

House & Garden

to make the most of

PAGE

pages of attractive solutions

arrangements

picture placement

room planning

interior design

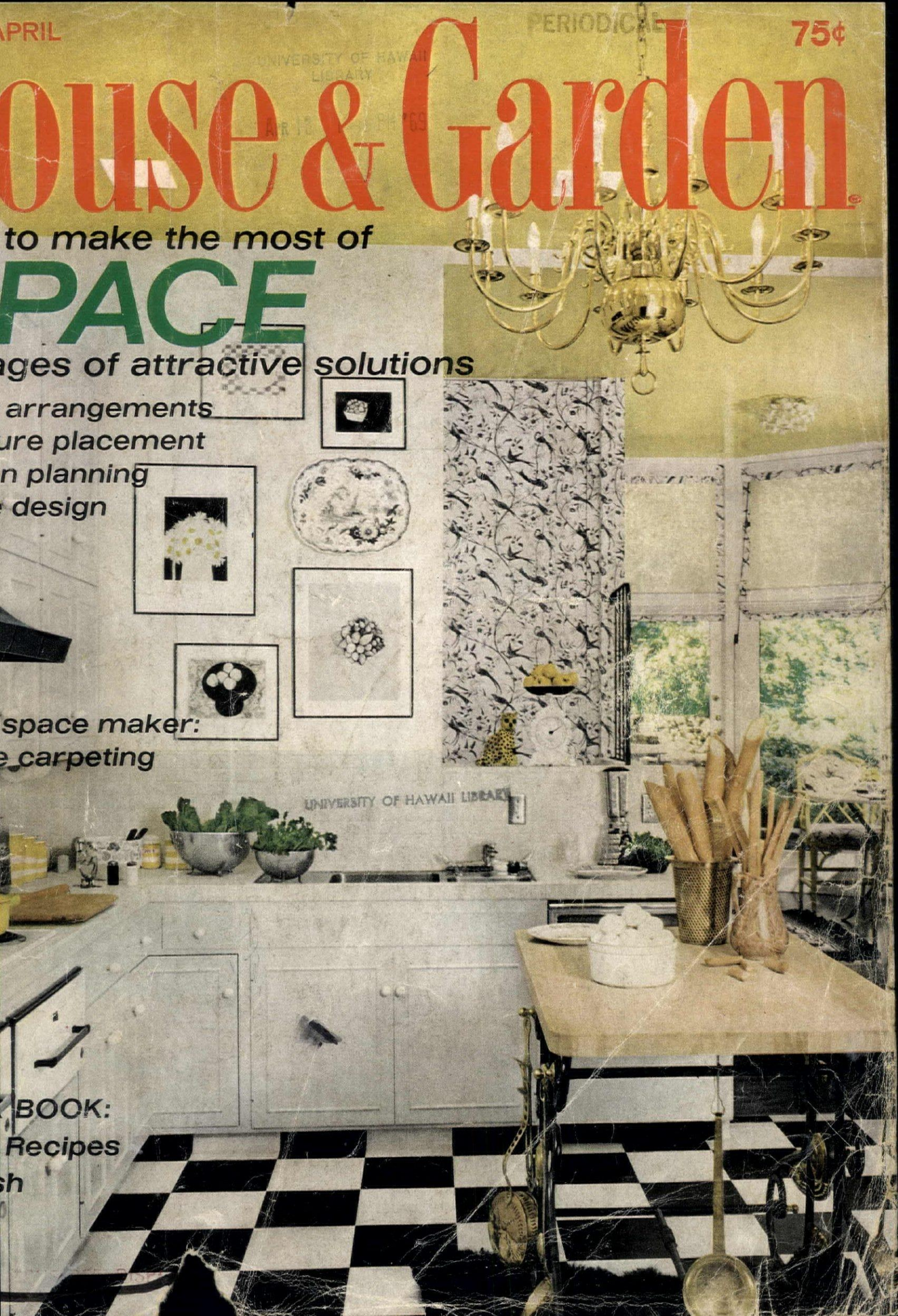
space maker:

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House & Garden

INCORPORATING **LIVING** FOR YOUNG HOMEMAKERS

APRIL, 1969

VOL. 135 NO. 4



LYON

On the cover: A remodeled kitchen in an old house in San Francisco borrows color, pattern, and an illusion of greater space from the adjoining bay window breakfast area. Black and white printed fabric on walls, chair seats, and banding of matchstick blinds makes a continually visible decorative background for the no-nonsense kitchen proper, where working space is precisely tailored to fit the specific way it is used by the family who live there. The clear yellow on the high ceilings of both areas is repeated on the breakfast chairs and in deff accents within the working area. Instead of the traditional marble top, the French iron butcher's table, hung with antique brass utensils, is topped with a laminated wood chopping block. Black and white vinyl floor tiles curve up to form a cove between the floor and the base cabinets. For more details of this highly personalized kitchen, planned and decorated by Jean Hale, in collaboration with architect Thomas Higley, see page 132.

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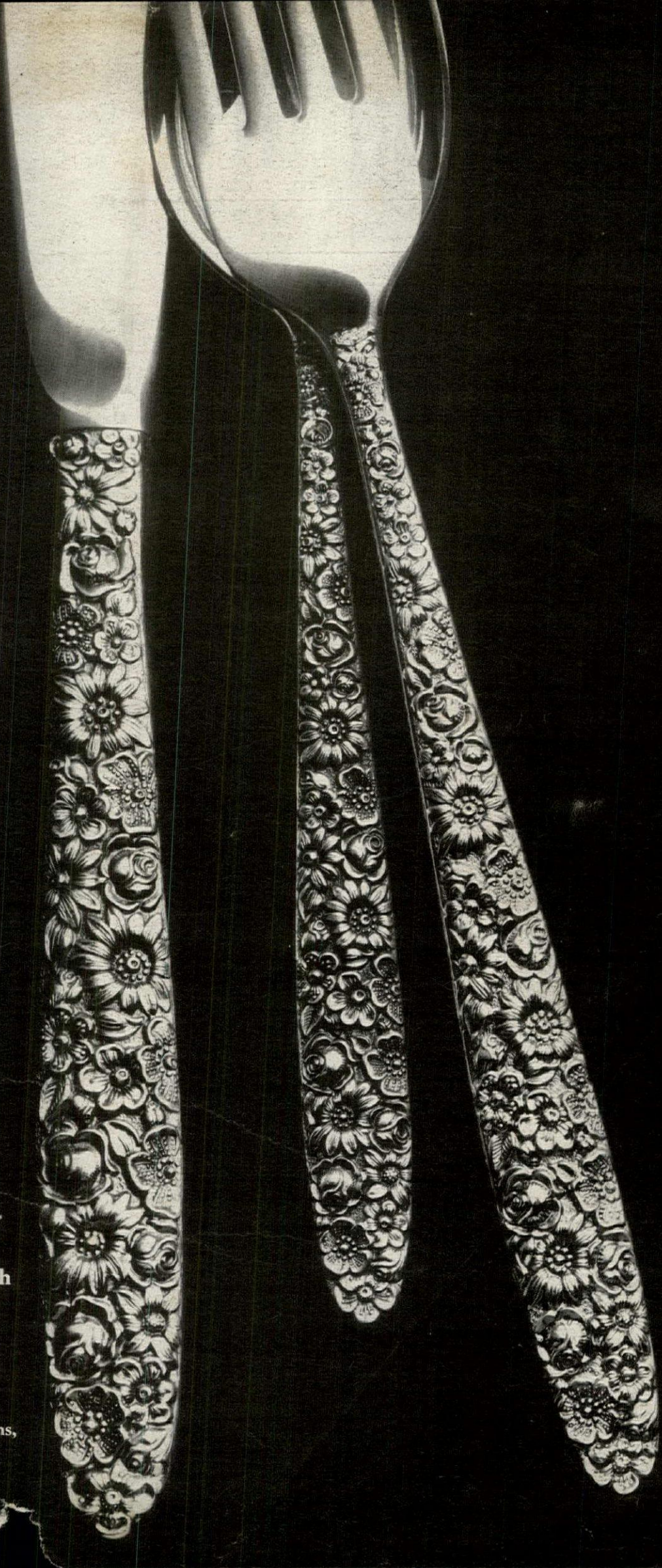
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But doesn't all this prove that the World
makes love go round? **KODEL**

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nineteen others to end it.**



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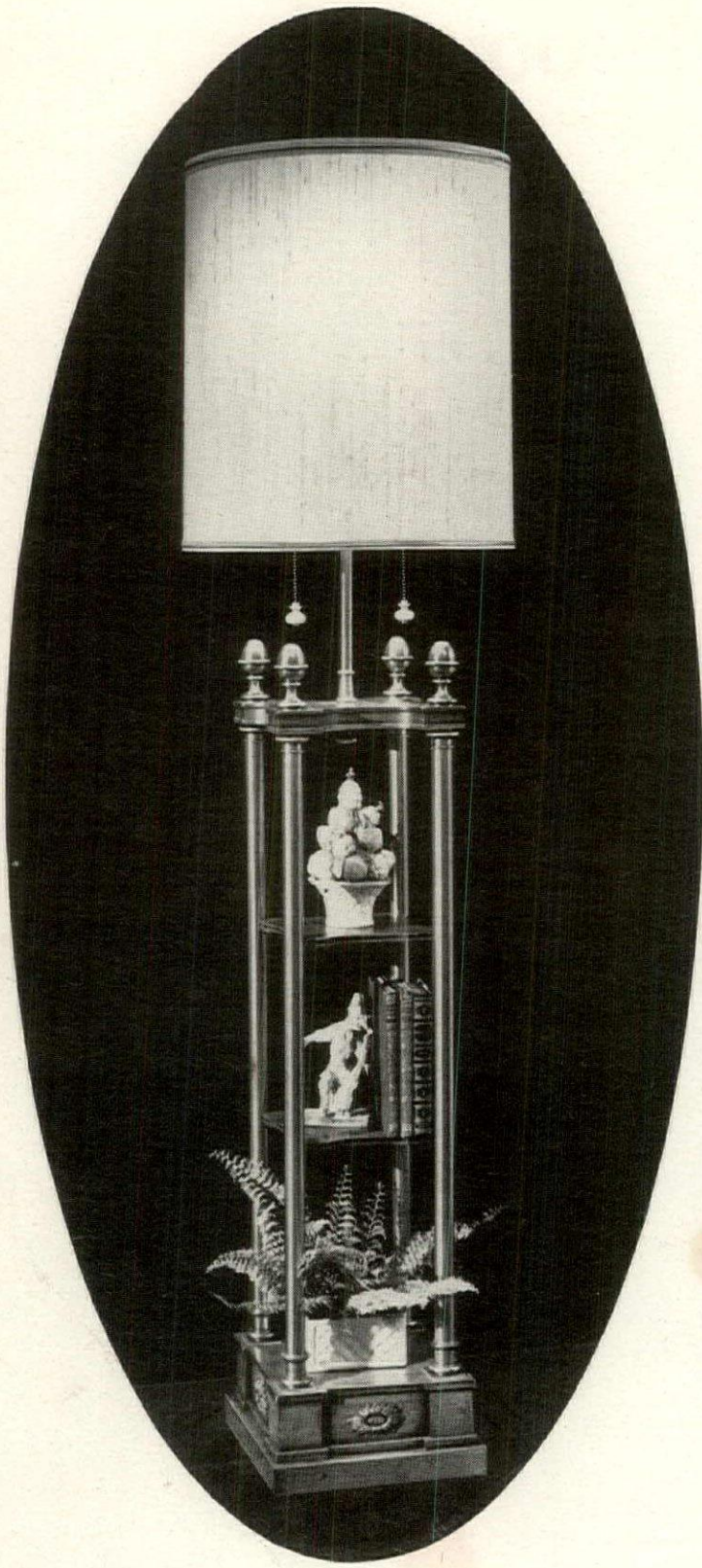
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*Slightly higher west and south

ANTIQUES: QUESTIONS & ANSWERS

BY LOUISE ADE BOGER

This silver gorget was made by the noted silversmith Joseph Richardson (1711-1784). It is to be one of the highlights of the loan exhibit of eighteenth-century Philadelphia silver at this year's University Hospital Antiques Show in Philadelphia. We would like to know just how these pieces were used.

B.D.—Gwynedd Valley, Pa.



SILVER GORGET

Originally, the gorget was part of a knight's suit of armor, used to protect the throat. Yours, however, belongs to a later era when a gorget or a crescent-shaped ornament was worn on a chain around the neck by an officer as a badge of rank.

Editor's Note: The University of Pennsylvania Hospital Antiques Show will be held in Philadelphia at the 103rd Engineers Armory, Lancaster Avenue at Thirty-third Street, April 22 through April 26.



POKER ETCHING

We have a lovely picture called "Potato Gathering." It was done by Levi Pennington, a jeweler of Natick, Mass. It is identified on its back as a "poke etching." What does this mean?

P.L.H.—Chatham, Mass.

Poker work or pyrography as it is more commonly known today, is the art of etching designs in wood, ivory, leather, etc. by means of a heated metallic point. Examples of poker work have been found among primitive cultures and also highly sophisticated ones such as those of ancient Egypt and Rome. Many designers and artists of the nineteenth century made use of this technique. Today, electric pyrography sets are sold in most artists' supply stores. Your etching dates about 1900.

We believe this plate, that has been in my family for generations, was brought over on the Mayflower. It has no identifying mark. Can you give us any indication of its age?

M.D.—Evanston, Ill.



BRISTOL PLATE

Your colorful polychrome plate was made in England. It is Bristol Delft and dates from around 1780. Therefore, although it is a collector's item, it could not have been brought over on the Mayflower.

Continued on page 2

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Sofa, chair and correlating tables about \$500.

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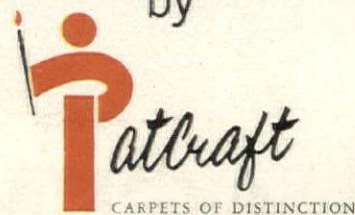
Tiffin's gold-accented Palais Versailles goblet fits nobly with Edward VII sterling design from Frank Smith and Royal Tettau's china—Marquise. Contessa's silk placemat backgrounds these elegant partners now being shown at the finest shops. Write TABLETOP™ 550 Fifth Avenue, New York, NY 10036 for your nearest retailer.

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PATCRAFT MILLS, INC., Dalton, Georgia.

A beautiful room begins...
with carpet
by



Wallace Silversmiths introduce Feliciana

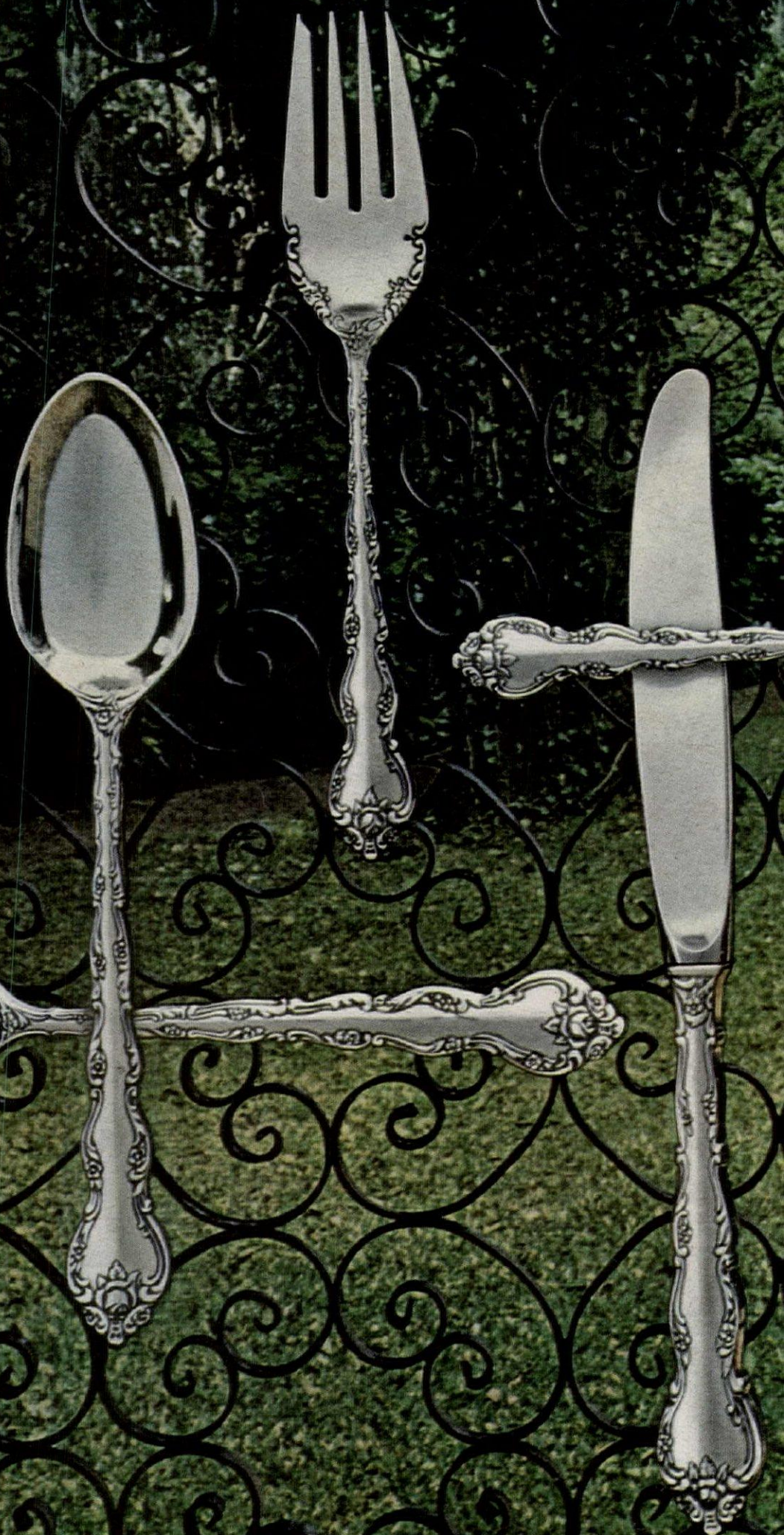
The charm and dignity of old Southern hospitality has been revived with Feliciana™, the lovely new sterling pattern by Wallace. Feliciana is refinement, tranquility and happiness... like you, the woman who cherishes family ties and intimate gatherings.

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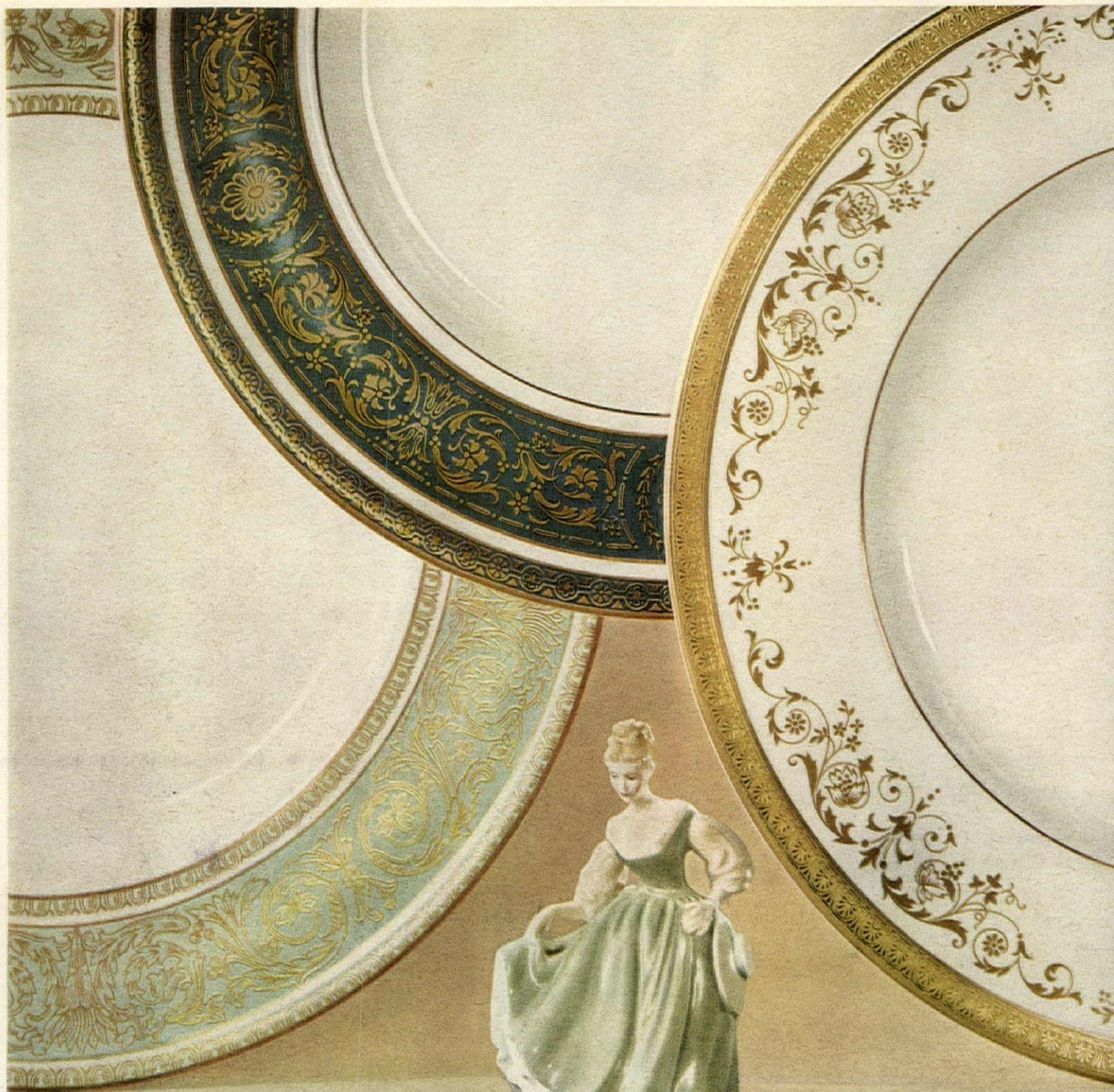


Wallace  Sterling

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Wallace Silversmiths, Wallingford, Conn. 06492

Felician sterling photographed at Rosedown Plantation
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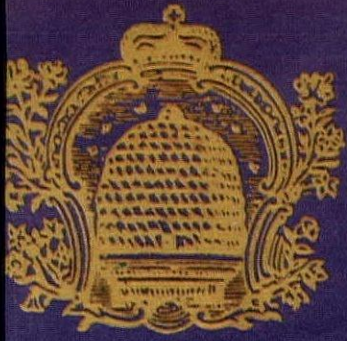
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ANTIQUES
continued from page 10



BALLOON-BACK CHAIR

I will appreciate any information you can furnish concerning this chair which we bought at auction in England.

E.E.B.—Winter Haven, Fla.

Balloon-back chairs, such as yours, were popular during most of the Victorian era, largely because of their comfort—the balloon back supported both the shoulders and the middle of the back. Your chair was most likely made in England around the mid-nineteenth century.



STAFFORDSHIRE PITCHER

What can you tell me about this pitcher? Stamped on the bottom is "Published by W. Ridgway Son & Co., Hanley, September 1, 1840."

B.S.—Hoboken, N.J.

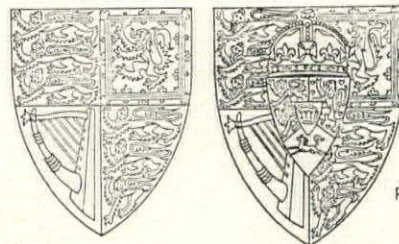
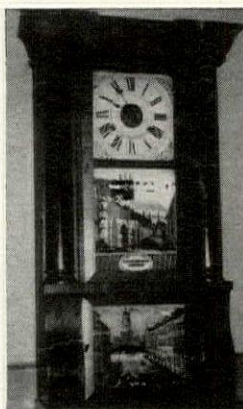
The Staffordshire pottery of William Ridgway Son & Co. was active at Hanley from 1838 to 1848. Hunt scenes, such as the one on your pitcher, were common during this period in England and inspired similar scenes on American pitchers. The words "Published by" are often used to identify potteries.

SHELF CLOCK

This clock belonged to my grandfather. On the inside is printed "Manufactured and sold wholesale and retail by Birge, Peck & Company, Bristol, Connecticut." Have you any idea how old it may be?

S.L.F., Jr.—Roanoke, Va.

John Birge, Ambrose Peck & Company were active between 1849 and 1859 and manufactured various types of shelf clocks. The firm underwent various mergers and changes of ownership and is now Sessions Clock Co.



ROYAL COAT OF ARMS

I have two plates, each of which has a coat of arms on the back. One plate bears the inscription "Hicks, Meigh and Johnson." Can you tell me approximately when the plates were made and identify the two coats of arms?

R.E.C.—New York, N.Y.

The British Royal Arms appear in the trademarks of many nineteenth- and twentieth-century British manufacturers, as well as some foreign ones. Your plates illustrate the two basic forms of royal arms which serve as a guide to the date: All arms engraved prior to the accession of Queen Victoria in 1837 have a small shield in the center of the quartered shield; after 1837 they have a simple quartered shield only. Your plate with double shield was made between 1822 and 1835 by the Staffordshire potters, Hicks, Meigh and Johnson. Your other plate, because of its single shield, was made sometime after 1837.



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Mignon G. Eberhart says:

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are professional writers or editors working under the direction of the Guiding Faculty.

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started right now. Writing is fascinating work and I think you'll love the freedom it offers. You can write when and where you like. You're not tied down by regular hours and there's none of this business of rushing to an office every morning. In my opinion, it's just about the best profession in the world. Try it, and see!

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The first step is to take our School's Aptitude Test. If you're interested in words and ideas, you'll find it fascinating. The Test is free; it will be graded without charge and returned to you. If the results show you can benefit from our training you may, if you wish, enroll in one of our home-study courses. But there is no obligation to do so.

Send for your free copy of the special writing Aptitude Test today. All you need do is fill out and mail the attached card. Do it now.

The Guiding Faculty of the Famous Writers School:

Faith Baldwin	Bergen Evans	Red Smith
John Caples	Rudolf Flesch	Mark Wiseman
Bruce Catton	J. D. Ratcliff	Phyllis McGinley
Bennett Cerf	Rod Serling	Clifton Fadiman
Mignon G. Eberhart	Max Shulman	Paul Engle



Do you have art talent worth developing? Take our free test and see

If you have ever wondered whether you had art talent, here is your chance to find out. The founders of Famous Artists School have put together what many artists and educators consider to be the most revealing test of art ability ever devised. It is offered to you free.

Designed for people uncertain of their ability

The people who take this Art Talent Test are of all ages and occupations. Most of them have little or no previous art training. By professional standards, their drawings may be awkward and amateurish. But the ones who possess the gift of art talent reveal it in many ways. Through simple little exercises, they show the inborn sense of design, the ability to observe, and the lively imagination which are such important ingredients of art talent.

The reliability of this method of screening, as well as the effectiveness of the training, has been proven again and again by the success of our students and graduates.

They passed the test and went on to become successful artists

When Anthony Fotia took the test, he was a mail clerk, "stuck" in a

low-pay, routine job. Today, he's an artist for a printing firm, doing exciting creative work. Kathleen Gironda went from salesgirl in a department store to fashion illustrator in the same store. Virginia Bartter, a farmer's wife, now sells just about everything she paints. These are just a few of the literally hundreds of "success stories" our students report to us.

So if you love to sketch or dabble in paints—and have often wondered if you "have what it takes" to become a well-paid commercial artist or spare-time professional painter—why not seize this opportunity to find out? All you need is a pencil and a half-hour of your time. With your special interest, it will be one of the most enjoyable half-hours you ever spent.

What the Talent Test covers

First, you will be shown ten pairs of simple designs and asked to pick the one in each pair that has a "feeling of rightness" about it. Then you will see twenty pairs of pictures, and check which composition in each pair is more pleasing. You'll be asked to do original sketches to demonstrate your imagination. And in similar ways, your

feeling for mood, form, movement, and so on will be tested.

When you complete the test and mail it back, it will be graded free by a member of the School's staff. If you receive a passing grade (and we must warn you that many don't), or can offer sufficient evidence of art talent, you will then be eligible—though not obligated—to enroll in the Famous Artists home study course of your choice.

If you do decide to enroll, the famous artists on the Guiding Fac-

ulty will show you their secrets in a series of unique assignments. And each assignment you receive constructive criticism from a professional artist-instructor, almost like private tutoring.

You will receive an introductory brochure about our School's methods along with your Art Talent Test. If you have dreamed of success in art, a success that is deserved if it were possible, mail the attached card for your test and brochure right now.



They started the Famous Artists School—From left to right, standing: Albert Ben Stahl; seated: Fred Ludekens, Norman Rockwell, Stevan Dohanos, Jon Whitcomb, Harold Von Schmidt, Al Parker, Peter Helck, Austin Briggs, Robert Fawcett and George Giusti.

a design collection combining the
BY
CON



THE NOTES OF A HAPPY HOUSEKEEPER

BY MARY ELIZABETH FALTER

Last year we made the mistake of letting the air conditioners go untended until the first hot day in May and then, when we turned them on, two of them went dead. The worst part was that the repairman couldn't come for two weeks and it took an additional two weeks for the repairs to be made—while we sweltered. The repairman gave us some good advice: Have air conditioners serviced in early spring or the fall, before service companies are swamped. Change the filters twice during the summer to prevent the motor from overloading. And provide a separate electrical circuit because air conditioners make heavy demands on the current.

Speaking of air conditioners, we are enthusiastic about the portable one we bought last year. It can be moved from room to room as we need it and is easily taken out of the window to be stored away for the winter, leaving the window free to admit the full sunlight.

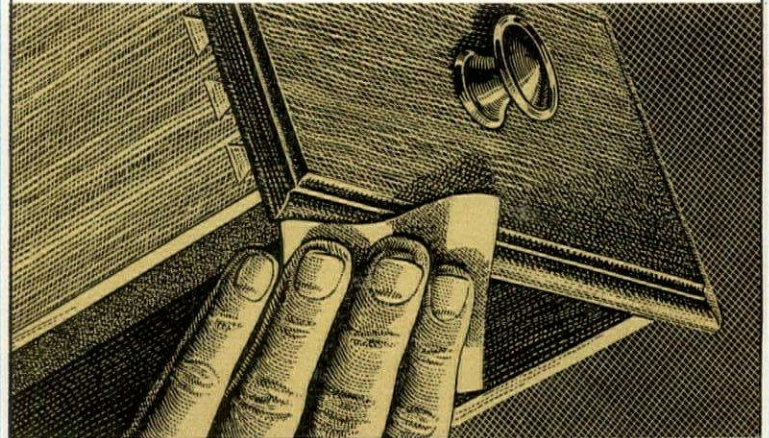
It seems to me that nothing can beat stainless steel mixing bowls for outstanding efficiency. We have a set of three Revere bowls, plus several extra small ones, and I use them almost exclusively when I need a bowl. They are deep, well-shaped so they don't rock, and can be used for mixing anything. An added advantage is that they do not break or stain, and go from refrigerator to oven or range top without fear of cracking. I often use one of these bowls over boiling water as an improvised double boiler.

Our children, like most teen-agers, have been collecting pop-art blow-up pillows with great enthusiasm. The pillows seemed to me gay and decorative but not very useful, until I tried one the other night when I wanted to read in bed. I chose a splendid Union Jack about 24 inches long and not inflated too much, slipped it behind the regular bed pillows, and found it makes a very comfortable and sturdy backrest.

For my birthday, Tom gave me an electric egg cooker that soft boils, hard boils, or poaches eggs and times them automatically so they are done just right. It is a godsend at breakfast time when you have to fix juice, make toast, brew coffee, and get the eggs ready all at the same time. The Salton "Egg-O-Matic" cooker has several time settings so there's no problem about finding one you like best. A little pin point is embedded in a recess on the rack handle, and you press the larger end of the egg on it, penetrating the shell. This helps prevent the shell from breaking during cooking and also makes the egg easier to peel. My niece tells me the poacher rack works splendidly for heating baby food, as those four



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Free plans are available, too. In the book you'll find sections on decorating. Types and functions of fixtures. Use of colors and accessories. The book costs one dollar. And that one dollar buys you almost everything you'll ever need to know about the bath. Clip and mail the coupon on opposite page.



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Portable People Live Here...With Toshiba Portables in Bed and Bath

In Portable People Land, portables by Toshiba go hand-in-hand with today's environmental living. These are the portables specially designed and built for move-about people. TV picture tubes are protected by high tensile steel bands bonded right to the tube. Cabinets are built with rugged die-cast frames of space-age material. Circuits are deep-etched copper. Above, left foreground, we show the world's first "ConverTable" radio, a rugged and handsome Toshiba Portable that converts into a table radio. Toshiba makes oscillating fans and massagers, too. Toshiba—The International One—*belongs!*



Toshiba THE INTERNATIONAL ONE



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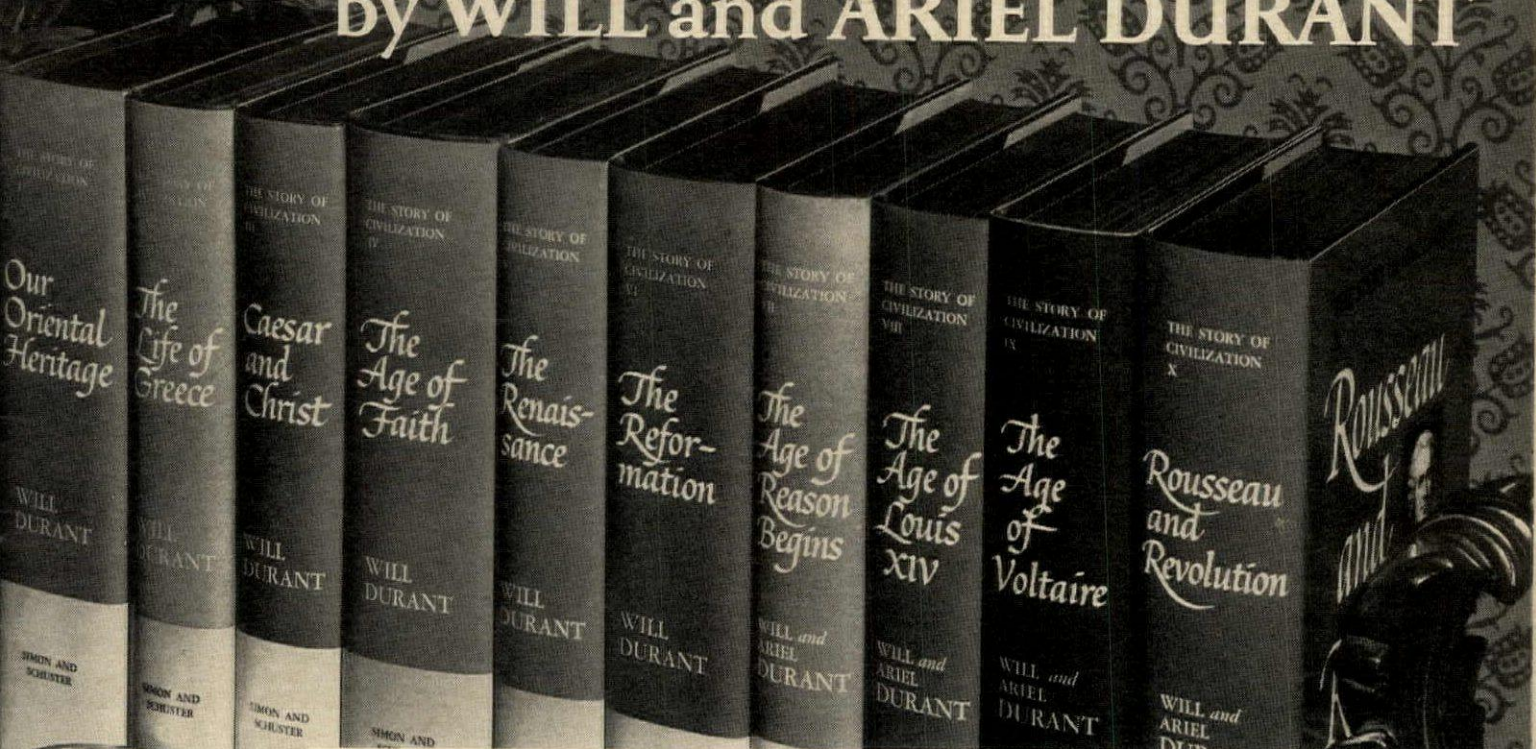
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If you're interested in other styles, take a look at the room settings below. We hope one of the ideas expressed on this page will light a fire in *your* imagination.

And to feed the flame, you'll find more information, plus how to locate your nearest Kroehler dealer, in the facing column at the right.



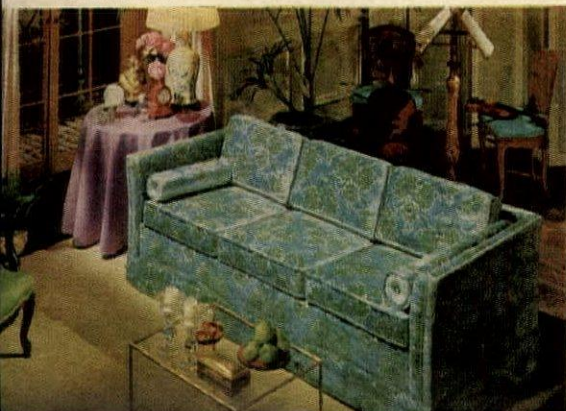
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HOW TO KEEP YOUR HOUSE YOUNG WHAT TO DO BEFORE THE PAINTER COMES

Since spring is house-painting time, here are some do's and don't's you shouldn't gloss over

Painting a house is like wrapping a package. If you start out knowing exactly which step follows which, you have every reason to expect a spanking good result. Not every homeowner, of course, feels up to painting the exterior of his house, especially if it is more than one story high. But if you take a proprietary interest in this, your most valuable possession, you should know enough about exterior painting to judge whether a painting contractor knows what he's doing. And if you have a modest knack for doing things yourself, you may be able to take on some preparatory steps, thus insuring the quality of the finished job, and possibly saving some money.

Preparation is almost everything. The exterior of any house takes an unremitting beating between paint jobs which are, say, every four to eight years. Indeed, it is something of a chemical miracle that today's paints, when properly applied, are able to withstand so well the climatic extremes of blistering heat, torrential rain, and freezing cold.

Even so, damage must be reckoned with. Before you give a thought to painting, start at the roofline and check the condition of your gutters. They must be thoroughly cleaned out and perfectly dry before they are painted. Look for signs of rotting if the gutters are of wood; or rust if metal. In either case you should not imagine that painting over such defects will stop their spreading. It won't, and you will have to decide whether such damage can be removed by sanding and scraping, or whether to replace the damaged gutter.

Windows need special scrutiny. Before the painter touches brush to window, you should make two key checks: to see whether the calking between the window frame and the siding needs replacing, and whether the putty that holds the glass panes in place is still weather-tight.

If the window frame needs re-calking (or, for that matter, any other exterior joints around your house that are kept tight through calking) make sure that the job is done with a calking gun. This gun, available at any paint store, forces the sealing compound into the joint under pressure.

And if the putty holding a window pane in place has come loose, you should repair the defect by starting from scratch. Remove all of the putty or compound on that particular edge of the glass, then apply fresh material with a putty knife. Use glazing compound rather than putty for such patchwork. It costs a little more but resists drying out longer—and that's the whole idea. Finally, you should see that the fresh work is sealed with paint or, if appropriate, shellac.

Wood siding may need sprucing up. Over the seasons weather may cause boards to loosen and nails to pop up. See that any rotting board is replaced, of course, and secure loose ones with rust-proof nails. Make sure the nails are countersunk and puttied over.

The cardinal sin of the hasty house painter is his indifference to *surface condition*. The finest of paints cannot be

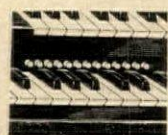
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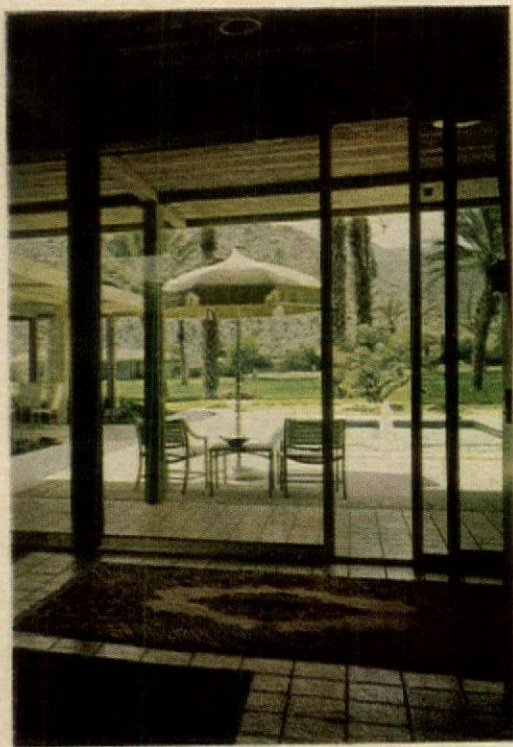
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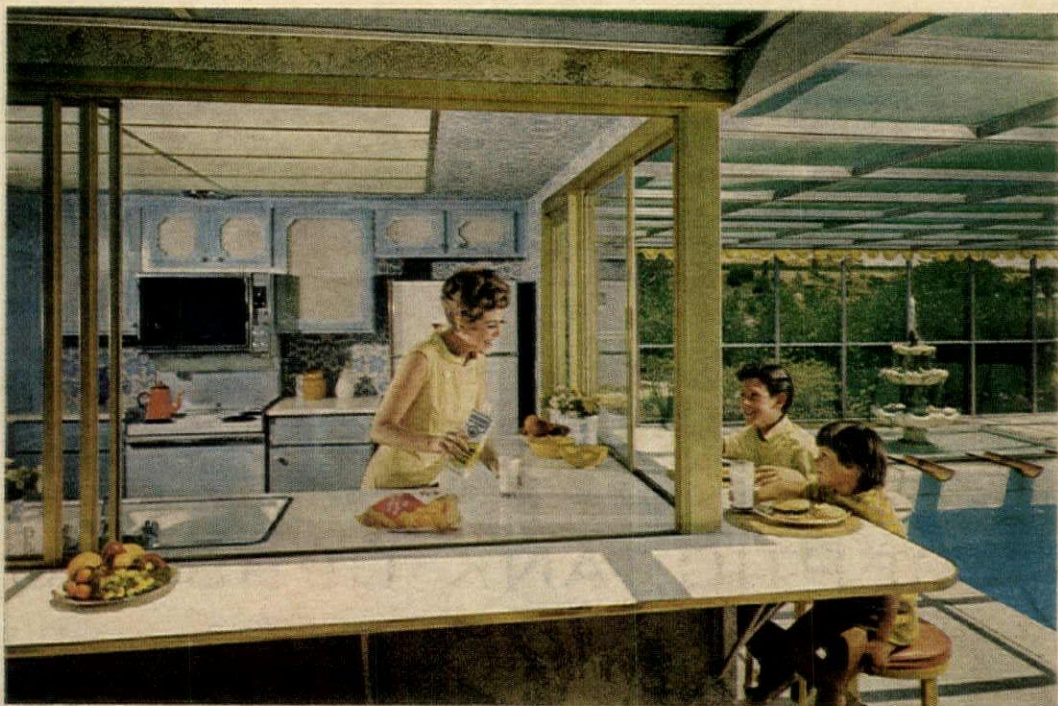
Safety, the new fashion in sliding doors. The use of glass patio doors to bring the outdoors indoors and back again is beautifully interpreted in this California home. PPG HERCULITE® K is the recommended glass for sliding glass doors like this. A tempered safety glass that takes terrific impact. If it ever breaks, it won't shatter into dangerous shards. It crumbles into small pieces. Now is the time to open up your home, wherever you live, with PPG safety glass . . . HERCULITE K.

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on these pages, are just a few of the glass ideas from today's homes. For more ideas, send for PPG's new, full-color 56-page book, "Open House USA." How glass can make your next home modeling plan work to let you live more comfortably. Dozens of decorating ideas, and more. Write: Open House, PPG Industries, Dept. HG-49, One Gateway Center, Pittsburgh, Pa. 15222. Include 25¢ for handling.



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expected to adhere to any siding that is coated with dirt or marred by flaking, peeling, or blistered paint. (The same problems must be overcome, of course, if the exterior of your house is of painted stucco, brick, or stone.)

Where dirt has accumulated, you can simply wash it away with an ordinary household detergent. If the old paint has turned chalky, however, be sure to dust first, using a medium stiff brush. Paint that has accumulated in cracks and crevices is easy to gloss over—but don't do it. Nothing makes an aging house seem older than untold layers of paint piled in places where previous painters proved their indolence. There is a simple and effective hand scraper called an "ogee" that removes old paint and dirt from hard-to-get-at places.

Blistered or cracked paint should be taken down to the bare wood before painting. Sometimes this can be done with elbow grease, patience, and a tungsten carbide scraper; at other times, the paint will have to be loosened with the concentrated heat of a blowtorch in combination with a hand scraper. But a word of warning: blowtorches are not for novices; let the professional use this very volatile professional's tool.

In certain restricted areas, such as sills and steps, it sometimes pays to use a paint remover to ease the job of clearing away old imperfections. After it sets, stubborn paints usually can be quickly scraped away by hand.

Porches, decks, and masonry walls

Two areas where preparation is most often essential—and least often honored—are porches and decks. In both cases, sanding the entire surface is sometimes the only way

to get rid of paint jobs that have been piled on top of each other over the years. At the very least, you should be satisfied that all wood joints are cleaned out and flaking surfaces well scraped. Be especially careful that these broad, moisture-collecting surfaces are perfectly dry before they are painted.

Before repainting an old brick or stone wall, brush thoroughly, making sure to whisk away loose mortar or chips. New brick walls need a preliminary coat of linseed oil.

When to paint

Weather, indeed, plays a key role in the painter's life. Ideal conditions for outdoor painting are most often realized in late spring and early fall, when the temperature ranges from around 50 to 80 degrees. On sunny days, painting should be programmed so you can paint in the shade and allow several hours for drying before the sun reaches the surface. Too much sun, too soon, can cause blistering.

After every bit of preparation is completed, there remains one last precaution to be taken before the painter starts swinging his brush. *Look after your plants.* No form of clumsiness is so inexcusable as that of the painter who tramples the annuals, drenches the foundation shrubbery with white lead, or snaps off the branches of trees and bushes with his battering-ram ladder.

To spare yourself such plunder, gently cover all vulnerable planting with lightweight cloth or plastic as the painter approaches. Tie back branches that could be snapped off. And be vigilant. For, after all, the idea of painting your house is to beautify, not despoil.

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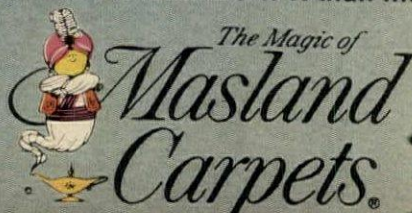
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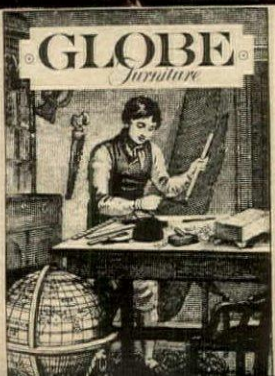
Masland introduces Sand Patterns, the first of the Wildlife group of indoor-outdoor carpet constructed of 100% Acrilan® acrylic pile. □ Your life couldn't possibly be wild enough to hurt it. □ It resists both wear and weather. Clumsy people who spill things. Little children who dirty things. All animals, big or little, domestic or wild. Everything. □ And you can live with Masland's Wildlife anywhere. Kitchen.

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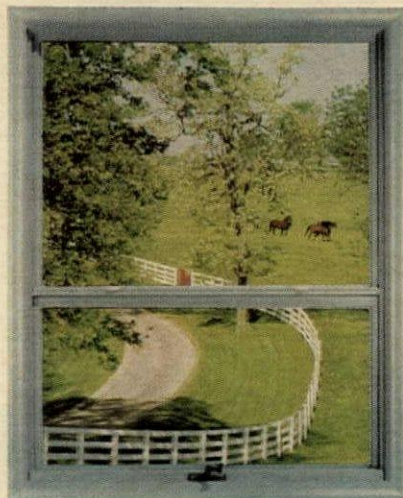


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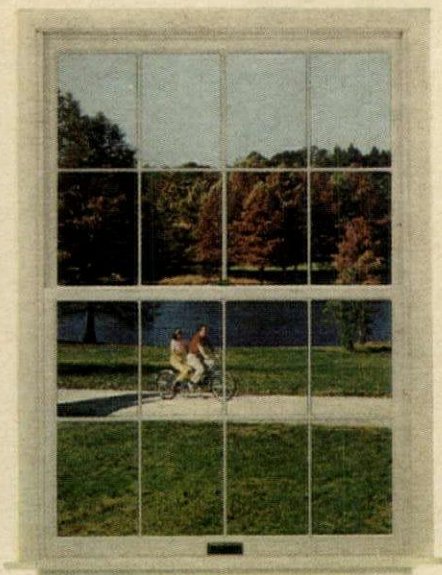


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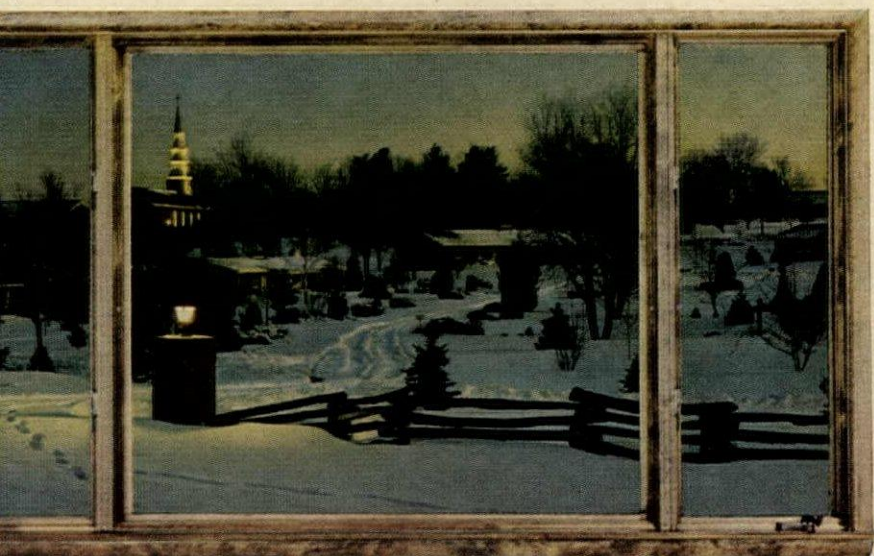
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ON THE BOOKS:

HOW TO MAKE THE MOST OF YOUR PUBLIC LIBRARY

National Library Week is a good time to learn

BY JAY HERBERT

No matter how good your own home-reference library may be, there are times when you will have to go farther afield to find the fact you want. This is particularly true if you are looking for information too recent to have been included in even the latest editions of encyclopedias, almanacs, and other yearbooks. National Library Week (April 20 to 26) is an excellent time to remind yourself that your local public library has a good deal more to offer than the latest novels or non-fiction best sellers. Its reference shelves are crammed with volumes, not readily available elsewhere, in which you can locate easily and quickly the information you may need for a discussion group, for a speech you have to make at a club meeting, or for background material to help you vote intelligently on community issues such as urban planning, pollution control, or school busing.

If you have no idea how to start, you will find invaluable guidance in a paperback *The Concise Guide to Library Research* by Grant W. Morse (Washington Square Press, 75c). This little book tells simply and clearly which reference works you can expect to find in most libraries; where to look for them; what information they contain and how it is arranged; and how to borrow, through your own local library, material from other libraries elsewhere in the country. Mr. Morse also gives a crystal clear description, complete with examples, of how to use card catalogues and the various book indexes, and explains just what that old students' bugaboo, the Dewey Decimal System, is all about (it will never bewilder you again). Specialized reference books are listed according to subject matter, and periodicals, in the same manner. (If you find yourself embarked on some really scholarly research, a *Guide to Reference Books* put out by the American Library Association lists books published throughout the world in all languages.)

Where to find the latest information

Two library reference works are all but indispensable if you want the latest information on subjects of burning importance today (or even on something as trivial as whether or not a movie got good reviews): *The New York Times Index* and *Readers' Guide to Periodical Literature*. The Times Index, published bi-monthly with cumulative annual indexes, is a master key to "all the news that's fit to print." In each issue you will find quick references to just about anything of any import that has taken place during the period it covers—as well as to all the general articles published in the encyclo-

Continued on page 167

Make a night in like a night out.

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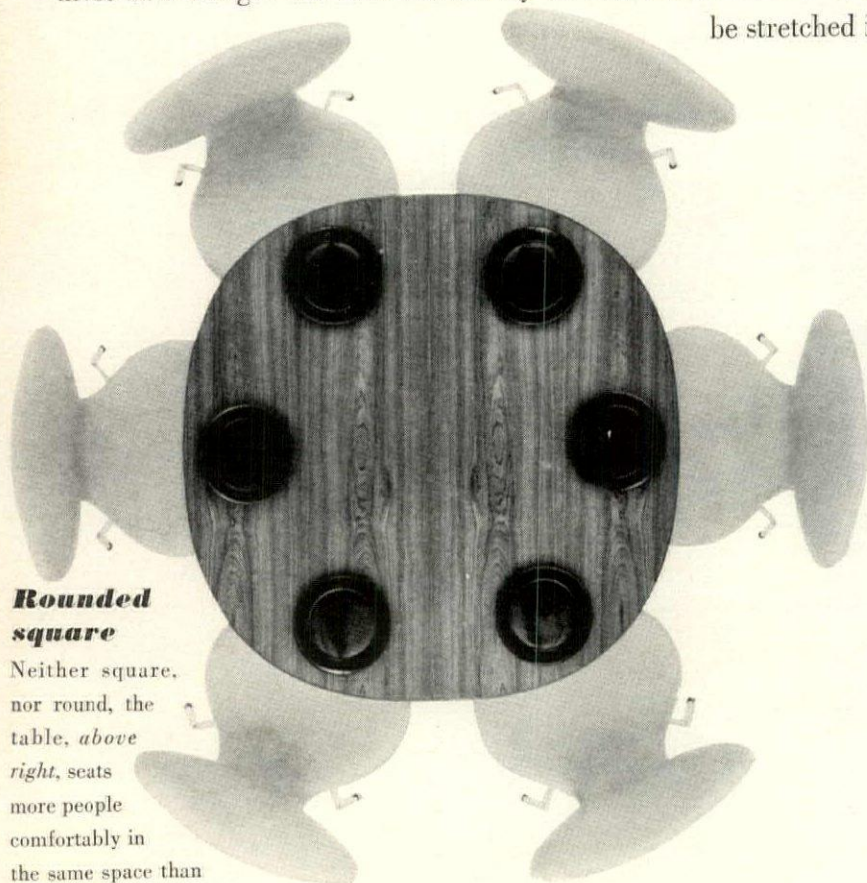
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WHAT'S NEW FOR LIVING

Furniture designers are attacking with considerable wit and ingenuity the problems posed by the constantly shrinking alike spaces in which we live. The result has been a spate of chairs and tables remarkably individual in shape. Many of these new designs are also marked by an extra dimension of practicality. Tables seat more people in less space. Chairs can be stretched in length. Modular designs can be multiplied to fit any space.

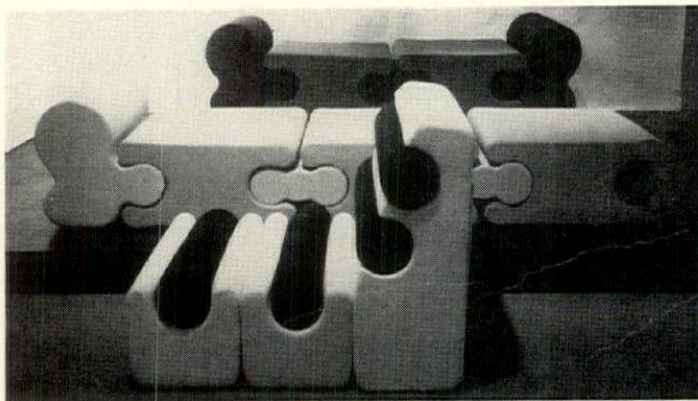


Rounded square

Neither square, nor round, the table, *above right*, seats more people comfortably in the same space than any other shape. Conceived by Piet Hein, Denmark's famed poet, the new shape illustrates one of his famed aphorisms: "There is one art, no more no less: to do all things with artlessness."

Convertible bounce

Like a three-dimensional jigsaw puzzle, bouncy modules of polyurethane foam, *right*, can be assembled and reassembled for sleeping or sitting. Various shaped bolsters and ottomans, clad in stretch jersey, fit into each other to form chairs, chaises, loveseats.

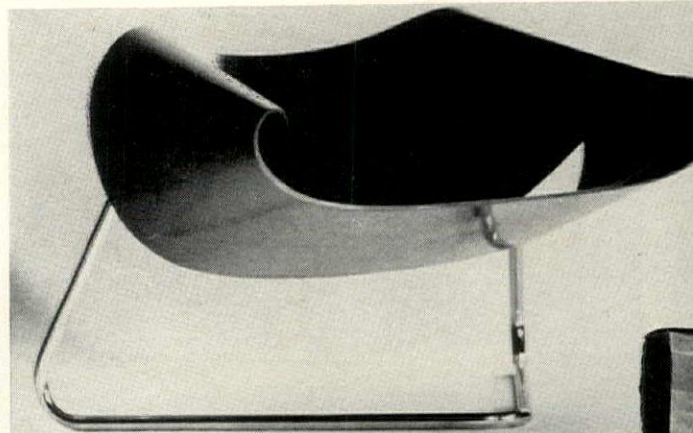


LOCKHART

Zip-up comfort

The "Bonina," *left*, looks at first like a simple chair, but it can be metamorphosed into a comfortable chaise or lengthened into a couch. Its three fabric-covered foam rubber parts are zippered together at the joints. The seat cushion flips out to become the foot rest and the back cushion flops back to make a slanting head rest.

For shopping information, please turn to page 176.

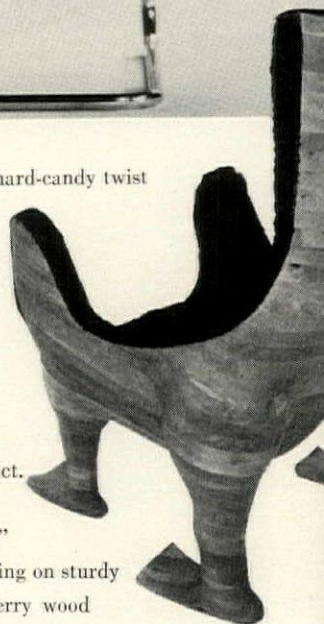


Ribbon for repose

Fluid in line and not at all plush, the hard-candy twist of the "Nastro" chair is formed from a continuous loop of fiber glass and polyester resin. Broad enough to curl up in, the seat rests on its triangular-shaped tubular chrome base like a sculpture.

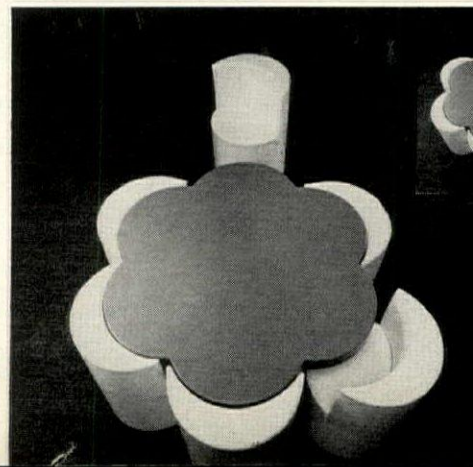
A cow for sitting

New furniture shapes are not all abstract. Inspired by the functional, load-bearing anatomy of an animal, the "cow" chair, *right*, is an inviting cradle standing on sturdy flat feet. It is made of laminated cherry wood and upholstered in sheepskin.



A rose and its petals

Between meals, a scalloped-top dining table and its round-back chairs form a single decorative shape. Pushed close to the table's rim, *below right*, the chairs expand the table into a posy motif. Table top, made of layers of foam on a wood base and slicked over with shiny vinyl, is impervious to spills, and fun for children—they can paint or draw directly on its wipeable surface.



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touch that you like. Some of our extras cost no extra money. Others will add just a fraction to the price. Simply because we feel that nothing should keep a sofa this basically fine from becoming the exact sofa you're after. The higher price on this sofa, or any other piece of furniture we make, buys something that only more money can buy. Whether it's the way we'll build this sofa to support the look you select. Or the way we'll take the extra steps to bring a wood to a finish that no shortcut method can match.

When you see work like this, you'll find the Heritage name. Hiding under the cushions of this multi-length sofa. Burned inside the drawers of a Heritage armoire. If you'd like to see how Heritage could fit into your home, send two dollars for a Heritage catalog collection and room planning kit to Dept. HG-4-69, Heritage Furniture Company, High Point, North Carolina.

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The Millionaire's Popcorn



The extraordinary thing about this "popcorn" is that there's so little popcorn in it. It's mostly nuts. Whole toasted pecans and almonds, exquisitely held together with caramelized sugar and butter. And more butter. And more butter. Actually the popcorn only serves to silence the crunch so you can eat Poppycock in the still of your club, or in your box at the opera. We know one woman so rich she even buys Poppycock for her little millionaire grandchild, though personally we never considered Poppycock a children's confection. Inasmuch as it costs \$2.00 a can. It's sold mostly in fancier department and food stores.

POPPYCOCK CANDIES, VILLA PARK, ILL.

LIVING WITH ART *A new column to help you arrange and care for the paintings, sculpture, and other art you enjoy at home*

FRAMING PICTURES TODAY

BY ELEANOR MUNRO

The place looked like an angel's workshop: bits of gold leaf were strewn over the floor, stuck to table legs, spotting the craftsman's shoes. Tiny glitters were in his hair, a speck was on his eyeglasses.

"We used to sweep up every particle," said my guide, head of one of New York's venerable picture framing companies, "but it's labor that costs today, so we let the gold go and get the best workers we can."

How right he was: it is hand labor that sends prices up today. People who want elaborate picture frames may have to spend from \$250 to \$5,000 for fine antiques restored to pristine condition. But, for collectors with different taste, modern industry offers other possibilities. You can frame a picture elegantly, in factory-made, standardized aluminum frames for under \$10.

It all depends how open you are to new ideas. Why, for instance, insist on framing a pastel with a conventional moulding or strips of pressed wood when it might be hung floating in space in a plastic case? Or it might be given a new radiance by a flat wood frame washed with color echoing a prominent hue from the picture. Art photographs are often presented in conventional black frames. But how about a shadow box in which the photograph or work of art seems to hover in mysterious blackness?

Wrapping works of art in "frames" is, after all, only a historical convention, and one against which many advanced painters, from the Impressionists on, have rebelled. Yet the Impressionists and Post-Impressionists, as well as the Barbizon painters, all chose elaborate gold eighteenth-century style frames—sometimes, the dealers insisted, to make these "modern" pictures more acceptable to the bourgeois market. (Pissarro and a few others tried in vain to convince their dealers to use plain white, painted wood borders.) But there is no doubt that gold enhanced the luminosity of the Impressionists' palette and gave their blue skies, poppies, and snapping flags an extra scintillation.

Even today, we often choose to frame contemporary pictures in gold borders. Or, if we are framing a picture that is static and mechanical, where space is shallow instead of deep, where light is grayed or gravelly instead of luminous, we may choose silver. Some of today's artists—especially those who work in thin washes of plastic paint on raw canvas—like to frame their works with wood baguettes finished on the front edge with either silver or gold. Others prefer just to bind off their canvases with tape, or even, like Mark Rothko, to leave the stretcher totally unframed (though this leaves the edges without any protection).

From the collector's point of view, the problem of framing most often arises with small paintings, or with prints

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*The Edward Malley Co.
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Continued on page 58

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FRAMING PICTURES TODAY *continued from page 54*

and reproductions. Important paintings—those, say with price tags from \$1,000 up—are usually purchased through a major gallery, already framed. Depending upon the reputation of the gallery, the buyer takes it for granted the frame will be either a hand-carved, gilded object of proven ancestry or a first-class reproduction.

How can you tell a good quality reproduction of an antique frame from a poor one? (Many museum shops and small local framers offer clumsy, prefabricated frames painted with inexpensive metallic colors.) Study the clarity of the carving. Judge the depth and tone of the patina. Is it a pleasing, rich gold, burnished, or rubbed to let the red clay undersurface shine through?

In our period of eclectic taste, when plastic and often steel gleam in otherwise traditional rooms, many people prefer to show even their older paintings in frames that are distinctly of our time. In the early Nineteen-fifties, Robert Kulicke, a young American who had studied painting with Léger in Paris and framemaking along the Left Bank, turned his Yankee ingenuity to the problem of devising a modern frame for his painter friends in New York who had to get their annual shows on the walls in a hurry and at minimal cost. Soon Kulicke was turning out baguettes or strip-frames edged with gold or silver encased in plastic. These strip-frames looked wonderful on many big abstract pictures of the Forties and Fifties. Moreover, the surface protection, if needed, could be plastic instead of glass, making the framed picture lighter in weight, immune to breakage, easier to ship. Now you can get these wood or gold-stripped frames, with glass or plastic, in almost every small shop in the country.

Kulicke's next invention, in which he collaborated with designer Florence Knoll, was a metal-strip frame. Then he invented the "Clip-Frame," a sort of plastic box in which no edge showed at all but the picture was suspended, aloof, an inch or so in front of the wall.

Kulicke also manufactures plastic slip cases and standing frames in which little drawings and such seem to float elegantly and perpendicularly over table tops. Most of the Kulicke frames can be found in local shops or ordered in a range of sizes directly from his New York studios at 43 East Seventy-eighth St. or 43 East Tenth St. Also widely distributed are his metal frame sections, which come packaged in pairs of different lengths. You get your own mat, backing, and glass, buy two pairs of edges, and put them all together.

Kulicke's latest invention is the "Plas-par-tout" for the protection of big posters, maps, and reproductions—the kind of art we usually pin up with Scotch tape, then woefully watch curl up and split along the edges. "Plas-par-tout" consists of thin plastic sheeting with a prefabricated cardboard hanger in the back and costs no more than the poster or print itself.

Oil paintings of course are framed without glass, because the artist's varnish sets up a hard protective layer between the pigment and the air. But watercolors, drawings, and many prints are better covered with glass or plastic. Pastels, too, should be protected, but with glass, not plastic, because static electricity generated in the synthetic can disturb the delicate powdery surface. Nor do most framers recommend the once-popular glareless glass, because it gives an unpleasant matte surface and makes even originals look like reproductions.



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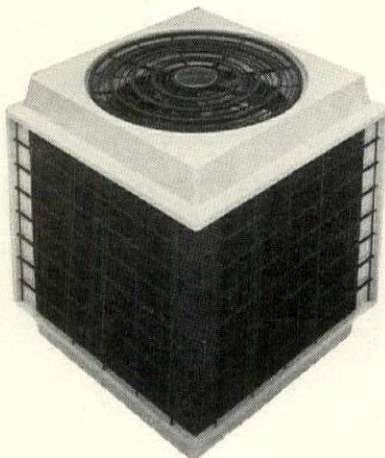
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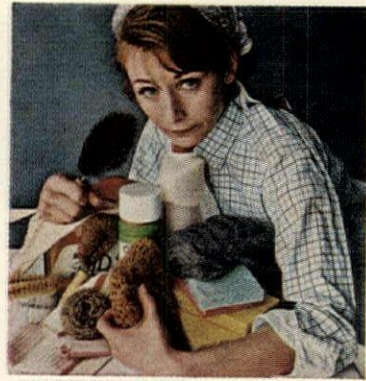
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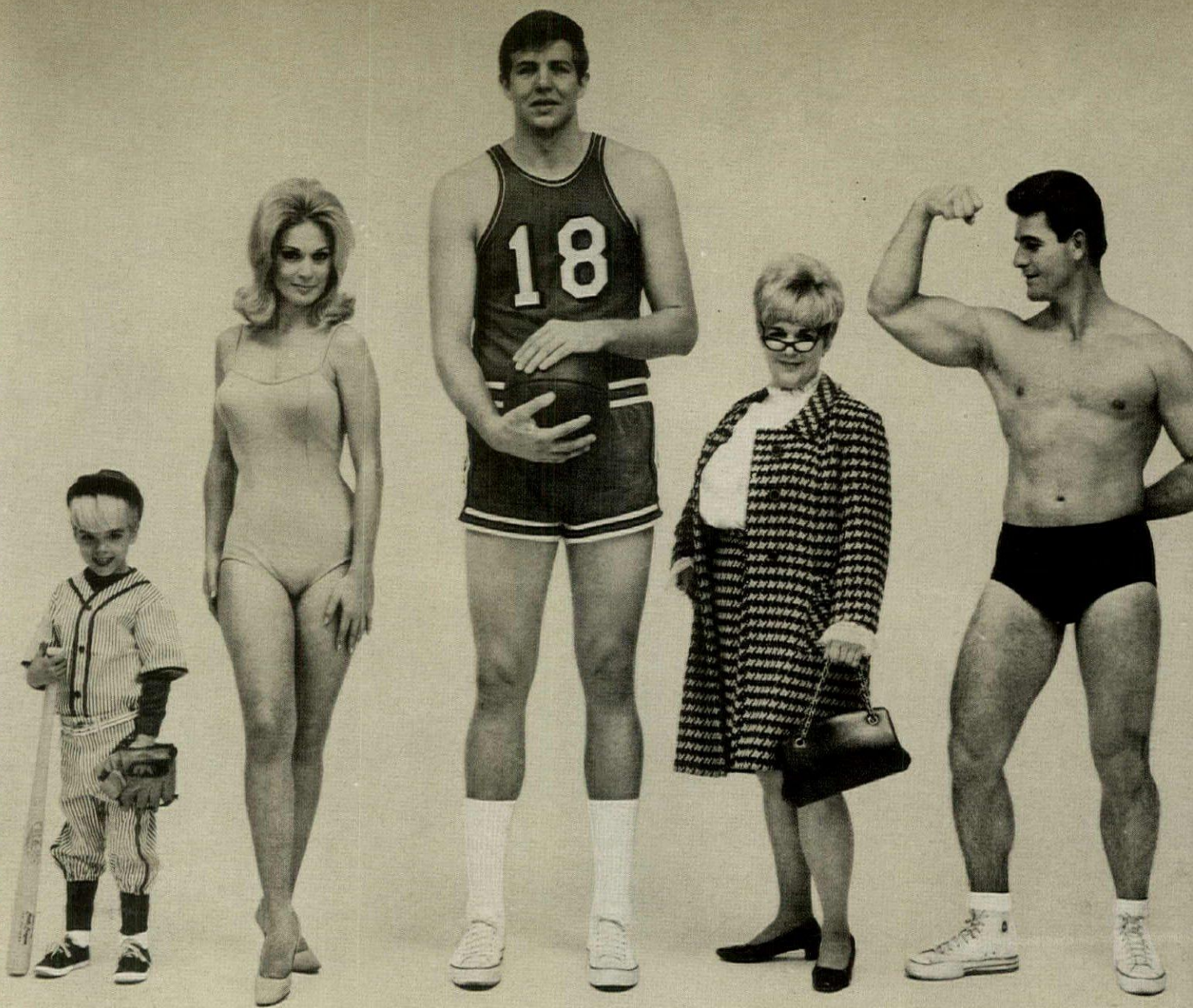
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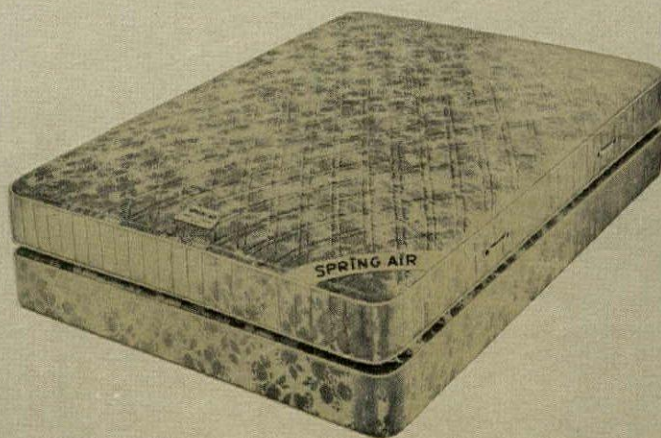
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Who mends ripped tablecloths? A Swiss appliquéd organdy cloth I treasure needs some skillful repairing.

Magic Mender, 36 East Fifty-ninth St., New York, N. Y., 10022 and Embroidery Arts, 140 Geary St., San Francisco, Calif., 94108 are both experts. If the cloth needs reweaving, Shanghai Chow, 133 Geary St., San Francisco, Calif., 94108 specializes in reweaving organdy and other fabrics.

Does anyone offer a short course in furniture painting and gold leafing? I've learned what I can from your Creative Crafts stories but need some workshop experience. A vacation course would be ideal.

You may find the very thing you're looking for in a new "blitz" course offered at The Isabel O'Neil Studio Workshop in New York City from Monday, June 16 through Friday, June 27. By working every day, you can master a basic course in furniture painting (antiquing, striping) and a more advanced course in gilding. Classes are limited to eight people, so you can be sure of getting individual attention. For a descriptive leaflet, write Mrs. O'Neil at her new studio, 177 East Eighty-seventh St., New York, N. Y., 10028.

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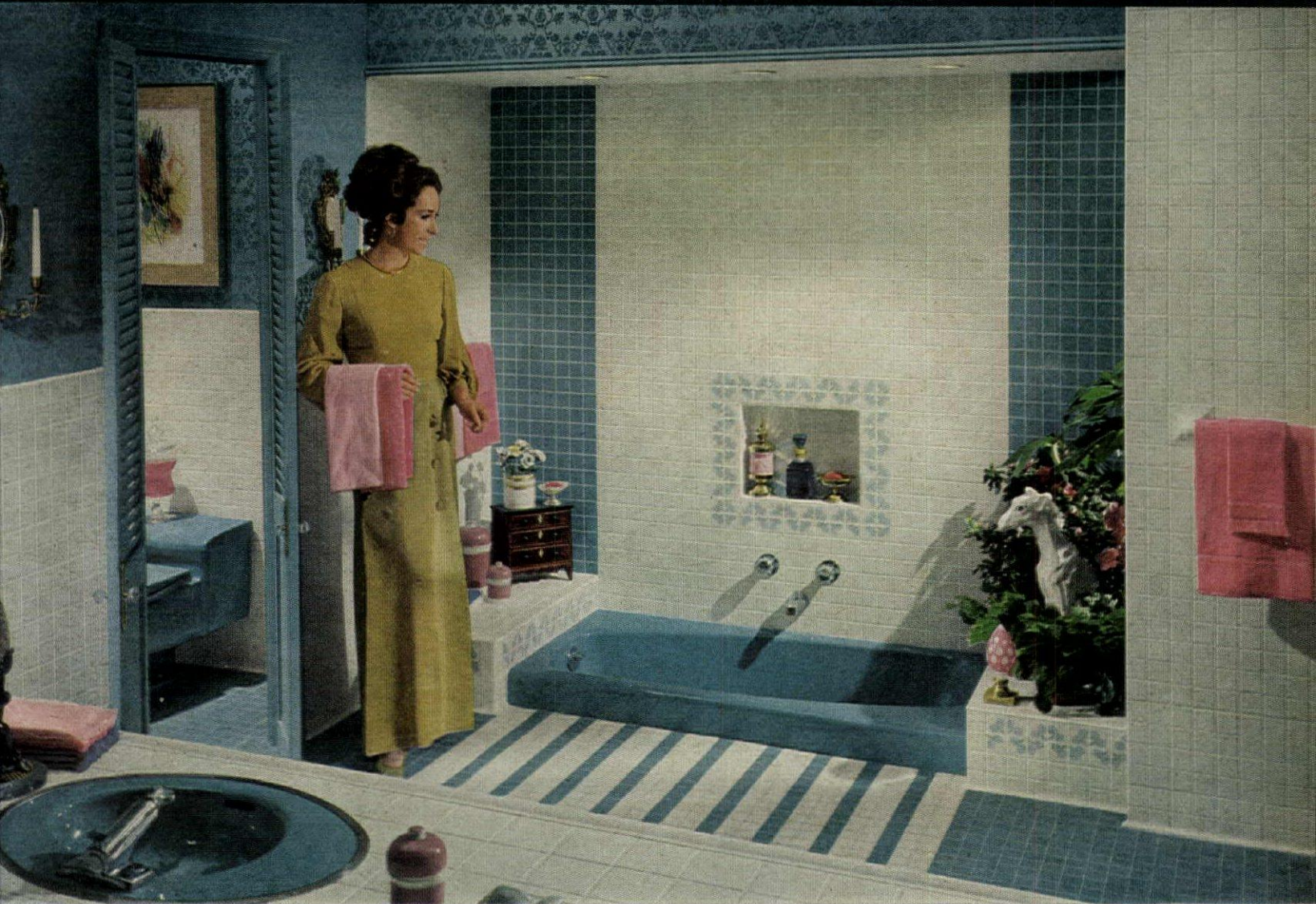


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
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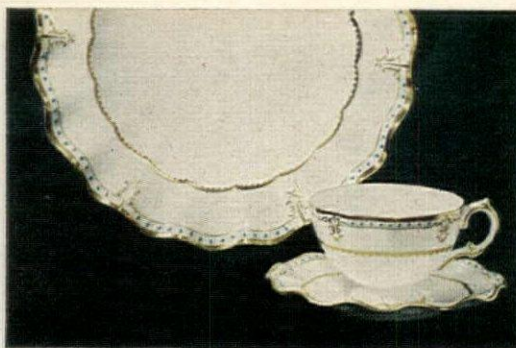
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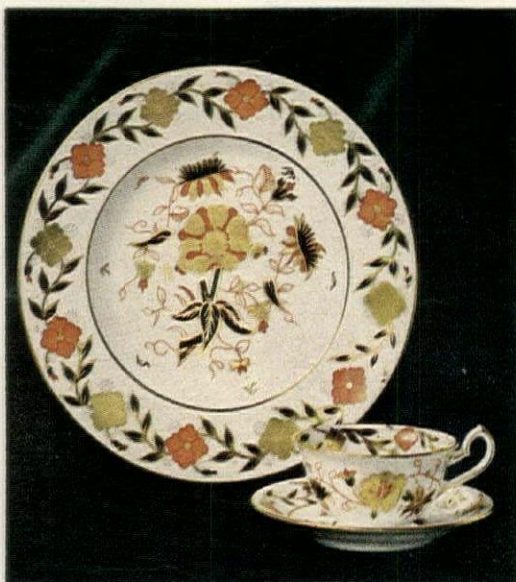


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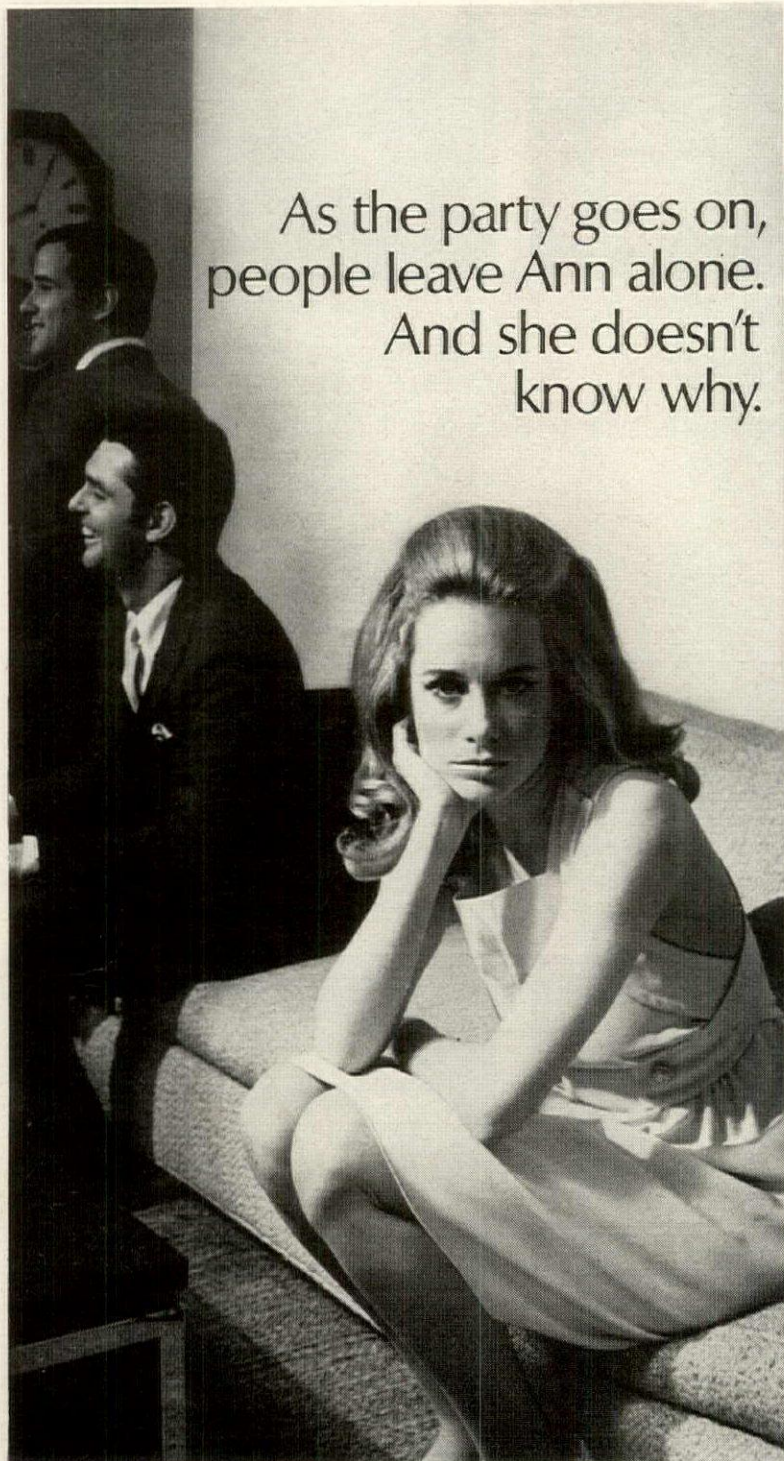
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A DECORATOR SPEAKS HIS MIND: *First in a series of now-and-then columns by a prominent New York interior designer who believes the most charming rooms to live in are those where decorator and client have worked together hand in glove.*

THE LOGIC OF THE EYE

BY WILLIAM BALDWIN

The final judge in decorating, as any wise decorator knows, is not the logic of the mind, but the logic of the eye. I learned that thirty years ago—it was pointed out to me by the great decorator Ruby Ross Wood from whom I learned everything I know today—and it has never failed to be true.

The logic of the eye is fascinating, and it applies in the most rudimentary stages of furnishing a room. For instance, you start out by drawing up a floor plan—this is the bone structure—to make sure the room will include everything needed and that everything will be arranged for comfort, convenience, and beauty. But even the best laid furniture plan may not work quite so well in actuality as it does on paper. You have to be flexible so that even at this early stage, you can substitute or rearrange. Naturally I always try to see the actual room in my mind's eye, but even with the most careful planning and clearest visualization, there is always the possibility of error.

Once I did a little girl's bedroom in Spain. But when I went back a year later to visit her family, I saw that the whole point of the room had been lost so I had to turn it almost completely around. I have designed rooms beginning with a picture, and the picture never even got into the room. Even when floor plans have been very carefully worked out, it is always possible that when the furniture is put in place a certain chair may look better on the other side of the room. Moving it can make all the difference in the world, but you can't always see that kind of thing on paper.

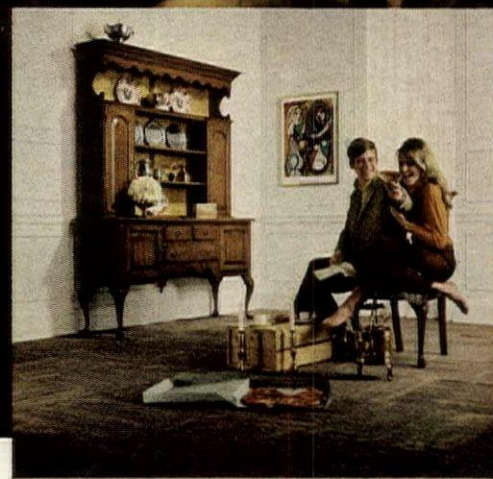
When you ignore the logic of the eye, the result may be a room that is disastrously uncomfortable even though it is undeniably beautiful. I've seen too many rooms that have to be almost entirely rearranged before you can sit down. I've actually heard people ask, "May I bring up this chair?" That is absolutely awful. No room, of course, can be furnished to accommodate an indefinite number of people, but at least it can be arranged so you can inconspicuously pull up a chair without having to ask permission. Chairs should be in the right places—where they are needed. Sometimes people have a pair of perfectly beautiful antique chairs set against the wall, but if they see you going for those the look you get is lethal. Well I don't think those chairs should be there. If they are not meant for you to sit on, they should be in the hall.

My eye has told me, over the years, that there is even a place in decorating for non-decorating: purposely leaving out certain things when you first furnish a room so that just the right pieces can be added later. I believe, for instance, that we should always leave room for a picture. Then, when the perfect one comes along—the one you simply cannot live

Continued on page 77



before A Mirror" ... original in The Museum of Modern Art, New York



Edmund and Eloise went from pizza to pizazz with Pennsylvania House.

When Edmund and Eloise started furnishing their home, their friends were floored. There weren't too many chairs—one to be exact!

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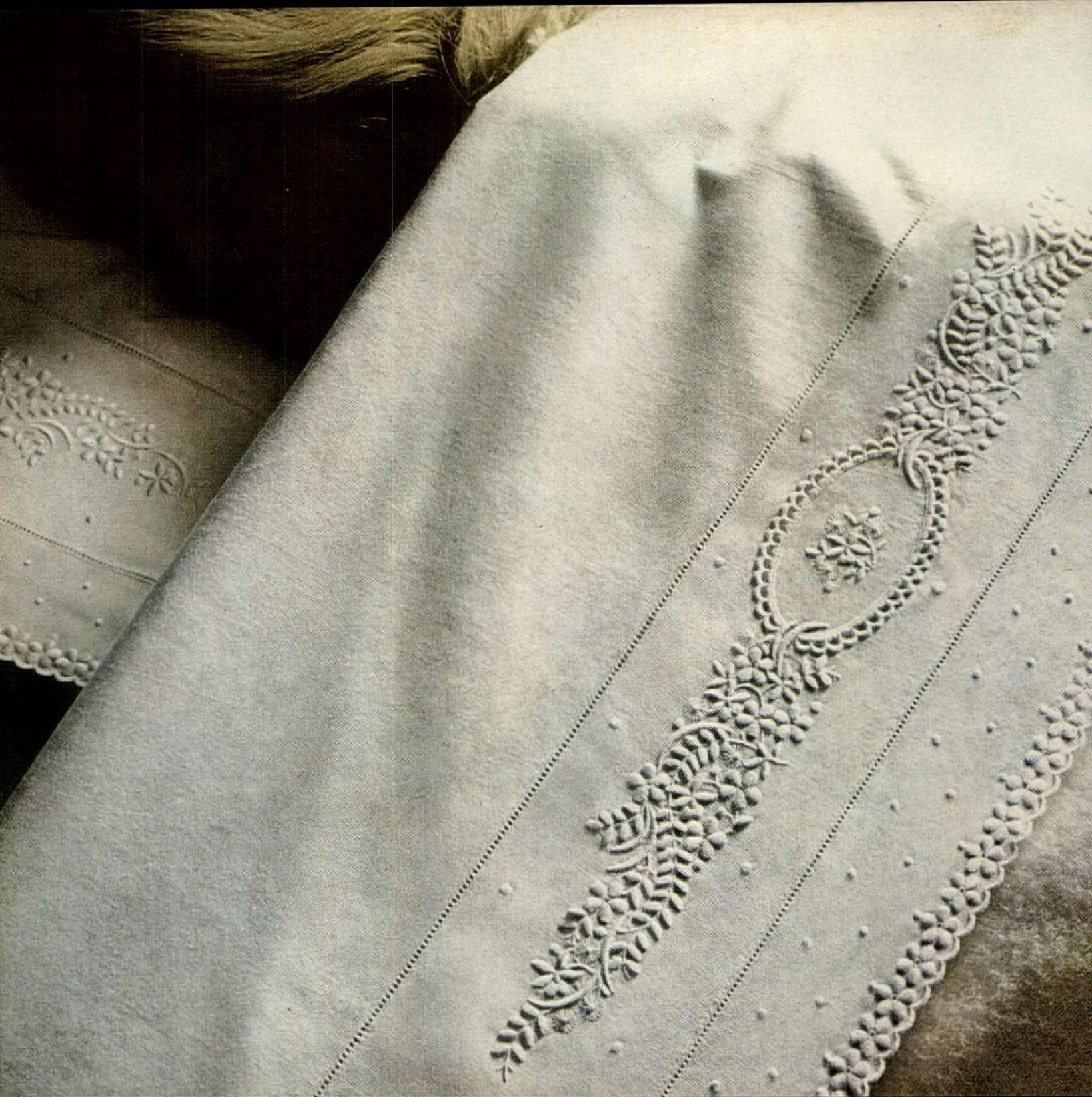
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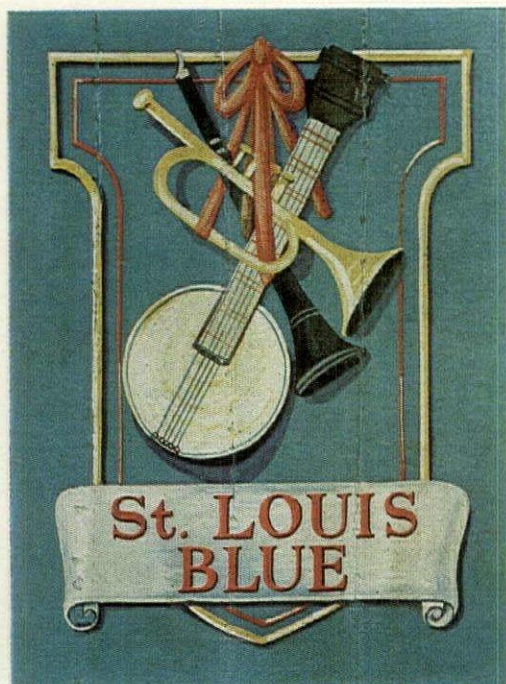
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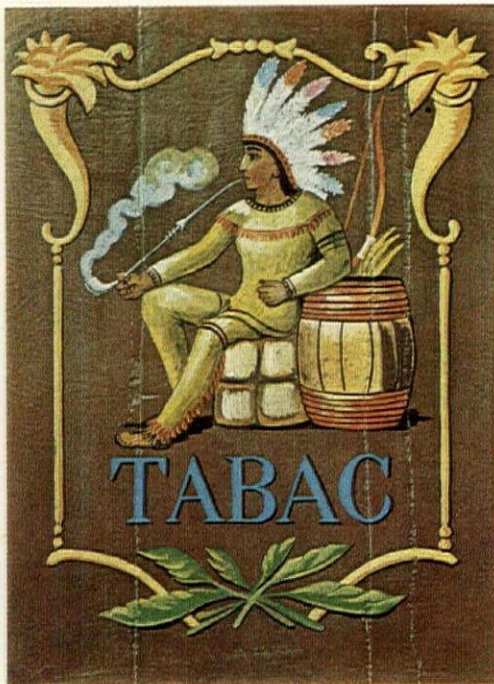
Note: Offer expires April 26, 1969. Limit: One set per family. Allow at least 3 weeks for delivery.

Discover the Paint Color America Likes Best

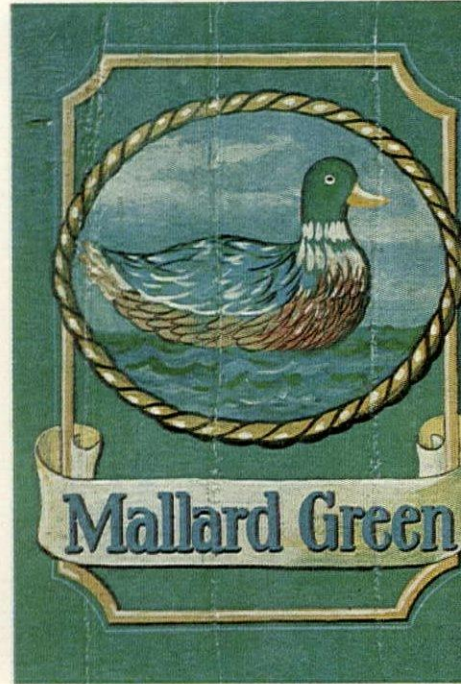
"The Colorizer® Americans"



20B 33

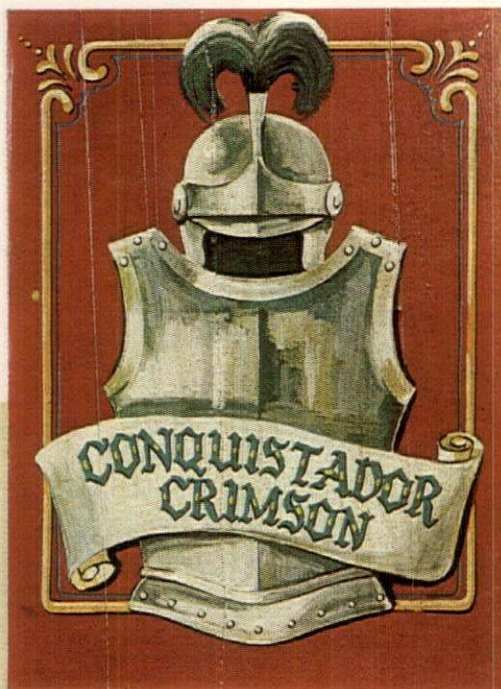


5E 40



16C 51

Paint Colors To Lend The American Style To Your Decorating



3D 44

Colorizer colorists announce the selection of a special group of paint colors that speak the names and suggest the character of cherished American places, things and events. Now, you may bring to any room the flavor and the overtones of colors like Revere Silver . . . Mojave Sand . . . Magnolia White . . . Charleston Green . . . Mission Pink . . . Mystic Hemp . . . Sutter's Gold . . . Quaker Gray . . . Academy Blue . . . Walden Green . . . Aspen Gold.

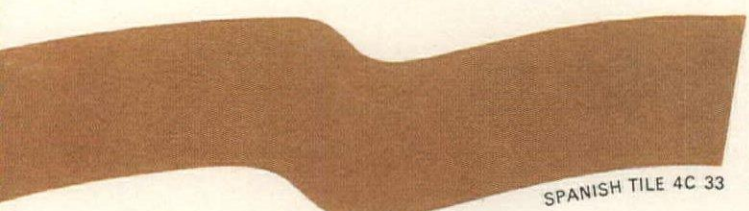
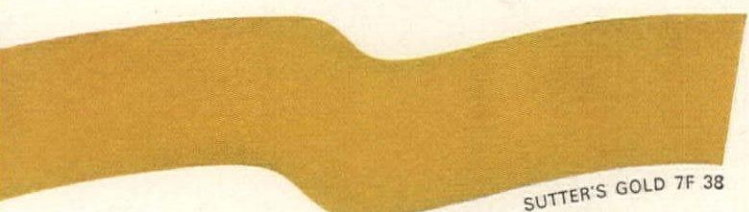
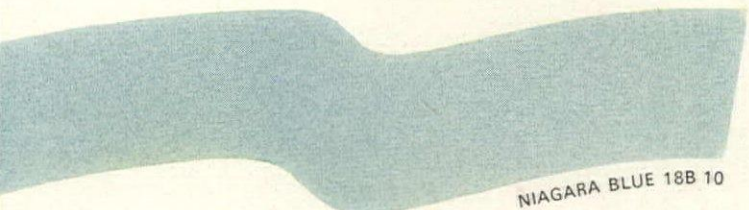
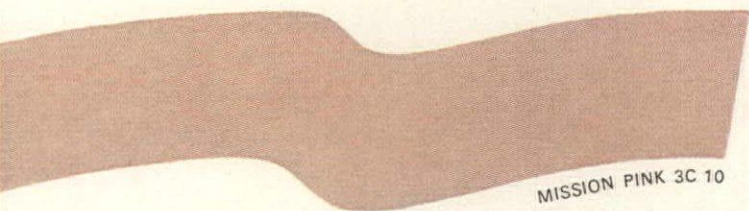
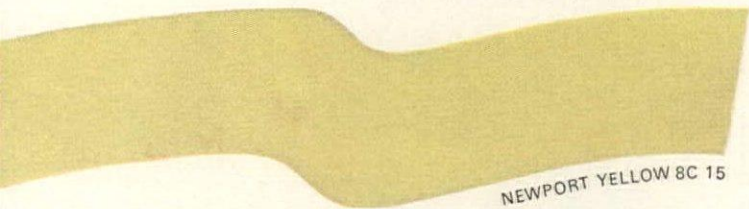
These and many more "Colorizer Americans" are available in Colorizer wall paints and interior enamels from your nearest Colorizer Paint Dealer. He is also headquarters for all 1,322 Colorizer colors in every paint finish—for outside as well as inside painting.



SEND FOR THIS CREATIVE DECORATING GUIDE!

Includes 36 paint swatches of "The Colorizer Americans" and ideas to help you "color it American." Pages of room pictures and ideas to inspire your decorating. Antiquing... découpage . . . outside painting hints. For your copy, send 25¢ in coin to Colorizer Associates, 345 N. Western Avenue, Chicago, Illinois 60612.

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Colorizer® Paints

COLORIZER PAINTS ARE SOLD IN THESE REGIONAL PAINT BRANDS
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Liver • LION BRAND, Minneapolis • VANE-CALVERT, St. Louis
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without—the room suddenly seems to have been waiting for it, and welcomes it.

The logic of the eye is often the wisest guide to choosing furniture, too. For instance, I certainly cannot conceive of a room without some well-designed, fully upholstered furniture. Apart from actual comfort, a roomful of chair and table legs *looks* restless. I feel, too, that a mixture of styles and periods and nationalities is what we want today: all rooms should be contemporary, a mixture of the antique and the modern. From the fantastic range of choices, your intellect and your experience can help pick out the good designs, the furniture with quality, character, and value. But only the eye can tell you which you would be happy to live with.

The eye protects us from tripping into the pitfalls to which pure intellect often leads. In scaling the furniture to fit the room, for instance, what you automatically try for is perfection—furniture that is neither too large, nor too small. But I appreciate the value and vitality of over-scale. (Never under-scale, though. The meagreness of under-scale never seems to have any guts or style.) Even more important than knowing the rules is to know how and when to break them. I would much rather use a commode that was actually too big for the room—or a massive armoire—than something dinky or stingy looking. I would even rather have a sofa that was too big if it looked terribly comfortable.

When it comes to color, the eye has to come into its own. The impressionist and post-impressionist painters liberated us from the fear of color—no longer are we limited to soft, faded tonality, and I for one am grateful. I love the strength of clear, true color with lots of white that you see in so many contemporary fabric patterns. I also love the colors of the eighteenth century—that glorious age of no compromise.

What I believe in and work for are rooms that express the taste of my client and fit the uses to which they will be put—rooms, in other words, that belong to *him*. I do not think a decorator has the right to impose a style, or to dictate the kind of atmosphere his clients should live in. The mood of a room should be personal. It might be a cluttered room full of personal memorabilia—books, photographs, needlepoint-in-work—all the things that are impossible to impose, impossible to accumulate except by the person who lives there. Or it might be a room where space abounds, surrounding every piece of furniture, every object—a room where there are only a few personal possessions, all of which count. Here the atmosphere is of cool beauty and serenity, particularly successful if some of the furnishings or objects have eccentric personalities of their own. There is magic, too, in the deep jewel-colored room, warm and mysterious, where you discover its many beauties as you sit, seduced slowly. Or in the brilliant white room, accented by clear strong color, always looking fresh and pristine. Or in the distinguished calm of the no-color room, all browns and black and white.

How can a decorator dictate that a room should be empty, or cluttered, or deeply colored, or even filled with pot-pourri? He can guide, and suggest, using all his wisdom and experience. But finally the client must look to the logic of his own eye. For the ultimate result should be a room where you are surrounded by the things that really make you comfortable and happy, the things you really love.

Wake up every room with the fresh, bright beauty of Cotton



ATLAS HARTLEY distills the essence of sunshine and spills it over these flowered cotton duck cafe curtains and matching bedspread. Their cotton crispness will never wilt; their cotton brightness will never dim. In

orange/green/yellow (as shown), blue/green, lilac, pink/rose. Ask for the "Confec" pattern at good stores across the country. Cotton Producers Institute, 12253, Memphis, Tennessee 3



hundreds of cheeses, and delicacies from all over the world. Harrod's makes its own chocolate, packs its own pickles, bottles its own olive oil. The biscuit department must have a thousand different varieties of things to munch.

Elegant, proper Harrod's also contains the youngest, liveliest shop in London, "Way In." Noisy, crowded, intimate, confusing, and fun, it is open until 7:00 P.M. during the week and all day Saturday when the rest of Harrod's shuts down at 1:00 P.M. Crowds fill the special elevator, electronic rock throbs through the indigo murkiness, spotlights isolate islands of racks filled with essentially the same gear you would find boutique-hopping along King's Road. But at "Way In" it's all in one spot.

A Cornucopia of Kitchenware

The increased interest in food preparation among the British is evidenced by the presence of a handful of stunning kitchen boutiques such as Divertimenti, 68 Marylebone Lane, stocked with well-selected international household items, and the Habitat shops belonging to furniture designer Terence Conran who has pioneered new and unusual kitchenware. Best of all, perhaps, is Elizabeth's David's, 46 Bourne Street. She is England's greatest writer of cook books and her shop is a continual delight of stacks of shiny tin molds, rosy ramekins, and kitchen utensils of every description.

The New and the Old

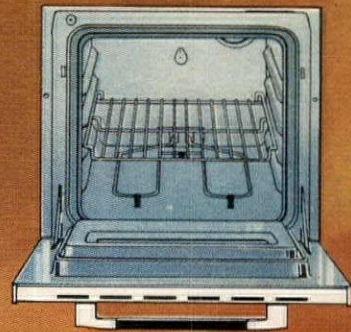
If you are interested in contemporary design, you can see the best Britain has to offer on permanent exhibition at the Design Centre, 28 Haymarket, near Piccadilly Circus. Although nothing is for sale here, the helpful staff will tell you where you can buy any of the rugs, glassware, textiles, toys, and telephones on display. But, as everyone knows, London today is a paradise for the antique collector, and, if your shopping time is limited, you may prefer to spend it searching out the more venerable gems rather than pursuing modern artifacts.

A private museum could be furnished from the famed auction houses of Christie's, 8 King Street, and Sotheby's, 34 New Bond Street. Between them—and armed with an unlimited letter of credit—you could scoop up a Rembrandt, an Egyptian sarcophagus, a mirror DuBarry once peered into, and the crown jewels of a minor royal house. (Old auction hands suggest having a friendly porter do your bidding.) But you don't *have* to buy anything. It is spellbinding just to go browsing through the auction rooms. Objects are on view for three days prior to each sale, and they are worth a look if only to hope and dream. Experts from both institutions will appraise and evaluate without charge any work of art that you bring to them. The catalogues from both houses are frequently produced in color, presenting a compendium of antiques and paintings worthy of saving.

Treasures from stately homes also turn up for auction at Bonham's on Montpelier Street; the Motcomb Galleries on Motcomb Street; Phillips Son & Neale and Puttick & Simpson, both at 7 Blenheim Street. Harrod's holds auctions at its warehouses at Arundel Terrace near Hammersmith

Continued on page 84

Want a self-cleaning oven?



Hotpoint's come in all these different packages.



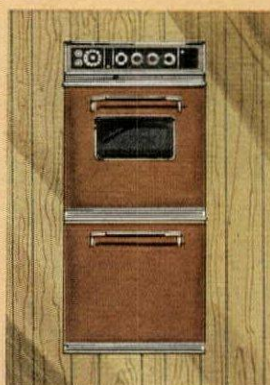
2 HOTPOINT HI/LOW RANGES. Removable panels in eye-level oven cleaned in Self-Clean oven below! RHV786 shown.



8 HOTPOINT CABINET RANGES. A big choice. Economy to luxury models, in 30 or 40-inch widths. RB790 shown.



5 HOTPOINT RANGES TO BUILD IN. Design above is a drop-in. We've also got slide-ins which fit flush with the floor. RF755 shown.



3 HOTPOINT WALL-OVENS. We don't miss a trick. There's a Hotpoint Self-Clean oven for every kitchen design. RJ756 shown.

Is this you? "I'll settle for anything as long as it's a self-cleaning oven!"

Well, you don't have to limit yourself. Because Hotpoint has anything and everything in self-cleaning ovens. An almost unlimited selection of styles, sizes and colors. Colors like coppertone, avocado, harvest and white.

Also, you'll find that our packages have lots of important differences. (Like a Rota-Grill Rotisserie and Roast-Right meat thermometer.)

Choose a Hotpoint Self-Clean oven. They're the choicest.



Nation-wide service is as close as your phone.

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Look for the Hotpoint Difference

For Your Peace of Mind...



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Millions rely on

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A SPECIAL PURPOSE PRODUCT FROM
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*For literature, see free booklet
section in magazine.*



The wonderful ways of color.

Here's modern flair in an almost-classical bouquet.

With a flourish of flowers in bold silhouette, Seville is at home enriching your home, whatever your decorative theme may be.

Choose velvety all-cotton Seville towel in black or a trio of vivid hues. Perfect taste to live with from Cannon Royal Family.

CANNON



ROYAL FAMILY



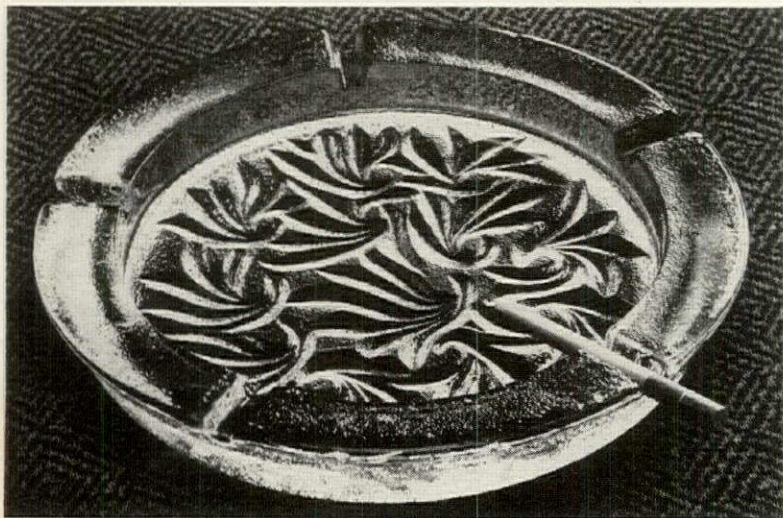
Cannon® Seville is dramatic in black, red, orange or aqua. At fine department stores. Cannon Mills, Inc., New York 10020.

Sandscroll

glassware in a new idiom



(left) 4-pc. canister set, (right) candy box and 4-way candelmaster



(above) large ash tray

(below) ash tray, lighter, cigarette box



Handcrafted
Smith Glass

Sandscroll looks contemporary at first glance. Put it with your favorite heirloom, and it becomes traditional. Its surface derives from the actual texture of wet, green sand. Its graven motif is as old as human culture, itself. See *Sandscroll* at fine stores near you. Colors are crystal, blue, avocado, amber, flame: from \$2.50 to \$7.50.



THE L. E. SMITH GLASS COMPANY
Mount Pleasant, Pennsylvania 15666
Over Sixty Years of Fine, Handcrafted Glass

LONDON'S SHOPS AND GALLERIES
continued from page 81

Bridge, but you can pick up the catalogue in the main store.

Shopping buffs will tell you the only way to beat the antique dealers at the New Caledonian Market, Bermondsey Square, is to get there before they do. This means arriving at the impossible hour of 5:00 to 6:00 A.M. But 9:00 A.M. will really do for digging out a choice cane shooting stick or a magnificent Japanese kimono. However, the greatest antique markets in London are temporary: The annual antique dealers' fair at Grosvenor House is held the last two weeks in June; the Chelsea antiques fair will be held this year from September 17 to 27 in the Chelsea town hall on King's Road.

For something less than an antique but more than a gimmick, there are shops like Loot, 76 Pimlico Road, where nostalgia is for sale—but not the grimy sort. Here you can pick up fanciful bits of brass, paintings, and thingamabobs. A. Clarke & Sons, Fulham Road, is truly a jumble of junk and treasures to pick over, if you find the search half the fun. And A. R. Challis, 19 Swallow Street, announces his wares with the sign "Come in and see what Grandma threw out." Lairds, 92 Park Road, whose "budget antiques" are a cut above curios, seemed sensibly priced. Camden Passage in Islington contains the best Saturday market for bric-a-brac and the marvelous-little-something gift. Clustered in its passageways are about ten or fifteen shops that seriously concentrate on charming Victoriana. Among the shops worth visiting are the Boutique Fantastique and The Corner Cupboard at 14 Pierrepont. Other shops in the arcade are devoted only to prints or furniture or jewelry, but will also have an occasional regal butler's livery with buttons of handwrapped silk cord, or a matador's *traje de luces*, musty but irresistible.

Mantels and Fireplace Brasses

There are specialists for mantels and brasses in London as for everything else, and most of them are in the King's Road area. Hallidays, 28 Beauchamp Place, specializes in carved pine mantelpieces. Poulters, 158 Fulham Road, and Pratt &

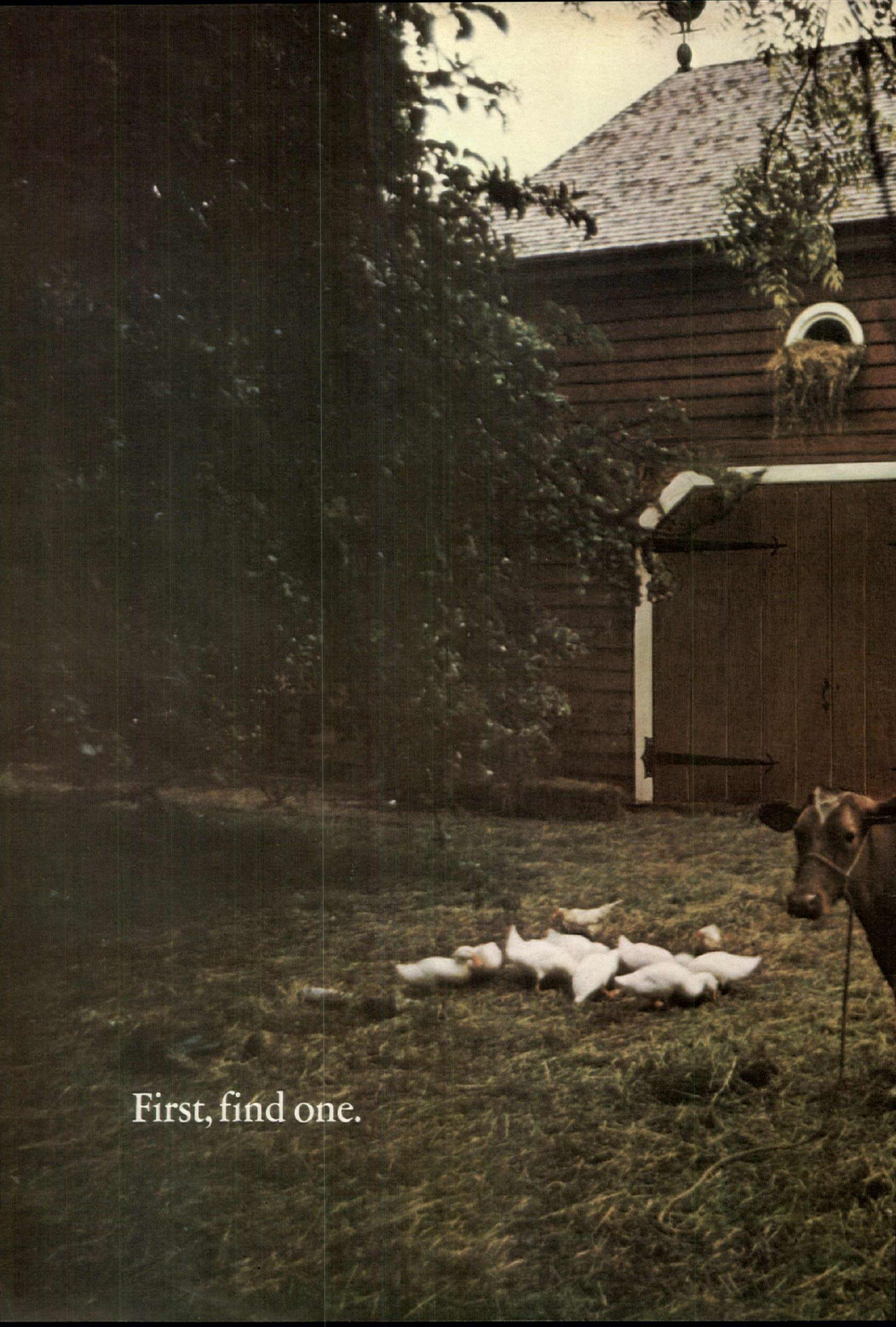
Continued on page 101



Some of the world's greatest masterpieces of art, priceless gems, and historical furniture come onto the auction block at Sotheby's.

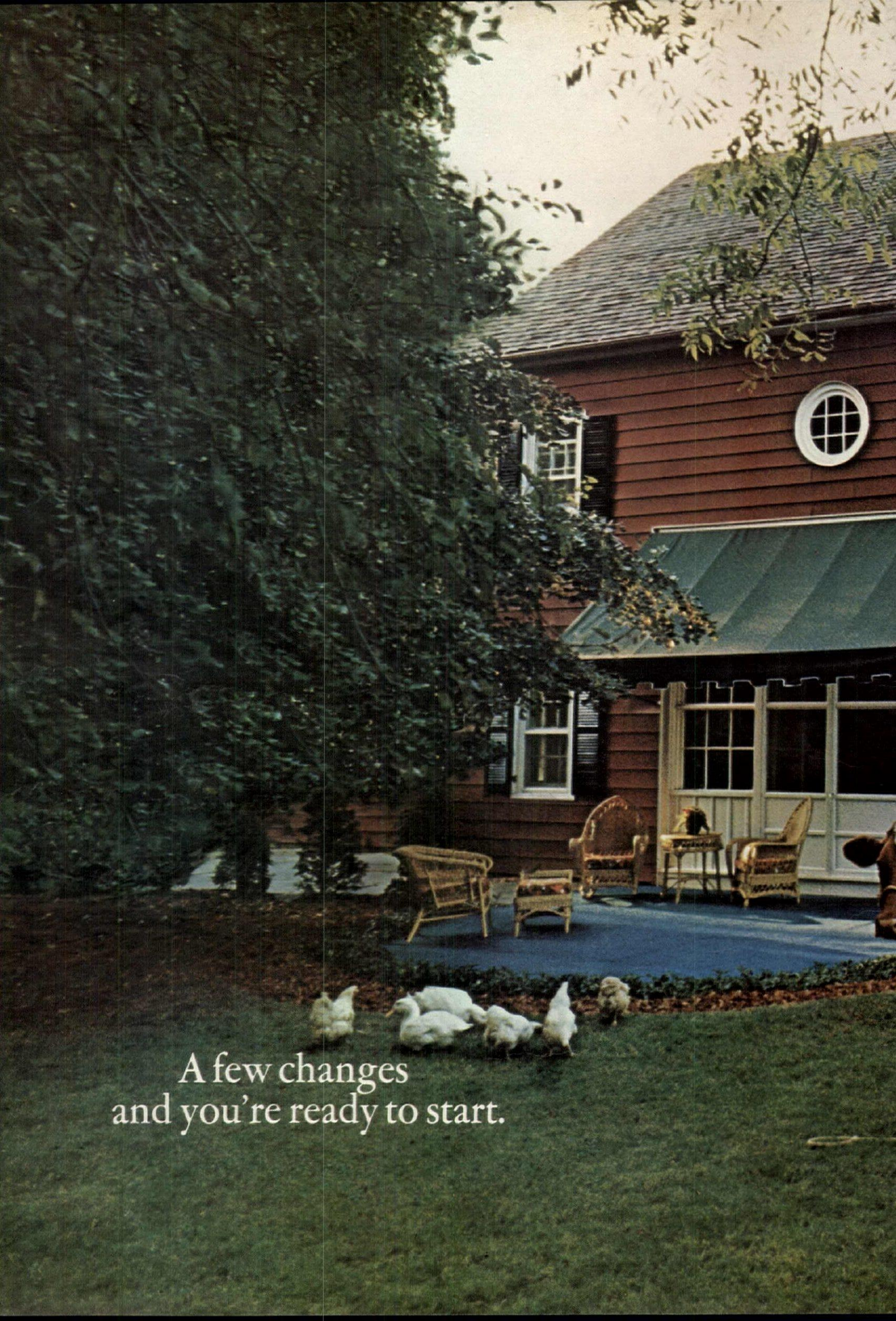
PUBLISHER'S NOTICE: THE FOLLOWING SIXTEEN PAGE SECTION IS A PAID ADVERTISEMENT. ➡

How to
carpet a barn
and a
barnyard.



First, find one.





A few changes
and you're ready to start.





After 50 years thundering herds, your floor deserves some quiet luxury.

If you're going to use part of the barn that separates the sheep from the goats to separate the parents from the kids, you're going to have a little work.

First, make sure everything is luxurious, quiet and comfortable. For this we suggest carpet. Wall-to-wall here we've used Bigelow's 100% Acrilan® "Seabright" in celadon green.

Then make sure you keep the kids out. For this we suggest several sturdy doors. With locks.



In the bathroom and sitting room it's "Holiday" by Wunda Weve in deep turquoise. (It's Acrilan® acrylic Approved for Outdoor Use. So it's as waterproof as the proverbial duck's back and as easy to keep clean.)



If all you're going to do is store butter and eggs, straw on the floor is fine.

But if you're going to cook lettuces and serve souffles, you'll want something a little more practical.

In the kitchen (it was all at Sears), where a floor should be easy to clean, good looking, easy to keep quiet, easy to keep clean and soft underfoot, the obvious choice is carpet. No more straw. Here Callaway's "American Heather Red Heather" made of Acrilan® acrylic is specially designed and approved for Outdoor Use. And if you drop an egg, well, you can just sponge it up.

in the dining room, where a floor
set a mood, be easy to take care of,
good, feel soft and luxurious, set a
and add a spot of color, the obvious
s carpet. Here, Gulistan's "River-
n pale gold of Acrilan® acrylic. If
le falls on the floor, that's no great
Of course if it drops, well, that's



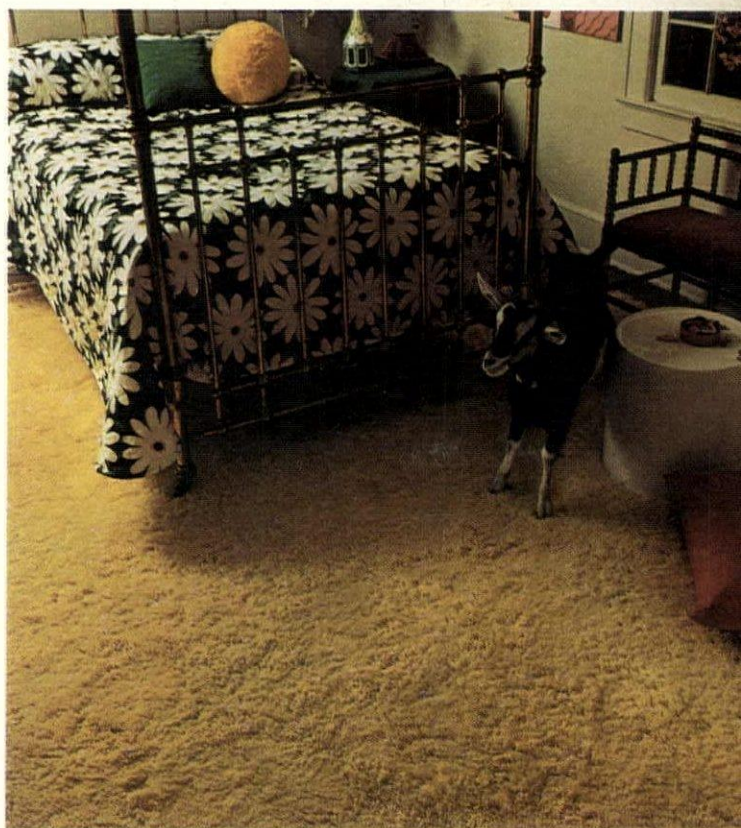
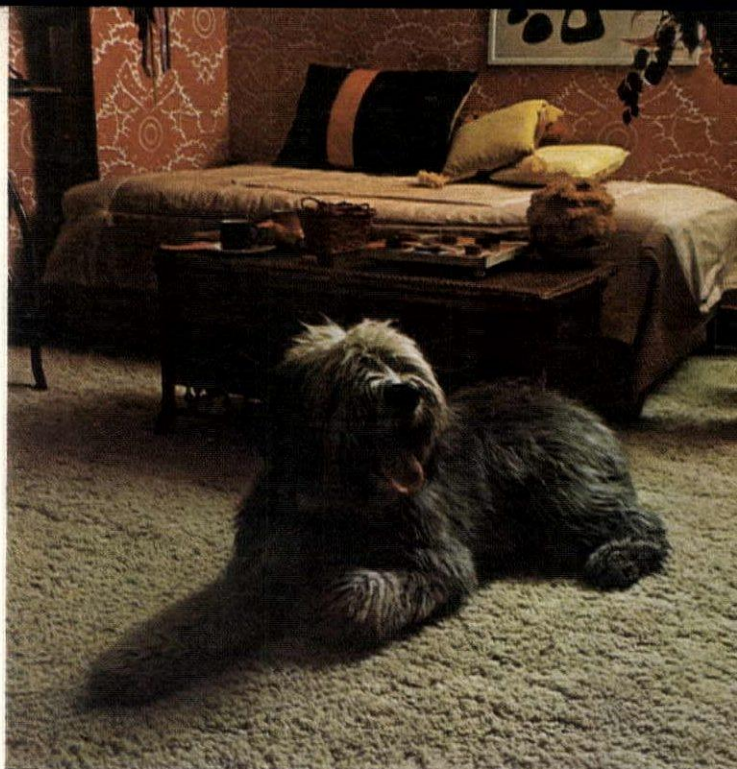


Dry the mud puddles.
Put in a pool.
And make sure you
n't have mud puddles
ain.

It's obvious what you put in a pool. The problem is
you put around it. Soft things, like grass, tend to be
. And hard things, like tile, tend to be hard.

So we suggest Acrilan® acrylic Approved for Out-
side. It's soft and luxurious. As trouble free as con-
crete and it never needs mowing or weeding or fertilizing.
Well, it's what Mother Nature would have invented. If
you thought of it first.

Around the pool, Barwick's "Alpha" in Alpine
blue. At the front of the house, Mohawk's "House 'N
'N" in forest blue (you can also see it on pages 4 and 5),
around the back and through the breezeway, Barwick's
"Pet" in blue green. All Acrilan Approved for Outdoor
use.



Make sure little things don't cause problems.

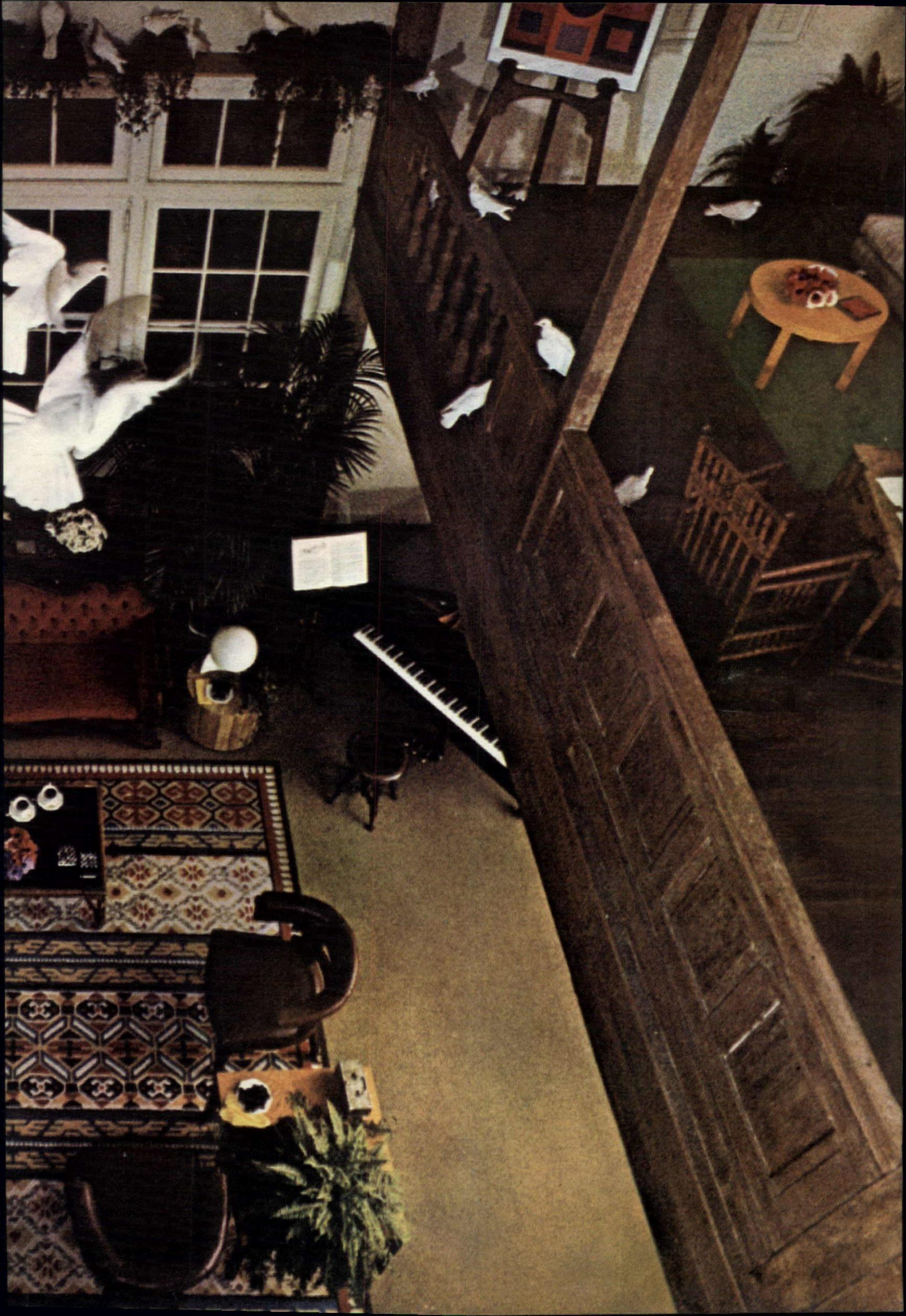
Take tapioca. A little thing. Now take a
two-year-old. Another little thing. But put them
together and you can have a big problem. Un-
less you have a floor that can withstand them.

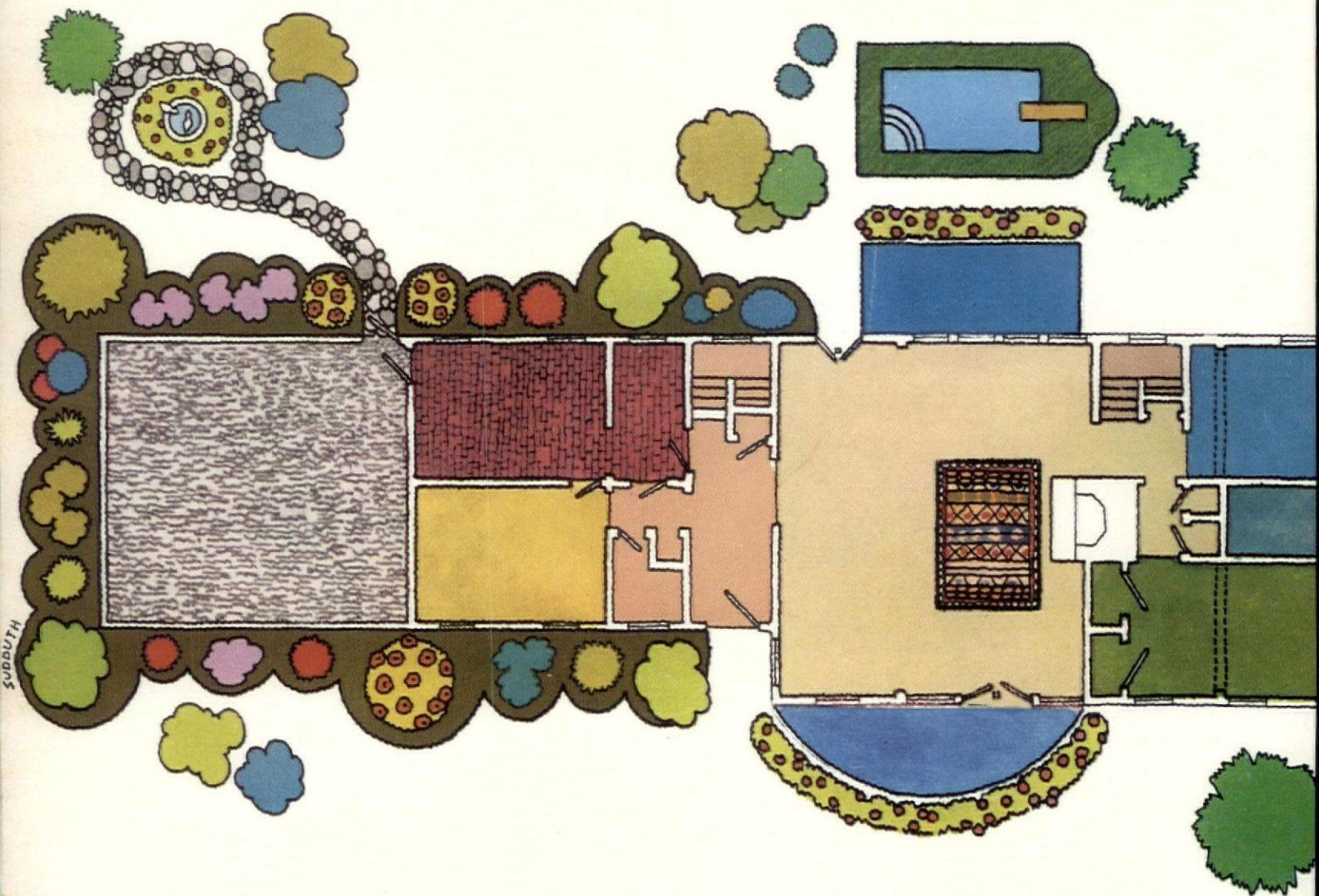
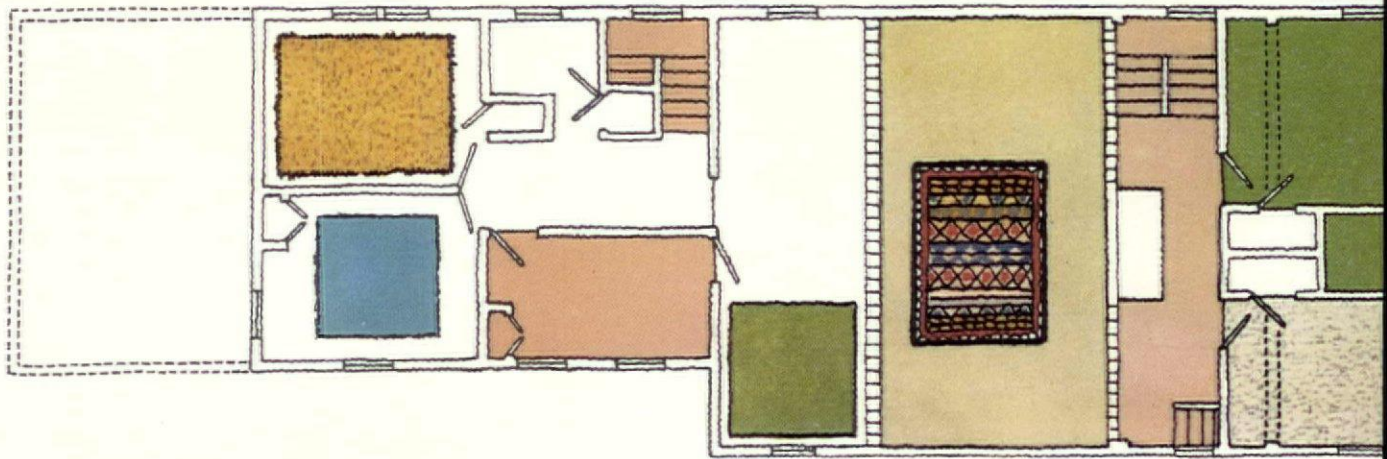
Here, three floors that can withstand
practically anything—two of the kids' bedrooms
and the playroom. They're all covered with
Magee's "Provence" area rugs and carpets of
Acrilan acrylic. The colors? Brilliant. The
prices? Small. Just like the kids.

On the next two pages, a room to make
the imagination soar. Looking down, "Vasata"
area rug on top of "Panagra" woodtone carpet.
Both by Cabin Crafts, both 100% Acrilan®.









All the carpets on the preceding two pages are 100% Acrilan® acrylic and made by Cabin Crafts.
The carpet on the last page is World's "Powerhouse" in tropic blue. Acrilan® acrylic Approved for Outdoor Use of course.

Even if you can't get rid of
the former tenants, don't worry.

Carpets of Acrilan acrylic can stand up to almost any kind of beastly treatment.

The barn you've been looking at on the last fourteen pages is a real barn. That really was turned into a home. And the people who live in it are real people who have five very real children.

The carpets are all real, too. They were all picked for different reasons because the rooms they're in are all very different. But they have something in common. They're all 100% Acrilan acrylic or Acrilan[®] acrylic Approved for Outdoor Use.

Outside the house, and in the kitchen and bathrooms, the carpets are Acrilan Approved for Outdoor Use. That's because Acrilan Approved for Outdoor

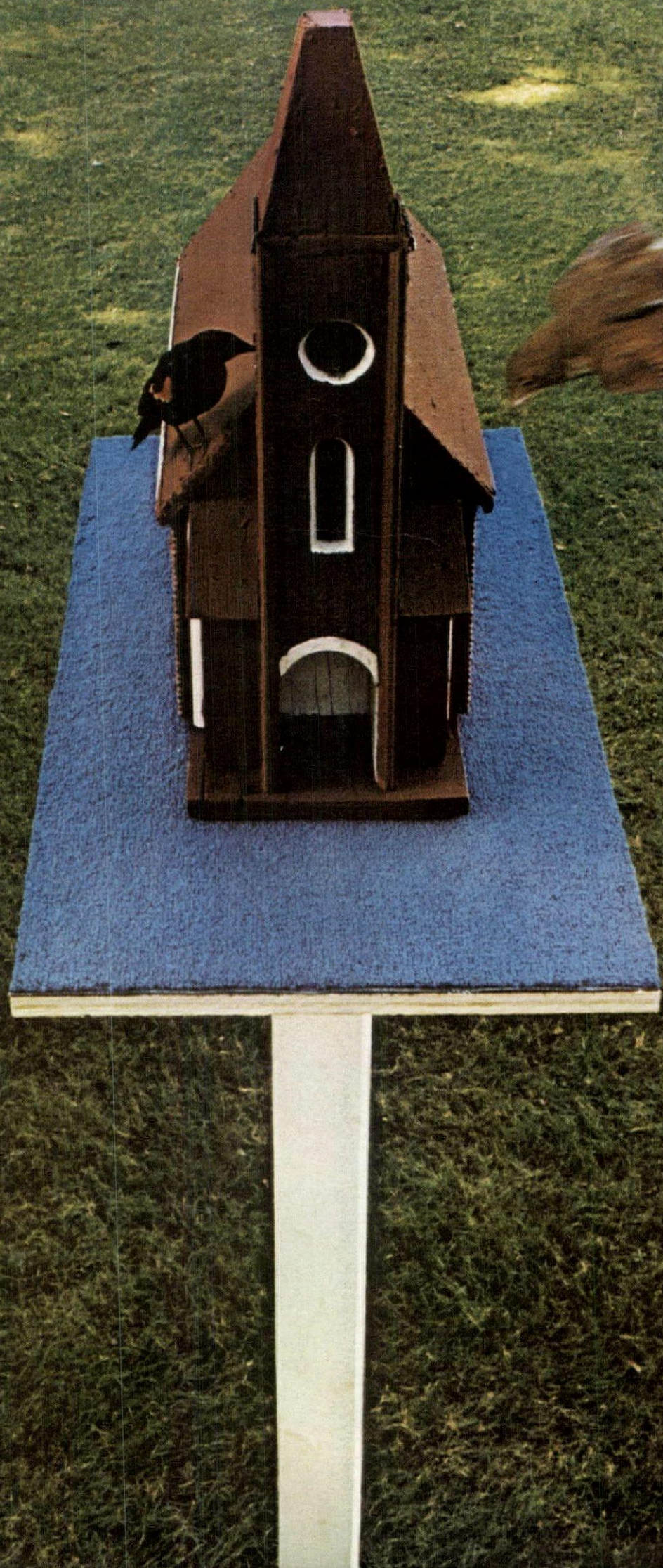
Use is as luxurious as regular Acrilan. But it's specially made so it's as perfect under the tropical sun as it is in a snowstorm. And rain just makes it clean and bright.

Inside the house, the carpets are all of 100% Acrilan. Luxurious as anything that ever came off a sheep's back. Colorful as a peacock's tail. Soft as a pussycat. Tough as a tiger. And about as varied looking as a whole menagerie.

In fact, we think you could look from now till the cows come home and never find anything to put on your floors that's better than Acrilan acrylic and Acrilan acrylic Approved for Outdoor Use.



The preceding 16 pages on how to feather your nest have been brought to you by Monsanto, 350 Fifth Ave., N.Y.



Burgess, 7 Old Brompton Road, both have mantels, andirons, copper coal scuttles—the full complement. Geoffrey Van, 107 Portobello Road, is crammed to the doors with carved wooden panels, columns, and mantels. Ossowski at 83 Pimlico Road tends toward more ornate and gilded design.

The Lure of Old Metal

No self-respecting London antique shop is without the warm glint of old copper and pewter and the curlicue of iron grillwork. And what the antique shops have the markets manage to offer its near cousin. On Westbourne Grove right off Portobello Road, whole sections of Shepherd's, an immense and busy place, are devoted to bedsteads, fireplace fenders, vats, candlesticks, and doorknobs. Across the street is a line of shops, all owned by the Jones family, that offer metal ornaments galore: copper pots, barometers, railroad models, you name it.

At the Pewter Shop (either the one on Brompton Road or its branch in the Burlington Arcade) you will find old and new pewter, as you will in the two Casimir shops, one off Brompton Road, the other at 23 Pembridge Road, one of the approaches to Portobello Road.

In every antique market, you are bound to find a great deal of silver, but to see more silver than you believed possible, you should go to the London silver vaults in Chancery Lane. The vaults are below-street-level dungeons with doors and locks like those on bank safes. Some deal only in silver or only in plate, a few have jewelry, and all blaze like a white star.

The Art Scene

Today, London is probably the world's art center, not merely because of the astronomical sums bid at Sotheby's and Christie's for a Renoir or Rubens, but because of the numerous galleries that display everything from age-old art down to today's far-out abstractions. You can find traditional paintings in Bond Street, Duke Street (St. James), and Bury Street. An exception is Kaplan's at 6 Duke Street, which specializes in important French artists of recent vintage. Surprisingly, galleries of modern art are not to be found in any great abundance in Chelsea or South Kensington or Hampstead—the bulwarks of bohemia—but rather on Cork or Duke Streets in St. James.

No matter what it is you are shopping for in London—contemporary art or Grecian urns, memorabilia or mod-mod gear, you will find exciting variety, high quality, and realistic prices in this capital of the "nation of shopkeepers."

* * *

If you would like additional information on London shopping, please mail this coupon to House & Garden's Reader Service, 420 Lexington Avenue, New York, N. Y., 10017.

NAME.....

ADDRESS.....

CITY.....STATE.....ZIP CODE.....

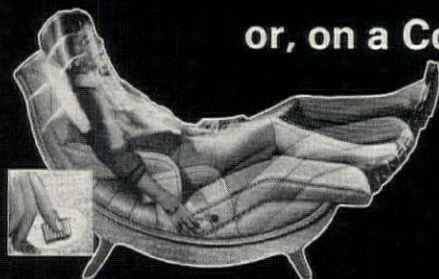
\$38 CASH REFUND



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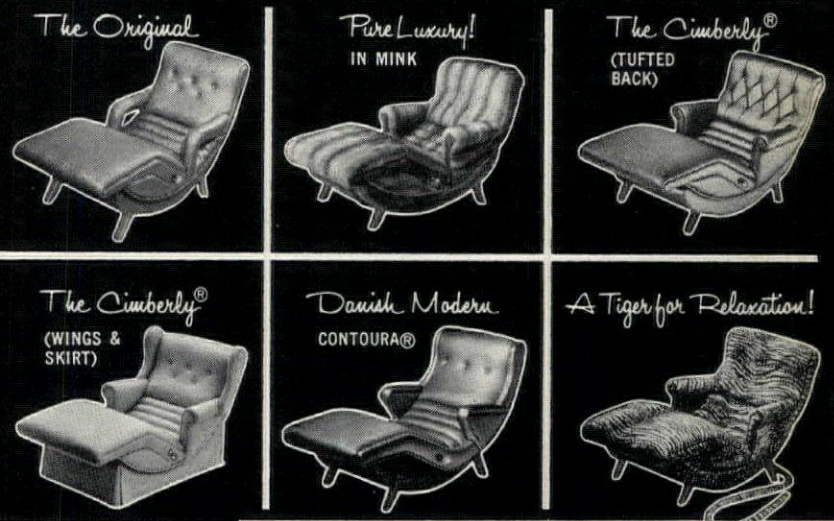


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When installed on purchase of any new Contour® chair shown below.

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During our anniversary celebration we'll send you \$38 CASH REFUND when you join the hundreds of thousands of Contour® owners who have learned there are really only two kinds of chairs — Contour® and all others! Contour's® 23 patents make this THE ONE that gives extra rest and more relaxation from every sitting moment. Contour's® scientifically designed, figure-sized Cradle Comfort® provides head-to-foot body support in any position—closest thing to resting in bed! A finger's touch of the Power Slide® button automatically adjusts you to the most relaxing position. Flip on the pleasant vibrating action of Vivation®, comforting warmth of Thermonic® Heat and let yourself go... You'll get a new lift for living after your busiest day—and we'll send you \$38 cash refund!

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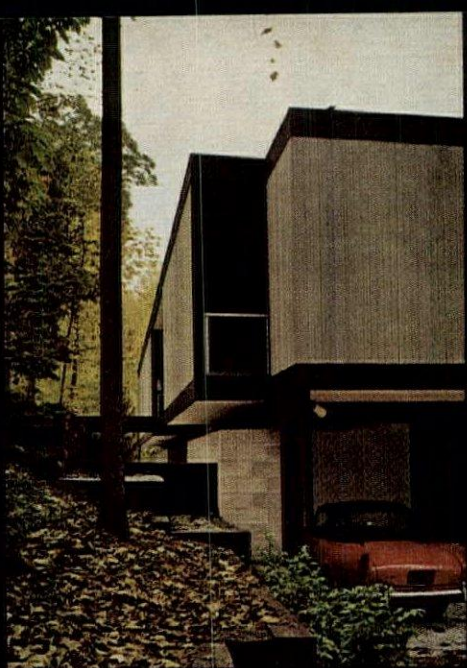
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YOUR NAME

ADDRESS

PHONE NO.

CITY, STATE, ZIP CODE



I am an architect.
This is my home.
I built it of redwood.

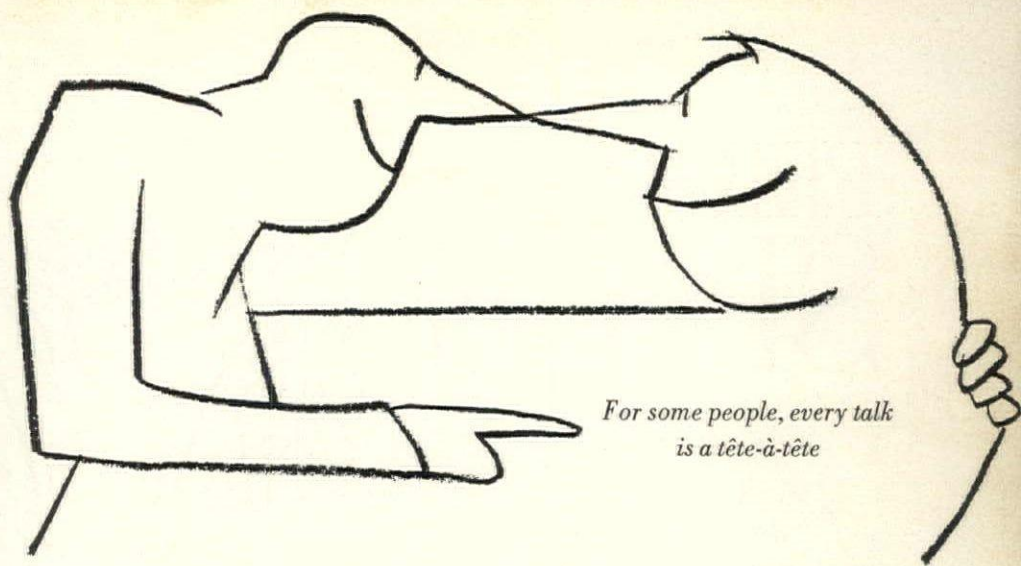
We asked 1000 architects to help you decide how to build. 3 out of 4 built their own homes of redwood. Is that any help?



Architect Charles H. Richter's home, Baltimore, Md.

For a free booklet illustrating redwood siding on architect-designed homes, write: Dept. R, California Redwood Association, 617 Montgomery Street, San Francisco, California 94111. Member mills of the California Redwood Association: Willits Redwood Products Company • Union Lumber Company • Georgia-Pacific Corporation • Rockport Redwood Company • The Pacific Lumber Company • Simpson Timber Company • Miller Redwood Company • Arcata Redwood Company

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is a vital, continuing
concern of H&G's.



*For some people, every talk
is a tête-à-tête*

To build a house, to furnish a room, to give a party, to find places for constantly accumulating possessions is to wrestle with space. Fascinated by the new insights generated by the infant science of proxemics and set forth in "The Hidden Dimension," we asked the author, Edward T. Hall, Professor of Anthropology at Northwestern University, to interpret his findings in terms of the personal environment of the home. As insurance against masculine naïveté, Dr. Hall insisted that his wife share the assignment.

The language of PERSONAL SPACE

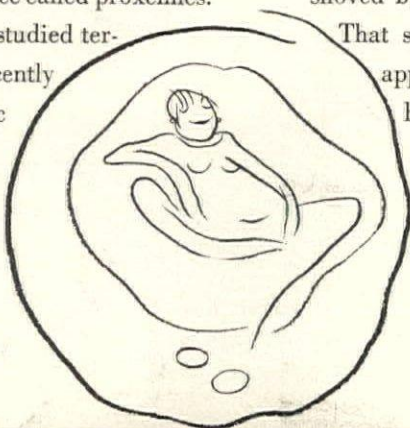
BY EDWARD AND MILDRED HALL

The intelligent use of space on this earth is one of the most crucial and personally meaningful issues of our time. Whether we like it or not, architects, builders, and planners exert a great influence on our daily life in deep and subtle ways by the manner in which they design and build apartments, houses, and entire communities. How man uses and experiences space in everything from interpersonal relations to architecture is the focus of a budding science called proxemics. Although ethologists and biologists have studied territoriality in animals for years, only recently have scientists begun to make systematic observations of territoriality in man. One of the most significant discoveries has been the existence of cultural differences in the handling of space. Because people

of different cultures use their senses differently, they perceive and handle space quite differently. For example, the distance people find comfortable for conversation varies widely around the world. Some people stand close together and touch each other while others maintain a distance of several feet. Proxemic research reveals that what we often imagine to be deeply personal feelings in response to being crowded, bumped, and shoved by others are in fact common to most people.

That some seem warm and friendly, while others appear cold and distant, is communicated largely by means of the distance they maintain in interpersonal relations.

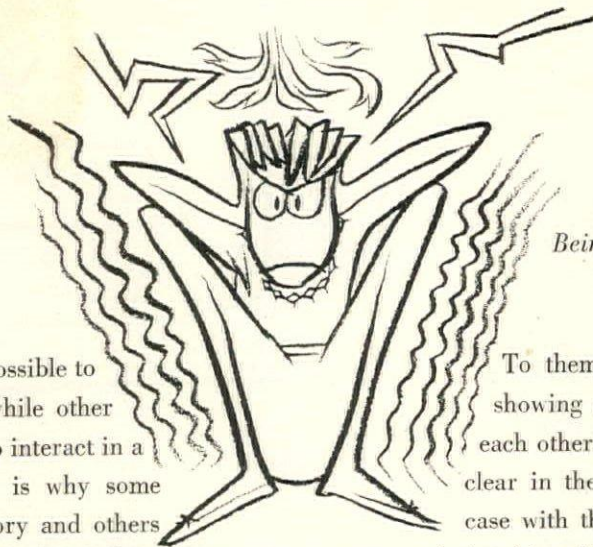
A study of house interiors will reveal what every woman knows from personal experience—that some houses are (Continued)



Surrounded by a sacred bubble

PERSONAL SPACE

continued



Being crowded, bumped, and shoved overstimulates the senses

designed so that it is virtually impossible to hold social gatherings in them, while other houses seem to encourage people to interact in a lively manner. The big question is why some houses fall into the former category and others are obviously in the latter. What is it that makes some spaces pull people together and others push them apart? The answer lies in the unconscious programming of man's senses—the unwritten inventory of his sensory needs. Students of proxemics are beginning to discover that there is a vocabulary and a grammar of space—in fact a language of space—that is known and shared by all, but has yet to be fully described.

Man's future on this earth depends as much as anything else on an informed, enlightened view of his spatial needs. Most of what we are talking about can be illustrated by the home because it is a microcosm of much that goes on in the outside world. The home is a complete environment in and of itself which not only expresses man's nature but participates in molding him. Until man begins to experience the full impact of the relationship between himself and his environment, he is likely to continue to commit egregious errors on a large scale.

Achieving sophistication in the understanding of space needs is not as simple as one might suppose. Consider for a moment the relationship between architect and client in the relatively simple project of designing a house. Families who have worked with an architect to remodel an old house or build a new one have learned that it is difficult to translate their needs into actual physical spaces. In part this is because with few exceptions architects are almost totally visually oriented. They can see in their mind's eye complete designs which they then translate into blueprints.

Some people enjoy close contact; some don't

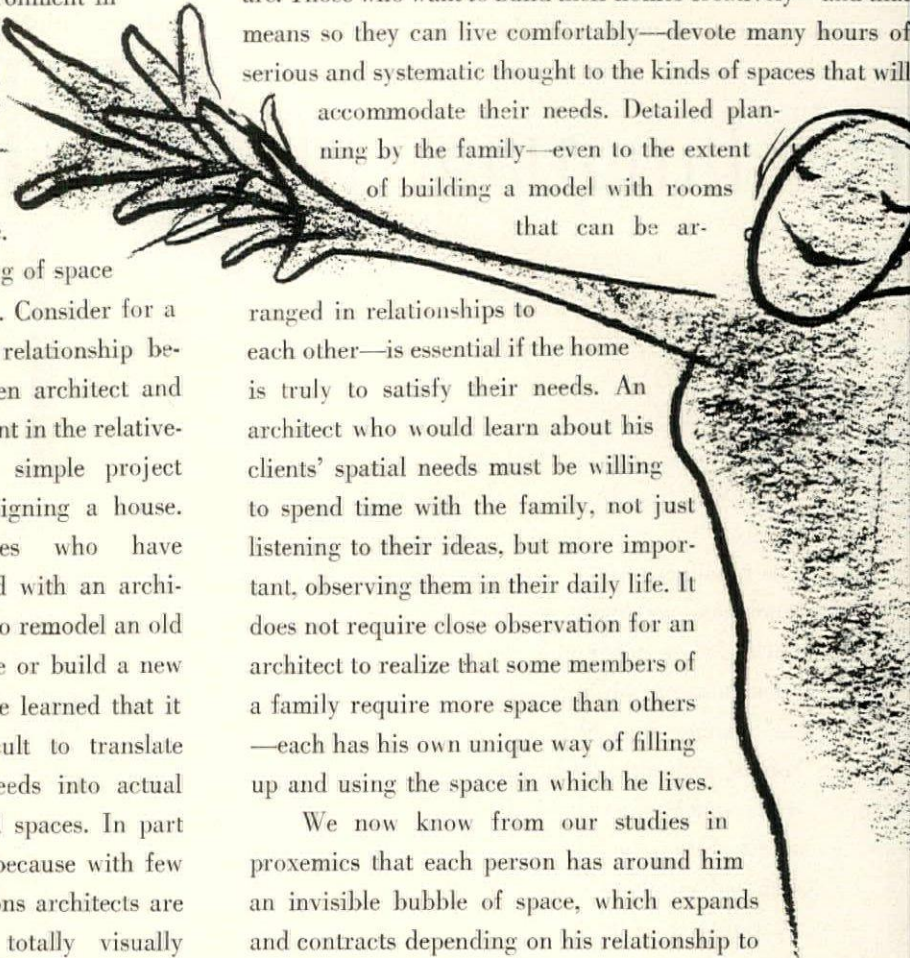
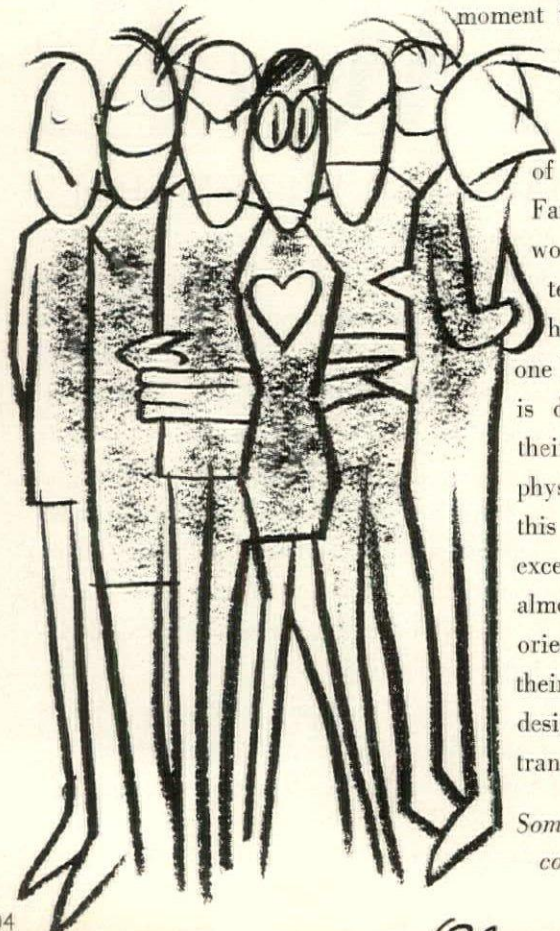
To them the blueprint is a reminder system showing a series of relationships of spaces to each other. All the details are there, and they are clear in the architect's mind. This is seldom the case with the client who has difficulty visualizing spaces depicted in a blueprint. He has no clear image of how the house will look or what it will be like to live in. In fact, only in rare instances can he tell what a room will be like until it is built and furnished. By that time changes will not only be costly and bothersome, but often structurally out of the question. This inability to visualize spaces and spatial needs is in part a function of the way our nervous system is structured. The spatial experience is the end result of an extraordinarily complex series of sensory inputs to the brain.

An additional complication is the fact that most families have only the vaguest notion of what their actual space needs are. Those who want to build their homes creatively—and that means so they can live comfortably—devote many hours of serious and systematic thought to the kinds of spaces that will accommodate their needs. Detailed planning by the family—even to the extent of building a model with rooms that can be ar-

anged in relationships to each other—is essential if the home is truly to satisfy their needs. An architect who would learn about his clients' spatial needs must be willing to spend time with the family, not just listening to their ideas, but more important, observing them in their daily life. It does not require close observation for an architect to realize that some members of a family require more space than others—each has his own unique way of filling up and using the space in which he lives.

We now know from our studies in proxemics that each person has around him an invisible bubble of space, which expands and contracts depending on his relationship to others, his emotional state, his cultural background, and the activity he is performing at the time. This sacred bubble is a bit of mobile territory which only a few other organisms are allowed to penetrate and then only for short periods of time. Changes in the bubble induced by outside influences such as

Everyone fills in his own u





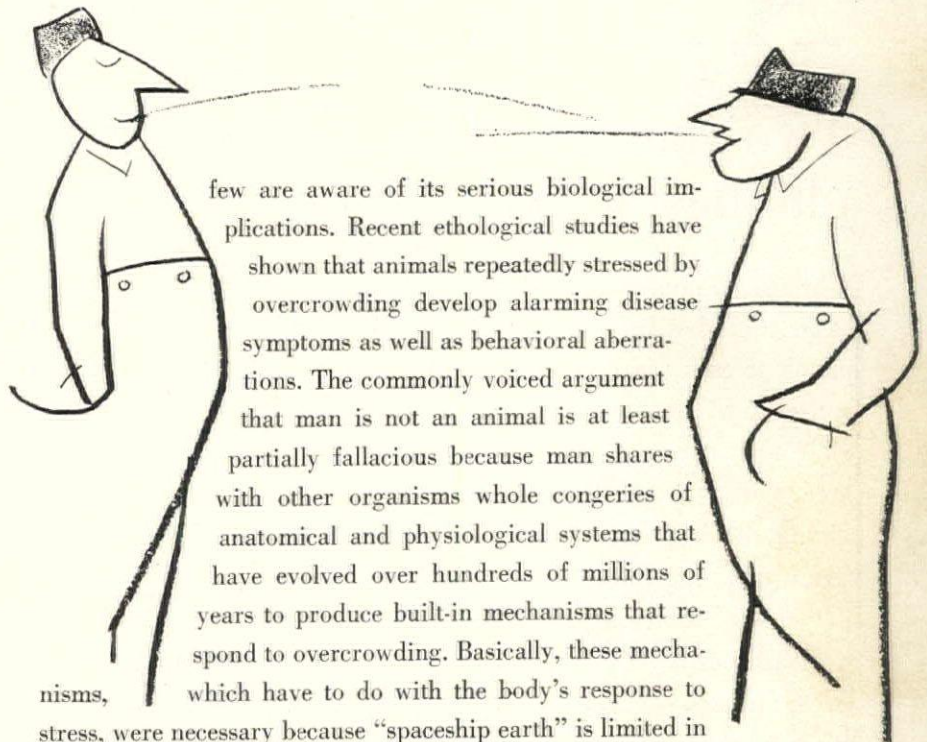
People like the French and the Italians love to be close . . .

architecture may cause man to feel he has been forced into an aggressive relationship with strangers (cramped quarters) or that he has been sealed off and removed from human contact (compartmentalized spaces). Most people do not realize that space is not perceived by vision alone, but with all the other senses. There is auditory space which we perceive with the ears; thermal space perceived with the skin; kinesthetic space with muscles of the body; and olfactory space with the nose.

Anyone who has ever lived in crowded quarters knows how irritating it

is to be constantly bumped by other people, to feel their body heat, and to be involved auditorially and olfactorily. This is particularly stressful with strangers, but even with friends, you are more aware of spatial intrusions when you are tense or upset. A study of men living in the crowded quarters of submarines revealed that one of the most bothersome features of this confined life was the practice of "hot bunking"—a system by which one shift of men sleeps while the other shift works so that when shifts are changed, the men coming off duty crawl into a "hot bunk." People are more sensitive to thermal stimuli than they realize. Consider how you feel when you sit in a chair recently vacated by somebody else. The remaining body heat of the previous occupant feels alien and unwanted.

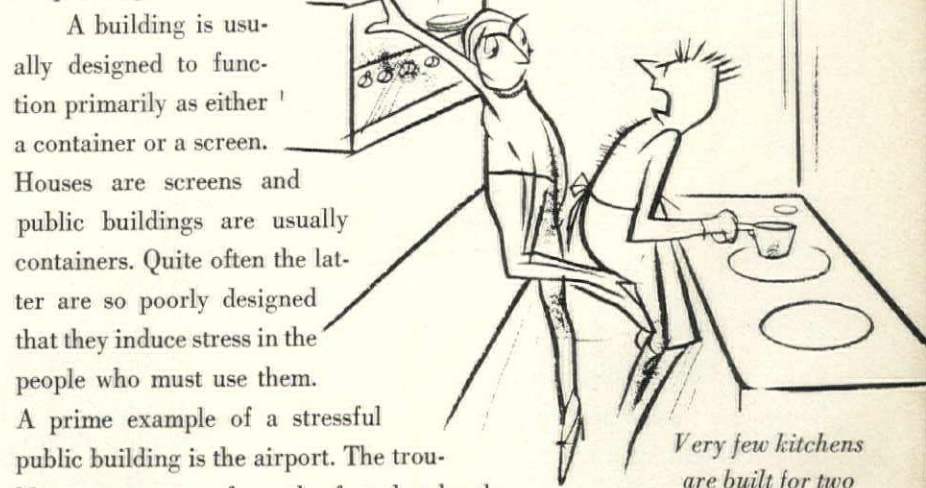
In the United States today the population explosion is just beginning to be felt, but already we are aware of an increase in overcrowding in our daily life. As density builds up in the cities, more and more of the countryside is being consumed by developments, and more and more of our forests, parks, and wilderness areas are being destroyed at the very time when there is the greatest demand and need for them. The stress of urban overcrowding is something most of us have experienced, but



few are aware of its serious biological implications. Recent ethological studies have shown that animals repeatedly stressed by overcrowding develop alarming disease symptoms as well as behavioral aberrations. The commonly voiced argument that man is not an animal is at least partially fallacious because man shares with other organisms whole congeries of anatomical and physiological systems that have evolved over hundreds of millions of years to produce built-in mechanisms that respond to overcrowding. Basically, these mechanisms, which have to do with the body's response to stress, were necessary because "spaceship earth" is limited in the amount of territory available to all living substance. Animal populations have been building up and crashing, probably from the very beginning, but the mechanisms whereby population is controlled are only recently beginning to be understood. The point is that in human populations it is man's body that responds to the stress of an increasing population.

Another crucial point in considering problems of overcrowding is the fact that density *per se* is not the sole or even the key factor. Stress from overcrowding is caused by overstimulation of the senses—too much noise, too much physical contact with another person, too much thermal radiation (body heat). Houses and other buildings make it possible for man to live at much higher densities than he otherwise would be able to do, because buildings provide screening—sensory screening—that reduces overstimulation and thereby provides relief from crowding, even though the density may be quite high.

A building is usually designed to function primarily as either a container or a screen. Houses are screens and public buildings are usually containers. Quite often the latter are so poorly designed that they induce stress in the people who must use them. A prime example of a stressful public building is the airport. The trouble seems to stem from the fact that by the time the airport is built, it is usually too small to accommodate the actual volume of passenger traffic. (Continued on page 192)



Very few kitchens are built for two

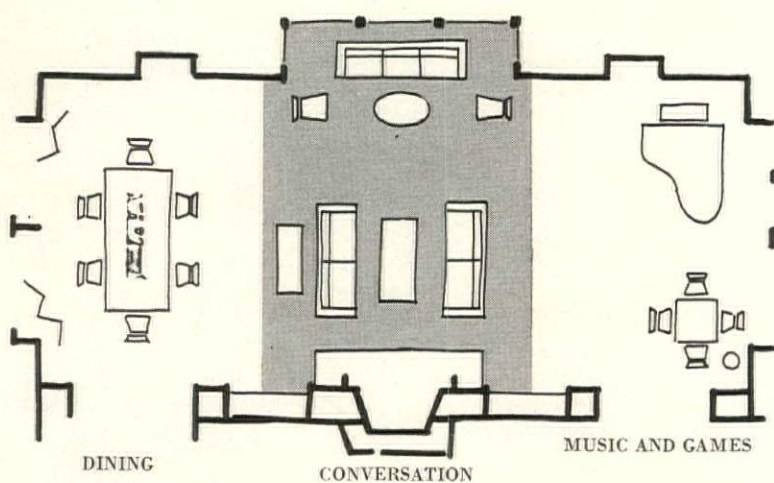
HOW TO KEEP

A flow of space

Two rooms in two different houses planned to fit one family's way of life

While some houses are virtually impossible to give a successful party in—as Dr. and Mrs. Hall have pointed out on page 103—others actually induce people to enjoy each other's company. Mr. and Mrs. Robert N. Avery's two houses in Hillsborough and Pebble Beach, Calif., are tandem examples. For their new year-round house in Hillsborough, they decided they wanted one great flow of general living space instead of individual rooms for living, dining, music, games. "When our friends heard we weren't going to have a separate dining room," says Mrs. Avery, "everyone tried to talk us out of it. But we felt one large space would work much better for the kind of life we lead today." That includes entertaining frequently, preferably at sit-down dinners, often for twenty or more. And the living-dining-entertaining room of their Hillsborough house, beautifully planned so the areas are subtly divided, welcomes the largest of parties or the smallest with equal aplomb. In their vacation house at Pebble Beach, Calif. (see page 110), the Averys have applied the same plan to a similar flow of space—but on a smaller, more informal scale. In both of the houses, each of which was designed by architect John Walker and decorated by interior designer Diana Dalton, a welcoming atmosphere is created by the use of bold bright patterns, lively paintings, and the clear joyful colors that Mrs. Avery loves.

"One large living area works so well for us."



Cutting a wide swath across the huge living-dining room of the Averys' Hillsborough house (see shaded area of plan, above) are two conversation groups, right—close enough so talk at a large party can flow between the two. At the same time they are insular enough so just a few guests at a small gathering can settle in one or the other and share a feeling of intimacy. Defined, yet subtly linked, by matching white wool rugs, the two areas have much in common without being identical.

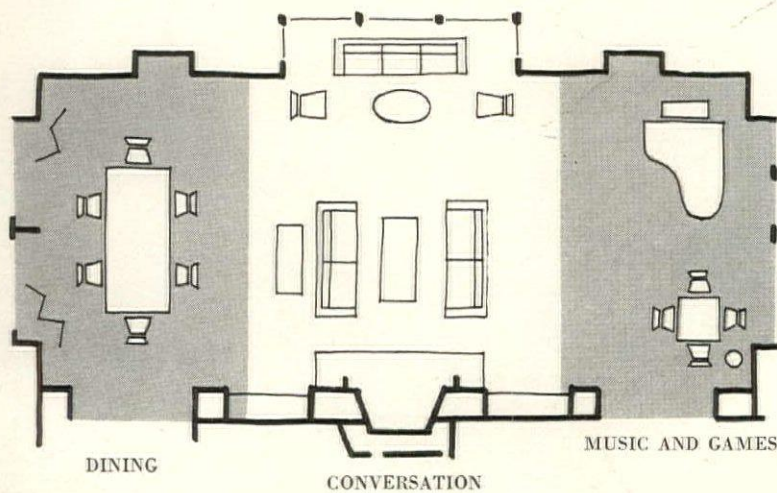






OVER THE PIANO, A PAINTING BY IRA YEAGER; ON THE PIANO, SCULPTURE BY ROBERT N. AVERY

“A large living area is so flexible for entertaining—it also gives us a pleasant choice when we have no guests.”



In the Averys' Hillsborough house, each end of the wide-open living area (see shaded areas of plan, left) is most like a room itself, set apart not by walls but mainly by the activities for which it is furnished—music and dining, above, and dining, opposite page. Patterned area rug rather than white ones like those in the center of the room and wood panels instead of curtains at the high windows also help to set the areas apart. So does the furniture: classic eighteenth-century chairs at the music-and-games end, provincial ladder-backs in the dining area. The pair of screens painted by Ira Yeager form a temporary mural when they are set close together in front of the dining table before dinner is served. The Louis XVI table seats twelve. By shifting it around 90 degrees, room made for a round table from the nearby breakfast room that can seat ten more. For still larger dinner parties, several tables for six can be set up in the large entrance facing adjoining the other end of the room, and, in good weather, on a nearby balcony. “And when we have no guests,” Mrs. Avery, “we may have our lunch or dinner at the dining table or on the card table, or on trays on the terrace.”

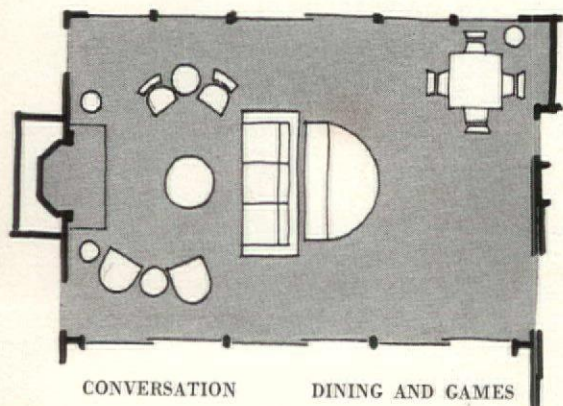




In their vacation house on the beach, where the Averys spend their weekends for golfing weekends, or another couple or two guests, space is divided the same way as in the borough house. But here it is on a smaller scale and more flexible to meet the needs of the moment. In the living area (see plan, right), one sofa and several chairs form a hospitable seating area by the hearth, left. The dining area, a fixed dining area as such, occupies one corner by tall windows where it enjoys the space of the outdoors, is a perfect game table that doubles as a dining table when the Averys are here or have only two houseguests. When they have four, the leaf sofa-back table is pulled out to seat six. For a large cocktail party one side of the room opens to a patio and the other side to a deck, both furnished like the living area—mostly in white with bold accents. But the whole, pre-planned plan for this house are few. “This is easy-going and people drop in,” says Mrs. Avery. Her one-large-room approach to space takes them in stride.

PAINTING OVER THE MANTEL BY BRYAN WILSON

“Our vacation house, too, has one large living area—this one for easy-going weekends with a few friends.”



CONVERSATION

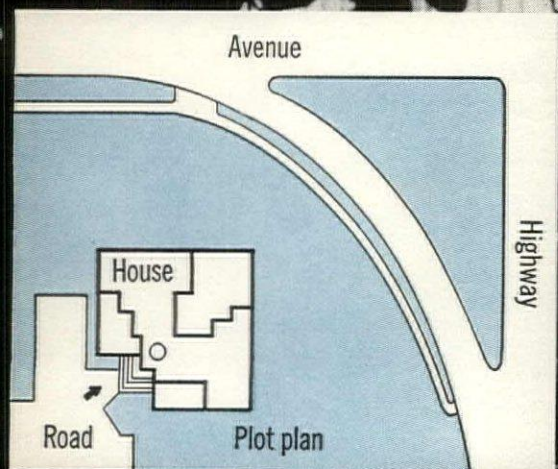
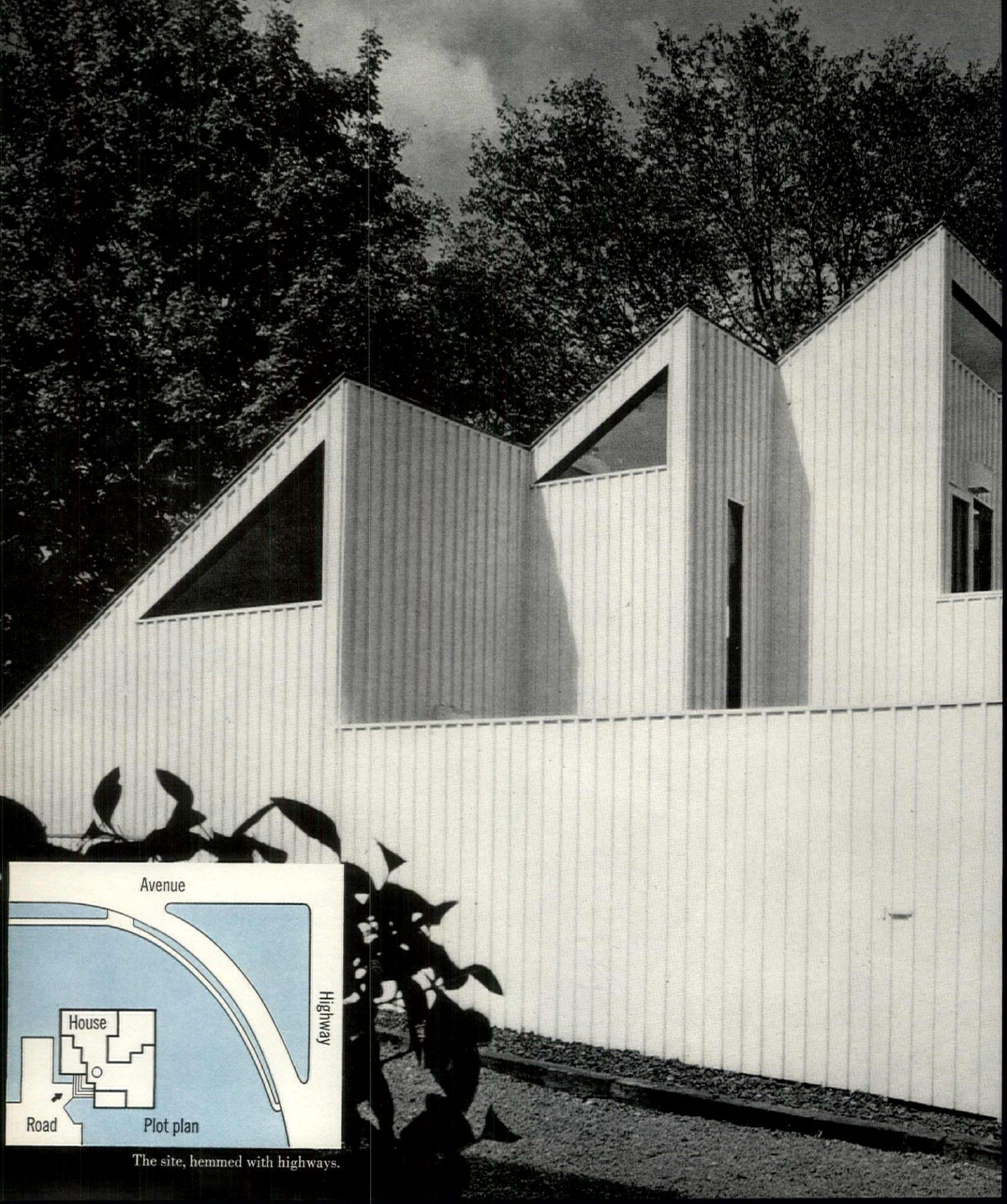
DINING AND GAMES





Under one roof:

PERSONAL SPACE FOR THREE GENERATIONS



The site, hemmed with highways.



Front door, sheltered by the overhang of an upper-level deck, is tucked into an angled cut-out at one corner of the house.

In planning any house, an architect has to juggle the needs of a family as a family and the personal space requirements of the individuals that make it up. Which gets priority where is a matter that varies, of course, with the composition of the family, its temperament, and the ages of its members. Personal space is apt to be of paramount importance in a family of adults, especially adults of three generations such as the people who live in this house in Chevy Chase, Md.—a grandmother, her widowed daughter, and the daughter's post-college-age son. Like all families, they have a common need for privacy and quiet—comforts not easy to come by on their particular site, a corner plot at the intersection of two unbearably noisy highways.

To answer the need for both personal and shared spaces, architects George Hartman and Warren Cox planned a house consisting of two irregularly shaped wings linked by a square stair hall (see plan, page 116). To solve the site problem, the house was designed to look inward: in the street-side walls there are no windows at all, and in the other two, no outward-facing windows at ground floor level. But every room opens to one or another of three sunny walled courtyards (*Continued on page 116*)

Built entirely of white-painted plywood and battens, the house rises to staggered heights that, viewed from certain angles, create a sawtooth silhouette. The two walled-in projections at right and left of front door are courts; little tower at second level houses upper part of stairwell.



S

oaring ceiling and a flow of light expand space in the living room

Complete privacy from the street was achieved in the living room without sacrificing natural light. At one end, *below*, two glass doors and a glass-walled corner bay capture light from the walled garden courtyard. At the other end, *opposite page*, an enormous skylight, framed like a shadow box, follows the upward thrust of the ceiling opening the fireplace area to abundant sunlight.

More light flows in horizontally through the fireplace-flanking openings to the dining room, two steps below. Over mantel, "Palm Tree," a Carol Summers painting from Fendrick Gallery.



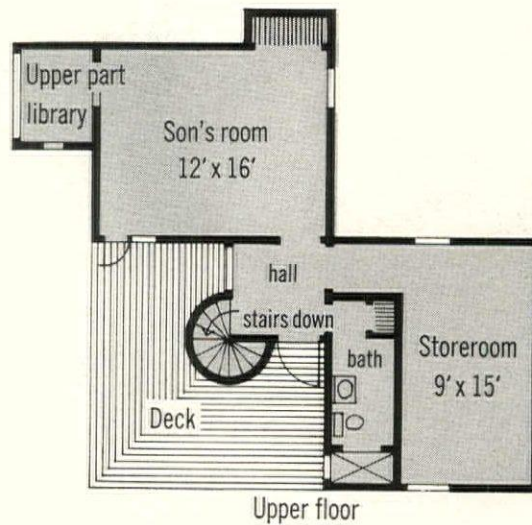
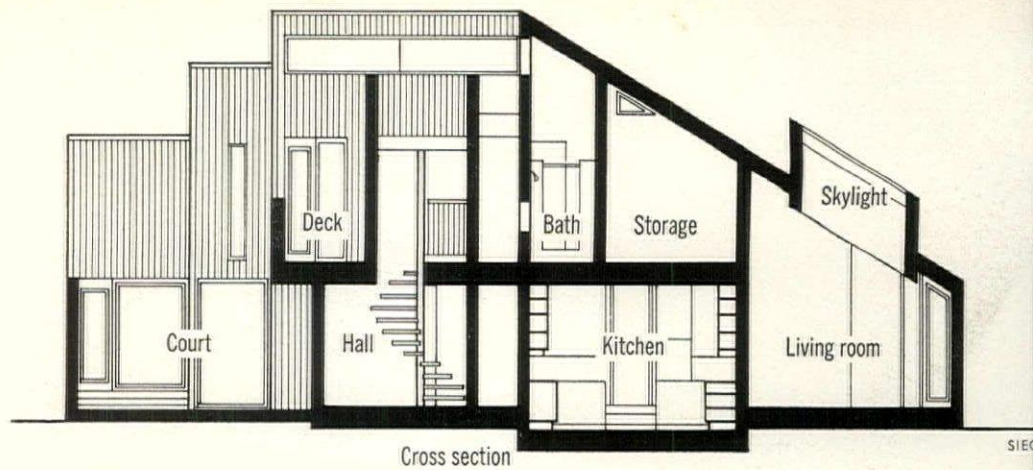
From the stair hall,
direct routes
to each generation's
personal quarters

The plan of the house not only provides each member of the family with personal space, but also with direct access to it from the hub-like entrance hall. A doorway at one corner of the hall opens to the family wing, a complex of living room, dining room, and kitchen. An adjoining doorway leads to the mother-and-daughter wing which consists of a shared library-sitting room and two bedrooms. Although these are linked by a short, skylighted hallway, they have a sense of apartness because two bathrooms lie between them. The private quarters of the young man of the house are on the second floor which, except for a large storeroom, is entirely his.

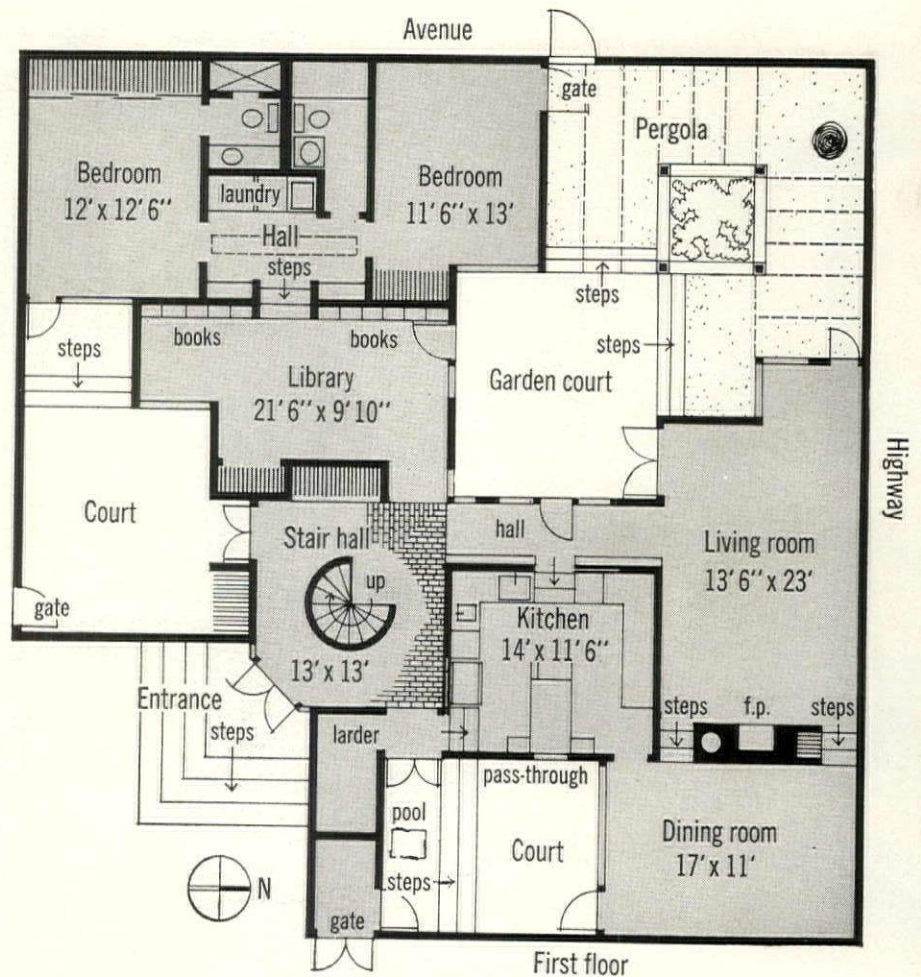
Three walled courtyards fill in the corners and angles of the house which is set on a slight slope that rises 3 feet from the inner boundary to the street. To accommodate the house to the slope, the architects planned three levels—one for the women's bedrooms; one for the library, stair hall, and living room; and one for the dining room and kitchen. You pass from one level to another via a quick descent of two steps, which is also a very effective way of defining individual areas that are partly open to each other.

The house is amazingly sunny, despite its lack of outward facing windows at ground-floor level. All light comes through glass panels and doors opening into the three inner courtyards, and through skylights and glass panels set high in the walls just below the slanting ceilings. It is the sharp upthrust of these soaring ceilings that give the house its exterior, sawtooth outline.

Because the house itself acts as a screen—a buffer from the outside world—it enjoys more than a reasonable amount of quiet. This pleasure is stepped up by a thick cushioning of carpet in all major rooms, and by the quiet coolness that house-wide air conditioning always provides. (*Continued*)



ARCHITECTS: George E. Hartman and Warren J. Cox
LOCATION: Chevy Chase, Md.
For building materials and equipment turn to page 183.



Top of page: Cross section reveals two-story height of living room and hall, one-story kitchen between them. *Above:* Son's bedroom and bathroom lie directly above library, stair hall and kitchen. Library court and garden court fill in space between the two wings; dining court fits into an angle between dining room and kitchen. *Opposite page:* Garden courtyard, partly sheltered by a latticed pergola, lies in corner nearest to intersection of the two highways, a stone's throw away, yet it has the visual serenity of a cloistered garden.



Varied floor levels
and ceiling
heights help to define
adjoining spaces

Left: The kitchen is so planned that one woman can work in it alone with no wasted steps yet two women can cook together in tandem without getting in each other's way. A peninsula counter—the cooking center—bisepts the room, separating the clean-up area from the food preparation and storage area. At one end of the peninsula is a pass-through to the dining court outside. Ventilating hood and all cabinets are made of epoxy-coated Douglas fir.

Below, far left: The brick-paved entrance hall is the hub of the house. From there, like the spokes of a wheel, direct routes lead to each wing and two of the courtyards. Circular staircase of white-painted iron takes the young bachelor to his own quarters. Little landing hall at the top of stairs is painted flamingo red.

Below, left: Library, paneled in red oak, is two steps down from the hall that links the two mothers' bedrooms. Short as it is, this descent gives the room added definition and an important entrance. To bring in light from above, a little two-story ell at one end of the room is pierced with great single-paned windows placed high in two of the walls.

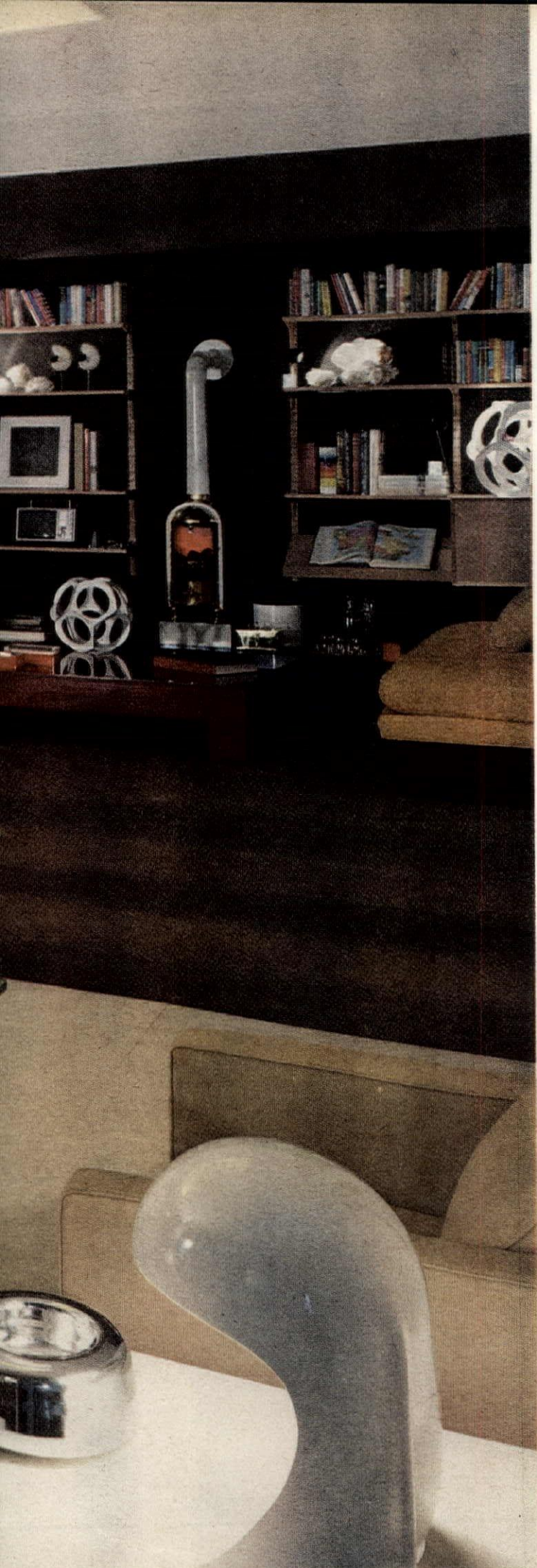


Opposite page: The dining room ceiling zooms upward to double-story height at one end where a door in a glass wall opens to the brick-paved dining courtyard, visually cooled by a little reflecting pool. The adjacent wall of the dining room is windowless up to a point considerably higher than eye level, but above that is entirely filled with a triangle of glass—typical of the unconventional windows that give the house its wonderful privacy.





A DESIGNER SHAPE



Milo Baughman's thoughts on how to arrange a big flexible room

“**Y**ou can either have a room full of nice furniture which is nothing but a room full of furniture, or you can have an environment that is a rewarding experience to be in, that can do something to you as well as for you—relax you or comfort you or stimulate you as well as give you somewhere to sit and some place to put your coffee cup.”

Designer Milo Baughman, as this observation indicates, is as concerned about the way a room is arranged as he is about the design of its furniture. H&G found his thoughts on the planning of spaces to live in as stimulating and as adaptable as his newest furniture designs for Thayer Coggin, a collection aptly named “Environment 70.” We made use of both in planning our new-model live-in room on these pages.

“You can have a variety of environments in one room without sacrificing the sense of spaciousness that most of us like, yet the room need not be extremely large. With a kind of modular system such as I’ve developed for many of my tables and chairs and sofas, you can arrange furniture to define distinct spaces, some for quiet pursuits, others for livelier social activity. And if the larger furniture all connects in some way, visually or physically, you get a very calm core.

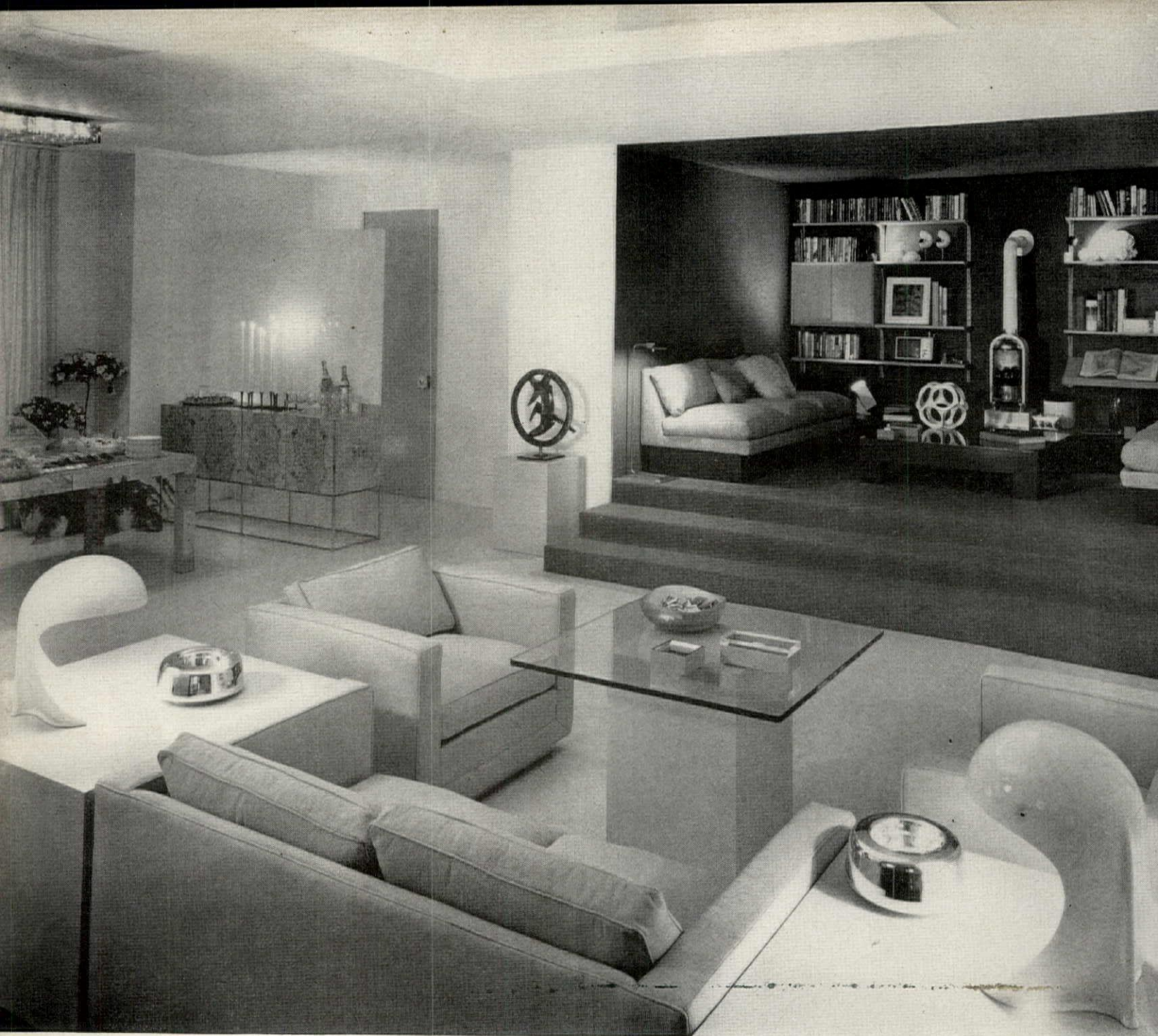
“Since houses and apartments today are rarely big, I think furniture should be less obtrusive and more architectural. It should melt into the walls or the floor. But when you reduce furniture and architecture to the simple essences, you have to compensate. Traditional furniture and traditional architecture give the eye lots to take in. People often aren’t aware of it but if you watch them you will see their eyes tracing the curlicues in the carvings and moldings. If a room is extremely simple, you have to make sure it provides a rich tactile experience. An interplay of textures is very important.” (Continued)

Living-room-dining-room-library-plus: this new edition of the live-in room, less lively and more serene than those discussed by Dr. and Mrs. Hall (see page 193), is proof of the premise that separate spaces don't have to be separate rooms. The dining area depends for its privacy—minimum but effective—on two strategically placed suspended panels of creamy translucent Plexiglas. The library is separated by its raised floor—which also gives it a lower ceiling and more intimate proportions. In contrast to the pale tones and sleek surfaces of the rest of the room, it is filled with rich colors and deep textures. The carpeting that covers floor, walls, and ceiling gives the space a different acoustical quality, makes it a cozy, padded retreat. “Environment 70” furniture from Thayer Coggin. Kentile “Federal Stone” vinyl asbestos tile, “Frontier” leisure carpeting of Acrilan by Barwick. Curtains of Fiberglas Beta. Sculpture by Herbert Ferber, courtesy André Emmerich.

SPACE

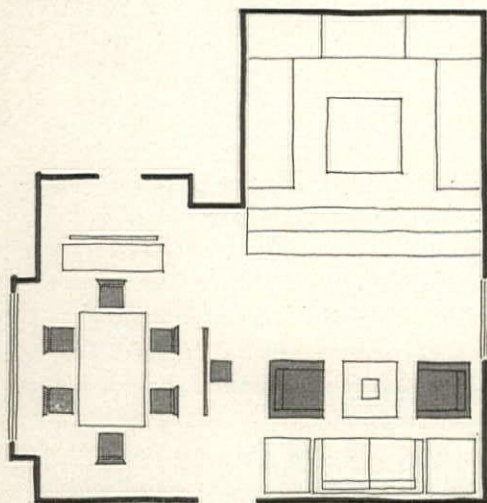
MASSEY

For shopping information, turn to page 176.

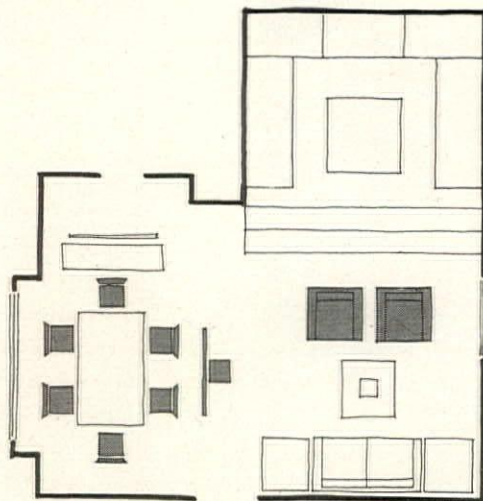


One simple operation reveals the plus factor of the live-in room: whisk away the panel between living and dining areas and all the spaces flow together to welcome a crowd.

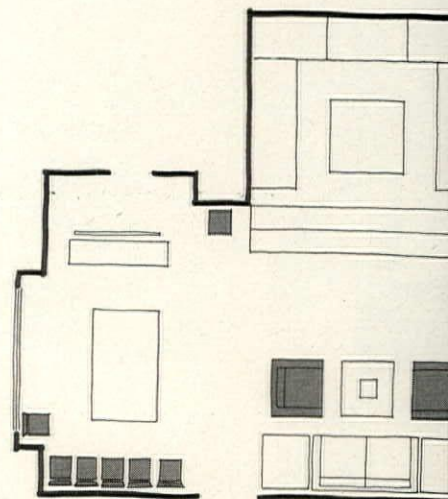
A DESIGNER
SHAPES SPACE
continued



THE BASIC PLAN: Dining area is set off by Plexiglas panels. Loveseat and chairs facing library and linked by lacquer cubes, form U-shaped conversation group. The shading indicates furniture to be moved around.



THE THREE-AREAS PLAN: Conversation group is rearranged so that chairs turn their backs to library and face loveseat—a good conversational arrangement, but less intimate than the basic plan.



THE LARGE-PARTY PLAN: Panel between living and dining areas comes down, sculpture plinth moves over to one wall, dining chairs line up along facing wall. Broad steps to library become available for seating.

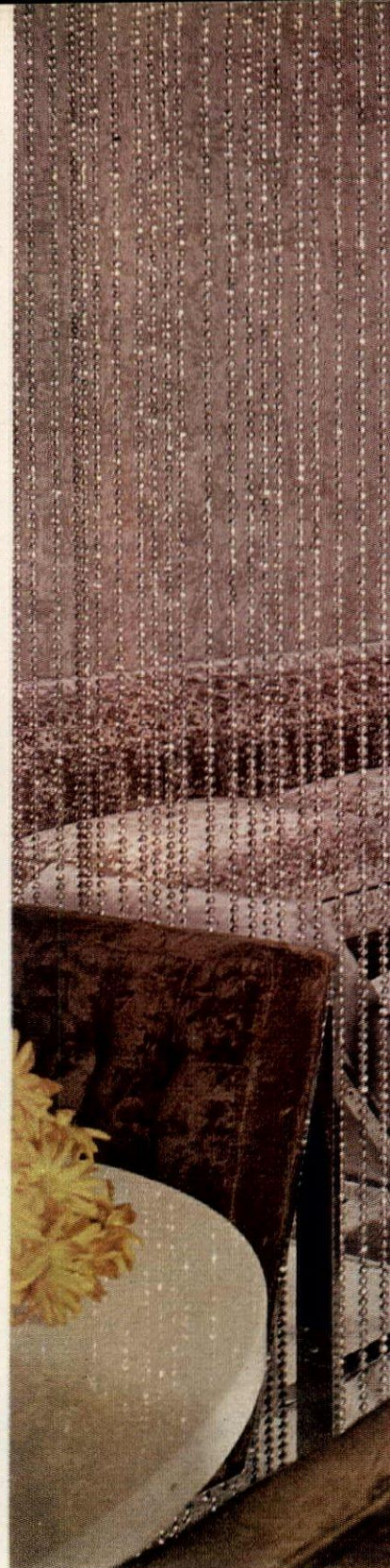
thin a room you can
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ther times these same spaces will
people a feeling of privacy,” Milo
man continued, “even if the pri-
s more psychological than physical.
of us aren’t happy alone or with
one other person in a large room
there is a corner that is somehow
ated from the rest—like the ingle-
in Victorian houses. The separa-
oesn’t necessarily demand a visual
er. Just going up a few steps, or the
urniture is oriented can create an
on of privacy.

Anyone who thinks about environ-
for long realizes that it has an
tical as well as a visual quality. We
of a softer, more upholstered space
ng more intimate. That may be be-
it looks more comfortable, but I
it must also have something to do
the feeling of being protected from
outside world, which is not uphol-
l but very hard-surfaced and noisy.
m that has more carpeting and more
ed surfaces than most seems to have,
probably does have, about half the
l level of a room with bare floors
lot of exposed wood. Changing the
tical qualities of one area of a room
do a lot to make that area seem
ferent, cozier space.” (Continued)

lining area, RIGHT, keeps its identity
distinct space even when the panel
creens it from the rest of the room
oved, ABOVE RIGHT. It wears its
als with a difference. The furniture
de of luxurious materials—richly
rned olive-ash burl, crushed velvet,
chrome. Painting and plants touch
pace with bright color. Flickering
e flames and sparkling points of
from clear bulbs in the smoky
glas coffers of the ceiling fixture fill
h a shimmering light quite different
ality from the soft, golden glow that
s through the pale yellow Plexiglas
skylight to bathe the conversation
Paintings by Stamos and Hans
mann, courtesy of André Emmerich.
hopping information, see page 176.





A DESIGNER SHAPES SPACE *continued*

“An inviting interplay of textures is very important



“Most people have an idea of how they want to live, either in an intimate, even conceivably cluttered, atmosphere, or in a very serene and open atmosphere,” Milo Baughman points out. “The Persian room I designed would be exactly right for some people and terrible for others. If furniture is going to help people create a personal environment, it has to lend itself to different points of view, to the application of different colors, textures, fabrics, and to the use of different kinds of art objects. I can visualize this same furniture used very successfully as a foil for a collection of antique furniture and paintings. And you can imagine how different it looks in brilliant colors. If most of the rooms I have designed are in no-color and sparsely furnished, it’s because I feel that a soft, serene environment at home is the best refuge from the tense and complicated world outside.”

MASSEY

HOUSE & GARDEN, APRIL



illustrate some of his convictions about what makes friendly and
 satisfying spaces, Milo Baughman designed the four rooms on these two pages.
 OPPOSITE PAGE, TOP: Steel and glass and a dazzle of mirrors spice a
 friendly beige and white scheme. A change in level and a change in floor-
 covering make a subtle separation between living and dining spaces.
 OPPOSITE PAGE, BOTTOM: Beneath an airy vault of stretch nylon an above-
 ground conversation pit draws guests into one big gregarious circle
 and a lazy-Susan table. This sectional sofa and the curved-to-fit
 wood and steel tables that ring it demonstrate Mr. Baughman's
 dedication for furniture that joins together to make one smooth shape.
 ABOVE: A shower of silver beads transparently divides the dining and
 conversation areas of another room decorated in a tranquilizing harmony
 of pale neutrals. Low velvet and steel chairs complete a composition
 of ball-hugging banquettes and platforms of various lengths.
 RIGHT: In a different combination of lengths the same banquettes and
 platforms are linked together around a terra-cotta lacquer table to furnish
 a cozy, Persian-inspired alcove. Black and gold lacquer and richly
 patterned upholstery lend them the requisite air of oriental splendor.

For shopping information, turn to page 176.

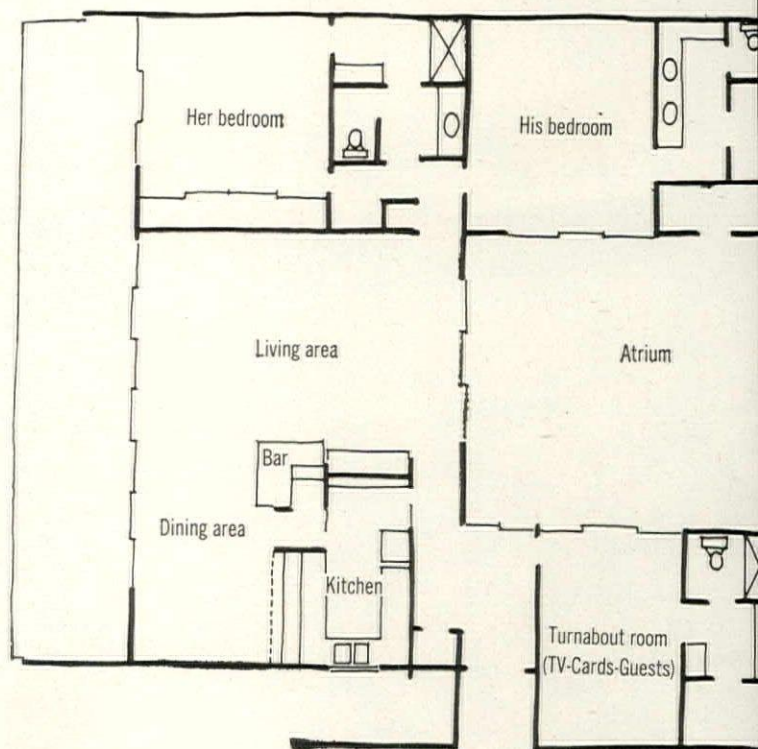


SIX FAMILIES MAKE IDENTICAL SPACES UNIQUE

IN A DESERT CONDOMINIUM,
PEAS-IN-A-POD ROOMS ARE
AS INDIVIDUAL AS THE FAMILIES
WHO LIVE IN THEM

After a day of being bumped and shoved in crowded streets and buildings that belong to everyone, the place we finally come home to can be unmistakably our own. Even when home is one of the carbon-copy apartments that cluster in ever-increasing numbers in suburbs and resort communities—apartments that share common walls and common views of the world—the way their rooms are used and furnished makes the difference between an impersonal series of cubicles and a uniquely personal ambiance. Dr. and Mrs. Hall's observation on page 104—that each member of a family has his own unique way of filling up and using space—applies as well to every family as a family.

You can see it clearly in the flexible condominiums in Palm Springs, Calif., called Tamarisk West. A rambling rectangle of glass and stone enclosing lush green gardens and cooling pools, the building is divided into spacious apartments, including one plan with a large living-dining area, a sheltered outdoor atrium, and three bedrooms with adjoining baths. On the following pages we take you through one such apartment, that of Mr. and Mrs. Irving Kay. Below each of its rooms, you will see two examples of how other families use the same space (identical except that, in plan, all the other apartments are flip-overs or mirror images of the Kays'). All of these apartments have been decorated by Arthur Elrod Associates with refreshing variety and individuality so that even where two families put identical spaces to identical use, the style and mood are quite different. Although joined by common walls, all of these apartments are uncommonly personal spaces.

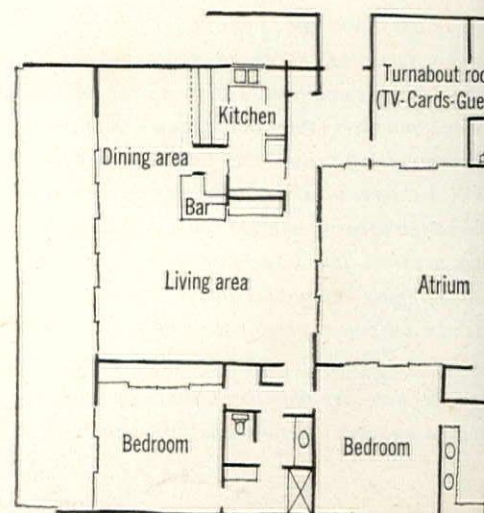


THE BASIC PLAN

Across the top of the following pages, you will see how Mr. and Mrs. Irving Kay arranged these rooms for the way they like to live.

VARIATIONS

In a flip-over version of the basic plan, other families used the corresponding spaces in their own way.



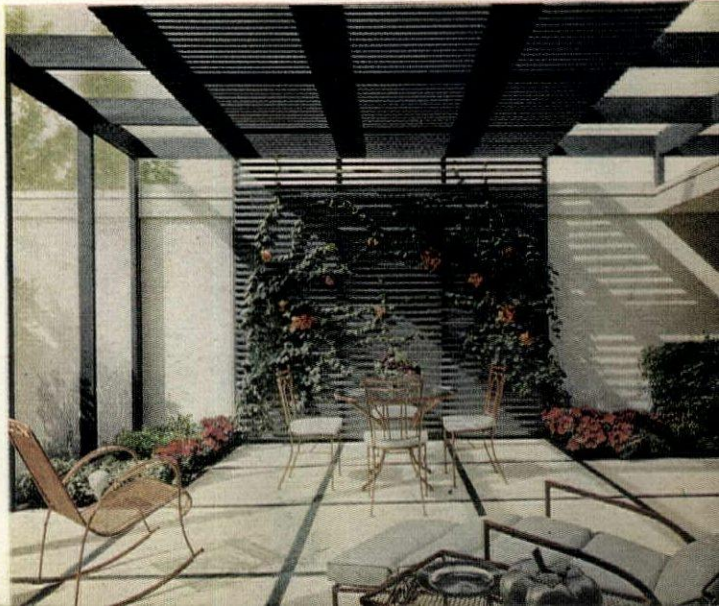


THE INDOOR- OUTDOOR ATRIUM

Separated from the other rooms by sliding glass doors that ward off the chill of the desert night, and from the central gardens by high privacy walls, the open atrium, depending on how it is furnished, stands in for whatever extra room a family happens to need. Mr. and Mrs. Irving Kay's cool white atrium, *above*, is an honest-to-goodness sunroom, filled with outdoor lounging furniture for sunbathing in the warm rays that pour through the insect screening overhead. For sunbathers who have taken their quota for the day, a partial sunshade of broad louvers provides refreshing shadows. The table-for-four is a favorite spot for late family brunches and an evening of bridge with friends.

VARIATIONS

The same space, *left*, is used quite differently in Mr. and Mrs. James Davises' apartment. Their atrium, roofed with trellage and furnished with sun-proof indoor furniture serves as a second living room in tandem with their indoor living-dining area. Mr. and Mrs. James Meade's atrium, *right*, shaded by narrow louvers of wood and bordered with shrubs and flowers is a garden-dining room.

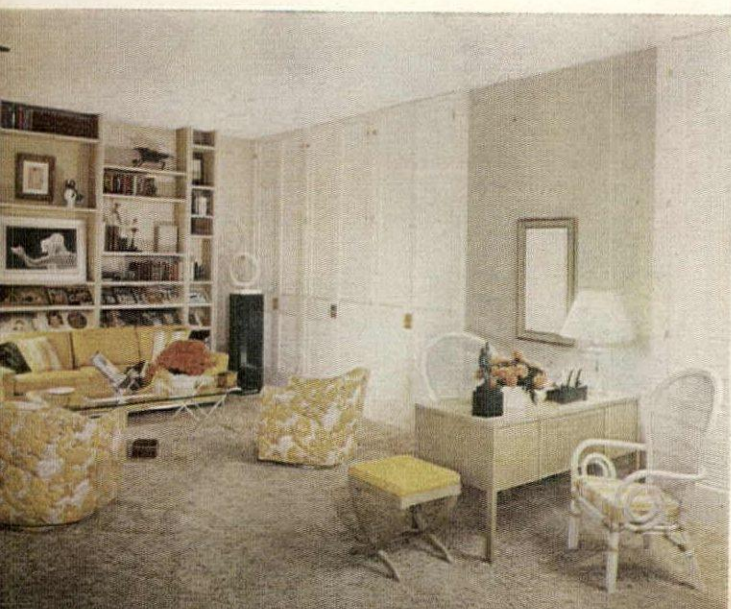




THE BROAD LIVING AREA.

IDENTICAL SPACES *continued*

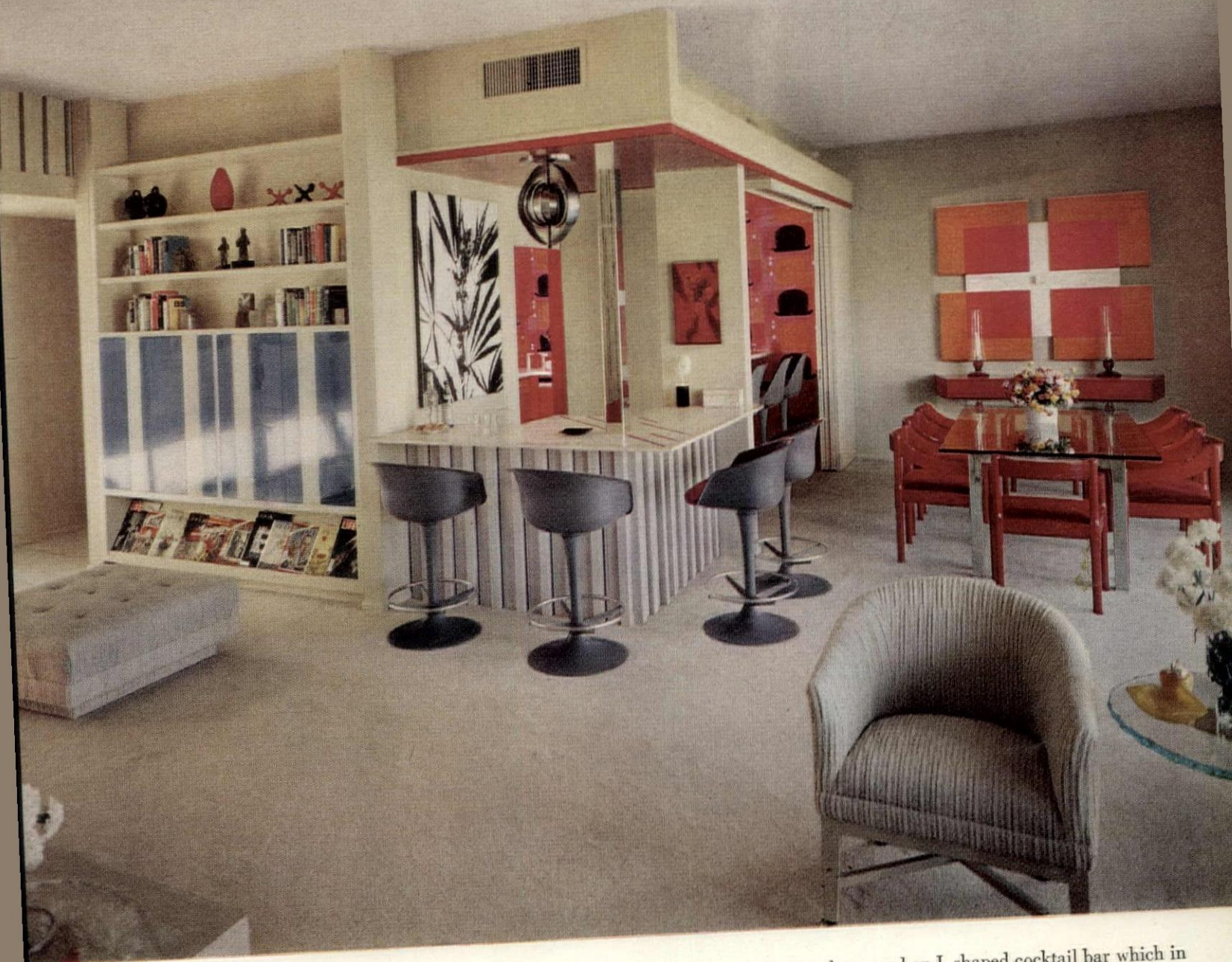
Even when living spaces resemble peas in a glass-and-concrete pod, they can ripen into something very personal. The Kays' living area, *above*, is used almost every winter weekend for entertaining, and its splashes of clear red against expanses of off-white reflect an exuberant mood. The ribbed chair on the long wall adds an interesting texture and slyly camouflages the door leading to the bedrooms, which is next to the glass wall of the atrium. The painting above the sofa is by Andy Ne



VARIATIONS

Mr. and Mrs. Walter Bregman removed the partition between their living area and the bedroom that adjoins it (see flip-over plan, page 126), in order to create one big flow of space. The bedroom end, *left*, is furnished for reading, writing, and conversation. The Meades installed a prefabricated copper fireplace in their living room, *right*, and screened doors with fine bamboo shojis.





BAR AND DINING ALCOVE

At the other end of the living-dining room are a dining alcove and an L-shaped cocktail bar which in Mr. and Mrs. Kay's apartment, *above*, is paneled to match the long wall opposite. Bar's scarlet ceiling, the glimpse through the open door into the scarlet kitchen, the scarlet-lacquered dining chairs emphasize the festive character of the whole big room. The shallow niche next to bar is filled in with shelves, a rack for magazines, and a glass-doored cabinet. Painting in dining alcove by Andy Nelson.

VARIATIONS

Preferring a more serene ambiance, *left*, Mr. and Mrs. Hoffman concealed bar and niche with a partition that serves as a music wall. Cane-front cabinets house hi-fi components. In the Davises' pecky-cypress paneled living room, *right*, bar counter was lowered to table height and niche fitted with TV cabinet. By extending niche wall, corner was created for game table.





THE GUEST ROOM

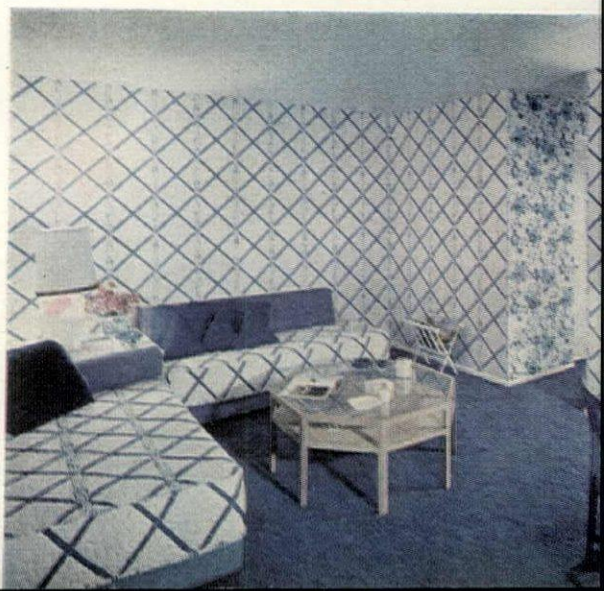
IDENTICAL SPACES *continued*

The room designated on the floor plans (see page 126) as the turnabout room may be a TV room, card room, a guest room, or all three at once. In Mr. and Mrs. Kay's apartment, *above*, the room is furnished as a true guest room for two, with lush white wall-to-wall carpeting and refreshing yellow-green furniture and fabrics that are designed first and last to make weekenders feel relaxed. The square Parsons table can be used for manicures, reading, writing letters, or relaxing in private with tall frosty glasses of iced tea. The painted bamboo headboards are enormous tick-tack-toe games.



VARIATIONS

The turnabout room in Mr. and Mrs. Michael Wolfson's flip-over apartment, *left*, is furnished as a combination guest room-TV room, its bedroom look played down by the wide-awake fabric on bed and lounge. Space for guests' belongings is provided by wall cabinets. The corresponding room is used for cards in the Davises' apartment, *right*—whenever it is not occupied by a guest.





MASTER BEDROOMS

Even when it came to deciding which space to use as a master bedroom, the families at Tamarisk West went their own ways. Mr. and Mrs. Kay have chosen to combine the two adjoining bedrooms (see plan, page 126) into one luxurious master suite with His and Her baths. Mrs. Kay's half, *above*, is the bedroom that corresponds to the extra space the Bregmans added to the living room of their flip-over apartment (page 126). Furnished in a decidedly feminine mood, her room is dominated by a bed with mirrored posts and tie-back hangings that reach all the way from floor to ceiling.



VARIATIONS

The Wolfsons share the bedroom adjoining the atrium, *left*, and use the other as a quiet library. In their room, the bed is placed against the wall facing the glass doors to the atrium (see flip-over plan, page 126). Mr. and Mrs. Davis chose the corresponding bedroom in their apartment, *right*, but positioned the bed against wall adjoining bathroom.



ANTI-COLLISION KITCHENS

A kitchen is more than a room: it is space tailored and equipped to fit individual idiosyncrasies and work habits. Probably no other space involves so many personal decisions: There is the overall decision on the size of the room which, as Dr. and Mrs. Hall note on page 192, should be governed by whether the woman of the house likes company in her kitchen or doesn't. And there are numerous fine-point decisions concerning the use to which every inch of space is to be put. The two kitchens on these and the next two pages, both the result of remodeling, were designed to give each woman-of-the-house exactly what she wanted. But the kitchens are remarkably unlike, for they are used differently. The first is frequently the base of operations for large dinner parties for which a cook is called in and, usually, three people to serve. When there are no guests, the wife does the cooking, so her kitchen is designed to be equally comfortable for several people working together and for one working alone. The second kitchen is planned for a hobbyist cook who firmly believes dinner parties should be small (six or eight—never more) and is quite happy to have her guests come into the kitchen while she finishes the preparations. So hers is both her workroom and a pleasant place where friends can stop in without being in the way.

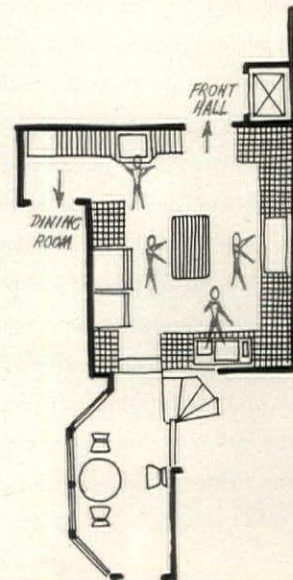
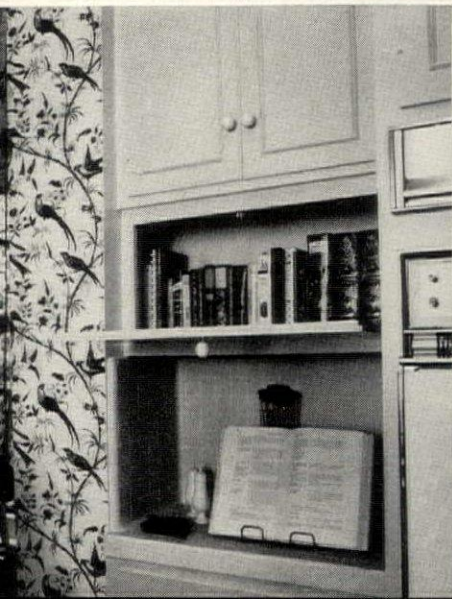
A kitchen as workable for four as for one

On party nights, a team of helpers can work happily without colliding in this revamped kitchen of a century-old San Francisco house, which you also see on our cover. Remodeled by interior designer Jean Hale, in collaboration with architect Thomas Higley, the kitchen's work area was enlarged and planned so that areas for different activities are nicely separated. As indicated by the figures on the plan, *opposite page*, one person can work at the French butcher's table, *opposite page, top*, one at the auxiliary sink counter, one at the cooking center, and one at the double sink. And there are two clear traffic routes for serving—to the dining room and to the front hall where tables are often set up for parties. The key to this non-interference is the central table that directs traffic like a silent gendarme. Yet when the mistress of the kitchen works by herself, she is within arm's reach of the cooking center and only steps away from either sink. For her convenience and pleasure the kitchen includes numerous details such as the compartment for cook books, *opposite page, bottom left*, and the arrangement of black and white drawings by Beth van Hoesen, *opposite page, bottom center*. The new bay-window breakfast area, *right*, which expands the kitchen space visually, is so pleasant she and her husband often dine there.



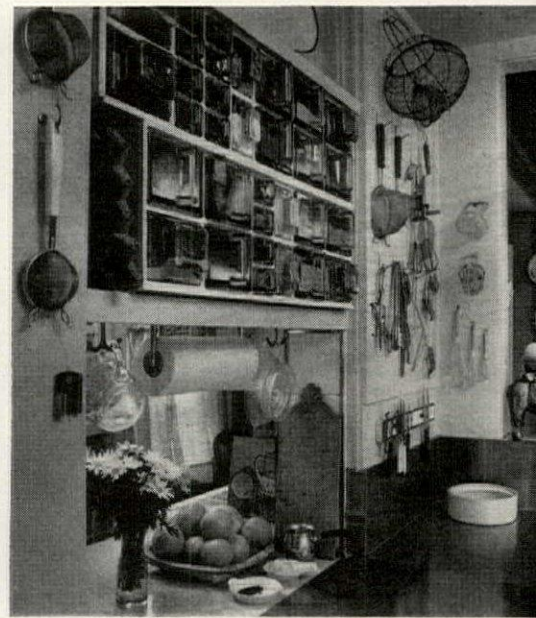


LYON

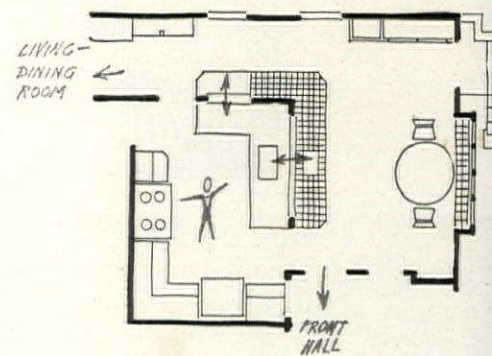




*The studio
of a
sociable cook*



Remodeling Mrs. Thomas Church's San Francisco kitchen was a family affair. The professional aspect of the job was taken on by her landscape architect husband who admits to a suppressed desire to remodel kitchens. And Mrs. Church, an excellent cook who enjoys making gourmet dishes for small dinner parties but dislikes to be isolated from her guests, played client with plenty of personal involvement (see the Halls' plea, page 104). Together the Churches translated the space available into a compact workshop for her and an informal dining area that also serves as a cook-watching spot for dinner guests. A ceiling-high L-shaped work-and-storage island (see plan, *right*) helps to guide traffic. Its two pass-throughs (indicated by double-headed arrows) open up the work area (indicated by figure) so it doesn't seem cramped and so conversation can flow between business and social sides of the room. Arriving guests are free to come into the latter, have a drink and chat through the big window-size pass-through, *above*, over the bar sink. The smaller pass-through, *above right*, opens to a serving pantry close to the living room's dining area. Both in the kitchen's sink area, *opposite page, top*, and the cooking center, *opposite page, bottom left*, Mrs. Church has an array of gear within arm's reach. To hold a recipe at reading level, a cook book stand pulls out from under a cabinet. The old Mexican tiles on the counter and window seat in the dining area, *opposite page, bottom right*, were a wind-fall, says Mrs. Church, discovered in the "boneyard" of a tile setter in Santa Cruz.





MORLEY BAER



Mr. Pease's crow's-nest studio, *above*, is flooded with north light from a U of windows topped by slanted skylights. Along the opposite wall is a battery of wall cabinets, and a long work counter with a tier of shallow drawers below for art supplies.

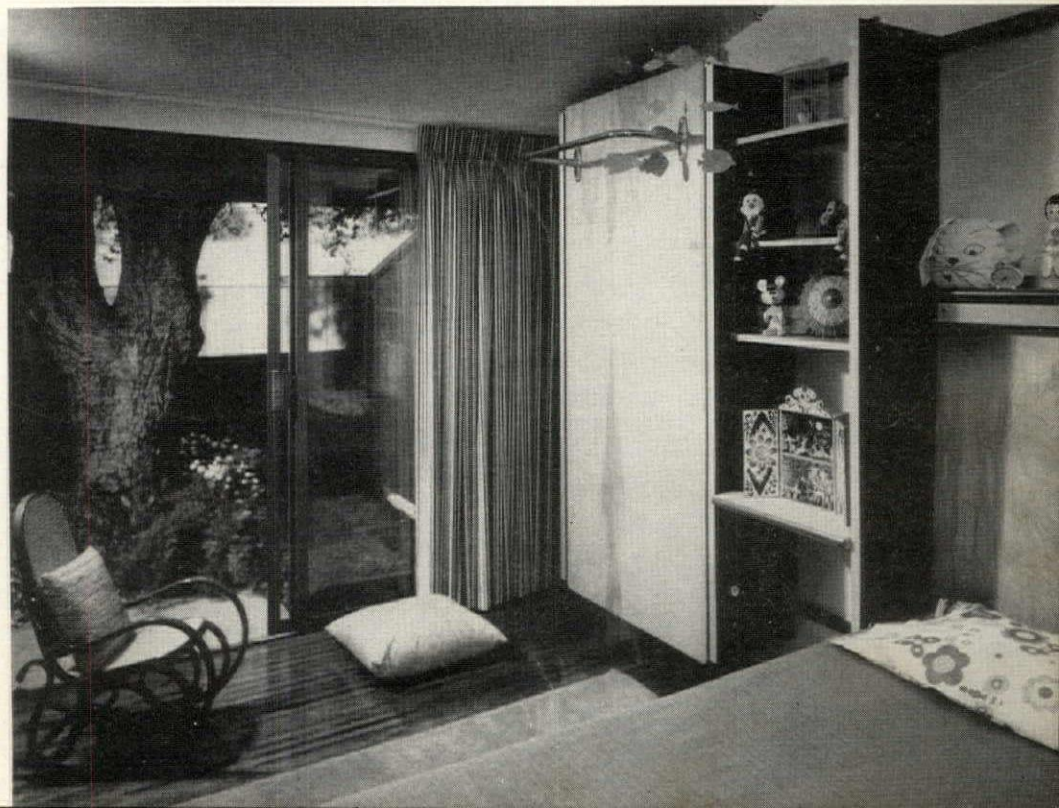
Personal space is tailored for work and for play

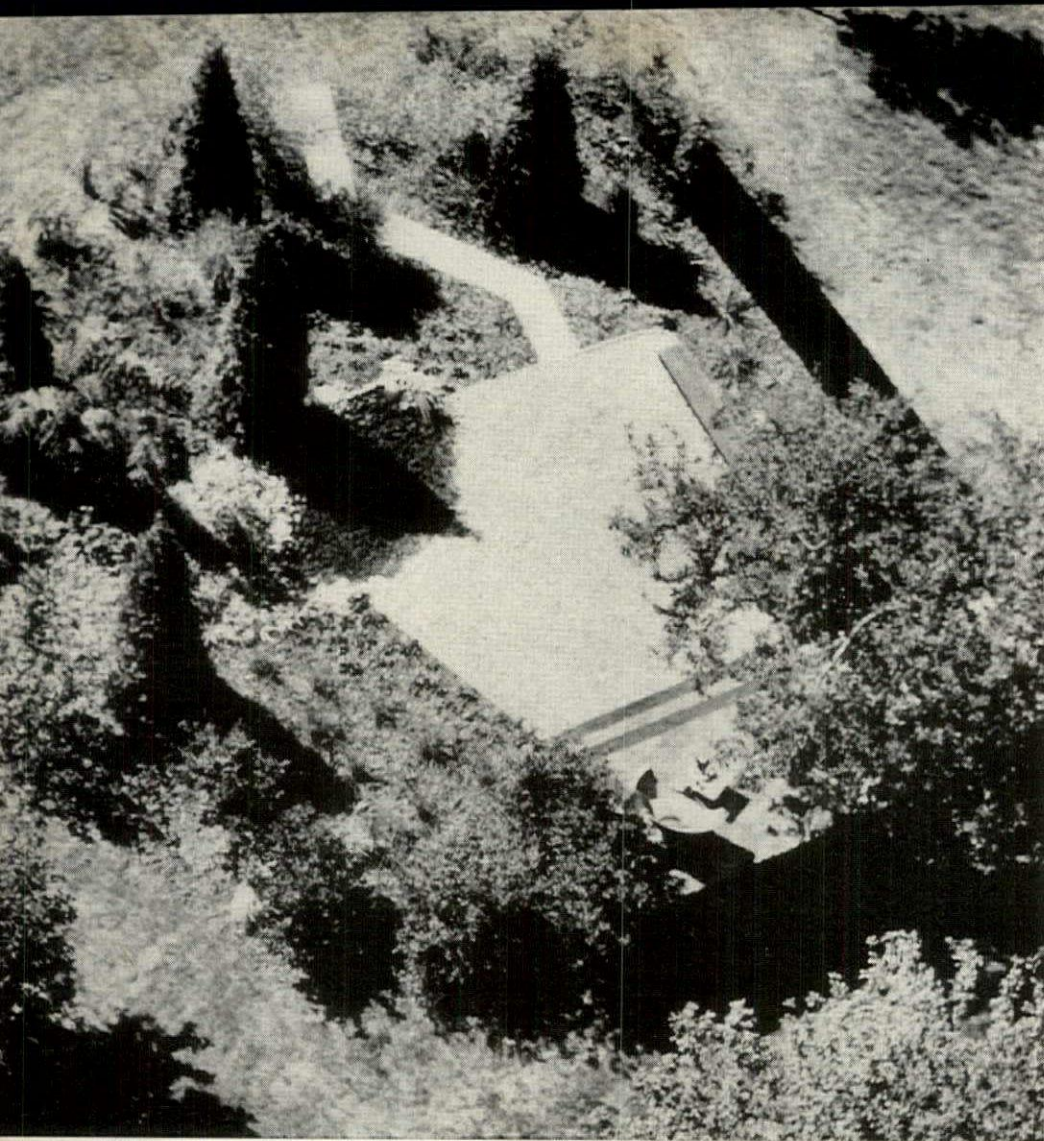
Little girls' playroom, *right*, opens to the dining terrace. As personal as their bedrooms, which it adjoins, this space is also adaptable—fun and games today, eventually a young ladies' sitting room. Closets (see them open on page 186) are not built-ins, but wall-hung modules with the great advantage of being movable to another room, another house.



Robyn and Christy share a bedroom, *right*, because, at the moment, they are among those people who, as the Halls have found, like to be close. Their fold-up beds pull down at night, and go back up by day to free more floor space. When the girls are old enough to prefer apartness, one will move to the bedroom next door. But they will always share the tree-shaded space beyond the glass doors—now their outdoor play space.

For additional photographs, see page 186.





HELMS

From a helicopter the basic plan of the Secluded Garden is apparent at a glance. Surrounding trees are part of the old planting near the site.

An occasional modicum of peace and quiet is essential to the well-being of every one of us, yet this modicum is all too often lacking in the one place we most naturally expect to find it: at home. To supply this lack, the second of H&G's four Answer Gardens built in collaboration with Old Westbury Gardens (see February H&G) is designed to provide an oasis of calm and at the same time solve the problem of making an ordinary backyard attractive to live with and pleasant to the view of passers-by. Its designer, William H. Frederick, Jr., of Millcreek Nursery Inc., Newark, Del., started with the corner of what had once been an apple orchard. This might just as well be any suburban backyard of about 40 by 55 feet, since the plan begins by answering the question of screening with a combination of solid wood fencing and planting in depth. As a central feature and focus of attention, a small pool with pebble-strewn rim gives the shimmer and calming influence of water. A variety of grasses bow and rustle with the passing winds and a brick-paved terrace provides essential sitting space. It is from this vantage point that the carefully planned island of relaxation can be fully savored, either in selfish solitude or in the company of selected friends and neighbors. *(Continued)*

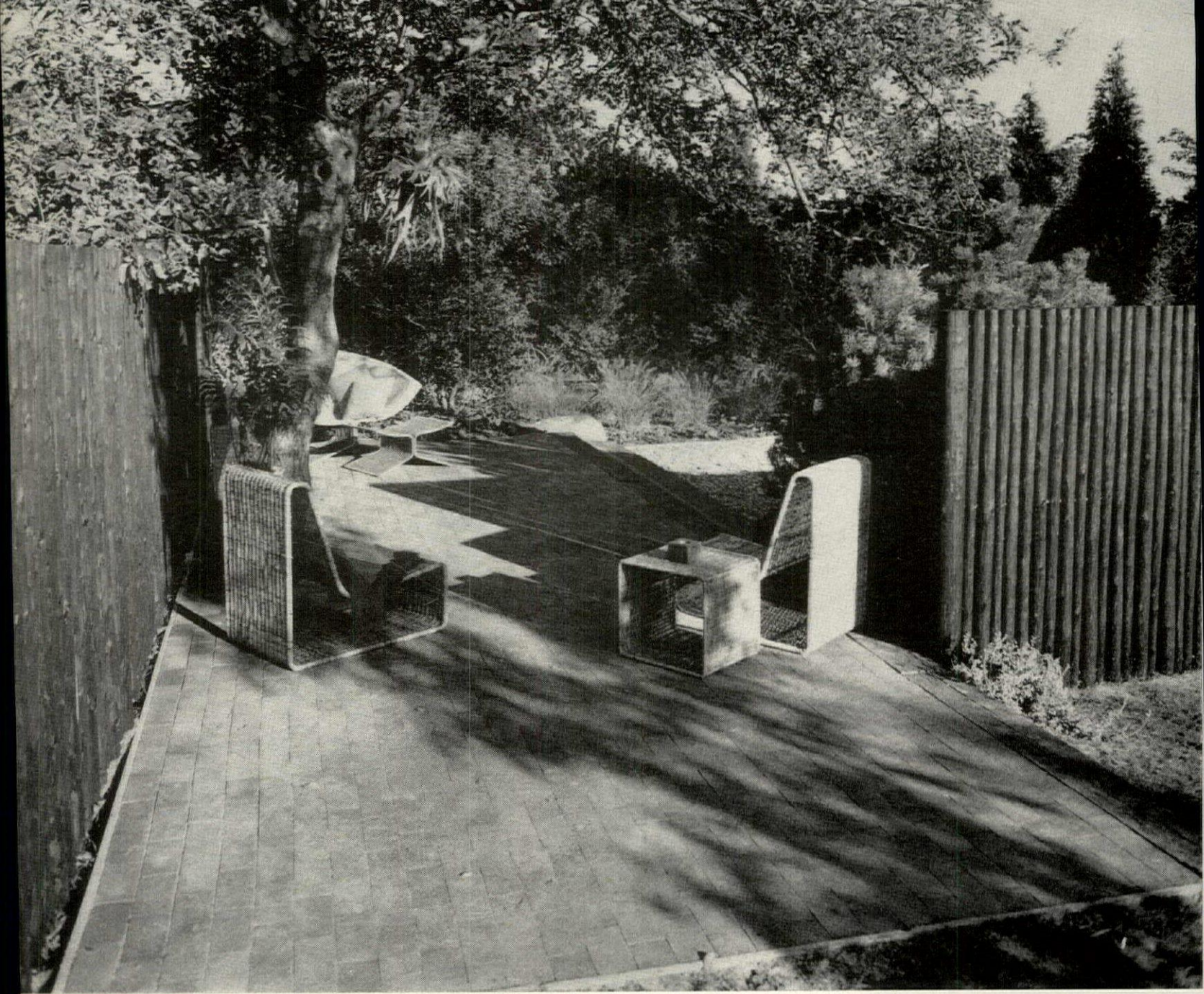
H&G's Answer Garden

THE SECLUDED GARDEN

*Answer to the problem
of calm and privacy
in small space*

A brick-paved terrace, *opposite page*, gives purpose to the whole Secluded Garden. Elevated two steps above the rest of the garden, the terrace looks across an expanse of gravel to the rippling pool and planting beyond. The terrace is intimate enough so that a single person sitting here does not feel lost, yet there is ample space for a family to gather and enjoy a light meal. We chose furniture of natural rattan to harmonize with the muted colors that surround it. Highly resistant to weather, it has sturdy inner frames of steel. Furniture by Tropi-Cal; bricks by Glen-Gery Shale Brick Corp. Shopping information, page 176.





Two sections of close-woven sapling fence, stained dark to fit the low-key color scheme, are separated just enough for access to the brick-paved terrace. The gnarled apple tree was once part of an orchard that occupied the site. Sapling fence by Anchor.

The world may be too much with us, but in sober fact hardly anyone wants to be cut off completely from his fellow men, so we took cognizance of this by fencing our Secluded Garden solidly on only two sides. On an ordinary suburban house lot one section of fence would be along the street side, the other toward neighbors whose friendliness needs tempering but no obvious discouragement. A back or side door to the house would open directly onto the brick paving, or close enough to be connected by a short path. A quiet-seeking person sitting on the terrace need not be disturbed by the fact that there is no fence along the sides of the garden farthest from him. Here planting in depth does the screening, and the combination of evergreen trees and large shrubs may be shifted wherever anything in view needs to be hidden.

When it comes to color, the Secluded Garden is as subdued as its mood demands: The brick paving is as close to black as brick may be made; fence and wood steps are stained dark; the gravel is a neutral tone of grayish tan, and flowers, when they appear, are in soft tones of mauve, pink, and orange.

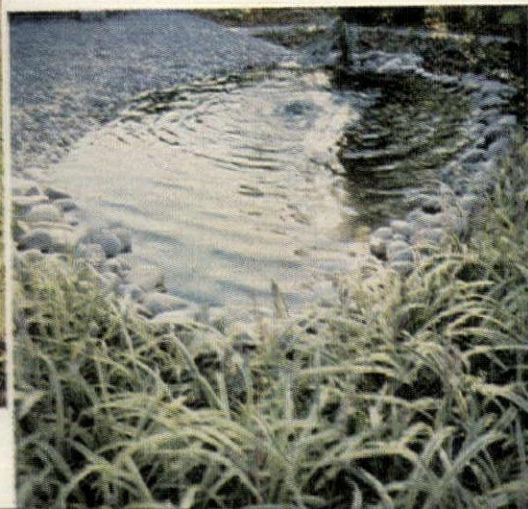
As with all four of H&G's Answer Gardens, the Secluded Garden uses materials that are readily available from lumberyards and nurseries. At Old Westbury, the garden was finished in one push of concerted effort but, should budgets of time and money so dictate, a garden following the same plan can be put together by easy stages. (For plan, see page 170.)

The Secluded Garden will be on view at Old Westbury Gardens, Old Westbury, L. I., this summer.

THE SECLUDED
GARDEN
continued



Above: The bench around the corner from the garden entrance (on gravel area near fence) is even more secluded than the rest of the garden. *Left:* A sneak path gives access to the garden from the far side. *Right and below:* Decorative grasses are a prominent feature in the planting. For names and locations of these grasses, see page 171.



FRESH WAYS TO CREATE SPACE WITH FABRICS

A quick dose of splendidly printed fabric, used in bright unexpected ways, can create almost any mood you want a room to have, and cure architectural imperfections as well. It can add warmth or pep or create an illusion of great space. It can smooth out angles and turn eyesores into assets.

The potency of the treatment doubles if the design of the fabric is of special interest like those in the newest group of prints by Everfast—authentic reproductions of venerable designs found in the collections of New York's Metropolitan Museum of Art. Four are replicas of French and English fabrics from the eighteenth and nineteenth centuries, and the fifth was inspired by an ivory-inlaid Flemish harpsichord, built in 1681. The group is called Archives Collection II, the sequel to Archives Collection I which H&G introduced last April.

For all their antiquity, these designs can give a room the unmistakable look of Now, demonstrating today's young, confident viewpoint that respects all good design, regardless of its birthday. The colors, too, are timeless. Although they all match hues in H&G's palette for 1969, they are as authentic of the periods that inspired the fabrics as the designs themselves. The fabrics serve today's demands for practicality, as well. Three of the designs are printed on Linoweve, a supple-but-sturdy blend of Belgian linen and cotton. The fourth is on cotton satin, and the fifth on both fabrics. All are treated with Zepel fabric protector and backed by the Everfast color guarantee. And the price is modest—from \$2.50 to \$5 a yard. Nicest of all is the way they lend themselves to imaginative space-expanding strategies. As you will see in the following pages and on page 187, you can use the prints to create lively rooms or restful ones, all radiant with style.

In a living room designed to be a serene background for people-relaxing, the one important pattern is "Monmouth," the sumptuous nineteenth-century English floral at the window. Used with discretion, it creates an even greater impact and a much more restful ambiance than if it covered all the furniture. The print banded overcurtains, which were inspired by a Louis XVI window treatment in the Metropolitan Museum's de Tessé room, and the contemporary free-standing screens also conspire to create the illusion of greater space: Because both reach as close as possible to the ceiling, the room seems higher, and because the screens imply a much wider window, the whole space seems wider. The room's colors—the neutrals as well as the Pernod and Aquamarine accents—were all borrowed from the fabric. Picasso painting, "Fille à la Poupée," courtesy of the Perls Galleries, New York.







FRESH WAYS TO CREATE SPACE WITH FABRICS

continued

In a boldly modern dining room, **LEFT**, filled with gleaming space-age materials, the eighteenth-century chintz pattern on the floor creates real drama. Called "Lambeth," the fabric has been laminated to clear vinyl and cut into 22-inch tiles which are separated by narrow strips of black vinyl. The underfoot expanse of Black Pearl and white makes the room look larger. Pre-Columbian artifacts from the André Emmerich Gallery.



A quiet mood, **LEFT**, and an illusion of greater space was created in a man's bedroom library by lavishing every wall and every upholstered surface with "Portico" a Nutmeg and Pongee print taken from a 200-year-old French toile de Jouy. The single accent color turns baseboard and ceiling moldings into a frame for fabric-covered walls, is repeated in braid on window valance adapted from those in the Museum's replica of a colonial Virginia assembly room. Over sleep-sofa, prints by Adolph Gottlieb and Victor Pasmore; over the desk, an acrylic and laminated plastic construction by Peter Clapham—all from the Marlborough Graphics Gallery, New York.

In a modern bedroom with Mediterranean overtones, **OPPOSITE PAGE**, two companion fabrics in Cranberry and white are splashed in bold, positive strokes against an almost totally white background. The spread on the contemporary steel bed is "Adagio," the pattern taken from the ivory-inlaid keyboard panel of the 300-year-old Flemish harpsichord. Its companion stripe, "Largo," used for canopy, headboard curtain, and window shades, draws the eye upward, emphasizes the room's vertical dimension. Black and white collage by Conrad Marca-Relli from Marlborough Graphics Gallery, New York. For other ways to use these prints, see page 187. For shopping information, please turn to page 176.



LEISURE CARPET COVERS NEW GROUND



Today's newest breed of carpeting gives you a chance to enjoy warmth and springiness underfoot in places you never dared carpet before—kitchen, pool area, terrace, garden room, porch, nursery, and the garage. To this man-made wonder that stands up as well outdoors as indoors, H&G has given the name "leisure carpeting," partly because it performs well in fun-and-games spots, partly because its easy upkeep leaves you with more free time.

First developed to withstand the whacks and thumps of sportsmen on miniature golf courses, leisure carpet comes in two versions—a rugged, wear-resistant type for indoor use and one that also resists sun fading, for outdoors. You will find a pleasant range of colors from bold to neutral and a choice of three textures—the original shaggy stand-in for grass; a looped texture like that of ordinary carpet; and a smoother surface similar to men's flannel suiting. The latter type comes in both solid colors and a variety of patterns (for some of the best see page 188). And because the material cuts so easily, with a clean edge, it lends itself to inlaid accents.

As you can see on these and the other four pages, some type of leisure carpet will fit the mood of almost any room you might want to carpet—a no-nonsense workroom or a serene retreat like the library alcove on page 121. This flooring covering is also a great space-expander because you can extend it outdoors from bedroom to sleeping porch, for instance, or from a living room to an adjacent deck. For more details on its character, performance, and upkeep, see page

Around a swimming pool, opposite page, boldly centered in the huge living room of a house in Florida, low-loop leisure carpet and canvas curtains form the background for a lifetime collection of antique paintings, and sculpture—an unorthodox but eminently practical juxtaposition for someone who loves modern art. The carpeting shrugs off swimmers' splashes, and mops down noise. The art includes works by Nicholas Carone, Juanita May, Mark Pappas, David Dowis, and Martin Chirba.

Up an open stairway, left, in the same house, treads, risers, and balustrade are swathed in low-loop leisure carpet. It adds the dimension of sound-control to the curious bar alcove below with its French Boulle cabinet. Art works by John Le Cleve Gray, Alice Swarce, Neil Fergusson,



Porch and steps of a house on Long Is left, are covered with a mossy textured le carpeting that resists all the punishment weatherman can threaten. Laid with two-tape, the carpet bares narrow strips of white-painted stairs to reduce nighttime hazards and continuing down the walk, m unsightly cracks in the concrete. The g of the carpet blends with green front c

Wooden boat dock, below left, at Alan Bay, Calif., is topped by a non-skid sweet smooth-surface green carpet specially neered for easy upkeep. Matching carpet foam rubber backing covers floor of Ed B cruiser. Installed by Johansen & Christian

In the patio, below right, of a house Rockeepoint in Chatsworth, Calif., the kind coddle-free carpet that looks like grass in c and texture paves the court. Spills from barbecue are simply removed by spraying a garden hose. Designer, Hamilton-H

Opposite page:

An indoor putting green, top left, in family room of the same Rockeepoint house a golfer's dream come true. The links-l turf-textured inlay settles snugly into the conventional shag carpeting that surrounds

Teen-ager's room, top right, is expanded by extending the smooth-surface leisure carpet out to the covered porch, and enormous inlay polka dots add verve and dash. French doors are imaginatively and practically framed in crisp valance made of matching carpet. Room designed by architect Geysa Sarkarn

An active schoolgirl's bedroom, bottom left, is carpeted wall-to-wall with a floral pattern as feminine as the curtains and furniture. When the child feels like playing on the floor the carpet makes it warm and comfortable

A no-nonsense kitchen, bottom right, is gaily accented with an enormous sunflower inlaid in a tight-twist carpet that can be vacuumed and spot-sponged rather than mopped. Cushioned backing gives comfort underfoot



Where upkeep is your
problem leisure carpet
will cut it down to size



For shopping information, see page 176.



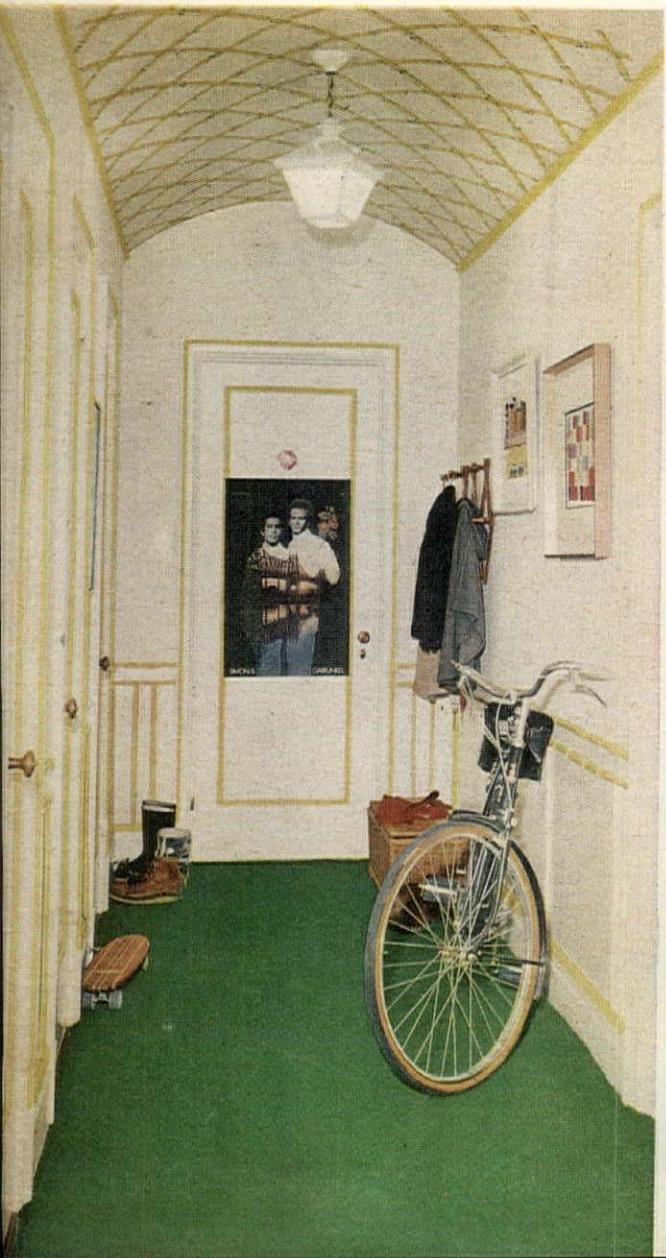
In a teen-age boy's room, left, leisure carpeting answers the need for a rugged floor covering, yet it gives the young man freedom to use his personal space in his own way. The smooth-textured plaid carpet helps considerably to protect the rest of the household from the blasts of his tape recorder, the staccato of his typing, and thumping on the drum. **Hallway in a children's wing, below left,** carpeted in tight, even loops, stands up to use as a parking place for playtime gear and outdoor clothes. Even muddy wheels and boots do not faze the hardy leisure carpeting. **A garden room, below,** retains both the airy outdoor look created by its rattan furniture and the comfort of the indoor room it really

is because the floor is covered with leisure carpet in a tile pattern of tufted squares which continues across the miniature sheltered terrace. To pamper a pup, the carpet has been installed in his cabana too. It's pet-proof. **A leisure-carpeted platform, opposite page,** extends the dining room of a house in Florida right out to the brink of the swimming pool. Since the sheltered, screened-in pool is designed as an integral part of the house, it is as important as any room—the wet feet of indoor-outdoors are constantly trekking through the lower story. So every floor on that level is covered with leisure carpet of the type that has been engineered primarily for outdoor use. The house was designed by Darrell Fleece.

MARGERIN

LEISURE CARPET *continued*

Lively colors, varied textures, patterns too



For information
on leisure carpets,
see *House & Garden's*
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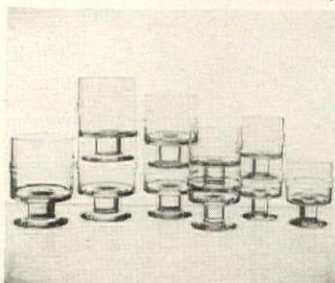
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NOTES FOR THE HOSTESS

BY MARY MOON HEMINGWAY

To raise some money for charity, our club recently had a "Take It or Leave It" party—a kind of glorified tag party. Everyone contributed something worth at least five dollars, setting a value on the object herself. Our committed members arranged the treasures attractively in a small local auditorium. As a come-on, we provided a noon-to-nine feast of homemade onion soup, French bread, a salad, and a assortment of cheeses. The sale was a great success both socially and financially, and gave many of us an excuse to clean out the attic. Among the best buys were remarkable pieces of sets of china, silver, and glass in familiar patterns that enabled quite a few people to fill in here and there.

We never seemed to have enough space to store all of the glasses until I came across the marvelous collection of stacking glassware created by Timo Sarpaneva, the Finnish designer. Well suited to either an informal or black-tie occasion, the distinguished "Ripple" collection comes in 3-, 6½-, or 9½-ounce glasses—for everything from liqueur to a tall summer drink. There is even a stacking beer mug. You can pile them as high as your shelves will allow. These space savers come from Finland. I bought mine at Bloomingdale's.



I've found a delightful soap dish made of clear plastic, shaped like a shell for my downstairs powder room. It has real garden flowers embedded in it. I chose cornflowers, but you can get pansies, daisies, all manner of little fragrant blossoms—in fact, a "bouquet" for every color scheme. In addition to being so good-looking, the dish will hold a man-sized cake of soap.

Diverting substitutes for place cards for a country luncheon: tiny perfect eggplants, the names written on them in white ink, or individual bottles of wine with the guests' names inscribed across the labels.

Opposite Page

A FLAVORSOME POTPOURRI FROM THE S
Sautéed in butter or broiled, fish fillets are delightful, simple fare—but they can be treated much more lavishly and become a feast. For instance, the epicurean *Fillets Marguery* named after the celebrated Parisian restaurant that created it. First poach the fillets in a *court bouillon*, filleted sole is richly sauced, garnished with shrimp and steamed mussels and glazed under the broiler.

HOUSE & GARDEN COOK BOOK

Delectable Fish Fillets



Delectable Fish Fillets

The fillet—the meaty strip cut lengthwise from the bone—is fish in its most popular and versatile form. Although you can do your own filleting if you wish, cleaned and bone-free fillets are readily available in the supermarkets, either fresh or frozen. The cooking time is minimal since its purpose is to develop flavor rather than tenderize. Fillets may be broiled, sautéed, pan-fried, or poached in a *court-bouillon*, then masked with a fine sauce. A well-chilled, dry, white wine—a Pouilly Fuissé, perhaps—will enhance without overwhelming what is always a delicate dish. In summer, with cold poached fillets and Sauce Verte or cucumber mayonnaise, you might try an Alsatian Gewurztraminer, Traminer, or Riesling.

SELECTING AND PREPARING FILLETS

Choosing Fillets

One pound of fillets will serve 2 or 3 people, depending upon appetites.

Fresh: When shopping for fillets look for a freshly cut appearance. The flesh should be firm or elastic to the touch, not mushy. The edges should never be dry or discolored, and the characteristic fish odor should be mild.

Frozen: When buying frozen fillets choose a solid-frozen package (slightly thawed fish spoils easily), wrapped in moisture-proof or vapor-proof material. When opened, there should be practically no air space between the contents and the sides of the package. The fish flesh should be firm and glossy looking, not dry, with no discoloration or parched white areas, which indicate freezer burn. A fresh frozen fillet should not have any crystals of ice on it, nor appear frosty. However, in the fastest type of freezing, flash freezing, the fillets are coated with a glaze of ice and packaged in a plastic bag.

Preparing Fillets

Wash fresh fillets in cold water, dry on paper toweling, and wrap in waxed paper or foil. Refrigerate until ready to cook. Frozen fillets may be kept packaged in the freezer until cooking time, unless they are to be stuffed, pan-fried, or sautéed. Store in a freezer with a -10° temperature. Do not keep frozen fillets in refrigerator freezer compartment more than three months.

Cooking Fillets

Fish is overcooked more often than not. Because it has a small amount of connective tissue, even a whole fish takes relatively little time to cook, and fillets, being even thinner, require very little cooking time indeed. When fish is overcooked it becomes dry, the fibers toughen, and it is unpleasant to eat.

According to the advice of the Canadian Fisheries, fresh fish should be cooked approximately 10 minutes per inch of thickness measured at the thickest portion. Thus most fillets should cook from 4 to 6 minutes, no longer. Thick fillets—from a salmon or a large flounder, for instance—will require a little more time.

Fillets still in the frozen state will take just about twice as long to cook as fresh fish. A frozen fillet of average thickness requires 8 to 12 minutes cooking time. To thaw frozen fillets for stuffing, pan-frying, or sautéing *meunière*, place fillets in the regular storage compartment of your refrigerator. Never refreeze frozen fish as the fish will lose its flavor and texture.

Testing Fillets During Cooking

Fillets should be cooked until they lose their translucence and flake easily when pricked with a fork or toothpick.

Varieties of Fillets

Fillets come from a great variety of fish and the types you will find in your market will vary across the country. Whatever filleted fish is available will be suitable for these recipes unless otherwise noted. These might include haddock, flounder,

By James A. Beard

sole, white fish, salmon, rock fish (striped bass), brill, cod, trout, ocean perch, plaice, red snapper, pompano, pollock, yellow tail, cusk, grouper, hake, whiting, and swordfish.

BROILED FILLETS

Broiled fillets should be cooked quickly and with great care to prevent overcooking. Follow the Canadian Fisheries rule of 10 minutes per inch of thickness. If you are using unthawed frozen fillets double the cooking time.

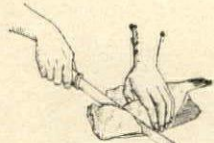
Oil a rack or a sheet of foil and arrange the fillets on it. Brush the fillets with butter, oil, or a basting sauce before and during the cooking. If fresh, the fish should be cooked 3 to 4 inches from the broiling unit; if frozen, 6 to 8 inches. Turn the fillets carefully with a spatula (you may need to use two) after $2\frac{1}{2}$ to 4 minutes for the average fillet or halfway through cooking time. Brush again, and season. When the fillets are done transfer them to a hot platter or to individual serving plates. Spoon pan juices over them and garnish as you choose. Serve at once.

Note: When fillets are skinned and especially thin it is often best to broil them on one side only. For one thing they stand a better chance of remaining in one piece, and for another, the seasonings are more likely to penetrate and develop flavor during the short cooking time. If the fillets are unskinned, it is inadvisable to cook them in this fashion. Broiled fillets of fish can be served with a Hollandaise sauce (see page 161) and topped with finely chopped fresh dill, or with Sauce Béarnaise, or any variation on the next page.

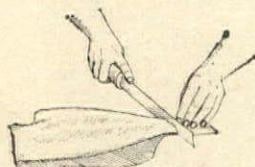
FILLETING A FLAT FISH



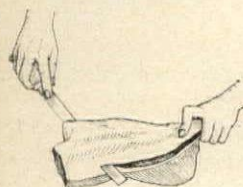
Clean fish by slitting underside and removing innards.



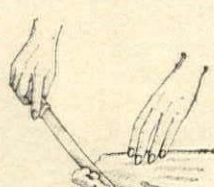
Using a long, thin, sharp knife, cut head off.



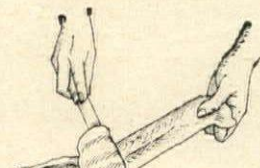
Hold tail and cut through flesh to backbone.



Hold angled knife flush with spine and saw through.



Trim bones and skin from tail end of fillet.



Hold edge of skin, run knife between it and meat to remove.

FILLETING A THICK FISH



Holding tail of cleaned fish, cut through to backbone.



With knife at sharp angle, saw along backbone, carefully lifting fillet.



Skin fillet by running knife under skin, lifting carefully.



Trim bones and fins off skinned fillet.



Place fish spine side down, hold bone and cut through second fillet.

SAUTÉED OR PAN FRIED FILLETS

This is one of the simplest, quickest, and most satisfactory methods of cooking fresh fish. (Frozen fillets, however, cannot be cooked very successfully this way.) Here are the basic rules for preparation:

Trim the fillets to fit the pan, if necessary.

Sauté fillets in a mixture of $\frac{2}{3}$ butter and $\frac{1}{3}$ oil for best results, or, if you prefer, use oil only.

The fat and oil should cover the pan to a depth of $\frac{1}{8}$ inch. If you are using a heavy duty Teflon pan this amount can be decreased.

Unskinned fillets may be sautéed as they are.

To brown fillets quickly, dip in milk, wine, or broth and then in flour. For exceptionally crisp fillets dip in the liquid, then in flour, again in liquid, and finally in bread crumbs.

The fillets should be cooked very quickly, the fat hot but not smoking. For cooking time, follow the basic rule of 10 minutes per inch of thickness, measured at the thickest portion.

To turn fillets during cooking, use a wide spatula, taking care not to break the fish.

Salt and pepper the fillets during cooking.

Serve with Hollandaise (see page 161), Béarnaise, or mustard sauce, or a herb butter flavored with dill, tarragon or summer savory.

Fillets Meunière

6 fillets

Flour

Salt, freshly ground black pepper

6 tablespoons butter

3 tablespoons oil

Additional butter

Chopped parsley

Lemon wedges

Trim fillets so they are all the same size. The trimmings may be added to the pan as a garnish. Roll the fillets in flour seasoned with salt and freshly ground black pepper. Heat the butter and oil in a heavy skillet, and sauté the fillets rather quickly in the pan, turning once, till they are delicately browned on both sides. Transfer to a hot platter. Add about 3 tablespoons of butter and chopped parsley to the pan. Pour the melted butter and pan juices over the fillets. Garnish with lemon wedges. Serve with sautéed potatoes. Serves 6.

Herbed Crumbed Fillets

6 fillets

1 cup freshly made bread crumbs

1 teaspoon salt

$\frac{1}{2}$ teaspoon freshly ground black pepper

1 tablespoon chopped parsley

1 tablespoon fresh dill, fresh chives, or fresh tarragon; or 1 teaspoon dill weed or dry tarragon

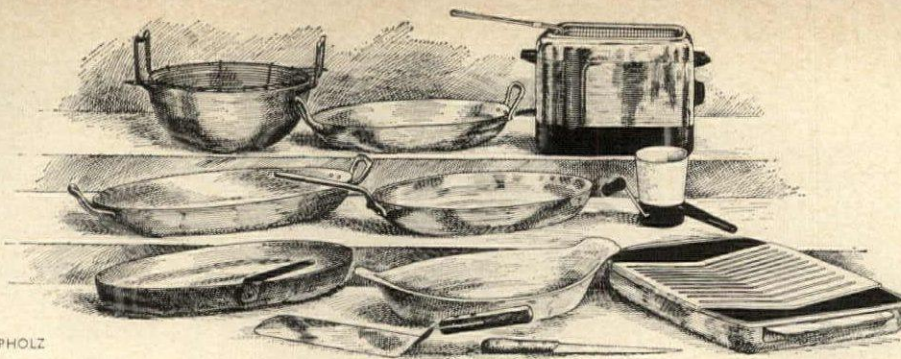
1 cup milk

Flour

6 tablespoons butter

3 tablespoons oil

Trim the fillets to equal size. Combine the bread crumbs with the seasonings and herbs. Dip the fillets in milk, then in flour, in milk again, and finally in the seasoned crumbs. Heat the butter and oil in a heavy skillet, and sauté the fillets until they are delicately brown on both sides. Transfer to a hot platter. Garnish with lemon wedges. Serves 6.



KLAPHOLZ

Good equipment simplifies fish fillet cookery. TOP, left to right: French fry pan and basket; aluminum gratinée dish; electric deep fryer. CENTER: tin-lined copper gratinée dish; copper fish sauté pan; parsley mincer. BOTTOM: oval iron fish sauté pan with center handle; oven-proof porcelain gratinée dish; Teflon-lined broiling pan; long, broad spatula; filleting knife. For shopping information, see page 182.

Variations:

1. Amandine. After the fillets are turned, add 1 tablespoon thinly sliced almonds that have been blended with melted butter for 15 minutes. Spread over the fillets, and add salt and freshly ground pepper to taste and cook for remaining $\frac{1}{2}$ to 4 minutes on an average fillet. Watch carefully to prevent the almonds from burning.

2. Combine finely chopped peanuts with melted butter, and spoon over the fillets just before they are done. Take care to prevent the nuts from burning.

3. As an alternative to basting with plain butter or oil, use herbed butter, made by combining either chopped fresh dill, fresh basil, fresh tarragon, or fresh fennel with melted butter. If you use dried herbs, soak them in a small amount of white wine for 15 minutes before combining with the butter.

4. For a mixed herb butter: Use 1 teaspoon each of cut chives and chopped parsley combined with 1 tablespoon of melted butter per fillet.

5. Combine 4 tablespoons melted butter, 4 tablespoons lemon juice, and 2 tablespoons grated lemon zest. Baste the fillets several times with this mixture during broiling.

6. Three minutes before removing the fillets from the broiler sprinkle each one with $1\frac{1}{2}$ -2 teaspoons grated Parmesan or Romano cheese, or sprinkle with a spoonful of shredded sharp cheddar or Switzerland Gruyère. Top it off with a grind of fresh pepper.

7. Combine 6 tablespoons melted butter with 4 tablespoons white wine and 2 finely grated or crushed garlic cloves. Baste the fillets several times with this mixture during the broiling.

8. Three minutes before removing the fillets from the broiler sprinkle each one with a generous spoonful of buttered crumbs and baste with melted butter.

Broiled Fillets with Herbed Butter

6 fillets (small)

$1\frac{1}{2}$ teaspoons salt

1 teaspoon paprika

$\frac{1}{2}$ teaspoon freshly ground black pepper

$\frac{1}{2}$ cup butter

2 tablespoons finely cut chives

2 tablespoons chopped parsley, preferably

Italian (flat leaf)

1 teaspoon crushed dried tarragon

2 teaspoons lemon juice

Arrange the fillets on an oiled broiling rack or on oiled or buttered foil. Sprinkle with salt, paprika, and pepper. Cream the butter well. Fold in the chopped herbs and the lemon juice. Spread on the fillets. Broil according to the basic instructions, about 4 inches from the heat unit. Serves 6.

Fillets with Bacon and Green Onion

3 slices bacon, finely chopped

6 fillets

1 teaspoon salt

$\frac{3}{4}$ teaspoon freshly ground black pepper

3 green onions, finely chopped

1 tomato, peeled, seeded, and finely chopped

Sauté the bacon for 3 to 4 minutes, and drain on absorbent paper. Arrange the fillets on buttered foil or a greased broiling rack. Salt and pepper them. Combine the bacon with the onion and tomato, and spoon over the fillets. Broil 4 to 5 inches from the broiling unit for 3 to 4 minutes, depending on the thickness of the fillets. Serves 6.

Salt Marinated Salmon Fillets

6 salmon fillets (cut from tailpiece), about 4 by 5 inches and $\frac{3}{4}$ - to 1-inch thick

Coarse salt such as Kosher or Malden

Butter

Freshly ground black pepper

Parsley butter (chopped parsley, butter, salt, and lemon juice)

Lemon wedges

Leave skin on fillets, rub them well with coarse salt, and marinate for 2 hours in the refrigerator.

Broil skin side up for about 5 minutes. Turn, dust with freshly ground black pepper, and broil another 3 minutes. Transfer to a hot platter. Add a pat of parsley butter to each fillet. Garnish the platter with lemon wedges and parsley. Serve with boiled potatoes and steamed cucumbers. Serves 6.

Broiled Fillets Provençal

4 tablespoons olive oil

3 shallots, finely chopped

3 medium tomatoes, peeled, seeded, and coarsely chopped

1 clove garlic, finely chopped

1 teaspoon basil

1 teaspoon salt

$\frac{1}{2}$ teaspoon freshly ground black pepper

2 tablespoons chopped parsley

6 fillets

Heat the oil in a small skillet or sauté pan, add the shallots, and sauté gently for 3 minutes. Add the tomatoes, garlic, and seasonings, and cook down slightly, for about 5 minutes. Simmer very gently for another 3 to 4 minutes.

Brush the fillets with oil and arrange on a broiling rack or on foil. Broil for 4 minutes. Turn, spoon the sauce over them, and broil for another 3 to 4 minutes, depending upon their thickness. Transfer to a hot platter. Serve with saffron rice. Serves 6.



© Sears, Roebuck and Co.

Why did Pauline Trigere, who could afford any stove her chic heart desired, want a Kenmore from Sears?

Pauline Trigere, America's top woman fashion designer, has a country home just outside New Canaan, Connecticut. The antique folding doors in her kitchen are from Spain. The marble-topped kitchen table from China. The priceless collection of old pewter from all over the world. And the stove is from Sears, Roebuck and Co.

"Self-cleaning oven is fantastic"

"I love to cook," says Miss Trigere. "But when I cook for friends on weekends, I want to enjoy it. I don't want to clean a dirty oven after a dinner party. My Sears Kenmore oven really does a fantastic job of cleaning itself—even in front and in the corners."

"As easy as apple pie"

"We grow our own apples, and I make special French apple pie with the thickest crusts. I hardly roll it at all—it's apples and syrup. Well—you can see what an oven looks like after syrup gets baked and bubbles and drips. You almost have to dig it out. Now I open the door—set the self-cleaning oven to relax. 2 hours later—an immaculate oven. Fantastic!"

"Today, I don't see how I got along without my self-cleaning oven. Oh—I know there are more expensive stoves than mine, but if you can get the best, at a little less, why not?"

Sears Kenmore stove
for women who want the best even if it does cost less.

POACHED FILLETS

This is probably the most versatile method of preparing fillets, for the fillets are equally good hot or cold, provided they are not overcooked and have been handled carefully. Fillets may be poached in salted water, a court bouillon, or in milk (delicious for smoked and cured fish).

To poach fillets use an oval sauté pan on the top of stove. Place each fillet, or each pair of fillets, on a piece of foil that is long enough to extend above the level of the poaching liquid. These extensions can be used as handles to turn the fillets or to lift them out of the liquid. Cheese-cloth, long enough to hang over the sides of the pan, can also be used. However the ends must be held taut when lifting the fillets or else the fish will sag and break.

The basic rule for timing—10 minutes per inch of thickness—applies to the poaching of fish also. Do not overcook, a slight undercooking is preferable. Poach frozen fillets without thawing, but double the cooking time.

The poaching liquid should be at a feeble boil, merely a surface rippling. Never bring the liquid to a full or rolling boil.

Court Bouillon

This simple bouillon makes about 1 quart of liquid, which should be ample for 4-6 fillets.

- 1 cup white wine
- $\frac{1}{4}$ cup wine vinegar
- 1 onion stuck with 2 cloves and halved
- 1 garlic clove
- 1 bay leaf
- 1 teaspoon dried tarragon or dill weed, or 2 tablespoons fresh tarragon or dill weed
- 1 teaspoon freshly ground black pepper
- 1 tablespoon salt
- 2-3 sprigs parsley
- 1 quart water

In a flat pan, large enough to hold the fillets without crowding, place all the ingredients except the fillets and bring to a boil. Simmer for 15 minutes. Place the fish in the bouillon, and poach till done. Transfer to absorbent paper laid over a hot platter. Reduce the strained marinade very quickly over brisk heat and use as sauce.

Poached Fillets Duglère

- 6 fillets
- Court bouillon (see above)
- 2 tablespoons chopped shallots
- 3 tablespoons butter
- 3 tablespoons flour
- 2 medium ripe tomatoes, peeled, seeded, and coarsely chopped
- Salt, freshly ground black pepper
- $\frac{1}{2}$ cup heavy cream
- 3 tablespoons chopped parsley

Poach the fillets in the court bouillon, being careful not to overcook. Transfer to a heated baking dish or gratin dish. Sauté the shallots in butter till just limp. Stir in the flour thoroughly, and cook gently for 2 minutes. Add the chopped tomatoes, and season to taste with salt and pepper. Reduce the court bouillon to 1 cup over brisk heat. Add to the shallots and tomatoes, and stir until the mixture is nicely thickened. Simmer for 3 or 4 minutes. Heat the heavy cream until it boils, and stir into the sauce. Pour over the fillets. Run under the broiler or place in a 450° oven for 4 or 5 minutes to heat through and glaze slightly. Sprinkle with parsley. Serves 6.

Fillets of Sole Véronique

- 6 fillets of sole
- $1\frac{1}{2}$ cups white wine (approximately)
- 1 teaspoon salt
- 2 or 3 sprigs parsley
- 3 tablespoons butter
- 3 tablespoons flour
- $\frac{1}{2}$ cup heavy cream
- $\frac{1}{4}$ teaspoon nutmeg
- $\frac{3}{4}$ cup white grapes (either Thompson Seedless, split, or muscats, split, seeded, and peeled. Muscats have the best flavor but have a short season)

Poach the fillets together with the salt and parsley in just enough white wine to cover. Meanwhile melt the butter in a heavy saucepan and blend with the flour. Let this simmer for 3 or 4 minutes. Heat the cream. When the fillets are done, transfer them to a hot oven-proof platter or gratin dish. Add 1 cup of the poaching liquid to the butter and flour mixture, and stir over low heat until thickened. Simmer for a minute more and then add the hot cream. Add the nutmeg, and taste for seasoning. Spoon over the fillets, and sprinkle with the split grapes. Place under the broiler for a moment to glaze. Serve at once, together with sautéed potatoes and a salad. Serves 6.

Fillets in Vermouth

- 6 fillets of sole or other white fish
- Dry vermouth
- Salt
- 1 cup Hollandaise sauce (see right), made without lemon juice
- 3 tablespoons heavy cream
- Chopped parsley

Poach the fillets in a shallow pan in just enough dry vermouth to cover them. When done transfer to an oven-proof gratin dish or serving dish, and keep warm. Add a little salt to the vermouth and reduce very quickly over brisk heat until it is almost a glaze. Combine with the Hollandaise, and stir in the heavy cream. Spoon over the fillets. Place under the broiler for a minute to glaze. Garnish with chopped parsley, and serve at once with saffron rice. Serves 6.

Souffléed Fillets

- 6 fillets of sole or other white fish
- 1 small onion or several shallots, finely chopped
- 1 teaspoon salt
- 1 tablespoon chopped parsley
- $1\frac{1}{2}$ cups or more dry white wine
- 3 tablespoons butter
- 3 tablespoons flour
- $\frac{3}{4}$ cup reduced poaching liquid
- 3 egg yolks
- Potatoes Duchesse
- 6 egg whites
- $\frac{1}{2}$ cup freshly grated Parmesan cheese
- Hollandaise sauce

Place the fillets, the onion or shallots, salt, and parsley in a shallow pan together with enough wine to barely cover. Poach as described previously. Transfer to a hot platter.

Reduce the poaching liquid to $\frac{3}{4}$ cup. In a saucepan blend the butter and flour over low heat, and simmer for 2 minutes. Stir in the hot liquid; continue stirring while adding the egg yolks one at a time until the mixture thickens. Correct the seasoning. Cool slightly.

Meanwhile make a border of the Potatoes Duchesse around a well-buttered oval baking dish, using a pastry bag and rosette tube. Lay the fillets on the dish. Decorate with a few

rosettes of potato if you like, and brush the fillets with melted butter.

Beat the egg whites till stiff but not dry, and fold lightly into the sauce mixture. Heap over the fillets and sprinkle with grated Parmesan cheese. Place in a 400° oven. Bake until puffy and brown. This should take about 20 minutes.

Serve with Hollandaise sauce. Serves 6.

Potatoes Duchesse

- 3 cups mashed potatoes
- 4 tablespoons cream
- 3 egg yolks
- $1\frac{1}{2}$ teaspoons salt
- $\frac{1}{2}$ teaspoon freshly ground black pepper

The Potatoes Duchesse may be made ahead of time. Combine freshly mashed potatoes with the cream, egg yolks, and seasonings, and whip.

Hollandaise Sauce

- 3 egg yolks
- 1 or 2 teaspoons water
- $\frac{1}{4}$ pound ($\frac{1}{2}$ cup) sweet butter, cut into small pieces
- Salt and cayenne pepper
- Lemon juice

Combine the egg yolks and water in the upper part of a double boiler and using a small wire whisk stir over hot water until the eggs are well mixed and slightly thickened. Gradually add the butter. Whisk all the time, and be certain the water below does not boil. If your sauce becomes too thick, dilute it with a little water. If it curdles, you can bring it back with a little boiling water. When emulsified, add a few grains of cayenne, salt and lemon juice to taste.

Fillets Marguery

(See cook book cover)

- 1 quart mussels (approximately)
- 3 cups white wine
- 6 fillets of sole or other white fish
- 12 shrimp, raw and peeled
- Salt and freshly ground pepper
- 3 tablespoons butter
- 3 tablespoons flour
- $\frac{1}{2}$ cup cream

Wash and beard the mussels, and scrub them clean. Place in a large saucepan with 1 cup white wine. Cover and steam over medium heat until the shells open. Remove the mussels from the shells and transfer to a bowl to keep warm, together with a little of the broth strained through a linen towel or paper toweling. Reserve the remaining broth.

Season fillets with salt and pepper and poach in 2 cups of white wine, or just enough wine to cover them. Do not quite finish the cooking as the fillets will be sauced and finished in the broiler. Transfer to a hot platter, and cover to keep warm.

Poach the shrimp in the same liquid used to poach the fillets, 3 to 4 minutes, or until they have turned color. Transfer to a hot dish.

Combine the poaching liquid with the mussel broth, and reduce quickly for 4 minutes. Melt the butter in a heavy saucepan, add flour, and blend well. Simmer for 3 minutes. Gradually stir in $1\frac{1}{4}$ cups of the liquid, and continue stirring till the mixture thickens. Correct the seasoning. Heat the cream almost to the boiling point, and stir into the sauce thoroughly.

Arrange the fillets in a gratin dish and cover with sauce. Garnish with shrimp and mussels. Place under broiler to glaze. Serves 6.



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rooting around antique shops (and can spend plenty for it when you finally find it),
chances are you can have stoneware as handsome as this someday.*

*If you can't, just go to any good store and ask for Stoneware by Pfaltzgraff
—the 150 year old York, Pennsylvania pottery.*

(Pfaltzgraff Stoneware is available in three beautiful patterns. Clockwise from top, they are Yorktowne in true salt glaze color with hand-painted blue designs, 16-piece starter set \$14.00; Heritage in York White or Burnt Olive, 16-piece starter set \$13.00; Gourmet with distinctive brown-dip glaze, 16-piece starter set \$12.00. All with a complete range of accessories priced as low as \$1.00. All ovenproof, dishwasher safe and stamped like this with the Pfaltzgraff mark.)

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pedic Times Sunday edition. Listings under subject matter include a brief description of each article's content, so you need not waste time going through issue after issue of the Times to find the specific phase of the story you are interested in. Most libraries have the Times on microfilm for many years back, and you should have no trouble getting any issue you want. But in a pinch, you can also use the Times Index as an approximate guide to your local newspapers and others throughout the country, because important stories are printed about the same time everywhere. This even holds true for the topical essays in the Times Sunday magazine section—the subject being newsworthy, other papers probably ran stories on them at about the same time.

The *Readers' Guide to Periodical Literature*, also published semi-monthly and in cumulative annual volumes, is a directory of everything that has appeared in general and non-technical magazines. Each article is listed alphabetically under both subject and author, so even if you are looking for something as world-shattering as a recipe you remember seeing somewhere months ago, you can easily locate it: Look under "Cookery," then under the appropriate subdivision—"fruit," "meat," or whatever—and you will find the magazine, the issue, and the page number.

The facts of a life

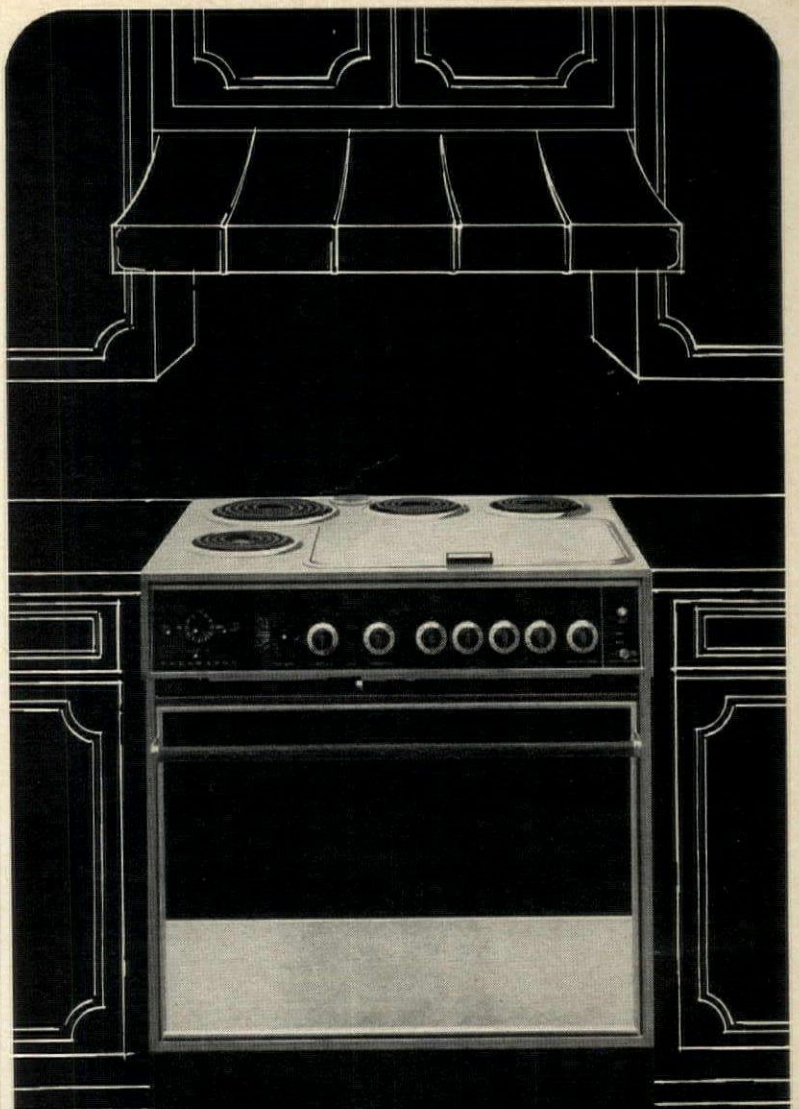
These indexes are only two of the many library reference works that many people, other than dedicated scholars and desperate term-paper writing students, are unfamiliar with. Another very helpful series is *Current Biography*, a monthly with cumulative annual volumes. If you want to compare the qualifications of the various lecturers suggested for your club, or would like to check the credentials of a purported authority whose article you have just read, you may well find his biography in one of these volumes (along with pertinent data about your favorite matinee idol or political candidate). At the head of each biography is a photograph, date of birth, capsule description of the subject's occupation, and his mailing address. And at the end of each is a list of other reference periodicals where more information can be obtained. Every monthly edition of *Current Biography* also includes brief obituaries of notables who have died the preceding month and indicates in which volume you can find full biographies.

No matter how esoteric or trivial the matter you want to check on, you will find it somewhere on the shelves of your local library. Once you discover how the system works, you will also discover that tracking down your prey can be fun.

COMING NEXT MONTH:

H&G COOK BOOK: BRIOCHE

BY JAMES A. BEARD



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It's a small package loaded with all the good things usually found only in larger built-ins. Requires a COMPACT 30-inches of counter space and features a CONVENIENT self-cleaning oven that cleans itself to perfection once you latch the door and set the cleaning cycle dial. Oven ventilates to the outdoors through the range hood.

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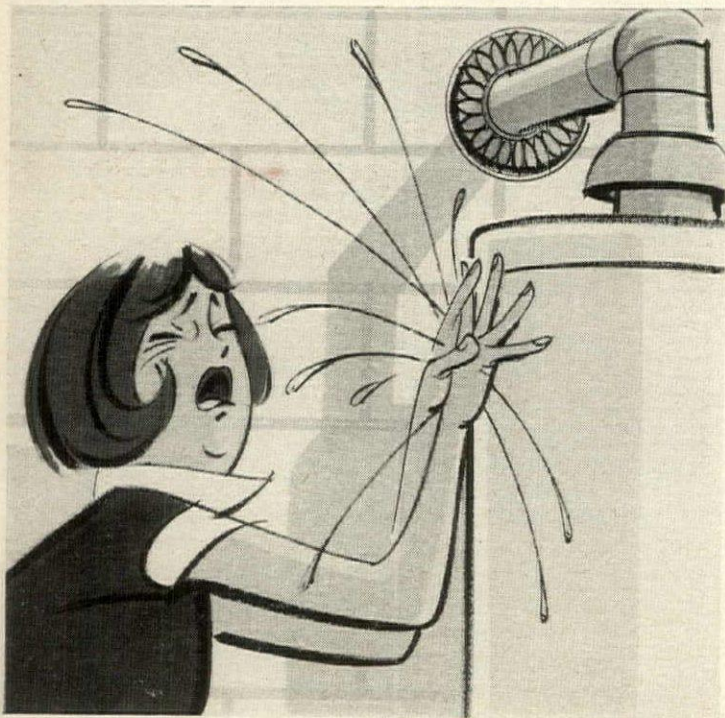
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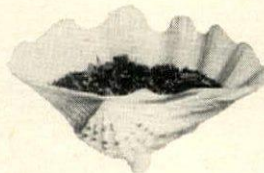
THE FRAGRANT HOUSE

Personal space, as Dr. and Mrs. Hall observe on page 105, is perceived with all the senses, even the olfactory. A smoke-filled room seems crowded even if you are alone in it, while a space lightly scented with a pleasant fragrance can feel as spacious as a high-ceilinged room with glass walls. Naturally too much fragrance, or too many, will also cause that over-stimulation of the senses that makes people feel cramped. In spaces you share with others, the most welcome scents are those that suggest the spaciousness of the outdoors—herb, citrus, woody, or simple flower fragrances that are readily recognized. The more personal, more exotic blends seem more enticing in strictly personal spaces such as bedrooms and dressing rooms.

Today there are marvelous new products you can buy and tricks you can do to enhance the olfactory space you live in. Perfumed bibelots, candles, and mists, dressing table and bath preparations used in imaginative new ways can lightly scent every room in your house with space-expanding fragrance. Here is a bouquet of ideas to choose from:

- Keep a supply of scented candles on hand—such favorites as cypress, apple blossom, bayberry, lemon, cinnamon, pine. Even your favorite perfume may come in candle form.

- Fill a jar or seashell with flower petal potpourri and place it near a favorite reading chair.



Seashell filled with petal potpourri to put beside a chair.

- Pour perfume concentrate on special asbestos rings designed to fit lamp bulbs. Turn on the light, turn on the fragrance.

- Try the marvelous electrical device that puffs fragrance from aerosol containers at regular fifteen-minute intervals. It comes in twenty-two scents, or a neutralizer.

- Heat a fragrant oil that suits your mood or even the looks of your room—lavender or vetiver, exotic sandalwood or patchouli, or a modern blend—in a charming reproduction of an old French perfume burner, such as a candle-warmed saucer supported by three dolphins.

- Use aromatic firewood—cedar, cypress, myrtle, orange or apple wood—whenever you can get it.

- Put some of the fragrant new sachet tablets where you keep your crewel and needlepoint yarns.

- Tuck sachet tablets inside zippered sofa cushions. Spray a similar fragrance on toss pillows before a party.

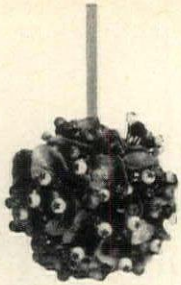
- Make pomander balls by studding fresh oranges or apples with cloves. Fill a bowl with pomanders mixed with painted wooden balls or with hard green Osage oranges.

- Grow fragrant house plants—jasmine, hyacinth, paper whites.



Fragrance-filled chessman.

- Offer guests little towels wrung in scented hot water after serving finger food.
- Cluster nosegays of freesia, violets, carnations, or other fragrant flowers in a bouquet to give to each luncheon guest as she leaves.
- Plant an herb garden on your kitchen windowsill, and, in autumn, hang cut herbs to dry in the kitchen.



Beribboned pomander of pink and red berries to hang in closet.

- Put cedarwood chips or crumbled patchouli in a man's sweater drawers (both are also natural moth repellents).
- Paint the unfinished shelves in a man's closet or the drawers of his bureau with the cedar oil you can get in hardware stores.



Gold filigree box packed with scented oil-filled pearls to pamper any bath.

- Use scented paper for drawers, blanket chests, and shelves.
- Place a perfumed bibelot on a dresser or night table—an old and delightful idea. Some of today's *objets* include a china pomander with a Persian flower design, a tiny gold and turquoise compact filled with creme perfume, and, for a man, chessman figures with aromatic pellets in the base.

- Tuck fabric or tablet sachets among lingerie, handkerchiefs, scarves, and sweaters. Or spray them with cologne.
- Spray an ironing board lightly with cologne before pressing lingerie. The iron activates the fragrance.
- Add a few drops of scented bath oil to radiator pans.
- Pin sachets on curtain or canopy tie-backs. New and exotic sachets include peacocks and elephants of sequined velvet.
- Have a little pillow stuffed with pine for hot summer nights.

- Hang beribboned pomanders on closet hooks and hangers, or spray quilted hangers lightly with cologne.

- Keep linen closets fragrant with sachet tablets or powders, or tuck in extra bars of perfumed soap.

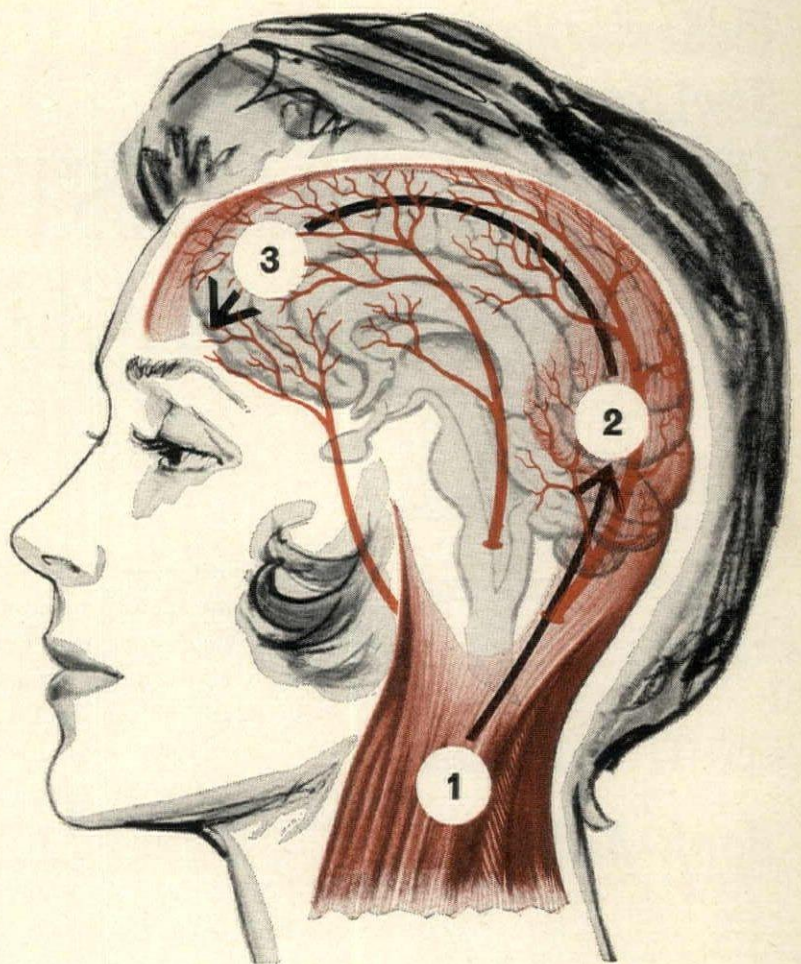
- Put bars of scented soap in empty suitcases to keep them smelling fresh at all times.
- Mix fresh green leaves among lemon-shaped soaps in an epergne in a bathroom.
- Pour a few drops of scented bath oil in the powder room lavatory just before guests arrive.

- Stock guest bathrooms with a pampering array. You might put a wicker-patterned soap and cologne bottle in a basket.
- Provide a traveler with some of the compressed terrycloth tablets that blossom into scented washcloths, or give her pearls for the most luxurious bath imaginable—a gold filigree container holding five-hundred pearl capsules that melt in the bath, releasing flower-scented emollients.

For a fact sheet on the products mentioned, please write to House & Garden's Reader Service, 420 Lexington Avenue, New York, N. Y., 10017.



Sachet amulets of sequined velvet.



What You Can Do About Your Nervous-Tension Headache

What Causes It? What's Best To Take?

Emotional stress causes most headaches. Tension (1) causes muscles to tighten. (2) Press on blood vessels, reduce blood supply and irritate nerves. This results in (3) more pain, more tension, more pressure on nerves. Your headache gets worse.

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GARDENER'S MONTH

LOGISTICS OF BUILDING A SECLUDED GARDEN

You could follow the same schedule and techniques to build the second of H&G's Answer Gardens—the Secluded Garden, page 142

Our Secluded Garden was originally just a piece of meadow with one craggy apple tree. The first step in construction was to chop up the existing turf with a power-driven cultivator, being careful not to damage the trunk or roots of the tree. This made the subsequent operations of grading, planting, and excavating for the pool considerably simpler than they would have been if any of the tough old sod had remained.

First to be built were the two steps leading from the sitting terrace down to the gravel area. For these we used railroad ties (new ties are recommended, since they are easier to handle and longer-lasting than used ties), setting each row of ties on a 4-inch bed of crushed stone to make sure of getting a true level and some under-drainage. Since a tie by itself makes a rather narrow step, the bottom row was placed far enough out to allow two rows of bricks to be set between it and the upper step, thus making the bottom step wider by the width of two bricks. When the steps were finished, each row of ties showed only 4½ inches of its riser side, making a total difference in grade of 9 inches between the sitting terrace and the graveled area of the garden.

The steps, once built, formed the front edge of the terrace. The other three sides were outlined with strips of creosoted 1-by-3's. The terrace area was then filled with builder's sand to within a brick's thickness of the top. We were careful to compact, smooth, and recompact the sand several times to get a true grade.

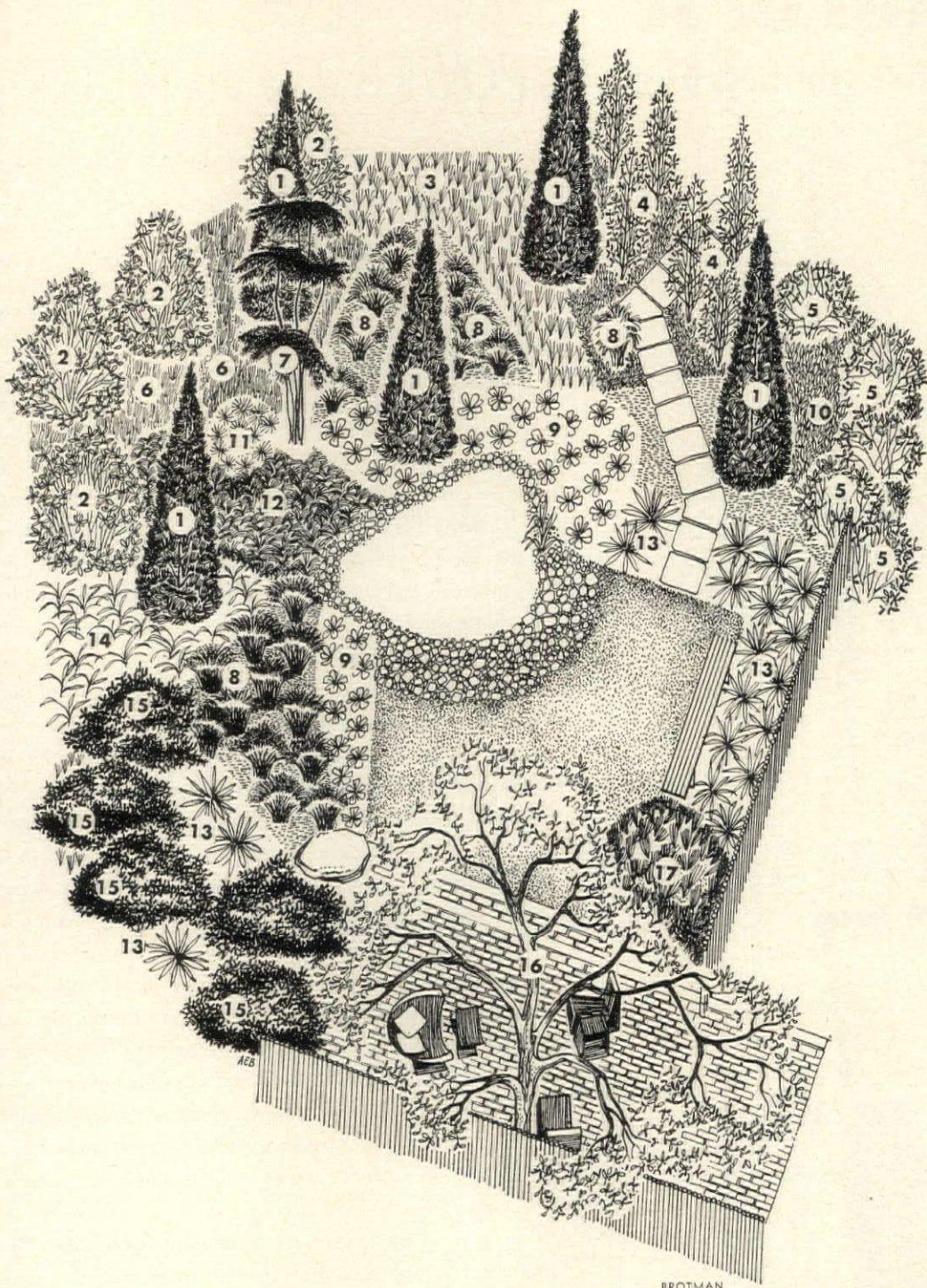
Next we set in the bricks, sprinkled more sand on top, and brushed it into the joints to bind them firmly into place, being careful, when setting the edging strips and

smoothing the sand, to allow the whole terrace to pitch toward the steps at ¼ of an inch to the foot. In this way, we made sure that rainwater would not settle on top of the brick paving.

Construction of the pool came next and was by far the most painstaking and time-consuming part of the whole job. First the ground was excavated 2½-feet-deep for the full size of the pool, about 10 by 12 feet (see plan for the shape), and 6 inches of crushed stones were placed in the bottom. The concrete pool lining was poured and shaped, giving the pool a wall 8 inches thick on the average with an interior, water-holding depth of 15 inches. Of course, an outlet was included in the bottom for winter-time draining. In establishing the level for the pool, the top rim of the concrete was set about 2 feet below the level of the brick terrace. This makes the pool the low point of the whole garden, which is what it should be, visually. That location is also practical from the standpoint of drainage.

Making the pool of concrete, as we did, could very well turn out to be a major item of expense, so as an alternative we suggest scooping out the earth to the necessary depth and shape and lining the excavation with a double layer of heavy-gauge plastic sheeting to hold the water. This, admittedly, is not nearly as permanent a job as concrete, but the plastic is relatively cheap and easy to install, and to replace whenever necessary.

Next on the construction agenda came setting up the two sections of fence. This was a relatively simple job of carpentry, requiring skill mostly in setting the posts plumb and leveling the framing members between them. Our bench-around-the-corner was made by (Continued on page 236)



PLANTING PLAN FOR THE SECLUDED GARDEN

The plants are numbered to correspond to the plan above.
Numerals in parentheses indicate the number of plants in each.

- | | |
|--|--|
| 1 Thuja occidentalis nigra (5) | 12 Liriope muscari variegata (336) |
| 2 Viburnum sieboldi (4) | 13 Yucca filamentosa (16) |
| 3 Miscanthus sinensis variegatus (20) | 14 Erianthus ravennae (6) |
| 4 Arundo donax (6) | 15 Ilex cornuta (5) |
| 5 Abelia grandiflora (5) | 16 Existing apple tree (1) |
| 6 Hemerocallis 'Hyperion' (24) | 17 Pinus mugo (1) |
| 7 Aralia spinosa (1) | 18 Hosta plantaginea subcordata (5) |
| 8 Pennisetum alopecuroides (28) | 19 Osmunda cinnamomea (1) |
| 9 Rudbeckia 'Goldsturm' (79) | 20 Iria pseudacorus (1) |
| 10 Bergenia cordifolia (28) | Numbers 18, 19, and 20 are planted in the terrace, behind the fence. |
| 11 Ligularia clivorum 'Desdemona' (12) | |

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NEWS IN POWER EQUIPMENT

Gasoline pump, tractor and enclosed clipping catcher take the hard grind out of nobody's favorite chore.

Walking behind a lawnmower is rapidly becoming *démodé* as a form of exercise, but for the few of us who still stick with this method of leg-stretching, the mower manufacturers persist in trying to make the task more pleasant and efficient. Practically all power mowers, for instance, now come equipped with clipping catchers which, when full, may be power-trundled to the compost heap and dumped with an absolute minimum of effort. The self-starting motor is another manpower saver that has become practically standard equipment.

Graduating to riding tractors, this season's news is color. If a machine can be yellow and green and firehouse red, why not blue and pink and canary? So now they are made in shades to match not only the family car, but the color of your house, bathroom tiles, or window-sill geraniums.

Short of put-putting your tractor or mower to the service station, a gasoline pump that fits the opening of any size gas can is the answer to your gas-filling problem. By dint of a few strokes of the plunger, it fills the mower tank without spillage, fumes, or arm-wrenching juggling of heavy gas cans.

Only someone in training for a weight-lifting championship could relish the chore of pumping up the pressure tank of a garden sprayer. The rest of us just stretch our gardening budgets to the limit for power sprayers, even when the machinery involved seems out of all proportion to the expanse of terrain to be sprayed. Putting aside all questions of size, cost, and complication, motor-powered spraying is a practical must, since spray solutions need high pressure, evenly applied, to turn in the performance we expect of them, and hand pumping simply is not adequate for the job.

Power sprayers fall into two general categories: One draws the spray mixture out of the tank by means of a pump, which then pushes it out of the spray nozzle. The other applies pressure to the air inside the tank, pushing the spray solution through a hose to the spray nozzle. The air pressure type is probably easier to keep clean but the pumped-liquid type delivers a rather more efficient spray. So take your choice.

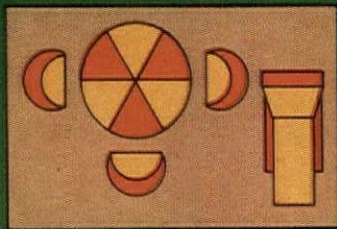
How to Use Power Equipment Safely

With all power equipment, of course, safety is the watchword. The Outdoor Power Equipment Institute (OPEI) has formulated a set of rules that should be tacked up in every toolshed:

1. Study the instructions before using the machine.
2. Clear the work area of all children and pets before you mow your lawn.
3. Keep your feet clear of the mower's blades at all times.
4. Stay away from the discharge side of the mower whenever it is running, so you don't become a target for stones and other

Continued on page 174

Stop.
Back up.
Speed forward—
without clutching
or shifting.
One lever
Hydra Speed
Drive does it all.



Steer with ease. Get in
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Anchor's Privacy basketweave is aluminum, with baked-on white enamel or color. No rust.



Anchor-weave aluminum strips, in a variety of colors, fit into chain link fence for privacy and beauty.



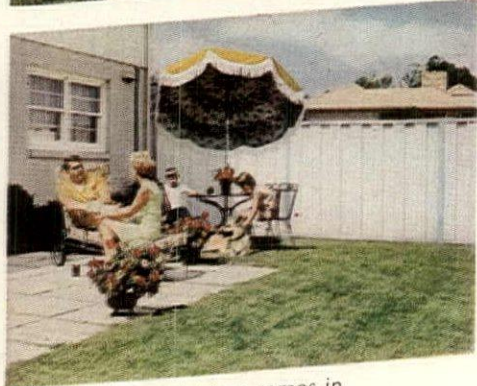
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NEWS IN POWER EQUIPMENT
continued from page 172

small objects hurled by the blades.

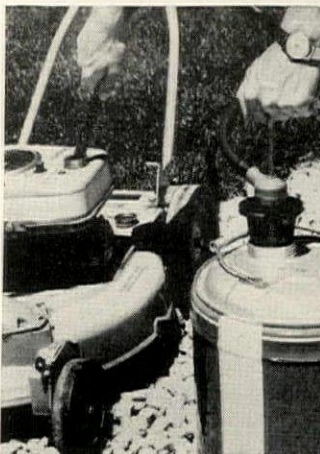
5. Never try to unclog a power mower while it is running.
6. Don't fool around with power equipment, and don't let children do it either. Riding mowers and garden tractors are work-saving machines, not playthings.
7. Stop the engine whenever you leave the machine. A running tractor or riding mower can present a dangerous temptation to a curious toddler.
8. Fill the gas tank before starting. Carelessly poured gasoline is a sure-fire recipe for danger.
9. Watch for hidden hazards. Always keep an eye on where you are going.
10. Watch traffic near roadways. Try to keep the tractor off roads, but if you must use public ways, exercise extreme caution at all times.
11. Don't wear loose fitting clothes. They can get caught in the machine's moving parts and cause an accident. Also, do not wear a necktie or open-toed shoes.
12. Disengage the mowing mechanism before crossing driveways, walks, or roads.



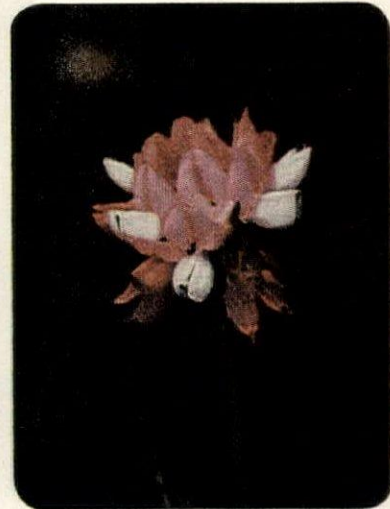
The new riding tractor has broader treads and more horsepower than last year's. It also has a low center of gravity (less likely to tip on slopes), a sophisticated gear shift, a comfortable seat, and, on some deluxe models, even a cigarette lighter on the dashboard.



Taking an idea from the old-fashioned vacuum cleaner, the 1969 power mowers have a fully enclosed clipping catcher. Easily detached and emptied, the catcher does not leave a single clipping loose to mat down and smother the lawn with thatch.



A pump to fill the mower's gas tank, with both gas can and mower resting firmly on their own fundamentals, is a real boon to the operator, since a 5-gallon can is not easy to lift or tilt to the proper angle. All the pump takes is a few strokes of the plunger, and there is no spillage problem, hence no fire hazard.



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| | <input type="checkbox"/> 1000 crowns, \$150 |
| <input type="checkbox"/> 5000 crowns or more, \$140 per thousand () | |
| <input type="checkbox"/> Descriptive literature, 10¢ | |

*For fastest results, double number of crowns. Pennsylvania residents add 6% sales tax.

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Page 52:

Elliptical table of rosewood, chrome legs. Designed by Piet Hein and imported by Fritz Hansen, \$156, at Carson, Pirie Scott & Co., State, Madison and Monroe Sts., Chicago, Ill., 60603
Jig-saw furniture of polyurethane foam, jersey covered. Designed by Dieter Schempp. Ottoman, \$79, at Gimbel's, Broadway and 33rd St., New York, N. Y., 10001

Three-part zippered lounge of rubber foam, \$245. Imported from Italy by Moreddi. At Bloomingdale's, Lexington Ave. at 59th St., New York, N. Y., 10022

Nastro chair of fiber glass and polyester resin on triangular chrome base. Designed by Franca Stagi and Cesare Leonardi for Bernini L'Industria per L'Arredamento. \$299, at Macy's, Herald Square, New York, N. Y., 10001
Cow chair laminated cherry wood, sheepskin lining, \$400. One-of-a-kind, available through artist-craftsman, Peter Leue, 436 Clinton Ave., Albany, N. Y., 12206

Petal table of wood and polyurethane, vinyl covered. Designed by Giuseppe Raimondi and Ugo Nespoli, \$1,000, imported by Stendig Inc.*

A DESIGNER SHAPES SPACE

Pages 120, 121, 122:

Parsons style cocktail table, lacquered terra cotta, \$188.50; sofas with loose seat and back cushions, covered in hand woven gold Haitian cotton, \$557 ea.; bases lacquered terra cotta, \$146.50 ea.; buffet in olive ash burl finish and chrome base, four doors, \$587.50; loveseat covered in beige cotton, loose seat and back cushions, \$416.75; lounge chairs, covered in beige cotton, \$283 ea.; white lacquer cubes, serving as coffee table and holding copper sculpture, \$83.50 ea.; putty lacquer cubes used as end tables, \$136 ea. All furniture pieces from Thayer Coggin's "Environment '70" collection designed by Milo Baughman.

Flooring, Kentile's "Federal Stone," white vinyl asbestos tile, 12" squares, 47¢ per tile, not installed.

Carpeting, "Frontier," tight loop texture of Aerilan and modacrylic, \$8.95 sq. yd., by Barwick Mills.

White casement fabric at windows, of woven Fiberglas Beta, "Lima," 44" w., \$4.45 a yd. Fabric may be ordered through special showroom open to the public—Owens Corning Fiberglas Center, 717 Fifth Ave., New York, N. Y., 10022

Translucent Plexiglas serving as room dividers and skylight, in pale yellow, ivory, 4' x 8', \$1.50 sq. ft., by Rohm & Haas Co.

Ceiling light unit of bare bulbs, encased in an "egg-crate," of smoked Plexiglas. Shallow design especially appropriate for lower ceiling rooms

where space is limited. Each set contains nine lights, \$105.45 by Lightolier.

Bookshelves, panel rails give "invisible" support by the vertical row holes slanting downwards that border each panel. Angled wooden dowels on the back of each unit provide positive supports, 62" rails, \$11.50 ea.; cabinet with sliding doors, \$129; record cabinet with drop front and partition, \$163; magazine shelf, \$41; shelves 8 $\frac{3}{4}$ " deep, \$23 ea. Can be supplied in the following woods: Bangkok teak, walnut, Brazilian rosewood, and light color oak. Cado System by Royal Systems.

Ship stove of white baked enamel on iron, 24 $\frac{1}{2}$ " h., \$320, from Edwin Jackson.

On bookshelf, black and white silk screen design on Plexiglas by Mon Levinson, 17" square, \$175 framed, at Multiples Inc. Art Gallery, 929 Madison Ave., New York, N. Y., 10021
Deluxe Lytegem high intensity lamps, on bookshelves, polished chrome base with black shade. Can be mounted on wall, \$19.95, by Lightolier.

White lamp beneath bookshelf, of aluminum sprayed with white enamel, adjustable, \$49, by Koch & Lowy. Collection of shells and coral from Seashells Unlimited, Inc., 590 Third Ave., New York, N. Y., 10016
 Beneath magazine shelf, Ichendorf glass decanter, \$10.90; old fashioned glasses from Sweden, "Edward" pattern, \$1.35 ea., at The Pottery Barn, 231 Tenth Ave., New York, N. Y., 10011.

White paper sculptures, designed by Jim Bottomley, small, \$1.50, medium, \$2. On cocktail table, Danese Milano orange ash tray, chrome top, \$8.50, all at Design Research, 53 E. 57th St., New York, N. Y., 10022

Pillows on left hand couch; white Argentine borrego lamb, brown suede on reverse side, 15" x 18", \$75; chamois suede 12" x 12", \$36; on right hand couch, chamois suede, 15" x 18", \$60; reading lamp designed by Cedric Hartman, 37" h., reflectors and base of lamp available in chrome, as shown, or brass, nickel, \$188, Lutten-Clarey-Stern-Inc.*

Obelisk, on buffet, 13" h., base comes in variety of colors, transparent top. On coffee table, column vase; rectangular cigarette box with transparent lid; ash tray with chrome top depression. All designed by Baron Albrizzi at Albrizzi Designs, Inc., 987 Madison Ave., New York, N. Y., 10021

Welded copper sculpture, "Circle With Caligraph II" by Herbert Ferber, at André Emmerich Gallery, 41 E. 57th St., New York, N. Y., 10022
Sculpture lamps from Italy, "Dania," metal with porcelain-like finish, \$140, from George Kovacs, Inc.

Continued on page 179



PARKER creates... Luxurious lawns and leisure, too!

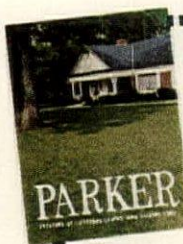
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turf-care equipment, including self-propelled power, trailing and manual lawn sweepers, vacuums, blowers, power rakes and seeder-spreaders. Stop in at your favorite lawn-equipment dealer soon and ask for Parker . . . maker of the world's first lawn sweeper many years ago . . . maker of the best lawn-care equipment today.

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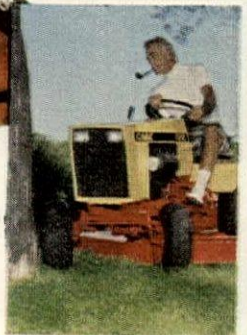
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Mercury glass ash tray, 8½" diameter, \$30, at Bonniers, 605 Madison Ave., New York, N. Y., 10022
 Large Alhambra door knob, \$32.50; chrome backplate, \$12.35, Lutten-Clarey-Stern-Inc.*

Page 122:
 On coffee table, bowl of hand hammered Battutu glass, \$117, at Venini, Ltd., 16 E. 39th St., New York, N. Y., 10016

Page 123:
Top:
 Painting, "Homage to Pierre Bonnard I," by Theodore Stamos. André Emmerich Gallery.

Old English chafing dish. Hot water pan and cover enable use as three separate vegetable dishes. Has adjustable lamp, removable rosewood handle, \$125, Poole Silver Co.

Five-piece, three-compartment hot or cold Vue-Server with hinged cover. Made of Thermalene, each compartment 2 qt. capacity, \$39; two-piece shrimp server, Thermalene, \$16; rectangular tray of clear Thermalene, \$13, by Mastercraft Corp., at Ponte Vecchio, 6826 Wisconsin Ave., Chevy Chase, Md., 20015

White dinner plates by Bennington Pottery, stackable, \$2.50 ea.; salad plates, \$2.20 ea.; bread and butter plate, \$1, at The Pottery Barn.

Bottom:
 Painting, "Golden It Glows Into A New Day," by Hans Hofmann. André Emmerich Gallery.

Filigran red champagne glass, \$66 ea.; Filigran red wine glass, \$66 ea., at Venini, Ltd.

White marble cheese tiles arranged to form place mats, \$1.90 ea. tile, The Pottery Barn.

Centerpiece made from ceramic squared and L-shaped vases, \$5.50 ea., at Bonniers.

Page 124:
Top:
 Dining table, glass top with chrome supports, \$420; dining chairs with chrome supports, covered in white matte vinyl, \$147 ea.; cube arm chairs all urethane foam covered in cream color raw silk, Plinth base, \$335 ea.; loveseat all urethane foam covered in gray and sand on white printed velvet, \$550; cocktail table with chrome base, smoked glass top, \$222, all from Thayer Coggin's "Environment '70" collection designed by Milo Baughman. Silverware, "Variation White," silver with white china handle, table knife, \$21.50; table fork, \$21.50; tablespoon, \$23; dessert fork, \$19; demitasse spoon, \$13.50. Crystal candleholders, extra large star, 5" high, \$15 ea.; large star, 3½" h., \$20 pr.; medium star, 2½" h., \$15 pr.; small star, 1¾" h., \$10 pr. Water goblet, \$7 ea., red wine glass, \$6 ea., "Linear Wedge-Cut" pattern. Dinner plate, \$6.70 ea.; cream soup cup, \$8.20 ea.; cream soup saucer, \$3.20 ea., "Modulation White," all pieces by Rosenthal China.

Place mats in clear vinyl, "Sunburst," \$6 ea., H. J. Stotter, Inc.

Bottom:
 Sectional sofa with loose seat and back cushions and rosewood base forms an almost complete circle. Fabric is sea pearl crushed velvet. Sofa made up of the following pieces: right arm sofa, \$900; armless sofa, \$855; armless loveseat, \$660; left arm sofa, \$900; lazy Susan table with fixed center of white formica and revolving rim of rosewood, \$500, all from the "Environment '70" collection. White vase, \$50; "Modulation White," coffee pot, \$23; sugar, \$7; creamer, \$7; after dinner cup, \$3.50; after dinner saucer, \$1.95, all by Rosenthal China.

Page 125:
Top:
 Sectional unit sofa covered in velvet print of white, ginger and pearl grey, mirror glass base, \$680 ea.; chairs, chrome finished steel frame, in greige velvet, \$310; loveseat covered in white, ginger, and pearl grey velvet, mirror glass base, \$510; tables with glass fronts and sides, white lacquer tops, \$145 ea. All furniture from the "Environment '70" collection. Accessories from Beylerian Ltd.

Bottom:
 Sectional loveseats covered in cotton velvet print, black lacquer bases, \$400 ea.; lacquer cocktail table in Blueberry Blue, \$188.50; end tables with black lacquer bases, Chutney

tops, \$115 ea. All furniture from the "Environment '70" collection.

The following stores will be displaying the Thayer Coggin "Environment '70" collection as featured on the pages of this issue.

ALPERT WORLD-MIX FURNITURE
 301 Center Street
 Jamaica Plain, Mass., 02130

BAYLES FURNITURE COMPANY
 1880 East Avenue
 Rochester, N. Y., 14601

BULLOCKS SAN FERNANDO VALLEY
 #1 Fashion Square
 Sherman Oaks, Calif., 91403

DEN & SLEEP SHOP
 4147 Labyrinth Road
 Baltimore, Md., 21215

THE DESIGNER'S SHOP
 544 W. Northwest Highway
 Arlington Heights, Ill., 60004

J. L. HUDSON COMPANY
 1206 Woodward Avenue
 Detroit, Mich., 48226

JORDAN MARSH
 Washington & Avon Streets
 Boston, Mass., 02111

JORDAN MARSH
 1501 Biscayne Boulevard
 Miami, Fla., 33132

KAUFMANN'S
 Fifth Avenue & Smithfield
 Pittsburgh, Pa., 15219

THE MAY COMPANY
 Euclid & Ontario Streets
 Cleveland, Ohio, 44115

NU IDEA FURNITURE
 643 Magazine Street
 New Orleans, La., 70130

Continued on the next page

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 DEVELOPER: Emil Hanslin Associates, Melrose, Mass.;
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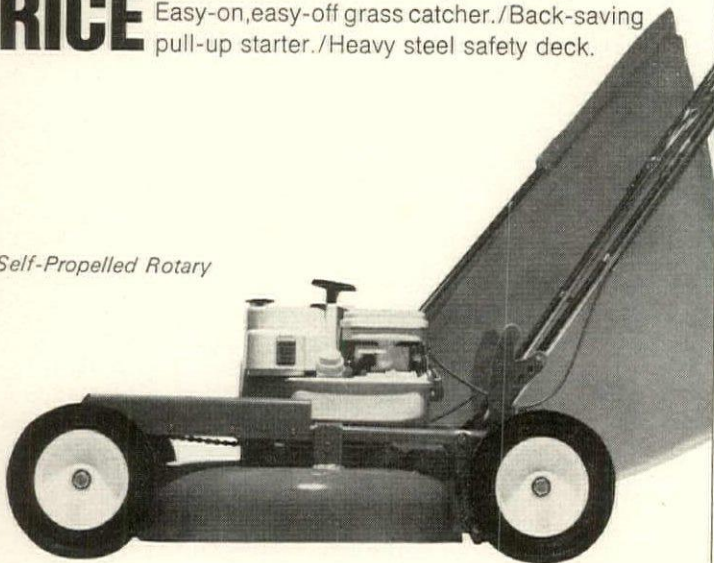
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767 Self-Propelled Rotary



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SHOPPING INFORMATION continued from the preceding page

RICH'S
Broad & Alabama Streets
Atlanta, Ga., 30302

SHILLITO'S
7th & Race Streets
Cincinnati, Ohio, 45202

SHIPLEY'S
Brevard Road
Asheville, N. C., 28806

SMOLENS CONTEMPORARY INTERIORS
850 Grand Avenue
New Haven, Conn., 06511

TOMORROW SHOP
3421 Classen Boulevard
Oklahoma City, Okla., 73118

N. C. VALLEQUETTE, LTD.
510 St. Catherine East
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JOHN WANAMAKER
Market & 13th Streets
Philadelphia, Pa., 19107

WOODWARD & LOTHROP
11th & F Streets
Washington, D. C., 20013

PERSONAL KITCHENS

Front cover and pages 132, 133:

Trade-Wind black metal hood with fan over range and double warming drawer set, by Thermador.

Stainless steel electric six-burner range top; double electric wall ovens; dishwasher, General Electric.

Double compartment sink and additional bar sink in stainless steel, Elkay Mfg. Co.

Refrigerator-freezer combination, Amana Refrigeration, Inc.

Built-in food disposal unit, Waste King Universal.

Wallpaper and matching fabric in black and white bird print called "Bengali," Brunswick & Fils, Inc. Vinyl floor tiling, Robbins Products, Inc.

Pages 134, 135:

Six burner, two-oven range, Thermador.

Dishwasher, KitchenAid.

Food disposal, Waste King Universal. Refrigerator, Cold Spot.

GARDENING

Pages 143, 144, 145:

Designer, William H. Frederick, Jr., Millcreek Nursery, Inc., Newark, Del. Brick, Glen-Gery Shale Brick Corp. Fence, Anchor Fence Division, Anchor Post Products, Inc.

Garden furniture, Tropi-Cal Pillows, Scarabaeus, Ltd., 223 E. 60th St., New York, N. Y., 10022

Stoneware, Pottery Barn, 227 E. 60th St., New York, N. Y., 10022

Pewter ash tray, Bonniers, 605 Madison Ave., New York, N. Y., 10022

CREATE SPACE WITH FABRICS

Page 147:

Floral fabric on screen and drapes, "Monmouth," of Belgian linen and cotton, 54/55" w., treated with Zepel stain repellent, \$5 a yd., from Everfast's Archive Collection II. Slip covers of plain beige fabric on longue

Chaise longue, \$1,200 in muslin, from David Barrett, Inc.*

Cane-back Régence open armchair, light blue silk seat and arm upholstery, \$750; oak coffee table with

glass top, carved leaf design, \$650; aquamarine upholstered bench, \$285; pair of Chippendale chairs lacquered H&G Pernod, \$450 ea.; English tray table of walnut, \$620; pewter coffee pot, \$185; antique cabbage cups, saucers, set of four cups, two saucers, \$400; white lacquer Chippendale console, behind chaise longue, \$750; pair of brass gooseneck lamps, 40" high, adjusts to 65" high, \$240 ea.; antique Chinese vase, 16¼" h., \$550; pair of small Chippendale tables, gallery top, lacquered white, \$750 ea.; antique blue trellis plate, \$65; tortoise box on ivory ball feet, \$240, all from Roundtree Country Reproductions.

Needlepoint rug handmade in Greece, pine-cone pattern, 3'11" x 5'7", \$240, Stark Carpet Corp.

Blue lamp made of China temple jar, 31½" h., white linen shade, \$74, Tyn-dale by Wilmar Co., Inc.

Oil painting, "Fillette à La Poupée" by Picasso, at the Perls Galleries, 1016 Madison Ave., New York, N. Y., 10021

Brass box, on tray table, \$14; brass and mesh fire screen, \$41.24; brass andirons, Harvin the Steath, \$85 per pair; filigree box with dark green polished stones, hand made in India, \$15; silver colored filigree box, multi-colored polished stones, hand made in India, \$25; pewter bottom ashtray with blue, green porcelain design, 7¼" diameter, \$7; silverplate cache-pot, \$45, at B. Altman & Co., Fifth Ave. at 34th St., New York, N. Y., 10016

Page 148:

Flooring, fabric, "Lambeth," from Everfast's Archive Collection II laminated onto vinyl and made into 24" sq. floor tiles, \$2.75 a yd., custom ordered, Signature Floors, Inc.

Étagère of steel and Lucite, \$1,700, John Mascheroni.*

Yellow lacquer and steel table, \$780, John Vesey.*

All artifacts are pre-Columbian sculptures from André Emmerich Gallery. Director's chairs, "Future," of black vinyl and chrome on steel, \$32.50 ea.; Jensen-Lewis Co.

Vertical blinds of linen-like shade cloth, washable, custom ordered through Holland Shade Co.

Stacking candlesticks, black and white Danish design, \$1.50 ea.; black handled dinnerware, "Bistro Black," \$1.25 ea.; white dinner plates by Arabia, "Kilta," \$2.75 ea.; Moretti high-ball glasses from Italy, "Lido Black," \$3 ea., from Bonniers, 605 Madison Ave., New York, N. Y., 10022

Bottom:

Wallcovering, window shade, sofa, and chair upholstery, "Portico," Belgian linen and cotton treated with Zepel stain repellent, 54/55" wide, \$5 a yd., from Everfast's Archive Collection II.

Beige carpeting of 100% DuPont nylon, "Crown Royal," 12' x 15', moth-proof, \$11.95 sq. yd., Beattie.

Continued on page 182

Join the move to Ford Blue. It's catching on.

90 per cent of the trade-ins for new Ford Blue lawn and garden tractors are other makes.

Why do experienced lawn and garden tractor owners change to Ford Blue?

Performance and quality top the list. On the go power to handle mowers, snow throwers and over 50 other attachments makes your life easier the year-round.

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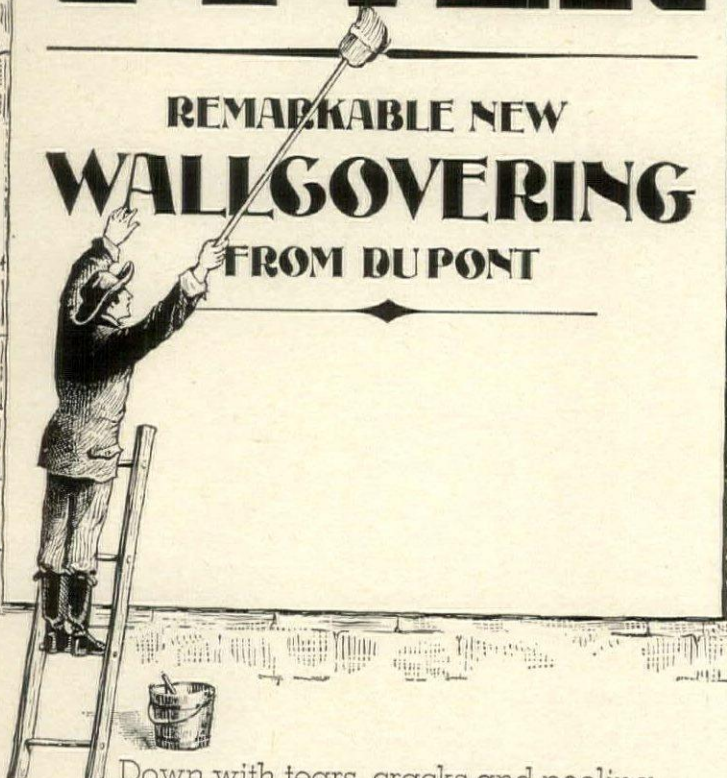


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Sofa bed, weltless arms with Spanish
nailheads, loose seat and back cush-
ions, \$469; upholstered chair with
hand tufted back, weltless cushions,
\$249, Kay Lyn Inc.

Desk with black leather top, \$395;
on desk, brass clock, \$125; inkwell
made in Denmark, brass, \$35; lamp,
brass candlestick style, \$55, Tyn-
dale by Wilmar Co., Inc.; desk blot-
ter set with brass and tan leather
with stitching, \$150; faux bois ce-
ramic plate, tones of brown and white,
\$4. Pair of brass and chrome étagères,
glass shelves, \$700 ea. Left: top to
bottom, blue Murano glass obelisk,
\$80; large brown glass bottle with
stopper, \$40; large white mineral,
\$140; amber glass square used as
bookend, \$30; brass box used as book-
end, \$14, all at B. Altman & Co.

On brass stand, leopard painting on
stone by N. Lee, \$50, Henri Bendel,
10 W. 57th St., New York, N. Y.,
10019

Right: "Scottie" AM/FM Stereo Sys-
tem, \$199.95 by H. H. Scott; 600/
M44E Automatic Total Turntable by
BSR/McDonald, \$89.50.

Collection of aquamarine blue Mur-
ano glass, made in Italy: large square,
\$30; obelisk, \$20; small paperweight,
\$15; 3" cube, \$20; royal blue cube,
\$30, at B. Altman & Co.

On sofa: brown and white zebra pil-
low, gros point, made from kit con-
sisting of painted canvas and yarn,
\$45 for kit; multi-colored pillow, 10-
stitches-to-the-inch needlepoint, made
from kit consisting of painted canvas
and yarn, \$65 for kit, from Woolworks
Inc., 783 Madison Ave., New York,
N. Y., 10021

Parsons style coffee table by Found-
ers, \$80; marbled black and white
ashtray, \$13; pewter humidifier by
Stieff, a Williamsburg reproduction,
\$32.50; Bacco bar of molded plastic,
\$310, by Moreddi, at B. Altman & Co.
Over desk, "Space Cube One," by
Peter Clapham, on Perspex, \$140
for print; right, serigraph, "Black
Splash" by Adolph Gottlieb, \$175
for print, \$56 for frame; left, "Points
of Contact #10" by Victor Pasmore,
a screen print, \$125 for print, \$64 for
frame, all at the Marlborough Graph-
ics Gallery, 41 E. 57th St., New
York, N. Y., 10022

Page 149:

Fabric: on shades, canopy and hang-
ing, "Largo," on Linoweve, of Bel-
gian linen and cotton, treated with
Zepel stain repellent, 54/55" w., \$5 a
yd.; bedspread, "Adagio," on Lino-
weve, of Belgian linen and cotton,
treated with Zepel stain repellent,
54/55" w., \$5 a yd., all fabric from
Everfast's Archive Collection II.
Flooring, "Beacon Hill," vinyl tiling,
3" x 9" pieces, \$1.40 sq. ft., Amtico.
Queen-size bed, polished stainless
steel, \$1,000, Pace/Jil Associates
Inc.*

Flax Deluxe Rya Weave rug, 100%
linen face, made in Sweden, \$304.40;
F. Schumacher & Co.

Loveseat of blue corduroy, hand tu-
ed seat and back, \$435, Kay Lyn In-
Mattress and box spring, "Supreme
quality, \$239.95, by Simmons.

Fur throw, Guanaco lined with fe-
or velvet, 5' w. x 6' l., \$420; round
fur pillow of long hair Borrego lamb,
\$32.50; Lynx-head fur pillow, \$5,
all from Janice International Ltd.
Window shades custom-made to order
through Window Shade Manufactur-
ers Association.

Wallcovering, "Timbertone," \$7.50
roll, Timbertone Wallcoverings, Inc.
Plexiglas cubes, \$79 ea., Craft Asso-
ciates Inc.

On cubes, plastic mushroom lamp,
\$88 ea.; Solair electric clock, \$40
Lido black old fashion glass, \$2.50
from Bonniers.

Red molded plastic telephone table,
\$89, silver plate ashtray, bamboo
trim, \$10, at B. Altman & Co.

Guernsey silver plate carafe, \$22.50
at Plummer McCutcheon, 145 E. 57th
St., New York, N. Y., 10022

Print, "Untitled Five" by Conra-
Marca-Relli, repeat collage, \$150 for
print, frame \$54, at Marlborough
Graphics Gallery.

The following stores will be featur-
ing the Everfast Archive II Collec-
tion.

B. ALTMAN & COMPANY
Fifth Avenue & 34th Street
New York, N. Y., 10016

L. S. AYRES & COMPANY
Meridian & Washington Streets
Indianapolis, Ind., 46209

BARKER BROTHERS
711 S. Flower Street
Los Angeles, Calif., 90017

BURGER-PHILLIPS COMPANY
1910 Third Avenue
Birmingham, Ala., 35203

CARSON, PIRIE SCOTT & COMPANY
State, Madison & Monroe Streets
Chicago, Ill., 60603

FAMOUS-BARR
Locust, Olive & 6th Streets
St. Louis, Mo., 63101

G. FOX & COMPANY
960 Main Street
Hartford, Conn., 06102

JORDAN MARSH
450 Washington Street
Boston, Mass., 02107

MAISON BLANCHE
901 Canal Street
New Orleans, La., 70112

MAY COMPANY
Euclid & Ontario Streets
Cleveland, Ohio, 44115

SANGER-HARRIS
Pacific & Akard Streets
Dallas, Tex., 75201

THE STEWART DRY GOODS COMPANY
Howard & Lexington Streets
Louisville, Ky., 40202

JOHN WANAMAKER
Market & 13th Streets
Philadelphia, Pa., 19107

FISH FILLET COOKBOOK Cover:

Oval gratinée dish of aluminum with
polished brass handles, \$7.95, at Ba-
zaar de la Cuisine, 160 E. 55th St.,
New York, N. Y., 10022

French fry pan with tin plate fitted
sket, \$8.95; aluminum gratinée
h, the same as shown on cookbook
ver, at Bazaar de la Cuisine.

Electric deep fryer, 4 pt. oil capacity,
elect-A-Recipe" heat control panel,
rome cover, \$27.95, Knapp-Mon-
h Nesco Fryryte Deep Fryer.

En lined copper gratinée dish with
ass handles, \$23.95; copper fish
até pan with bronze handles,
3.95; parsley mincer, by Eva, \$7.50,
Bazaar de la Cuisine.

al fish fillet pan of iron, \$7.75;
nite oven-proof porcelain gratinée
h, \$11.95, at Williams-Sonoma, 576
tter St., San Francisco, Calif.,
102

Broiling pan of aluminum, Teflon
lined, rack with wide slats is chrome
over steel. There are 3 "V" positions
for roasting, \$8.98, Foley Manufac-
turing Co.

Stainless steel spatula, wooden han-
dle, \$4.95, Bazaar de la Cuisine.

Filleting knife, \$4.25, at Williams-
Sonoma.

CORKSCREW: GLASSES

Page 165:

- 1. & 3. "Pavillon," 18 oz., \$10.25 ea.,
- 22 oz., \$14.75 ea.; 2. "St. Remy," 9
- oz., \$7.50 ea.; 4. "Haut Brion," 12 oz.,
- \$7 ea.; 6. "Montaigne Plain," 6 oz.,
- \$5.75 ea.; 7. "Dom Perignon," 6½
- oz., \$7.50 ea.; 8. "Courvoisier," 8 oz.,
- \$5.25 ea.; 9. chimney shape, 5 oz.,
- \$6.25 ea.; 10. & 11. "Boheme," double

old fashion, 19 oz., \$5.25 ea., 13 oz.,
\$4.75 ea., all at Baccarat, 55 E. 57th
St., New York, N. Y., 10022

5. Frank Schoonmaker's Magnum,
10½ oz., \$2 ea., at Hammacher
Schlemmer, 145 E. 57th St., New
York, N. Y., 10022

12. & 13. "Facette," 19 oz., \$5 ea.,
13 oz., \$3.75 ea., by Dansk, nationally
distributed.

STORE ADDRESSES

BLOOMINGDALE'S
Lexington Avenue at 59th Street
New York, N. Y., 10022

BONNIERS
605 Madison Avenue
New York, N. Y., 10022

CAROLE STUPELL
54 E. 57th Street
New York, N. Y., 10022

HAMMACHER SCHLEMMER
145 E. 57th Street
New York, N. Y., 10022

HOLLAND AMERICA HOUSE, INC.
948 Madison Avenue
New York, N. Y., 10021

PLUMMER MCCUTCHEON
145 E. 57th Street
New York, N. Y., 10022

THE POTTERY BARN
231 Tenth Avenue
New York, N. Y., 10001

SOUPÇON
145 E. 57th Street
New York, N. Y., 10021

TABLERIE, INC.
1033 Third Avenue
New York, N. Y., 10021

TIFFANY & COMPANY
727 Fifth Avenue
New York, N. Y., 10022

BUILDING INFORMATION

Materials and equipment used in the house with personal space for three generations

(pages 112-119)

CONTRACTOR: Shell Construction
Company.

SIZE OF LOT: 11,513 square feet
SIZE OF HOUSE: 2,650 square feet

Structure
Foundation: Concrete block walls
and footings around crawl space
and small basement.

Framing: Standard 2-by-4-inch
wood frame wall construction with
wood joists and rafters.

Exterior of house
Walls: Douglas fir plywood panels
with 1¼-by-1¼-inch pine batten
strips, 6 inches apart.

Roof: Red cedar shingles; red
cedar strips on pergola.

Windows: Custom made, wood
frame, fixed glass panels and
wing out sash.

Doors: Custom-made wood frame,
glass panel exterior doors. Masonite
veneer honeycomb interior doors.

Insulation: In walls and roof,
batts of 4-inch thick foil-back glass
fiber by Owens-Corning Fiberglas
Corp.

Exterior finishes: White paint on
all walls, brown paint on trim by
Bruning Paint Co.

Interior of house
Walls and ceilings: On library
walls, red oak flooring; all other
walls and ceilings, "Sheetrock"
wallboard by U.S. Gypsum Co.

Interior finishes: In major rooms,
flat white paint with semi-gloss

brown trim; in kitchen and baths,
semi-gloss white paint by Bruning
Paint Co.

Floors: In all major rooms, car-
pets by F. Schumacher Co.; in
kitchen, "Corlon" vinyl by Arm-
strong Cork Co.; in baths, ceramic
tile by American-Olean Tile Co.

Lighting fixtures: Recessed cylin-
drical ceiling fixtures and wall
brackets by Lightolier, Inc. and
Prescolite Mfg. Corp. Dimmer
controls by General Electric Co.

Fireplace: "Thulman" steel unit
by Majestic Co., Inc.

Hardware: Aluminum finish. By
General Lock Mfg. Co. and
Schlage Lock Co.

Kitchen cabinets: Custom-made,
vertical Douglas fir boarding.

Countertops: In kitchen, stainless
steel and marble; in bathrooms,
Formica plastic laminate by Amer-
ican Cyanamid Co.

Plumbing fixtures: Kitchen sinks
by American-Standard and Elkay
Mfg. Co. Bathroom fixtures by
American-Standard.

Mechanical equipment and
appliances

Appliances: Ovens by General
Electric Co.; countertop cooking
center by Thermador Div. of Nor-
ris Industries; refrigerator by
RCA Whirlpool Corp.; "Kitchen-
Aid" dishwasher by Hobart Mfg.
Co.; food waste disposer by Na-
tional Disposer Co.; exhaust ven-

tilating fan by Broan Mfg. Co.
Heating system: Forced warm air
heating system with horizontal fur-
nace by Bryant Electric Div. of
Westinghouse Electric Corp. 5½-

ton cooling unit by Bryant Elec-
tric Div. of Westinghouse Electric
Corp. Controls by Honeywell, Inc.
Hot water heater: 80 gallon tank
by General Electric Co.

Materials and equipment used in the divided house

(pages 136-141)

CONTRACTOR: Silver Construction
Company.

SIZE OF LOT: 1 acre
SIZE OF HOUSE: 2,500 square feet

Structure
Foundation: Poured concrete foot-
ings, piers, and beams.

Framing: Wood frame wall and
roof construction; 10-inch square
Douglas fir posts and beams sup-
port upper level studio.

Exterior of house
Walls: 1-by-6-inch resawn vertical
redwood siding.

Roof: Red cedar shingles.

Windows and doors: Aluminum
frame sliding glass doors with an-
odized bronze finish by Fentrol In-
dustries, Inc.; "Arm-R-Clad" glass
by Hordis Brothers. Redwood
frame, fixed glass panels, ventilat-
ing sash, and two stained glass
windows.

Insulation: Glass fiber batts in ex-
terior walls.

Skylights: In gallery, fixed, wire-
glass panels; in bathrooms, plastic
laminate skylights.

Garage door: Overhead type,
"Genie" electronic control by The

Alliance Mfg. Co.
Exterior finish: "Pentaseal" seal-
er on redwood walls by Zehrun-
Chemical Co.

Interior of house
Walls: Gypsum wallboard panels.
On living room chimney wall, hori-
zontal redwood boarding; in bath-
room tub and shower alcoves,
white ceramic tile.

Ceilings: On living room ceiling,
1-by-6-inch resawn redwood sid-
ing; on other ceilings, gypsum
wallboard panels.

Interior finish: White sand finish
paint on all gypsum wallboard by
W. P. Fuller Co.

Floors: In gallery, terra cotta col-
or quarry tile; on all other floors,
maple and fir strip flooring from
bowling alleys with dark walnut
finish.

Lighting fixtures: On each side of
gallery, four fixed ceiling spot-
lights; in kitchen and studio, mov-
able ceiling spotlights on "Light-
span" tracks by Lightolier, Inc. In
kitchen, hanging fixture; wall
brackets by Prescolite Mfg. Co.

Continued on page 236

REICHMAN FIREPLACE EQUIPMENT

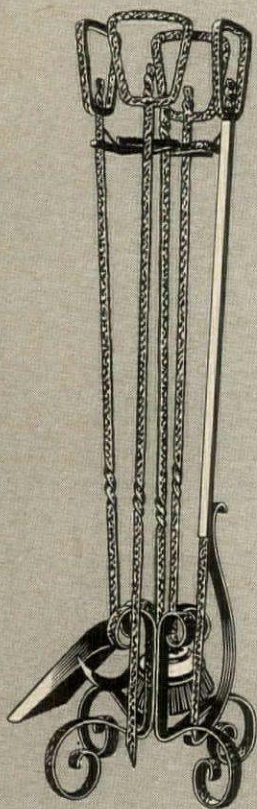
Hand Forged . . . Custom Wrought

A fireplace is the focal point of any room, and yours will take on added beauty and charm when it includes Reichman hand forged fireplace tools and accessories.

There are five beautiful designs to choose from; each includes screen, tools and stand, log basket, andirons, kindling and ash removal set, extra length tools, and more. Two finishes are also available: wrought iron black, or wrought iron with the rich and distinctive Pewter Look.

Reichman's fireplace equipment is available at fine stores and fireplace equipment dealers. We'll send you our brochure for 50¢, and we'll also give you the name of the Dealer nearest you.

Custom Wrought Products
Greentown, Pa. 18426



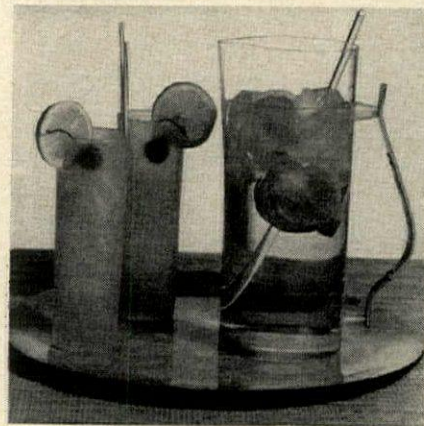
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REICHMAN
enhance
your
fireplace



CONNOISSEUR'S CORNER

PITCHERS FOR EVERYTHING POURABLE

A pitcher is a remarkably versatile vessel. You can use a large one for iced tea, frosty martinis, milk; a smaller one, for syrups, cream, gravies, sauces; a pitcher of any size, for clear fresh water. A really good-looking pitcher can be an important decorative element in a table setting, or a charming individual touch on a tray. Iced drinks look even icier in a glass pitcher, and any beverage takes on extra panache when served in a very special pitcher or one of unexpected shape. Even a pitcher designed for one specific purpose is usually adaptable to a dozen others. And any pitcher, when it is not being used for pouring, makes an easy-to-fill container for a bouquet of flowers.

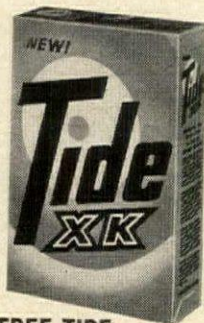


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Handles a 1½ lb. load in 12 minutes. Complete with automatic shut off timer you can pre-set and forget. Plastic agitator in large capacity, unbreakable Thermoplastic tub is safe for the most delicate fabrics.

Easy to fill—easy to drain.
Just plug into 120
volt socket.



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1. Barrel-shaped, sterling silver pitcher that holds 1½ pints of liquid elegantly or stars as a shimmering container for bouquet of springtime flowers. \$235 at Tiffany. 2. Graceful jugs, the larger for hot water, perhaps, the smaller for cream when you are pouring a very English tea. The jugs are beautifully decorated with birds and leaves in a rusty red on white. 4½-ounce jug, \$7.25; 3-ounce, \$6.25. "Red Aves" by Royal Crown Darby at Plummer McCutcheon. 3. Slim-lined reproduction of an antique Roman ewer, delicately patterned in blue on white. From Portugal, 10½ inches high. \$27.50 at Carole Stupell. 4. Tall, contemporary plexiglass pitcher with a large handle wrapped with wicker. Excellent for iced tea, fruit ades, martinis-for-four, and tall drinks. 10½ inches high. \$17.50 at Tablerie, Inc.

How to avoid the high cost of termites



5

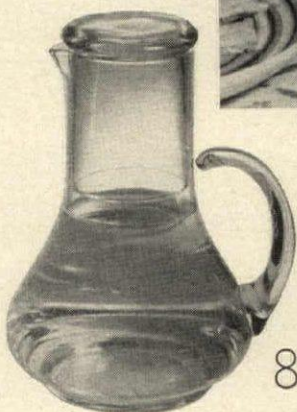


6

MIEHLMANN



7



8

FOR STORE ADDRESSES, PLEASE TURN TO PAGE 183.

5. Siamese-twin glass cruet with spouts on opposite sides. To go with a terrific salad, one section might hold vinegar, the other oil. Or the cruet can be used for a pair of sauces at a small buffet table. 6 inches high. \$8 at Bonniers. 6. Porcine pitcher, a copy of a French nineteenth-century design, that would make a conversation piece on a provincial table setting. You fill the fellow through his head, pour through his snout. Since the pitcher is handmade, no two are colored exactly alike. 10½ inches. \$85 at Soupçon. 7. Two-pitcher set from Japan, in white china with ceramic wicker. The larger is 10½ inches high; the smaller, 6½ inches. \$7.50 for both at Tablerie, Inc. 8. For a bedside table, glass carafe with top that lifts off to become a drinking glass. 7 inches high. \$5 at Bonniers.



GOLD CREST Chemical Termite Protection selected for House & Garden's 1969 House of Ideas

Protect your home with a Gold Crest Chemical "Barrier"

Termites are a major threat everywhere in your area. Without a sign or sound, they can invade your home—do costly damage! Protect your home the sure way—the professional Gold Crest Chemical way.

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HG-49

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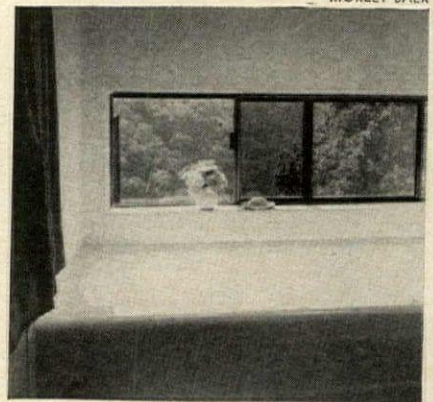
Hyannis, Mass. 02601



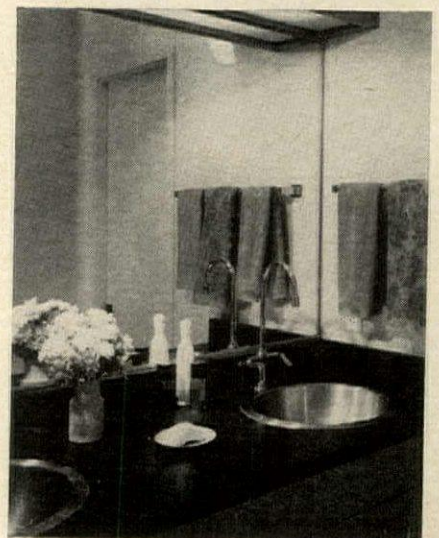
Closets in girls' playroom are wall-hung modules, topped with shelves that can hold anything from toys to tote bags and hat-boxes. Each closet has two compartments—one for hanging space, one fitted with pull-out plastic baskets that protect such stretchables and crushables as sweaters and frilly blouses. Hanging bar under mirror is a handy catch-all for freshly-ironed dresses, et al.

MORLEY BAER

Parents' bathroom affords the singular pleasure of bathing in a tub-with-a view. A long rectangular window with sliding sections overlooks the mountainside, turning the vista into a painting. No curtains are needed; the only bystanders are trees.

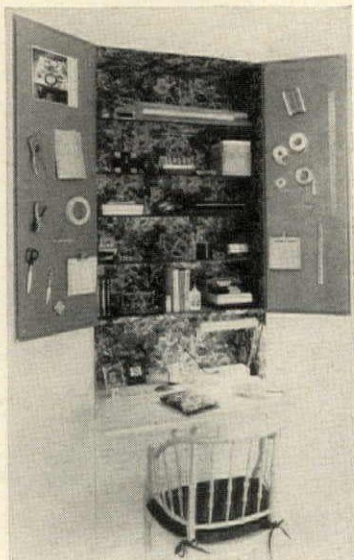


Double lavatory-counter in parents' bathroom is topped with a new plastic laminate with a matte finish that gives it the look of black slate. Basins of brushed stainless steel are equipped with the kind of high, goose-neck-arched faucets often used in barber shops for shampoo-rinsing.

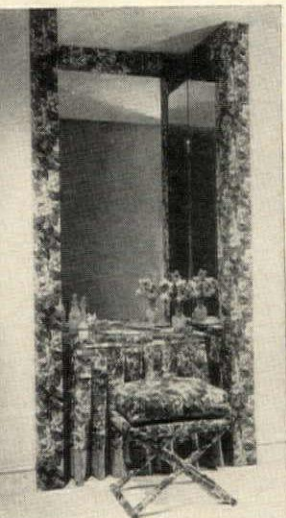


With printed fabrics, you can play little tricks that work big magic

HOLD-IT-ALL WORK AREA handy in a shallow niche dressing room consists of made-to-measure cupboard with flowery fabric and fitted with glass shelves, a hinged shelf of laminated plastic and below that, a second board with flush wooden doors. The fabric is "Coventry," 200-year-old French fabric design printed on chintz in shades of Azalea and woody greens. Doors are lined with white fabric board covered with green cotton to go with the chintz. Compact fold-up telephone at Hammacher-Schlemmer. Stationery at Henri Bendel.



A CHEST OF DRAWERS, bought unpainted, and covered—top, drawer-fronts, and all—with "Portico," stands against the bright blue wall of a man's dressing room. The wall matches the woodwork in the adjoining bedroom where the same toile de Jouy plays a star role (see page 148). Chest and cobra-covered mirror by Karl Springer.



A MAKE-UP CENTER for a lady's dressing room starts with an unpainted dressing table and an upholstered bench covered with the same "Coventry" chintz as in the work area, *above*. The table is tucked into a mirrored niche bordered with more of the same fabric. The hem of the dressing table is solid green, and the inside of its lid is Azalea to match the fabric. Bench by Karl Springer. Max Factor's "Geminesse" cosmetics.

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An invitation to comfortable living



This chair typifies the grace, charm and comfort of Early American styling. The tufted deep-pillow back, generous arms and seat, and hand-rubbed wood accents, combine to make this an attractive chair to luxuriate in. It is the ideal relaxing companion that can be used as a

rocker, TV or lounge chair, and it reclines to full bed position. It features La-Z-Boy's Comfort Selector that provides three foot rest positions, with or without reclining the chair. It is available in your choice of colorful fabrics and decorator colors.

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A grandly continental decor for a dreamed-of den develops around the lavishly carved solid oak and hand-matched veneers of Courtyard. See this marvelously broad collection of bedroom, dining and occasional furniture at your favorite home furnisher.



Send 50c to Dept. 8749 for idea-starting brochures of Style Mark collections.

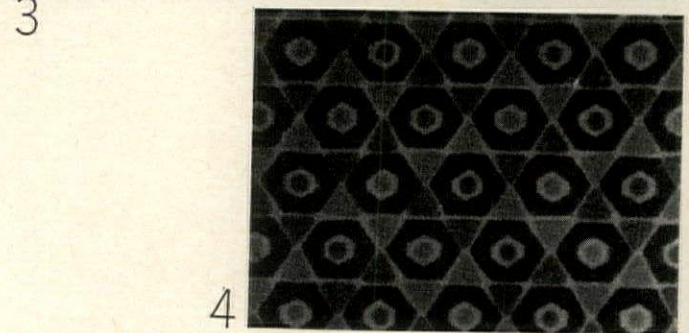
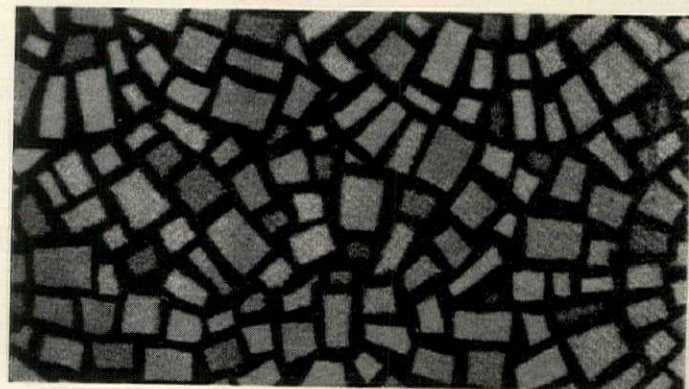
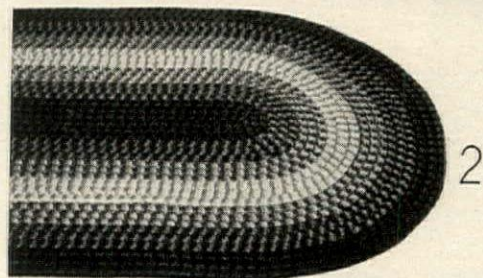
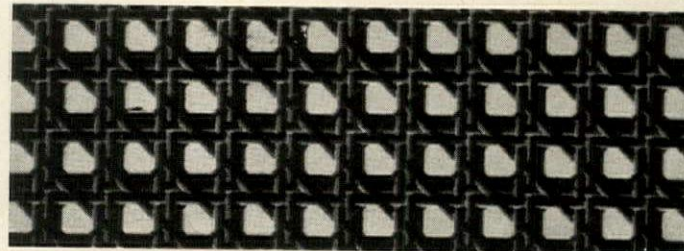
Wouldn't you rather have a bedroom decorated by **nettle CREEK**



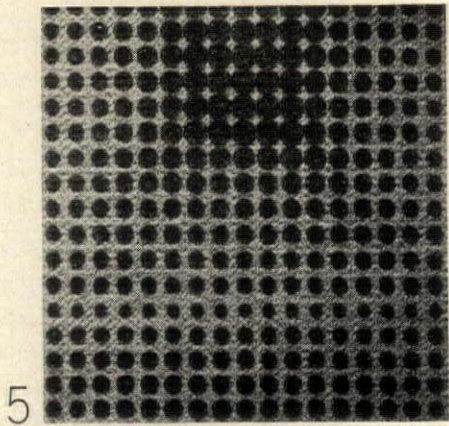
Imagine the loveliness of Bedspreads, Headboards, Draperies, and Boudoir chairs custom made for you from fabulously coordinated prints, solids and textured fabrics—all with that Nettle Creek flair! It's so easy and the cost is just a little more than the ordinary. Send \$1.00 now for our informative 48-page full color booklet "Beautiful Bedrooms." Nettle Creek Industries, Dept. I-11, Peacock Rd., Richmond, Indiana

LEISURE CARPET'S LIVELY NEW PATTERNS

Leisure carpet is playing an activist's role in today's pattern explosion. Among both indoor and outdoor versions of this hard-wearing floor covering (see pages 150 to 155), you will find big bold patterns that seem to stretch space; the small geometrics that are so popular right now in regular carpeting; and frankly pretty designs in the mood of frankly pretty rooms. The majority of these patterns are printed or flocked on carpet that has a smooth surface texture. And the myriad color combinations are both imaginative and enticing.



1. Bamboo caning in bronze and black on a pale beige carpet with a clinging-to-the-floor sponge rubber backing for indoor use. Natural choice for a garden room or to use on walls and ceiling as in the library on page 121. 2. A leisure rug, braided like its Early American ancestors, that you can use indoors—perhaps in front of the kitchen's sink and range—or outdoors where it would make a beguiling accent for the courtyard door. 3. Stained glass pattern in characteristic stained glass colors on carpet that comes with a foam-rubber backing for indoors, or without, for outdoors. Working in tandem, the two versions might expand a small dining room to take in the porch outside. 4. Hexagons and triangles in vibrant reds and browns on indoor carpet with foam rubber backing. Great for a family room. 5. Vari-sized dots subtly organized to concentrate in widely spaced squares on a carpet that comes in



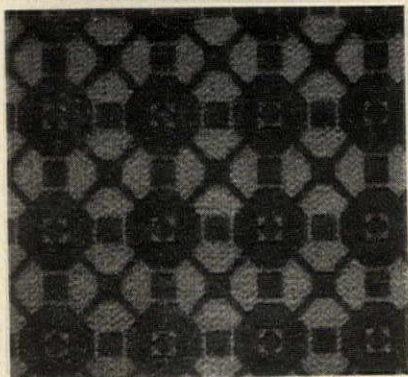
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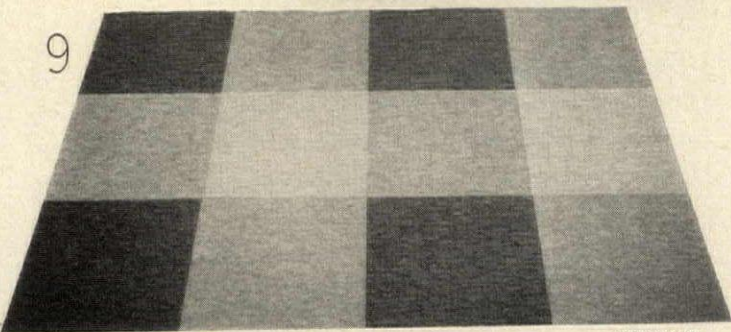
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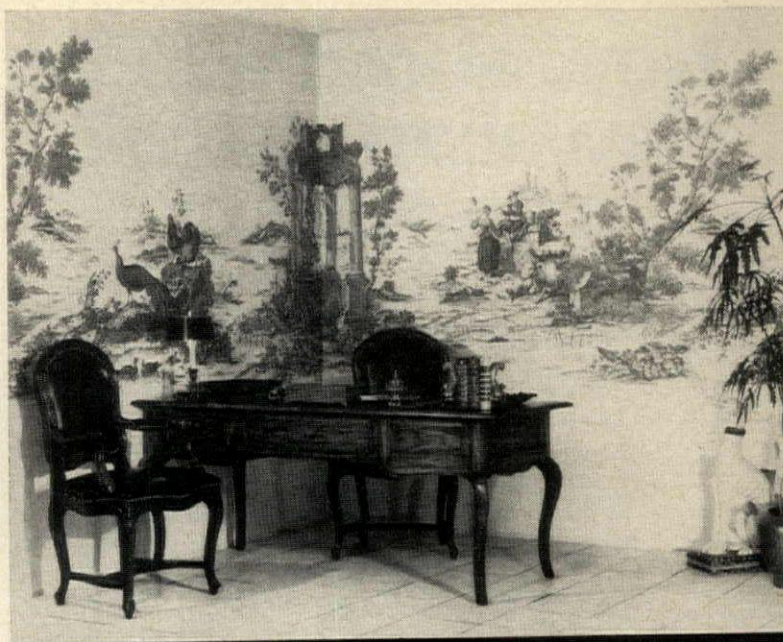
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9

MIEHLMANN

matching versions for indoors and out. 6. Dashing flame-stitch design in black and dark green on vivid emerald. Twin versions for indoors and outdoors. 7. Soft-edge marble-like pattern in a carpet with a deep-loop texture usable outdoors as well as in. 8. Lively geometric in lively color contrasts such as bright red and deep blue. Matching versions for indoors and out. 9. Bold block plaid undetectably composed of foot-square "tiles", that stand up both indoors and outdoors. In sixteen vivid three-color combinations. For manufacturers, widths, prices, and colors, write to H&G Reader Service, 420 Lexington Ave., New York, N. Y. 10017.



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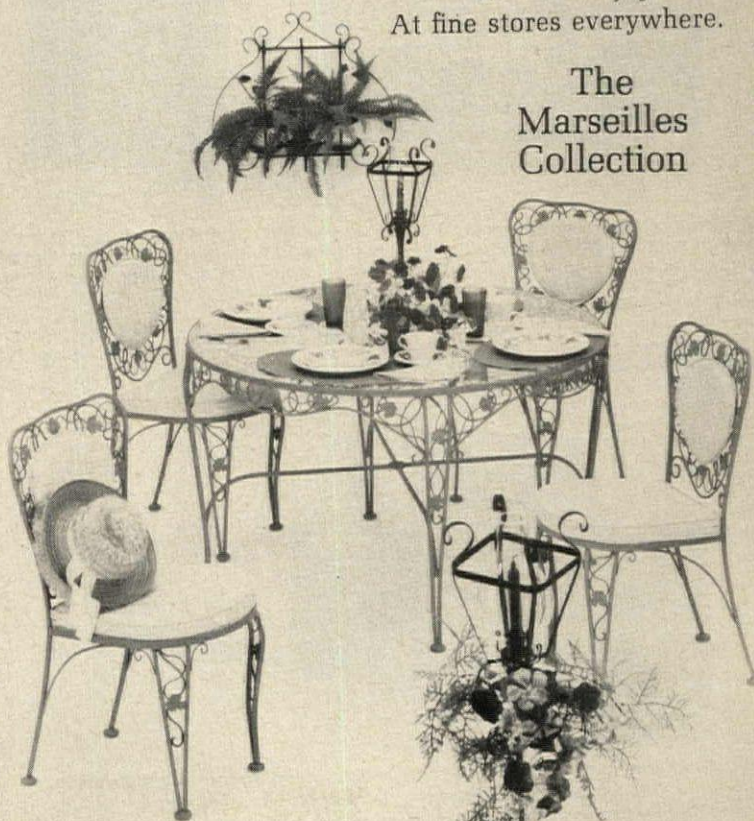


Send 50¢ for full color miniature of *Campagne* ... or \$1 for the miniature plus Decorators Idea Kit with pictures and samples.
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FINE WALLCOVERINGS

the charming one... fresh as May... crafted for lifetime enjoyment.
At fine stores everywhere.

The
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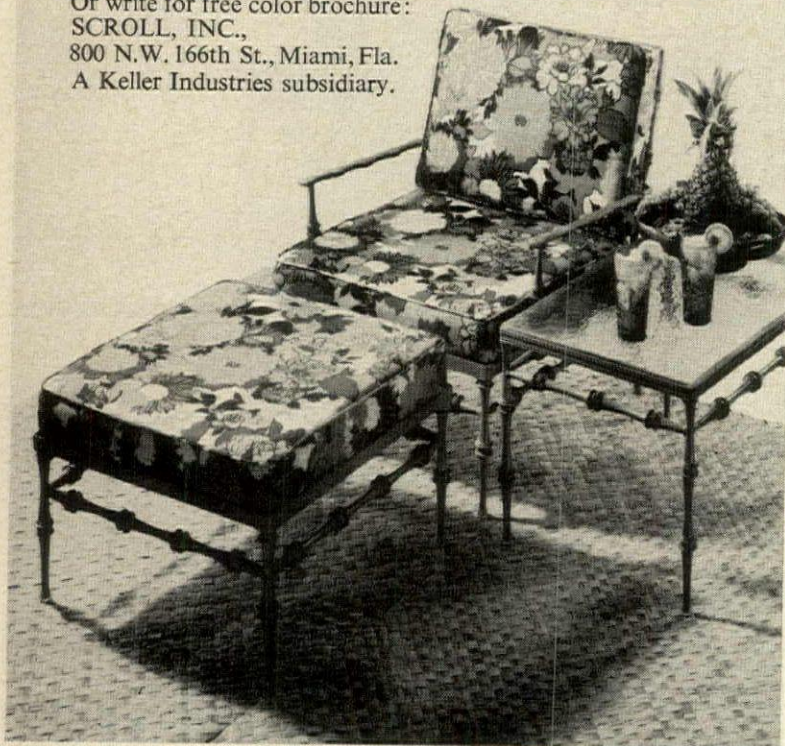
Meadowcraft

BIRMINGHAM ORNAMENTAL IRON COMPANY,
P.O. BOX 1911, BIRMINGHAM, ALABAMA 35201

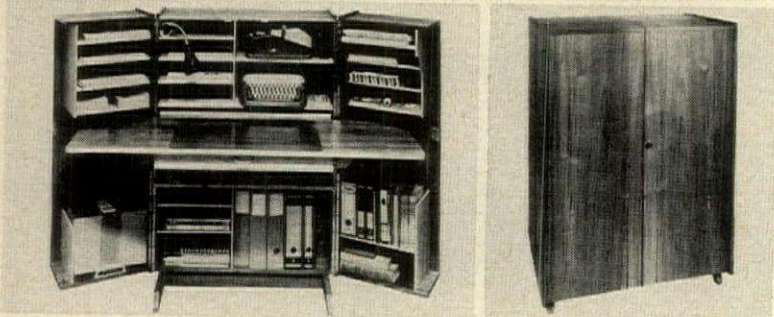
How about a nice Hawaiian porch?

This is Scroll's new indoor-outdoor solid aluminum furniture with a Hawaiian flavor. It's called Marco Polo, one of ten designs in solid aluminum furniture from Scroll, and is available in tables, chairs, ottomans, carts, and so on. Ask your interior decorator about Scroll. Or see the Scroll collections at fine stores.

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Send 25 cents to Department 2G for booklet.

UNION-NATIONAL, INC. • JAMESTOWN, NEW YORK

Questions and Answers on

LEISURE CARPETING

Before you buy leisure carpeting, you should weigh its astonishing merits and those of its various versions as carefully as you would the merits of any other kind of floor covering. Like all furnishings materials, leisure carpet shines at its brightest only when it is intelligently purchased and appropriately used. To give you a comprehensive picture of this exciting new development, H&G has talked to leading manufacturers, accumulated an awesome mass of information, then boiled it down to ten pertinent questions and answers.

What is leisure carpeting?

It is a relatively new type of floor covering that is extremely hard-wearing and uncommonly easy to take care of. You can use it indoors in rooms where formerly you would not dream of using anything but a hard-surface floor covering, and you can use it outdoors too. "Leisure" is the term H&G has adopted to replace the confusing and somewhat misleading designation: "indoor/outdoor."

What is leisure carpet made of?

It is felted or tufted (not woven) of a man-made fiber such as nylon, polypropylene olefin, or acrylic fiber, and it is always placed on a waterproof backing.

Can the same carpeting be used interchangeably both indoors and outdoors?

Not exactly. Leisure carpet specifically designed for indoor use usually comes with a foam-rubber backing that gives it extra bounce and makes it cling to the floor, but is vulnerable to mildew and fading if used outdoors. The version specifically engineered for outdoor use boasts some additional properties that you would not, as a rule, need indoors: It is shrink-proof and, under normal climatic conditions, mildew-proof. It is also resistant to the sun's ultraviolet rays, the ones that cause colors to fade and fibers to rot. You can lay outdoor carpet directly on the ground and leave it out in the open all year round. There is nothing to keep you from using this type of carpet indoors, too, if you are willing to forego a foam-rubber backing. Many manufacturers make indoor and outdoor carpets that match in texture and color.

Where can you use leisure carpet?

Practically anywhere in the house, as you can see by the examples on pages 150-155. But indoors it is particularly apt for rooms where you would enjoy the warmth, cushioned comfort, and noise-control qualities that all carpet offers, yet do not want to risk damage from excessively heavy traffic or inevitable spills. For instance: kitchens, laundries, bathrooms, and nurseries. Outdoors, leisure carpet can add a large measure of indoor comfort to porches, decks, patios, pool terraces, or any outdoor living room.

Can you lay leisure carpet in basements and garages?

Yes. But in spite of the fact that such spaces are not actually exposed to the weather, if they are below grade, as they are almost certain to be, they require the mildew-resistant type of carpet intended for outdoor use. And wherever you lay carpet directly on the ground (even though protected by a roof, as

in a carport), acid- and alkali-resistance is imperative, so be sure to check this point before you buy.

Where and how do you buy leisure carpet?

Wherever you would buy other types of carpet (also at marine and building supply centers), and, as a rule, by the square yard. Leisure carpet comes in a variety of widths—36 inches, 54 inches, 6, 9, 12, and 15 feet. But few carpets are made in all these widths, so figure your yardage first, then be sure the carpet you like comes in a width that will not involve too much waste. (If you are carpeting a small space such as a 5-by-7-foot bathroom, for instance, you would have to buy a great deal more carpet than you need if it comes no narrower than 12 feet.) You can also get leisure carpet in the form of 9- or 12-inch squares or "tiles" that you can lay, in contrasting colors, to make a wide variety of patterns.

How much does leisure carpet cost?

On the average, somewhat less than other types of carpet. Most qualities range between \$4.50 and \$9.50 a square yard, depending on the fiber, the backing, and the density of the pile. Tiles range from 29 cents each for the 9-inch size to 79 cents for the 12-inch, but they are sold by package or carton.

What about colors and textures?

You have a satisfying choice of solid colors from super-practical neutrals to bold bright hues, plus a variety of tweedy and heathery mixtures. You also have a choice of three textures: a shaggy, grass-like variety; a tight-looped texture similar to that of regular looped-pile carpet; and a smooth surface somewhat like that of men's flannel suiting. The smooth surfaced type also comes in an exciting variety of up-to-the-minute patterns (for examples, see page 188).

How do you install leisure carpet?

That job could hardly be easier. In the first place, leisure carpet can be cut easily with an ordinary heavy-duty scissors or mat knife, leaving you with a clean smooth edge and nothing to fray or ravel. This makes it easy to fit around door frames, steam risers, bathroom fixtures—also easy to accent an expanse of one color with inlaid borders or decorative motifs cut from similar carpeting in a contrasting color. To lay leisure carpet that is backed with foam rubber, you merely smooth it in place. The same goes for outdoor carpet when laid directly on the ground. But on a hard surface, such as a wood deck or concrete walk, it is advisable to fix outdoor carpet in place with double-faced tape. You use the same method indoors for laying squares or "tiles."

How do you clean leisure carpet?

Indoors, with a suction vacuum cleaner. There is no need to wash or shampoo the indoor type. But when spills occur, treat them immediately, using plain water, water-plus-mild-detergent, or dry-cleaning fluid, depending on the nature of the spill. (Some people find plain club soda works wonderfully on pet stains.) Outdoors, you simply sweep off loose dirt, then hose down the carpet. A loose-laid indoor carpet may also be taken outdoors for an occasional hosing, if you like. But be sure it is dry before you replace it: walking on a wet indoor carpet may leave marks that are difficult to remove.



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As the population increases, we are becoming more and more crowded in our homes as well. This adds immeasurably to the stress of life, because crowding is not simply a one-time thing; it builds up and can only be seen in terms of what is happening to the person *throughout the day*. It seems that each generation has less and less space in which to live. Nowhere is this more evident than in the design of houses. A hundred years ago, our Victorian grandparents lived in houses with large rooms, high ceilings, and thick walls. Not only did this design provide acoustical isolation, it gave the occupants a feeling of privacy. The Victorian house, while visually busy and esthetically repugnant to many architects, did afford each member of the family his own place for retreat as well as enough space in which to carry out the many activities of the day. Today's house compels a kind of constant togetherness that is not always suited to the needs of all members of the family. Not only are the rooms getting smaller and fewer in number, but ceilings are getting lower and lower. Walls no longer provide the security and privacy needed by husbands and wives or children either.

How much space an individual requires is directly related to whether he is a "contact" or a "non-contact" person. There are those of us who by virtue of our upbringing like to touch each other, and those who don't. In general, whether one likes to touch others or not is a function of one's ethnic

background. Italians, French, Spanish, Russians, many Middle Europeans, as well as Mediterranean people are generally tactilely involved with one another and they like close contact. The North European contingent—English, Scandinavian, German, Swiss, Belgians, and the Dutch—tend to avoid contact with others. In the United States, given our diverse backgrounds, it is quite common for a non-contact person to marry a contact person. When this happens, it is best to face the fact that these differences do exist and try to arrange the house so that each has a satisfactory living space somewhere. If the woman is non-contact, she should insist on a compact kitchen from which she can exclude all would-be helpers. On the other hand, if she enjoys contact and likes company in the kitchen, she will want one that is designed for several people to work in together.

The kitchen—as any builder will tell you—is a vitally important selling point in the house, so most kitchens are designed to be visually satisfying. But, the majority of designers are men—men who have seldom prepared a meal and who therefore create kitchens that leave a lot to be desired kinesthetically. Few of them are arranged for more than one person to work in, because architects forget that women have daughters, mothers, and friends, all of whom sooner or later want to be helpful. As most women know, nothing is more infuriating than to be constantly bumped as you try to prepare

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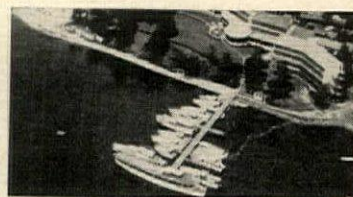
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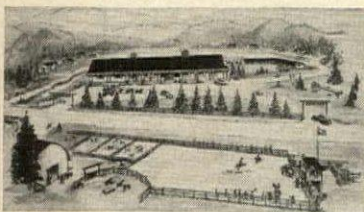
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meal, if you happen to belong to the non-contact group. Even women who get along well with each other find this a trying experience.

In planning a kitchen, it is important to separate areas for different activities. If the person standing at the sink blocks the only counter space available for food preparation, or if the person standing in front of the stove blocks access to the sink or the refrigerator, you can predict congestion and confusion. Ideally, two people should be able to prepare a meal without bumping into or interrupting each other. They should also be able to clean up after a meal with the same freedom of action.

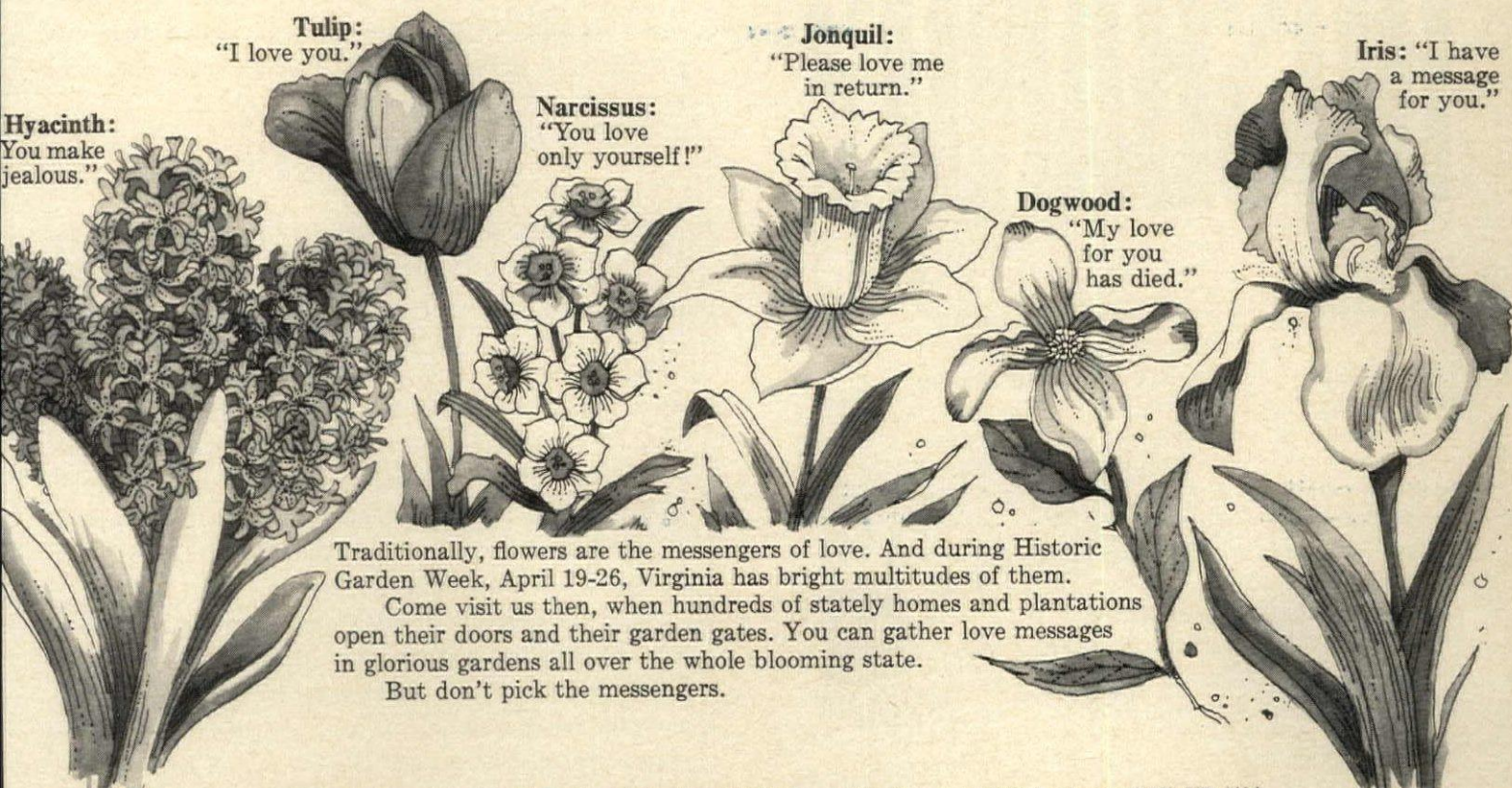
The emphasis today on lively "live-in rooms" demonstrates an awareness of the need for large spaces that can be divided into flexible areas, spaces that can be changed with the season or the interests of the family. In general, the more people feel they can adjust the space in their homes to suit themselves, the happier they will be. Ideally, a house should be sufficiently flexible to respond to changing needs with a minimum of fuss. This doesn't mean the walls have to be moved. Spaces can be rearranged by moving furniture or light partitions—and thus opened or closed depending on the activity to be performed. "Live-in" rooms by definition involve bringing people together, but there are other areas of the house where privacy and a sense of retreat are needed

—dressing rooms, bathrooms, bedrooms, and libraries or studies. These rooms should offer both visual and acoustical privacy.

Much has been written recently about the need in our society to involve people in planning their environment—the home environment and the community environment. In our opinion, personal involvement should begin with the design of the house, for it is in this highly individualized structure that we are able to satisfy our needs and express our tastes. Yet many architects offer considerable resistance to this kind of involvement on the part of their clients, because they feel the average person lacks appreciation of visual esthetics. We believe that more and more people are concerned about creating environments that satisfy *all* the senses. The architect can see to it that the overall design is visually satisfying, but that is not enough. He will need the active cooperation of his clients if he is to create an environment that satisfies their other needs.

Our hope is that success in planning and executing the personal spaces that make up the home environment and the insights gained therefrom will lead to greater involvement in the complex of environments that surround the home: neighborhood, community, city, and nation. This, after all, is the only world we have, and it is up to each of us individually to do what we can to make it as livable as possible for everyone.

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The care and safekeeping of REFRIGERATORS AND FREEZERS

Today's refrigerators and freezers are happily free of the kind of protruding exterior trim that hampers cleaning, and the interiors are fitted with easily removable racks and bins. As with every appliance, the cardinal rule is: Study the manufacturer's manual and follow his instructions religiously. Also make a point of noting where to find the serial number of your model, so you can give it to the repairman, if you should have to call him, and he can arrive prepared with the proper parts. When you have your refrigerator or freezer installed, be sure it is absolutely level, otherwise the motor may vibrate and the doors fail to work properly. Extension cords are not recommended by manufacturers, but if you must use one, make sure it is the heavy duty type or even a larger gauge than the cord on your appliance.

Cleaning the case

Wipe off the outside of your refrigerator and freezer frequently with a clean, dry cloth to keep atmospheric dust from accumulating—especially during humid weather. If you spill anything on the outside, wipe it immediately with a damp cloth or sponge. Certain stains, such as those from fruits, will remain permanently on a porcelain enamel finish if they are not removed at once.

For overall cleaning of the refrigerator exterior, use lukewarm water with a mild detergent, never an abrasive cleanser. Rinse carefully and dry the porcelain with a clean, soft cloth. Or you can use one of the liquid wax cleaners specially designed for kitchen appliances—preparations that clean, wax, and protect in one operation. But do not use automobile polish or any other type of household wax.

Defrosting

Many of the newest refrigerators and freezers defrost automatically. If yours does not, do not let the frost accumulate to a depth of more than 1/4 inch. Check your instruction manual for any special directions for defrosting your model. Always the first step is to turn the control knob to Defrost or Off—or simply unplug the appliance. Next remove the food. Wrap the frozen food in several layers of newspapers to prevent thawing. If you have an insulated frozen food carrier, put the ice cube trays in the bottom and your frozen food on top. And be sure the container is tightly closed. This will keep the food frozen solid for several hours.

You can speed up defrosting a refrigerator's freezer compartment by setting loaf-cake pans of hot water inside, then closing the door. (Never use ice trays for this; hot water removes the non-stick finish.) As the frost loosens, use a plastic scraper—never a sharp metal one—to pry off large chunks. Do not use salt or a salt solution as that may damage the freezer beyond repair.

Cleaning the interior

When the compartment is completely defrosted, wash top, bottom and sides with a solution of one tablespoon of baking soda to one quart of water. Then rinse and wipe dry.

It is possible, of course, to wash the food cabinet of a refrigerator without defrosting the freezer compartment. But it is still advisable to turn the Cold Control to minimum cooling or Off and best to work quickly.

Take out all removable shelves and drawers; they are easier to clean outside the cabinet. Glass shelves should be washed in warm water—not hot, or the glass may crack. Rinse each shelf and dry thoroughly.

With all movable shelves and drawers removed, wash the top, bottom, and sides of the interior with the soda and water solution. Do not forget the undersides of stationary shelves, and pay special attention to the separate storage compartments such as the meat keeper, egg section, etc., as they too accumulate moisture and dust. For stubborn dirt or hardened substances you may need to use a mild detergent in warm water. For very obstinate soil, soak the area by covering it for a few minutes with a poultice of the soapy solution.

After the whole interior is clean and dry, replace the shelves and drawers, start the motor, and after waiting a few minutes, replace the food.

You clean the interiors of both upright and chest type freezers in essentially the same manner as you clean the interior of a refrigerator. In addition, the drains at the bottom should be flushed out occasionally with warm—not hot—water. For a more thorough job use a bottle brush or push a length of clean nylon clothesline through the length of the drain, but never use any type of chemical drain cleaner. Remember to empty the drain pan after flushing out the drain. No-frost refrigerator-freezers are equipped with an automatic system for disposing of the defrost water by evaporation but the pan should be cleaned occasionally. Directions for removing and replacing it will be found in your manual.

Attention required by other parts

The door gaskets also need periodic cleaning. Since they are made of vinyl, they should be washed with warm water and a mild detergent, then rinsed and dried. When the gasket begins to look scruffy, you can scour it gently with a mild cleaning powder (one with no bleach).

To obtain the most efficient and economical operation of a refrigerator or freezer, the condenser coils, located either at the back of an upright freezer or behind the toe plate at the bottom of the refrigerator, must be kept clean and unobstructed. Fortunately, this does not have to be done often, but as satisfactory refrigeration depends on proper ventilation through the grids, nothing should obstruct the space above the condenser. To clean the coils, remove the dust with a vacuum cleaner or thin brush. Brush and vacuum lint and dirt from the grids whenever the appliances are moved out from the wall during a session of super housecleaning or painting.

When you plan to be away for over a month, remove perishable food, defrost refrigerator, and leave door open to avoid a musty odor. If your model has an automatic ice maker be sure the water is shut off at the valve.

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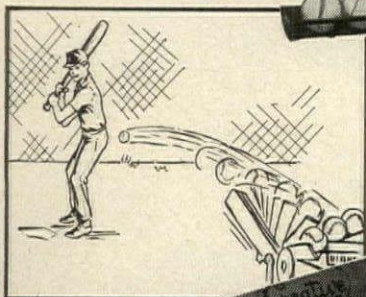
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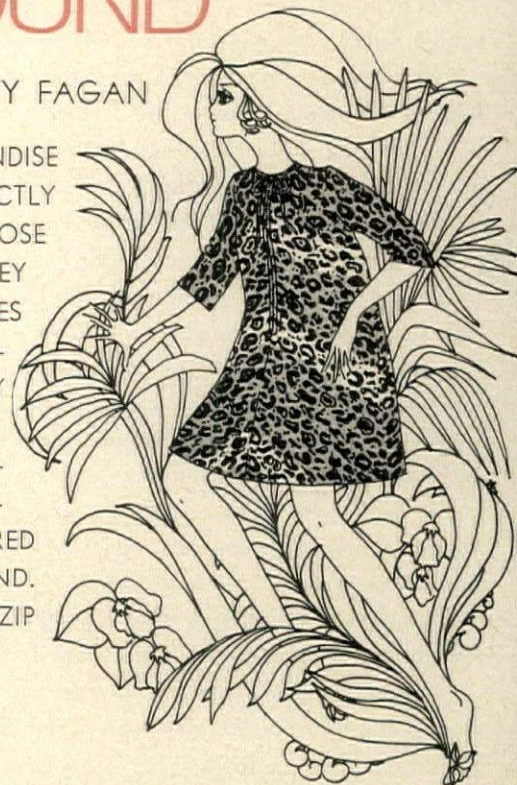
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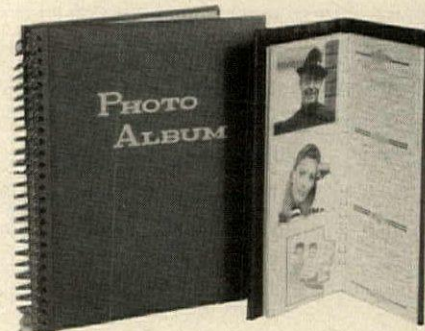


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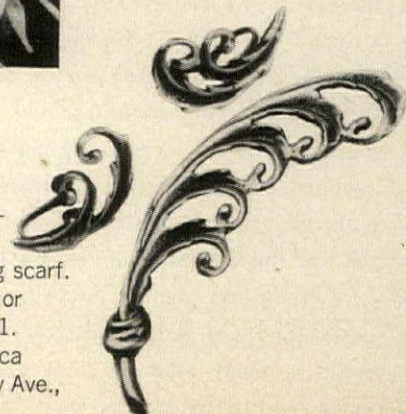
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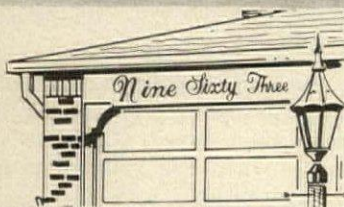
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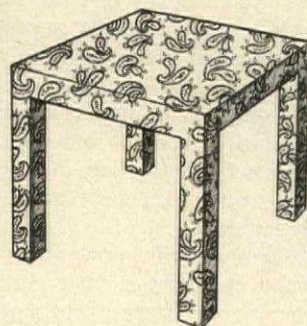


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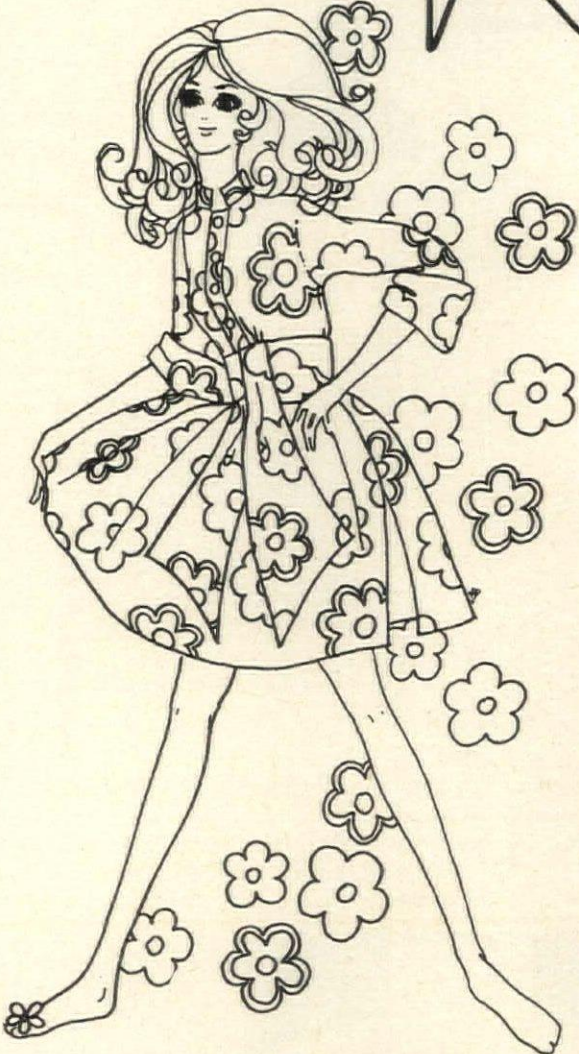
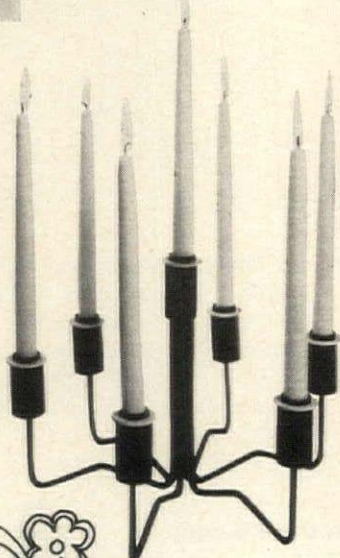
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 Get ready, get set, get Oriental! Tempura pan set of heavy steel with non-spatter center well, chrome drainer, wire strainer ladle, recipes and chopsticks. Cooks shrimp, vegetables crispy outside, tender inside. 10½" wide, \$1.98 ppd. The Country Gourmet, Dept. G46, 545 So. 4th Ave., Mt. Vernon, N. Y. 10550.

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 Meet multilabra, the most versatile lighting that ever came to a party! Make endlessly different arrangements for table, buffet, mantel. Walnut cups and anodized aluminum rods separate. Arrange them as shown, as two three-light candelabras, in large, low circles, high, wide, handsome—you choose to suit your whim. \$15.95 ppd. Phoenix Products, HG4, 2031 Cherry Ind'l. Circle, Long Beach, Cal. 90805.



LOTS OF DASH, LOTS OF SASH

Perfect popover for beachtime bikinis or try Burma shirt tunic-style over slacks as a smashing at-home costume. Or make a mini dress, smartly sashed with its matching obi. Convertible sleeves turn up for wide, wide cuffs, roll up for the shorter effect. Side splits in skirt, in-seam pockets. One fits all sizes. Bold flowers in blue/turquoise/white or yellow/orange/white. \$16.95 ppd. Windfall, HG4, 185 Adams St., Bedford Hills, N. Y. 10507.

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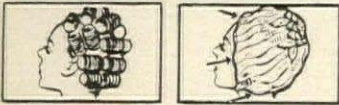
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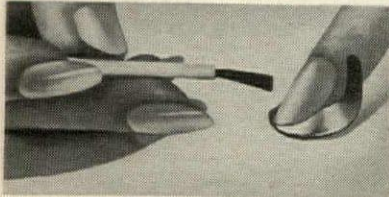
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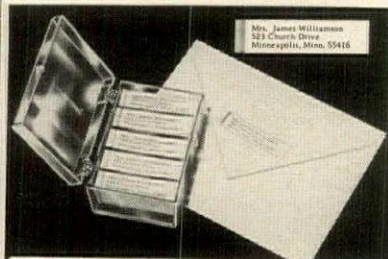
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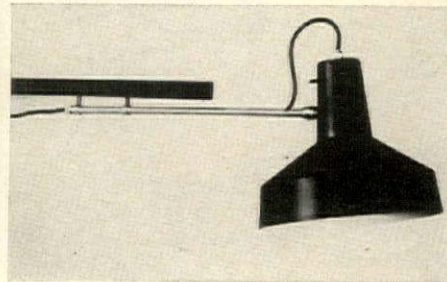
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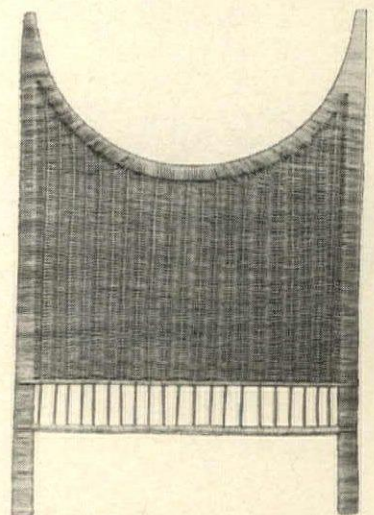
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\$1.50

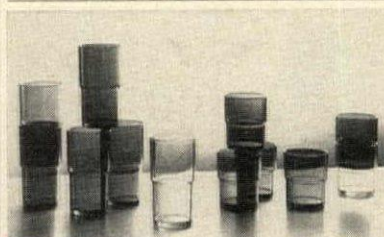
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Gloria Dee Dept. HG49

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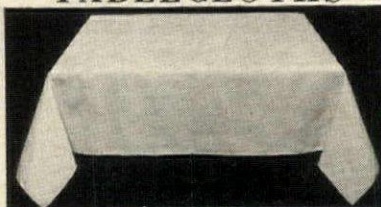


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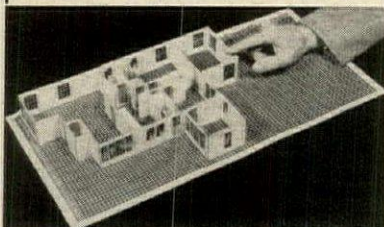
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Send 25c in stamps or coins for 40 page Catalogue illustrating many other complete fountains and garden ornaments.

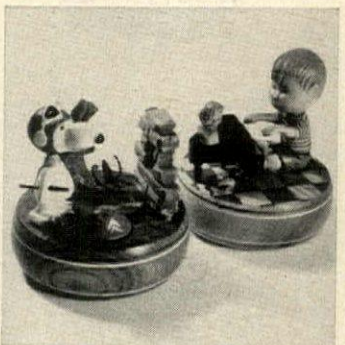
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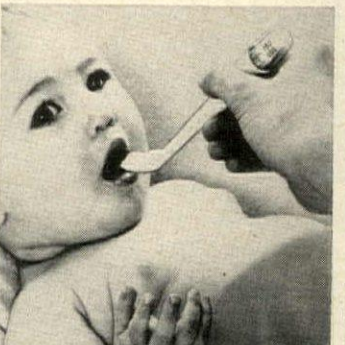
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Dept. 24

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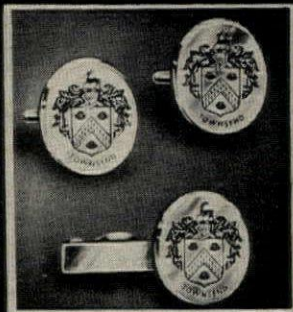
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\$6.95 plus 50c P.P.

KING ARTHUR'S EXCALIBUR

Inspired by the timeless legend of King Arthur is the Excalibur PAPERWEIGHT AND LETTER

OPENER. Crafted of stainless steel with Gold-Plated handle is the 8" SWORD, CUT CRYSTAL BLOCK, 4" x 3" x 3", it sparkles like the Crown Jewels. A most unusual and distinctive gift, Fit for a King.

Style EE—

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FRAMED COAT OF ARMS ENGRAVINGS

The beauty of the age old gold leaf technique is employed in this 12 x 10 classically black framed Engraving on Parchment. Coat of Arms Shield is reproduced in Full color. The Family Name is inscribed in Olde English hand lettering below Arms. White colored matting accents the beauty of this distinctive addition for home or office.

Style FF—



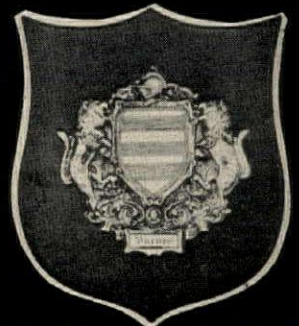
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The shield borne by the knights of the Middle Ages protected him in battle and identified him to his followers. Our magnificent replica on an elegant 15" x 17" handrubbed Walnut finish shield with antiqued brass coat of arms bears the family name inscribed in antique English hand lettering. Shipped ready for hanging.

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FAMILY NAME _____

AA _____ EE _____

BB _____ FF _____

CC _____ GG _____

DD _____

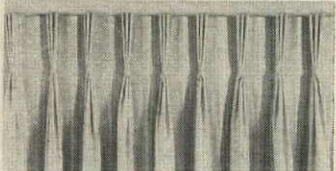
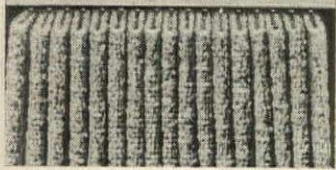
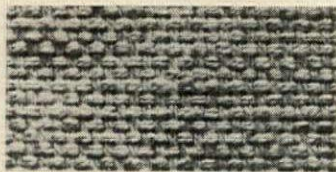
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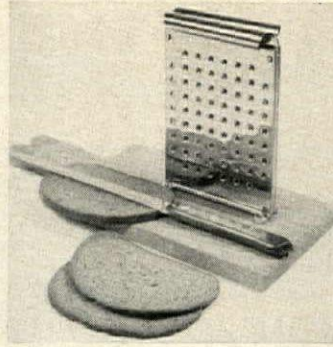
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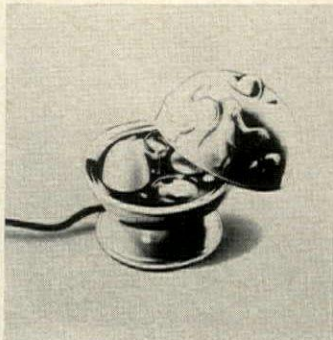
9026 Lindblade Street
Culver City, Calif. 90230

SHOPPING AROUND



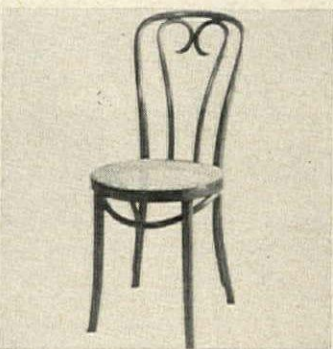
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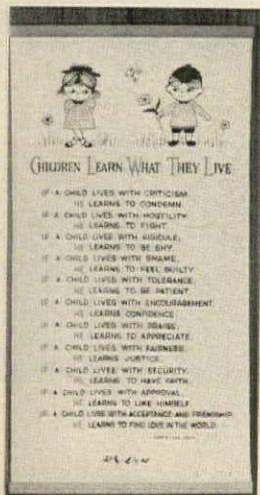
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Two for
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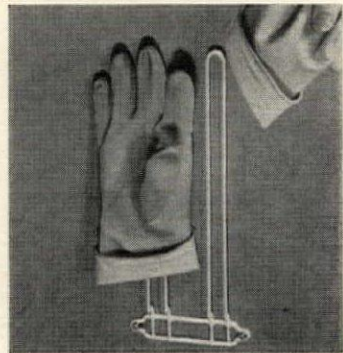
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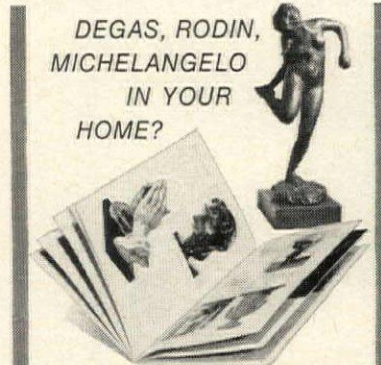
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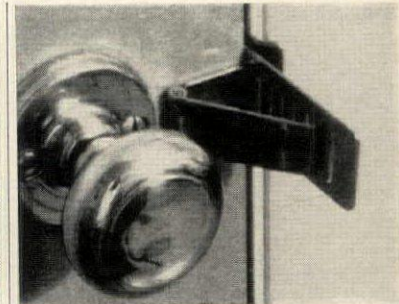
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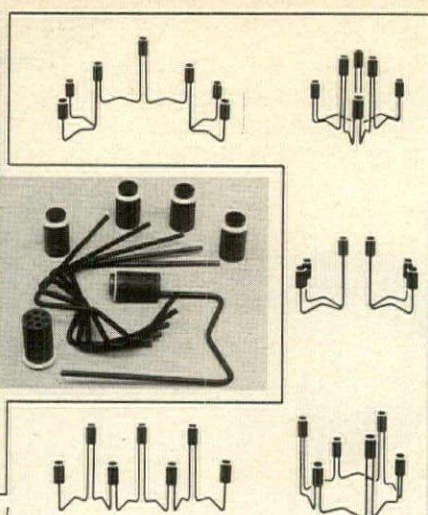
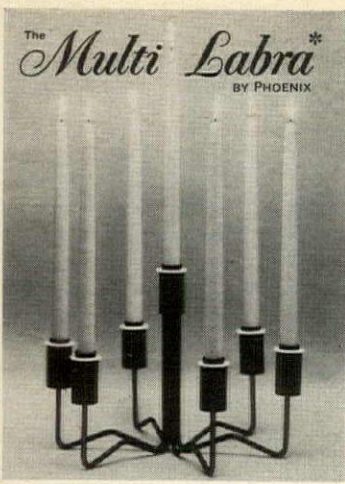
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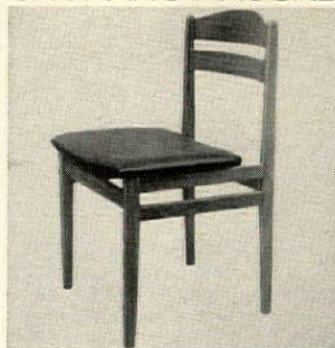
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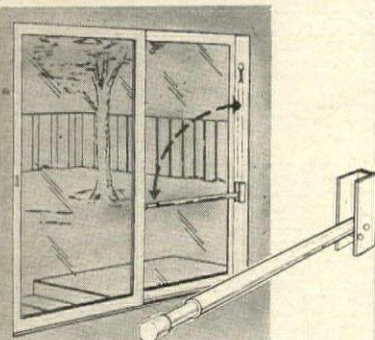
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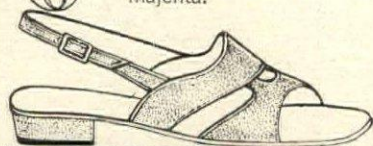
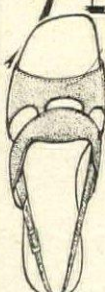


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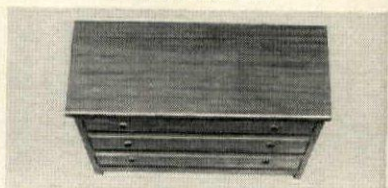


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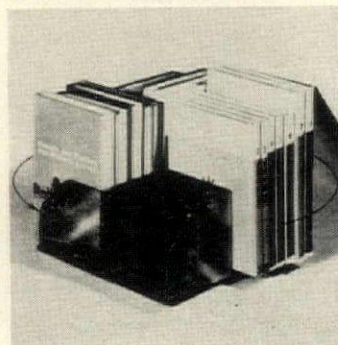
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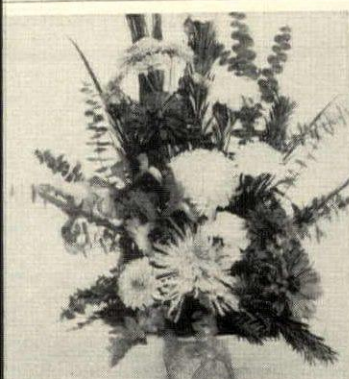
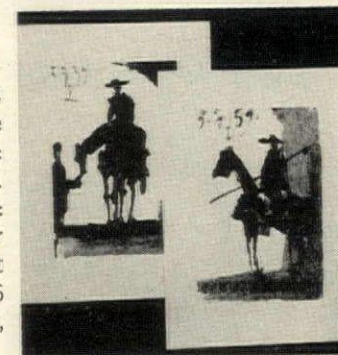
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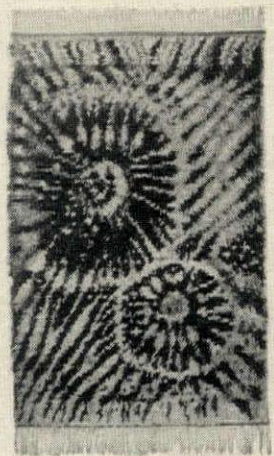


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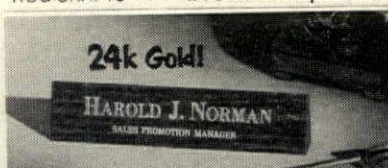
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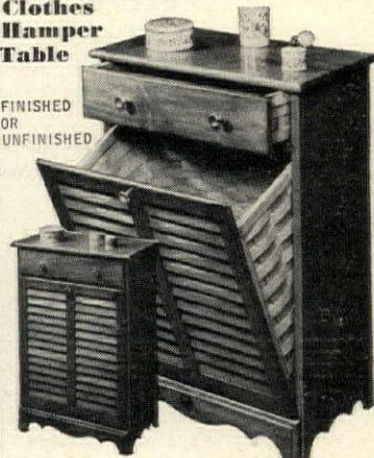
DESK-n-DOOR MARKERS \$1.95 UP For Mother's Day, May 11—Father's Day, June 15 The Perfect Personal Gift—DIRECT from factory! Beautifully gold-engraved solid Danish-oiled walnut 8½" x 2". Your name in attractive Simulated Gold \$1.95; in genuine 24K Gold \$2.95. Add \$1.00 for any title. Order today . . . Desk (shown) or Door? Shipped 48 hours postpaid. Satisfaction guaranteed or your money back! Business requests invited for a free sample, brochure and quantity discounts. Spear Engineering Company, 5019 Spear Building, Colorado Springs, Colorado 80907.



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Clothes Hamper Table

FINISHED OR UNFINISHED



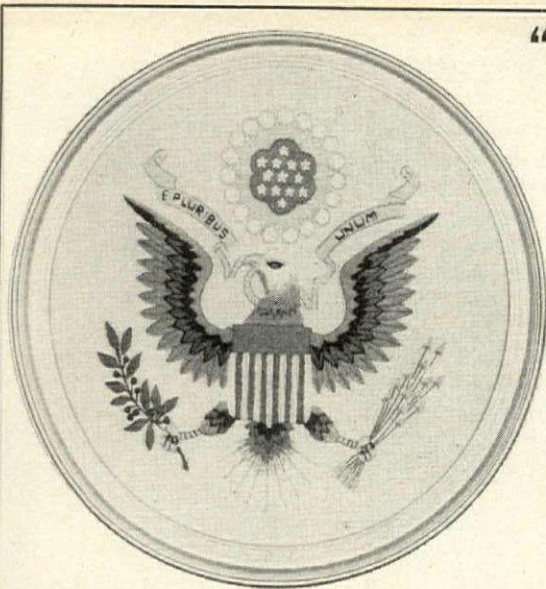
It's hard to believe this beautiful cabinet is also a practical clothes hamper. Sorts laundry for you—top drawer holds lingerie and other hand washing; big tilt-front bin holds family wash. Both have no-sag wood basket interiors for proper venting. Both instantly removable for easy emptying. Doubles as lovely bath table—top holds toiletries and such—drawer holds soaps, etc. Of knotty pine in honey tone or maple, antique pine or walnut finish. Handsomely lowered front, brass knobs. 30"H. 22"W. 11½"D. \$29.95. Unfinished \$26.95. Both Exp. Chgs. Col. BEAUTIFUL NEW FREE CATALOG—1000 PCS. Finished and Kit Furniture in Friendly Pine.

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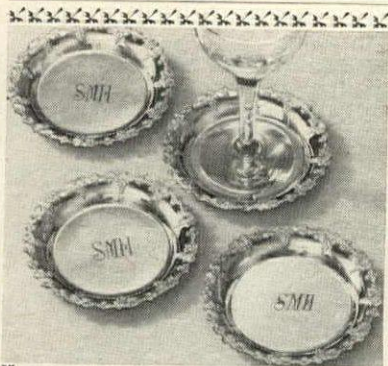
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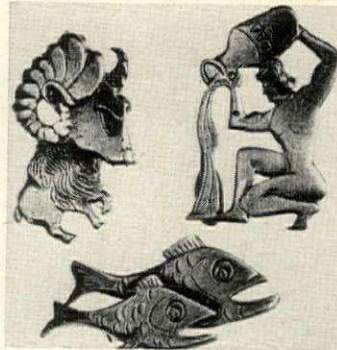
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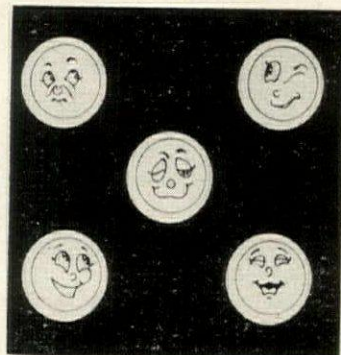
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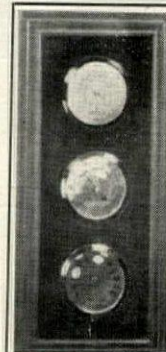
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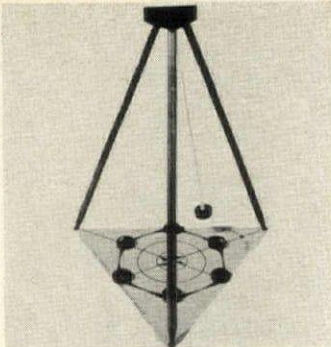
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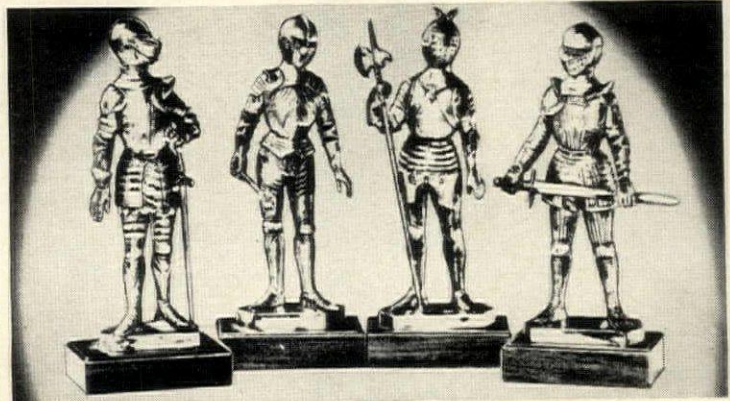


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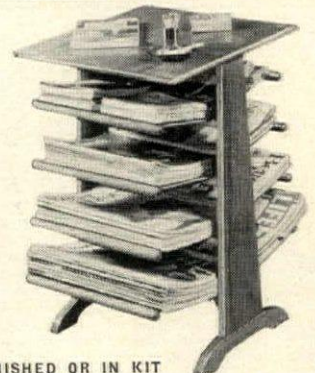


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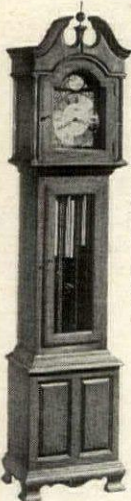
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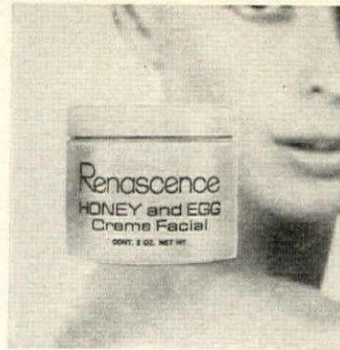
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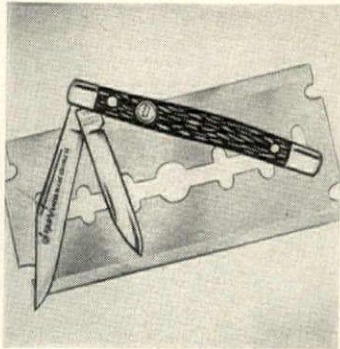
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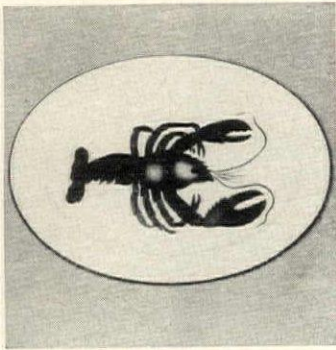
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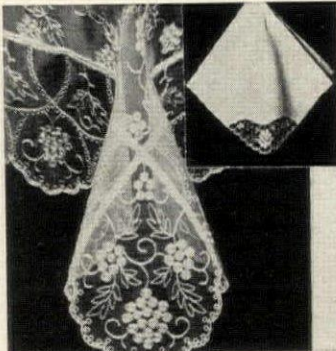
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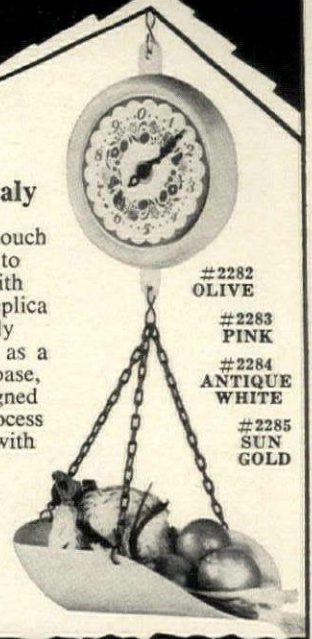


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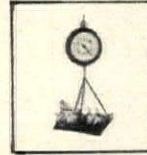
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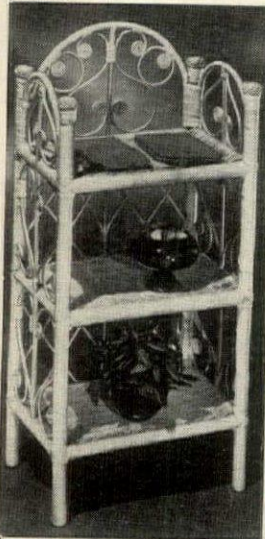
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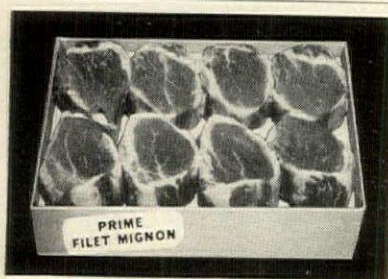


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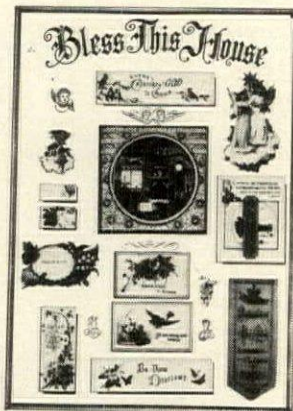


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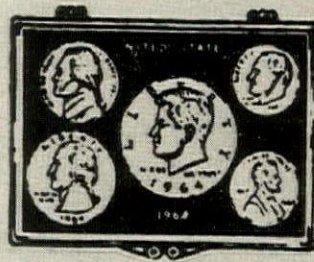
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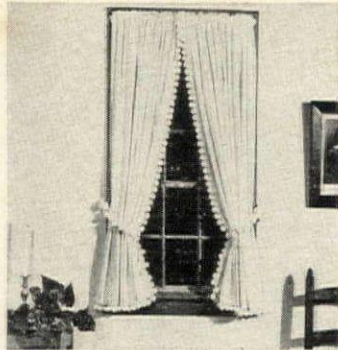
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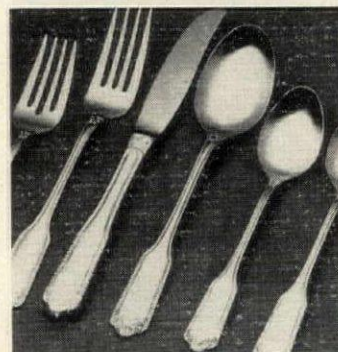
LILACS IN CREWEL
Spray of lilac blossoms and cool green leaves makes a charming bit of embroidery to do in crewel stitch on white linen. The piece measures 12" by 16" and adapts adroitly to a picture or a pillow. The kit includes linen, crewel yarns and instructions. \$4.50 plus 35c post. The Stitchery, HG4, Wellesley, Mass. 02181.



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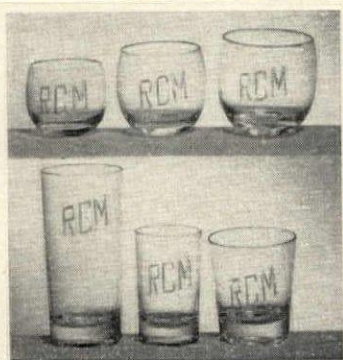


GADROON AND SHELL
A classic pattern for sterling silver flatware reproduced in hand-forged satin stainless steel. 50 piece service for 8 includes 8 each of dinner forks and knives, salad forks, tea, dessert and soup spoons plus butter knife and sugar shell. \$19.95. 75 pc. set, \$29.95. Add \$1 post. Happy House, HG469, 1164 Hempstead T'pke, Uniondale, N. Y. 11553.



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PORCELAIN LOTUS BOWLS

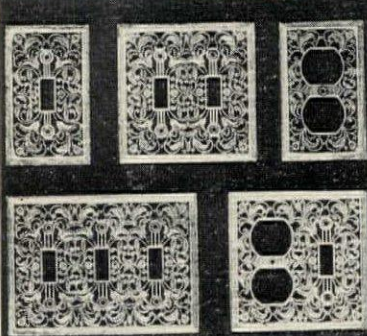
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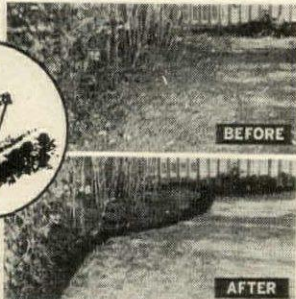
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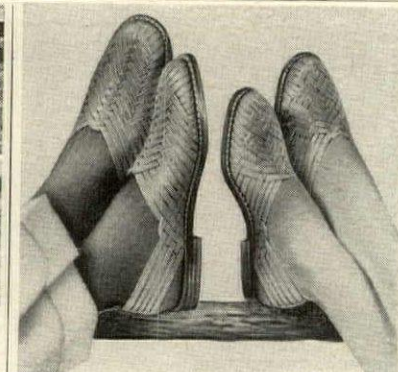
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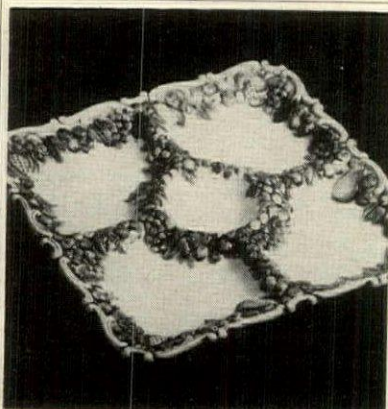
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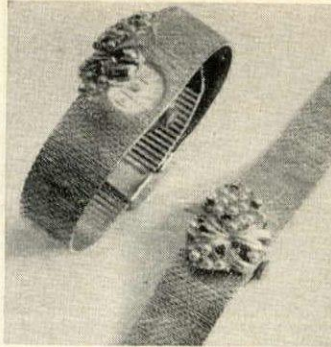
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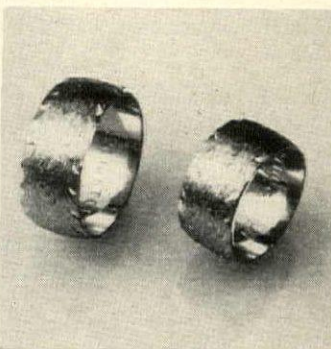
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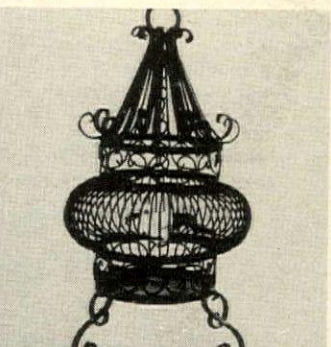
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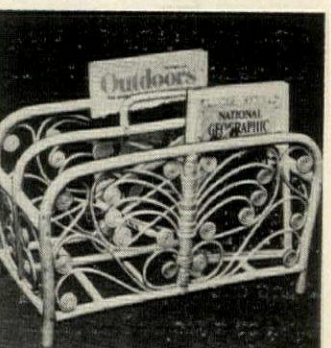
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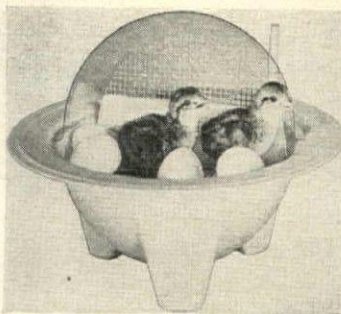
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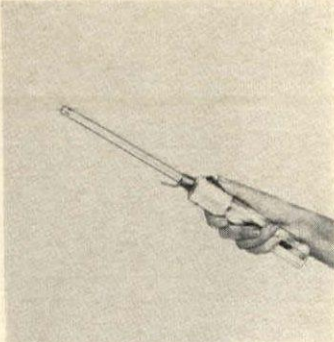
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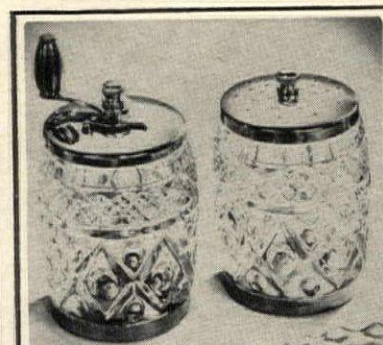
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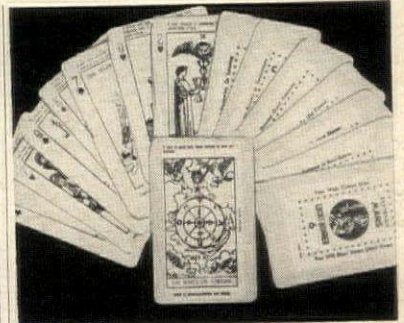


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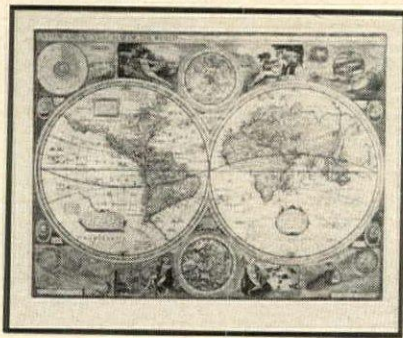
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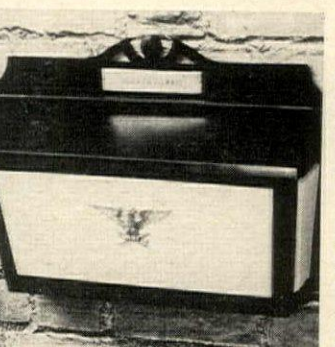
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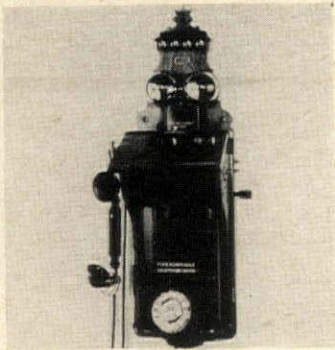
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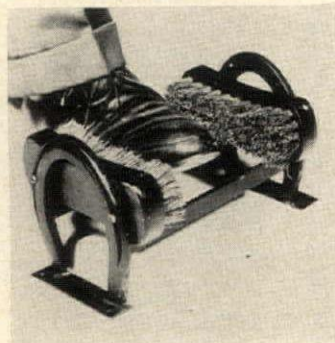
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Knitting Kumquats

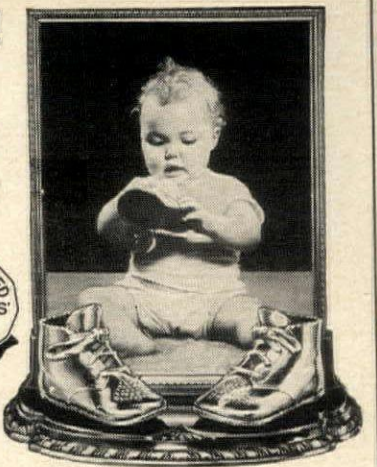


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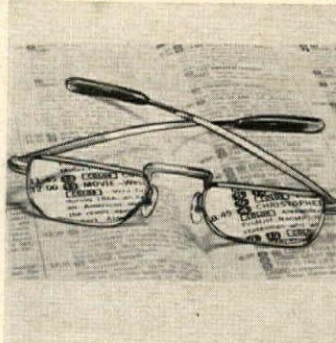
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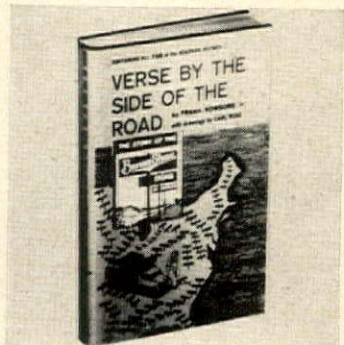


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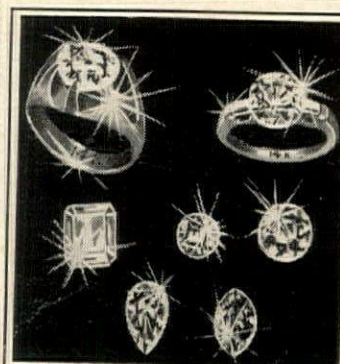
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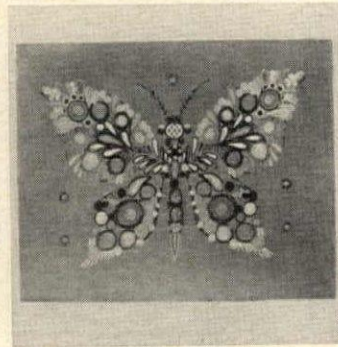
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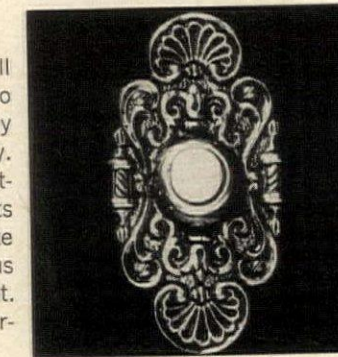
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Both styles available in these full and half sizes: Slender width for AAAA & AAA 6 to 12; Narrow width for AA & A 5 1/2 to 12; Medium width for B & C 5 to 12; Wide for D & E 5 to 12. Buy direct for only \$11.95, plus 75c for postage. \$1 extra sizes over 10. Send money order or check (sorry no COD) specifying style, size and color desired, to: **PORTSMOUTH SHOE CO.** Mail Order Division HG, Portsmouth, Ohio 45662

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Will keep and protect your valuable treasures. For clocks, figurines, objets d'art, wedding cake ornaments. Choice of Mahogany, Walnut or Black wood bases. Please give base color, dome size. Sizes are inside measurements. All shipped postpaid.

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6"	x 12"	18.00
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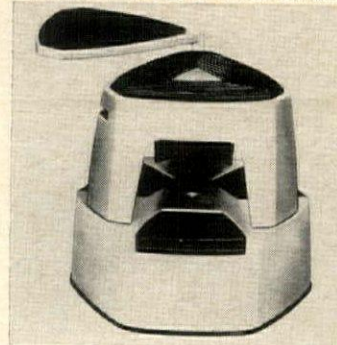
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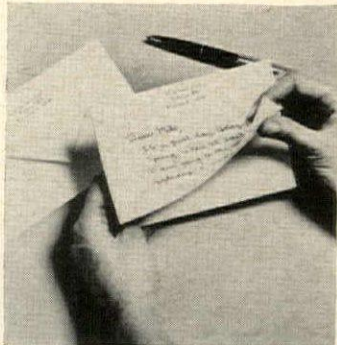
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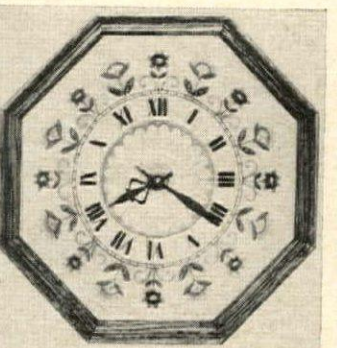
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LISTEN—IT PLAYS

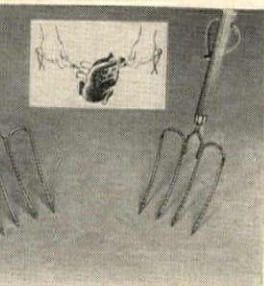
Rock and roll, a ball game, the news or a symphony all within the scope of this solid-state transistor radio that goes on the wrist just like a watch. It weighs six ounces; the case is 2" square with volume control, station selector. Works on two hearing aid batteries. \$19.98 ppd. Coventry, HG469, 1164 Hempstead Turnpike, Uniondale, N. Y. 11553.

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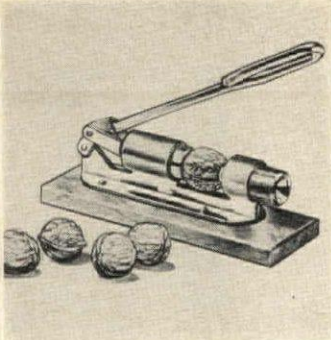
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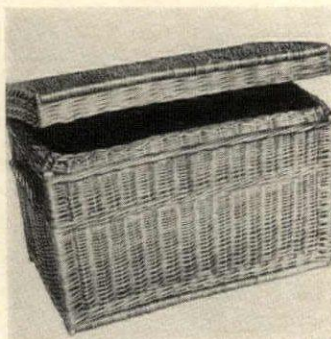
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Metal nutcracker mounted on a smooth wood base removes nut meats whole every time. Perfect to have on hand for baking and great to keep ready for all who want to nibble nuts as they gather around for Spring parties. Push the handle down and voila! \$4.98 plus 25c post. Greenland Studios, 852 Greenland Bldg., Miami, Fla. 33147.



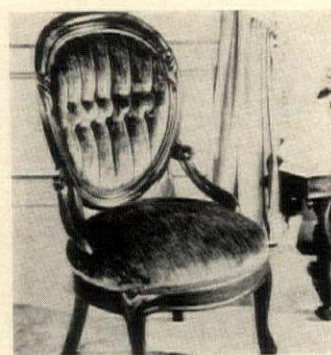
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Once used to stash bag and baggage for long journeys in grandmother's day, chest now puts its woven willow to work as storage for toys, blankets. 20" by 14" by 14", \$13.50; 24" by 16" by 16", \$15.20; 28" by 17" by 17", \$17.40; 32" by 19" by 19", \$19.95. Ppd. Catalogue, 25c. Fran's Basket House, HG4, Rockaway, N. J. 07866.



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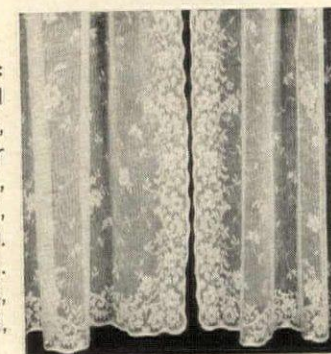
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Elegantly-worked Spanish leather handbag holds all that you have to tote about in its capacious 11" by 15" innards. Bag comes in black or brown suede or smooth leather. Specify one plus alternate choice. Great in town or country. \$6.95 plus \$1 post. The Cheshire Cat Boutique, HG4, 18 Main St., St. Thomas, Virgin Islands 00801.



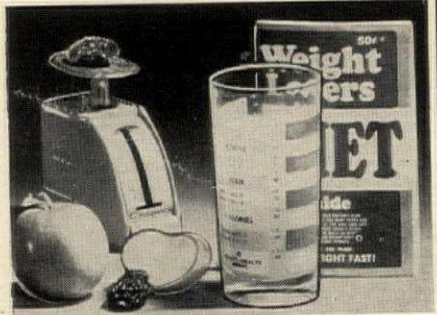
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A perfect show at your window: curtain's drip-dry white or shell cotton. No stretching, starching, little or no ironing. 90" wide per pair: 63" long, \$12.95; 72", \$14.25; 81", \$16.95; 90", \$18.95; 108", \$21.95. Ppd. Swatches, 25c, catalogue, 45c. Hildegard's, HG4, Dept. 8418, 597 Farmington Ave., Hartford, Conn. 06105.



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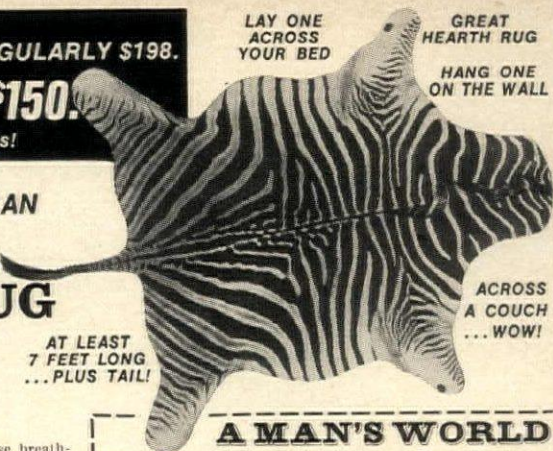
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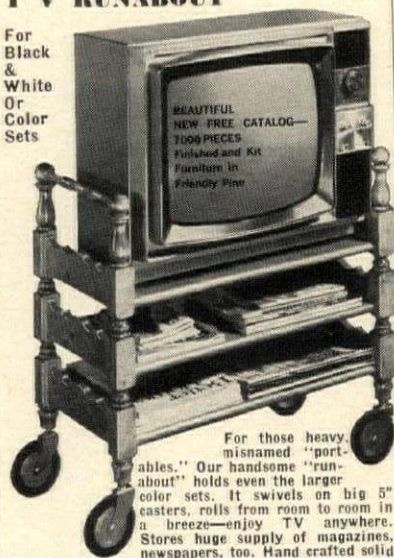
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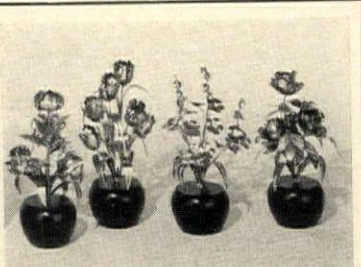
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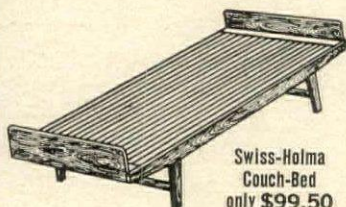
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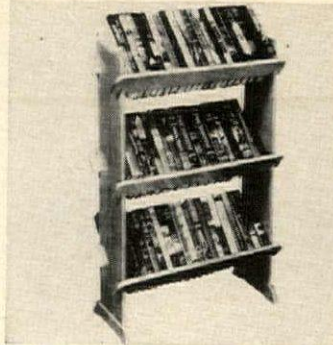
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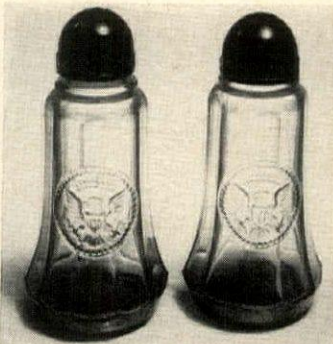
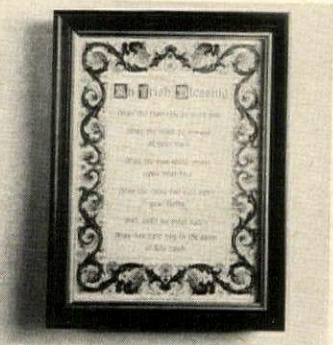


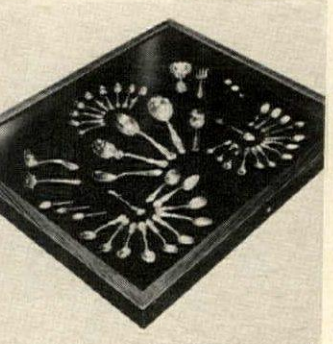
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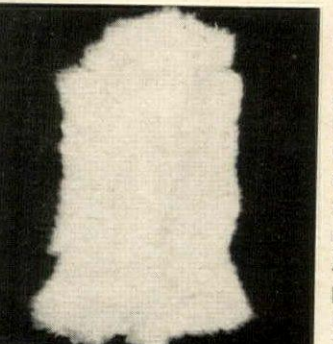
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SPOON SHOW-OFF

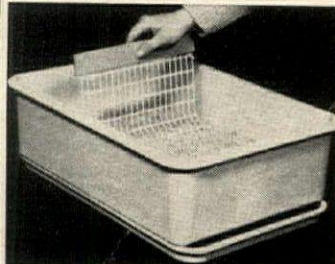
A special spot for spoons is a solid walnut or maple framed case with hinged glass door, velvet lining (specify black/color). With spoon hangers; 2 1/2" depth inside. Hangs up or sideways. 17" by 12", \$37.50; 21" by 17", \$44.95; 28" by 22", \$57.50. Engr. 5c per ltr. Exp. coll. Award Maker, Dept. HG4, 12495 N. E. 8 Ave., No. Miami, Fla. 33161.



ARGENTINE SHEEPSKIN

Plush long-haired fleece feels great underfoot, looks wonderful on walls. Superb sheepskin's approximately 36" by 21", all soft and glossy white. Terrific, too, to toss over the back of a couch, or use for crafts, trimmings. Each Argentinian import is \$17.50 ppd. Order from Bon Bazar, HG4, 149 Waverly Pl., New York, N.Y. 10014.

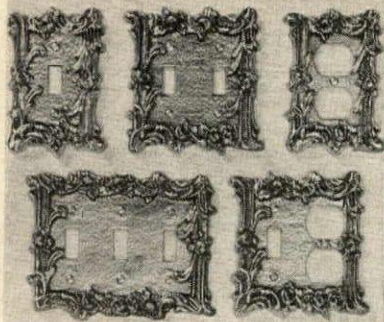
AMAZING NEW NO-ODOR CAT TOILET



RARELY NEEDS CHANGING

Litter is constantly dried by screen filtration and ventilation. Dryness plus an occasional spray prevents odor and keeps litter fresh as new month after month. Wide scoop removes dry solids in a jiffy. End odor and messy cleaning. Saves time and money. 20" X 14" X 6". Sturdy Non-Corrosive. Long supply of special spray. \$7.95 + \$1.00 post. Literature available.

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PROVINCIAL SWITCHPLATES

Switch to beauty in your home with little cost with our golden brass-plated switchplates. Non-tarnish finish, screws included. Also in antique white.

- SINGLE—3" x 5" \$1.00 each
3 FOR \$2.95
- DOUBLE—4½" x 5" \$1.50 each
3 FOR \$3.95
- TWIN OUTLET—3" x 5" \$1.50 each
- TRIPLE—6" x 5" \$2.95 each
- COMBINATION—5" x 5" \$1.95 each
- DOOR KNOB w/spindle & rosette \$1.95 each

PLUS 45c POSTAGE & HANDLING

Pa. Res. Add 6% Sales Tax. Sorry No COD's

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Air-cooled HUARACHES for him and her

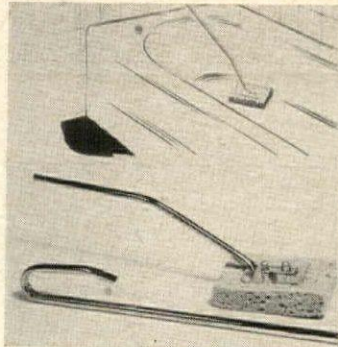
Made of Genuine Steerhide woven in supple, ventilated thongs that give you blissful comfort. Long-wearing sole and heel. In Natural, polished to a rich lustre. Women's sizes 5-10; Men's sizes 6-12. (Send foot outline for correct fit). Pr.....\$6.60 plus 60c post.

Satisf. Guar. \$3 deposit for CODs

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Tucson, Arizona 85716

SHOPPING AROUND



SCRUB A CLEAN TUB

No kinks in the back with this tub scrubber. It has an extra-long 24" chrome plated handle and angle sponge head. It is designed to get at sides and curves of tub without the need to bend or kneel in the process of achieving a gleaming tub. Has a hook for hanging. \$1.98 ppd. Sponge refill, 79c. Breck's, N36, Breck Bldg., Boston, Mass. 02210.



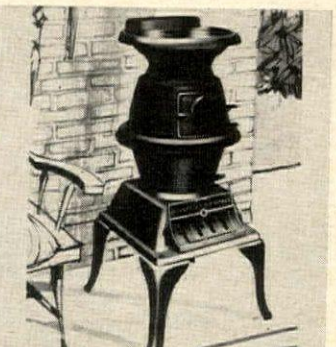
MAKE UP ELECTRICALLY

Home make-up kit is as well equipped as a beauty salon. Its seven different types of buffers apply cosmetics with that pearly luminescence that is such high fashion. The kit works on ordinary AC house current and comes with full instructions for its use. \$7.95 ppd. Canal Electric Motor, Inc. HG4, 310 Canal St., New York, N. Y. 10013.



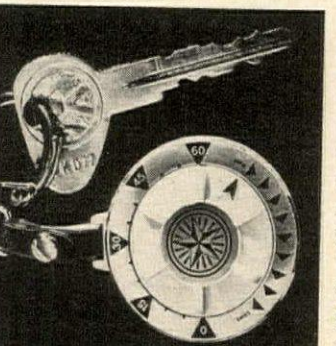
PRESIDENTIAL STAMPS

Five former presidents of the United States honored on rare postage stamps by countries from Argentina to Yemen. A selection of 25 stamps and a 1956 first day cover with four U.S. presidents from the principality of Monaco. Fascinating introductory offer is 25c. H. E. Harris, Dept. PP-29, Boston, Mass. 02117.



FAIR AND WARMER

What practical flair for a ski chalet, your seaside digs! Old time cast-iron pot belly stove burns coal, installs with standard pipe. Why not spray yours with H&G colors or let it show off spring's first daisies, a clutch of poppies? 26½" h. \$24.85 exp. coll. Free catalogue. Butler's in Old Salem, HG4, Drawer X, Salem Sta., Winston-Salem, N. C. 27108.



METER MINDER

Hang the parking meter minder on a key ring. Set it for the appointed hour and when the time's up, it buzzes to warn. The Swiss movement is accurate and the design is attractive. Buzzer may be set for intervals up to an hour. Try it for reminding children of the family schedule. \$2.50 plus 50c post. Little Switzerland, HG4, Box 887, St. Thomas, V. I. 00801.

CURTAIN CHARM with Bedspread Fringe

UNBLEACHED MUSLIN

- 80" wide per pair 10.50 pr
- 45" long
- 72" long 12.50 pr
- 81" long plus 4" fringe

BLEACHED MUSLIN

- 74" wide per pair 12.50 pr
- 45" long
- 72" long 14.50 pr
- 81" long plus 4" fringe

MATCHING VALANCE

- Unbleached muslin 3.25
- 9" long plus 4" fringe x 80" wide
- Bleached muslin 4.25
- 9" long plus 4" fringe x 80" wide

The inspiration for these curtains came from a Colonial museum in Vermont. They have that wonderful rare feeling of pre-revolutionary New England. They look attractive with antiques, reproductions, and Empire period furniture. In washable bleached and unbleached muslin with a matching knotted 4" fringe. Write for brochure showing full line of Country Curtains in many sizes and fabrics.

Satisfaction guaranteed. Send check or money order, no COD's please. Write for illustrated brochure showing other curtains, dust ruffles and pillow shams in bleached and unbleached muslin as well as curtains in burlap, floral prints, catieo ruffles, organdy, Ozonburg and bedspread fringe. Please add 50c to each order for handling and mailing.

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OUTDOOR INCINERATOR

Endorsed by Fire Prevention Authorities



BURNS GARBAGE LEAVES & LITTER to a Powdered Ash

Quickly! Safely!

SAFE—Sealed-in fire chamber prevents sparks! PATENTED—Air rising thru perforated flue forces top-lighted fire to burn downward! Can't smother! HEAVY CAST-IRON and SHEET-IRON CONSTRUCTION for long life. Weather-proofed with fused-on vitreous porcelain enamel. PERFECT for homes, estates, camps, clubs.

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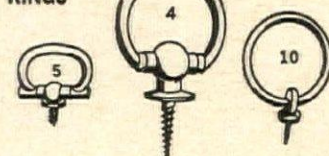
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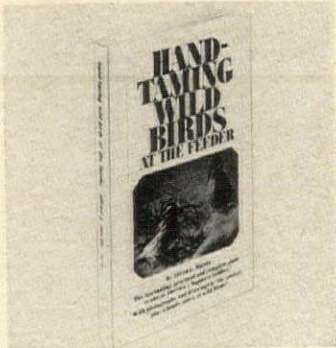
Brochure and 19 rings 1.98 ppd.

FLAIR-CRAFT

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SHOPPING AROUND

BIRD BOOK
Here's the secret of "Hand Taming Wild Birds" by acknowledged expert, Alfred G. Martin. Written in appealing, easy to understand language for novice or seasoned hobbyist with lots of good tips. Photographs and drawings by the author. 145 pages, hard back cover. \$2.50 plus 25c postage. Free catalogue. Clymer's, HG4, Point Pleasant, Pa. 18950.



SMOOTHER
Feel the genuine jade fidget stone and cares drop away at the touch. Just as the Greeks have worry beads, a fidget stone acts to elevate spirits and calm jangled nerves, smooth furrowed brows and gentle the stormy seas of life. Stone is pale green in color. \$6.95 ppd. Charm & Treasure, HG4, 1201 Ave. of the Americas, New York, N. Y. 10036.



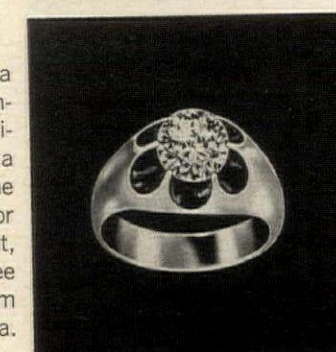
QUICKEST CHANGE
We were surprised to learn that the coin rack change purse isn't easy to find these days and delighted to discover that Taylor has this accommodating version. Indispensable for those who travel on mass transportation. Smooth tan cowhide with zipper, racks for pennies, nickels, dimes and quarters. \$2.98 ppd. Taylor Gifts, HG4, Wayne, Pa. 19087.



GO DUTCH
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Sophisticated man's ring with a scallop prong setting that enhances and highlights the multifaceted Kenya gem stone. It is a handsome little finger ring—the New Yorker—that is just right for the man. Stones from 1/2 carat, \$70 to 6 carats, \$265 ppd. Free brochure on request. Kenya Gem Corp., HG4, Philadelphia, Pa. 19122.



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Plus \$1.00 for postage and handling

Why spend a lot of money to hide a table. Get Smarty the corrugated collapsible table and cover it with a 72" cloth to match bedspreads or curtains. 27 1/2" high—folds flat. So sturdy hundreds of department stores use them for display tables.



SMART & ASSOCIATES Dept. H4
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Colorful, revolving tray of miracle polymer, includes four tote dishes. Snaps on and off any standard umbrella pole. Adjusts to height desired. Three exciting pastel colors: Aqua, Yellow or Oyster White. Serve snacks, dips, hors d'oeuvres. Ideal for striking fruit or flower arrangements. \$6.99 postage prepaid, indicate color desired. Satisfaction guaranteed. Send check or money order. (Sorry no C.O.D.)



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 Aqua Yellow Oyster White

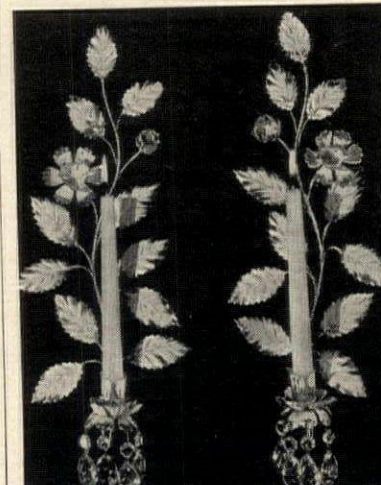
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Perfect for home or office, this Captain's chair can be moved from one room to another as needed. Sponge surface soil off with a damp cloth. Grass stains, the dirt of the ball field, or spills are no longer a problem. Covered in tough expanded plastic with elastic backing, which stays new looking longer. \$42.50 each, \$80.00 pair. Red, brown, oxblood, palm green, gold, bittersweet, or black cover with brass nail trim. Your choice of walnut, fruitwood or mahogany finish on kiln dried hardwood frame. Shipping chgs. coll. No C.O.D.

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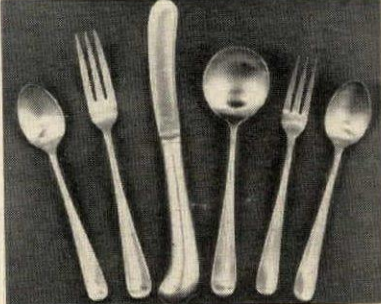
Ephraim Marsh



Crystal Floral \$5.95
SCONCES Pair Plus 65c Postage

Add elegance at little cost! Decorate hard to fill wall space to best advantage! Wrought iron candelabra have genuine crystal prisms, are hand decorated in antique white & gold. Superb detail in each leaf & blossom. Each piece 19" x 7". Candles not incl.

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Dept. HG-469, Plymouth Meeting, Pa. 19462



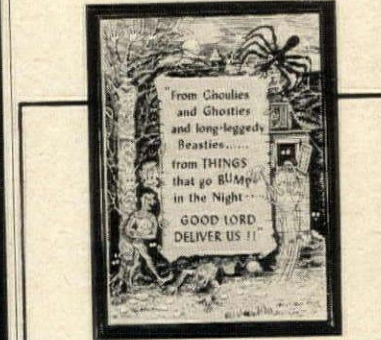
LIBERTY BELLE
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in an heirloom tradition

An exact replica of a famous old sterling pattern, with graceful pistol handled knives, 3 tined forks and rait-tailed spoons. In heavy, hand-forged satin finished stainless. Service for eight includes 8 dinner forks, 8 dinner knives, 8 salad forks, 8 soup spoons, 16 teaspoons, plus 2 serving spoons.
50-piece service for 8, \$29.95
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Also available: BETSY ROSS FIDDLE BACK stainless steel.
Complete 50-piece service for 8, \$29.95; 75-piece service for 12, \$44.95.
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NOW! FIRST TIME AVAILABLE. The Prayer of the Ancient Highlanders for deliverance from creatures that stalked the foggy moors at night. Hand-screened on fine bristol paper & framed in black with gold trim. 10" x 13" only Ready to hang.

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With leaves down: 26" x 18"
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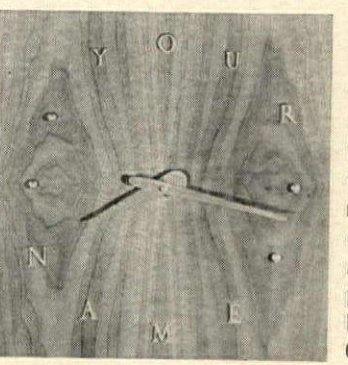
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ESPORTILLO D'ESPAGNA
Handsome accessory we've come across in a long time is this wrought iron Mediterranean basket (esportillo) to hold magazines, logs, kindling, records or boughs of spring greenery. 16" long, 14½" wide, 12½" deep. \$10.25 plus 85c post. Edward H. Ziff & Co., HG4, 3072 Merchandise Mart Plaza, Chicago, Ill. 60654.



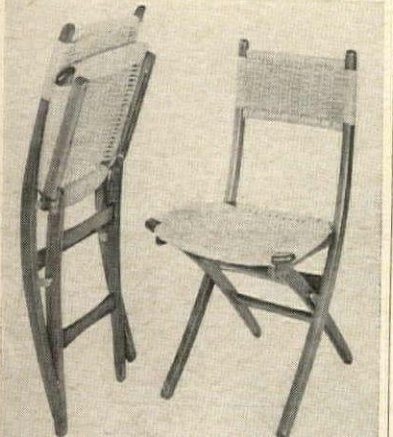
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New idea in pets: a miniature donkey! The affectionate, intelligent, gentle animal seen under the Sardinian and Sicilian sun. Now bred in this country to charm you. Grows approx. 32" h., weighs about 200 lbs. Can pull a cart full of children. Write for free information to Miniature Donkey Registry, HG4, 1108 Jackson St., Omaha, Neb. 68102.



YOUR NAME CLOCK
You're the man of the hour when this handsome wall clock hangs in your office. Masterfully-finished walnut with solid brass letters and hands. Transistorized movement runs up to 1½ years on a battery incl. Only 12 letters on a battery incl. Only 12 letters may be used. 15" sq. \$49.95 plus \$1 post. Sleepy Hollow Gifts, HG4, 3023 Crane Dr., Falls Church, Va. 22024.



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There's just one trouble to looking wonderful in pants—heavy legs. You can easily acquire the slim shape; only 15 minutes daily will do it. Book, "How to Slenderize Heavy Legs" shows the way to pounds off hips, thighs, knees and legs. Pictures accompany text. \$1.98 ppd. Nu-Find, HGF-4, Box 205, Church St. Sta., New York, N. Y. 10008.



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European imported, solid hardwood, walnut finish, folding chair. Heavy woven rope seat and back. Full size chair, for use as dining room chair, as bridge chair, or for extra seating in any room. Folds away for easy storage. 33" high, 17½" seat width, 16½" seat height.

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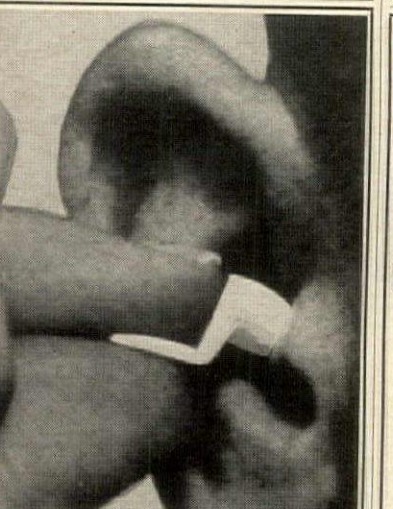
FILIGREE—Metal bow is underlaid with Black, Bone, Navy or White kidskin to match the shoe. Tailored, yet dressy. Broad 1" heel. Sizes to 13!

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ENJOY SOUND SLEEP AGAIN
Lock out disturbing noise that robs you of refreshing sleep... even snoring! Ear-Drum Silencers designed by a sound engineer. Medically accepted. Soft, pliable, with easy-to-grasp safety flange.

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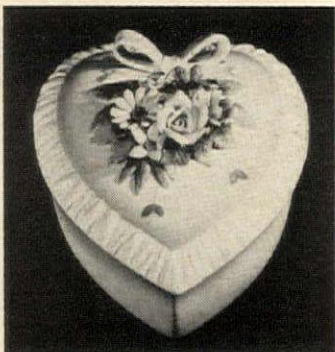
BASKET BELLE

Basket with whimsical coquetry is made of good-looking Madeira for a roomy 12" wide, 6 1/2" high, 8" deep carryall. Bag's part of a kit with tapestry yarn, chart and canvas to apply a monogram, plus velvet ribbon in your choice of rose, gold, brown, blue, black, red or green. Entire kit, \$3.95 plus 50c post. Victoria Gifts, 12H Water St., Bryn Mawr, Pa. 19010.



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Looks good enough to eat. But please don't munch the colorful daisies atop this heavenly heart-shaped box. It's a charming cache to store trinkets, sweets, dusting powder and other heart's desires. It's marshmallow white bisque. 6" w. A dreamy Mother's Day gift for her table. \$5.95 ppd. Imré Ban, HG4, 3950 Lake Shore Dr., Chicago, Ill. 60613.



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Translucent, pure white porcelain, delicately fluted—a beautiful blend with any dinner service! Fine for desserts, mints, sundaes, sauces, relishes, olives, dips, nuts. So dainty looking, yet dishwasher proof! 4 1/2" size holds ample portion. Order #8158



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The secret of Oriental cookery is in this special shape! AND the secret of tasty food without extra calories! Crisp vegetables, mouth-watering meat and fish done with just a bit of oil or mere drops of water. 12" steel pan. New recipes included. Order #8152



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No more hard dipping or dripping—miracle poly-fyon coating is the secret! Cast aluminum with sure-grip handle, sturdy and solid enough to dig in. Great also for salads, party platters, rice, cottage cheese and potatoes. Order #8198

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The modern, practical touch for furniture . . . ball casters that protect floors and carpets, make moving, cleaning easier. Once only available on the most expensive furniture, now in 6 color choices . . . at Fantastic Low Prices!

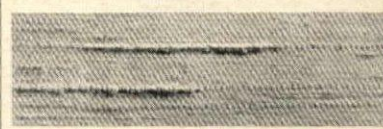
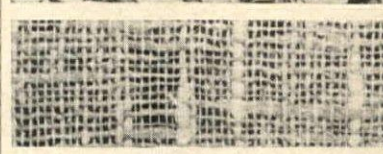
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Wonder Wheels come in a choice of stem or plate tops for instant installation to any piece of wood or metal furniture or appliance.

High density plastic won't tarnish or flake; solid steel fittings. CHOOSE BRIGHT BRASS, BLACK, WHITE, AVACADO, TAN OR PERSIMMON RED.

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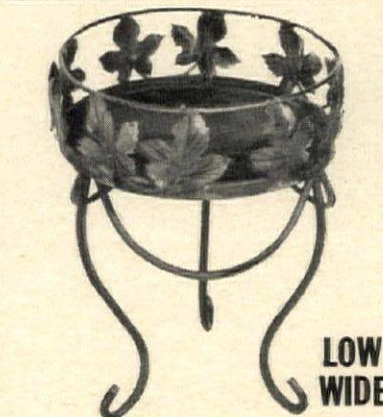
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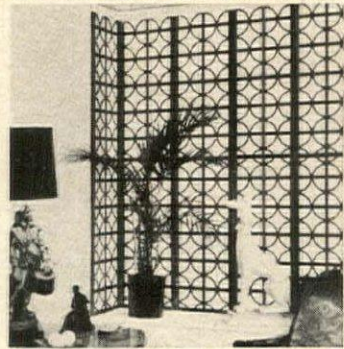


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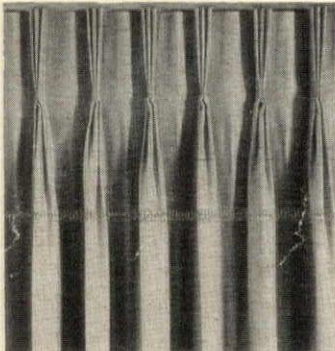
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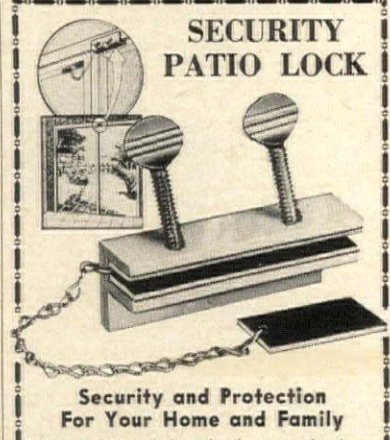
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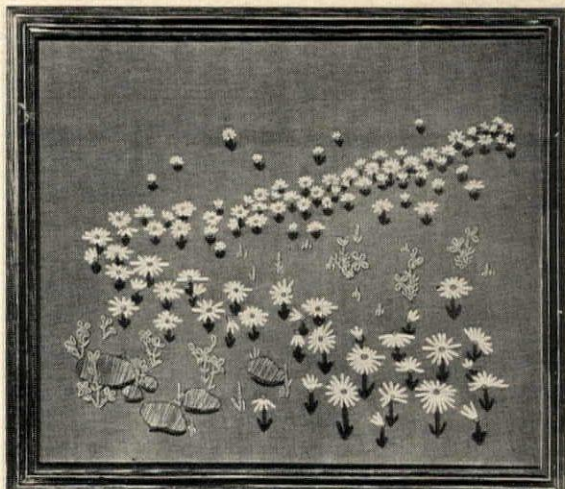
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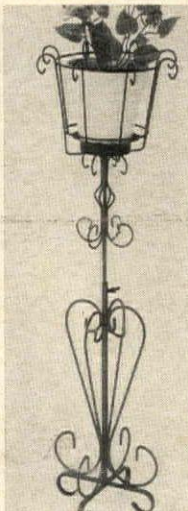
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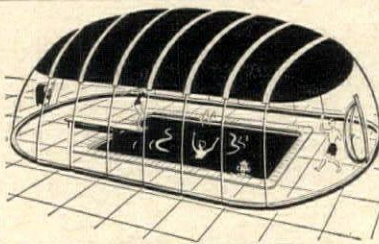
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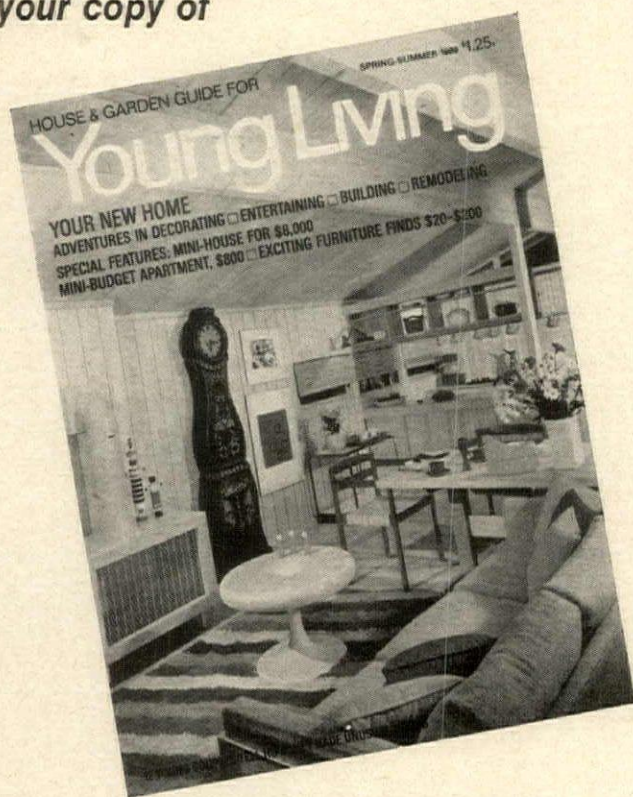
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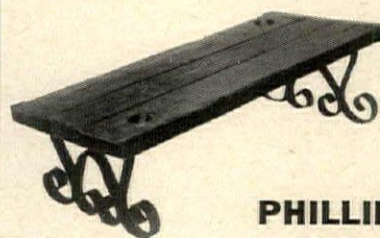
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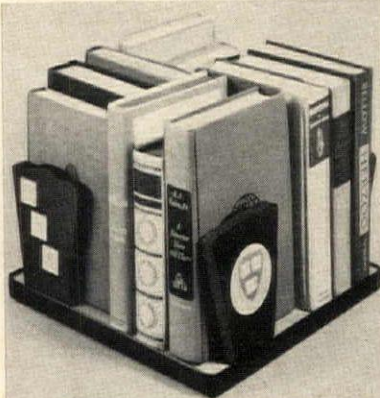
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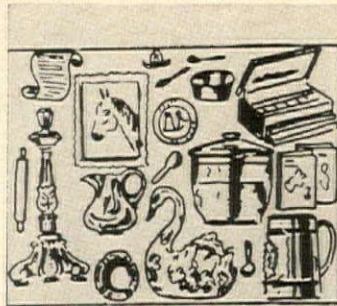
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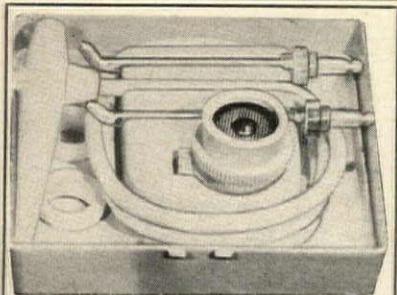
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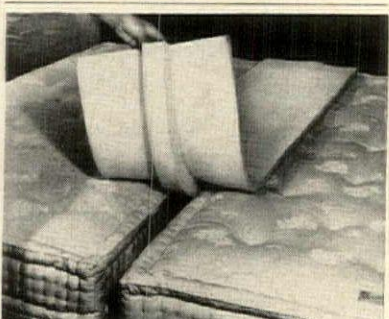


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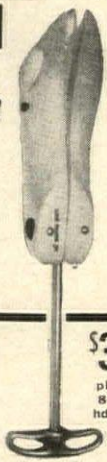
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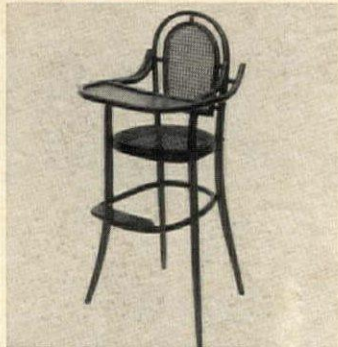
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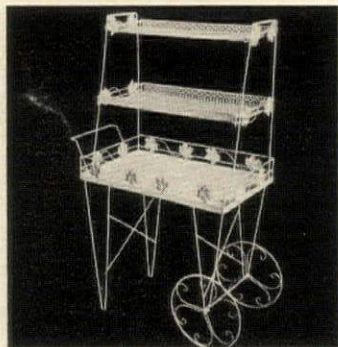
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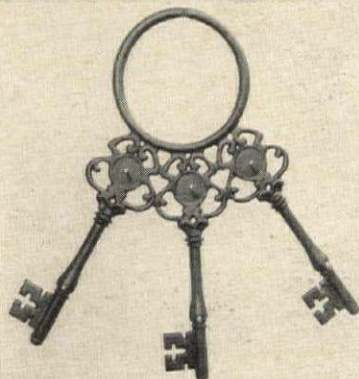
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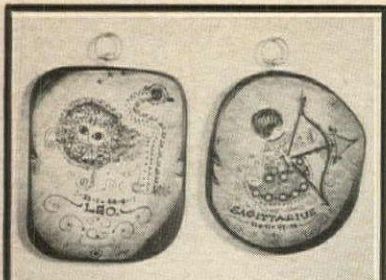
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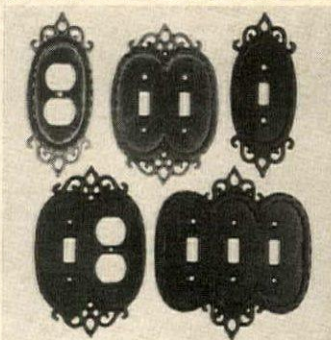
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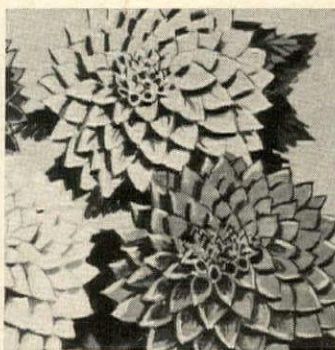
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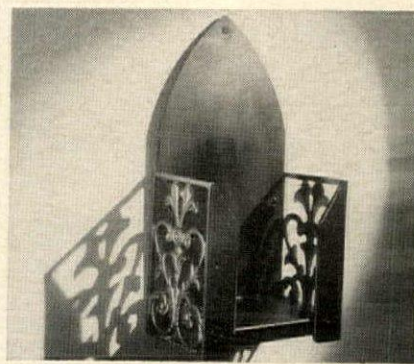
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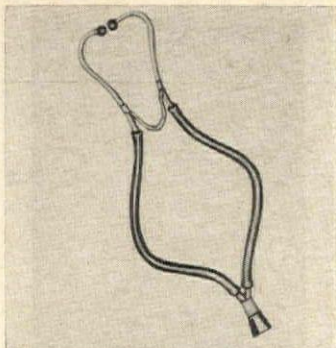
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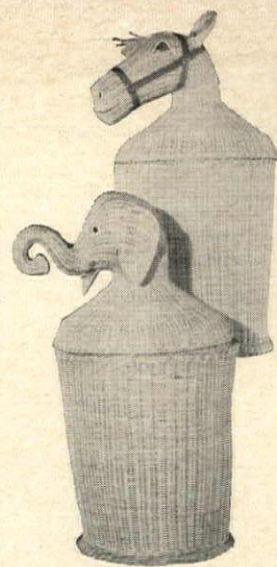
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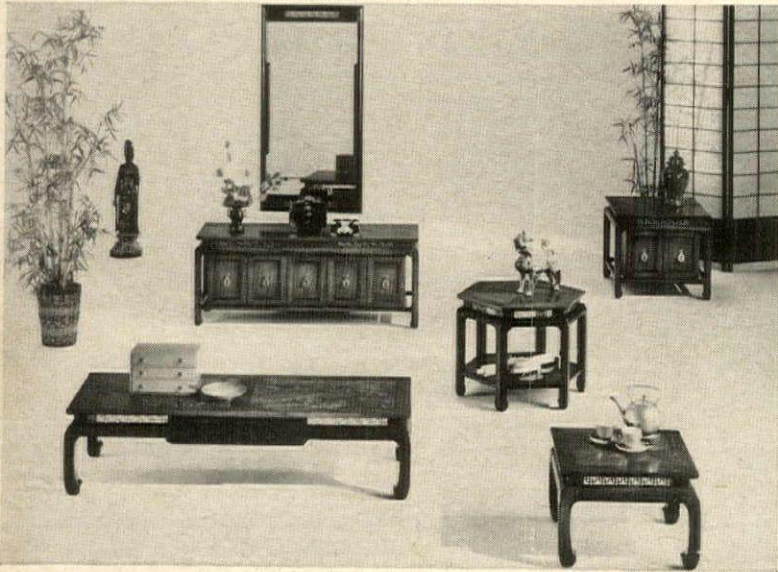
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BENNINGTON SOLID PINE
BY VERMONT OF WINOOSKI

Boldly beautiful dresser with abundant storage space. Masterfully distressed and antiqued, it has softened worn edges and glows with deep golden warmth. From the famed Bennington Solid Pine Collection of Early American bedroom, dining room, living room, functional and occasional furniture. See it at fine stores everywhere.

Send 25c for Color Brochure. Dept. 649, Vermont Furniture Co., Winooski, Vt.

BEST IN BOOKLETS

Because H&G wishes to fill your booklet requests promptly, arrangements have been made for you to order directly from us. Please fill in the coupon below, circling the number of each booklet desired. If remittance is required other than the 25c charge for postage and handling which must accompany each coupon, it will be indicated next to the booklet number. Enclose remittance in the form of coin, check, or money order only. Please do not send stamps. H&G will do everything it can to see that your requests are filled as rapidly as possible.

BUILDING & REMODELING

1. SELF-CLEANING OVENS—

Three pamphlets from Modern Maid show variations in gas and electric ranges, including infra-ray broiling, self-contained exhaust system, automatic delayed cook 'n hold, "outdoor grille", and many other devices. 15c.

2. STOP THE TERMITE with

Gold Crest chemicals and control hundreds of other insects which attack homes, patios, lawns, and gardens. Velsicol Chemical Corp. explains how in an informative pamphlet, titled "Meet the Professional Pest Control Specialist."

3. BEFORE YOU BUY a

garbage disposer, In-Sink-Erator Manufacturing Company suggests you look into their booklet of facts to make you a more knowledgeable shopper. Learn how one works, what it can accept, and how it is installed.

4. HARDBOARD PANELING

—Royalcote—is "Wood Made Better." Masonite's full-color brochure displays the paneling's many finishes, applications, and advantages. Extensive installation instructions also included.

5. MODERN VACUUMING—

Central Vac Built-In Vacuum System dispenses with noise and the need to move around a motor when housecleaning. A flexible hose attached to a wall inlet sends dust to container mounted outside living area. "Vacuum From the Wall" folder gives details.

DECORATING

6. LOOKS LIKE WROUGHT

IRON but it's really Alupaloy, slightly heavier aluminum furniture developed by Molla. Pamphlet shows wide range of styles for inside and out, in rust-proof furniture, that cares for itself.

7. ELECTRIC TRAVERSE

RODS—Kirsch Electrac draws draperies at the touch of a button anywhere in room. No moving

parts, cords, gears, or pulleys. Pamphlet gives whole story.

8. ACCENT DESKS such as

block-front, drop lid, Tambour and kneehole, plus chests and curio cabinets, are shown in a folder from Maddox Table Company. Prices and specifications for 71 variations are given.

9. MATTRESS BUYING and

the many considerations involved are explained by Holland Maid Innerspring's pamphlet on features to look for, innersprings, and upholstery.

10. THE ROMANCE OF

CLOCKS—Three booklets from Ridgeway Clocks give tips for decorating with timepieces, show buying possibilities from Grand father to wall movements, and present an 11-page history of clockmaking.

11. INSPIRED FABRICS—

Works of art from the Far East serve as inspiration for a new collection of fabrics by Everfast. The original designs from the N. Y. Metropolitan Museum of Art, are shown with fabrics in booklet entitled "The Archive Collection."

12. FRESH FACES FOR

CLOCKS—New designs by Arthur Umanoff Associates dominate the Howard Miller Clock Company catalogue. Among the choices: oiled walnut or rosewood styles for wall or desk and many Italian ceramic imports. Price list included. 25c.

GOOD LOOKS & GOOD HEALTH

13. ENJOYING FRAGRANCES

—Match your fragrance to your environment with a handy list of over 150 perfumes, categorized by basic personality—floral bouquet, woody-mossy, oriental, etc. Also learn the history, the mystery, the gentle art of using perfumes and other scents in a booklet published by the Fragrance Foundation. 25c.

14. BEAUTY TIPS—Knowing

why and how grooming aids are beneficial often makes them more

efficacious. The Mitchum Company has three helpful booklets: *Fragrance, effect and preparation*; *"Understanding Perspiration"*; and *"Deep, Deep Skin Story."*

GARDENING

15. AUTOMATIC SPRINKLING—Learn all the facts about a complete custom-designed underground sprinkling system for the best lawn care with Toro Manufacturing Corporation's 23-page colorful booklet. 25c.

16. TRACTOR POWER for lawn and garden care or snow clearance. Ford Motor Company brochure shows seven basic models in four power sizes.

POTPOURRI

17. PARTY GIVING—Basic information for entertaining with flair. Durkee's booklet tells how to calculate beverages, ice, hors d'oeuvres; how introductions are best made; how to keep party going. 25c.

18. COLORFUL GIFTS—Moderately-priced scented candles and soaps in a multitude of shapes and sizes can be ordered by mail from Carolina Soap & Candle Makers. Catalogue includes prices and order form. 25c.

19. FOR THE LONELY HOURS—Letters of sympathy, poems, what to do when others

turn to you in bereavement—much sound advice in a booklet from the Clark Grave Vault Company.

20. PLANNING A FAMILY—A gynecologist describes nine different birth control methods to assist couples in making an informed decision. Booklet from The Emko Company.

21. EVERYONE SHOULD know the fundamentals of a funeral service recommends the Wilbert Burial Vault Company. Their booklet covers procedures, function of a funeral director, over-all planning of the service, and any legal arrangements involved.

22. CLASSIC STONEWARE, oven to table, dishwasher safe, and chip-resistant comes in three patterns from Pfaltzgraff. Full-color catalogue shows Gourmet, the brown-drip stoneware; Heritage, in white, green and pewter glaze; and Yorktowne, a collection of 19th century reproductions.

23. BOLD SANDWICHES for the I've-never-tried-it-before-but-it-sounds-wonderful reaction: tower of pizza, luau lulu, antipasto hero, double devil, Copenhagen canapés—ten recipes with full-color illustrations, courtesy of the Frank Tea Company.

24. PLAN A VACATION IN Kentucky with the help of a detailed brochure from the Commonwealth of Kentucky. Listed are 40 state and national parks, plus accommodations and recreational facilities at each.



ORDER COUPON FOR BOOKLETS

April, 1969

Circle the number of each booklet you want, and enclose check, money order, or currency in amount indicated for those requiring payment. Add 25c for postage and handling. No stamps. Allow up to four weeks for delivery.

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White of Mebane

Impressive elegance in a choice of five lovely hand painted finishes. This secretary from our Adaptique II Collection provides a glowing showcase for your favorite books and objets d'art. Functional writing board and ample storage. Superbly handcrafted from solid Honduras mahogany and finest walnut veneers. To see all 52 pieces of the Adaptique II bedroom and dining room collection, send 50¢ for colorful brochure. White of Mebane/Dept. HG-4/Mebane, North Carolina 27302.





For a comprehensive viewing of the many unique "collector's choices" in our new collections, we invite you to order your personal copy of our revised edition of *The Baker Album*. (\$3.00 postpaid) You will find it an excellent permanent reference of unusual English and European designs.

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BUILDING INFORMATION

continued from page 183

Fireplace: "Thulman" steel unit by Majestic Co., Inc. Steel frame treated with acid to achieve rust color. Concrete aggregate hearth.

Staircase: Spiral steel frame with custom-made oak treads.

Hardware: Bronze finish by Schlage Lock Co.

Music system: Tuner by Fisher Radio Corp.; tape recorders by Sony Corp. of America. Speakers on either side of fireplace chimney. "Rittenhouse" intercom-music system by Emerson-Pryne Co.

Kitchen, bathroom, and studio cabinets: Custom-made, edge grain Douglas fir.

Children's cabinets and folding beds: Birch units by Herman Miller, Inc.

Countertops: On kitchen island counter, maple butcher block top; on bathroom and studio counter cabinets, dark olive plastic laminate in matte finish by Texolite Division of General Electric Co.

Plumbing fixtures: In kitchen,

stainless steel double sink Kohler Co. with faucet by De Faucet Co. In bathrooms, vitreous china bathtubs, stainless steel lavatories by Kohler Co. laundry, tub by Kohler Co. fittings by Kohler Co. and Mo Valve Co., Div. of Standard Screw Co. Accessories by Hall-Mack Co. medicine cabinets by Jensen Industries.

Mechanical equipment and appliances

Appliances: Two ovens, 4-burner cooking top, refrigerator, freezer, dishwasher, "Disposal" food waste disposer, exhaust ventilating fan by General Electric Co. Broil barbecue by Jenn-Air Corp. Laundry washer-dryer by Maytag Co.

Heating system: Forced warm air heating system with provision for cooling. Furnace, controls, and cooler-condenser by Gaffers & Stetler.

Hot water heater: Glass lined, 50-gallon capacity by Hoyt Heater.

BUILDING A SECLUDED GARDEN continued from page 171

pouring two concrete supports 6 feet apart, with bolts cast into tops for fastening down the seat made of a 2-inch plank.

For planting we chose nursery stock of the largest size that could be comfortably handled. The larger plants, such as the arborvitae and mugo pines, had to be handled by a power scoop, but there is no good reason for not starting smaller if you are willing to wait a year or so for the full screening effect. Each of the trees, of course, has a "saucer" around it to hold water during the time it will take for the roots to become established. Grasses and other small plants were planted *en masse* in the areas that had been assigned to them (see plan) and they were well watered in.

To finish the pool, we set a small electric pump on the bottom that makes a ripple move on the water surface. And we placed water-rounded pebbles in and around the pool to hide the concrete and make the whole setting look natural.

Coarse gravel in a thin layer (if too deep it is hard to walk on) was spread to cover the area between the terrace and pool. The last step was to mulch all the planted areas with coarse-grade bark mulch.

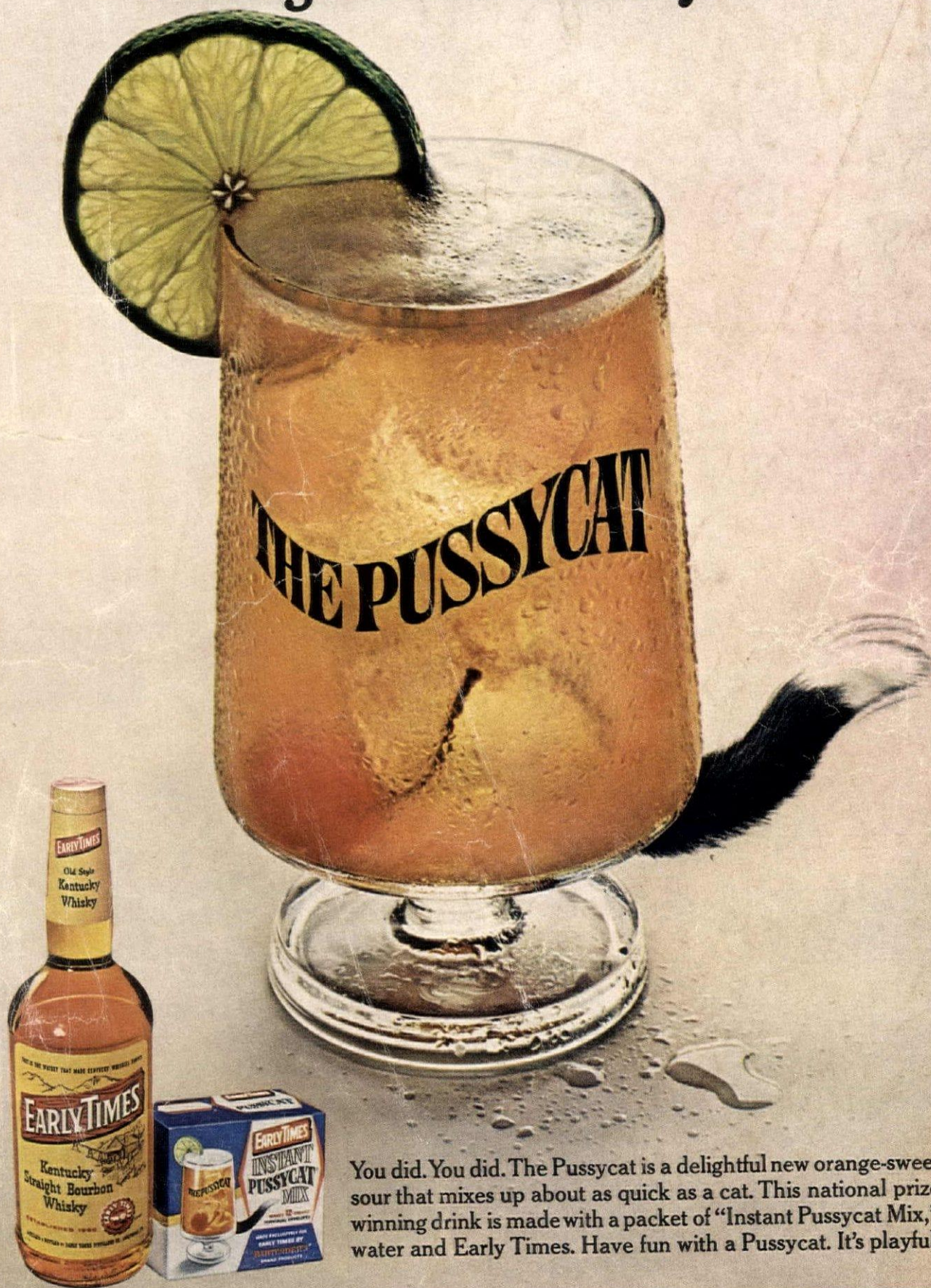
The cost of building a Secluded Garden of your own of the same size (about 40 by 55 feet) would run about \$5,000 depending on where you live and how particular you want to be about detailing. (This total includes a \$500 designer's fee and the estimated cost of duplicating the apple tree.) Like most projects of the sort, the cost can be included in a mortgage or home improvement loan.

Manuscripts

House & Garden assumes no responsibility for unsolicited manuscripts, photographs, drawings or house plans. All material must be accompanied by postage for return.

I thought I saw a Pussycat

86 PROOF — EARLY TIMES DISTILLERY CO., LOUISVILLE, KY. ©ETDC, 1969

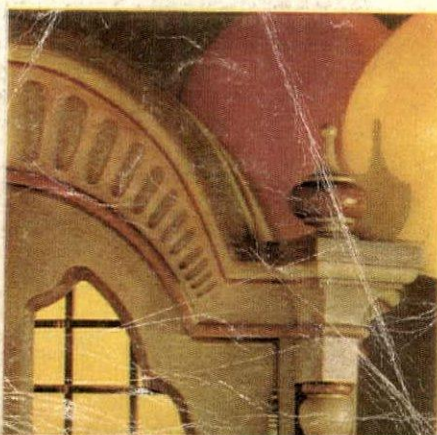


You did. You did. The Pussycat is a delightful new orange-sweet sour that mixes up about as quick as a cat. This national prize winning drink is made with a packet of "Instant Pussycat Mix," water and Early Times. Have fun with a Pussycat. It's playful.



Villa Escalanté: a Total Collection of Romantic Mexican. Authentic in 3-dimensional block motifs, rustic bolt-latch hardware, earthy finish on pin-knotty cherry veneers. Fabrics have the handloomed look... highly textured gilt is featured on accent pieces. Note the ornamental bonnet and grille on this china cabinet in the custom color. Designed by Fred Schubert/Drexel Design Staff.

**What makes Drexel furniture so special?
 Things like Mexican élan. As in new Villa Escalanté.**



You can almost hear the fireworks. And see *charros* prancing in Chapultepec Park. For this is Mexico's romantic furniture—the Conquistadors' Spanish Colonial. Rich in legend. Exuberant in spirit. Authentic in detail. You'll love it for the great hand-hewn look. And hacienda charm. Which goes to show Drexel's never-ending desire to please you... the added thought and extra effort that make Drexel furniture so special for you.

See why all Drexel styles are so special. Send 50¢ for full booklet set: *Drexel Furniture*, 532 Huffman Road, Drexel, N.C. 28619.



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