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# House & Garden

Special Issue

**DECORATING**  
and  
**ENTERTAINING IDEAS**  
from  
**FAMOUS**  
**PEOPLE**

Kitchens and  
Recipes from  
celebrity cooks



PERIODICAL  
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# This is one time you should put your foot down!

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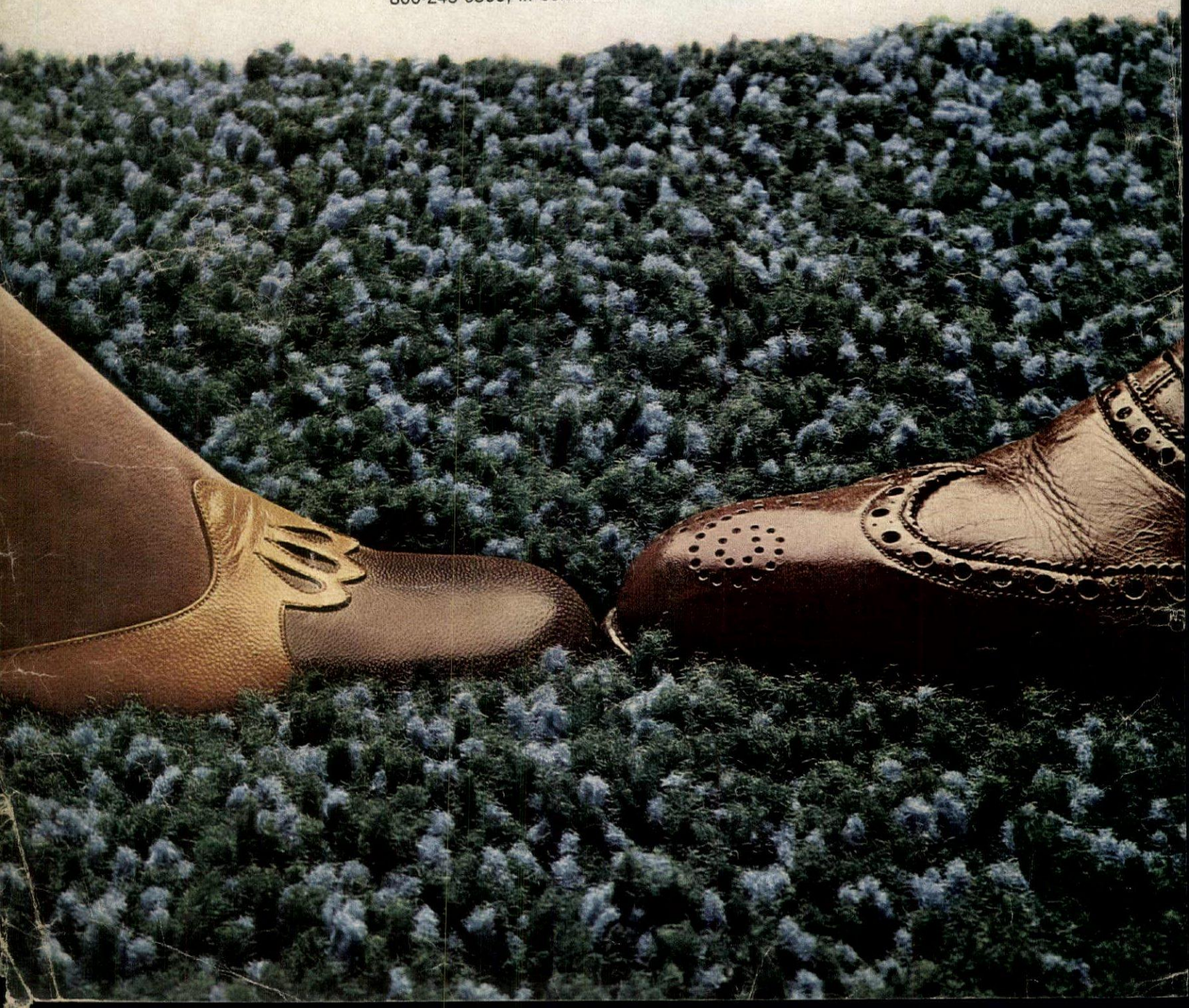
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## The painting that made a marriage legal

Not one person in a thousand suspects the real meaning of this famous double portrait by Jan van Eyck. Actually, it portrays a wedding, and all the fascinating details are symbolic references to the sacrament of marriage.

As John Canaday points out in the first portfolio of the Metropolitan Museum Seminars in Art, the little dog symbolizes faithfulness; the discarded sandals, humility; and the single candle, the presence of God. Above the mirror, which signifies purity, is an inscription meaning, "Jan van Eyck was here, 1434," written in script proper to a document. For the painting really is a document: a painted marriage certificate!

If you had come across this painting in a museum, would you have understood what the artist was trying to tell you? Or would you have missed the hidden meanings?

A surprising number of otherwise cultivated persons have a blind spot so far as painting is concerned. Visiting a museum, they stand before a respected work of art and see nothing but its surface aspects. It was to help such persons that New York's Metropolitan Museum and John Canaday, art critic of *The New York Times*, created the Seminars in Art, a unique program of assisted self-education in art appreciation.

Each seminar comes in the form of a handsome

portfolio, the core of which is a lecture devoted to one aspect of painting. Each is illustrated with many black-and-white pictures and contains twelve large separate full-color reproductions of notable paintings. As you compare these masterpieces side by side, Mr. Canaday's lectures clarify their basic differences and similarities, and so reveal what to look for in any painting you may see.

Soon paintings will be more than just "good" or "bad" to you. You will be able to talk knowledgeably and form your own educated opinion when you visit a gallery or museum. And parents will find themselves sharing their understanding with their children, thereby providing a foundation for a lifelong interest in art.

### Examine the first portfolio without charge

You can study the first of the twelve portfolios, *What Is a Painting?*, during a two-week trial examination, simply by mailing the coupon on this page to the Book-of-the-Month Club, which administers the program for the Museum. Subsequent portfolios are devoted to realism, expressionism, abstraction, composition, painting techniques, and the artist as social critic and visionary.

If you choose not to continue, simply return the portfolio and your subscription will be canceled. But if you are convinced of the program's worth, you pay only

\$3.75 for each portfolio you accept. (A postage and handling charge is added to all shipments.) While the second and third portfolios are sent a month apart, the remaining portfolios come in a single shipment. This enables you to complete the Seminars in Art at your own pace and saves you separate shipping charges. But you continue to pay for the Seminars at the rate of one a month.

## Metropolitan Museum of Art Seminars in the Home

c/o Book-of-the-Month Club, Inc.  
280 Park Avenue, New York, N.Y. 10017

Please enroll me as a subscriber and send me Portfolio I, *What Is a Painting?* If after two weeks I decide not to continue, I may return it, canceling my subscription. If I retain it, bill me \$3.75 for it and for each of the remaining portfolios I keep. I may return any portfolio within two weeks, and also may cancel this subscription at any time. (A postage and handling charge is added to all shipments.)

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**On the cover:** Meltingly pretty, Mr. and Mrs. Oscar de la Renta's bedroom in their New York apartment is steeped to the ceiling in the blue of William Cullen Bryant's famous fringed gentian. Synonymous with serenity, the color was given only one companion—white—in a scheme stolen from the Chinese porcelain between the windows. As in all the de la Renta's rooms, pattern is everywhere: a muted check, an opulent floral, the giant flowers of the rug—laid, for luxury underfoot, on wall-to-wall white carpeting. For more of this color-blessed apartment and other views of the bedroom, please turn to page 42.

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Editorial and Advertising Offices:  
420 Lexington Ave., New York, N. Y., 10017

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Mr. and Mrs. John Ward Lowe  
have the honour of announcing  
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Marion Edith  
to  
Mr. Richard Spencer Desmond  
on Thursday, the tenth of October  
One thousand, nine hundred and sixty-nine  
The Lizzie Lindsey Memorial Chapel  
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Mr. and Mrs. John Ward Lowe  
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on Thursday, the tenth of October  
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immediately following the ceremony  
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The pampering won't stop there, either. Back in the kitchen, you've got the run of a brand-new refrigerator. Completely frost-free. With automatic ice-maker. Adjustable shelves. Meat keeper. Wheels, for easy, roll-away cleaning. Lots more space than before, all the way through. And a delightful selection of rich new colors and decorated fronts.

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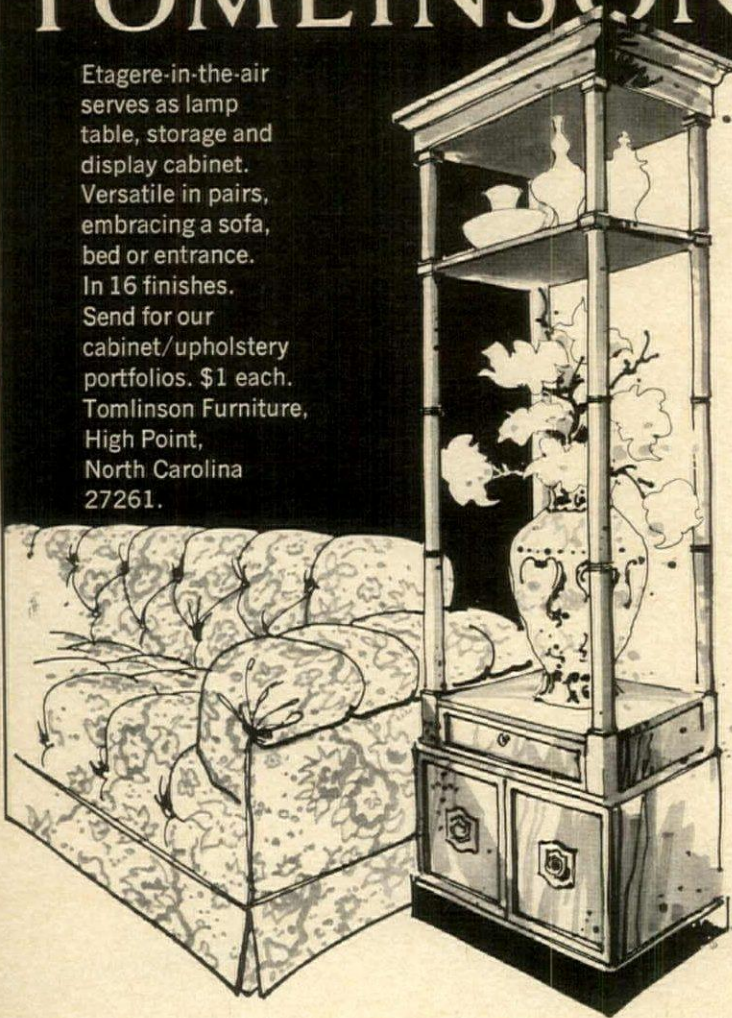
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## ANTIQUES: QUESTIONS & ANSWERS

BY LOUISE ADE BOGER



VASE-TURNED BEDPOSTS

*We have always called our black walnut bed a "spool bed," but have never been able to find out anything about this type of bedpost. Can you help?*

*M.A.G.—Lake Charles, La.*

The "turnings" on the post are not spools but a series of baluster or vase-shaped forms separated by rings. Your tester bed probably dates around 1840 to 1850.

*This silver butter dish was a wedding present to my mother-in-law from her grandmother. It is marked Roger Smith & Co., New Haven, Ct. The lower compartment is for shaved ice to keep butter firm. Can you tell me how old it is?*

*P.D.—Glendale, Calif.*

Your silver-plated butter dish must have been made between 1862 and 1877, since it bears the New Haven mark of Roger Smith & Co.



BUTTER DISH

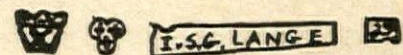
*What information can you give me about this pitcher? The background is a Wedgwood blue with raised grapes, vines, leaves, and two cupids in white. The pitcher has no identifying trademark.*

*H.W.M.—Hillsborough, N. C.*

The cherub and grapes pattern on your porcelain pitcher was first made by the United States Pottery Company of Bennington, Vt. (1852-1858). A duplicate of this pattern was made by Wedgwood in England at about the same time. As your pitcher bears no maker's name, it could be either one. This pattern is extremely rare in either blue-and-white porcelain or Parianware.



PORCELAIN PITCHER



SWEDISH SILVER BOX

*My small, solid silver box has the enclosed marks on the underside of its lid. The inside is gilt and the box was perhaps used for snuff. Is Lange a silversmith's name?*

*C.E.A.—Raleigh, N. C.*

Your silver box, the work of the Swedish silversmith Johan Samuel Gottfrid Lange who worked at Vaxjo, dates from around 1815. The three crowns are the symbol for Sweden.

Continued on page 8





## Get yourself a piece of sun

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## ANTIQUES continued from page 6

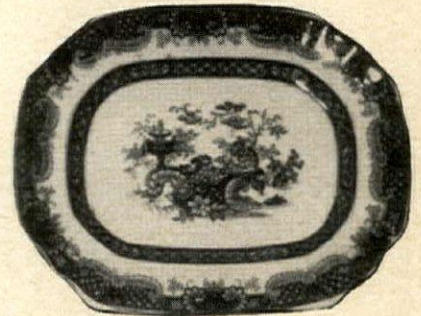
*We inherited this sideboard from my husband's family. It is oak except for ornamental veneers on the doors and drawers. The base has a brownish-coral marble top. "G. Herter, New York, New York" appears on a label on the back. What more can you tell us about this piece?*

G.D.M.—Memphis, Tenn.



AMERICAN "RENAISSANCE"  
SIDEBOARD

Your carved sideboard was made around 1860 to 1870 in the so-called Renaissance style by Gustav Herter, whose cabinetwork was represented at the Crystal Palace Exhibition in New York in 1853. It was shortly after 1850 that sideboards, such as yours, began to be designed with rounded ends, high backs, and the base resting directly on the floor.

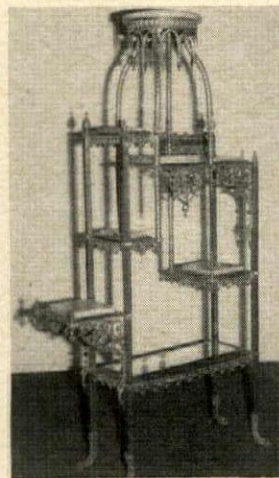


STAFFORDSHIRE PLATTER

*Can you identify this platter which belonged to a set of dishes owned by my great grandmother? And, from the mark, can you tell approximately when it was made?*

R.T.L.—Columbus, Ohio

The initials J & T F are those of Jacob and Thomas Furnival who started a pottery at Miles Bank, Shelton, Hanley around 1843. About a year later the firm name was changed to Thomas Furnival & Co. Your transfer-printed platter is a relatively rare piece of Staffordshire earthenware since the original pottery was active only that one year.



VICTORIAN ÉTAGÈRE

*We have wondered about the age and origin of this plant stand. It was called a "brass mantle" by my husband's grandmother who owned it. The shelves are onyx.*

V.R.—Mount Prospect, Ill.

Étagères or what-nots such as yours were designed for the display of curios or bric-a-brac and no Victorian parlor was considered properly furnished without one. Your brass étagère dates around the latter part of the nineteenth century.



VICTORIAN NOVELTY GLASS

*My parents received this goblet as a wedding present. It appears to be silver over glass and has a cork in the bottom. The cup has a delicate design etched around the bowl. We would like to know more about this kind of piece.*

R.W.K.—La Habra, Calif.

Silver glass, a curious Victorian novelty, was introduced in America in the eighties and enjoyed great popularity in its day. It was made in two layers. The clear glass was blown first, then nitrate of silver was blown into the hollow space between the layers, through a hole in the base which was then sealed.

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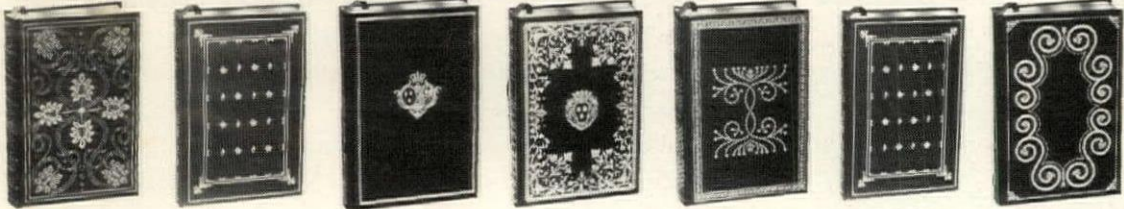
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542. *Uncle Tom's Cabin*, Harriet Beecher Stowe. *William Morris binding.*

545. *Aesop's Fables*. *Tree of Life replica binding.*

537. *The Robe*, Lloyd C. Douglas. *The Rafael Palacios binding.*

541. *The Iliad*, Homer. *Marie Antoinette replica binding.*

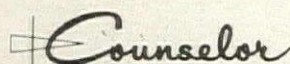
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## NOTES FOR THE HOSTESS

BY MARY MOON HEMINGWAY

Outstanding talent in one of the arts should be sufficient glory in itself but some artists' creativity spills over into everything else they do. Nedda Harrigan, wife of director-producer Joshua Logan and an excellent actress in her own right, makes a fine art of hospitality. Her very personal trademark is her flowers—zillions of them, all over the house, no matter where she is living. She puts together huge rounded bouquets, often in big baskets, and blithely mixes hothouse, garden, and wildflowers in marvelous improbable combinations—rubrum lilies with zinnias or Queen Anne's lace and tall green orchids with bachelor buttons. Even for outdoor parties, she will have big bouquets on the terrace, or at the ends of the stone wall around the garden. One of the Logans' best remembered parties was a Fourth of July jamboree complete with a firemen's band and bandstand, bunting and flags, long tables groaning with a strictly American menu—cold turkey, cranberry *sauce* (not jelly), spoon bread, pink ham, a highly spiced cole slaw with green peppers and scallions, deep dish apple pie and layer cakes. An unsophisticated church-supper kind of meal, but every dish superb.

Helen Coulé (Mrs. H. Lee Lurie), the classical guitarist, chanteuse, actress, has a comparable talent for entertaining, with many special little touches of her own. For summer luncheons she writes the menu on a large blackboard and props it against the terrace wall during the cocktail hour to whet her guests' appetites. To celebrate her husband's birthday, she invites guests to dinner and gives each of *them* a present. Among her very special dishes, a hot fruit compote, bitter with orange.

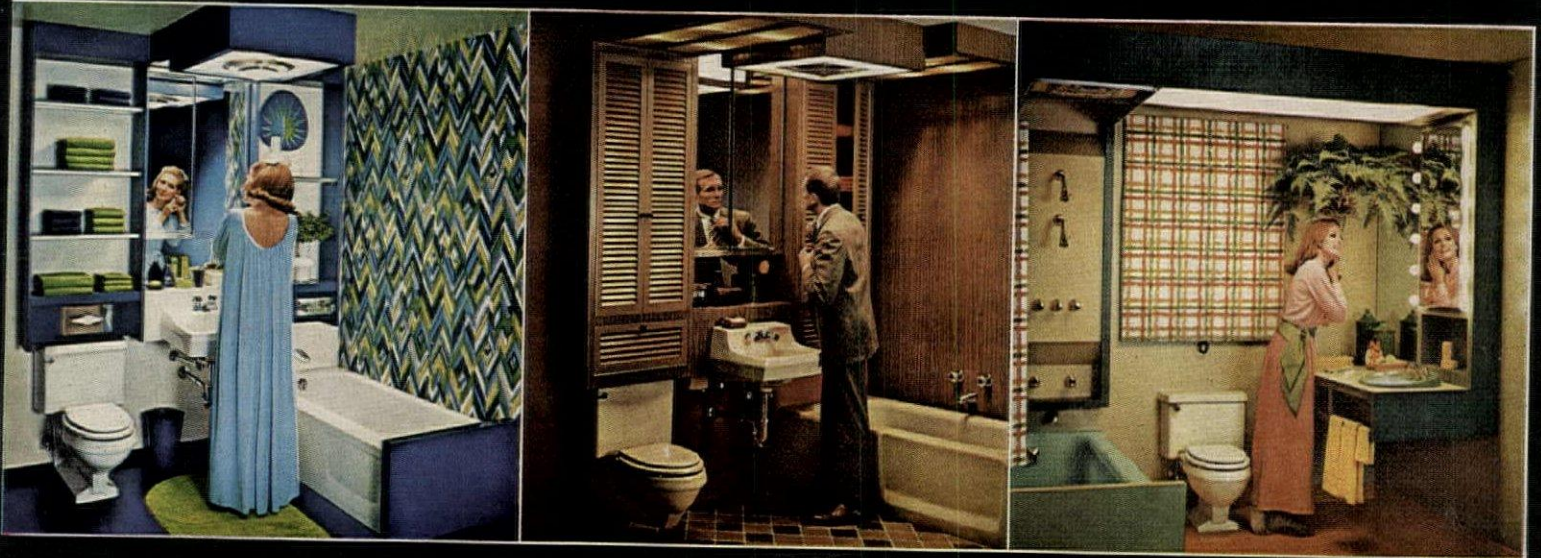
Leonard de Paur, composer and conductor of his own world-famous Infantry Chorus, and his wife, Norma, entertain generously with Trinidadian overtones—which is not too surprising since he comes from there. At an open house, for instance, in place of the standard drinks and hors d'oeuvres, they serve all comers with heaping plates of one of the great native casseroles: an exotic fish stew or Hopping John—a mixture of beans, black-eyed peas, and meat, subtly spiced—or jambalaya. With any of these: French bread, a green salad, and excellent wine in quantity.

Actress Peggy Wood (Mrs. William Walling) likes to light her summer dinner table with miniature oil lamps—one at each place or a dozen or so marshalled down the center of the board.

Hilda Terry and her husband Gregory D'Alessio, both painters, both aficionados of the classical guitar, live in a delicious tiny house in a mews on the east side of New York City—almost like a bit of London's Chelsea. But the size of the house never cramps the size of their parties. They simply open up the whole place and guests wander about taking their plates with them. At the drop of a hat, Mrs. D'Alessio produces great paellas or huge lasagnas from her below-ground kitchen.

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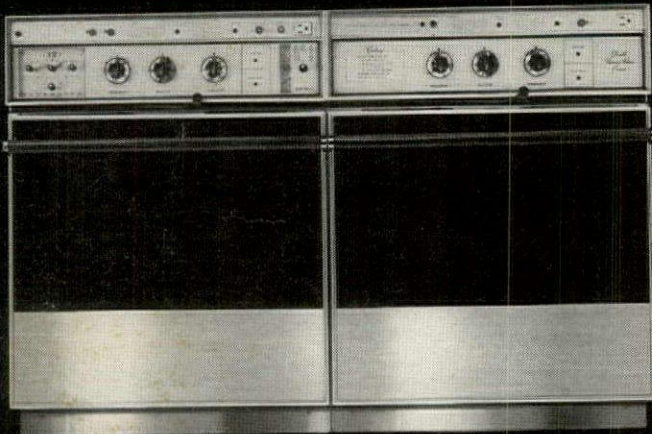
OUR 65<sup>th</sup> YEAR **ELJER**  
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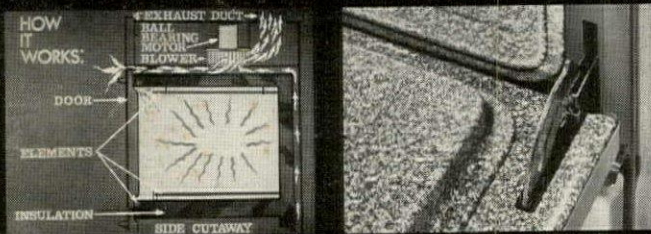
# THE NOTES OF A HAPPY HOUSEKEEPER

BY MARY ELIZABETH FALTER

## THERMADOR SELF-CLEANING OVENS REALLY ARE DIFFERENT.



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A few weeks ago the David Millingtons gave a party-preview of the new one-man show David was about to send off to his gallery. After we had all studied the paintings, which were hanging all around the downstairs rooms and halls, we climbed up to his studio for drinks and a lively discussion of his latest experiments. In the midst of it someone asked him how on earth he managed to keep the white walls of the rooms looking so fresh and unmarred when he changed the paintings so often.

"It's good for the walls," David said. "When pictures are constantly changed they never have enough time to leave a permanent trace. Then we occasionally repaint one section of the wall at a time using a little black and raw umber in the new paint to make it blend with the old."

Another protective measure, it developed, was using a piece of masking tape under a sturdy picture hook to keep the plaster from crumbling. The Millingtons use big hooks in all the good hanging places: a small painting can hang from a large hook but a heavy picture can't hang from a small one.

The conversation soon drifted around to the mechanics of living and housekeeping in a house where someone spends his or her days pursuing the arts. A look around the room revealed that among us were a painter, several writers, a musician, and an architect who works at home. Everybody had something to say on the subject. To a man, they agreed that the two worst hazards in working at home are the vacuum cleaner and the telephone. David says he freezes when he hears the vacuum moaning outside his door, so his wife Nancy sees to it that the third floor, where his studio is, is cleaned while he is downstairs having a late and leisurely lunch.

The Barnards—Joe writes and illustrates children's books, among other things—go even further and have the vacuuming but *only* the vacuuming, done late in the afternoon when Joe is through for the day. All the quieter aspects of the domestic routine are handled at the usual hours.

There are many solutions to the telephone problem beginning with the Millingtons' simple buzzer system, which is installed downstairs next to the two telephone extensions and rings in David's workroom only when it's necessary for him to answer. The telephone company has a wealth of other special equipment and intercommunicating devices that are inexpensive to install and operate at nominal monthly rates.

Louis Bell, the architect, has meal trouble. He does all his think work and creative designing at home and often works through meals and at night. But his night sessions leave him hungry and he likes to be able to go to the kitchen and find the makings of a satisfying snack. So the Bells always keep salad ingredients ready to mix and the freezer well stocked with frozen heat-and-serve foods, in single servings.

Pianist Helen Wilson juggles her three-days-a-week maid around her own schedule of practicing plus teaching three days a week. The laundry is quietly taken care of on one of her working days, and the cleaning is done on her off days.

# Color Color Color



Eight living room selections at your Kroehler dealer's...featuring fabrics styled with DuPont Nylon protected against stains by DuPont **ZEPPEL**

**\$266** Contemporary 86-inch, semi-attached pillow back sofa, smartly tailored in *Peach*—a colorful custom-quilted matched bouquet print\*. Features exposed wood arm pieces in walnut tone, Shepherd® casters on front legs, reversible zippered cushions. End table, \$49.95.

\*100% nylon

◀ This way, please

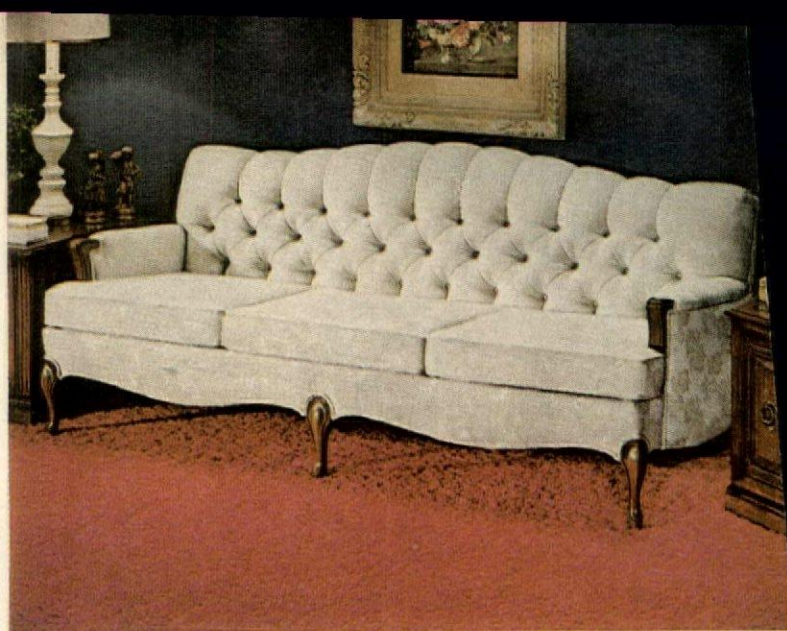


**\$266** Modern Mr. and Mrs. chairs with matching ottoman in bold *Mediterranean Blue* print\*. Semi-attached pillow backs are button-tufted; box-seat cushions are zippered and reversible. Decorator touches include Shepherd® casters, welted base panels that blend into arm. Hexagon commode, \$79.95.

\*100% nylon

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Every sofa and chair you see here is not only covered with a fabric which is all or in part nylon from DuPont (see the captions for details), but also protected against stains by DuPont Zepel®. And each design is a creation of the award-



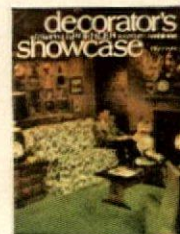
**\$266** French Provincial 76-inch sofa in luxurious *Dove White* matelassé\*, with zippered, reversible seat cushions. Note fully detailed and shaped back of diamond tufting, authentic cabriole legs, wood knuckles on arms, and fruitwood tone. Square lamp commode, \$89.95. Hexagon commode, \$89.95.

\*90% nylon, 10% polypropylene

winning Kroehler Design Center.

See them at your nearest Kroehler dealer's. Prices are manufacturer's suggested retail prices in most areas. They may also vary for fabrics other than those shown here. Comparable values, styles, and covers available on the West Coast.

The new edition of *Decorator's Showcase* is now available. It gives you page after page of decorating hints from professional designers, together with a number of Kroehler room settings in full color. Send your name and address with 50¢ (no stamps, please) to: *Decorator's Showcase*, P.O. Box 5067, Chicago, Illinois 60680.



**\$266** Modern Sleep-or-Lounge®, 75 inches overall, in cheerful *Mesa Gold* print\*, converts in seconds to queen-size bed with TV head-rest. Double-welted arms with wood trim; zippered, reversible seat cushions. Front legs have petite casters. Mattress of polyurethane; ticking treated with DURA-FRESH®. Matching cocktail table, \$59.95. Rectangular lamp table, \$59.95.

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**\$266** Casa Royale 86-inch sofa in *Nugget*—a golden-rich matelassé\*. Mediterranean styling includes: plush cap arm, biscuit-tufted back and seat, rope-twist trim, and authentic wood finials. Floating base on hidden casters. Cocktail table, \$89.95 and hexagon commode, \$119.95, from the Conquistador Collection.  
\*58% nylon, 30% rayon, 12% polypropylene



**\$266** Early American 87-inch sofa in rustic *Autumn Red* tweed\*—a warm blending of reds and greens. Distinguished by high "Sleepy Hollow" attached pillow back, reversible zippered cushions, tailored box-pleat skirt. Exposed wood is solid maple in Antique Saddle finish. Matching cocktail table, \$59.95. End table, \$59.95.  
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**\$266** Traditional cap arm, custom-quilted 86-inch, loose-pillow-back sofa, in *Celadon*—a cool, sculptured, green matelassé\*. Lined kick pleat with starched insert to hold tailored look. Cocktail table, \$79.95. Column table, \$79.95.  
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**\$266** A traditional chair for her, and another for him, with matching ottoman. Covered in deep sculptured *Old Gold* matelassé\*, styled with soft button-tufted back and fully-lined tailored skirt. Hexagon commode, \$89.95.  
\*90% nylon, 10% polypropylene



# "I have not yet, indeed, thought of a remedy for luxury..."

BENJAMIN FRANKLIN

"I am not sure that in a great state it is *capable of a remedy*; nor that the evil is in itself always so great as it is represented.

"Suppose we include in the definition of luxury all *unnecessary expense*, and then let us consider whether laws to prevent such expense are possible to be executed in a great country, and whether, if they could be executed, our people generally would be happier, or even richer.

"Is not the hope of being one day able to purchase and enjoy luxuries, a great spur to labour and industry?"

"May not luxury, therefore, produce more than it consumes, if, without such a spur, people would be, as they are naturally enough inclined to be, lazy and indolent? *To this purpose I remember a circumstance.*

"The skipper of a shallop, employed between Cape May and Philadelphia, had done us some small service, for which he refused to be paid. My wife, understanding that he had a daughter, sent her a present of a new-fashioned cap.

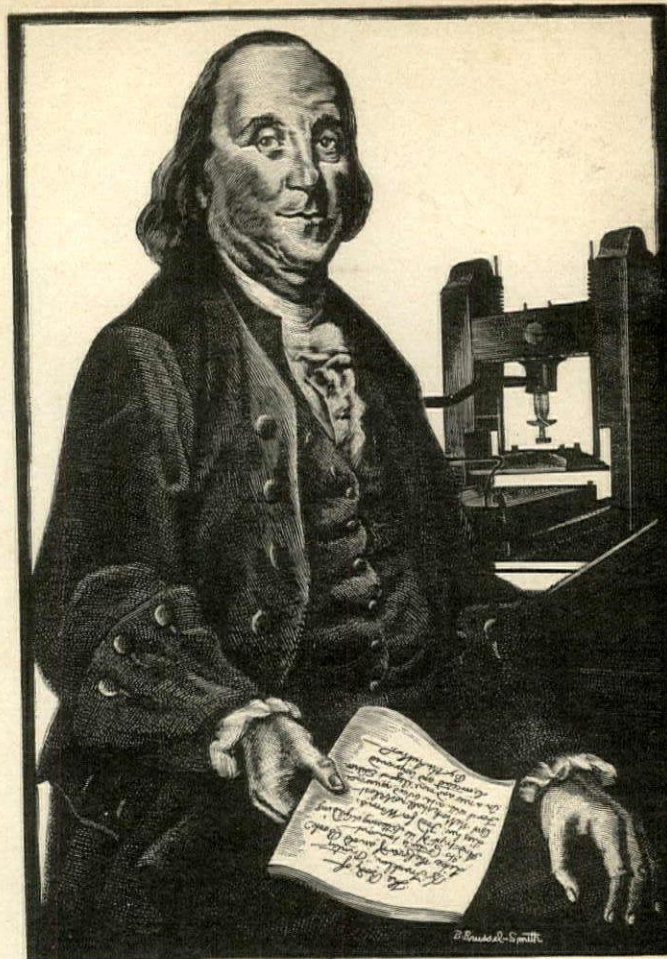
"*Three years after*, this skipper being at my house with an old farmer of Cape May, his passenger, he mentioned the cap, and how much his daughter had been pleased with it.

"'But' (said he) 'it proved a dear cap to our congregation.'

"How so?"

"'When my daughter appeared with it at meeting, it was so much admired, that all the girls resolved to get such caps from Philadelphia, and my wife and I computed that the whole could not have cost *less than a hundred pounds.*'

"'True', (said the farmer) 'but you do not tell all the story. I think the cap was nevertheless an advantage to us; for it was the first thing that put our girls upon knitting worsted mittens for sale at Philadelphia, that they might have wherewithal to buy caps and ribbons there; *and you know that the industry has continued*, and is likely to con-



Original wood engraving by Bernard Brussel-Smith

tinue and increase to a much greater value, and answer better purposes.'

"Upon the whole, I was more reconciled to this little piece of luxury, since not only the girls were made happier by having fine caps, but the Philadelphians by the supply of warm mittens."

"Poor Richard" put his finger on this simple key to an expanding economy over 200 years ago. So, isn't it strange to find people—well-meaning people—in this country today who still frown on the luxuries most of us work to enjoy? They want the government to restrict the broad range of products and services in the marketplace. And to cut back on advertising because it makes people want things they don't need.

Don't need? Well, of course, no little girl *needs* a bow in her hair. Yet, Mary Murphy will forever top off the apple of her eye with a ribbon. And where would the ribbon factories be without her? And the ribbon clerks?

It is just this very human desire to add the little frills to our living that has created our jobs and our prosperity... the ribbon factories and automobile factories and television factories... and the most dynamic economy in man's history. Shouldn't we be careful about how we tinker with the forces that have created all this? Because the simple, troubling truth is, nobody knows for sure how far you can regulate our economy without damaging it.

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# There are three bright decorating ideas in this ceramic tile kitchen.



Plate No. 219

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SOME NOTES ON

# GOOD LOOKS & GOOD HEALTH

BY REBECCA WARFIELD

## PERFUME AND THE GARDEN—A BLAZING MEMORY . . .

Memory, as someone once said, is the power to gather roses in winter. And that certainly has been the genius of a suddenly opened jar of potpourri—to swirl the memory of a hot summer garden right into a freezing winter day. Really, the only reason even to *think* of going to the enormous bother of making your own potpourri from your own roses—to have your own memory. Also the idea does have charm. As one Connecticut gardener put it: "To open the jar and stir it while the logs blaze and crackle in the fireplace will make you feel cozy, at peace with the world and a bit luxurious." According to the accumulated wisdom of the ages and from the time when potpourris were guarded in families and handed down from eldest daughter to eldest daughter as "secret recipes," this advice: Begin picking petals "on a dry day after two or three days of fair weather." And you should start early before the sun has drawn off the essential oils from the flowers. Choose freshly opened flowers preferably from these varieties—the first choice, the huge old Cabbage or Provence rose with at least a hundred petals, or the Red Provence, crimson and fragrant, or the sweet damask rose. When you have gathered the petals spread them out on a sheet of brown paper and let them dry for about three days. Then you might (if you have a bunch of patience and even a little stash of cash) plunge into one of the secret recipes, described as "most luxurious and opulent." Place the petals in a wide-mouthed, straight sided jar with a top, making one layer of petals and one layer of coarse salt, and alternating this way until the jar is filled. Leave for a few days until a broth (liquid) is formed then incorporate thoroughly and add more petals and salt daily for a week, when fragrant gums and spices should be added—benzoin, storax, cassia pods, cinnamon cloves, vanilla beans and such. Mix again and leave for a few more days, then add essential oils of jasmine, violet, tuberose, and attar of roses (Caswell-Massey's celebrated pharmacy in New York could be a source for some of these, or they might suggest some substitutes such as orris root powder or violet powder, since the current 1969 price of attar of roses is two thousand dollars a pound). Now use a hint of ambergris or musk to fix the odor. Spices such as cloves should be sparingly used. "A rose potpourri thus combined *without parsimony* in supplying the flower attars will be found in the fullest sense a joy forever."

## PERFUME AND THE PEOPLE—A WALKING MEMORY . . .

*People in the public eye have to have a knack—either natural or acquired—for planting an impression in the public memory or they won't stay in there very long. So it's not at all astonishing that many of them have worked out a close, creative relationship with perfume because it's a fundamental fact that memory and*

Continued on page 22

# Solarcaine stops sunburn pain!

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Use Solarcaine to stop pain of minor skin irritations, kitchen burns, cuts and scrapes. For sore, sun-scorched lips, use Solarcaine Lip Balm.

**the sense of smell go hand in hand. Success is a matter of seeking and finding the exact scent that smells delicious to you, on you, and to your audience.**

For instance, someone we know meeting Jacqueline Onassis was overcome by the charm of her perfume-impression, and found that this particular one was Balenciaga's *Quadrille* which is a light scent but one with the insistence of the sun beating down on miles of flowers. Our friend copy-catted it and discovered that the effect for her was entirely different, all wrong. However, this very *Quadrille* happens to be charming for Eileen Ford who runs a throbbing model agency with her right hand and writes beauty books with her left. And *Quadrille's* point of view seems to be in the current interesting trend to flowery and to single flower perfumes. One of Mrs. Nixon's best memories is *Corday's Fame*—a perfume that seems like a circular staircase twined with flowers. You can walk right into the garden with Joan Rivers, witty and with it, who wears tons of *Joy*, a perfume that is masses of roses, though funnily enough *she* thinks it smells like lilacs. With Ali MacGowan (the new girl in the flicks, female counterpart of Dustin Hoffman) who wears *Diorissima*, all lilies of the valley, and Gena Rowlands, star of *Faces*, who just wants to smell like a flower—a lily or a honeysuckle. Floris, by the way, has one of the few fine honeysuckles, and Lilly Pulitzer has invented a new, lily perfume named *Lily* (are you following?) which Rosalind Russell seems to be hooked on. Julie Newmar reports that she has devoted years and years to tracking down a gardenia that would smell as great inside a bottle as it does in real life and found it in Piquet's *Fracas*. She admits that *Fracas* is assertive. "Only one woman in twenty can wear it—it's either perfectly terrible or absolutely terrific." Another flower with the same wonderful-awful dichotomy is a tuberose. Mary Chess has made the classic *Tuberose* scent and Janis Paige wears it all the time. Gloria Cooper too.

**There's always been the question of whether to stay with one special-identity perfume or switch around. Pearl Bailey, the great current Dolly, does both more or less. She discovered her second self in Raphael's *Replique* years ago in Paris before it ever reached these shores, and says "when any of my friends smell it, they don't even have to look up, they know it's me." But she believes in trying out "some of those wild odors that friends give me—while I'm around the house or just rushing out to the store—because I love perfume. A good perfume [and she really thinks this] is like a good thought." She thinks men should douse themselves in scent, too. Her husband wears *Guerlain's Habit Rouge*.**

Another conviction, that a small girl should never be inhibited about wearing a bold scent if she has the personality for it. . . . And that seems to be the principle that Tricia Nixon, the country's most famous size three, is operating on; Charles of the Ritz's *Ritual Body Perfume* is a favorite of hers and it's so definitely deep you can dive into it, rather exhilarating.

**Other young directions—Leigh Taylor-Young, whose acting path has been in quite far-out cinema, makes an interesting stand for smoother approaches by wearing a great classic: Chanel's *Number Five*. Les-**

*Continued on page 150*

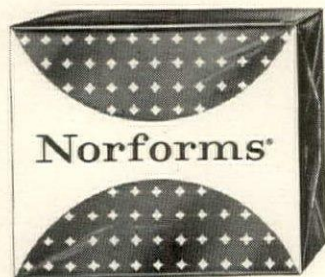
As the party goes on,  
people leave Ann alone.  
And she doesn't  
know why.



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# Why don't you become a professional Interior Decorator?



BY JANICE TRIMBLE

It's a high-income field where a woman is in her glory. The demand for decorating services is at a peak, and opportunities are unlimited...even if you use only part of your time. You can train at home without interrupting your regular duties.

**I** DON'T THINK there is another profession today that offers more pleasure or greater rewards to a woman than that of interior decorating.

It is the ideal place to put your natural love of beauty to practical use. You can prepare for one of the many attractive positions available or decide to go into business for yourself.

Do you enjoy doing your own decorating? Have you ever helped a friend solve a decorating problem? Then you have the makings for success as a professional decorator.

Even if you've done no decorating, you may be one of many women with unsuspected talent in this direction—talent just waiting to be discovered.

You can now train for this work at home, in your spare time. No previous skills or experience are required for this training. Why not look into the many opportunities that interior decorating offers you?

A tremendously expanded field

is used to be that only wealthy people employed professional decorators. That's no longer true. Increasingly large numbers of homemakers now rely on the services of decorators. They know that a decorator can provide beauty and individuality—and can often save them money, too.

Your work as a decorator is varied and interesting. It frequently takes you and your clients into plush showrooms and exclusive shops filled with treasures. You move in a world of fashion, creativity and ever-new challenge.

Designing and furnishing even a single room

can earn you hundreds of dollars; larger assignments can earn you much more. Many women do extremely well in just part-time work; their own homes often serve as showcases for prospective clients.

But decorators are busy in many areas besides homes. Their talents are employed in decorating hotel rooms, business offices, building lobbies, clubs and institutions. That's why the profession has grown so enormously.

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The LaSalle Course in Interior Decorating has been prepared by experts to give you complete and up-to-date preparation for this most exciting of modern careers. Lessons come to you by mail; they are as fascinating as the professional work itself. Much of the study material included is absolutely unique in a course of this kind. For instance, you get an attractive, simple-to-operate slide projector with color slides that show interiors as big as life on your wall. You also get professional sketching equipment, coloring materials, stencils that make it easy for you to draw room plans and furniture arrangements, and much more.

Step by step, you are shown how to develop your creative ability. You are taught the principles of color and design and the historic background of today's decoration. You are trained in the selection and use of furniture, fabrics, accessories, lighting. You learn how to achieve beautiful settings that will delight your clients and build your reputation. Even before you have finished the course, you will be able to apply your new knowledge to glorifying your own home.

At each step, you are given practical assignments which are then carefully reviewed by your instructors and returned to you. You are coached with thoroughness for your work as a professional decorator.

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## LOOKING AND LISTENING

# STIMULANT OR TRANQUILIZER

For hard-working creative people, music at home may be both

"If music hath charm to soothe the savage breast, it can also rouse the dull beast," says actor Tony Randall, and a number of men and women whose work demands a continual flow of inspiration appear to agree with him. Listening to music before or during working hours keeps the ideas perking, they feel. There is also a school of contrary opinion that counts on music for relaxation when work is done. But whatever their listening habits, the musical tastes of the creative brotherhood run all the way from Bach to rock.

*Almost any time of the day or night that you telephone Tony Randall, his half of the dialogue is accompanied by an operatic aria.* As he recently confessed to a TV audience, he is "an opera addict." Practically every minute that he is not on stage himself or sitting in the opera house, he is listening to opera records.

*Fashion designer Bonnie Cashin wants music while she works.* "The rhythm helps my drawing and thinking," she says. In one corner of her workroom (see page 58) she has a portable record player and she keeps that or an FM radio playing more or less continually. Her favorite fare includes Bach ("I love the rhythm"), modern folk, and the songs of Leonard Cohen. "When I have people in, it's usually dance records. My bare floors are good for dancing. I also like to play records while I'm reading. I like poetry, and music and poetry go so well together—very restful after a busy day."

*Music starts the day at the Phillip Pavias.* "We listen to music for a couple of hours every morning," says sculptor Pavia. "Everything else is neglected, even the baby's bottle." For the Pavias—Mrs. Pavia is art critic Natalie Edgar—music means FM, usually New York station WNCN because it broadcasts so much Vivaldi and other baroque composers. But when Mr. Pavia gets down to chiseling his light-reflecting Italian marbles, the music is turned off. "We listen again for a while before bedtime," he says. "And on Sundays we listen to opera. My father always played opera on Sunday so it's a kind of family tradition. I love Puccini, Verdi, all the Italians. But not Wagner. Baroque music fills me up—also pure *bel canto*. Wagner doesn't give me a thing."

As for the baby, now a year old, his father announces: "When he is two, we will start training him to be an opera singer. When he is eighteen, he can decide whether he wants to go on with it. But eighteen would be too late to start."

*Another FM fan is novelist William Styron (Lie Down in Darkness; Confessions of Nat Turner),* although he has

Continued on page 28





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STIMULANT OR TRANQUILIZER *continued from page 26*

two stereo systems and a large collection of records in his house in Roxbury, Conn. "I guess I'm getting lazy," he says. "Instead of playing records I've taken to listening to some very good local stations we have around here, also to New York's WNCN. Mostly I like baroque (although I'm also a devoted Mozart fan), and I'm amazed at the wealth of baroque music—Telemann, Buxtehude, etc.—that these stations have dug up." As a rule he listens late at night, rarely during the afternoon, which is his time for writing. But sometimes he plays the small stereo set in his studio "to get into the mood." When he opts for the record player, he is very selective, likes to concentrate on one record at a time "and really listen to it."

**Music is stimulation to printmaker Antonio Frasconi** whose woodcuts range from biting commentary on the contemporary scene to highly decorative architectural studies. "I always like to have music while I'm working," he says. Sometimes he plays records from his collection which includes contemporary classics—composers like Bartok and Schoenberg—plus a great deal of progressive jazz. Sometimes he tunes into a radio station that specializes in jazz or one that concentrates on folk rock. "But when I stop working, the radio is turned off unless we really mean to listen. No background music."

**"There is always a group rehearsing at our house," says painter Robert Andrew Parker,** "either mine or my son's." Mr. Parker plays the drums. So do all but the youngest of his five sons who range in age from six to eighteen. And their father likes plenty of sound while he is working on his imaginative free flowing watercolors.

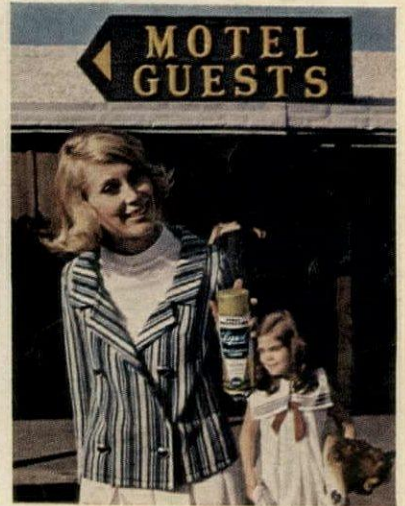
"My studio is next door to the dining room which is really our music room. We keep the piano in there—and the music system. The tape recorder is always setup for group rehearsals. And stereo is going all the time. We tune in to FM, usually a station that plays classics, until late afternoon. Then we switch. Culture all day, jazz at night. It would drive some people crazy, but I love it."

**"I don't belong to the noise generation," says San Francisco columnist Terrence O'Flaherty** (see his weekend house on page 71). "I never learned to do my homework to a blaring radio, so I can't write to music. But when I have people in I like to have it in the background. Background music should stay in the background, though. I like to hear it coming from another room. My stereo system is in the library and I keep the speakers in two cheap wicker hampers from Chinatown, one on each side of an old leather couch. Hiding the speakers adds a note of mystery: people wonder where the music is coming from."

Mr. O'Flaherty's favorite records are show tunes and the tapes he makes himself from old movies on TV. "I have a wonderful collection of old songs—Joan Crawford singing 'Montana Moon' and Dietrich in *Desire*—things that were never recorded. For big cocktail parties, it's great to have a mixture of records—the Beatles or the Jefferson Airplane slipped into a stack of quieter music. I've discovered the sudden switch changes the mood of the party. San Francisco is supposed to be the cauldron of rock but I find it becomes rather monotonous. There seems to be a generation gap between the

*Continued on page 102*

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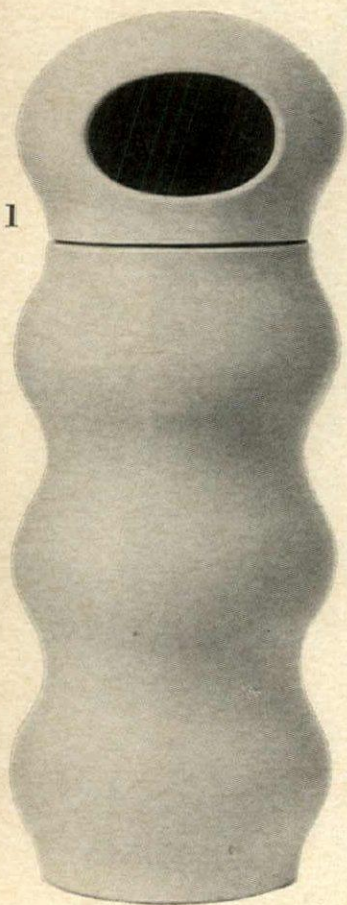
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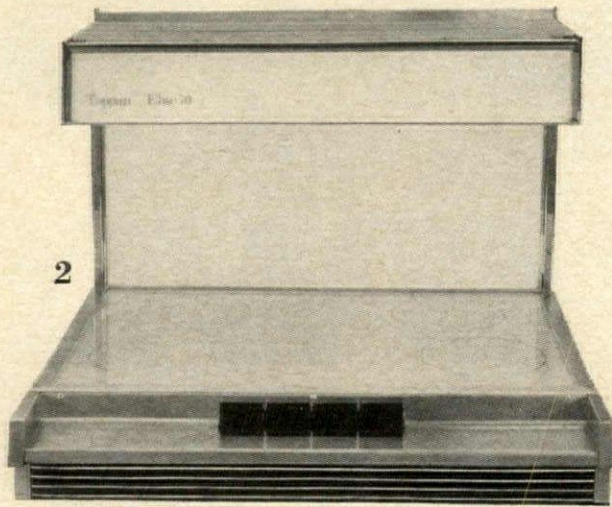
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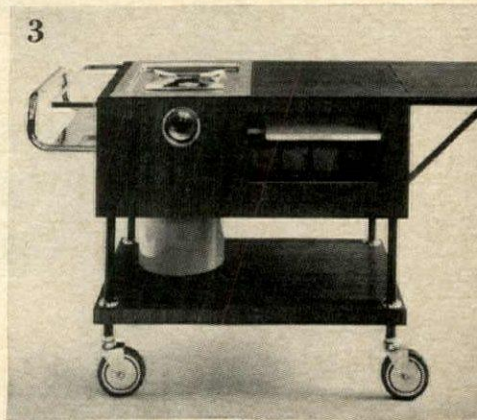
# WHAT'S NEW FOR LIVING-IN THE KITCHEN



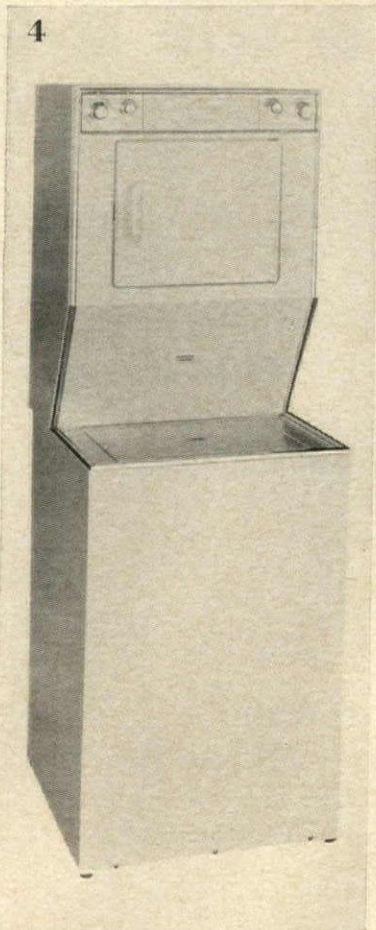
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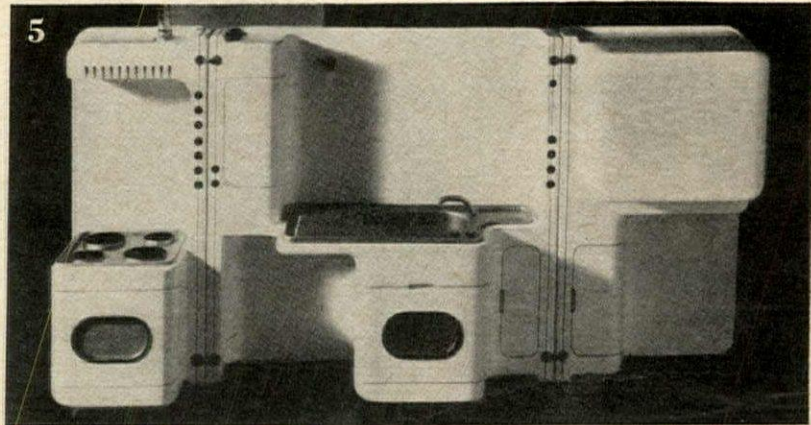
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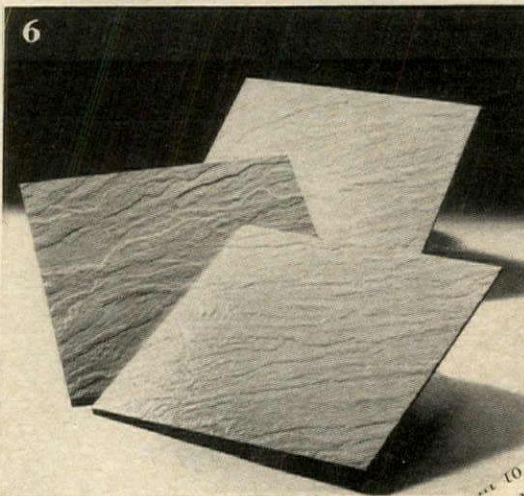
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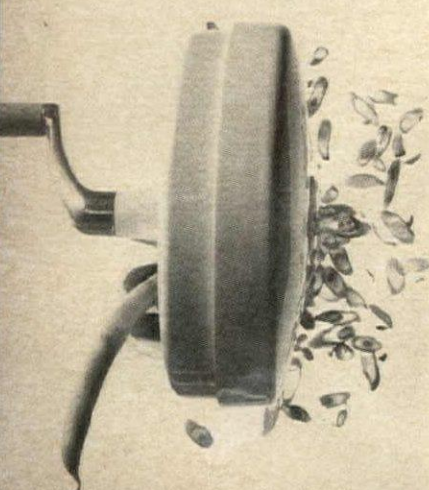
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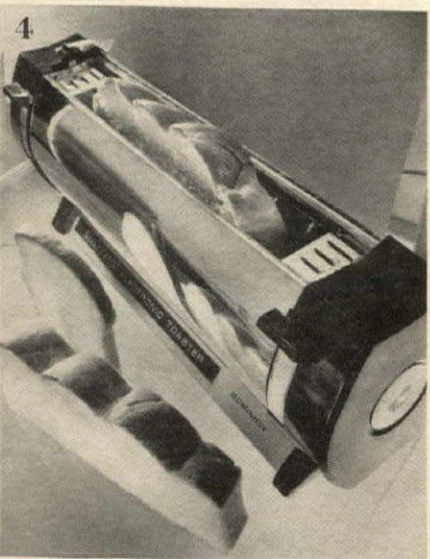
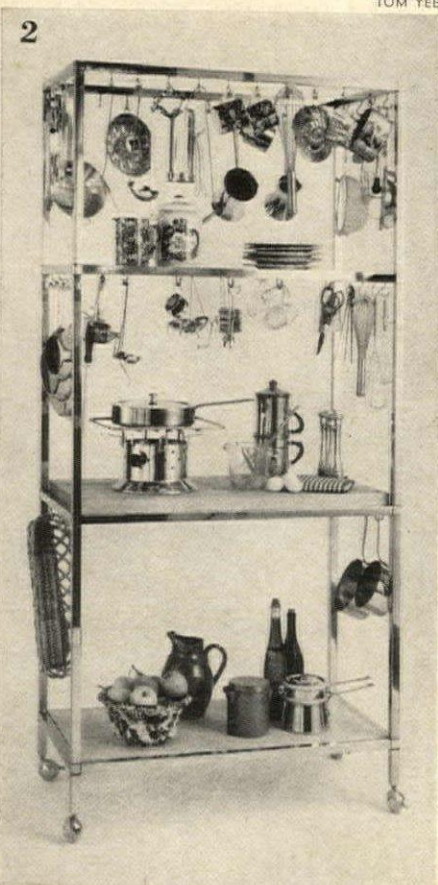
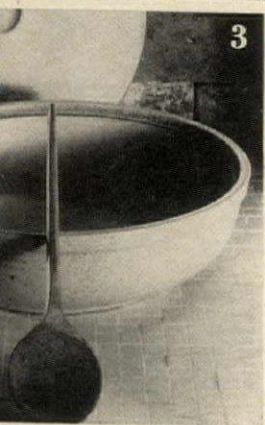
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HELMS

8



The most constantly updated, fastest changing room in the house is the kitchen. Its new appliances are extraordinarily handsome, practical, and rarely inexpensive. **1** Even better than the Deeds' award-winning fiberglass container is shaped rather like a vase. **2** Frigidaire plans a gas range with a glass cooking top. Above it, an old-fashioned heat recirculated from the burners. **3** To cook a movable feature, the unit is fed by bottled butane. By Spring, **4** Filling the need for a smaller kitchen in a bedroom is Frigidaire's trend-setting, stacked, 24-inch-wide unit that closes up to the size of a big refrigerator. **5** A complete kitchen on wheels, made of fiberglass, the satellite unit would connect to a building by a single white plastic tube. **6** Smooth or slate textured foot-square tiles for countertops are now available from Corning in the same white Pyroceram as their cooking tops. **7** For the Gammapar floor, 11-inch-square oak tiles are impregnated with liquid plastic, bombarded by gamma rays that seal the cellular structure to make the wood practically impervious to water. **8** French slicing brings out more flavor in string beans, is done in a jiffy with a two-at-a-time crank slicer from Holland.



TOM YEE

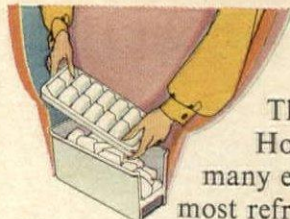
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 ...4 Dominion's electronic  
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 ...nick or thin slices. Almost  
 ...toasting at a heat level that  
 ...sandwiches through, too.  
 ...g information, see page 101.

... were once only appliance designers' dreams are now fast on the  
 ... American homes: Westinghouse predicts closets that will clean  
 ... well as automatic roofs that open or close by a simple weather-  
 ... vice. • General Electric says small refrigerators with tempera-  
 ... specific needs will be spotted all around the house. • Kelvinator  
 ... all-load washer/dryers that fit into a bathroom sink countertop.  
 ... forecasts an air-cushion bed which, at the wave of a hand,  
 ... comes out of the wall bringing with it a fresh, disposable, silk-  
 ... er sheet. A radiant heating panel suspended above the bed  
 ... ets unnecessary even on the coolest nights. • "The Silencer" is  
 ... and rubber-footed galvanized steel garbage can from Dover  
 ... mpany that thuds instead of clanging when tossed to the  
 ... A.M. • For equivocators, the French firm, Acer, produces a  
 ... with two electric burners and two gas. • On a further horizon  
 ... yers that will fold the laundry neatly, microwave ovens where  
 ... iners may be used, and a dishwasher that will also polish silver.

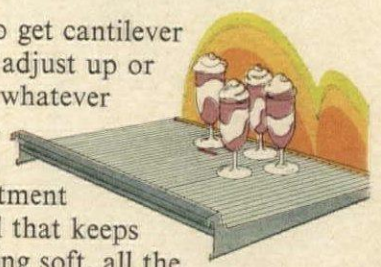


This big 17.6 cubic-foot Hotpoint refrigerator has many extra features that most refrigerators don't have. Like our new Easy Release ice tray that you just flip over and touch to get ice cubes. And you get about 35 pounds more food space than other refrigerators this wide (30½ inches).

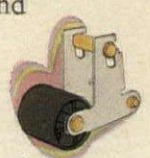


# Hotpoint gives you more refrigerator than you pay for.

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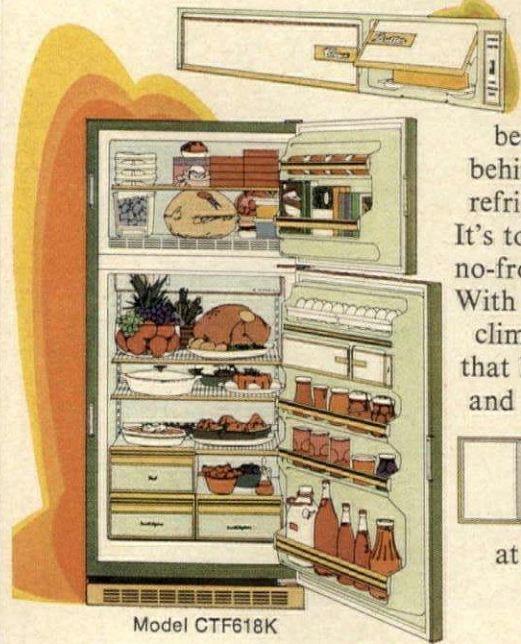
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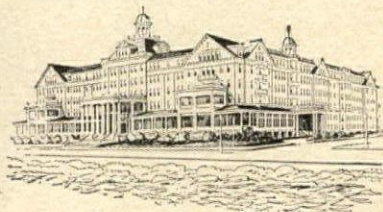
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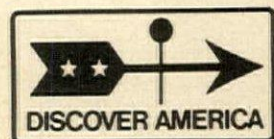
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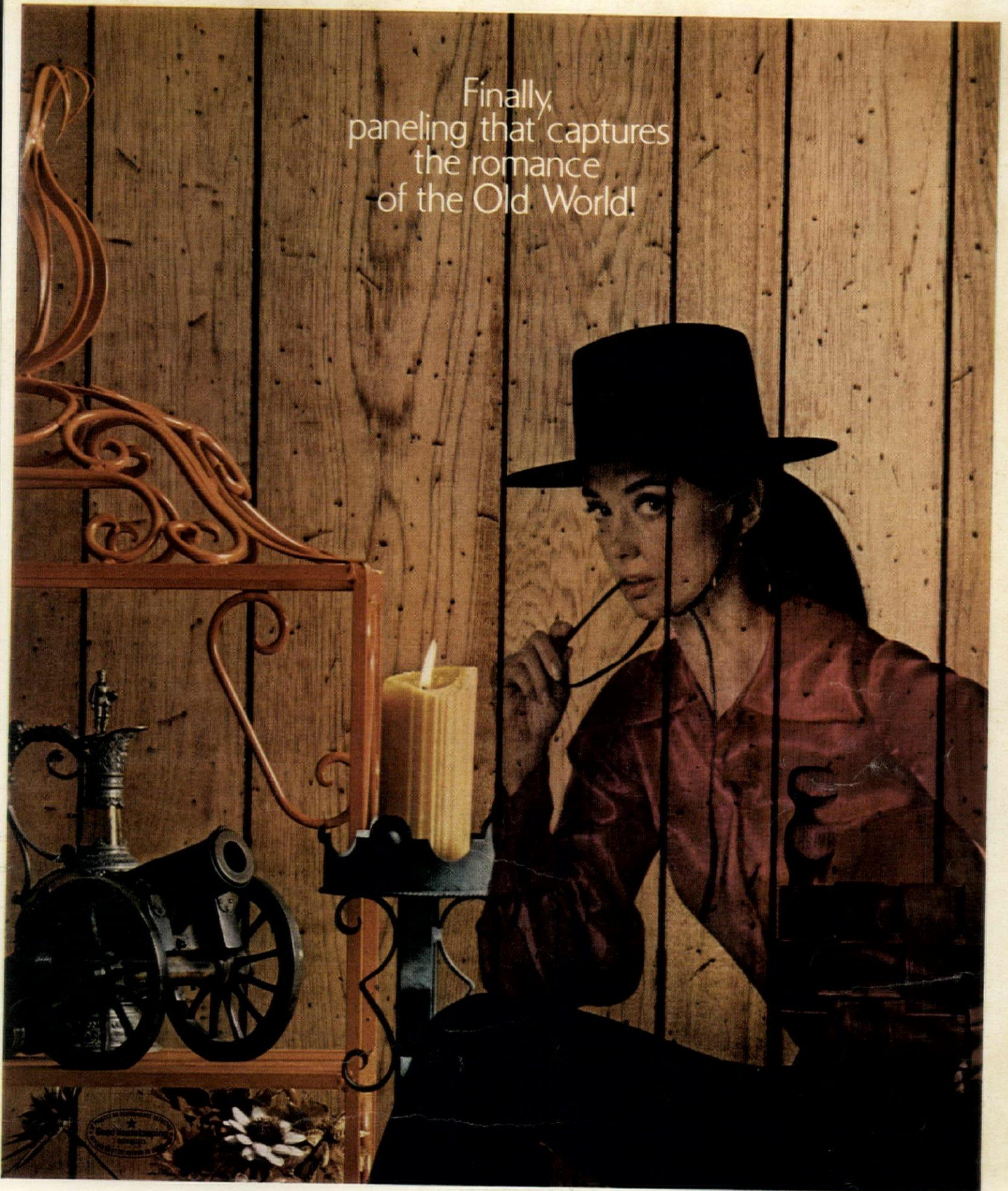
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*House & Garden, July, 1969*

# *HOME— the great escape*

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*T*here are only two kinds of people—those who are creative in a quiet, private way to delight themselves, their families, and their friends, and those who create primarily to please countless unknown others. One way or another, everybody is creative. But for painters, sculptors, writers, composers, and performers of the non-parrot school, creativity is no now-and-then matter. It is a continual day-in day-out striving to express their ideas to the best of their talents. And it runs into as many frustrations as mundane activities like trying to inject order into a ten-year-old's room or battling crabgrass.

How do the professionally creative work off these frustrations?  
Where do they go for replenishment?

*M*any of them, we have discovered, go home. For them home is an escape, a refuge from the stage or the studio. Cooking, gardening, refurbishing rooms, planning storage, getting set for a party—these are not chores but relaxation. Often, too, these off-stage activities become new channels for an overflow of creative energy, all the more fun because they involve no “others” to be pleased, no critics (not even that demanding built-in critic), just sympathetic and appreciative friends.

This issue of H&G spotlights at home some of the most creative people on today's scene—their houses, their parties, their kitchens, their housekeeping, their favorite diversions.

*A*mong them all you will find a multitude of fresh ideas. And creative people, we have noticed, are uncommonly alert to ingenious ideas wherever they crop up. The creative spirit gobbles them up, digests and transforms them, and makes them work in ways they never worked before.





LEFT: Along one wall of the dining room: a glorious mélange of blue and white porcelains holding their splendid own against the sparkle of mirror on the wall and on the table. Bamboo chairs pull up to the dining table, RIGHT, for dinner parties.



The OSCAR DE LA RENTAS' New York apartment  
“Comfort, rich color,  
and the things we love”

To step inside Mr. and Mrs. Oscar de la Renta's Manhattan duplex is to leave the hubbub of the city street somewhere in the past. Now you are in another world, deeply comfortable, intensely personal, silent as a whisper. A world two people in fashion—he the designer, she an editor of *Vogue*—have created for themselves and their guests.

“Our philosophy is comfort—comfort in everything. We think you should be able to sit everywhere. Really sink down, with lots of pillows for your back, places to put your drink down, your feet up.”

To accomplish this aura of total comfort they followed to the last detail one simple rule: everything in abundance. Every room has two layers of carpeting, thickly upholstered furniture, profusions of pillows, collections crowding tabletops, a rich concentration of color, and pattern upon pattern upon pattern—all put together with the sure skill of two people with absolute self-assurance and a great sense of style.

Inspired by their collection of Chinese porcelains, they turned the dining room, *left* and *above*, just off the garden into a fantasy of blue and white: leopardy-print fabric shirred across the glass ceiling and covering all the furniture; walls of tile-patterned paper; a geometric needlepoint rug harlequinading on white wall-to-wall carpeting; the myriad patterns and shapes of the porcelains themselves. “We found some of our nicest things in New York: the two big plates on the wall, the carpet balls (for an English game), the deer—not blue, but Chinese, and we love him.”

Across the room, the round dining table, in a spill of skirt that cascades onto the floor, fills the L of a built-in banquette bolstered with three rows of squashy pillows. “Here is where we love to entertain friends for dinner, or have Sunday lunches together when the garden is blooming.”



LEFT: On linen sofa, pillows of Balinese batik.  
 BELOW: Napoleonic columns sharing a tabletop  
 with obelisks and eggs. RIGHT: Viewed across the  
 tortoise-shell box on coffee table, suede sofa  
 with leopard velvet pillows. Paintings above  
 sofas by the de la Rentas' friend, Feito.



THE OSCAR DE LA RENTAS *continued*

*"We wanted an apartment  
 that was private,  
 personal, and utterly  
 relaxing for ourselves  
 and our guests"*

"We think every room should have a color of its own," say the de la Rentas. "In French we call it a *camaïeu*—a family of shades ranging from just off-white to very very deep." In the living room the *camaïeu* began with the pale beige sculptured paneling that came with the apartment. Then they added a complex of furniture drenched in the natural colors and textures of earth and wood: two big cushiony sofas, a patterned rug spread on top of chocolate carpeting, wicker baskets holding potted orchids in full, exotic bloom—and a mirrored end wall that doubles the whole room.

"Rooms saturated with a single color make collecting exciting. Wherever in the world we go we are always wandering through the shops. If we see a marble egg we say, oh let's buy that for the beige room."

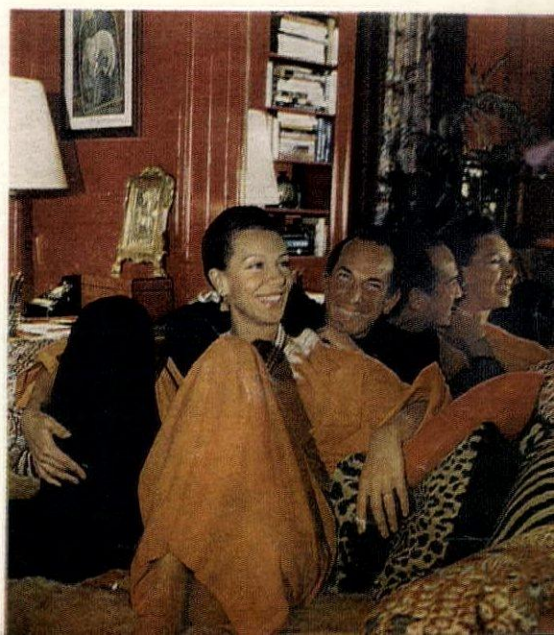
Already the tables abound with the de la Rentas' inexhaustible collection of treasures. On the coffee table is a big eighteenth-century Sicilian jewel case of tortoise shell inlaid with mother-of-pearl. On another table are two of the twelve columns Napoleon is said to have presented to his twelve generals.

"The atmosphere, we think, is the most important thing about a room. It should be a room people are happy to be in, a room that promotes relaxation and good conversation, a room that lives. We both adore flowers because they add so much to a room—they make it come alive."



LEFT: A profusion of patterns, singular bond between a room of cordial browns and one of fresh blues.  
 RIGHT: The vibrant de la Rentas, she in a djellabah—her at-home uniform.

HORST





ABOVE: The bedroom viewed from the stair hall: white-rimmed windows and niche for porcelains, dressing table by the sunny window.

RIGHT: Delicate petit-point pillows in a bouquet of designs, delicious on the flowered loveseat. BELOW: Over the bed in its white-framed alcove, a painting by Michaud.

BOTTOM: Over the loveseat, a portrait by Alejo Vidal-Quadras of Mrs. de la Renta and her son Jean-Marc Bruère.



#### THE OSCAR DE LA RENTAS *continued*

The tiny second-floor study, *opposite page*, with its glossy red-painted paneling and luxurious upholstery, is the de la Rentas' favorite room for their hours at home. "When we have no guests we are never downstairs. We even have our dinner in the study."

Everything in the intimate little room is designed for comfort, total relaxation. The tall windows are twice curtained with thick velvet the color of pigeon-blood rubies hung over an arabesque cotton print. "All the furniture is covered in that same print except for one chair which we draped with some old, very fragile, many times mended wool from India. We really shouldn't keep it there, but it is such a lovely feeling to sink into those soft folds of cloth."

Across the hall in the bedroom—"blue again, because we love it"—the endless amenities continue: a bed piled with downy pillows; a pair of bedstands holding water carafes, books, and personal telephones; the de la Renta hallmarks of superimposed patterns, layers of toe-cuddling rugs. Heaped on the loveseat opposite the bed are blue and white petit-point pillows made, like the animal pillows in the study, by Mrs. de la Renta's mother, whose daughter has just recently taken up needlepoint herself, keeps a basket with the latest project beside the loveseat. "We love to try new things—grow herbs in the garden, build a table, cook an exotic new dish—anything that is fun, anything that is not routine."

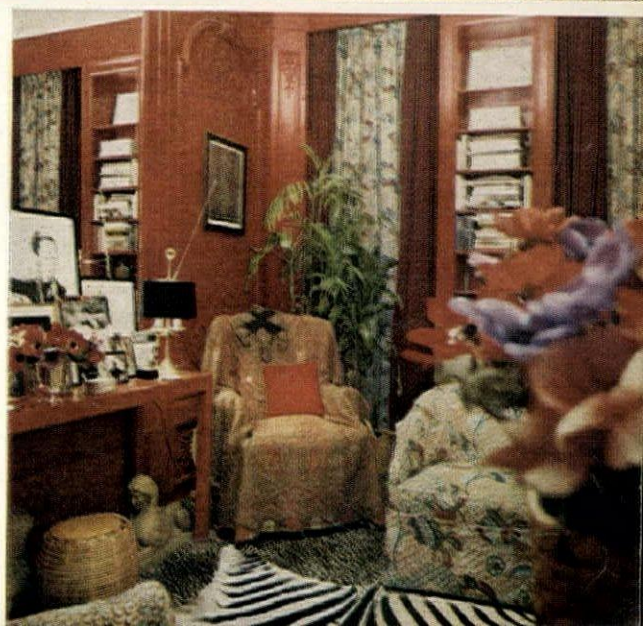
When both de la Rentas have a Saturday free they spend it prowling like gentle but acquisitive tigers through antique shops. "Ironically, we are finding irresistible things in beautiful yellows, and we don't know what to do with them. Perhaps we will just have to add another room . . ."





ABOVE and RIGHT: In the smoldering red study, sofa and armchairs check-to-check, two big mirrors face-to-face.

*"We've decorated with an abundance of everything—lots of patterns, paintings, and pillows"*





# *“It’s all a question of light and air and whiteness”*

*say the ROBERT MOTHERWELLS  
of the houses they have created together*

“**W**hen two artists collaborate about something as visual and personal as a house they both love—certain common denominators have to be chosen,” says Robert Motherwell. “Otherwise, the imaginative possibilities are just too varied.” Mr. Motherwell is one of America’s most important painters, a leader in the group of Abstract Expressionists called the New York School. Critics use words like powerful and brutal and severe to describe his austere canvases. And after this spring’s Whitney Museum exhibit of Helen Frankenthaler’s lyric, sensuous paintings, his wife’s reputation as a major painter has been irrevocably established.

Their city studios are in different parts of Manhattan (they also have a summer house on Cape Cod). But eventually their paintings hang in the one-hundred-year-old brownstone they remodel bit by bit each year. When the house was bought in 1953, small windows kept it dank and gloomy, there was a privy in the overgrown backyard, and the kitchen was in the basement. Today, the hard edge of modern and a deep nostalgia for the countries that fringe the Mediterranean are evident everywhere in the house. Walls look freshly whitewashed, doors are natural walnut, every ceiling is sky blue, and ceramic tiles pave the floors. Stairs are covered with carpeting the color of spring grass.

“The white tiles in the living room, which I like the least, we chose because they reflect light,” explains Robert Motherwell. “The problem with brownstones is that there are no windows on the sides. You live in a tunnel. You do anything you can to lighten the center of the tunnel.” So they built a translucent glass bay window at the south-oriented front of the house which turns that end of the living room into a solarium and assures their privacy amid a day-long dazzlement of almost tropical light.

A controlled profusion of plants—Mrs. Motherwell has a bona fide green thumb—and lightly scaled classics of modern furniture by Corbusier and Eames create a kind of cool museum-like formality that provides a dramatic threshold to the heart of the house, a country-sized kitchen, warm and welcoming as a whiff of just-baked bread. *(Continued)*

The living room is filled with art, the solarium with greenery. Over the fireplace, *left*, a Matisse; flanking it, Motherwell’s painting “The Homely Protestant.” A Kline by the window and a Motherwell collage on the short wall. In the hall, a painting by Kenneth Noland. Standing like a sentinel, David Smith’s sculpture “Eagle’s Keeper.” On the counter, a Rodin. On the coffee table, a Degas. *Right*: Motherwell’s “Open, Number One” hangs next to a seventeenth-century Zen scroll called “Oneness.”





HELEN FRANKENTHALER MOTHERWELL: "Cooking for friends is a way of showing love."

By day, the dining room, left, is a prism of brightness where twin skylights reach for the north light. The window wall captures year-round delight of the back garden. An ancient, gnarled rose Sharon blooms spectacularly for a third of the year, and a gargantuan and a carved sarcophagus—after years in a storeroom at San Simeon—are permanent fixtures. On the wall, a painting by Paul Feeley.

The colors in the kitchen, below and right, have been organized by an abstract painting. The surprise of black upper cabinets, a red range and white lower cabinets against a glossy midnight blue wall enchants the eye. The concept of total design and easily maintainable materials helps the kitchen to hold its age with great grace. Actually it was constructed more than fifteen years ago in what had been the library.

TOM YEE

THE ROBERT MOTHERWELLS *continued*

"Does it work?" is a constant query of artists about a painting. The Motherwells obviously applied the same criterion to each space and particularly to their 18-by-18-foot kitchen-cum-office. Everything in it "works," performing visually as well as functionally. Both the children of gourmet fathers, they delight in good food and good wine. As Mrs. Motherwell says, "Cooking for friends is a way of showing love, a chance to feast them on luxuries," and they will search the city for a special cheese or delicacy to surprise their guests or plan an elaborate dinner around the sudden windfall of a great wine. Both are extravagantly good cooks and agree that two cooks in a kitchen are one too many. He explains, "We concentrate intensely—which creates conflicts. We haven't separate kitchens as we do studios, but still, we *must* cook separately." Or as Mrs. Motherwell says, "Either one of us must cook the entire meal, or I do the first course and dessert and Bob does the hearty main dish. I am more the lunch cook: cheese soufflés and omelettes, clams in aspic, and crab mousse. Bob is the dinner cook, things like *choucroute garni* and game, sauces that take all day." Their food and drink is a pell-mell-embracing of things French—all with an incredible attention to texture and detail. (Continued)



NAMU

HOUSE & GARDEN, JULY, 1957



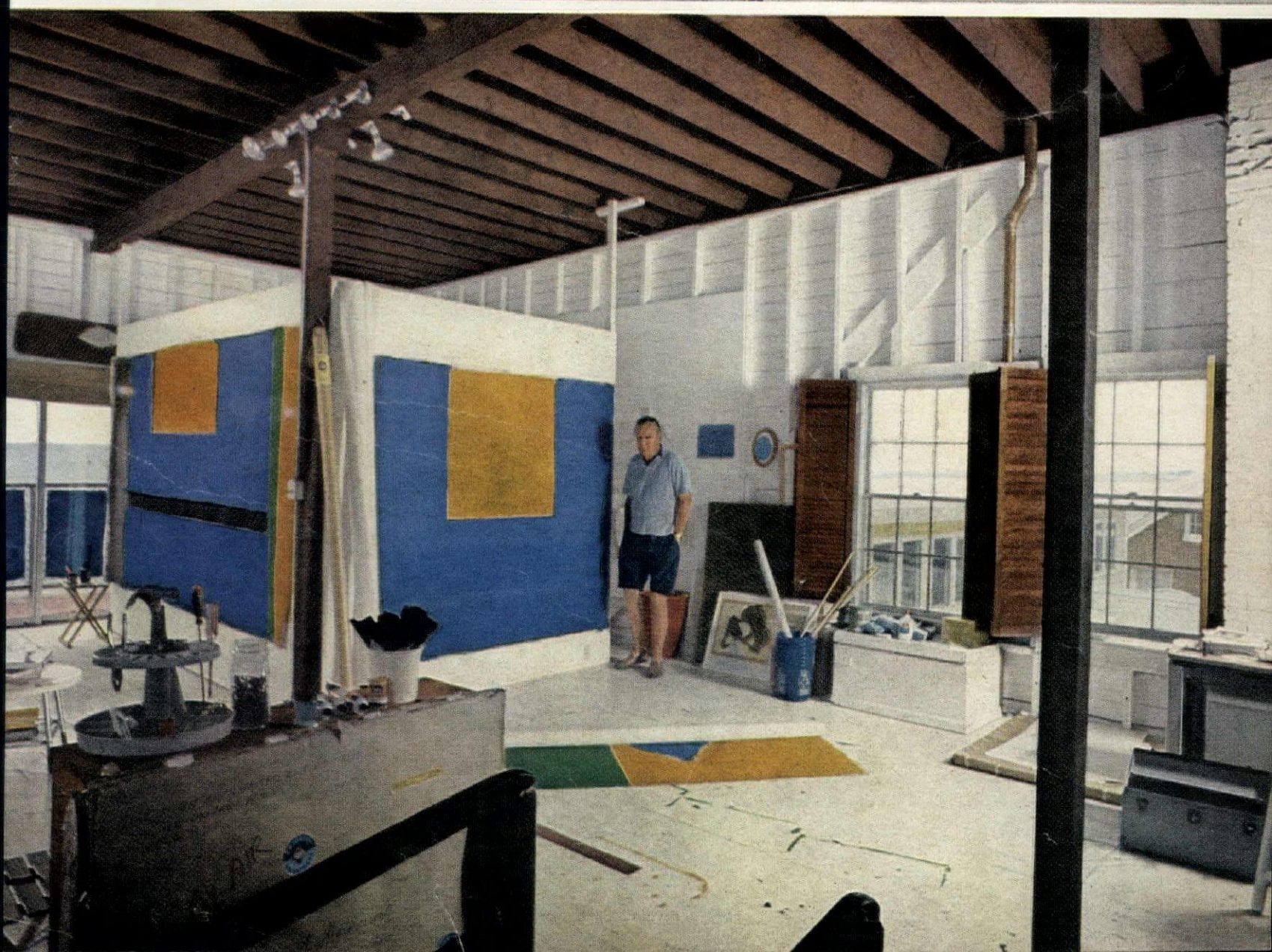


THE ROBERT MOTHERWELL

# ROBERT MOTHERWELL "The town house and the Cape Cod house are

**P**rovincetown, Cape Cod, is a town that trades the city's bustle for a salty air and a seagull. But their life styles are much alike, whether in the town house or the Cape Cod house. They start each day by preparing breakfast in a primary micro-kitchen (hot plate and toaster) tucked into a corner of their dining room. It's the way I've managed to have a kitchen every day since I've been married to Robert Motherwell. "It's our time to play," says Robert Motherwell originally in Sea Barn with his studio on the top floor, on the second and the ground floor. "We lived in the house across the street," he comments, "but what happened was that Helen was over on the water side and she rented a studio nearby, and we moved Barn's second floor into bedrooms." The New England clapboard exterior is a suggestion at all of the Mediterranean styles, with white walls, blue and dark floors. "The town house and the Cape Cod house are much alike," says Robert Motherwell. "The question of light and air and whiteness. It almost always is with an artist."

Low tide uncovers the jetty and beach that extend from the brick terrace, left, where Mrs. Motherwell is sitting. Top, left: On Sea Barn's street side, Robert Motherwell leans on his studio balcony. Top, right: Blue-canvas-lashed decks at house and rear. Opposite page, top: Living, dining, and kitchen areas are all one ground-floor room. Opposite page, right: Robert Motherwell in his top-floor studio.





For THE DAVE BRUBECKS *and their six children—*

## *“A house that runs by itself”*

According to Dave Brubeck, pianist, composer, leader of the Dave Brubeck Quartet, “This house is my wife’s way of making me not be a nomad.” “I don’t know that it succeeds,” Mrs. Brubeck comments. “My husband is constantly fighting for time to write at home, but he has recordings to make and performances to give. The road to the airport is well worn. But when we have to go into the city, we cram all the necessities into a couple of days and rush back to our retreat. We know we can work better here than anywhere else.”

“Here” is a steel and stone and glass house set in thirty-two acres of Connecticut countryside. “I grew up on a ranch in the California gold country,” Mr. Brubeck explains. “I like fresh air and land around me. (Continued)

Glass-walled to welcome sun and view, the Brubecks’ house, *above*, looks south across the countryside. Lawn and garden end at the water’s edge and nature takes command of the landscape. *Right*: Music-making heart of the house, the handsome studio got its looks almost by accident; in planning, acoustics came first (for details, see page 100). “And the sound is glorious,” says Dave Brubeck. Here he is composing at piano with recorder at hand and manuscript in various stages on piano, table, sofa.









Stripped-for-play room keeps its cool whether the scene is billiards or a lead-soldier battle. Across one end, a glass-enclosed pool with Jacuzzi: fun and splash for the children, a necessity for Mr. Brubeck. "I'm supposed to swim every day to keep limber, and I try to when I'm home." Red, yellow, and blue doors conceal changing room-shower, game-and-sports gear, and, because children have friends, what the Brubecks call the world's smallest guest room—fold out double cot, reading light, shelves, and a clothes pole.

"Even in the winter, when it's sunny," Dave Brubeck continues, "I open the doors while I'm working, put up a low shoji, and let the sun and air stream in. It's fantastic. But the garden takes in more territory than it should. Sometimes I wish we'd left it all wild. It got away from us: we drained the swamp to make the pond, then we had to put in grass. Grass wouldn't grow on a too-steep slope, so we had to put in plants, and so it went. We use it all, though. The children play football and baseball on the lawn; we all play croquet. In the winter we skate on the pond."

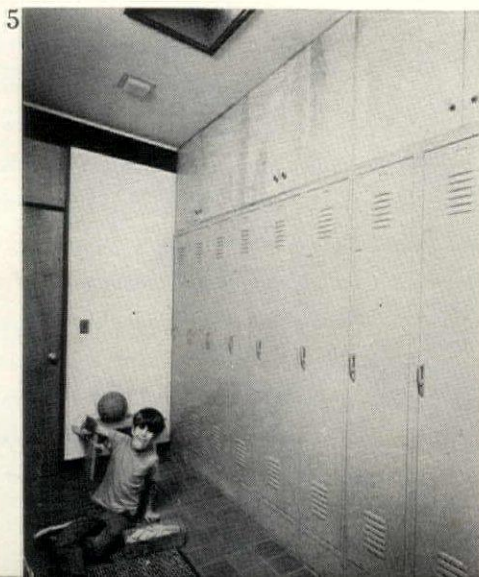
"The house has to run by itself most of the time," says Iola Brubeck. "I work with my husband: do research and write lyrics for him, answer his letters, and make his business arrangements. With six children that adds up to a very busy life, and no time to fuss over a house. Fortunately, I like simplicity. My dream is someday to have a really ordered house, but I find that to function we have to have everything right where we can put a hand on it—and that makes clutter."

"Clutter or not, the studio is a great place," Mr. Brubeck maintains. "It has great sound. You can even record commercially in it. It's very important for me to record at home and rehearse at home, and the room you rehearse in has a lot to do with whether the rehearsal is a success. I've spent so much of my life in tiny practice rooms that to get in a room like this, really out loose with a 9-foot piano, and hear it is just marvelous." But the music-loving Brubecks make music all over the house. There is even a piano in the kitchen (see page 82). All six children play and have their own band. "It's a family way of communication," Mrs. Brubeck says.

"We do a lot together," she continues, "but there's a limit to togetherness. There are times when privacy with a great big capital P is what you need. The bedroom wing looks like a motel according to Dave, but everyone has his own room. He can get away, lock the door and be in his own world." "We have everything here," her husband observes ruefully, "except enough time to enjoy it."



1. On the sunny terrace, work seems less workaday. 2. Eight-year-old Matthew picks out a tune at the organ, father improvises an accompaniment. 3. Stone-walled steps follow a winding stream around the house; sweep off, up to the terrace. 4. Living room rests its character on the simple strength of its structure, "but it's only complete once people come into it." 5. Six children equal six times the bats, balls, and boots in search of storage. Straightforward solution: a bank of lockers.



1

2

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BONNIE CASHIN:  
*"I love the sunny  
colors and wide  
open spaces of my  
new apartment"*

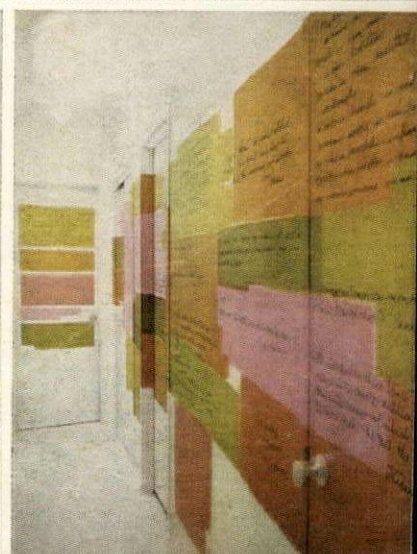
**O**riginality is the return to origins" is on her wall—and also lives by. The woman won every major fashion award, bringing spaces and sunny colors to her Manhattan co-op, says Miss Cashin, throwing out her arms as the sun-filled rooms—living room, dining alcove, two United Nations Plaza with a view of more sky.

"In a sense, I live over the store, as my office work on colors here," she says, opening the door. Glass shelves hold stacks of sweaters, blouses, and shoes erupt in a barely controlled riot of color. "Dress. Clothing is a joy. It's as much a part of my de-



PHOTOGRAPHS BY BEADLE

OPPOSITE PAGE: Bonnie Cashin at the doorway to her office/dressing room/play-boutique, believes clothes should be folded when possible, visible no matter what. The inside of every closet is a different color except for one, in a right-hand corner, which is white to show off bright evening clothes. ABOVE: Her myriad accessories, in boxes and baskets and out in the open, are a constantly changing assemblage. RIGHT: Cached in a corner, a bouquet of umbrellas. RIGHT CENTER and FAR RIGHT: In the hallway, a mounted collection of hats, silver buttons, and ex votos; painted patches of color inscribed with favorite adages.



*“The things I collect are reminders of happiness”*

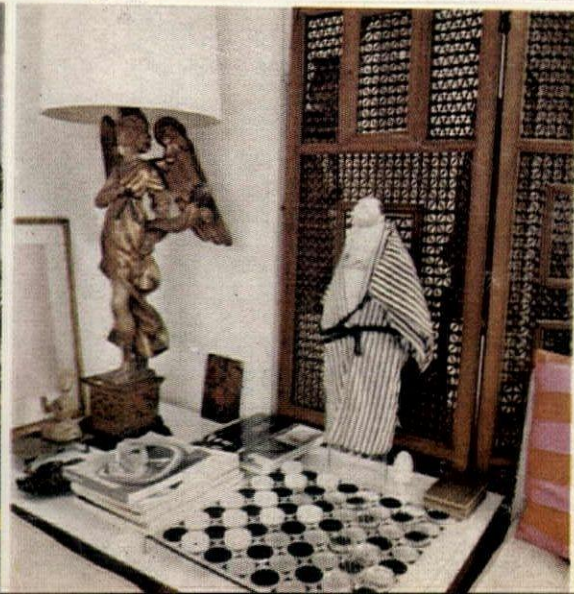
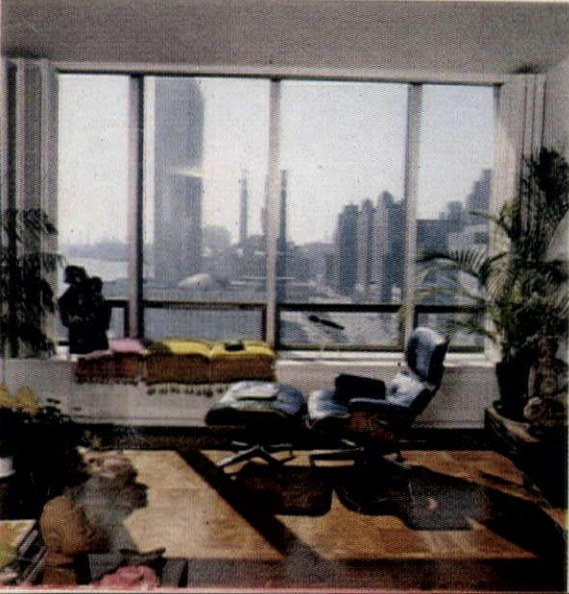
Bonnie Cashin digresses on things close to her heart:

- “I believe a home should never know completion. It should evolve and change (and I certainly don’t mean in a fashion sense) as we grow.
- “To get some exercise, I do ballet steps while I’m mopping a floor or making the bed, and at the same time my mind is forever regrouping the furniture and objects in new combinations . . . collages, I suppose you could call them. Then I start pushing and shoving. The chairs get rearranged constantly. The only thing in the house that stays in the same place is the bookcase wall and I’m always moving things around on its shelves.
- “A hall is a bridge to somewhere—a transition. It might as well be gay and changing.
- “I try continually to simplify my life—to get free of possessions, yet the things I collect are reminders of happinesses and I can’t bear to hide them out of sight in drawers or dark closets—whether an absurd hat, a silly silky tassel, or a chunk of amethyst crystals.
- “I think the insides of things should be attractive—in clothes, in houses. I think dresses and coats should have beautiful, exciting linings. I paint or line my drawers with different colors. One closet is yellow walled, another pumpkin, and one orange, just to please my eye when the door is opened.
- “Eventually, I keep saying, I’ll partition my closets with cubbyholes that exactly fit paintings and objects I change frequently. A Louise Nevelson kind of order, except I’d paint it all colors.
- “All of these modern, so-called luxury apartments are so serious—I’d rather be playful.”

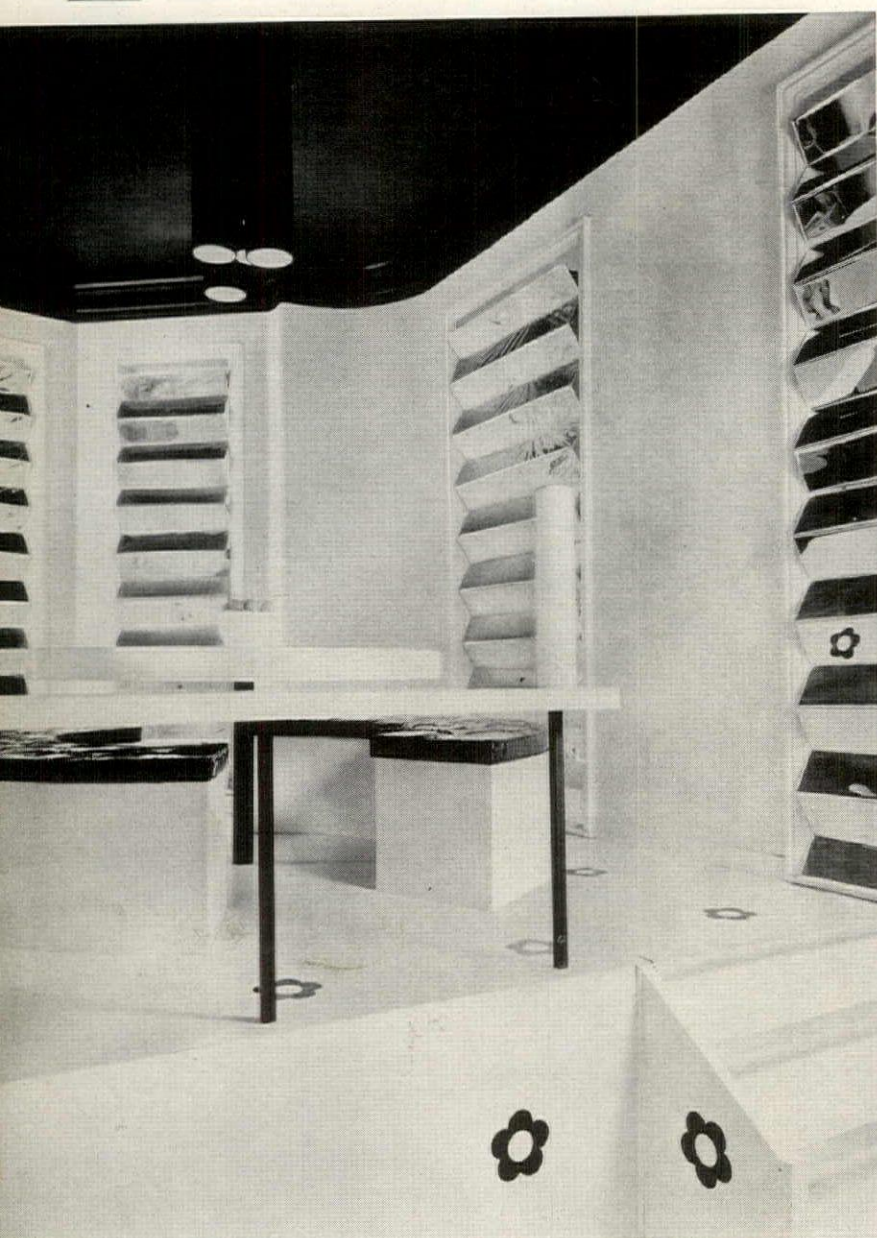
BELOW: *Variations on a theme of red are spice to the sleek whiteness of the crisp, efficient kitchen. Paintings and bibelots were lavished on the compact area with the same open-handedness as in the rest of the apartment.*



TOP OF PAGE: *In the living room, window-wide louvered shutters control a flood of sunlight. At night, with no one to peek in but the birds, the shutters are folded back for a view of the lights of Manhattan, twinkling below.* ABOVE: *Heavy-slubbed fabrics, short-haired furs, shiny chrome, and a wall of books are the sinewy, tough textures that emerge as strictly feminine under the Cashin touch.* OPPOSITE PAGE, TOP: *A Lucite table against a mirrored wall in the dining alcove multiplies the pleasures of an after-theatre buffet for six.* BELOW, LEFT: *The spectacular view from the living room and a chair from which to savor it.* CENTER: *A see-through chess set in a living room corner is presided over by Renaissance angel, an old Japanese doll.* FAR RIGHT: *The joyer is defined by a pierced wood screen hung with a pair of East Indian puppets.*



# ...FROM FAMOUS PEOPLE



WILLIAMS

## FASHION DESIGNER MARY QUANT:

*"Nothing here is likely to be around in, say, ten years' time."*

But while it's around, the dining room, *left*, designed by Jon Bannenberg for London's goddess of the mini-skirt, *above*, and her husband, Alexander Plunket-Green, is an answer to her request for "the daring so easy in a dress, but so tricky in a house." Stark black, white, and silver, the room is furnished with nothing but a dais-mounted table and two curved banquettes with intervening spaces for a chair apiece. Host and hostess shift places at intervals to give the conversational pace two rhythms. Room is lighted from above by beams that hit the table, not the guests—"so all the women look pretty." And for icing on a fairly pristine cake, accordion shades of silvered vinyl glint in the windows like cascades.

## THEATRE DESIGNER OLIVER SMITH:

*"A home is reality, not a stage."*

*Who can live in make-believe?"*

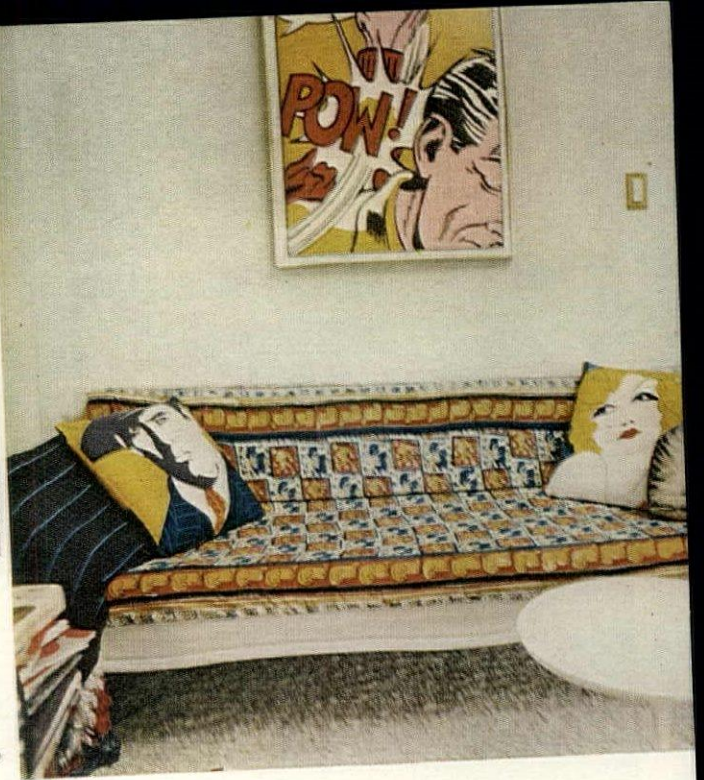
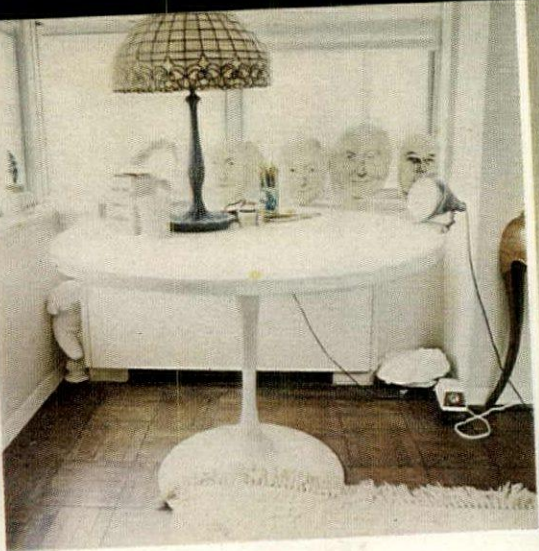
As a scene designer, Oliver Smith can be a Kubla Khan, laying on color and glitter and panoply with mouth-watering brilliance. As a homebody, he is the most restrained of old shoes. Utterly free of the smell of grease paint, his yellow brick Federal house in Brooklyn Heights, N. Y., is full of gentle colors, nice old furniture—some of it appealingly shabby—and pictures, flowers, pictures. His bedroom, *right*, is his study, an almost Mr. Chipsian spot with a drinking table for a desk, a partridge-and-flower wallpaper for what Victorians might have called splash. An indefatigable host, he wines and dines his guests whenever he can on a big romantic veranda, *opposite page*, at the back of the house—"New Orleans in Brooklyn"—where nature has supplied a theatrical setting Mr. Smith doesn't mind at all: an arbor-hung umbrella of wisteria, flamboyant and delicious.





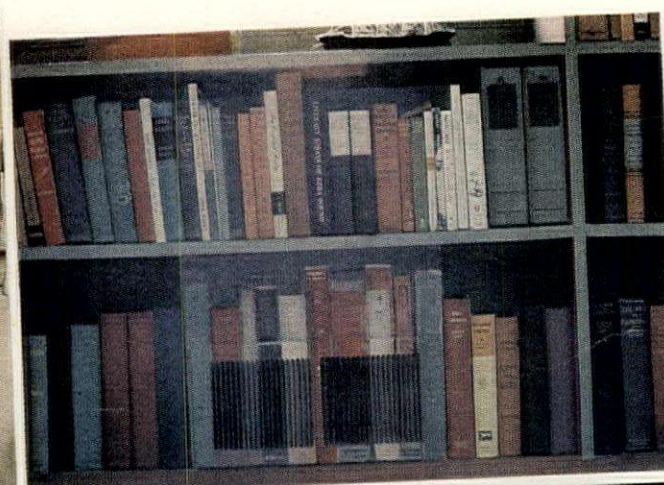
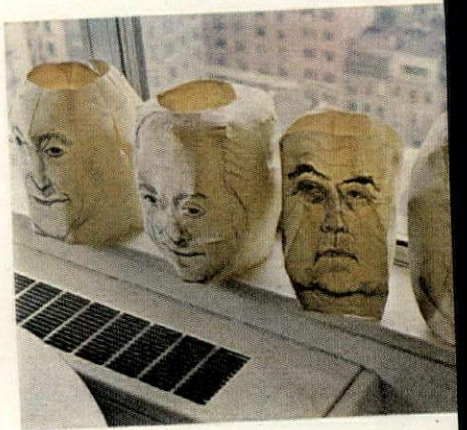
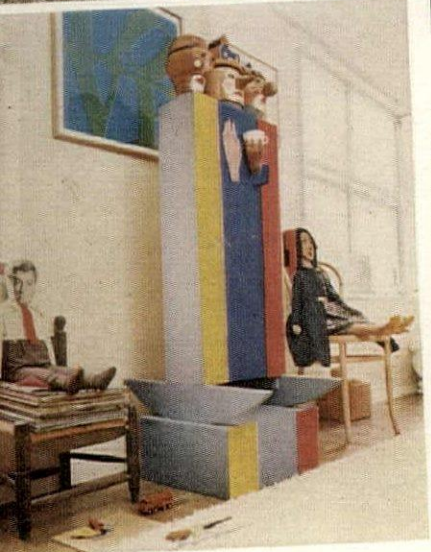
“The best ideas,” said Seneca, “are common property.” Quite true, say we, when they are *shared*. Here, then, offered for sharing, is a stockpile of ideas—all brainchildren of creative people—for decorating and entertaining.



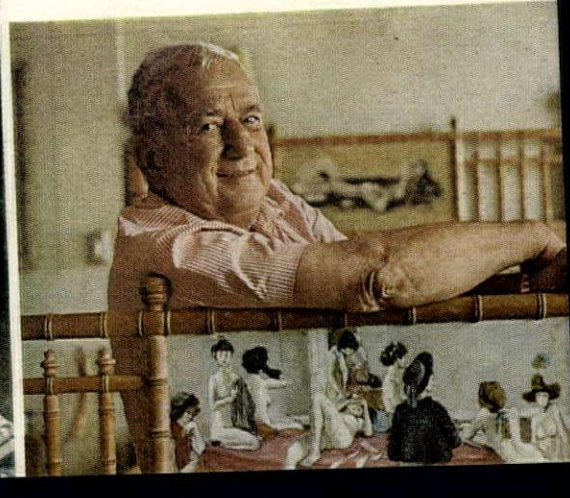


**S** CULPTRESS  
MARISOL:  
*"Mysterious, very simple, very complicated?"*

In this enigmatic handful of words, Andy Warhol describes his friend Marisol, *above, left*, a magical artist who has discovered something new enough under the sun to send critics running for their lexicons. In a sense, she is Grecian: she paints her sculpture. But she is not at all a classical sculptor. She creates small monoliths and portrait manikins that, in their way, are curiously alive. She lives very simply in an apartment where she works as much as in her studio. But at home, her mystique is less arcane. She likes Tiffany lamps, *above, center*, and "movie star" pillows (plus a calico cat) on a sofa covered in a vivid circus-animal print. She has her Halls of Fame, *right*: masks she makes of white paper bags and lines up like visiting Muses. Perhaps they are. This is a lady who walks to a drumbeat all her own.



**P** AINTER  
ALEXANDER BROOK  
*"We've been collecting since the Year One"*

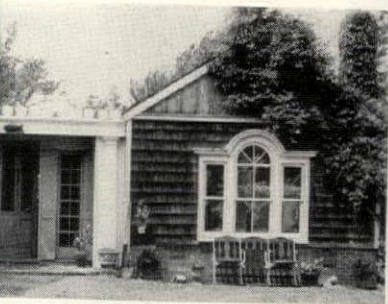


FOTI

# AUTHOR MARK SCHORER:

*"Our house is half house, half books."*

A bibliophile's dream, Mr. and Mrs. Mark Schorer's house in Berkeley, Calif., clings to a hillside so steep that the Schorers, *below*, make the ascent on a funicular. "For non-mountain climbers, it's a life saver." Once up, guests find the house to be dedicated to the written word. Books (many of them by Mr. Schorer—his biography of Sinclair Lewis won the Pulitzer Prize) fill more walls than not, their spines woven into an enormously decorative tapestry of soft color. *Left*: The library proper, mostly a reference-book center, is volume-laden yet bright and airy because of its glass wall and a sweep of poles that form a fixed, see-through divider between the library and living room.

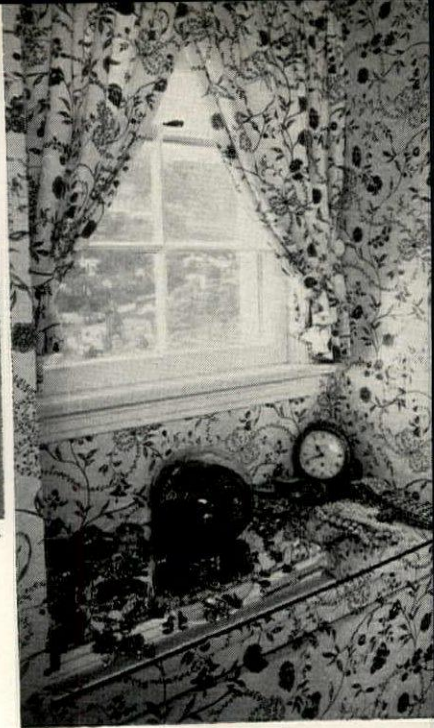


nt House," Mr. and Mrs. Alexander  
k's 1804 house in Sag Harbor, L. I.,  
work of art full of works of art and  
ndefatigable taking-of-pains. For  
ple, *opposite page, left to right*:  
ed door in one of the kitchens; a  
case with trompe l'oeil books dis-  
ng a wall register; a headboard  
gayer with a painting; Mr. Brook  
his bed: footboard painting is re-  
d on opposite side, but in reverse.  
e: Detached building with two  
e) (Mrs. Brook is painter Gina  
e), chaler-carving cornice. *Right*:  
ery sac-sanct to their own work.





BOYS



## THE CHAMPIONS— MARGE AND GOWER:

*"Our house is a snug harbor—a settlement for all those frenetic years of hoofing."*

Broadway's darlings, Hollywood's answer to who-has-the-four-leaf-clover, Marge and Gower Champion, who have been delighting audience for years with their Jack-Be-Nimble heels and choreography, are now bedded down in a permanent pad, *top, left*, in suburban Los Angeles. Not new (it was built in 1939 by the then non-gubernatorial Ronald Reagan), it has been needled into freshness by astute remodeling and what might be called John Howard Payne "Home Sweet Home" decoration. *Far left*: The old attached garage is now a play-and-movie room plummeted to via a fireman's pole by sons Gregg and Blake Champion



## DANCER EDWARD VILLELA

*"Dancing is not a way of life. A house*

Called by many the greatest dancer in the world today, Edward Villela is no slouch when it comes to living as elegantly as he dances. His recently remodeled Manhattan brownstone, purchased in a sadly dog-eared condition, restored to a splendid stage of grace—is a handsome example of dated Victorianism. For example, the master bathroom, *far left*, retains its mahogany grandeur, but with the walls newly covered in fabric and marble. *Top, left*: In the dining room, Edward and Mrs. Villela—pussy-willow. *Left*: Off the reception room, the new, contemporary serpentine stair, the library, rich with old mahogany paneling, brilliant with red walls in a luscious watercolor



Opposite page, top, center: Parental bedroom is chirpy with a half-acre of blue and white chintz, a fabric repeated in Mrs. Champion's dressing room next door where she makes a gay display of jewelry, right out in the open, in a window niche. Above: Half of a big side porch became a glassed-in bay for the living room, the other half a study, far right. A corridor was turned into a bar, right, with an old Roman lavabo revived as a sink. All the furniture came from the Champions' New York apartment, most of it covered before moving day in fabrics correlated to insure house-wide harmony.



# A

## RTIST IRA YEAGER, JR.:

*"My favorite  
haunt is the zoo?"*



Son of a sportsman father, Ira Yeager, Jr. shares his father's enthusiasm for animals, but in a non-Nimrod way. He likes to paint them, not pursue them. After a morning's conversation with the tigers or anything handsomely four-legged in the San Francisco zoo, he goes home to his studio-apartment—one of two city establishments—to capture them on canvas. Since he often works half the night, the studio, left and above, is equipped to be slept in, cooked in, entertained in. The big room, consequently, has little of the raffishness of *La Vie Boheme* about it. The furniture is charmingly catholic; there are flowers all over the place, some in water, some painted; birdcages, two dwelt in by birds, others by flowers, and studding the walls, schloss fashion, antlers and deers' heads bagged years ago by Yeager père.



BOYS

**P**HOTOGRAPHER-COMPOSER-AUTHOR  
GORDON PARKS:

*"I love peace and quiet, pictures, music, and once a week soul food."*

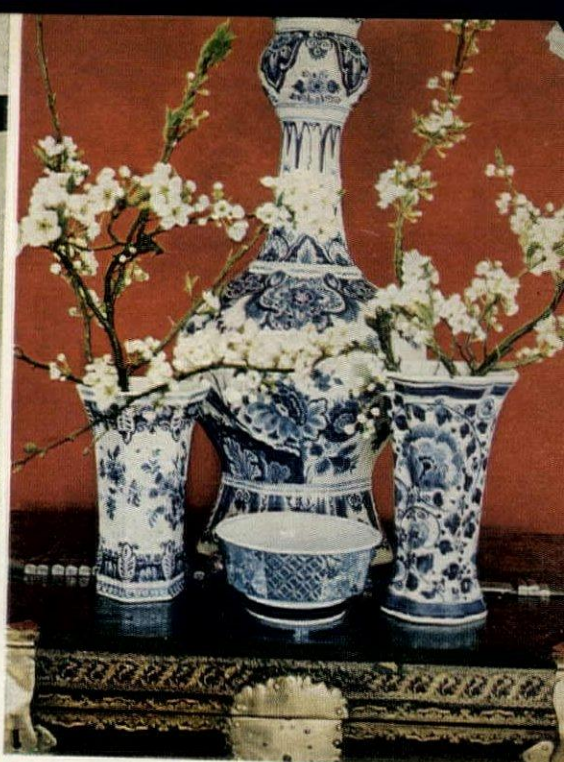
Gordon Parks, *above, left*, and his wife and daughter live with his five loves under four roofs—a big house and a studio on the East Coast, a house and a studio in California. He eats, sleeps, and works in these establishments with the elegance and productivity of a Da Vinci, hanging his superb collection of pictures with a skill a museum might envy. He jewels the walls without suffocating them. Music never stops—"It helps me to concentrate"—and in his Beverly Hills house the "works" find their home in a cabinet, *above, right*, fitted with record bins like file drawers. He can find the mood of the moment in seconds. Thus, peace and quiet are year-long, but only once a week is the Parks table redolent with ribs and collards. As he says, "If you have a French cook, just count your blessings. What's the difference between pot-au-feu and side meat and pot likker?"



**A**RT CRITIC  
ALINE SAARINEN:

*"I'm a one-dish cook, but I set a pretty table."*

One of our busiest and brightest bees, NBC's Aline Saarinen entertains infrequently, but always with what she calls "informal formality." The fish course, a Salmon Mousse de Beazon, *above*, she prepares herself, leaves everything else to a pro. The table, however, she sets with infinite care: a low centerpiece, votive lights, Baccarat *be*rier ashtrays. Chairs' needlepoint cushions are her design, her work



**P**HOTOGRAPHER  
HORST:

*"All forms, inventively used,  
can be diverting.  
Cost is secondary."*



Always called Horst (there is no choice: his first and last names are the same), this man, who uses a camera with a skill that approaches sortilege, lives two lives. One is spent in a country house filled with Renoir colors and sudden, elegant surprises like a cluster of Delft vases set off by a red velvet screen, *above*. The other, more workaday, is confined to a Manhattan studio-*piéd à terre*, *left, and top, left*. Although strictly a business establishment, the studio often has to double as a home away from home. Horst sees no reason for roughing it. "It's an exercise in decorating with forms, and also an exercise in economy. It cost very, very little. Because the ceiling is so high, the room seemed to soar right up through the roof. So I tailored the perspective with a false molding of black paint. It stops the eye. Then I amused myself by seeing how much variety I could give the walls by cutting them into geometric patches with wallpaper, paint, and mirror. I didn't want jangle, just diversion, and I think I have it. It's a harlequinade, calmed down by that big photostat of a photograph I took years ago of a statue in Rome. The abstract and the classic can be very nice bedfellows, and in this case, that's exactly what they are."



LEOMBRUNO-BO

# D

## ESIGNER KEN SCOTT:

*"The Medici wore glorious colors. Why shouldn't we?"*

Flower painter, flower lover, fabric-and-fashion designer Ken Scott calls one of his newest looks for women "hippie gypsy," an epithet sparked mainly by his jivey colors. But in his apartment in Milan, *above, left and right*, he is neither hippie nor gypsy, but rather a grown-up flower child living in a bower. Almost all the color and pattern is supplied by the beautifully arranged flowers that flood the rooms. "Better than paintings, better than anything." For a party, the apartment is banked with 300 ten-gallon containers planted with greenery and flowering shrubs. "I suppose the Medici could have done better, and they should have. They had more room."

# L

## IGHT ARTIST CAROL BROWN:

*"Light is another painting medium."*

"Moreover," adds Mrs. Brown, "light is a new way to say something beautifully." Trained as a painter (she was a student of Hans Hofmann), Carol Brown still paints, but with light, creating in walk-in spaces (the largest one so far is a 10-foot cube) phantasmagorias that ravish the eye. For dinner parties in her New York apartment, *right*, she seats her guests at a low table in front of a wall-wide screen on which are projected a series of images—people, cutouts, what have you—that flutter in constantly shifting colors like the characters in a Chinese shadow play. *Far right:* Carol Brown and her "Dream Machine," the ingenious contraption that generates her candescent magic. *For shopping information, see page 101.*



# A

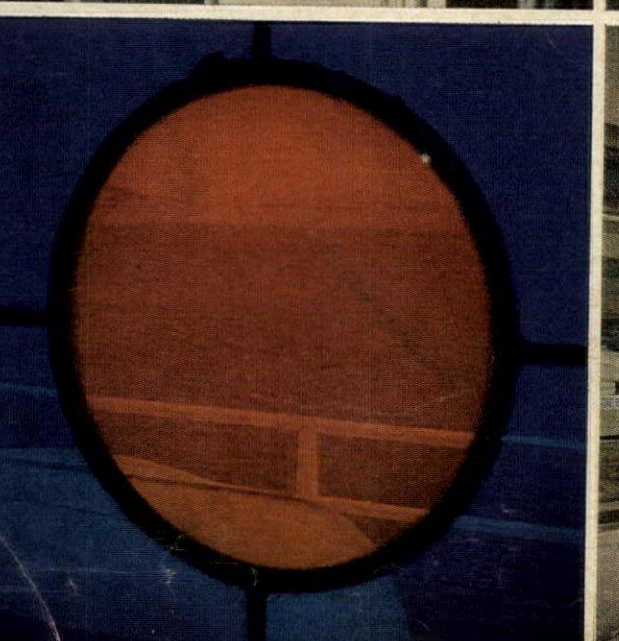
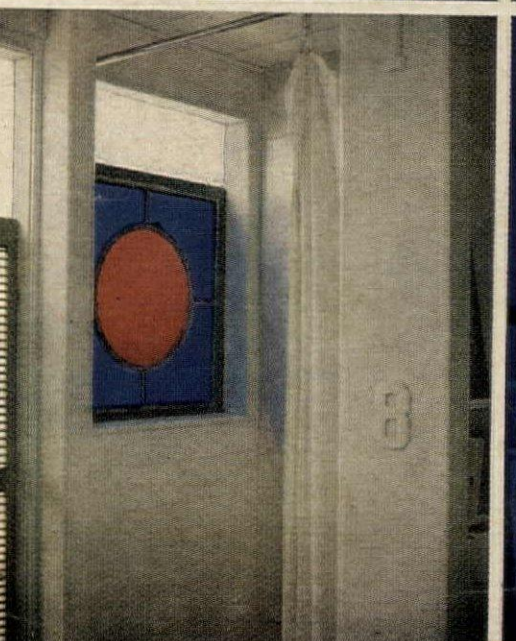
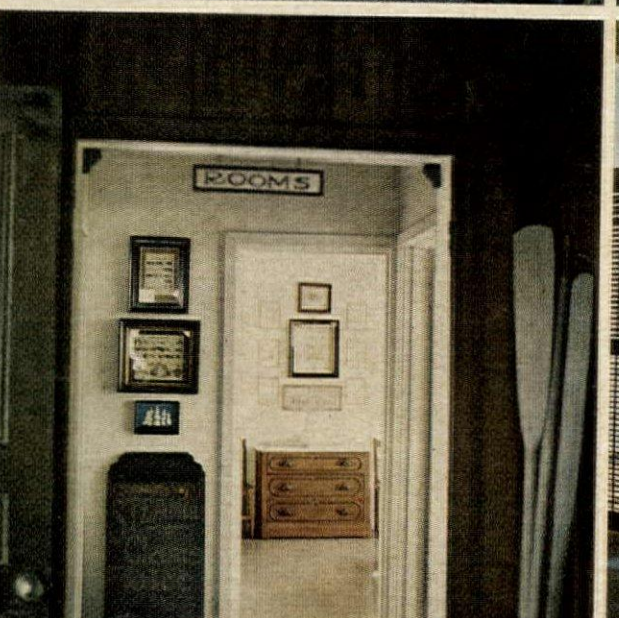
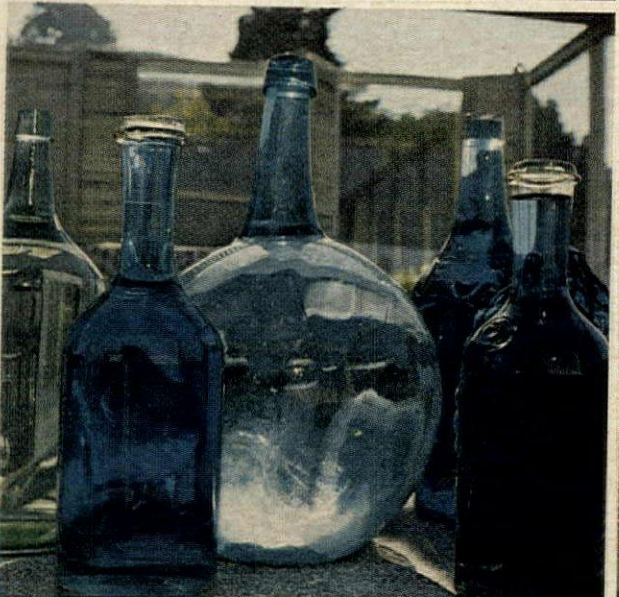
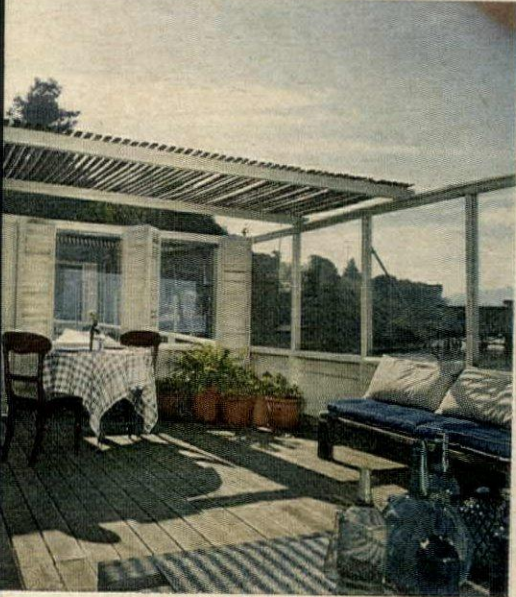
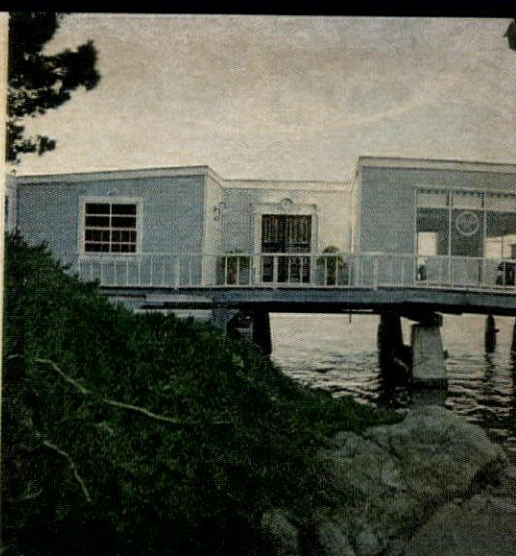
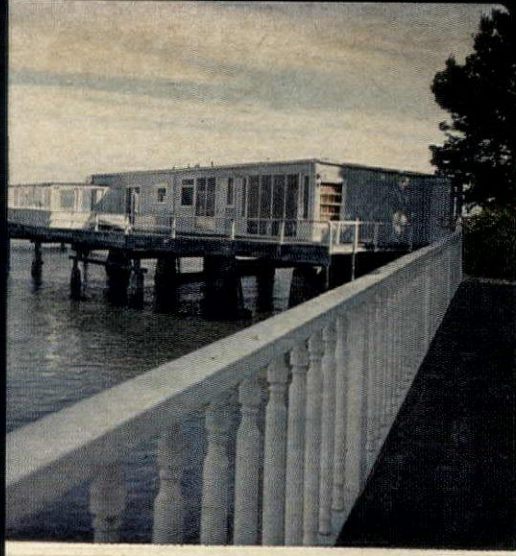
## UTHOR-CRITIC TERRENCE O'FLAHERTY

*"The only freedom left is a rowboat."*

To house his rowboat and, on week-ends, himself, Mr. O'Flaherty modeled an old pier house in Cort Madera outside San Francisco. I charms, *opposite page*, read from left to right, top to bottom. We start with the balustered approach, knock on double front doors—grandly Victorian, snatched from a wrecker's crew—then admire a stained-glass plaque inserted in a nearby window. Proceeding seaward, we explore the glassed-in deck; covet a collection of bottles bagged on the beach; and join our host for lunch. Then sunbathing in deck chairs, wondering what the pole-hung signal flags spell (Mr. O'Flaherty doesn't know, hoping it's outrageous). Peering into the master's bedroom, we find his collection of framed seaweed (one is motto: "Call Us Not Weeds, We Are The Flowers Of The Sea"); his iron bed and the Rear Admiral's fl he uses as a catnap coverlet; his shower—flattered with light through a stained-glass window; and a picture wall devoted to sporting li

BEADLE







## FASHION DESIGNER JAMES GALANOS:

*"Everything should be a Rolls Royce?"*

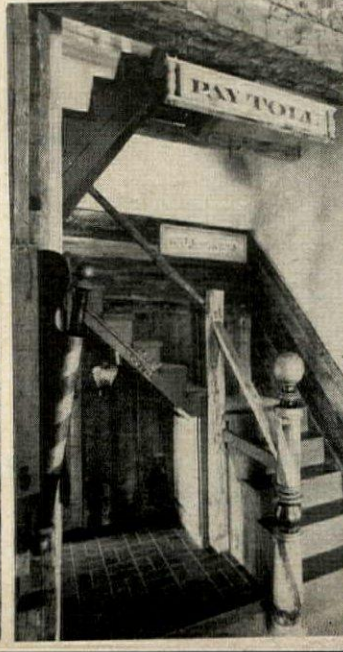
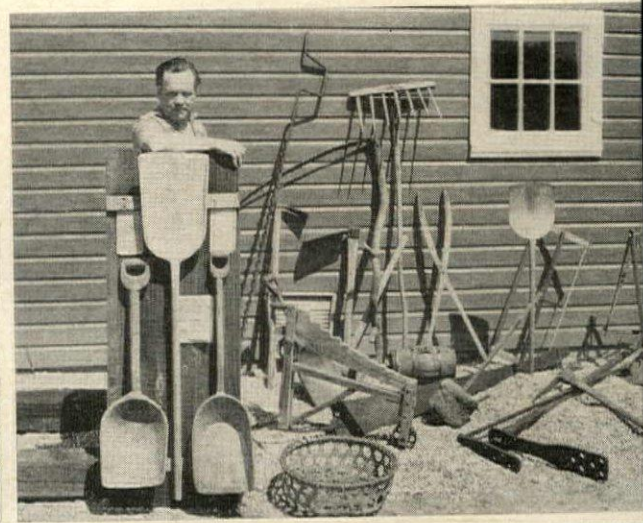
One of the major forces in the fashion world today, James Galanos is a paradoxical mixture of Sybaritism, shyness, wryness, and wit. His clothes manage to be what designers call "architectural" and, at the same time, what the women who wear them call sexy. Down to the last pin, his tiny house in Beverly Hills is an example of his insistence on perfection. His bedroom walls, *left*, are covered with cut velvet, as is his bed and the day bed in the dressing-room alcove. Each piece of the French furniture, naturally, is a "Rolls". *Above*: Part of his collection of crystal which he arranges in glittering tableaux everywhere, always—so their colors will be mirrored in the crystal—with flowers.

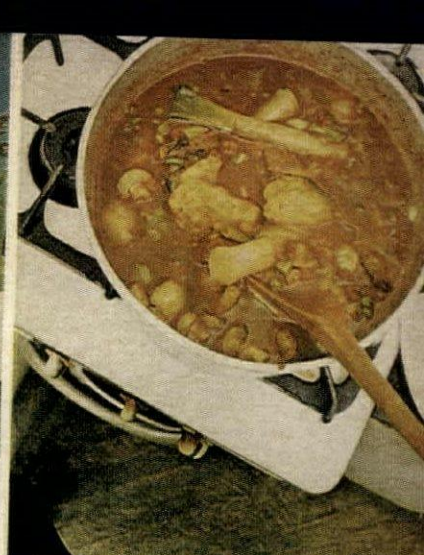
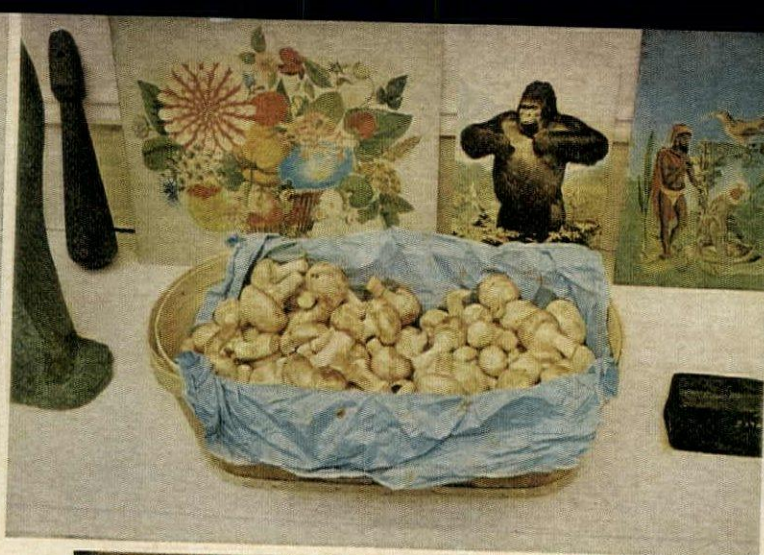
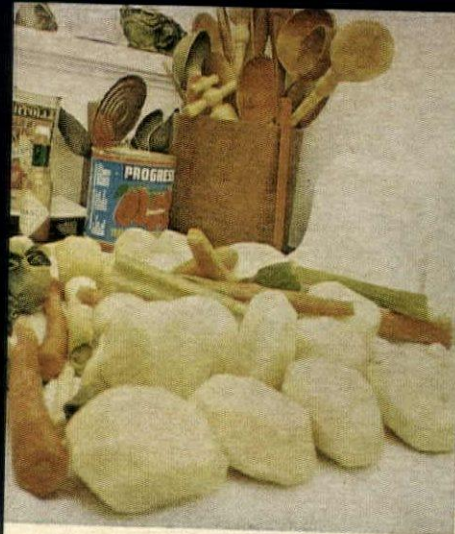
BEADLE

## ARTIST ERIC SLOANE:

*"Our greatest wealth is wood."*

Old barns, the sky and its elements, and Early American tools are Eric Sloane's passion. He paints and draws them all, writes about them all, and lives in one of the handsomest remodeled barns, *right*, in Connecticut. *Far right*: Outside his house, Mr. Sloane with some of the exquisitely constructed, beautiful old tools that he collects as other people collect sculpture. "Where did the makers of these tools get their knowledge of Greek symmetry?" he wonders. *Right*: The Sloane kitchen, its walls and ceiling papered with old *Farmer's Almanac* covers and other curiosa. Refrigerator, recessed in a niche, wears a door-hung battery of tools—a montage in the Shaker manner. *Far right*: Under an old toll sign, a new staircase made of weathered barn siding. Newel post and brace are barber poles—nostalgic insignia of a rapidly-vanishing America.





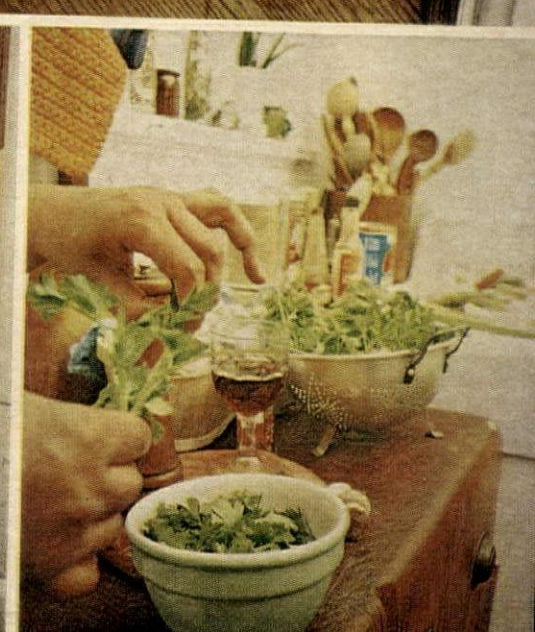
# P

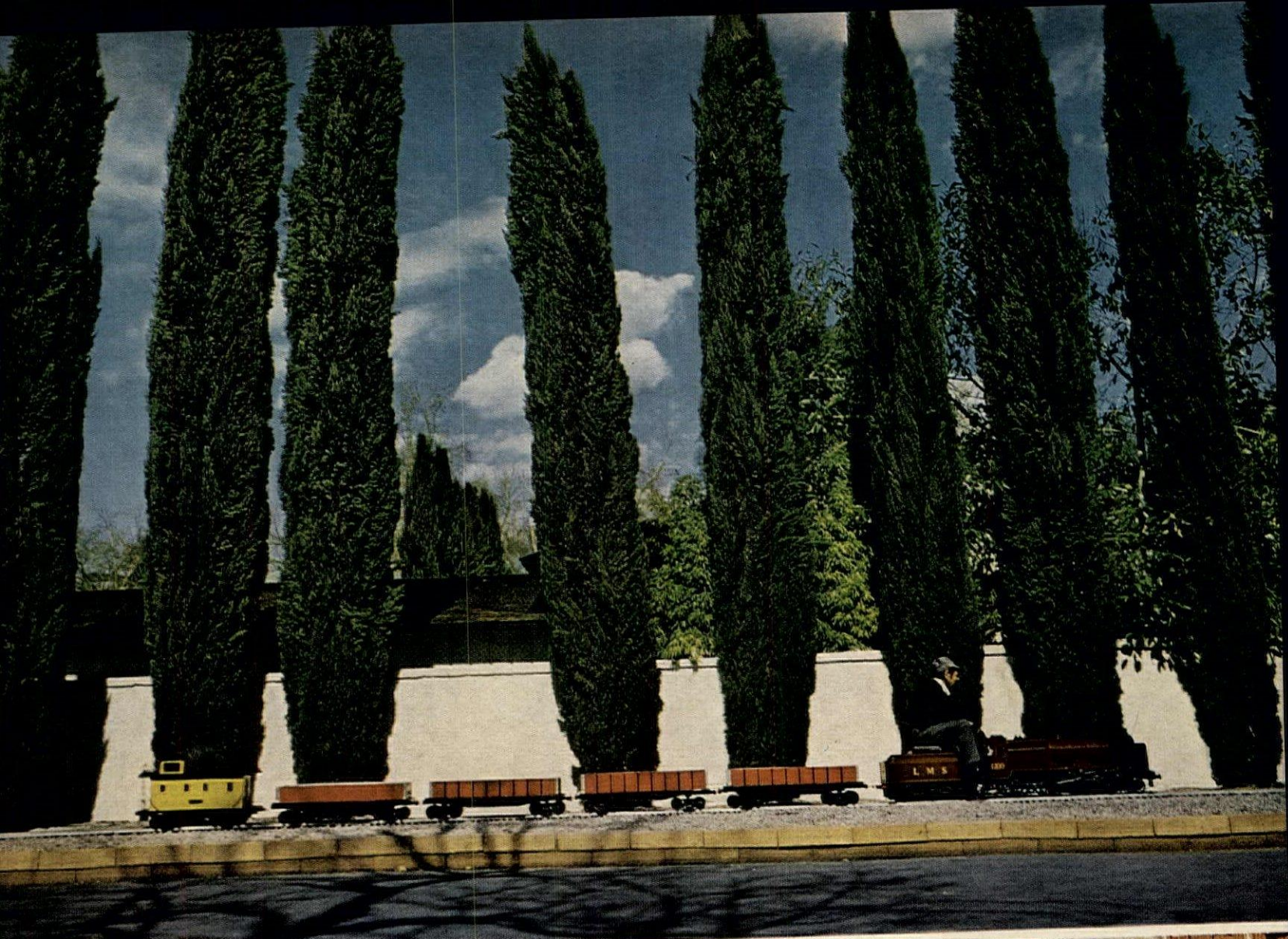
## AINTER JOE EULA:

*"I don't like fuss  
and feathers.*

*What's better than beef stew?"*

Ebullient, wisecracking demon-cook Joe Eula is only serious at his easel, his camera, or in his kitchen, which he presides over like a Druid at Stonehenge. His favorite dish, which he is apt to reserve for parties, is beef stew, a concoction of his own built around sirloin steak, vegetables, and the kind of lick-the-dish sauce that, to a gourmet, is an edible version of attar of roses. *Top, left to right:* A still life of potatoes, onions, leeks, carrots, and celery. On a mantel, a basket of mushrooms: "I often use them as a centerpiece." In its casserole, the finished stew, velvety, rosy-brown. *Right:* The first course, a king's ransom of oysters, eaten with nothing but lemon, washed down with champagne. *Below, left to right:* Supper time, with Mr. Eula wielding the ladle. Bay window composition: three flower arrangements, the crustiest bread in town, and fruit—limes, lemons, oranges, and pineapples. *Finis:* the maestro, deep in the salad which he bone-chills, tosses into a green bouquet.





**C**OMPOSER  
DAVID ROSE:  
*"I write music  
to afford my hobby:  
steam engines."*

Someone once asked Mrs. David Rose how her garden grew. "My garden is full of sheds," she replied. And so it is. Whatever time her composer-conductor-arranger husband can spare from music is spent being Casey Jones in his Encino, Calif., backyard where he has built, maintains, and constantly augments a museum, *right*, filled to the gunwales with some 2,000 model and toy locomotives. Nearby are a shed for three small but working steam engines and flatcars, and a workshop for keeping all this rolling stock in apple-pie order. *Above*: circling the house is a track where Mr. Rose (straddling the engine) gives the neighborhood children a good hurtle past yew trees, over bridges, around zigzags. Price of a ride? Helping clean the engines.



**D**ESIGNER PETER MA  
*"I like color, pattern, and health fo*

Famed for his psychedelic posters, scarves, table linens, and china, Peter Max, had he been a Roman, might have dined on peacocks' tongues. Figuratively, he does. He loves the exotic, and what he can do to a table setting for a health food party transcends *any* food. To the left, forth in a blaze of brilliance, one of his curry dinners. *left*, is entirely vegetarian, the trappings totally Max. On the bank of file cabinets, erstwhile lunch pails upturned in Max posters are now handbags spouting Max scarves—zingy party favors. Silent guest at the feast is the Beatles' celebrated pet guru, Maharishi Mah

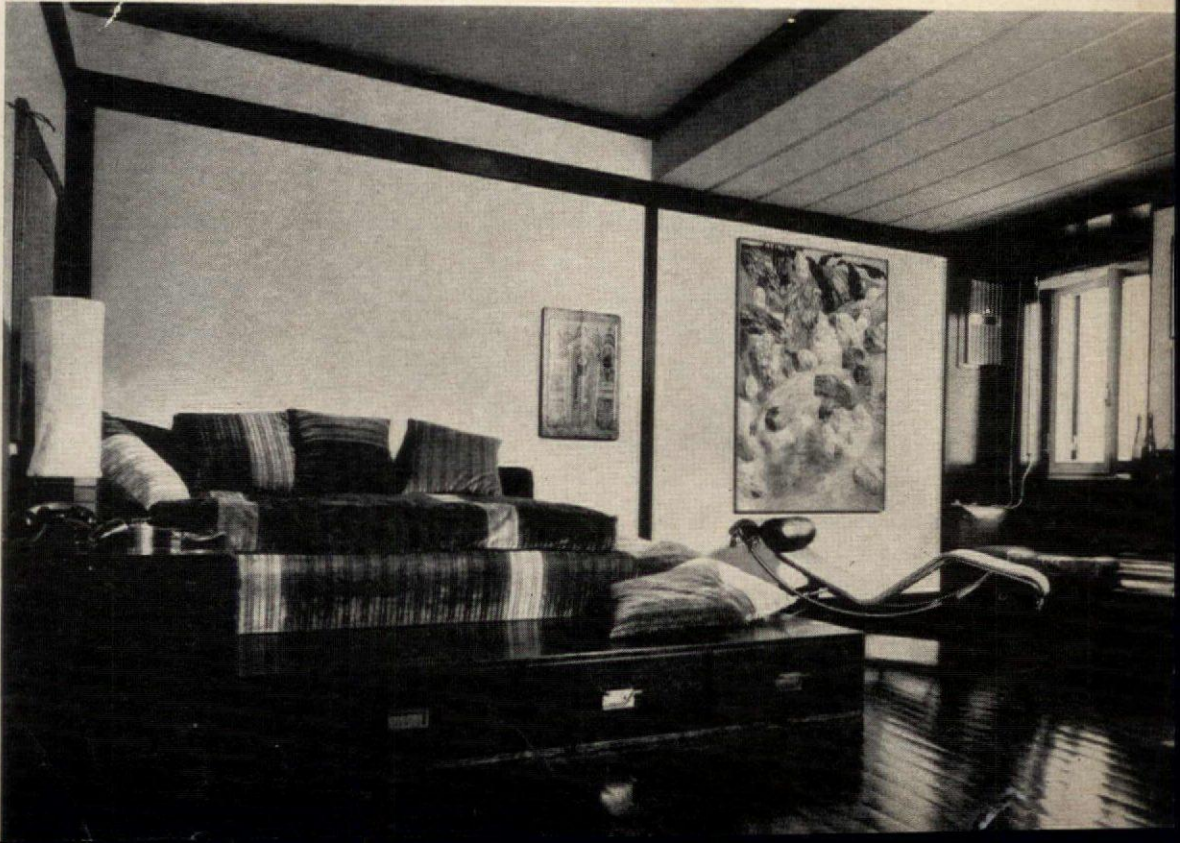
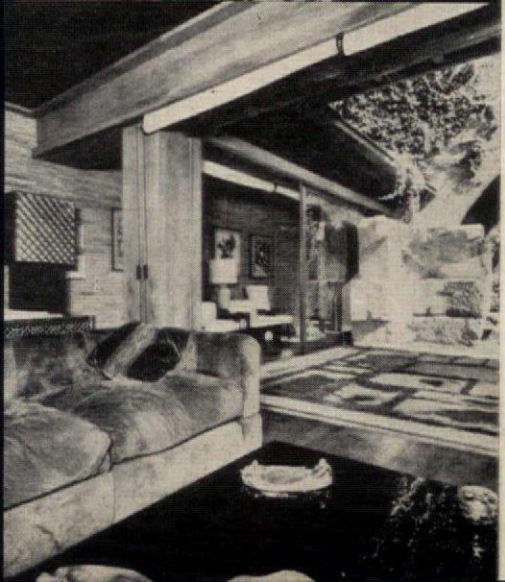
# FILM IDOL MARCELLO MASTROIANNI:

*"I am always dreaming of the impossible?"*



MULAS

Near the Porta Sebastiano in Rome stands what has been called the Eternal City's most remarkable modern house—the "impossibly" beautiful home of Marcello Mastroianni, *top, right*, and his wife, Flora. Because it lies in an archaeological zone, the house—by law—is stone-walled, tile-roofed. But inside, because MM is a contemporary-architect-*manqué* (he studied the art long before he became an actor), it is dazzlingly modern. *Right*: The variety and textures of the materials are marvelous in their juxtaposition—nowhere more effectively than in the dining room, where the illuminated ceiling is an Art Deco composition of glass, plexiglass, and steel. *Below*: The walled garden, almost Japanese in its composition (Japanese domestic architecture is an MM passion). *Below, bottom*: The library, as open to the garden as glass can make it. Even so, MM says "The house isn't modern enough!" *Below, right*, his bedroom, its velvet-covered bed on a wood dais. Over it, a gold icon; beside it, Corbusier's famous chaise longue.



# DANGER!

## *talent at work*

*The lonely, fraught, walking wounded, arrogant, vulnerable, liberated, trapped, criss-crossed, despairing, euphoric, envied ("it's such fascinating work"), feared and fearing, lashed to the mast, dancing on the green, dreary, dazzling, tense while hanging loose, always on the burning deck, inglorious-glorious, victim victorious, love-hate lifestyle of the Gifted*

### THE INSIDE-OUT MEN

Blake may have been mad but "his hands laid hold on the tiger's terrible heart" and so it didn't matter. He also saw a treeful of angels at Peckham Rye, but he didn't *have* to be made to hallucinate or to draw his large visions or write his blaze of poems. In fact it is the other way around, it's the eerie strain and burning responsibility of getting that poem down on paper that can drive a man mad. If only temporarily, if only mildly. Take Georges Simenon who put Inspector Maigret on earth and who is one of the most ruthlessly organized of all creative people. For the seven days when he is writing one of his formidable novels he goes around the bend. He says that during this time, he lives inside his characters. "I am not Georges Simenon, I am somebody else." So isn't an artist really someone who is willing to behave abnormally for his own purpose and incidentally someone who is willing to speak out? And isn't this possibly why, since earliest history, it has always been convenient to consider an artist mad? A great way to bell the cat and keep the Unsafe at a little distance so that the Solid Citizen won't feel threatened or the Group menaced? Even Freud fell for this theory. As Dr. Lawrence J. Hatterer, author of *The Artist in Society* points out, "the dominant theory of the creative person and act stems from Freud's concept of sublimation. To explain the creator and his activity, Freud developed a trend of thinking chiefly concerned with man's unconscious life, early sexual conflicts, and sublimations."

But he also notes that in the last analysis Freud came to believe that constitutional factors were responsible for the emergence of a creative person. In other words, an artist is like other people, only more so. Dr. Hatterer—an associate professor of clinical psychology at the Cornell School of Medicine—is guide, counselor, tower of strength for great numbers of "painters, photographers, sculptors, architects, designers, actors, directors, choreographers, playwrights, poets, novelists, and composers." Informed by these particular insights, he holds all formal theories of creativity in suspension except his belief that the artist differs from other men because his emotional life is his business life, its use and exposure critical to his achievement. This is a man with no hiding place, a man who is living inside out, vulnerable in his glass booth, his deepest feelings always on display.

Another psychiatrist caught up in the breaking wave of man's creative depths and heights, Dr. Ira Progoff, psychotherapist, lecturer, and author of *The Symbolic and the Real*, carries his answer to the artist's problem out into an almost universal sphere. He believes that man can draw from the fund of creativity that exists in each generation—outside of the individual. And he can do it if he is "sensitive to the dark *non-personal* depths of the psyche." Although this sounds rather attuned-to-the-infinite, it does account for one well-known phenomenon, the artists who, without planning to, embody the mood and spirit of the era they live and breathe in. He feels that "the talented ones, the geniuses in each age, are sharing thoughts expressive of, not only what is working in themselves, but in their fellow men as well." Creative ability—in Dr. Progoff's view—can be public property.

### OUT OF THE NOWHERE

More stirring than the question—where does creativity come from: the cry—what do you do with it once you've got it? How do you manage it, reach it, live with it? One man, Norman Podhoretz, reflecting (in the review of his own life, *Making It*), has decided that writing—for one thing—is out *there* somewhere. "Writing," he thinks, "is among the most mysterious of human activities. No one knows the laws by which it moves or refuses to move. The poem, the story, the essay, and even something as seemingly inconsequential as a book review is already *there*—much in the way Socrates said mathematical knowledge was already there—before a word is ever put to paper. And the art of writing is the art of finding the magical key that will unlock the flood gates and let the flow begin." Other things that an artist must find in the air . . . a way of life, a discipline of working, and an atmosphere in which he can do all these things. One observer of the artist's life, Iola Brubeck, wife of the musician, doesn't feel that this is such a tremendous problem. "If a person is used to thinking in a creative manner, he tends to think that way about his environment. An artist is more aware of himself as a human being than most other people are. He knows the way he has to function and he finds it. People like to say that anyone can rise above their immediate surroundings. Not true for an artist. All things *have* to work—even if it looks as if they weren't working. Take clutter—that might be the *crucial* need."

. . . . Or sound: Proust wrote, ate, slept, lived within four cork-lined walls, an almost airless, soundless, forcing bed for his imagination. On the other hand, Gordon Parks, photographer and composer, requires a torrent of music and complete separation of working and living. He invents *against* incessant stereo, in a working room way away from wherever he is living. He has studios apart from his houses in New York and Los Angeles, and when he was lately in Tel Aviv, rented a studio for a month there. And there is Ada Louise Huxtable, the architecture critic, who says, "In my personal taste I am like Henry Ford who would sell you any car as long as it was black. For me any color will do as long as it's white. I can admire glazed chocolate on other people's walls and at other people's parties, but I like lightness, openness, and serenity."

This would seem an entirely natural attitude toward working until you see that the other side of the coin has its own logic too. For instance, Somerset Maugham once worked out in the light in a glassy tower on top of his celebrated and celebrity-filled house on Cap Ferrat. But eventually the tremendous dazzle of sky and sea began to disturb him and he had it all shut out, ordered the place crudely boarded up one day, and worked that way until the end. Arthur Miller calls for somewhat the same vibrations. He writes in a little workhouse on the wide lawn of his house in rural Connecticut where there are no interruptions, no telephone, and usually no scenery intrusions. He almost always draws the curtain. Then later—he works early—he keeps going with carpentry, has made authentically good pieces, and lately finished a table. Another sensitivity concerned with light, Edward Albee, has a daylight place—his house at Montauk where he lives five months a year and writes in the morning, and a New York place that he thinks of as his nighttime house—it has many brown walls—where he works and entertains at night. Often after the theatre he will have small suppers where he particularly enjoys the esthetics of browns—likes to see his paintings on them and believes people look better against them.

The question of light has a big surprise in it. The twist is that writers are frequently affected by it while painters and sculptors are—oddly—not. You might be reminded of Giacometti working away in a tiny room in Paris by the light of a single, naked electric light bulb when you hear the director of one of New York's liveliest art galleries start talking about his new breed of painters. He feels that the idea of a north light or a skylight are *démodé* because, for one thing, they can't be had, and for another because these young men work by artificial light ("except for Roy Lichtenstein who has windows all around"). He sees them as a harking back to the old Bohemian life: rising late, living a lot, and working late. He thinks they like to strike sparks off each other. Often they meet in a taverna of sorts—in the Fifties it was the famous Cedar Tavern, now it's St. Adrian's Company in the East Village.

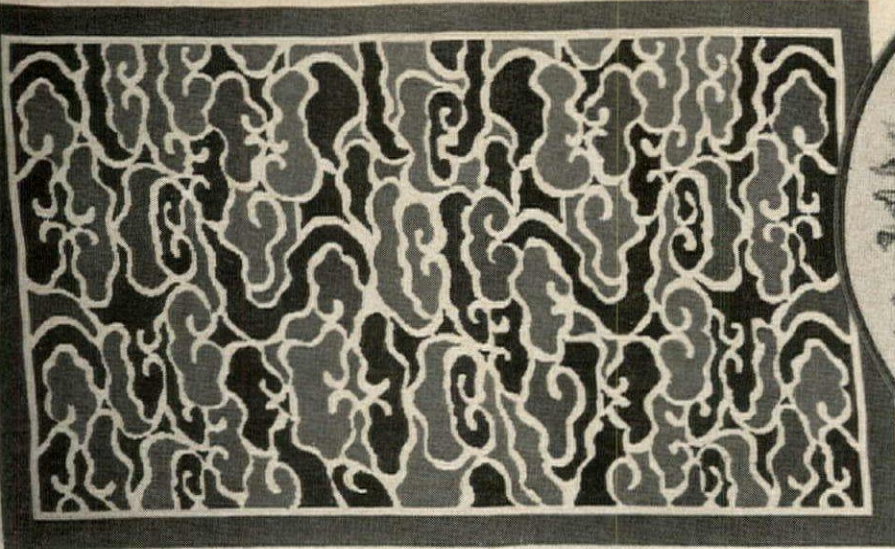
Some people work lying down, Allan Jay Lerner writes his lyrics standing up in a semi-enclosed space; others can only think in a bare place with no distractions. Some artists—though not many—wait until inspiration strikes, others endure rigid schedules. Noel Coward and Truman Capote write every morning for a fixed number of hours, and Truman Capote has said that he never takes a drink in his writing periods which he alternates with travel. The man who invented the spy who came in from the cold, John Le Carré, lived lightly through a most pulverizing schedule—up at five, write till nine, office (Her Majesty's Secret Service from nine to five), home to revise the morning work until bedtime. Well, the ideas don't just fly in from *out there*.

. . . And health: artists are famous hypochondriacs, or are they? Emerson once observed, "The writer like the priest must be exempted from secular labor. His work needs a frolic health; he must be at the top of his condition." And people envy the artistic life?

## THE WASTE LAND

Of course the person most talented people envy is another talented person—the over-achiever, endlessly, effortlessly pouring forth his works like some manic production line. All the under-achievers can do is gibe. T. S. Eliot wrote of the two classic over-achievers: "Tennyson and Browning are poets but they think and they do not feel their thought as immediately as the odour of a rose." *Time* magazine threw a curve ball at a self-styled over-achiever, Clive Barnes, the demon theatre and dance reviewer for the *New York Times*, lecturer, speaker, performer on television. "The criticism, the speeches, the conversation tumble out with blithe facility as if on a reel of four-track tape. One wonders whether there will ever be an end to it, it seems unbelievable that there ever was a beginning." But over-achievers seldom—if ever—run into the most deadly creative crisis of all—the slump, the barren wilderness, the stop sign of productivity, the mental block. Sometimes this block is a phase that comes and goes and can be coped with in private anguish of the spirit. Other times—very many times—the block lasts longer, is more devastating, and calls for outside help. This is a situation around which Dr. Hatterer has thrown his experience with gifted people, his sympathy for the impasse and all its shattering possibilities. He sees the thing with the knowledge round—how sick the person is and how well he must be to work at a high level of sensory perception. Often there's been a *rejection* of a show of paintings, a manuscript, a song, and the result is an open wound. Often there is a *hostility* to authority—to an art dealer, an editor, a publisher, and all the vitality directed to nourishing this feeling. There is *anxiety* which can rob the artist of "boldness"—that arrogance absolutely necessary for commitment and for concentration. Of course, there's *depression*. Then there is *withdrawal* on the one hand, cutting off the avenue to reality and too much *gregariousness* on the other. The structure of help is built play-by-play in a re-creation of the block, the why, the how, all the specifics of the whole horrid situation. Then gradually some real work is brought up and discussed until gradually apathy is replaced by a live interest and this interest changes into the psychic energy needed to work again. This project takes time and should—ought to—stretch out to cover the period *after* the block has been blown up and destroyed. Possibly Dr. Hatterer's most telling advice is never to discuss the particulars of a work block with family or intimate friends. Their oblique approach, hit-and-run criticism, or lack of a generous perspective can start building up the block which has so carefully been taken down.

Now with Dr. Progoff there's an entirely different, more existential experience for someone whose powers have been buried under previous failure. Actually this idea is either to build a new inner momentum for those that have lost theirs, or start a creative life for those that have never had one. It all happens in a group but this group has a really original premise. First a dialogue with oneself, then dialogue with a second person who is "equipped to evoke and support the deeper-than-rational processes in another." And then, a dialogue with other people in the group. But the fresh idea is an intensive journal, a diary of the inner life which somehow manages to give shape, texture, and tactile value to (Continued on page 102)



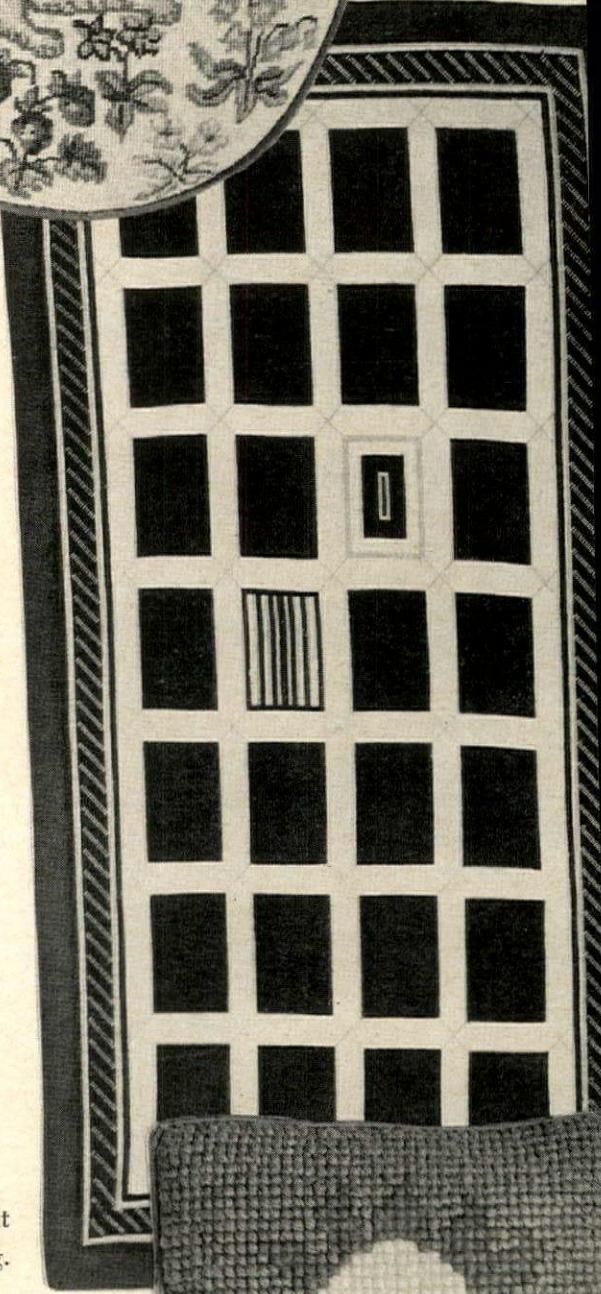
Arabesque bedside rug by fashion editor Babs Simpson.



Pride-of-the-pride pillow by Mrs. Skitch Henderson.

*A very personal craft:*  
**NEEDLEPOINT**

Needlepoint, for reasons as varied as the colors of yarn, is the off-duty passion of some of the most creative people we know. An actress may stitch a design that reflects her own personality after long hours of portraying someone else's. Authors or designers often pick up a piece-in-work during quiet moments of thinking or listening to music, channeling their spare energy into a time fill-up at once constructive and blissfully relaxing. Others love the work simply for its own sake, turning out pillow upon rug, stealing from their crowded days precious moments for the current needlework project. Because few hard-working creative people have the time it takes to put designs on canvas, they often have their ideas and color schemes worked out for them at the needlepoint shops that dot the country. But the results—as you can see by the armful of examples here—are always highly individual: graphic glimpses into the personalities of the yarn-happy famous and fabulous.

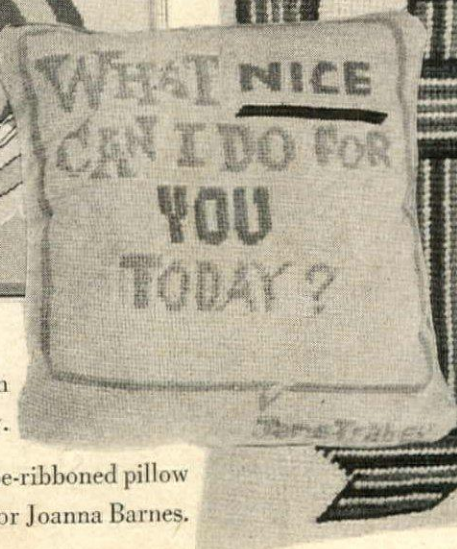


Mary Martin's geometric, but very un-square, area rug. Sunflower pillow by Mrs. Hugh Downs.

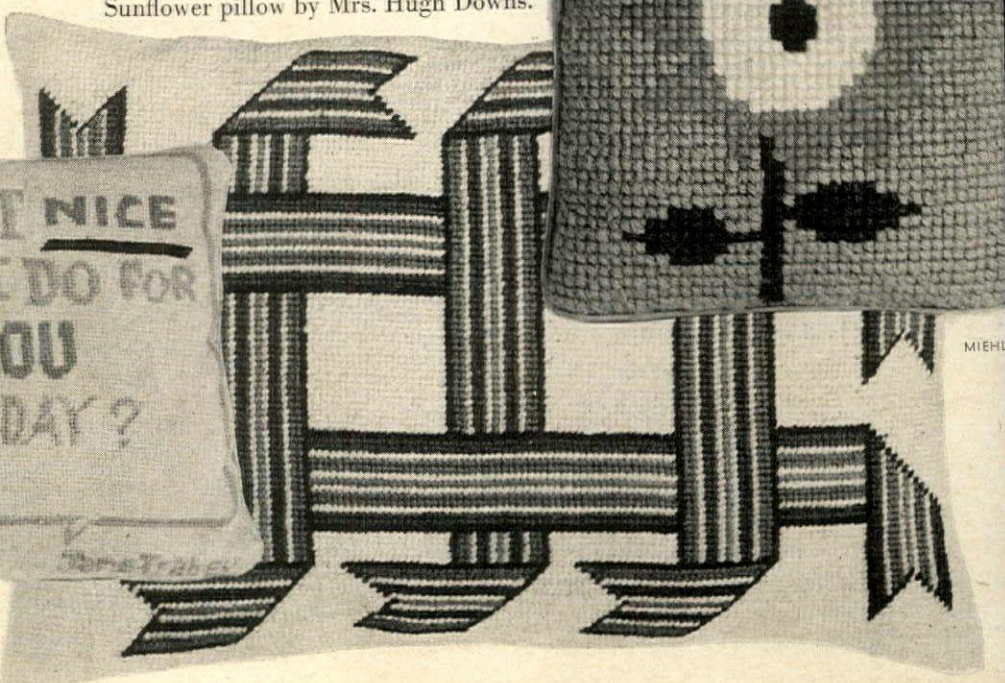


Latter-day ark by Ilka Chase.

Amiable proposal-in-yarn by author Jane Trahey.



Campaign be-ribboned pillow by actress-author Joanna Barnes.







Flamboyant wood ducks by Hermione Gingold.

Janis Paige's malachite-patterned tray hanger.



Honey-bee pillow by Claire Bloom.

Yarn-stocked home office where Mrs. Thomas Petschek works up designs for "Sistrina," the business that grew from her love of needlepoint.



One of art critic Aline Saarinen's dining chairs.



Betty Furness's sitting room, above, with needlepoint rug, fireplace screen, and three flowery pillows (one glimpsed in the mirror).

Personable ladybug, left, by Mrs. Skitch Henderson.

Fiery cocks, right, fighting on a dining chair by Mrs. Skitch Henderson.

For some of the shops specializing in needlepoint wherewithal, see page 101.



# CELEBRITY COOKS—

*their kitchens to enjoy*

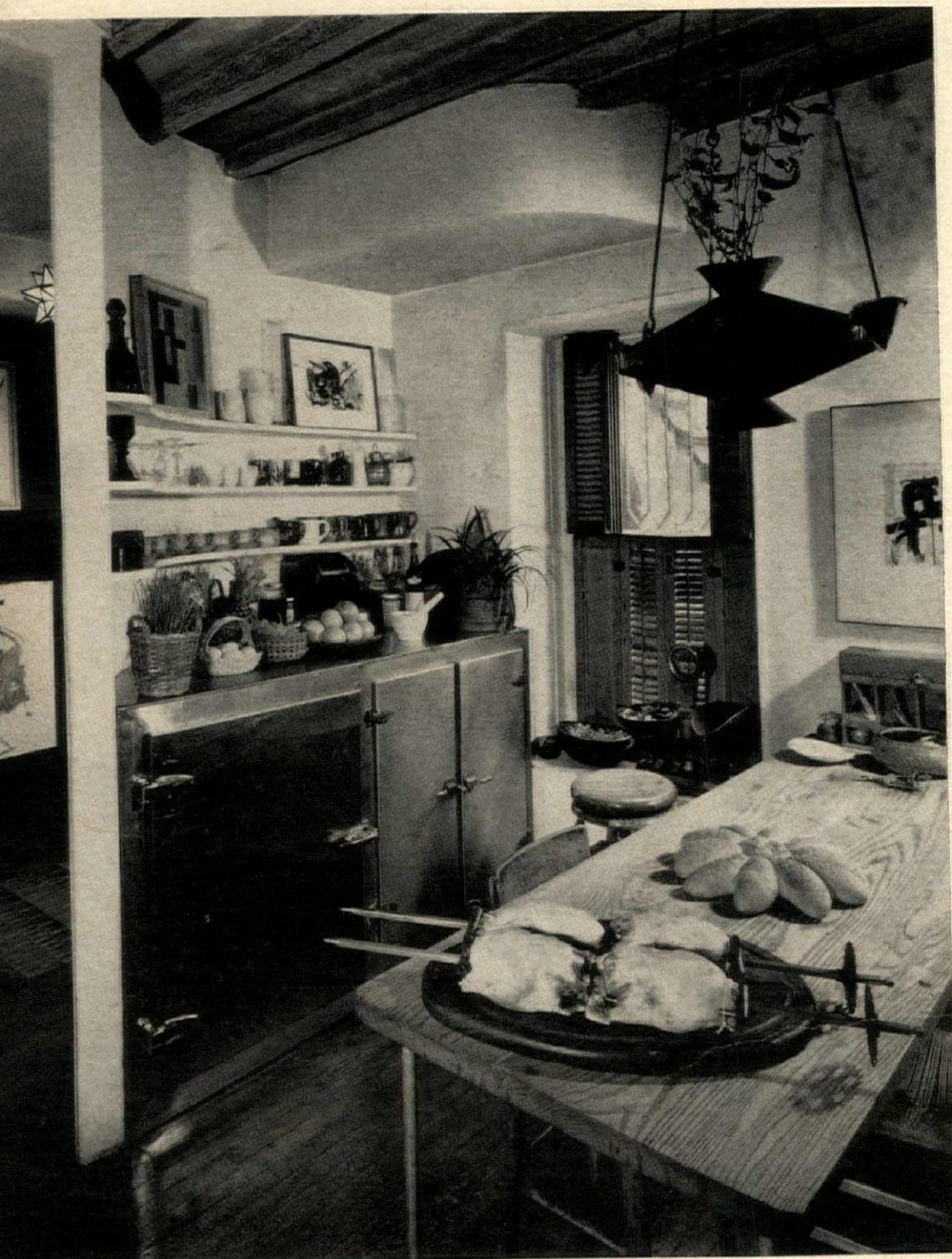
## **GIORGIO CAVALLON:**

*“When I cook  
or make things, I am  
tremendously relaxed.”*

The kitchen in Giorgio and Linda Cavallon's remodeled Manhattan brownstone exudes the strong textural simplicity of an Italian farmhouse in Mr. Cavallon's native Vicenza, the peace of a room where everything is natural, worn, loved, a satisfaction to eat and spirit. Artist-artisan Cavallon puts the same knowledge, interest, and enormous enthusiasm into his kitchen that he does into his painting. It is, in effect, a second studio for him. He admits, “You can't paint all the time. I need to do different things.” When he can't find the design or quality he seeks in equipment he fashions it himself in his workroom from the sturdy, honest materials he likes to handle and cook with—iron and steel, copper and brass. “Before I make a pot I dream about how it should look and when it comes out right it gives me a wonderful impact. You can't take shortcuts. When you put enough time in, the results show up and make the work truly worthwhile.”

LEFT: *Unsympathetic to “what the machine does,” Mr. Cavallon made the stainless steel freezer with swing-out bins contoured to the wall.*

OPPOSITE PAGE: *More of his work: the vertical clockwork spit, copper stock pot, and sauté pan. To Mrs. Cavallon, also an artist, falls the arranging of dishes and herbs, art and objects, all out in the open in a bright medley to be seen and used.*



GRIGSBY





**THE BRUBECK:**

*Why a library? Because questions always come up at the dinner table."*

As in most families, our six kids gather here about dinner time and a discussion will start about how does such-and-such go, so they rush to the piano and work it out. Or questions come up while we are eating and the encyclopedia is right there. It's best to have everything at hand because today the only time you have a child in some kind of captivity is at the dinner table." With this kind of planning behind their family room-kitchen, Dave Brubeck and his wife closed no small part of the generation gap. Second insight: an auxiliary cooking top and everyday china readily accessible from the family room, a U-shaped kitchen open but away from traffic.

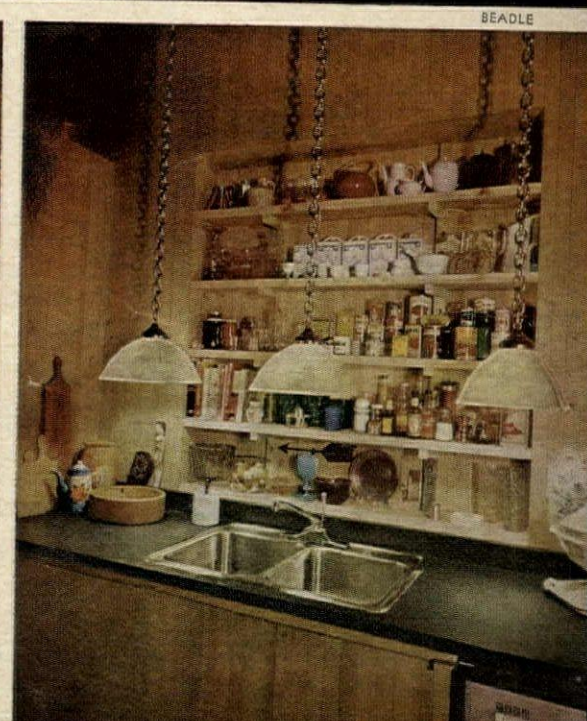
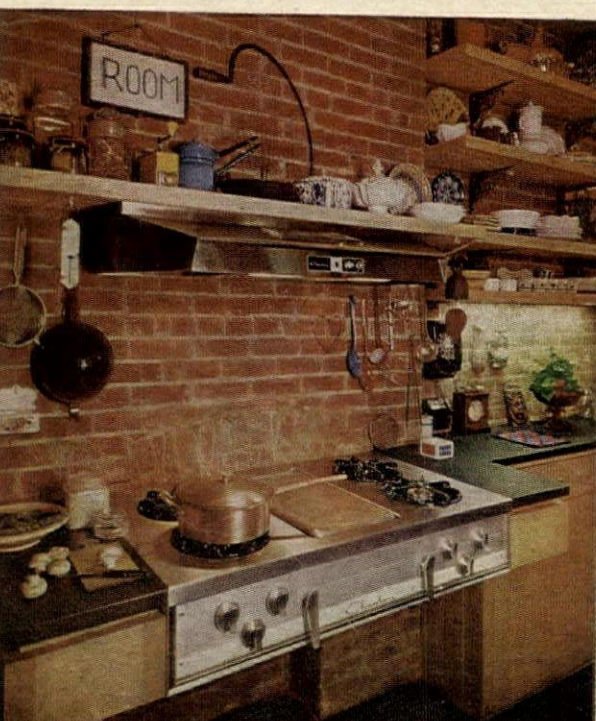
Separate but sociable, the U-shaped kitchen is an efficient one-woman work area with two sinks, two ovens (on reverse side of island), one cooking top. INSET: On dining table, wall of reference and children's books, piano, fireplace at diner's eye level.

**ED WITTSTEIN:**

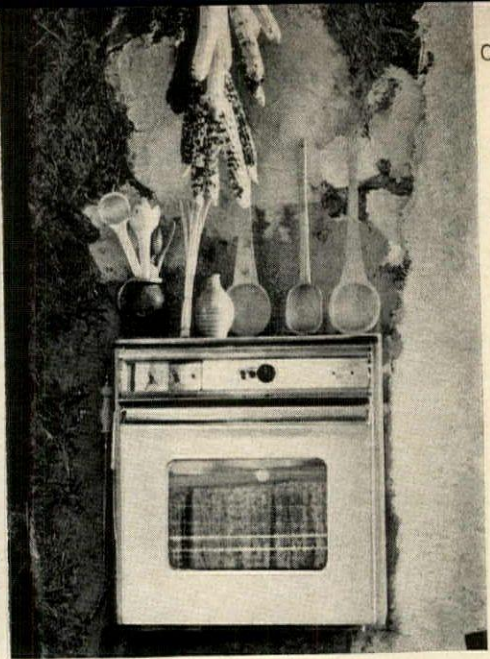
*I took up Chinese cooking when I worked on Turandot."*

Theatre hours are rough; cooking is my release," says set designer Ed Wittstein whose stage savvy shows all through his remodeled kitchen. The walls are sheathed with 2-inch planks of the highest grade of rough-cut spruce, lightly oiled and waxed, counters with a heat-resistant asbestos ceramic, a laboratory material that might as well be slate. Antique pots hang from heavy industrial chains. Wittstein goes for cuisines that are deceptively simple, but need figuring out. When I assisted Beaton on *Turandot*, I thought: It's a Chinese opera, what a opportunity to try Chinese cooking."

Wittstein design dash: cooking top cantilevered on steel rods to lighten closed end of counter (griddle conceals an adjustable grill, constantly used). FAR RIGHT: Above sink, montage of supermarket cans, jars, picked for their zippy colors.



BEADLE



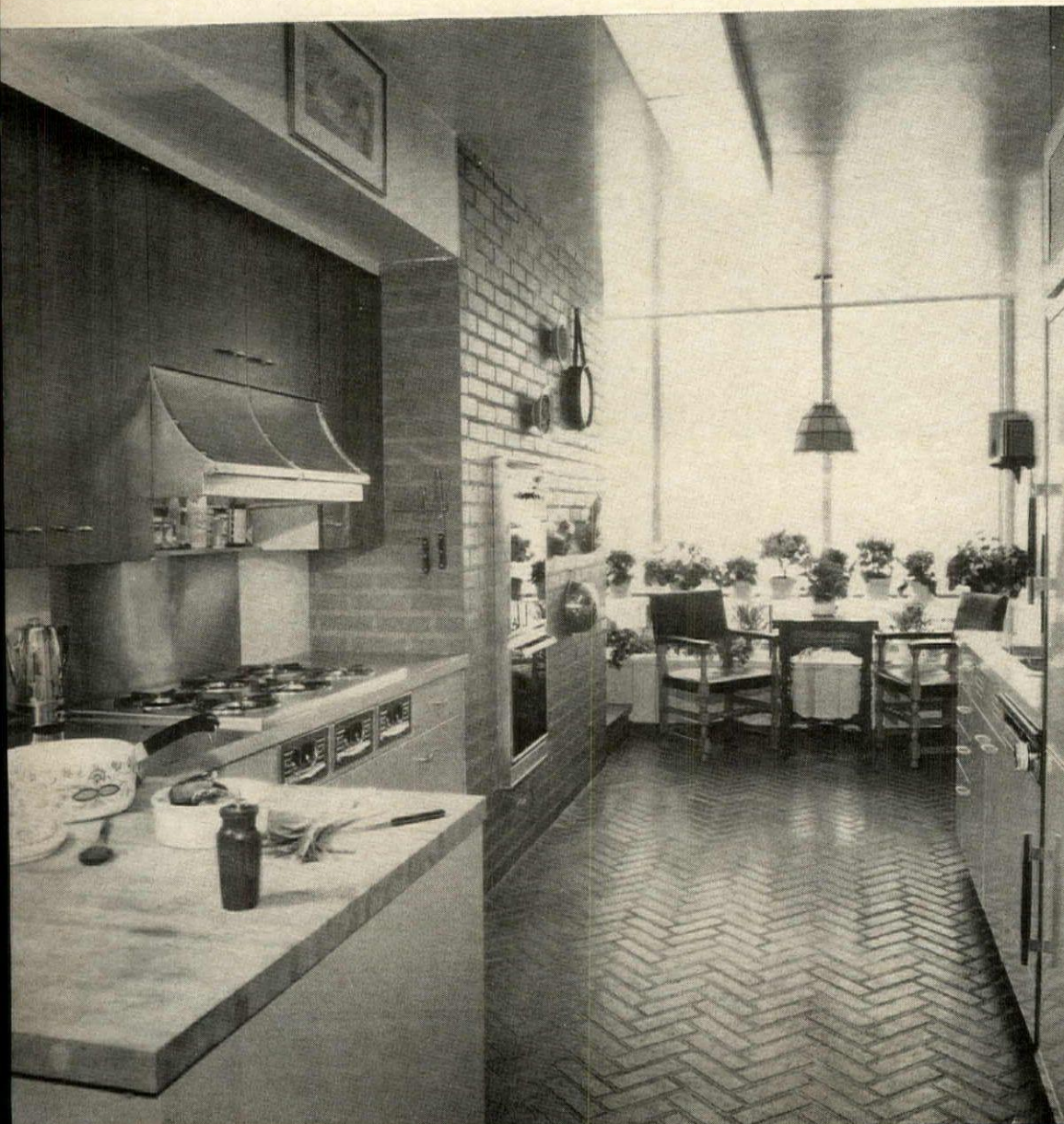
**GROSS**

**MALCOLM BROWN:**  
*"We really dig symmetry. We live in an egg with wings."*

**T**he core of the adobe house in New Mexico that artist-architect Malcolm Brown and his weaver wife Rachel built with their own hands is a huge, egg-shaped living-dining-cooking room with a massive center post (the stripped trunk of a 125-year-old tree) from which the house radiates. To Mrs. Brown, who grinds grain to make bread and will try out a dish that takes all day to make, the cooking-dining half is fabulous. "The five of us can work together—the children always help—without getting in each other's way. At the start we thought we could live like pioneers, do everything ourselves, but it was unrealistic. There was no time at all for art."

*Mr. Brown made the sink-work counter that bisects the room, the sculpture on top, contrived oven space between adobe wall's double layers. His wife mixed adobe for walls, split aspen logs for the roof, arranged the "fruits-of-the-earth" still life over the oven.*

**DINA MERRILL:** *"I'm a jet-age hostess. Dinners at short notice."*



**T**o actress Dina Merrill and her "Oscar"-winning husband Cliff Robertson, their New York apartment is virtually a launching pad. "In this crazy life we lead, bouncing from location to location, I can't ask friends to come two weeks from Tuesday. I've arranged my kitchen help to be adaptable to impromptu parties." With Mr. Robertson's spurring, her own cooking has become less inhibited. "I'm still no great shakes, but the first thing he had me tackle was a lemon soufflé and it came out all right; now I'm ready for anything."

*Kitchen strong points: breakfast table by thirty-fifth-floor window overlooking the East River; color scheme of pale blue, brick, wood; convenient L-shaped work counter.*

**SONNY AND CHÉR:**

*"People are surprised to find we live like anyone else."*

Sonny Bono, of the team-marriage of Sonny and Chér, casually refutes pre-conceived pictures of pop stars as pad dwellers. Nothing could be less far-out, more Doris Day-American than the kitchen in the Bonos' refurbished 1930's Hollywood mansion—all spanking-new gas equipment, ceramic tile, wood cabinets and pretend-tile wallpaper. Sonny's attitude to it is the clue-in: casual, unimpressed, purely now. "Chér and I adore the house but we don't take it seriously." So, refreshingly, it seems like a playhouse where Sonny makes spaghetti. This he takes seriously. As a friend seeing him at work said: "You're normal!"

ABOVE RIGHT: Kitchen cooking line up includes a gas-fired barbecue. RIGHT: Long pantry is one of two gained in remodeling. FAR RIGHT: Adjoining morning room is sun-drenched spot to which everyone gravitates from breakfast on.

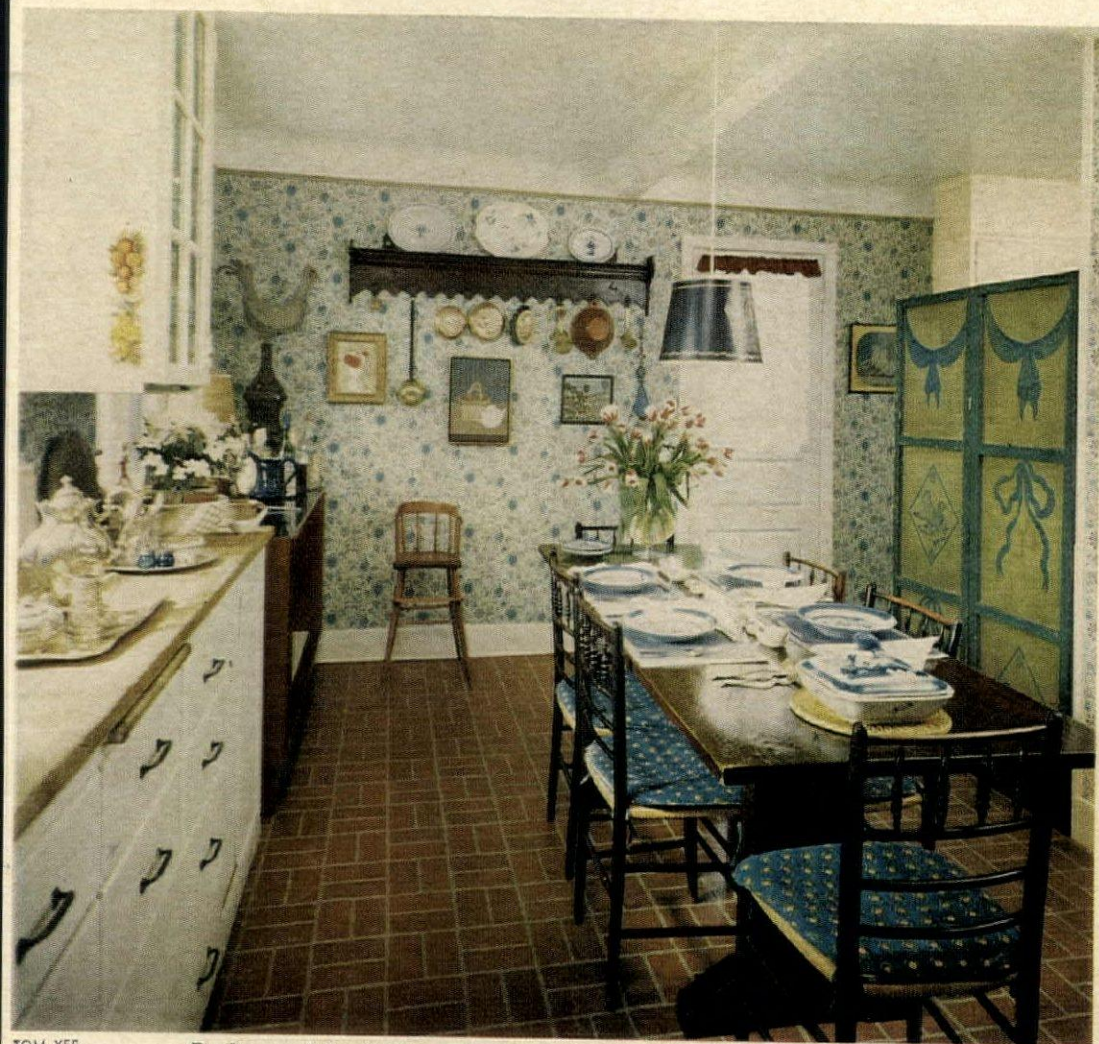
BOYS



INTERIOR DESIGNER, RON WILSON

**MILDRED DUNNOCK:** *"Cooking is like acting. You do it for others."*

To actress Mildred Dunnock, cooking is "like playing a part. Not something you do for yourself but to make people relaxed and easy." The old-fashioned kitchen-cum-dining room in her Connecticut house has the air of a very personal stage set, full of treasures that recall the town or play she was in when she found them. "The kitchen just grew, like Topsy." She revels in the handmade, in bargains, in finding new roles for old things. She entertains every weekend from April 15 to October 1, but keeps her cooking strictly simple and offstage. "I'm not expert enough to have people watching while I whip around."



Background for dining: primitive paintings, old china, a grandchild's highchair, an herb window, beguiling wallpaper (picked up at a closeout for \$1 a roll). Painted screen masks refrigerator on cooking side, RIGHT, tucked behind pillar, swinging doors.



TOM YEE



LEFT: *On the stripped-to-brick of the remodeled galley kitchen, New England tools collected over thirty-five years, an inset brick from the razed Brooklyn house where Walt Whitman wrote Leaves of Grass. Stock metal cabinets over counter, painted charcoal, gain an unwarranted elegance. BELOW LEFT: Lapped with a jungle of plants, even the refrigerator is absorbed into the general mood. Above eye level, panels of the stained glass Elise Kunitz loves and lavishes throughout the house. Table tucked into far corner of the converted porch is only a few steps from the range where Stanley Kunitz prepares his special vegetable dishes. Behind the table, one of Elise Kunitz's paintings, a chest with cigar-box drawers found by the Kunitzes, inveterate pickers-up of Victoriana.*



**STANLEY KUNITZ:** *"Cooking is part of your joy in the universe. It engages all the senses."*

When Stanley Kunitz talks about his kitchen, it is with a poet's imagery. "Part of the pleasure in our kitchen is organization. I have a strong principle of order and I like tools in their proper places where I can reach out my hand for them, not huddled in a drawer with uncongenial objects." An intuitive, inventive cook who never goes by the book but constantly evolves and experiments with dishes, Mr. Kunitz bears out his own contention that "a creative person in the kitchen is really feeding his sensations, which is the basis of all art." Among his deep satisfactions: the living feel of the old cooking tools he collects, the variety of detail in open-shelf storage, the assembly-line efficiency of the kitchen, and the light that floods through the glassed back porch, nourishing his plants. At dusk, light filtering through leaves sets everything swimming in an opalescent radiance, a submarine quality Mr. Kunitz and his wife, artist Elise Asher, cherish.





**KENNETH LANE:**

*"People love to be asked for lunch and they always wind up in the kitchen."*

To jewelry designer Kenneth Lane, whose personal and professional lives tend to mesh, his blue, white, and honey-colored kitchen that might have been lifted from a Portuguese *pousada* or Provençal *auberge* is an intangible but real business asset. "I really hate restaurants," he says. "Maybe because my own preferences run to light, informal food that tastes homemade, like corn soufflés and stewed tomatoes, or little fresh vegetables cooked *al dente*. Then, at home I can have all those soothing little luxuries you seldom find when eating out—unobtrusive service, a pleasant ambiance. I can even have people in for breakfast in the kitchen. Small parties are my style, none of those great big formal dinners."

His business luncheons revolve around the downstairs dining room and kitchen in The House of Kenneth Lane, a town house remodeled by architect Michael Zimmer, and his guests invariably stray into the kitchen afterward to congratulate Eugene Brown, Mr. Lane's chef, on his food. "It seems to take them out of themselves," Mr. Brown muses in his soft Belafonte-ish voice. "They enjoy talking to me." And between him and his employer there is not only a mutual enjoyment of food but the empathy of men who are both perfectionists.



LEFT and OPPOSITE PAGE: Barbecue built into Delft and Portuguese tile wall introduces a third form of cooking into kitchen. Firebox adjusts to four heights to regulate heat for meat or fish cookery, slate shelves hold tools, bastes. Festooning walls, Turkish copper, pans, a seventeenth-century pewter bowl on a wood and steel strip. ABOVE: Color constant, blue and white recurs in Portuguese linens, Meissen plates.

For favorite recipes cooked in some of the kitchens shown on these ten pages, see H&G's *Celebrity Cook Book*. For shopping information on these kitchens, see page 101.

HOUSE & GARDEN'S

# Celebrity Cook Book



# HOUSE & GARDEN'S Celebrity Cook Book

"Cooking is like painting—it's creative," says artist Giorgio Cavallon, who very often relies on cooking for a creative change of pace. "I love things with texture, warmth, and reality—like food." And it is to food and cooking that he and many of the artists in this book turn to unwind. Cooking, for them, is therapy at the end of a hectic day. Innovators all, these people do not believe cooking can be codified. They experiment; reject the tyranny of a recipe. "If you go strictly by the

book, all you get is a standard result, which may not suit a particular occasion," says poet Stanley Kunitz. "On certain days you need more spices—maybe the atmosphere is heavier, the beef a little fatter. Things are never the same." Most of these recipes have evolved as a result of intuitions, adaptations. Even the disasters—Kunitz's Escalopes de Veau Leopardi (see page 93), for instance, forgotten in the oven and subsequently salvaged—play a significant part in their development.

## MR. AND MRS. ROBERT MOTHERWELL

Painters Robert Motherwell and his wife, Helen Frankenthaler, love to cook, and do so skillfully but separately. She concentrates on deceptively simple dishes such as the meringue dessert; he on the more involved ones—*cassoulet*, *choucroute garnie*. This dinner celebrates the gift of a very special wine.

### CELEBRATION DINNER FOR 7

TINY OYSTERS  
PAPER-THIN BROWN BREAD, BUTTERED  
WINE: POUILLY-FUMÉ  
CHATEAUBRIAND  
ARMAGNAC AND TRUFFLE SAUCE  
BELGIAN CARROTS AND SALSIFY  
WINE: LAFITE ROTHSCHILD 1955  
SALAD OF ARUGULA, BOSTON LETTUCE,  
WATERCRESS, FRESH CHIVES  
LEMON JUICE AND OIL DRESSING  
CHEESE: CHÈVRE  
FRESH FRUIT WITH KIRSCH  
\*VANILLA MERINGUES  
DEMITASSE

#### Vanilla Meringues

5 egg whites at room temperature  
1¼ cups superfine granulated sugar  
1 vanilla bean

Preheat oven to 200°. Beat the egg whites with a rotary beater until stiff. Beat in ¾ cup of sugar very gradually, 1 tablespoon at a time. Continue beating until meringue is very stiff and glossy and the mixture does not feel grainy between the fingers. Beat the scraped contents of a vanilla bean into the meringue. Fold in the remaining sugar. Shape the meringue into rounded ovals with 2 serving spoons or pipe through a pastry bag with a star tube into free-form shapes and place on a baking sheet that has been greased and floured or lined with parchment or unglazed brown paper. Bake 1 hour, turn the oven off and leave meringues several hours or overnight in the cooling oven. Store in an airtight tin. Yields about 12 to 16 meringues.

*Variation:* Mrs. Motherwell sometimes adds 2 tablespoons of currants or very finely chopped dried apricots to the meringue before it is shaped.



## DINA MERRILL

Actress Dina Merrill and her husband, actor Cliff Robertson, enjoy giving buffet parties. Miss Merrill, whose busy schedule precludes much time for cooking herself, is, however, an avid recipe collector. She discovered Mangoes Flambé, the dessert for this buffet, at the Repulse Bay Hotel in Hong Kong.

### COUNTRY BUFFET FOR 12

BILLI BI  
BARBECUED SWORDFISH  
WINE: CHABLIS  
SPINACH SOUFFLÉ  
GREEN SALAD  
\*MANGOES FLAMBÉ

#### Mangoes Flambé

1 large ripe mango or 1 1-pound, 3-ounce can mango slices in syrup (available at gourmet food stores or departments or stores with West Indian groceries such as Mara's West Indian Market, 724 Nostrand Avenue, Brooklyn, N. Y., 11216)

¼ cup cognac

¼ cup orange marmalade or apricot preserve  
Vanilla ice cream

Peel the mango and slice off the flesh. Either dice or cut the flesh into slices and reserve any juice. If canned mangoes are used drain and reserve ¼ cup syrup. Place prepared fruit in a heat-proof serving bowl. Warm and ignite the cognac and pour over fruit. Combine ¼ cup reserved juice (make-up with orange juice if necessary) with the marmalade or preserve and mix into fruit. Spoon over vanilla ice cream. Serves 4.

## MILDRED DUNNOCK

Actress Mildred Dunnock and her husband Keith Army find weekend luncheon the best time for entertaining. A keen gardener, Miss Dunnock puts the produce from her flourishing kitchen garden to good use in her cooking, utilizing a profusion of fresh vegetables and fragrant herbs.

### WEEKEND LUNCH FOR 4

CHILLED GAZPACHO  
\*GREEK LAMB  
WINE: POUILLY-FUISSÉ  
BOILED RICE  
GREEN SALAD OF MIXED LETTUCES, HERBS,  
PARSLEY  
HERBED BREAD  
CARAMEL CUSTARD  
ESPRESSO

#### Greek Lamb

2 tablespoons olive oil  
2 pounds lean shoulder or leg of lamb cut into 1½-inch cubes  
3 small onions, finely chopped  
1 clove garlic, finely chopped  
1 cup canned tomatoes or 3 fresh tomatoes, peeled, seeded and chopped  
1 cup beef broth  
1½ teaspoons salt  
¼ teaspoon freshly ground black pepper  
¾ pound green beans, sliced lengthwise  
¼ teaspoon thyme

Heat the oil in a heavy skillet and brown the lamb pieces on all sides. Add the onion and garlic and cook 5 minutes longer, stirring frequently. Add the tomatoes, broth, salt and pepper, bring to a boil, cover and simmer until lamb is tender about 1½ hours for shoulder and 50 minutes for leg. Add beans and thyme and cook 20 minutes longer or until beans are done. Serves 4 to 6.

## KENNETH LANE

Jewelry designer Kenneth Lane gives luncheons several times a week, planning the menus in detail with his cook. For this menu, striped bass is charcoal broiled over the kitchen fire and basted with a light mushroom and wine sauce, also served as an accompaniment.

### BUSINESS LUNCH FOR 4

STRIPED BASS, CHARCOAL BROILED

\* MUSHROOM AND WINE SAUCE

WINE: POUILLY-FUMÉ

PARSLEYED POTATOES

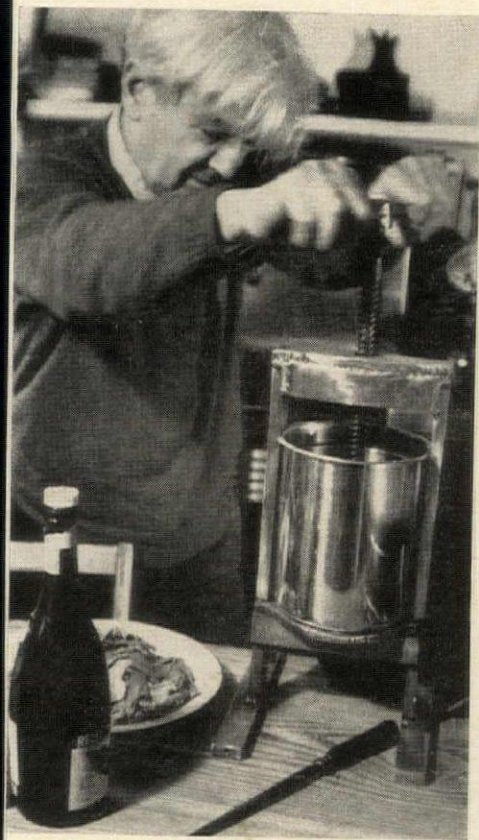
GREEN SALAD

ORANGE SOUFFLÉ

#### Mushroom and Wine Sauce for Striped Bass

$\frac{1}{4}$  cup olive oil  
2 tablespoons finely chopped shallots  
 $\frac{1}{2}$  cup fresh mushrooms, sliced or diced  
 $\frac{1}{2}$  cup dry white wine  
 $\frac{1}{2}$  cup clam broth or fish stock  
1 tablespoon tomato paste  
Salt and freshly ground black pepper  
Tabasco (optional, for a hot spicy sauce)  
1 tablespoon chopped parsley

Heat the oil in a small skillet and sauté the shallots until tender. Add the mushrooms and cook 2 minutes longer. Stir in the white wine, stock, tomato paste, salt, pepper, and Tabasco to taste. Bring to a boil and simmer uncovered 15 minutes. Stir in the parsley and baste fish with this sauce while it is being charcoal broiled. Spoon any remaining sauce over each portion of fish as it is served. Yields about 1 cup.



## GIORGIO CAVALLON

Painter Giorgio Cavallon delights in cooking. He immerses himself in the job, sometimes spending all day preparing a single dish. Unlike many cooks, he likes to have people around him as he works, and his kitchen opens onto the living room to encourage guests to wander in.

## DINNER FOR 6

\*RISOTTO NERO

\*PRESSED DUCK WITH

MADEIRA-FOIE GRAS SAUCE

WINE: VALPOLICELLA

SALAD OF WATERCRESS, CELERY, AND AVOCADO

ITALIAN BREAD

FRESH FRUIT

### Risotto Nero

2 pounds squid (cuttlefish)  
5 tablespoons olive oil  
1 tablespoon butter  
2 cloves garlic, finely chopped  
3 shallots, finely chopped  
2 tablespoons chopped Italian parsley  
Salt and freshly ground black pepper  
 $1\frac{1}{2}$  cups Italian short-grain rice  
 $2\frac{3}{4}$  cups chicken broth  
 $\frac{1}{2}$  cup clam juice  
Freshly grated Sardo cheese

Slit the squid lengthwise and clean, removing the eyes, the yellow sac behind the eyes, intestines, and the thin flat bone. Reserve the ink sacs that lie just behind the eyes. Rinse the squid and cut into strips about  $\frac{1}{4}$ -inch thick. Heat the oil and butter in a heavy skillet and sauté the garlic, shallots, and parsley until tender but not browned. Add the squid and cook quickly, stirring 2 minutes. Cover the pan and cook slowly about 10 minutes or until squid is just tender. Season to taste with salt and pepper. Remove squid from skillet, set half aside and chop remaining half finely. Return to the skillet. Add the rice. Heat the broth and clam juice together with the contents of the ink sacs which turn the mixture black. Pour half of the hot broth into the skillet. Cover and cook slowly for 10 minutes or until liquid has been absorbed. Add remaining liquid and cook 10 minutes longer or until rice is barely tender; it should have a slight kernel in the middle. Add reserved squid, reheat and season to taste with salt and pepper. Serve with grated Sardo cheese. Serves 6.

### Pressed Duck with Madeira-Foie Gras Sauce

4 mallards (wild ducks), weighing about  $1\frac{3}{4}$  to 2 pounds each  
Salt and freshly ground black pepper  
1 small onion  
 $\frac{1}{3}$  cup sliced leek  
1 carrot, quartered  
 $\frac{1}{2}$  rib celery, quartered  
2 sprigs parsley  
1 small bay leaf  
 $1\frac{1}{2}$  cups water  
 $\frac{1}{2}$  cup Cognac  
 $\frac{1}{2}$  cup Madeira  
 $\frac{3}{4}$  cup dry white wine  
 $\frac{1}{4}$  cup pâté de foie gras  
1 teaspoon arrowroot or  $1\frac{1}{4}$  teaspoons cornstarch  
2-4 tablespoons lemon juice

Clean and wash the ducks. Cut off the two first wing joints and place in a pan with the gizzards, necks, hearts, salt and pepper to taste, onion, leek, carrot, celery, parsley, and bay leaf. Add  $1\frac{1}{2}$  cups water, bring to a boil, cover and simmer 1 hour.

Season the ducks lightly with salt and pepper inside the cavity, place on a rack in a roasting pan, breast side up, and roast 15 to 18 minutes in a preheated 425° oven. On a carving board re-

move the legs and wing joints and set aside for use another time. Remove the breast in 2 sections, remove the skin and slice each half into 3 slices. Place the remaining carcass in the duck press, add the cup of strained stock and turn handle to collect all the blood in a bowl. It may be necessary to do this in 2 batches. Pound the duck liver with 1 tablespoon of duck fat from the roasting pan and reserve. Remove excess fat from the top of the pressed blood mixture and place liquid in the top of a chafing dish or a copper skillet over direct heat. Add the Cognac, Madeira, wine, and any blood from the carving board and bring to a boil. Combine duck liver mixture with pâté and add to a little of the hot liquid. Whisk this mixture into the sauce. Add the breast slices. Mix arrowroot or cornstarch with 1 tablespoon water and a little hot sauce, and return to the pan. Heat, stirring, until it thickens. Season to taste with salt and pepper and add lemon juice to taste. Cover and simmer very gently about 15 to 20 minutes or until the breast meat is tender, stirring occasionally. Serves 6.

## BONNIE CASHIN

A party at fashion designer Bonnie Cashin's is always an informal affair. This buffet was planned around a hearty Oriental soup. Delectable and spicy, it is the inspired creation of Kent Seto, who is chef of the Sun Luck Imperial restaurant in New York City.

### PRE-THEATRE BUFFET FOR 6

\*OO SOUP

WINE: CHAMPAGNE

GREEN SALAD

HERBED MELBA TOAST

FRESH STRAWBERRIES AND MELON

#### OO Soup

10 cups chicken broth  
 $\frac{1}{2}$  cup finely shredded, lean pork  
 $\frac{2}{3}$  cup fresh green peas  
 $\frac{1}{2}$  cup shredded Smithfield or country-style ham  
 $\frac{2}{3}$  cup shredded bamboo shoots  
1 cake bean curd about  $3\frac{1}{2}$ -inches square, cut into matchstick-size pieces  
4 dried black mushrooms, soaked in warm water for 20 minutes, drained, and diced  
12 tiny button mushrooms  
1 teaspoon dark soy sauce  
2 teaspoons light soy sauce  
Freshly ground black pepper  
1 tablespoon cornstarch  
2 eggs  
2 tablespoons milk

Heat the broth in a heavy saucepan. Add the pork and peas and cook gently until the peas are barely tender, about 12 minutes. Add the ham, bamboo shoots, bean curd, black mushrooms, button mushrooms, soy sauces, and pepper to taste. Simmer 2 minutes. Mix cornstarch with 1 tablespoon water and a little hot soup, add to the soup and cook until it boils and thickens. Remove from heat. When ready to serve, heat again. Beat the eggs with the milk. Take the soup from the heat and stir in the egg mixture so that it forms into ribbons and blends in. Serve at once. Serves 8.

Note: Dark and light soy sauces, bean curd, dried black mushrooms and bamboo shoots can be obtained from Wing Fat, 35 Mott Street, New York, N. Y. 10013 or they are available at most oriental grocery stores throughout the country.

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### KEN SCOTT

Fashion designer Ken Scott entertains at lunch—on—the long two-hour lunch that persists in Milan despite government disapproval. He sets his table with cotton damask scarves of his own design. A cup of steaming bouillon serves as a romantic accompaniment to the first course.

#### LUNCHEON IN MILAN FOR 4

\*RISI E BISI

SERVED WITH A CUP OF BOUILLON

SCALOPPINE MARSALA

WINE: VALPOLICELLA

FRESH ASPARAGUS

CHEESE, FRUIT

ITALIAN WATER ICE

#### Risi e bisi

*small onion, finely chopped*  
*2 tablespoons butter*  
*½ cup shredded smoked ham*  
*2 ounces shelled peas, or 1 package frozen peas, thawed*  
*4 cups chicken or beef stock*  
*½ cups short-grain rice*  
*2 tablespoons freshly grated Parmesan cheese*

Sauté the chopped onion in 2 tablespoons butter. Add the ham and peas. When coated with butter, mix in 1 cup of stock and bring to a boil. Add the rice and then 2 cups of boiling stock. Cook until the stock is absorbed. If more liquid is needed, add another cup of boiling stock. Cook until the rice is just dry, but not too soft. Stir in the remaining 3 tablespoons butter and the Parmesan cheese. Serve at once. Serves 4.

### Turtle Surprises Soup

*2 tablespoons oil*  
*½ cup chopped scallions*  
*¾ cup diced chicken breast, raw or cooked*  
*¾ cup diced baked ham*  
*6 large raw shrimp, shelled, deveined, and chopped, or cooked shrimp, chopped*  
*1 5-ounce can water chestnuts, drained and sliced*  
*4 13-ounce cans clear turtle soup*  
*2 13-ounce cans consommé madrilène*  
*2 tablespoons chopped parsley*  
*6 thin, notched slices of lemon*

Heat the oil in a sauce pan. Add the scallions, chicken, ham, and shrimp and stir-fry 3 minutes. Add water chestnuts and continue to stir-fry 3 minutes longer or until chicken pieces are tender. Add the turtle soup and consommé. Bring to a boil and simmer 3 minutes. Serve in soup bowls, sprinkle with parsley, and float a slice of lemon on each serving. Serves 6 to 8.

#### Escalopes de Veau Leopardi

*2 eggs, lightly beaten*  
*¾ cup dry vermouth or ½ cup dry white wine plus ¼ cup dry vermouth*  
*½ cup lemon juice*  
*1 teaspoon dried tarragon*  
*¾ teaspoon salt*  
*¼ teaspoon freshly ground black pepper*  
*1 ½ pounds veal scaloppine, pounded very thin and cut into serving-sized pieces*  
*1 cup fine dry breadcrumbs*  
*4 tablespoons butter*  
*4 tablespoons oil*  
*¼ pound prosciutto, thinly sliced*  
*¼ pound Swiss or Gruyère cheese, thinly sliced*  
*1 cup heavy cream*

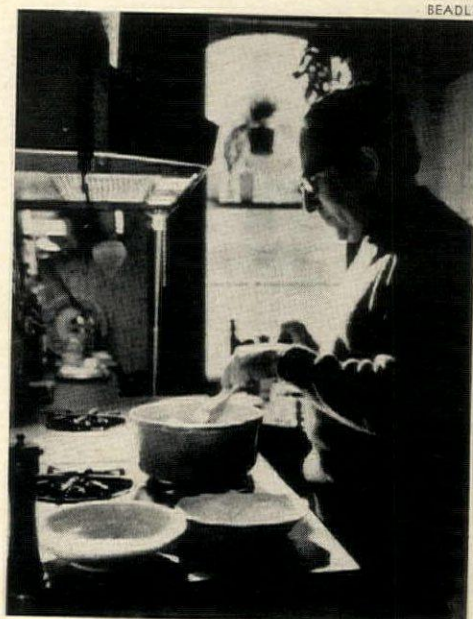
#### Sauce:

*2 shallots, finely chopped*  
*1 tablespoon butter*  
*1 10½-ounce can condensed chicken broth*  
*½ cup Madeira*  
*2 tablespoons lemon juice*  
*1 tablespoon chopped parsley*  
*⅛ teaspoon dried tarragon*  
*Pinch of ground cloves*  
*1 tablespoon cornstarch*  
*2 tablespoons water*  
*2 tablespoons Cognac*  
*¼ pound button mushrooms or large mushrooms, sliced, sautéed for 3 minutes in 2 tablespoons butter*  
*Salt and freshly ground black pepper*

Place the eggs, vermouth, lemon juice, tarragon, salt, and pepper in a bowl and beat together lightly. Add the veal pieces and set aside at room temperature for ½ hour. Preheat the oven to 400°. Remove the veal from the egg mixture and dredge in the crumbs. Heat the butter and oil in a skillet and brown the veal slices on one side. Place browned side down in a single layer on a large heat-proof platter, shallow baking dish, or jelly-roll pan. Cover tops of scaloppine with thin slices of prosciutto and cheese. Stir the cream into the remaining egg mixture and pour around the scaloppine. Cover with foil, greased lightly on underside, and bake 15 minutes. Remove foil and run the escalopes under the broiler until the cheese bubbles and is very lightly browned.

While the veal is cooking make the sauce by sautéing the shallots in the butter until tender. Add the chicken broth, Madeira, lemon juice, parsley, tarragon, and cloves. Bring to a boil and

cook until volume is reduced by ½. Mix the cornstarch with the water and add to the sauce. Stir until the mixture thickens. Add the Cognac, the sautéed mushrooms, and salt and pepper to taste. Reheat, and serve with the veal. Serves 6.



ED WITTSTEIN

Set designer Ed Wittstein leads a frenetic life, but finds cooking a wonderful relaxation. Some years spent in Italy gave him a special love for simple Italian cuisine, and he is particularly fond of this clear version of Osso Buco, that he has evolved over the years.

#### DINNER FOR 4

\*OSSO BUCO

WINE: SOAVE BOLLA

MUSHROOM AND PEA RISOTTO

GREEN SALAD OF ARUGULA, ENDIVE, AND ROMATINE

CHEESE: BRIE, GORGONZOLA, ROQUEFORT, BOURSIN, GRUYÈRE

FRESH FRUIT

#### Osso Buco

*2 veal shanks, each cut into 3 or 4 2-inch pieces (about 4-6 pounds)*  
*¼ cup flour*  
*1 teaspoon salt*  
*¼ teaspoon freshly ground black pepper*  
*3 tablespoons butter*  
*1 tablespoon olive oil*  
*1 cup dry white wine (a combination of dry vermouth and wine may be substituted)*  
*1 cup chicken broth*  
*2 tablespoons finely chopped Italian parsley*  
*1 clove garlic, finely chopped*  
*Grated rind of one lemon*

Wipe meat and dredge in flour mixed with salt and pepper. Heat the butter and oil in a heavy casserole that is just large enough to hold the meat. Brown the meat on all sides and set it in an upright position so the marrow does not fall out. Add wine and cook until it is almost evaporated. Turn the meat and add the chicken broth. Cover tightly and simmer 1¼ hours or until meat is tender. Combine the parsley, garlic, and lemon rind and sprinkle over each piece of meat. Cover and cook 5 minutes longer. Remove meat to a serving platter. Check consistency of the sauce and add a little more stock if it is too thick or too sparse. Check the seasoning. Pour sauce over the meat and bring to the table. Serves 4.

### STANLEY KUNITZ

Stanley Kunitz finds the preparation of food and cooking very natural activities and central to his feeling of well being. He likes uncomplicated, simple to prepare dishes that can be cooked in advance, so he can spend time with his guests.

#### DINNER FOR 6

\*TURTLE SURPRISES SOUP

\*ESCALOPES DE VEAU LEOPARDI

WINE: CHABLIS

BUTTERED NOODLES WITH ALMONDS AND POPPY SEEDS

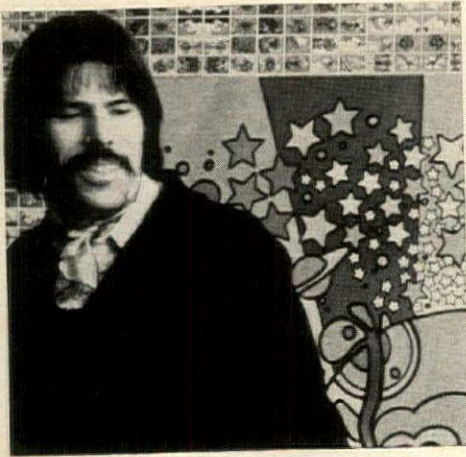
ARTICHOKE HEARTS WITH LEMON BUTTER, PARMESAN CHEESE, AND BASIL

SALAD OF BOSTON LETTUCE, WATERCRESS, AND ARUGULA WITH CHOPPED DILL

CHEESE: BRIE

FRUIT

CAFÉ ANISETTE



PETER MAX

Designer Peter Max is a vegetarian and enjoys hosting an exotic vegetarian buffet party. Included in this one are Pulao Rice (rice, nuts, vegetables, and spices); Samosa (vegetables and potatoes wrapped in dough and deep-fried); Iddli (rice and white split peas seasoned and steamed), and Pappadams (deep-fried wafers).

BUFFET DINNER FOR 20

- \*CUCUMBER RAITA
- \*MIXED VEGETABLE CURRY
- BEVERAGE: APPLE JUICE
- PULAO RICE
- SAFFRON RICE WITH RAISINS
- SAMOSA
- IDDLI
- PAPPADAMS
- \*HALWAH

**Cucumber Raita**

- ½ teaspoon cumin seeds
- 2 cups yoghurt
- 2 teaspoons sea salt (available in health food stores)
- 2 large cucumbers, peeled, halved, seeded if desired, and chopped

Place the cumin seeds on a piece of foil and roast in a 375° oven for 5 to 10 minutes. Rub between the fingers or crush in a mortar and pestle roughly. Beat the seed into yoghurt. Add sea salt and cucumber. Chill. Serves 6.

**Mixed Vegetable Curry**

- 1 cup fresh green peas
- 1 cup diced carrots
- 1 cup diced potatoes
- 2 cups string beans cut into 1-inch lengths
- 2 cups water
- 4 tablespoons peanut oil
- 2 teaspoons cumin seeds, rubbed through the fingers or crushed roughly in a mortar and pestle
- 1 teaspoon sea salt (available in health food stores)
- 2 teaspoons turmeric
- 1 teaspoon coriander seed, crushed in a mortar and pestle
- 2 teaspoons mustard seed, crushed lightly in a mortar and pestle
- ¼ to ½ teaspoon cayenne pepper, or to taste
- ½ cup yoghurt

Place the peas, carrots, potatoes, and beans in a heavy saucepan. Add 2 cups boiling, lightly salted

water, cover, and cook 10 minutes. In a small pan heat the oil and add the cumin seed, sea salt, turmeric, coriander, mustard seed, and cayenne (coriander and mustard seed can be tied in a muslin bag and removed before serving if desired). Heat gently 2 minutes and add to the vegetables. Cover and cook 10 minutes longer or until the vegetables are just tender. Serve vegetables with yoghurt spooned on top or stirred in. Serves 6.

**Halwah**

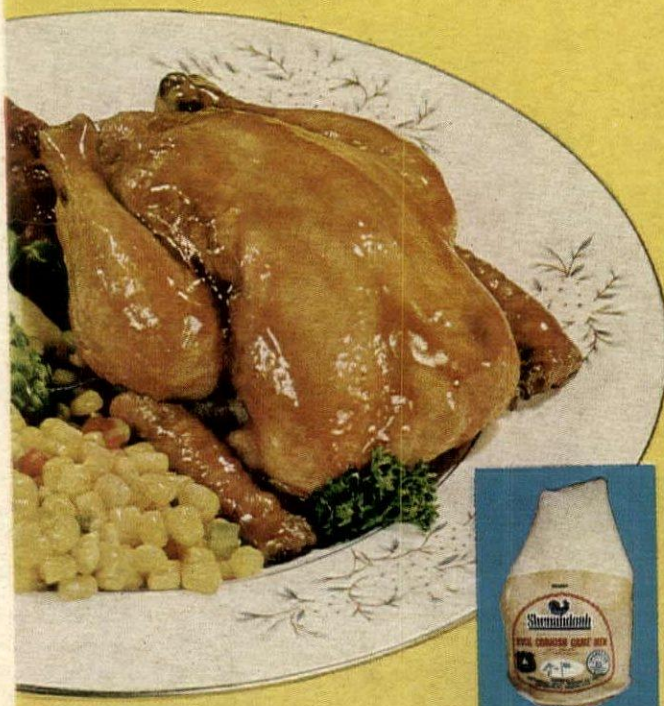
- 2 cups nuts (cashews, almonds, or other kind, blanched and skins removed)
- 2 cups milk
- 2 cups raw sugar, or 1 cup granulated sugar
- 4 tablespoons unsalted butter or ghee (clarified butter)

Place half the nuts and half the milk in a blender and purée; repeat with remaining half. Transfer mixture to a saucepan and stir over low heat until it becomes very thick. Add sugar, mix well, and add unsalted butter or ghee. Cook 10 to 15 minutes, stirring constantly. Spoon into a serving bowl and chill. Serves 6.

DEMONSTRATIONS AND RECIPE SOURCES

Recipes from this cook book will be demonstrated July 14 and 15 at J. L. Hudson, Detroit, Mich. Mildred Dunnock's Greek Lamb is adapted from *Cooking by the Garden Calendar* by Ruth A. Matson (© 1955. Doubleday & Co.); Aline Saarinen's Salmon Mousse is adapted from *The Perfect Hostess Cook Book* by Mildred O. Knopf (© 1950. Alfred A. Knopf).

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Another Recipe Suggestion

**CORNISH COOKOUT BARBECUE**

Marinate thawed Rock Cornish Hens (one per adult) approx. 30 minutes in mixture of melted butter or margarine, lemon juice, salt, pepper, oregano, wine vinegar. (see barbecue sauce instructions) Place birds on skewers, or split and place directly on grill. Baste occasionally. After 45 minutes on grill, use meat thermometer. Temperature should read "Poultry", or 175° F. Apprx. total cooking time: 1 to 1¼ hrs.

**SHENANDOAH BARBECUE SAUCE**

¼ cup each of wine vinegar, lemon juice and salad oil. ¼ tsp. salt; dash of fresh pepper; dash oregano. Blend and marinate as noted above; then occasionally brush on hens while cooking. Sauce serves 4 to 6.

For other easy-eating recipes, write for free booklet: Dept. HG-7 Shenandoah, 230 Park Avenue, New York, N. Y. 10017



## ALINE SAARINEN

The National Broadcasting Company's reporter on the arts, Aline Saarinen, enjoys a formal dinner served in an informal, unpretentious way. For this menu, she prepares the salmon mousse the night before; the green sauce and dessert on the morning of the party. Filet mignon and crown roast of lamb are among her favorite entrées. Mrs. Saarinen engages a butler to serve, she leaves the last minute cooking to him so she can spend the entire evening with her guests.

### DINNER FOR 8

CRUDITÉS: GREEK OLIVES, RAW ZUCCHINI  
WITH LAWRY'S SEASONED SALT,  
PICKLED CELERY STICKS  
\*SALMON MOUSSE DE BEAUZON, CUCUMBER  
SHELLS, SAUCE VERTE  
WINE: CHASSAGNE-MONTRACHET 1964  
FILET MIGNON  
GARNISHED WITH ARTICHOKE BOTTOMS,  
MUSHROOM CAPS, PARSLEY  
WINE: CHÂTEAU MEYNEY 1962  
ROASTED NEW POTATOES  
GREEN PEAS  
SALAD OF WATERCRESS, ENDIVE, CHERRY  
TOMATOES, ICEBERG LETTUCE, ROMAINE  
CHERRIES À LA RusSE  
COFFEE  
BRANDY

#### Salmon Mousse de Beauzon

1½ tablespoons unflavored gelatin\*  
½ cup cold water  
⅓ cup lemon juice  
2 cups flaked, cold, cooked fresh salmon  
2 teaspoons grated onion  
2 tablespoons capers  
2 tablespoons Worcestershire sauce  
1 cup mayonnaise  
Tabasco sauce to taste  
Salt  
Watercress  
1 dozen large, split, cooked shrimp  
Sauce verte

Soften the gelatin in the water. Heat gently, stirring until the gelatin dissolves. Add the lemon juice and set aside. Combine the salmon with the onion, capers, Worcestershire sauce, mayonnaise, Tabasco, and salt. Fold in the cooled gelatin and turn into a 3-cup mold rinsed with water. Chill until set. Unmold on watercress bed and garnish with shrimp. Serve sauce separately. Serves 6.

Note: If the mousse is to be served on a very hot day or stand for any time on a buffet table in a warm room, increase the gelatin to 2 envelopes. The texture, however, is better with the smaller amount.

#### Sauce Verte

1 cup mayonnaise  
1 cup sour cream  
1 teaspoon dry mustard  
cucumbers, peeled and chopped  
drop green food coloring  
2 tablespoons chopped chives or parsley

Mix mayonnaise and sour cream together. Remove 2 tablespoons and mix with the dry mustard. Return to mayonnaise mixture. Add the cucumber, green coloring, and chives or parsley, and check seasoning.



## CAROL BROWN

This off-beat menu chosen by artist Carol Brown combines Lebanese dishes from Uncle Tonoose's restaurant in Manhattan and her own Italian specialties. Translated, the hors d'oeuvres are: Baba ghanouj, eggplant; homos bi tahini, puréed chick peas; feta, mild goat cheese; kashkawan, another mild goat cheese; and Kibby balls, raw lamb. The entrées are: Shawerma, marinated sliced lamb on a vertical skewer; falafel, salad of puréed fava beans; Kibby Naya, raw ground lamb and wheat germ; and Baked Kibby, ground lamb, eggplant, and wheat germ.

### DINNER FOR 20

HORS D'OEUVRES: \*TABOOLEH, BABA GHANOUJ  
HOMOS BI TAHINI, BRAIN SALAD, HOT STUFFED  
GRAPE LEAVES, COLD STUFFED GRAPE LEAVES,  
KIBBY BALLS, FETA CHEESE,  
KASHKAWAN CHEESE

SHAWERMA  
SHISH KEBAB  
FALAFEL

KIBBY NAYA  
BAKED KIBBY

WINE: MATEUS ROSÉ

\*ORANGE SALAD

\*RICOTTA BREAD

\*GRANITA DI CAFFÈ CON CREMA

#### Tabooleh

2 cups No. 2 fine bulghur (cracked wheat),  
(available at Kassos Bros., 570 Ninth Avenue,  
New York, N. Y., 10036 and Trinacria  
Importing Co., 415 Third Avenue,  
New York, N. Y., 10016.)

Warm water

1½ cups finely chopped Italian parsley

½ cup finely chopped scallions

4 medium tomatoes, skinned and finely chopped

¾ cup oil

½ cup lemon juice

1½ teaspoons salt

¼ teaspoon freshly ground black pepper

½ cup chopped fresh mint leaves

or 2 tablespoons dried mint

Place the bulghur in a large bowl and add warm water 2 or 3 inches above the grain. Set aside for ¾ to 1 hour. Drain off excess water and squeeze

the grain to extract more water. Mix the parsley, scallions, and tomatoes into the drained bulghur. Beat together the oil, lemon juice, salt, and pepper and pour over the bulghur. Mix well and chill. Sprinkle the mint over the top before serving in lettuce-leaf cups. Serves 20 as an hors d'oeuvre.

#### Orange Salad

For 20:

16 large navel oranges

¾ cup salad oil

¼ cup vinegar

(wine or cider)

1 teaspoon salt

½ teaspoon freshly

ground black pepper

1 clove garlic, crushed

1 teaspoon oregano

Fresh mint leaves

For 5:

4 large navel oranges

3 tablespoons salad oil

1 tablespoon vinegar

(wine or cider)

¼ teaspoon salt

⅛ teaspoon freshly

ground black pepper

¼ clove garlic, crushed

¼ teaspoon oregano

Fresh mint leaves

Peel and section the oranges. Place in a bowl and chill. Beat together the oil, vinegar, salt, pepper, and garlic and chill. Just before serving sprinkle the oranges with the oregano and a little extra freshly ground black pepper. Strain the garlic from the dressing and pour over the oranges. Garnish edge of bowl with fresh mint.

#### Ricotta Bread

2 cups ricotta cheese

1 egg

1 cup freshly grated Parmesan cheese

¼ teaspoon salt

⅓ teaspoon freshly ground black pepper

1 teaspoon oregano

1 loaf of Italian or French bread cut into  
24 to 30 slices

2 tablespoons chopped parsley,  
preferably Italian

Preheat the oven to 375°. Mix the ricotta, egg, Parmesan, salt, pepper, and oregano together in a bowl. Spread on slices of bread and place on baking sheet. Bake 15 minutes or until set and lightly browned at the edges. Sprinkle with the parsley and serve hot or cold. Serves 20.

#### Granita di Caffè con Crema

For 20:

1½ cups superfine  
sugar

98-ounce cups hot

espresso made with

3 tablespoons es-

presso coffee for

each cup of water

in a drip or filter pot

2¼ cups dark rum

3 cups heavy cream,

whipped

For 6:

½ cup superfine sugar

38-ounce cups hot

espresso made with

3 tablespoons es-

presso coffee for

each cup of water

in a drip or filter pot

¾ cup dark rum

1 cup heavy cream,

whipped

Dissolve the sugar in the hot coffee. Add the rum and taste for sweetness. (This dessert should not be too sweet but it should have a clean fresh taste after the rich dishes preceding it.) Pour coffee mixture into a metal pan—the thinner the layer, the quicker it will freeze. Freeze until it is solid around the edges but still mushy in the middle. Scoop small quantities into an electric blender and blend until smooth and mushy but do not allow it to melt. Transfer to a cold metal pan. Repeat until all the mixture has been blended. Refreeze and repeat the blending once or twice more. You can also chop the frozen mixture finely with a knife or potato masher instead of blending. Serve topped with whipped cream.

# THE KNACK—WITH A BOTTLE

Delicious, titillating tricks with spirits, created by people  
with the gumption to try something different

BY JOSÉ WILSON

Some of the most glorious drinks and dishes in the world are the result of a dash of daring, an impulse to experiment, ennui with the same old taste. Give people with know-how a free hand and you never know what they'll come up with, but chances are it will be sheer bliss, a way-out experience in eating and drinking. Here, some deceptively simple ideas from taste-makers who update Brillat-Savarin in believing that the pleasures of the palate have it over interplanetary discoveries any old light year.

**Gin with everything.** Anyone still hung up on the antiquated notion that gin is strictly martini material? Lee Penrose, wife of I.C.A. head Sir Roland Penrose, pours a dollop of the stuff over pistachio ice cream. Guests of food editor Cathrine Laughton Hindley get to dunk cherry tomatoes twice—once in a bath of gin, then in one of seasoning (curry powder, thyme, salt, pepper, and fresh chopped coriander). Phyllis Rabb of the William Morris Agency couldn't cook without gin—splashes it in salad dressings, ladles it in casseroles and over sautéed potatoes (ignited, it frizzles the top to a gorgeous crustiness). James Beard, doyen of good eating, slips gin into lobster sauce, flambés kidneys with it, lavishes it on any game or poultry dish calling for gin's natural partner, juniper berry.

**But how does it taste?** In the you-never-know-until-you-try department: The Colony Campari, an ounce of Campari in a chilled pilsner glass, foamed up with ice-cold beer; the Super-French Martini at the Four Seasons restaurant, 100-proof Marie Brizard gin and Boissière vermouth in a frigid glass briefly rinsed with a throw-away measure of Cointreau; poet Stanley Kunitz's Martini Picante, the scorpion sting of a tiny hot green chile replacing the innocuous olive; Port Shipper, David Sandeman's transmutation of the wine in its home territory, Oporto— $\frac{1}{3}$  porto branco (driest of the ports) and  $\frac{2}{3}$  quinine water.

**"Then shake the hell out of it!"** Such is restaurateur Gene Cavallero's direction for his own version of the Manhattan ( $\frac{1}{2}$  bourbon,  $\frac{1}{3}$  sweet vermouth, and a healthy slug of Campari in place of Angostura), and also for two Colony Restaurant specials—the Ouzo Sour ( $\frac{2}{3}$  ouzo,  $\frac{1}{3}$  lemon juice, not a smidgen of sugar) and the Bull Shot (bouillon, vodka, to-taste seasonings of salt, freshly ground pepper, lemon juice, Worcestershire). It is also advice to be taken to heart for any and all drinks where the components tend to segregate—Negroni, Kir, Campari and Bitter Lemon, Bloody Mary, Tomato Vermouth (2 parts tomato juice, 1 part dry vermouth, squeeze of lemon)—the new "I'm not really drinking" drink.

**A little heresy is a hip thing.** Laudable, non-conformist attitudes to the great white wines. Champagne (purely non-vintage) combinations: with a jigger of tequila and lots of ice; ice again, plus a tablespoon of Campari (call it a "Champagne?"); with strawberries, whirled mushy in a blender, and a jigger of vodka; with vodka and an orange twist; in a

Capri spritzer (champagne, white wine, soda, a peeled peach); over ice cream and strawberries or lemon sherbet and candied lemon zest. Pauline Rothschild's tradition-flouting trick of cutting the rich sweetness of Château d'Yquem by frappéing it in the freezer. (She serves it thus with fruit desserts, English critic Cyril Connolly with cheese soufflé. James Beard, even more an anticlassicist, does the same and serves it with caviar and smoked salmon.) The tongue-in-cheek *tromperie* of Michael Aaron, younger-generation wine expert, who fazes his guests by serving, in wine glasses, well-chilled Archbishop's Mead (that old English spiced-honey drink, no less), when they are all prepared for Sauternes.

**Wine as a summer swinger.** Not the best wine, of course, but just that unpretentious domestic jug stuff. Gene Cavallero, at the Colony, freezes California Mountain Red in ice trays, tosses the cubes into pitchers of chilled Mountain White where they melt like a slow blush, titivated (for a milder drink) by effervescences of club soda. Artist Joe Eula, a year-round wine drinker, switches over to nothing but whites in summer, rings them into the season with a sharpening of lemon—as little as a twist of peel or a drop of juice in a full carafe, more in a Blonde Sangria, most of all (squeezed halves, rinds and all) in a big party crock of California Chablis. (It's the lemon, he says, that works the magic, cuts the wine's acidity, and makes it ultra-refreshing.) Author Elisabeth Lambert de Ortiz packs a real whammy in a summertime white wine cup by mixing in cut up fruits marinated overnight in lashings of Cointreau.

**Fin Bec flavor.** When it comes to food, culinary cognoscenti invariably finesse. Restaurateur André Surmain of Lutèce adds a zip of Pernod to *beurre d'escargots*. Couturier Arnold Scaasi soaks orange and tangerine slices in tequila. Interior designer Margaret Willaumez sloshes cognac over scooped-out pulp of figs. Photographer Horst marinates sliced, sugared peaches in two *eaux de vie* (*framboise* and *fraise*) and lemon juice, garnishes them with sliced almonds, fresh strawberries and raspberries. Geneva-based, travel-writer Barry Edgar flambés Swiss chocolate-coated ice cream with Grand Marnier (new high for the Eskimo Pie?). Zelina Brunschwig, grande dame of high-fashion fabrics, sections grapefruit, steeps it in honey, then saturates it with white wine, adding a quirk of sherry. Designer Tom Morrow, for an emergency dessert, weds canned home-style peaches with bourbon and lemon zest. Cook book author June Platt fills the centers of halved avocados with rum, a dusting of powdered sugar. James Beard, whose liberality with liqueurs is formidable, loads a sauce Anglaise with green Chartreuse (it makes the world's best custard for poached fruit), dumps kümmel into cabbage and *choucroute*, *eau de vie de poire* into teriyaki marinade and always, always teams fruits with a contrasting flavor—apples and pineapple with *framboise*, peaches and rhubarb with *eau de vie de poire*.

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# THE WRITERS

BY JUDITH VIORST

What happens when two creative people work in the same house? Do they inspire each other? Console each other? Get in each other's way? And how does a mother apportion her time between her art and her children? H&G put these questions to poet Judith Viorst, author of *It's Hard to Be Hip over Thirty*, and *Other Tragedies of Married Life*. She is the wife of author Milton Viorst (*Fall from Grace* and other books about U. S. politics) and mother of three sons under seven.

*I write in the bedroom with unsorted laundry,  
A crib, and a baby who hollers.  
My husband the writer gets gold velvet chairs,  
A couch that cost four hundred dollars,  
A wall-to-wall carpet, bright red and all wool,  
And a desk big enough to play pool on.  
I type in quadruplicate, two sets for me,  
And two for the baby to drool on,  
In a setting conducive to grocery lists  
And decisions like chopped steak or flounder.  
Did Emily Dickinson have to write poems  
With diaper-rash ointment around her?  
Did Elizabeth Browning stop counting the ways  
When Robert said one hot pastrami?  
Excuse me, the big boys just came home from school  
And they're yelling their heads off for mommy.*

*My husband the writer makes long-distance calls  
To people too famous to mention.  
The closest I get to the great outside world  
Is listening on the extension  
Or reading old Newsweeks while taking the kids  
For their flu shots and antibiotics.  
(Everyone knows that the mother who works  
Will doubtlessly bring up psychotics  
Unless she's right there when the chicken pox strikes  
Or an ear, belly, head or big toe aches.)  
Did Edna St. Vincent Millay rise at dawn  
For a first-grade production called Snowflakes?  
Did Marianne Moore put her symbols aside  
To wipe Quaker Oats off the table?  
Excuse me, my husband would like a cold beer.  
I'll be back just as soon as I'm able.*

*The baby is sleeping, the beds have been made,  
And I've mopped where the kitchen was muddy.  
My husband the writer has finished the Times  
And he's vanishing into his study,  
Where no one would dare to disturb his deep thoughts  
(Or the half-hour nap he requires).  
I've gone to the cleaners and picked up dessert  
And I even put air in the tires  
Before sitting down at my second-hand Royal.  
(He just bought a new Olivetti.)  
Did Miss Amy Lowell find Patterns besmirched  
With dribbles of Junior Spaghetti?  
Does Phyllis McGinley refrain from her rhymes  
Whenever her garden needs spraying?  
Excuse me, the dishwasher's gone on the blink.  
Maybe I'll switch to crocheting.*



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- 1/2 cup chopped pecans or walnuts

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FROSTING:

- 1/4 cup soft butter
- pinch of salt
- 2 cups sifted confectioner's sugar
- 2 squares unsweetened chocolate, melted
- 1 egg yolk
- 1/4 cup Cointreau

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# PLANNING AND PACKING ADVICE FROM EXPERIENCED TRAVELERS

Actor **Martin Landau** makes his Mission less Impossible by compiling a checklist for swift packing. Actress **Dina Merrill** lays everything on the bed first—then cuts down. For a short trip she plans a wardrobe around one pair of shoes and a handbag for day; ditto for evening. Going to a hot climate? Take something to wear on that unexpected cool day, or vice versa.

Fashion designer **Bonnie Cashin** packs clothes with colored tissue. "It makes you feel happy when you unpack in a dreary old hotel room, and it makes the maid giggle a bit when she sees all the color strewn around."

Plastic bags are *great* for packing—light, clear, everything visible. Pack a roll (minus the center tube) and use them for toothpaste, toothbrush, soap, washcloth, wet bathing suits, shoes, laundry, cosmetics.

One traveler we know packs in a skirt-length canvas suitcase, arranges clothes on regular closet hangers that lift out easily. She feels lugging extra totes and coats causes acute travel fatigue—carries nothing heavier than a newspaper. Avoid carrying the weighty cosmetic case by dividing its usual contents into three plastic envelopes—for make-up, bath essentials, medicines, and first aid. Tuck them into corners of the suitcase.

**Mary Gordon**, TWA's packing expert, places folded clothes on an easy-to-remove cardboard shelf that covers bulky objects packed in the bottom of the suitcase.

**Mrs. Richard McClanathan**, wife of the art historian, believes in taking only what you can carry. She lived out of one suitcase for eighteen months in Europe; packed only separates—suits, skirts, and shirts. Actress **Mitzi Gaynor**, who travels with a complete sewing kit and iron, purposely overpacks—doesn't believe in taking "the dress for all occasions." "What happens if the zipper breaks?" (N.B.: Mail home, duty-free, the clothes that you don't need anymore.) Photographer **Horst** says "If you are going somewhere like France or Italy where the shopping is good, take very little with you."

Book editor **Parker Ladd** rolls clothes up in a big canvas duffel (like many a sailor for cen-

turies). Publicity consultant **Eve Siegel** carries jewelry (folded in tissues) in her handbag for safety (pearls wrapped in absorbent cotton).

Jewelry travels well in individual drawstring suede pouches—easily tucked into empty spaces. Some people travel with only as much jewelry as they can wear—no worries about theft, safety deposit boxes. Play it safe and insure all of your valuables before leaving.

Photographer **Bill Fotiades** takes a "survival kit"—medications to remedy travel ills; keeps pills (everything from aspirin to malaria preventing medicine) in drugstore vials faithfully packed in a waterproof bag.

Editor-writer **Bettina McNulty** packs cosmetics in a flattish case with a handle that slips over a doorknob when there is no counter space.

Going abroad? Take a face cloth; hotels seldom provide them. People who travel frequently refill beauty and medicine bottles on their return; others keep two sizes—a mini-case for weekend and a larger supply for longer stays ready for another fast getaway.

Smart travelers take eyeglass prescriptions duplicate passport pictures (for applying for extra visas or an International Driver's License).

An *H&G* editor has this traveling tip from her doctor: wards off back fatigue by sitting on baby pillow tucked in the angle of your seat in train, plane, or car. She carries crackers for quick energy boost. Other easy-to-carry snacks: unsalted nuts, pure honey drops.

A constant traveler we know likes grass cloth suitcases because they're lightweight, inexpensive and easily replaced.

Save time in Europe by taking along wrapping paper and cord for sending small presents back home. Craft items make good, under-\$10 (the customs limit) gifts.

Author **Carleton Mitchell** had a standard flight bag with shoulder straps copied in canvas and leather to organize passports, papers, and notebooks needed en route.



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children. On her first trip she relied on madras cotton ("wears well and stays fresh looking") made up into shorts for the boys and simple smock dresses for the girls. Hunger pangs in youngsters waiting for an in-flight supper can be dealt with by carrying bouillon cubes: add one to a glass of hot water for a nourishing snack. Keep small children happy on a long journey with a "useful bag"—a felt drawstring bag packed full of surprise books, toys, puzzles.

For a long trip, **Mrs. John Cassavetes** (actress Gena Rowlands) packs everything in foot lockers; sends them air freight two days before departure; mails the keys to her travel agent who clears the lockers through customs. She can travel with merely a large handbag and a small tote and everything is organized on her arrival.

If you make a list of everything you have bought and keep it in your handbag along with the receipts, you will find it much easier to fill in the customs declaration on the return flight. Poet **Stanley Kunitz** packs all of his declarable items together in a large shopping bag that has been stashed away in his suitcase for just this purpose.

Photographers advise: Keep your exposed film with you. If you send it home it may be delayed in customs for a long time and be ruined; keep film well insulated in silver foil; test a new or little-used camera before you leave by exposing and processing a roll of film; take at least twice as much film as you think you might want to shoot.

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Museum man **George Trescher** packs a folding canvas case on the bottom of his suitcase to use later for short weekend trips and to carry presents and other trophies. Author **José Wilson** takes plenty of colorful plastic, clip-top shopping bags for shopping, giving away.

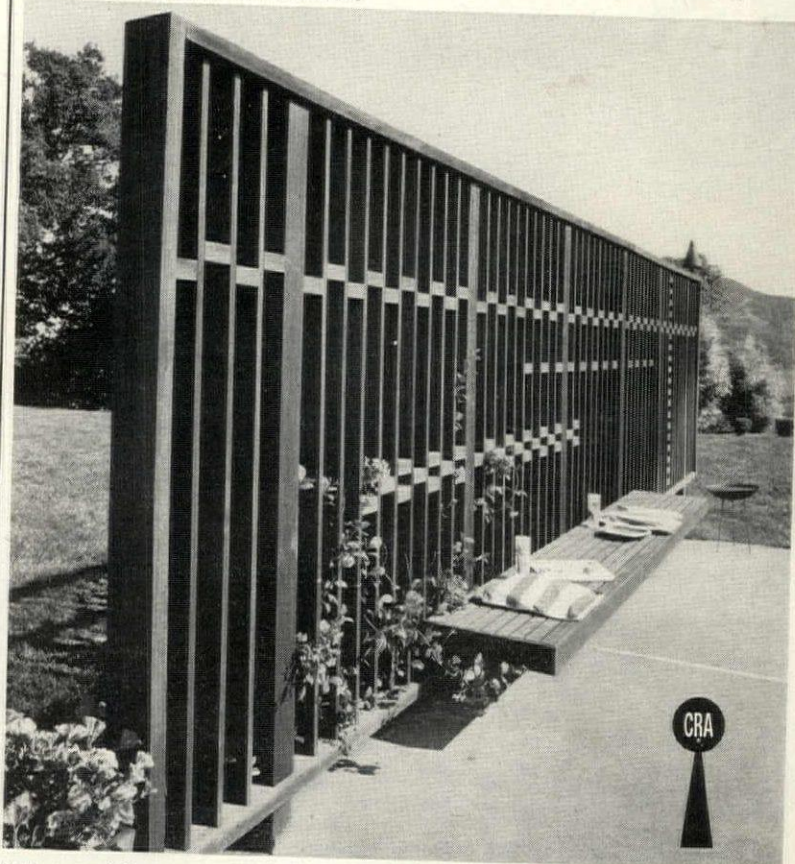
**Mrs. Richard Rodgers**, author and wife of the composer, sticks brightly colored masking tape on her suitcases. Others identify their luggage in air terminal chaos by attaching easily identified ribbons or cords.

On a long trip **Dina Merrill** makes lists of what to do when she arrives. She makes a home-away-from-home by taking family pictures, baby pillows. Other constant travelers take flower-printed blanket covers and pillowcases, transistor radios, high-powered reading lamps.

**Kenneth Lane**, the jewelry designer, takes books about the place he's visiting—prefers to read about it while he's there. Singer **Nancy Ames** stuffs tissues in the sleeves and neck of dresses she's steaming free of wrinkles in the bathroom. Magazine man **Andrew Morgan** and Mrs. Morgan take their dog to England despite the six-month quarantine for animals. They've found a government authorized kennel near their hotel that picks up dachshund Schmüffi at the airport and permits daily visits. There are many authorized kennels throughout England that perform this service.

A veteran of European trips *en famille*, **Dee Hardie**, *Baltimore Sun* columnist, packs a suitcase for each of her four

Landscape Architects: Eckbo, Royston & Williams



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## "THE SOUND IS GLORIOUS"

says composer-pianist Dave Brubeck  
of his music room

TOM YEE





**Originals**  
designed by  
Morris F. Fisher

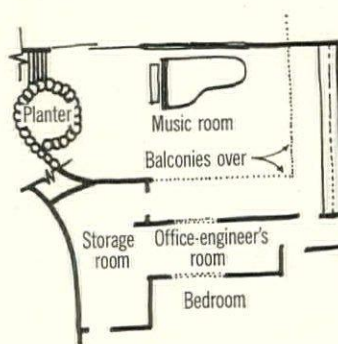
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The Brubecks' two-story-high music room, walled with masonry (see also page 54), can easily double as a living room, yet the acoustics are so good the space has proved highly satisfactory for professional recording sessions. Lawrence Michaels and David Thorne, the architects who designed the house, accomplished this acoustical feat by three important means—a triple-layered floor, a 20-foot-high ceiling, and the careful breaking up of parallel surfaces. The three-layered floor—a 5/8-inch plyscord subfloor, a second layer of 3/4-inch plywood, then oak-strip flooring—serves as a sounding board that keeps vibrations at a minimum, ensuring purer sound. To prevent the room from being a box in which sound bounces back and forth, the major parallel surfaces are broken up by the circular planter, the balconies, and openings to adjoining rooms. Bulky objects such as the pianos, tape-recording system, and sofa serve the same purpose. Sound absorbing, ceiling-high curtains at the window walls and behind the end balcony also eliminate undesirable sound bounce. Yet each of these measures is also an important part of the esthetic design of the room. The resulting superb acoustics have been all the more appreciated because, as Mrs. Brubeck points out: "You can plan a studio so well and still have it turn out wrong."

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# SHOPPING INFORMATION

ALL PRICES ARE APPROXIMATE. \*CONSULT YOUR INTERIOR DESIGNER OR STORE DECORATING DEPARTMENT.

## WHAT'S NEW FOR LIVING

### Page 30:

Trash receptacle of reinforced fiberglass, can be used indoors or out. Stands 41" high, is 17" wide and 17" deep, weight, 52 lbs., available in ten colors. Includes heavy-duty plastic liner bags. Designed by Douglas Deeds for Architectural Fiberglass.\* Gas range, "Elite-70," thermo-resistant glass panels replace conventional burners, built-in warming shelf heated from burner heat, by Tappan.

"Gourmet" Flaming and Buffet Trolley with butane gas burner, has drop-leaf side table, cutlery case, holder for carving board, and bottle rack. Attachments include hors-d'oeuvre tray, and carving and cheese board, \$600, by Spring Bros.

Compact laundry center, washer and dryer with eye-level controls. Both can be operated simultaneously or independently, by Frigidaire.

Kitchen unit by Masanori Umeda for Braun. A compact block of fiberglass that can be opened or closed. Custom countertop of smooth or slate-textured tiles in Corning's Pyroceram brand glass ceramic. Available in 12 $\frac{3}{8}$ " square and larger, \$12 per sq. ft.

Gammapar floor tiles, red-oak parquet impregnated with plastic for hardness and durability. Finish is built-in. Available in 11" square and  $\frac{5}{16}$ " thick. In standard parquet pattern, others special order; approx. \$2 per sq. ft. installed, from American Novawood Corp.

Bean slicer with two feeding slots for slicing on angle. Can be hand operated and fastens to working table. \$7. Designed in Holland by Peter Dienes at Bloomingdale's, Lexington Ave. at 59th St., New York, N. Y., 10022

### Page 31:

Experimental Osterizer blender, "Com-pumatic." Five speeds control three operations, runs for a timed period, shuts off automatically. Blender not yet in production. By John Oster Mfg. Co.

Moveable gourmet cart, "Chef's Helper," in copper, brass, or chrome, 18" x 36" x 84" or custom made. Maple cutting board included, utensils are optional, \$375, by Status Steel. Copper burner by Spring Bros. All other merchandise available at La Cuisinière, 903 Madison Ave., New York, N. Y., 10021. Cart at Beekman Unlimited, 931 Second Ave., New York, N. Y., 10022

Covered casserole of reduction-fired stoneware, "Terra Major," 8 qt. capacity, \$35. By Architectural Pottery, at Design Research, 53 E. 57th St., New York, N. Y. 10022

"Toastron," has opening to toast various widths. Holds bread 8 $\frac{3}{4}$ " long, has built-in hinged cover. Reheating compensator controls provide moisture. Available late summer, approximately \$40, by Dominion.

### Information on items not pictured:

Garbage can, "The Silencer," made of sound-deadened galvanized steel, 20-gallon capacity. Rubber feet on bottom rim, no handles that rattle, mastic coated bottom also prevent noise, \$7, by Bethlehem Steel Corp.

### FAMOUS PEOPLE

#### Page 70:

Japanese cover-up by Michiko for Garden House. Hand washable, crease-resistant, lined, \$25 at Lord & Taylor, Fifth Ave., New York, N. Y., 10038. Other designs available.

### NEEDLEPOINT

#### Pages 78 and 79:

Woolworks, Inc., 783 Madison Ave., New York, N. Y., 10021, did some of the Creative People's patterns.

### Other shops that do similar work are:

LUCY COOPER HILL

1126 Kane Concourse

Bay Harbor Island

Miami Beach, Fla., 33154

THE NEEDLECRAFT SHOP

13561 Ventura Blvd.

Sherman Oaks, Calif., 91403

NEEDLEPOINT, INC.

2401 Magazine St.

New Orleans, La., 70130

### CELEBRITY COOKS—KITCHENS

#### Pages 80 and 81:

Stainless steel stove and wall oven, Chambers Corp.

Enameled charcoal grey dishwasher, custom-finished, Frigidaire.

#### Page 83:

Refrigerator-freezer; two built-in gas ovens; four-burner gas cooktop with griddle and grill; undercounter dishwasher, all are of stainless steel, by Chambers Corporation.

#### Page 84:

##### Bottom:

Blue undercounter dishwasher, by Frigidaire. Refrigerator-freezer combination unit in blue by Reveco, Inc. Pale blue metal wall cabinets, walnut undercounter cabinets, by St. Charles Manufacturing Co.

#### Page 85:

White refrigerator, by Coldspot at Sears, Roebuck and Co.

#### Pages 86 and 87:

Refrigerator-freezer combination unit; undercounter dishwasher, by General Electric Company. Black gas range, by Garland.

Hotray cart by Salton Corporation.

#### Page 88:

Two undercounter ovens of stainless steel and white enamel; two-burner electric cooktop, stainless steel by General Electric Company. Four-burner gas cooktop, white enamel and stainless steel, Waste King Universal. Dishwasher by KitchenAid, The Hobart Manufacturing Company. Refrigerator-freezer, by Admiral Corp.

### PORTABLE COOKERS AND GRILLS

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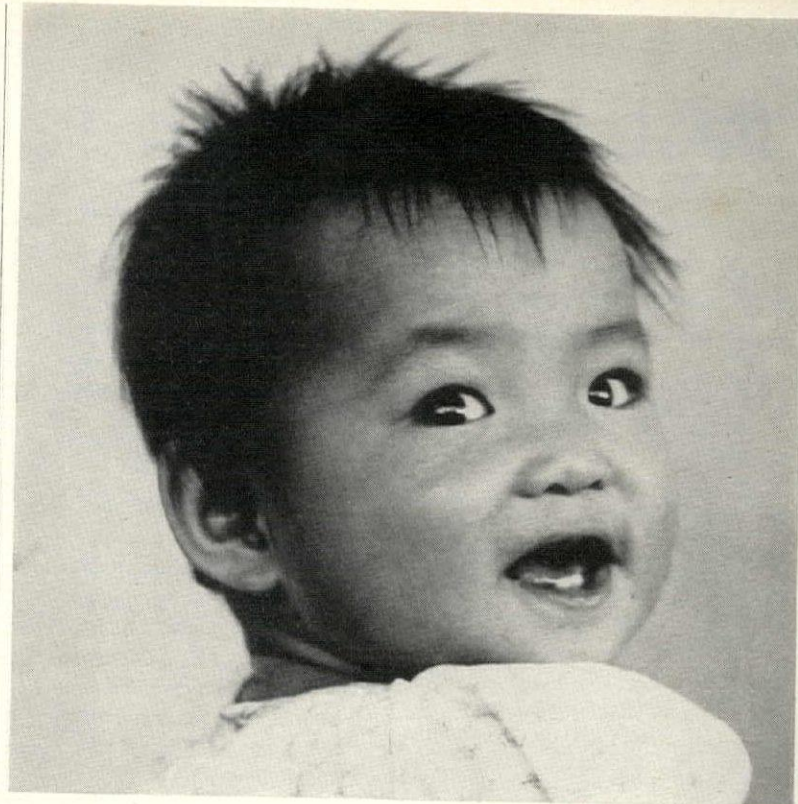
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## Tiny May San is safe now.

But only a short time ago, she was shivering with cold—hungry—crying. She had been abandoned, left during the night on the front porch of our Pine Hill Babies Home, in Hong Kong.

Why? We may never know. Hong Kong is full of desperate people—a mother too poor to feed her little daughter . . . a father too ill to work . . . orphaned children with no relatives at all . . .

We do know that little May San needed us. Our housemother gently picked her up and took her inside. May San had a bath and a warm bottle of milk. Dressed in a fresh nightgown she fell asleep in a clean comfortable crib. Yes, May San is safe for now.

Will you help keep her safe?

May San and thousands of others like her need American sponsors to help provide shelter and care. May San will stay at Pine Hill (a new babies' home, built and supported by American contributions) until she is six. Then she will move to a CCF

cottage-plan Home where she will have "brothers" and "sisters" and a cottagemother. But all this depends on her American sponsor.

Will you help? For only \$12 a month you can sponsor a child like May San. You can choose a boy or girl from the countries listed below, or you can allow us to select a child for you from our emergency list.

In about two weeks you will receive a photograph of your child, along with a personal history, and information about the project where your child receives help.

Your child will write to you, and you will receive the original plus an English translation—direct from an overseas office.

Today, while you have it in mind, will you fill out the sponsor application and send it along with your first month's \$12.00 check? Thanks so much.

**Countries of greatest need this month:** India, Brazil, Hong Kong, Korea, Taiwan (Formosa).

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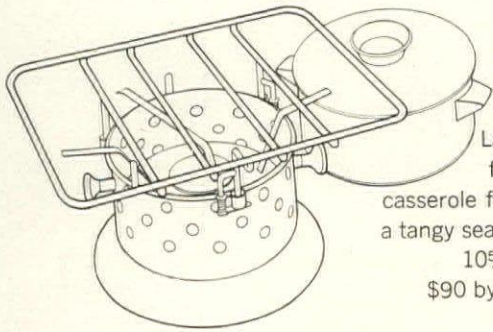
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HG-79

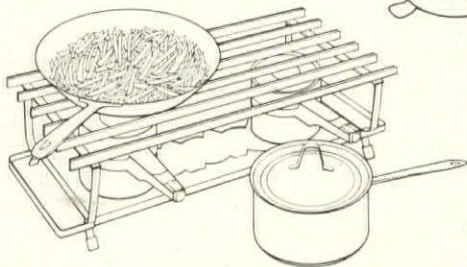
# SOME LIKE IT HOT

Americans love picnics. We like to take food to a verdant spot and dine alfresco. We also often like to do some of the cooking right at the picnic site. Here are some portable cookers and grills—each small and lightweight enough to use right on the table—to take to beach or picnic grounds, or use on your terrace or patio to help create the magical ambiance that comes only from dining out of doors on a summer's eve.

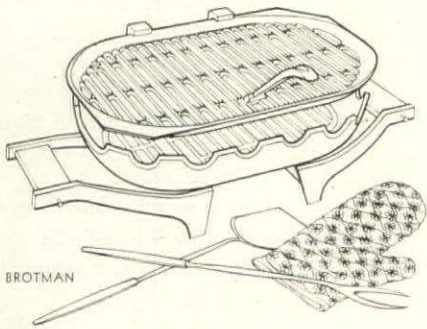


For a patio buffet supper, a cooker of polished copper with a brass alcohol burner. Large enough for a huge frying pan or ample casserole filled, perhaps, with a tangy seafood curry. 13¾ by 10½ by 7 inches high. \$90 by Spring at Tablerie.

To keep your beverages hot, a lightweight warmer. In red, orange, or green enamelware. Works with either a candle or Sterno. 4¾ inches high, 6¼-inch diameter. \$4 by Grandmère at La Cuisinière.



To prepare two courses at once, a range that cooks with butane gas. Both burners can be moved to accommodate large and small pans. Heat is controllable, so unit can also be used to keep food warm. 18½ by 8¼ by 5¼ inches. Table Chef, \$44.95 by Ronson.\*



Big enough to charcoal ham steaks and pineapple slices too, a handsome hibachi-type cooker with black cast-iron trivet base, oak handles, a golden cast-iron fire bowl. 23 inches

long overall; grill, 11 by 17 inches. \$15.15 by Char-Broil.\*

To retain all the heat for quick broiling, a glass-domed grill that permits you to watch how the cooking is progressing. In spite of its little-man-from-Mars appearance, you can assemble the unit without nuts and bolts in a few minutes. 18 inches high, 14-inch diameter. Turquoise porcelain on steel bowl. \$16.98 by Timberland.\*



\*NATIONALLY ADVERTISED. FOR STORE ADDRESSES, SEE PAGE 101.

DANGER! TALENT AT WORK *continued from page 77*

one's thoughts. It's a non-frightening look—attractive, not grim—at the interior reality. It might be an especially good idea for the writers whom Max Beerbohm could always pick out of a group because, he said, they always looked so gloomy. It's their arduous life, he felt. Writers and old clerks: both gloomy.

Taking the dim view is natural to almost all artists and that's probably why Dr. Hatterer opens his book with this hurrah from Katherine Anne Porter who ought to know. "The arts," she writes, "live continuously, and they live literally by faith; their names and their shapes and their uses and their basic meanings survive unchanged in all that matters through times of interruption, diminishment, neglect; they outlive governments and creeds and the societies, even the very civilizations that produced them. They cannot be destroyed altogether because they represent the substance of faith and the only reality. They are what we find again when the ruins are cleared away."

STIMULANT OR TRANQUILIZER *continued from page 28*

'young' music that just stops abruptly as if the players were suddenly tired and the older music that works up to a conclusion. I've always rather liked country music—especially the more sophisticated type such as Mason Williams's. His lyrics are fabulous."

Mr. O'Flaherty has no sympathy with technical perfectionists. "Sometimes spectacular equipment overwhelms the music. I think imperfections make it more interesting. Old records are always scratchy even if they were perfectly recorded to begin with, but to me that gives them a kind of naïve charm."

**For poet Louis Untermeyer, playing records at the end of a heavy day is "great therapy."** Like sculptor Pavia and novelist Styron, he loves the early Italians—Vivaldi, Corelli, Pergolesi. "Maybe it is a false nostalgia, but for me they provide a welcome escape from Vietnam and student riots." In addition to a stereo system in his living room, he has four or five radios throughout the house, including his bedroom and workroom. "I'm always on the hunt for humor in music, the kind you get in Poulenc and Gershwin and Strauss's 'Till Eulenspiegel.' But there's not too much of that around."

At one time Mr. Untermeyer aspired to be a concert pianist. "But it took too much practicing. I discovered that playing the typewriter was easier. I still play the piano now and then, but with less and less enthusiasm because Rubinstein and Horowitz are so much better. Years ago I used to play duets with a friend of mine, a man named H. L. Mencken. He always played with his foot firmly fixed on the loud pedal. We used to have great sessions together—mostly roaring."

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HOUSE & GARDEN



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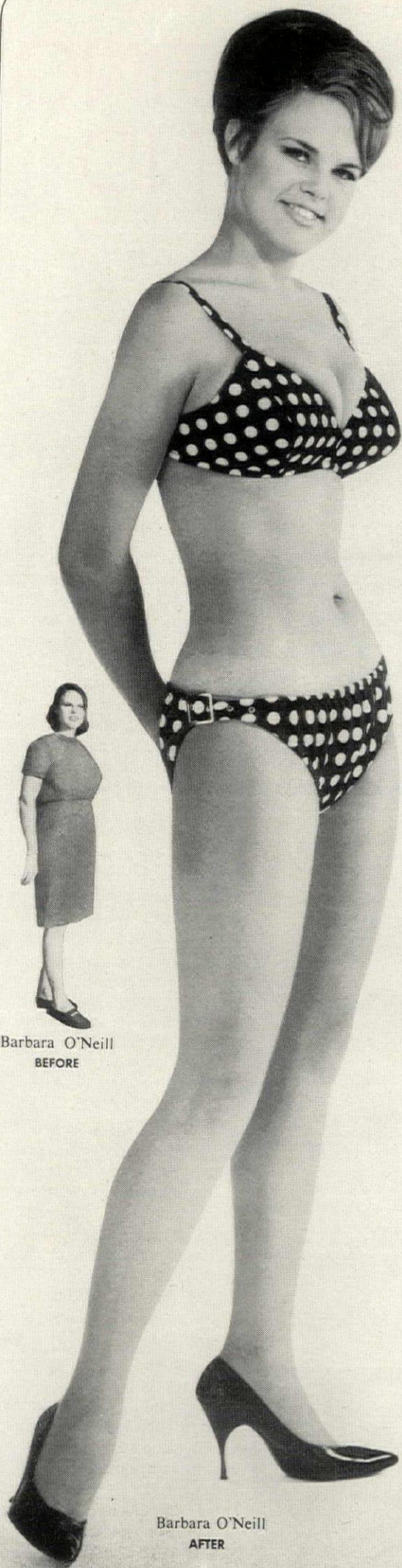
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Thighs:	<input type="checkbox"/> Reduce	<input type="checkbox"/> Trim & Firm	<input type="checkbox"/> Fill Out
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What is your Height? \_\_\_\_\_ Weight? \_\_\_\_\_ Age? \_\_\_\_\_

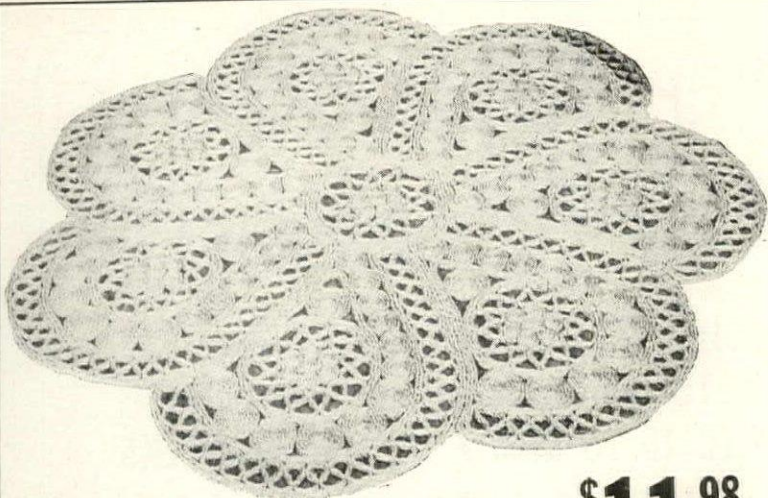
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# SHOPPING AROUND

WITH BETTY FAGAN



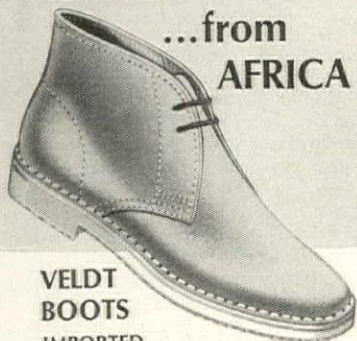
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RECIRCULATES WATER! NO PIPES!



"Cherub and Turtle"

Delightful ELECTRIC double shell fountain in Pompeian (Gray) or Carrara (White) stone. Overall height 22". Top shell 20x18x8". Bottom shell 24x20x8". Pedestals of various heights available.

Complete with figure, both shells, electric pump and crating. **\$85** F.O.B. Chicago

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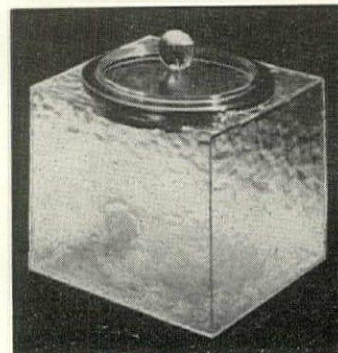
**BELLO-GROPPI STUDIO**

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Chicago, Ill. 60614 • (312) WH 3-1557



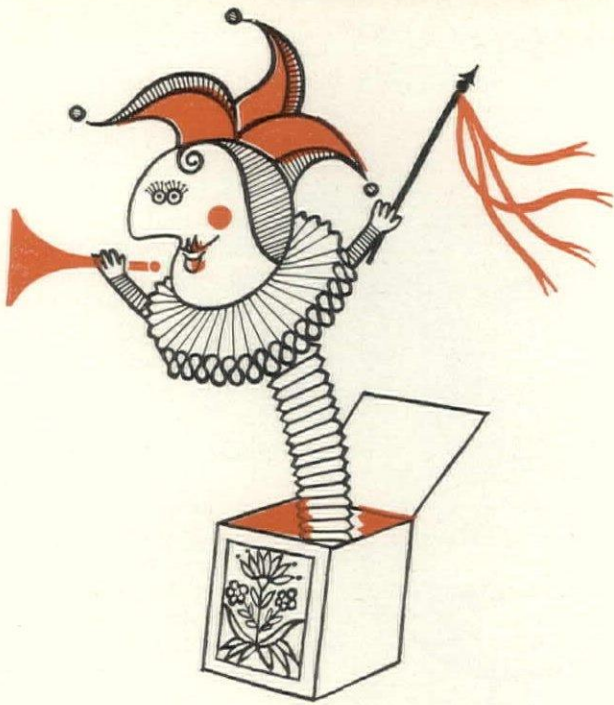
**MAGAZINE MOUNT**

Adjustable magazine rack displays and holds over 60 periodicals, newspapers, catalogues, folders, paperbacks. Perfect for office. Smart way to stow reading matter at home, too. Honey pine or maple, antique pine or walnut finish. 31½" h., 24" w., 7" d. \$17.75; kit, \$10.75. Ppd. Yield House, HG7, No. Conway, N. H. 03860.



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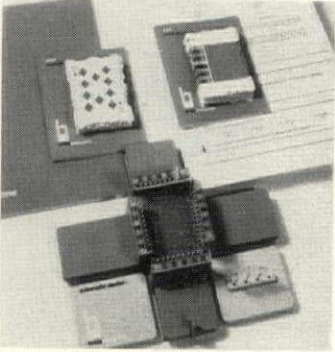
### DUFFEL ID

Camp ahead? Beach in your future? Order a dozen duffels for reluctant summer scholars, for laundry bags, shopping totes. Sturdy denim in nautical navy, 17" tall. Any name or initials in bright red felt. Remember these for small sailors and their dads! \$1.98 each plus 25c post. Lillian Vernon, G71, 560 Third Ave., Mt. Vernon, N. Y. 10550.



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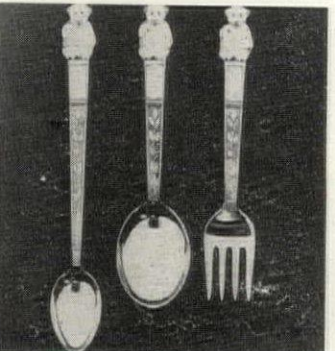
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A rose is forever fresh when it's fine English bone china. Flowers, leaves, stems and vase—artistic arrangements in nature colors from iridescent reds to palest pinks. Three-rose cluster, \$3.95 ppd. Five-rose arrangement, \$7.75; nine-rose arrangement, \$12. Add \$1 post. World Art Group, HG7, 2 First St., E. Norwalk, Conn. 06880.



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You will love the convenience of this charming table, hand-made by Smoky Mountain master craftsmen, in your choice of solid walnut or solid cherry. Use it at any of three adjustable heights—20", 23", or 25 inches—anywhere in your home. Top is 18 by 18 inches, has notches into which rod for adjusting height locks securely. Folds neatly for storing.

\$32.50 (shipping charges collect)



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No. 6454.....1 Set, \$2.25 ppd.

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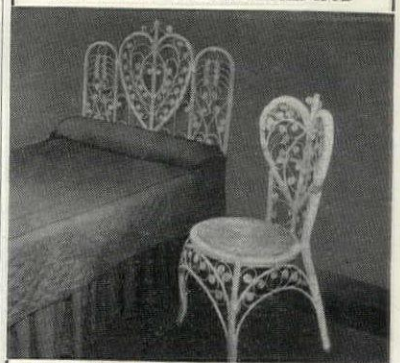
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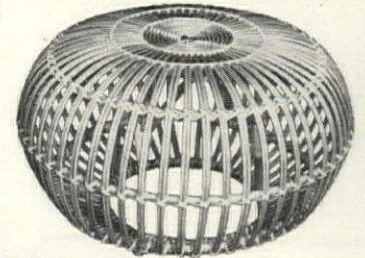
Moultrie Mfg. Co. MOULTRIE, GA. 31768

### WICKER WONDERLAND

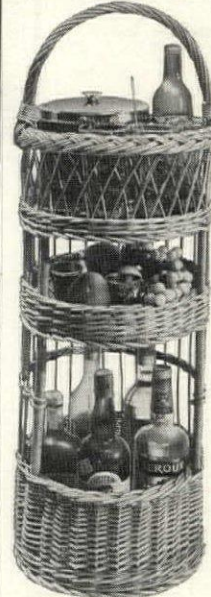


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N. J. Res. add 3% sales tax. Send 25¢ for catalog.

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Set of all 4 in colorful oriental empress dynasty designs, only \$3.00 while they last. Imagine how these decorator plates will bring rich new beauty to any wall in your home. Handsome for hanging; elegant for entertaining. You will understand why they are so beautiful once you see the exquisite craftsmanship employed by the artist. The small black and white illustration shown above cannot convey the dramatic beauty and rich inset look of these magnificent woven bamboo plates. You must see them in glorious full color to appreciate their beauty. Take advantage of this special offer now while supply lasts. Each plate measures 6". So nice for wall accent groupings, table display, entertaining.

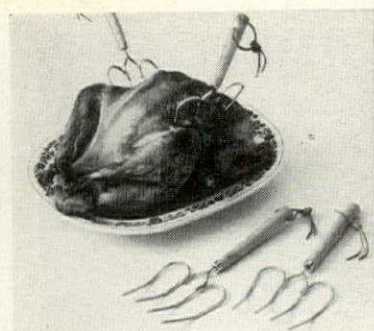
\$3.00 for set of 4 plus 25¢ pp. and hdg. (Set of 8 only \$6 postpaid)

\$3 FOR A SET OF 4

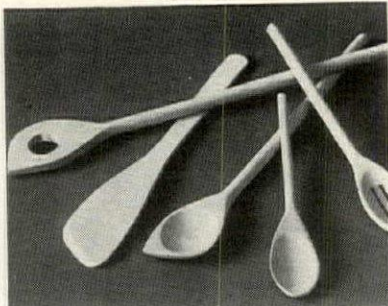
WORLD ART GROUP

Dept. 7HG, 2 First Street, East Norwalk, Conn.

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Lift and turn heavy roasts and poultry with ease. Indispensable for indoors or out. Special design construction holds firmly, allows juices to drain back. Heavy duty steel, chromplated. Cool, solid wood handles—leather hanging thongs.  
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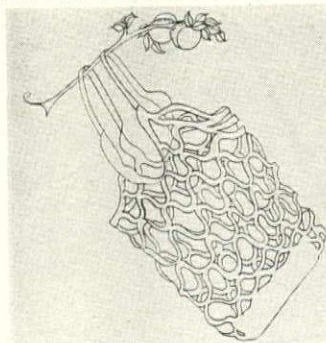
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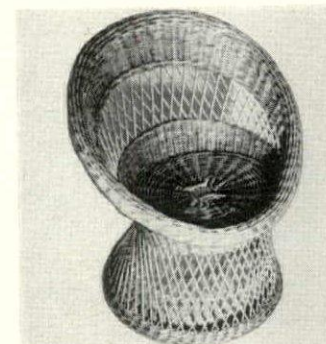
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Dept. G76, 545 S. 4th Ave., Mt. Vernon, N. Y. 10550



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Pancake-flat tote bag expands to corral a bunch of necessities. Cut-up suede leather expands to copious proportions for the shopper or the beach bound. Tuck one in your suitcase on European jaunts; no weight going, fits under seat returning. Beige, blue or red. \$2.95 ppd. Elizabeth McCaffrey, HG7, Northport, N. Y. 11768.



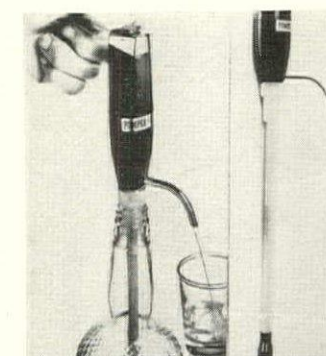
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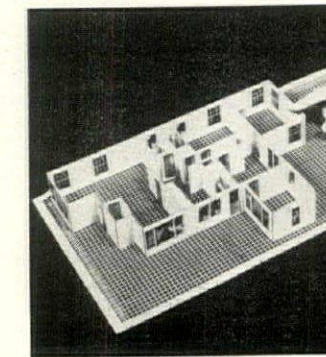
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Enjoy deep-down comfort in the cozy confines of this sunflower chair. Natural willow tree color. Hand-woven extra strong. Overall ht. 31", seat 15" from floor. \$17.95 each. Tufted foam rubber cushions in gold, avocado, tangerine or black, \$3.95. Exp. charges coll. Catalogue, 25c. Fran's Basket House, HG7, Rockaway, N. J. 07866.



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You've only seen The Man of La Mancha *once*? Well then, Picasso's silkscreen of Don Quixote is for you, too. On canvas in black and white, it's a stirring portrayal of the chivalrous figure in characteristic pose. Consider it tenderly for the boy's room. 18" by 24". \$2.98 plus 45c post. Lambert Studios, Dept. 104, 336 Central Park West, N. Y. 10025.



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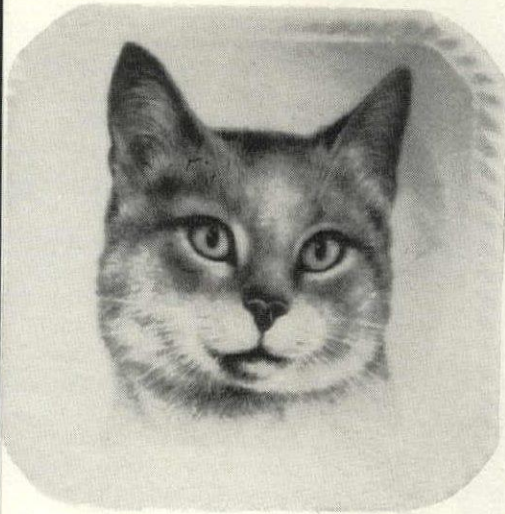


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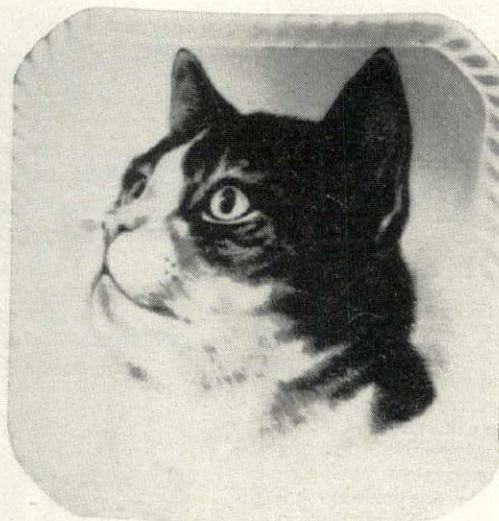
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Please rush me the kitten plates in Bone China from England at \$1.50 each on full money back guarantee if not delighted.

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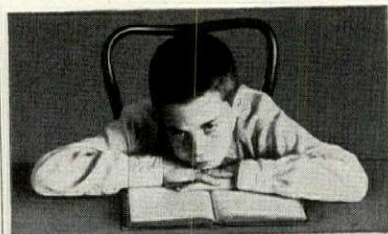
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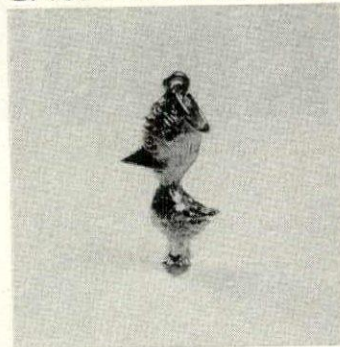


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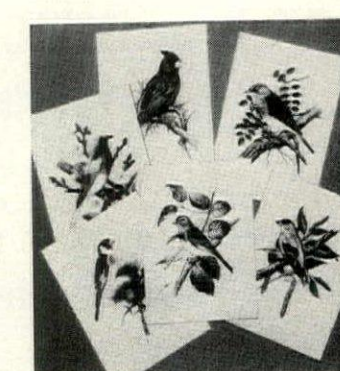
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Devoted duo of silver love birds perch prettily on a silver bough. As you'd expect these salt and pepper shakers never tarnish! They're Delli silverplate that gleams at the touch of a damp cloth. For breakfast table, tray or service buffet. 2" by 4". \$3.98 pair plus 25c post. Holiday Gifts, Dept. 307-D, 7047 Pecos St., Denver, Colo. 80221.



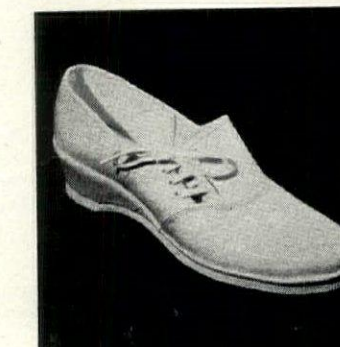
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"The Dover," a handsome table in any room, turns into an efficient work table. Popular early American styling in cherry with soft brown hand-rubbed fruitwood finish. Closed, it's 26½" h., 22¾" w., 21½" d.; opened, 16" by 29". \$139.95 FOB. Free catalogue. Little Home Office, HG7, 1566 Fisk Rd., S.E., Grand Rapids, Mich. 49506.



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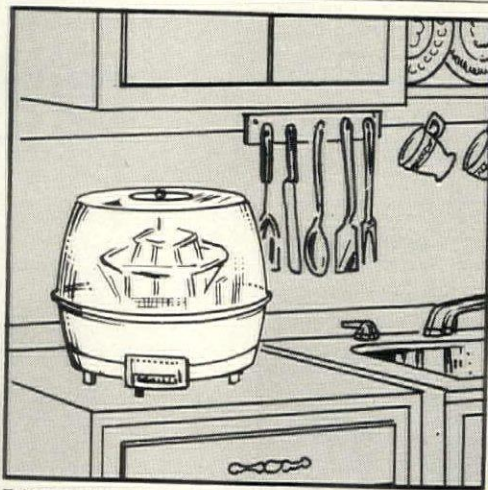


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Wash 10 day's worth of dishes entirely at our risk. Give a party. Do all your best china. Then, if you are not thrilled and delighted, we *want* you to ask for your money back. Send today!

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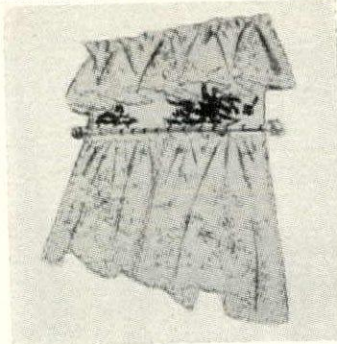
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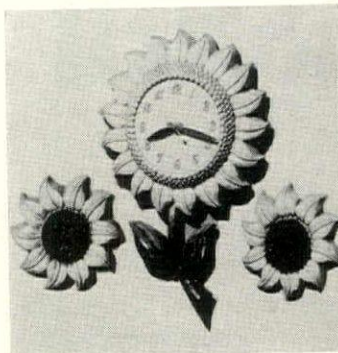
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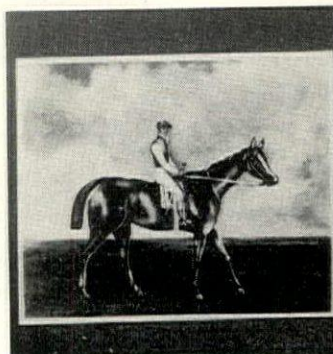
**DAISY DOES IT**  
Sunshine-bright clock is fringed with petals to bring summer indoors. Precision Lanshire electric movement, brass hands, 12½" h.; all in antiqued ivory. Matching side plaques, 5¼" dia. All of cast aluminum, but look like wood. Clock, \$12.98; two plaques, \$3.98. Add 50c each post. Helen Gallagher, Dept. 107, Peoria, Ill. 61601.



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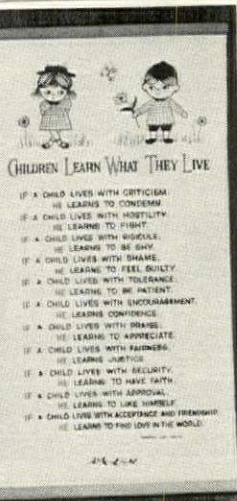
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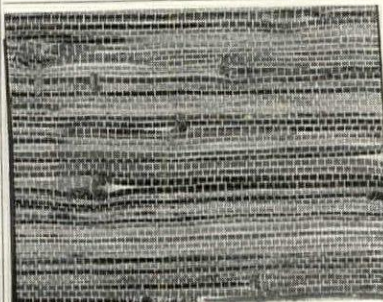
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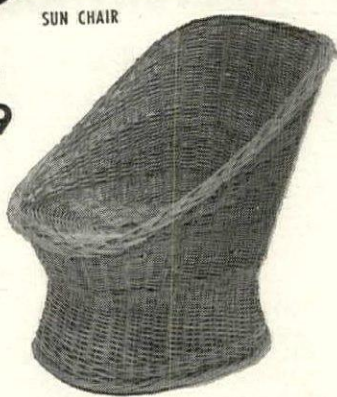
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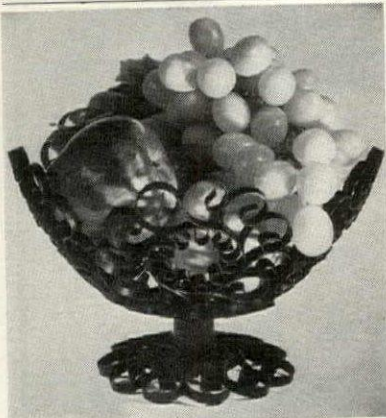
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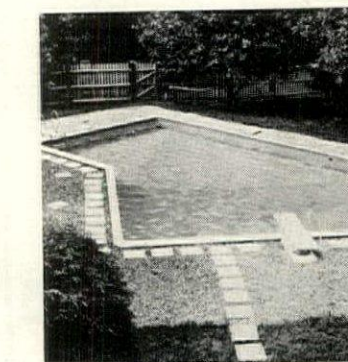
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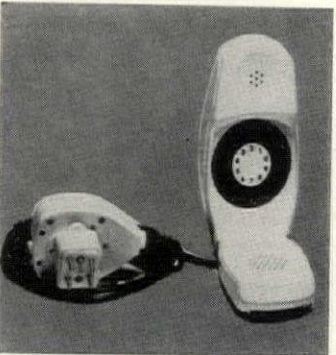
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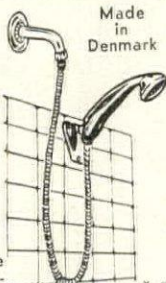
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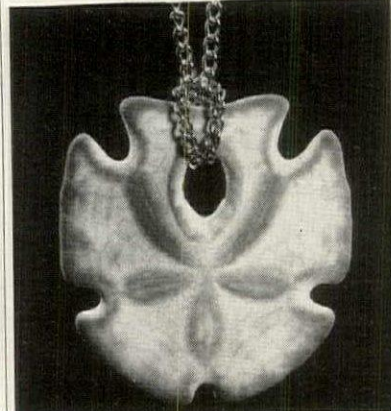


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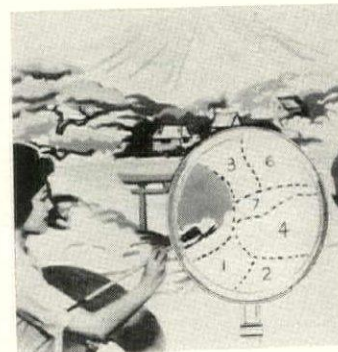
**SOUTHWEST TREASURES**  
P.O. Box 901, El Centro, California 92243.

## SHOPPING AROUND



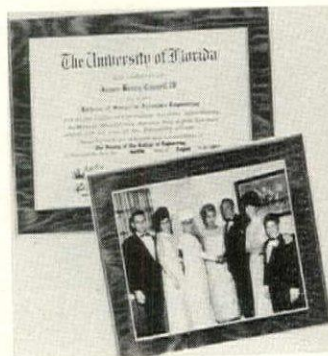
### BAMBOO BEAUTY

Carved wood ballroom chair that looks like real bamboo finished in muted gold. It reminds us of our dancing school days when we sat nervously waiting for a partner to rescue us from a chair like this Spanish import. Vienna-style caned seat. 15½" by 16" by 36" h. \$35. Exp. coll. Brochure, 10c. Door Store, HG7, 3140 M St., N. W., Wash., D. C. 20007.



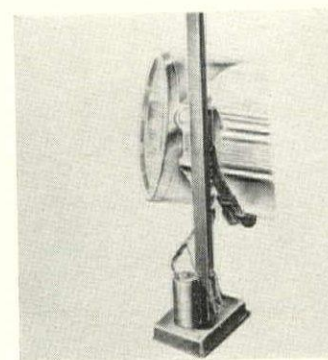
### PAINT BY NUMBERS

Take brush in hand and as long as you can count, you can be an artist. Paint your wall in 3 to 5 hours. Do it up Modern, Oriental, or Provincial and save a mint! Pros charge to \$350. The complete "Paint Your Own Mural" kit is only \$12.95 up. "How To" details incl. Free catalogue plus 10c post. Mural Arts, HGP7, 4401 Birch St., Newport, Cal. 92660.



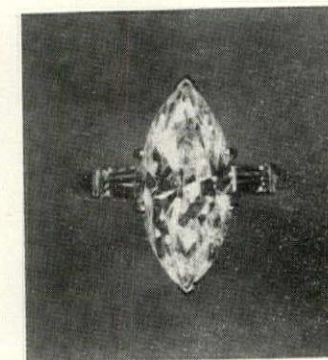
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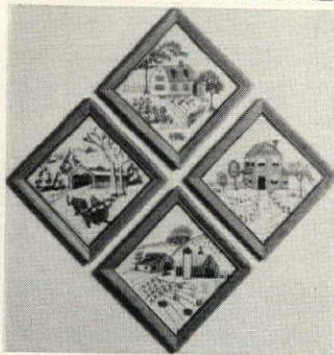
### "LIVING" ADDRESS LABELS

Plus one (the initial label). Your name and address with a design to fit your area. Up to 20 letters per line, 4 lines. 1½" x ½", black ink. \$2 for 500 on white or 250 on gold, or on Deluxe size, 1¾" x 5/8" for \$3. Packed in plastic box. Via air, add 30c per box. Specify Palm, Roadrunner, Cactus, Pine, Gull, Maple, Texas Flag, or any Initial. [Also available, Wheat, Corn, Liberty Bell, Maple Leaf, and Skyscraper]. Guaranteed. Bruce Bolind, 27-L, Bolind Bldg., Boulder, Colo. 80302. Thank you kindly!

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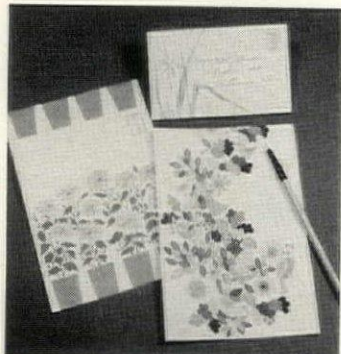
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Use a handsome hot pot with its brass finish for oriental dishes or fondues. It burns charcoal or Sterno so it is great for outdoor canapé snacks or dining all summer. Damper adjusts heat for proper temperature. Cast aluminum, 9½" dia., 7" h. \$7.95 plus \$1 post. Amtech Creations, HG7, 3511 Lawson Blvd., Ocean-side, N. Y. 11572.



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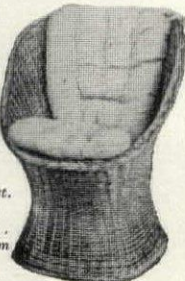
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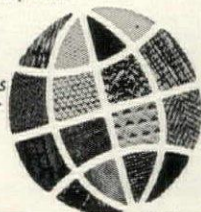
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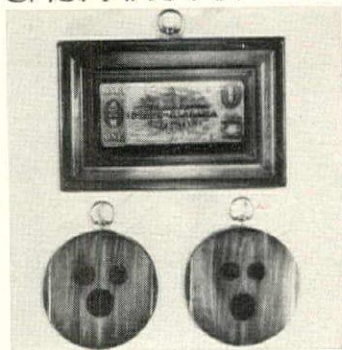
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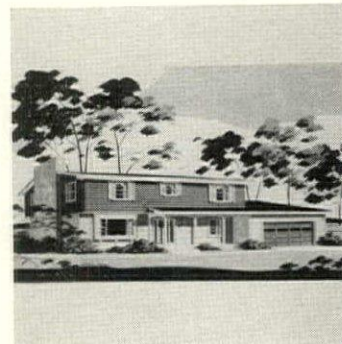
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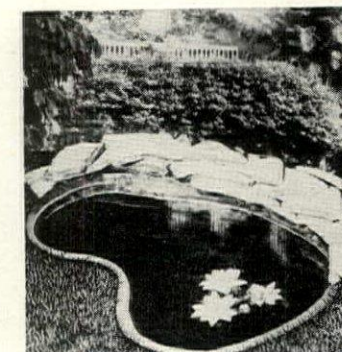
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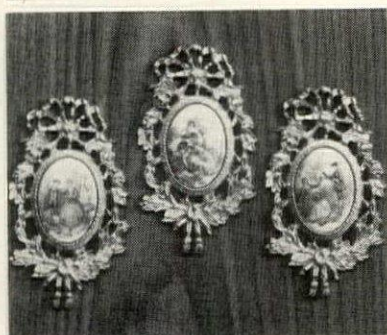
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**GOLD PLATED  
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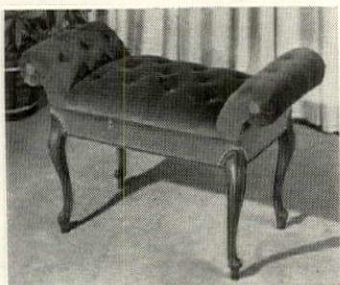
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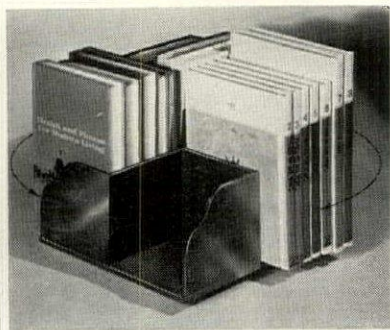
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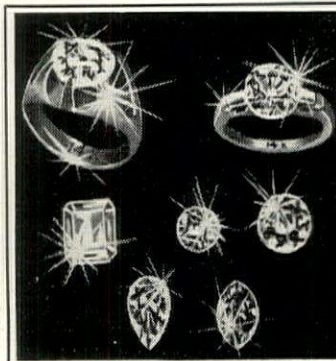
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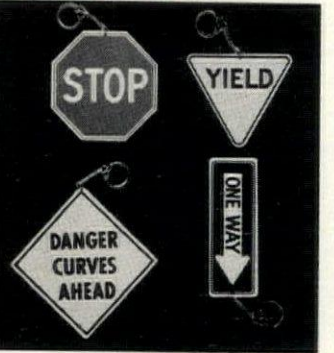
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"Lara's Theme" Music Boxes  
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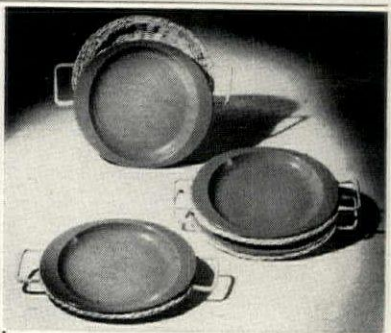
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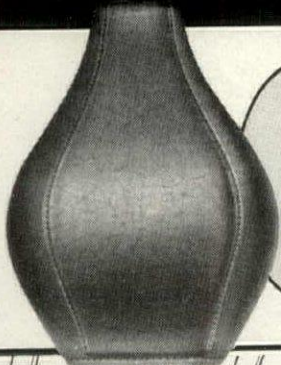
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Stop driving yourself—start driving your car! Forget aches and strains that spoil long-distance motoring—leave you exhausted! Famous "Happy Back", designed by a doctor, is orthopedically contoured to relieve pain (any extreme curvature of the spine will pinch nerves, causing fatigue and pain)—correct poor driving posture by giving you truly firm support! Great, too, for more comfortable TV viewing, reading, lounging, playing cards. Of molded Polyurethane foam upholstered in crack-proof vinyl. 13x2x10". Buy two, for both front seats—and save!  
Comfort-Contoured Happy Back: 63396  
Blue. 63586 Green. 63776 White. 63446  
Chestnut Br. 63636 Wine. 2.98; 2/5.50

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OUR 150TH YEAR

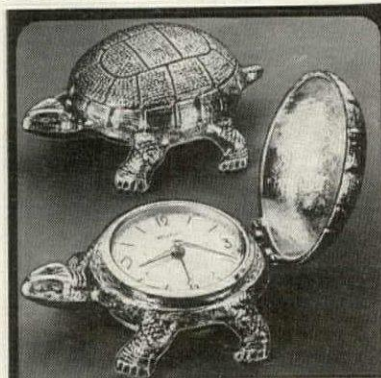
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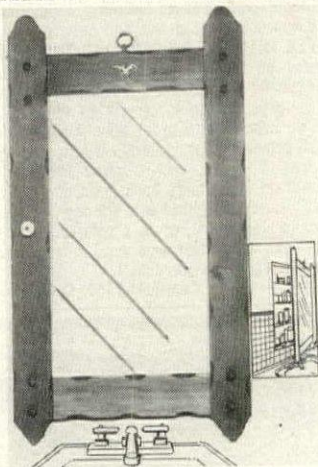
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This charming alarmer travels everywhere with you, lending distinctive up-to-the-minute timeliness to your office, den, boudoir, or travels. Your 5" handcast, golden turtle smartly houses a precision 30 hour alarm clock. An unusual, useful gift or conversation piece. Antique goldtone metal. Fully guaranteed. Shipped promptly and merrily! \$12.50 plus \$.50 for postage

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Convert it to the warm look of an Early American custom built unit. Snaps on easily to existing mirror of any size single cabinet. Made of aged pine, honey tone furniture finish. Complete with porcelain knob, brass accent ring, gold eagle, and furniture buttons. Specify with your order the width and height of outside edges of cabinet door. Our expert craftsmen do the rest. Order # 101, Only \$5.95 plus \$1 pp.

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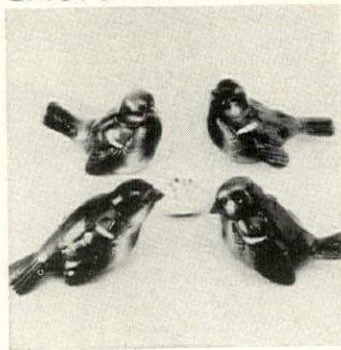
Send precious silver to us, as thousands do from all over America. We plate with .999 pure silver (no alloy used). Dents removed flawlessly. We also do Gold plating, Chromium and Brass plating. Pewter repaired and refinished. Stainless knife blades installed. Send 25¢ for illustrated booklet with prices, full information.

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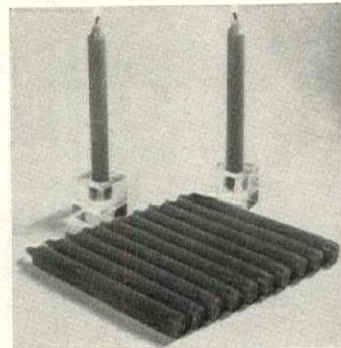
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## SHOPPING AROUND



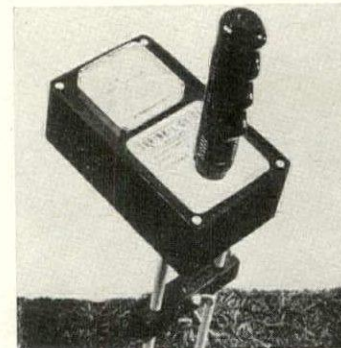
### SNOWBIRD QUARTET

A family of four West German snowbirds group around a tiny ceramic plate to feed. Separately or together, they're extraordinary showoffs for table settings, flower arrangements, a collector's shelf. Glazed ceramic birds are brown and gray with touches of white. 4" ea. Four, \$6 plus 75c post. Ziff, HG7, 3072 Merch. Mart Plaza, Chicago, Ill. 60654.



### COLOR CANDLES

Long burning candles softly light a room while fragrance fills the air: lilac blue, magnolia white, hollyberry red, potpourri gold, orange blossom orange, lavender, apple blossom pink, bayberry green, lemon verbena, cinnamon, pine green, strawberry. 12, \$4 ppd. Color catalogue, 25c. Carolina Soap & Candle Makers, HG7, So. Pines, N. C. 28387.



### LAWN DETECTIVE

Soil moisture tester gives you the vital information you need to grow a lush, green lawn. Electronically probes a foot into soil, measures depth of moisture from rain and watering. Tells instantly if garden needs watering and how much. With batteries and instructions. \$10.95 plus \$1 post. National Mail Order, HG7, Box 383, Westport, Conn. 06880.



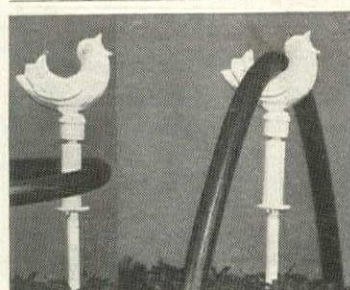
### LITHE LEGS

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-7, Box 205, Church St. Sta., New York, N. Y. 10008.



### THE FANTASY

Vega gems rival the real. Fantasy's a round cut with side stones; 1 ct., \$66; 2, \$91; 3, \$115; 4, \$139. Wedding band \$47. Falcon's in Gypsy mounting; 1 ct., \$65; 2, \$90; 3, \$115; 4, \$140. Ppd. 14k white or yellow gold. Guaranteed scratch-, chip-proof. Free catalogue. Vega Co., HGE7, Box 465, Radio City Sta., New York 10019.



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### Avoid Hose Drag!

SAVE FLOWERS and SHRUBS by placing BIRDIE in the ground where needed. BIRDIE is of cast aluminum, mounted on 3/8" round iron rod. 18" long, weighs 2 lbs. Roller allows easy sliding of hose. BIRDIE is finished white. EXCELLENT GIFT to yourself or friend. Comes neatly packed.

SEND FOR NEW FREE FOLDER

\$3.95 each 3 for \$10.50

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Stride in the summer sun with camel calf sandals made for wide feet. Men love to cool their heels in an open style with its comfortable contour molded insole. Available in EEEE width. \$12.85 ppd. Free catalogue showing dress and casuals E to EEEEE. Hitchcock Shoes, Inc., Dept. 107SE, Hingham, Mass. 02043.



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For the big, big books, a big, beautiful stand that holds them handsomely; one on top, two underneath. Stand swivels and slants to desired position. Pine in honeytone pine or maple, antique pine or walnut finish. \$16.25. Kit to assemble and finish, \$10.75. Add 75c W. of Miss. Yield House, HG7, North Conway, N. H. 03860.



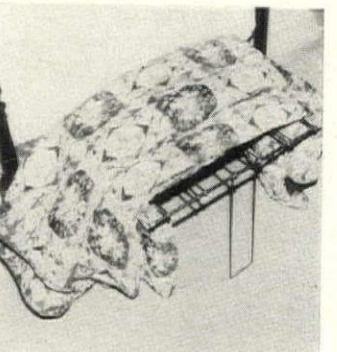
**EYES RIGHT**

If your arm's not long enough to read your HOUSE & GARDEN comfortably, use these magnifying glasses with chic-looking 1/2 frames and polished ground lenses. For those over 40 without eye disease or astigmatism. Please state age. \$3.98 plus 35c post. Case included. Nel-King Products, HNG-79D, 811 Wyandotte, Kansas City, Mo. 64105.



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Neat treatment for bedspreads and harried housewives is fold-away caddy for your bed's covering. Pull it out from under the mattress, legs swing down to support, in the morning back it goes. Gold flecked metal finish for twin or double. For twin beds, \$6.98 each. Order two for kings at \$12.98. Ppd. Garrett's, HG7, Box 8415, Dallas, Tex. 75205.



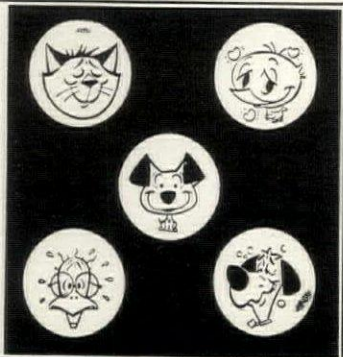
**FITS ALL STRAPS**

Hey, what date is today? How many times have we heard that one? Know for sure: wear easy-attach watchband calendar (specify starting month). Color's champagne to match or blend with all straps. Set of 12 \$1.50; 6 sets \$7.50; 12 sets \$12. Ppd. Special quantity price. Handy Calendar, HG7, Box 220 Handy Bldg., Scott City, Kan. 67871.



**FOR SMILING LETTERS**

Tell it like it is with these adorable Pet Moods. They're self-adhesive labels 3/4" across, that you press on the spot where you want to show joy, anger, humor, love, sadness, etc. 12 different expressions, 15 of each (180 labels in all). Packed in a nice plastic box, \$1.50 ppd. (via air, add 30c). They make great package decorations, too. From Bruce Bolind, 27-M Bolind Bldg., Boulder, Colorado 80302. Thank you kindly! (Prompt delivery and money back if not tickled.)



**DO YOU NEED EXTRA MONEY?**

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**\$100.00 IS YOURS**

for selling only 100 boxes of our new Satin Splendor Christmas Card assortment. You make \$1.00 for selling 1 box, \$2.00 for 2 boxes, \$10.00 for 10 boxes, etc. You can make a few dollars or hundreds of dollars. All you do is call on neighbors, friends and relatives anywhere in your spare time. Everyone needs and buys Christmas Cards.

Cut out and fill in coupon below—mail it today—and we will send you immediately leading boxes on approval—plus FREE samples of personalized Christmas Cards and stationery. No experience necessary.

IT COSTS YOU NOTHING TO TRY

Last year some folks made only \$25 to \$50 while others made \$150—\$250—\$500 and more selling our entire line of greeting cards. Many church groups, organizations, schools, lodges, etc. do this year after year. Everybody buys Christmas cards.

Fill in Name And Address On Coupon Below — CUT OUT AND MAIL TODAY

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 (Please print) Address: \_\_\_\_\_  
 City: \_\_\_\_\_ State: \_\_\_\_\_ Zip Code: \_\_\_\_\_  
 If writing for an organization, give its name here \_\_\_\_\_

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 21 really deluxe cards  
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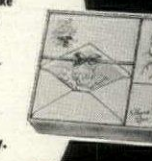
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 PERSONALIZED CHRISTMAS CARDS, STATIONERY and CATALOGUE OF OUR ENTIRE LINE

**CUT OUT COUPON AT RIGHT**  
 FILL IN AND MAIL TODAY

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**NEW! PRECIOUS PETS**  
 ALL OCCASION ASSORTMENT  
 10 delightful animals reproduced as giant size cards suitable for framing



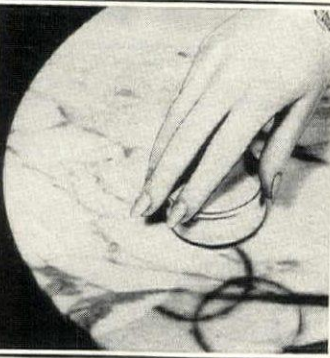
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 STATIONERY ENSEMBLE  
 Lovely rose design on rich vellum sheets with matching envelopes



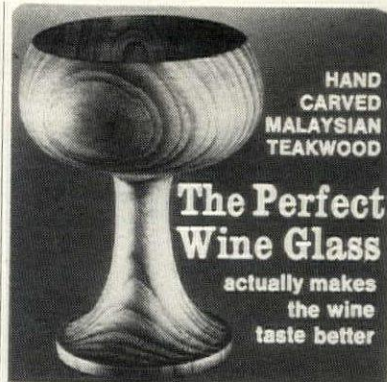
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**Golden Keys of the Kingdom \$1 each**  
 Antique gold plated keys make interesting wall decorations. Use them in groupings or alone. 5" cast metal keys make wonderful paperweights. Nicely made from antique molds, hand finished in golden brass.  
**\$1.00 each, 3 for \$1.98 plus 25c post.**  
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**The Perfect Wine Glass**  
 actually makes the wine taste better

Delicately hand-carved by Thailand craftsmen these goblets are made from the heartwood of the Teak Tree. Because of its unique characteristics of extreme durability and its essential oils that make it impervious to water action, it is considered the ideal drinking goblet. These very elements are the assets that make these goblets so desirable—they preserve, rather than affect the true savor of the wines and liquors they hold. Age only serves to enrich and enhance their beauty and 1,000 years hence, they will be cherished by your descendants.

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NEW! Our exclusive design, made in Carmel Valley, of plush, cotton-velvet CARLIN towels—for beach, pool, casual wear. Canary yellow, Aztec gold, orange, Rich pink, True red, olive, dk blue. You'll love yours! One size fits all. \$22.95 ppd. No COD's. Cal. res. add 5% tax.

*The Pampered Hamper*

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**Barefoot comfort!**  
in BARE/FOOT/GEAR

MEN, now you can feel free & easy in the first casual shoes made for you who like the look and feel of going without socks. Of course, you can wear socks with these sneaky sneakers if you wish, but with or without, you'll revel in the new BARE/FOOT/GEAR. Sueded cowhide tops wear indefinitely. (That's why you get extra laces!) Rubber soles. Sizes 7 1/2-12. Widths: Med. (AB), Lge. (CD) Colors: Med. Blue or Med. Brown. \$17.95 ppd. No COD's please. Calif. res. add 5% tax. Mail size & color choice to:

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**The Sport Shift**

by "Tumbleweeds"

BEAUTIFUL & VERSATILE, this colorful, casual shift is of soft cotton desert cloth, and doubles as a light weight coat. Fun! Wear collar up or down. Peacock blue, Antique gold, Olive green, Deep rose, Sizes 8-20, \$21. Sizes 38-44, \$25, ppd. Roadrunner pin (matches buttons) \$2 extra. Calif. res. add 5% tax. No COD's. Order now from:



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OF CARMEL

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CARMEL  
MONTEREY



LEON

**PATIO PIZZAZZ**

Alfresco brunch under the summer sun? Slip into something superbly comfortable. Bold, bright, large-as-life flowers and leaves in red-pink, white, green and gold on blue and violet polished cotton robe. Front-button flatterer's a terrific traveler, too. Big, big pockets, side slits for easy motion. Washable naturally. S to XL. \$14.95 plus 55c post. Nicholson Imports, HG7, Box 4335, Carmel, Cal. 93921.



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Maybe you'd rather not have that attractive man on the 8:04 know you're keen on classics. He can't tell your book by its cover when it wears this clever camouflage. Paisley or daisy topper slips over any paperback. \$2. Coordinated covers for checkbooks, eyeglasses, \$2. Pocket tissue, \$1. Add 25c post. World Around, HG7, Monterey, Cal. 93940.



**COLTON HALL, MONTEREY**

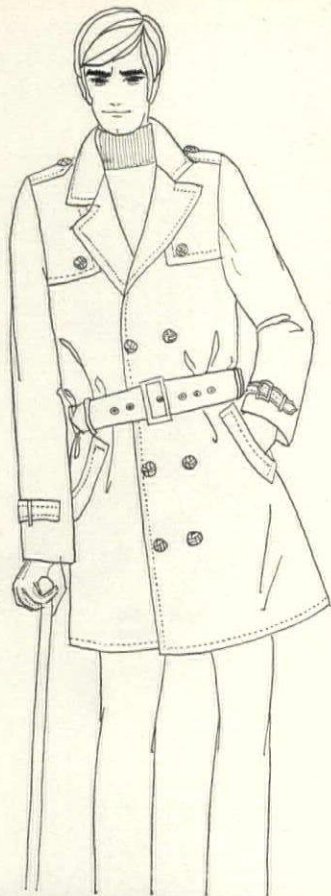
California's "Constitution Hall", birthplace of California as an American state. Built between 1847 and 1849, and the site of the Constitutional Convention in 1849, under which California was admitted to statehood in 1850. It now houses the Monterey Museum. Colton Hall is one of the famous old structures featured on the Monterey History & Art Association's annual Adobe Tour—"A Walk through History" (next Tour April 25, '70), and will be visited by additional thousands who'll be coming to Monterey during 1970 for the California Bicentennial Celebration. (1770-1970). For further information on the historic adobes and the California Bicentennial, write:

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Good enough to eat! Luscious knit of 100% acrylic orlon, that easy-care stuff. Machine wash; machine dry. Superb for summer! The artist drew our favorite white but you may prefer the blue, beige or black. In a great size range—38 to 48. \$16.95 postpaid. Pernie's of Carmel, HG7, P.O. Box 5725, Carmel, Cal. 93921.



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SUEDE**

The classic trenchcoat in elegant suede leather. In rich, warm brown, it's the softest yet toughest leather obtainable. Wear it in any weather—it shrugs off rain or snow, dries to its original handsomeness. Knee length and fully lined. Remember this fantastic fashion find for his big Christmas gift. 36-46. \$165 postpaid. John Grissim Shop, HG7, P.O. Box 3395, Carmel, Cal. 93921.

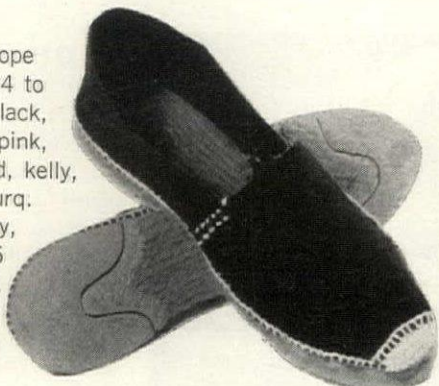


**ZOO FOR YOU**

Just arrived from the jungle—wild and winning creatures on dacron and cotton permanent press sheets. Carlin's Lair in twin, flat and fitted, \$8; full fitted, \$8.50; full and queen flat, \$11.50; king flat and fitted, \$15. Pillow cases, \$5.50 pair. Sheared terry bath towel in all-over print on white or yellow. Bath, \$5; hand, \$2.50; face cloth, \$1. Ppd. The Pampered Hamper, HG7, Village Center, Carmel Valley, Cal. 93924.

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Olé! Canvas and rope from Spain. Hers 4 to 12. Navy, brown, black, white, lt. or hot pink, yellow, orange, red, kelly, lt. green, violet, turq. His 6 to 12. Navy, white, beige. \$3.95 ppd. Phillip Rowe, Ltd., HG7, Box 2382, Carmel, Cal. 93921.



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And some of the best fishing yarns. Cocktail chatter. Dinner conversation. Tennis talk. Even romantic whispers. Everything at Del Monte Lodge is worth talking about. The cuisine and service. The quiet scenery. And the wild nights at CLUB XIX. In a word: it's a perfect place to stay. In another word: it's a perfect place to stay forever. Visit Del Monte soon and imagine how it would be to own a home on the magnificent 17 Mile Drive in the Monterey Forest. See your travel agent, or write us for brochures, rates and reservations.

**Del Monte Lodge**  
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the **SPRINGY "Sodbuster"**

LADIES' SOFT MOCCASIN TIE, with Turino ribbed sole, for flair and floating comfort. High quality construction by PARADISE KITTENS, in AAAA to EE, 4 to 11. 7 colors with black sole: Red, green, brown, black, white, dk. beige, platinum. White sole only w/white upper. \$18.95 ppd. (Size 11 add \$1.) No COD's. Calif. res. add 5% tax. Mail size and color order to

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**HAWAIIAN "WOODROSE" SHIFT**

This striking version of the Hawaiian Woodrose flower will capture attention wherever worn. Lovely royal blue screen-print, on a smart, white, textured cotton and rayon. Wrinkle-resistant and washable. Cleverly darted to make the most of your figure. Three inverted godet pleats give a flirty lift to the hem. Back zippered and darted.

Sizes: 10-18

**\$19.95\***

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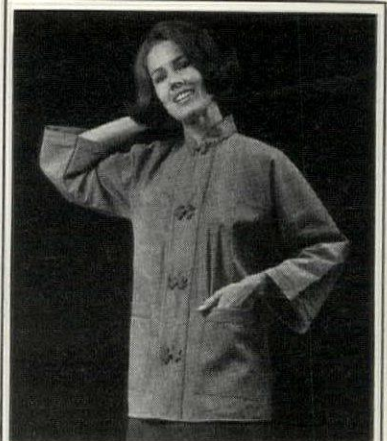


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NEW, HIGH SPEED ELECTRIC stainless-steel kettle boils up to 2 1/2 qts. in a jiffy. Time saver for instant beverages, soups, cereals, potatoes, Jello, etc. Ideal for home or office, trailers, boats, m't cabins, ski lodges. Award-winning design. Automatic shut-off, if you forget. Scald & drip proof. Cool plastic handle. Built-in cord, 110 V, heat saver. Fine quality Canadian import. U. A. L. approved. 1 yr. guarantee. \$13.95 ppd. No COD's. Calif. res. add 5% tax. Unique gift. Ours exclusively in U.S. Order now from

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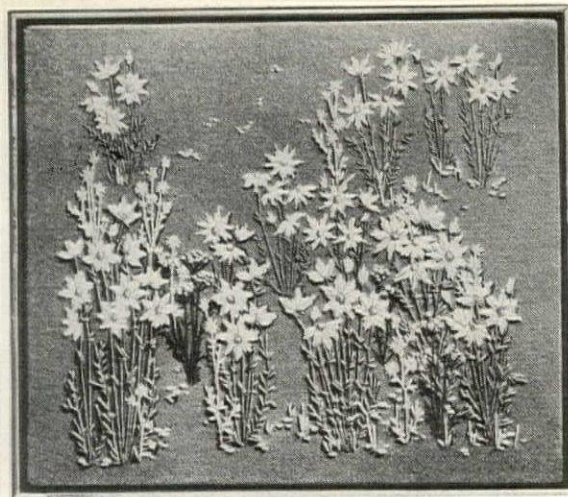


**"ANYTIME JACKET"**

Casual, free-fitting, soft blue, 100% chambray "anytime" jacket. Great for home, gardening, shopping, etc. Sanforized, long-wearing, loves washing. Patch pockets. Red trim & frogs. Pure delight! Sm. (30-32). Med. (34-36). Lge. (38-40). \$12.95 ppd. No COD's. Calif. res. add 5% tax. Brochure on request. Mail orders to:



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### SPRING TIME TO STITCH

Bright daisies make a gaysplash of color on this delightful creative stitchery design. The combination of crewel, light and heavy weight yarns gives

a dimensional effect with only a few simple stitches required. Kit includes design on 22" x 26" Spring green homespun; yarns for embroidery in blues, yellows, green and white; easy instructions. Only \$6.95 plus 55c postage.

Send 25c For Next 3 Issues of Our Exciting Art Needlecraft Catalog

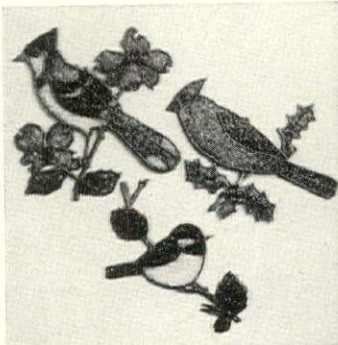
the stitchery

Dept. HG607A Wellesley, Mass. 02181



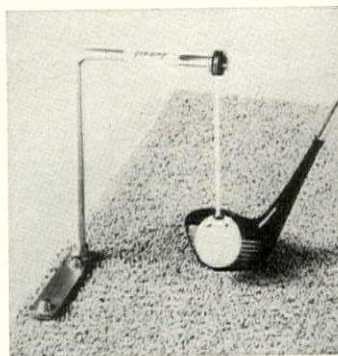
### BIG AS LIFE

Send that favorite photo of your dimpled darling, her dad or a June graduate to B. I. Fraser. Talented artists recreate the likeness in contrasting blacks, grays and whites on flesh-tinted art paper. And you receive your portrait in five days! Send photo (it is returned unharmed) and \$7.50. Ppd. B. I. Fraser, 4 E. 46 St., New York, N. Y. 10017.



### GLOWING GLASS BIRDS

Leaded glass songbirds perch on twigs to glisten in the sun of a window or sparkle in an archway. Handmade in Sandwich, Mass., home of famous American craftsmen. 6" to 7" long. Cardinal on holly, \$7.95; chickadee on pine, \$5.95; blue jay on dogwood, \$9.95. Add 35c post ea. Clymer's of Bucks County, HG7, Point Pleasant, Pa. 18950.



### PRACTICE MAKES PAR

Improve your golf by practicing. Tee-off consists of grass-like tee, arm with suspended practice ball. Ball feels solid and sound and shows up a hook or slice and a honey of a hit. Use with woods or irons. \$9.95 (same for left-hand set-up). Three extra balls, \$2.95. Add 85c post. Camalier & Buckley, HG7, Conn. Ave. N. W., Washington, D. C. 20036.



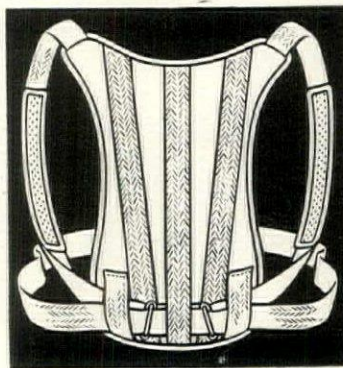
### OVEN TO TABLE

Short trip from cooking to serving with white glazed ceramic frypans. Smart contemporary design, made in American kilns. For au gratin specialties, eggs Benedict or good old ham and eggs. 8 1/4" dia., 1 1/2" l. Bake, broil. For stove-top use, add heat deflector. Dishwasher safe. \$4.98 plus 50c post. Maison Michel, HG7, New Hyde Park, N. Y. 11040.



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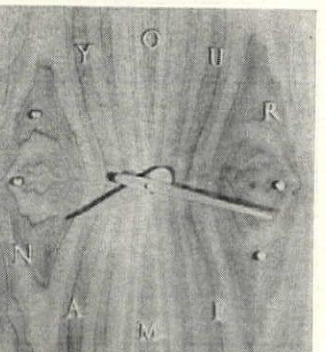
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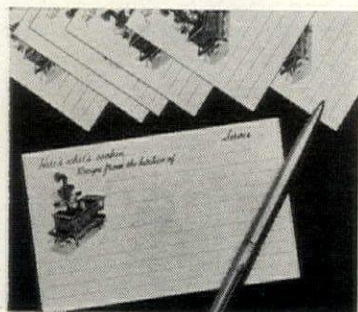
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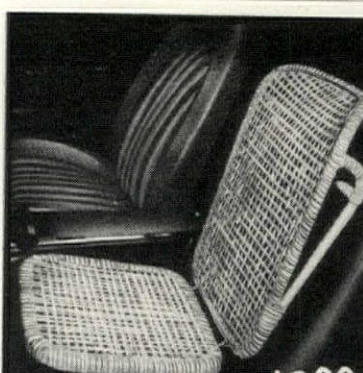
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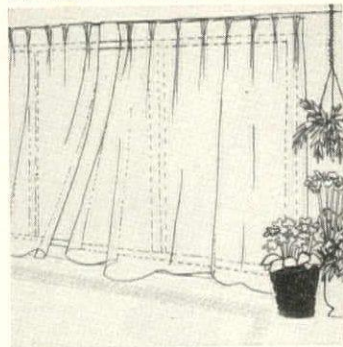
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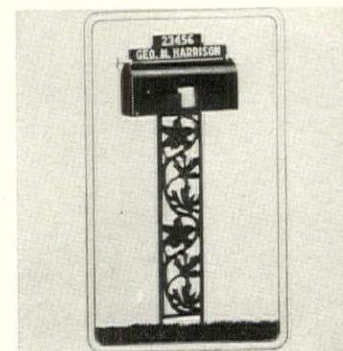
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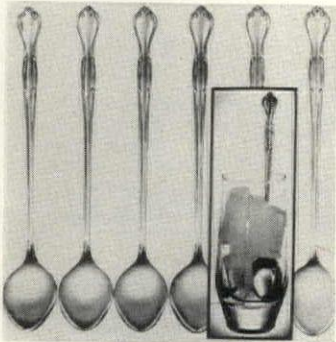
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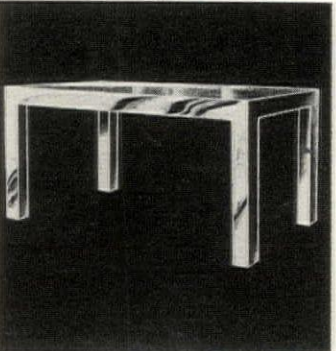
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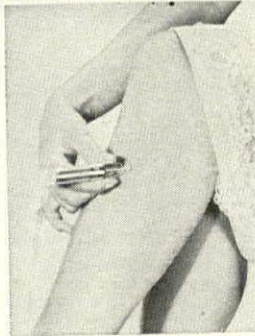
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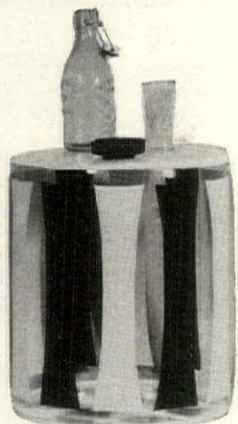
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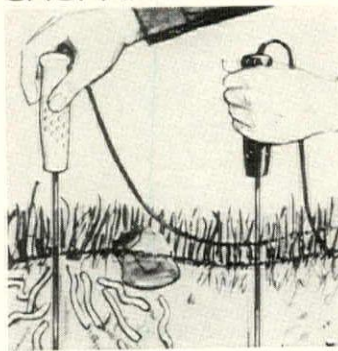


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Dig no more, ye weary fish hunters. Worms are eager to be caught when you lure them with an electric worm getter. Insert rods in ground five feet apart, connect to extension cord and watch those wigglers appear on the ground surface. A mild shock sensation does the job without harming worms. \$2.98 ppd. Taylor Gifts, HG7, Wayne, Pa. 19087.



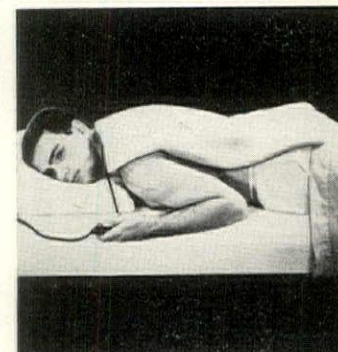
**HOME GUARD**  
Personalized rubber door mat guards against the dirt invasion. But it's right up front in making guests welcome! Any name up to 13 letters permanently molded. Choose bright red, blue, green or black. Letters in white. Self-draining mat's a big 18" by 28". \$6.95 plus 75c post. J. W. Holst, Inc., Dept. HG769, 1005 E. Bay St., East Tawas, Mich. 48730.



**UP, UP AND TO STAY**  
It isn't necessary to tease tresses to gain added inches and that fashion look. Meshed plastic stay is 5" dia., 2" high. Drape hair or fall over it and it remains in place with a bobby pin. Marvelous when hair just won't behave or has been windblown. 79c; two, \$1.42. Add 15c post. Greenland Studios, 883 Greenland Bldg., Miami, Fla. 33147.



**SIPPING COLORS**  
Imagine how much better any beverage tastes when served in a colorful earthenware mug. Brown/pineapple, sunflower/zinnia, pernod/pineapple/olive. Scandinavian design. 3 1/2" h., 3 1/2" dia. Assortment of 4, \$4.95; 8, \$8.95; 12, \$12.95. Ppd. 35c color brochures, free with order. Imré Ban Studio, HG7, 3950 Lake Shore Dr., Chicago, Ill. 60613.



**PAIN, BE GONE!**  
Quick, effective pain relief at the snap of a switch. Battle Creek's Thermophore offers controlled application of intense moist heat where you need it. No chemicals, boiling water, dripping towels. Write for information or order on 15-day trial. 13" by 27", \$35; 13" by 13", \$25. Battle Creek Equipment Co., HG7, Battle Creek, Mich. 49016.



## not for sale

(in any market, that is)

These primest of filet mignon are not sold in any market. Yet, you've probably enjoyed them in luxury restaurants. They're Prime Pfaelzer steaks—tender, flavorful, aged. Enjoy them at home, or have them sent as gifts with personalized card. Quick-frozen, packed in dry ice for guaranteed perfect arrival.

Box of 16— **\$36**  
6 oz. each, 1 1/4" thick. # 30405

Shipped Prepaid

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**SPECIAL SALE . . . ONLY \$19.98**

## FLAME GUN

**KILLS WEEDS AND  
MELTS ICE FAST!**

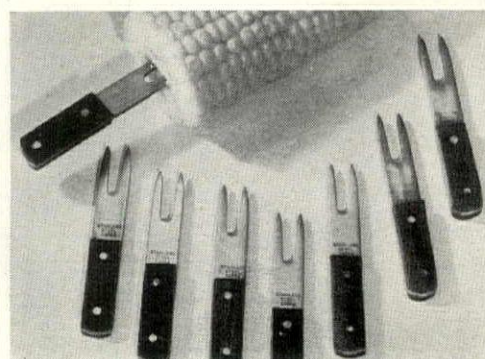
From the land of pretty gardens comes this jet-rod Flame Gun that kills weeds in summer, melts ice in winter. No cumbersome cords, no expensive batteries, no costly fuel! Easy, clean, one-hand operation does the job fast from comfortable standing position. Sterilizes ground, gets rid of insect nests, keeps flagstone and cement walks clear, trims borders! Less than 2 pints of kerosene gives 30 minutes continuous use. Completely safe; weighs under 5 lbs.; full instructions included. ORDER TODAY. This season do your weeding without bending. Regularly \$29.98, now only \$19.98 ppd.

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ADD 25c SHIPPING EACH BOX

Complete satisfaction or Money refunded. Send for Quality Gift Catalog.

**MACE**

ONE HORSESHOE ROAD, HG79  
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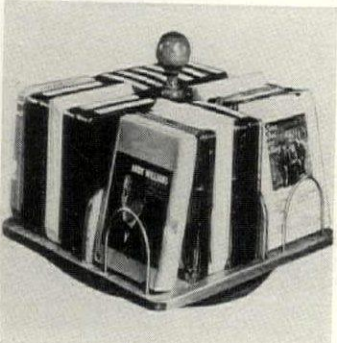
### TODAY'S CHAISE

Lean back in a demi-chaise—the world's your oyster. Hand-somely upholstered in glove-soft leather with back and seat square tufted, filled with Dacron foam. Frame is mirror-finished chrome. Black, natural, saddle tan, gold or tortoise brown. \$235. Exp. coll. \$1 packing. Catalogue, 25c. Leathercrafter, HG7, 303 E. 51st St., N. Y. 10022.



### HEAR YE, HEAR YE!

Stereo tapes are ready for listening pleasure in a file that sits on tables, displays tape titles clearly. File swivels on ball bearing, travels by brass ring. Pine finished in honeytone or maple, antique pine or walnut. 9½" h. \$10.95. Kit, easy to assemble and finish. \$7.25. Ppd. Add 50c W. of Miss. Yield House, HG7, No. Conway, N. H. 03860.



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Take the worry out of wandering with wicks that water plants while you're away. One end goes into soil, the other into water; while you're gone, the wicks slowly feed the moisture for as long as eight weeks! No rot or mildew. Set of four, \$1.98 plus 15c post. Anthony Enterprises, HG7, 585 Market St., San Francisco, Cal. 94105.



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There's nothing like the classic Standard Dial for service and good looks. Western Electric and Stromberg Carlson phones re-wired and refinished at one-fourth retail cost. In black, \$9.95; 2 for \$18.95. Beige, white, ivory, green, blue or red, \$13.95 ea. Add 95c post. Greenland Studios, 884 Greenland Bldg., Miami, Fla. 33147.



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Glorious chandelier's intended to glow in any setting. Gold trimmed Salzburg model, whose prisms were polished by Bohemia's foremost artisans. From the Maria Theresa collection. 27" h., 26" w. with 6 lights, \$199.95. F.O.B. Ask about lay-away plan. Full color catalogue, 50c. Valencia Imports, HG7, 1611 Mt. Vernon Rd., Atlanta, Ga. 30338.



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I love you Grandma and/or Grandpa with 8 oz. glazed white mugs designed with cute faces, hearts and child-like lettering. Grandma's in Blue, Grandpa's in Brown.

— Grandma's Mug .....89¢  
— Grandpa's Mug .....89¢  
Any 2 for only \$1.49

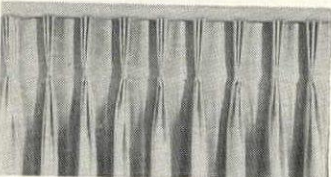
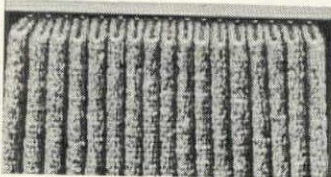
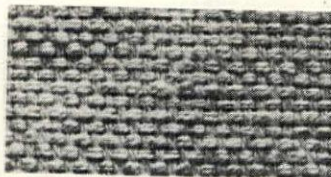
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Decorators "up end" one piece to drape the widest window floor-to-ceiling—no seams to sew or show. Airy open weaves, Pearlsuns, sturdy primitive cottons that launder fluff dry, never ironed. Smart, too, for slip-covers, bedspreads, tablecloths. Natural, white or custom color-matched, \$3.98 a yard and up.

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Where space is a problem! Unlike anything you've ever seen, stacks luxurious 2½ fullness into less than half the rod space required for our pinch pleating. Compare and choose the one best for you!

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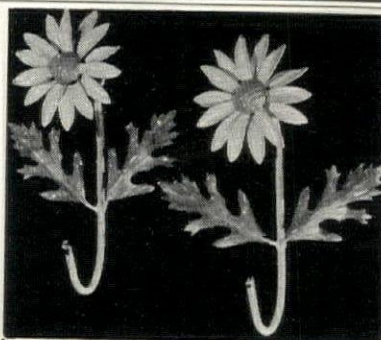
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You'll love them for giving a lift to tea towels in the kitchen, robes and towels in bath or powder room, bathing togs by the pool. Hooks are hand painted in gay yellow and white, beautifully hand crafted of wrought iron in Florence, Italy. 6" high; in pairs.

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Classified as a most amusing and interesting table cover! It's fun to read turn-of-the-century ads on the flannel-backed vinyl cover, compare today's prices with the 1890's! Red and black print on white background. Round has red fringe. Covers shipped postpaid.  
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## SHOPPING AROUND



### PRINT PIECE

From India, a hand blocked cotton print to wear all through the summer at home or relaxing on a sunny beach. Fits easy with a button down front; two pockets for further comfort. Keep one, give one. Red/blue. S, M, L. \$6.25 ppd. Order from New Hampton General Store, 715 King St., Hampton, N. J. 08827.



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Bye-bye, bed making blues! Beds glide easily with Glide-A-Frame. It swings open and shut freely. Upper frame moves on ball bearings. Lower frame remains stationary. Since nothing moves on floor, there is no marring. Adjusts from 39" to 64"; takes springs to 84" long. \$65 each FOB. Warco Patent Bed Co., HG7, Box 338, Delaware, Ohio 43015.



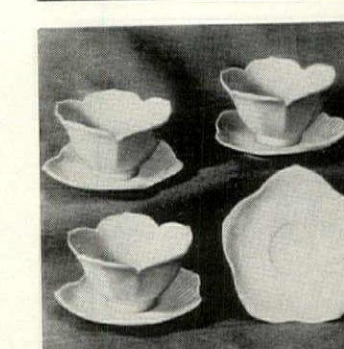
### WIDE, WIDE RUFFLES

In answer to earnest pleas, the Country Curtain ladies have added 4½" ruffles to their bleached preshrunk muslin curtains. You must have a window where they'd be wonderful! Five lengths; all 84" wide per pair. 54", 63" and 72" l., \$8.50 per pair. 81" and 90" l., \$9.50 pr. 50c for handling. Country Curtains, HG7, Stockbridge, Mass. 01262.



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Two elegant ingredients, to which add the opulence of gleaming hand-cut, imported crystal and what handsome hurricanes! Hand-crafted Rogers gold-finished castings, 17" high including 8" Williamsburg-style chimneys. 5½" w. Electrified. \$29.95 pr. exp. coll. Luigi Crystal, HG7, 7332 Frankford Ave., Philadelphia, Pa. 19136.



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The summer season is here. Time for sherbets, fresh fruits, chilled vichyssoise. Serve them smartly in white porcelain lotus bowls, 4½" dia. For cocktail nuts, candies, too. Petal-shaped saucers, 5½". Good mixers with every china pattern! Set of 8 bowls, \$2.98; 8 saucers, \$2.98. Ppd. Colonial Garden, G-E7, Valley Stream, N. Y. 11582.



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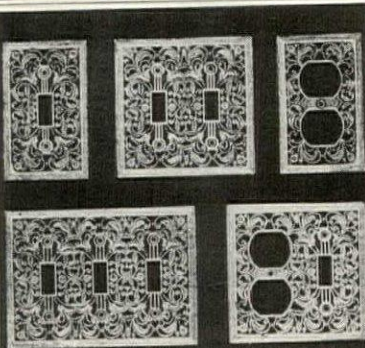
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The beauty of the age old gold leaf technique is employed in this 12 x 10 classically black framed Engraving on Parchment. Coat of Arms Shield is reproduced in Full color. Family Name is inscribed in Old English hand lettering below Arms.



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Handsome reading table rolls on extra large, free-wheeling casters. Now reading matter, 50 books and 50 magazines or newspapers glide to wherever you choose. Hand-crafted of select pine in honey, maple, antique or walnut finish. 27" l., 14" w., 26" h. \$29.95 exp. coll. Kit, \$21.50 ppd. Yield House, HG7, No. Conway, N. H. 03860.



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Contemporary interpretation of a British officers chair is a beauty and marvelously comfortable for fellow or his mate. The vinyl padded back swivels to give proper back support. Seat and arms are vinyl, too. Black, brown or ivory with matching hardwood frame. Ready to assemble. \$19.95 plus \$1.25 post. Heritage House, HG7, Chadds Ford, Pa. 19317.



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Splash in the surf, loll in the lake even if you can't swim a stroke! Invisible swimming aid keeps your secret. Swimate hugs waist, gives you confidence yet is not apparent out of the water. Wear with one or two-piece suits or trunks. \$5.95 plus 25c post. Send waist size. World Co., HG7, One Park Ave., New York 10016.



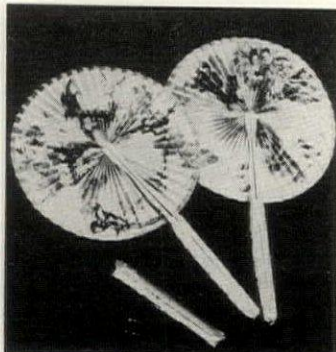
### BASKET BELLE

Basket with whimsical coquetry is made in Madeira for a roomy 12" w., 6½" h., 8" d. carryall. Bag's part of a kit with tapestry yarn, chart and canvas to apply a monogram, plus velvet ribbon in rose, gold, brown, blue, black, red or green. Entire kit, \$3.95. Basket kit with straw lid, \$4.95 plus 50c post. Victoria Gifts, 12H Water St., Bryn Mawr, Pa. 19010.



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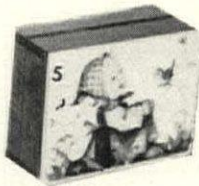
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Tune "Edelweiss"



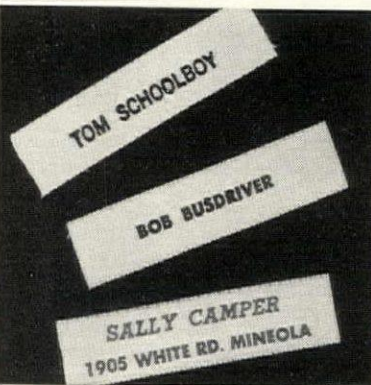
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Sturdy wooden MUSIC BOXES Walnut finish, have laminated Hummel picture on top. When lid opened, music plays. 18 notes, 4 x 3 x 2½" hi. Every box is inspected and oiled before shipped to you INSURED. Summer Special \$6.95 ppd. Catalog 50c. Satisfaction Guaranteed.

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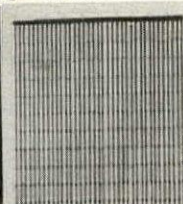
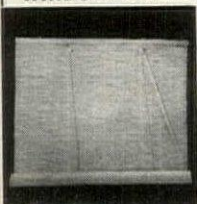
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These beautifully hand-crafted bamboo window shades come to you imported direct from Japanese craftsmen.

Widths available up to 12 feet, lengths any size you desire.

Width 1-9 feet, 25c per square foot.

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Thirty seven bamboo strings, 3' wide 7' long. Only one size. Eight colors: Natural bamboo color, red, brown, black, yellow, moss green, turquoise, royal blue. **\$17.50 PPD.**

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Cedar scent attracts your dog to his own flea-kill bed, with sanitary foam mattress covered in red plaid, washable acrylic. Reversible, covered both sides. Bed keeps pet cool in summer, warm in winter and untroubled by fleas year-round.

**Kills Fleas While Dogs Doze**

Brings quick relief, gives restful sleep.

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**Avoid Soiled Upholstery**

Keeps cushions clean, ends doggy odors, telltale hairs.

Small	15x17 in.	\$ 3.95
Medium	15x27 in.	\$ 4.95
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Similar to the bed for dogs, above. Kills fleas while cat naps. Postpaid—

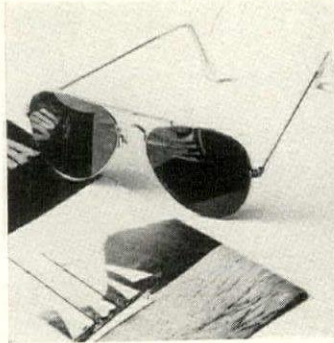
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**FREE** Halfpint Pet Spot Odor Remover Splendid all-purpose cleaner, with your order.

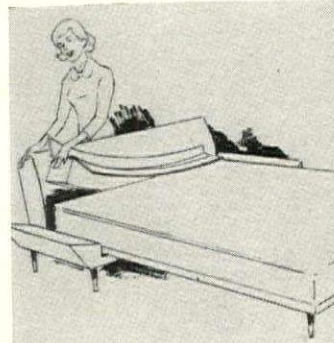
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Mirror, mirror on the glasses, where are the most mysterious misses? Why they're behind these fascinating shades! Wearer sees clearly out; admirers see only a reflection of themselves. Amber-hued, metal framed with comfortable plastic over ears. \$1.98 plus 25c post. Lillian Vernon, G71, 560 So. Third Ave., Mt. Vernon, N. Y. 10550.



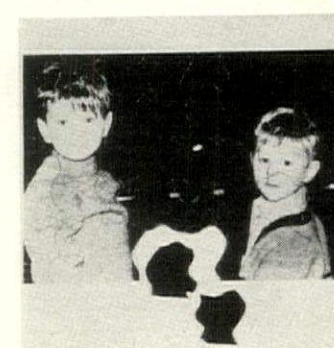
**FILLING THE GAP**  
Ingenious development by a fellow who surely spent time occupying a sofa bed and coping with a pillow that slipped between mattress and headboard. Adds 4" of sleeping area, fits all sofa beds. Non-allergenic polyurethane. 48" or 60", \$6.95; 72" or 84", \$8.95 ppd. Toni Stern, HG7, 54 W. So. Orange Ave., South Orange, N. J. 07079.



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Put yourself together! It's fun when the result is a favorite shot of you, your children, the family pet. Send any black or white photo to be made into a photo jigsaw puzzle, one foot by one and a half. Mounted on heavy board and returned to you in 40 pieces. Original returned with puzzle. \$4.95 ppd. Photo Poster, Dept. P79, 210 E. 23 St., N. Y. 10010.

**TABLE PADS**

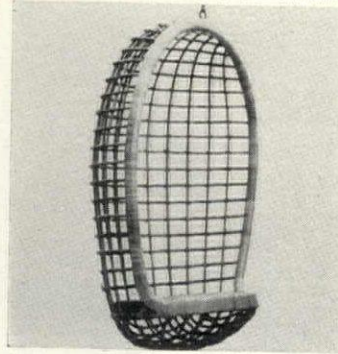
Custom made—Send paper pattern 1/2 your table top—All sizes—shapes \$24.95. Table leaf to 18" wide \$6.95—to 18" wide \$8.95—T is heavyweight waterproof Vinyl White or Brown—Soft Cotton flannel on bottom—Green or Brown. State colors. \$4 check or money order—No C.O.D.'s. Expr. cd Money back guarantee.

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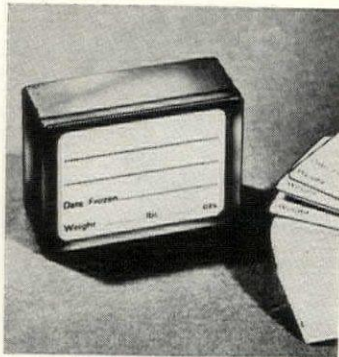
### A FOOT'S BEST FRIEND

Down in Old Mexico, Huaraches are lovingly woven of flexible leather strips in varied designs—no two alike. Natural beige color of these sandals is bleached with lime juice, polished for high lustre; wear-long shoe-leather soles. All sizes for men, women, and children. \$6.95 ppd. Old Mexico Shop, HG7, Santa Fe, N. M. 87501.



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No more by guess and by golly as you get frostbitten fingers searching through your freezer. Stick on these labels that need no moistening—peel up, press on. Space to write kind of food, weight in pounds and ounces and date. 1 1/2" by 1 3/4". 100, \$1; 200, \$1.75; 400, \$3. Ppd. Order lots from Handy Labels, HG7, Box 667, Culver City, Cal. 90230.



### MINI PILLOW

Maxi fun to make from a beginner's kit with natural Belgian linen pillow stamped for easy embroidery, linen for back, cotton cording, colorful tapestry wool, needle, instructions. 8" by 10". Kit for horse, owl or kitten, \$2.25 each; pillow form to fit, \$1.25 each. Add 35c post. each item. What's New Shop, 12H Water St., Bryn Mawr, Pa. 19010.



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Pattern lends this stainless-steel fifty-piece service for eight an air of perfect balance. Each piece of this "Tahiti" pattern is dishwasher-safe, never needs polishing. Any table setting takes on a special elegance with these handsome accouterments. \$39.98; golden Vermeil \$59.98. Ppd. Wales, HG7, Hartsdale, N. Y. 10530.



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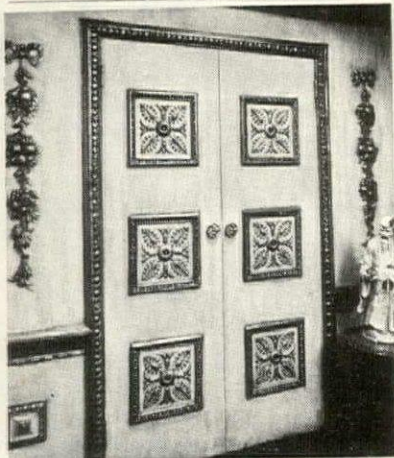
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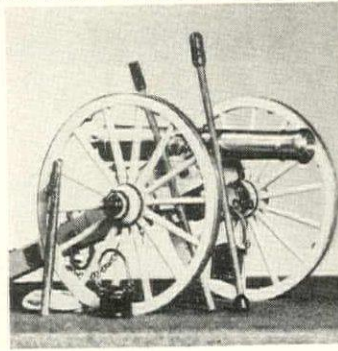
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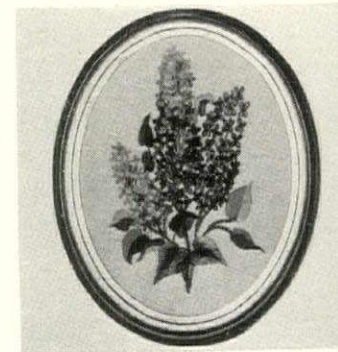
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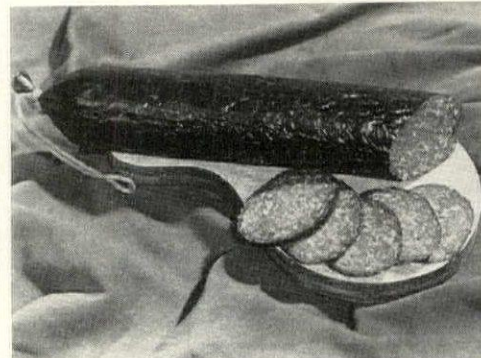
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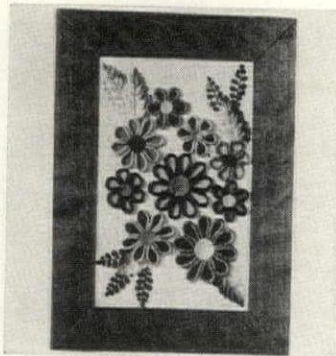
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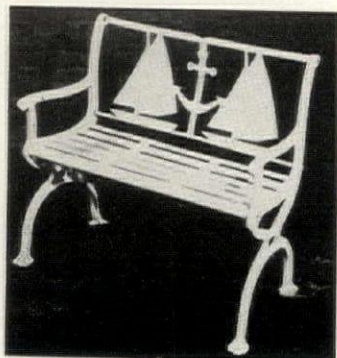
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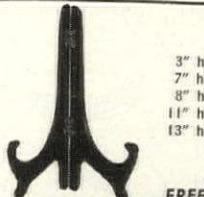
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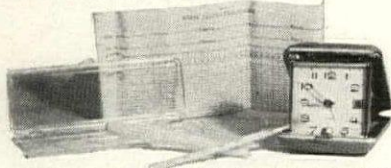
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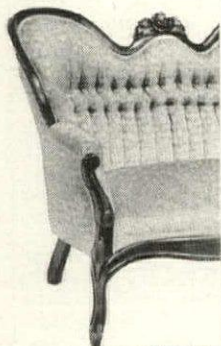
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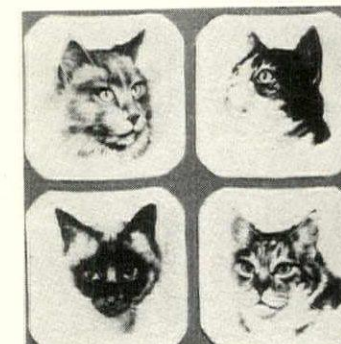
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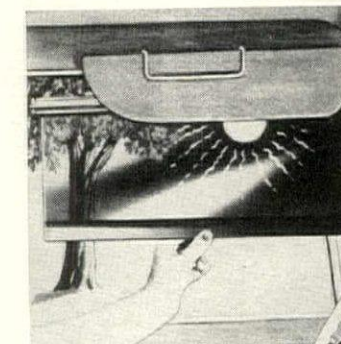
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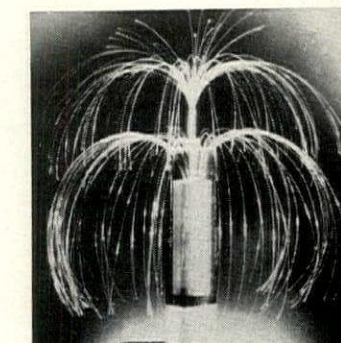
### KITTEN QUARTET

Four felines from a group of six enchanting cats engraved on English bone china. In color, happily, for enchanting wall décor, dessert service. Masterfully produced by fine craftsmen on translucent china. 10" square. \$1.50 each; two for \$2.75; three, \$4 or all six for \$7.75. Ppd. World Art Group, HG7, 2 First St., E. Norwalk, Conn. 06880.



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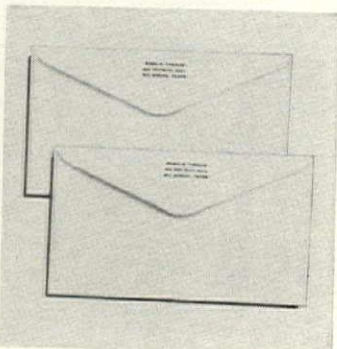
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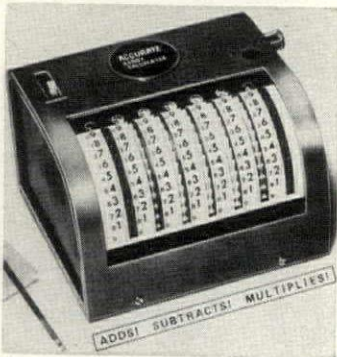
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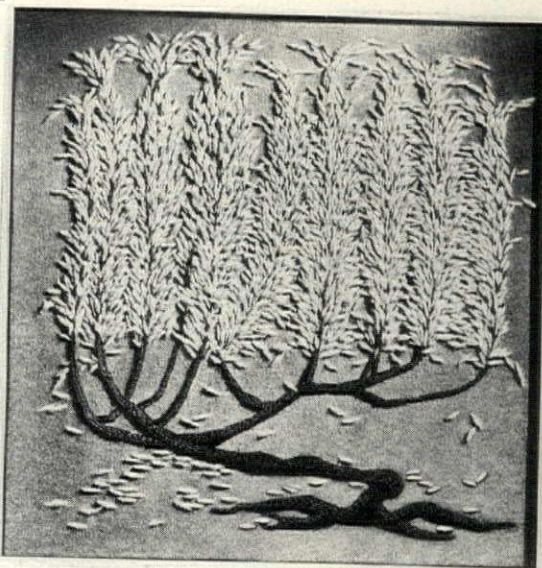
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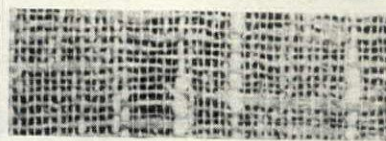
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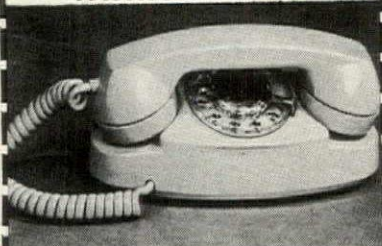
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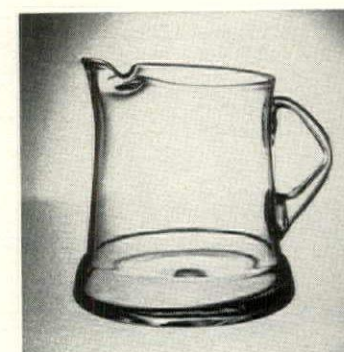
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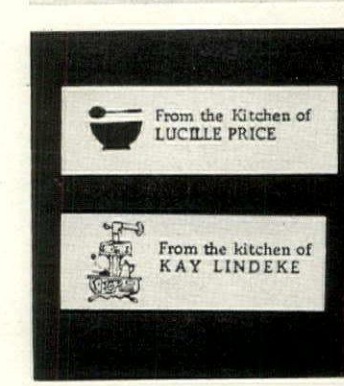
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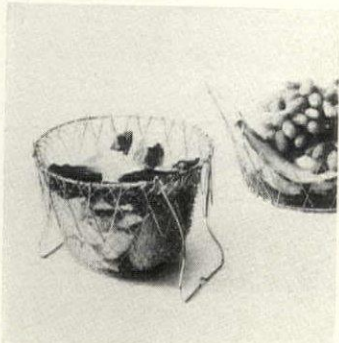
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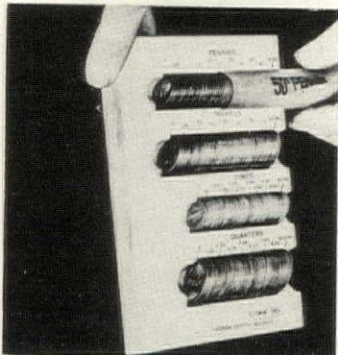
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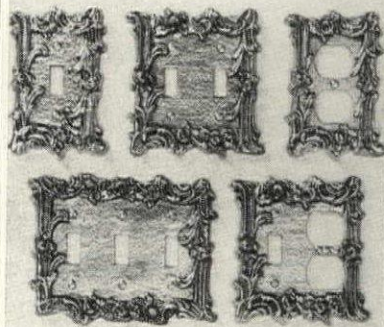
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Style D. TWO FAMILY shield, 10" x 12"	32.00

Goatskin Parchment with coat-of-arms hand painted in full color. Black frame. 7" x 10"—\$15. 10" x 14"—\$20. Unframed—\$2 less. Postpaid.

**"1776" HOUSE, Dept. H-45**  
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## Unfinished LADDERBACK

### Do-It-Yourself Favorite

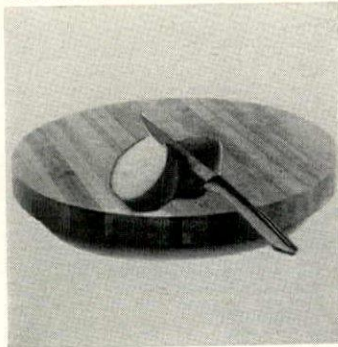
Tall trim ladderback chair to antique or finish to blend with period or modern decor. Made of selected hardwoods with hand woven cord seat. A smart dining chair or desk chair, solidly built for comfort. The cord seat is 17 1/2" x 14 1/2", back stands 43" high. Sanded and ready to finish or in Maple if you don't want the work. Sold in pairs only. Exp. chgs. collect from N. C. factory. 504B Unfinished chair \$9.85; Maple finished chair \$12.85.

Free color catalog write to Dept. G9-6

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## SHOPPING AROUND



**BUTCHER BLOCK SUSAN**  
Bless Brauner for coming up with a Lazy Susan butcher block. It turns smoothly on its own ball-bearing base. Great as a revolving cheese board for partying, kitchen counter cutting board, Lazy Susan for the dining table. 1 1/2" thick, 18" dia. Beautifully finished. \$22.50 exp. coll. Catalogue, 25c. J & D Brauner, HG7, 298 Bowery, N. Y. 10012.



**DANISH-STYLE BENCH**  
Like on all fine furniture, a bench mark indicates craftsmanship and character. This solid hardwood beauty is in walnut finish. 16" h.; 18" d. Its uses include: extra seating; TV set; coffee table. 30", \$6.95; 36", \$9.95; 48", \$12.95; 60", \$15.95; 72", \$18.95. Exp. coll. Danish catalogue, 25c. Genada Imports, PE7, Box 204, Teaneck, N. J. 07666.



**SMALL TALK**  
Tiny telephone is only 3" by 4" at its base, yet has a regulation-sized receiver and does a man-sized job. The "Bantam" is in zingy gray, which makes another good reason to order it. \$29.95 plus \$1.50 post. Free catalogue. Grand Com, Inc., HG7, 1152 6th Ave., New York, N. Y. 10036.



**AHOY BABY!**  
No worries about the tiniest mermaid when she's afloat in this unsinkable seat. Built-in canvas bucket seat takes tots from toddler stage to first graders. About 20" by 26" with 11" deep seat. Foam plastic guarantees flotation. All aboard! \$4.98 each; two, \$9. Add 75c post for each seat. House of Minnel, HG7, Deerpath Rd., Batavia, Ill. 60510.



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Cool comfort can be yours all night long... even when nights are hot and sticky! Our **Self-Cooling Head Pillow** cushions your head and shoulders in soft coolness. Non-electric, its soothing comfort is scientifically based on the "heat exchange" principle. Why let hot, sweltering nights steal your pep and leave you sleepless. Send \$5.49 today and we'll mail your pillow within 6 hours via Air Mail or Special Delivery. **ABSOLUTELY GUARANTEED** to keep you cool and comfortable all night long or your money back. You'll feel cooler all over and awake refreshed. Send your \$5.49 via Air Mail today and in just 4 nights you'll be sleeping in cool comfort. Send check to:

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Vane illustrated... #131  
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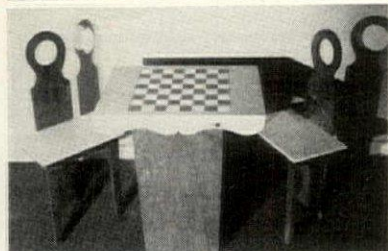
#200 ETHAN ALLEN, Jr. HORSE 3/4 full-bodied, 26" long. Price \$91

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is as much fun as it is cheery. Of American ply hardwood, stained and hand rubbed to a satin finish, the top lifts easily to form the back of an English high-back wing Chair. To further captivate every child's imagination, just lift the seat and find a large hidden game box.

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Two Ring Chairs: \$7.95 each  
Items ship freight collect.

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Ah Men's lo-rise racer trunk in fast drying nylon/tricot with contrasting side trim and vented leg, in blue, green, gold, black or white S-M-L-XL.....\$6.95

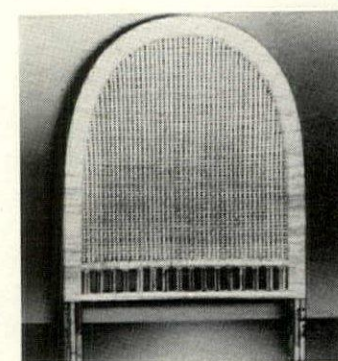
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For fountain fanciers, cheerful cherub sits with pet pals upon electric fountain that recirculates water without pipes. Statue 21" h.; shell basin 24" by 20" by 8". All gray Pompeian, white Carrara, or painted (specify). Choose pedestal height. \$95 FOB. Catalogue, 50c. Bello Groppi Studios, HG7, 421 W. Wisconsin, Chicago, Ill. 60614.

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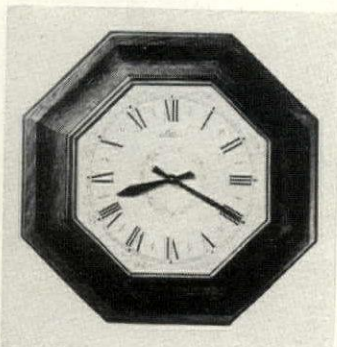
### THE RING'S THE THING

And what a charmer this snake is! Wear it wonderfully with two or three others (no such thing as too many). Coral or jade stone set on top of snake's head. Savvy serpent wraps around finger three times! Send size. 14K gold, \$26; sterling silver, \$15. Ppd. The Jamaica Silversmith, HG7, 407 Rockaway Ave., Valley Stream, N. Y. 11581.



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Famous faces, famous words. John F. Kennedy portrait with "Ask not what your country can do for you . . ." and Robert F. Kennedy with "Some men see things as they are and say why. . . ." Beloved brothers screened in blue on white tile. \$1.95. Pine framed. \$4.90. Add 50c post. Clymer's of Bucks County, HG7, Point Pleasant, Pa. 18950.



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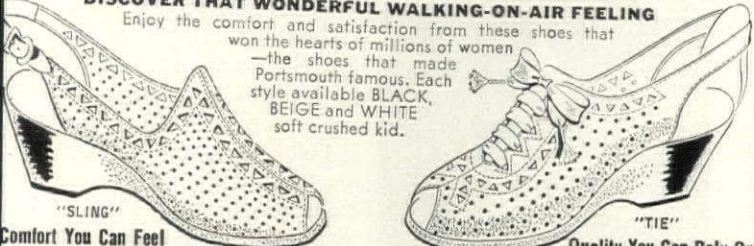
### CIRCA 1880

La Belle Epoque advertising trade cards—1969 Art Nouveau! Reproduced on sturdy stock, 8½ by 11". Set of five: "I Use Celluloid Glasses," "Gargling Oil Romance," "A Matter for Divorce," "A Risque Bedroom Scene," "A Temperance Lesson." \$3.95 the set. Add 35c handling. Creative Associates, Suite 4-E, 20 E. Cedar St., Chicago, Ill. 60611.



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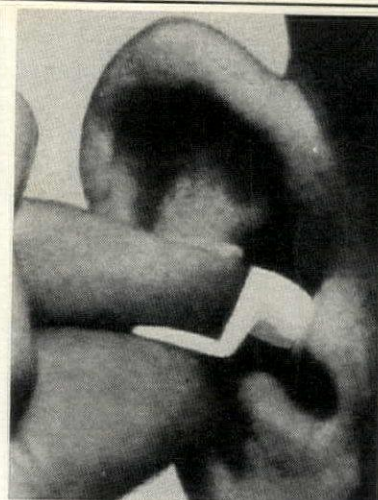
Both styles available in these full and half sizes: Slender width for AAAA & AAA 6 to 12; Narrow width for AA & A 5½ to 12; Medium width for B & C 5 to 12; Wide for D & E 5 to 12. Buy direct for only \$11.95, plus 75c for postage. \$1 extra sizes over 10. **PORTSMOUTH SHOE CO.** Mail Order Division HG, Portsmouth, Ohio 45662



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**FERRY HOUSE** Dept. G-79  
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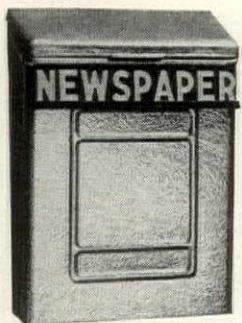
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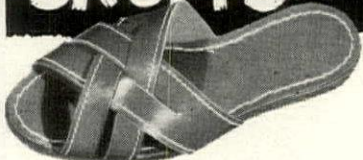
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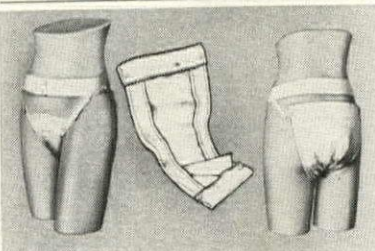
Cowhide slippers with stitched-on full leather soles. Skuffs take little space, weigh only 10 ounces, pack flat for travel. Tan, black or red for women. Tan, brown or black for men. Men's sizes 6 to 13\*, women's sizes 4 to 9.

Whole sizes only.

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(for male or female)

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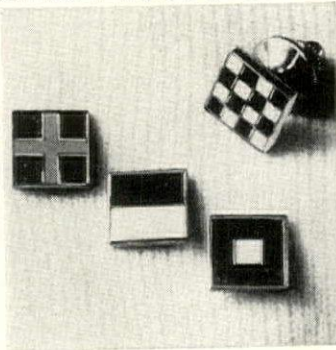
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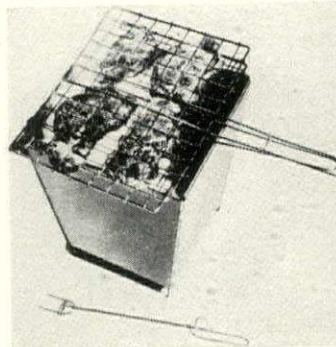
**DRI-GUARD, Dept. 141**  
982 Batavia St. Orange, Calif. 92667

## SHOPPING AROUND



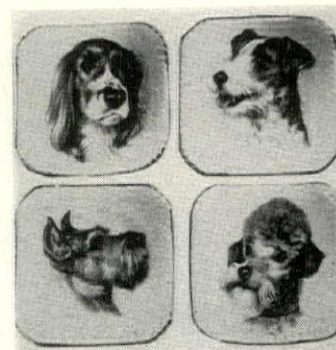
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International initials! Authentic code flag in bright enamel on 18k gold plate. Spell your name or show off your (or your beau's) initials for a neat nautical look. To catch a silken scarf to your white summer linen, to identify sea-going gear, to tack sailor's tie. Specify initials. \$1 ea.; 3, \$1.98. Ppd. Gloria Dee, HG7, Box 1100, Mt. Vernon, N. Y. 10551.



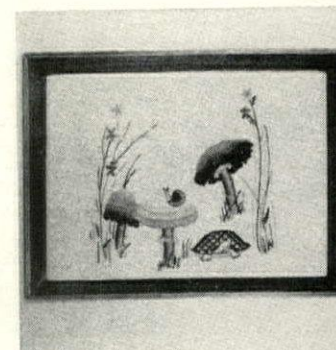
### KALAHARI GRILL

Newspaper is the fuel for this portable, folding grill. Broils with charcoal flavor. Sets up in 10 seconds outdoors. Works in fireplace, too. Chrome-plated grid, 135 sq. in., barbecue fork and skewer. Discovered on safari by big game hunter, Rob't. M. Lee. With carry case, \$14 plus \$1.35 post. Hunting World, Inc., HG7, 247 E. 50 St., N. Y. 10022.



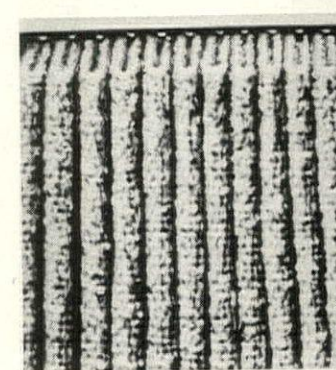
### PUPPY PLATES

To show the fine artistry of these English bone china plates, we picture four from a set of six. 10" white translucent plaque-plates for serving or wall grouping. Spaniel, poodle, schnauzer, shepherd, collie or wire-haired terrier—all in color. \$1.50 ea.; 2, \$2.75; 3, \$4; all 6, \$7.75. Add 25c post. World Art, HG7, 2 First St., E. Norwalk, Conn. 06880.



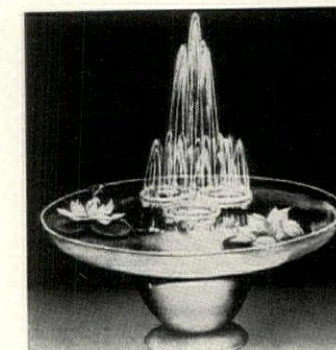
### VOICE OF THE TURTLE

Perfect embroidery choice for a warm July evening is this spring scene with mushrooms, a fat, lazy turtle, a snail and flowering grasses. Yarns are browns, gold and greens on white linen 12" by 16". Perfect size for pillow or frame. Directions are included. \$4.50 plus 35c post. The Stitchery, HG7, Wellesley, Mass. 02181.



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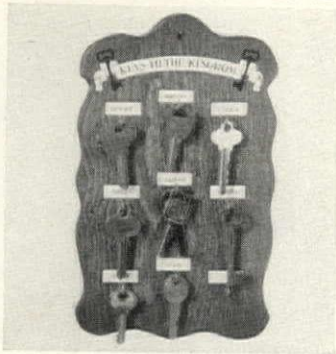
### ILLUMINATED FOUNTAIN

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## SHOPPING AROUND

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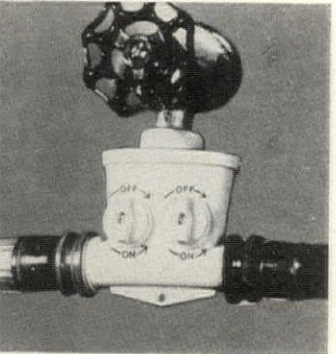
### SOUTHERN COMFORT

While away a dreamy summer day in "Lazy Daze," a foam-filled chaise that's long on looks. Native hardwood frame and covers in 28 colors of spot-shed velvets or other prints or solids. 32" h., 56" l. Each \$129; two, \$250. Exp. charges coll. Catalogue and watches, \$1. Hunt Galleries, Inc., HG7, 2920 No. Center St., Hickory, N. C. 28601.



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## ANTIQUE MAPS

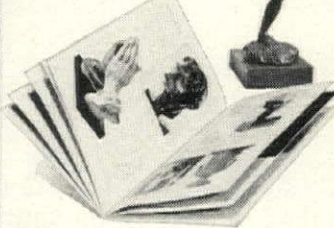


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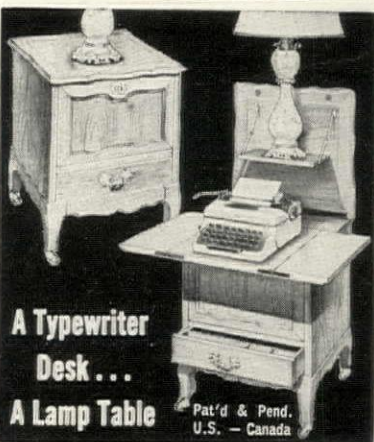
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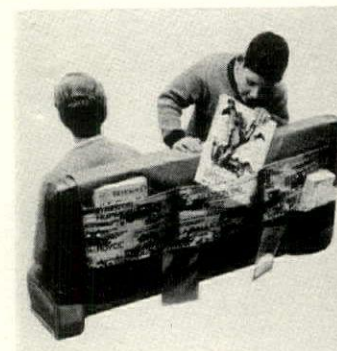
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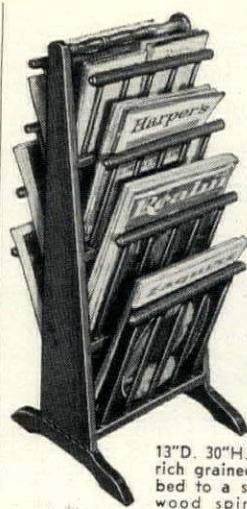
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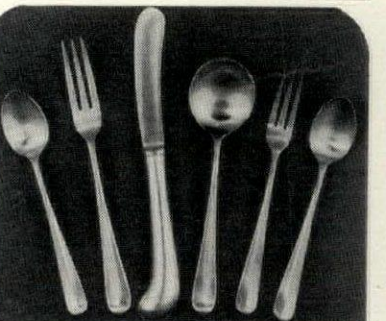
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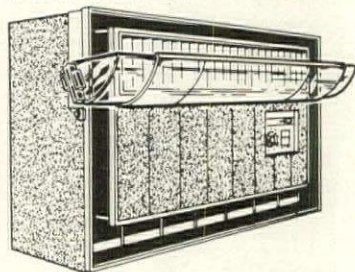
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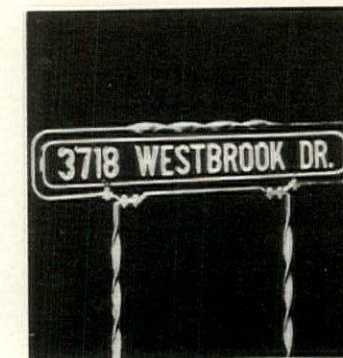
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# THE JOY OF PLANTING A WALL

A garden that grows in a wall of stones is a garden with a delightful sense of humor. Planted with evergreens and flowers that take readily to a vertical world, the most staunchly functional retaining wall can sprout giddy greens and saucy blossoms that tumble and trail over the stones and caress it with color all season long.

The best kind of retaining wall to plant is what masons call "dry-laid." No cement or mortar is used between the stones, thus crevices are left, ranging from hairline width to big enough to poke your fist into. These crevices, plus the level strips at top and bottom, are the pockets where your selected plants will grow.

The first step in planting is to get these pockets filled with good soil—much the same as potting soil: equal parts of loam, sand, and humus. Getting the soil into the spaces between the stones may be a bit tricky, since it should go all the way to the bottom of every pocket. The best way of doing it is to sift in the dry soil, poke it down with a stick, then douse it with water to make sure it really settles in. Space, of course, must be left for the plants and the amount depends entirely on the root system of each plant you intend to use. Fill each of the plant pockets to within 6 inches of the face of the wall, set in the plant, then sift the soil in around the roots. The crown of the plant should be slightly behind the face of the wall so that rain will not wash soil away from the roots.

A retaining wall provides three different plant environments: The strip along the top of the wall is well-drained, exposed to the wind, and, in most cases, sunny. The face of the wall itself is dry at the top, becoming moister toward the bottom, sheltered from the wind and, if it gets more than an hour or two of sunshine each day, hot. The strip at the bottom is moist, generally well sheltered from the wind, and has the

same exposure to the sun as the wall itself.

Here are some of the preferred plants for each of the three locations:

## TOP OF WALL:

**SCOTCH BROOM** (*Cytisus scoparius*). A shrub with evergreen twigs and tiny leaves, broom is covered in mid-spring with masses of pea-shaped flowers which may be white, cream, yellow, or lavender. The arching branches may grow as high as 6 feet, but some varieties, such as the Warminster broom, stay low. Drought and poor soil constitute no hazard for broom.

**WILLOW-LEAVED COTONEASTER** (*Cotoneaster salicifolia*). Another arching-branched shrub, cotoneaster has deciduous willow-like leaves, tiny springtime flowers, and long-lasting red fruit. Other cotoneasters that might be planted in the same location: *divaricata*, *horizontalis*, *microphylla*, and the variety 'Herbstfeuer.'

**WINTER JASMINE** (*Jasminum nudiflorum*). So profuse with its yellow flowers that it may be mistaken for forsythia, winter jasmine drips and trails its slender stems down the face of a wall, becoming lustier year by year. Its one drawback is lack of fragrance.

**DAYLILIES** (*Hemerocallis* varieties). Daylilies thrive in the good drainage at the top

of a wall, particularly if there is also sun. The low-growing ones are probably ideal for this particular spot.

**SARGENT JUNIPER** (*Juniperus chinensis sargentii*). This juniper keeps its bright color throughout the year, stays low without actually being flat, and, like all the other junipers, grows to perfection when it has a well-drained sunny location.

## FACE OF WALL:

**EVERGREEN CANDYTUFT** (*Iberis sempervirens*). An evergreen mound covered with dazzlingly white flowers in spring. Candytuft likes to send its roots into deep rock crevices and is most reliably evergreen when it gets some shelter from the wind.

**MOSS PINK** (*Phlox subulata*). Eye-stopping sheets of color drape the face of a wall planted with any of the several available colors of moss pink. Each plant spreads year after year, clinging tightly to the stones, and will show a scattering of flowers for months after the great burst of springtime bloom.

**SEDUMS**. Some of the sedums are such enthusiastic growers that they might almost be classed as weeds. You can rely on them to thrive in the driest, hottest, poorest soil, and in cracks and crevices where hardly anything else (Continued on the next page)



Cushioning the top of a wall like plump pillows and nestling against its face: mounds of Moss Pink, Creeping Thyme; sprays of Dwarf Iris, Daylilies and Pansies.

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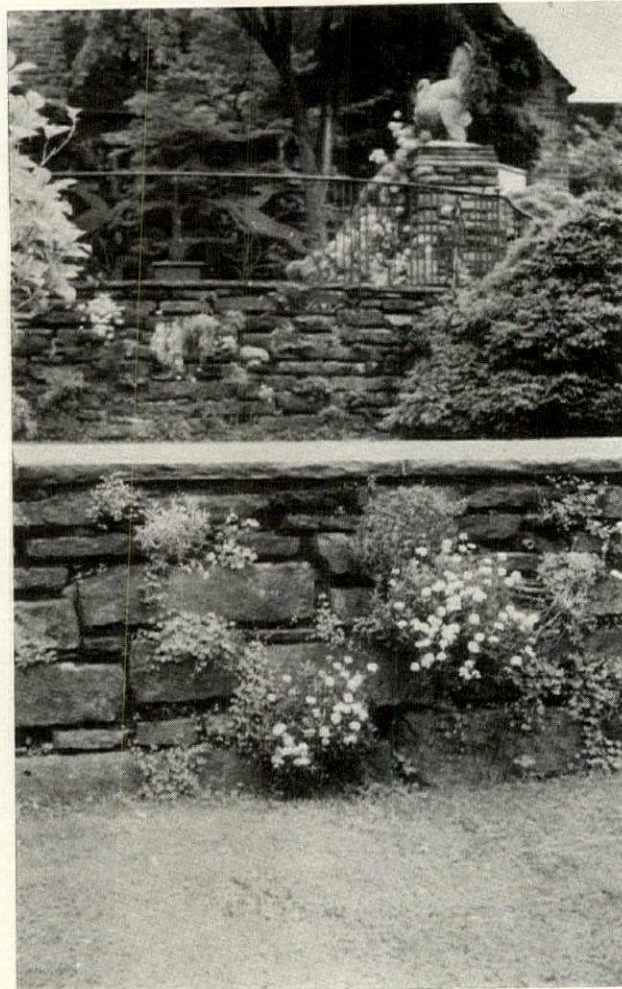
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THE JOY OF PLANTING A WALL  
continued from preceding page



Bursting and cascading from crevices in a two-part wall divided by a terrace of grass: *Arabis*, *Rock Cress*, *Ground Ivy*, and *perky Snow-in-Summer*.



Smothering a low wall with brilliant white blossoms and vibrant greens: *Candytuft*, *Snow-in-Summer*, *Creeping Thyme*, and *Shasta Daisies*.

could find a toe hold. *Sedum acre*, the commonest, is covered with yellow flowers in spring; *gracile*, with tiny evergreen leaves is covered with pink-dotted white flowers in late spring; *sieboldi* has round blue-green leaves edged in red and rose-pink flowers in late summer.

**CREeping JUNIPER** (*Juniperus horizontalis*) Several varieties are available under different names but all are quite similar in appearance, with flat, trailing stems and foliage with a bluish tint. Set in one of the bigger plant pockets of the wall, a single plant will spread an evergreen carpet for several square feet.

**BEARBERRY** (*Arctostaphylos uva-ursi*). Firgernail-sized evergreen leaves cover the trailing stems with rich green. Small pink and white bell-shaped flowers appear in spring and red berries hang on until late fall. Bearberry thrives in adversity, growing best in dry, sandy soil and a little shade.

#### BASE OF WALL:

**EVERGREEN EUONYMUS** (*Euonymus fortunei* varieties). These types of euonymus are sometimes vines, sometimes shrubs, depending on whether or not they have something to climb on. Planted at the foot of a wall part of each plant will run on the ground forming a shrubby groundcover, while part will run up the face of the wall. The variety *coloratus* is probably best of the lot, since it turns a bronzy color in winter and resists attacks of scale.

**FERNS.** Lady fern, cinnamon fern, interrupted fern—all of these and several others make themselves at home below a retaining wall. All they need is a fairly fertile soil and no cultivation, apart from removing grass and tree seedlings, that is.

**SPREADING ENGLISH YEW** (*Taxus baccata repandens*). As needle-leaved evergreens go this yew rates high in color, form, and generally agreeable disposition. It makes a low plume-y mound that is dark green.

**AZALEAS.** Any or all of the multitudinous azaleas find their ideal home at the foot of a retaining wall. Sheltered from the wind azaleas show to advantage there.

# EVERYDAY NOTES FOR WEEKEND GARDENERS

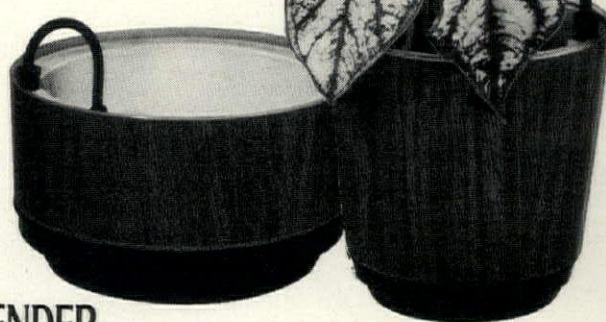
As the days get shorter, garden plants are bursting forth with flowers and fruit

Flowers for cutting are beginning to appear in full summer profusion and there is always the question of the right time of day to cut them. Early morning is probably best, but the most important thing is to get the flowers immediately into water in a container deep enough so that the whole of the cut stem, right up to the flower head, can be submerged. Further treatment consists simply in letting the flowers stand in the deep water in a shady but non-drafty spot for a few hours, or overnight if possible. Woody stemmed flowers, such as roses, should be split for an inch or two at the cut end. The only other flowers that demand special treatment are those from plants with milky juice, such as poppies. These will survive as cut flowers only if the cut end of the stem is burned—not just seared or singed, but really charred—within a few moments of the time they are cut. After the burning, plunge the stems in deep water as you would other cut flowers. The remarkable thing about this process is that poppies last longer when cut and burned than they normally do outdoors.

If you are one of the thrifty gardeners who dig and save tulip bulbs from year to year you probably do not need to be told that tulip leaves should be given a chance to mature before the bulbs are dug. But if you should have to dig before the plant has dried up, don't try to separate the bulbs or remove the stem until the whole plant is completely dry. A key factor in the drying process is temperature, which, ideally, should not be higher than that the bulbs would encounter if they remained underground. Now is the time when the bud for next year's flower is being formed inside the bulb and just a few degrees too much heat will produce a "blind" bulb or deformed flowers. So resist the temptation to hurry the drying and let bulbs ripen in a shady spot that is dry, breezy, cool.

The main, if not the only, reason for growing a vegetable garden in this affluent age is to be able to serve vegetables at that exact peak of perfection unattainable in anything found in the markets. You can, of course, harvest almost any vegetable too soon—before it has had the chance to develop any fullness of flavor or substance—although the opposite is much more common, since it is almost instinctive to think "the bigger the better." Admittedly, it takes a certain amount of experience to decide accurately when a particular crop has reached the ideal size, but this experience is not hard to come by. Try, for instance, gathering a few carrots when they are no bigger than the two end joints of your little finger. They may be absolutely delectable or, depending on the variety, pale and wishy-washy both in color and taste. If the latter, wait a week and try again. Peas are too young to pick if the pod is flat, even though they can be seen inside. Start picking as soon as peas appear as distinct bumps, but never wait until the pods are as round, firm, and fully packed as little sausages.

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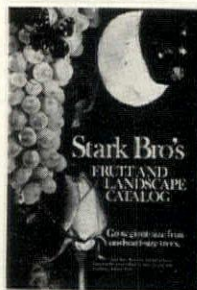
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### TRAVEL

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—Pebble Beach's Del Monte Lodge is set on the Pacific in a 5,600-acre private park with luxurious tennis, swimming, and sunbathing facilities: six golf courses; and 100 miles of bridle paths. Their folder includes map of famed 17 Mile Drive.

**2. WHEN IN WASHINGTON, D.C.**, do as Washingtonians do—enjoy Maryland, rich in history, beauty, fine food. See Annapolis, tobacco auctions, colonial plantation homes, oldest operating grist mill, rare collection of dolls, Antietam Battlefield. Six free folders give complete details on state.

**3. FRIENDLY RESORT INN**  
—The Mark Thomas Inn, Monterey, Calif., is known for smiling service, continental cuisine, luxurious accommodations. "Great Golf" and "Happy Honeymoon" vacations. Folder tells all.

### BUILDING AND REMODELING

**4. KITCHEN PLANNING**—an attractive brochure from I-XL Furniture Co. has ideas for every kind of kitchen—single wall, galley, L-Shape, three wall, or island. Includes appliances, walls, floors, counters and cabinets. 40 pages. Full-color. \$1.

**5. LIFETIME FLOORS**—Practical and beautiful characteristics of oak floors for modern and traditional homes are underlined in a full-color brochure from National Oak Flooring Manufacturers Association.

**6. HALF-BATHS ARE EASY** to add, upstairs, downstairs, anywhere to increase convenience and value of your home. Kohler's booklet has powder room ideas plus decorating hints with latest fixtures, including shampoo/baby bath basins. 25c.

### DECORATING

**7. ECLECTIC DESIGN**—White of Mebane presents an elegant meld of several different furniture styles: Adaptique II, a collection for greater decorating flexibility. Full-color 25-page brochure shows room settings. 50c.

**8. SOLID WOOD PIECES**—Davis Cabinet Co. explains in a handsome, illustrated brochure the step-by-step, patient production of its furniture. Second half of brochure presents eight distinguished collections with specifications. \$1.

**9. DRESS YOUR FLOORS** in carpets made with Kodel polyester. A folder from Eastman Chemical Products describes advantages you gain with this scientifically developed carpet fiber.

**10. CUTOUTS, PRINTS,** "stained-glass" appliques for rooms that need that final, imaginative, decorative touch. Two full-color folders from Constance Marmo show items with dimensions and prices. 25c.

**11. NEW WALLCOVERINGS**—scrubbable, durable, super-strength for do-it-yourselfers, strippable for redecorating easily. United-Desoto's 31-page guide has a wide variety (even a "wet look" finish) plus complete instructions for calculating quantity and hanging. 25c.

**12. FURNITURE IDEAS**—Lane Company offers folders with photos and specifications for seven different collections of living room, dining room, and bedroom furniture, both period and contemporary. 25c.

**13. VINYL WALLS**—The Wall-Tex 19-page brochure of fabric wallcoverings has 200 patterns plus five actual swatches of newest vinyls in Wet Look, Foil, Flock, and Flutter fashions. Guide to quantity and hanging. 25c.

**14. ETCHINGS** and signed original lithographs in limited editions by Lila Copeland, whose work deals principally with children and Mother and Child themes. Folder from Associated American Artists shows works; carries sizes, prices, and order form.

**15. HOW TO FURNISH FOR RELAXED LIVING**—theme of Shaw of Charlotte's brochure of furniture from quiet casual to ultra formal. Lounge chairs in three sizes for short, average, six feet and over figures. Colorful room settings, plus close-ups of each piece with specifications. \$1.

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**18. COOK THE FRENCH WAY** with Le Creuset, oven-to-table, cast-iron cooking utensils that conduct heat evenly, gently. Booklet shows colorful imported line, gives instructions for use,

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**20. BRIDE'S FIRST WEEK** in the kitchen calls for special help with menus, recipes, market lists, equipment selection. Booklet from Mirro Aluminum Company gives much information. 10c.

**21. EXOTIC DINNERS**—Chili Con Queso, Indian Chicken Curry, Boeuf Bourguignon, Paella and other easy recipes from supermarket ingredients are in full-color booklet from The Enterprise Aluminum Company. 25c.

**22. MAKE-IT-YOURSELF**—with Illinois Bronze color booklet of découpage, tôle, papier-mâché, and other creative-craft's projects. \$1.

**23. WATER TEST KIT** from Culligan Inc. provides simple way of determining if water is soft, medium, hard, very hard, extremely hard. Folder also has cost-per-week of water softener.

**24. TIPS ON DOG CARE**—Handy 40-page reference from Sergeant's on choosing, training, grooming, feeding, and caring for pet. Chapter on cats.

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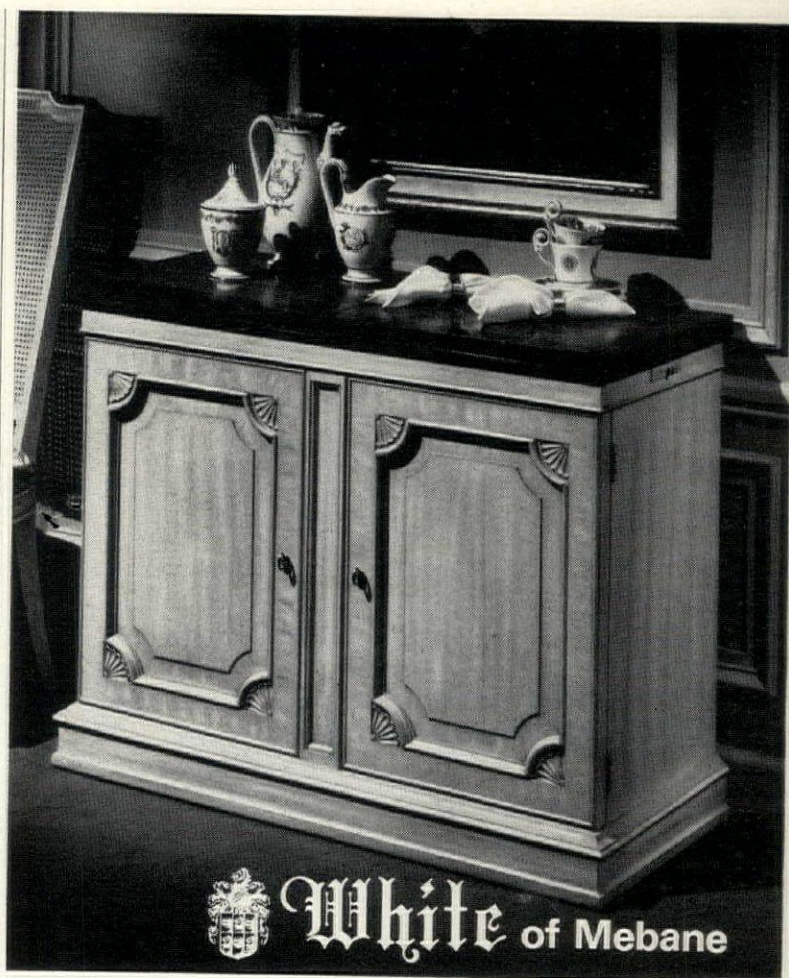
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lie Caron does too. Another classics fan, Angela Lansbury with Arpège. Mia Farrow amazingly has chosen to bridge the generation gap by wearing the same perfume her mother Maureen O'Sullivan does—Woodhuet by Fabergé, a clear, open air scent.

And though you might expect to be surprised in the old O'Henry tradition and discover that a famous sex symbol uses only Ivory soap, it isn't so. Actually, two whose names will ring out as the Real Thing are making seductive memories: Marlene Dietrich establishes her image with Estée Lauder's Youth-Dew, a graceful appeal to the senses, and Sophia Loren trails clouds of Matchabelli's Abano—both bath oil and perfume, and this is definitely socko, actively romantic, strong, moving. . . . One step away from the rule-of-one in perfume is the rule-of-three, using them according to mood but arriving at them from a fixed point of personality. Paula Prentiss, for instance, has three ways of expressing herself—all swirling, definite—Débutante de Versailles by D'André she keeps for whatever she considers big moments. Next, Diorama, the most bravura of all Dior perfumes. Then her kind of single flower, Jungle Gardenia by Tuvaché. By the way, Julie Newmar changes off from *her* gardenia (she feels she has a "pluperfect nose") with something she calls "adorable." It's Y by Yves St. Laurent. The last of her three "secret weapons" is just plain Musk, which she calls Bottled Sex and she's right. She finds it at Caswell-Massey. Her fifth dimension is her reaction to a certain thing that certain men wear. "When I smell it in an elevator or anywhere I just want to throw my arms around that man—It's Vitalis and it just knocks me out."

**There's one rule that everyone should abide by—Never choose a perfume by its name—it's almost always misleading. However to show an exception to prove that rule, there is Nina Ricci's l'Air du Temps. This has a highly contemporary atmosphere and was used just lately in a most contemporary way—by NBC's Liz Trotta, girl reporter, in Vietnam for months, where she would go out on an assignment in her fatigues, her army boots, her helmet and gas mask and—every time—her l'Air du Temps. . . . Two other scents very much of the moment are Kenneth's Ramu, dashing and amusing, with a today sense of humor—one of the few perfumes that deserves this description. It's the one for Mrs. Nelson Rockefeller. The other present-day thought is more energetic, as explosive as a headline but somehow emotional—that's Estée Lauder's Estée, and the Duchess of Windsor wears it always.**

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FROM KENNETH: Nude—under transparent blouse make-up idea. A three-part set for body-finishing \$10.



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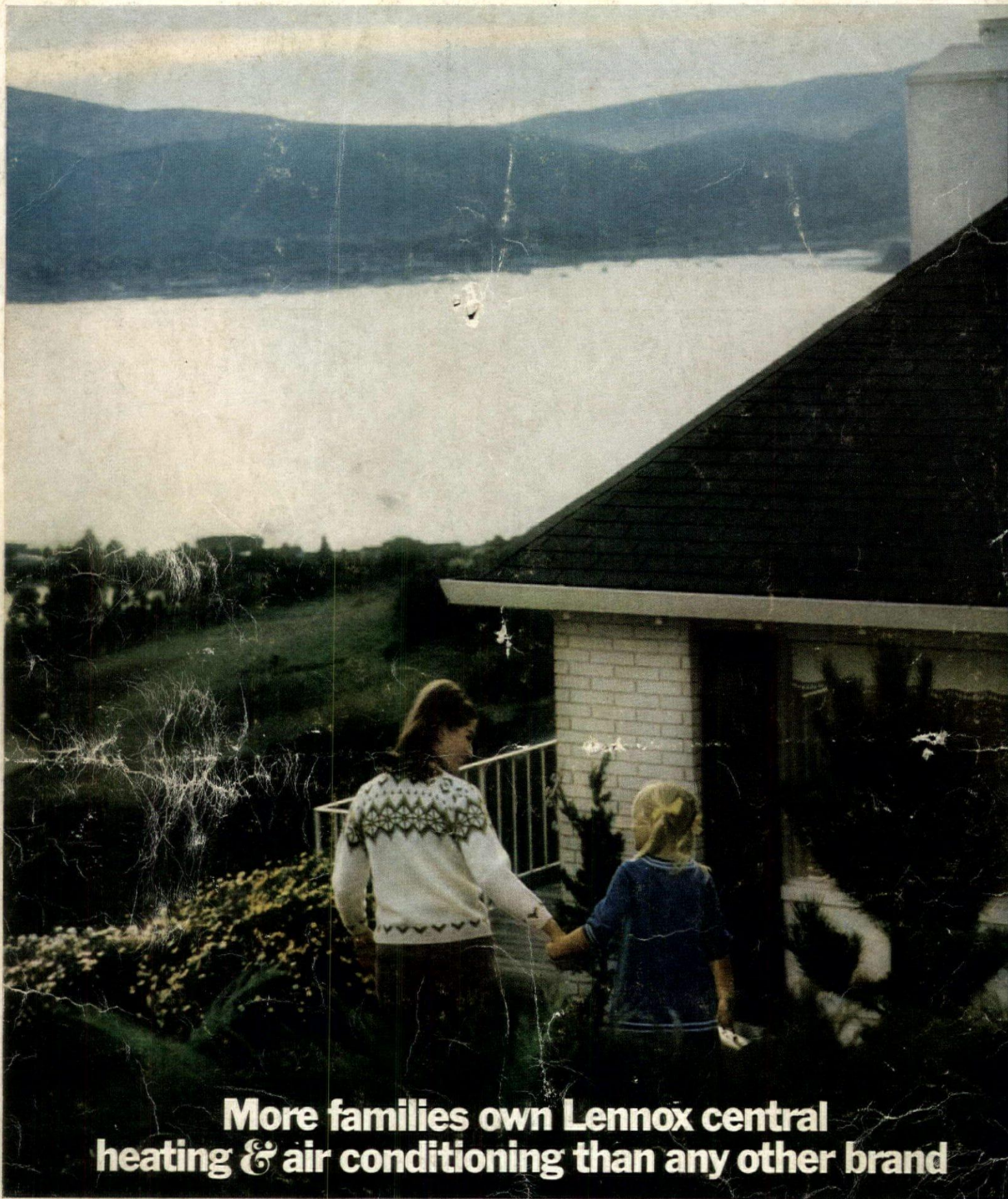
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