

House & Garden

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**DOUBLE
NUMBER**
TWO SECTIONS

In this section:

**Famous
Virginia
Plantations**

attached section:

**Handbook of
55 Hobbies**

JULY 1941
PRICE 35 CENTS

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PAUL ROBERTSON

The Program

Eligibility

All residential work as described under the two classes of awards, designed by architects practicing in the United States, and reproduced in any issue of *House & Garden* during 1941, shall automatically be eligible for *House & Garden's* Awards in Architecture.

Only architects are eligible to receive *House & Garden's* Awards in Architecture.

There is no restriction on the number of houses an architect may submit, but *houses may not exceed 10 rooms.*

To be eligible for publication during 1941 and hence for the Awards, all material must be received by *House & Garden* not later than September 23, 1941.

Submitting Material

Houses may be submitted in the customary manner of submitting photographs for publication. No special mounting is desired, but photographs must be of good quality on glossy paper.

It is preferable that blueprints of floor plans accompany such photographs, but plans may be sent after material submitted has been definitely accepted for publication.

After such acceptance of material, architects may be asked to supply blueprints of the elevations for the information of the Jury.

Jury of Awards

The Jury will be composed of three or more practicing architects.

Judging will take place during November, 1941, and announcement of the winners will be made in the issue of January, 1942.

The editors of *House & Garden* will function as a nominating committee, reviewing work submitted and making selections for publication. The editors will not serve on the Jury of Awards.

Address all material to Arthur McK. Stires, Architectural Editor, *House & Garden*, Graybar Building, New York City. Material which is not selected for publication will be returned to sender. Additional copies of this program will be supplied upon request to the Architectural Editor of *House & Garden*.

Memo to Architects

September 23rd is the deadline for

HOUSE & GARDEN'S

**AWARDS in
ARCHITECTURE**

1941

AWARDS FOR ZONE A

California, Nevada, Arizona, New Mexico, Texas, Louisiana, Mississippi, Alabama and Florida

CLASS I—Best single-story house—Prize **\$400**

CLASS II—Best multi-story house—Prize **\$400**

AWARDS FOR ZONE B

All States not listed in Zone A

CLASS I—Best single-story house—Prize **\$400**

CLASS II—Best multi-story house—Prize **\$400**

Plus

ADDITIONAL PRIZES OF \$50 EACH
at the discretion of the Jury

Houses exceeding 10 rooms in size not eligible

House & Garden's 1941 Awards in Architecture repeats, with certain modifications, the plan which it has followed for the past three years. In an effort to obtain a more equitable distribution of prizes and in recognition of the influence of climate on design, the above classifications and zones have been adopted as the basis for the awards. It will be observed that every effort has been made to eliminate the customary competitive requirements which place an unwarranted burden of work or expense upon the architect.

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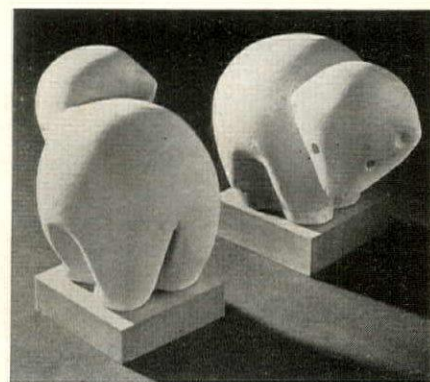
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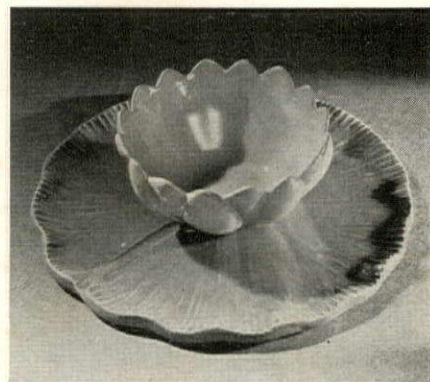
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CHUBBY polar bears in pastel plaster will win your heart in no time. Use in pairs for book-ends, or separately on a mantel. They'd make a grand gift for a child, too. Mounted on a bleached wood base, they are very heavy, and come in pale blue, pink or beige. 5½" high. \$6 a pair, plus postage. Modernage, 162 E. 33rd St., New York



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HALF the beauty of this sterling silver salad set is that either the fork or spoon may be used in serving other things as well—vegetables or cold meats, for instance. Of massive weight, the set is in a beautifully chased floral design. Both are 9" long. The set is an excellent buy at \$10, prepaid. Order from Spero-Nelson, 705 Lexington Ave., New York



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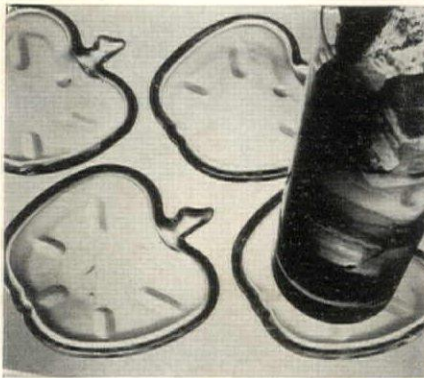
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AROUND



A BEVY of birds caught in striking silhouette form the handsome holders for these flower pots. On open terrace or sun-swept porch you'll hang them up for constant use. Made of iron, 17½" high, and finished a dull black, they come for \$5 a pair, or \$2.50 each. The container has a white glaze, and is 4½" high. Burger Forge, Box 488, Elgin, Illinois



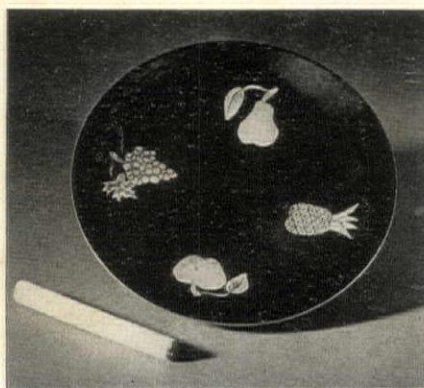
COASTERS that look as though they're sliced from a crystal apple will make any Summer table look cool and gay. Of American crystal, they are approximately 4" square to hold even large-based glasses. They would also make attractive ashtrays. Only \$1 a dozen, express collect. Wm. Langbein & Bros., 161 Willoughby St., Brooklyn, N. Y.



A TRAILING vine planted in this copper wall pocket will make a smart decoration for your porch; or you might have a pair on either side the fireplace in your Summer home. Hand-made and comes in copper or polished brass. 13" high, 6" wide. Pair, \$6, postpaid. Hagerstrom Metalcraft Studio, 1243 Chicago Ave., Evanston, Ill.



IVY leaves with stems entwined make a very delicate, very lovely basket for bonbons. Actually you will put it to many other uses, too; such as a dish for nuts or olives. Of sterling silver, its workmanship by Reed and Barton is exquisite. It is about 9" long, costs \$10 postpaid. The Frank Herschede Company, 8 West 4th Street, Cincinnati, Ohio



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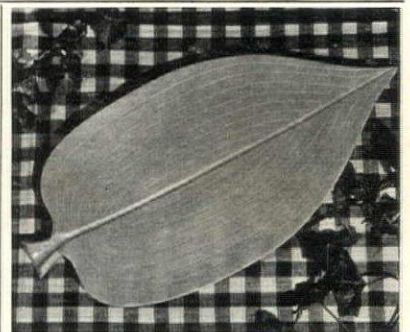
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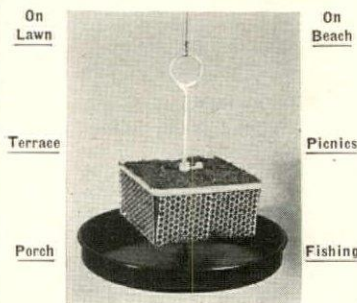


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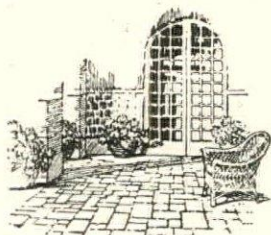
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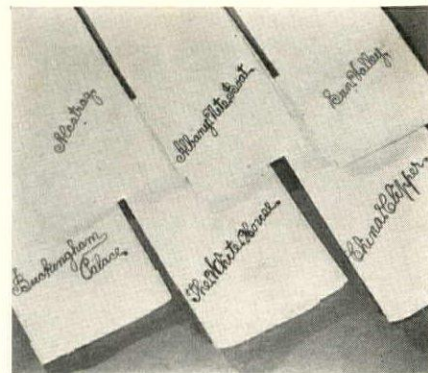
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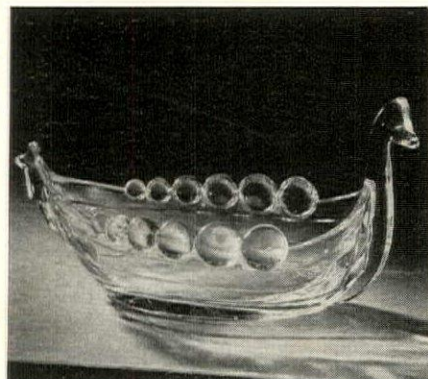
EVEN if you've never been to Alcatraz, Sun Valley, or on the Albany Nite Boat you can have these souvenir towels. The lower envelope-like package of Cellophane. Towels are white with colored stitching. Three in a package are \$1.10, prepaid outside of N. Y. The One to Ten Shop, 20½ E. 62nd St., N.Y.C.



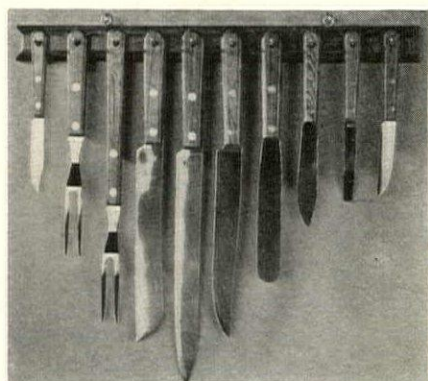
GIVE your feet a treat, wear Alpagata slippers for playing or loafing. They are wonderfully comfortable, with all leather soles curved just enough to fit the arch; the woven top feels as soft as a glove. Natural color woven background has designs in red, green and blue. \$2.50. State color preference and shoe size. Write P.O. Box 338, West Chester, Pa.



FIRST prize for an unusual flower arrangement may be yours if you begin by using this crystal bowl. Its graceful, flowing lines are adapted from a Viking boat. Fit it with either flowers or fruit for a prize-winning centerpiece. It is 13" long; 5½" wide. Costs \$6, postage included. From Hausmann, Inc., 730 Canal St., New Orleans



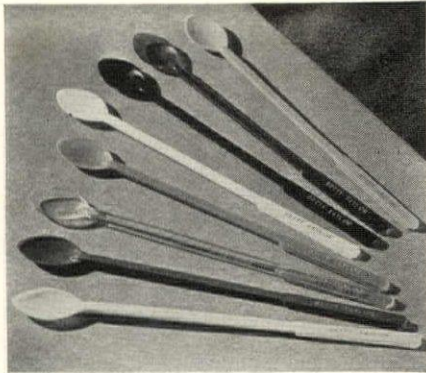
THE kitchen perfect should include this ten-piece set of utensils. All the handles, as well as the rack, are of highly polished rosewood; the blades of stainless steel. Set includes bread, grapefruit, several provision knives, spatula, and two forks. Order set 6s10M, with mirror-finish blades, \$13.10. Lamson & Goodnow, Shelburne Falls, Mass.



LILLIPUTIAN treasures will be shown to their best advantage in this small hanging cabinet because the mirror in back and glass shelf let one see every detail. It has a pickled pine finish and would look well in either living room or bedroom. About 10¼" high; 8" wide; 6½" deep. \$8.50 parcel post delivered. Hale's, 605 Fifth Ave., New York



AROUND



HAVE your name, or that of the hostess whose favor you'd like to curry, imprinted on a set of plastic spoons. In bright, gay colors, they add a festive note to the long drinks you'll serve on the terrace this Summer. Set of 8 with imprinted name (not over 20 letters) in one line, \$1. Daniel Low & Co., in Salem, Mass.



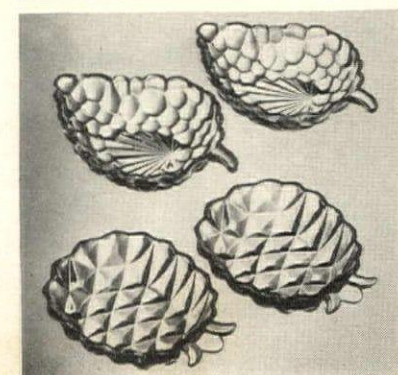
TAKE tea on the terrace, and sip cocktails in the garden, for this table is easily transportable to meet your summer whims. The hand-decorated removable tray, 24", in ivory, black or Chinese red background. The wrought iron standard (20" high) folds together. \$7.50, delivered east of Miss. Reichardt, Grand Haven, Mich.



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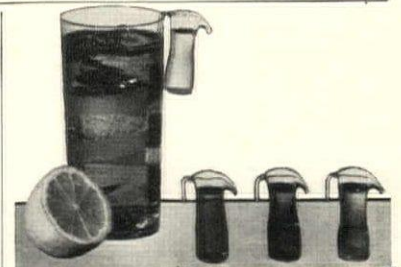
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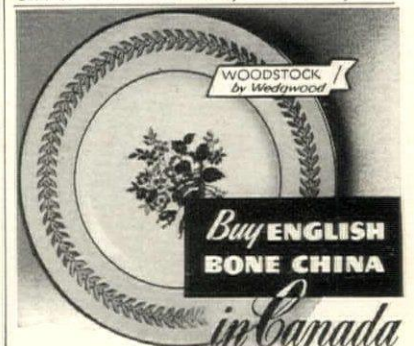


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We're happy to present this clever solution of the "lemon-in-iced-tea" problem. It's a two-inch-high crystal pitcher that hangs firmly on the edge of the tea glass. It's also just the right size for a jigger of rum; or it can be used to hold a flower for the finger bowl.

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THE DOG

House & Garden's gallery

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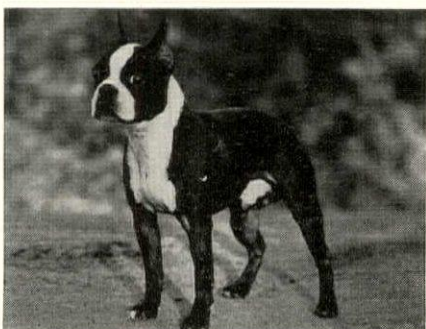
GLADHANDER and easy mixer with humans, the Boston Terrier still claims the doggy prerogative of an occasional scrap; or, curbed by efficient handling, breathes his scorn via the proverbial look. This Boston delegate from Buffalo is Champion Stepper's Son, owner, Harry J. Brogan



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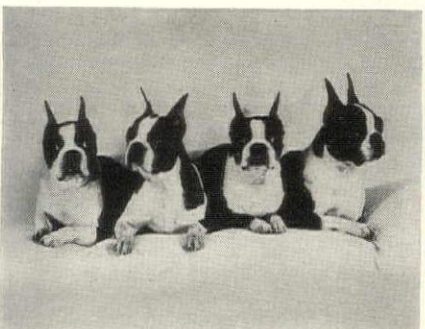
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THE head of the Boston Terrier should indicate a high degree of intelligence, and be in proportion to the size of the dog. This group, all owned by Mrs. Jessie Thornton, includes Champion Million Dollar Kid Boots (second from left) twelve years old, one of the greatest dogs of the Boston breed



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from old Virginia are given in "Leaves from the Table of George and Martha Washington", a colorful 44-page book on how to use wines in fine cooking. The Taylor Wine Co., Dept. HG-7, Hammondsport, N. Y.

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If you are seeking ideas for unusual gifts, you will be delighted with this folder. It gives many suggestions for inexpensive but charming house presents. Agnewstrong, Dept. HG-7, 123 West 57th Street, New York City.

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JULY, 1941

House & Garden

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in 2 Sections

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In August...

House & Garden

Presents Another

★ ★ ★ ★ ★ **FIVE STAR DOUBLE NUMBER**

★ **30** HOUSES AND PLANS

(FROM FOUR TO EIGHT ROOMS)

In a complete separately-bound volume of the August Double Number, *House & Garden* brings you another of its hand-picked collections of 30 small Houses and Plans. These homes were chosen by the editors of *House & Garden* for their sound construction and good design. You'll see photographs and architects' plans for each house. You'll find details of construction and equipment for each, and you'll learn the outstanding values your building dollar can buy today.

★ **LAWNS • VEGETABLES • FLOWERS**

It is the lawn which gives the garden its sense of repose. Proper structure and planning greatly affect its success. In the August issue, Herbert Saltford, brilliant young horticulturist, tells you how lawns are made in California, New England and the South. However, if your back-yard is your country estate, you might apply one of the five expert "Planting Solutions for Small Gardens" featured in the August issue. In addition, *House & Garden* tells you about some curious new vegetables which you'll want to include in your "defense garden", and heralds the return of an old favorite: the fancy leaf geranium (*Pelargonium*, to the learned).

★ **CHINESE INFLUENCE** **IN MODERN DECORATION**

Interest in the Orient and sympathy for the liberty-loving Chinese are factors in the Chinese renaissance in decoration. The Metropolitan Museum of Art crystallizes this feeling in its exhibition, "The China Trade and Its Influence", and *House & Garden* brings this new flavor into your own scheme of living, showing you admirable examples of the Chinese trend in modern decoration.

★ **PORTFOLIO OF MODERN INTERIORS**

Three well-known decorators give fresh variations on the modern theme in a series of beautiful interiors reproduced in full color. Subtle combinations of shades... interesting groupings of furniture... unique use of new decorative materials... will whet your enthusiasm for contemporary design.

★ **CAREER GIRL APARTMENTS**

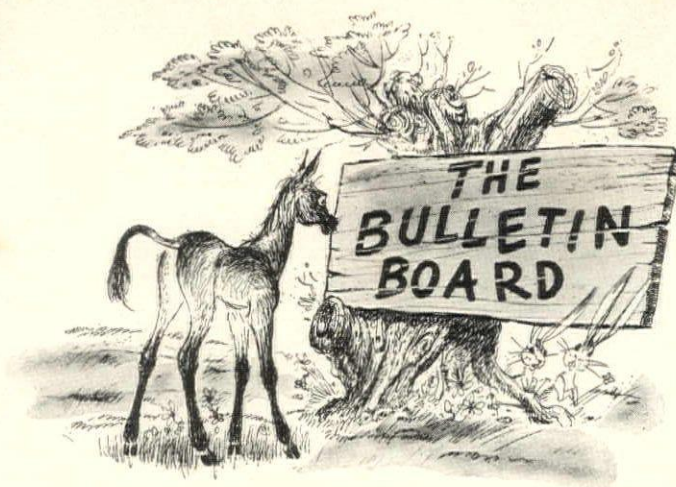
Are you an editor, a secretary or a photographer, with all too little time on your hands for housekeeping? Then you'll appreciate the "Career Girl Apartments". From them, you'll get sound ideas on the efficient arrangement of furniture... discover new time-and-labor-saving devices.

August

House & Garden

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Hobbies. We especially recommend to your attention the section on hobbies this month. Had we three times the space we could not have contained all the hobbyists who wanted to tell what they collect.

How sane this collecting business is! What an "escape" from the pressure and worries of these times! True, there are hobbyists who collect with an eventual turnover in mind, but the best hobbyist of all is he who rides his steed with no special destination in mind. He collects for the fun of it, for the odd bits of information he picks up along the way, for the adventure of the finding, the fun of haggling, the pride of ownership. We once had an uncle—and he was no mean collector himself—who answered our adolescent query of "What is a gentleman?" by saying austerely, "A gentleman is a man who has hobbies by which he can never make money."



Cellar-holing. Some people chase butterflies in Summer, some climb mountains, some ride endless miles along hot roads, but for wild adventure try cellar-holing. Scattered up and down the countryside, off forgotten roads or in heavy thickets you come to the tumbled ruins of a house. Little more than the cellar remains. Often an old lilac close by will help locate the house.

You wonder why the owners abandoned that house. Was it the gold rush of '49? Or the Alaska gold rush? Or did the family prosper and move away? Or did it just peter out—the old folks died and the young ones went to the city and never came back? Anyhow, you sit on the crumbling foundations and admire the lusty old lilacs and remember Walt Whitman's lines about "when lilacs last by the dooryard bloomed."

Little bits. Life in this dark era of war, distrust and destruction becomes a little easier to bear when we draw from our pockets little bits of paper on which are jotted down, as the sort of thing that might come in handy during a lull in a dragging dinner conversation, unrelated snacks of information. Such as: near New Hope, Pa.,

is a little stream running into the Delaware which since 1830 has officially been known as "Sluts Creek" and is still so called by the local elders. Or another: that the gentlemen of Maryland are divided into two distinct classes—those who put sherry in their terapin and those who don't. It also cheers us up a bit horticulturally to learn that on July 5th and 6th at the Garfield Park Conservatory, Chicago, the American Delphinium Society is having its annual show.

Dogwoods at Valley Forge. Apropos of hobbies and hobby-riders, there are the dogwoods at Valley Forge. In May they had quite a celebration down there to dedicate this beautiful planting to the memory of Washington and his army. To plant those dogwoods there, to make the historic spot gorgeous in Spring days to come with this most American tree, was the dream and the persistent hobby of Adolf Muller, a lover of dogwoods.

Fragrant viburnum. This Spring we watched four sweet viburnums "do their stuff" to perfection. And what gave more delight than usual was that they offered a progression of flowering. First came *Viburnum fragrans* in mid-April, pink and white kinds. Then side by side *V. burkwoodi* and *bitchuiense*. Finally, the first week of May and lasting a good ten days, *V. carlesi*. One small spray of any of these is enough to scent a whole room.

We are corrected. In the June issue we referred to a correspondent in Fort Salonga who claimed that the name of Bread and Butter Hollow Road in that locality was so named for workmen who used to eat their lunches there. Now we are corrected by a patriot.

Bread and Cheese Hollow Road is the correct name, and it marks an historic event of great importance. In the early days of Long Island the Indians were driven to bargain with a particularly aggressive colonist named Smith and offered him as much land as he could ride around in one day on a bull. Smith, a robust and hearty character, took them up on this and promptly galloped around what is now the township of Smithtown. In the course of his tour he paused for a snack of bread and cheese near Fort Salonga, and the place has ever since been known as Bread and Cheese Hollow Road.

Purbeck stone. When the new London is built probably it will be mostly made of steel and reinforced concrete. But probably a patriotic architect will also remember the famous old quarries of England—Portland and Purbeck—and set them to working again.

A strange race of craftsmen, these fine fellows who spend most of their lives digging stone from the dark bowels of the earth. The Purbeck men are especially a grand race. The craft, handed down from father to son, has continued through centuries.

And what a proud race they are, these quarry men! And how they like to poke fun at their neighbors on the Isle of Wight! Purbeck men delight in the tale of the Isle community that dug a town cistern, then, not knowing what to do with the dirt they excavated, dug another hole to put it in.

We hope the new London won't forget Purbeck and Purbeck stone.



Birthday cake. Most of us, as we grow older, are inclined to forget birthdays; we'd much prefer not to acknowledge the swift passing of time.

For example, HOUSE & GARDEN is forty years old with this issue. We completely forgot it! Next month, to start off our new year, we'll bake a special birthday cake—just a little one.

Potsherds. Or we might call this Contemplation at a Potting Bench, for that was what we were working at when the notion came to us.

First, the notion that the lowest starting rung in the ladder to professional gardening fame in England is pot-crocking. Youngsters are taught how to use broken potsherds for drainage. The second notion—Athens having been in the papers recently—that in the old days the votes to exile a citizen from that city were written on potsherds. We reserve them for a more practical purpose, but we'd be willing to save a few for the votes we'd cast when some of our undesirable citizens deserve banishment from our midst.



DANIELSON

The famous "Refusal Room" at Carter's Grove, near Williamsburg

In the "Refusal Room", so romantic tradition says, Mary Cary of Williamsburg refused the hand of young George Washington. And here, ten years later, Thomas Jefferson courted Rebecca Burwell—with an equal lack of success! Over the Carrara mar-

ble mantel in this exquisitely pine-panelled room hangs the portrait of Lord Peterborough, for whose love beautiful Evelyn Byrd pined away at Westover. Opposite, today, hangs the portrait of Evelyn herself. For more on Carter's Grove, see page 16

THE JAMES RIVER

THE JAMES, for all its being a river of aristocrats, is not exactly a placid, gentle stream. Muddy, rampageous at times, it feels the pulsation of the tides and seems terribly set on its business of getting out to sea. Here it ruthlessly eats away a bank, there casually builds another.

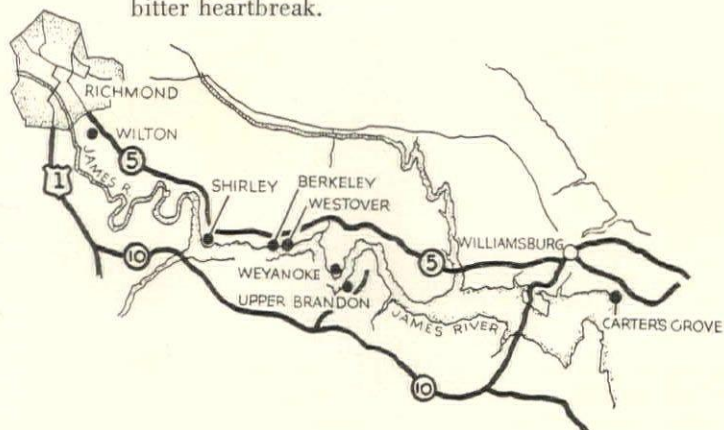
To the peaceful old cultivated fields that rise from its shores, to the silent wooded headlands, to the stately great houses and their mellowed gardens that seem never to change, this turbulent, forceful river brings an increasing vitality as it gathers volume and width. There is something of the roughness and vigor of the frontier about it. One wonders if, in the old days when ladies and their gallants went a-calling from one plantation wharf to another, the barge didn't rock dangerously, if the fine satins and velvets didn't suffer many a dousing.

Yet these fields and that river made the great plantations possible. Their abundant crops bought the silks and velvets. The groves gave wood from which its barges and the first houses were made. It was the river that bore the casks of fabulously golden tobacco to sea, that took the sons on the first leg of their schooling journey to the old country, that bore home the fine fabrics and seemly furniture and the books from England.

It brought in slaves, too, and redemptioners aplenty, one to make the leisure of aristocracy possible, the other to give it fresh blood and often lay the very foundations of a memorable family. It also bore ambitious men to the frontier, and frustrated older men, to carve out new worlds and spread the Virginian legend of aristocracy.

Somehow you feel, as you go down the James, say, from Richmond to Norfolk, that in the past men must have worked very hard to make this legend of aristocracy come true. You are aware, too, that in this present day, men work hard to maintain it.

Make no mistake—the expansive air of leisured aristocracy that the James River great houses and their present gardens convey did not spring up overnight. Nor was it accomplished without facing dangers, applying commercial astuteness, good management, planning, ambition and plain hard work. It knew many a defeat, failure and bitter heartbreak.



This map of the James River Valley shows the location of the stately mansions which are described on the next six pages. In preparing the section we acknowledge the assistance of Elizabeth Valentine Huntley, author of *Peninsula Pilgrimage*

This famous waterway was a broad avenue carrying graceful 18th Century English society into the wilds of the new world

By RICHARDSON WRIGHT

This establishing of a little corner of Eighteenth Century England on a great Southern tidal river reveals, in its beginnings, no deviation from the Early American pattern of civilizing a frontier. Before the peace of the Eighteenth Century came the unrelenting struggles of the Seventeenth. These Virginian tobacco planters may have arrived at their leisure in a shorter time than others, they may have known what to do with their money when they got it, but the same battle with environment that made the Philadelphia, Boston and Charleston areas early centers of culture made also the James River. The vitality of that river flowed in the veins of its sons and daughters.

It is also well to remember that in the South the rivers were highways for a long time. In New England, where the swift, chattering streams were often broken by falls and dammed for their power, river traffic was interrupted; and consequently roads were soon cut through the forests and crossroads brought towns into existence. Down South roads were a relatively late development. The broad rivers did not offer the same power to turn machinery, and the fortunes that were made—or lost—sprang from a rich soil. This accounts for the fact that the James River was not alone a highway of commerce, but also an avenue of society.

The leisure that came to it was made possible by slave labor. This, in time, proved uneconomic and wasteful. Had the Civil War not ended slave-holding, the system eventually would have toppled of its own weight. Wars were to come to that leisured countryside. Many a plantation was fought over and many a home, proudly reared, was destroyed. Poverty, grim poverty, followed the wake of wars. So we must remember that the placid great houses and their gardens (many of them, by the way, of quite recent planting) were not always Edens of uninterrupted peace. There was always some struggle—and the battle was to the quick-witted and the strong.

We have said that, having attained wealth, these James River aristocrats knew what to do with it—they built nobly and gardened finely, as Bacon put it. Among the consequences of wealth and leisure was the development of the cultural amenities—the collecting of books and fine furniture, study, profound discussion on the world and its problems. It became one of the attributes of a gentleman, for instance, to appreciate architecture. Not a few of them designed their own houses. True, much of their architecture was a direct importation from Georgian England, yet they skilfully managed to adapt it to their own climatic environment and ways of living. David Minitree, who built Carter's

Grove, was the only known one brought from England to do a house in the new country.

The allegiance to the mother country was held by many another bond. Sons went abroad to study in English universities. English masters served as tutors to children. There were, besides, the direct family relations—the sisters and the cousins and the uncles and the aunts on the other side with whom contacts were maintained. Many a younger son of an English family, once this Virginian aristocracy became established, came over to take his luck with it. The tobacco went to England, and from England came compensating cargoes. It would seem that this James River area was a spot that would be forever England.

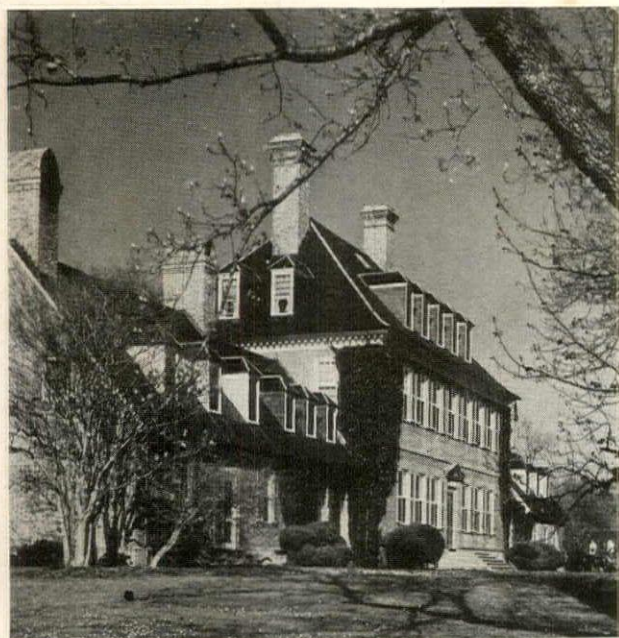
Well, that is about what it was, and it would have lingered, gone into decay and passed out of existence, as Williamsburg itself once passed, had not some of the thinking men battled to cast off that allegiance. To many a Virginian the revolt against England was merely a rabble in arms; to others a new vitalizing that would bring the assurance of an abundant future to their way of life. They threw off the English yoke, but preserved of the English manner of country living the best and the most worthwhile.

It wasn't merely a leisured existence that made English country living worth while. It was the sense of responsi-

bility to their neighborhood and nation that men and women held. From it went sons and daughters carrying to the far-flung corners of the world the English sense of justice and fair play. From these Virginian plantations, in their time, went sons and daughters carrying to the frontiers of America the Virginia idea of the way to live.

It is this nostalgic aroma of English Eighteenth Century country life still lingering about these plantation houses and gardens which gives them charm today. The stately architecture, the wide, pillared porticos, the green clouds of boxwood fragrant in the sun, the crape myrtles and glistening hollies, the trim-verged borders, daffodil-strewn in Spring and rose-bowered in June, these keep an ancient allegiance. The slow pace of life, the leisure to invite one's soul, the gracious amenities of polite and courageous living, these are a rich heritage from the past.

STRANGERS who go there become quickly aware of this ancient, placid atmosphere. That is why so many people, visiting the locality, return to their teeming cities and hurried lives with a renewed faith in this country. They have seen one of the foundation stones of American civilization, one of the American ways of life, and, please God, would keep it always.



BROAD TERRACES LEAD DOWN TO THE RIVER



THE PANELED STAIR HALL

Carter's Grove, a great Georgian masterpiece

Carter's Grove estate (see page 14) was a present, in 1690, from Robert "King" Carter to his daughter on her marriage to Nathaniel Burwell. Carter Burwell, his son, in 1720 brought an architect from England to complete the house by designing the superb center section. To his credit are the masterful turnings of the hall balustrade, saber-hacked by Loyalist Col. Tarleton's Light Horse Cavalry, quartered here in 1781. Owner, Mrs. Archibald McCrae



RICH MAHOGANY AND SHEFFIELD SILVER IN THE DINING ROOM

CHAMBERLAIN

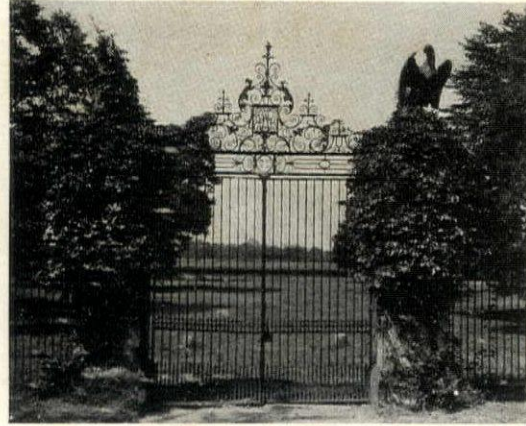


"MOST PERFECT GEORGIAN ARCHITECTURE"

Westover, home of William Byrd

Westover, often acclaimed "the most perfect Georgian architecture in America," was built in 1730 by Colonel William Byrd II, founder of Richmond. Evelyn Byrd, his daughter, was a reigning beauty of the colony; here at Westover she died—tradition says of a broken heart for English Lord Peterborough, whose suit Sir William disapproved. Westover's present owner is Mrs. Richard Crane

DEMENTI



WESTOVER'S MAIN GATES, POETRY IN WROUGHT IRON

Weyanoke, gift of Powhatan's Indian tribe

In 1617 Opechancanough, musically-titled brother of Powhatan of the Weyanoke tribe, presented 2200 acres of land to his friend Sir George Yeardley, governor of the colony. Although an early house was built at Weyanoke, the present one was erected in 1740 by William Harwood. Weyanoke's garden, one of Virginia's loveliest, was ruined during the Civil War by General Sheridan's army; but it has been restored to its former beauty by its owners, Mr. and Mrs. Lawrence Lewis

DANIELSON



IN THE DINING ROOM, MAGNIFICENT PINE PANELING



WEYANOKE'S RARE CHINESE CHIPPENDALE BALUSTRADE

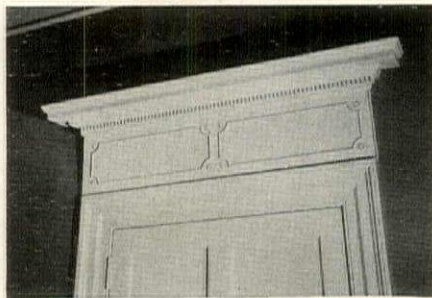


CLASSIC OVERMANTEL IN THE DRAWING ROOM

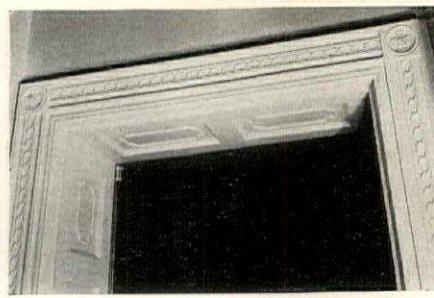
Classic details of polished elegance in the homes of gentlemen of Virginia



DINING ROOM, VALENTINE MUSEUM



THE GREAT ROOM, BERKELEY



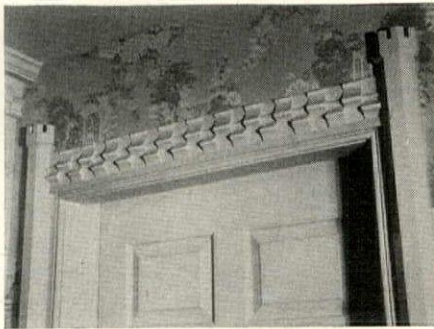
IN VALENTINE MUSEUM



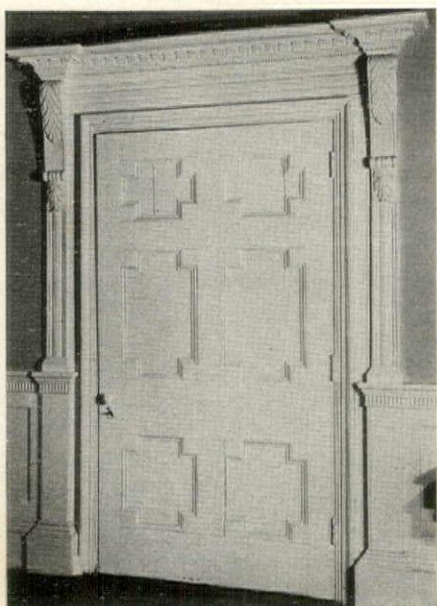
DRAWING ROOM, SHIRLEY



DINING ROOM, SHIRLEY



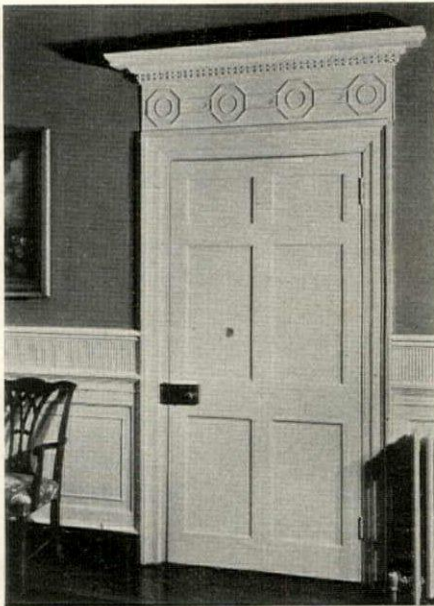
FRONT HALL, WILLOW HILL



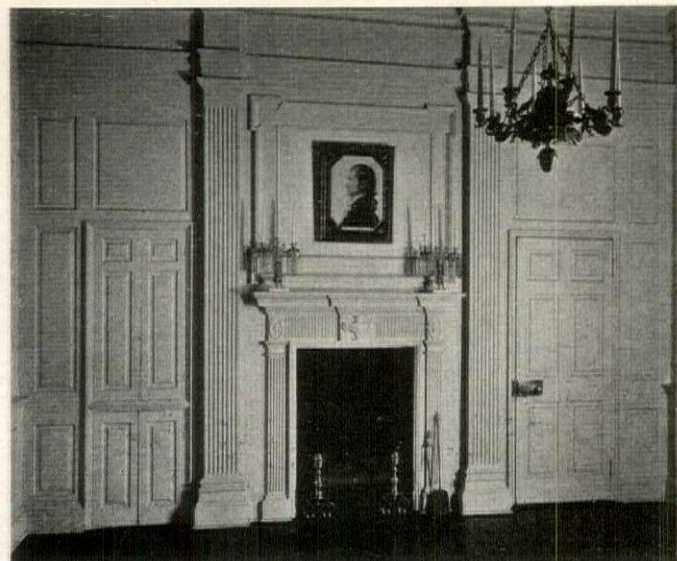
DINING ROOM, UPPER BRANDON



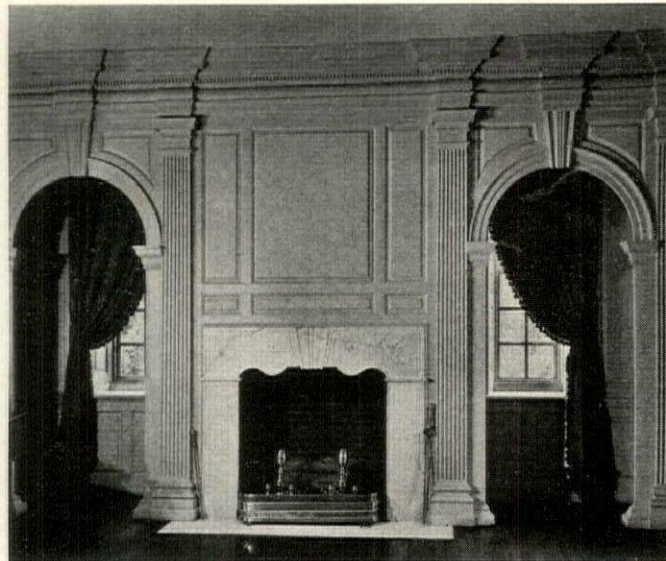
HALL, HOME OF JOHN MARSHALL



GREAT ROOM, BERKELEY



PARLOR FIREPLACE, HOME OF CHIEF JUSTICE MARSHALL



CARRARA MARBLE IN THE DRAWING ROOM AT WILTON



DANIELSON

**Valentine Museum staircase spirals
upward with breathless, easy grace**

In prosperous, leisured Richmond, state capital in 1812, John Wickham built his house. It was fit setting for the most eminent lawyer of his time, his reputation enhanced by his recent brilliantly successful defense of Aaron Burr's treason. Eighty years later Mann S. Valentine, Richmond arts patron, occupied the house and willed it to the city of Richmond, as a beautiful example of the life of 19th Century Virginia

Three famous old plantations along the river's edge

Berkeley, home of two Presidents

Berkeley Hundred, granted in 1619, gave its name to this proud 18th Century house built in 1726 by Benjamin Harrison IV, and his wife, "King" Carter's daughter Ann. Col. Benjamin Harrison V, signer of the Declaration of Independence, was born here, as was William Henry Harrison, ninth President of the United States. His grandson Benjamin, twenty-third President, made Berkeley his home. During the Revolution Benedict Arnold's troops stayed here; and after Malvern Hill Berkeley was camp for McClellan's Army of the Potomac. Present owners, Mr. and Mrs. Malcomb Jamieson



BERKELEY, FINE TIDEWATER ARCHITECTURE

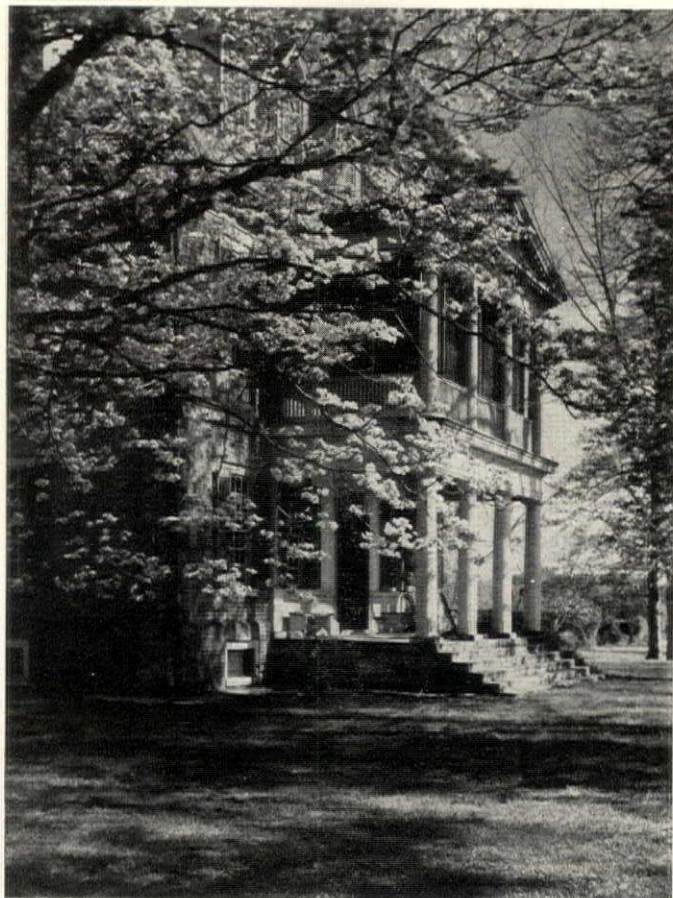


DANIELSON

ABOVE, DINING ROOM; BELOW, GREAT ROOM



CHAMBERLAIN



BEAUTY OF FOLIAGE AND GRACEFUL COLUMNS

Shirley, full of mellow dignity

As early as 1613, West and Shirley Hundred was owned by Englishmen—Thomas West, Lord De La Warr, and his three brothers. Forty years later the tract was patented by Col. Edward Hill, whose grandson built Shirley. The estate passed to "King" Carter's family on the marriage of "King" Carter's son John to Elizabeth Hill in 1740; in the Carter family it remains. Robert E. Lee was a frequent visitor to Shirley, the home of his mother, who was Anne Carter Lee

BOICE



THE CARVED WALNUT STAIR RISES THREE FLIGHTS

Upper Brandon, an early mansion

Across the river from Weyanoke, on a point of land jutting into the James, is Upper Brandon. It was built in the early 1800s by William Byrd Harrison, grandson of William Byrd III of Westover. Although Upper Brandon suffered greatly during the War Between the States, through the occupancy of Federal soldiers, its famous serpentine box garden retains all its beauty. The owner of this lovely old house is Francis Otway Byrd

DANIELSON



A GRACEFUL PORTICO DISTINGUISHES THE FAÇADE



UPPER BRANDON'S ORIGINAL FOUR-POSTER BED

Ancient, lovely gardens near Richmond

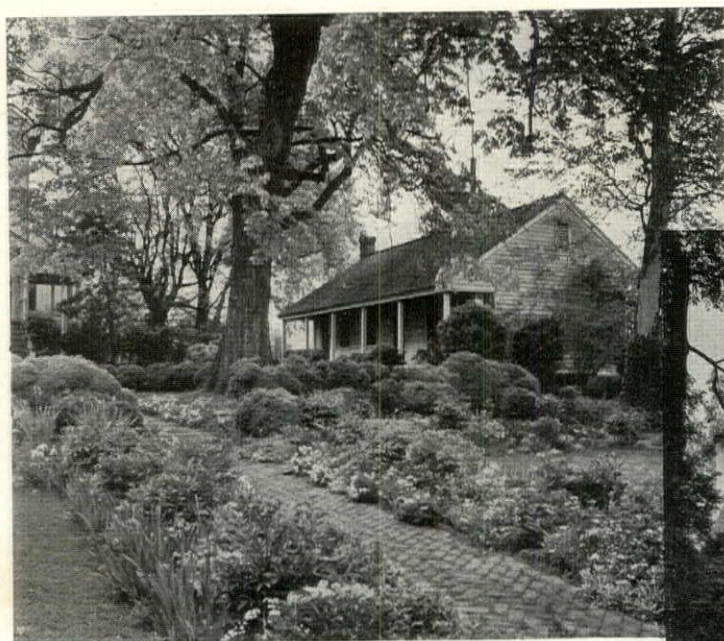


At Agecroft Hall are these mellow gardens, surrounding a 16th Century English manor house which was removed from its Lancashire birthplace and rebuilt near Richmond. In the Tudor Garden, left, brick paths separate beds of old-fashioned flowers. The Pond Garden, above, is patterned after the Henry VIII garden at Hampton Court, England. The owners of Agecroft are Dr. and Mrs. David Morton



Wilton was the estate of William Randolph II of Turkey Island. The house was completed in 1753 for William Randolph III and his wife, daughter of Benjamin Harrison of Berkeley. In 1933 the house was bought by the Virginia Society of the Colonial Dames of America, who restored it, together with the lovely boxwood and holly planting seen here

Reveille received its romantic name during the Revolution, but the original part of the house was built some years before. Tall old trees and ancient box partly hide the front, below. Near the house is a garden (left) of old-fashioned flowers in the side yard of the guest house, which was originally quarters for house servants. Reveille is now owned and occupied by Mrs. E. Mulford Crutchfield



DANIELSON





DANIELSON

A weeping willow softly frames Canal Garden at Virginia House

Adjoining Agecroft Hall (see opposite) is another reconstructed English manor house—the Priory of the Holy Sepulcher at Warwick, England. In 1925 Mr. and Mrs. Alexander W. Weddell (he is our present ambassador to Spain) had it shipped to Richmond. They have conveyed it to the Virginia Historical Society. The beautiful Canal Garden (above) is on a terrace sloping to the James; informal planting is in contrast to architectural beauty

James River Copies

Modern furniture inspired by the fine 18th Century English pieces which make the beauty of the old Virginia mansions

AMERICA has many great furniture heritages, and one of the finest is the English 18th Century group which the colonists of the James River brought over from the mother country. Much of it has survived the rigors of three hundred years and two wars; and many pieces still grace the original homes for which they were acquired. Researchers have tracked down these fine pieces over a period of years, and have copied and adapted them with great skill. On the previous pages we showed you the interiors of famous Virginia mansions; here is modern merchandise to recreate this spirit.

This correlated group has been arranged by Rowena Leach of the Hickory Chair Manufacturing Company. The group of co-operating manufacturers, listed on page 56, are associated as "Historical James River Plantations, Inc."

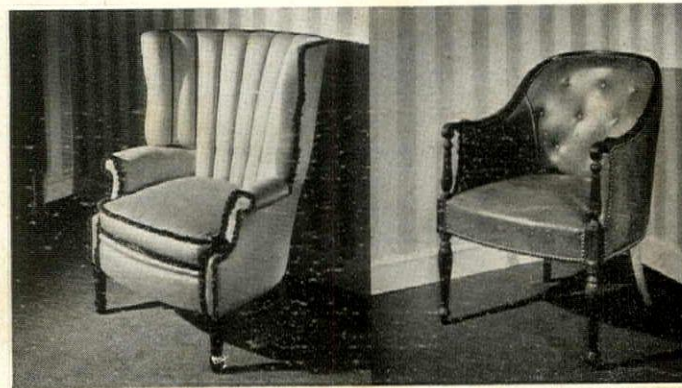


Light and dark green swags make a classic wallpaper for this dining room. The carpet contrasts, an acanthus leaf pattern in shades of rose. On the Hepplewhite shield-back chairs is a green and beige stripe. All the "Nelson" furniture is mahogany



An organdy tester (above), embroidered with white coin dots, adorns this mahogany bed with holly wood inlay. It is included in the "Shirley" bedroom group. Walls are a mauve, tan and green pin-stripe; the bright floral carpet combines all these colors

After English precedent (right), is this "Brooke" sofa. Its severe lines and delicate reeded carving in the back bespeak its 18th Century ancestry. The covering is green damask, quiet and effective against wallpaper of a light gray and white stripe



Inviting chairs are these in the James River group; one at left is in pale mauve satin with darker fringe; the one at the right is covered in a soft green top-grain leather





Gray and white toile paper is a new note in this bedroom group, which includes an inviting chaise longue covered in gray, blue and mauve chintz to match the draperies. The mahogany "Lawrence" candlestand holds a china oil-burning type lamp with a ruffled shade



A bright floral carpet was chosen to key the color scheme of this living room. Walls are painted pale blue; draperies are eggshell satin with embroidered motifs on the valances. The mahogany "Lewis" chairs wear eggshell satin with blue trim. For further details see page 56



A ceiling ruffle distinguishes this feminine bedroom, made of the same green and rose chintz which covers the walls. The bedspread is white with green ribbons and bowknots in the same design as the chintz. The carpet is a plain green texture; all furniture is the mahogany "Blandfield" group



A well-designed tambour desk, "Burwell", in mahogany, centers this living room group. Striped flesh and mauve paper contrasts with a mauve carpet; the chair in foreground wears blue brocatelle

Setting shrubbery borders

Paul E. Case explains, with plans and tables of varieties, how to make shrub borders for useful purposes, interest, color—together with cost information

HAVE you ever watched an artist, holding a long-handled brush and a palette of sizable gobs of color, boldly stroke at a canvas? Watching the picture evolve from a lot of brush marks is fascinating. Just as interesting and much more within our grasp is the planting of a shrubbery border. In fact when handling shrubs the colors come by the armful and the canvas may be a hundred feet long. There is nothing difficult about planting the border, the planning of the color or variety arrangement can be downright fun.

Shrub borders serve a variety of purposes. Most commonly they serve as hedges or screens. Usually they mark borders and keep neighbors friendly. Whatever their purpose, they can and must be things of beauty. In limited space the narrowest shrub border is a hedge. Trimmed hedges are not considered in this piece. We shall consider only shrubs to be left in their natural form and selected largely for the ornamental value of their flowers, fruits or special peculiarities of color and form.

If you have a situation where a line of medium tall bushes will be useful and where the strip of plants may be four feet or more in depth, a shrub border will provide endless beauty. What do you want the border to do? Is it to merely end the lawn or is it to hide something undesirable? The following description will help you.

Plan No. 1—A hedge is the simplest border. As trimmed hedges are not to be considered at this time a shrub hedge can be made of any of the varieties under that heading in the group lists which follow. Careful pruning will keep the hedge in place and still not cause it to have a sheared appearance. Hedges are of course for limited spaces and for limited heights. The evenness of the top line must be considered, for at times this may be uninteresting. Plan No. 1 illustrates a line of shrubs used as a hedge.

Plan No. 2 is more useful and more beautiful but needs much more room. The benefit of an uneven skyline is at once evident. The depth of the planting can vary with each situation. Three groups of shrubs are indicated on the plan in a diagrammatic way to show you the relation of tall to short shrubs. Variations of this plan can be made to fit one's wishes and ingenuity and the character of the site.

Evergreen shrubs such as rhododendrons, laurel, azaleas and hollies are very useful to give the border a year-round value. Some shrubs like highbush blueberries are used for their interesting branching habits. Winged euonymus has a corky bark that excites interest and also has the advantage of bright red berries in the Fall.

Plan No. 3. Tall shrubs and trees are often necessary to hide phone poles or buildings. This plan illustrates how they may be used for this purpose.

Near a gate through a border, a dogwood or Japanese lilac in tree form are plants of first choice. Of the taller trees scarlet oaks, honey locusts and elms are not densely foliated. They allow shrubs to grow well under them. Maples cast heavy shade and are strong surface feeders, thus making them of less value. Pines and hemlocks are the most used evergreen trees, although larch, cypress and junipers often do a good job of screening an unwanted view.

Do a little mental planning, using the above as a guide. Look at the area to be planted and roughly note the objects to hide, the wide-open sections of the skyline, and the existing trees which may be factors in considering the new planting. In your mind place tall bushes or trees against ugly views or against uninteresting, flat skylines. Visualize low shade-loving shrubs under or near any large tree now growing in the proposed border. A little thought in advance about the plan for planting will help you later, as you will then have the main masses of material in mind.

With the sketchy plan decided upon, the boundaries of the border itself can be staked out. Connect the sticks with a string if this helps your imagination. The edge of the shrub border can often best be made by laying your garden hose down and bending it to suit. In this way pleasing bays can be made more easily than by eye or with a string.

Perhaps, in the new border, you want to use some plants growing elsewhere on your property. List these by writing their variety names and their height on a good-sized stake—one plant to a stake. Stakes similarly marked can be made using names from nursery catalogs with the lists at the end of this article as a guide for color and size. It is hard to say how many plants you will need for a border. You will likely have best success by making stakes for as many as you think you will need and include all the varieties you especially want. If there are too many some can be discarded and if more are wanted it is a simple matter to pick out the needed number from the various lists given below.

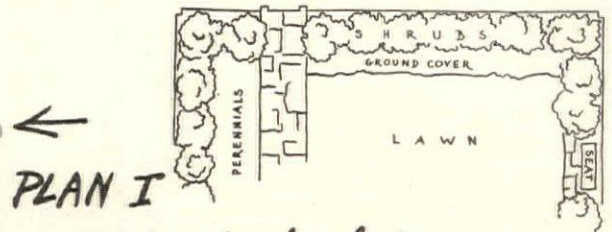
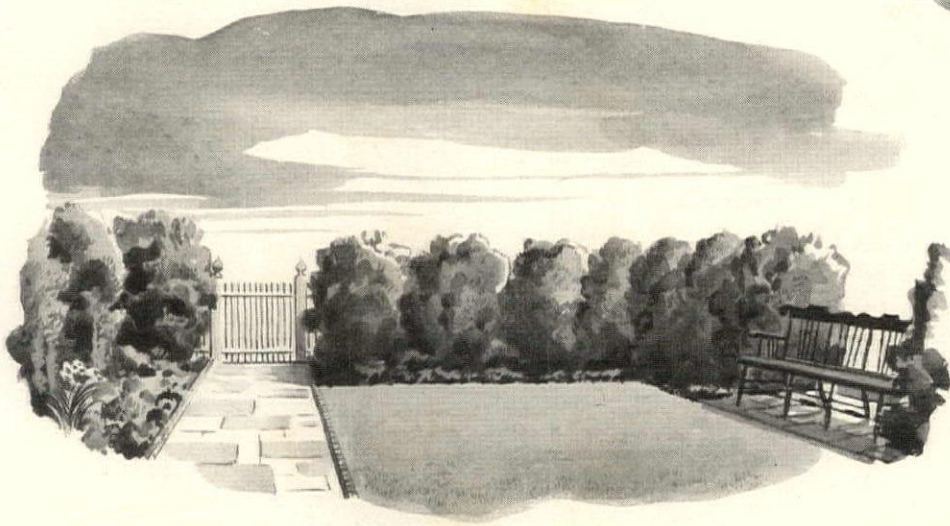
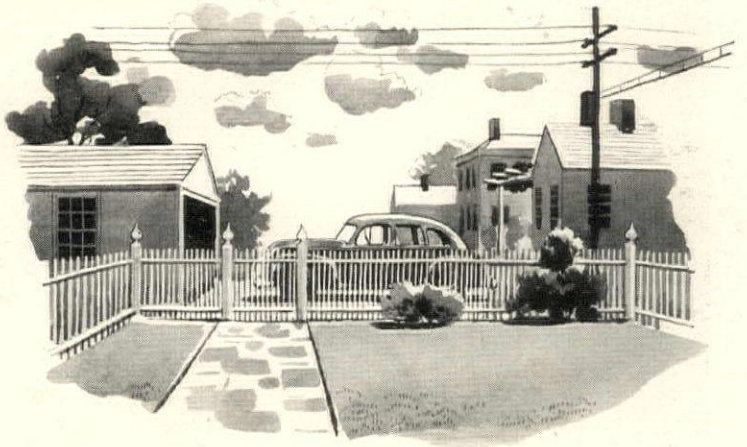
Check the color and the time of bloom of the varieties you have selected. In the newer sorts of shrubs clearer and brighter colors have been stressed. You can make the border a lovely thing if you spend time now learning the colors of each plant so that you will be able later to combine them to best advantage. The tables with this article show the newest, also the most outstanding colors of the recently introduced shrubs. By giving attention to the time of bloom of each shrub you can be sure of having a long-flowering border. Blossoms from March to late freezing weather are entirely possible.

Don't overlook the beauty of the fruits of many woody plants. Brightly colored berries and other seeds on some shrubs give them the right to a prominent place in any border. These too are especially listed for your convenience.

Now for the fun. Lay the stakes out on the grass in piles. First put all stakes in (Continued on page 50)

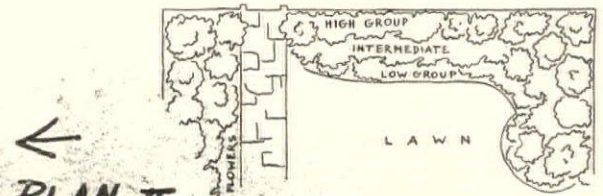
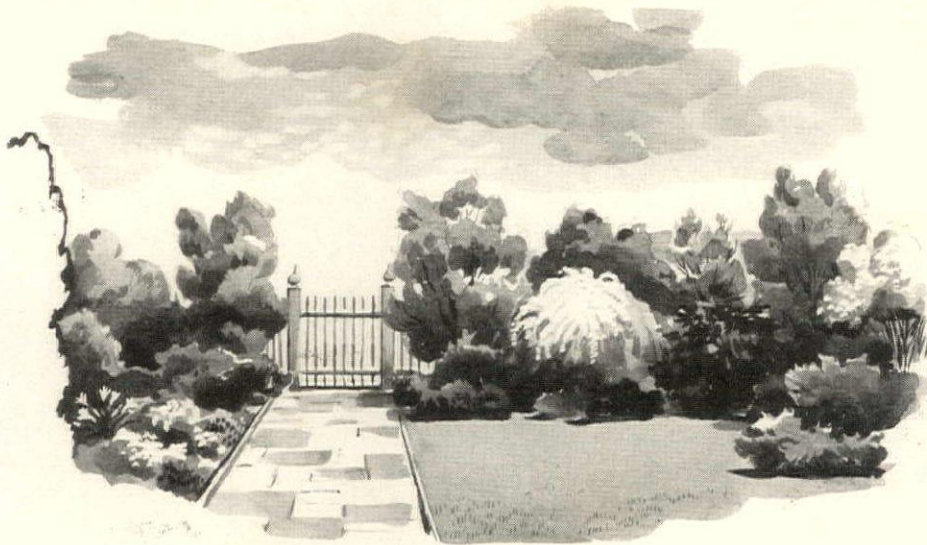
to work

An outlook such as this →
is unpleasant and the
property lacks privacy.
How can you improve it?



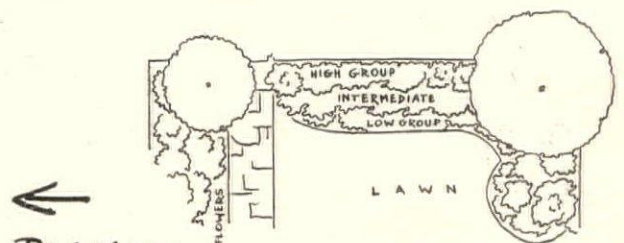
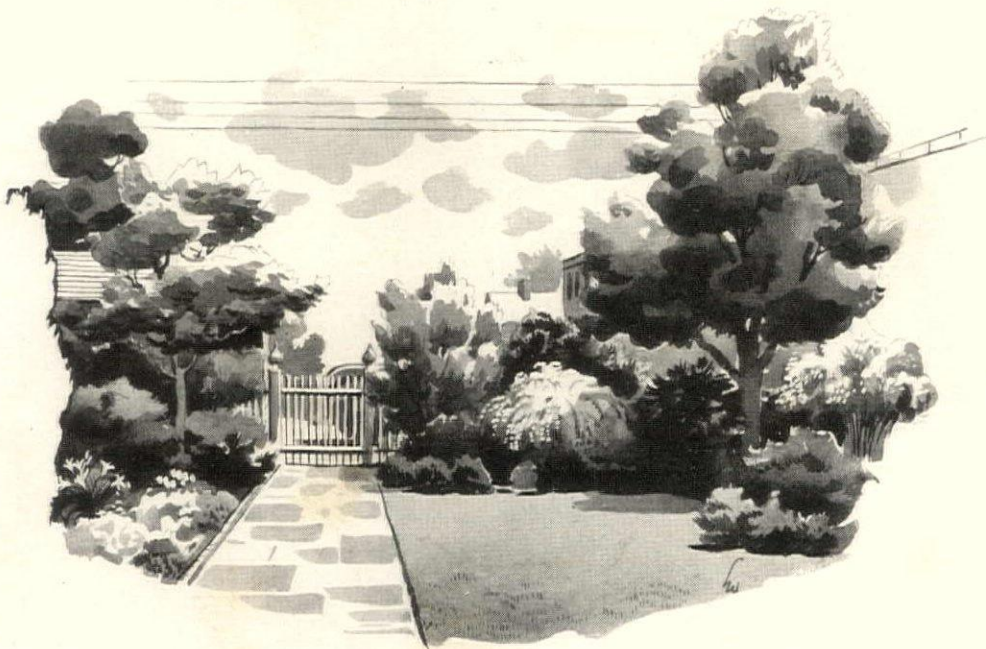
PLAN I

A simple shrub border
of more or less uniform
height shuts out some of
the view and gives privacy



PLAN II

A more elaborate planting
of shrubs includes high,
intermediate and low types
with succession of color



PLAN III

A combination of trees and
shrubs of three heights
assures complete privacy
and interesting color



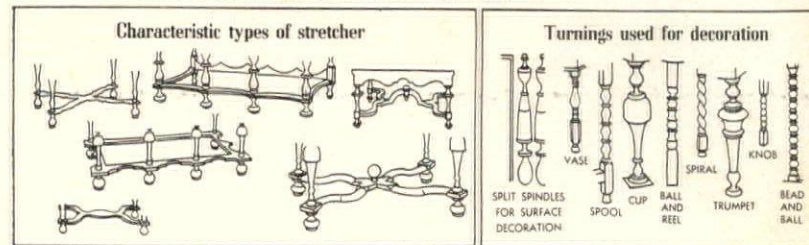
California is the setting for a perfect Early American room

To Mr. and Mrs. Lafayette Utter, having studied and loved some of the finest old houses in the East, Early American was a logical choice for their Bel Air home. Above are two views of the living room in this house—one of the finest examples in the country of the Early American style. Gerald Colcord, architect, cooperated with Mr. Utter as builder and Mrs. Utter as decorator, in creating a lovely background for the Uppers' superb antique collection

Early Colonial period

The third installment of House & Garden's Dictionary of Period Decoration, which brings to you every alternate month the essentials of a leading decorative style

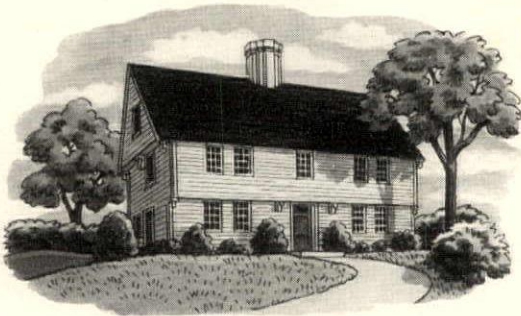
Motifs characteristic of Early Colonial furniture



FURNITURE made in America during the Early Colonial period (the 17th Century and the first quarter of the 18th Century) was necessarily, and possibly also by choice, of the simplest type. The early colonists, particularly those in New England, had not time or equipment to spare for any but the essentials of life.

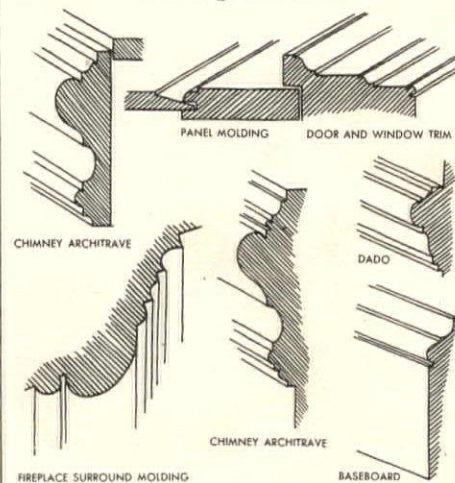
Turning on the lathe was the simplest to achieve and thus the most common form of furniture decoration. It was also a process capable of infinite variations of design (some are shown above).

THE EXTERIOR

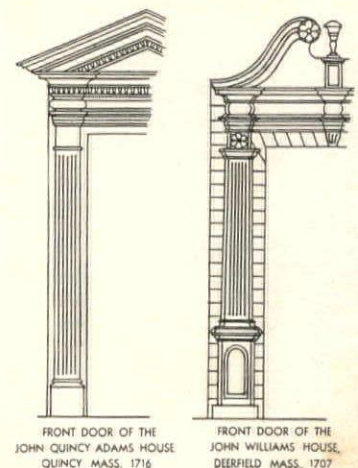


THE 17th Century immigrants brought to America the building traditions of their native lands. The Parson Capen house (1683) at Topsfield, Mass., for example, closely resembles English houses of the same period. But the clapboards are typically American. In the panels at right are close-up details of the Early Colonial background.

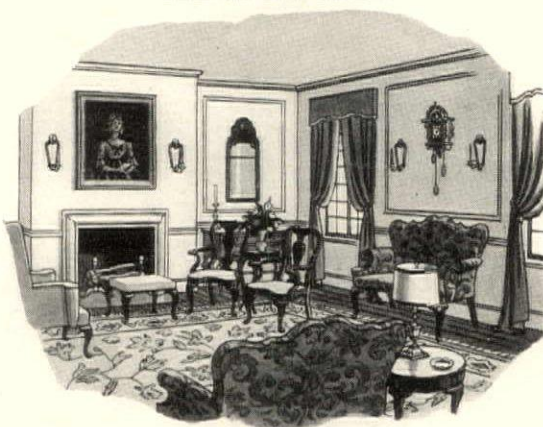
Moldings and trim



Doorway surrounds



THE LIVING ROOM



THIS living room is typical of those in the more elaborate Early Colonial homes. The crewel-embroidered curtains are blue-green with touches of red. This is taken up by the upholstery—blue-green damask for the sofas, red tapestry for the chairs. The Oriental rug and the portrait above the fireplace are both in tones of red, brown and yellow, with red dominant.

An alternative color scheme would have blue and yellow upholstery (needlework for the chairs, satin for the sofas). The walls would be pine-paneled, adorned with silver sconces, the curtains a bright cotton print in red, yellow, blue and white.

Living-room fabrics



Wing chairs, sofas, armchairs, stools



very popular at this period. Native textiles copied the patterns and colors of India, Persia and China. The originals, or good copies, were usually imported from England.

The colors in common use were of a piece with the solid, sturdy furniture. They seldom escaped from the conventional round of red, blue, gold and natural gray. The only exceptions were imported fabrics and the occasional hard brilliance of the Chinese porcelain found in the great houses of the day. Whatever luxury there was at this time expressed itself in textiles and silver rather

than in furniture. Settlers in the South, many of them English aristocrats, maintained a higher standard of comfort than those in the North; they imported most of their furniture and fabrics.

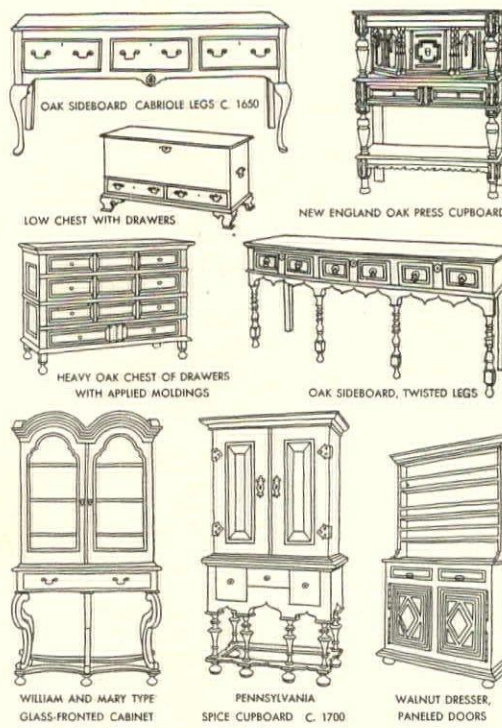
Early Colonial furniture taken as a whole is sturdy but not subtle. Furniture patterns in this country changed slowly, although in Europe fast-moving fashion cycles were already under way.

In our September issue we shall bring you the intricate charm of early Georgian furnishings

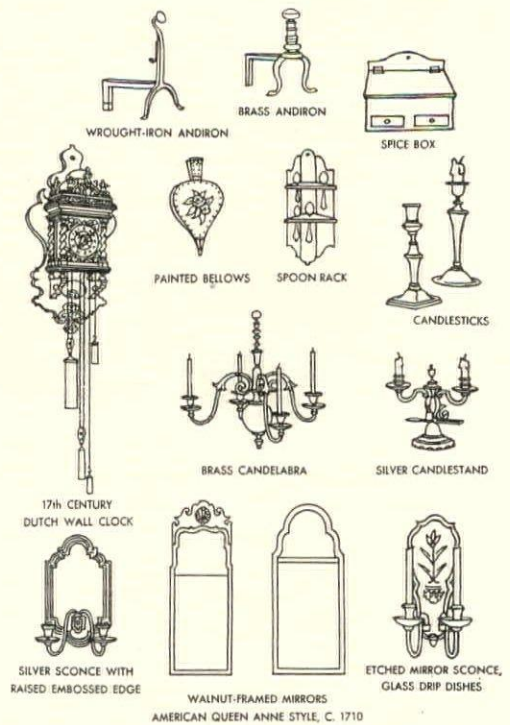
Armchair, side chairs



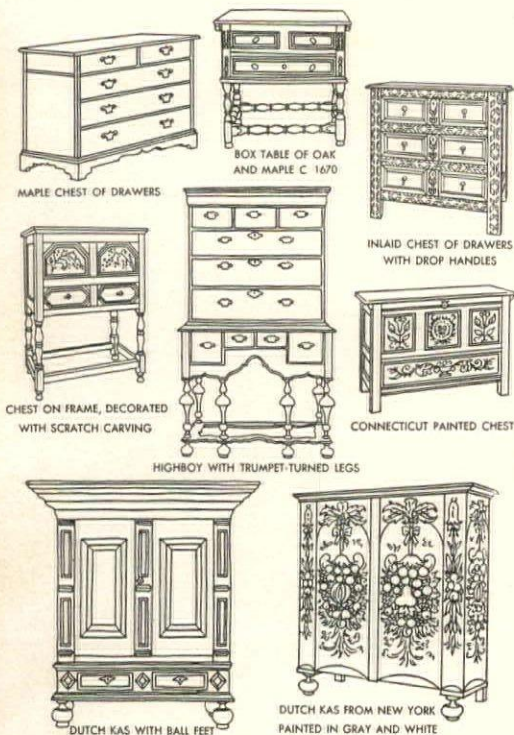
Sideboards, dressers, chests



Dining-room accessories



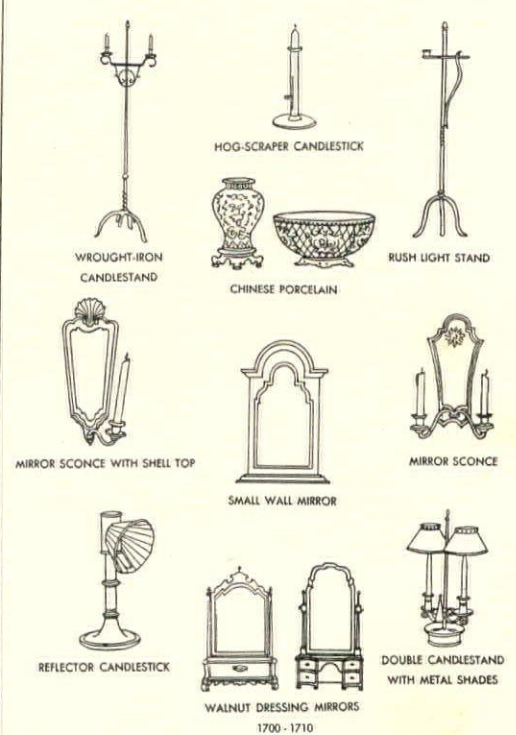
Chests, kas, highboy, chests of drawers



Desk, lowboys, night tables, stools



Bedroom accessories



EARLY COLONIAL PERIOD (continued)

which was later to develop into the Baroque carved work of the later 18th Century, is still in its primitive form. The early American chairs usually have slat backs.

Even the most costly furniture in this Early Colonial period was usually of solid wood unfinished except for stain or waxing. Veneering and shellacking, to gain carefully patterned graining and high finish, were still unexploited. The pine paneling on the walls might be left unfinished, waxed, or painted. Other woods near at hand and so commonly used were

oak, birch, maple, walnut. Generally American work is patterned upon English work of ten or twenty years earlier. In Pennsylvania and Delaware, settled by colonists of Swedish and German descent, much of the simple furniture was painted with motifs transferred from European peasant art.

In the later years of the Early Colonial period, when New Englanders were already beginning to trade with the Orient, much Chinese porcelain was imported. The Oriental influence was strong in textiles; the Tree of Life pattern was

THE DINING ROOM



THE color scheme in this dining room is keyed to the low tones of the pine paneling and walnut furniture, the soft gleam of the smooth polished brass chandelier. The upholstery is in tapestry with blue and green the dominant colors. Brilliant red and white printed cotton is used for the curtains. The hooked rug is in reds and greens.

Alternatively the curtains might be of red and yellow crewel embroidery, the upholstery of red velvet. In the panels at right are furniture and fabrics suited to an Early Colonial dining room. Modern reproductions on page 33.

Dining-room fabrics



NEEDLEPOINT TAPESTRY



CUT VELVET

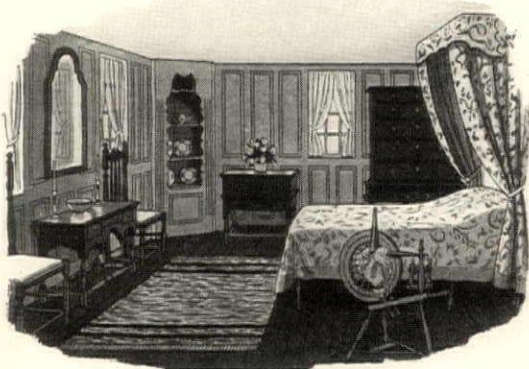


COTTON PRINT

Dining tables, table chairs



THE BEDROOM



THIS little bedroom with its pine paneling and low ceiling is typical of the Early Colonial period. The bed, decorated with hangings of crewel work in an Oriental design, is the most important feature of the room. The chairs are upholstered in yellow damask. The green printed calico used for the little draped window curtains is echoed by the greens in the hooked rug on the floor.

Alternatively the walls might be painted a dark gray blue, the curtain material being a red printed cotton on a gray ground. The furniture is of walnut and oak.

Bedroom fabrics



DAMASK

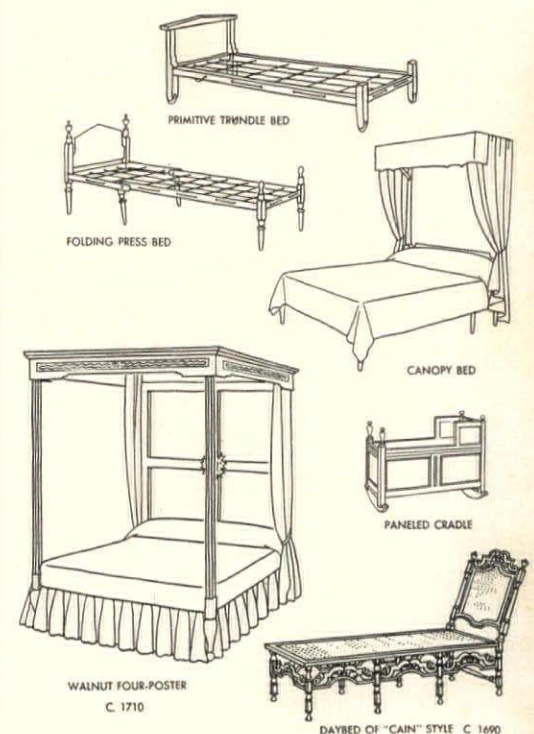


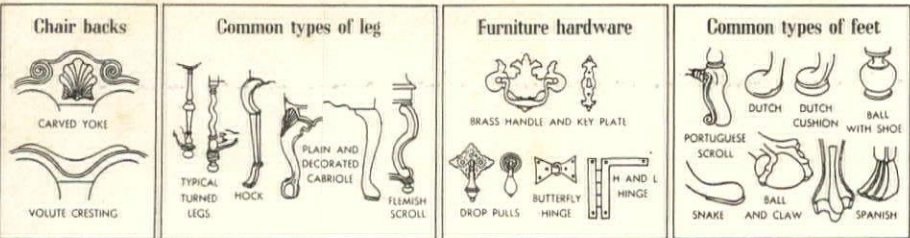
PRINTED CALICO



CREWEL EMBROIDERY BASED ON TREE OF LIFE DESIGN

Beds, daybed, cradle





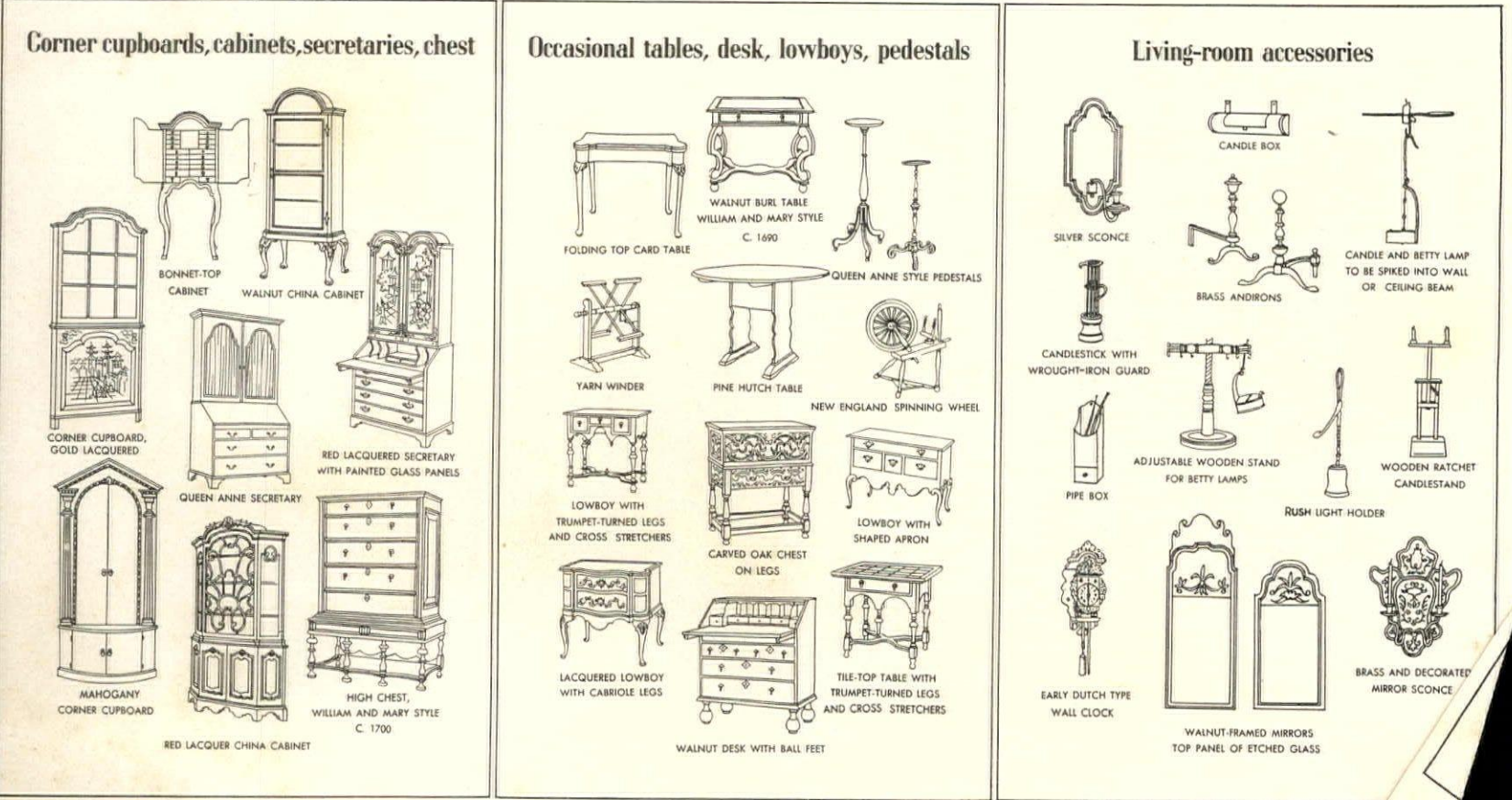
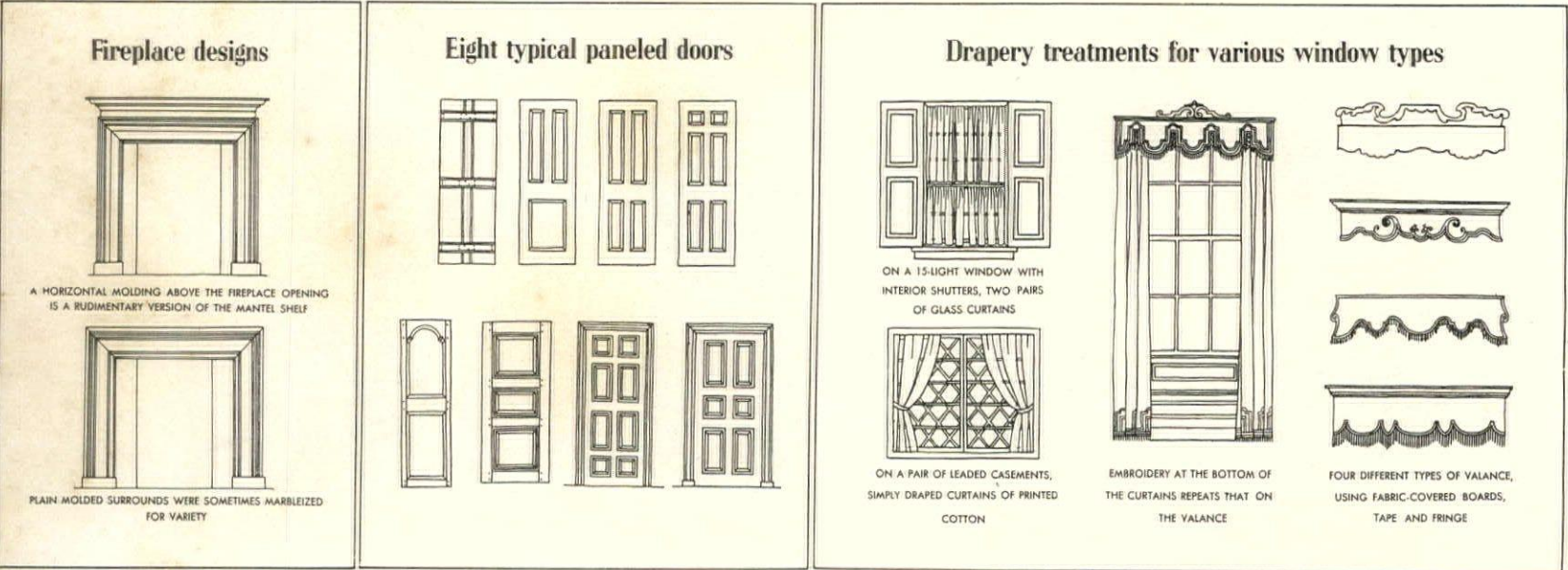
In the Early Colonial period American craftsmen began to break away from European precedent

Paneling relieved the larger flat areas such as cupboard doors and drawer fronts. The latter were further decorated by quite elaborate fretted brass and wrought-iron hardware (see above).

More carefully embellished than the earliest American furniture were the pieces imported by the colonists from their various homelands. These pieces, and the memories of others left behind, later served as models for American craftsmen. The dominant influence was Dutch, for the English had a Dutchman.

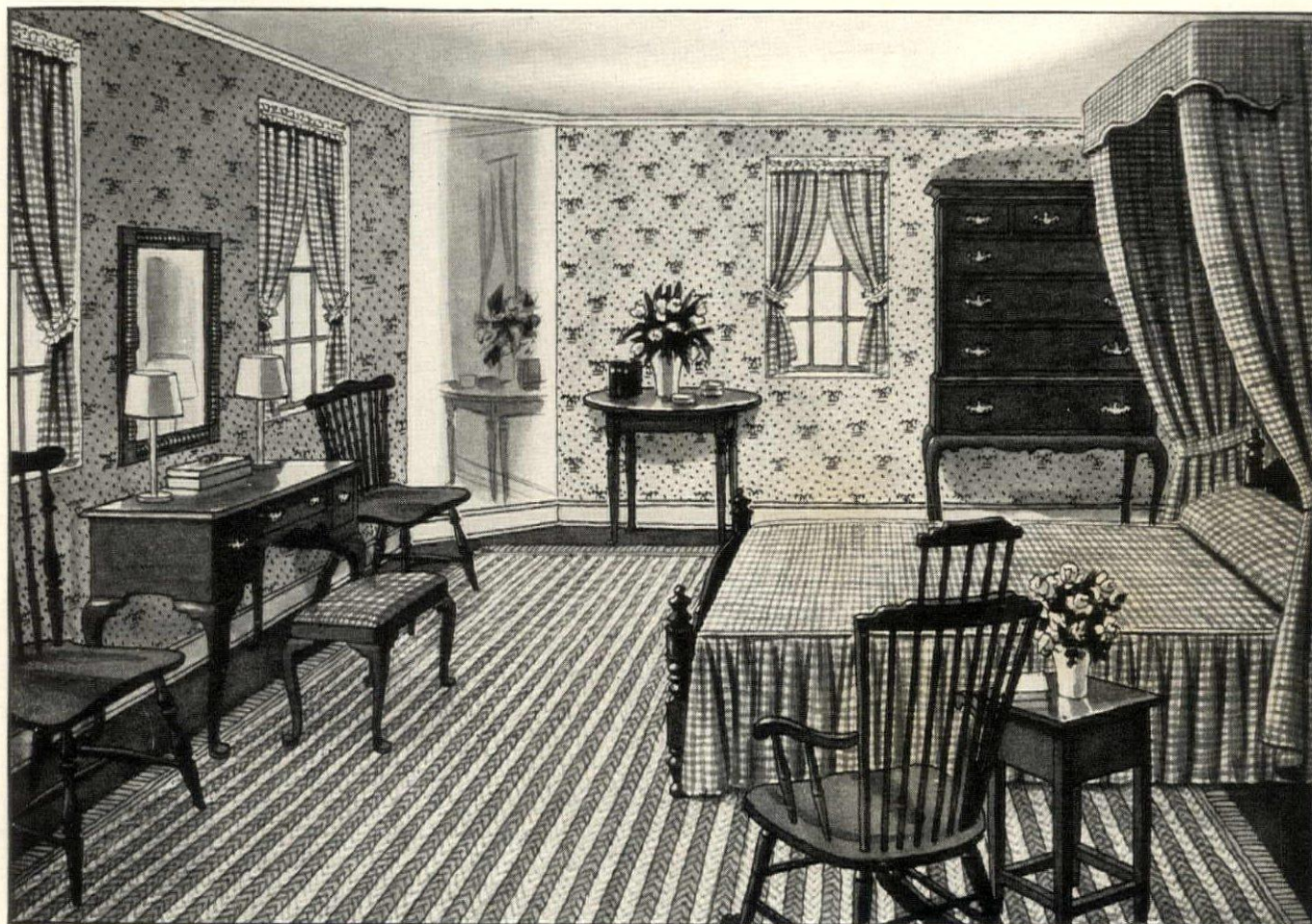
William of Orange, as king. He and his queen, Mary, gave their names to a style of which elaborate stretchers (particularly on highboys, lowboys and occasional tables) and scrolled legs are among the most obvious characteristics.

Also from Dutch, Spanish and Portuguese sources are derived most of the carved feet which distinguish this Early Colonial furniture and often give clues to its date and place of origin. The splat back for chairs. (Continued overleaf)



Early Colonial Adaptations

In these three rooms, furniture and fabrics, wallpapers and rugs designed for today express the Colonial style



Paneling was stripped away here, as in our other two contemporary Colonial rooms, and a gay wallpaper pattern substituted. This gives our interiors a light, spacious effect; and also ceilings are higher and spaces more ample than in the bedroom on page 31. Casement curtains are looped

back to make the most of the tiny windows. The modern rug is braided in striped effect. A full-length mirror replaces the corner cupboard. The fanback chair follows an original c. 1800; the bed is a copy of an early Connecticut design. Furniture throughout these rooms, maple by Conant Ball



A light, textured rug provides restful contrast for the bold pattern of the walls and the broad planes of color chosen for upholstery and draperies. Armless wing chair adds a modern note, corner chair a quaint one. Wallpaper, Imperial; fabrics, Waverly; rugs, Amsterdam Textiles



The dining table after a 1730 design repeats its shape in the plain dark oval rug; ladderback chairs have traditional rush seats. Twin portraits focus attention on the fireplace wall and are hung low, just above eye-level of the seated guest. Glo-sheen draperies in a floral pattern

When you go to collect native

Walter E. Thwing, hunter and photographer of American wildflowers, explains a plant-hunting expedition, what equipment to take along and the five good rules for collectors

LET'S start planning a little expedition to build up the population of our wild garden. No raiding party this, to return with beaten captives. Our trowel is no gun to be nudged into the back of unwilling victims. We want no prisoners drooping with despair, but guests to be invited courteously, treated with consideration, and made comfortably at home so they will be happy to stay with us.

Please, no taming of the wildflowers. Surely we don't want to bring these vital and vivacious little primitives to our homes only to destroy their wild charm with the doubtful blessings of civilization. Our purpose is, I hope, to bring nearer home a tiny section of authentic wildflower land and to people it with unspoiled natives. Let's have that purpose in mind as we collect; it will help us to remember important principles.

This is a good time to clarify in our own minds the matter of conservation. That word means to preserve from destruction and a good rule of thumb to follow in the practice of conservation is simply this: Do the things that preserve our native plants from destruction and don't do the things that destroy them. For us to let the wildflowers severely alone is a negative policy and in itself is not enough.

The real destroyer of our native plants is the progress of our civilization—the road-building, timber-cutting, water-power dams, real estate developments. The wildflower gardener, even if he collects in naïve ignorance of conservation precepts, is not responsible for their extermination any more than the buffalo were driven from the plains by people who wanted them as pets. On the contrary, it is the wildflower gardeners, big and little, who are doing the work that will save our natives. When they snatch plants from under the wheels of progress, saving them from woods and fields that have been condemned to civilization, and transporting them to the safety of little sanctuaries at home, they are the very priests of conservation.

First principles, then, are to know the plants and their requirements, to transplant in the right way, to give them suitable new homes so they may be fruitful and multiply.

This is not an attempt to justify indiscriminate collecting. The rarer plants when found in stands reasonably safe from harm should be inviolate unless quite numerous, and even then lifted most sparingly.

You need never hesitate to gather seed, and in many cases this precludes the necessity of taking entire plants. Often it is better to use seed or cuttings, and in this way you may

not only improve your chances of success but give yourself the added thrill of propagation. Gathering seed is a highly unsatisfactory process with many of our garden hybrids. You know what happens when your phlox or petunias self-sow. But it's different with the natives. They do not revert to type because, for the most part, they are types. They are primitive bluebloods who have maintained their purity so long that the memory of man runneth not to the contrary. Of course, civilization can break down the moral fiber of some of the more susceptible types. The innocent wild columbine, for example, if subjected to the blandishments of the sophisticated garden Lotharios, is quite likely to present you with shameful and nameless progeny. But not many are such weaklings.

A word of caution on seed gathering. It is wise to tag the plant from which you intend to garner seed. We amateurs can not always be sure of identification when plants have gone to seed. How would you like to collect seed from a butterfly weed, nurture it lovingly for many months and then bring to blossom a nice collection of common milkweed? Yes, I did just that, although I blush to confess it. Now I tag 'em.

Before ever we take a plant from the wild, suppose we consider a set of rules that will preclude many a mistake:

1: Take no plant until you have identified it and learned its nature and habit of growth. The fringed gentian is a biennial and not to be treated as a perennial. The coral root is a parasite and can not feed on the soil. Trailing arbutus and pipsissewa have long, sensitive roots well-nigh impossible to transplant successfully. Butterfly-weed sends its tap-root down to incredible depths and the chances of

(Continued on page 52)



Collector's kit. If you go hunting wildflowers on their native heaths you should carry this equipment: a generous basket, spade, trowel, soil-testing set, books on wildflowers, wet peat moss in which to wrap plants, and note-books for records of soil, etc. The basket is convenient for carrying

plants



Three outstanding wildflowers

1. Fringed gentian, *Gentiana crinita*, a biennial, produces its misty violet-blue flowers in September and October. You find it growing in low and moist ground
2. Hepatica, *H. triloba*, or liverwort, is the earliest flower of Spring. You generally find it half hidden between the leaves of a woodland. Flowers are mauvy white
3. Yellow lady's slipper, *Cypripedium pubescens*, flowers from May to July in woods and woodland bogs from Maine to Alabama. It grows from 1 to 2 feet high

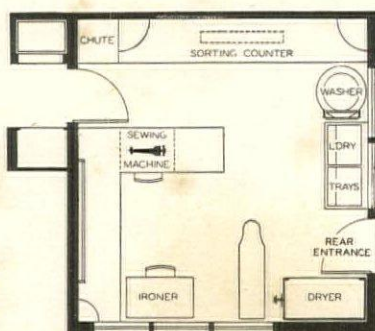
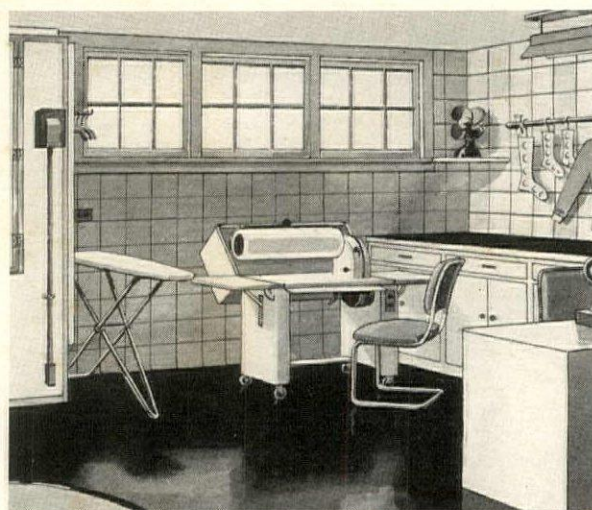
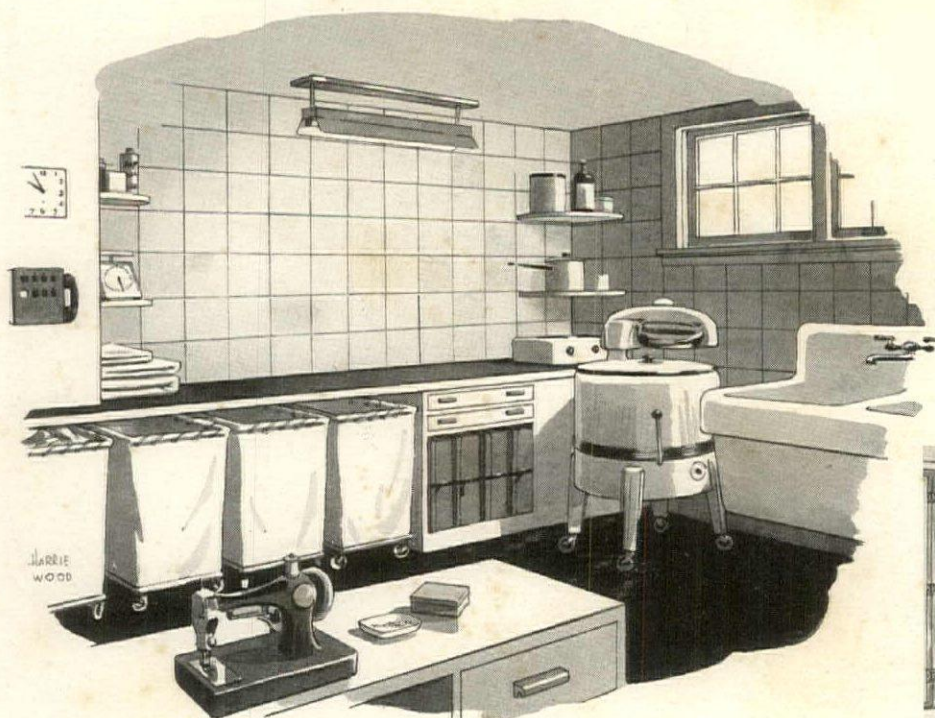
A laundry's place is in the home

Any household, large or small, can profit by the use of modern laundry equipment if it is selected and set up to meet the family's needs

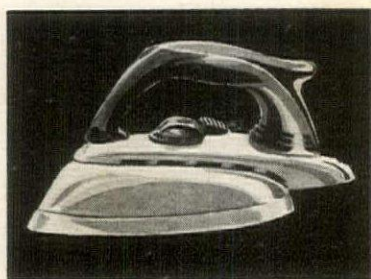
Laundry plan for large family

This basement room, 14 feet square, is planned as a "production line" to handle the laundering and mending for a large, active household. The sketch at the left shows the canvas bins which catch the clothes as they come down the chute. The long, well-lighted counter is for sorting and removing stains before the clothes go into the electric washer and rinsing tubs.

Next step is out to the drying yard or electric dryer, sketched below, and then on to ironing, either by hand or machine. Note the hangers for finished garments and the long counter for stacking flat-work, blocking sweaters. Sewing machine for mending, turning collars, etc.



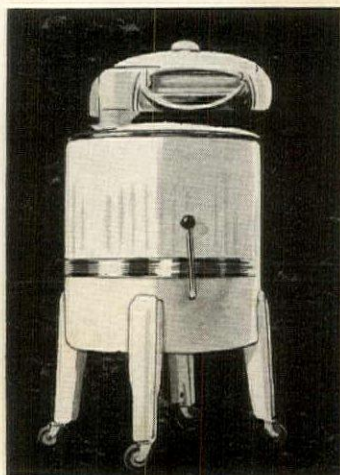
Floor plan and sketches (above and left) illustrate the careful arrangement of laundry equipment, cabinets and counters on a production-line system



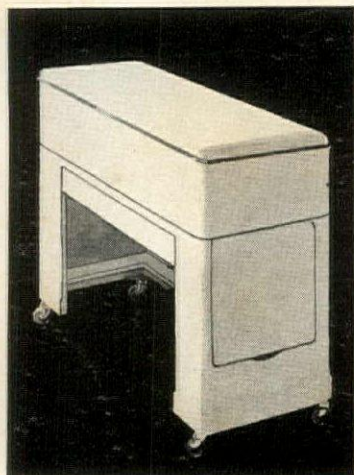
New automatic iron has "ports" to keep handle cool. Accurate heat control. Universal



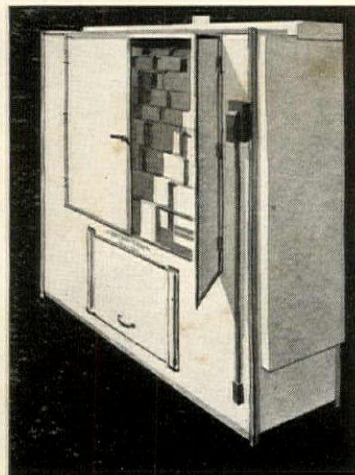
3-speed units on this enamel hot-plate for boiling starch, plugs into any outlet. Universal



Large washer of excellent construction: self-emptying pump, overload switch, timing switch. Holds 9 lbs. Universal



Deluxe ironer with knee-type control, leaves hands free. 2-speed roll, 26" ironing surface, controls. Universal

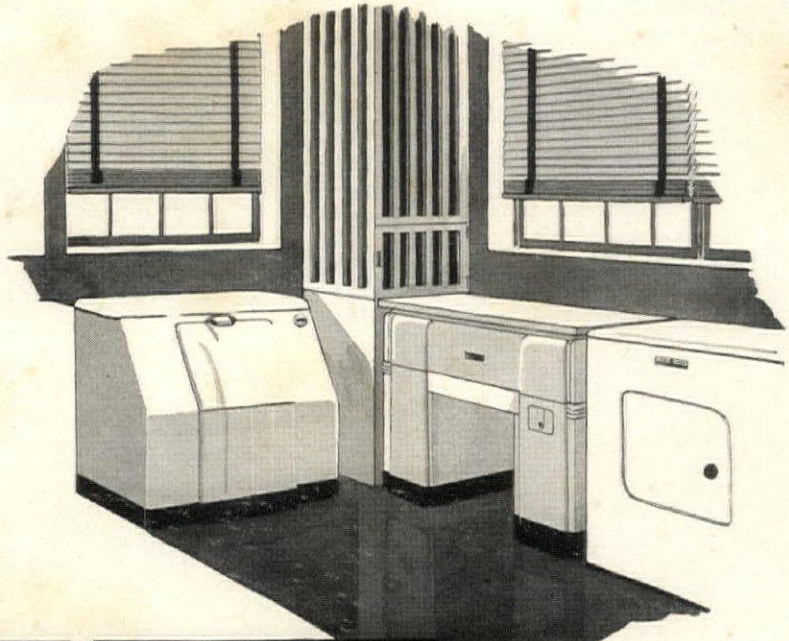


Electrically heated clothes dryer has 70 lineal feet of hanging rods, ventilated, fast. Domestic-Hill Laundry Equip.

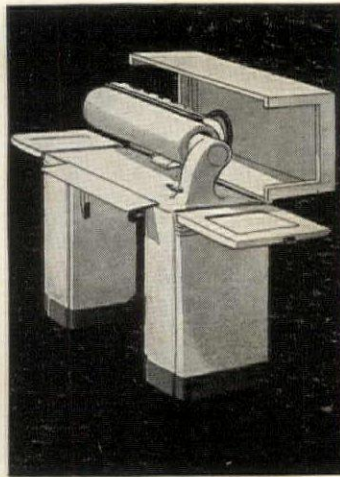
For the self-sustaining household

Houses equipped to "run by themselves", independent of outside services, are assuming new importance. Laundry equipment for this type of house is compact and so completely automatic that any housekeeper can "do the laundry" easily, with the other kitchen work.

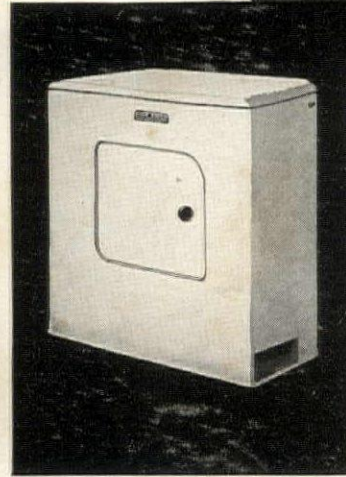
Here laundry space is carefully planned in just-an-average-size kitchen. Automatic washer located next to sink for plumbing economy. The slat-chute has a sorting shelf which folds and hooks up out of the way when the ironer is in use. With electric dryer cabinet the laundry can be done at any time, in any weather.



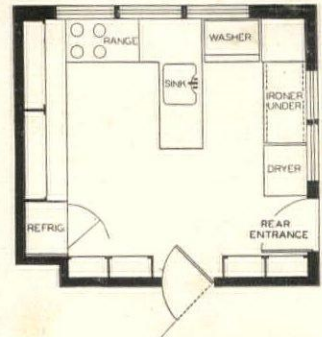
Completely automatic, the Laundromat washes, rinses, damp-dries, shuts off. Dial controls temperature. Westinghouse



Careful design simplifies use of this ironer. Heat and speed controls easy to work, large surface. Westinghouse



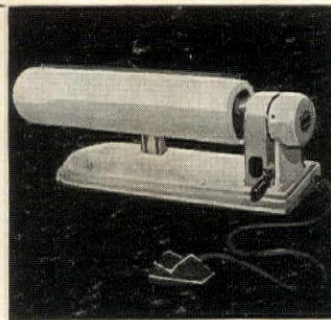
Small electric dryer tumbles the clothes in stream of hot air. Plugs in any outlet, dries 2 lbs. clothes at once. General Electric



Large kitchen, convenient laundry and extra storage space in 12x13 foot space

Special baby-corner in the kitchen

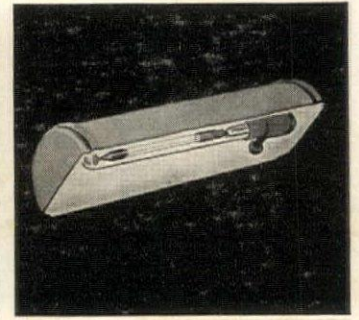
In a small house the baby's daily laundry and formula-fixing can upset the works unless they are kept in place, as sketched here. The "dead" corner space houses a small electric washer which pulls out onto the sink-top for easy filling and emptying. The large drop-leaf shelf, over the ironer, is covered by germ-killing rays from the new Sterilamp and used for fixing formula, folding diapers, etc. When this is folded back the small ironer with foot control is ready to use.



Portable ironer has fingertip or foot control. 22-inch-long roll, heavily padded; heat control and pilot light. Universal



Portable washer holds 2 lbs. dry clothes. Dependable, simplified; sealed unit. By Universal



New Sterilamp emits germ-killing ultra-violet rays. Safe if shielded from eyes. Must be installed. Westinghouse



DANIELSON

Lace makes a cool setting for a Summer buffet supper

Deep cream-colored Quaker lace makes this dramatic cloth with a large open mesh center panel and square banded border, designed by Mosse. The china is Franciscanware in a gay design of red apples and green leaves, at Altman. The tumblers are Imperial's "Candlewick"; at Gimbel's. Flat silver, "Invitation"; hollow ware, "Kenwood"; both are Gorham plate. Matching plated Ronson lighter. Food is by Henri

Lace revival for Summer tables

Two Victorian loves—lace and gossamer net—return to favor this season for formal and informal table settings

No Victorian hope chest was considered complete without a goodly supply of delicate lace tablecloths and place mats for the bride's entertaining occasions. Two types of cloth only were correct for formal dinner parties—the traditional damask, and fine lace. After those days, lace tablecloths "went out", even for formal occasions, supplanted by damask, linen and organdy. Now this Spring we see the return to popularity of lace and its finer companion, net.

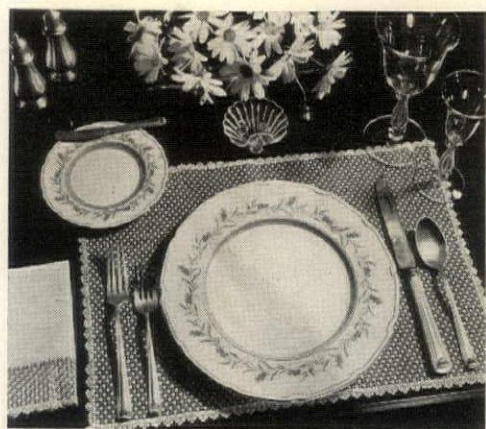
The five patterns shown on this page were chosen from a group of ten designed for Quaker by Rosomax Campbell. They are suitable for both modern and traditional settings, and their open tracery will enhance the fine finish of a dark mahogany or walnut table. Their fragile look is deceptive, too, for they are sturdy and well-made, and will wash and iron beautifully. All the silver used in the five settings on this page is sterling.



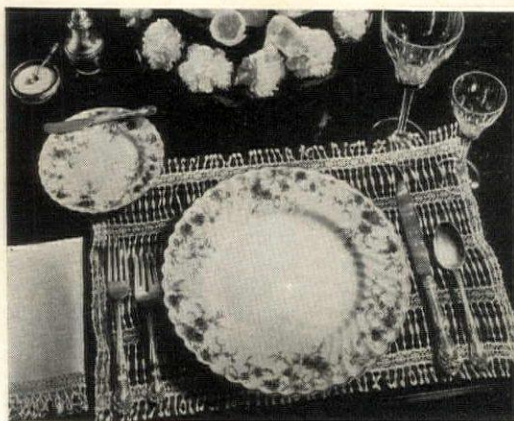
Mesh and net makes wide bands on this sheer mat with matching napkin. Silver is Frank W. Smith's "Fiddle Shell"; china is Wedgwood's "Hampton Court" with pale green border and blue flowers. Delicate stemware is Sharpe's "Spear and Garter"



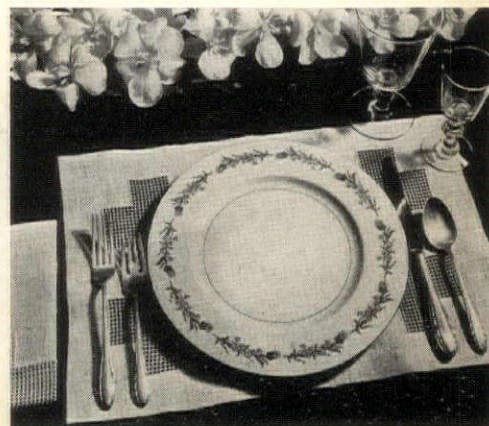
For a modern setting is this heavier, crisp-looking mat with bands of openwork. The net-bordered napkin is linen. Silver, Gorham's handsome "Sovereign" design; Syracuse china "Sherwood" pattern with blue wreath. Glass, Libbey "Waterford"



Delightfully sheer, this fine mat of all-over Quaker net is suitable for the most formal Spring luncheon. Silver is Watson's delicate "Windsor Manor"; china, Royal Doulton's "Prelude", turquoise flowers; stemware, Cambridge "Regency"



Over dark polished wood the extremely open pattern of this mat is very effective. The silver is Alvin's "Chateau Rose"; the china is Minton "Ancestral Wreath" with swirled and rose-flowered border. Glassware is Fostoria's severely simple "Saybrooke"



Geometric appliqué gives a crisp, clear-cut look to this mat which combines linen and net. Silver is Gorham's severe "Lyric" pattern. China is Haviland's "Clinton" with a wreath of soft blue flowers. Stemware is the straight "Oxford" by Heisey



PITCHER PLANT

It is hard to believe that a plant with such a euphonious name as *Sarracenia purpurea* would have such bad habits: it entices and consumes fragments of insects. Drops of honey lure the unsuspecting bugs and downward hairs hold them tightly in bondage



THE KING'S SPEAR

According to Homer, the souls of men outworn dwell in meadows of asphodel, the king's spear. It is associated with death and the pursuit of love which we cannot grasp. It is also an excellent border perennial, easily raised from seed. Flower spikes are yellow



BLUMENBACHIA

This innocent-looking item is known as the electric shock plant because, somewhat like the nettle, it is covered with minute spiny hairs that, when touched, give the feeling of an electric shock. Blumenbachia hails from South America. Easy from seed



ANIMATED OAT

Cultivated oats are called *Avena sativa* but the animated oat survives under the name of *Avena sterilis*. Its chief function is to serve as a curiosity. The florets, when moist, move due to the twisting and untwisting of the awns as they absorb or give off moisture



UNICORN PLANT

Martynia used to be cultivated by our grandmothers for pickles but is now generally grown for the ornamental pods. Coarse and wide growers, they should be relegated to the vegetable garden. Start from seed early for Northern gardens. Give sunny exposure



WIDOW'S CROSS

One of the common old folk names for *Sedum pulchellum* is widow's cross. It is one of the prettiest of the sedums, growing like a little bright green spruce tree that, in early June, hoists over its head three-cornered pink umbrellas. An annual, it self-sows



VEGETABLE CATERPILLAR

Some learned botanist once named this plant *scorpiurus* for the tail of a scorpion, because its fruit looks for all the world like a nice green caterpillar. Practical jokers put it into soup. It can be raised from seed sown in the open border, mid-Spring or late



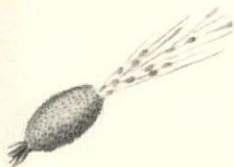
SCHIZOBASOPSIS

If your botanical vocabulary is getting a little slack, brush up with schizobasopsis. And if you live in the South you can grow this tender bulb which throws up a leafless, sinuous stem 6 to 8 feet high, as a curiosity. It is not considered hardy in the North



SQUIRTING CUCUMBER

Children, behold the squirting cucumber or *ecballium*, which comes from moist forest regions of the Mediterranean but can be grown from seed here. It is a rowdy plant: it squirts its seeds in your face if you shake its prickly fruit when ripe. Yellow flowers



Curiouser and Curiouser

Tired of growing familiar plants?
Francis C. Coulter suggests some
odd in conduct, shape and color

EACH succeeding Spring finds intensified that friendly rivalry between gardeners which lends so much zest to their craft. Each year the catalogs are more tempting. The search for something novel, which should be but a pleasurable exercise of the wits, tends to become an exasperation.

Perhaps the easiest way to a different garden will be off the beaten track, avoiding new strains and varieties of well-known species with their promise of brighter, showier blooms, and, instead, pursuing the odd, peculiar or grotesque. Of those now to be mentioned, some are as old as the hills, some are relatively unknown save to experts, but all are odd in one way or another, all are easily grown in the open garden, and all available from American firms.

Take first plants of odd behavior. *Blumenbachia*, a pretty little plant from South America, with interesting, hooded white petals, is provided with minute stinging hairs which simulate a mild electric shock. The "obedient plant" will keep its little flowers in any position to which you turn them. The "animated oat", on the other hand, keeps moving and twisting its awns with changes of moisture in the air. The "gas plant" is fun on a still evening when you hold a lighted match below the flowering head; it flashes. The "sensitive plant" can be grown outdoors in Southern gardens; when disturbed, its leaves fold up and limply collapse. *Schizobasopsis*, for the same area, is an extraordinary bulb which throws up a long stem without leaves for six or eight sinuous feet. Rowdy plants like *ecballium*, the squirting cucumber, which is apt to explode in your face if you shake it when it is ripe, had better be left alone. *Impatiens*, *balsam*, which scatters the seeds from its pods at a touch, is better worth growing.

But of all the plants of odd behavior, the most fascinating are the insect eaters. These can be quite successfully grown if the reason for their voracious conduct is remembered and acted upon; namely, their native habitat is in marshy places where nitrogenous food material is scarce. Give them, therefore, a sunny, moist place. The pitcher plants attract insects by minute drops of honey exuded on the exterior of the rolled leaf and entice them over the edge by appetite and curiosity. The way is easy but escape is impossible, for the pitcher is lined with downward-pointing hairs. Many there be that fall therein. *Sarracenia purpurea* is the hardiest variety; its clump should be dished around so as to catch the rain or hose water.

The sundew has a rosette of concave leaves close to the ground, furnished with red hairs which stand erect and tempt insects with a sticky "dew". When the victim alights, the sensitive hairs bend inward and the leaf

(Continued on page 56)

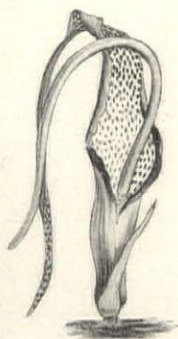


THE WILY SUNDEW

Under the placid name of *Drosera*, the sundew pursues its avaricious ways. About its base is a rosette of hairy leaves sticky with dew. Let a hapless insect light on those hairs and the leaf shuts him in. We show *D. filiformis*. It can be tempted by tiny bits of meat

SPOTTED SAUROMATUM

Although this looks like Jack-in-the-pulpit, it isn't. Jack is called *arisaema*. *Sauromatum* is a cousin, both being members of the *arum* family. In the North it is usually pot-raised but since it comes from the Himalayas it should be quite hardy outdoors



YELLOW HEAD

Most all the *euphorbias* are interesting and this variety, *E. myrsinites*, is especially so for the way its thick gray-green prostrate stems lift up lively yellow flowering heads. It is an old-fashioned plant suitable for walls and rockeries. It can be grown by stolons



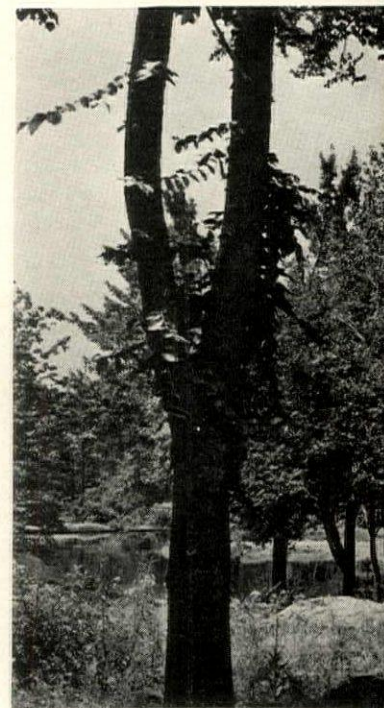
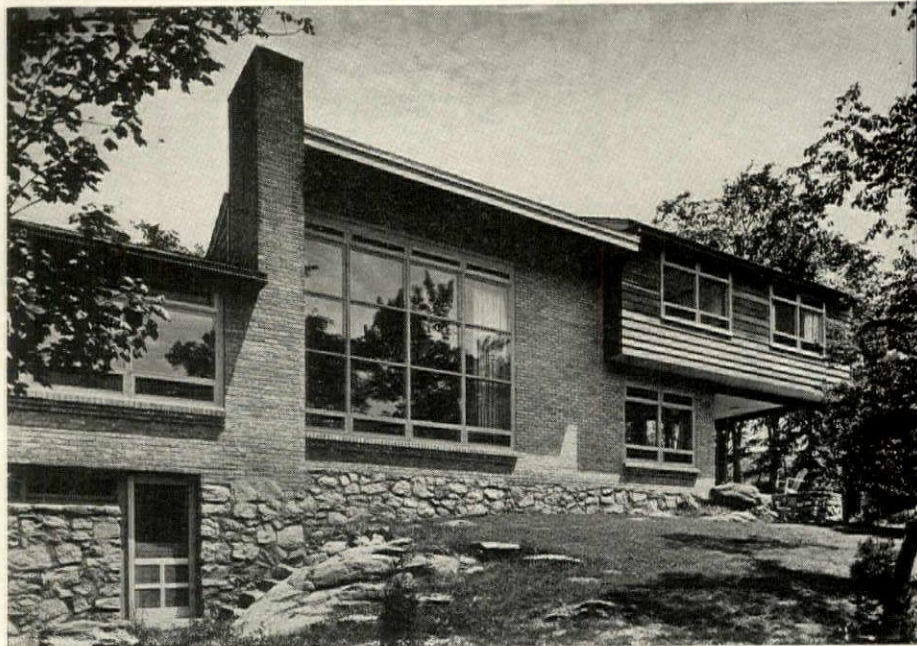
Modern engineering in a modern home

Mr. and Mrs. James H. Hansen's home in Redding, Conn., employs double walls, double windows and panel heating with good effect



The covered terrace is roofed by the projecting bedroom wing which is supported on lally columns. Mr. Hansen, an engineer, was his own builder. Designed by Henry Wright in association with Hornbostel and Bennett, architects.

Double brick walls, with an air space between, provide effective insulation. Other materials seen in this picture are cedar clapboards treated with linseed oil, and native stone taken from the excavation after blasting had been done



The angle of the shadow on the brick chimney shows the maximum amount of sunlight that can strike the living room window during the Summer months. The orientation of the house and the projections above the windows were carefully calculated to provide this effect. The Winter sun, being lower in the sky, is not excluded by these projections.



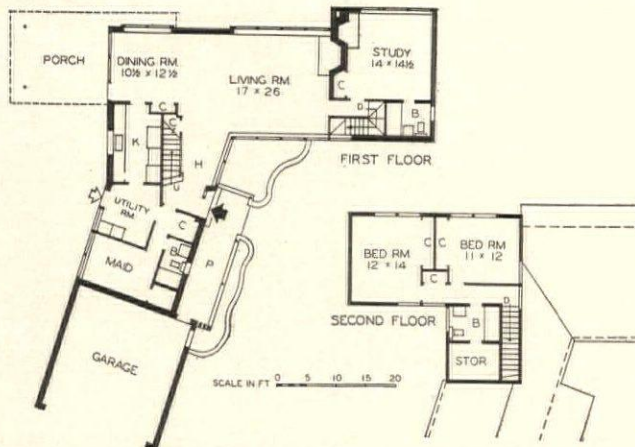
GOTTSCHO

Turned toward the view, the living room features a splendid window composed of fixed sash entirely double-glazed for insulation. The corrugated metal panel in the ceiling is a unit of the heating system. Heating pipes in the concrete floor provide additional warmth. This type of heating affords comfort at an air temperature of only 61°



Sunlight circles the house, which is so placed that plants requiring sunlight can be grown on any side of the house. The "south" façade actually faces 18 deg. 30 min. west of south. Mr. Wright is well known for his exhaustive experiments in the science of orientation

No rain can enter the windows, which are composed of a large double-glazed fixed sash with small ventilating louvers above and below. Incidentally, the louvers may safely be left open, even at night, as the openings are too narrow for any possible marauder to pass through them



SPRAY AND SLAY

How to launch your own blitzkrieg on common garden aggressors

A SPRAYING CHART FOR SUMMER INSECTS

INSECT	AFFECTS	TREATMENT	HOW TO SPRAY
Elm leaf beetle	Elm trees	Lead arsenate	Cover entire tree, spray again in 2 weeks
Rose chafers	Roses	Hand pick	Knock beetles from bush into jar of kerosene
Gladiolus thrips	Gladiolus	Paris green	Spray every 2 wks. Store corms in naphthalene flakes
Leaf hoppers	Dahlias	Contact insecticide	Spray repeatedly, till under control
Pine webworm	Pine trees	Lead arsenate	Cover inside and under foliage
Pine bark aphid	Pine trees	Nicotine sulphate	Mix with soapsuds and cover trunk and branches
Aphis	Roses, nasturtiums	Nicotine	Spray once a week. Mix with soapsuds
Lacebugs	Rhododendrons, azaleas	Nicotine sulphate	Apply on infestation and regularly till controlled
Japanese beetles	Tender garden foliage	Special beetle spray	Hand pick along with spraying
Red spider	Hollyhocks, evergreens	Rotenone	Strong washing with hose between sprayings
Asiatic beetle	Asters, tender annuals	Lead arsenate	Spray just before dark, hand pick at night
Mellon beetle	Lilies	Nicotine	Be sure to cover underside of leaves
Tortrix moth	Rhododendron	Lead arsenate	Spray entire bush, especially inner part
Weevil	"	Lead arsenate	Cover underside of leaves
Blister beetle	"	Lead arsenate	Mix lead arsenate powder in soil
Delphinium mite	Delphinium	Contact insecticide	Spray frequently, remove badly infected plants
White flies	Shrubs	Nicotine	Cover underpart of bush thoroughly and often
Pear psylla	Pear trees	Nicotine sulphate	Use power sprayer to cover tops of tree
Iris borer	Iris	Dig out borer	Disinfect rhizomes after cutting
Slugs	Tender foliage	Poison bait	Place sharp sand about plant crowns
Cutworms	Newly set out plants	Poison bait	Dust plants with lead arsenate
Chinch bugs	Lawns	Lead arsenate	Wash powder into soil

CHART FOR SUMMER PLANT DISEASES

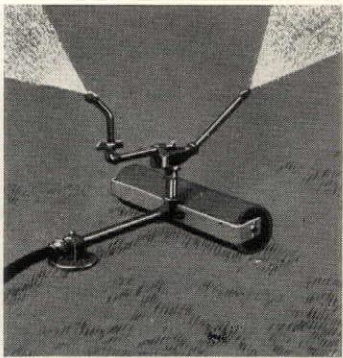
DISEASE	AFFECTS	TREATMENT	HOW TO APPLY TREATMENT
Mildew	Roses, phlox, zinnias	Sulphur	Force dusting sulphur up through plant
Brown scald	Rhododendrons, azaleas	Shade from sun	Supply lath shade and give plenty of moisture
Crown rot	Delphiniums	Destroy plant	Lift and burn plant, sterilize soil
Cedar rust	Junipers	Colloidal sulphur	Remove galls and spray
Aster wilt	Asters	Sulphur	Dust both plants and soil
Snapdragon rust	Snapdragons	Sulphur	Dust both plants and soil
Aster yellows	Asters	Bordeaux	Remove infected plants, spray remainder and bed
Nectria canker	Boxwood	Lime sulphur	Clean plant, spray solution 1 to 40
Blackspot	Roses	Sulphur	Dust plants regularly and thoroughly
Scale	Lilacs	Nicotine sulphate	Mix with soapsuds and apply to affected areas
Iris rot	Iris	Cut away rot	Dust cuts with sulphur and replant
Rose canker	Roses	Cut diseased canes	Burn removed wood. Sterilize shears after each cut
Hollyhock rust	Hollyhocks	Sulphur	Dust repeatedly till checked
Cypress canker	Cypress trees	Remove affected parts	Spray with oil, twice in August
Violet scab	Violets	Bordeaux	Remove infected leaves and spray
Stem rot	Peonies	Remove affected stems	Burn removed parts before it spreads to soil
Summer scales	Bittersweet	Summer oil	Spray on dull day. Dilute 1 to 50
Chrysanthemum rust	Chrysanthemums	Sulphur	Dust at regular intervals while growing
Fire blight	Fruit trees	Remove diseased parts	Paint cut with Bordeaux solution
Botrytis blight	Peonies	Remove diseased parts	Burn all removed foliage, spray with Bordeaux
Brand canker	Roses	Bordeaux	Use as a dormant spray
Brown canker	Roses	Bordeaux	Remove affected canes
Brown rot	Fruit trees	Sulphur	Burn all fallen fruit

WATERING THE GARDEN

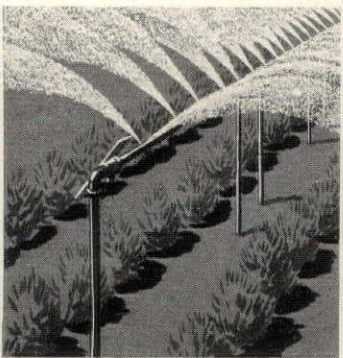
A few pointers on watering and preserving moisture during hot Summer days

SPRINKLING

USEFUL sprinkling can never be done by waving a hose over flower beds in dry times. Rather, it is a slow, intelligent process requiring time and good equipment. Select your sprinkler with great care. Be sure it will really throw water and is easily moved. Then sit and let it do the work.



A GOOD rotating sprinkler is needed to maintain lawns in dry weather. Select it for coverage and be sure the base won't tear.



IN vegetable gardens either a permanent or movable overhead sprinkling system is most desirable. This sort really covers.



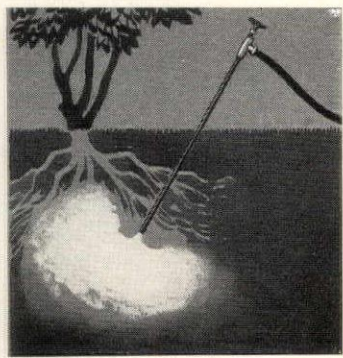
SEVERAL small sprinklers set in the hose at various intervals will cover a great deal of space. Adjust by lessening pressure.

FLOOD WATERING

WATER applied slowly, directly at the roots is perhaps the most satisfactory means of artificial watering. In this way the water seeps into the ground at the plant's roots without touching the foliage. Watering of this kind may be done in the day without damage to foliage.



ONE method of flood watering is to lay the hose without nozzle on a board or brick and let water run, flooding entire bed.



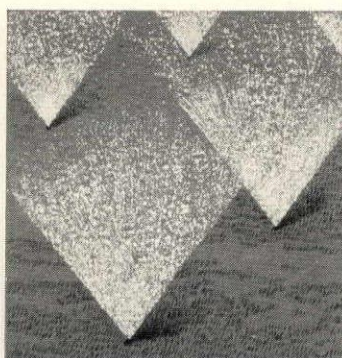
WATER can be applied beneath the ground at the roots by using a water sword. Get one equipped with a chamber for plant food.



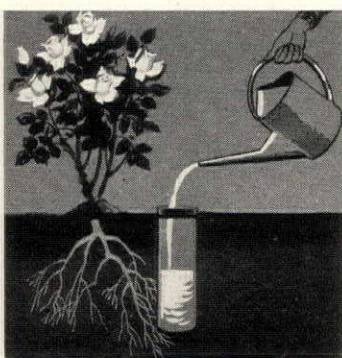
A CANVAS hose with one end closed allows the water to seep out gradually. Covers quite an area. Especially good for slopes.

BUILT-IN WATERING

THE greatest luxury in gardening is a built-in watering system. A luxury not because of the cost, but for the many tasks which it eliminates from your gardening. When you are grading or remaking the lawn it is no problem to install such a system or any other built-in feature.



UNDERGROUND systems consist of pipes laid underground with nozzles set at the soil level so they won't interfere in cutting.



TILES placed on end and sunk into the border at various intervals provide for easy access of water direct to the roots.



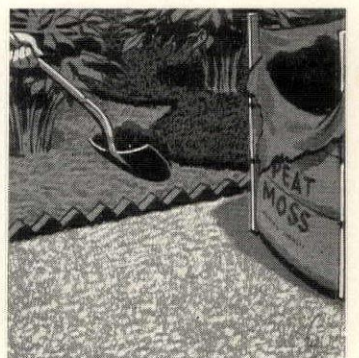
IRRIGATION ditches placed through the center of the border will water the plants on either side. Water seeps into soil.

PRESERVING MOISTURE

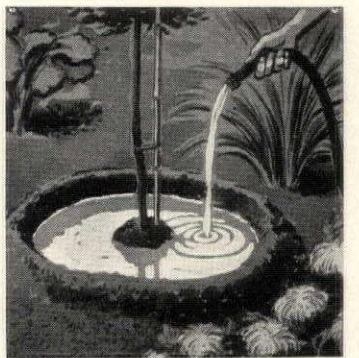
ALONG with watering it is necessary during the hot Summer months to do as much to preserve moisture as possible. Mulches placed about the roots will often hold in more water than the hose is able to supply. Constant cultivation will tend to set up a dust mulch.



A DUST mulch, made by cultivating the top soil, serves as a blanket to keep the soil below it damp during the hot days.



A MULCH of peat will more than pay for itself in the saving in water. Apply it after the bed is soaked. Soak peat moss.



BASINS placed about newly set out trees or shrubs will catch and hold moisture at the roots. They can be filled by hose.

July Gardener's Calendar



- 1** Cut down lupin and pyrethrum foliage. The latter will bloom again in August. Pick off the dead flowering heads from Canterbury bells and the side buds will come out.
- 2** It is time to raise the cut on the lawn mower. Cutting grass a little longer in hot dry weather will mean a greener, sturdier lawn. Use no fertilizer on grass this month.
- 3** Now that you have emptied cold frames and seed beds of annuals, start sowing perennials. Turn the ground over and work it well. Remember it pays to sow only the best seed.
- 4** Biennials too should be sown at this time—hollyhocks, sweet Williams, Canterbury bells and foxglove. Pansies can wait for August. Keep seed beds damp and well shaded.
- 5** Make necessary divisions of all large perennials as they finish flowering. Dividing each in this way will save doing it all at once in Autumn, and results will be better.
- 6** Feed trees that seem not to be enjoying their present conditions. Use one of the several tree foods. Newly transplanted shrubs will benefit from a feeding of plant food.
- 7** If you want good rose bloom in Autumn, cut off dead flowers. Keep well watered in hot weather to encourage growth. Cut all roses with long stems and spray plants regularly.
- 8** Do not spray or dust roses when the temperature exceeds 90° F. in dry weather. It is also a good idea not to apply wet sprays after noon. Wet leaves at night invite mildew.
- 9** Gardening rolls right along! The seed books are just put away and the bulb catalogs are arriving. It's a wise gardener who orders his tulips and other bulbs early this year.
- 10** In dividing iris cut away signs of rot and dust each cut with sulphur. Water bed with a strong Bordeaux mixture to kill borers and work in a dusting of hydrated lime.
- 11** Don't allow seed pods to form on peonies. Remove them as petals fall. Work in a balanced plant food, cultivate the bush and water. This makes better bloom next year.
- 12** Crab grass is perhaps the worst of Summer lawn complaints. Rake the lawn to raise the tentacles, then cut the grass, using a catcher, and burn the clippings to prevent reseeding.
- 13** Generally speaking, successful Summer gardens depend upon moisture supply, whether natural or artificially provided. And when you have to water, do it really thoroughly.
- 14** Midsummer, when garden work is comparatively light, is an excellent time to visit nurseries and look up plants you have heard of but not seen in the flesh, so to speak.
- 15** Weeds should be kept in control in all parts of the grounds. They extract much good from soil, return little, and if given a chance will reseed themselves in adjacent areas.
- 16** Shrubs of all kinds, except shallow rooters like azaleas and rhododendrons, are benefited by occasional light cultivation during Summer. This helps to keep moisture at their roots.
- 17** If you have to do any transplanting at this season do it quickly and only after the shrubs in question have been thoroughly watered. Move in pails of water, if at all possible.
- 18** Keep removing the lilac shoots which spring up from the roots, by cutting them off below the ground level. Too many people neglect insect control on shrubs at this time.
- 19** Summer is a poor time to prune most kinds of trees, but if branches are broken by a storm be sure to cut back the stubs properly and cover the cut with a good tree paint.
- 20** When trees are watered be very sure that the liquid goes deep into the ground, or else it will induce the formation of too shallow roots. Be ever ready to cope with bark injuries.
- 21** Keep on pinching out the laterals of dahlias and saving only good flowering stems. Don't let dahlias want for water. Remove the nozzle and let the hose run at their roots.
- 22** Elm seedlings have an annoying habit of sprouting in flower beds and rock gardens. Pull them out while they are young. The same applies to aspiring maple seedlings.
- 23** Root cuttings of coleus, begonias, geraniums and other plants needed for next Winter's house plants can now be started in damp sand. Keep cuttings shaded until rooted.
- 24** Climbing roses, too, can be propagated from slips. You might also try cane layering—laying a cane on the earth, slitting it and covering with earth until rooted.
- 25** Bagging grapes will thwart predatory birds. At this time some gardeners shorten all side growth on their vines. It is a good idea to keep the soil well cultivated about grapes.
- 26** Everbearing strawberries can now be allowed to set fruit. Each week spray delphiniums with pyrethrum or rotenone against any bugs causing malformed flowers and buds.
- 27** Toward the end of the month order pansy seed for next month's sowing. Don't pinch pennies in buying pansy seed. The best grows the better flowers. Move Oriental poppies.
- 28** Keep window boxes and plants in pots well watered. A pinch of pulverized sheep manure worked into the soil will help. Give mildewed phlox a good dusting of sulphur.
- 29** If you are raising potted fuchsias, give a pinch of Scotch soot to each plant. Christmas cherries can be pinched back and fed about a half cup of rich manure water.
- 30** To keep polyantha rambler roses in continuous bloom cut off flower clusters as they start to wither. Shear 6" from tops of bachelor buttons and feed manure water.
- 31** Plan to increase the interest of your garden by planting American-grown bulbs this Fall. Many of the bulbs previously imported are grown in quantities in this country.

■ ■ ■

Another year, when we are raising annuals, we hope to make our favorite "heat" color scheme—garnet, lemon yellow and blush pink.

CAREFREE SUMMER PARTIES

Instructions by Elizabeth Lounsbury, author of
the book "How to Entertain without a Maid"

JUST as I was about to launch forth on this subject, a kind friend loaned me a book as a "prop", published in 1838 in Boston, entitled "The Young Wife or Duties of Woman in the Marriage Relation".

Intrigued by the title, I went delving through it and found this timely commentary, although written over one hundred years ago:

"One of the first things which sound economy demands in a young housekeeper is to dispense, if possible, with domestics or servants. I am well aware that there are many difficulties in the way of doing this nor indeed will it always be practical, at least in the present state of society. There was a time in the early history of New England when the mass of the people had no servants. Each family, if in health, performed its own household labor.

"But these happy days have gone by and with them much of the republican spirit and manners which then prevailed. We are beginning (1838) strongly to imitate foreign manners and customs not only in city but country—in the foreground of which is the fashion of having a troupe of domestics."

Alas, the author, one William A. Alcott, little knew that in time living conditions would be reversed and the "fashion" of doing one's own work, either from necessity or preference, would return. In fact, self-service is an accomplishment, an attribute of cleverness in the young woman of today, of which she boasts. And it is continually growing, with the urge to entertain attractively with the least possible effort.

The real secret of doing this is forethought, and preparing everything possible in advance, so that when the guests arrive they are not greeted by a red-faced, overheated hostess, full of apologies. Don't lose your charm because you have to manage for yourself. People have given up expecting state banquets—they enjoy most a tempting meal of food properly cooked and none too elaborate at that.

Casserole ideas

Study the possibilities of the casserole. It will come to your rescue with any number of delicious combinations such as chicken and mushrooms, ham with apricots, or spaghetti with chicken livers and a tasty meat sauce. It may be left in the oven while you relax and join your friends during the cocktails.

Then there are the shallow baking dish, the marmite and ramekin, all of which can be left to cook by themselves while you are taking a shower or slipping into your hostess gown and applying the last dab of powder.

Whatever happens, assume a poise that cannot be disturbed by things not going exactly right. Remember your guests will be much happier in accepting burned biscuits than they are in hearing about them.

If you live in an apartment in the Summer, you have no doubt dispensed with Winter hangings and heavy rugs

and disguised your furniture with colorful slipcovers that lend a country-like atmosphere even if you remain in town.

If you are without a maid I advise you to ask no more than four to six congenial people at a time, and have a greater number of parties. Besides in the Summer an overcrowded room detracts from the real enjoyment of the occasion.

Further to add to your peace of mind, serve only such dishes as you are sure will be successful because you have prepared them many times before. True, sometimes the host or hostess has the exceptional ability to concoct, impromptu, rare and tempting combinations on inspiration, but there is always the element of chance in this, with the attending nervous tension. Often a really simple menu, in fact, will be considered a much more elaborate one by the way in which it is garnished.

Dessert-luncheons

The dessert luncheon is the simplest means of entertaining your bridge-playing friends, with the least possible effort and expense. Just place two matching colorful linen cloths over two bridge tables with a small bowl of flowers in season on each—harmonizing with your linens. Arrange each table for four and serve a frozen fruit jelly dessert made the day before, possibly of orange and lemon juice with mashed bananas; or ice-cream, bought or home-made, with *petit fours*, and coffee. After your guests have finished, the tables can then easily be cleared and the game proceed to the end of the afternoon.

Or perhaps you want to ask a few friends, who are too busy to drop in during the week, to join you for late Sunday breakfast. The table, of course, can be readily arranged in the morning. If you prefer to have your fruit serve the double purpose of decoration as well as first course, place the cantaloupes, cut in half, on a bowl or deep tray filled with cracked ice, in the center of the table.

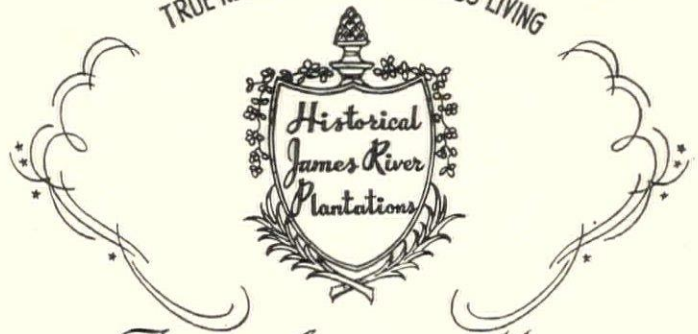
Eggs cooked with stewed corn and grated cheese can be as easily prepared as scrambled eggs for the next course, served with broiled bacon, ham or sausage and buttered toast. Waffles then are optional but would seem almost too hearty for a Summer day. Coffee prepared in the new glass automatic electric coffee-pot at such a meal would be most practical, as it keeps the coffee at the required heat indefinitely.

Then, if you wish to entertain a greater number of friends, a smörgåsbord supper is by far the easiest way, as practically all the food can be bought ready to serve. The success of this meal really then depends upon your thoughtful selection of food—canned meats, fish, baked beans, cheese, crackers and packaged bread—supplemented, if you wish to make the table more tempting, by lobster or shrimp salad, eggs in aspic, or deviled eggs and stuffed celery.

If you have a "lazy Susan" this can be conveniently placed in the center of

(Continued on page 60)

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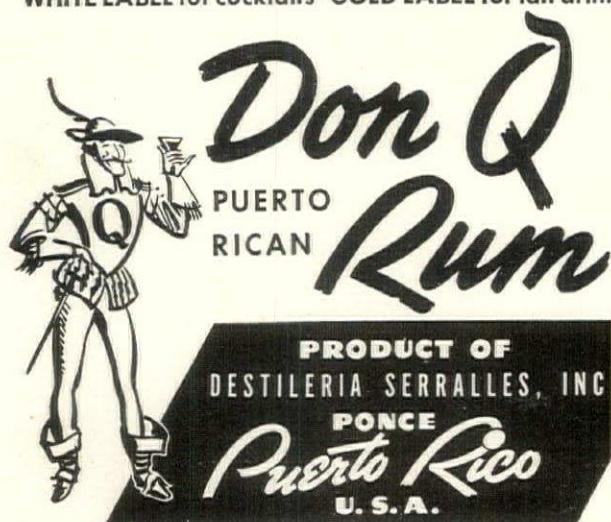
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URNS WITH

Some provocative variations on the highly controversial art of julep-mixing



MINT JULEP IN THE MIXING AT NEW YORK'S "21"

BONA FIDE julep-mixing admonitions range from the lyric ones of O'Henry's Colonel to the namby-pamby ones of Webster, which defines a julep merely as "a refreshing drink flavored with aromatic herbs." But the most accomplished hair-splitters agree on the ambrosial results. For traditional bases, the Deep South runs to bourbon, Maryland and some of the seaboard states to rye, rugged individualists here and yon to brandy. In the West Indies perfectly good juleps are made with rum; New York has a "Major Bailey," which is the julep formula applied to gin!

Nick, julep expert at New York's famous restaurant, "21," begins with a 10-ounce pewter goblet, ½ teaspoonful of sugar and a little water, four or five crisp whole mint leaves. These he pats tenderly, careful not to bruise. Then he packs the beaker in ice, pours in 2½ to 3 ounces of straight bourbon whiskey, inserts a bar spoon and proceeds to frost furiously. When the frost is blanchet-thick, he hoists the beaker up to a tray, careful not to fingerprint the frost; pours in a dash of Jamaica rum (he uses Edwin Charlie's Royal Reserve); tucks in three or four fine up-standing mint sprigs and dusts them with powdered sugar. Then, pronto, he serves.

The Pendennis Club, famed men's

club in Louisville, omits the rum and the sugar-dusting; uses simple syrup, chopped ice, and a blended whiskey (Four Roses) mixed casserole fashion—a layer of ice, layer of whiskey, layer of ice, etc.—but in the same proportions. Variations: they use 14-ounce silver cup, 5 to 7 mint leaves; for garnish, 5 or 6 mint stalks cut down the middle to "bleed", and two short straws.

Frosting techniques vary: one is to dip beakers in ice water and stand in ice-box overnight. Another is to mix julep, then stand in ice-box. This is supposed to mix the liquor. Quickest is to stand julep on dry newspaper (this insulates the beaker), and frost with bar or ice tea spoon.

Variations: for large parties, one hostess writes the name of her guests in soap on the goblet before frosting. Another adds either two small strawberries or one sliver of pineapple to the bottom of the glass as the mint is crushed (she is not a mint-patter). And another lets her guests mix their own refills. She merely sends in a tray with her largest silver pitcher full of whiskey and mint syrup mixed around a single large cake of ice, and two separate bowls of mint and ice. Caution: NEVER serve long straws with juleps, mint or otherwise; they short-circuit the flavor, make drink too strong.



Baltimoreans frequently make their juleps with rye, accordingly use less sugar. At the Maryland Club, it's ¼ of a teaspoonful. Bartender here is a mint-bruiser, rather than a patter or violent crusher. The gadget here is Macy's Lightning ice-breaker. The bonded straight rye is National Distillers' "Mount Vernon".

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A CORKSCREW



Hands off while frosting. Warm fingertips spoil the "bloom" of any julep. One way out is to wrap heavy damask napkin around glass, tighten like a tourniquet and hold julep by this as you stir. Energetic but gentle stirring produces jiffy frost. Mint garnish should be added after. Bourbon here: National Distillers' "Old Grand-Dad".



Julep with rum. This one has nothing to do with Kentucky Colonels, who will swoon by battalions at the mere idea; but it's plenty worth trying once you've developed a frosting technique: 1 teaspoon sugar, lime juice to dissolve, mint leaves, ice: over all, 2 ozs. Don Q Rum (gold label). Finale: dash of creme de menthe, mint sprigs. Glass, tray, Alice Marks. Other accessories are courtesy of R. H. Macy.



Heretic's Delight: The "Major Bailey," actually nothing more nor less than the julep formula applied to gin. Best in a crystal glass, it consists of mint leaves crushed in simple syrup, juice of one lemon, cracked ice, 2½ ounces of gin and furious frosting. Top with powder ice, and fresh mint. Best with a high proof gin such as this one which is made by Gordon.



Bartenders frost their juleps, packed in big wooden tubs of ice like this. As an impish improvisation on the old lin e-brandy julep, we made this drink with Hildick's apple brandy. Its formula: 2 dashes Triple Sec, mint leaves, juice ¼ lime; cracked ice to brim. Pour over all 1 jigger apple brandy, ½ jigger rum, (Cuban, or Puerto Rican such as Don Q). Frost, add mint.



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SETTING YOUR SHRUB

(Continued from page 26)

groups as Tall, Intermediate, and Short. Then separate each group so that all similar colors are in separate small piles. All whites—all yellows—all pinks and so on.

Arrange the family on the lawn near the terrace, bay window, or other vantage point from which the view of the border must be most pleasing. You, as Master of Ceremonies, delegate Johnny to place the stakes as you direct. If Johnny stands erect he can nicely represent a shrub and so help you put over your plan for the planting.

Take up the stakes representing the trees or tallest shrubs. Hand one to Johnny and inform the family that the dogwood is about to be placed. It is to hide the front half of the neighbor's garage. Johnny, viewed from several angles, is told to place the stake exactly where he now stands. Next the tree, at present growing in the rear lot, is to be placed and Johnny is then maneuvered into position to hide the ugly transformer on a phone pole on the back road. He places the stake marked "Scarlet Oak 20'-30' tall". So the procedure goes on. Mockoranges, rose of Sharons, lilacs, deutzias, and all the other tall things are placed. Next the less tall or intermediate shrubs are considered and finally the small ones.

It is well to place all shrubs of one color, then all of another, and so on, in order that the colors will be arranged to give most balance and satisfaction. Do not put all one color in one area, hence the separated piles of stakes. If the colors are lumped together the border will look spotty when in bloom. Don't be afraid to put a short

plant directly in front of a tall one without an intermediate bush between. The groupings are made only to avoid placing tall plants in front and short ones behind.

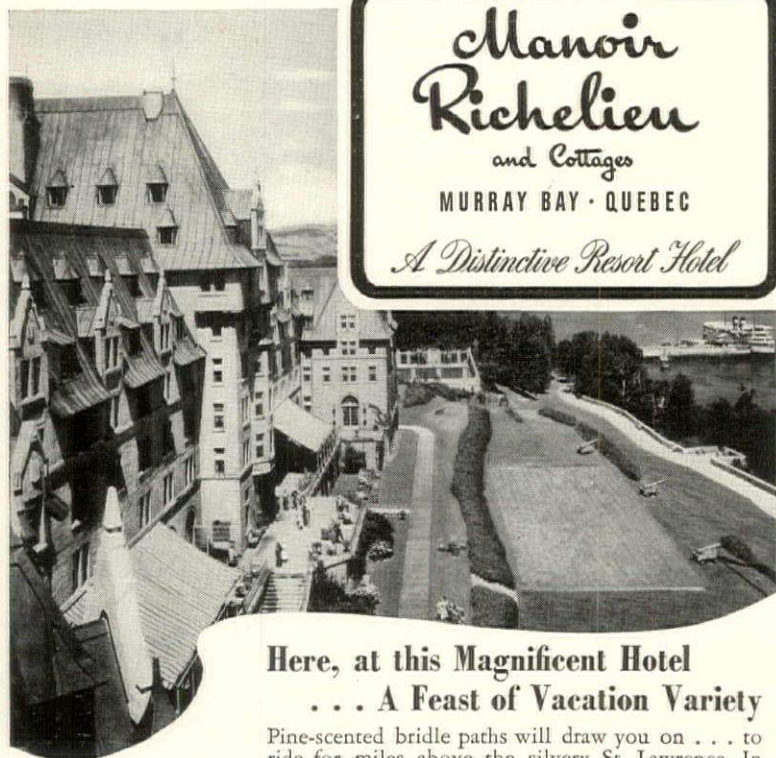
When the area of the border is fully staked and all have had their say make an inventory of the stakes. This list will be the plants you have to order or to have transplanted. The tables will show some information to guide you in spacing the shrubs.

Planting is not at all difficult. Have manure dug into the bed which is to be the border, or make sure you have topsoil for all the holes if the shrubs are to be put into a newly graded area. Dig the holes fully twice as large as the root system of the shrubs. Good topsoil in ample quantity around the roots of any newly planted shrub is highly beneficial. Place the bush in the hole and gently jump it up and down as the new soil is shoveled in so that the soil fills the spaces between the roots. When filled in, the soil should not be deeper on the plant than it was during its previous growth. Water each shrub well after you have strongly tamped the soil down with your feet. Step them down again in 2-3 days and water again. Prune the shrubs a bit to shape them. Do not butcher them. A manure mulch will be valuable if your soil is not over-rich. Water the border well during dry seasons for the first year or two and each year you will be agreeably surprised.

Below we list shrubs of many varieties. Those marked (H) are plants useful for hedges; (C) useful for color and foliage.

TALL DECIDUOUS SHRUBS

Botanic Name	English Name	Height	Color	Time of Bloom
<i>Acer ginnala</i> (H)	Amur maple	12'	Fall color	
<i>Acer palmatum</i>	Jap. maple	15'	Fall color	
<i>Amelanchier canadensis</i> (C)	Downy shadblow	20'	white	April
<i>Amorpha fruticosa</i>	False indigo	10'	deep purple	June
<i>Caragana arborescens</i> (H)	Siberian pea tree	12'	yellow	May-June
<i>Chionanthus virginica</i>	White fringe	15'	white	May-June
<i>Cornus mas</i> (C)	Cornelian cherry	20'	yellow	April
<i>Cornus officinalis</i> (C)	Jap. cornelian cherry	20'	yellow	April
<i>Deutzia scabra</i>	Double pink deutzia	9'	pink	June
	Pride of Rochester			
<i>Eleagnus umbrellata</i> (C)	Autumn eleagnus	10'	pale yellow	May
<i>Enkianthus campanulatus</i>				
& variety <i>rubus</i>	Red vein	18'	pale orange	May
<i>Exochorda giraldi wilsoni</i>	Wilson's pearl bush	10'	white	April
<i>Forsythia intermedia</i>	Showy border forsythia			
<i>spectabilis</i>		8'	yellow	April
<i>Hamamelis mollis</i>	Chinese witch-hazel	15'	yellow	Feb.
	(Winter-flowering)			
<i>Hamamelis vernalis</i>	Spring-blooming	8'	yellow or red	Feb.
<i>Hibiscus syriacus</i> (H)	Rose of Sharon	9-15'		Aug.
<i>Hydrangea paniculata tardiva</i>	Late panicle hyd.	10'	white	Sept.
<i>Ilex verticillata</i> (C)	Winterberry	8'	red berries	
<i>Kolbitzia amabilis</i>	Beauty bush	8'	pink	June
<i>Lonicera fragrantissima</i>	Winter honeysuckle	8'	cream	March
<i>Lonicera maackii</i>	Amur honeysuckle	15'	white	June
<i>Lonicera tatarica rubra</i> (C)	Red tatarian honeysuckle	8'	red	May



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BORDERS TO WORK

Botanic Name	English Name	Height	Color	Time of Bloom
<i>Magnolia glauca</i> (H)	Sweetbay	15'	white	May
<i>Malus</i> —in variety (CH)	Flowering crabs	8-15'	white to red	May to June
<i>Philadelphus coronarius</i>	Sweet mockorange	10'	white	May
		8'	white	May-June
		6'	semi-dbl. white	June
<i>Philadelphus virginialis</i>		8'	dbl. white	all summer
<i>Photinia villosa</i> (C)	Christmasberry	12'	white	June
<i>Prunus tomentosa</i> (C)	Nanking cherry	10'	pinkish	April
<i>Rhamnus chadwicki</i> (CH)	Chadwick buckthorn	10'	white	June
<i>Rhus cotinus</i>	Purple fringe	12'	purple	July
<i>Salix caprea</i>	European pussy willow	18'	pink	March
<i>Sambucus pubens</i> (C)	American red elder	12'	white	Fall
<i>Shepherdia argentea</i> (CH)	Silver buffaloberry	12'		Fall
<i>Sarbaria aitchisoni</i>	Kashmir sorbaria	8'	white	Aug.
<i>Spirea nipponica rotundifolia</i> (H)	Big Nippon spirea	10'	white	July
<i>Spirea prunifolia</i>	Bridal wreath	8'	white	May
<i>Spirea vanhouttei</i> (H)	Vanhoutte spirea	10'	white	June
<i>Stewartia</i> (all varieties)		10-20'		Summer
<i>Symphocos paniculata</i> (C)	Asiatic sweetleaf	12'	blue berries	Fall
<i>Syringa kisokaea</i>	Hungarian lilac	10'	violet	June
<i>Syringa oblata dilalata</i>	Korean lilac	10'	soft lilac	May
<i>Syringa persica</i> (H)	Persian lilac	10'		
<i>Syringa vulgaris</i> (H)	Common lilac	15'	white & purple	May
<i>Syringa vulgaris hybrids</i>	Hybrid lilacs	15'	various	May & June
<i>Tomarix africana</i>	African tomarix	15'	punk	May
<i>Vaccinium corymbosum</i> (C)	Highbush blueberry	8'	blue fruit	Sept.
<i>Viburnum americanum</i> (C)	American cranberry	9'	scarlet berries	Fall
<i>Viburnum dentatum</i> (C)	Arrowwood	12'	blueblack	Fall
<i>Viburnum dilatatum</i> (C)	Linden viburnum	9'	scarlet	Sept.
<i>Viburnum lantana</i> (C)	Wayfaring-tree	15'	red & black	Fall
<i>Viburnum lentago</i> (C)	Nannyberry	18'	blueblack	Fall
<i>Viburnum opulus</i> (C)	European cranberry	9'	red	Fall
<i>Viburnum prunifolium</i> (C)	Blackhaw	10'	black	Fall
<i>Viburnum wrightii</i> (C)	Wright viburnum	8'	scarlet	early Fall

(Continued on page 57)



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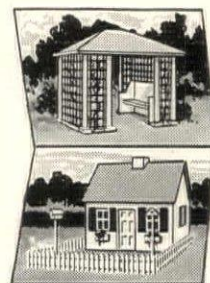
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COLLECTING NATIVE PLANTS

(Continued from page 34)

moving it undamaged are small unless you know what to expect. So be sure you know the growth habits of the plant, and particularly its root structure, before trying to move it.

2: Take no plant unless you know the environment it requires and are prepared to give it that environment. Putting pink lady's slippers in limey soil, or white lady's slippers in a dry, sunny spot, will prove thoroughly discouraging both to the plants and to yourself. Naturally, the new home should be ready, in advance, for its new inhabitants.

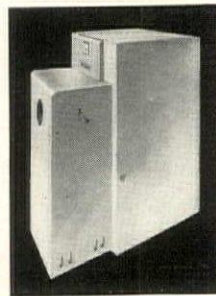
3: Carry a small soil testing kit with you and test the soil from which each plant is taken. Make a note of the degree of acidity or alkalinity and match it closely in the plant's new home.

4: Every time you take up a plant, write down a record of its environment and associations. Is it growing in full sun, partial shade, or full shade? Is the soil acid or alkaline and to what degree? Is the soil rich or thin, dry, moist, or boggy? Does the plant grow in the shade of rocks or nestled between rocks, or in pockets and crevices? What are the trees, shrubs, and other plants in the same neighborhood? This may sound like work, but it really is a fascinating diversion. And the record will be a guide to creating a suitable new home for your wild plants, to say nothing of how it will add to your wildflower lore. You will find it simpler to restrict each trip to plants that are neighbors, growing in about the same location and under the same conditions and that therefore will properly be neighbors in their new home.

5: When gathering actively growing plants, don't try to take too many on one trip. Far better three or four rightily dug and quickly replanted than a dozen or two on the verge of demise.

When to transplant

These five cardinal rules can save, I have found, much disappointment and much deplorable waste of plant material. Now, what is the best time for the adventurous transmigration of these little people? In many cases, that may be either when they are asleep or when they are awake; that is, dormant or actively growing. A goodly number of our natives may be taken up, awake, before budding, or in bud, or in flower, and induced to complete their normal cycle of flowering and fruiting in their new homes. Success depends upon three essentials. They must be taken with a ball of earth, unbroken and large enough to insure against any disturbance to their roots. They must be handled carefully and quickly enough to prevent drying out. They must be immediately replanted under conditions similar to those from which they came. Obviously the structure of the root will largely determine the feasibility of transplanting without damage or disturbance. Plants with fairly compact, not too deep roots, such as hepaticas and violets, are simple problems. Plants with rather deep but



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not widely spreading roots, like the trilliums and Dutchman's breeches, are not difficult if you are careful to dig deeply enough.

Plants asleep are more easily moved, if you can find them. The roots are not dormant until they have matured and often with maturity the foliage withers and disappears or becomes difficult to find and identify. So it is really necessary to mark the plants with a small stake while in blossom. Dormant roots do not require a ball of earth when being moved but, emphatically, they must be protected from breakage and from drying out. The sooner they are replanted the better, and during the interim should be kept in damp moss or something similar. Handle them with care in this blissfully soporific state, tuck them into a new bed that meets their ideas of comfort, and they will awake in Spring as full of zest as ever.

Now with these general principles and purposes in mind, suppose we consider a few definite species and the best means of collecting them.

Dutchman's breeches, *Dicentra cucullaria*, a dainty cousin of the garden bleeding-heart, will be found in blossom in late April or May. It grows from a little bulbous rhizome two to four inches underground, and can be moved at any time, even before or during its flowering, if the root is not disturbed. Take it up with an unbroken ball of earth about four inches square and five inches deep. Soon after blossoming, in late May or June, the foliage dies, indicating root maturity. This is the easiest time to transplant if you have marked the spot.

Avoid disturbing roots

Bloodroot, *Sanguinaria canadensis*, is often a boon companion of Dutchman's breeches, producing its exquisite white flowers about the same time. Its beautiful foliage, however, continues to grow for weeks after the flower has gone, lasting until its seed pod is ripe, usually in July. Late July or August is the ideal time for transplanting. With care to avoid root disturbance it can be moved in flower but the blossoms are so delicate they are likely to drop their petals. Bloodroot has a tuberous root several inches long, lying horizontally about two inches deep. To move it safely while in active growth, dig about five inches square and four inches deep. Or grow your own from seed sown as soon as ripe. One seed pod will give you quite a supply.

Trailing arbutus, *Epigaea repens*, is another story. Of course you would like to grow it. But let's be honest and admit that successful transplanting requires a greater expertness than most of us possess, combined with a fantastic degree of good luck. This loveliest of natives is urgently in need of protection and should not be collected. But you can have your plants. A number of nursery specialists are propagating trailing arbutus from seed and cuttings and can supply pot-grown plants with every chance of living if rightly cared for. Be sure to get pot-grown plants with a good root-ball.

Spring beauty, *Claytonia virginica*, is another lovely thing that is easily found and easily transplanted. It produces its white or pink blossoms in April and May and its foliage soon dies

(Continued on page 53)

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COLLECTING NATIVE PLANTS

(Continued from page 52)

down. Late May is usually right for transplanting. You'll find the little round corm three or four inches deep or even more. Spring beauty so often grows in pockets among the tree roots or in other spots from which it is difficult to take an unbroken block of soil, that it is usually better to rely on dormant transplanting.

Marsh marigold, *Caltha palustris*, with its glossy leaves and golden flowers in April or May is a beauty. Its native home is the brookside or even actually in the stream, where it flourishes in the heavy moss growing on rocks. Yet it can be content in any rich soil kept fairly moist. The heavy, fibrous, spreading roots are easily handled whether dug from the ground or lifted with a mat of moss right off a rock. It is probably better, however, to take plants growing in soil as they will be more adaptable to the new garden home. With proper care they may be moved almost any time.

Raise these from seed

Cardinal flower, *Lobelia cardinalis*, gives us one of the most brilliantly colored flowers in the wild. It is in need of protection and, if safe in its native home, should be left there. By all means, raise this gem from seed which is procurable from many suppliers or may be gathered from the plant in the Fall. Sown in Spring it will produce flowering plants the next year. This is another inhabitant of the bog-land which will thrive in the garden if given rich, fairly moist soil and semi-shade.

Fringed gentian, *Gentiana crinita*, queen of the Fall meadows, is another lovely temptation to be enjoyed—and resisted. This year's flowering plant will be only a memory next year and to take it up is to frustrate its attempt to perpetuate itself through seed. But you need not be denied its exquisite blue in your garden. You may purchase fresh seed for Fall sowing but since it requires rather tricky handling you may prefer to procure one-year plants from the specialists who offer them.

The trilliums

The trilliums, jaunty lilies of the Spring woods, are all on the "protection" list and so should be collected only in accordance with the conservation principles previously discussed. They flower, according to type, from early April to late May. The earliest of all is the little dwarf white trillium, *T. nivale*. This year on April sixth I saw it in full blossom although at the time the buds of the hepaticas were just beginning to show color. Next, among the Eastern natives, come the nodding trillium, *T. cernuum*, and the red trillium, *T. erectum*, followed by the painted trillium, *T. undulatum*, and the snow trillium, *T. grandiflorum*. All can be transplanted while in active growth if taken with a large enough ball of earth. A six-inch diameter and eight-inch depth are safe dimensions to protect the deep-lying, bulbous root. Roots are dormant after the foliage

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withers in mid-Summer or early Fall and may easily be moved then. Trilliums are procurable from many dealers. If you purchase them, do so in the Fall rather than the Spring, and be sure to get freshly dug roots. The painted trillium is the most temperamental. Don't even try it unless you can give it a spot in acid shade.

A number of desirable plants grow from long, trailing runner-roots. Bunchberry, *Cornus canadensis*, yellow clintonia, *Clintonia borealis*, fringed polygala, *Polygala paucifolia*, gold thread, *Coptis trifolia*, foam flower, *Tiarella cordifolia*, checkerberry, *Gaultheria procumbens*, are in this group. The best method for moving these plants is to take, in Spring or Fall, sizable sods perhaps a foot square and three or four inches deep. Keep them unbroken and moist. Pipsissewa, chimaphila, and shinleaf, pyrola, also have long creeping roots but are not amenable to transplanting. Rooted cuttings are the answer.

I wish I could discuss more of our natives but space fails me and I will have to wait for another opportunity. If you will adopt the five cardinal rules suggested earlier in this article the right methods for many species will suggest themselves to you. Or if you need information on some particular plant, write me and I'll do my best to help. I would be glad also to hear of your experiences and discoveries in the transplanting of natives.

Now we have reached the point where we can think about the making of our wild gardens. I look forward to discussing this interesting operation with you next time.

BOOK REVIEWS

THE COMPLETE BOOK OF GARDEN MAGIC, by Roy E. Biles. Illustrated. 307 pages. J. C. Ferguson, Chicago, Ill. \$3.00.

The present and "complete" edition of *Garden Magic* is at least the third which has reached this reviewer's desk during the past few years. The first two editions, published by the author himself, were loose-leaf affairs, but well printed on white paper and attractively bound in red leatherette.

This new, revised and amplified edition is bound in cloth, with decorative end papers and several attractive natural-color illustrations in addition to the many pen and ink drawings, plans and diagrams by Jos. E. Ebertz and others.

Garden Magic is really a compilation of every possible sort of horticultural information, written and arranged by the author especially for the support and sustenance of amateurs in the garden field. In his preface Mr. Biles tells us that he himself, during his gardening years, has probably made every possible mistake and has learned by hard experience the road to success. In this book he seeks to save other amateurs from many of the pitfalls into which he fell. He instructs the reader to study carefully and fully Chapters 1, 2, 3, 17, 18, and 25 before attempting practical garden work. These are titled, respectively: Planning; Soil Fertility and How to Maintain It; Lawns and

(Continued on page 59)

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Ideas for Independence Day

With the extra long "Fourth" on the way, many of you will be on the wing and wheel to make the most of those precious days. Everywhere resorts and vacation spots are planning for you with special parties, extra services, and a crammed program to make three days seem like a week, or one week seem like two. If you are still undecided on just which place will make the perfect holiday for you, look over the suggestions on these pages.

At Virginia Beach, Virginia, clam-bakes, water-sports, formal and tea dances are scheduled for the Independence Day week-end. Clyde Lucas and his band, we know, will play for four of these dances. A week-end handicap golf tournament is being run off at the Cavalier Country Club course. On the 5th, a horse show in the Show Ring of the Cavalier Hotel will feature thoroughbred hunters and jumpers.

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TRAVELOG



fine hotels and resorts

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From 1541 to 1941 is a long time, and an especially significant one to the citizens of Hot Springs, Arkansas—for it was just four hundred years ago that De Soto discovered the now Federal-owned spa. July 4 to 20 will be filled with fiestas and parties, planned on a scale befitting a quadri-centennial, extending over twenty states, and centered at Hot Springs. An historic cavalcade show, "Sage of Waters", will keep its twelve hundred characters busy daily on the world's largest stage. Make this a must-stop on your summer trek.

Sports Bulletins

THE 27th Annual West Virginia State Golf Championship tees off on June 30, lasting until July 5, on the Greenbrier Course, White Sulphur Springs. . . The Broadmoor Golf Club, Colorado Springs, Colorado, holds the Western Amateur Golf Tournament from July 1 through 6. . . The Biltmore Forest Country Club opens its courts to the North Carolina State Tennis Championship on July 21.

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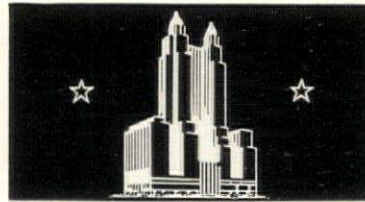


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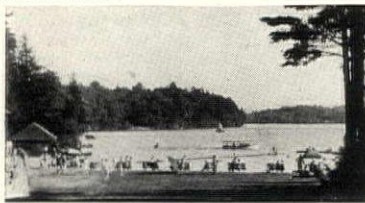
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CURIOUSER AND CURIOUSER

(Continued from page 41)

closes. Grains of sand or raindrops excite no reaction from the leaves but they will respond to tiny pieces of meat. *Drosera intermedia* and *D. filiformis* are the varieties to try. Venus' flytrap, from the swamps of the Carolinas, has leaves hinged in the middle, like a book, with barbs on the edges, honey and hairs. If an insect touches only one hair it may escape; if it touches two, the halves of the leaf close over on it, the hairs folding down and the barbs interlocking. Seeds of the insect eaters should be germinated in sandy soil mixed with chopped moss and kept moist. Patience is necessary.

Those camels of the vegetable world, the so-called succulents which by various devices sustain themselves where water is lacking, provide an almost interminable variety of odd and freakish shapes. The cacti to grow will depend largely on location, but even for Northern gardens there is a range between minute rock-garden types and, say, The Devil's rope, a relatively hardy sort with tall spiny stems and purple flowers. An unusual euphorbia is *E. myrsinites*, its prostrate stems with thick gray-green leaves each ending in a yellow flowering head. Quaint little things are the "living stones", of which two or three kinds are available, each simulating a pair of small smooth stones; from between them rises a white or purple blossom.

There are plants of somber association that might very well be grouped to form a pensive corner or an unusual memorial garden. Backed by heavy green shrubbery would be asphodel, the king's spear, from immemorial time the flower of the farther side of Lethe. And amaranths, the symbols of immortality, with xeranthemum, the immortal. *Sedum pulchellum*, the widow's cross, is one of a number of significant plants from which selection can be made to suit circumstances. Some of the "weepers" would assist the ensemble.

When one thinks on plants of peculiar appearance, the ice plant with its glistening foliage comes first to mind but there are many fairly easy to grow and far less familiar. Sauromatum, for example, a tuber which develops a weird-looking Jack-in-the-pulpit type of flower, with a very tall, thin Jack

and an exotically spotted pulpit curling over in a long spiral. To those who have not grown them before, the tigridias will be a new thrill of beauty in color as well as oddity in shape. The scarlet Jacobean lily, which is really an amaryllis, with its single rich scarlet flower on a leafless short stalk is the embodiment of grace. Another so-called lily is the foxtail lily, *eremurus*, roots of which should be planted in Fall, a majestic spire of glorious bloom. The selection of flowers for unusual appearance, however, must depend on the familiarity of the individual gardener with this or that particular species. What may be odd to one may be familiar to another, and a search through well-illustrated catalogs will be productive of best results. The gourds should not be forgotten; a packet or two of mixed varieties will provide good fence or trellis cover with amusing fruits which will give scope for ingenuity next Winter.

In the vegetable garden one of the oddest species is *scorpiurus*, the vegetable caterpillar, to be had hairy, plain or wiggly. It was in bygone days thought a good joke to grow these and slip one or two of them onto the plates at dinner. Those in the know would eat them with affected relish while the untutored guest made shift to control his feelings. A pole bean which always evokes amazement is the yard-long, not bad eating at all and deserving of encouragement by the thrifty, even if its pods are actually only half a yard long. Similarly the mammoth radish of Japan, *sakurajima*, which at full development requires a strong man to carry from the garden to the kitchen. In squash there is the vegetable spaghetti: picked at full maturity and boiled for twenty minutes, its contents have much the appearance of spaghetti, with a pleasant flavor. The edible-podded pea should be better known, as should sea-kale, which to the connoisseur is one of the choicest vegetables. For decoration in the vegetable garden, and the irresistible temptation of all visitors, grow the little red and yellow tomatoes in currant, cherry, plum and pear shapes. The husk tomato, too, which is physalis. And finally martynia, once an esteemed pickle, now merely the unicorn plant, will give you pleasant blue blossoms followed by the oddest of fruits for decoration.

JAMES RIVER COPIES

The following manufacturers, associated as "Historical James River Plantations, Inc.", cooperated to produce the rooms shown on page 24-25.

Rugs and carpets, Firth Carpet Co. Fabrics, Cyrus Clark & Co., Inc.; George Royal & Co. Curtains, spreads, and canopies, Le Fort & Co. Bedspreads and bedroom rugs, Carter Bros., Inc. Venetian blinds, Globe Venetian Blind Mfg. Co. Wallpaper, A. H. Jacobs. Mirrors, Nonnenbecker & Co., Inc.

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SHRUB BORDERS

(Continued from page 51)

Botanic Name	English Name	Height	Color	Time of Bloom
<i>Weigela amabilis</i>	Rose weigela	8'	rosepink	June
<i>Weigela rosea</i>	Pink weigela	8'	pink	June

TALL EVERGREEN TREES AND SHRUBS

Botanic Name	English Name	Height
<i>Abies</i> (in variety)	Firs	Treelike
<i>Chamaecyparis squarrosa veitchi</i> (H)	Veitch silver cypress	25'
<i>Juniperus</i> (in variety) (H)	Junipers & red cedar	25'
<i>Picea</i> (in variety)	Spruce	Treelike
<i>Pinus strobus</i> (H)	White pine	Treelike
<i>Pinus peuce</i>	Macedonian pine	Treelike
<i>Pinus resinosa</i>	Red pine	Treelike
<i>Sciadopitys verticillata</i>	Jap. umbrella pine	25'
<i>Taxus cuspidata capitata</i> (H)	Japanese yew (upright)	
<i>Taxus cuspidata columnaris</i> (H)	Japanese yew (narrow)	
<i>Thuja occidentalis</i> (in variety) (H)	Arborvitae	25'
<i>Tsuga canadensis</i> (H)	Canada hemlock	50'
<i>Tsuga caroliniana</i> (H)	Carolina hemlock	50'
<i>Tsuga diversifolia</i>	Japanese hemlock	25'

INTERMEDIATE DECIDUOUS SHRUBS

Botanic Name	English Name	Height	Color	Time of Bloom
<i>Aronia arbutifolia</i>	Brilliant red chokeberry	5-6'	Red berries	Fall
<i>Aronia melanocarpa</i> (C)	Black chokeberry	5-6'	blk. berries	Fall
<i>Azalea calendulacea</i>	Flame azalea	6'	orange	May
<i>Azalea kaempferi</i>	Torch azalea	5-6'	salmon-red	May-June
<i>Azalea mollis</i>	Chinese azalea	4-6'	yellow-red	June
<i>Azalea nudiflora</i>	Pinxterbloom	4-6'	pink	May
<i>Azalea vaseyi</i>	Pinkshell azalea	4-6'	pink	April
<i>Azalea viscosa</i>	Swamp azalea	4-7'	white	June-July
<i>Berberis thunbergii</i> (CH)	Japanese barberry	4-6'	red berries	Fall
(Claret purple)	Butterfly bush	5-6'	various	July-Aug.
<i>Calycanthus floridus</i>	Sweetshrub	5-6'	reddish-brown	Summer
<i>Ceanothus americanus</i>	Jersey tea	4'	white	Summer
<i>Cephalanthus occidentalis</i>	Buttonbush	6'	white	August
<i>Cercis chinensis</i>	Chinese redbud	5'	rosepink	April
<i>Clethra alnifolia</i>	Sweet pepper bush	5'	white	July-Sept.
<i>Colutea arborescens</i>	Bladder-senna	6'	yellow	July-Aug.
<i>Cornus alba sibirica</i>	Coral twig dogwood	6-7'	red bark	
<i>Cornus stolonifera lutea</i>	Golden twig dogwood	6-7'	yellow bark	
<i>Corylopsis paniculata</i>	Buttercup winterhazel	6'	yellow	April
<i>Cotoneaster dielsiana</i> (C)	Diels cotoneaster	6-7'	red fruit	Fall
<i>Cotoneaster salicifolia floccosa</i> (CH)	Willowleaf cotoneaster	5-6'	semi-evergreen	
<i>Cydonia japonica</i>	(Many new varieties)		red, coral, pink, white	
<i>Cytisus</i> (Many new hybrids)	Japanese quince	6'	red, orange, yellow	
	Broom	6'	yellow	

(Continued on page 58)



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SHRUB BORDERS

(Continued from page 57)

Botanic Name	English Name	Height	Color	Time of Bloom
<i>Daphne mezereum</i>				
(C)	February daphne	4'	lilac, purple	March
<i>Deutzia lemoinei</i>	Lemoine deutzia	4'	white	May
<i>Euonymus alata compacta</i> (H)	Dwarf winged euonymus	6'	corky bark	
<i>Hibiscus syriacus</i>				
W. R. Smith (H)	White rose of Sharon	6'	large white	Aug.
<i>Hydrangea hortensis</i>	Blue hydrangea	4-6'	blue	July-Aug.
<i>Hydrangea opuloides mariesi</i>	Single hydrangea	4-5'	blue	July-Aug.
<i>Hydrangea radiata</i>	Silverleaf hydrangea	4'	white	Aug.
<i>Hypericum prolificum</i>	Shrubby St. Johnswort	5'	yellow	July
<i>Ilex verticillata</i>	Large-fruited winter-berry			
<i>polycarpa</i> (C)	berry	6'	red fruit	
<i>Ilex verticillata serrata</i>	Fine-tooth holly	6'	red fruit	
<i>Kerria japonica</i>	Single kerria	6-7'	yellow	July
<i>Kerria japonica flore plena</i>	Double kerria	6-7'	yellow	July
<i>Lonicera syringantha wolfi</i>	Wolf honeysuckle	6'	pink	July
<i>Myrica carolinensis</i> (CH)	Northern bayberry	5'	grey berries	Fall
<i>Neillia sinesis</i>	Tube neillia	6'	pink	June
<i>Paeonia suffruticosa</i>	Tree peony	6'	many colors	Summer
<i>Prunus besseyi</i> (C)	Bessey cherry	6-7'	white	May
<i>Rhodotypos kerroides</i> (CH)	Jetbead	6'	blackfruit	
<i>Robinia kelseyi</i>	Kelsey locust	6-7'	pink	May
<i>Rosa hugonis</i>	Hugonis rose	6'	yellow	June
<i>Rosa nitida</i>	Bristly rose	3-6'	red	June
<i>Rosa spinosissima</i>	Scotch rose	3-4'	yellow	May
<i>Rosa rugosa hybrids</i>	Shrub roses	4-6'	various	June-July
<i>Rubus odoratus</i>	Flowering raspberry	3-6'	rose	all Summer
<i>Spirea arguta</i>	Garland spirea	6'	white	May
<i>Stephanandra flexuosa</i> (H)	Cutleaf stephanandra	6'	white	June
<i>Symphoricarpos chanaulti</i> (C)	Chenault snowberry	5'	purple berries	
<i>Symphoricarpos mollis</i> (C)	Spreading snowberry	6'	white berries	
<i>Viburnum acerifolium</i> (C)	Mapleleaf viburnum	5'	Fall foliage	
<i>Viburnum burkwoodi</i>	Burkwood viburnum	5-6'	soft pink	May
<i>Vitex macrophylla</i>	Hemp Bush	4'	lavender-blue	July-Sept.

INTERMEDIATE EVERGREEN SHRUBS

<i>Ilex crenata</i> (in variety)	Japanese holly	to 15'	glossy leaves	
<i>Ilex glabra</i>	Inkberry	6-8'	black berries	
<i>Ilex opaca</i> (CH)	American holly	8-15'	red berries	
<i>Kalmia latifolia</i>	Mountain laurel	10'	pink	June
<i>Pieris floribunda</i>	Mountain andromeda	6'	white	April
<i>Pieris japonica</i>	Japanese andromeda	6'	white	May
<i>Rhododendron carolinianum</i>	Carolina rhododendron	8'	pink	June
<i>Rhododendron catawbiense</i>	Catawba rhododendron	12'	red	June

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BOOK REVIEWS

(Continued from page 53)

Grading; Plant Diseases and Pests; Equipment and Garden Records. There are twenty-seven chapters in all and these include such diverse subjects as Flower Arrangement; Soilless Gardening; Garden Construction; The Amateur Greenhouse and separate chapters on important plant material: Evergreens; Vines; Roses; Bulbs, etc.

One of the main features of the book is the way in which drawings illustrate the text. For instance, on page 65, a series of eight drawings, looking rather like a comic strip from the back page of a daily paper, show each step in the moving and care of conifers. The first shows cultivation of the area around the tree to be moved; the second, watering in preparation for the transplanting. Then come digging, wrapping, moving, replanting and protection. Two additional drawings illustrate pests and diseases common to evergreens, and the correct treatment. On the following page a half-page drawing illustrates eleven evergreen species.

Another valuable aid to the amateur is given in the many charts and tables, which are unusually exhaustive and informative. One gives time of germination for perennial and annual seeds. Another, most complete, gives variety names of desirable annuals with color, blooming season, soil and light preferences, uses and other information. Of course there are disease and pest charts with spraying data and lists of plant material for every sort of purpose.

E. L. D. Seymour, who has written a foreword to *Garden Magic*, says the book shows long hours of hard work and unremitting care as well as the author's first-hand familiarity with plants and plant practices. And he should know!

The paper used in the new edition is too rough to produce a pleasing impression, but the printing is large and clear and the cuts come out fairly well. A cross index has been added—always a great addition to a book which is to be used for reference.

ARRANGING FLOWERS, by Margaret Watson. Illustrated. 65 pages. *The Studio Publications*, N. Y. C. \$1.50.

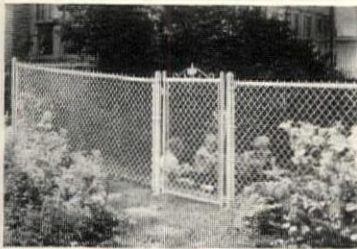
We have gotten quite accustomed to Constance Spry's books and articles on flower arrangement accompanied by the publishers' boasts that she has "arranged" for English royalty and nobility. But now one of her ex-associates has started to do it too. Most people enjoy Mrs. Spry and her writings though all do not admire her arrangements. Margaret Watson, the author of the volume now being reviewed—also an "arranger" for the Duke and Duchess of Windsor, of Kent, et al.—produces flower compositions reminiscent of Mrs. Spry's work; but they lack that something which redeems many of Mrs. Spry's ornate cut-flower "pieces".

The brief text and paragraphs accompanying the rather mediocre photographs attend strictly to business, giving names of materials used, descriptions of containers, etc.

Somehow I wish Margaret Watson had refrained from getting out this

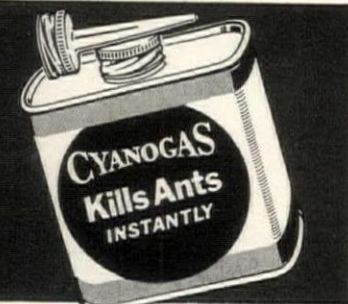
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book. Americans who arrange flowers don't admire the British style at best, and most of the examples illustrated here are not the "best".

THE GLADIOLUS, by Forman T. McLean. Illustrated. 197 pages. *Whittlesey House*, N. Y. C. \$2.00.

Gladiolus lovers have long awaited Dr. McLean's authoritative work on this "man's" flower and will welcome the opportunity to study and have available for reference in book form the fruits of his long years of experience.

The text has been written clearly and simply so that it may be understood by the amateur. Of course there are chapters also aimed at the commercial grower, the breeder, and at those who produce "Show" material.

The chapter on recommended varieties lists about 200 desirable sorts, as well as recommending specific varieties for various purposes. The chapters on propagation, selection of parents, and hybridization and inheritance will find special favor with breeders.

All phases of planting, culture and care of bulbs are exhaustively covered as well as the uses of gladioli in the landscape plan and indoors as a cut flower. A section on Societies, Shows and Literature tells the reader where to get in touch with gladiolus lovers and activities throughout the country and indeed throughout the world, for there are gladiolus societies in Canada, Great Britain, Europe and Australia.

The photographic illustrations are of specimens and garden scenes as well as of the practice of planting bulbs.

This is one of the Whittlesey House Garden Series, edited by F. F. Rockwell.

HOW TO BUY OR BUILD YOUR HOME WISELY, by Roland K. Abercrombie. *Macmillan*.

This book concentrates almost exclusively upon the financial and legal aspects of home owning, buying and building. The author has experience in teaching about real estate problems as well as personal experience in real estate management. It is perhaps for this reason that he succeeds in making some of the most complex problems of law and accounting relatively simple for the inexperienced layman to understand.

The first chapter is headed "Who should own his home?", the last "Protecting a home with insurance". Between these two the author leads us painlessly through such matters as estimating depreciation, financing the purchase of a home, the characteristics of a good lot, estimating the costs of ownership, taking title and putting the deal in escrow.

Such detailed information as this has until now not been easily available and never at such a bargain price. This book should certainly be added to the prospective home-owner's book shelf.

EDITOR'S NOTE: On page 18 of the May, 1941, issue, the home of Mrs. H. S. Green was decorated by John F. Lucareni. The living room in the home of Mr. and Mrs. Frederick Hellman in San Francisco—shown on page 20 in same issue—decorated by Mr. Rudi Blesh, was erroneously ascribed to Mr. Lucareni.



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PORTLAND CEMENT ASSOCIATION
Dept. 7-20, 33 W. Grand Ave., Chicago, Ill.

CAREFREE SUMMER PARTIES

(Continued from page 47)

the table covered with your gayest linen. The shelves of the lazy Susan can then be filled with the smaller relishes in open containers (many of which are extremely good-looking nowadays) together with cheese, celery and stuffed olives. The remaining food, on platters, can be placed around this with plates, silver and glasses. The guests then help themselves as at a buffet supper.

This type of entertaining, needless to say, is equally attractive in the country house, but as this is the season when everyone loves eating in the open, an al fresco meal is perhaps preferable—on the beach after swimming, on the terrace or even on your own small stretch of lawn. The ways and means of doing this interest the average young country dweller without a maid, particularly when she longs to do something different from her parties in town.

Outdoor grills

For this purpose, the grill has won great popularity, either the kind that is built-in on a cement foundation in a shaded corner of the grounds, or the portable charcoal burner resembling a clay-lined metal bucket with a handle, such as are used extensively in the South. This is intended to hold and burn charcoal, on which a pot for boiling corn or a broiler holding a steak, chicken or lobster may be placed. These are extremely convenient to put in a car and take to the beach together with a basket of drinkables and sandwiches, and are not expensive. There are other types of iron portable grills as well, but these cost slightly more.

The outdoor grill of the stationary type offers the same facilities, but these may be supplemented by salads and other food prepared in the adjacent kitchen.

Another simplified country meal for a number of guests is a clam chowder supper, made after a well recommended recipe and which the hostess may excel in making. Her ability to do this will more than insure the ready acceptance of her invitations and with a delicious mixed green salad establish her reputation as an excellent housekeeper.

The "specialty" dinner is equally enjoyable, in which a group of friends, from week to week, go to a different

house and enjoy the dish that the host or hostess of that particular household prepares most deliciously.

A "donation" party, too, is bound to be amusing, in which each guest brings some contribution to the supper. This is an excellent means of entertaining twenty to thirty people who may be seated around a pingpong table. The cost of the drinkables is advanced by the host and then divided proportionately after the supper.

The useful tea-wagon

A tea-wagon is an invaluable aid to self-service. This can be wheeled into the dining room beside the hostess, equipped with the necessary plates, salad and dessert, thus avoiding the constant jumping up from the table. Later it can serve as a bar cart.

On a larger size service wagon, with two chrome lined shelves, a complete meal can be placed in the kitchen and easily rolled out with its ball-bearing, rubber-tired wheels beside the living room fireplace, or near electric floor outlets, as the various electrically heated dishes on it require this contact.

Among these the covered two-heat broiler can even prepare a deliciously cooked steak or, if you prefer, a chicken or frankfurters. After the meal is served the wagon with all its equipment can then be rolled back into the kitchen. It is also a convenient means for serving supper on the porch on a warm Summer evening.

As the weather becomes cooler, a fireplace supper in the living room is a pleasant means of gathering a group of friends together to broil cube steaks over the blazing embers and roast corn and potatoes in the hot ashes. Coffee in a thermos bottle and a bowl of mixed salad served from an adjoining table obviate the necessity of going into the dining room or kitchen at all during the meal. This offers a most enjoyable and relaxed means of entertaining.

After such a supper, games, which have become a distinct feature of country entertaining, can be enjoyed. Try charades, "the game", or hiding several small items to be discovered about the rooms with a prize offered to the winner of the greatest number.

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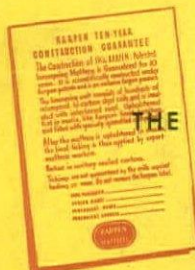


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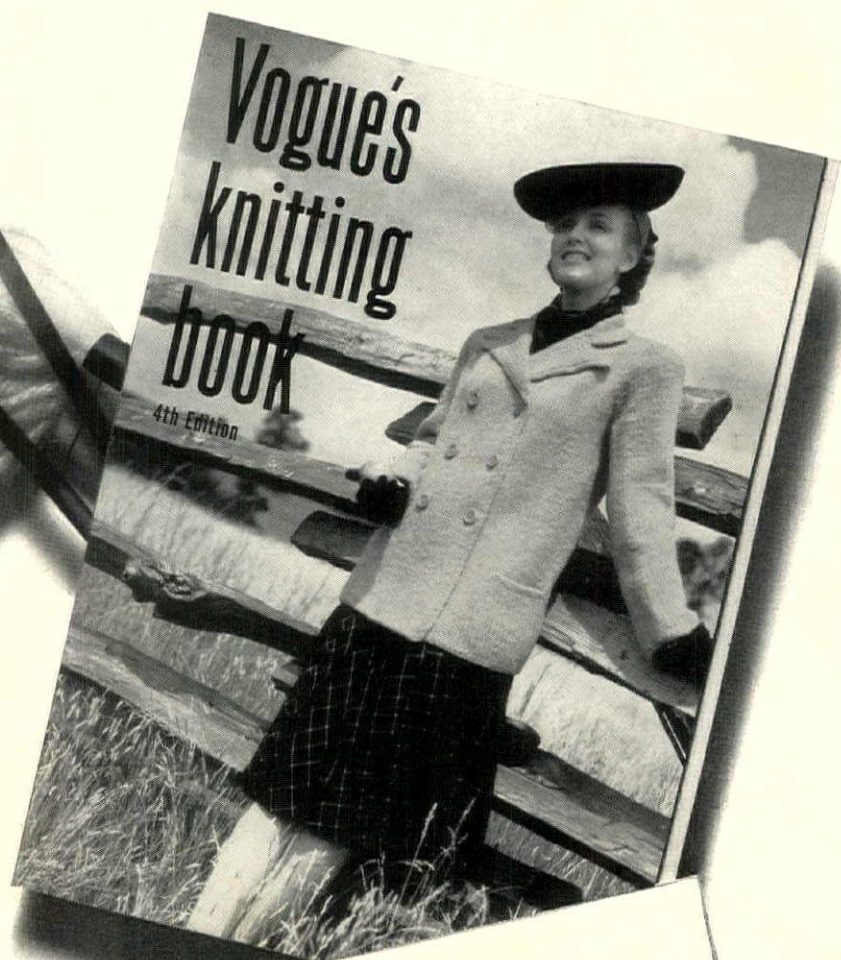
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- Classic Cardigans
- Shirtwaist Sweaters
- Fitted Pull-overs
- Box Coats
- Lumberjackets
- Boleros
- Dresses
- Turbans
- Scarves
- Gloves
- Bed Jackets
- Men's Sweaters
- Sports Sweaters

JULY, 1941

House & Garden

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DOUBLE NUMBER

in 2 Sections

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GOTTSCHO

The President Collects

The nation's Navy-minded President collects ship models and naval prints as well as stamps. Here at Hyde Park is part of Mr. Roosevelt's miniature fleet. The finest model, one of the Constitution, is at the White House. Models (left to right) Flying Cloud, Rainbow, Raleigh, Lightning and the Raleigh under sail

Collecting Collectors

House & Garden brings you a graphic close-up of typical American hobbies—the visible hallmarks of an imaginative democracy

WHEN HOUSE & GARDEN turned hobbyist and began collecting collectors we at once saw why Sherlock Holmes became so famous. To track down, photograph and tell the story of more than half a hundred hobbies required all the instincts of a bloodhound and the acumen of a philosopher. But since this for the moment was our chosen hobby our editors began their sleuthing with all the vigor of experienced collectors. And in the process of assembling our collection we came upon certain facts. . . .

Hobbies are a very human part of every civilization based on the individual. They are in a sense the hallmarks of democracy, the visual signs of an unfettered people, people who can spend their time and fortune in the pursuit of the sheer pleasure to be derived from gathering knick-knacks or puttering over a work-bench in some sanctified corner of the cellar. And these hobbies, sublime or ridiculous, provide a million and one outlets for keen minds and restless hands.

We also discovered that almost everyone from the President to the postman has a hobby. It may be ship models and stamps as in the case of Mr. Roosevelt, or it may be that frugal fixation of saving bits of ribbon like the lady next door. Sometimes the hobbies are instructive, sometimes decorative, but always enjoyable.

But just why people make or collect things is one of the mysteries of human nature. There are a hundred theories but they all seem typified by the answer one collector gave us when we asked him why he collected. He smiled, appeared a little at a loss for words, and then said, "Well, I would rather not say. I don't think anyone but myself would understand." And, we felt, this was about as close as anyone could come to solving the magpie puzzle.

Then, too, we discovered that the connection between people's hobbies and their vocations was practically non-existent. We went to the opera stars expecting to find a great collection of old librettos, romantic costumes or someone who specialized in Wagneriana. Instead we found sopranos were interested in flowers and china, and one, Grace Moore, made a hobby of preserving. And so it went—an insurance man collected inn signs, a broker specialized in antique silver spoons, and Lurelle Guild, who streamlined trains for the New Haven railroad, had a model New England village instead of a model railroad in his backyard.

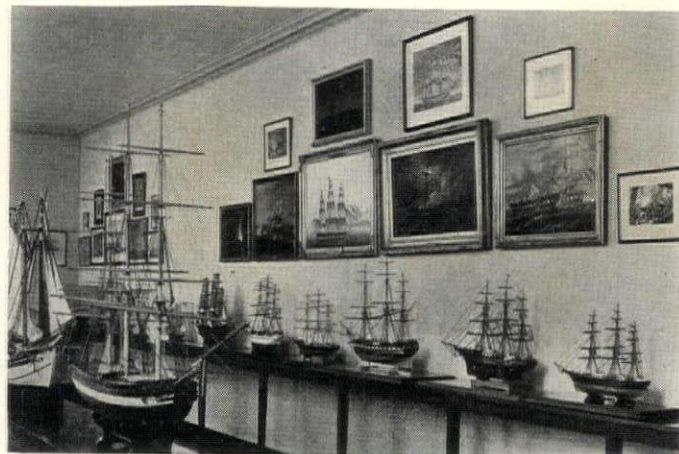
Hobbies turned up where we least expected them. A tiny New York apartment housed eight hundred beautiful fans; in a

movie star's home we found a veritable museum of modern French art, and on the very person of one hobbyist we saw a complete collection of charms of every type imaginable.

In trying to locate an interesting collection of needlepoint we suddenly found a trail that led right up to our own back door. It so happened that Mrs. Iva Patcevitch was using House & Garden's Book of Flower Prints as the basis for her needlepoint designs. The original flower prints are traced onto fine canvas, the detail is sketched in, yarns and silks (for fine shadings) are selected and the needlepoint is worked with the print close by to insure exact likeness in reproduction.

One of the highlights in our search for collections was our trip to Hyde Park. Here, a stone's throw from his mother's old home, is the new Franklin D. Roosevelt Library, a fine adaptation of pre-Revolutionary architecture of the Hudson Valley. Inside the simple fieldstone and clapboard building is the President's collection of model ships—famous clipper ships, frigates and cutters. These line the shelves along the walls and above them prints tell the graphic story of American naval history.

Like most hobbyists we have been a trifle garrulous in describing our "collection of collectors", but that is the pardonable failing of all collectors. And next to talking about their collection hobbyists like to show them off. So if you will turn the page we would like to show you ours.



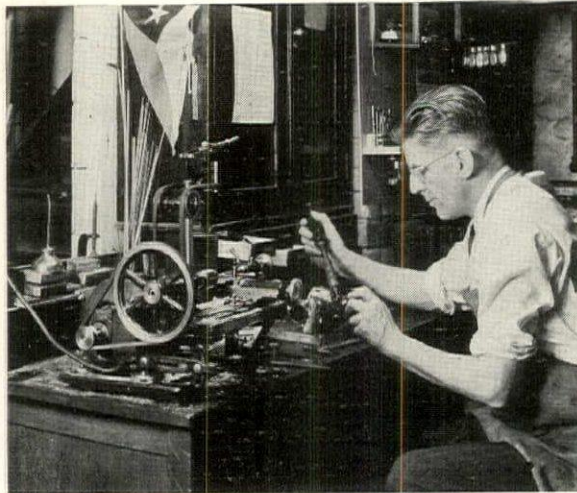
In the Franklin D. Roosevelt Library (above right) is the President's extensive collection of ship models and naval prints, shown at the right and on the opposite page. The library, which has just been completed, is a fieldstone structure in pre-Revolutionary style common to the Hudson Valley

Eighteen typical American hobbies and



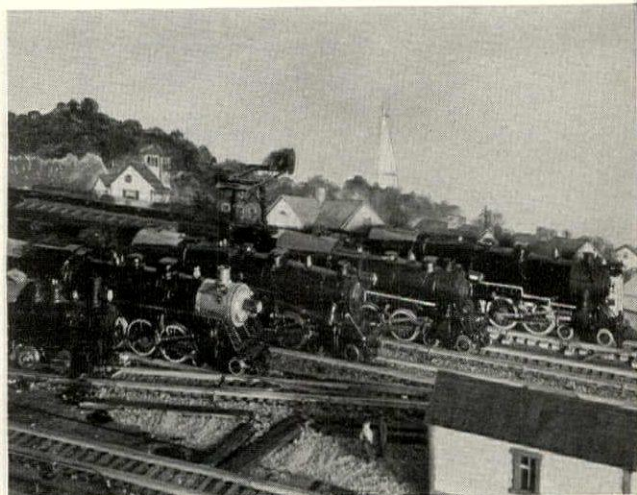
Decorative découpage

Miss Caroline Duer uses cut-out pictures on furniture and accessories. Here, an old chest spruced up with posies cut from wallpaper



Lilliputian railroad with scenery and sound effects

The seven-year hobby of William F. Crosby, editor of Rudder magazine, has been the building and maintenance of an electric railroad that rigidly adheres to its quarter-inch-to-the-foot scale. 6000 wooden ties lie below

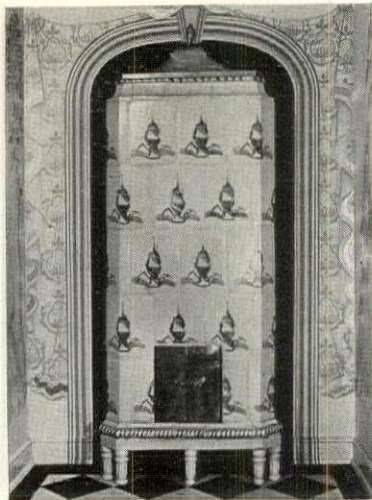


the 300 feet of track. Its rolling stock numbers over fifty, including five locomotives. Scenery painted on heavy cardboard runs from rural farm to city scenes. Switches operate by remote control, sound effects by phonograph



The Alfred Lunts own five porcelain stoves

Furnishings for the Lunts' home in Genesee, Wisconsin, came from everywhere—from all over Europe and America; but their Scandinavian treasures predomi-



nate. Among these: five rare porcelain stoves, one for each bedroom. These were shipped from Stockholm by the special permission of the Swedish Government



Rare chintzes on patriotic themes

Historic American events and patriots from Washington to William Penn inspired the designers of these decorative cottons in Miss Elinor Merrell's collection, New York. Rarest: Declaration of Independence handkerchief, upper left, shows Signers



Fine porcelain teapots

Many of the famous names in china making, from Wedgwood to New Hall and Nast, are represented in the charming teapot collection of Mrs. William Lewis Harnan, Seattle, Wash.



Twin hobbies of actress Dorothy Stickney

Miss Stickney, of "Life with Father", collects "Actress" glass, a rare species of Americana made shortly after the Civil War. Her proudest pieces: Jenny Lind candlesticks on second shelf. Other



passion: music boxes. She has a notable collection, from Innsbruck to New Jersey. Highspots: the plush family album (center) which winds beneath; a bank that plays at drop of coin

collections



Pewter and Stiegel glass

Designed pewter plates, rare glass by early U. S. glazier, "Baron" Stiegel, the collection of Mr. and Mrs. R. Quigley, Lock Haven, Pennsylvania



Guns and books about guns

L. Taylor holds a rifle with revolving magazine from his small arms and rifle collection in Columbus, O. Adjunct: fifty volumes on guns



The Thomas Shevlins hunt

And take pictures as they go. Fishing and big game hunting in Africa, shooting at Aiken—all are snapped for their New York trophy room



Fishing, pistols, canes, sailing, modern paintings—these are hobbies of five noted Hollywood stars

PASSIONATELY fond of modern paintings, Edward G. Robinson has turned his house into a one-man museum with a collection of over seventy canvases, ranging from romantic Corots to the boldest of moderns, Picasso, Matisse, Cézanne, and including such Americana as Hopper, Speicher, Wood. Roland Young collects canes with an equal intensity. His assortment, numbering over a hundred, includes everything from 17th Century Spanish poison canes to harmless English walking sticks. Errol Flynn is a wicked marksman, pursues his favorite sport of big game fishing with bow and arrow. Humphrey Bogart, movie trigger man, suitably collects pistols; James Cagney, everything to do with boats



"Samplers" all by hand

Hobby of Mrs. Jack Gage Stark, Santa Barbara, California, is the delicately stitched samplers by which our grandmothers learned to sew. Designs run to maps, alphabets, mottoes, and prayers; their decoration is sentimental



She binds her own books

Fine bookbinders abroad taught her their art; Miss Jeanne Armand pursues it gaily in her specially equipped home bindery shop at Montecito, California



Ilka Chase collects ceramics

Ilka Chase, comedienne of stage, screen and radio, is probably one of New York's busiest women. Managing "Penthouse Party", weekly radio show, monopolizes most of her time, but in leisure moments her hobby is ceramics from Austria, Sweden, France and Denmark



Inkstands from many countries

Rio Freeman's inkstand collection dates from a blue and yellow faience one from the time of Napoleon III to a modern one from Pennsylvania made of coal! A dagger-like inkstand comes from Damascus—thick ink is contained in a brass cylinder, and the whole is carried in the owner's belt



Some interesting hobbies

These modern magpies gather



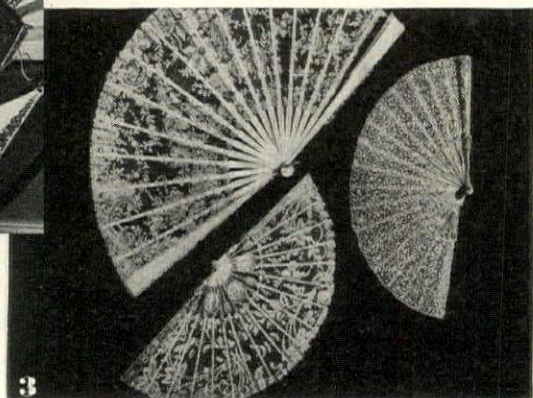
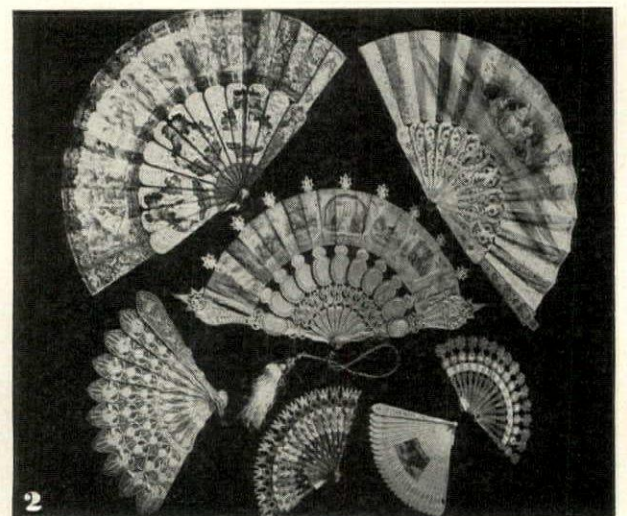
Dressing antique dolls in period costumes

Recuperating from a serious illness on California's sunny beaches, Mrs. Donna Fisher Brame began her doll collection. In an antique shop the first, a Dresden figure, was acquired, and dressed in period to please Mrs. Brame's nine-year-old daughter. Since then the collection has grown to include dolls of all periods, dressed by Mrs. Brame in accurate period costumes of rare and hard-to-find materials such as Chantilly lace, seed pearls and brocade



Fans recreate a romantic past

Eight hundred fans make the collection of Miss Lavinia Mockridge; beginning with the fans of famous people (1): one belonged to Lillian Russell, one to Anna Held, another to Circus John J. Ringling which served as his pass to the New York Giants' major league games. Others are 18th and 19th century period fans (2), made of gold and mother-of-pearl, while some are filmy lace (3), point Venise, rose point and Irish crochet



out of the past

as and cookbooks, penny banks, inkwells and dolls



Penny banks are designer Raymond Loewy's hobby

Thrift is an American virtue—and in the Nineties saving was made attractive for the naturally spendthrift younger generation by penny banks like these, made of painted iron, in the collection of Raymond Loewy, industrial designer. All are automatic; with Yankee ingenuity they throw the penny dramatically into the slot, making the thrifty habit not only laudable but entertaining! (And none of them open prematurely to small prying fingers!)



June Platt's cookbook collection

HOUSE & GARDEN's star gourmet is latest in a long line of master chefs. To them she pays her respects in her five long shelves of cookbooks. The French, naturally, lead, with an old one (1666), *Le Cuisinier Royal*; Brillat-Savarin's *Physiologie du Goût*, and Escoffier's *Guide*



Nail heads for 19th Century pictures

No respectable 19th Century portraits hung from a plain, ordinary nail. Fitting accompaniments to a fine rendering and a richly carved frame were ornamental nail heads of glass, brass, wood or porcelain. These, dating from 1820-1890, are from William M. Bennett's large collection

Silver miniatures of exquisite workmanship

Accurate records of entertaining habits of the past are silver miniatures, executed by well-known craftsmen for doll-houses of English noblemen's children. These pieces carry the hallmarks of famous silversmiths of the 17th and 18th Centuries and range from $\frac{1}{4}$ to $\frac{1}{20}$ size of the original articles (spoon shows scale). The collection, including tea service (1), accessories (2), coffee service (3), is at James Robinson, New York



His search for the meaning of hallmarks on family heirlooms started Stanley B. Ineson collecting early American silver spoons

MANY a Colonial silversmith owes his reputation to Stanley B. Ineson, whose collection of 2500 spoons includes the work of 1700 craftsmen—some of whom were before unknown. He began his collection about twelve years ago and at that time there was little data on this phase of American craftsmanship. The absence of this spurred him on and by research, correspondence and sleuthing from shop to shop Mr. Ineson uncovered the collection shown above which to-day supplements (on loan) those of the Metropolitan Museum.

The two caddy spoons shown above left are among the few pieces of this type in existence. In the same photograph (top to bottom) are spoons by Paul Revere, John Brevoort, Thomas Shields and John Moore. Shown above are 18th Century spoons by New York smiths—Tobias Stoutenburgh, Nicholas Roosevelt, Philip Goelet, Peter van Dyck, Simeon Soumain; Boston smiths—John Edwards, John Allen, Jeremiah Dummer and Samuel Edwards.

Silver Hallmarks

The marks on old silver help to tell us the name of its maker, its approximate date, and its quality

IN THE identification of pieces of old plate and silverware the hallmark plays a most important part in determining its place of origin, its maker and the year produced, as well as the quality of the material employed. We find some pieces with as many as five marks impressed on them:—

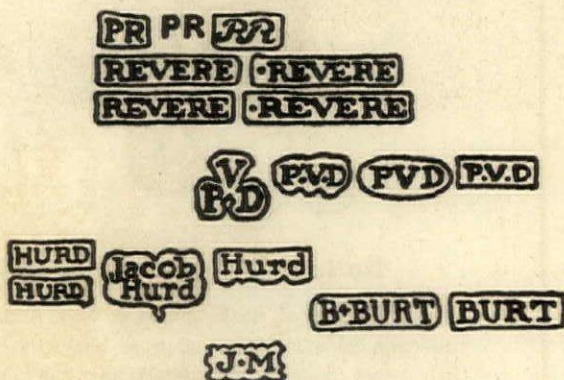
1. Leopard's head mark, first established in 1300. In 1364 called the King's mark. 2. Maker's mark. First marks were generally flowers, animals, hearts, and crosses, which alluded to the maker's name. In 1739 two initials of the maker's name were used. 3. Date marks were arranged in cycles of 20 years using letters A to U or V but excluding J. At the end of 20 years a different type of letter was used. 4. Lion passant mark, adopted as the official mark of the Goldsmiths Hall in London in 1544. 5. Lion's head erased mark and "Britannia" mark denote pieces of high standard. This mark was used from 1697 to 1720. 6. Sovereign's head mark. During the years 1784 to 1890 this mark was required to denote payment of duty by the silversmiths to the crown. (See chart at right.)

A small quantity of baser metal was always added to the silver in working it in order to make it harder and more durable. It early became apparent that some sort of regulations must be provided to guarantee a certain standard of purity in the ware, and thus protect the public against a too great adulteration of the silver content. Thus, as early as the Thirteenth Century, the Guild of London Goldsmiths was authorized to test silver.

Each city had its own distinctive hallmark, and different letters in different type-form were employed to indicate the period in which the work was completed.

In the United States, while some manufacturers use identifying marks, no regular system has been adopted for the stamping of silver, although there is a law making it illegal to stamp "sterling" on silverware not complying with trade standards.

FAMOUS EARLY AMERICAN HALLMARKS



Early American marks. The marks found on early American silverware consist of the maker's mark, usually the initials or full name of the maker. Here are marks of Paul Revere, Peter van Dyck, Jacob Hurd, Benjamin Burt and J. Moulton. Hallmarks here are from "The Book of Old Silver" by Seymour B. Wyler.

ENGLISH HALLMARKS: 1st column, King's mark (leopard's or lion's head); 2nd, date mark (letter); 3rd, goldsmiths' hallmark (lion passant); 4th (after 1800), duty mark—sovereign's head; 5th (4th up to 1800), maker's mark—initials or symbol.

LONDON AND SHEFFIELD HALLMARKS

				BENJAMIN PYNE, LONDON 1706-7
				PAUL LAMERIE, LONDON 1723-4
				HESTER BATEMAN, LONDON 1778-9
				ROBERTS, CADMAN & CO., SHEFFIELD 1785
				PAUL STORR, LONDON 1800-1
				CRESPIN FULLER, LONDON 1806-7
				BENJAMIN SMITH, LONDON 1823-4
				PADLEY, PARKIN & CO., SHEFFIELD 1849

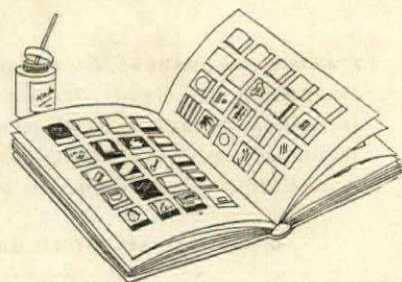
EARLY IRISH PLATE HALLMARKS

				JAMES TAYLOR, DUBLIN 1736-7
				MATTHEW WEST, DUBLIN 1787

EARLY SCOTTISH PLATE HALLMARKS

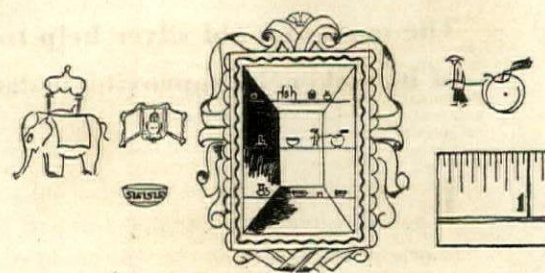
				G	JAMES DEMPSTER, EDINBURGH, 1786-7-8
					ROBERT DUNCAN, GLASGOW 1822-3

Original and amusing oddities



Match books—memoirs of trips and travels

The small daughter of a friend started Mr. Harry Tucker on his match book collection; knowing he travelled a great deal, she asked him to pick some up for her. Soon he was collecting duplicates for himself, and now has over five thousand. He specializes in private clubs and transportation facilities, from taxicabs and terminals to airlines and steamships, and hopes some day to record in this way a trip around the world, with matches from every place he stops.



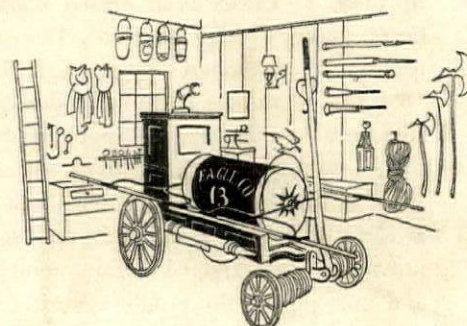
Meet the "inch" collection of minutiae

Nothing larger than an inch in any dimension is the guiding rule of Collector Marion Jackson, fourteen-year-old daughter of Mr. and Mrs. Joseph Henry Jackson of Berkeley, California. Among her treasures: tiny woven hair basket with Greek-key design; an ivory rickshaw with coolie; a bamboo elephant with teeny-tasselled howdah; a triptych with lilliput jade Buddha. She houses them in a cabinet of Mexican tin and glass with elaborate scroll frame.



Old cooking utensils for open fireplaces

These Early American cooking utensils are part of the huge collection of Lewis N. Wiggins, landlord of Wiggins Old Tavern in Northampton, Massachusetts. The tavern itself is an actual reconstruction of an early New England inn, and around the walls, from the ceiling beams and in and around the fireplace are hung these interesting old utensils, including spiders, broilers, spits and bell metal pots of copper and brass—all used for Colonial cookery.



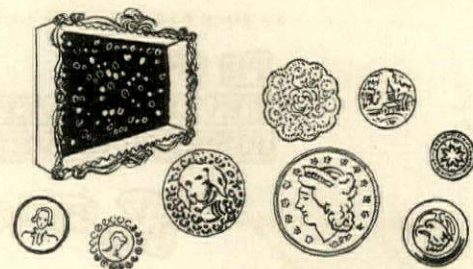
Relics of the fire-fighter of yesterday

Purple are the tales which surround New York's volunteer firemen of the 18th and 19th Centuries. But the "old machines" and the equipment that went with them were scattered until H. V. Smith, president of America's largest fire insurance company, collected and housed them in the New York Museum named after him. Here are fire buckets, hose reels, and firemen's hats, and the romantic machines themselves—"Red Rover," "Mankiller," "Black Joke," etc.



Feather pictures—a polite 19th Century art

The debutante of yesterday was well schooled in the polite accomplishments which would make her a model wife. Besides learning to cook, sew, sing, and play passably upon some musical instrument, she learned painting on velvet and glass, china painting, embroidery and waxwork. An unusual variation is the feather picture shown above, in which the birds are made of real feathers, which is in the collection of Mr. Kenneth Byard, of Silvermine, Connecticut.



Buttons bizarre, quaint and beautiful

Louise Quigley, of Basking Ridge, New Jersey, began her button collection with a lucky carton of leftovers called "sweepings" by their owner. Now she numbers among her best a gold Lincoln head button, early cameos in glass, brass and pewter mountings, signed porcelain miniatures with rhinestone mountings, a rare pair of gold eagles, Oriental *netsukes*, a campaign button of Grant and Logan, and, left of center, a large St. Bernard with his first-aid kit!

Make up these collections

RUE—VERY URGENT LETTER AWAITING you General Delivery, New York, can be forwarded anywhere you request Postmaster; I pledge my word this is not ruse to trace you but extremely important message. G. (Husband).

MAN, 32, AUTHOR, WISHES CORRESPONDENCE with cultured, teaseable ladies. Perplexed.—X211 SR.

SECTIONAL BOOKCASE, ANALYTICAL Bible, love-nest sofa, cellarette.—248

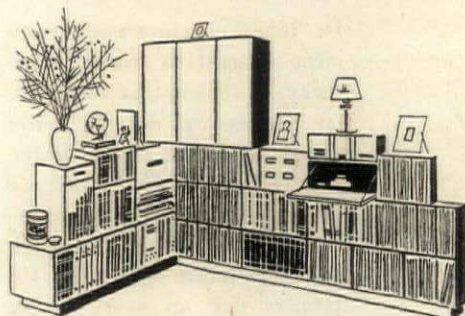
Personal notices—miniature dramas

Truth is surely more fascinating than fiction and Mr. Lockwood Barr's collection of personal notices might suggest the plot for many a novel. The managing editor of The Wall Street Journal Mr. Barr began his collection as a cub reporter on the Times-Journal in Bowling Green, Kentucky. The occasion was an ad inserted there by Emmet Logan of the famous Louisville Courier-Journal: "Wanted: A nigger cook. No washin, no Ironin, no Milkin, Nuthin but Cookin, Eatin, Sleepin."



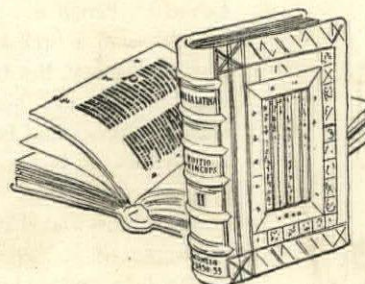
Dwarf trees—Japanese labor of love

Oriental patience finds a test in the culture of dwarf trees; they take nearly a lifetime to transplant gradually from the mountain rock which is their native habitat. They are passed on from one generation to the next in Japan: here in America their only grower is Mr. O. A. Holdakowski of North Hollywood, whose collection numbers some thousand trees. These trees are from 12 to 300 years old, 6 inches to 2 feet high, and valued at five hundred to twenty-five thousand dollars.



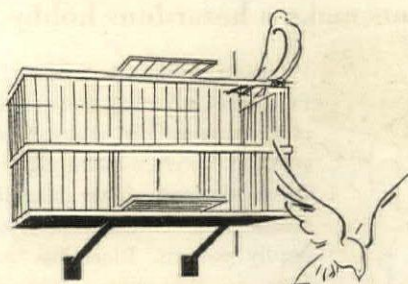
Records—key to unwritten diaries

Boyhood hobby which ended in permanent work is Mr. F. S. Burkhardt's record collection. Now manager of G. Schirmer's record department, he has a changing collection of 1200 records which represents fine examples of as many as possible styles, phases and forms of music. He finds that almost all of his records, both in the popular and the classical categories, can be associated with specific personal experiences, and calls his collection the key to his unwritten diary.



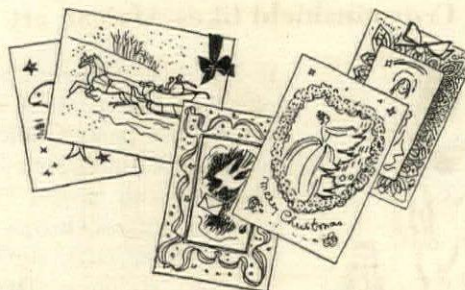
Rare editions of the Bible

Carl A. Pforzheimer is a brilliant specialist in oil securities, but his real interest is in rare old books. Among his fine editions is a group of famous American and European Bibles so rare as to be almost priceless. It includes the Fust & Schoeffer Bible of 1462, a Miles Coverdale Bible from Zurich, 1535, a 1599 Geneva Bible, and several rare King James versions. His prize is an incomparable copy of the Gutenberg Bible, one of the few in the possession of a private owner.



Homing pigeons—messengers of the Army

Racing of homing pigeons is a popular hobby of long standing and the uncoursers of from 100 to 1000 miles call for the finest strains. Many of the best birds have gone into the Pigeon Section of the United States Army Signal Corps at Ft. Monmouth. One innovation introduced since the last war is Captain Ray R. Delhauer's crossbreeding to obtain birds of mottled gray and dusty white to blend with both clouds and sky, an innovation which makes for both beauty and clever camouflage.



Christmas cards of the 19th Century

Dorothea Dix Lawrence, concert and opera soprano, has the finest collection of antique Christmas cards in the world: over two thousand dating from 1842 to 1900. Among them are New England cards of Christmas rose and Christmas fish (some times substituted for turkey); and satin cards beautifully painted by hand in lovely floral designs. These are padded and perfumed with silk cords to hang in a lady's boudoir. Miss Lawrence also likes humorous cards of the '80s.

Original and amusing oddities make up these collections (continued)

Italian majolica ware still made today



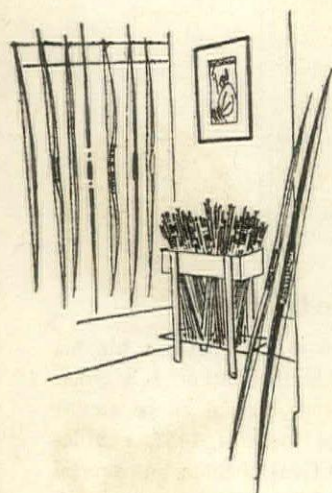
The earliest majolica dates from the Italian 15th Century, originating with the Florentine sculptor, Luca della Robbia, who brought this tin enamel terra cotta to a high state of perfection. It takes its name from the Spanish island of Majorca. American majolica ware was called Etruscan ware and was popular in the last century. Mr. Frank Wilson makes a hobby of imitating majolica, an easy process which turns out beautiful pieces for modern table settings.

Bells, pleasing to eye and ear



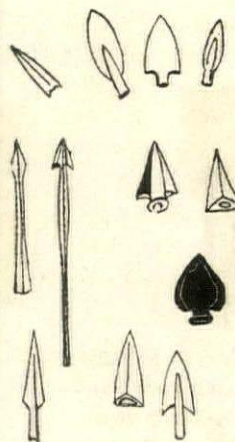
Most famous American bell, of course, is the Liberty Bell. A replica of this, one of a famous few bearing in their castings filings of the original when the crack was repaired, is in the collection of Nathaniel Spear, Jr. Others are bronze Chinese bells, tinkling Mandalay temple bells, Austrian mother-of-pearl bells, embossed silver bells of the Italian Renaissance, and one of delicate porcelain, designed in the figure of Fanny Elssler, who was a famous dancer of a century ago.

North American Indian bows



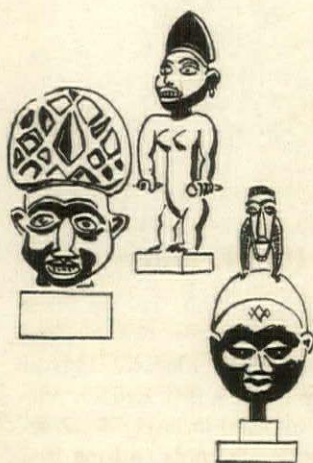
Edwin O. Perrin is a busy vice-president in a well-known advertising agency. But in his spare hours he pursues his boyhood hobby—reproducing Indian bows and arrows. It is a complicated procedure—the bow of hornbeam or ironwood is cut straight and unplanned, stained with black walnut juice and rubbed with oil, the colors fixed in fish glue. Original heads and white turkey feathers are used for the arrows—an important point is that all feathers for one arrow must come from the same wing!

A Kentucky druggist's Indian arrowheads



Dr. John Younglove was a prominent druggist in frontier Kentucky. In 1830 in that wild country business was done by barter—and in addition to the butter, eggs, hides and fruits swapped for medicine, Dr. Younglove began to collect the arrowheads and other Indian relics which the farmers dug up every Spring when they plowed. During his long and active life he made three magnificent collections and classified them. Part is now permanently in the Smithsonian Institution in Washington.

Frank Crowninshield likes African art



An important and extensive collection of African sculptures is that of Frank Crowninshield, editor and critic. His major interests have been with modern French paintings (Picasso, Braque, Derain, Matisse, etc.), also with Segonzac etchings, Despiou bronzes and French limited editions. For over twenty years, in Paris, Brussels, and Berlin, he has added to his African pieces, none of which is modern. The group of a hundred sculptures comes from Central West Africa.

Poisonous plants make a hazardous hobby



Professor William J. Bonisteel of Fordham University has a garden of aconites as his hobby. These amazing flowers, popularly known as monkshood, have beautiful colors and contain, conversely, deadly poisons. Blooming from June to September, Professor Bonisteel's collection includes Beaverkill aconite, with lavender-blue flowers; Sparks aconite, which blossoms deep blue; a snow-white aconite and one that is rich lavender; and Wilson's aconite, a deep blue-purple.



BELLFLOWER (DOUBLE VINE)



BULLSEYE



BEARDED DEWDROP



DIAMOND THUMBPRINT



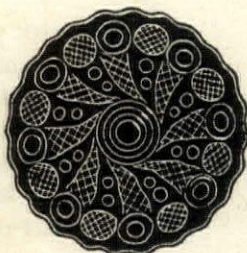
POPCORN



ROSE IN SNOW



CATHEDRAL



HORN OF PLENTY



BELLFLOWER



NEW ENGLAND PINEAPPLE



THOUSAND-EYE



RIBBED GRAPE



SAW TOOTH



DIAMOND POINT



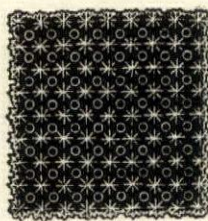
CHERRY



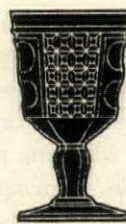
MOON AND STAR



LINCOLN DRAPE



DAISY AND BUTTON



WAFFLE AND THUMBPRINT



GOthic



IVY



WESTWARD-HO



HOBNAIL



BALTIMORE PEAR



HONEYCOMB

Famous Early American glass patterns

EARLY American glass has the solidity of our sturdy forebears, the suggestion of permanence that makes it both American and old-fashioned. All glass was blown by aid of the human breath up until 1826 when machinery for pressing glass was perfected by Deming Jarves at the Boston and Sandwich Glass Company at Sandwich, Massachusetts. Production of tableware was gradual, the first complete pattern being the Ashburton.

Toward the close of the Civil War a substitute for the expensive lead and flint was found in the form of lime, which gave a certain amount of brilliance to the glass but did away with the weight and resonant tone found in the earlier flint ware.

New England factories clung tenaciously to the finer flint ware but finally gave way in face of mid-western competition.

During the transition period, when flint ware was giving way to lime, interesting patterns were produced, such as Hamilton; Morning Glory, Gothic, etc. In the 1870's, clear and frosted effects became popular, among them the well-known Westward-Ho; Three Face, Lion and Polar Bear. Milk white glass was introduced and patented in the form of the Blackberry design in February, 1870. Colored glass also became popular during the 1870's, when factories in the Pittsburgh area introduced Wild-flower, Thousand-Eye and Maple Leaf. —RUTH WEBB LEE

Candy classics

Home-made confections
are a fascinating hobby

by June Platt

ALL my particular candy predilections may be traced to pleasant periods in my life. The chocolate *bouchées* included in this article are a *doux souvenir* of Paris, when one had to decide between a dessert at the little restaurant around the corner, or stopping at the *boulangers* on the way home to buy a chocolate *bouchée* wrapped in silver foil. The fondant-dipped strawberries are a gentle reminder of Spring in Paris and tea at Rumpelmayer's.

Oh! dear! Be that as it may, I really must concentrate now and tell you how I make some of my favorite candies, including the above mentioned classics, also how I pack them and what equipment I use for their fabrication.

Add to the drawings illustrating this article, another cookie sheet, a big mortar and pestle or meat grinder, a small sharp knife, a pair of scissors, a long-handled fork with a moistened cloth tied around its prongs, a clock, and a set of measuring spoons, and I think the essentials in the way of equipment are there.

Here are some recipes for sweets which are pleasing to

PECAN CARAMELS

Have ready $\frac{3}{4}$ bar or $\frac{3}{8}$ cup of sweet butter, $1\frac{1}{8}$ cups of heavy cream and $\frac{3}{4}$ cup of pecan meats, cut in little pieces. Butter a square pan about $7\frac{1}{4}$ " by $7\frac{1}{4}$ " by 1" deep. Place in a heavy aluminum pan, $1\frac{1}{2}$ cups of granulated sugar and $1\frac{1}{2}$ cups of Karo light corn syrup and a pinch of salt and mix thoroughly. Wipe down the inside of the pan with a damp cloth tied around the prongs of a long fork. Place on fire and cook rapidly, until it will form a hard ball in cold water, or until it registers by the thermometer 245° F. Stir constantly during the entire cooking process.

When done, add the butter and cream alternately, little by little, never allowing the mixture to stop boiling—stirring constantly—starting and ending with butter. Continue cooking, stirring continuously, reducing the heat considerably, until it registers 242° F. by the thermometer, at which time remove from fire, add 1 teaspoon of vanilla and the pecans and stir just long enough to mix. Then pour out immediately into the buttered pan and let it stand until cool. Turn out on a wooden board—and cut into squares.

SPICED SUGARED NUTS

Bring to a boil together 1 cup of sugar, 5 tablespoons of water, 1 tablespoon of powdered cinnamon, and 1 teaspoon of vanilla. When it is boiling merrily, add 2 cups of walnut or pecan halves or 1 cup of each and let the whole come to a lively boil again. Remove from fire and stir constantly until the syrup starts to turn to sugar. Pour the whole out onto a lightly buttered tin and separate the nuts one from the other.

FONDANT DIPPED STRAWBERRIES

Mix 2 cups of granulated sugar, 2 tablespoons of Karo white corn syrup, 1 cup of water, well together in a heavy pan. Wipe down the edges with a damp cloth wrapped around the prongs of a long fork. Place on low fire and stir until sugar is

melted. Wipe down edges again, cover and cook about three minutes, then uncover and cook without stirring, wiping down the edges once or twice until it reaches the soft ball stage when dropped in cold water or until it registers 240° F. by the candy thermometer. Pour out immediately on a large platter wiped with a cold damp cloth. Do not scrape the pan. Cool until the fondant feels lukewarm to the back of the hand. At this point work the fondant, using a large smooth wooden spoon, until it becomes white and creamy; then knead it until it forms a smooth mass. Wrap in heavy waxed paper and place in tightly covered glass jar in refrigerator for at least twenty-four hours before attempting to use it.

Place a cookie sheet over a tray of ice from the refrigerator. Cover it with a sheet of heavy waxed paper. This is to put the strawberries on as they are dipped in melted fondant.

Select perfect strawberries of uniform size. It is best not to wash them, but if washing is necessary, wipe them completely dry with a soft cloth before dipping. Put 3 or 4 generous tablespoons of fondant in top of small double boiler. Add a drop or two of red vegetable coloring and a few drops of vanilla. Place over hot water, just below the boiling point (about 200° F.), stirring it as it softens. When melted and uniform in color dip the strawberries into the fondant about three-quarters of the way, holding them by their stems. As you dip them, turn them fruit end up and wave them around a second to hasten the setting of the fondant a bit before laying them on the cooled cookie sheet to complete the hardening of the fondant.

CHOCOLATE BOUCHÉES

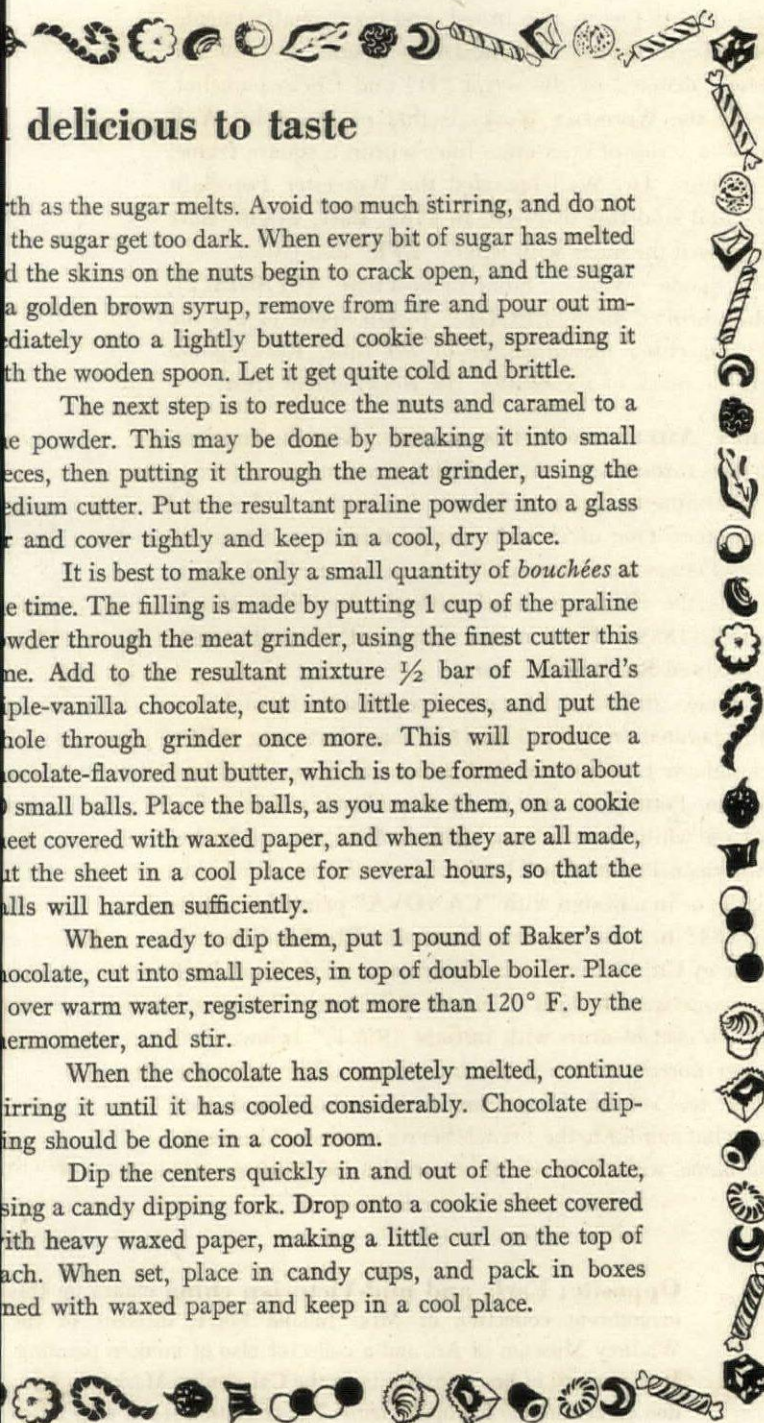
Wipe clean on a cloth 1 cup of shelled almonds and 1 cup of shelled hazelnuts. Put them in a frying pan and sprinkle over them $2\frac{1}{2}$ cups of granulated sugar. Place pan on moderate flame and let the sugar melt and caramelize. Poke the nuts, occasionally, with a wooden spoon and tilt the pan back and

The sudden urge to make candy has a way of overwhelming me at the most unpredictable times; so, in order to be able to indulge this urge at a moment's notice, I try to keep on hand an ample supply of the following ingredients: granulated sugar, light brown sugar, white corn syrup, molasses and honey; dipping chocolate (Maillard's Triple Chocolate, or Baker's Dot Chocolate); a variety of flavorings, vanilla, orange, oil of peppermint, and wintergreen; powdered cinnamon; fondant paste (which comes in tins), a variety of nuts—pecans, almonds, hazelnuts, walnuts and pistache nuts; vegetable colorings, particularly green and red; and a package of sheet wafers for nougat-making.

For packing equipment, I was overjoyed recently while shopping at the five-and-ten-cent store to find some pink and white, and blue and white striped candy boxes. The paper cups and ribbon and lace paper liners from Dennison's add the final professional touch to my packing, being my willful, hopeful intention, by their use, to distract the impatient consumer from the fact that the curls on my *bouchées* and bon-

bons are not always as professionally perfect as they might be. Candy making, to put it mildly, is a very tricky business. During the cooking process, strange things happen to sugar and water. Depending upon the type of sugar, the amount of liquid, the doctoring (addition of Karo, honey, cream of tartar, lemon juice and vinegar), the amount of cooking, and the handling after cooking, syrup may be changed into everything from hard, clear candy, to soft, creamy fondant—or into a dismal mess.

If you have been to cooking school you have learned that candies may be classified into two groups, namely, crystalline and non-crystalline. Crystalline candies are composed of countless sugar crystals so tiny that they have a texture as smooth as cream and literally melt in your mouth. Fudges and fondants come under this classification. Non-crystalline candies are candies in which sugar crystals are not present. Caramels and taffies, gum drops and marshmallows come under this classification.



delicious to taste

As the sugar melts. Avoid too much stirring, and do not let the sugar get too dark. When every bit of sugar has melted and the skins on the nuts begin to crack open, and the sugar turns a golden brown syrup, remove from fire and pour out immediately onto a lightly buttered cookie sheet, spreading it with the wooden spoon. Let it get quite cold and brittle.

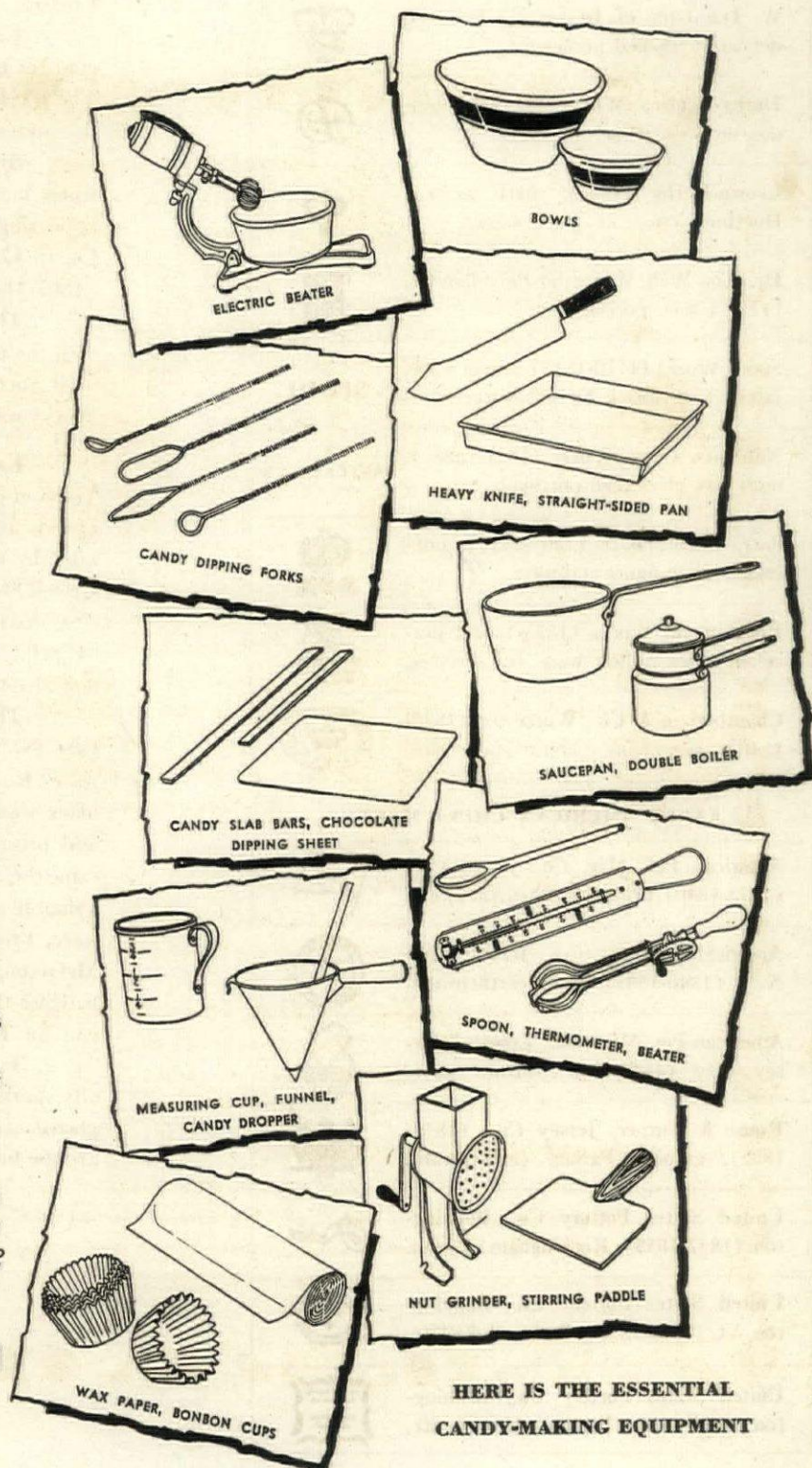
The next step is to reduce the nuts and caramel to a fine powder. This may be done by breaking it into small pieces, then putting it through the meat grinder, using the medium cutter. Put the resultant praline powder into a glass jar and cover tightly and keep in a cool, dry place.

It is best to make only a small quantity of *bouchées* at one time. The filling is made by putting 1 cup of the praline powder through the meat grinder, using the finest cutter this time. Add to the resultant mixture $\frac{1}{2}$ bar of Maillard's triple-vanilla chocolate, cut into little pieces, and put the whole through grinder once more. This will produce a chocolate-flavored nut butter, which is to be formed into about 100 small balls. Place the balls, as you make them, on a cookie sheet covered with waxed paper, and when they are all made, put the sheet in a cool place for several hours, so that the balls will harden sufficiently.

When ready to dip them, put 1 pound of Baker's dot chocolate, cut into small pieces, in top of double boiler. Place over warm water, registering not more than 120° F. by the thermometer, and stir.

When the chocolate has completely melted, continue stirring it until it has cooled considerably. Chocolate dipping should be done in a cool room.

Dip the centers quickly in and out of the chocolate, using a candy dipping fork. Drop onto a cookie sheet covered with heavy waxed paper, making a little curl on the top of each. When set, place in candy cups, and pack in boxes lined with waxed paper and keep in a cool place.



HERE IS THE ESSENTIAL
CANDY-MAKING EQUIPMENT

Identifying China

These are some of the common markings on early English and American pottery and porcelain

EARLY ENGLISH MARKS AND MAKERS

Bow China Factory, New Canton (1730-1776) makers of porcelain figures.	
Chelsea Works (1745-1758), white glazed china, Oriental taste.	
Chelsea Works (1759-1770), beautiful color ware, crimson lake, blue.	
W. Duesbury of Derby (1770-1784), delicately shaped porcelains.	
Derby-Chelsea Works (1773-), various services, dessert, dinner.	
Crown-Derby (1795), mark without Duesbury cross, i.e. Puce mark.	
Dr. John Wall, Worcester Porcelain Co. (1751-1783), porcelains.	
Spode Works (1770-1827), cream ware, jasper ware, black Egyptian ware.	SPODE.
Nantgarw China Works (1811-1828?), more like glass than porcelain.	NANTGARW C.W.
Barr, Flight, Barr (1807-1813), porcelains, both figure and ware.	
Rockingham Works (1823-1842), porcelain vases, yellow ware, tea services.	
Chamberlain & Co., Worcester (1828-1840), porcelains, white and color.	

EARLY AMERICAN CHINA MARKS

American Pot. Mfg. Co., Jersey City (1833-1840), brown, white earthenware.	
American Pottery Co., Jersey City, N. J. (1840-1845), white earthenware.	
American Pot. Mfg. Co., "canova," Jersey City (1840-1845), brown ware.	
Rouse & Turner, Jersey City (1859-1892), granite, Parian, earthenware.	
United States Pottery Co., Bennington (1852-1855), Rockingham, Parian.	
United States Pottery Co., Bennington, Vt. (1853-1858), Parian and white.	
United States Pottery Co., Bennington (1853-1858), Parian, white granite.	

CHINA marks are designs adopted by manufacturers of pottery and porcelain as trade-marks, to attest the genuineness of the articles to which they are affixed. These marks are either pressed into or printed upon the ware, usually on the bottom before the glazing and firing of the chinaware is done. Marks and monograms will assist in indicating the particular periods in a factory's history and in individual pottery the modeler of the piece. Representative factories of service ware include those of Chelsea, Derby, Spode, Worcester and Rockingham firms.

Chelsea marks consist of the plain anchor, painted in gold for best quality pieces, also in red, and occasionally purple. The Chelsea Works united with the Derby Works in 1769 and this union was denoted by the script "D" and Chelsea anchor.

Among the Worcester Works is that of Dr. John Wall whose mark is a series of criss-cross lines within a square frame, appearing in blue. Dr. Wall operated the Worcester Porcelain Co. in 1773 and sold this to Flight in 1783. Barr, Flight, Barr (1807-1813) used the mark with letters "BFB" and crown.

The Spode Works, Stoke-upon-Trent (1770-1827), used the plain printed mark "SPODE". Josiah Spode II was the most successful china manufacturer of his time. Rockingham Works used the mark of the Griffin, the Rockingham crest.

EARLY AMERICAN CHINA MARKS. The Bennington, Vermont potters turned out some exquisite pieces and these pieces, known as "Benningtons", are extremely interesting and sought after by collectors. One of the potteries in this district was the United States Pottery Company which operated from 1852. Their first mark was the ribbon in relief with the inscribed initials "U.S.P." (1852-1855). These marks were on Parian. The pottery also turned out Rockingham ware.

The American Pottery Manufacturing Company of Jersey City, N. J., operated from 1833 to 1840 manufacturing yellow ware, Rockingham brown ware and white earthenware. Their mark was "Am. Pottery Manuf. Co. Jersey City", within a flag and printed on white ware. From 1840 to 1845 the works became the American Pottery Co. Their mark was impressed within a double circle, or in a design with "CANOVA" printed on white ware. From 1845 to 1854 the firm name was Rhodes, Strong & McGeron, Jersey City Pottery, but no mark was used. From 1859 to 1892 the name was changed to Rouse & Turner. Their mark was the British coat-of-arms with initials "R.&T." below.

Tucker porcelains are much in demand. They are usually parts of tea sets showing good creamy body and well glazed, somewhat similar to the French Sèvres services. The marks are the firm name, with "Philadelphia" or "Philad." below.

Opposite: Early and mid-Victorian china makes up this magnificent collection of Mrs. Juliana Force, director of the Whitney Museum of Art and a collector also of modern painting. It is a record of her many visits to the Caledonian Market in London on her annual European trips. The collection is not only decorative as an ornament—but it also makes a beautiful and ever-changing focus for Mrs. Force's festive party table-settings.



SEE CAPTION ON OPPOSITE PAGE

DANIELSON • CONDÉ NAST ENGRA

Mrs. Juliana Force's magnificent collection of antique china

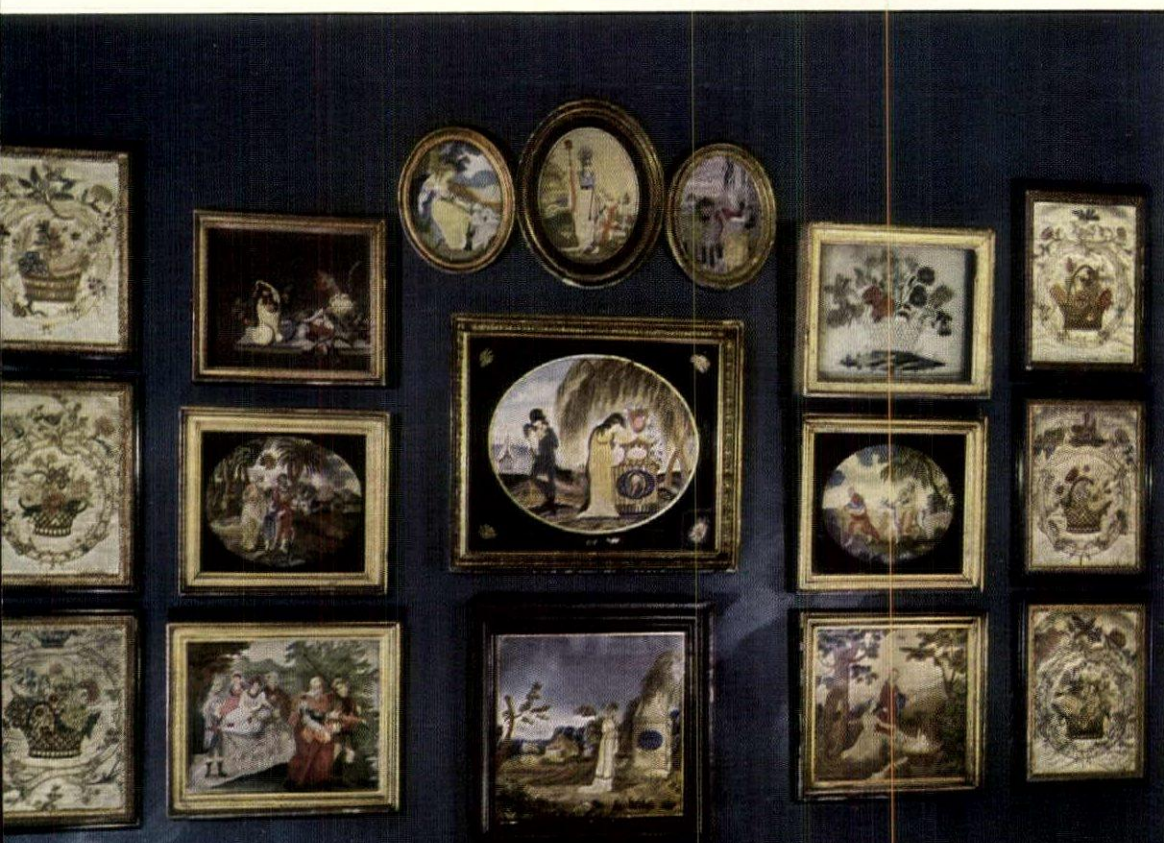


Opaline glass, English and French

ABOVE: This iridescent glass was a product of England and France in the late 18th and 19th Centuries. It was made in opaque white, pale green, blue and rose pink, accented with gilt and crystal. Difficult to find, it is a fine accompaniment to Victorian decoration. This group is from the collection of Joseph B. Platt, House & Garden's Decorating Consultant, who also prizes the two collections shown below

Objects under glass domes

RIGHT: Glass domes have been a favorite protection for precious and fragile objets d'art. Here is bric-à-brac in sugar, bread, wool, terra cotta, porcelain, wax and shells. The tall figure of Louis XVI bows and doffs its hat; and in the background is a mechanical magician who stiffly juggles his tiny balls. The Directoire negroes were probably part of a set representing all the various races of the world



Stitched by loving hands

LEFT: Needlework has played a prominent part in the life of every civilized country; these embroideries from Joseph B. Platt's collection are 18th Century designs from England, France and America. Two mourning pieces in the center are American; above them are three English patterns in oval shapes. The four Biblical subjects are English designs; at extreme right and left are six French embroideries for chair backs. Above the Biblical pictures are a rare Georgian fruit piece on felt, and a French chenille design done in soft, dull colors

Sentimental

- a Romantic Memoir



Bright glass paperweights

ABOVE: Margaret Wanstall began her collection of glass paperweights with a parting gift from friends in Mexico City; since then she has collected all kinds and all periods. She values highly the twelve French and English weights she found on a European trip in 1939. Here is part of her complete collection, among them exquisite all-over patterns, and bright single designs of flowers and dainty rosettes



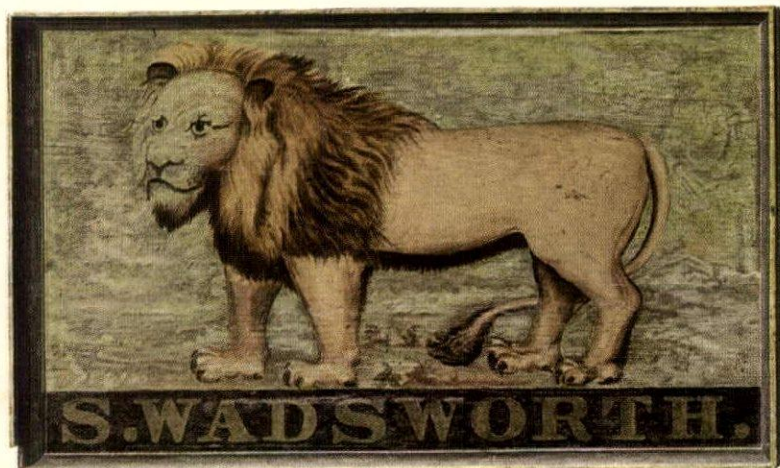
Hands, ornamental and useful

LEFT: One of the oldest decorative motifs is the human hand—used with amazing variety and in great numbers through history. The hand was a favorite motif of the Victorians, who applied it to all sorts of useful and decorative small objects. Here are some from Mr. Alexander Breckenridge's collection—including vases, trinket boxes, mirrors, powder jars, paperweights, and boxes for cigars

Victorian Valentines

RIGHT: No one knows when the first Valentine tendered sentimental affection from man to maid—but the height in these frilly and colorful decorations was surely reached in the Victorian era. The highest compliment was paid the damsel who received the one at the lower left, which reads, "The brightest gem is purity." Left of center is one sent the Princess Royal; by lifting the various flowers and leaves one discovers the names of all Queen Victoria's children. These Valentines, shadow-box-framed, are in John Platt's interesting collection

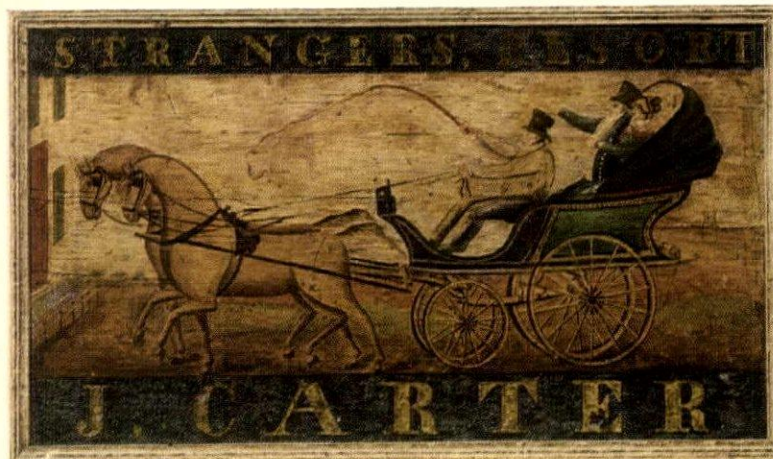




EAGLE AND LION, PAINTED ON WOOD IN OILS, HUNG BEFORE WADSWORTH'S INN IN HARTFORD, 1844



ROMAN WARRIOR AND SPREAD EAGLE. THIS AND THE ABOVE BY ITINERANT PAINTER, WILLIAM RICE, C. 1825



GENTLEMEN QUAFFING, AND ARRIVAL AT THE STRANGERS' RESORT, C. 1815

From old Connecticut Inns



BISSELL'S TAVERN, EAST WINDSOR, 1801



A RIVAL TAVERN, EAST WINDSOR. 1810

A BOYHOOD memory started Mr. M. B. Brainard of Hartford on his search for the picturesque signs which a century ago marked the taverns of Connecticut. As a boy Mr. Brainard was fascinated first of all by a sign depicting a chubby Bacchus in the window of a saloon. Another showing the Duke of Cumberland on a prancing charger, and the sign on the Wadsworth Inn, above, he remembered from his childhood. These he made the nucleus of his collection in later years.

Mr. Brainard finds that the real interest of his collection lies not in its artistic merit, but in its associations with bygone days, and the thrill of discovering and saving these old signs from becoming firewood. Drawings from WPA's Index of American Design.

Your Hobby as Decoration

Here are eighteen new ways of providing a suitable setting for your collection. Fans, needlepoint or old glass can add an original note to any room's decoration

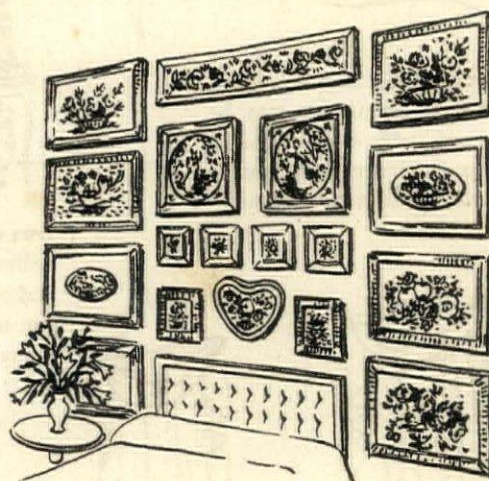
HALF the fun of a hobby is housing it. Your collection may be anything from needlepoint to nailheads—whatever it is, it's no particular joy if it has to be kept off in a corner or stacked in a trunk where it is difficult of access and in unattractive surroundings. Stamp collectors have always known the value of a neat setting for their rarities; and, not being ardent philatelists ourselves, we've wondered in our untutored minds whether a great part of the interest didn't lie in arranging neat, colorful little squares of paper in pretty kindergarten patterns on white paper!

This is probably a rather frivolous viewpoint on one of the oldest and most respected of hobbies; but nevertheless this fine sense of the value of display may well be imitated by other hobbyists. Collections are most often chosen because they satisfy the owner's love of beauty and romance. How better enhance the glowing colors of fans, the colorful costumes of dolls, than give them a background planned especially to suit them? And, vice versa, what room is more interesting than one whose focus is a fine collection which expresses perfectly the owner's personality?

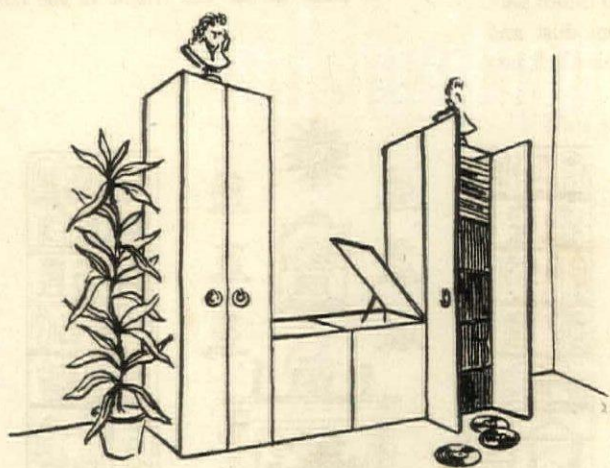
On this and the next two pages we have chosen eighteen of the most interesting and beautiful hobbies and collections contained in this section, and have suggested ways in which they may be housed and displayed, not only to set off their own intrinsic beauty but to complement the decoration of a well-planned room. We hope you find among them one which is the perfect setting for your collection.



HANDS can be displayed in a glass-doored chest. Atop this, place the stands bakers use to display cakes; over the whole, place a pair of fine paintings of hands



OLD EMBROIDERIES can be used to surround a bed-head. Frame them nicely and arrange them symmetrically to echo the shape of the bed-head

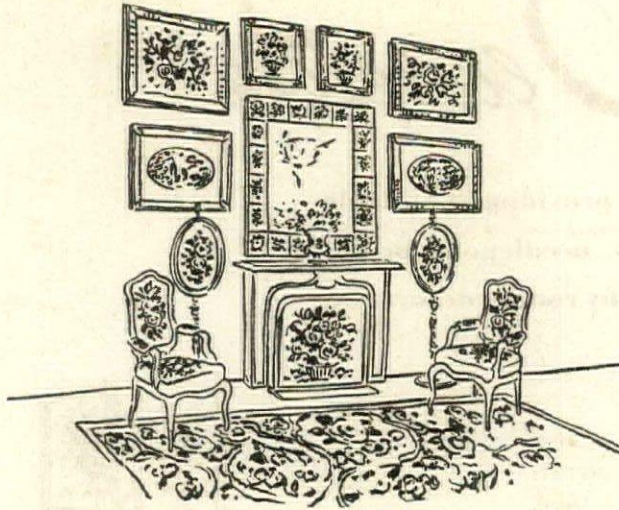


RECORDS are housed in two tall cabinets at either end of the radio-phonograph combination. They contain numbered slots, and open spaces to accommodate large albums

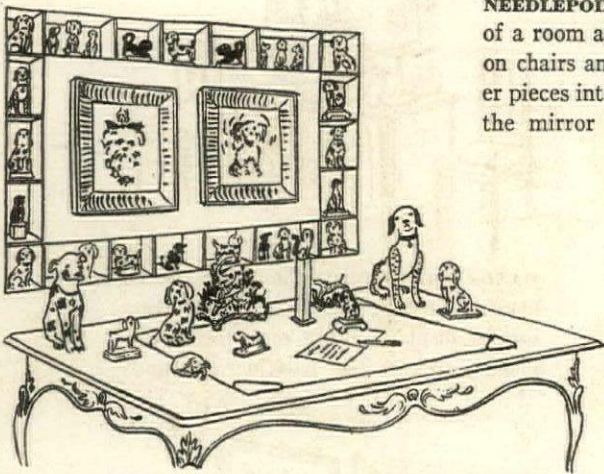


FANS. Have a screen made of your most beautiful examples, set in the panels under glass. Before this, a small curio table holds the most interesting

Your Hobby as Decoration (continued)



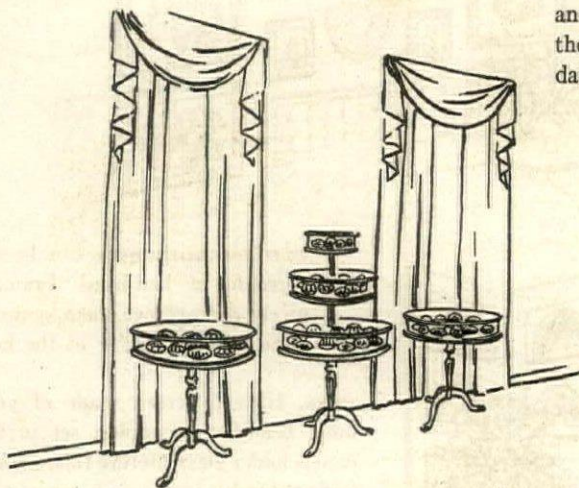
NEEDLEPOINT may be grouped at one end of a room against a plain wall; in frames, on chairs and on screens. Make the smaller pieces into a frame which may surround the mirror which tops a simple mantel



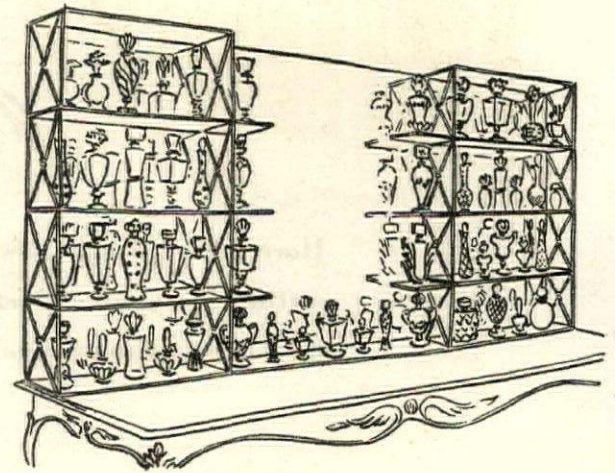
FAVORITE DOG FIGURINES are scattered at large over a writing table. Others may be placed in a recessed cubby-hole frame in the wall. Centering the frame, hang one or two of your favorite framed dog paintings



OWLS here enliven a niche in a foyer or hallway. The niche takes the china, stuffed and painted ones, and two small tables hold the larger ones, protected from dust and damage by two old-fashioned glass bell jars



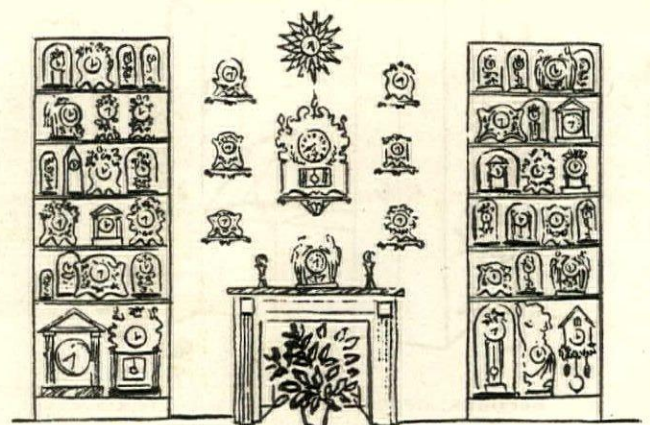
PAPERWEIGHTS. Keep your collection of paperweights in little glass-topped tables in front of two windows, simply draped from floor to ceiling, at one end of the room. Stand three-tier table between them



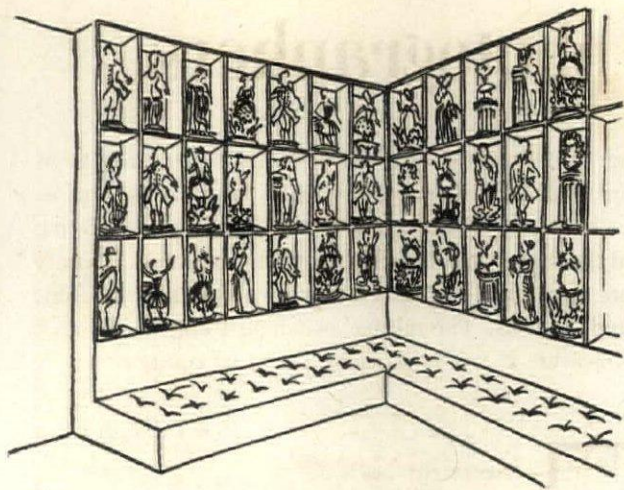
PERFUME BOTTLES may display their unusual shapes and colors to best advantage on mirrored shelves against a mirrored back. Two large groups of them are placed at either side of a mirror over dressing table



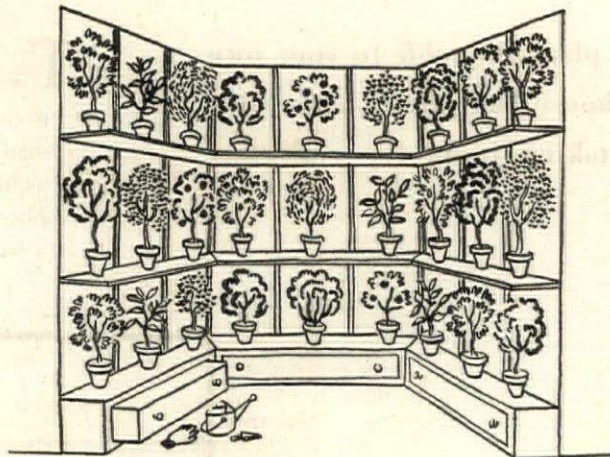
PRIZE VALENTINES are hung in shadow box frames on one wall; below them is a chest covered solidly with other Valentines. On two bulletin boards, pin up a changing group of some of the less fragile in the collection



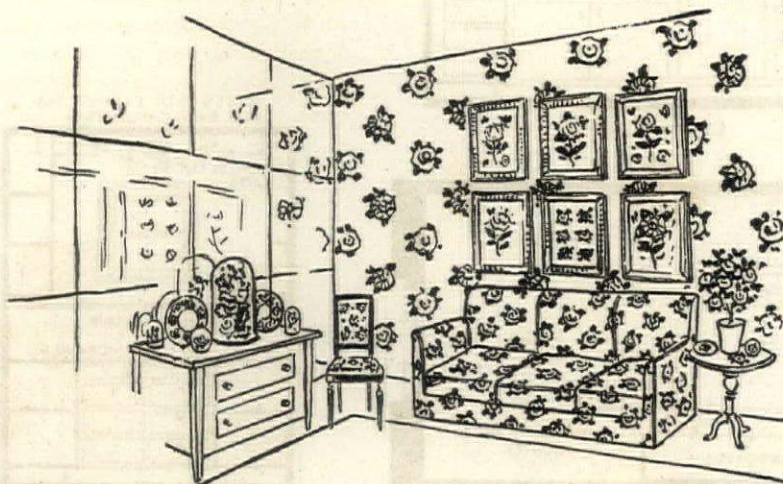
CLOCKS. On recessed shelves at either side of a finely modelled fireplace, keep most of your collection of old shelf clocks. Hang others—mainly the wall models—in pleasing arrangement over the fireplace mantel



FIGURINES. Choose a windowless corner of the room to display these. Run a long banquette along the wall, and over it have made a built-in honeycomb of tiny niches, one to frame each figurine attractively



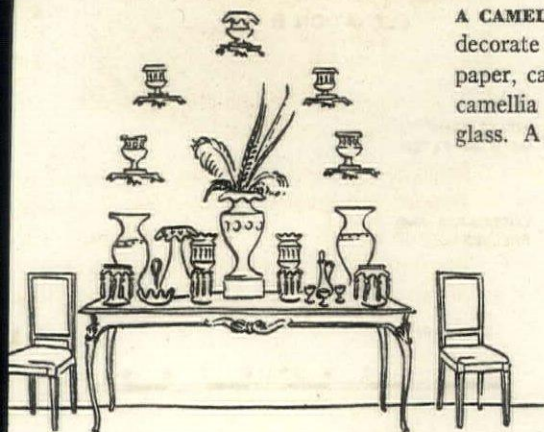
TINY TREES. In a large bay window keep your collection of miniature trees. Have shelves built out at the horizontal intersections. Install deep drawers at the base to hold equipment for cultivating plants



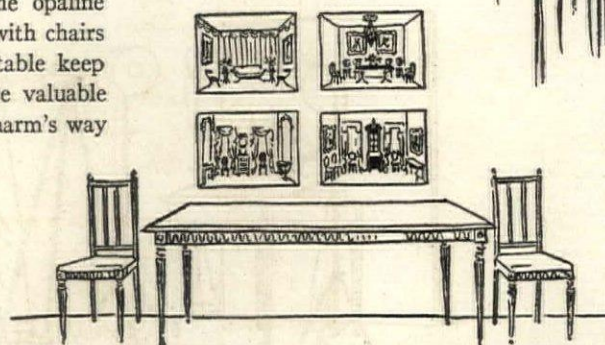
A CAMELLIA COLLECTION is here used to decorate a small room. Use camellia wall-paper, camellia chintz on sofa and chairs, camellia prints framed, camellias under glass. A real bush blooms on the table



OLD CHINTZES. Frame repeats of your best chintzes and hang them on a wall over a long sofa, covered in one of your favorite patterns. Keep other chintzes in chests placed at either end of sofa for display



OPALINE GLASS. Put all of the opaline collection on a very long table with chairs nearby. On brackets over the table keep smaller objects, and those more valuable which ought to be kept out of harm's way



MINIATURE FURNITURE. Have four niches made in a wall with concealed lighting. Arrange the furniture like tiny rooms. Keep a large table and chairs under the niches for cleaning and rearranging rooms

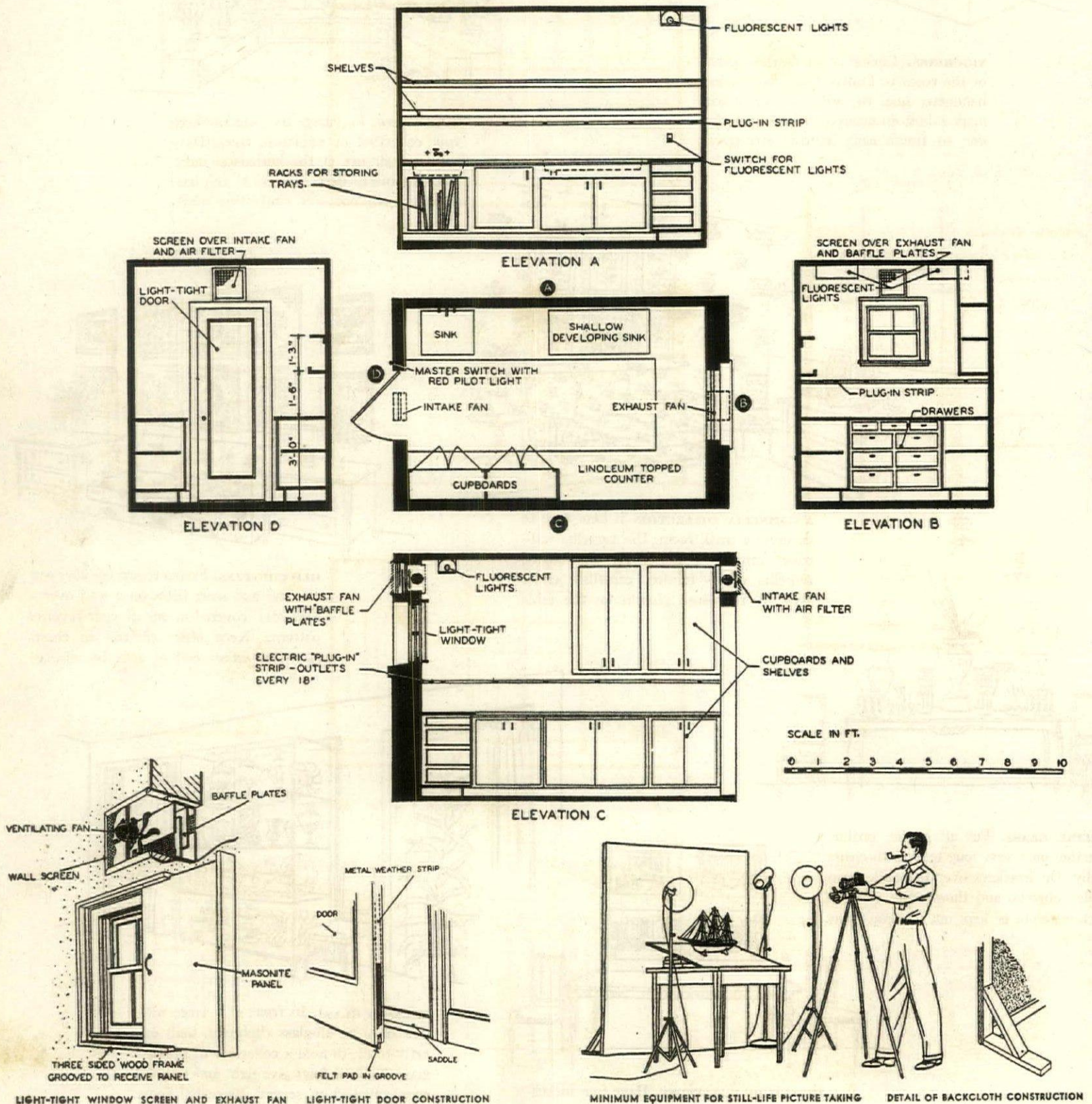


PRESSED GLASS. In front of a large window have an all-glass cupboard, built exactly to fit, to hold a collection of pressed glass. The windows give light and may be supplemented by several concealed spots

Darkroom for hobbyist photographers

A basic plan adaptable to your own needs, house and purse; plus some picture-taking hints for collectors

THE darkroom layout and details shown below should be modified to fit your own particular needs. We advise you to make the room as large as you can afford. If you are wielding the economy axe, put the ventilating system far down toward the end of your list. Start with the minimum quantity of equipment. Buy more later when you have experience to guide you. This applies also to sinks and cabinets. The master switch just outside the door is a worthwhile safety measure if you have many pieces of equipment.



For light-tightness follow the window and door construction above. The intake fan baffle (Elevation C) should include an air filter

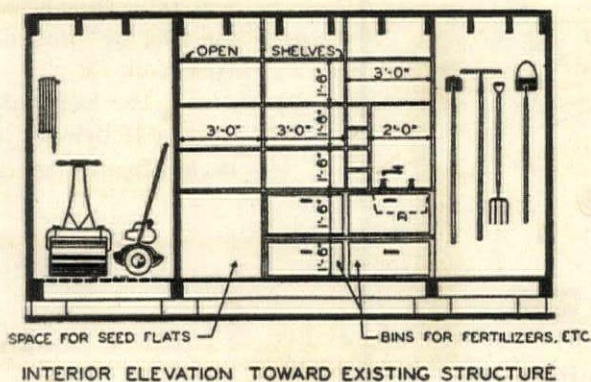
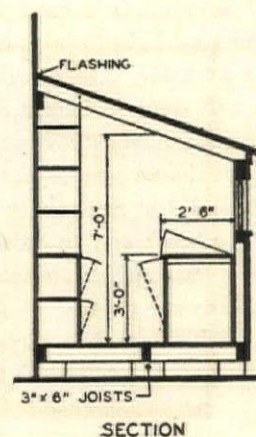
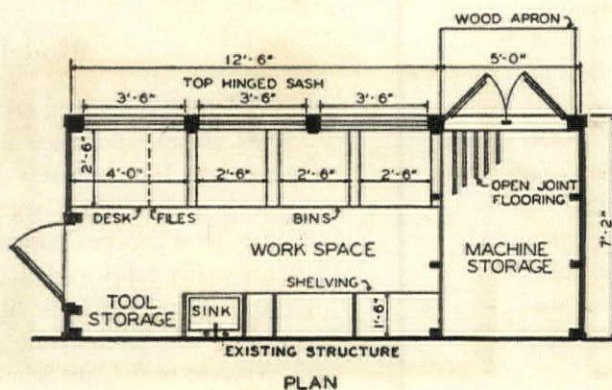
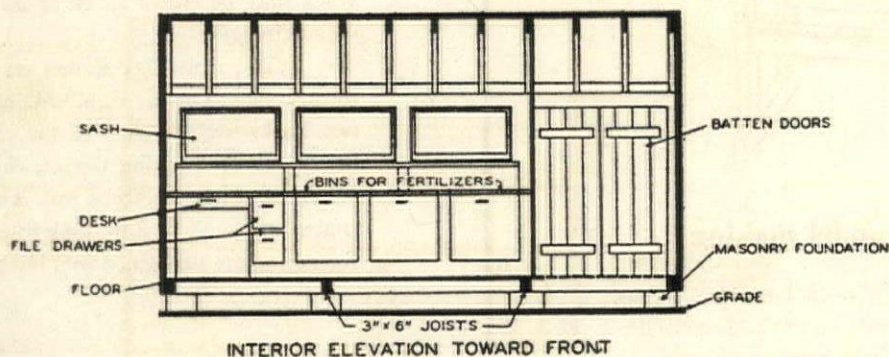
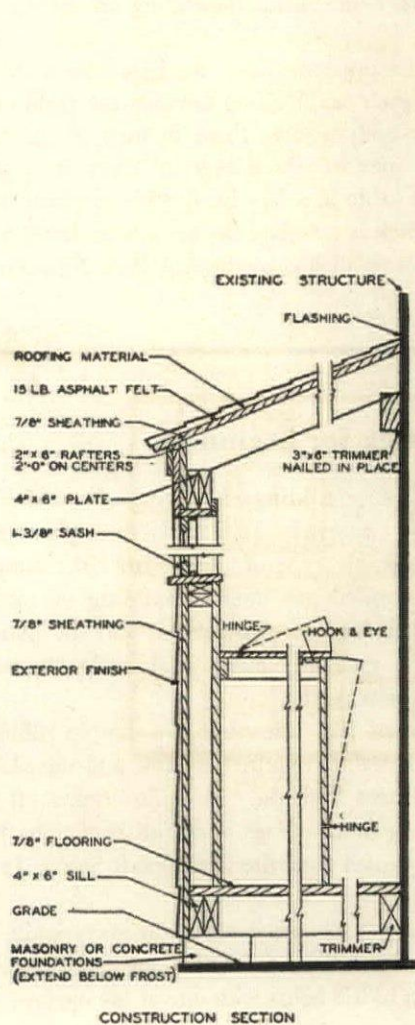
Minimum equipment for still-life picture taking includes a backcloth of bleached muslin stretched on a wooden frame; this is back-lit

to avoid shadows cast by photo-floods and baby spot. For base and background have 30 x 40 in. cardboard sheets in various tones of gray

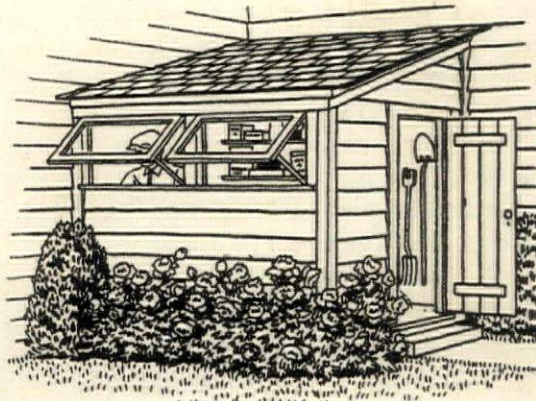
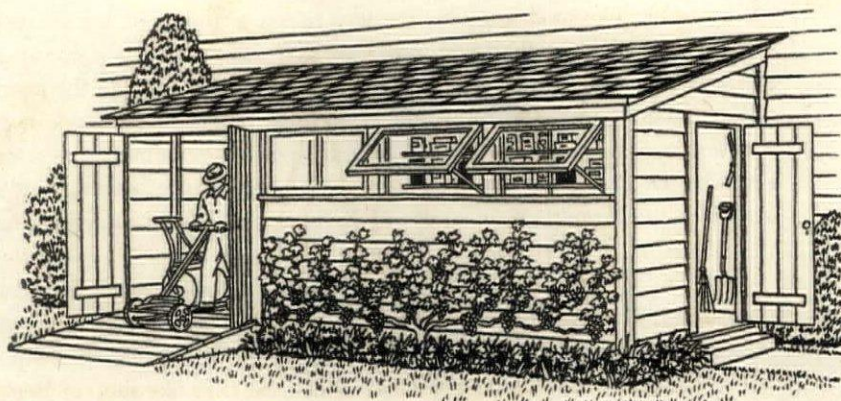
How to build a gardener's workshop

Basic plans for a compact tool store and potting shed, designed to fit the outside wall of house or garage

THE gardener's workshop described in the drawings below is, we think, a great deal more handsome and convenient than the make-shift garden sheds owned by many of our friends. Yet it is easy and cheap to construct. Even the sink could be quite cheaply installed if you attach the workshop to the house at a point where water and drainage lines run near the outside wall. There is ample shelf space for bottles and cans, bins for humus, peat moss, fertilizers, etc., file cabinets for catalogs and a desk for diary writing.



SCALE IN FT
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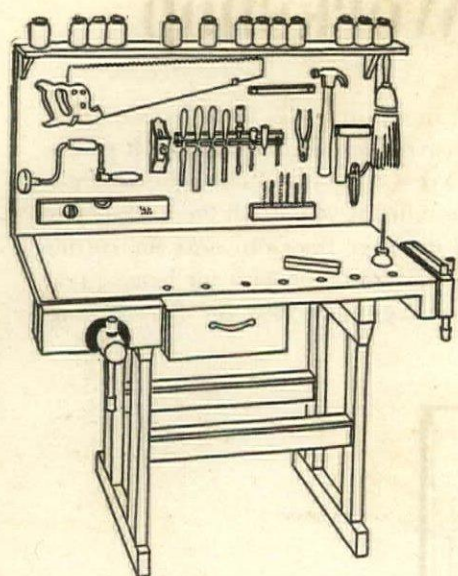


Two versions of our gardener's workshop. Above is the complete shed, at right the center section alone, adapted to fit in the corner be-

tween the main house and a service wing. It is just as simple to adapt this basic plan to your own particular needs. The exterior finish shown

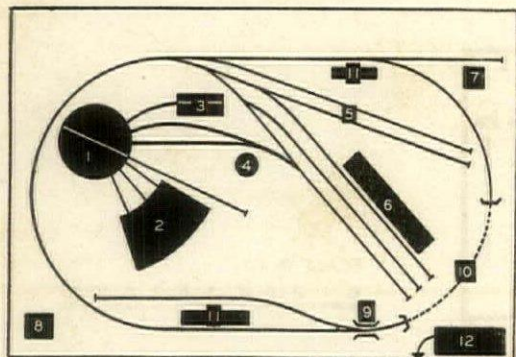
is clapboard, matching the house to which it is attached; but any other exterior finish could be employed to harmonize with its surroundings

Model-making—engrossi



Set up for model making

THE model maker's workshop may be as simple or as elaborate as the craftsman desires. Most essential is a good workbench to work on and good light to work by. If there is room in the workshop a small cabinet or chest of drawers will come in handy for storage of paints, brushes and other necessary materials. Tools are best chosen for the work one wishes to do. At Hammacher, Schlemmer in New York you'll find this bench and an excellent array of tools to choose from: planes, miters, saws, hammers, screw-drivers, chisels, files, draw-knife and shave, drills and bits, try-squares and bevels, and scrapers are just a few of them.



How to lay out a miniature railroad

FOR years the building of layouts for miniature railroads has been in the limelight. With the aid of controls miniature engines couple cars and run them at the will of the operator.

Tommy Dorsey takes time out to swing his rolling stock along the pike. Tommy likes the "O" gauge, while others like the smaller "OO" or "HO" gauges. The layout in outline above is typical of simple construction and may be used for any gauge.

Key to plan: 1. Turn table, 2. Round house, 3. Shop, 4. Water tower, 5. Passenger car storage, 6. Freight depot, 7. Tower, 8. Power plant, 9. Bridge, 10. Tunnel, 11. Depot, 12. Controls.

Miniature car racing—How to build a track

MINIATURE car racing has taken the country by storm. These small cars, some of which are less than a foot in length, have attained remarkable speeds. On the circular cable track 87.12 miles per hour is recorded and on the rail track 70.86 miles per hour. According to the contests sanctioned by the American Miniature Racing Car Association the size of the track may be either 35 ft. or 52 ft. 6 in. radius depending on the size of cars being run.

The drawings shown on the opposite page are based on a 35-ft. radius track. On the right side of each car, looking towards the front end, two hooks are attached to the car body and to these in turn is attached the bridle or hitching device, the apex of which is 9 in. from the center of the car when stretched out. The cable is a $\frac{1}{32}$ in. flexible airplane stay control cable 34 ft. 3 in. long to which is attached the car bridle. Directions for racing are explained in a booklet published by the AMRCA, New York.

Model airplaning for beginners

THERE is a rising enthusiasm in the building and flying of model airplanes, and meets are held in city parks and fields throughout the country. Here one sees every conceivable type of plane, from the simple stick model to the large radio-controlled gas model. Building of model airplanes requires patience and skill, but learn the knack and the planes are easily fabricated. Balsa wood is generally used; it is easily obtained and worked and is the lightest of woods used.

On the opposite page plans of the "Mosquito", a simple rubber-powered model, are detailed. The materials required are few and the plane easily made. When wound up and held high the "Mosquito" takes off in a graceful glide around the room. Scale drawings with full directions for building the "Mosquito" may be obtained from the Hobbycraft Stores, Inc., New York City.

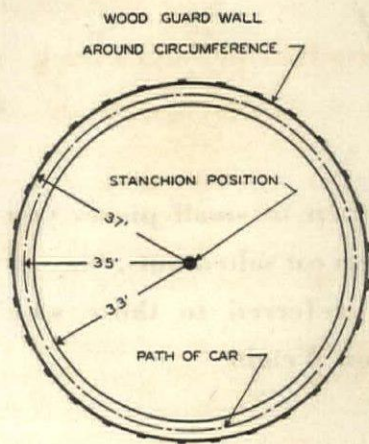
The hobby of model airplaning has its devotees in every walk of life. In Hollywood young Freddy Bartholomew is quite an enthusiast in model plane flying and is often seen in the fields with one of his models.

Making a model racing sloop

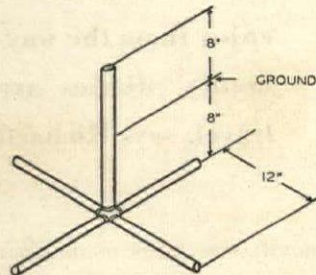
THE sport of model yacht racing is one that is indulged in by both young and old. The model sailing yachts are masterpieces of workmanship, and to build a yacht that will easily outstrip its competitors in any race and over any course is the dream of its maker. In addition to the sport of sailing model boats, the collecting of various models is likewise a popular hobby. The collection of ship models and prints formed by President Franklin D. Roosevelt (see pages 2-3) is an excellent example. This collection is the largest extant and will be housed in the Roosevelt Library and Museum at Hyde Park, N. Y.

The trim-looking sloop detailed on the opposite page is great in all-weather. It is the "Curlew," a Marconi-rigged sloop 30 inches in length with mast 41 inches high. A construction set of the "Curlew" sloop, together with full-size blue-prints, may be obtained from the shop of Boucher Ship Models, New York City. Construction of such a sloop will give the amateur excellent training in ship building.

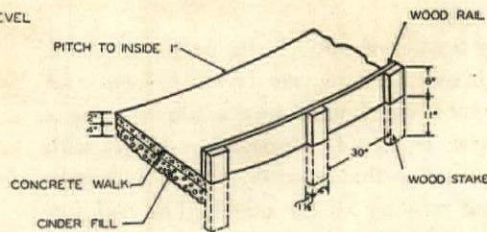
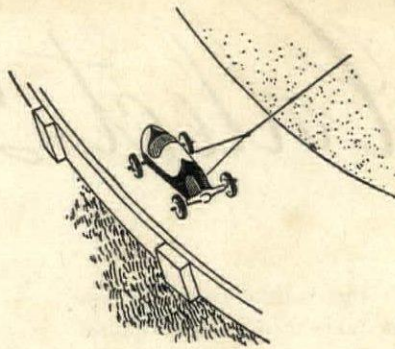
obby for nimble fingers



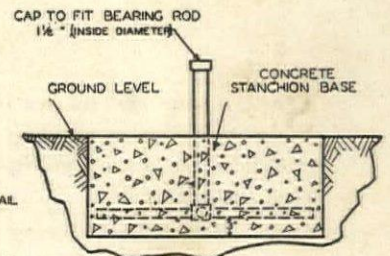
PLAN OF TRACK



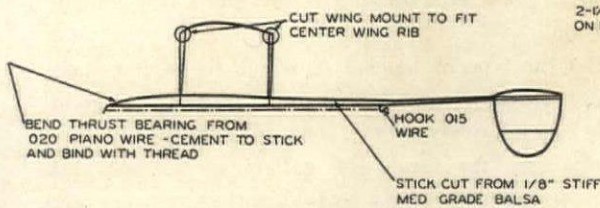
ISOMETRIC OF PIPE



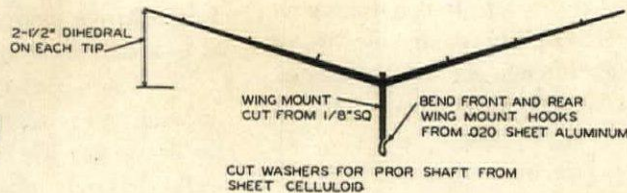
DETAIL OF TRACK CONSTRUCTION



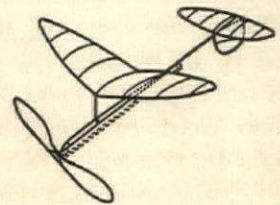
DETAIL OF STANCHION



SIDE VIEW OF STICK

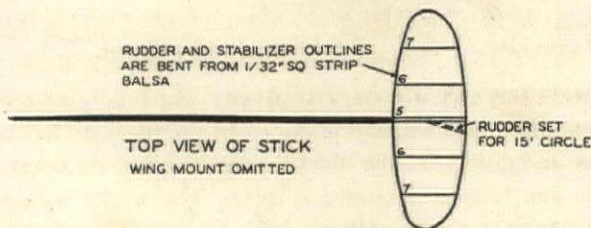


SIDE VIEW OF WING

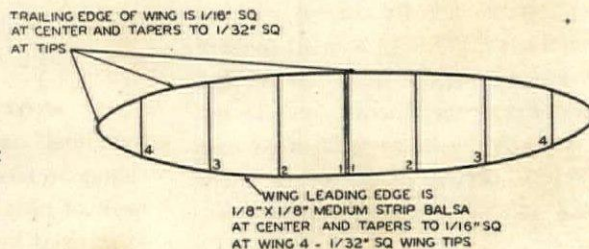


COMPLETED MODEL

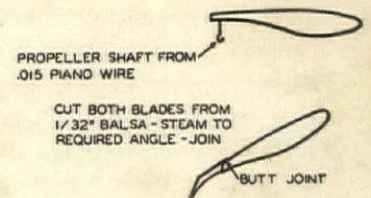
NOTE: POWER WITH 2 - 1/32" RUBBERS 9" LONG



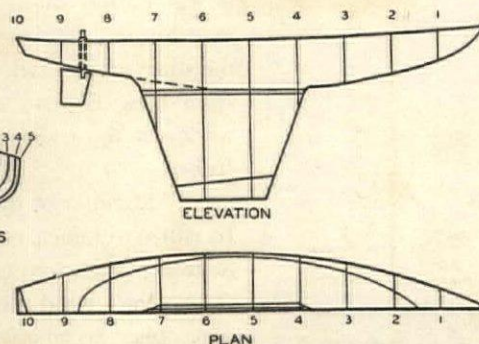
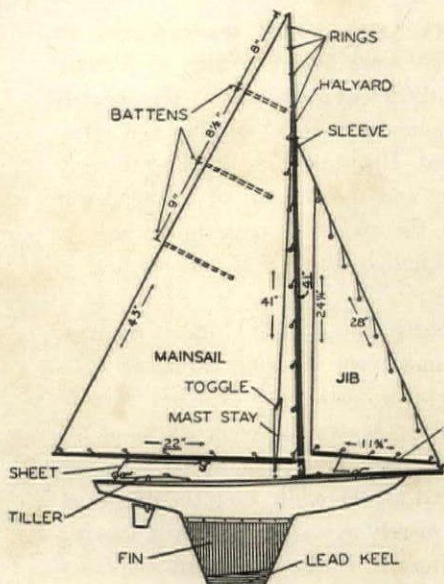
TOP VIEW OF STICK
WING MOUNT OMITTED



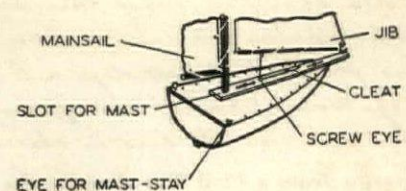
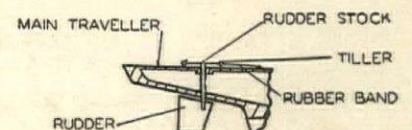
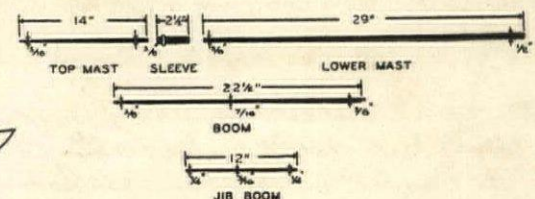
TOP VIEW OF WING



PROPELLER DETAILS



DRAWINGS SHOWING 1/2 SECTIONAL PROFILES
AT VARIOUS POINTS OF HULL



I Collect Diaries

SALTED nuts and diaries both derive their allure from the same source: they are nibbling foods. One takes them in small quantities and is not aware, until the dish is finished, how much has actually been consumed.

My preference being for mixed nuts, I also prefer to read a mixture of diaries. With mixed nuts one merely reaches out and takes what comes to hand—now an almond, now a peanut, now a Brazil-nut, and now a cashew. If a reader approaches diaries with the grim, set purpose of looking up this event or that, he is merely picking out the almonds and missing all the others. The real fun derives from taking the entries as they come—the monotonous recordings of temperature and weather, of crops and sickness and local scandal and the immediate, yet dim, reverberations of world events.

IF ONE IS PURSUING RESEARCH, one will read particular diaries for certain definite information. The art student, like a hound following the scent, will go nose-down through Joseph Farington and H. B. Haydon. The searcher in English countryside life of the late Eighteenth Century will stride through the five volumes of James Woodforde and the fragment kept by his neighbor, Thomas Roger Du Quesne.

The mixed dish, however, may produce what one least expects. The diary of Dr. Claver Morris, who worthily sustained life (to say nothing of three successive wives) from 1659 to 1726, might presumably be a gold mine for the pathologically curious whereas it is equally productive of information on music in a small country town of that period. In the same manner the two-volume diary of that eminent Quaker brewer, William Lucas of Hitchin, reveals not alone some valuable sidelights on both the brewery business and Quakerism of the time, but also affords a vivid picture of the introduction of railways into England and their reluctant acceptance.

THE SOCIAL IMPORTANCE and intellectual attainments of the writer prove an uncertain criterion by which to form a pre-reading judgment of a diary. Who would suspect that a rare view of France prior to and during the Revolution could be gathered from the diary of a Scotch gardener resident there? Yet Baillie's journal has all the calm isolation from nearby swirling events that one finds in the boarding-house mistress of Arnold Bennett's *Old Wives Tale*.

Since diaries are written in small pieces you enjoy them the way you eat salted nuts. Stay-at-homes' diaries are preferred to those who travel, says Richardson Wright

Equally one turns to the diary of a Huguenot in early Virginia expecting to read first-hand information on his fellow refugees, only to find that this amiable aristocrat much prefers to spread his pages with descriptions of the estates of well-to-do English settlers.

DURING MY APPRENTICESHIP in reading diaries, the journal of travel first appealed mightily to me. It afforded a sense of motion and adventure and provided a constantly changing scene. I moved from place to place with the diarist and did a vast amount of armchair traveling.

I now prefer the type of journal in which the writer stays at home and restricts his observations to the obscure happenings of his day-to-day life in a relatively narrow strip of land. In such, one walks leisurely through "the landscape gallery of seasons and hours." Because the tempo of these diaries is slow the slightest event is thrown into bold relief. A day's ride to the nearby county-seat becomes a vivid adventure. A serving maid who produces the evidence of her amours provides a scandal to rock the neighborhood.

ANOTHER ADVANTAGE OF THE DIARY which is restricted to a small community or a solitary plane of life is that one has a chance to meet, in addition to the diarist himself, quite an assortment of people and become interested in them. The reader speaks to them as he passes along the village street, sees them at parties, grows to be chatty with them, becomes concerned over their health and the turn of their fortunes, and if, perchance, they pass from those mortal pages, is saddened by their going. No, not for all the travel diaries in the world would I give up my friendships with some of these diarists of small places.

THE HARDENED DIARY COLLECTOR reads diaries in manuscript. Some years ago while working on a study of Yankee pedlars, the descendant of one of them lent me his diary. His specialty was Paisley shawls and his canny methods of display and salesmanship left nothing to be desired. Just now I am spelling through the diary of a Civil War doctor and the journal of a school girl from New Haven; and one of these days I hope to be able to work out the code of a 1740 English diary that was written in cipher.

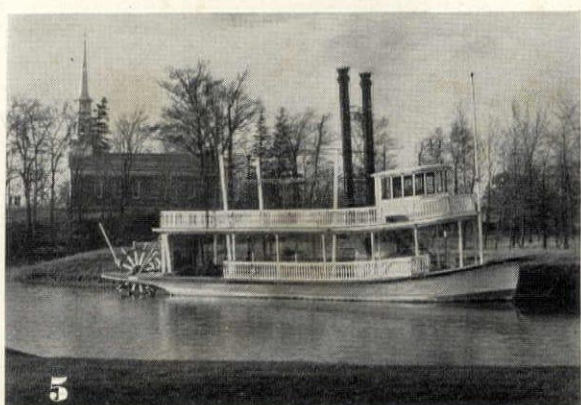
Manuscript diaries, of course, make fairly difficult reading. In edited volumes, each person and event is neatly explained by a footnote; manuscripts rarely provide such easy crutches to lean upon. One's mind must travel along several different tracks at the same time: become familiar with the handwriting, figure mentally who some of the persons were, and all the while keep the diarist in focus. Eventually one is content merely to watch the diarist moving through his or her days. Life, after all, is too short to answer every question and demand of one's curiosity!

Sat 13th. Bought the remainder of my fit out-as sword-belt &c. - Visited the "Washington Market" in company with Mr. Mallory - Reported to Capt. Eaton of the Co.

Aug. 1863

Thurs 20th Heavy fog at sunset today, but no breeze though the walls yet - There is now a net stretched across the creek, above us to catch torpedoes and we feel more safe than we have for the last few days - To hear the talk and braggadocio of some of our officers is ridiculous our guns are the best in the world

Excerpts from a Civil War diary in the author's collection



Henry Ford is the country's first collector of Americana

HENRY FORD is at once an ideal collector and a collector's ideal. His collection is all-inclusive yet never complete, and he has the means to acquire what most collectors can't—a place big enough to display it. In Mr. Ford's case it was a whole town, which he has laid out and built over a period of years—the famous Greenfield Village in Dearborn, Michigan, which is a part of the Edison Institute.

Here are old houses, stores, buildings humdrum and famous, from many parts of the country—all of which go to

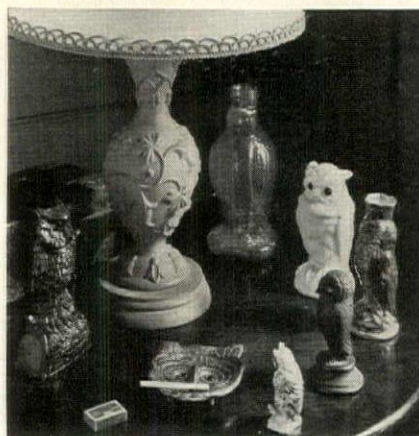
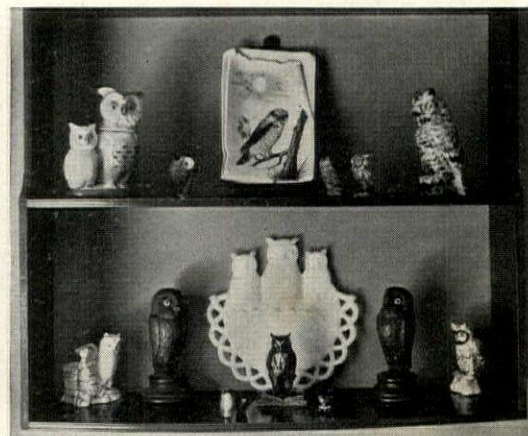
make up a vivid picture of our American way of life in the past. Many of these buildings, and other parts of the Ford collection, were shown in our February, 1941, issue. Above are new pictures inside some of the shops: 1. Eager young faces crowd to the counter of the old general store. 2. The cabinet-maker repairs antique furniture. 3. Hardware, mainstay of the general store. 4. Hard candy to cure-alls. 5. An old paddle-wheel steamer. 6. An amazing procession of steam engines, once used for threshing and other farm work.

Owls, charms and miniatures make unusual collections

Decorator Joseph Mullen's owls

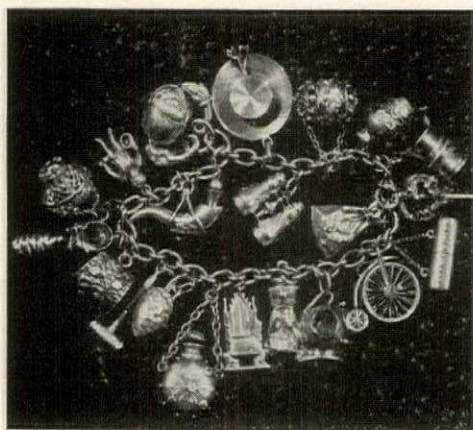
Joseph Mullen, studying in England, lived near Hyde Park, where owls sang him a nightly lullabye. In London's Caledonia Market one day he found his first visible owl—an old hand-painted engraving. Back in New York, this engraving was set against the pine-panelled walls of his office. His friends so admired it that they began to present him with other owls, until one Christmas he was chagrined to find he had received nothing but owls!

In Mr. Mullen's collection are no live owls, or any that have ever shown signs of life. But beyond this he now has several hundred—from France, Havana, Nassau, Canada and Honolulu, of bronze, wood, ivory, glass, porcelain, silver and needlepoint—to say nothing of numerous prints, engravings and watercolors both antique and modern



Antique charms, jeweled and quaint

Leading jewelers have been proud to copy many of the charms from the collection of Mrs. Hubert S. Howe, widow of famous auctioneer James P. Silo. Stickpins owned by members of the Silo family began her collection and since then, over a period of thirty years, she has enlarged it to include 230 old jeweled and gold charms and 70 modern diamond ones. Some of the old ones are shown in the pictures at left



Helena Rubinstein's miniatures

La Vie Bohème comes to life in the tiny Montmartre attic studio at right, one of Helena Rubinstein's twenty-five fascinating miniature rooms. Note the four-inch piano, sculptured figures, tiny old-fashioned washstand. At far right is Miss Rubinstein's 18th Century Austrian kitchen—complete from smoke-stained plaster walls and built-in poultry run to dusky cook preparing a squirming gold fish but half an inch long



Opera stars of the Metropolitan are ardent hobbyists



Lily Pons collects snuffboxes

The petite coloratura shows her husband, André Kostelanetz, Marie Antoinette's patch box. Among her collection of 17th and 18th century bibelots is Lord Nelson's inkwell and a pastille box once Lady Hamilton's



Novotna arranges her camellias

The Metropolitan's famous Violetta in "La Traviata" (La Dame aux Camellias), uses camellias as a decorative theme on her china and in her furnishings. She loves to surround herself with her favorite flower. Here she is decorating the mirror in her boudoir



Lotte Lehmann paints her friends

She has even copied her own portrait as the Countess in "Rosenkavalier" as it hangs above the piano in her studio. She made Lauritz Melchior a present of a portrait of himself as Siegfried in "Die Walküre"



Rethberg collects peasant ware

Peasant plates, which she has picked up all over Europe, decorate the house of Elisabeth Rethberg, famed for her rôle as Elisabeth in "Tannhauser." The cabinet shown is in her "peasant room"

Grace Moore's hobby—preserves

Away from the gilt and glamour of the Metropolitan at her home in Connecticut the famous star of "Louise" follows a New England hobby—preserving. Wild strawberry jam is her favorite, but everything from her garden is put up in a specially equipped corner of her kitchen

Designer's hobby: Milestone Village



THE CUPOLAED SCHOOL HOUSE AT MILESTONE

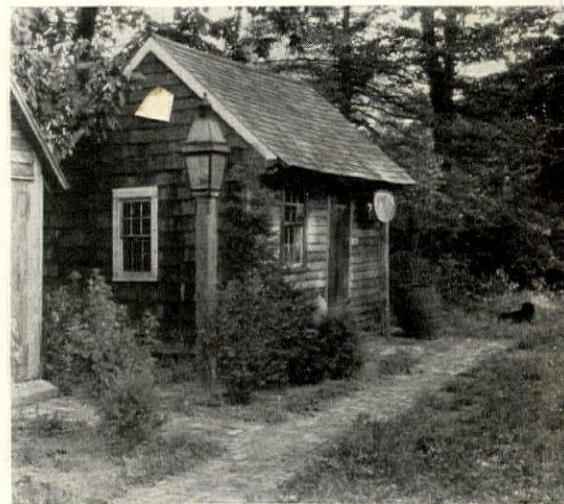
In his own sleepy museum town, designer Lurelle Guild depicts the New England Way of another century

On a green Connecticut hillside, midway between New York and New Haven, stands the pleasant Colonial hamlet shown on these two pages. For two decades, Mr. Guild has been "collecting" it and scouring New England for its authentic architecture, furniture and trappings. Today it is a matchless source for Americana.

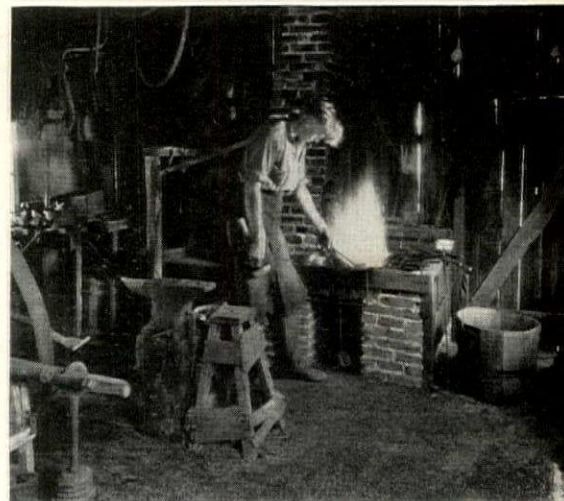
Milestone's handsome sixteen-room tavern was first erected in 1680 at Stratford; its secret stairway winding up through the chimney once served as a refuge from Indians! The century-old country store, from Stamford, carries a pre-1800 inventory, complete from shawls to hard candies; the post office next door is crammed with real letters. The loom shed, thought to be Connecticut's oldest wooden building, is fully equipped with flax and spinning wheels. The firehouse has a quaint old hand pumper from Sudbury. There is a printing press with old-fashioned wooden blocks and type; a milliner's and a cobbler's and a daguerreotype shop. And high on the hill over all, an old Quaker Meeting House.



COUNTRY STORE AND POST OFFICE



LOOM SHED, CONNECTICUT'S OLDEST



TANNING TOOLS IN THE SMITHY



BLACKSMITH SHOP, TRANSPLANTED FROM MIDDLETOWN, CONNECTICUT



SCHOOL FROM LANDAFF, N. H.



INSIDE IT, HAND-CARVED DESKS



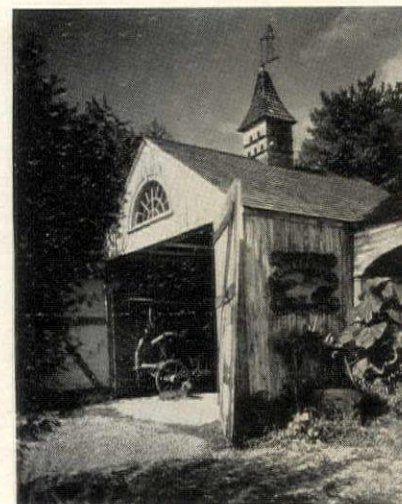
WATER-WHEEL AT THE MILL



STOCK OF ANCIENT CURE-ALLS

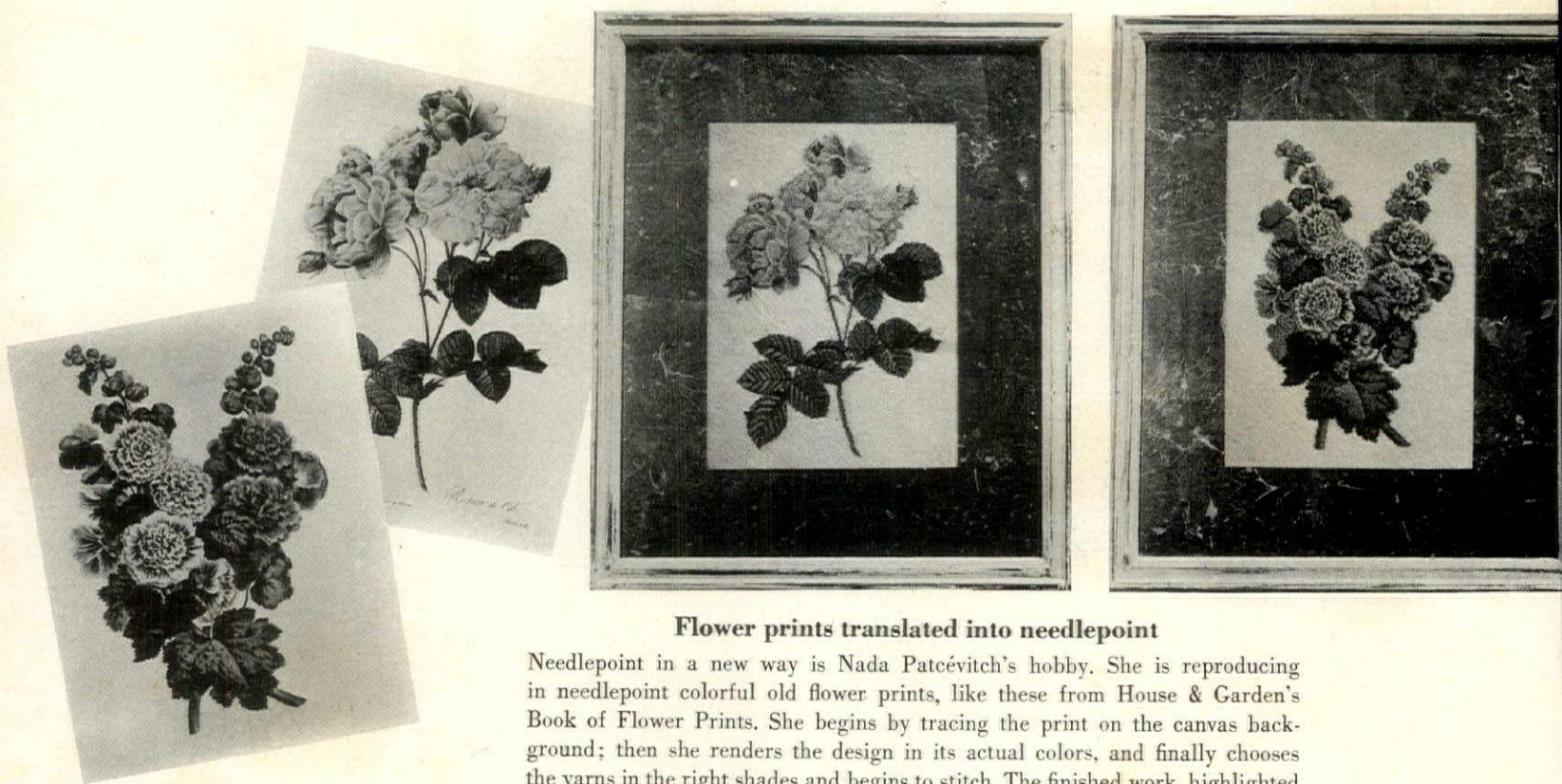


APOTHECARY SHOP FROM BATH, MAINE



THE OLD FIREHOUSE

Needlepoint, miniatures, china do



Flower prints translated into needlepoint

Needlepoint in a new way is Nada Patcévitch's hobby. She is reproducing in needlepoint colorful old flower prints, like these from House & Garden's Book of Flower Prints. She begins by tracing the print on the canvas background; then she renders the design in its actual colors, and finally chooses the yarns in the right shades and begins to stitch. The finished work, highlighted with silks, glows with the jewel-like quality needlepoint alone can give



Mrs. Hubert S. Howe's "kennel" of canine figurines

Mrs. Howe is the former Mrs. James P. Silo, widow of the famous auctioneer. In her office, where she carries on the Silo business, are these priceless dog figurines. Some are gold and jeweled, but the majority are antique china—Copenhagen, a group of rare Meissen pugs, and old Staffordshire and Royal Worcester



Ellen Ballon, concert pianist, prizes miniatures

Miniature furniture and tiny glass animals are Miss Ballon's hobby, begun when she was recuperating in a London hospital from a broken leg. Best prize is a tiny drawing room set of Regency furniture, housed in a Regency cabinet; most recent addition to the animal family is Walt Disney's Jiminy Cricket

ells, dolls and antique clocks



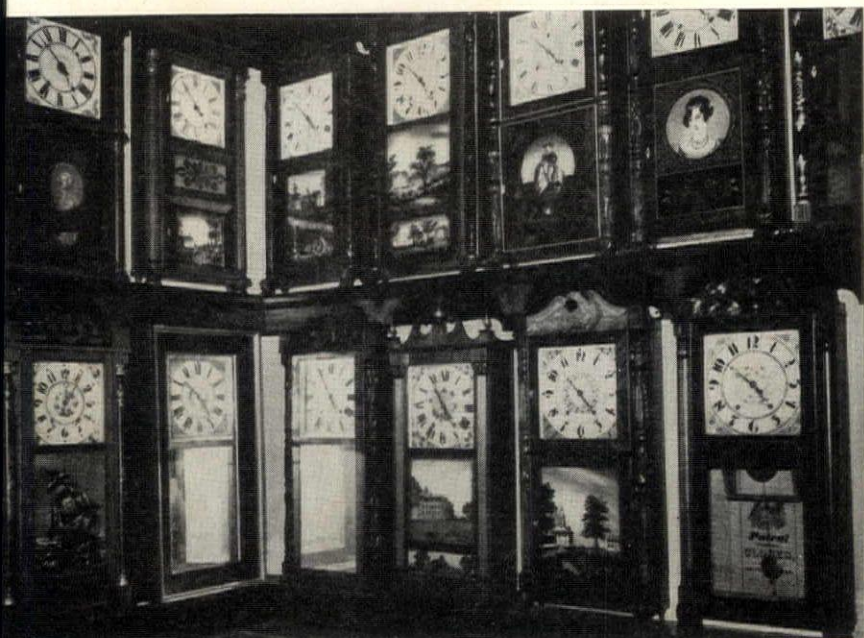
James Pendleton collects shells—hobby of antiquity

Decorator James Pendleton is latest in a line of shell-collectors which reaches back to the times of Aristotle. From his collection Nina Wolf has made these exquisite bibelots useful and ornamental, of fresh and delicate color, which are used with great brilliance in Modern, Baroque and Victorian room schemes



Mrs. Joseph B. Sheffield's dolls of all nations

Mrs. Sheffield, who is also decorator Margaret McElroy, treasures her dolls as colorful memories of her vacation trips. Here on the top shelf are European dolls; on the next, negro dolls of the West Indian islands, some with baskets of fruit on their heads; in the owner's hands is her favorite, a grass-skirted Hawaiian



Timepieces of long ago

Howard Palmer is an authority on two widely different subjects—mountaineering in the Canadian Rockies, and eight-day wooden-movement shelf clocks of Connecticut. The walls of his Rhode Island home are solid with clocks, by Eli Terry, Seth Thomas and other famous makers, collected and repaired by Mr. Palmer himself. At right are old brass-movement clocks



Some amusing oddities in furniture

Hollis S. Baker, manufacturer of fine furniture, tells
of his search for quaint and unusual antique pieces

THE borderline between that which is amusing and attractive and that which is grotesque is narrow and somewhat confused by personal taste. That most people prefer typical form in furniture designs is evident and understandable; for my part, however, I find great satisfaction in searching for humorous quips of the furniture designer's art in unusual antiques. Surprising are the places in which one may find them and the search is accompanied by gratifying glimpses of interesting new places and faces.

For example, the little chest (2) reproduced on this page brings back to me an unforgettable picture of the lovely little village of Seven Oaks. Situated in one of the most picturesque parts of southern England, Seven Oaks is typical of the interesting places to which the quest for the unusual has taken me. Not that the chest is particularly queer or amusing, but just, let us say, "different". You would think that it had eight small drawers—actually the drawer fronts are purely ornamental and they open as doors into a cupboard with a single shelf in the center.

One memorable day of my collecting life was spent wandering about the left bank in Paris, hunting for unusual Directoire or transitional pieces. My great find that day was an elaborate pouff (3) which fairly breathed nonsense and romance. Its carved base is ornamented with gold leaf.

On Fulham Road, in London, I found the amusing painted chair (5) with its back formed of quiver and bow on a crude lyre. It has a French feeling, but is English.

The Mayfair district of London was once a good hunting ground for small decorated tables which are unusual in

detail and really charming. Two such tables are shown. The first one (6) has a tilting top with a classic decoration and is supported by what appears to be three ram's horns in black with gold leaf decoration. The other (1) is a little table that was probably intended as a small dressing table. It offered some charming woman of a century ago an opportunity to consider herself in the mirror concealed under the top and to make the necessary repairs to her lovely face and elaborate coiffure. The feathers at the base serve no practical purpose and surely a more involved and less sensible method of supporting the top could hardly be devised. But sometimes it is pleasant to find things that are not too sensible.

The commode with wire doors (4) is perhaps an extreme example of unorthodox cabinet-making. It shows a strong classical feeling but probably at no other time would it have been supported by four legs placed in such an unrelated position to the balance of the piece.

Finally, there is an antique sedan chair (7) which was also purchased in London on Fulham Road. If it could only tell its own story it should be a fascinating one. All I know is that it was later placed in one of the fine houses in London with a velvet shelf and a silk lining to display some of the household treasures—probably in the Victorian days when such a gesture was considered good decorating taste.

My search for charming oddities in furniture design has been a long one and yet I hope it has just begun. For all these pieces show imagination and a flair for stylish interpretation, which is a worthwhile thing to consider, at least in small doses, for any room.



Some unusual antiques from the author's collection. 1. Dressing table, black and gold. 2. English chest; false drawers are really doors. 3. Directoire pouff with carved and gilded base. 4. Classic black and gold commode. 5. English chair with French

feeling; back is quiver and bow crossed on lyre. 6. Tilt-top table, its base formed of three black and gold ram's horns. 7. English Regency sedan chair; later, in Victorian days, used to house a collection of curios.

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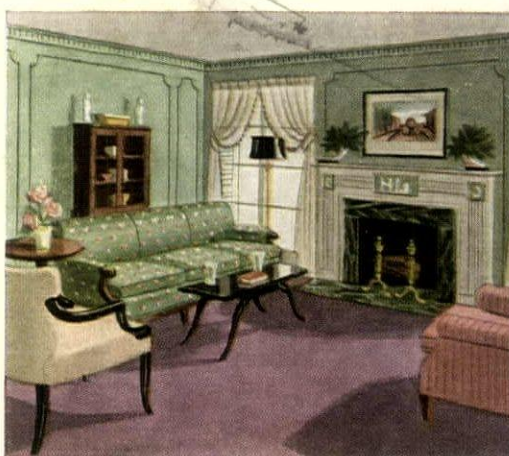
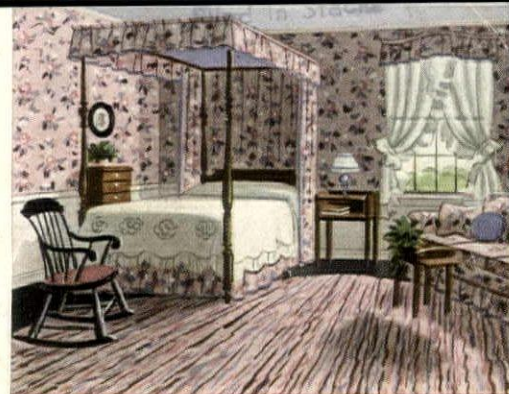
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