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ON THE COVER: Mr. and Mrs. Alfred Ducato's charming garden house in California was built by Germano Milono and landscaped by Thomas D. Church. Photographed by Roger Sturtevant. (See p. 50.)

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On the next 52 pages we present a wide-angled view of The American Idea, 1952

America on the move

The day that the recently-built New Jersey Turnpike opened, thousands of motor cars surged down its six concrete lanes at an average (and legal) speed of 60 miles an hour. Thus began another chapter in the story of America-on-the-move. Thanks to the automobile and our superb highways, Americans are able to enjoy the abundant life. We can work in the city, live in the country. Today, in the new Suburbias that are cropping up all over the land we are discovering a new neighborliness. In this 20th-century version, people share power mowers and paint sprayers and floor waxes. In putting the microscope to America 1952, we show you its pluses and minuses. The houses we publish here look different, are different. The glass house by Mies van der Rohe (page 44) represents his concept of today's living. In the city, it would be about as private as the waiting-room in Grand Central Station. In the country, however, it suits its secluded site to perfection. The Ducato pool-pavilion in California (page 50) is a paradise for indoor-outdoor aficionados. The tiny Bayer house (page 52) will appeal to those who hunger for serenity plus. On the minus side, the well-trained maid is joining the ranks of the Vanishing American. But even her disappearance from the scene is being faced with fortitude. With characteristic ingenuity we are inventing new patterns in entertaining—movable meals, electrical appliances that come to the table. And so it goes. Americans face today with resourcefulness; tomorrow with confidence. Which probably explains why our country is at once the envy and hope of the world.

Opposite

The New Jersey Turnpike noses westward

AERIAL PHOTO BY OSTERGAARD

EDITOR-IN-CHIEF

Alton Kromfield
THE AMERICAN IDEA IN HOUSES:

A glass shell that “floats” in the air

...A one-story, open plan
...Utility core, replacing basement
...Storage walls, replacing attic
...Automatic equipment that “thinks” for itself
...Glass walls for more sun, more view, more space
This may seem a curious house to you—unlike any you have seen before—yet it epitomizes the basic trends already influencing most new houses. Designed by architect Mies van der Rohe, it is one of the most uncompromising modern houses in existence. Basementless, atticless, suspended in air by steel columns, it is a single room, 54' x 28', entirely enclosed in glass. A partly cantilevered porch, (Cont'd on next page)

- Glass walls on four sides catch maximum sun, light, enjoy wide-angled view of fields, woods, river. Such exposure is practical because of modern heating equipment, insulation materials, methods.
- Four steel columns on the two longer sides of house (welded to steel frame of floor and roof) hold house about 4' above ground for best view.
- Kitchen equipment—two refrigerators, dishwasher, sink, waste disposal, two ranges—are fitted under a single stainless-steel-topped counter.
Outdoor living space is planned as precisely as indoor space

- Spaciousness is attained through the simplest possible plan. There are only four parts to this house—a glass-enclosed room, a central “core” to house utilities, an entrance porch, and a terrace.

- Travertine terrace for outdoor living also serves as entrance. Cantilevered steps lead to porch which provides a sheltered outdoor living area.

- Curtains veil glass walls of living area to shut out night.

and a travertine terrace add outdoor living space. Window walls provide a close communion with the outdoors. They also enlarge the interior visually. An “open” plan creates general spaciousness, allows the space to be used flexibly for entertaining, dining, sleeping. The concentration of utilities in one central “core” leaves the rest of the house free for living. The use of wear-resistant building materials and automatic mechanical equipment is insurance that the house will work for its owner instead of the owner working for the house.

Beyond these trend-setting characteristics, this is a house with a unique architectural spirit. The week-end home of Dr. Edith Farnsworth, it “floats” on a site overlooking woods and river near Chicago. Some five years ago, Dr. Farnsworth decided she wanted a place in the country to relax from her professional duties. She wanted a house that would be aesthetic in terms of today.

She submitted her problem to Mies van der Rohe, the pioneering purist who wrote “architecture is the will of an epoch translated into space.” The translation as expressed in Dr. Farnsworth’s house is a structure of implacable calm, precise simplicity, and meticulous detail. It could not be built in any age but our own since its realization depends on today’s building methods.

- The porch (to be screened later) extends living space outdoors. It has the same white painted steel frame, travertine floor, plaster ceiling as indoors.
- Terrace (below) is suspended on steel posts like the house itself.
• Double glass doors at front entrance are as simple and unpretentious as house. They ventilate interior together with floor-level windows at opposite end.
• Radiant heating coils (laid under the travertine block floor) outline the perimeter of the house and help keep the glass walls warm in winter.

• Utility core, organized as a control room, is center of structure. It houses furnace, warm-air heating ducts, flues, vents, water pipes, and drainage.
• Bathrooms, at either end of utility core, are enclosed by handsome panels of primavera wood.
• Kitchen cabinets run the length of the utility core. Fireplace is on the other side of it.
• Wall projections at either end of utility core mark off living, dining, and sleeping areas.

More pictures, page 96
Core encloses utilities in center of room, leaves balance of space free for living
A pool-pavilion can be a summer-resort-at-home

Mr. and Mrs. Alfred Ducato of Atherton, California, have tastes that are shared by the majority of Americans. They spend as much time as they can out-of-doors. They like to swim in their pool, cook their own meals at a barbecue. They want their garden to be as private and livable as their house. The logical landscape architect to carry out all this was Thomas D. Church, a man who long ago broke with traditional garden design and unimaginative solutions. His approach to the garden parallels that of a modern architect planning a house. Mr. Church’s first question is “What does this garden do for me—or for you?” The Ducatos’ garden is a good illustration of this philosophy. Its meandering green areas punctuated by unusual trees (ginkgos, tree ferns, a mugho pine) lead to the pool area. Easy-to-grow flowers (see opposite) emphasize the pink and black color scheme of the pavilion, which was designed by architect Germano Milono on wide, “floating” lines. A cozy fireplace corner, deep modern chairs and sofas covered in denim, and a home-built barbecue make the large lanai inviting, livable. Here Mrs. Ducato cooks delicious meals, and here, even when they have no guests, the family often spends the entire day reading by the fire or listening to music.
• Poolside living is shown at its best in this swimming pavilion. The unusual garden house has a large living room, two dressing rooms, kitchen in which to prepare movable meals, Terrace for sun bathing frames pool.

• Horizontal roof-lines painted bright pink are a sharp contrast to the black-stained redwood walls of the house.

• Low, curving hedge of lodense privet (30" high, 30" wide) is a year-round green fence between garden house, main house.

• Behind the hedge, masses of hydrangeas repeat pink shades of terrace furniture and roof, are spiked with blue agapanthus.
This little mountain house represents one of the most widespread American dreams—"getting-away-from-it-all" to a place where you can have serenity and repose.

It was designed by the owner, Herbert Bayer, outstanding painter and designer, who wanted a studio near his house, yet far enough away to guarantee solitude. His retreat is at the end of a short winding drive up the mountain from Aspen, Colorado, where he (an expert skier) and his wife, Joella, live. It enjoys an inspiring view of meadows and mountain slopes, is clear of clutter, has excellent work and storage arrangements. The ceiling slants and the walls flare out to catch the maximum north light. Paintings, instead of being hung on walls, are suspended from the ceiling in order to create breaks between "working" and "relaxing" areas. The variation in floor levels and flooring materials (oak and red sandstone) demarcates areas without use of walls. Gordon Chadwick was the architect.

THE AMERICAN IDEA IN HOUSES continued

Colored sliding-panels control light perfectly in this house

Opposite

Perched halfway up Red Mountain, the Bayer studio is well protected, has a view across the valley to the ski slopes beyond. Interior light in regulated by movable, hanging panels made of translucent plastic.

- The "relaxation" area has a built-in couch and seat, to enjoy the view. It is sunk two feet below the floor, further separated by suspended paintings. Center fireplace radiates heat in all directions.
- The plan (left) shows "working" area in northeast corner, with easel and worktable parallel to east wall, to get northern light; storage shelves across entire west wall are hidden behind curtains.
- North panels are white to avoid reflecting colors on the easel.

More photos page 100.
This small year-round house uses a butterfly roof to increase its window area.
Every season of the year brings Mr. and Mrs. Arthur W. Lamm a new lease on life-in-the-country, now that they have a small house on their 5-acre site at Croton-on-Hudson. Since the house is high on the slope of a hill, there is a clear view of the river down below and the surrounding woods. The Lamms wanted to feel as if they could reach out and touch the woods from any part of their house, so architects Sanders, Malsin, Reiman, gave them wide-angled windows, continued interior walls beyond the rooms to shield the windows from the sun, painted these extending walls white inside and out—all of which gives the house a sense of unlimited space. The interiors are designed for minimum upkeep. In summer, the Lamms entertain informally on the flagstone terrace. A screened porch gives them a third “dining room.” There are two separate guest cottages and a garage.
A simple plan makes the most of small space and a superb setting

- Cypress paneling, split-bamboo curtains, white ceiling and walls, make the bedroom seem more spacious.
- Chest tailored to the room holds clothes, books, and telephone.

- Chimney divides the bedroom from the living room, below, and provides a fireplace for each.
- Utility cabinets are built into the fireplace wall of the bedroom. Storage space for logs is between the rooms.

- The ceiling slants up toward a window wall, so the living room focuses on the view and seems larger than it is.
- A band of windows under the high eaves lets summer breezes in at ceiling height without interfering with curtains. Side casement windows admit air for additional ventilation.
A butterfly roof has the same effect as pulling up a blind. It makes a small house like this one seem much larger and lighter. Because the roof slants upward, it allows space for a band of ventilating windows in addition to the picture window.

Through the large, plate-glass window, the dining room overlooks the rock garden, has good light.

To get the year-round benefit of the view, the Lamms push their dining table right up to the window. The table has two removable end leaves to save space.

Oak floors are stained black and waxed for easy cleaning. Chest has plastic front.

Built-in cabinets line two walls of the kitchen, leaving free space for easy access to dining room and screened porch where meals are served in summer.

Separate, stainless-steel oven and top-burner units were installed at counter height, so they are easy to reach.

Through a wall-to-wall window, Mrs. Lamm can look into the woods while she works in the kitchen. She has a home freezer for modern "putting up" of her vegetables and fruits.
Sunday brunch
by the man-of-the-house

As the husband of a well-known cook, I should probably not express myself on the subject of eating, let alone try my hand at cooking. But I am frequently annoyed by those philosophers who attack the good American breakfast. Of course, I am quite willing to join them in condemning the hit and run version of coffee-toast-orange juice. There's another kind of breakfast, however, that is so pleasant, sociable, and impressive to important customers from out-of-town, that I place it first on my list of meals that men enjoy. I refer, of course, to the masculine version of the "brunch." So when I'm doing it myself, I just say "Noon on Sunday" and let it go at that. What more, after all, can be said? Noon on Sunday is a good time for entertaining men; they've had their full sleep, and are ready to be sociable. There is no need for formality: some of the best dishes for this occasion are cooked by the guest himself. Furthermore, Noon-on-Sunday parties aren't in the upper expense brackets, which is an important consideration to the man who has just struggled through the January bills and now faces the fifteenth of March. Here are the menus:

1
Milk punch
Chicken omelet with Virginia ham
Baked hominy
Anchovy toast
Fruit melange
Coffee

This menu is executed in the kitchen but maintained at peak flavor at the table with automatic appliances. You can frizzle the ham and keep it warm on an electrically-heated platter, and the baked hominy and chicken omelet stay just right in the electric casserole or chafing dish. Or you can use twin casseroles on a tray that keeps hot.

2
Sherry fizz
Farina muffins
Giblet stew with coddled eggs
Crumb cake
Café au lait

This meal is handled with the able assistance of a blender for the shrub, an electric grill, and an automatic coffee maker on the table, from which the guest helps himself. I mix the pancake batter myself in the kitchen beforehand and then let the guests have the fun of cooking their own on an electric griddle right at the table.

Now, as to the recipes: some of these may seem a little unorthodox, because they are the result of a long process of evolution. They are delightful, though, because all of them are simple and correspondingly fresh and full of flavor.

(Continued on page 115)

Opposite: What you need for menu 1,
Sunday breakfast-lunch, American plan.

Above: What you need for menu 2

Above: What you need for menu 3

3
Fruit shrub
Rice almond pancakes with shad roe
Bacon
Fruits with cheese
Coffee

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(Continued on page 115)

Shopping information page 124
Casseroles by the lady-of-the-house

With several good recipes for casseroles under your thumb, you can escape from last-minute kitchen maneuvers and be free to enjoy your guests while the food stays hot and appetizing. Prepare a casserole before your guests arrive, pop it into the oven, and serve it when you’re ready to eat, in the dining room, living room, or (in summer) on the terrace. There are electric casseroles, as well as many attractive heat-proof dishes which you can buy in any size from generous casseroles to individual ramekins, made of earthenware, glazed pottery, or glass. These are efficient cooking utensils, yet are so well-designed you can bring them to the table without a second thought. Keep them hot until you’re ready to serve dinner, on one of the electrically-heated tables or trays, or over canned heat, an alcohol burner, or candle warmer on a buffet table. Here are four recipes for tempting casseroles (any one of which is as satisfying as a five-course dinner) with suggestions for salads and desserts to go with them. You’ll find that all of these menus are easy to assemble and to serve, without the help of a maid.

1
Oysters Claremont
Buttered toast
Relishes
Green salad, French dressing
Winter compote
Coffee

2
Stuffed celery
Beef pie Cavanagh
Buttered whole-wheat rolls
Wine jelly
Coffee

3
Hungarian casserole
Tossed green salad,
French dressing
French or Italian bread
Almond baked apples
Coffee

4
Chicken and ham casserole
Buttered toast
Tomato aspic salad,
French dressing
Philadelphia peaches
Coffee

For recipes, turn to page 108

If you have no dining room, make a virtue of casserole meals, served wherever you like

Individual Howe tables, set up in the kitchen or pantry, can easily be carried to your favorite chair, as shown above. The table on wheels rolls your casserole meal to you, and, even more important, keeps it warm until you’re ready. Give each guest a flower in a small vase, a different color of linen mat and napkin. These set off the Castleton china and Brodsgard glass. The net result of this kind of movable meal is a pretty balance between informality and elegance, achieved with a minimum strain on the hostess. Shopping data on page 124.
**THE AMERICAN IDEA IN KITCHENS:**

... Less bend, less stoop, less steps
... Storage cabinets within easy reach
... Food and utensils grouped where you need them

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Above: “String plan” shows backtracking in poorly-planned kitchen.

Opposite: Well planned kitchen will save time and reduce steps


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**Operation meatloaf**

Does your kitchen work for you, or against you? Today, despite revolutionary changes in equipment (decentralized cooking units, frozen foods, ready mixes, organized storage), your kitchen still requires careful planning if you want to avoid unnecessary mileage. Interested in helping you to improve your health and conserve your energy, H&G suggests that you make the “string plan” test in your own kitchen, following the diagram designed by the American Heart Association which we reproduce here. First draw up a floor plan of your kitchen units. Next decide on a recipe you prepare frequently (meatloaf, cake, soufflé). Now trace your steps from one unit to another, from sink to refrigerator, work table, storage shelves, cook books, utensil drawer, etc., etc. Note where the string begins to resemble a “cat’s cradle.” This probably means that you are doing unnecessary backtracking. Jot down your duplicate motions, then see what steps you can eliminate.

For example, if you prepare salad daily, you probably have your lettuce, tomatoes, etc., in your refrigerator, but the herbs, vinegar, and oil may be in another side of the kitchen, your paring knife on still a third. Good planning can cut down your steps.

Have you ever thought of using the bottom shelves of kitchen cabinets for your children’s toys, the middle shelves for TV or radio, the upper ones for pots and pans? Another good idea is to sort out everyday china from party china; to separate supplies in current use from those you keep in reserve. Store things that are used with heat (canned goods, platters, pot lids, etc.) near the stove. Group together ingredients used in baking (flour, rolling pin, measuring cup, baking pan). If you apply these same principles to ironing and cleaning equipment, you’ll discover that your own time-saving “string plan” will pay year-round dividends.
Good equipment is the key to efficiency

It's one thing to cut down on waste motion in your kitchen, but it's another thing—and just as important—to choose carefully the equipment that goes into it. Obsolete or poorly-designed equipment can hinder you, frustrate you, and add hours to your job. Here are good cooking units and cabinets, to help you work efficiently.

**BUILT-IN OVEN**
- Convenient oven height eliminates stooping to baste the roast. Western-Holly's gas oven, separate cooking top are built into Kitchen Maid cabinets.

**GLIDING POT RACK**
- You'll never fumble for pans if you hang them on this gliding holder that pulls out and returns easily. It's made by Mutschler.

**RANGE AT EYE LEVEL**
- This oven (large enough for a 35-lb. turkey) is at eye-level height. Prestine's self-contained cooking tops can be had in pairs, placed as you please for greatest efficiency.

**COUNTER HEIGHTS TO SUIT**
- Build counter heights to suit your working habits—high if you stand up, low if you sit (fit stool in the space underneath).
**LIFT-SHELF FOR MIXER**
- Mixer stored in its own cabinet, on shelf that lifts up with almost no effort. Large drawer below holds accessories. Cabinet by Kitchen Maid.

**GLIDING VEGETABLE BINS**
- Gliding vegetable bins make easy-to-reach and well-ventilated storage for those fruits and vegetables that don't need refrigeration. Mutschler.

**ELECTRIC IRONER**
- Electric ironer covers as much area as 11 hand irons, needs only a light pull on handle to press down, a push to release. It's at a comfortable height, so you can work while seated. When not in use, G. E. ironer fits in cabinet, gives extra work surface.

**FINGERTIP CONTROL**
- Cabinet doors lift up at the touch of a finger, are held open by spring action. Inside light goes on automatically. By G. E.

**TWIN OVENS**
- In a larger household, have two oven units (these by Landers, Frary & Clark). Install them, with cooking top, in St. Charles storage cabinets.
THE AMERICAN IDEA IN KITCHENS

Right

SLIDING SHELVES
- Pots and pans slide in and out on roller-bearing shelves in cabinets by Mutschler.

PULL-OUT TABLE PLUS STORAGE
- Unfold the table top which is concealed in this Mutschler cabinet, and you have a 23" x 22" dining surface for two people.
- Cabinets beneath enclose storage shelves.

REVOLVING SHELVES
- Like a Lazy Susan, these Ames shelves put condiments and seasonings within easy reach. Install in any standard wood or metal cabinet.

Left

TV CABINET
- Beautycraft cabinet holds an Arvin TV set, raises it to eye level.

Below

SEPARATE GAS COOKING UNITS
- Kitchen Maid cabinet has recessed top, so Chambers top-burner unit can be set into it easily.
- Chambers oven fits into matching cabinet at convenient height.
- Wall cabinet gives extra storage.

SILVER-AND-BOTTLE CABINET
- This Beautycraft cabinet has tarnish-proof tray for silver. The two drawers and cabinet can be locked.
- Bottom section has bottle dividers.
- Planning desk slides in and out.
If predictions are correct, in another year only one U. S. family in every forty will have a full-time maid or household worker. It stands to reason, then, that if you want to keep an intelligent maid you must pay standard wages and make working conditions pleasant. Your kitchen and pantry should be equipped with modern appliances and labor-saving devices. The maid’s room should be attractive. It might be a bed-sitting room and include a comfortable studio bed, a good reading lamp, a writing desk, a radio, and closet space. Remember that your home is your maid’s home, often her only home, and the more you can do to make her feel that, the more permanent and rewarding your association will be.

However, no matter how cozy your relationship, you must recognize that it is also a business arrangement and that you have the same responsibility as any other employer. It is now mandatory to have Social Security insurance for household employees. Although they contribute one-half of the 3% payment, you are responsible for sending in the entire amount to the Collector of Internal Revenue. Good sense and common decency will make the wise employer look after her employees if they are ill. This is the time when they most need their pay to tide them over. When your maid is ill, check her progress and see to it that she gets medical care, nourishing food.

One of the reasons that many young women do not wish to go into domestic service is because they feel that there is a social stigma attached to it. There is no reason on earth why household work should not be on the same level as work in a department store or factory, given sick benefits, definite hours, stated time off, paid vacations, etc., etc. If this is done, household work will be able to hold its own with any other type of employment. In fact, when compared to living in a hall bedroom, eating in poor restaurants, working in crowded space, domestic service appears in a very favorable light. The advantages of home-cooked food, pleasant working and living conditions, and, above all, a friendly atmosphere cannot be ignored. They make domestic work attractive to intelligent people. One of the best ways to achieve such a millennium is to have a thorough understanding of what you expect from your maid and what she can expect from you, before she takes the job.

If you are a good housekeeper, you will schedule her work, setting one day aside for polishing silver and brass, another day for vacuuming, etc. However, it is unrealistic to demand top-speed, all-out effort for every working hour. Your maid is better able to cope with heavy jobs on certain days than on others—just as you are. These are factors to consider in establishing a happy relationship. She should have specified time off. And if for any reason she is on call until late at night, she should have that time made up to her later on. When you are having a party, discuss the preparation with her, tell her which china you want to use, how to arrange the flowers, how to serve the canapes, etc. In doing this, you will give her enthusiasm for her job. Never forget to thank her when your party does go well. Her interest will be kept high if she knows you appreciate her.

If there are children in the household, your maid’s good nature and dependability contribute enormously to your peace of mind and the happiness of your family. It is of paramount importance not to change help often since children, faced with a parade of new people, are apt to feel insecure. Discuss your children with the maid when you engage her. Have her meet them, possibly spend an afternoon with them. Try to get an idea of whether your children and your maid are going to like each other. Remember that when you choose a maid, you are really choosing a member of the family.
THE AMERICAN IDEA IN KITCHEN HELPERS:

Push-button paradise for U. S. housewives

1. Automatic pop-up Toastmaster with crumb tray, toasts evenly
2. Chromium Osterizer chops, mixes, blends, for soup and purée
3. Automatic “Food Crafter” has glass bowl, fingertip control
4. Shur-Edge stainless-steel knife keeps its keen edge for years
5. Ekco can opener gives a good hold with plier-type handles
6. Kenberry chromium tongs grip-and-lift your hot vegetables
7. Robeson knife with serrated edge cuts grapefruit neatly
8. Ekco’s slotted, stainless-steel whip also drains vegetables
9. Lightweight, GE steam iron saves pre-dampening of clothes
10. Republic plastic jar for frozen juices has pouring top
In an effort to free the housewife from kitchen drudgery, U. S. designers have come up with ingenious short cuts. There's no end to the electric appliances, easy-to-handle utensils, efficient gadgets that save her time and energy. We are constantly devising better ways to beat, mix, whip, mash, peel, toast, freeze. We have everything from colanders to countertops in materials which are easy to clean. Here is a counterful of U. S. kitchen devices—some of them shown in action.

11. Colander is new in red Styron, easy to wash and to store
12. Plastic freezer box (pint- or quart-size) can be re-used
13. Individual Plastray cups for ice cubes are sturdy, flexible
14. “Food Crafter” juicer, plastic pitcher, takes grapefruit
15. Presto 4-quart aluminum pressure cooker cuts cooking time
16. Pyrex double boiler saves you lid lifting and is easy to clean
17. Electric hot plate by Westinghouse has two burner units
18. Presto timer counts minutes from 1 to 60, calls the cook
19. “Nee-Action” peels vegetables and French-slices beans
20. GE Textolite countertop molded in one piece; up to 6' long.
THE AMERICAN IDEA IN BATHROOMS:

... Space for dressing and relaxing
... Floor and wall materials which are easy to maintain
... Ample storage space for all bathroom supplies

A bath with a view

If your notion of a bathroom is a Spartan 6' x 6' cubicle, this Sybaritic example may not be for you. But if you are a soaker and splasher and like to dawdle over dressing, you can get many pleasant, self-indulgent ideas from it. Designed for HOUSE & GARDEN readers by the Libbey-Owens-Ford Company, it is a bath-within-a-bath. Tub and shower are on a platform enclosed by floor-to-ceiling glass partitions. You can splash in all directions in this bathing area or, if you like, you can use it as a steam room. The two inside walls are structural glass (white and Driftwood). The outside walls are transparent (they could be frosted). Another luxury is the terrace, joined to the room by a sliding glass panel. From your bath you can step straight into a sun-bathing patio outdoors. A hedge or fence gives you privacy. Heating coils which warm the tile floor of the bathroom run out to this terrace so that it can be used in cool weather. Other trend-setting details: the lavatory and long countertop hung from the wall: overhead and underface lighting of the mirrors; indoor-outdoor planting; sun-tan lamp which can be lowered over bench.

This bathroom has its own private patio

- The private, outdoor patio is about the size of the compartmented bathroom to which it is joined.
Outdoor terrace for sun bathing is joined to bath-dressing room by sliding glass panel

- Tub and shower are in a bathing compartment enclosed by glass walls. It can serve as a steam bath which is large enough (6' x 9') to let you splash uninhibitedly.
- Window wall lets you enjoy light and view. Draw curtains and screening hedge give privacy.
- Closet (6½' x 18") stores bulky supplies. Compartment above basin conceals mirror lights, holds toilet articles.
- Heating coils under tile floor give warmth underfoot.
- Coils are also laid under outdoor terrace to add warmth for spring and fall sun bathing.
- Structural glass walls clean easily with damp cloth.
Hypericum Hidcote bears profusely from June to October

Starking Hardy Giant Sweet Cherry withstands drought, cold

Panamint Nectarine is a heavy bearer

Armored Strawberry is uniform in size, highly productive

Astilbe Koblenz is suited to sun and shade
Spring 1952 brings hardier fruits, longer-lived perennials

Flowering shrubs and perennials are the mainstay of today’s garden planned for easy upkeep. You can depend on them to grow and bloom for many years, rivaling trees in their contribution to your permanent garden plantings. Each year you are offered a brand new roster to choose from. They all have been carefully bred both here and abroad for qualities of long life, color, and hardiness. These cultivated descendants, so far removed from their wild beginnings, should be planted in groups large enough to make an effective display, whether you are starting a perennial bed or shrub border or renovating an established one.

In some cases you may wish to use a single plant, tall and colorful, as an accent. This year two fine yellow flowering shrubs are important news. Forsythia Lynwood Gold, first grown in Ireland and introduced this year to American gardens, bears great quantities of well-formed golden yellow blooms on erect branches, growing to a height of 5’ to 7’ according to climatic conditions. Its clear rich tone will make it a pleasing companion to the pale yellow forsythia, Spring Glory, in many gardens. Hypericum Hidcote, from the Hidcote estate in England (HOUSE & GARDEN, June, 1949), is a low, twiggy shrub about 18” tall and about the same in diameter. Its bright yellow cup-like flowers, fragrant and profuse, bloom from late June until mid-October. In temperate parts of the country it will reach a height of 3’ to 4’. While it will freeze back to the ground in cold winters, it will resume its growth in the spring. Try it in the foreground of your border. In perennials you will find six new asters to increase your range of blue and rose tones: Jean, a deep blue dwarf, 12” to 16”, useful as edgings; Eventide, deep violet-blue, tall and erect in growth; Melbourne Magnet, heliotrope-tinted, almost double 2” flowers on a 4’ plant; (Continued on page 122)
Low-upkeep building materials give variety to small outdoor rooms

This yard uses paving and bricks

- Brick walls, painted white, form a sun trap for the woody vines which cover them, in Mr. and Mrs. Alexander Liberman’s New York garden. Ground covers and low shrubs fill side and back beds. A picket fence gives complete privacy.
- Brick walks between the four center beds make this 17’ x 40’ garden seem bigger than it really is. Bricks also outline borders, keep ground covers from spilling into the flagstone paths.
- Potted geraniums in the center beds, bright pink against the dark green foliage, supply color in the spring and are easily replaced with other potted flowers, other colors, as seasons change.
Gravel carpets and raised brick beds make the most of little space

- Raised brick flower beds serve as retaining wall in this 18' x 30' garden, are filled with early flowering trees and perennials. Peonies and roses follow in summer to repeat the pink, lavender, and white color scheme of the indoor rooms.
- Gravel makes a pleasant, soft-treading carpet in the open area which lends itself easily to outdoor entertaining. Gravel carpet extends from step of the brick terrace to the foot of the garden.
- Wood fence at far end supports pink climbing roses, shields lower-level plantings of perennial and flowering shrubs. This garden was designed by landscape architect Rose Greely for Mr. and Mrs. W. Elmer Bacon, Jr., of Georgetown, Washington, D.C.

Stake fence, brick floor shape a terrace

- Bricks, laid end-to-end, create a textured floor for this 12' x 17' terrace. A low fence of stained wood posts zigzags between terrace and garden. Concrete curbs around the bases of the trees conserve moisture and complete the geometric pattern.
- This terrace was designed as a year-round living room by Garrett Eckbo, landscape architect, for Mrs. Robert Mandel, in Beverly Hills, California.
Make nature work for you by planting the “natives” of your soil

If you’re planning a woodland garden, the first step is to list the flowers and flowering shrubs that are native to your region. There are clear-cut boundaries which mark where the dogwood begins and the redbud leaves off. You can’t grow hepaticas in anything but a northern climate, or make unreconstructed southerners flourish north of the Mason-Dixon line. Next, consider the kind of terrain you have to deal with and the trees that are already on it. Because trees control the amount of sunlight that lower plants receive, they will govern your choice of plants. Juniper country, with its contrasts of sharp light and deep shade, won’t do for flowers that thrive in the filtered sunlight of a birch wood. If you have hardwood trees that are heavily leafed in summer, choose the spring-blooming flowers that enjoy their brief season-in-the-sun when the branches are still bare. In such a woodland, the small flowers will be followed by flowering shrubs which go out of bloom just as the taller dogwoods, sassafras, and magnolias come in. In any woodland, judicious thinning and clearing of brush will improve natural conditions without destroying the character of the land. Your reward will be an enchanting garden which, once established, will maintain itself for many years. Turn to page 120 for an article by Helen S. Hull on the preparation and planting of a woodland garden.

This is nature’s light-and-shade plan

A typical woodland consists of four layers of trees and plants. Due to the fact that they come into bloom and leaf in the order of their height, each one gets its share of sun. Ground covers (1) stay green all winter. In earliest spring, the woodflowers bloom. They are shadowed by the flowering shrubs (2) which, in turn, give way to the “understory” small trees (3). As the taller trees (4) come into leaf they block out the last sunlight.
Try these plants along your woodland path

English primrose

Bloodroot

Ferns

Cinquefoil

For descriptions of the above and other woodland plants, see page 118.

VON MIKLOS
Power tools and scientific plant foods help to improve on nature

Your garden is as much a part of the community as you are. When your lawn is green, your hedge cut, and your plants healthy, you enhance the value of your property, get pleasure from it. Thanks to today’s inventions, the upkeep is not too arduous. Your special assistants are the power units which can till and cultivate and mow for you. There are also easily applied sprays and dusts, plant foods to take the place of slow-ripening compost. In other words, the same thing has happened in gardening as happened in the kitchen. When the professionals walked out and you walked in, a transformation came about. As shown below, gardening today is anybody’s job.

Cut with a power mower
Now that the power mower has taken over grass cutting, all you have to do is adjust the mower to the cutting height you wish and then show it where to go. It saves you time and energy and it will make your lawn “carpet” smooth.

Give grass a long drink
Instead of spending hours with an awkward hose, you can enjoy a cool drink on the terrace while an automatic sprinkler waters your grass. Newest models have a good watering range and insure deep penetration without puddles.

Trim with a steady hand
You can say goodbye to uneven hedges if you plug in a pair of electric shears. You simply guide these along your hedge, ornamental trees, or shrubs, and they turn out trim lines which will give your yard a professional look.

Weed with a spray
Weeding may be good for the waistline, but it is a discouraging task during hot summer months. It’s easier to conquer weeds by using a spray wherever they crop up, along gravel walks or driveways, over a large area of grass.

Know your sprays and dusts
Your best conspirator against insects and fungus which attack vegetables, fruits, and flowers is an insecticide or fungicide. The strategy: dust or spray early, and continue applications at intervals throughout the growing season.

Balanced menu for plants
Unlike Topsy, who “just grew,” grass, plants, and vegetables require scientific diets in order to reach full growth. With balanced plant foods, you can put back lost elements into the soil and grow better-quality fruits, vegetables.
Rediscovery of our own folk songs

Thanks to the efforts of balladist Burl Ives, U.S. folk music is now part of our school curriculum. Here Mr. Ives describes folk music in relation to our national history.

Just recently in Korea, the Americans were surrounded by the enemy. There was no way out, for the bridge which would have provided an escape had been blown up. Death or capture seemed inevitable for the whole division. But the mighty arm of our Air Force came on the scene, transporting a bridge of four spans by air, and the entire American group escaped over it, salvaging their vehicles and equipment.

By all standards this was a heroic and dramatic affair, yet it is yesterday's news and forgotten. Before any heroic action can become a part of our national memory, it has to be transmuted into some other form—a tale, a song, or a painting. Some creative or interpretive process such as the song Rodger Young, which immortalized the name of that gallant hero of World War II, will have to ripen before this particular exploit will become a permanent part of our common national memory. When this song has entered into the life of the American people, it will be a folk song. For I define a folk song in this way, irrespective of its origin. The only other way I know is in terms of quality, and recognition of this quality comes by experience and familiarity.

Do not misunderstand me, all folk songs are not about historical events. Their subject matter is as great in scope as the entire realm of human interest, desires, loves, hates, and jokes. When I was abroad recently I was struck by the fact that when you ask a Frenchman, an Englishman, or a Swede to sing you a song, he will sing you one of his country's folk songs. But these same people told me they had not been aware that America had a body of folk music, because if they asked visiting Americans to sing them an American song, the selection was usually one of the current hits, which, while it might have charm, beauty, or humor, did not reflect any knowledge or pride in national musical culture or history. I believe this is because Americans as a whole are unfamiliar with their own folk music. They have never had a chance to learn it, and circumstances have not exposed them to it. Yet it is true that our folk songs constitute a treasury of exquisite melody and poetic lyrics. These songs are coming more and more to be accepted musically as proper material for the recital stage, and for integration with orchestral arrangements. The fact is that they have been used for years as thematic material in serious orchestral works.

Granting all this, it became increasingly impor-
Our American heritage

In the recently opened Winterthur Museum, Henry Francis du Pont has given to the nation a panorama of American taste in decoration—100 rooms that span 200 years.

To appreciate the extraordinary beauty and significance of Winterthur Museum, one must know something about its founder, Henry Francis du Pont. Since he was born 71 years ago in a rambling house near Wilmington, Delaware, where the first du Ponts from France established a small powder mill on the Brandywine River, one might have expected that he would grow up to be a successful industrialist, but not necessarily a great horticulturist and authority on early American taste. Like most American boys, young Henry was an avid collector of birds' eggs. From this early curiosity his interest spread to such diversified subjects as postage stamps, Holstein cattle, woodland flowers (Winterthur's azaleas are rated among the country's finest), and European antiques. But each of these enthusiasms gave way in turn to a growing appreciation of the decorative arts in Colonial America. During the past thirty years Mr. du Pont has spent much time and a vast fortune assembling a remarkable collection of early American furniture, woodwork, paintings, fabrics, silverware, pewter, china, and glass, fashioned by Colonial artisans and cabinetmakers between 1640 and 1830.

Whatever Henry Francis du Pont touches, he does thoroughly, knowledgeably, and with warm, sympathetic understanding. As a result he has gathered under Winterthur's roof more than 100 beautiful period rooms, furnished as they were when originally lived in. These show the growth and changes of taste through two turbulent centuries. The Winterthur collection, like a group of ancestral portraits, begins in the sturdy, oak-hewn rooms of New England in 1640, and ends with the elegant classic revival of the Empire period in 1830. It is a magnificent panorama, a testament to the discernment of the man who created it, and, in H&G's opinion, is the greatest single contribution to our American Colonial heritage since the restoration of Williamsburg.

When you visit Winterthur (pronounced "Winter-toor") you will see the personal possessions of Colonial merchants, judges, sea captains, generals, scholars, clergymen, country squires and their ladies. Part and parcel of our history, this collection links us tangibly with the America of the past, provides nostalgic inspiration for our homes today.

For an article on Winterthur by Joseph Downs, the Museum's curator, see page 106.
Colonial interpretations of English fashion are mirrored in the fine design and opulent decoration of these mid-eighteenth-century American rooms.

In the Port Royal parlor, named for a house in Frankford, Pa., built in 1762, the pair of Colonial Chippendale sofas, Governor Penn armchair, superb Gratz family highboy and matching lowboy are among the choicest examples of Philadelphia pieces known. Carpet is a 17th-century Kuba.

This rare Chinese wallpaper, painted about 1770, forms an exotic background for Chippendale style furniture in the Chinese parlor. Eighteenth-century porcelain and crystal candelabra ornament the table. The hangings are rich 18th-century green silk damask.
Early colonists lived in oak beamed rooms, used pewter utensils, enjoyed simple comforts

Opposite
Queen Anne influence is seen in this New York dining room of the mid-1700's. Colonial woodwork came from New Hampshire, much of the furniture from New York. Indigo blue-and-white linen covers the chairs. On table, Irish sauceboats, 18th-century pewter. Pottery is English delft. Note arched panel doors on Dutchess county cupboard. Bristol punch bowl is inscribed "George Skinner, Boston, 1732."

Above
In an 18th-century kitchen, a Pennsylvania sawbuck table with Gothic lines is flanked by Windsor chairs, holds trenchers (plates), wine bottles, green glass tumblers. Choice pewter (200 pieces ranging from a baby's bottle to a church chalice) is the finest collection in the world.

Left
Here, in 1640, lived Thomas Hart of Ipswich, Massachusetts, amid hewn oak, plastered walls, massive chairs, simple comfort. On his court cupboard are Lambeth delft sack (wine) bottles, posset (spiced ale) pot. On the table, a Cairene carpet.
Domestic life in early America progressed from rugged simplicity to luxury in homes which expressed the New-World yearning for Old-World richness.
Embroidered silk panels, pagodas, Chippendale chair in late 18th-century Chinese hall.

Sheraton bed, Hepplewhite chairs, souvenirs of Benjamin Franklin in Franklin room.

Paul Revere tankards, West's Conference of the Treaty of Peace, du Pont dining room.

Spiral stair from Montmorenci House, N. C., 1812. Mahogany settee by John Seymour.

Unique Hepplewhite settee with shield back, 1796; French wall scenic, second-floor hall.

Folk art in early Pennsylvania room; bed has valances of Hessian soldiers in appliqué.

Du Pont ancestral damask bed hangings, Aubusson carpet, in Nemours bedroom, 1812.

Adam-style mantel, superb Salem sofa (one of two known), in Baltimore drawing room.

Pottery, pewter, stoneware shown in narrow-paned windows of cobblestoned Shop Lane.
Graceful chimney piece and paneling in the Chestertown room of the Chippendale period came from Maryland, about 1753. Rare, ship tiles by Sadler of Liverpool frame fireplace. Superb Newport furniture is by Townsend-Goddard. Teakettle was made for Cadwalader family. Coffee urn is Sheffield plate, c. 1760. Battersea enamel, Meissen porcelains add ornament. Carpet is an Oriental Ushak.

After the Revolution, the graceful style of Colonial Chippendale gave way to a classic revival. Begun in England by the Adam brothers about 1759, it also affected American taste.

Opposite

French in feeling, classic in taste, the Empire bedroom, c. 1830, is furnished with New York pieces. Regal brocade cascades from mahogany crown to matching headboard and footboard of low bed set along the wall. Tapestry carpet of floral design covers floor. More photos page 104
THE AMERICAN IDEA IN FURNITURE:

... Airy in feeling, sturdy in use
... Simple in design, relaxed in mood

For heavy duty furniture, a new light look

Sculptured lines

The arms of this lithe little chair have the sleek carved look of modern sculpture. A pin-like neatness is achieved by the simplicity of all parts. Designed by Milo Baughman for Fine Arts Furniture Company.

Lighter than air

V-shaped iron legs give a lighter-than-air look to this low-scaled table (of Philippine mahogany) and foam-rubber-cushioned chair. Both are made by Conover.

Outdoor look, indoors

Wicker back, fabric-covered cushion and iron legs give this lightweight tub chair an indoor-outdoor air that makes it useful anywhere. Tempestini designed it. Salterini makes it.
Movable furniture, multiple uses
Mahogany party butler with tray can act as a portable bar, or a serving table. With top closed, it becomes an occasional table which takes up little space. Baker

Furniture in units
Provincial furniture like this three-tiered captain's chest of cherry in a fruitwood finish can be purchased in independent sections. Kittinger.

Modular storage wall
Storage sections that hold everything from junior's toys to mother's best linens can be assembled in any arrangement you like. Designed by George Nelson for Herman Miller.

Space-saving furniture
Oval gate-leg table is only 18" wide when closed, yet seats eight people when opened. Pared to contemporary simplicity, it is beautifully made in walnut, fits into rooms of any period. Dunbar.

Floating look
Leather-covered seat and back of this delicate chair seem to float in air, but are firmly joined to the spare maple frame, accented with touches of walnut on arms and leg ends. This was designed by Finn Juhl for Baker.
THE AMERICAN IDEA IN GARAGES:

... Storage for household articles as well as cars
... Automatic equipment for easy operation
... A workshop as well as a garage

The garage has become the front entrance

Most of us would find it impossible to shop, visit, take the children to school, catch the early morning train to town (or meet the 5:45 p.m.) without a car or two. This motor-borne life of ours is rapidly affecting the design of our houses. Because the car is so indispensable, the garage has been built into the house for easy access. It is located at the front, not at the back of the lot as the old-time stable was, and in many new houses it serves as the main entrance. The house shown below is an example. This has a number of advantages today. It offers shelter between garage and front door. It shortens the driveway and minimizes maintenance, which means less repair and snow shoveling. It may provide parking space off the street for guests' cars. It is a barrier between the street and the house, helping to screen outdoor living space. The garage has not only taken on a new architectural importance, it has also acquired new usefulness as storage space. Instead of a catchall heap of toys and garden tools, it now has compact storage walls. It is also used as workshop or hobby room. Study these four pages as a guide to a good garage.

Open carport is combined with front entrance

The garage used to be a poor relation, behind the house

Sheltered space for several cars and a covered passage to the entrance door creates an attractive front. There is also ample parking space. The house, by architect Pietro Belluschi, has a center courtyard; carport helps to enclose it along the front.
Make your garage easily accessible

This two-car garage is attractively incorporated into a traditional house, designed by Walter Durham, architect. As the garage adjoins the kitchen, there is no need to go outdoors. The door swings effortlessly overhead. Circular drive lets cars in and out without backing.

Open your garage doors from a button in your car

By radio control (through a transmitter in the car, a receiver and electric motor in the garage) you can open or close an overhead door, turn garage lights on or off.

Save snow shoveling with heat coils in drive

Hot water or steam pipes laid under the entire drive or in car tracks will melt snow, ice. They can be connected to house system or you can use separate heat coils.

Create a convenient car shelter by extending the house roof

This drive-in carport is also an adroitly planned service entrance in this house by architect Perry Duncan. Steps lead down to the kitchen door and give access to the house under cover. An 8' x 8' room off the carport stores terrace furniture, garden equipment; space under carport holds trash cans, fire wood.
BAD: Swinging doors may damage your car in high winds.

BAD: Swinging doors mean snow-shoveling to open garage.

A good garage door opens effortlessly

To get out of your garage to catch the 8:15 train, you need a door that operates easily. An overhead door that opens automatically (as you turn the handle) and lifts up to the ceiling is an obvious improvement over swinging doors that have to be held open. It isn’t likely to sag, won’t be blocked by snow or battered by wind. These doors, on which the hardware does the lifting, are ready-made in stock sizes (or custom-made). Sizes include the 8½’ and 9’ wide doors needed for today’s motor cars. Wood and metal doors are weathertight.

GOOD: Garage doors, in sections or solid panels, lift at touch, slide up overhead.

BAD: Short garage does not leave enough space to walk around car, does not allow any storage room.

BAD: Narrow garage won’t allow enough width to open car without scraping doors.

Adequate space for car storage is a primary garage requirement. Car sizes—from convertibles and other large models to the new small cars—vary greatly. A two-car garage should be 20’ wide x 22’ deep to take large cars (18’ 9” long x 6’ 8” wide.) A one-car garage needs to be about 11’ wide x 22’ deep for a large car. You need about 18” clearance in the rear of your car and at least 6” in front. You need a minimum ceiling height of 7’ 6” and enough width to prevent car doors from scraping when you open them.

GOOD: A two-car garage should be 20’ x 22’ for today’s cars.
The garage is also a storage room

The garage seems to be a natural catchall. Children’s tricycles, bikes, and wagons gravitate to it along with garden hose, lawn mower, garden tools, awnings and window screens, terrace furniture, ladders, etc., etc. Sometimes it is difficult to get your car in the garage at all and, when the garage door is left open, the interior gives an untidy impression to street and neighbors. The solution is to add storage to the garage. Closets can be built to size for garden equipment, garden furniture, and the like. Located at ground level, as they are shown in the plan at right, they provide much handier storage than most basements or attics. Equipment is stored near its point of use and does not have to be carried up or down stairs. In the plan at right the center closet opens from inside and outside.

A home workshop can be a handy companion to the garage

The popular “do it yourself” activities such as building furniture, etc., call for a work area. Since it should be handy to the house, but not close enough to add clutter, a small corner next to the garage is a logical spot. It can also serve for potting plants, fixing seed flats, and other garden tasks. Good storage with tools easily accessible, ample counter working space, sufficient daylight and night lighting are important to the hobbyist.
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The service element of the house is a central utility core. This encloses kitchen fixtures, bathrooms, and storage. A blower fan in the kitchen floor supplements ventilation in the kitchen. The utility core also separates the principal living, sleeping, and cooking areas.

Main element of the house, the glass shell, provides a view in three directions. The utility core forms a fourth "wall" which serves as a backdrop. Steel structure painted white reduces the framework to a minimum.
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Product of a furniture finish that starts with the cherry log

The New England antique chair to which this Stickley Love Seat owes its graceful lines, was sold by the George Ives’ collection for $1300.

Finish is the vital element in furniture beauty. Particularly—as in Stickley cherry furniture—a finish that mellows, softens, grows warmer and richer with age.

There’s nothing haphazard, no production-line hurry and sameness about Stickley’s cherry finishes. They start with the inward color and figure of the wood... with the skilled selection of cherry planks from which the various sections of a piece are cut. The cut segments are matched for color and figure, varied for contrast and interest.

No two pieces of Stickley furniture are exactly alike when they come at last to the finishing room. Here, the inward beauty of the wood is developed, aged, accented and finally hand-rubbed to richness, depth and warmth. Beauty that your hand reaches instinctively to touch.

Laurel—Height 30”, Width 56”, Depth 27½”
Side Table—Height 27”, Width 20”, Depth 16”
Cobbler’s Bench—Height 17”, Width 36”, Length 67½”

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Better Mousetrap Department

The American idea is to keep every room in your house spick-and-span.

To give a lift to your house, here are ideas to perk up the bathroom which probably take the worst beating of all rooms. Kleinert’s new shower curtains are decorative and practical. “Laurel” (below, left) is a chintz appliqué on plain taffeta; “Thistledown” comes in black-on-white Alluron plastic... “South Seas,” Para’s new shower show-off, is a fresh departure from the old staples of “plain white duck and make-do.” See it in a coral, seaweed pattern against net backgrounds... “Bolero,” another Para, has a bold dash... Terry cloth’s dry-ability is a high-absorbent point of “Super-Spongees” by Cone... Martex “Poodle Stripe” toweling gives you lots of extra uses. Try the material for slippers, a beach coat or bag, or an apron... Six gay towel colors by Cannon are lightning pink, rocket blue, sun gold, limelight, radiant rose, blue star—all guaranteed to produce singing in the bath... For news underfoot: a non-skid scatter rug, colorfast, mothproof, woven of Vinylite plastic, stands up to practically any wear and scuff, wipes clean, comes in attractive color combinations... SpongeX Ripple cushion, another foot comforter, was treated to a test ride on its surface by a 12-ton roller. Result: after 50 rides, it bobbed up 3% softer, ready to cushion the nearest rug...

“Laurel” shower curtain, “The Whaler” wallpaper, an original design by Marion Dorn.

In wallpapers, our designers are developing a real expression of Americana, such as Marion V. Dorn’s Atlantic seacoast-inspired “The Whaler” (above, right); Gladys Moore’s “Cheyenne,” a nostalgic, panorama scenic of the Old West; Albert Van Luit’s “Pine Ridge,” a pastoral scenic of farms, rolling hills. James Seeman’s “Haitian” wallpaper evokes the spell of tropical lagoons; his “Summer Garden” is a delicate floral panel... Among Danish designer Bent Karlby’s flower-and-leaf patterns for Imperial, “Flowering Fields” (opposite) is as blithe as a summer day... If you hanker for decorative...
velours wallpaper to lend Victorian elegance to a contemporary room. Birge's new designs have that velvety feeling. Blended lint fibers produce subtle tones, luxurios shades. You'll like "Province House," a diamond-and-medallion documentary (above, left); "Shell & Swag" in pale pink on charcoal, and "Ferns," light on dark green...

In our sewing-machine corner this month, Mousetrap recommends some useful items which even Madame La Farge, busy with her historic knitting at the guillotine, would drop a stitch over: for crocheting, knitting yarns, and embroidery spools, there's a new threader which adjusts to spools of any size with small or large center holes (no tangling or knotting as you unwind) . . . As an ingenious time saver, try "Wink," a needle threader of light, Bakelite plastic, which takes the jabs, squints, and thumb-work out of quick threading. "Wink" works on almost any size and type of thread, on hand or sewing-machine needles of all sizes . . . Another Bakelite plastic sewing gadget is a transparent thread-and-spool box which holds 14 easy-to-see spools on revolving pegs, dispenses thread to any desired length. Tiny stainless-steel blades safely imbedded in the lid act as automatic scissors, nip threads without fraying, as you draw them out . . . The new cabinet-sewing machine by Necchi (picture below) folds into a handsome commode when closed. In use, front has a wide seat with a drawer beneath which slides out on either side so you can plunge into its roomy depths in a jiffy without having to hop up for extra supplies . . . Have you a gap in your Gorham silver service, such as a long-lost teaspoon, or an incomplete Gorham place setting from old dies and inactive patterns? Gorham's original dies go back nearly a century. They'll replace missing items for you, fill orders in 1952, if contacted before Feb. 15 . . . Here's cheer for poker fans (and for hostesses who clean up after the chips are down) : Chip-o- Tray, in brown or black plastic, is a triple-ace ash tray, poker-chip rack (holds 25), and a coaster, all in one. Four trays assemble in an easy-to-store unit. Shatterproof red, white, blue chips come with the trays.

For sources on things you like in Mousetrap, write to House & Garden's Reader Service

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The view from the "relaxation" area is uninterrupted, since there is no railing on the terrace outside. The floor is 2' lower than the rest of the room; this permits 7'-high windows and affords a view that includes the sky as well as the mountain peaks. Red sandstone is used for flooring.

Herringbone ceiling pattern and center beam help to demarcate "working" and "relaxation" areas. Pattern is formed by merely reversing knotty pine boards. Flat ceiling defines "relaxation" area.
There's treasure in your garden—from just a few garden plants come family feasts of luscious, honey sweet Red Rich everbearing strawberries. They bear all summer—again and again through fall's early frosts.

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to step into your garden for a brimming box of these wonderful strawberries. Dishfuls Galore! And plenty for your home freezer too. Solid, firm and red clear through—that's RED RICH, folks, the sweetest berry ever. They bear the very first summer and they're ever so easy to grow. Up to a pint per plant the first season—doubled the second; under proper growing conditions.

Read this report from the Agriculture Department of the University of Illinois:

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See other handsome Sure-Fit styles opposite.
Wines to be proud of

How much do you know about American red wines? Did you know, for instance, that California’s official wine quality standards are the most exacting in the world? Or that wine prizes were first introduced at the California State Fair of 1855 and have been awarded steadily ever since? Facts like these make you proud of our native vintages. As for enjoying them, there’s no time like winter for red wines. They go with the more substantial food you will be serving now: a fine claret for a party lunch, a velvety Burgundy for your best dinner. Today, too, certain very palatable California wines are being produced for less than $1 a bottle. At this rate, you can afford to drink them every day as Europeans do. There is nothing complicated about serving wine. The California wines don’t have to be cradled on their sides in wine cellars as most of them are at their best between two and five years and will be ready to drink when you buy them. Have wine at room temperature, uncork half an hour before serving.

For your best dinner, left, serve Charles Krug Burgundy at room temperature. Baccarat glass from Saks Gift Shop, clock, Robert T. Stevenson.

With every meal, left, drink Almaden Mountain Red. Royal Doulton china, Puiforcat silver, Baccarat “Provence” glass, wire basket, Saks Gift Shop.

For a lunch party, right, Beaulieu Vineyard B. V. claret at room temperature. Baccarat glass, Puiforcat silver from Saks Gift Shop, trompe l’oeil clock from R. T. Stevenson.
The Du Pont Winterthur Museum

continued from page 89

Dining and gaming tables, façades of Colonial houses, an Inn courtyard are part of Winterthur

House front of early 19th-century Red Lion Inn, Delaware, at right of cobblestoned court; traveler's table surrounds original Inn sign. Center façade from Montmorenci House, North Carolina, 1812.

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Left
Early painted Chinese wall paper in Port Royal entrance hall shows bamboo branches, tree peonies, birds, butterflies. It sets Colonial Chippendale mood, as do mid-18th-century sofa, double chest. Rococo gilt-bronze candle branches, circa 1760, have a leaf-like form.

Right
Clay pipes, wine glasses, delft and brass monteith bowls on drop-leaf Philadelphia Queen Anne table in the Vauxhall room, c. 1725, Cumberland County, N. J.
Above
In the Flock room: Virginia woodwork, c. 1714, flock paper resembling cut velvet, English brass chandelier, tall-back chairs, Italian velvet cloth on gate-leg table, loving cup, Bible.

Right
New York Chippendale card table in the Bertrand room, Lancaster Co., Virginia, c. 1735, is set with brass candlesticks, 18th-century gaming equipment. A popular parlor diversion of Colonial Virginians was called loo, Dolly Madison's favorite card game.

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I own my home □ I plan to build □
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Two hundred years of Colonial decoration at Winterthur

Winterthur is more than a segment of our social history. Its period rooms offer a rich commentary on fashions in taste against a backdrop of history. Early American colonists were quick to appreciate the elegance and distinction of the decorative arts in England and to copy them in America. To these, they added their own expression of American culture and taste, developed by the skill of Colonial artisans and cabinetmakers. In Winterthur's period rooms you will find authentic woodwork from old American dwellings, taverns, shops and their complete contents; original furniture of matching style and date; original methods of lighting, of fire equipment, floor coverings, window hangings and upholstery, mantel ornaments, desk and table garnitures; even the books and newspapers that were real in the Colonial towns, cities, and states.

In two of the seventeenth-century rooms you can trace the continuation of the Elizabathan tradition through their simple oak-framed and plastered interiors, and the turned great chairs, cupboards, and tables of ash, oak, and pine. Imported luxuries which softened the harshness of medieval living are seen in the Lambeth delft pottery, the Turkey carpet table covers, and early brass candlesticks. The expansive elegance of the Restoration period is evident in the Flock room from Richmond County, Virginia, and in the Wentworth house from New Hampshire. Here the tall caned chairs, massive New England silver tankards, the candle cups, and the Spitalfield silks are rich accents against bolection-panelled walls and flowery wallpaper which simulates the appearance of cut velvet.

Less regal but equally striking are the rooms in the Queen Anne period where the graceful curved lines of the furniture reflect comfort in living. The Readbourne hall and parlor from Maryland have the airy proportions of southern manor houses. Wainscotted in painted pine, each is an ideal background for full-bodied chairs, marble-topped side tables, and a leather-covered sofa of Philadelphia origin. The Eastern carpets in these rooms are great rarities. One, from the Portuguese colony at Goa, shows European figures; the other is from Isphahan, the capital of Persia. Its deep reds and blues are repeated on antique velvet window hangings and cushions, Quillwork wall screees and polychrome salt glaze pottery are colorful contemporary ornaments of the room.

The Queen Anne dining room (shown on page 84) takes its name from the Queen Anne furniture in it, all of local Colonial origin. The antique chair fabric of resist-dyed indigo on linen, and the aubergine and blue delft pottery set off the green-painted paneling. Contemporary New York silver by Myers, Myers and Daniel Christian Feuer is set out on a tea table between the windows of this room.

The Vauxhall room from Cumberland County, New Jersey, is furnished with Philadelphia Queen Anne walnut chairs and table, and a New Jersey clock, fashioned in the vigorous scale of the pine paneling. The grape-vine yellow flock wall covering matches early Italian cut-velvet upholstery. The rococo style, characteristic of Chippendale and interpreted by Lock, Copland, Thomas Johnson, and other English designers, imposed itself with varying effect on the Colonists, eager for current London fashions.

In the Port Royal parlor and the Stamper-Blackwell room, Philadelphia Chippendale furniture and old Philadelphia woodwork are of comparable richness. Here the paw-foot and eagle-claw chairs, the gaming tables, sofas, and side tables with marble tops, are complemented by contemporary damask hangings, cut-glass wall branches and chandeliers, antique Kuba and Feraghan carpets. Chinese porcelain decorated with Western subjects, Philadelphia books and newspapers add interest to these rooms.

The famous shell-and-block front style of Newport furniture is displayed at its best in the Chestertown, Maryland room (on page 88) with its ornaments of Battersea enamel, Meissen, and Longton Hall porcelains, decorated in spirited rococo style. The fireplace is framed with rare ship tiles by Sadler of Liverpool.

Another room furnished with superlative Newport mahogany is a bedroom from Hampton Court, Elizabeth, New Jersey. Old yellow Italian damask covers the claw-foot bed and is used as window hangings. Rare early maple furniture of Philadelphia Chippendale makes another memorable room. Its honey-colored wood (see page 81) repeats in varying keys the same notes of tawny orange in the old Wilton carpet, the glazed, umber-colored wool bed and window hangings and the gold, decorated, mirror-black Jacobean china set, near the fireplace.

The classic revival (delayed in the American Colonies by the Revolution) was embraced by the new Republic with enthusiasm. It is interesting to reflect that between the ancient democracies of Pompeii and Herculaneum—

(Continued on page 107)
from which came new-found inspiration for the arts—and the United States, there must have been a political sympathy. To American officials during the Revolution, a mutual symbol of liberty was Cincinnatus, the Roman soldier who also left his plow to fight against tyranny. During this revolution in taste from rococo to classic, the cool restraint of symmetry and order was summarized by the architect Robert Adam, and by furniture designers Hepplewhite and Sheraton. When peace came to America, it brought a resumption of trade and travel with England. The new classic style became familiar along the Atlantic seaboard.

At Winterthur, the du Pont dining room, named for the set of Sheraton chairs which were first used by the family in New York, epitomizes this classical revival. Here the sideboards, long table, four-part china cases and side tables follow its austere, rectangular style. Carving no longer assumed first importance in the attenuated, delicate furniture here. Washington's portrait, painted from life by Gilbert Stuart in 1790, is in the dining room. Opposite it is Benjamin West's equally famous Conference of the Peace Treaty, showing Franklin among the American delegates in Paris in 1783. The rose color of an early Herat-Ispahan carpet is repeated in the superhuman hangings after designs by Philippe de La Salle. Six matched silver tankards by theApply for lunch. The spiral staircase at Winterthur is open on Low Pressure Metered Low Pressure Oil Drop by Drop. There's nothing like Oil-O-Matic to save you money: the most trouble-free and economical beating heating in your home and stiff up to 50% in oil costs. . . . gives twice the life of ordinary oil burners.

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WINTERthur continued from page 106

1812. It forms a marvel of design, combining delicacy with strength. From the same house came the fluted and reeded woodwork in the Nemours room, named for the numerous du Pont family documents framed on the walls. The New York Sheraton furniture shows the influence of French emigré cabinetmakers. An Anbison carpet and curveloved upholstery in pastel colors are in keeping with the room. The impact of the Napoleonic era on American taste brought more literal Roman forms in furniture, white marble columns, and bronze appliqués—imitating those of the ancient empire, and from which the Empire period took its name. From the Rufus King house in Albany came an imposing room, one of several at Winterthur which bring to a close the period rooms. Here you can see how formal backgrounds and furnishings—elegant as a palace style, were adapted by early Americans for domestic use.

Folk art, spontaneous in expression, exuberant in pattern and color, is prodigally represented at Winterthur Museum. The earthy enjoyment of life, happily expressed in the domestic arts of the Pennsylvania Germans, shows in painted furniture, illuminated drawings, slipware pottery, wrought iron, decorated tin, homespun, and embroidered textiles. It is a novel contribution of Rhode River culture, brought to America from 1700 onward, by German Pietists with a love of the earth. In these rooms and halls, decorated dower chests, painted with unicorns or flower-filled vases, panned arches or balusters, indicate that they originally came from Bucks, Delaware, or Lehigh counties. Capacious dressers hold slipware pottery incised with tulips and peacocks and encircled with homely mottos. The walls are decorated with birth certificates, house blessings, tracts with medieval letters. These, like every period room at Winterthur, add vastly to the enrichment of our American heritage.

How to visit the Museum:

Write Charles F. Montgomery, Executive Secretary, % The Henry Francis du Pont Winterthur Museum, Winterthur, Delaware, for tickets of admission on a specified date. Twenty visitors (no reservations only. Charge for the guided tour is $2 plus Federal tax. Tours are conducted from Monday through Friday, starting at 10 a.m., ending about 4:30 p.m. Reservations may be made for lunch.

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CASSEROLES
continued from page 60

These main dish recipes call for "flame-proof" casseroles of the enam­
elled cast-iron type shown on page 61 that can be used on top of the stove. If you use glazed pottery or glass bak­
ing dishes, do the preliminary cooking of celery, browning of onions and meat in a sauepan, and transfer to casserole for the baking period.

Menu 1
Oysters Claremont
(This recipe dates back to the days when the old Claremont Restaurant, on Riverside Drive, was a gourmet spot.)

1 tsp butter
1 tsp. English mustard
1/2 cup stock or bouillon
1/4 tsp. salt
1/4 tsp. freshly-ground pepper
1/4 tsp. celery salt
1/2 cups diced celery
5 cups heavy cream (or 2 cups light cream, 1 cup heavy cream)
2 dozen fresh oysters, drained
2 thsp. sherry or Madeira
Parsley
6 slices buttered toast

Melt butter in two-ounce, flame-proof casserole; stir mustard into stock or bouillon, seasonings and celery. Cover and cook on top of range, or in moderate oven (325°F.) until celery is tender, about 25 minutes. Add cream, stirring slowly. Bring to boiling point, but do not boil. Add oysters, let cook for 3-5 minutes, or until oysters are plump and edges curled. Add wine, and stir. Remove casserole and keep it warm (you could use an electrically-warmed table) until ready to serve. Toast the bread, and garnish each serving with parsley. For 6 people.

If wine is to be served with this dish, or with any shellfish casserole, it should be one of the Chilean Rieslings, any good Rhine wine, or a Chablis.

Winter compote
8 dried prunes
3 fresh, or canned, pears
1/2 cup sugar
1 cup water
1 orange, juice and peel
Juice of 1/2 lemon
1 cup canned black cherries, pitted
1/2 cup good brandy

Wash dried fruits, cover with cold water, and cook until softened, about 15 minutes. Wash, peel, core, and quarter pears (if canned, core and quarter). Make syrup of sugar and water; when boiling, add orange juice and peel, and lemon juice. If fresh pears are used, place them in syrup, add strips of orange peel; simmer till pears and peel are tender. If canned pears are used, simmer orange peel until tender before adding pears. Add cherries and their juice and the dried fruits (drained). Heat together about five minutes. Add brandy, let cool a little and serve warm. For 4 people.

Menu 2
Beef pie Cavanagh
3 thsp. butter or margarine
3 lbs. beef, cut in small cubes
2 cups stock or bouillon
12 whole small potatoes, peeled
4 carrots, scraped and diced

1/4 lb. fresh mushrooms, sliced
1/2 tsp. freshly-ground pepper
1/4 cup red wine
1 spring onion
1/4 tsp. crumbled leaf sage
1 thsp. dried parsley
Pastry for top (use mix, or your favor­
ite pastry)

Melt butter or margarine in two-ounce, flame-proof casserole. Add beef, stir, and cook for 15 minutes. Then add stock or bouillon, cover, cook slowly in moderate oven (325°F.) for 1 hour. Add onions, carrots, mushrooms, pepper; cover and cook slowly for 1/2 hour or longer, or until vegetables are cooked and meat is nearly done. Add wine, let sauce cook down (uncovered) if too much remains. Add herbs, stir. Remove casserole, cover with pastry; trim edge and press edge of pastry to rim of casserole with a fork. Cash top in small leaf-and-stem pattern so that steam can escape. Turn oven to hot (425°F.) and bake until crust is golden, 15 to 20 minutes. For 6 people.

A good claret is recommended with this dinner. Or you can serve Chateau Pontet-Canet (an inexpensive Medoc), a good bin ordinaire.

Sunday night wine jelly
4 thsp. plain gelatin
1 cup cold water
1 qt. boiling water
1/2 cup sugar
1/2 tsp. freshly-ground pepper
1/4 cup cognac

Soak the gelatin in cold water until soft. Then stir it into boiling water to dissolve it. Add sugar, lemon juice and peal. Mix, strain through a fine sieve. Let cool, add wine and cognac. Pour into a square mold with a chili iron on the bottom. Unmold; serve with plain or whipped cream, if you like, and pound cake if your guests aren't counting the calories. For 8 people.

Menu 3
Hungarian supper casserole
1/4 cup butter or margarine
4 large onions, sliced
1 clove garlic
2 lbs. veal, cut into serving-size pieces
1 tsp. salt
1/2 tsp. freshly-ground pepper
1 tsp. paprika
1 thsp. grated nutmeg
1 tsp. ground mace
1 thsp. sugar
2 cups (No. 2 can) tomatoes
1 cup sour cream
2 thsp. flour
4 cups hot cooked rice, noodles, or macaroni

Melt butter in two-ounce, flame-proof casserole; add onions and garlic; cook until onions are soft. Remove garlic and add veal. Cover and cook for 20 minutes. Add seasonings and tomatoes; cover and cook in moderate oven (325°F.) until veal is tender, about 1 hour. When almost done, add the sour cream and stir. Mix 1 tablespoon of flour with a little of the sauce from the casserole, then stir it all into the casserole. Cook for 2-3 minutes to thicken, add more flour if necessary. Serve hot over rice, noodles, or macaroni. For 8 people.

(Continued on page 109)
**CASSEROLES**

continued from page 108

**Almond baked apples**

- 6 large baking apples
- 1/2 cup freshly grated bread crumbs
- 1 cup almonds, ground
- 1 cup brown sugar
- Butter or margarine
- 1 cup hot water
- Juice and peel of one lemon

Wash, peel, and core apples, then roll them in a mixture of crumbs, almonds, and 1/4 cup brown sugar, with a little butter or margarine to make the coating stick. Place in lightly greased baking dish. Fill centers of apples with remaining crumbs mixture and 1/4 cup brown sugar. Mix water, lemon juice and peel, and remaining 1/4 cup brown sugar, and pour into the dish. Cover and bake in hot oven (425°F) for 20 minutes. Uncover and baste apples with mixture in the dish. Cover and continue baking until almost tender. Uncover, baste again, and finish baking with dish uncovered. Baste apples well when done. Serve warm or cold, with or without cream. For 6 people.

**Menu 4**

**Chicken and ham casserole**

- 3/4 small Bermuda onion, minced
- 1/2 cup diced mushrooms
- 1 tsp. paprika
- 1 tsp. salt
- 1/2 tsp. grated nutmeg
- 6 slices white meat of cooked chicken, cut into serving size
- 6 slices boiled ham, cut as chicken

3 to 4 tbsp. grated Parmesan cheese
Cook onion in butter or margarine in a flame-proof casserole (1 1/2-quart size) until onion is tender. Add mushrooms, seasonings, and cook for 5 minutes. Arrange chicken and ham in alternate layers in the casserole; add enough hot cream to cover; place in hot oven (400°F) for 10 minutes. Cover with grated cheese, return to oven to brown. When bubbly, serve. For 6 people.

**Philadelphia peaches**

- 6 canned peach halves
- 1/2 cup chopped, toasted blanched almonds
- 1 cup seedless white grapes
- 1/2 cup seedless raisins
- 6 rounds toasted sponge cake

Hot raspberry-and-currant sauce
Use fresh, canned, or quick-frozen peaches for this delicious dessert. If you use fresh peaches, dip them quickly in boiling water, remove skins, cut in halves, remove seeds. If quick-frozen, thaw and drain. Mix almonds, grapes, and raisins. Place each peach half on a round of toasted cake, fill centers of peaches with the nut mixture, top with a spoonful of hot sauce. For 6 people.

**Raspberry-and-currant sauce**

Use 1 small package of quick-frozen red raspberries; let thaw. Add berries and juice to about 1/2 cup (1 small jelly glass) of currant jelly; heat slowly. Spoon over the stuffed peaches. Sweeten berries and jelly sauce if necessary.

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Burl Ives, whose article on American folk songs appears on page 79, has recorded a number of the songs he writes about, for Columbia and Decca. Lack of space forbids our mentioning them all. Suffice it to say that he made three albums of native songs for Decca before he became a Columbia recording artist, all of which were issued on LP records (Nos. DL-5080, DL-5013, DL-5093) and has since made three for Columbia (CL-6109, CL-6058, CL-6144), as well as an album of hymns (CL-6115).

As an interpreter, his powers are formidable, but not obviously so. One has only to hear these songs sung by a less-gifted singer to appreciate his talent fully. ... Our Common Heritage, an album of poems celebrating milestones in American history, is an apt and occasionally stirring Decca release (78 rpm only; No. 536). The readers are Bing Crosby, Brian Donlevy, Walter Huston, Fredric March, Agnes Moorehead, and Pat O'Brien. ... Grandma Moses, the spry nonagenarian painter, is as American as the one-horse shay. Hugh Martin's score for the movie about her by Falcon Films has been developed and orchestrated by Alec Wilder and recorded as The Grandma Moses Suite by Columbia (LP record ML-2185). It could hardly be more charming. ... William Warfield would seem to be filling the role in our musical life vacated by Paul Robeson when he veered leftist politically. On a new Columbia release (LP record ML-2206), he sings five old American songs, arranged by Aaron Copland, and an equal number of sea chanties, of which the former group is more interesting.

**Americana by new record companies**

Americans interested in the music of their own country will welcome the existence of two fairly young recording companies: The American Recording Society, a subscription organization devoted exclusively to the recording and distribution to its members of American music, and New Records Inc., a group with broader aims which has recently brought out the first issues of an ambitious series entitled Music in America, from its earliest beginnings to the present day. The American Recording Society operates on a grant from the Alice M. Ditson Fund of Columbia University; although its slogan is “200 years of American music,” the works presented so far are almost all by living composers. They include Edward MacDowell's Indian Suite, Walter Piston's Symphony No. 2, Randall Thompson's Symphony No. 2, Douglas Moore's Symphony in A and Henry Cowell's Symphony No. 5—all recorded on 10'' LP records. The orchestra is conducted by Dean Dixon, according to the Society's plan to employ American conductors and soloists. The performance and technical standards are uniformly high. ... The releases of New Records Inc. can be subscribed for or bought individually in record stores. Prepared under the authoritative supervision of Karl Krueger and Carleton Sprague Smith, these offer samples of Catholic music in California, instrumental music and ballads in Colonial America, early American psalmody, and music of the early romantic period. All are executed with understanding and skill, superbly recorded on LP records.
How about an island fling?

A last-minute report on Caribbean cruises, things to see and do at ports of call

The perennial charm of the Caribbean—its brilliant waters, sandy beaches, its look of France, Holland, Spain, and England—exerts its maximum appeal at this time. For the benefit of those of our readers who contemplate making a personal call, we present the following information. A new ship has already made its debut in Caribbean waters this season, the Ryndam of the Holland-America Line, whose Nieuw Amsterdam and Veendam will also be crossing among the West Indies. The Grace Line continues its year-round 12- and 16- to 18-day cruises to Venezuela, Colombia, and Curacao. Moore-McCormack has scheduled a 44-day and a 42-day carnival cruise which will bring the Argentinia and Brazil into Rio de Janeiro just in time for the pre- Lenten carnival. The French Line’s Liberté will begin a 26-day carnival cruise to Rio on February 28.

Canard’s Caronia and Mauretania are dividing five Caribbean sorties between them, while the Furness Line’s Queen of Bermuda and Ocean Monarch will be busy as beavers all season long. The Home Line offers a new weekly service between New York and Nassau on the liner Nassau, which veteran ocean-crossers will have difficulty in recognizing as the Europa, due to its extensive refurbishing. Their Italia will also make three cruises this season. Bull Line ships will sail every fortnight from New York to Puerto Rico and the Dominican Republic; United Fruit’s Quirigua, Jamaica, and Talamanca are occupied with 19-day voyages to Havana, Canal Zone, Colombia, from New York, while Canadian Pacific’s Empress of Scotland will sail for warmer waters from New York, February 20 and March 1. On whichever ship you sail, you will probably stop at some of the islands below.

The Bahamas

To see and to do: The Bahamas Country Club and Paradise Beach. Visit the deep-sea gardens off Hogg Island in a glass-bottom boat. Attend the races at Horse Bobbe Hall near Cable Beach. The polo matches at Clifford Park. Wait for the dawn of the Tropicana. Attend a cockfight. Fly to Varadero Beach (3 1/2 hour from Havana).

Jamaica

To see and to do: Motto over the mountains, up Mount Diablo to the village of Monaunegue, then down to the Fern Gully, to Dunn’s River, and Roaring River Falls. Visit the Cockpit country, home of the Maroons—descendants of the early Spaniards’ slaves. Eat and dance at the Colony Club and Morgan’s Cove, where the band plays in a huge vegetable basket. Or, just relax and enjoy the extensive beach life at Montego Bay along the North Shore. Near: The sleek, modern Montego Beach Hotel, with a private spread of beach. But when looking for a place to lay your head don’t forget the Shaw Park, Fairfield, and Casino Blanca Hotels.

Cuba

Cuba is practically a free port, there are bargains in French perfumes, Swiss watches, Oriental silks and ivories, Brazilian and Argentine leather goods, Swedish crystal, and Dutch delft. Walk among the gabled houses of Willemstad, which looks like nothing else in the world. For a musical comedy laid in 17th-century Holland. Plant a Liberty Garden again this year

The U. S. Department of Agriculture has called for a continuation of the garden and home food preservation program followed last year. This is a national defense measure that you, as a gardener, can support by producing and preserving more vegetables, fruits, and berries. If you have no spot to garden in, join a community group and help in the work of canning and freezing or preserving projects. You can stretch the family food budget as well as relieve some of the strain on transportation, manpower, and packaging.

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These are just a few of the hundreds of helpful hints for the homeowner that appear in full color in the Home Idea Book. Fill in the coupon below and send 25¢ for your copy today.

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Museum exhibits give you ideas for decorating your house.

No one is more eager than the young housewife to find bright ideas that will help her create an attractive place to live—even on a budget and limited by a roomful of make-do or hand-me-down furniture. Have you made full use of all the idea sources open to you? For example, do you know how to use museum exhibits in your own life, or do you look upon them as of not too much practical use? House & Garden says, go through museum exhibits in your own city with a Young Ideas viewpoint. It's part of the American tradition to experiment with the new and untried, but also to take the best from the past, to make use of the tried and true. We present as our case in point the du Pont museum at Winterthur shown on pages 80-86. Let us analyze the pictures of the Winterthur museum and see whether we can find good ideas there to put to use in your own house.

ITEM: Did you like the warm feeling of a sampler above the fireplace? Why not embroider your own, and frame it above your own mantel? Your small daughter would probably consider it an exciting privilege to make a sampler for your family.

ITEM: The firescreen in the museum may be a precious antique, but why not make one of your own? Use an interesting fabric remnant or work a small piece of needlepoint. After all, needlepoint and embroidery and such crafts were part of the daily life of Colonial times. Perhaps yours will be exhibited in a museum one day, when your grandchildren are setting up their own first households!

ITEM: Were you charmed by the collection of old Chinese export porcelains on the mantel of the Port Royal parlor (page 82)? You could have a bright collection of inexpensive pottery bowls from Italy or Mexico or China—with their gay colors and charming peasant motifs.

ITEM: Are you lacking a painting important enough to hang over your fireplace? Why not insert an attractive wallpaper with an Oriental motif inside a wall-molding frame?

ITEM: Do you sigh over the marble fireplace or the wonderful old tiles? You can cover your own fireplace with plastic veneer in an antique marble pattern that looks like the real thing (see H&G January, 1951). Or buy either antique or modern tiles and cement them into the fireplace yourself.

ITEM: Are you discouraged because, in a small bedroom, you must have your bed in front of a window? Look at the ingenious solution in the Franklin bedroom (page 87). Let your window frame serve as a canopy for your bed, using very short curtains shaped like an inverted V. Make them of the same fabric and color as your bedspread (there are many inexpensive, printed toiles).

ITEM: Do you envy the interesting urn-shaped knife boxes on the sideboard of the du Pont dining room, p. 87? Why not get a pair of apothecary jars from your favorite pharmacist to give character and interest to your own sideboard?

ITEM: Do you admire the dramatic effect of scenic wallpaper behind a curved settee? If you have a tiny entrance hall that can't hold more than a bench, give it importance with a panel of modern scenic wallpaper.

ITEM: Do you like the stately effect of swags, as you see them in the Nemours bedroom, p. 87? Even if you don't have a canopy bed, you can use swags as a valance on your bedroom window and, for emphasis, repeat the swags on the Petticoat of your bed.

ITEM: If you like the look of a high-back spindle chair, and have modern furniture, why not take a look at the new, modern, high-back spindle chair designed by Paul McCobb (see H&G December, 1951). ITEM: If you eat in your living room, why not place your dining table in front of the fireplace, put a punch-bowl or tureen on it to set a decorative mood?

ITEM: Are you the proud possessor of a modern studio bed—with a secret liking for the enclosed coziness of the antique bed in the Empire bedroom, p. 87? Put a headboard on both ends of your couch, placed lengthwise against the wall, and hang a canopy directly on the wall.

ITEM: Do you like the looks of the old ottoman in front of the fireplace? Make your own sturdy, four-legged rectangular stool, upholster it with thick foam rubber 2" thick (see H&G January, 1952), slipcover, and put it on casters so that it can also be pulled up to the television set.

These are only a few ideas suggested by the furnishings and arrangements shown at Winterthur. If you look at museum exhibits in your own city with a Young Ideas viewpoint you can find countless others, according to your own tastes, adapted to your own life. Actually, what you are doing is using your museum in the truly creative manner, to help you to live a more attractive and richer life.
FOLK SONGS

Want Running Water?

FREE BOOKLET helps you select proper water system

The wonderful folk songs of this time arranged chronologically present a vivid and dramatic bird's-eye view of their period which no history can duplicate. For example, here is a factual account of the second battle of Saratoga, an account culled from a highly regarded reference book:

"At the second battle of Saratoga, Burgoyne had under 5,000 effective left, and his supplies were running short. He reckoned that they might last till the 20th. He led out 1,500 men on reconnaissance (October 7th) but the Americans made a fierce counter-attack and led by Arnold inflicted a severe defeat upon the British army. Next day Burgoyne began his retreat." And here is the ballad current immediately after the event:

Ballad of Saratoga

Come unto me ye heroes, and I the truth will tell Concerning many a soldier who for his country fell Burgoyne, the King's Commander, and cursed Tory crew, With Injunns and Canajous he up the Champlain flew.

Before Ticonderoga, full well both night and day, Their motions we observed before the bloody fray Burgoyne sent Baum to Bennington, with Hessians there he went, To plunder and to murder was fully their intent. But little did they know then with whom they had to deal, It was not quite so easy our stores and stocks to steal. Stark would give them only a portion of his lead, With half his crew o'er sunset, Baun lay among the dead. The 19th of September, the morning cool and clear, Gates addressed the army each soldier's heart to cheer. "Burgoyne," he cried, "advances, but we will never fly, But rather than surrender, 'twill fight him till we die!"
The Seventh of October, they did capitulate Burgoyne and his proud army we did our prisoners make. And vain was their endeavor to terrify Though death was all around us, not one of us would fly! Now here's a health to Herkimer and our commander Gates! To Freedom and to Washington whom every Tory hates. Likewise unto our Congress—God grant it long to reign— Our country, rights and justice forever to maintain!

Before we leave the Revolutionary period, it is important to remember that aside from the songs written by unknown composers, there were more formal writers of music. The most important of early American composers was William Billings who was instrumental not only in composing songs and hymns, but in organizing country singing schools for adults. In the first decade of the 19th century people were singing songs of the Revolutionary War and also a new London hit called Hey Betty Martin. But soon we find songs indicative of

Continued on page 114
The growing feeling against Great Britain. There is one, and the title is The Novels of England, which boasts of the growing naval strength of the country and of the success of the American Navy during the Revolutionary War. It was written by a previously unbeatable British ship. It ends with a statement of what we want from England in terms of peace: respect and recognition—to say nothing of all of Canada. Another interesting song of the times is Patriotic Diggers, one of the first songs about laborers to make its appearance in America.

The War of 1812 was the war most productive of naval songs. Two of them in particular describe naval battles, the fight between The Constitution and the Guerriere and the fight between The Hornet and The Peacock. Another, The Hunters of Kentucky, is a comic song about the battle of New Orleans. On Christmas Day the war was over, but the news traveled slowly and two weeks after the peace treaty was signed, Andrew Jackson and his Kentucky soldiers defeated the British at New Orleans.

The period from the War of 1812 until the Civil War was one of great expansion. The homesteaders went West and their trek was commemorated in song. The merchant marine expanded rapidly and a large body of songs grew up about sailing, whaling, and fishing activities. Most of these songs were based on English sailor songs but some like the Black Ball songs (Blow the Man Down) derived from the Black Ball line, the first in the States to have a scheduled passenger service. There were the old English story sea ballads like Golden Vanity, Maid of Amsterdam, and Henry Martin but most of all there were work chanteys.

With the presence of passengers (presumably of delicate sensibilities and moral scruples) aboard any ship, teamwork had to be secured from sailors without the blows and "rough language" formerly used by officers to get the work done. The marked rhythm of these chanteys sung by the sailors as they worked, gave rhythm to their efforts and produced teamwork as a marching song does in an army.

In 1843 the minstrel shows hit the big time and became the favorite entertainment of America for over 50 years. The melodies of the more popular minstrel songs were used like the old folk melodies over and over again to express different ideas, so that they, too, became folk songs, in a sense. One of the greatest writers of minstrel songs, as well as a great performer, was old Uncle Dan Emmett. He was he who wrote Dixieland, Old Dan Tucker, and the Blue Tail Fly, Dixie, which became the theme song of the South, was originally written as a walk-around for Bryant's Minstrels.

We have seen that hymns of a topical nature, seeking God's support for certain causes, were common during the Revolution. Such hymns were actually marching songs, so constantly were they sung by the soldiers. This was also true of the period before the Civil War when the Abolitionists were active. The Abolitionist Hymn is an outstanding example of this type of music.

There were three composers both before and during the Civil War whose music is so much a part of our song heritage that they might be considered folk songs. They were Henry Clay Work, George Root, and Stephen Foster. Among Henry Clay Work's best known songs are Come Home Father, The Ship That Never Returned, Grandfather's Log and the beautiful Niedermus The Slave. George Root wrote the much-loved songs The Vacant Chair, The Battle Cry of Freedom, Just Before The Battle, Mother, and Flee as a Bird. All of these were sung extensively throughout the North and South both at home and at the front, as were the more typical folk songs (those of which the composer is unknown) such as Marching Along, The Bonnie Blue Flag, Lincoln and Liberty, Old Abe Lincoln, Tenting on the Old Campground, and Gooby Pease. Less sung were the songs of Stephen Foster, but he alone of all the composers writing during this period has gained an ever-widening audience. By the 1870's the hatred between the North and South was fading at least on the musical level and the favorite song of the period was Carry Me Back to Old Virginy, written by James Bland, a gifted Negro composer. At this time, too, a Negro choir, The Fisk Singers, which sang Negro sacred songs, became tremendously popular throughout the North.

After the Civil War the Far West opened up. The 1870's and 1880's were the heyday of the cowboy, the badman, the railroad worker. The Texan drove his herds of cattle to the rail (Continued on page 123)
Menu 1

Milk punch

Fresh pineapple is, in my opinion, the best, but if you don't want to bother with the fresh, a couple of cans of pine-
apple chunks will fill the bill. If you're using the fresh, remove top, cut into half-inch slices, then pare each slice, 
removing the eyes and the core as you go along, cut into chunks. Measure out 1 cup of milk in which you've placed 
2 inches of vanilla bean for flavor. Place 1 cup of the pineapple in your blender with 1 cup of milk. Add 1/4 cup 
Bacardi rum and 1 teaspoon dark brown sugar, and run the blender until the pineapple is thoroughly chopped, 
about a minute. Dump this into the milk with the vanilla bean in it, and then repeat; for six servings, double 
the amounts given above. Set aside to ripen for about 2 hours, and serve ice cold from a pretty pitcher. Or as we do, 
serve this from a punch bowl on a side table.

Puffy chicken omelet with Virginia ham

1 canned chicken 
1 tsp. monosodium glutamate 
30 eggs 
2 cups rich milk or half milk 
and half cream

Salt and pepper to taste

Remove the chicken from the can, being careful to reserve all of the broth. Remove the chicken from the can, bête the 
broth, and beat again. Add the chicken. Now separate the eggs. Beat the yolks until very thick and lemon colored, 
and beat the whites until stiff enough to hold a peak but not a moment longer. Fold into the first mixture. Season. Turn 
into a shallow casserole, well buttered—a good looking one that can be boiled in the kitchen. Sprinkle with the monosodium glutamate. Separate the eggs. Beat the yolks until very thick and lemon colored, add the milk and beat again. Add the chicken. Now whirl the whites until stiff enough to 
hold a peak but not a moment longer. Fold into the first mixture. Season. Turn into a shallow casserole, well but-
tered—a good looking one that can be cooked in the oven and brought to table in a casserole which is the twin of the one for the omelet. Or serve it in a double food warmer.

Fruit melange

1/2 lb. dried prunes 
1/2 lb. dried apples 
1/2 lb. dried apricots 
1/2 lb. dried pears 
1 cup water 
1 cup sugar 
1 cinnamon stick 
1/2 cup raisins or dates 
1/2 cup currants 
1/2 cup grated Old English cheese

Soak the fruits separately and cook in a brown sugar, and run the blender until the pineapple is thoroughly chopped, 
about a minute. Dump this into the milk with the vanilla bean in it, and then repeat; for six servings, double 
the amounts given above. Set aside to ripen for about 2 hours, and serve ice cold from a pretty pitcher. Or as we do, 
serve this from a punch bowl on a side table.

Amanda Wilson's baked hominy

2 cups hominy grits

8 cups water 
1 tbsp. salt 
2 eggs, well beaten 
1 cup grated Old English cheese

1 tsp. black pepper

Paprika

Hominy in this form is purchased 
from Carolina grits, mill handly, under 
an old Carolina grit mill handy, under 
the name of Hominy Grits. A true Car-
olina, though, would cut you cold if you 
used the term within his hearing. Bring 
the water to a boil, and add the grits slowly, stirring as you add. When 
it begins to thicken and you're sure that 
there are no lumps, cover and cook over 
very low heat, stirring frequently, for 
about 30 or 40 minutes. Don't add the salt until the grits are tender, as it 
seems to toughen them. Pour the hot 
hominy into a large mixing bowl and 
add the remaining ingredients. Mix 
throughly and turn into the electric 
casserole. Top with a little more of 
grated cheese, sprinkle with paprika, 
cover, and cook about 1 hour at 350°. 
This may be cooked in the oven and 
bring to table in a casserole which is 
the twin of the one for the omelet. 
Or serve it in a double food warmer.

Fence Co.

8 KinO Road, Malvern, Pa.

Fence Co.

8 KinO Road, Malvern, Pa.
SUNDAY BRUNCH continued from page 115

Menu 2

Sherry fizz
1 6-oz. can frozen orange juice
3 cans water
1 oz. semi-dry Sherry
1 egg
1 tsp. lemon juice
2 dashes Angostura
Nutmeg

Prepare one 6-oz. can of frozen orange juice by adding 3 cans water and stirring until blended. In your electric blender or in a cocktail shaker, place 1 cup (6 oz.) of the orange juice, ½ cup (4 oz.) rather dry Sherry, 1 egg, 1 teaspoon lemon juice, and 2 dashes of Angostura. If using the cocktail shaker, shake just until the egg is broken up and well mixed. If using the blender, run about 10 seconds. Serve over cracked ice in 6-oz. glasses, with a dusting of freshly grated nutmeg on top. For 3.

Farina muffins
3½ cups milk
2 cups quick-cooking Cream of Wheat
1 tsp. salt
½ stick sweet butter
3 eggs
½ cup brown sugar
Heat the milk in a 2-quart saucepan until just short of boiling. Reduce heat and add the Cream of Wheat gradually, stirring all the while. Reduce heat to simmering, cook, still stirring, for 5 minutes. Remove, add salt and butter, and heat until the butter is melted. Allow the mixture to cool a bit and then beat in the eggs, one at a time, stirring well in between until thoroughly blended. Ladle into well-buttered muffin tins and bake until browned. Sprinkle with brown sugar, set on a good-looking platter, and place near the electric table broiler so that each guest may heat and brown his, or keep hot in a bun warmer. A pitcher of hot maple syrup is a good accompaniment. Makes 12.

Giblet stew O'Brien
2 lbs. giblets
4 tbsp. bacon drippings
½ cup flour
1 tsp. monosodium glutamate
1 tsp. paprika
chilies.
1 egg
1 tsp. baking powder
1 tsp. salt
2 onions, minced
2 green peppers, diced
¼ tsp. red pepper
2 tsp. salt
½ cup tomato puree
2 cups chicken consomme
2 pkgs. frozen mixed vegetables

Wash the giblets thoroughly, trim, and drain on paper towels. Cut into bite-sized pieces. Dry well. Melt the drippings in a heavy skillet. Blend the flour, monosodium glutamate and paprika, and roll the giblet pieces in this mixture. Place them in the skillet and cook, turning frequently, until they're nicely browned. Now add the minced onions and green pepper and cook five minutes or so more, until they begin to soften. Add the seasonings. Turn into the electric casserole and set the thermostat at 300°. Add the tomato puree and the consomme—1 cup of the latter at first and the rest as the liquid in the pot cooks away. You want just enough to make a good rich gravy—no more. After an hour's cooking, add the frozen vegetables. Check the seasoning. The gravy may need a teaspoon or so of soy sauce or Kitchen Bouquet to point it up. Cover again and cook until the giblets are tender and the vegetables tender-crisp. This stew is especially good if made the day before and allowed to mellow until the day of the party. Serve the giblets in the casserole. Serve with cold eggs brought in on their own rack. Or let everyone fold his own in the electric egg cooker.

Bill Taylor's crumb cake
2½ cups sifted all-purpose flour
2 cups light brown sugar
½ cup butter
½ tsp. baking soda
1 tsp. baking powder
1 egg
1 cup sour cream
Cinnamon
Pecans

After sifting and measuring the flour, measure out 2 cups and sift again into a bowl. Add the sugar and butter, cut into the flour with a pastry blender or 2 knives used in opposition. Measure out ¼ cup of this mixture and set it aside for topping. Now sift into the first mixture the remaining ½ cup flour with the baking soda and baking powder. Beat the egg and the sour cream together, add to the dry ingredients, and beat. Thoroughly, I mean, no half (Continued on page 117)
measures. Pour into a buttered 8 x 8 x 2 pan. Sprinkle the reserved crumb mixture on top of the batter. Top lightly with cinnamon, and dot with a few pecan halves. Bake at 375° for about 35 minutes, or until a cocktail toothpick, when stuck into the center, comes out clean and dry. This will cut 8 nice pieces, but you'd better make two cakes—everyone will want a second piece.

Café au lait
You will need two automatic coffee makers at the table to serve the café au lait properly. Use the bottom of one for the milk and cream, 1½ cups of each, comfortably warmed but not hot. Make a pot of strong coffee in the other maker, and tell your guests to pour from both pots at once.

Menu 3
Fruit shrub
Almost any combination of fruit juices makes a good "shrub"; one of the best ways to serve it is to have pitchers containing a variety of juices—orange, pineapple, grape, cranberry, and so on—on a tray at table with a blender and a bowl of ice at hand. The guest mixes his own, and then serves himself. If a few bottles of good brandy or rum are conveniently placed so that an ounce or so may be added for flavor, that's all to the good.

Rice almond pancakes
1 cup blanched almonds
4 egg yolks
2 cups milk
1 cup warm cooked rice
1 tsp. salt
2 tbsp. melted butter
6 tbsp. all purpose flour
4 egg whites
Split the almonds, spread on a cookie sheet, and place in a warm oven (325°) until they are golden brown and crisp. It will take about 20 minutes. Chop fine or run them through the blender for about 30 seconds. Add the 4 egg yolks and blend again for about 10 seconds. Pour the milk over the rice and blend well. Beat the egg whites until they hold a peak but are not dry; then fold into the batter in a bowl thoroughly. Let the guests drop the batter from a tablespoon onto the electric grill or griddle, and before you know it, they will have 24 small cakes—for 6.

Herbed shad roe
6 roes (2 cans)
1/3 cups good dry Sauterne
1/3 cups water
1 sprig celery leaves
1 large sprig parsley
1 bay leaf
1 onion, sliced
1 tsp. tarragon vinegar
1/2 tsp. salt
1/2 tsp. white pepper
1/2 cup virgin peanut oil
1/2 cup melted butter
1 tsp. chervil
1/2 tsp. tarragon
1/2 tsp. marjoram
1/2 cup dry sherry
1 tsp. minced onion
1 tsp. minced parsley
Shad roe is now being packed so expertly in tins that even the most critical can enjoy it at any season of the year. I think that the following is one of the best ways to serve it. First make a court bouillon by combining the Sauterne, water, celery, parsley, bay leaf, onion, vinegar, salt, and pepper. Bring it to a simmer, add the drained roes, and cook at just under the boiling point for 10-12 minutes. Remove from the broth with a skimmer and place on paper towels to drain. (This broth, by the way, can be refrigerated and used a couple of more times for other fish dishes.) Place the peanut oil in the electric casserole, turn the heat indicator to 325°. When the oil is hot add the roes and cook for a few minutes, turning constantly until a beautiful golden brown color. Mix the melted butter, herbs, sherry, onion and parsley, and pour over the roes for a sauce. Check the seasoning. Reduce the heat under the pan to 200° so that the food will just keep hot but not cook. Place the caserole on the table and let guests help themselves.

There's something about cooking at the table, especially with a choice of automatic appliances before him, that brings out the best in every guest. Even a complete novice will spoon your batter onto the grill and brown your muffins in the broiler, and before you can say Jack Robinson, it's become his pancake and his muffin, and he's as proud of it as a red setter of his first bird. And there's sociability and friendliness in the room.

T. L. O'Brien
THE AMERICAN IDEA IN GARDENING:

Woodland plantings that look after themselves

You can introduce many shade-loving plants to your woodland garden that will do as well there as the wild flowers you now find thriving beneath its trees. To do this you can leave existing trees and shrubs where they are, but you must clear away all scrub undergrowth. Then plan a path to curve through the terrain, whether of flagstones, pine needles, or just soil, to provide ease of access and a place for interesting marginal plantings. Here are a few suggestions on herbaceous and bulbous plants that will accommodate themselves to the varying degrees of shade found in any woodland. Some you may be growing now in shaded corners of your garden.

Primulas, primroses are among the most satisfactory margin plants. They do well in any kind of soil, but require shade and moisture. There are three especially hardy and handsome species. P. veris, cowslip, has orange-yellow flowers that are very fragrant and appear in May in single and double forms.

Primula vulgaris, aquilegia, English primrose, is probably the most popular little hardy type. A 6" beauty that flowers in April or May above crinkly hazel leaves. Originally yellow was the predominant color, but hybridization has produced a variety of solid and mixed hues, including blue. P. elatior, oxlip, is a little taller than the English primrose and blooms at the same time, expanding large umbels of showy yellow flowers on 8" stems.

Sanguinaria canadensis, bloodroot, redroot, Indian plant. This wild flower co-ordinates rapidly in rich medium-shade woodlands, and its waxy white or pinkish flowers appear in early May. Plant this in the fall.

Polygonatum, Solomon’s-seal. If there is a damp spot in your woodland that is partly shaded, this member of the lily family will dangle its small greenish-white bells in profusion. Plant it in the fall. The best species for woodlands is P. biflorum, small Solomon’s-seal. Place clumps of these here and there for a mass effect. The plant is about 3’ tall with broad, lance-shaped leaves and a row of pendant flowers that appear in May, followed by blue fruitbeads all summer.

Cimicifuga racemosa, bugbane, black cohosh, black snakeroot. This blooms in late summer, producing canes of small white flowers in deep shade. Bugbane is quite tall, 4’-6’, the flower stalks arising from large compound leaves. It is very showy against hemlocks or small pines and when used in conjunction with shade-loving ferns. Plant it in the spring.

Trillium, wake-robin. There are few families of woodland flowers more generally satisfactory than the trilliums. In the tenderest garden subjects obtainable anywhere, hundreds of hardy trees, rich in leafmold, they blossom profusely. A few species will tolerate boggy conditions, but most of them appreciate clear soil. Of the numerous kinds available, these four have been most co-operative in my little piece of woodland: T. erectum, common wake-robin. This is our native dark red...
trillium and the first to bloom. It is at home in moist woods where it flowers in May. Try plantings with maidenhair ferns, bloodroot, and wild ginger (Asarum canadense). T. florum, yellow trillium, is a rather rare, squat form from Tennessee but will thrive in more northerly latitudes too. Its beauty lies in the foliage. Triple leaves are covered with leopard-like spots. For an interesting contrast, plant a colony near one or more Christmas ferns. T. Grandiflorum, great white trillium, trinity lily. As its name implies, this is large flowered, often attaining a spread of 4". White flowers gradually turn pale pink, then deepen to light red. The white wake-robin naturalizes readily in shaded spots where the soil is not very acid. Fall or very early spring is the time to plant all trilliums.

Ferns

There are ferns which will be contented in almost any location except where it is too sandy and dry. Some prefer sun but most species enjoy shade. They may be planted any time when the ground is not frozen.

Ferns lend their green grace to many situations: planted with wild flowers, tucked in difficult shady spots around the house, or allowed to grow rampant in the woodland. Several, such as the Christmas fern, thrive indoors as well as outside. If I were to select five varieties of fern they would be the following:

Adiantum pedatum, American maidenhair fern. Plant drifts of scilla and lily-of-the-valley near its beautiful, feathery fronds rising on 2' black stems.

Dryopteris goldiana, goldie wood-fern. This is one of the largest and almost evergreen. Group it with little foamflowers (Tiarella cordifolia), lifting finger-shaped racemes of feathery white.

Osmunda regalis, royal fern, flowering fern. Shade or sun suits this beautiful plant, but it reaches its best growth in moist shade. The fronds are about 15" across, grow as high as 4'.

Polystichum acrostichoides, Christmas fern, dagger fern. It is hardy, evergreen, and indifferent to soil conditions. In a dry woodland spot, try Smilacina racemosa, false spikenard, for its airy clusters of tiny white flowers.

Veratrum, false hellebore, prefers a damp, shady place, where its greenish-white or purplish flowers bloom in branching clusters to 2' long.

To this list you could add narcissus, which naturalize so well in shady areas, and lilies, particularly Lilium canadense, L. philadelphicum and L. superbum, and various lady's-slippers.

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IMPORTANT! HOW TO APPLY VIGORO

If grass is dormant: Apply any time at rate of 3 lbs. per 100 sq. ft.

If grass is green and growing: Be sure grass is dry. Then apply at same rate and wet down thoroughly.

For new lawns: Apply at same rate before seeding—or wait until new grass has been mowed twice.

There is only one Vigoro . . .

the trade-mark for SWIFT & COMPANY'S complete, balanced plant food.
Make the most of shade in your woodland garden

To create a natural woodland garden, you must first understand the plants and trees which grow of their own accord in such a setting. Each has a mission and a relationship to the woodland as a whole. In living and dying, these plants build the soil more and more deeply till eventually it reaches a degree of fertility where it can support hundreds of varied plants side by side. Your own woodland garden should be modeled on this pattern of the natural hardwood forest.

Hardwood trees stand tall. The sycamore leaf, lobed and heart-shaped, adjust their branches more to the nearby thickets. The tulip tree rises straight and high above them, each manages to turn its leaves to the sun. Under the taller deciduous trees, with lower, spreading tops, among them many of our loveliest flowering trees—dogwood, sassafras, magnolia. Ecologist calls this layer in the woodland the "under-story." By blooming in April and May before the leaves of the "upper-story" trees are fully spread, these lower trees manage to fling their flowers, set their seed, and secure their immortality.

Underneath the layer of smaller trees grow flowering shrubs: azalea, rhododendron, viburnum, japonica, and witch hazel. Still lower grow the cinnamon fern, stretching six- or eight-foot fronds toward the vanishing light; then the smaller evergreen wood ferns, shiny Christmas fern, and tall herbaceous wild flowers such as Solomon's-seal, false spirea, wild sarsaparilla, red and white wildbeberries, and many others. Under the layer of these tall herbaceous plants come the early-flowering hepatica, bloodroot, anemone, spring beauty, trillium, woodland phlox, violet, and trout lily. But these are not all. As you push aside the winter covering of leaves, you see that the ground is covered with an evergreen carpet of arbutus. In early spring goldthread, twinflower, creeping snowberry, foamflower, Canada mayflower, wintergreens, and club mosses. Under them are the finer mosses and lichens.

Beneath all of these, notice the soil. It is dark, rich, soft, and black, with generations of plants already returned to increase its fertility. Take a powerful lens and examine the myriad organisms busy with their task of crumbling the fallen leaves to work the miracle of creating deeper, richer soil.

The battle for light is won by peaceful means in the silence of the woods. No matter how dense the shade, all plants (except those such as Indian pipes and mushrooms which do not produce chlorophyll but draw their food from other plants) manage to get their share of light. Even the tiny ground covers creep to a spot where light penetrates from above for some part of each day. Exposing more surface, more time than large leaves can, their small leaves trap whatever light there may be.

Most ground covers have leathery evergreen foliage which makes the most of the winter sun after leaves have fallen. Resourcefully, too, many of the spring flowers bloom even before their own leaves appear: Dutchman's breeches, hepatica, bloodroot. These plants seize the first moments of spring, catching the April sun to ripen their seeds. After these, their leaves come slowly, smoothly, manufacturing food to plump up the roostickets before the blue dome of light overhead is closed to them for the long summer months. When foliage obscures the sky, these plants seem to disappear.

Your management of a woodland garden, in which all this activity is taking place, depends on seeing that conditions are right for its continuity. You can improve conditions without destroying the natural character and sirdness of the plants. You can learn how to control the light just enough to make it possible for your plants to bloom fully. In deep woods shade, azalea may be spinning and sparsely flowered, but on the woodland's edge, it covers itself with fragrant blossoms. In the deep woods, maple-leaved viburnum is pink or white-leaved—an anemone, often ghostly plant—but where it captures the sun for at least part of each day, the leaves are a shiny deep green, with abundant flower heads and fruits. Also, you will want to keep the following in mind: the need for fertility and depth, and supply just enough moisture but not too much. A wise plan is to reduce competition for food and moisture by limiting the number of plants, so that none is crowded out before maturity. By arranging plants for line and color, mass and texture, each appears to best advantage.

If there is woodland already on your property, it is relatively easy to establish a woodland garden. Decide upon the location, cut away undesirable underbrush, and make paths. Then introduce the plants which will thrive in this situation, depending on the soil, light, and moisture already present. Some wild flowers naturally grow in a community dominated by junipers, gray birch, pines, or oaks; others with beech, maple, and hemlock. Although the trees you have are not the sole factor, you can assume that if the woodland has flourished in the past, it will supply the needed conditions of soil, light, and moisture.

If you have junipers, the most successful wild flowers will be those that thrive in sunny places in thin soil, or in ordinary garden loam. If you have gray birch, then ground covers of moss, Canada mayflower, partridgeberry, and club mosses, and some of the evergreen arbutus will mingle among the grasses in their semi-shade. If you have spreading pines which cut out much sun, hardy ground covers of woodbine, Canada mayflower and partridgeberry will manage to push their way through the dense mat of pine needles. You will even have helianthus nodding here and there in May.

While you cannot move a woodland, you may want to bring the garden (Continued on page 121)
**WOODLAND GARDEN**

continued from page 120

closer to the house. You can do this by selective planting. My northern New Jersey woodland garden begins 20 feet from the front door. It was adapted from a natural one and, from the first shock of cabbage until the last of the holiday greens, there is always something of pleasure in it. To have these delights, I took advantage of conditions present already: the type of soil and degree of shade, the amount of moisture and the contour of the land. It was a slope on hard ground, used for years as a dwelling lawn in the shade of mature oak and hickory trees.

First the soil had to be conditioned. Breaking it up was not enough; it had to be dug out and piled. To this pile I added everything I could find which would contribute softer texture and fertility. Old rotted oak leaves, new leaves, sand, peat moss, compost, soil from the woods, rotted stump-dirt, and pine needles were mixed into it. After loosening the subsurface, a two-inch layer of sand was spread over it and this new "forest" mixture (now one-half of soil and one-half organic matter) was added on top. I left any small stones which came up in digging. Old rotted manure may be added if any is available.

When you prepare the soil for your own woodland garden, remember that natural organic nutrients are best for wild plants. The object is not to grow the biggest columbine, but one which has the beauty, form, and charm of the wild type. Then, over-all, use a mulch. I use pine needles because they do not mat or blow about. They let moisture through (which peat moss does not), are a pleasant brown color, and always smell like Christmas. A place so prepared and planted, if left for a year, or at least over the winter, for bacterial action to ripen the soil. If you want a quick effect, however, the place can be transformed in a day by planting it with ferns and putting in the smaller plants later.

A few final reminders: plant selection must be restricted to those for which you have prepared a suitable habitat. Brookside plants and those of a sunny meadow are lovely, but not in a woodland garden. Also, there should be no compromise with the soil. The right start with woodland soil, inherited or prepared, will make all the difference between disappointment and reward. Lastly, a few plants are more effective than too many. As your knowledge of their habits grows, your pleasure will increase.

HELEN S. HULL

Condensed from a chapter in her forthcoming book, "Wild Flowers for Your Garden."

**WOOLONG TEA**

Continuous from page 120

continued from page 120

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Condensed from a chapter in her forthcoming book, "Wild Flowers for Your Garden."

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**HYPERICUM HIDCOTE**—from an old English estate, shining gold blossoms like giant buttercups—2 1/2" across and centered with a feathery cluster of anthers—crown branches of gleaming leaves. Unusually tall; 4—6 and as much in diameter. Blooms from June to October, and is sweetly fragrant. Field-grown plants, $1.50 each; $15 a dozen.

**FORSYTHIA LYNWOOD GOLD**—a golden-bell Belle out of Ireland. Deep yellow blossoms, full-bodied and finely formed, cover every branch and twig of this splendid shrub, erect forsythia. Grows 5' to 7' tall. Exceptionally good for indoor forcing; winter-cut branches soon blossom into bouquets. Sturdily-rooted, field-grown bushes, $2.50 each; $25 for 12.

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**two TOTTY imports**

**HYPERICUM HIDCOTE**—from an old English estate, shining gold blossoms like giant buttercups—2 1/2" across and centered with a feathery cluster of anthers—crown branches of gleaming leaves. Unusually tall; 4—6 and as much in diameter. Blooms from June to October, and is sweetly fragrant. Field-grown plants, $1.50 each; $15 a dozen.

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Edge your lawn without stooping, without backache or fatigue, with the Wick Lawn Edger and even a child can handle it with ease. All on an edger whose design makes the cutting knife follow the contour of the ground so that it will not dig or dig. The unit weighs only 3 lbs. and the handle length is 48 inches, its knife is self-adjusting and self-sharpening, the heavy gauge spring cutting wheel and blade are heat treated for long life. A 4 inch rubber tire guide the edger along smoothly and with ease.

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cactus-petaled, with flaring edges.

Among old favorites in new dress, especially suited for use in old-fashioned bouquets, there are gailardias. The Warrior and rudbeckia 'Olive'. These will yield flowers from July until the end of September. The Warrior bears deep ruby-red flowers as wide as 3" in diameter, and made for the perennial border. It is a great contributor to the annual beauty of the garden. The rudbeckia 'Olive' is a fine new color for the home garden. A heavy bearer, this scarlet rose ripens in early June, in Southern California and gives you large, sweet, richly colored fruits with plenty of juice. Thin, but tough skin, a rich, deep red overlaid on orange, while the flesh is orange. A reliable bearer, its fruits handle and keep well.

In small fruits, two new, June-bearing strawberries are now available. Aramore, developed at the Missouri Experiment Station, with wide testing elsewhere, is sunset red in color, extremely uniform in its fruit (see color illustration page 72) and very productive. Vermilion, developed at the University of Illinois, has been under test for ten years in many commercial stations over the country, is now ready for the home Gardner. A hardy, vigorous plant and disease-resistant, it produces a fine crop in early June. Last year's everbearer, Red Rich, which produces honey-sweet fruit all summer and until frost, will grow in popularity. Its husky plants with large heavy tops are top-notch for freezing, make a fine ornamental border. With mulched space planting, it is a very heavy producer and finds itself also to pyramidal plantings (see illustration, last month, page 61).

For sources of these plants, write to House & Garden's Reader Service, 620 Lexington Avenue, New York 17, N. Y.

continued from page 122

For Southern California and the peach-growing areas of our southeastern states, there is the new Panamint nectarine. A heavy bearer, this nectarine ripens in early June, in Southern California and gives you large, sweet, richly colored fruits with plenty of juice. Thin, but tough skin, a rich, deep red overlaid on orange, while the flesh is orange. A reliable bearer, its fruits handle and keep well.

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continued from page 114

The American Southwest furnished our country with most of its "heroic" badmen: Jesse James, Sam Bass, Billy the Kid, John Hardy, and others. Of course the bobo and other law breakers had their songs, too. There is a very rich body of songs that grew out of the desperation and hard work of the Southern chain gangs. Many of these are distinctly Negro in origin; many are still sung today.

The life of the growing country was reflected in the many kinds of work done, and the workers themselves found songs or made them up to express a particular occupation. There were the lumberjack songs, the songs of the river boatmen and the canal boatmen, as well as of the cowboy, the miner, the railroad men. The whole life of the people was conveyed through these songs. It still is today.

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"Permanent Beauty for Your Home!"

Anchor Fence

Nation-wide Sales and Erecting Service
SUNDAY BRUNCH continued from page 59

Here is the shopping information for the merchandise shown on page 58—59.
Prices are approximate.
Silver prices include Federal tax.

Page 58
“Triple-Snack” three-tier straw basket has brass rod, ring handle, 15½” high, $7.50, at Evelyn Reed, N. Y.

Electric food worshiper of copper has two compartments, by Maxwell-Phillips Co., $53, at Hammacher-Schlemmer, N. Y.


Ernest Sohn Assoc., 16-cup carafe, $5.

Stainless steel candle warmer, with glassy brown handle, $9, both at W & J Sloane, N. Y.

Blue pottery pitcher, 15” high, $28.

“Sea and Sand” ceramic salt and pepper shakers, $2.50 the pair, all at America House, N. Y.

Santa Anita jumbo coffee cups and saucers, $3.75 ea., dinner plates, $30 doz., in “Sunrise Spiral” pattern by Vreni, in turquoise and brown. All at Saks Fifth Avenue, N. Y.

Homespun table linen, as shown: gray white. Available in variety of colors, $50 w., 2½ yds. long, $38. Napan, 18” x 18”, $27 ea., at Clara Brock Lownes, N. Y.

Frank Smith’s “Fiddle Thread” pattern, sterling 6-piece luncheon setting, about $37. Serving fork, $23, serving spoon, $22, at Peacock’s, Chicago.

Imperial Glass Corp., water tumblers, $4.40 doz., juice glasses, $7.20 doz., designed by Russell Wright, clear crystal, pressed pinch, at Bloomingdale’s, N. Y.

Bread basket platter by Appleman, 10½” x 16½”, $16 at W & J Sloane, N. Y.

Page 59
Center photograph.

Brass bun warmer with Pyrex insert, by Tommi Parzinger, $35, White wire basket, can be used as centerpiece, $10.

Cake knife has lucite handle, stainless steel blade with slicing trumpet, $5. Italian “Ragazza” pottery; cake plate, $7.50, cup and saucer, $39.50, white with green-scalloped edge. All at Saks Fifth Avenue, New York, New York.


Hand-knit cotton bath set, $2.75 pair, with colorful trim, at Assiniboine Textile Co., at Washington, D. C.

Set of 4 mats, 4 napkins, and one table runner, $8 at Lord & Taylor, N. Y.

Chromium and crystal individual pepper grinders, $9 ea. Green Cantonware casserole, enamel over iron, $10.50 ea. Emerald Lite tray, $13.50. All at Hammacher-Schlemmer, N. Y.

8-oz. glass pitchers, $1 ea., are by West Virginia Glass. Oval straw baskets in natural and assorted colors, $8 each, by Langbein, Brooklyn, New York.

Salton Mfg. Co., Regent Hotable: upper tray is 16” x 24”, in bronzed frame, plastic-cool handles. Lower tray is 22¾” x 16¾”, in bronzed frame, glass legs in natural or dark finish on casters, AC with detachable cord, $60 at I. Magnin & Co., San Francisco.

Ernest Sohn Associates, 2-cup Pyrex beaker, jar stopper and handle. Plastic wrapping paper in white, black, tan, or red, $3.75 a pair, at Saks Fifth Avenue, N. Y.

Castleton China “Alberta” pattern, 5-piece place setting, $19.75, at Georg Jensen, N. Y.

R. F. Brodegaard & Co. —“Caldue” pattern, 12-oz. tumblers, $9.60 doz.; 5-oz. juice glasses, $9.60 doz., at John Wanamaker, N. Y.

Individual Jewel vases, $2.50 ea., are by R. F. Brodegaard & Co.

CASSEROLES continued from page 60

Here is the shopping information for the merchandise shown on page 51.
Prices are approximate.

Hose Folding Furniture, Inc., hard-wood folding tables, finished in black lacquer, gold stripe around edge, 16” x 24” x 26½”, folds to 13½”, weighs 16 lbs. $80 each at Wanamaker’s, Philadelphia.

John Matzou “Colorlux” imported Belgian linens, in mints, Forest green, hunter green, Nasturtium, and other colors. Set of 4 mats, 4 napkins, and one table runner, $8 at Lord & Taylor, N. Y.

Chromium and crystal individual pepper grinders, $9 ea. Green Cantonware casserole, enamel over iron, $10.50 ea. Emerald Lite tray, $13.50. All at Hammacher-Schlemmer, N. Y.

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Individual Jewel vases, $2.50 ea., are by R. F. Brodegaard & Co.
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