the International Flower Show in New York this year we used to linger around a display of Violets just to count the number of people who instinctively leaned over and smelt them. Why don't we use all five senses in enjoying our gardens?

The sense of sight we use constantly and the sense of smell almost as much. But taste and feeling, unless we deliberately stop to use them, are rarely employed. There's the feel of tree barks and velvety leaves and the taste of grasses and roots and tender terminal growths. As for hearing, ah well, that is best employed when visitors to your garden, believing you out of earshot, say what they actually think of it.

IRIS SPECIES. This year we are indulging our curiosity with raising from seed a flock of Iris species. To be sure, most of them can be bought as plants, but we hold to the old-fashioned idea that the way to know a plant is to grow along with it from the start. Long before each packet was planted, all the available information about its needs, methods of growth, habitat and place in the garden were set down on a card. With this in hand—and starting from seed—we expect to become fairly intimate with those Iris wildlings.

COLLECTOR'S CORNER. At more and more flower shows you will be seeing featured the Collector's Corner, first brought to the fore by the Federated Garden Clubs of New York and New Jersey at the New York Flower Shows. In this corner all the available members of certain plant families are assembled. They may be the Ivies or the Geraniums or all the novelties of the year. Sometimes these displays are grown by a club, often by one ambitious individual gardener. They show that gardening in this country is still striving to learn more, still striving to garden more and depending less and less on "artistic arrangements" of flowers for the advancement of horticulture.

MRS. SPRY AND THE RULES. During the past Winter, Constance Spry of London has been lecturing to American garden clubs on the kinds of flower arrangements she makes in England. Apparently her arrangements aren't cramped by any hide-bound rules. In many places her audiences have welcomed her suggestions as freeing them from a rule-inertia that has settled down on American flower arrangements and threatened to quash enthusiasm for this pleasant, decorative adjunct to gardening. Others merely dismissed her freedom from rules as "something we abandoned twenty years ago." We wonder if, perchance, some of the freedom abandoned twenty years ago wasn't worth keeping.

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SUMMER SPECIALS

In Summer those who really know how to enjoy life adopt the admirable Rule of the Three Lights—Light Clothes, Light Food, Light Drinks. Thick suits and thick soups, hard hats and heavy meals, heady Burgundies and aged Ports all go into retirement. In their place appear linen suits and light wines, shorts and salads, and the frivolous concoctions that the mind of the questing gourmet creates.

SUMMER LONG DRINKS

In spite of Chesterton's statement that he didn't care where the water went so long as it didn't go into the wine, this is the season when water goes into a lot of drinks. It can be plain water (and there are times when a long drink of pump water is the grandest libation that ever rolled down a throat) or it can be charged. Now there are two degrees of charged water: ordinary and superb. The ordinary is poor economy because it soon loses its vitality in the glass: two-thirds through, the drink is flat. Either use plain water or the best carbonated club soda.

The variations that can go into water to make Summer drinks are legion. Start with the simplest—take a tall glass, fill it with cracked ice, pour in a pony of Crème de Menthe and fill with plain water. Rhine wine and seltzer is an aged and sensible standby. There's no use giving over a vintage Hock to this purpose; rather use an inexpensive Niersteiner. An equally old standby in the Tropics is gin and tonic (i.e., charged quinine water). Even by itself quinine tonic has admirable virtues. Italian Vermouth and seltzer accompanied by thin tongue sandwiches make as palatable a mid-afternoon snack as any temperate drinker could wish. Equally light is a Sherry Flip, a delicate and lovely pre-luncheon drink.

Ascending the scale, come those more ceremonial libations. The Mint Julep without certain old-time rituals loses some of its flavor. Over the manner in which it is mixed and the cup frosted, men have well-nigh gone to war. But there is no dispute about the necessary ritual for a Planter's Punch: the ritual of hard and steady shaking. The ingredients? One of sour (lime juice), two of sweet (sugar), three of strong (Jamaica or Barbados rum), and four of weak (water). If you are weak, pour in the water and shake. But if you are robust, use ice alone and shake until it is almost melted.

Another rum libation is Rum Collins. The secret of the perfect Rum Collins is to use two kinds of rum. Lime juice and Cuban rum form the body, these being shaken together thoroughly. Then, when the glass is filled, float on a teaspoon of Jamaica rum, and dress with slices of orange and pineapple. This, like all Summer drinks, should be sipped slowly.

SUMMER WINES

The lighter and gayer wines are perfect for Summer—the Rhines, Moselles, Rhones and Loire Valley wines and the delicate wines of the Spanish countryside. Even a white Burgundy, such as a Pouilly, is enjoyable. There

are, too, some delicious American vintages of these types that are well worth adapting. The Tavel or rose-colored wines are excellent for country luncheons as are the white Rhones, such as Hermitage.

In all the directions regarding white wines you are told to chill them. Chilling them is one thing and freezing another. What makes the aforementioned pump water taste so good? It is cool, but not so cold that its flavor is lost. Ice any white wine or even beer too much and all its delicacy departs. Moreover, Rhines and Moselles should be drunk when fairly young so that their fugitive delicacy can be appreciated. The last great years for them were 1933, 1934, 1935 with '32 and '31 classed as good. These are the range to select from.

WINE CUPS

If you have any doubts about what kind of wine cups to make, try Claret or Rhine wine. The ingredients are: a bottle of Claret (it doesn't have to be a vintage year), a pint of charged water, a small bunch of Balm, the same of Borage, one orange cut in slices, a small glass of Cognac and an ounce of crushed sugar candy. Crush the Borage and the Balm into the Cognac and allow to steep. Drain off the saturated Cognac and mix in a bowl into which the wine is poured. Place this in the ice-box. Finally garnish the pitcher with fruit and fill with ice. Pour in the chilled wine. If you want a magnificent cup, add the final and loving touch of a pint of chilled Champagne.

For such cups use a good Claret or Hock. The good years for Claret are 1928, '29, '33 and '34.

REMEMBERED DISHES

Rex Stout, creator of Nero Wolf, serves for an al fresco luncheon-dessert a bowl of thick slices of pineapple which have soaked in rum overnight. Strawberries cooked slightly and then flavored with Kirsch comprise an easy Summer dessert. An easy ice, concocted by our Jamaican cook, is Rum and Lime Ice—lime juice, Jamaica rum, sugar and water with a little green coloring, all frozen into an emerald harmony.

Constance Spry, of flower-ar-ranging fame, offers the luncheon guests who come down to her country place a delectable vegetable casserole. She gave us the recipe:—Use all or any of the following vegetables: peas, beans, baby carrots, button onions, new potatoes, mushrooms, tomatoes, cauliflower and, if you like, spaghetti. The important part is to cook all vegetables separately, a little butter and sugar with the peas, a little butter with the cauliflower, and the mushrooms cooked between two plates in the oven with a little butter and cream and seasoning. When these are cooked, they should be laid in a casserole and over them pour some Bechamel Sauce flavoured with a bouquet of herbs and Bay leaf. It is then put back into the oven again and if you wish it some grated cheese may be put on top, but to my mind this spoils the flavour of the vegetables.

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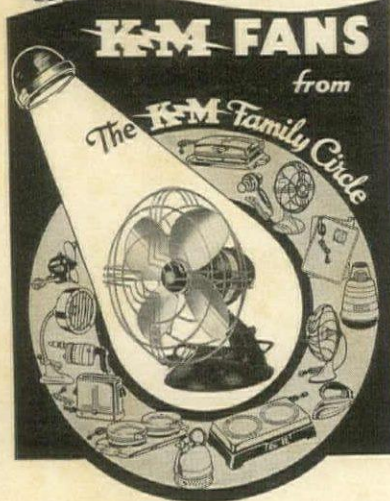
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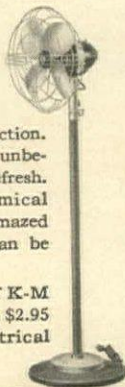
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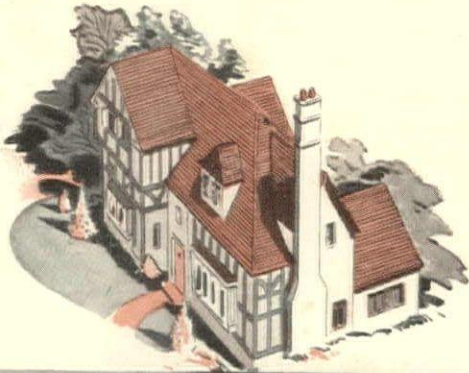
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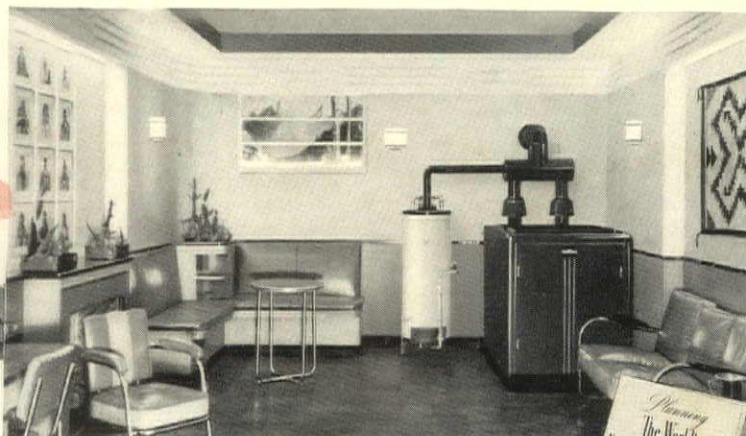
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