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# House & Garr



On the cover: Spring, breezing in with a tonic in every pocket, brings this bracer for winter-weary rooms-silver walls to wrap bright, clear, Botticelli colors in a shimmer that makes them seem even fresher. Today's growing intrigues with nicety of detail and with things Far Eastern also are reflected in the pair of Indian wooden stools carved into a facsimile of lace paper, lacquered white, and set in tandem to make a table. The lamp table, its top scrolled like the neck of an ancient lute, is also from India, and the silver wallpaper's pattern is pure Taj Mahal. Interior design by Edward Zajac and Richard Callahan for Henri Bendel. For more silver-walled rooms, see page 136; for more details that make all the difference, page 99.

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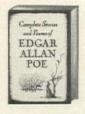
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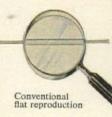
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Yes, please send my handsomely framed van Gogh (or other ART REPLICA of my choice)—a \$19.95 museum and art gallery value—and bill me only \$3.95 plus mailing charge, (I save \$16.00.) Also enroll me as a member of the ART REPLICAS SOCIETY. My only obligation is to accept as few as three additional REPLICAS from this page at the Society's low price of just \$9.95 each—a saving of HALF PRICE. (I have listed my three selections below.) I may, if I wish, pay for my 3 Society selections in small monthly installments—just six payments of \$5 (plus mailing charge for each REPLICA) until the Society's low price has been paid. If after receiving my introductory ART REPLICA. I am not completely delighted. I may return it within 14 days and owe nothing. My membership will be cancelled without obligation.

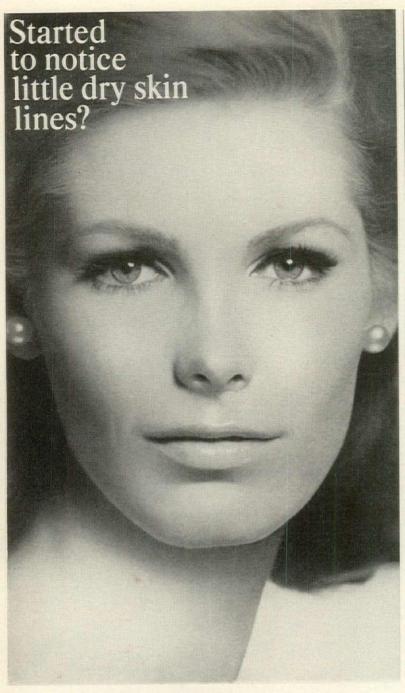
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fy	first	selection	is No	

My three Society selections are No. \_\_\_\_

Tel. No. Address

Zip (if known)

Signature (Enrollment must be signed by adult to be accepted.)



# Skin Dew helps dew away dry skin lines 24 hours a day.



Those little lines aren't the end of the world. Just a warning to take the fastest action possible—Skin Dew by Helena Rubinstein.

In the morning, slip into Skin Dew Moisturizing Emulsion. Its precious moisture seeps deep. Works invisibly to help dispel dryness. Leaves the barest, silky mist over skin so make-up flows on with ease—stays freshlonger.

At night, re-dew with Skin Dew

At night, re-dew with Skin Dew Moisture Cream with exclusive Collagen Protein (a natural substance comparable to the proteins in young skin). Its rich emollients, moisturizers and softeners—all conspire to help fight wrinkles, keep skin soft, supple, smooth.

Now go ahead and fib about your age—no one would believe the truth!

# Helena Rubinstein



# Notes for the lostess

BY DIANA BRYAN

After a long and tiring drive to spend a long weekend with some friends a while back, we really appreciated their thoughtfulness upon our arrival. Instead of being rushed right into a conversational whirl, we were shown to our room where a miniature refreshment stand had been set up for our private pleasure. On a small table were assorted bottles of liquor, splits of soda, a pitcher of water, a bucket of ice, two sizes of glasses, even a plate of olives, cocktail onions, and lemon peel. In case we preferred another kind of fortifying, our hostess had also provided a small electric coffeepot and coffee cups. It was wonderfully relaxing to be able to have a drink, unpack our clothes, and get ready for dinner in peace and quiet. And each evening thereafter, when we repaired to our room to dress, we found a small basket of apples or pears waiting for us-plus a thermos of ice water and the evening paper.

In re courtesy to an overnight visitor: it is no more than considerate to remember that a striking clock to which you may be thoroughly accustomed can destroy a guest's sleep appallingly. Surely there is some way of muffling it.

Too many people think of mincemeat as only for making pies and for that, only during the winter holiday season. Actually, it is a treat you can enjoy the year-round. I am partial to baked apples stuffed with mincemeat, and poached pears served with mincemeat. A mincemeat parfait is delicious in either hot or cold weather. On the spur of the moment, I have even made mincemeat-and-poundcake sandwiches for tea, and everyone loved them.

Tart shells are another culinary item too often used in just one fashion, but they are really quite versatile. For a very special first course, I like to pile tart shells with lumpfisk caviar mixed with chopped hard-cooked egg, seasoned with a whiff of onion and lemon juice, and topped with a dollop of sour cream sprinkled with chopped parsley. Small shells filled with creamed mushrooms are marvelous with roast beef; filled with creamed spinach, they do wonders for fish. Goldenrod eggs in shells of slightly larger size make an easy, delectable main dish for a brunch, accompanied by bacon or a sausage.

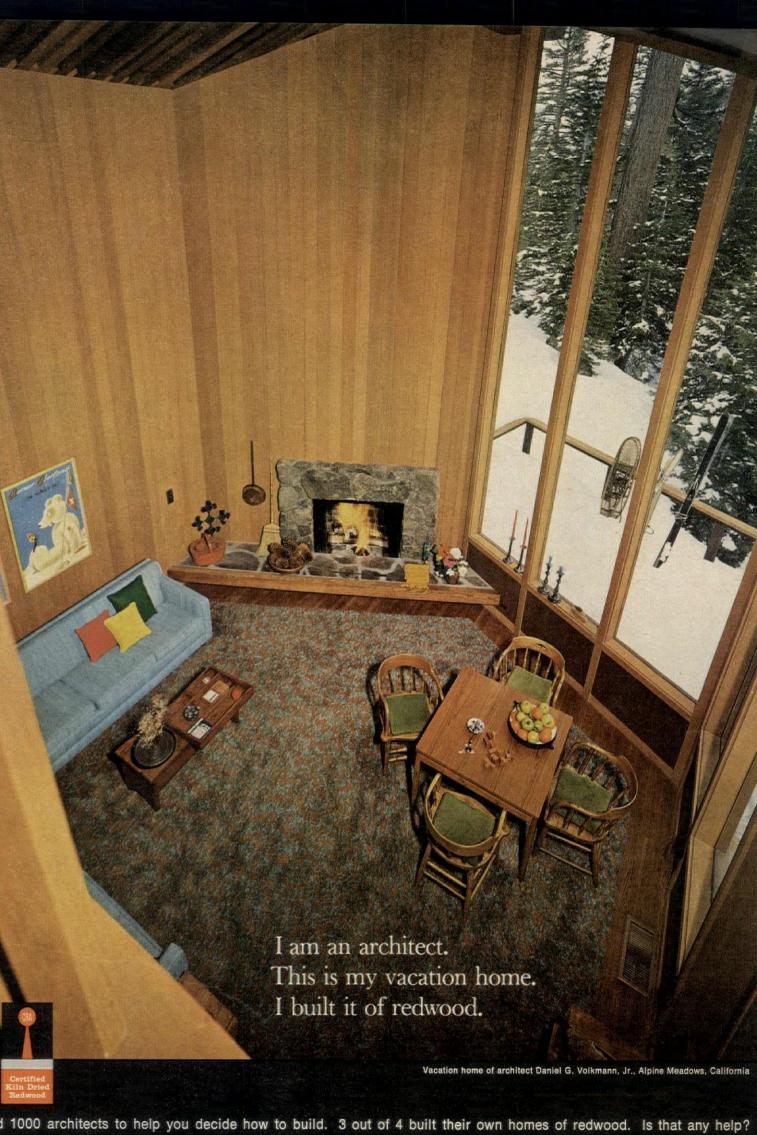
At a party last weekend I was introduced to a new hors d'oeuvre I had never thought of before: miniature crepes farcies, 2 inches long and filled with crab meat. Formidable!

The traditional patterns of Spode dinnerware—both the Lowestofts and the bone china—must be familiar to everyone. But not long ago two Spode extravaganzas I had been unaware of came to my delighted attention. One was the hand-painted Audubon series in white china beautifully decorated with twelve birds of brilliant plumage—a different bird on each plate or cup. The plates have a Ham-



burg edge set off with 14-carat gold and worthy of the superb artistry of the paintings.

My other discovery was that for anyone who craves true fin de siècle elegance, Spode will monogram a china service, or even a dozen plates, in color or in gold. What a superb present for a very special occasion!



ooklet, "Redwood Interiors," illustrating redwood in architect-designed homes, write: Dept. V, California Redwood Association, 617 Montgomery St., ico, Calif. 94111. Member mills of the California Redwood Association: Union Lumber Company • Simpson Timber Company • Georgia-Pacific Corp. edwood Company • The Pacific Lumber Company • Willits Redwood Products Company • Miller Redwood Company • Arcata Redwood Company

# What's new for living

AN ELECTRONIC WATCHMAN FOR VACATION HOMES. A small plug-in device—the "Winter Watchman"—acts as a sentry against one of the homeowner's most dreaded problems: the freeze-up of heating and plumbing pipes when the family is away from home for a few days. To work the watchman you set the dial for any temperature from 30 to 60 degrees and connect the device to a lamp which automatically turns on if the temperature drops below that level, thus giving a cooperative neighbor the cue to visit the house and turn up the heat. Priced at \$10.50. Honeywell Inc., 2701 Fourth Avenue South, Minneapolis, Minn., 55408.

TWO SHADES TO A WINDOW. A decorative way to control the quality of daylight in a room was recently introduced in the form of color-coordinated shades to be hung in pairs. One is an opaque shade for keeping out the sun. The second—to be hung between the opaque shade and the window—is translucent enough to admit light, but still it preserves privacy. Each comes with a decorative border, and the opaque serves as a valance when not in use. By Breneman, Inc., 1133 Sycamore Street, Cincinnati, Ohio, 45202.

A PATTERNED SLEEPING BAG INTO A COMFORTER. A good-looking cousin of the conventional Army-Navy store bedrolls for boating or camping trips is designed, not for outdoor use, but for children or teenagers to take to each others' houses for overnight visits or slumber parties. "The Traveler" can be used as a sleeping bag for sleeping on the floor, or unzipped and spread out to make an extra cover for a bed. One side is covered in a solid color, the other side in a choice of two prints, both Moorish in feeling. The filling is Dacron and the whole bag is machine washable. Complete with matching tote bag for \$15. N. Sumergarde & Sons, 261 Fifth Avenue, New York, N. Y., 10016.

SECOND HOMES ABROAD. Both Americans and Europea ginning to acquire second homes in some of the new communitirise apartments that are springing up in picturesque Europea Some of the apartments can be purchased, some are available of minimum periods. And the prices range from those keyed to budgets to those for the very affluent. Common to most of the agement that assumes maintenance chores; the luxury of Ampliances; an idyllic ambiance, with nearby entertainment and centers. Two such communities now in existence are La Noble high in the Swiss Alpine ski country, near Montana Crans, of the Rhone Valley—and Cala Salions, 150-acre site on Spain's Corfor information on La Noble Contree, write: Housing Properties, Park Avenue, New York, N. Y., 10016. For Cala Salions: Properties, Inc., 917 15th Street, N. W., Washington, D. C., 200

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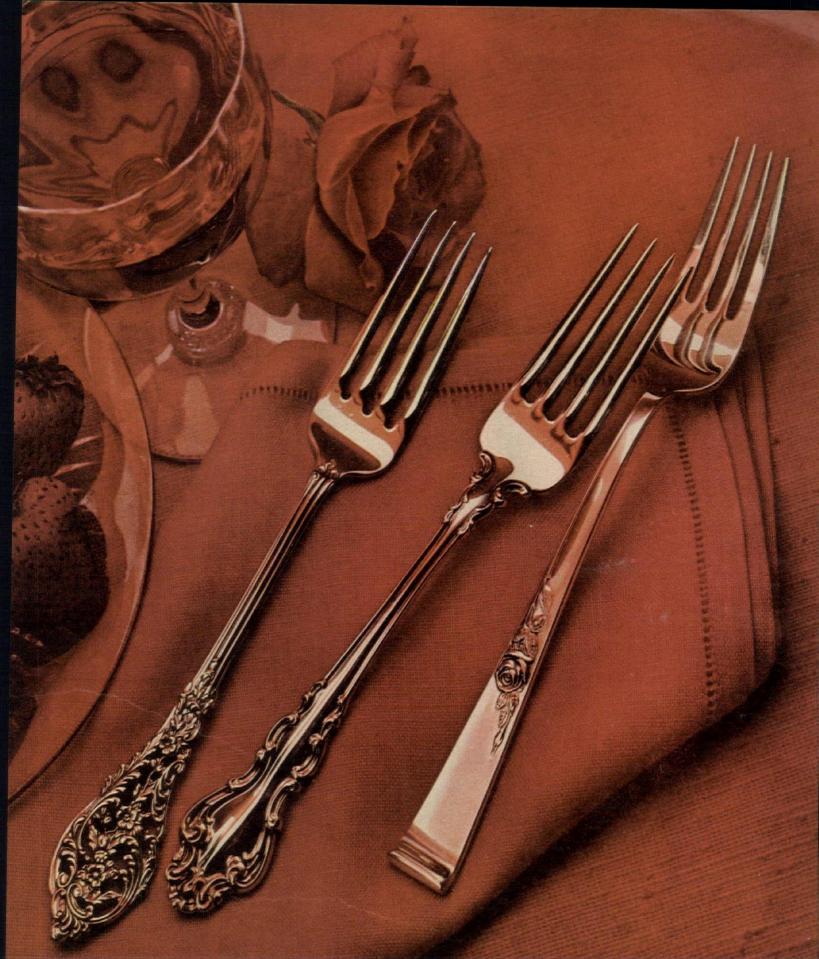


Above: typical Swiss chalet architecture of La Noble Contree. Right: passageway in one of its apartments.





VIVE LA REINE! Touraine by Drexel... Queen of the French for 30 years! Enthroned by its charm...its lovely c carving never equaled by anyone near Drexel's price... by the frank femininity of boudoir pieces and Pompadour Whites. by a bolder design for dining in Parquet Brown. Important? With fashion trumpeting French today—the elegant, formal French for Touraine—this is indeed the time to buy Touraine. To see all of it send 50¢ for the booklet collection of Drexel furniture style to Drexel Furniture Co., 201 Huffman Rd., Drexel, N.C.—a Division of Drexel Enterprises, Inc. The most trusted name in furniture.



Figrentine Lace, Spanish Baroque and Classic Rose are pictured here. For store nearest you and booklet on these and other solid silver patterns, write Reed & Barton, Dept. HG-27, Taunton, Massachusetts 02781.

See how Reed & Barton sterling ignites with color to reflect the richness of the Renaissance, the grandeur of Spain, and the romance of a red, red rose. If you always thought sterling looked silver, look again.

REED & BARTON



# The concert hall piano for people who don't give their concerts in a concert hall.

A piano that sounds its best in a concert hall can sound wrong in a living room. There's a reason.

To keep music lovers happy in the concert hall, you need a piano that rates high in both tone and volume. But put the same piano in a living room, and it might just drive everyone out. The sound is too big.

Now take Chickering.

We have all the richness and sonority it takes to please the critical ear. It has the concert hall tone all right. Only we make the volume on strictly a living room scale. After all, you don't have to reach people in the balcony.

Our action is smooth and swift enough for professionals. Or for someone who just wants to playfully finger out Brahms' Lullaby.

You'd have to say Chickering is somewhat intimate. It's more friendly around the price tag, too.

The plain fact is, we've done more than anyone else to improve the sound and mechanics of pianos.

And we've been doing it longer (144 years to be exact). So there's no reason we can't say our family piano sounds as good as anyone else's concert piano. We've simply never cared to be loud about it. That's all.





East Rochester, New York & Division of Aeolian Corporation

# LOOKING AND LISTENING

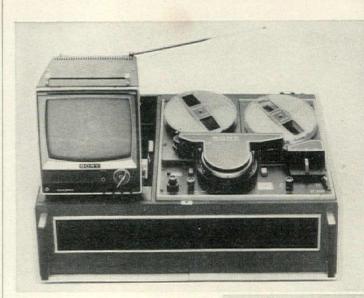
# VIDEO TAPE RECORDERS

The liveliest advance in electronics since Color 7 they make "instant" sound movies—original or copi

Now that the audio tape recorder has become a fairly familiar fix ture around the house, its greatest asset (not counting pure fun) has turned out to be its prowess as an educator and note-taker In view of this achievement, it was inevitable that, in time, a video tape recorder (VTR, for short) be perfected. And today it has. You can have your choice of a good half-dozen of these wonderful tripart machines, each the pride of as many manufacturers.

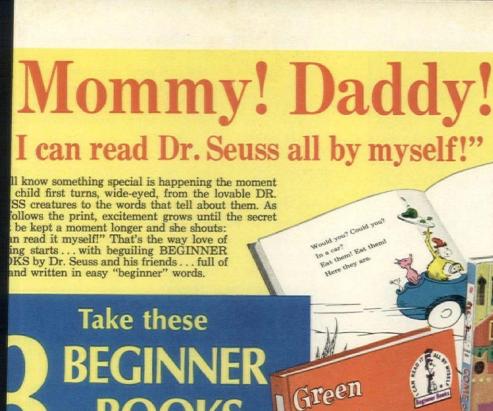
There is nothing new, of course, about silent home movies, but home movies with sound, made possible by simultaneous audic and visual taping, are barely a year old. In both types of tape recording, the basic method is the same. Sound or visual images are converted by a microphone or camera to varying electrical signals that register patterns on a plastic tape coated with iron oxide. When the process is reversed and the electric signal is amplified through Continued on page 22

Whatever the manufacturing aegis, basic equipment is the same: recorder, camera, and monitor. (Microphone is considered a camera adjunct.) Panasonic's VTR, called Tac-A-Vision, has all the advantages of solid state, will operate on regular AC household current.



Very compact, the Sony Videocorder has the monitor incorporated in the cabinet, making the "package" less complicated to transport. All you need is the heft to lift 65 pounds, plus camera and tripod. Solid state, AC current.





(Publisher's Catalog price \$5.85)

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nost children's books were too hard for desire to read. Then DR. SEUSS cre-The Cat in the Hat"—a hilarious tale in easy words a beginner can read on . Children, parents and educators loved the idea has been expanded by Dr. and other gifted writers and artists into ned program of irresistible BEGINNER

# whole parade of sunny, funny books s young children know or can easily learn!

alue of the BEGINNING READERS' RAM goes far beyond the glorious illus-ns and fascinating stories. Each book reading more fun and easier than ever, se it is written in simple, basic words your has already learned or can quickly pick he stories tell about such wonders as dogs on ski a polk of animal who wants to an ski, a polka-dot animal who wants to o a zoo, and a bird who thinks an airplane mother. No wonder TV and comic books tep aside.

isn't too early for BEGINNER BOOKS. them aloud to pre-schoolers and they be-even more eager to start reading on their At five, six and seven, the books help a discover how much fun reading is when an do it by herself. Eight isn't too late. s when reading problems can arise and e other tensions about school. BEGIN-BOOKS restore the relaxed attitude and leaves as important to progress. lence so important to progress

GINNER BOOKS are durably designed e with a small child. They are in at least bright colors and large readable type. As mber of the BEGINNING READERS' GRAM, your child will receive a BEGIN-BOOK every month and you will be l only \$1.49 plus a small mailing charge, instead of the publisher's catalog price of \$1.95. After four monthly selections, you may cancel any time.

By Dr. Seuss

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Prove the benefits of the BEGINNING READERS' PROGRAM by accepting the three books shown here—a \$5.85 value at the publisher's catalog price—for \$1.49. Even this small investment in your child's reading and school progress carries no risk. Ten days' trial must convince you the program will stimulate your child's appetite for reading, or you may return the three introductory books and owe nothing. If we prove our point, have you ever seen a greater bargain? Fill out and mail the attached card (or coupon below) today!

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isn't too

early...

COME OVER TO by Theo. LeSieg illustrated by Richard Erdoes

Richard Erdoes

This happy new book takes a young reader to all kinds of houses in many lands. He'll learn how other children eat, sleep and play. And he'll discover how much alike people are no matter how different they may seem or how far away!



by Dr. Seuss

JUST PUBLISHED!

Bennett Cerf's

nimal

Riddles

Using only simple words, Dr. Seuss shows how even something as unfamiliar as green eggs and ham is worth trying—it may turn out to be delightful!



# Bennett Cerf's

"When is it bad luck to have a black cat fol-low you? . . When you are a mouse!" Of course! Mr. Cerf's wit combined with Roy McKie's lovable illus-trations are sure to trations are sure to captivate your child.



THE BEGINNING READERS' PROGRAM, Dept. X-6 A Division of Grolier Enterprises Inc. 845 Third Avenue, New York, N. Y. 10022

Please enroll my child in the BEGINNING READERS' PROGRAM and send at once the three BEGINNER BOOKS pictured here, for which you will bill me only \$1.49 plus a small mailing charge. If not delighted, I may return these books within 10 days and owe nothing. Otherwise, each month thereafter, you will send my child another BEGINNER BOOK for which I will pay only \$1.49 plus a small mailing charge (instead of the publisher's catalog price of \$1.95). I may cancel enrollment any time after purchasing four monthly selections.

Child's Name Address City Zip Code (if known) Parent's Signature



a speaker or TV tube, the original sound or picture is reproductive.

Video tapes may be played back immediately without proceeding by connecting the recorder to a television monitor. Tapes to be erased, in part or entirely, and reused hundreds of times we

out loss of quality.

Certainly the reusability of the tape is a welcome factor, si one running less than an hour costs about \$30, not a bagatelle wanded to the original investment of \$600 to \$1,000 for the bacquipment trio of recorder, camera, and monitor. Not that you caspend more. A professional video tape-recording camera that pulces pictures of documentary quality costs \$15,000. In the time the time of the convert a home TV into a monitor for about \$30, thus taking good nip out of the initial outlay.

The scope of home movie making is infinite. Favorite or s cial television plays or concerts that may never be repeated can taped with the push of a button—even if you are not at home supervise the process. Timers—quite like those on an oven—do trick. Portable enough to be carried fairly far afield, the equipme can also be transported and plugged in at the scene of any even that promises to be worthy of recording. Athletes find the tapes games and track meets of enormous help in pinning down exact what went wrong or right and why. Actors (the braver of there are equally eager to find out how they really walk and talk a look. Tape will tell them: "Nothing," one tyro says, "is quicker catching your bad mannerisms."

But even if you have never wound up in the pitcher's box (at don't intend to) or strode the boards (and would swoon dead aw if you had to), as long as you can point a camera, you can make movie—playing it back and erasing as you go until you ha achieved a perfection which, although it may not be D. W. Griffith will be rather more precious. It will be yours.

If you cannot point a camera, or do not care to, \$50 will be you an hour's program of "canned" or pre-recorded video tape. Star, most of these entertainments are in the pop-combo and fol music category, but there are plans afoot to tape the performance of classical music in Europe where production costs are lower. Be fore long you will in all likelihood be able to buy Leonard Berstein's Young People's Concerts which are already on tape are waiting only for the contracts to be signed to effect their releas





A pioneer in the VTR field, Amperoresents its recorder in a rugged carrying case with built-in handles. Foreseeing the future, the set is designed to be modified for color at some ment to come. Solid state; AC current



a room marked personal



Showrooms: NEW YORK • BUFFALO • BOSTON • CHICAGO ATLANTA • DALLAS • LOS ANGELES • SAN FRANCISCO Send 50 cents for Kittinger Portfolio, 1883 Elmwood Avenue, Buffalo, New York 14207

# Cast an enchanting spell in your garden!

Let the entrancing pink magic of this new Hybrid Tea Rose transform your garden into a wonder-land of beauty and fragrance. Bewitched is really a rose lover's dream come true—a continuing profusion of florist-type, exhibition blooms on tall, vigorous growing plants. Its gracefully pointed buds, captivating fragrance and non-fading pink color will charm and delight you for years to come. Plant Bewitched this Spring and prepare for enchantment. Available at your local nursery or through your favorite mail order rose catalog.



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San Francisco, Seattle. Dunbar Furniture Corporation, Berne, Indiana.



# **Antiques**

# Questions Answers

By Louise Ade Boger



FRENCH SWAN NECK CHAIR

We wish any information you can give on this chair. The woman we bought it from told us it had been brought to Texas by the daughter of an early governor of Tennessee, who had ordered it from France. Will having the chair refinished decrease its value?

B.A.F., Jr,—Corpus Christi, Tex.

Your armchair is called a swan neck chair because of the shape of the arms, a detail common to both the French Directoire and Empire styles. The winged leg and animal foot are believed to suggest the winged griffin—a motif found in ancient Egyptian furniture and again in the Empire period, around 1810 to 1830. The value of an old piece is always greater if it still has the original finish. If you consult an expert finisher, he will know how to refurbish the old finish by merely rubbing and cleaning.



NAPOLEONIC CLOCK

I would like very much to know the age and origin of this clock which has been in my family for several generations. The base is ebony and the case, tortoise shell inlay. The movement is marked on the back "Vincent." E.H.H.—Augusta, Me.

Your lyre-shaped clock, covered with a glass dome, appears to be French of the Napoleonic period. The maker, Vincent, is listed as working in Paris in the year 1812.

Could you date this pitcher for me?
The mark on the bottom reads:
"D.E. McNicol, East Liverpool, O.,"
and below that, the number "1118."
R.J.—Memphis, Tenn.

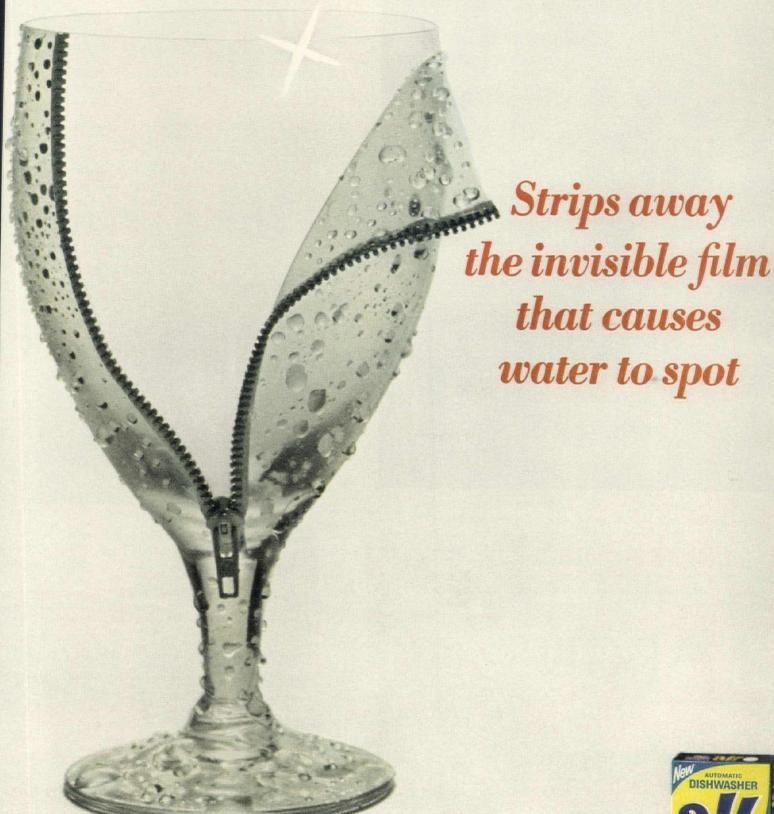
Your earthenware pitcher was made between 1892 and 1900 which were the years when the McNicol pottery was in business in Ohio, "1118" was the number of the model.

Continued on page 26



OHIO EARTHENWARE

# New Dishwasher **all** vith built-in spot remover



What causes water spots? An invisible film. It clings to glasses, silver, dishes. Water drops stick to it and dry into spots. Now Dishwasher **all** with its built-in spot remover penetrates this invisible film, strips it away. Now, water drops can't stick, can't spot. Go on. Try it. You'll see.





CIRCA 1858 IN THE HENRY FORD MUSEUM COLLECTION—exquisite reproductions to delight you who cherish the best of our past, and all who understand that the truly interesting is the bringing together of beautiful things in any theme. Of lustrous flint glass like the originals, with brilliance and sparkle for most elegant dining. Handmolded — to fortify everyday enjoyment. Crystal, blue, olive green, ruby—complete service in one of the loveliest old patterns for the liveliest new look in decorating . . .

# ARGUS by Ostoria Glass, Dept. H-7 Moundsville, W. Va.

All Argus pieces available in crystal, blue, olive green, ruby. See them at your Fostoria Dealer.

### ANTIQUES

continued from page 24



AMERICAN LOW-POST BED

Can you tell me the approximate age of my walnut "cannonball" bed? It round wooden pegs in the posts and oblong pegs in the rails.

D.B.H.-Walnut Ridge, A

Your low-post bed with cannonball finials is typical of designs made American cabinetmakers between 1825 and 1840.



AMERICAN MAJOLICA

This mark is on the back of my leaf dish—an heirloom. Can you tell me anything about it?

M.K.-South Amboy, N. J.

Majolica is tin-glazed redware, and "Etruscan majolica" was the trademark used by the Griffen, Smith & Hill pottery in Phoenixville, Pa., 1879-1900.



AMERICAN PARLOR STOVE

This little cast-iron stove is only 24 inches long. It has ship designs on t side and is marked on front and top "1839 Plymouth, Vt.—No. 7—Tys Furnace." For what use was it made?

A.G.—Bay Port, Mic

Stoves such as yours were used in farmhouses for heating the farmhouse parlors. They were not designed for cooking. The Tyson Furnace was to name of the mine where the iron ore was secured and smelted. By 1850 to Tyson mine was closed and wood-burning stoves no longer made.

I have a 4-inch-high bust of Lincoln ma entirely of ground-up currency. It had sticker on the back with \$75,000 written old script. What is its origin?

W.H.T.—Monroe, N.



CURRENCY BUST

Between 1876 and 1928, worn out and mu lated currency returned to the U.S. Treasu Department was macerated to pulp and so to the contractors who offered the highe bids. They had it made into busts of pron nent Americans and replicas of nation monuments, which were sold in Washington as souvenirs. Since the sale of the pulp we discontinued in 1929, your bust would da between 1876–1929. The "\$75,000" stick on the back might have been meant to su gest the amount of currency it contained but this would have been impossible to est mate once the paper had been macerate

# REAKTHROUGH! New Culligan utomated electronic water softener

Exclusive Culligan Mark 8 solid-state Aqua-Sensor recharges only when it senses the need.
Saves salt, provides unlimited soft water.

her automatic water teners are recharged at -set times. But because isehold water usage ies, recharging can too soon or too late. w Aqua-Sensor keeps with your water nands—never lets irun out of soft ter, yet never harges needlessly.

y Automated. Just as a thermodetects the need for heat, a-Sensor detects the need for water. No timer clocks to set, tches to flip, or buttons to push.

ULLIGAN MARK 3 TH AQUA-SENSOR eatures a separate lastic salt storage container.

FOR INDUSTRY! NEW HI-FLO 5 AQUA-SENSOR Saves up to 36% on salt and water. Purchase or lease.

Unlimited Soft Water. If house guests arrive, if you have extra loads of washing, if the bath and shower are extra-busy—no problem. You always get clear, filtered soft water.

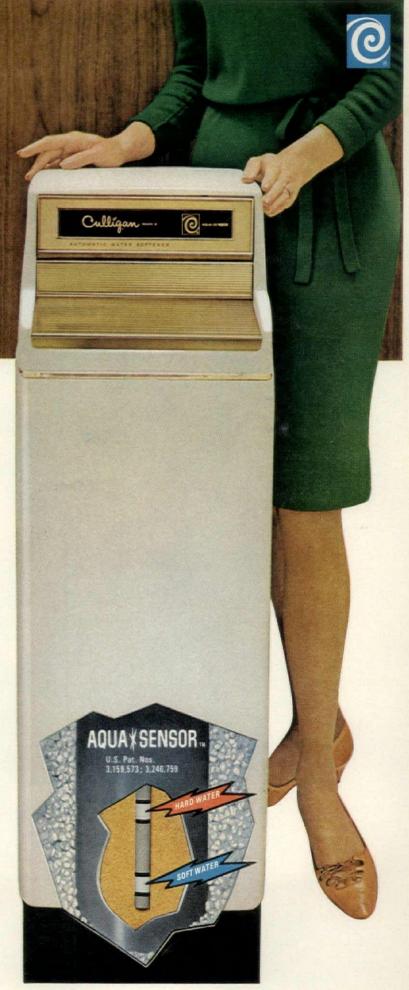
Efficient, Economical. If you are away for a day, or on vacation for a month—no problem. Aqua-Sensor does not recharge. If the hardness of your water supply varies—same answer. Aqua-Sensor recharges only when needed. Saves salt, saves water.

How Aqua-Sensor Works. There are two sensors located at the bottom of the ion-exchange resin bed. When hard water reaches the upper sensor, the lower sensor is still immersed in softened water. The sensors electronically detect the difference and signal the solid-state controller. At the proper time, the unit automatically recharges.

Nothing Else Like It. You'll be tempted to call our new product Edison or Einstein. For a demonstration of its revolutionary new water softening genius, call and say



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You can bask in the sun all day...
You can dance the Limbo till dawn...
You can raft miles down the Rio Grande...

# but you haven't been to JAMAICA...

Photographed at the Royal Carlibbean Hotel & Sea Club, Montago Bay, Jumaics, W.L.

until you've tasted

Jia Maria
JAMAICA'S HAUNTING LIQUEUR

(EVEN IF YOU NEVER GET THERE, BUY TIA MARIA... AND DREAM)

You may have already WON in The Longines Symphonette's

# GOLDEN TR COUGAR weepstakes \*

st Prize — 100 chances to win A Sensational ercury COUGAR Sportscar. Fully Equipped and emplete with all deluxe accessories.

2nd Prize—100 Elegant, Full-Length MINK COATS. Custom designed and personalized by the famous Hy Fishman Furs of New York.

Plus 10,000 powerful AM-FM Transistor radios to follow-up winners! Over 10,000 Chances To Win in The Longines Symphonette's New GOLDEN COUGAR SWEEPSTAKES.

Say "YES" on the attached card and you have already "won" a valuable record album.



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for previewing the all-new LIVING MUSIC PROGRAM!

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- In A Little Spanish Town
- Great Day · My Man
- Pagan Love Song
- Margie
- · Broadway Melody . Where'd You Get
- Those Eyes 6 . What Can I Say Dear
- After I Say I'm Sorry 2 • Toot, Toot, Tootsie
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Memorable songs from "THE GOLDEN TWENTIES"

The most beautiful, sweeping and complete two-record Treasury

of the great "Standard" popular songs ever to be released!

How many of your most precious personal memories are asso-How many of your most precious personal memories are associated with songs? Songs that vividly recall the people, events, places that shaped your life and your destiny. Mishel Piastro and The Longines Symphonette have traveled back to The Golden Twenties to bring together for you the 24 greatest songs and melodies . . . and you are invited to accept the two-record Treasury of this memorable music FREE just for previewing the all-new Longines Symphonette LIVING MUSIC PROGRAM!

PROGRAM!

Your FREE two-record Treasury dramatically demonstrates the superb quality of all releases of The Living Music Program. Spectacular "Living Sound", so magnificent, so true to life it is just like having a "live" orchestra of your own to provide music for dining, for family gatherings, for parties — and for those quiet moments of reminiscence. Your FREE 2-record set is cur gift to you if you will preview for 10-days (without cost or obligation) the first release in The All-New LIVING MUSIC PROGRAM — The Best Music of "The Nostalgic Thirties!"

THE LIVING MUSIC PROGRAM IS NEW AND DIFFERENT!

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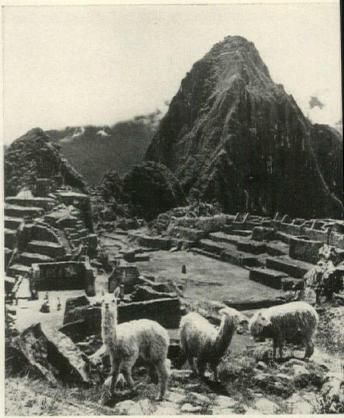


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Inn, Lodge, The Motor House

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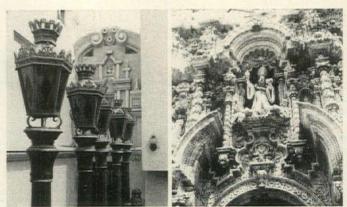
The ruined Inca fortress of Macha Piccha, now frequented solely by tour ists, flocks of grazing llamas. In the background is Huayna Picchu.

GOING PLACES, FINDING THINGS IN

# LIMA, CUZCO, Machu Picchu

BY JOSÉ WILSON

Travel nowadays is a quick study in contrasts. In a matter of hours, winter is exchanged for summer, today for yesterday, a sophisticated city for a primitive village. I can think of no country I have visited where you are more conscious of this than in Peru. In a day you can step back in time seven centuries, from the hustle of twentieth-century Lima to the overwhelming, untouched grandeur and solitude of Machu Picchu, the Inca fastness that, hidden from Pizarro's despoiling army, lay secret, sleeping and secluded in its great green mountain bowl, until Hiram Bingham, a Yale professor and one-time U.S. senator, discovered it in 1911. The contrast is compounded if you start your trip, as I did, in New York City and change both climate and country overnight by taking Braniff International's non-stop sevenhour and thirty-five-minute flight to Lima.



Vestiges of Spanish splendor catch the eye in and around Lima. ABOVE LEFT, a phalanx of crowned lamp posts at a house entrance in San Isidro. above right, façade of the sixteenth-century church of San Agustin.

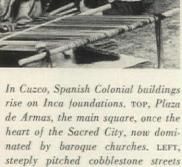
### Lima

o's capital as well as present-day Peru's, Lima is the first step n time. Despite the fact that this is a modern city with its quota k, white, skyscraping buildings topped by neon signs, there are nany reminders of the days of conquistadorean splendor-the Plaza de Armas, the colonial churches and old houses, narrow treets overhung by shuttered balconies and lined with heavy doors that open to quiet courtyards. One of the most felicitous oles of the Spanish style is the Torre Tagle Palace on Jirón ili, dubbed a palace (which it hardly resembles) because the Marqués de Torre Tagle served briefly as president of the republic of Peru. The interior and exterior are a lighthearted tterly harmonious medley of the styles favored in Spain, from ue, Churrigueresque, and Plateresque to Sevillian, Moorish, rabian. Around the pebble-paved central patio is a second-floor y with a wedding-cake charm-festooned with wood arches ed pale pink and white, lined with brilliant blue and gold os. The small family chapel is burnished with gold leaf; wooden windows, and soffits are carved within an inch of their lives. anging the street are two enclosed balconies screened Moorishwith fretted mashrabia screens, where presumably the Torre ladies took the air and took in the passing scene without being ved. Light, bright, and airy, the house is a small gem. Although of it is now used as offices by the Foreign Ministry, it is open

Whereas the Torre Tagle Palace makes history come to life, the museums devoted to pre-Columbian artifacts have the imperity common to museums the world over. Two of the most outing are in the suburb of Pueblo Libre, the Rafael Larco Herrera um at Avenue Bolivar 1515 and the (Continued on next page)







wind down toward the square. ABOVE,

a mestiza woman works at her loom.





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Museum of Anthropology and Archaeology at Plaza Bolivar. The Larco Herrera Museum, a white, modernized colonial house wrapped in a walled garden of green lawns, geraniums, cacti, and bougainvillaea, contains a staggering collection of 40,000 pieces of pre-Columbian pottery ranging from 2000 B.C. to the Inca era, as well as textiles, gold, wood, and copper. In a smaller building, carefully locked but opened on request, is a rather endearingly naïve-and not at all shockingdisplay of pottery erotica. No such license is allowed at the larger, more formal museum. Here the ceramics, textiles, stone carvings, mummies, and household objects are arranged in a logical, explanatory sequence and you can distinguish the subtle differences between the various ancient Peruvian cultures, of which the Inca was the last and most powerful. Such is the continuity of design in Peru that many of the Indian handcrafts made today, especially the weavings of the Ouechua Indians, are direct descendants of the forms, motifs, and geometric patterns of these ancient treasures.

This is equally true of Peruvian food. Corn and potatoes, chiles and wild herbs are still staples of the Indian diet, as a tour of any street market will show. Even in Mexico I have never seen such an exotic assortment of chiles, of all shapes and colors from white and pale yellow to purple and bright red, and the potatoes (Peru, the home of the potato, grows some hundred-odd varieties) are equally strange-black, purple, orange, spotted—like potatoes in a psychedelic vision. The

market stalls flaunt great calabashes of fiery red and saffron-yellow chile sauces, and annatto, the tiny reddish spice found in many Peruvian recipes, neatly packaged in corn husks.

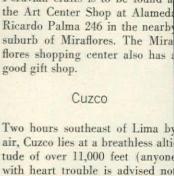
Peruvian cuisine has no parallel among the countries of Latin America. While it is certainly spicy and occasionally scorching, there is a subtlety and imagination in the combination of ingredients that lifts it far above the primitive level. Half the fun of eating Peruvian food is to attempt to detect the flavors-and more often than not you are foxed by encountering something totally alien. A green dipping sauce for anticuchos, the little skewers of grilled beef heart, defied analysis. The flavor was definitely mint, but no mint I knew. Later in the Cuzco marketplace I bought a huge bouquet of wild herbs and by dint of sniffing and nibbling, pointing and asking "Que es?" identified it as a wild mint called huacatay. There is a very good and authentic book on Peruvian food, Comidas Criollas Peruanas (Peruvian Creole Food Cook Book) by Francisca Bayllon that can be bought in Lima bookstores. In both Spanish and a sideby-side English translation, it gives Peruvian recipes, from anticuchos and escabeches to chicha, a heady fermented brew made mainly from corn.

Luckily there are at least four excellent restaurants in Lima where you can get the taste of real Peruvian cooking (always an essential prelude to trying out a recipe). Canela Fina in San Isidro and Karamanduka in the Plaza de Acho Building are both folklore restaurants where, while eating,

you are diverted with songs folk dances. Las Trece Moneda beautiful, antique-strewn rest rant in an eighteenth-century m sion, and Le Pavillon, noted for fine Continental cooking, h have Peruvian dishes on the me

At Le Pavillon, owner Ro Piaget ordered a typical sampl for our luncheon party. First had, as appetizers, smoked saln trout from Lake Titicaca; fren fried vucca with a sauce ma from avocado, mayonnaise, yellow chile; cebiche de corvi white fish fillets "cooked" in marinade of citrus juice, oniand chile and served with a sl of sweet potato and corn cob. Af these delicacies came picante langostinos, large prawns in spicy sauce; lomito saltado criol beef tenderloin Creole-style; a for dessert, the fragrant se fleshed tropical fruit called chi moya, with orange juice poured the center. The before-lunch coo tail was, of course, the ubiquito and delicious Pisco Sour, ma from the local light brandy as lemon juice. For this, you sha 2 jiggers of Pisco, 1/2 jigger of s gar syrup, the juice of 1/2 lemo and 1/2 an egg white with crack ice, strain and tinge the foamy to with a quick dash of Angostu bitters. Pisco is cheap in Peru, e pensive in the States, so it is we worthwhile devoting your lique allowance to it. Good brands ca be bought in the Lima airpo shops, en route home.

I found the shopping in Lim overly souvenir-oriented. Amon the more attractive and inexpe sive buys are the Pucará potte bulls, gentle Ferdinand-like an mals, some with holes in the backs for candles-and Ayacuch churches. Both are examples Spanish-influenced folk art. Sur burst mirrors, gilded and set wit glass, and silver are Lima specia ties, and the pretty articulated si ver fish pins make good gift Lima's main shopping streets Avenida Nicolas de Pierol (known locally as Colmena, th beehive) and Jirón Union both run at right angles from Plaza Sar Martin and are conveniently nea the big hotels, the Crillon and Bolivar. But the best selection of Peruvian crafts is to be found a the Art Center Shop at Alameda Ricardo Palma 246 in the nearby suburb of Miraflores. The Mira flores shopping center also has good gift shop.



to go there). As the non-pressur-



Lima's colonial architecture follows the style of southern Spain. ABOVE, patio of Casa la Riva, patterned with inlays of pebbles. RIGHT, in the Torre Tagle Palace, arched arcade with colorful dado of azulejos, tile floors. CHIZCO

ed Faucett plane soared to clear e Andean peaks, oxygen tubes ere hooked up and handed to the ssengers. Sucking on this icvld lifeline, I got my first hint of hat it means to live in such a raried atmosphere. The people of uzco, I was told, are born with rger lungs and a larger heart to empensate for the thinness of the r. Stepping out of the plane, ithout benefit of an oxygen tube, began to feel the effects of sorohe, or altitude sickness-weak nees, dizziness, a pounding heart and quickly took a taxi to my otel to lie down, adjust, and sip oca tea. This brew from the leaves f the cocaine-yielding coca plant as the color and flavor of straw nd is the local antidote to altiide. The Indian men who, bent ouble, carry enormous loads up e hillsides at a fast jog-trot like hinese coolies chew coca leaves or energy, and while the tea could ardly be recommended for flavor, did seem to help.



Peruvian marketplaces are happy hunting grounds for the crafts of the country. In Cuzco, a Quechua Indian woman hawks handwoven ponchos, shoulder bags, and rugs with vibrant colors and design motifs that are derived from a centuries-old tradition.

Of the two main hotels, the Turistas is old and rather gloomy, the Savoy new and bright. The windows of the fifth-floor dining room of the Savoy, where I had lunch, overlook the town. From that vantage point, the red-tiled roofs and adobe houses, church spires and brown hillsides give Cuzco the look of a typical Spanish town. It is only at ground level, and on closer examination, that you can glimpse ancient Cuzco, the capital and sacred city of the Incas, a place of palaces and temples and treasures of gold, splendidly conceived and constructed. For although the Spanish razed

the Inca structures and built their own churches and mansions on top, the stone foundations and walls remained, withstanding even the earthquakes of 1650 and 1950 that brought down the later architecture. It is easy to see why. The remaining curved wall of the Inca Temple of the Sun and the walls on Calle Loreto are examples of truly superb stonemasonry. Without mortar to bind them, the stones were hewn, shaped, and fitted by hand to dovetail with their neighbors-one in the wall of the ruined palace of Inca Roca has no less than twelve angles. The defensive walls of the fortress of Sacsayhuamán, a mile north of the city, are composed of enormous granite blocks, some weighing many tons and measuring 20 feet high, all presumably moved into place by human labor. This was abundant, for in the advanced social state of the Incas everyone had an ordained job, and idleness was a

Cuzco is in Quechua Indian country. In the countryside it is not uncommon to see a strong-featured Indian woman seated on the grass, her children clustered around her, deftly weaving bright strands of wool into traditional geometric patterns on a portable loom. Barefoot, she is dressed in the local costume—voluminous calf-length skirts, layers of shawls over a blouse, and either a masculine-looking black felt hat to show she is pure-blooded or a white straw that denotes a mestiza.

The Indian market in Cuzco, a haphazard array of stalls and vendors that spills over three or four blocks near the railroad station, blazes with color-the strong, bright hues of the women's clothes. the brilliant piles of chiles and vegetables, the hot pink and orange woolens hanging in store doorways. There are Indian ponchos and knitted face masks for sale in the market, but for major purchases it is advisable to go to one of the local shops. Federico Alarco at Callejon de Pavitos has a large selection of fur rugs, ponchos, pottery, and woolen goods. For antiques, including paintings of the Cuzco school (Indian and mestizo interpretations of Spanish religious art), visit the shops of Alberto Yabar on Plaza de Armas and Braulio Hermosa at Pumacurco 358.

After Lima, the food served in Cuzco hotels is less than inspiring, with a liberal helping of starchy vegetables, but the local Pilsener-type cerveza Cuzqueña is excellent and as a switch on the usual Pisco Sour you can try a rather interesting cocktail made from Pisco and algarrobina, the

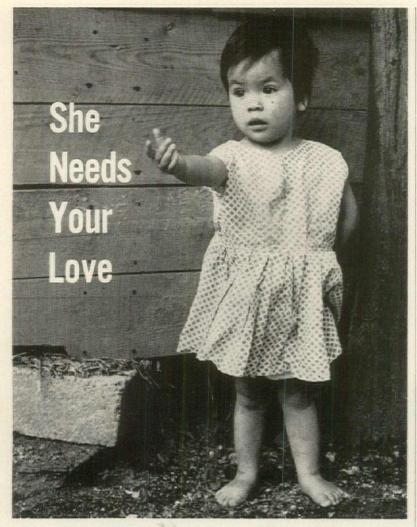
Continued on page 176





CASA de BLANCO is a fresh reminder that Spanish design is a newly exciting source of decorative inspiration. All the enchantment of Old Spain and New Spain comes together in White's numerous style variations and design motifs. Many pieces are richly ornamented like this elegant breakfront. Others reflect the simplicity and decorative charm of Country Style Spanish. Deeply etched carvings, ornamental black wrought iron, brass studded latticework, and the light, honey-hued finish present fascinating plays of color and pattern throughout the collection. Decorating with Casa de Blanco is like choosing individual, custom-designed pieces. See for yourself with illustrated booklet.\*

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# Connoisseur's Corner

# DECORATIVE GLOBES

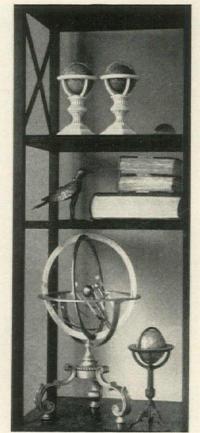
Globes depicting the earth or the heavens have been popular for centuries as scholarly aids which are at the same time highly romantic and decorative. The earliest examples—celestial globes going back to the fourth century B.C.—were engraved on copper. But the type of globe made today of paper gores glued on a pasteboard sphere was developed in the sixteenth century when, as a result of Columbus' voyages, interest in globes became widespread. Here is a varied assortment, from the miniature to the grand, of antiques, replicas of antiques, and contemporary designs.





Above left: Tabletop globe of the Old World with Latin place name set in an Italian walnut cradle. 5 inches high. \$15 from Alfred Dunhi

Above right: Floor-standing, contemporary globe of plastic, illuminate from inside. Walnut base; 36 inches h. \$160 at Hammacher Schlemme



Top shelf: Pair of eighteenth century globes, terrestrial an celestial, in bases of carve ivory. 8 inches high. \$1,80 pair. Frederick P. Victoria

Bottom shelf: At left, an eighteenth-century French "mappe céleste" of the earth and the planets in bronze. Is inches high. \$1,800. Next to it, one of a matching pain of eighteenth-century globes on Chippendale carved wood bases. 8 inches high, \$1,800 the pair. Frederick P. Victoria. Etagère, Doris Dessauer.

TOM YE

to give \$

me more information.



lian celestial globe of wood bed with red paint. Includes nets, zodiac, etc., and has comss in base. 14½ inches high. \$75 Altman's. Lamp, Doris Dessauer.

> Diminutive globe supported by three brass griffins. Represents the world of the sixteenth century, labeled in Latin. 5½ inches. \$20 from Alfred Dunhill.







pove left: Reproduction of antique Italian leather globe mounted on Unut pedestal represents Old World. 10 inches h. \$19 at Henri Bendel.

bove right: Globe based on ancient maps that include early discoveries New World. Measures in its walnut cradle on plinth base 18 inches gh. \$75 at B. Altman & Co. The collection of shells from Stix Shells.

Papier-mâché globe in floorstanding mahogany cradle, its rim painted with sixteenth-century Italian designs. Based on maps and charts used by early explorers; surface treated to resemble parchment. 37 inches tall. \$200, W & J Sloane.



FOR STORE ADDRESSES, SEE PAGE 162

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\* JET-DRY is recommended by the manufacturers of all 28 makes of dishwashers.

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# The notes of a happy housekeeper

BY MARY ELIZABETH FALTER

Like everybody else, I made a list of especially virtuous New Year's Resolutions on January 1, and I am still trying my best to keep them: I will answer my mail the day it arrives, go on a diet, save receipts for income tax time. I will give beautiful little dinners for eight, and make sure that each of the children has a special friend come to visit for part of every weekend. I will allow no tarnish to develop on brass or silver; I will sew on every button the moment it pops off. Most important of all, I will try to forgive myself if I do not manage to achieve all these exalted aims, all of the time.

We have just turned part of our cellar into an admirable mud room. Since we all use the basement entrance during stormy weather, shedding wet and muddy garments and boots on the way in, I decided to buy one of those standing clothes racks with an open shelf at the top, and a shoe or boot rack at the bottom. I set it

up near the furnace so things would dry out quickly-even put an old hassock down there to sit on while putting on and removing boots. Our laundry room is also in the basement, so when the children come in really soaked from playing in the snow, I can give their wet things a whirl in the dryer, set at a safely low temperature.

At Christmas time we made some pretty but rather fragile holiday decorations to hang on the walls, but a hearty family argument sprang up about where to put them. We started trying them in various spots only to discover they were beginning to tear a little every time we moved them. Sally solved this problem by making some patterns out of the Sunday comics in the exact shape of the decorations. These we could put up easily with masking tape, and, as the comics were colored, they gave a convincing illusion of the finished decoration. When we finally agreed on the best spots, all

we had to do was make a tiny mark where each decoration was to go, then hang it up to stay. It occurred to me that this technique would be extremely useful when hanging pictures or any heavy and/or fragile wall ornaments. You can put a pattern up in minutes and leave it for a few days to be sure you have it in the right spot before you permanently mar your wall.

I have found still another use for the little magnets we use to hold a sheet of paper to the side of the



refrigerator when we want to it into a bulletin board. The o day I was trying to follow a ra complicated recipe and coul find a handy place to put it w it wouldn't get spattered and s ted. Then my eye fell on the m nets, and I used one to stick recipe card to the hood of stove, right at eye level, and ou harm's way.

It seems to me that we are alw buying new snow shovels. says this is because most of th appear to be made of someth resembling aluminum foil. All ours used to develop an alarm tendency to crumple and be right along the business end. I this year we have found an app ent gem. Our new "Frost-lin made by Bissell, has a thin st edge bolted to the blade strengthen its bite, and the sco is lined with Teflon so the sn doesn't stick. Actually we boug two, and from the looks of thin they'll be with us for a while.



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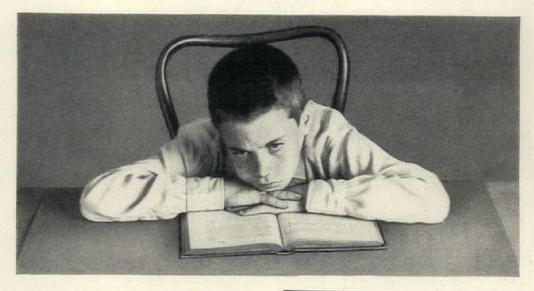
Mrs. B. J. Smith is only one of over 0,000 parents who have turned to the Sound Way to Easy Reading or help in the frustrating problem of a child who can't read. And over 1,000 schools use it.

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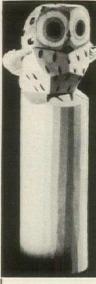
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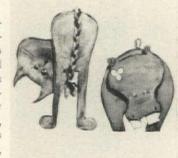
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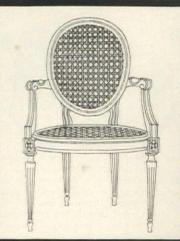
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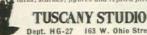
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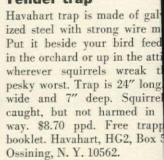
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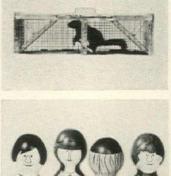
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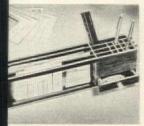


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# CRYSTAL KNIFE RESTS PROTECT TABLE LINENS

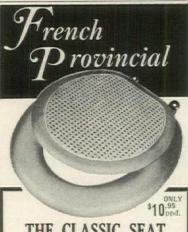
Put a touch of elegance on your table with a pair of these turn-of-the-century knife rests. They're authentic reproductions of antique originals and are made of crystal-clear pressed glass. Center section is ridged to keep knife in place and knob ends are deeply cut in the rare button-and-star design to prevent rolling. 41/2" long. An unusual collector's item.

SEND FOR FREE GIFT CATALOG

\$4.50 a pair plus 45c postage



2100-B-2 No. Haskell . Dallas, Texas 75204



# THE CLASSIC SEAT

For the sophisticated distinctive touch. Ideal for French Provincial enthusiasts, complements Early American and accents Contemporary, Enhances the appearance of any bathroom. Perfect match for any decor. Of molded wood, jointless, scamless (one piece construction). Has wipe-clean finish. This larger, wider and heavier seat and cover fits all units. Comes complete with matching hinges. Finished in your choice of beautiful soft antique gold, antique white, black, blue, green, pink, yellow, white, Cane center is natural, lid is solid. Only \$10.95 ppd. Send Check or M.O.—Satisfaction Guar.

CRESCENT HOUSE

135 Central Pk. Rd., G2, Plainview, L.I., N.Y. 11803

# Send Today for FREE 64 page Shoe Booklet H

See how easy it is to be fit-ted Direct via Mail in Shoe-craft Famed Fifth Avenue Shoes priced as low as

### NO RISK TO YOU!

Money-back guarantee if returned unworn within 10

# SAVE MORE MONEY!

No Extra Charge for Any Sizes 9 to 13 FROLIC \$22.00

Our latticed sandal has just-enough back, next-tonothing heel. For young-at-heart Tall Gals in black patent; black, navy, bone, yellow, pink or white calf.



SHOECRAFT 603 FIFTH AVE.

# MID-WINTER SPECIAL!

Baby's First Shoes

Bronze-Plated in Solid Metal

Only \$3.99 a pair





Limited time only! Baby's precious shoes gorgeously plated in SOLID METAL for only \$3.99 pair. Don't confuse this offer of genuine life-time BRONZE-PLATING with painted imitations. 100% Money-back guarantee. Also all-metal Portrait Stands (shown above), ash trays, bookends, TV lamps at great savings. Trays, bookends, IV lamps at great savings.

Thrillingly beautiful. The perfect Gift for Dad or Grandparents. SEND NO MONEY! Rush name, address, for full details, money-saving certificate, handy mailing sack. Write now!

AMERICAN BRONZING CO. Box 6533-K



# Sale—Antique Stickpins

Great grandpa's old stick pins were never put to better use. These replicas make exciting accents on dress, coat or suit. They can be used singly or in clusters. No two alike—enamels, replica pearls, rubies, topaz, turquoise and others. Antique gold plated settings. About 56" diameter tops. 3" overall length. Safsty-slide catches.

SET OF 3 (all different) REGULARLY \$4.95...

Now \$2.98 set

Now \$5.75 set MONEY BACK IF NOT DELIGHTED

Harriet Carter Plymouth Meeting, Pa.

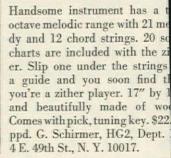
# Shopping Around



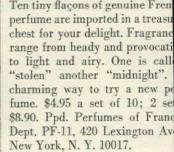
# A touch of the '20's

Drawing room comedies with I rette Taylor, Gloria Swanson n ies bring back early dial t phones. Reconditioned model ready to use with a standard co 4-prong plug. Quite right for '60's decor. Red, green, white, low, blue, beige, gold or bla \$15.95 plus \$1 post. Free brocht Grand Com, Inc., PS11, 1152 Ave., New York, N. Y. 10036.

# Romantic zither



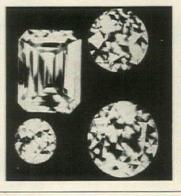
# Dix parfums Français Ten tiny flaçons of genuine Fren



# **Fabric frames**

Decorative custom-made frames several designs are easy to instal ready to paint or stain. The 30" l 20" high panels shown are \$15.1 for four panels. Hardware is i cluded. Fabric inserts are not in cluded. Send for free brochur and information on how to mea ure and install. Town & Countr Woodcraft Co., HG27, 219 N Carpenter St., Chicago, Ill. 60607

# Jewels of brilliance



Man not mine-made, but with a the blazing beauty of genuin gems. Titania stones cost only \$1 a carat, they may be cut to fit you own setting. 1 carat solitaire i 14k gold, \$29 (for ladies). Man' ring, \$37. Send for free catalogue and ring size chart. Order from Regent Lapidary Co., HGP-2, 51 E. 12th St., New York 10009.

# Marglo MARBLE STAIN REMOVE and POLISHING KIT

Stains, rings—yes, even discolorations on ANY n ble surface can now be easily cleaned and rejished like new with MARGLO—the only comp marble care kit! Contains a generous supply marble stain remover, marble polishing powers sturdy applicator and 2-year supply of MARBLE SEALER WAX that gives protection shining beauty to your marble. No C.O.D.'s, pleater that the search of the se Complete Marglo \$ 595 Marble Sealer Kit (postpaid) Alone (postpaid)

P.O. Box 114, Dept. HG27, Niles, Illinois 60

E an American or a Canadian. You perhaps, in a city or in its suburbs. by of us, it used to be a place of your he country you wanted to escape to. e steaming weeks of city summers to of land with a cottage on it. Maybe ream. And a mountain beyond.

one day you did indeed get that counge. And lived for the summertime. November, when the sun went south revness took over; when the clutch of mp, sunfess (and seemingly endless) fastened upon North America, that he country was hardly less bleak than e; not very much of a comfort during ths of frozen ground, was it?

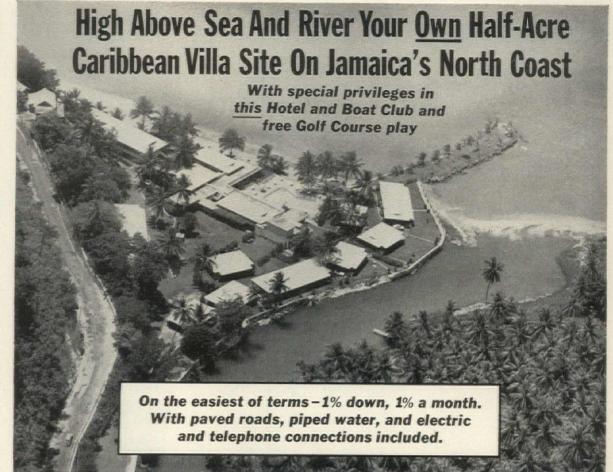
was another dream, a quite impos was another dream, a quite impos-am, we'd turn yearningly to, years tantalizing dream of a tropical island the sun always shone, where the trade ched the skin with gentle balm, where was blue, the sands soft, the land een. A remote dream then. But toen the swiftness of travel has turned to minutes and giant jets touch down palm-fringed airstrips, the magic of the incomparable Caribbean have as close and as attainable as your cottage and infinitely more wondrous. s the essence of what this advertiseabout: that Americans, Canadians, ns, who once merely dreamed of the in and then one day actually went off adventure (and at considerable cost) ion there now find these islands, doldollar, their least expensive and most g vacation buy! Many have tumbled e open secret that one can purchase a island land, build upon it when he is and then at last to have—worked-over or not-the true place of his dreams, of his own to come to, certain that got there everything he wanted would g for him

thing? In any of the Caribbean is-Well, that is stretching the truth. hing" in a tropical island must inwering mountains and cove-protected tropical rain forest and foliage so nd green as to be almost sensual; reasing the land into lush gorges; its cascading to the sea.

alve been there, you'll know we must cribing Jamaica. Only Jamaica! No not even Puerto Rico or Tahiti can amaica's wild beauty. To travel writers ve seen nearly all of Earth's paradises, is almost always described as the unning of all. Columbus had with him torian who wrote these words: yca (as the Arawak Indians had it—'Land of rivers and forests') is the sle that eyes have ever seen." Nature of this island with her lavish gifts, the prime reason why Jamaica is drawt people from all over the world: royesidents, ambassadors, movie stars—I and me. Those magnificient mountain is 1500 ft. There are Jamaican peaks whose thickly-wooded are higher than 6000 ft.; and Blue tin soars to 7402 ft.—almost a mile and above the sea!

ntains, rivers, sea. Unmatchable! How different from the Bahama islands, all of which are sea-level flat and where rees and exotic jungle are unknown. auty that springs from Jamaica's soil s more than 3000 kinds of flowering splashing the island with riotous color. are 200 types of orchids alone, palms nanas by the millions, gigantic cotton-There is almost every fruit tree you nk of. And spice trees—pimento, nutinger. Our coffee is famous. Magnifimber includes mahogany, satinwood, There are 437 species of ferns and arieties of pineapple.

car owes its fabled climate to the Caribbean and to the refreshing trade. There is rarely a day when the sun shine. The average annual rainfall is hes. The temperature range for the island is 73° to 89° and the average.



humidity at 3 P.M.—68%; but even this low humidity figure is reduced by the constant trade wind. There hasn't been a hurricane in 15 years. This is a climate of sunshine and purity, a place to come to for good health and a place where you'll find it.

Beautiful beyond description, the epitome of the tropical island, how has Jamaica been molded by man? What is its history, its present, its future? What are its people like? What of the hundreds of questions you'll want to ask, you who may decide to own a piece of Jamaica, to build on it, to spend part of the year there? Or even to live there...

It would be idiocy to attempt in this brief space to thread through Jamaica's fantastic history from the day Columbus discovered it, May 4, 1494. A history book will tell you that the Spanish ruled the island until they were driven off by the British whose stamp upon Jamaica has become indelible. Even now, independent from Britain since 1962 but with Dominion Status within the Commonweath, the island is British in language, accent, pageantry and pomp. There are almost 2,000,000 Jamaicans today composed of racial groups that have merged to produce some of the handsomest people on earth. Politically, the island has a long history of stability and its democratic Constitution incorporates features from the British and the American. Economically, it has gone swiftly from sole dependency on agriculture to modern industry. It has fine harbors with Kingston's being one of the world's best. More than a dozen airlines use Jamaica's jet strips linking the island to the Americas and to Europe. You fly from New York to Kingston in 3½ hours for \$155 round trip and flying time from Miami is about 1 hour 15 minutes at round trip cost of only \$64. There are 3000 miles of excellent main roads, radio and telephone to the U.S. The currency is the Jamaican pound but dollars are freely accepted. Investment and business opportunities are excellent, with incentives in the form of freedom from income tax. Real estate taxes are lower than in the U.S. So is the cost of living. Domestic help starts at about \$7 a week.

But it's land that is the real boom commodity in Jamaica. Tourism has become the second largest industry and is growing breath-takingly. How could it be otherwise for an island described in the authoritative WEST INDIES AND CARIBBEAN YEAR BOOK as the "loveliest tropic isle in the world"? New hotels are springing up, established hotels are building extensions to increase their capacity. Real estate men are buying tracts of sea-fronting land whose prices are mounting almost daily. Please bear this in mind: it's only since the end of World War II that most people knew a place like Jamaica existed. No one dares to predict how high values will go in the next decade—nor, indeed, whether many choice pieces will be left to buy.

That is why the villa sites we are advertising are such an unheard of offer in Jamaica. For the land we are talking about is near Oracabessa on the North Shore of Jamaica. 12 miles from Ocho Rios and part of one of the most valuable Gold Coasts in the world. It is called GIBRALTAR ESTATE OF JAMAICA and in this advertisement we are offering for sale fewer than 100 sites out of an original total of 140, each with a view of the Caribbean, each with paved roads, piped water, and power now being put in. View, did we say? Surely an understatement. Immediately in back of a quarter-mile crescent beach hee land rises dramatically skyward, ridge upon ridge. Each villa site, the smallest about ½ acre, sits atop the previous one so that no sea-view is obstructed. The palm-banked Jack's River runs alongside the property and flows to the sea. Here you may keep your own small boat or rent one from a private Boat Club (yachts can be accommodated in Oracabessa Bay). We have arranged special privileges and discounts with the Golden Head Beach Hotel (shown in the photograph). And you have free golf for 2 full years on one of Jamaica's great championship courses.

Here then is where you may have for your very own a villa site created by Nature and improved by man. Everything we have mentioned is included in the price — paved roads, utilities and piped water under construction, hotel and boat privileges, and golf guarantees. And the price — \$6995 for a half-acre, \$70 down and \$70 a month!\* At a guaranteed minimum of at least 20,000 sq. ft., this comes to 35¢ a sq. ft. Even for cash these sites would be a great bargain. At 1% down and 1% a month, with interest at only 4.8% per year, the rush that will take place to buy them is unquestionable. And please remember: originally there were only 140 altogether.

From experience, we know that there are some of you who, after reading this advertisement, may plan a trip quite soon to see GIBRALTAR ESTATE OF JAMAICA. But most of you can't pick up and fly to the island right away. Why not, then, let the mailman show you what it looks like? We have prepared an informative portfolio including a brochure of dozens of photographs in full color. This portfolio is yours free. You will see GIBRALTAR ESTATE as the camera actually photographed it – real, unretouched pictures of the property. You will get maps, house plans, information concerning business and professional opportunities – a wealth of information impossible to cover in this space. And you will be aided in your decision to purchase a villa site by our guarantees, plainly written out: (1) a 60 day unqualified guarantee of refund of your reservation deposit and (2) after deciding on your lot and signing a contract our further guarantee of a full year from that date to go to Jamaica, to see your property, to judge it for yourself—and then to have refunded to you every penny you've paid in if what you've bought doesn't live up to your most extravagant hopes.

We know that in GIBRALTAR ESTATE we are offering one of the finest properties in Jamaica and at prices and terms unequalled on the island. We urge you then, if you are even toying with the idea of owning a halfacre of "the fairest isle", to fill out the coupon and rush it to us. The mailman will bring you your free portfolio. And you won't be annoyed by salesmen.

GIBRALTAR 1 1231 Loyola / Chicago, Illi	Avenue, Dep	
As soon as y send me your you say, there	FREE portfo	lio. And, as
Name		
Address		
City	State	Zip

"A verified statement and offering statement has been filed, with the Department of State of the State of New York. The filing does not constitute approval of the sale or lease or offer for sale or lease by the Department of State or any officer thereof or that the Department of State has in any way passed upon the merits of such offering. A copy of the offering statement is available, upon request, from the subdivider."

ficial Notice: GIBRALTAR ESTATE OF JAMAICA announces a price inase of 21/1¢ a square foot on all sites remaining unreserved after June 30, 7. Thus, on July 1, 1967 a half-acre lot (20,000 sq. ft.) will rise in price from 95 to \$7495—\$75 down and \$75 a month. All reservations received before 1 1st will be honored at the lower prices.



# **Art Lessons**

(A \$10 VALUE)

For Complete Details Simply Mail the Coupon Below

Let us prove you can learn to draw, paint—at home, in spare time! We'll send you free the valuable 36-page book "Art for Pleasure and Profit," and tell how you can receive from world-renowned Washington School of Art—two Art Lessons free! Then, if you wash, continue WSA's new Course for as little as \$6 a month—including two 22-piece artist outfits (worth \$25) at no extra cost!

With personal instruction, and lessons by with personal instruction, and lessons by 11 master artists, you can soon be creating art with pens, pencils, paint. You meet new friends. Unlimited opportunities—370,000 American firms now buy art. Free-lance—or take a full-time job. Many jobs pay \$150, \$300, or more a week!

### Send for Your FREE Personal Copy of "Art for Pleasure and Profit"

Mail this ad with name, address—we'll send our famous book, and reserve 2 Art Lessons FREE in your name! No salesman will call: no obligation. Send today! WASHINGTON SCHOOL OF ART, Studio 1682, Port Washington, L. I., New York 11050. (Est. 1914.) Approved by N. Y. State Department of Education.

# Washington School of Art, Studio 1682, Port Washington, L. I., N. Y. 11050 Send me—FREE—your new 36-page illustrated book, "Art for Pleasure and Profit." No obligation. No salesman will Print Name

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# GUIDE

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The best label value you can find! We print up to 4-LINE name and address — including your zip code. No need to ever write your return address again. High quality labels, so practical for all your school, business and social needs. In reusable plastic cases. We pay postage.

4201-1000 Gummed Labels 99c 4224-500 Golden Labels \$2 00 4225-225 Press-On Labels \$2.95

# Gracious Living D-10 45 BERKELEY, R. I. 02864



Because of the tremendous response, we are offering again, for a LIMITED TIME ONLY, our Satin Bedsheet Sets at these attonishingly lew prices. We are doing so to introduce this product to you who have never before enjoyed them! This famous Celanese acetate satin is easy to wash and may be commercially a lundered, too! Colors: GOLD, BLACK, PINK, BLUE, WHITE, LILAC, ORCHID, AQUA. (As used in the Imperial and Bridal Suites of the Conrad Hilton.)

	FORMER	NOW	
(2 sheets, 2 cases) Dbl. Bed Set (90x108) Twin Bed Set (72x108)		\$15.90	
Queen Bed Set (90x122½) King Bed Set (108x122½)	37.95	15.90 19.45 21.45	
3 letter monogram on cases	3.00	1.50	

(If you desire fitted bottom sheet, add \$2.25 to double or twin set price; \$3.00 to queen set price; \$4.00 to king set price.)

Send check or m.o. 50% deposit on C.O.D.'s.

Scintilla, Inc., 4802 N. Broadway G-10 Chicago, Illinois 60640



# HAND EMBOSSER For Personalized Stationery

Emboss your own personal stationery for a lifetime by just pressing a handle. Makes expensive looking raised letter impressions of any 3 line and & ENVELOPES. Requires no inks, accessories, service or maintenance, ideal for adults, teenagers, home or office, clubs, etc. Print clearly 3 lines desired. No more than 24 letters or numbers per line. For 4 lines add \$1.00. NEW MODEL. EACH EXTRA PLATE \$6.25 Postage
FREE POSTAL SCALE INCLUDED WITH ORDERS OF 2 OR MORE EMBOSSERS • FREE CATALOG Pa. Res. Add \$5% Sales Tax • Sorry No COD's DOCTAMATIC CO.

Box 160, HG27

POSTAMATIC CO. Box 160, HG2/ Lafayette Hill, Pa. 19444

# Shopping Around



# **Bright combo**

The "In" Valentine is a fold high intensity lamp plus trans radio! Transistor base is 45% 23/8" and has earplug attachi AC lamp holds screw-in bulb swivel shade, adjustable ch arm. In high impact plast white, black or brown. \$8.95 75c post. Consumer Ligh Dept. CT, 159 Northern B Great Neck, N. Y. 11021.

# Relish it

Mixture's set for savoring mouth-watering blend of v raisins, dates, herbs, spices, peppers. A particularly flavors chutney; great for any meat, or fowl. Comes with a relish sweet pickled onion rings. Eac 16-oz. container; both, \$6.95 Patti Reick's Country Kitch HG2, Lower Marlboro, Md. 208



### Feline fanciers' news

Cats Magazine is a monthly enthusiasts find a joy to rece It has features, news and pictu about all kinds of cats from don tic darlings to panthers pumas. There are poems and t tual articles on the care and fe ing of felines. \$4.50 for 1 yr. Ad tional gift subscriptions, \$3.50 Cats Magazine, HG2, House Bld Pittsburgh, Pa. 15222.



# Off with their heads

All the characters from Alice Wonderland have miraculous turned into a delightful chess s Men are hand-cast in stone a resin and hand-glazed in red a white. The set is gift boxed in case 183/4" by 91/2" by 2" with built-in chess board. \$25 plus post. Freelin Gifts, HG2, 413 Broadway, Yonkers, N. Y. 1070



### Idea for Ryas

Rva rugs are those fabulous cre. tions from Sweden that look so e pensive-and are! Booklet tell how to make them for less yourse from a back-stamped pattern that eliminates graphs and charts. Th booklet is 75c. Rug kits, includin wools, special Rya needle, ruler from \$32.50 to \$159. Embroider catalogue, \$1. Tillalla, HG2, Bo 484, New York, N. Y. 10021.



# NEW KITCHEN DESIGN SWITCHPLATES In Solid Brass or Wrought Iron by Beltrando

Unsurpassed quality, painstakingly handcrafted in this unique kitchen Coffeepot and Cruet Design lends the perfect touch to a lovely kitchen. Unusual value.

Pa. Res. Add 5% Sales Tax
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SINGLE SWITCHPLATE
DOUBLE SWITCHPLATE
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COMBINATION (I sw. 2 outlets)

Heritage House Wallingford HG27K, Pa. 19086 No COD's Please . ADD 25c

3.75 4.50 5.95

# Jackson & Perkins

# REE Catalog of Roses and perennials

alencia\* the 1967 Rose of the Year

N, detach and mail the ge-paid card provided promptly receive, ree, Jackson & Perkins' Spring 1967 Catalog of erennials . . . the one really makes it easy for plant and grow the most rden ever! Everything to live and bloom in your Spring!

edition of our world-famous he most exciting one ever! and describes the most ses ever created! VALENCIA ase Apricot-Orange of radiant o perfect in every respect that ted by a test panel of home s "The 1967 Rose of the Year." cular, yet hardy, vigorous!

'Il also see the superb new Hybrid Tea, named in honor of And the meltingly beautiful ANA, a new pink Hybrid Tea ush-blooming, with splendid 5 to 6 inches across.

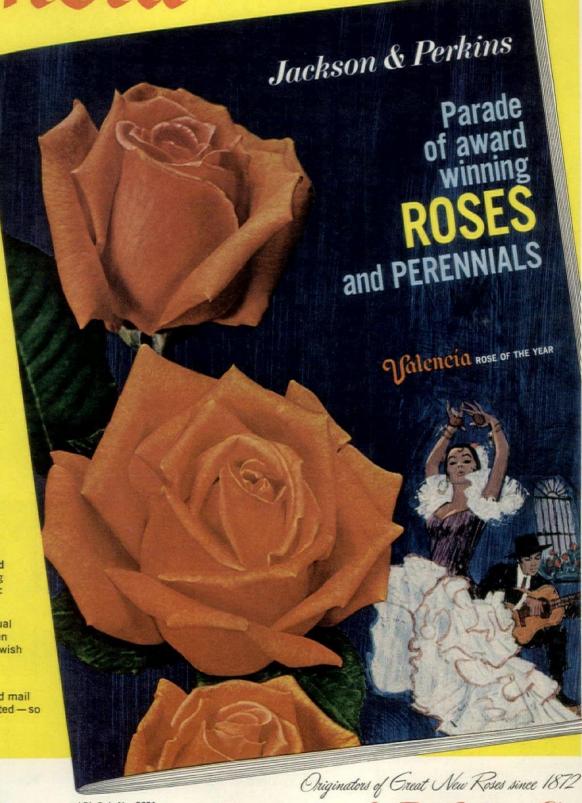
ore! In full color - all the "Roses - MEXICANA, the totally unique nlike any other rose you've ever PICANA, the only rose in history to rnational Awards. And the OHN F. KENNEDY ROSE - well on becoming the most popular white time. And you'll see all the old too - All-America Winners, Gold ners - scores of the world's finest very type imaginable — giant Hybrid blooming Floribundas, breathtaking exquisite Miniature Roses, majestic

his, plus the very finest, most unusual - too numerous and varied to even cribing. Nearly anything you might wish the most beautiful garden your on can invent.

FREE J&P Spring Catalog, fill in and mail ge-paid card. But the supply is limited - so ou to mail the card now!

> SPECIAL NOTICE TO WESTERN

If you live in Arizona, California, Colorado, Nevada, New Mexico, Oregon, Utah or Washington — you will receive a special West-ern Edition of the J&P Catalog



\*PI. Pat. No. 2651

Jackson & Perkins Co. World's Largest Rose Growers, Newark, New York 14513

# **HOUT DIET** to a lower number

It's the easiest way, if you know the secret, to slim where it counts. All it takes is 3 minutes night and morning with the Xer-Hi Cushion. It is so simple you do it in bed. No vigorous exercises. Just enjoy a slimmer, more attractive figure. Feel better, look younger, overcome chronic back ache and sleep easier. Full directions and a chart to record your progress come with each speed-slimming Xer-Hi Cushion. Results guaranteed for both men and women—\$4.29.



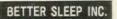
# NU FOAM-SLANT

Use two or more pillows? Throw them away. Enjoy new sleep comfort with your back, shoulders and head gently raised and cushioned on this light, buoyant foam. Reverse for aching legs and feet. Used on top of mattress. Ideal for one sleeper in a double bed. 27" long. Complete with washable percale cover. Select height to suit your needs—4" high \$8.00; 7½" high \$11.00; 10"—\$14.00; 12½"—\$17.00.



# ANTI-WRINKLE Beauty Pillow

New marvelously comfortable "C" shaped Petite Beauty Pillow supports jaw and temple in blissful relaxing softness. Does not press against your cheek, pushing it out of shape, causing wrinkles as you sleep. Stops curier discomfort. Prolongs coiffure beauty. Good for posture, too. For back, side or stomach sleeping—men love its miracle comfort too. Adjusts for heights. Complete with 2 zipper covers—\$5.00. Satisfaction Guaranteed-Send check or M.O. to:



Box GL, New Providence, New Jersey 07974 Step in.

> Steam 20 luxurious minutes.

Step out relaxed, fresh feeling like new!

> Name. Street

City



Write for FREE Folder!

Zip.

YOU'LL REVEL IN NUSAUNA STEAM

BATHS at home! Heat relaxes you, soothes

nerves, stimulates circulation and elimina-tion. A joy to own. Superb quality. All smooth, durable fibre-glass. Easy to move.

Plugs in wall outlet—no plumbing!

MONEY-BACK GUARANTEE.

Battle Creek EQUIPMENT CO.

10 Doty Bldg., Battle Creek, Mich. 49016 Please rush FREE Nusauna Folder to

New FOAM PADDED REST

Enjoy new sitting-up comfort with this fully foam padded Folding Back Rest. Smart floral print adds a gay touch. 10-adjustable positions for maximum comfort. Super size cushion-soft back (24" high) supports your back and head. Special padded seat prevents slipping. Folds "tuck-away" flat. Ideal in bed, on the floor, at the beach. A boon to convalescents, a joy to students, a welcome gift for all—\$8.98.

TWIN-REST SEAT CUSHION

New cushion comforts sensitive areas. Fights fatigue and soreness. Avoids side rocking and maintains balance because each half inflates separately with contact-free center space. Fully supports each thigh independently unlike embarrassing "ring cushions". Deflates for travel. Ideal for home office, sports, wheelchair, car. Handsome leather-like vinyl, 18 x 17"—\$4.97. Green percale zipper cover—\$1.59.

# LADY BRI-SON HOLDS 16-20 CARDS EASILY!

188525.

PAT. NOS.

Patented design and replaceable card pockets keeps Lady Bri-Son unbelieveably thin for the lady who likes things in order such as money, coins, photos, cards, charge plates, etc.

FINE HAIRCELL COWHIDE LEATHER (Red) \$ 9 ENGLISH MOROCCO LEATHER (Blk or Br.) \$10 \*FRENCH PINSEAL GOAT LEATHER (Blk.) \$16 

send check or money order to BRI-SON
12260 Ventura Bl.,
Studio City, Calif. 91604 or
charge to Diners', Carte
Blanche or American Express

SON PATENTED HANDMADE

WALLETS - THE MOST WANTED IN AMERICA

Shopping Around



# What's the weather?

You know whether to grab sweater or your heaviest coat v a glance at the hanging lamp th mometer. Gleaming copper an ized aluminum, it's easily instal indoors or out. Precision mec nism gives year-'round accura \$2.95 ppd. Allow 3 wks. delive from France. Research Produc Box HG2A, 54 W. Park Pl., Sta ford, Conn. 06902.



# Out with sprouts

Simple tweezer removes every of unnecessary hair on face, ar or legs by the easy electroly method. Proved over the years, der physicians' supervision, purse size unit with tweezer-l action destroys hair roots but de not puncture skin to scar. \$14. ppd. General Medical Co., HC 5701 W. Adams Blvd., Los Ang les, Cal. 90016.



# **Orangery order**

For all the hothouse variety, splendid one-section, prefabricat glass and aluminum greene shelter. 13'6" wide by 8'7" dee Complete line of accessories ava able. \$625 ppd. (exclusive accessories). Send for brochure lean-to or free-standing mode Aluminum Greenhouse, Inc., HG 14615 Lorain Ave., Clevelan Ohio 44111.



### Chic CLARIFIER

Neat folding lorgnette has hig quality magnifying lenses to pe mit reading the very finest prin Lorgnette folds up into a brocae case only 21/2" long. Great fe traveling, theater-going. In silve blue, black or amber, with or with out rhinestones (specify). Just \$6.95 ppd. including case. He mana Products, HG2, 164 Clyme St., Brooklyn, N. Y. 11211.



### Hop to it!

Order this big beautiful bunny an his two little buddies. Naturals fo Easter decorating, they're made of matte white pottery, have paste tinted ears and eyes. The trio mak a dramatic grouping against solid color cloth. Woodland rabbi planter is 101/2" by 51/2"; figuring friends, 31/2" and 41/2". Set, \$3.98 plus 35c post. Helen Gallagher HG102-9115, Peoria, Ill. 61601.



### HIDE VEIN UGLY

UGLY LEG VEINS • BROWN AGE SPOTS
DARK CIRCLES and LINES • BIRTH MAR
and SCARS • BURNS and BLEMISHES

BEFORE

AFTER

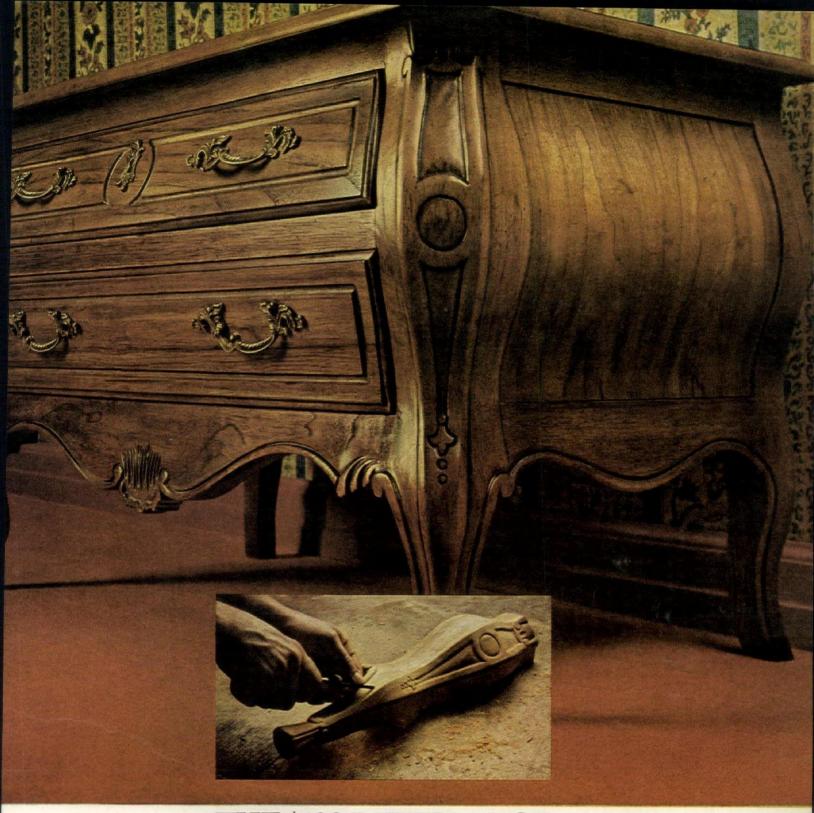
AFTER

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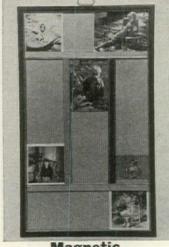


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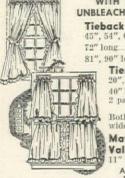
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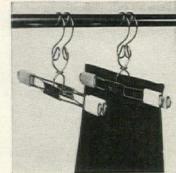
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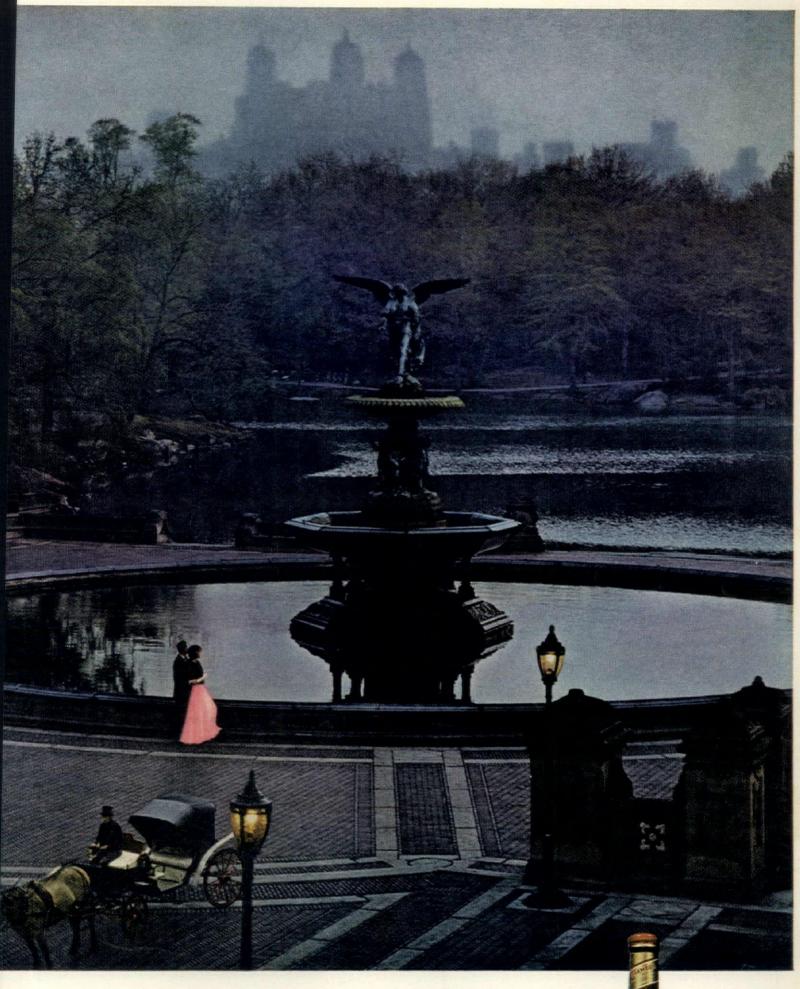


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al ethics, of course, prevent us from ng this internationally-famous phy-name in this advertisement. How-can say this: He has treated liter-dreds of the most beautiful women -to prevent their careers and hap-rom being ruined by the ravages can cause to the unprotected face.

# Doctor's Own "Cosmetic"-Now Available To You for the First Time

ng these women were some of the mg these women were some of the most famous movie and television stars, leaders, even royalty. You would recogir names in an instant. And if you have ked yourself how these women's skin so incredibly "young" when you know ny of them will never see fifty again-uply remember this:

women also have a beauty secret that er dreamed existed until today. This treatment consists of two specialized

every night, for one exhilarating mo-efore they go to bed, the first of these nts protects their faces against the uny ravages of time.

their homes, the second of these treat-rotects their faces against the merciless that sun, wind and dirt would do if in was exposed without this extraordi-otection—even if they otherwise had a make-up a quarter of an inch thick on

the one great difference between the and youth and smoothness of these s skin, and the thousands of women of e age who are turning older and older ay right alongside them, is simply this: ay light alongside them, is simply this:

avisible layer of biologically formulated

only one-one-thousandth of an inch

hat was completely unknown to you

e short minutes ago. And that is now

e to you, to continuously treat your face

ar skin, for one full month without your

s what it can do for you, in that very

# ach Jar Dated and Registered Shipped to You The Same Day

of all, the only resemblance between me Beauty Treatment and ordinary cosis this: It comes to you in the form of a and it is packaged in a jar. Otherwise le of packaging-there is no similarity to cosmetics.

fact is proven to you the very first in-ou receive the treatment. Simply open the jars. Hold it up to your face and he delicious odor inside. Let your fingers he silken smoothness of the cream. And ke a tiny dab of that cream on one fin-i actually taste it.

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you wish to make dry skin obsolete, on y inch of your body, then try this comely different kind of oil.

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What you are experiencing, for the first time in your life, is a NATURAL cosmetic. A cosmetic filled to the brim with some of the best NATURAL BEAUTIFIERS so far discovered

by the mind of man.

Yes, NATURAL beautifiers — Nature's own normal components — to help prevent at last the needless drain of strength and moisture that is today cracking and collapsing your skin as surely as you can hear the tick of a clock.

For example:

NATURAL OILS. Not mineral oil, but natural poly-unsaturated oils that do not fight the skin but blend right into it. That leave no greasy film on its surface to pick up dirt. That spread out invisibly over your entire face to attract and hold moisture like thousands of tiny natural magnets.

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But this is merely the beginning. Now this magic treatment begins the second stage of its work—below the surface of your skin.

# As Your Friends Age Before Your Very Eyes You Seem to Have Made Time Stand Still

As every doctor knows, your skin grows old in, not one, but in several separate ways. For example, just as parched skin cracks on the surface, so will under-nourished skin collapse beneath the surface.

It is this tendency of aging skin to collapse

to create folds, lines and wrinkles as a result
of daily exposure, improper care and drying out

that this cream now attacks.

-that this cream now attacks.

It does this—once again—not in man's way, but in Nature's. It uses NATURAL PROTEINS—the natural building blocks of every body—to help activate the skin's own nourishing process. So that it smoothes out before your very eyes with satin-silk moisture, the skin that you can FEEL growing stronger every day.

And, in as little as one short month from today, when your friends stop you on the street and beg you to tell them the secret . . when you suddenly look up some morning from your pillow and find your husband studying your face in admiration and wonder . . when you're introduced to new acquaintances at a party and find it's impossible for them to guess your real age—then you will realize the incredible differage-then you will realize the incredible differ-ence it makes when you use a doctor's cosmetic.

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Again, there is only one place on earth where you can find this wonder-working cosmetic—in Hollywood, California, where it is prepared under scientific supervision.

Because of its natural ingredients, this new cosmetic is not sold through the normal distribution channels. It can be purchased in no store in America. It can be obtained only through this advertisement; and every order received will be dated and registered, and shipped to you the same day.

will be dated and registered, and shipped to you the same day.

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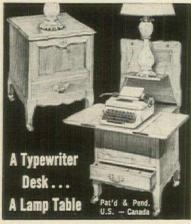
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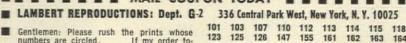
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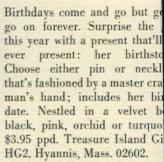
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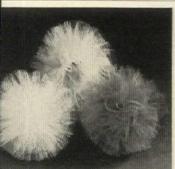
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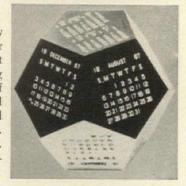
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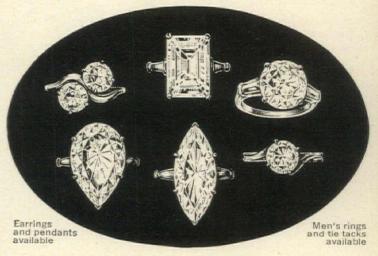
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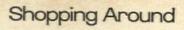
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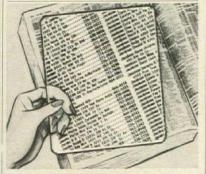
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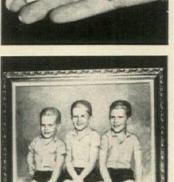
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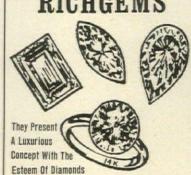
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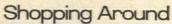
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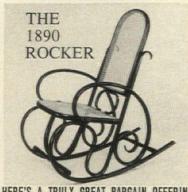




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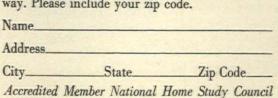
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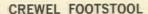


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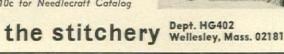
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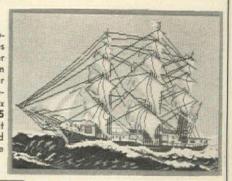
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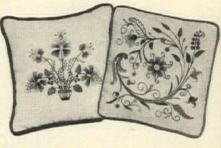
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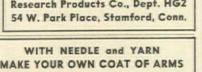
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# Shopping Around for Handi Needle CRAFTS



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"Prayer is the uplifting of heart to God." A though cherish close at hand. Ea follow Praying Hands samp stamped on pure Belgian Includes colorful embroider ton. Make one for the nurser other as an inspirational gi Easter. 12" by 15". Unframed ppd. Spencer Gifts, 623 Sp Bldg., Atlantic City, N. J. 0

### Crewel for jewels

All set to embroider and into a handsome case to hold necklaces and bracelets. Kit tains design on beige suedec embroidery yarns in rose, blue, green and brown; zip optional rhinestones; complet structions. Jewel case, \$3.50 35c post. Matching eyeglass \$1.95 ppd. The Stitchery, Wellesley, Mass. 02181.



# **Knitting pretty**

And sitting comfortably. T you with this spacious bag at your favorite chair, fing handy. No sit-by-the-fire or knitting bag folds for trave Travels with ease, near or far. nut finished frame is self-sup ing. Fabric in assorted patte Inside pocket, reinforced bot \$1.98 ppd. Gracious Living, I 1062, Berkeley, R. I. 02864.



# Be pillow proud

Another of the lovely decora accessories from The Stitchery can point to with pride. A cre pillow kit that takes no time a to create. Purple grapes and gr leaves are worked in long short stitches. Kit includes nat Belgian linen 13" sq. pillow ers, embroidery yarn, directi \$5.95 plus 35c post. The Stitch HG2, Wellesley, Mass. 02181.



# No talent needed

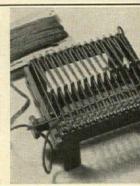
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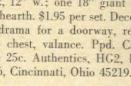
Northport, N. Y. 11768



# Shopping Around for Handi CRAFTS

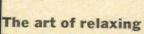
# Decal's an eagle

Bold lithographed decals of gold and brown make early Americana eccents on glass, metal, wood or plastic. 16 eagles, 2" to 5½" wide; 5, 5½" w.; 4, 8½" w. \$1.75 per set. 2, 12" w.; one 18" giant sets atop hearth. \$1.95 per set. Decoraive drama for a doorway, refinshed chest, valance. Ppd. Cataogue 25c. Authentics, HG2, Box 19276, Cincinnati, Ohio 45219.



### Decorator's dream

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Try needlepoint. It's better than tranquilizers. Relax while you create a charming two or three letter monogrammed wastebasket. Kit includes everything plus easy directions and 101/2" by 101/2" rattan basket. Choose blue, green, rose or gold yarn and ribbon. White yarn for background. \$7.95 plus 65c post. The Stitchery, HG2, Wellesley, Mass. 02181.

### Who's for owls?

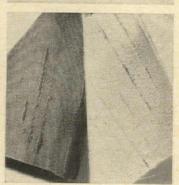
Kits featuring this wise bird have pre-cut shapes with easy instructions for assembling. Three felt owls, shown, 16" by 30", \$6. One owl: 7" by 91/2" \$1.50; 11" by 131/2" \$2.50; 12" by 141/2" \$3.50. Ppd. Owls in beige, orange, aqua, chartreuse, blue or green (specify). White or natural burlap background. Raye Perkins, HG2, 6322 Sloan, Houston, Tex. 77017.

### Tablecloth kit

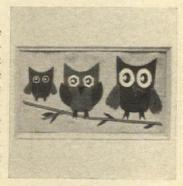
It's fun to finish this Meissen Blue Onion pattern. Clearly stamped for cross-stitch on white linen. Kit includes blue floss, instructions and cloth finished with Swiss-edge scallops. 50" by 50", \$3.95; 50" by 68", \$5.95; 58" by 78", \$7.95; 68" by 88", \$9.95; 68" by 106", \$12.95. Kit for four napkins, \$2.95. Add 50c post. Victoria Gifts, 12H Water St., Bryn Mawr, Pa. 19010.













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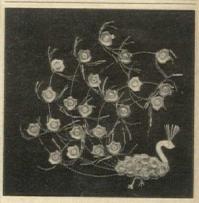
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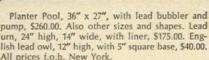
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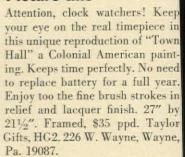
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# Shopping Around

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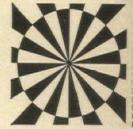
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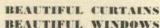
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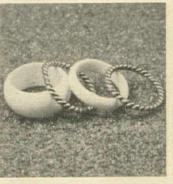
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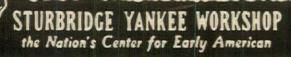
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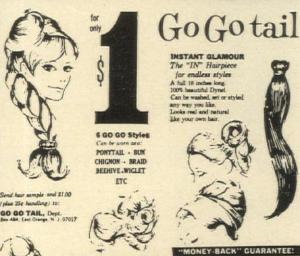






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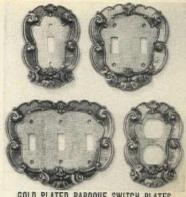


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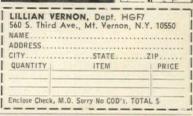
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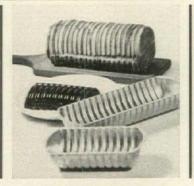




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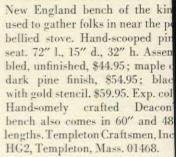
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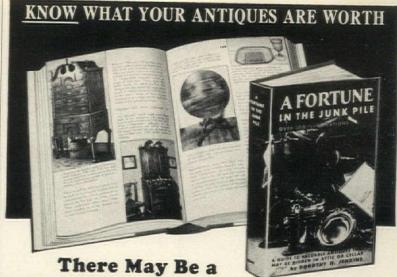


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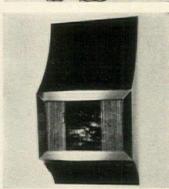
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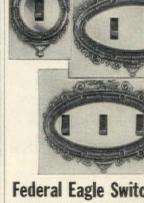
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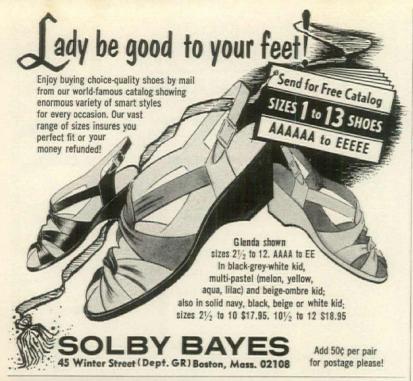
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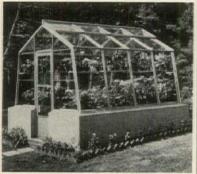
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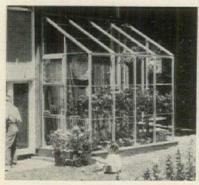




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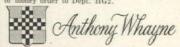








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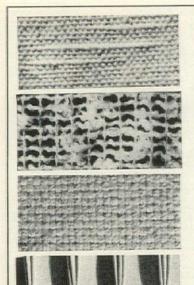
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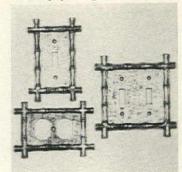
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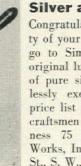
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You now look younger, but the look is natural. There is no obvious attempt to look younger. Even without makeup, your new less wrinkled look is completely natural. With make-up . . . well, the only word is "dazzling". More important, the beautifying effect is the same on women of all ages . . . 30 . . . 40 . . . 50, even older.

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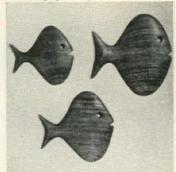
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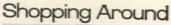
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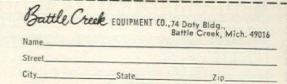
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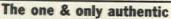
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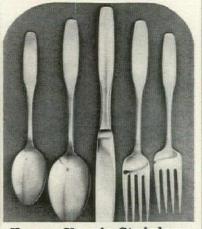
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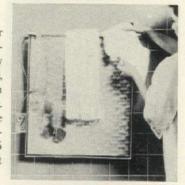
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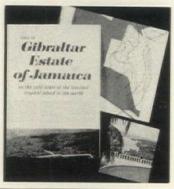
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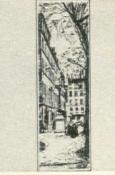
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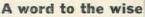
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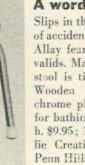
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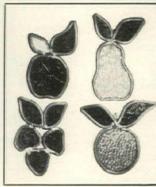
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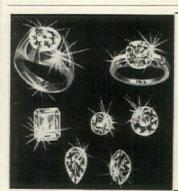


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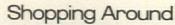
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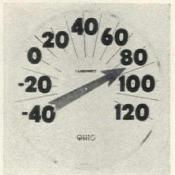
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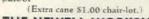






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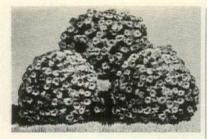
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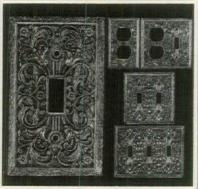
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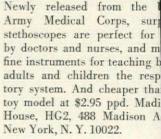
#### Shopping Around



#### On the fence?

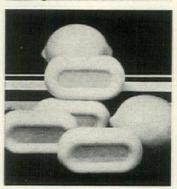
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#### French milled cakes

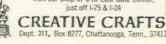
Hand-size cakes of soap are Fren milled in the modern manner ar gloriously scented with old-fas ioned bayberry, lemon or lavende Four cakes in a lovely gift bo \$1.25. Five boxes (20 cakes soap) are \$6. Ppd. Order MXB-I Carolina Soap & Candle Maker HG2, Southern Pines, N. C. 2838



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Shopping Around

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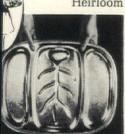


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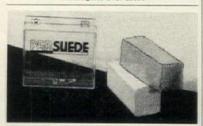
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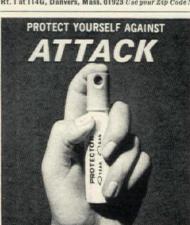


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# Imaginative etails can make all the difference

Some of life's rarest delights are the ones you discover only on second glance. When you think you have taken in everything, then look again and come upon some small flourish you missed before, the pleasure is multiplied by its unexpectedness. Felicitous details, thoughtfully worked out and integrated with the over-all design can make it transcend the sum of its major parts. In a house or a room or a garden, imaginative, unexpected details can make all the difference between a whole that is merely pleasant and one that charms us with its individuality.

A detail should never speak loudly, for the quietness that postpones its discovery until second glance is the key to its charm. Some of the most captivating details have a quality of playfulness that adds to the fun of finding them. Others are even more elusive visually because the difference they make is a matter of comfort or convenience.

**Details can play varying roles.** Sometimes it is repetition: a major motif unexpectedly echoed, perhaps in mini-scale, in a spot where you would never think to look for it. Sometimes you will see a very practical problem solved with such finesse that the result becomes as decorative as it is functional. Some details are fanciful grace notes, small embellishments that spice the main theme. Others add decorative interest to areas or surfaces that more often go neglected. And some, like personal signatures, express individual whims or pet enthusiasms.

On the next ten pages you will find a wealth of ideas you can adapt in your own way to your own house and garden.

# Lepeat motifs make delightful surprises





Maidenhair fern multiplied by eight subtly echoes the lacy ironwork of an old French baker's stand in Mr. and Mrs. Bruce Dohrmann's house in Cali

Meissen blue flowers that paper the ceiling of the Renny B. Saltzmans' New York City kitchen bloom again, one by one, on the vinyl floor tiles.



Carnation-pied chintz that covers chairs and curtains windows in the Alfred Willard French Jr.s' guest room in Naples, Fla., also masks chest, even bands luggage racks. Interior design by Rosemary Robinson.





Bamboo turning on mirror and chair in the powder room of the C. Frederick Curtis'
Naples, Fla., beach house is quietly encored by cabinet molding. Interior design by Rosemary Robinson,

Plymouth Rock rooster,
his hereditary black and white
plumage molded in ceramic,
crows gleefully over his
likeness (not too obvious)
to the vinyl-coated
cotton on wall,
the uncoated tablecloth.





Tray richly wreathed in silver grapes holds a grape-laden comport in the center of a table in Washington's Blair House. More grape motifs circle the Blair family dinner plates and the needlepoint seats of the chairs.



Accents of curry borrowed from outside walls of painter Ralph Du Casse's house in San Francisco provide a common bond for porch furniture.



One species of crassula, rhythmically repeated in a formal planting of succulents at the Duke Gardens Foundation, turns up again as a border for the grass plot beyond.

The library steps, right, that make such an apt server on Mr. and Mrs. C. Henry Buhl's table. Interior design:





Bright napkins, left, repeat the stripes and colors of the tumblers in a wood-on-wood table setting in a house on Cape Cod.

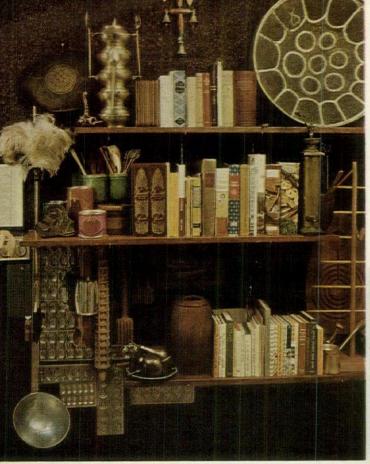
Reserved for second-glance delight: bandanna-print shades on the chandelier that hangs over a table laid with bandanna cloth and napkins in the Francis Martin, Jr.s' house in Hillsborough, Calif.



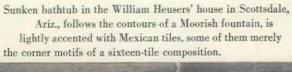
ract motifs of the handsome rug in the foyer of the Neil T. Larsens' San Francisco se subtly mirrors the swooping curves of the dramatic staircase, the smashing colors.

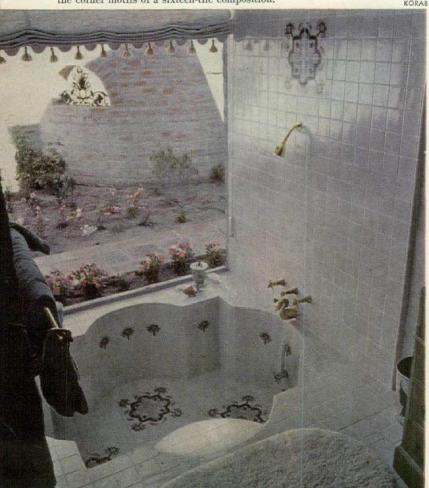
& GARDEN, FEBRUARY, 1967





The cook book library in designer Sara Little Turnbull's kitchen is handsomely flanked with esoteric cooking utensils including a sectional Indian food toter; madeline molds; a ravioli cutter; a Turkish coffee mill.





Work center in a garden of herbs and other plants for flavoring liqueurs is prettily framed with a rope-and-pole latticework.

Designed by Helen Whitman for the New York Flower Show.



A wall panel of padded blue silk slides across three television screens in the office Florence Knoll Bassett designed for John T. Reynolds, president of CBS-TV.



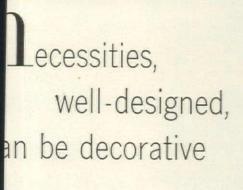
DAMORA

Black-and-white lacquered cabinet in a CBS vice presidential office offers no clue to its contents until front panels swing open and slide back to reveal a three-screen TV set. Designed by Florence Knoll Bassett.





When kitchen door, above, is closed, left,
it melts right into the wall of the dining area of
the Louis Stillers' New York City apartment.
The eye-fooling details:
continuation across door of vertical board paneling
and chair rail; duplication of
trumeau mirror. Interior design by Robert Moore.





conditioner masked in wallpaper retreats into the shower of daisies at the windows, on the ceiling and a folding screen in the Robert De Mars' New York living room.

E & GARDEN, FEBRUARY, 1967



An herb garden neatly confined in raised beds boxed in redwood is pretty to look at, easy to work in. Designed by Tool Shed Herb Nursery for the New York Flower Show.

A radio pulls out like a drawer from a marble-top console behind a CBS executive's desk. Designed by Florence Knoll Bassett.





A working fence becomes a neighborly delight when composed of staggered boards with giant flower cutouts. Designed by Jean Ray Laury.



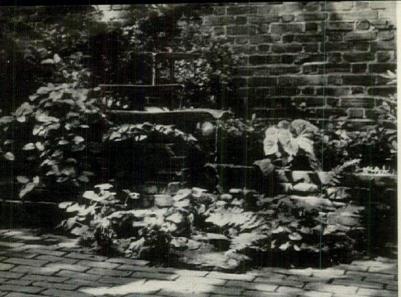
An intercom station, framed like a picture, quietly joins a distinguished company of paintings on the wall of Mr. and Mrs.

Joseph Luis Jova's living room in Atlanta.

Designed by architect Henri Jova.



Panels of glass framed in brass protect a fabric-covered wall around a bathtub in Lady Rendlesham's country house in England.



A small fountain adds the splash and sparkle of falling water to a fanciful play of brick and greens in Miss Rebekah Hobbs' Boston garden.



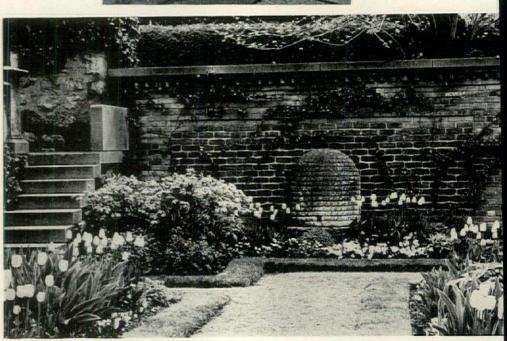
A simple geometric motif pic from the braid border on t felt-covered wall gives a fill plain white window shade in Du Casse's house in San Fa

Paving in a variety of colors, t and forms creates its own arresting pattern in the cour architect Pekka Laurila's bar timbered weekend house in



Baroque design painted in polychrome on a white brick wall crowns the wrought-iron Spanish cross hanging below it in the entrance hall of a house in Tucson, Ariz.

Arches below the countertop in Maurice Melamed's kitchen in Wayzata, Minn., are repeated in larger scale above refrigerator and freezer niches in opposite wall. Designed by David Nelson.



An elegant homesite for itinerant bees is the terminus of a garden path in Long Island's Old Westbury Gardens.





Ornamental extras add zest

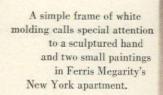


Edible camellias carved from dai kon (Chinese turnip) garnish vidual salads. By Charles Miyashiro.



Curtains hung from a pole, then draped over a pair of brass rods mounted at right angles to the wall, suggest a canopy over the Empire daybed in Ralph Du Casse's

A swagged valance hangs by brass rings from a curtain pole covered in matching striped silk in a bedroom in Chicago.



An arrangement of Persian miniatures makes a handsome frame for simple wall-hung hi-fi components in the students' music room at St. John's College in Santa Fe. Interior design by Alexander Girard.

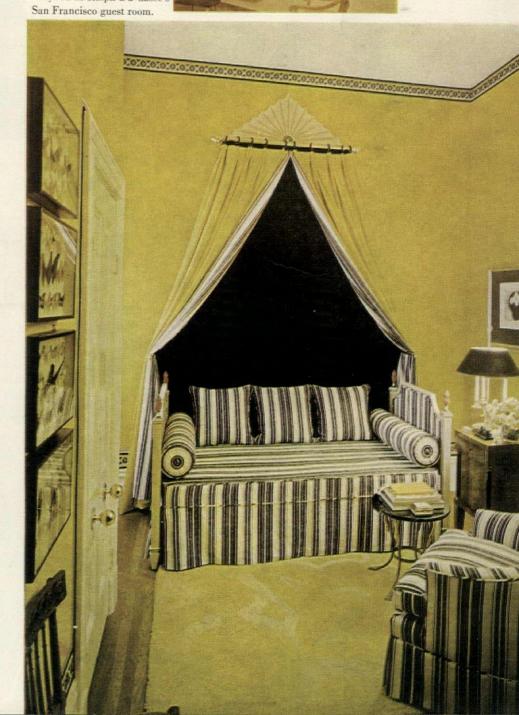




nion slivers dyed bright yellow become giant edible chrysanthemums on a tray of hors d'oeuvres at a party in Honolulu. By Charles Miyashiro.



hanging fern thrives under the domed skylight in designer Harold Schwartz's New York City kitchen which is dramatically lighted at night by a rip of theatrical "footlights" above the cabinets.

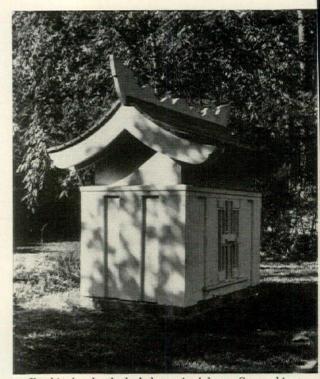




A carved wood angel makes an overdoor in the house of E. F. Sanguinetti, director of the Tucson Art Center. On the door itself



Japanese steamer baskets hung from the ceiling accent a window screened with a bamboo shade in designer Sara Little Turnbull's New York kitchen.



For his daughter's dog's house in Atlanta, Ga., architect Henry J. Toombs designed a fanciful pagoda roof.

# forgotten spots can be dramatized

A fantasy finish of faux marbre embellishes the door frame and lavatory cabinet panels in Judith Garden's New York apartment.

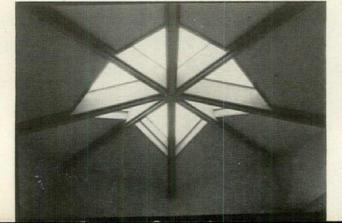


hangs a painting and a shelf for a plant.



In a narrow strip of wall space between a window and a stairway in designer Paolo D'Anna's apartment in Rome hangs a collection of small mirrors framed in ebony and pietra dura.

A star-shaped skylight illuminates the stairwell in architect Ralph Anderson's house in Seattle, Wash.





sers of the stone steps leading to the second floor f his Rome apartment, Paolo D'Anna designed al tiles, culminating at the top step with a series elaborated with fruit, flowers, and a mask.



ling and wall of the bathroom in Mr. and Mrs. Sanford Smith's w York apartment are papered to match fabric of edspread in adjoining room; the silk taffeta shower curtains, oofed for practicality, match those at bedroom windows.

Interior design by Denning & Fourcade, Inc.



Bright color coding and attractive arrangements of storage containers make it a joy to open the work closet where Sara Little Turnbull stores all the paraphernalia for her industrial designing.

Slender towel racks on the wall behind the kitchen door in Sara Little Turnbull's apartment hold the designer's palette of table linens as carefully arranged by color as if they composed a painting.





For an overdoor panel in Mr. and Mrs.
Theodore A. Cooke's contemporary house in
Honolulu, a Japanese artist painted a modern
composition based on ancient motifs.



An affectionately assembled mélange of treasures and trifles—paintings, photographs, postcards—flanks an old carved mirror in Mr. and Mrs. Marland Stone's house in East Hampton, N. Y.



A collector's treasure of marble eggs, assembled in a silver holder designed for real ones, brings a dash of color to a simple table setting.

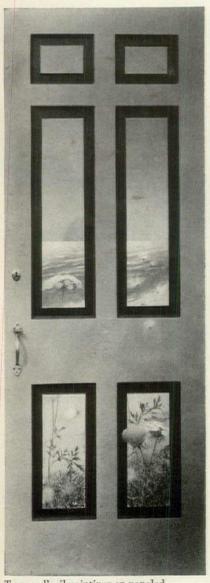
# Personal touch contribute individuality



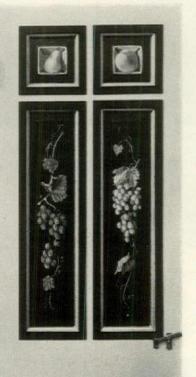
A space-thrifty centerpiece of tiny shells and orchids on a small lunche table is expanded visually by the collection of larger shells arranged on the shelf below and clearly visible through the glass top.

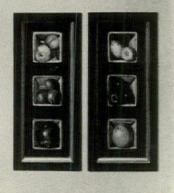
A freewheeling cedar planter-table on an oceanside deck at East Hampton, N.Y., brings an ebullience of lantana and ivy to any spot where greenery is needed. Ivy trails from pots in trough between table rim and center planter.





Trompe l'oeil paintings on paneled doors by Robert Bushong and Irmgard Arvin hint at delightful surprises one the other side. The Lobster Pot Gallery, Nantucket, Mass.







I dinners in her space-shy apartment, Sara Little Turnbull always uses a wheel-about table with ctension top that she can set up anywhere in room depending on menu and number of guests. constant: instead of place mats, trays that speed table clearing. For a three-course dinner, soup already in place on wood trays, main dish waits in casserole, dessert on desk-turned-server.



For another dinner for four, trays are gold lacquer, soup is poured from a pitcher. End-of-table decoration is a handful of zinnias plunged in a lush basket of ferns.

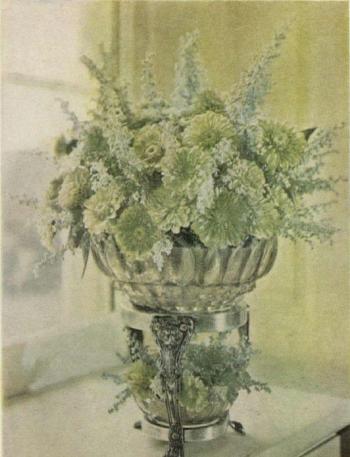
MAYA



At a dinner for six, served in front of sofa, fish- and meat-course dishes are stacked, Scandinavian fashion, on place trays; a row of mugs beside Mrs. Turnbull's place holds condiments.



ntemporary bird of
wood preens himself in front
Victorian pier glass in the Marland
ones' house in East Hampton.



Mrs. Turnbull's space-saving cocktail table is a Chinese wedding basket, its top tier serving as a tray.



Green zinnias and other green blossoms are the personal favorites of Mrs. Stephen Van Renssalaer Strong who masses them in big bouquets for her house in Piscataway, N.J.

# SERENE HOUSE



# NEXPECTED DETAIL



our first impression, when you walk into the Alexander Girards' living room in Santa Fe, N. M., is one of space, whiteness, quiet, serenity—pleasant indeed, yet rather a surprise in the house of an architect well known for his international collection of exuberant, colorful folk art. But not until you have settled down in one of the comfortable sofas, do you begin to notice, one by one, his acquisitions—a carved stone frog on the table beside your drink, a glorious bit of embroidered fabric covering a nearby pillow, a regally dressed doll in the display wall across the room. Discovery is continuous, and so is delight.

Well over a decade ago, when many other modern designers were still wedded to the austere, no-non-essentials look, architect Girard was an enthusiastic advocate of decorative detail. Since then, his name has become synonymous with the use of folk art as decoration, and with the display walls he has incorporated into the architecture of his houses and public buildings. Less well known, perhaps, are his imaginative solutions for common practical needs—solutions that are not only highly functional but engagingly decorative and (Continued)

The living room's fixed-in-place furniture, constructed of metal lath and cement plaster finished with white paint, was inspired by a local Southwest tradition -the flat-topped mounds of adobe the early settlers built up from the floor to serve as benches or tables. A continuous Jshaped platform starting at one end of the fireplace wall forms the hearth, the bases for the sofas, and the tables between them. The seat cushions are foam rubber; the upholstered backs are supported by whitepainted steel posts which are fixed in the platform, but have just enough resiliency for comfort. One of the smaller platforms, which Mrs. Girard calls "sugar loaves," makes a headboard for a daybed cushion laid directly on the highly waxed flagstone floor. Another serves as a stand for a slide projector which is focused on the fireplace wall, after removing the nineteenth-century Persian painting. Perched above doorway to stair hall: a little angel Mr. Girard made of driftwood.

#### LIVING ROOM DETAILS

Bolster-like pillows as long as loveseats

Steel rods supporting backs of fixed sofas

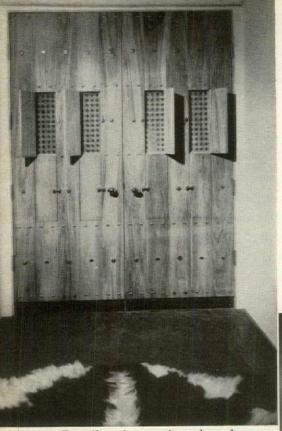
White-shaded, low hanging lamps that melt into white background

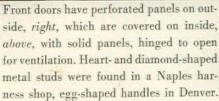
"Sugar loaf" stand precisely placed for slide projector

Traditional Spanish corbel on post

A Polish wooden dog paired off with a Mexican ceramic cat

KORA







KORAS

Long "sugar loaf," above, at dining room end of living room, encloses record storage and pull-out player. Slide projector is stored in smaller cube, right, and set on top for use. It plugs into an outlet inside the cube.



#### DINING ROOM DETAILS

Framed embroidery hung over door to passage

Shallow display niche incorporated in chimney

Cluster of votive lights to vary groups of candles

Dining table with no legs to obstruct comfort

often humorous as well. They are especially numerous in old adobe house he bought and remodeled when he and wife and two children first moved to Santa Fe—and with he has since remodeled again to take care of changing far needs and his proliferating collections.

he sense of repose that flows through the new ro is due partly to the large expanses of white, partly to the low, approximately even level of major furnishings. There are no nervous lines to dist the eye. Few functional elements rise above eye level. E the sources of light tend to be invisible. Since the living rowindows are incorporated in the display cabinet along outer wall, their existence is rarely noticed—only the E they admit. More daylight enters through a large skylicut in the roof above the supporting vigas and equipped valorizontal white-canvas version of the Austrian shade. night the room glows quietly with light from fluorescent tucked far back under the display shelves—and with poof light shed by white-shaded hanging lamps that alm disappear into the white background.

In this calm setting, the brilliant colors and ornate of bellishments of objects ranging from the indigenous American to the exotic from all corners of the earth blend into kind of peaceable kingdom. And their peaceability is hanced by the deft way in which they are arranged. Never proponent of clutter, Mr. Girard does not crowd his take and shelves with heterogeneous assemblages. He likes group interesting objects, in small numbers, in meticulous plotted compositions—the rare and the humble, the use and the amusing, the indigenous and the exotic, side by si

OPPOSITE PAGE:

Visually, the dining room is a tinuation of the white living re since there is no door between merely an open archway. Thus eye, rested by so much white, w comes the brilliant blocks of co on the dining room's far w which might otherwise be or whelming. In one corner of room, the legless dining table plain unfinished pine planks har from the ceiling by strong sta less steel tiller cable. When he modeled the adobe chimney bre the architect incorporated the tle niche now filled with "r god" figures from the nearby Te que pueblo. For seated dinne Mrs. Girard uses the long bu shelf as a server; for larger part she sets up buffet on dining tal Except for working light in ceiling room is lighted only by candl





The most recent remodeling included the addition of a study for Mrs. Girard, making use of space formerly occupied by a garage. Since the house is built on a slope, the new room is four steps down from the main stair hall. In the corner by the steps hangs a tiny adobe fireplace as beautifully modeled as a piece of sculpture, even its damper handle carefully fashioned of wood. Mounted on the wall beside it is a Pueblo Indian deer-dance headdress, and meticulously arranged on the platform below, a trio of Zuñi pottery owls along with some prayer sticks, fetishes, and a few necessities like a hearth brush. On platform in hall above sits a large Mexican pottery figure of a woman making pots in which the Girards have planted greenery.

#### STUDY DETAILS

A sculptured fireplace hanging in a corner

Cabinet doors composed of sliced knots

For fun: an old drugstore chair draped with an ocelot skin

Tucked between beams, a row of spotlights focused on books

A special section of shelves for deep books

Each bookshelf painted a different bright color



The study combines efficience with amusement

SERENE HOUSE: UNEXPECTED DETAIL continued





Mrs. Girard's built-in desk is constructed of wood frame and plaster, topped with oak flooring. The space at the corners, awkward to reach from inside the U, has been utilized for a stationery cabinet opening to the outside—each door a mosaic of sliced wood knots. When Mrs. Girard sits at her desk, she has at her right an undercounter bank of office file drawers, and at her left, pencil drawers, a pencil sharpener, a waste-basket. But to balance this efficiency, the room is full of amusements. In front of the glass wall looking out to the

garden stands a wooden deer from Thailand, gilded and encrusted with fake jewels. Other furnishings at that end of room, opposite page, top, are wildly disparate: an old Boston rocker, a Polish folk painting, a brilliant Peruvian rug, a three-legged stool made by George Nakashima. The adjustable shelves of book wall are precisely placed to fit varying heights of books, and a special section projects beyond for extra deep books. Even here the architect added decorative detail: each shelf is painted a different vivid color.

### How to wake up an old-fashioned house without spending a fortune

# COLOR AND PATTERN

Color and pattern, prodigally used, can be one of the most effective elixirs a decorator can prescribe for routing obsolescence. With no architectural retailoring at all, the Quogue, L.I., house of Mr. and Mrs. Dwight Hemion (he is the well-known television producer) was made to bloom as radiantly—in a vastly different way—as it did when it first saw light at the turn of the century. A monument to the taste of its day -copious oak woodwork, interior walls of stucco painted institutional buff-the house had little, really, except strength of character, a quality the Hemions respected, but found a bit bleak to live with. The task of making the house livable without remodeling and without spending a fortune went to interior designers Zajac & Callahan, a young team with more than their share of daring. Using nothing but fabric, paint, wallpaper, and pazazz, they needled the old house into the gayest of second youths. The exterior, pleasant enough in an old-fashioned way, they left untouched—a staid preamble to the hijinks they devised indoors. Every inch of oak woodwork was painted bright white. Floors were stained a wet-seal black-brown or painted white or a color. These basics established, the rooms were then saturated with color and pattern in great breathtaking swacks as backgrounds for comfortably squooshy chairs and sofas and a fantastic arrangement of erstwhile golden oak furniture purchased with the house and glorified with white paint. Here and there, rather like the surprises in a birthday cake, are charming details to soften and amuse. Primarily, however, the decoration is a Brobdingnagian cover-up job, a tour de force of reviving a gaffer with warmth and wit.

# New excitement with fabric and paint



IN THE LIVING ROOM, left, and opposite page, the old stucco walls, too scraggy to paper, were hung from ceiling to baseboard with what seems to be heavy, boldly patterned black and white tweed. Not tweed at all, the fabric is cotton-much easier to shirr-printed with a photographic reproduction of a wool weave. Gathered on rods, top and bottom, the fabric cloaks the walls in rippled pleatsa pleasant way of getting pattern on walls that would otherwise have had to be replastered, and an acoustic foil for the bare floors. In the bay window, curtain panels are tied back in little billows to keep the pretty tracery of the turn-of-the-century diamond panes unobstructed. All this black-and-whiteness makes a wonderful counterpoint for the room's only upholstery fabric, a sea of anemones in their natural colors. Bright-eyed details: vivid red stair treads-a slick way of getting the color upstairs, where it fills the hall; an old sofa spruced up with upholstered feet and white nailheads; the perkiness of flowers in the chimney-breast niche; pictures on windowsills, even the sofa; a bull's-eye mirror in a black-and-white op art collar.





### Pattern and color bring zest to every room

STAIRCASE, below, mounts to a vermi floored hall and a crazy-quilt flurry of wallpaper patterns: Moorish tile in the hall, bamboo treillage in one bedroom, a fish-scale geometric in anoth



GRIGSRY



DINING ROOM, above, left, was used originally, the Hemions suspect, as breakfast room. The old oak furniture, glorified now with white lacquer an op art upholstery, is surrounded by a wallpaper jungle—bizarre, beautiful, and wonderfully apt with the lion-finialed chairs. Details: the bow-tied polka-dot sleeve on the old chandelier, the basket-nested centerpiece, a nice "uncitified" touch used for flower arrangements throughout the house

IN THE BILLIARD ROOM, left, the original dining room, walls were papered in the same pattern used in the new dining room, but in a different coloring to jibe with the felt table top. Ceiling was draped in black and white polka dots—a pretty muffler for the click-clack of the game below. Details: a shiny red interior for the corner cupboard; polka dots for billiar room side of portieres that match living room upholstery on the other side.

MASTER BEDROOM, opposite page, does splendidly with nothing but old furniture. Woodwork and floor were painted quietly white, then a barrage of color and pattern was let loose right up to the ceiling and—to make a point of its angular fretwork—across it. Details: high curtain tiebacks to reveal window mullions; a sun-masking roller shade at the lattice window; same pattern on chaise longue as on beds, but in a less lively palette.





# THE PLEASURES OF DETAIL

in a thoughtfully planned house

he immediate impact of a successful house is the total pleasure it gives to its occupants and visitors—the feeling of simultaneous safety and excitement it brings, both as a shelter and as architecture. Then as the eye begins to note them, the details that make up these pleasures emerge, offering another pleasure: discovery. The contemporary two-story house designed by architect Hugh Stubbins for himself and his wife is an excellent example of these manifold delights. It stands on brick-paved Brattle Street in Cambridge, Mass., in a long line of distinguished Georgian houses, mostly clapboard, a short walk from the Henry Wadsworth Longfellow house. The architect wanted his own house to be compatible with its Early American neighbors, but not as a reproduction or imitation. Some of the details establish this harmony, while others make use of felicitous discoveries of contemporary design pertaining to planning and the use of materials. Still other details are simply the exuberant expression of the fanciful yet disciplined taste of the architect.

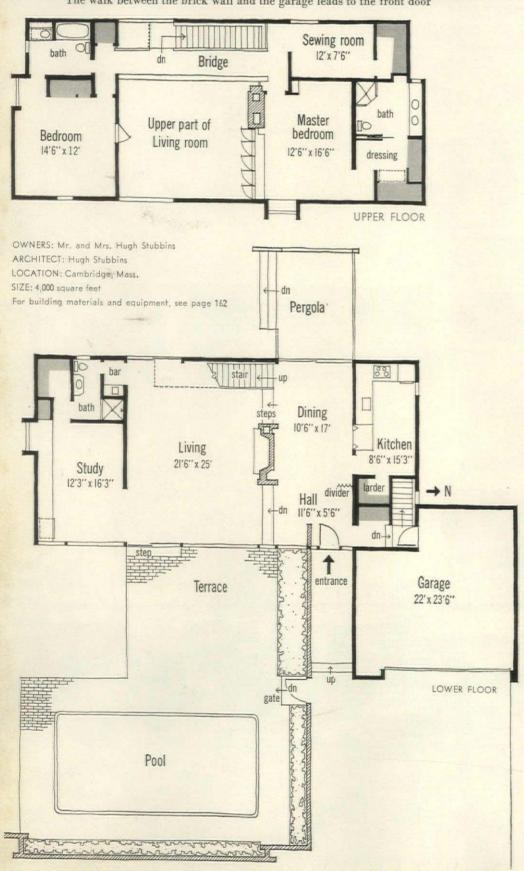
This is essentially a house for a couple, so while Mr. Stubbins made privacy available in most of the rooms, he provided, as an alternative, a delightful openness. He likes to describe his house as a "one room building, like a barn with open lofts." The barn idea is more than a simile, for with one eye on Brattle Street and the other on his spatial preferences, he created a design that does resemble a New England barn in shape. Its main room, like the middle of a barn, soars to the roof ridge, and all the interior posts and beams are, barnlike, exposed. Then he enlivened the rectangularity of a closed barn by punching holes in the shell with bays and skylights, and by opening up whole sections of walls with sliding doors and fixed panes of glass. (Continued)

In front of the house is a brick-wall terrace with a swimming pool. Invetive detail: at all four corners of thouse, V-shaped rain gutters that projectly well beyond the roofline and spill in beds of white stones set into the law

At the south end of the house, opposite page, a section of the secon floor guest room is cantilevered beyon the lower floor to add interior space an along with a vertical stack of three widows, give greater visual interest to the exterior. The redwood siding, bleached with oil to a soft hue, and random thickness as well as in width, adds stimore three-dimensional variety. Whims cal detail, the tiny window bringing free air to the skylighted guest bathroom

EZRA STOLI

The walk between the brick wall and the garage leads to the front door



### The brick-walled terrace doubles the size of the brick-chimneyed living

The walled terrace in front of the house is a ble delight, promising its secrets to those ab enter, and assuring privacy to those who are as well as to those in the adjoining glass-valuing room. In good weather when the doo open, the terrace more than doubles the state living area, and all year-round it supp pleasant view from Mr. Stubbins' study an upstairs bedrooms. A fence of bleached red boards like the house siding screens the third of the terrace. Behind the house is a larger much older garden, filled with rare trees and ering shrubs, that had long existed on the

The effective repetition of a few materi brick, redwood, cherry, Douglas fir-crea satisfying unity between the house and its roundings. The first that meets the eye as yo proach the front door is brick to match th Cambridge sidewalks. The brick wall of the race actually extends 3 feet inside the house. also paves the terrace and brick faces the con and massive chimney that rises through the c of the house. The redwood of the exterior i peated in the long south fence, and all the exp interior posts and beams are of dark-stained D las fir. Cherry-a traditional material in England cabinetwork—is used extensively in interior for built-ins and trim. For the many matic details of wood and brick, the house repetition of glass and rough white plaster and ceilings makes a wonderful backgro

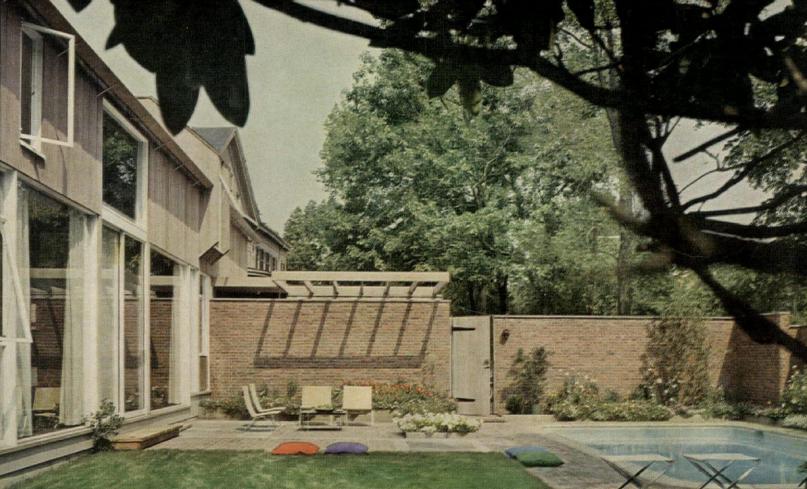
The plan, *left*, is a 26-by-56-foot rectangle. upstairs rooms at each end of the central story-high living room are connected by an bridge sailing across the back of the living room. bedrooms have "windows" overlooking downst

The 26-foot-high living room, opposite page, all runs the full depth of the house. Large expa of glass in the front and back walls flood the r with marvelous light, and offer wide views of gardens. On each side, wide doorways openin adjoining rooms increase the sense of unrestri space. Inventive details: alternating opaque and g panels in upper section of long wall; the serie pivoting panels above what appears to be a bald at upper right of fireplace. When closed, they fone wall of master bedroom; balcony rail is t enough to enclose a long built-in chest of draw

Both the brick wall of the terrace, opposite p below, and the planting continue into the trance hall separated only by a fixed glass pa Outdoor detail: pergola that creates a pleasant p of light and shadow on both sides of garden w

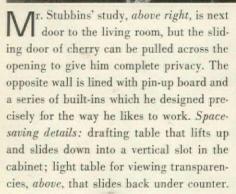






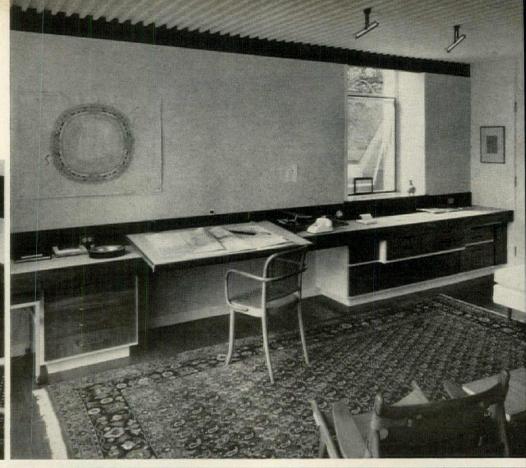
EZRA STOLLER



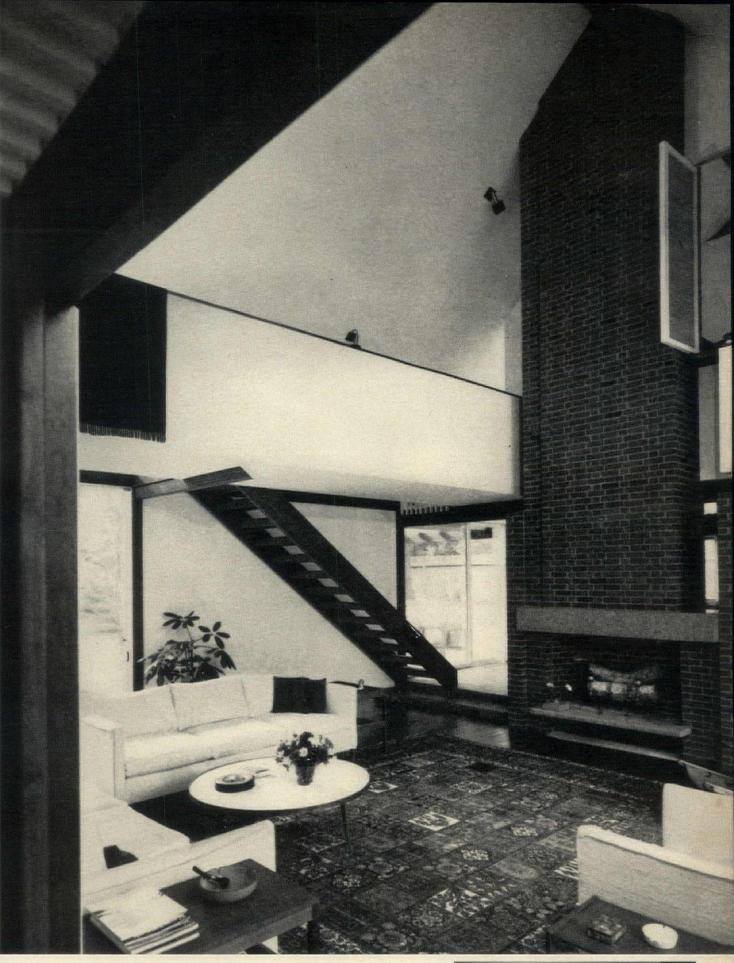


Space flows from room to room through wide doorways or "windows," but they can be closed off for privacy

Spanning the back of the living room is the bridge that connects the two sections of the upper floor. Delightful details: the chevron pattern on the boards of the bridge balustrade that leads the eye to the V-shaped dip covering the end of a structural beam; the 30-by-30-inch opening in the guest room wall that offers a view down for guests and a flash of continuous space for those who look up; the pin-up on the door of the opening which is the architect's plan for a multipurpose stadium in Philadelphia. You can see a duplicate on the wall of his study through the wide doorway at the left.



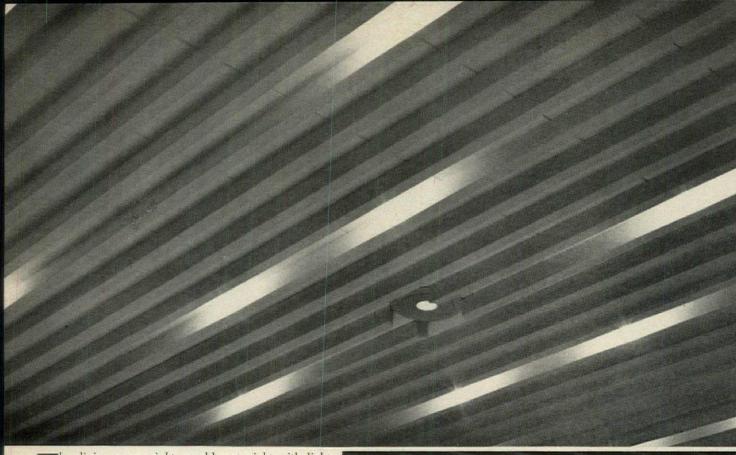




The freestanding stairway, *above*, that ascends from the dining room to the bridge, occupies almost no floor space and does not obscure the view in any direction. The treads are carpeted, and when young children or older people come to visit, a special hand rope is snapped into place along the wall. *Fireplace detail*: a compartment under the granite hearth especially designed for the storage of logs.

The dining room, right, is directly behind the entrance hall and completely open to it, but the bronze-sprayed aluminum-mesh curtain at the right may be drawn to give it a comfortable sense of enclosure. Beyond the glass doors at the other end is a pergola for dining that looks out on the old garden at the back.





The dining room, right, sparkles at night with light from a constellation of tiny starlike lamps, above, tucked between the strips of wood that mask the acoustical tile ceiling. (Similar batten-like strips finish all the flat ceilings on the first floor.) Practical detail: built-in drawers and two-door cabinet for table-setting accessories directly below shuttered pass-through to kitchen.

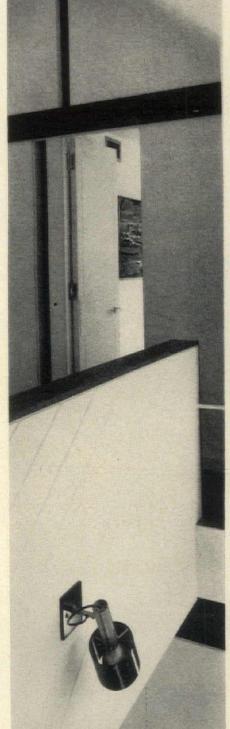
# The dining room and kitchen are thoughtfully planned to work in partnership



The kitchen is unusually compact and efficient, yet restful and inviting because of the combination of materials—large areas of white accented by cherry and stainless steel, an earth-toned floor of Welsh ceramic tile like that in dining room and entrance hall. Efficient detail: wood top of dishwasher at left is directly below pass-through from dining room, so that after-dinner dishes arrive in kitchen at most convenient point for processing.







PLEASURES OF DETAIL continued

In the guest bath, *left*, the playful square porthole provides ventilation, and the overcounter skylight brings in an abundance of daylight.

In the master bedroom, right, small areas of white accent the cherry of the built-in chests below the "window" overlooking the living room. The pivoting panels are of wood covered with grass cloth. The door of the room, with its incised border and horizontal panel, was designed by the architect as a variation on the bland flush door. The fixed-glass panel above it enhances feeling of space without sacrificing privacy.

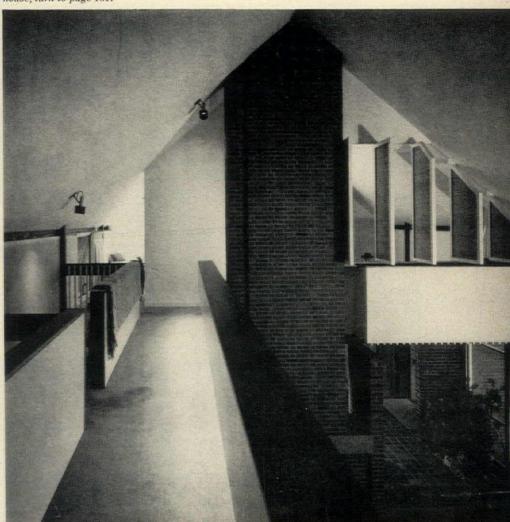
Vertical slits in walls left, such as those at guest room end of bridge, are actually return air ducts for heating system which Mr. Stubbins has carefully worked into his architectural pattern.

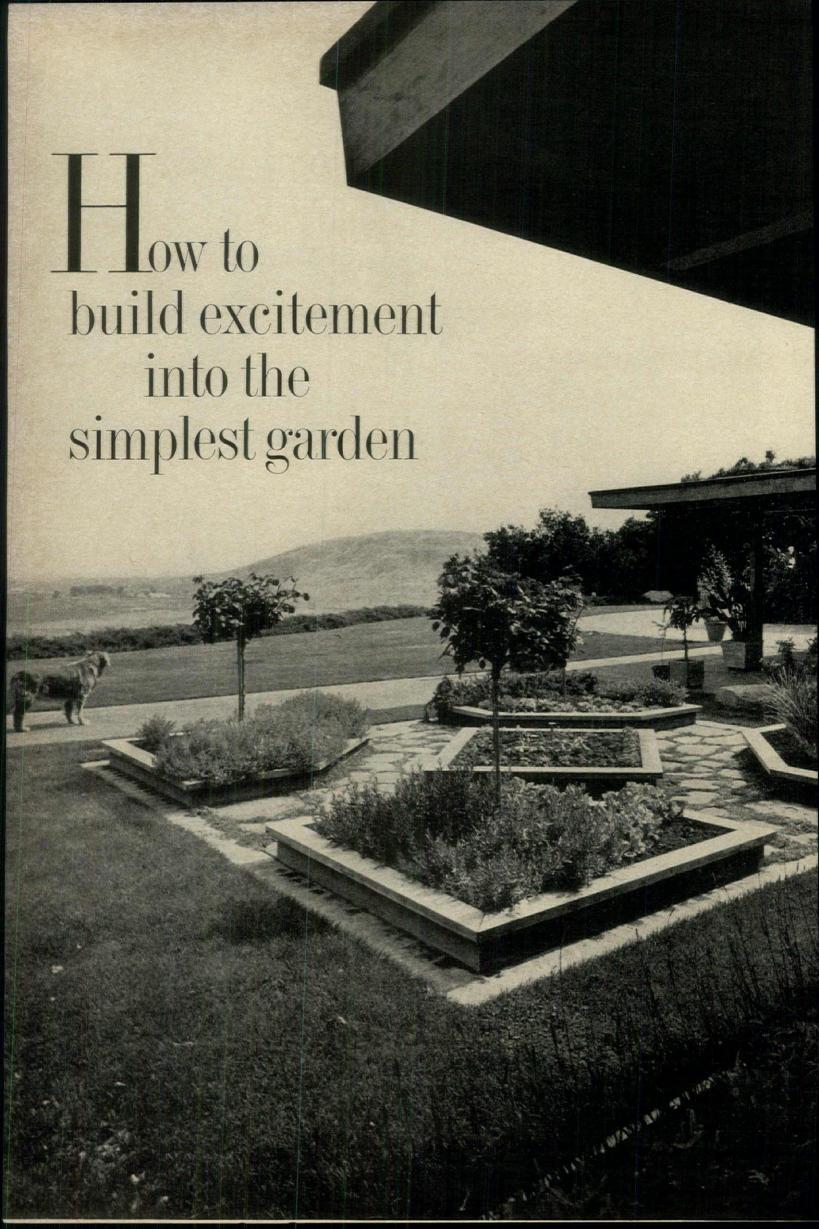
loor of bridge, below, is ingeniously lighted by fluorescent tubes concealed in recess at bottom of balustrade.

For more photographs of this house, turn to page 161.



Practical details of light, heat, and ventilation are worked out with imagination and finesse





ertain standard landscape elements-structural or horticultural-are basic to almost every garden. Among them are terraces, paths, steps, fences, outildings, and the like. They are present in most gardens beuse they are functional and necessary, and because they are nctional and necessary, they are often dull. Commonplace ed, commonplace fulfillment—but that is not good enough. ere and on the next two pages are nine solutions to everyday oblems that soar way above and beyond the commonplace. nce seen in their context, it seems doubtful that any could ever we been dispensed with. Yet each of them is directly relevant. acomplicated, an embellishment, pure and simple, on the obous: here, raised planters on a flagged terrace; there, a tool ouse that is almost the focal point in a tiny garden; elsewhere, flight of steps as gay and unexpected as a child's toy or a bundary marked by Birnam wood come to Dunsinane.

Each of these superfluous details—they are superfluous in erything but their extraordinary merit—adds a saving note practicality to the gardens they serve. They are as durable the materials of which they are made and designed as carelly as though their designers' reputations depended on them.

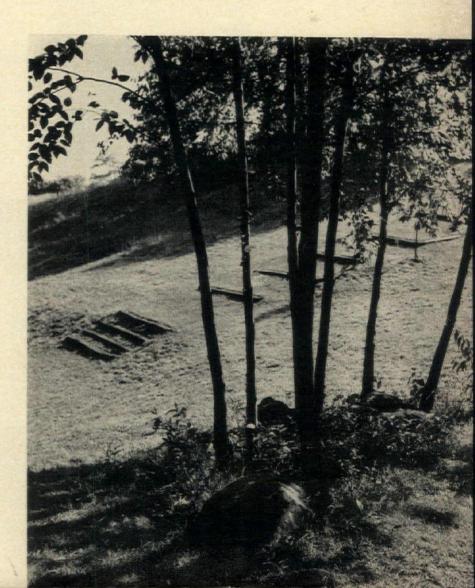
#### POSITE PAGE:

this a terrace with raised plant beds, or are these raised plant eds surrounded by flagging? No matter how you see it, the whole pint is that the sum is greater than the parts. An X-ray ance would reveal that the beds are deeper than the terrace, to low growing room for any kind of plants that would look well ere, including tree roses, which in the John Millens' sunny urlingame, Calif., garden need at least 18 inches' depth. Further lip: verge boards wide enough to provide casual sitting.

When a change in grade, right, is too gentle to be notable or too steep to be comfortably negotiated without steps, the random, or apparently random, trick of breaking the rise with railroad sleepers serves two important purposes: First, it gives character to a generally featureless if pleasant slope. Second, makes the slope much easier to climb (the theory that all ramps are more comfortable than steps simply will not hold water).

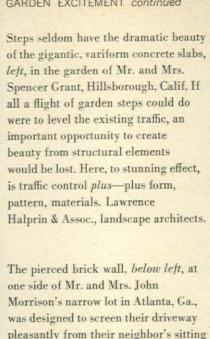


Tool sheds are just as important on small but intensively cultivated garden plots as on big ones. But on small plots it is harder to render them inconspicuous. Mrs. Charles J. Tuttle has chosen to make her New Haven, Conn., potting shed, not only far from unobtrusive, but an obvious and central part of her garden plan. A small and disarmingly simple structure, it is embellished on the house side by a pretty espalier, is at once storage facility and garden divider.



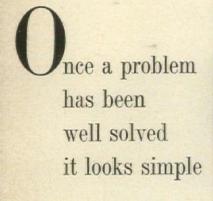
Lumber in processed form, bottom of page, left, seems, next to living trees, most compatible with any landscape setting. This garden house and sitting platform, designed for the Don Roehrs Show, is of stained redwood, its decks composed of spaced boards

Bamboo, below right, is one of the fence materials that, in their almost infinite variety, offer equal options to the designer. Simply and effectively used as an informal stockade in this California garden, the implications are semitropical. Rough stone wall makes a suitable base. E. Leslie Kiler, landscape architect.



pleasantly from their neighbor's sitting area. The trim pattern of light and shade, the soft colors of old brick, the strong upright lines of the columns all enhance the effect.

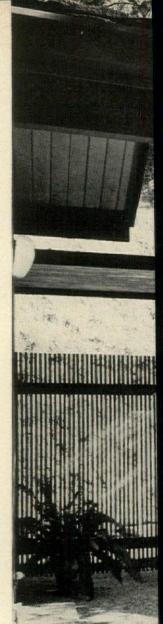
exhibit at the 1966 International Flower on edge-strong and self-draining.

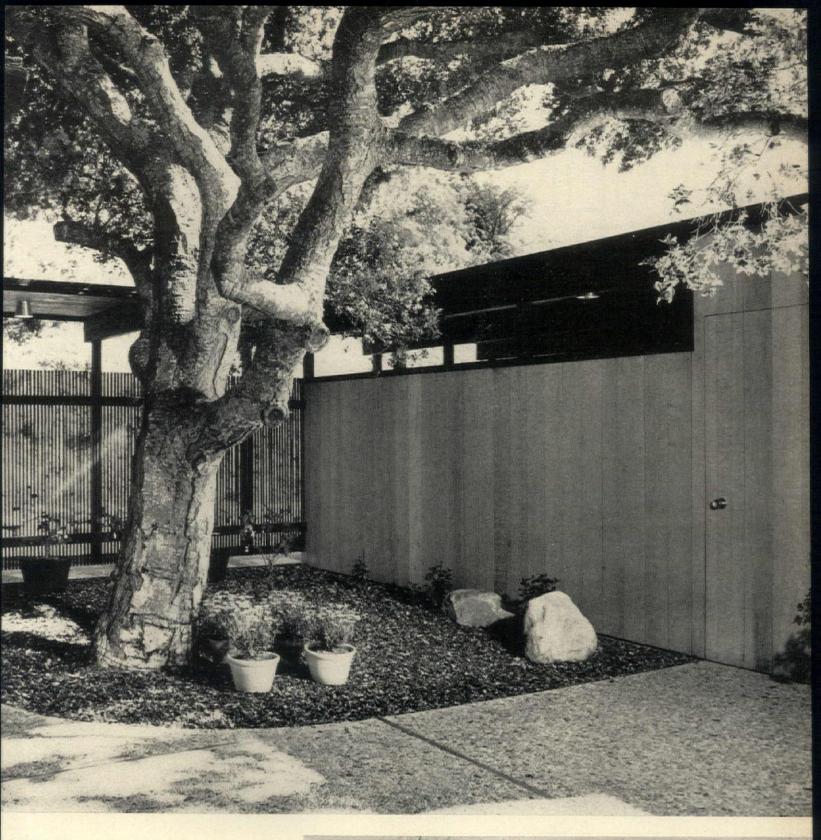












ree kinds of fencing, above, different in design, erial, and function—satisfy a variety of purposes in alifornia garden. Privacy is achieved by see-through cing of palings arranged for the specific need. port at the right is enclosed by a solid screen of atly joined boards. Horizontal fence panels—tally overhead shades—provide both a special structural e and a utilitarian filter for the California sun.

Most spectacular boundary marker of all is the enclosure, right, that gives all the privacy required for this garden in the hills above Los Angeles. Wholly natural (composed of earth and trees), yet wholly contrived (artificial mounds or berms and pruned evergreens) the effect is Japanesque, but the only design precedent is found in the lore of bonsai—the practice of training miniature trees in containers.

PHOTOGRAPHS BY LYON, KERTÉSZ, BRAUN, MAYA, SIMMONS, A LIN



#### A MAN'S HOME AWAY FROM HOME

## "IT'S THE DETAILING THAT COUNTS"

says Frank Stanton, president of Columbia Broadcasting System, Inc., who has devoted his life to perfecting every detail that comes across his desk or into his head. Reflecting its occupant like a mirror, his new office is packed with inventive ideas that would be well worth thinking about by anyone planning a new house



CBS/51W52, as New York's new Columbia Broadcasting System's headc building is called, was designed by the late Eero Saarinen, and the interiors work of his old friend, designer Florence Knoll Bassett. Her philosophy-"the the background, the easier the thought process"—is epitomized in Mr. St office, actually a suite consisting of the office proper plus a reception room, secr office, dining room, pantry, private dressing room, and bath. Mr. Stanton, a tionist, had very definite ideas about his kind of ambiance.

"Quiet and straightforward work space is what I wanted and what I also wanted English oak paneling-a sentimental concession to a hood spent in my father's cabinet shop."

Serenity and English oak were coupled in the office proper (1, below), a square with a floating vaulted ceiling of smooth plaster, and floor-to-ceiling wi "The settees were designed to encourage leisurely talk. They do." There is a recessed four-way TV installation (2) in the oak wall.

"The audio for each receiver can be adjusted from any point in the with a pocket-sized remote-control unit. When the phone is in us sound level drops automatically."

Hung behind Mr. Stanton's desk is an 11-foot-long work cabinet (3, opposite It is really seven cabinets put together (4) under one long Zebrino marble tog "I couldn't function without it. Everything is there—dictation equip confidential papers, books, pencils, a dimmer for the lights, control heat and radio, and coffee."

One of the telephones is here, too (5), hidden like a state secret.

"But everything isn't hidden. That's Kline's 'Crosstown' hung abo cabinet, and Lipchitz's 'Seated Bather' down at the end."

Personal treasures have their own stage: a bronze coffee table (6).

"The bronze Buddha's hand I found at Angkor Wat. The 'S' is off the CBS building, and the tile is by Louis Tiffany. What looks like aspi that little jar are really peppermints."

Centered on the north wall (7) is a bronze by Henry Moore—"Locking Piece." "The unique feature of the room is the vaulted ceiling. The diagona stainless steel splines for air-conditioning diffusers. Recessed down are spotted in the quadrants-good lighting, good design." (Conti

PHOTOGRAPHS BY DAMORA, HY

1 To stop passage of sound, doors and frames are tongue-and-grooved assuring tight fit.







# "IT'S THE DETAILING THAT COUNTS" continued

The CBS building was designed in 5-foot modules, making each of Mr. Stanton's four windows 5 feet wide with an intervening 5-foot wall. But the room looks as though it were all windows because each wall panel (1) is covered with folds of heavy silk. The windows themselves are screened with off-white vertical blinds, then hung with curtains of tiny bronze beads, faintly glinting, more web than mask.

"We enjoy the view from the left north window. The view from the right north window [which frames the offices of a competitor] we ignore."

Adjoining Mr. Stanton's conference-dining room is a small serving pantry (2). Although the kitchen is located elsewhere (to banish the olfactory aura of a restaurant), food is served piping hot from the pantry's warming shelf which also has infrared lamps on its underside to keep warm whatever is placed on the counter below.

"For all its 10 by 10 feet, the pantry is tremendously efficient." Like most executives, Mr. Stanton often works very late, and like all executives, gets tired. He then repairs to what he calls his "anteroom," a combination dressing room, bath, lounge, library, and picture gallery—all contained in a neatly compartmented rectangle of 10 by 20 feet (4).

"It's a wonderful place for privacy, occasional relaxation, personal books, and the usual memorabilia."

And like the working area it is meticulously detailed. The light switches (3) are flush-mounted in the doorjambs, leaving the walls beautifully uncluttered. At the far end of the room is the bath, which is partitioned into three compartments, one for the lavatory (5), the other two for shower and toilet.

"The washbasin is Mrs. Bassett's contribution to elegant plumbing. It's travertine, like the floor. The medicine cabinet with its oval mirror is moored to a T-bar that the curtains cover up. Opposite the lavatory is a mirror-doored closet (6) lined in oak and white laminated plastic. That's for storing anything I don't like to look at but have to have around. Some of it is just plain junk that never stops accumulating."

In an alcove at one side of the anteroom is a built-in settee (7), part of the tiny complex of Mr. Stanton's private world-when he gets a chance to enjoy it. The rest of the time he is using up his energy in the office next door or replenishing it around the corner in his conference-dining room (8), which is furnished with a round marble-topped table on a bronze base. "This is the room with my favorite view-two windows by Louis C. Tiffany that my wife discovered. They are from an old house in Philadelphia. To fill in the window area, they were floated between panels of sand-blasted glass. Essentially this room is a beautiful white cube with two white walls of sand-finished plaster and one wall of white lacquer panels. The painting is Riopelle's 'Streaming.' The Tiffany windows hang on pivots and swing out for cleaning and relamping the fixtures behind them. This room doesn't get much sun, so we helped nature and Mr. Tiffany a little. The artificial light looks like sunlight, which makes the windows look like something designed by Aubrey Beardsley. I don't know if he would have liked the idea, but I do."



1 Vertical blinds and bronze bead curtains create subt gradations of light. Sculpture in corner is Ipoustégu

Some details are highlighted, some are concealed





GLISTENING NEWS:

# SILVER WALLS

Although the current and growing popularity of silver walls may be due, in part, to the observation that silver is the color of moonlight (the world's greatest flatterer), there are other excellent reasons for silver's appeal that might never occur to a poet. Because it reflects light, silver has much of the space-extending propensity of a mirror—but without glare or distortion. Because of the uninterrupted flow of soft sheen, you are rarely conscious of a silver wall turning a corner. A small silver-walled room looks big; a big one seems infinite. And along with this wonderful hallucination of space, silver offers a catalytic companionship to color that is hard to beat. To white, it brings an elegant worldliness and, because it is closely related in hue, the most subtle of contrasts. Light, bright colors against a silver background seem brighter and more intense as you can see in the sparkling room on our cover. For black and deep shadowy hues, always in need of supplement, silver supplies the leavening gleam that makes them rich, rather than somber. The warmth of hot, bold colors, strong enough to be noticeably reflected in a silver wall, is transmuted into room-wide radiance. And there is certainly nothing pleasanter against a pool of silver than a gamut of wood tones. The basic silver background takes the form of hard-surfaced, easily maintained wallpaper (you just dust it). It may be plain, textured, or patterned and hung conventionally in rolls or panels. Or it may be applied in silver leaf squares. For the double gleam of silver on silver, mirrors and bibelots make marvelous embroidery.

THIS PAGE A frothy range whites gives Mr. and Mrs. J. Randall Cree silver-walled d room in Mill N N. Y., the gala sumptuous lool bride's lace. Or few deft touche color—the bou in the chinoiser wallpaper patte the celadon car the warm brown the walnut tabl -give substant the seemingly

OPPOSITE PAGE

ephemeral spar

Smooth silver-l walls, innocent of embellishme. highlight and blend a mélang unrelated patte in the New York room of designe Albert Hadley, 1 of Mrs. Henry Parish II. Amor the patterns: an extraordinary c wood table with faux marbre top a mother-of-pea encrusted India mirror; a woodgrain printed ch Silver leaf was applied in squar in the manner of old tea box linin







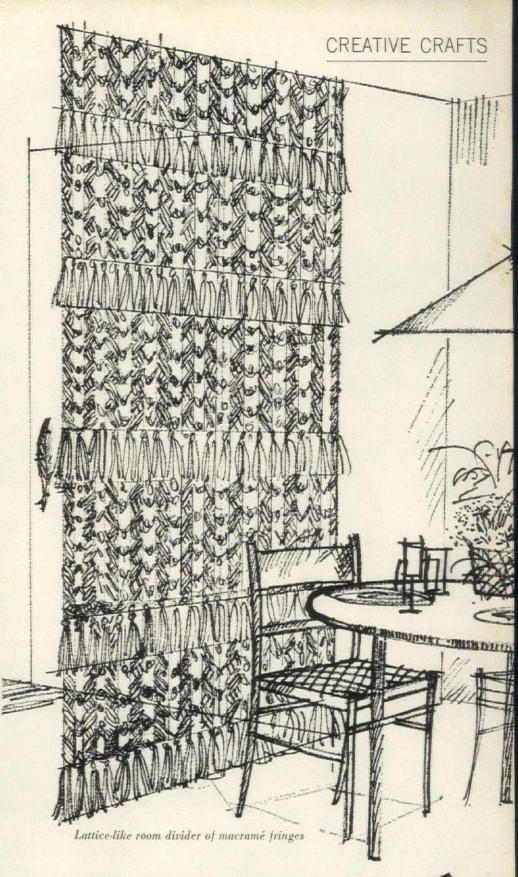




mong the decorative details that are adding visual spice to contemporary rooms is the heavy handmade fringe you see on rugs, throws, and pillows imported from Europe and the Middle East. Much of this fringe ramé, a craft whose French name stems from a n word, magramah, meaning a hand-knotted lace netric design. A technique long practiced by rug in Mediterranean villages, and by French and nuns as ornament for ecclesiastical vestments and oths, macramé is an art that, surprisingly, is also of our American heritage. In the days when Amerips pursued great whales, sailors whiled away emps by sitting in macramé hammocks making scrimnd macramé belts and fringes as gifts for their s back home. Knotwork was also popular among an needlewomen as an edging for velvet curtains

ow, after long exile, macramé is back. To make it is only the simplest of materials and you can work hile traveling or watching TV. The knots go quickare easier on the whole than most of those in the tout manual. Mistakes can be ripped out easily, yet nished, the fringe will not ravel. There are many and patterns to choose from, but you can make mé of great beauty by mastering only two patterns: Mesh and Fern.

ou might make deep colorful fringes of heavy wool ug or a pile of pillows, a round felt tablecloth or a y bedspread. With lighter weight Persian rug yarn, ould edge a bed throw or heavy curtains. Cotton idery thread might provide beadlike edging for bedroom curtains, dust ruffles, table mats, or table-For a summer house, butcher's twine could transstandard window shades, lamp shades, or shower as. If you use dowels to support the top and bottom ong panel of macramé, you can create taut lattice-creens for windows or French doors. Narrow strips, as mounted on felt of contrasting color, make exbellpulls, tiebacks, or wall hangings. Many strips together make a fabric. For detailed instructions and macramé, please turn to page 166.



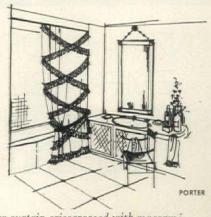
## IOW TO MAKE MACRAMÉ

ITE PAGE:

ramatic examples of decorative accents you can create nacramé fringes: a round table cover, UPPER LEFT, felt edged with Open Mesh macramé of heavy wool ig yarn, a ready-made sofa pillow, LOWER RIGHT, ed up with Fern macramé of Persian rug yarn. The fringes, varying in weight and scale, includes: o BOTTOM, Open Mesh of cotton embroidery threads; of Pat-rug wool; Fern of cotton embroidery ds. All the macramé is the work of Imelda M. Pesch.



Macramé bedcover over contrasting spread

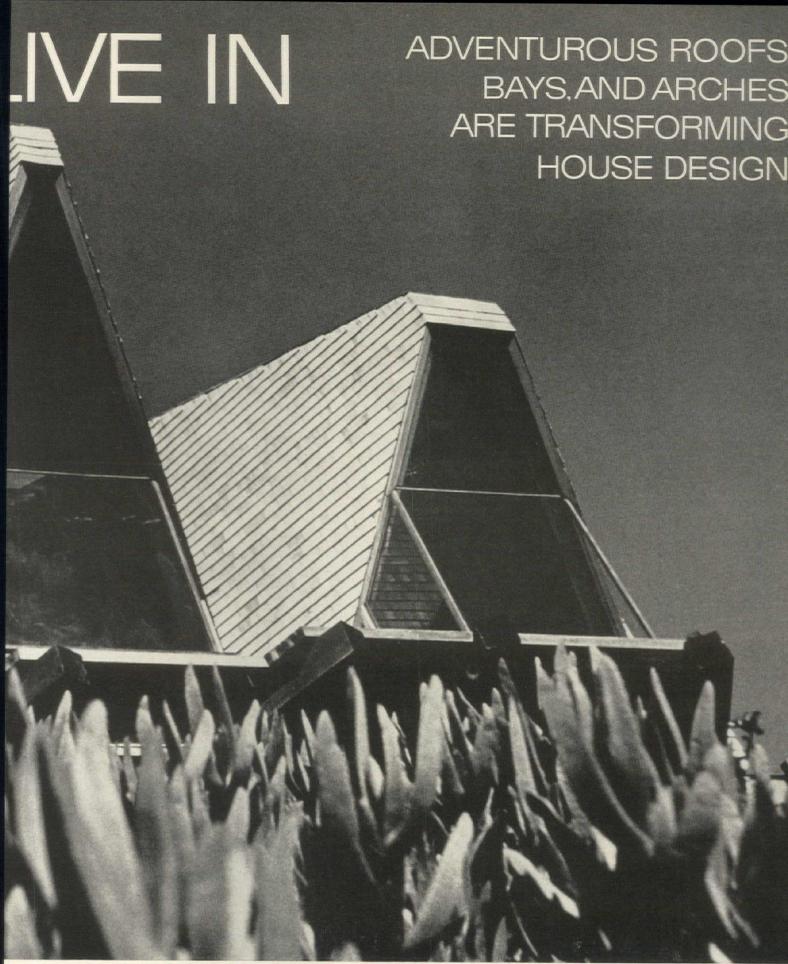


Shower curtain crisscrossed with macramé

# NEW SHAPES TO



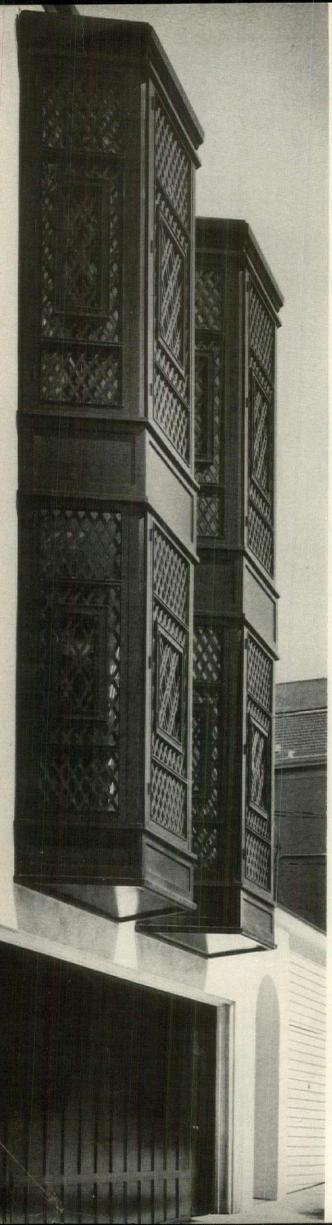
NEW ROOFS EMPHASIZE SHELTER AND SECURITY Dramatic, high-flying roofs have become the dominant feature of many of the est houses. Like great hoods they sometimes enclose virtually the whole structure that the walls become part of the roof and the roof is, in fact, the wall, eliminating separate construction and linking of these two elements. The popular A-frame is the most familiar example of this. Protection from the rain, ice, hail, snow is sun, heat, and wind pressure that assail it is emphasized by the increased use of butt shingles and shakes, or by metal roofs of terms or copper. The flexibility of distribution which these materials offer makes possible the fantastic shapes roofs are now a ing and also makes possible the fascinating interior spaces they simultaneously contains the content of the



runcated triangles that form the roofline of architect J. Carson Bowler's at Bodega Bay, Calif., evoking something of the power and mystery of on of ancient pyramids, provide privacy from neighbors at each side. The ngle roofs frame the cantilevered windows of the two-story living and dining ne right and the painter's studio connected by an open bridge at the left.

A cluster of soaring pyramids, some peaked, some truncated, and surrounded by a parapet, create the upper story of architect John Mooney's waterfront house at Oyster Bay, N. Y. Most of the roof is sheathed in a rich, lead-covered copper, with cleats forming parallel lines. Over the stairway just inside the entrance at the right, one side of the tallest pyramid is sheathed with glass, so that the stairwell and a solarium above it are bathed in light.

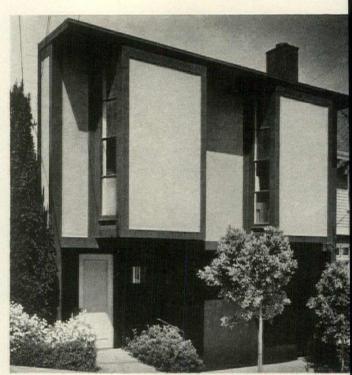




### BAY WINDOWS ADD SPACE, INCREASE LIGHT

Bay windows are openers: they bring to an interior added space, more lig and wider prospects. And privacy need not be sacrificed. When bays imaginatively designed they can also create a far more interesting faça

Hidden behind trelliswork of wood lath painted black, two tiers of bay windows expand and dramatize the yellow ocher stucco façade of a house in San Francisco. (In that city where every inch of land is precious, building regulations allow jutting bays at the front of the house as long as they are 12 feet above the sidewalk.) The two upper bays and the lower one on the right are windows, but the lower left bay is an open porch at the end of a dining room which can be closed by a sliding glass door flush with the wall of the house. Architects: Charles Porter & Robert Steinwedell.



Twin bays on the second story of Mr. and Mrs. Sidney Hiken's San Francisco house provide extra floor space and light for the livir room. But privacy is preserved by the fact that the walls directly facing the street are panels of stucco and only the sides of the bays are glass. Architects: Wurster, Bernardi & Emmons.

#### OPPOSITE PAGE:

Every front window in Dr. and Mrs. Robert Lansdale's brick house in Baltimore is a bay, enlarging the rooms and giving a fresh look to the traditional Baltimore townhouse. The curtains that screen the single-paned, wood-framed windows at night are hung along the perimeters of the bays so that no space is lost. Other variations on tradition: the projecting party walls between houses; the battlement effect of the piers that rise above the tops of the bays. Architect: Hugh Jacobsen.

MORLEY BAER



Pointed arches, four or long sides, and one on e side, create a protectiv overhang for the second windows of architect D Lowe's beach house in Calif. Inspired by a tou English Gothic cathedre the two-and-a-half-story transposes their soaring into present-day materia. The 24-foot-high vaulted arches are of laminated Douglas fir, the panels a glass and white plaster.

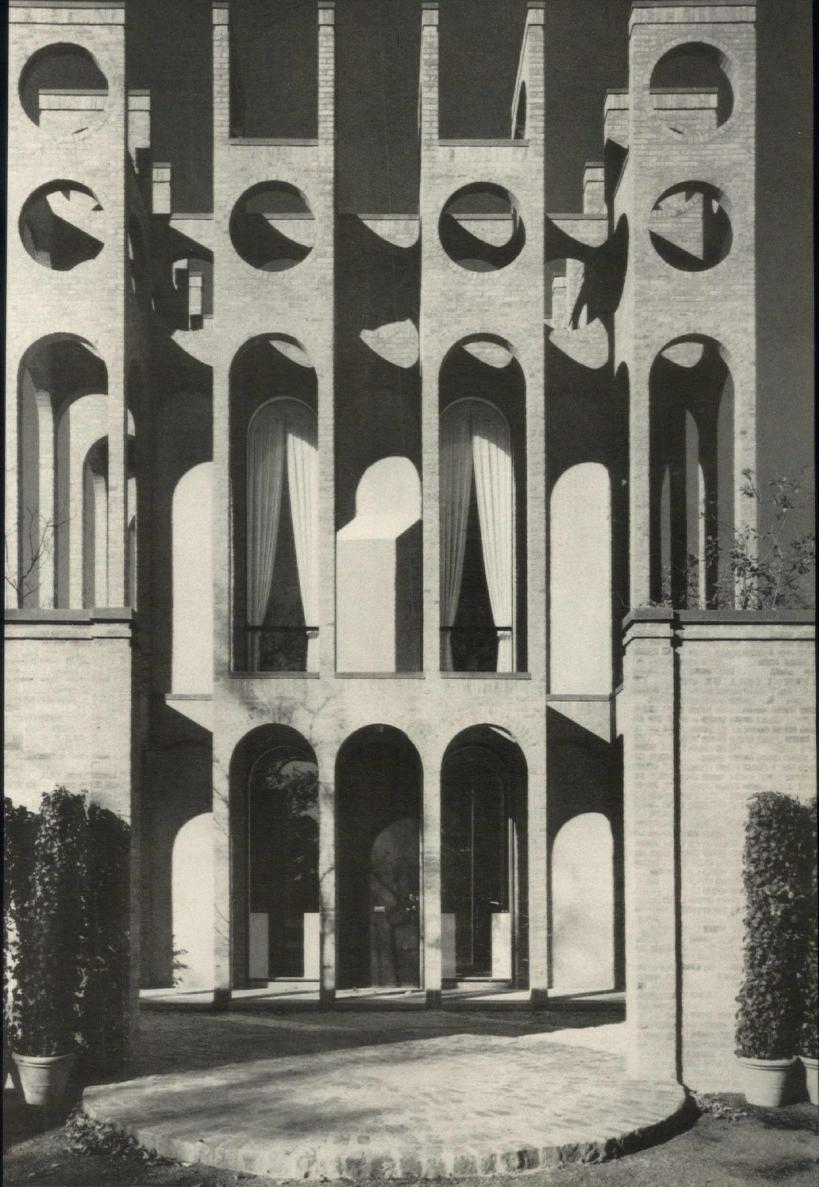
#### OPPOSITE PAGE:

The classical two-story that surrounds four side the first floor entrance and second floor living of architect I. W. Cobu house in Lake Forest, II only shields these interi spaces but creates a fa play of light and shade and outdoors. This tower arches rising in the cente the house and, flanked by long one-story wings, is a true masonry structure the load-bearing arches, one brick thick, carry the weight of the walls above

ARCHES AND ARCADES FORM PROTECTIVE SUNSHADES

An ancient symbol of strength and solidity, arches can serve a double purpose: First, whole walls can be opened up with glass panels because the arches support the weight of the wall above the glass, eliminating the lintel necessary at the top of a rectangular window. Second, an arcade of arches or a row of overhanging arches can also serve as a screen or an eyebrow to shield outside walls from sun glare. Arches vary almost infinitely in form: There is the classic Roman round arch of the house on the opposite page, the elliptical Gothic arch, above, translated into wood, the trefoil arch, the horseshoe, and more. The pleasure of their curving lines does much to relieve contemporary houses of rigid rectangularity.







### What good is a dishwasher detergent if it's no good in your water?

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It stands to reason that the world's largest producers of dishwasher detergents wouldn't go so far out of their way to give you a better product if it weren't important. Nor would the manufacturers of all 28 makes of dishwashers approve it. Do you consider it important enough to try your Special Formula FINISH in your dishwasher?

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### SHERRY

With the trend to lighter drinks, the newest thing on the cocktail circuit is one of the oldest and most versatile of wines-sherry. Updated, sherry now appears chilled as an apéritif or, with cake or cookies, as an after-dinner accompaniment to an evening of TV-viewir

BY HUGH JOHNSON

Sherry is, first and foremost, the wine of Spain. However much is exported-and Britain, the second most devoted sherry-drinking country, alone accounts for six million gallons a year-the Spanish remain the great sherry drinkers. To them fine wine is sherry, and "fino" is all they have to say to order it.

Like all the great and individual wines of the world, sherry is the product of a particular place, a particular climate situation, a particular way of life. Its name is an anglicization of Jerez in the far south of Spain; by Spanish law it can come from nowhere else. Jerez is the archetypal Andalusian town, a country cousin to its more famous neighbor, Seville. Everything that documentaries and travel folders have made familiar about Spain is here in its original form: flamenco, bullfights, mantillas, blue-tiled patios, orange trees, wrought-iron balconies, the four-hour siesta.

The wine made in the country around Jerez and blended and matured in the huge white buildings called bodegas, which lend a special character to the whole town, begins as ordinary white wine.

Little rain and long hours of sunshine (climatically Andalusia is to Europe what Texas is to the United States) make the wine strong. The chalk-white soil makes it clean and fine to the nose and palate. There is no denying that the new wine is rough and raw. Only one thing will lift it out of the peasant class and make a social drink of it, and that is age.

By varying the aging and blending process, by using better or cheaper wine as a base, by adding more or less sweetening, or no sweetening at all, the highly sophisticated sherry shippers have developed such an infinite range of variations on this basic white wine that it is hard to remember they all have their roots in the same soil. The difference between the palest bone-dry fino and the most liquorous burnt-umber cream sherry is, however, largely artificial. Both started pale and dry. To follow the process that separates

them and makes one as und tionably an apéritif as a dry m ni and the other as uncompro ingly a dessert wine as a glas muscatel is to see the whole ev tion of sherry re-enacted.

Sherry turned into a wine almost by accident. The it ages, which is what distingui it from other white wines, was inally a happy chance. Norm wine spoils if the air is allowed get to it (as you can tell at h if you leave a bottle uncorked a few days); wild yeasts and teria attack it and turn it into gar. The original happy-go-le wine-makers of Jerez, howe left their barrels half-emptyally a fatal mistake-and got a with it. The first wild yeast to rive was like no other. It qui multiplied on the surface of wine to form a thick, white, bre like layer that kept all other ye and bacteria out. Far from s ing the wine, the wild yeast m it better and better. The fla grew richer and richer. strength rose higher and hig and a scent of great delicacy freshness, with something of lightness of yeast about emerged. The growers soon lear to encourage and propagate wild yeast from one cask to other and named it flor-flower

In its natural state, howe well-aged and excellent it is, sl ry is invariably completely of with no hint of sweetness at Fashionable as dry wines are much as people protest that no ing can be dry enough for the the usual reaction to a glass completely natural dry sherry amazement, followed by just-c cealed dislike. It is a taste that be acquired, but there is li point in acquiring it for all shippers sweeten their wines, e their driest ones, just a little. I whole elaborate structure of th industry is based on aging, ble ing, and sweetening. In the cou of these processes wine become

Sherry falls into three bro categories. Two belong among apéritifs-drinks that are b

Continued on page



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Frigidaire wall ovens that clean themselves automatically... give you a 5-year warranty\*







### THE FRIGIDAIRE ELECTRI-CLEAN

OVEN is now available in built-in wall ovens. To start the cleaning, close the door, slide a lever, turn a dial . . . and the oven comes clean (oven racks, too) in just about 3 hours.

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ANOTHER happening FROM



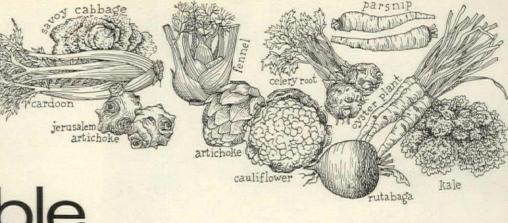


it's the year of the big Happenings in appliances . . . and they're all Happening at Frigidai

HOUSE & GARDEN'S

# VVinter Vegetable Cook The true go gus and oys

Book



# by Nika Standen Hazelton

The true gourmet takes his pleasures as nature provides them, relishing the first asparagus and oysters, welcoming summer because it brings the sweet tree-ripened fruits, and rejoicing in winter for its fine crop of hardy vegetables. Even in the coldest months, the fresh vegetable fancier can find a wealth of good things from farm and field in the supermarkets or the Italian food stores. While some of the sturdy vegetables that traditionally belong to winter (such as parsnips and brussels sprouts, kale and leeks) are now to be found at other times of year, thanks to the varied climate of the U.S. and modern growing methods, others are absent until the air takes on the first nip of frost. Then is the time to seek out the rugged shapes of Jerusalem artichokes and oyster plant, celeriac and cardoons, to cook them with care and enjoy their unfamiliar flavor as a welcome change from the more prevalent vegetables and a rightful accompaniment to hearty cold-weather meals.

# HOW TO PREPARE AND COOK VEGETABLES

All vegetables should be prepared only at cooking time as exposure to air and water lessens their nutritive value and detracts from their appearance. Most of the vitamins in vegetables lie close to the skin; if they are to be retained, scrub, scrape, or pare with the lightest of hands, and do not soak after cutting or slicing, or you will lose a good deal of the flavor and nutrition. Vegetables should be of uniform size, so that they will cook tender at the same time.

Certain vegetables such as artichokes, cardoons, celeriac, mushrooms, and oyster plant darken when they are prepared and exposed to the air. To prevent this, drop each piece, as it is readied, into a bowl of acidulated water—2 tablespoons of fresh lemon juice or the juice of I large lemon combined with a quart of cold water. The vegetables should be thoroughly dried between paper towels before being browned, sautéed, or fried. If they are to be added to stews or cooked in water or other liquid, drying is not necessary.

When cooking vegetables that are apt to discolor—artichokes, cardoons, celeriac, mushrooms, oyster plant, turnips—add 1 teaspoon of lemon juice or white or cider vinegar to each 2 cups cooking water. This will preserve the color. Do not add baking soda. This detestable trick not only alters the flavor, but also destroys every nutrient and makes the vegetables mushy.

# **Boiled Vegetables**

Many French cooks advocate boiling vegetables in plenty of water and dressing them later for flavor. Other cooks, myself among them, prefer to boil, or rather steam, vegetables in as little liquid as possible, just enough to prevent scorching. The liquid should be boiling when the vegetables are added, and the vegetables should be cooked quickly to preserve their flavor and texture.

Vegetables can be boiled in water, bouillon, milk, or water drained from other cooked vegetables. (Be sure, in the latter case, that the flavors combine.) Water is the usual liquid. To prevent an insipid taste it may be flavored with any favorite herb, a bay leaf, or even a spice—such as ginger for carrots. Adding a tablespoon of butter for each cup of vegetables also improves the flavor greatly.

Most vegetables should be boiled tightly covered to prevent evaporation. The exceptions are cabbage of all kinds, cauliflower, beets, leeks, onions, turnips, and parsnips, which should be cooked uncovered, in water to cover. Cook them rapidly, since prolonged cooking makes them give off a strong odor.

This group of vegetables, with the exception of beets and with the addition of Belgian endives, profits from blanching, although it is not a must. To blanch the vegetables, put the prepared pieces into a large quantity of water at a rolling boil. Keep them in the water for 2–3 minutes, drain, and rinse quickly under cold water to firm them. Then cook in the desired manner.

# **Braised Vegetables**

To braise means to cook slowly in moist heat in a tightly covered cooking pot at a temperature just below the boiling point. Tough vegetables such as root vegetables are greatly improved by this process, which tenderizes them by breaking down the hard fibers. If you braise vegetables in chicken or beef consommé, they will have sufficient flavor without the addition of butter or any other fat or seasonings. If you use water, it is advisable to add herbs, salt and pepper and about 1 tablespoon of butter or oil for each cup of water.

An alternative method, good for the coarser vegetables such as carrots, parsnips, turnips, onions, etc., is to sauté them before braising. Heat butter or oil (about 1 tablespoon for each pound of vegetables) and cook the vegetables in it until golden, stirring constantly. Then add the hot braising liquid, cover the saucepan tightly,

and reduce the heat as low as possible.

The braising liquid should just barely cover the vegetables. Braised vegetables, although flavorful in themselves, can be dressed up like boiled vegetables with suitable sauces, or served with lemon wedges.

# **Creamed Vegetables**

Some vegetables—among them turnips, parsnips, onions, carrots, celeriac, oyster plant, Jerusalem artichokes—profit from being served creamed, in either of two ways. One way is to heat light cream, season it with a little butter, salt, pepper, and possibly a little grated cheese or herbs or spices and heat the cooked vegetables in the mixture. The second method is based on a cream or cheese sauce. The hot sauce is either poured over the hot vegetables, or the vegetables are heated in the sauce. Allow ½ cup of sauce for each cup of cooked vegetables; 3 cups cooked vegetables and 1½ cups sauce make 4 servings.

# **Puréed Vegetables**

Root vegetables, even carrots, are good when mashed and puréed like potatoes. They should be well seasoned.

# Scalloped Vegetables

Root vegetables also lend themselves to scalloping. For 4 servings, butter a  $1\frac{1}{2}$  quart casserole generously and arrange in it alternate layers of cooked vegetables and hot béchamel or cheese sauce, using 3 cups vegetables and  $1\frac{1}{2}$  cups sauce. Sprinkle the top with about  $\frac{1}{2}$  cup fresh bread crumbs and dot with 2–3 tablespoons butter; or use  $\frac{1}{4}$  cup bread crumbs and  $\frac{1}{4}$  cup grated cheese. Bake in a  $450^{\circ}$  oven until the vegetables are heated through and the top is golden brown.

Note: Whatever cooking method you use, be sure not to overcook the vegetables; they should be like pasta—"al dente," or firm to the tooth.



#### Artichokes

When stuffed or served plain, artichokes are cooked whole. But occasionally a recipe will call for quartered or sliced artichokes. In this case, remove tough outer leaves and cut off all but ½"-¾" of the stalk. Lay artichoke on its side. With a sharp knife, cut off top, leaving about 2"-3", and slice thinly lengthwise; or cut artichoke into halves and quarters as you would slice an apple. Drop slices or quarters into acidulated water (1 quart water and the juice of 1 large lemon) to prevent darkening. Take out one at a time, and cut out the fuzzy choke. Dry each piece thoroughly before using.

# Italian Artichokes and Peas

1/3 cup minced prosciutto or lean bacon

½ small onion, minced
¼ cup minced parsley
½ clove garlic, minced
2 tablespoons butter
2 tablespoons olive oil
6 medium artichokes, thinly sliced lengthwise
½ teaspoon dried basil
Salt, pepper to taste
⅓ cup hot beef or chicken bouillon
2 cups fresh shelled peas, or frozen peas, thawed

Put the minced prosciutto, onion, parsley, and garlic on a chopping board and chop together until very fine and well mixed. Heat the butter and olive oil in a heavy casserole. Add the prosciutto mixture and cook over medium heat, stirring constantly, for 3–4 minutes. Add the artichokes, basil, salt, pepper, and bouillon. Lower heat and simmer, covered, for 10 minutes, stirring occasionally. Add the peas, and if necessary, a little more hot bouillon. Simmer, covered, for 5–10 minutes longer, or until vegetables are tender. Serves 4–6.

# **Artichoke and Rice Casserole**

3 tablespoons butter

2 tablespoons olive oil
2 large or 4 small artichokes, sliced lengthwise
1 large tomato, peeled, seeded, and chopped
½ clove garlic, minced
½ teaspoon dried basil
2 cups (approximately) hot chicken bouillon
1 cup raw long-grain rice
1 teaspoon salt
½ teaspoon pepper
¼ cup minced parsley

Freshly grated Parmesan cheese

Heat 2 tablespoons of the butter and the olive oil in a heavy saucepan. Add the artichokes. Cook, stirring constantly, for 3 minutes. Add the tomato, garlic, basil, and ½ cup of the bouillon. Simmer, covered, over low heat until the artichokes are half tender. Heat the remaining tablespoon of the butter in a 1½-2 quart casserole. Add the rice and cook over medium heat, stirring constantly, until the rice is yellow and transparent. Add the remaining 1½ cups bouillon, the salt and pepper.

Simmer, covered, over lowest possible heat until the rice is three-quarters cooked. Check for moisture; different kinds of rice will absorb less or more liquid and a little more bouillon may have to be added. (For this dish, the rice should be on the dry side when completely cooked.) Add the artichoke mixture to the rice and mix well. Simmer, covered, until both rice and artichokes are tender, but still firm. If necessary, add a little more hot bouillon to prevent scorching. Sprinkle with parsley and serve with plenty of freshly grated Parmesan cheese. Serves 4–6.

#### Parsley-stuffed Artichoke Hors d'Oeuvre

6 medium artichokes
3 cups chopped parsley
1 clove garlic, minced
3 anchovies, minced (optional)
1 teaspoon salt
½ teaspoon pepper
½ teaspoon dried basil, crumbled
1 lemon, sliced
2 tablespoons olive oil
Boiling water

Wash the artichokes, cut off stems at base, and pull off and discard tough outer leaves. Cut off top third of each artichoke to remove prickly tips. Spread open by placing artichokes upside down on a table and pressing stem ends firmly. Dig out fuzzy chokes with a sharp knife, grape-fruit knife, or teaspoon. Combine parsley, garlic, anchovies, salt, pepper, and basil. Mix well and pack into artichoke centers.

Tie a string around each artichoke (to retain shape) or place in a saucepan or skillet that is just big enough to hold them snugly. Top each artichoke with a slice of lemon. Add the olive oil to the pan and pour in 1" of boiling water. Cook, uncovered, for 3 minutes. Simmer, covered, 20–35 minutes, or until artichokes are tender; the cooking time depends on the size and tenderness of the vegetable. Check for moisture; if necessary, add a little more water to keep at 1" level.

Serve cold as an hors d'oeuvre with a lemon juice and oil French dressing. Serves 6.

# Broccoli alla Romana

1 bunch broccoli
3 tablespoons olive oil
1 clove garlic
½ teaspoon salt
¼ teaspoon pepper
2 or 3 anchovies, mashed
1½ cups dry red wine

Trim tough leaves and stems from broccoli and cut into small flowerets. Wash and drain, Heat the olive oil in a deep skillet, add the garlic and cook until it is browned. Discard garlic. Add the broccoli, salt, and pepper. Cook, stirring constantly, for 3 minutes. Add anchovies and red wine and cook, covered, over lowest possible heat for 10 minutes, or until broccoli is tender. Stir occasionally with a fork, being careful not to break flowerets. Serves 4.

# Brussels Sprouts with Egg-Lemon Sauce

2 pounds brussels sprouts 1 tablespoon butter 2 egg yolks 2 tablespoons lemon juice Salt, cayenne pepper to taste

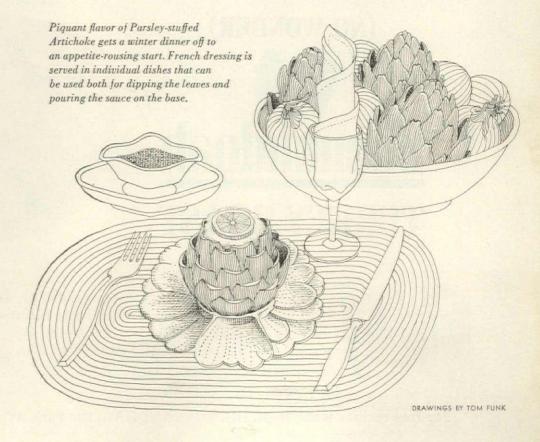
Cook the brussels sprouts in 2" of water and the butter until barely tender. Drain sprouts, reserving liquid, and keep sprouts hot. Beat the egg yolks until thick in a deep serving dish. Beat in the lemon juice and 2 tablespoons of the reserved cooking liquid. Season with salt and pepper. Add the hot brussels sprouts and toss to coat with the sauce. Serve immediately. Serves 4–6.

# **Red Cabbage with Apples**

Like all cabbage, red cabbage should be cooked only until done, to retain its crisp texture and fresh flavor.

1 red cabbage, thinly shredded Boiling water 2 tablespoons bacon fat or lard 1 tablespoon sugar ½ cup dry white or red wine 2 tart unpeeled apples, cored and sliced Salt, pepper to taste

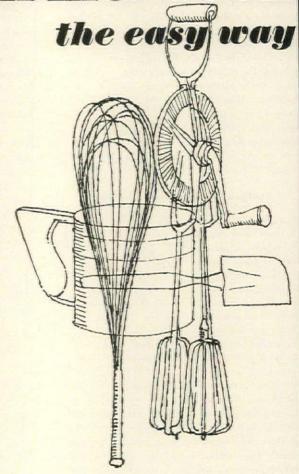
Put the cabbage into a deep bowl and pour boiling water over it to cover. Let stand 2 minutes and drain well. Heat the bacon fat and sauté the cabbage for 2–3 minutes, stirring constantly. Add the sugar, wine, and apples. Simmer, covered, for about 5–10 minutes, or until the cabbage and apples are just tender. If necessary, add a little more wine. Season with salt and pepper. Serve with roast pork, ham, duck, or goose. Serves 4–6.



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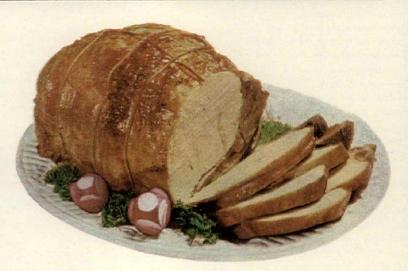
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# Savoy Cabbage with Chestnuts

1 medium savoy cabbage, coarsely shredded
34 teaspoon salt
44 teaspoon pepper
2 cups boiling water or bouillon
2 cups cooked, peeled chestnuts, or canned,
unsweetened chestnuts, coarsely chopped
2 tablespoons butter

1½ tablespoons flour ⅓ teaspoon ground cardamom

Put the cabbage into a deep saucepan. Add the salt, pepper, and boiling water or bouillon. Cook, uncovered, over medium heat, stirring frequently, until the cabbage is tender. Do not overcook. Drain and reserve cabbage liquid. Mix the chestnuts and cabbage. Melt the butter and stir in the flour and ground cardamom. Gradually add the cabbage liquid and cook, stirring constantly, until the sauce is thickened and smooth. Mix with the cabbage and chestnuts. Cook over low heat, stirring constantly, until the vegetables and sauce are thoroughly heated through. Serve immediately. Serves 4-6.

# Cardoon

Cardoons are whitish-green vegetables with a delicate and slightly bitter taste. They belong, like artichokes, to the thistle family, and resemble a giant bunch of celery, growing more than 2 feet tall. They can be tough, and the smaller the plant, the better the flavor and texture. Cardoons are greatly prized by Italians and may be found in Italian vegetable markets. Like oyster plant and Jerusalem artichokes, they must be precooked to tenderize them before being served with a sauce or as a salad.

To prepare cardoon, trim off tough outer stalks and any top leaves. If the cardoon is very big, use only the bottom 12" of the stalks as the top part will be tough. Peel the tough filaments off the stalks, as you would with celery, and cut into 2"-3" pieces. (As they discolor when cut, drop immediately into acidulated water until ready to cook.) Plunge into boiling salted water and cook until tender; time depends on size and age of the vegetable. Drain. Serve with a cream sauce, au gratin, sautéed in butter, or as a salad with a lemon and olive oil dressing.

# French-fried Cardoons

Dip cooked cardoons into beaten egg seasoned with salt and pepper and roll in fine dry bread crumbs. Fry in deep fat until slightly browned and crisp. Drain on paper towels. Serve hot, with lemon wedges.

# **Spanish Carrots**

3 tablespoons butter 6 medium carrots, cut into ½" slices Salt, pepper to taste ½ cup dry sherry 1 cup chicken bouillon 2 egg yolks

Heat 2 tablespoons of the butter and cook carrots until golden brown. Stir frequently and do not allow to scorch. Season with salt and pepper. Add sherry and bouillon and bring to a boil. Reduce heat and simmer, covered, until the carrots are tender. Remove from heat. Melt remaining tablespoon butter and beat in the egg yolks. Stir the mixture into the carrots. Heat through, but do not boil. Serves 4-6.

# Marinated Carrot Hors d'Oeuvre

6-8 large carrots, peeled and cut into thick julienne strips
Boiling water
½ cup olive oil
¼ cup white wine vinegar
1 small onion, sliced
2 cloves garlic
1 teaspoon dried basil
1 teaspoon salt
½ teaspoon pepper
Salad greens

Juice of I large lemon

Put the carrots into a saucepan with boiling water to cover. Cook for 3-5 minutes, or until the carrots are barely tender. Drain. Combine the olive oil, vinegar, onion, garlic, basil, salt, and pepper in a bowl (do not use aluminum). Put the carrots in the marinade and toss carefully. Refrigerate, covered, for 12 hours, or overnight. Drain the carrots, removing onion and garlic, arrange on a bed of salad greens and sprinkle with lemon juice. Serves 4-6.

# Cream of Cauliflower Soup

1 medium head cauliflower, trimmed Boiling water 4 cups hot beef or chicken bouillon 4 tablespoons butter 1 tablespoon grated onion 3" piece celery, minced 2 tablespoons flour 2 cups light cream, heated Salt, white pepper 2 egg yolks (optional) 1/4 cup heavy cream (optional)

Cook the cauliflower in rapidly boiling water until tender. Drain and divide into flowerets. Reserve about ½ cup of the smallest flowerets. Put remaining cauliflower through a food mill or purée in a blender with a little of the hot bouillon. Melt the butter and sauté the onion and celery for 2 minutes. Stir in the flour; do not allow to brown. Gradually stir the hot bouillon into the mixture. Cook until smooth, stirring the sauce constantly.

Add puréed cauliflower and hot cream. Season with salt and pepper. Cook over medium heat until the soup is smooth and coats a spoon. (For a richer soup, beat the egg yolks with the cream, remove soup from heat, and gradually stir in the egg-cream mixture.) Add reserved cauliflowerets. Serve very hot. Serves 4–6.

# Cauliflower with Greek Garlie Sauce

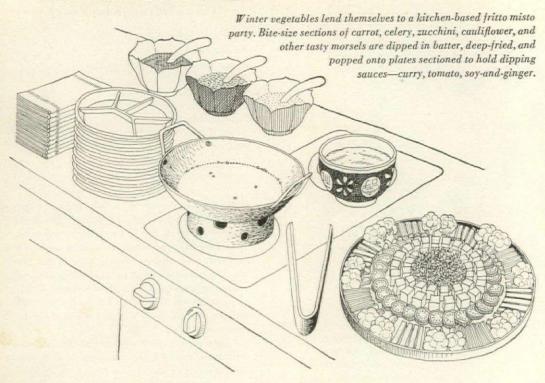
1 head cauliflower
Boiling water
6 medium potatoes (preferably the mealy kind)
4-6 cloves garlic, mashed
1 teaspoon salt
¾-1 cup olive oil
¼ cup lemon juice
Sliced tomatoes
Sliced black olives

Cook the cauliflower in boiling water until tender. Keep whole. Drain and arrange on a serving dish. Boil the potatoes in their skins. Pound mashed garlic and salt together. Peel the boiled potatoes and while still hot, mash them. Beat the garlic mixture into the potatoes, blending to a smooth paste. Gradually beat in the olive oil and lemon juice alternately, a few drops at a time. The sauce should be the consistency of thick cream. Arrange the tomatoes and olives around the cauliflower. Dribble a little sauce over the cauliflower and serve the remainder separately. Serves 4–6.

# Braised Celery alla Romana

1 large bunch cetery
Boiling salted water
4 slices prosciutto, minced
1 small onion, minced
1 tablespoon minced parsley
1 tablespoon olive oil
2 cups peeled chopped tomatoes
Salt, pepper to taste

Remove tough outer stalks and leaves from celery, and cut stalks into 3" pieces. Cook in boiling salted water to cover until half tender. Drain. Chop together the minced prosciutto, onion, and parsley. Heat the olive oil in a saucepan and cook the prosciutto mixture in it for 3 minutes, stirring constantly. Add the tomatoes and cook 3 minutes longer. Add the celery, salt, and pepper. Simmer, covered, until the celery is tender. Check occasionally for moisture; if too dry, add a little hot water or bouillon. Serve with pork. Serves 3-4.



# Celery Root

Celery root, also called knob celery or celeriac, looks like a knobby white turnip. Choose young roots that are firm and hard; the older ones tend to be woody. Peel roots, cut into julienne strips, and use raw as an hors d'oeuvre with a vinaigrette or rémoulade sauce, or add to vegetable soups. Celery root can also be cooked and served au gratin, or with a cream sauce. In peeling celery root, all external fibers must be removed. The easiest way to do this is to wash the whole root, slice it, and then pare off the skin. If the core is woody, remove it. Drop pieces into acidulated water (1 quart water and the juice of 1 large lemon) until ready to use.

Boil in salted water until tender. Cooking time is about 20 minutes, depending on the thickness of the slices and the age of the vegetable. Celery root may also be cooked unpeeled: wash, boil until tender, cool, peel, and cut into desired slices or julienne sticks.

# Celery Root and Potato Purée

½ pound celery root, peeled 1 pound potatoes, peeled

Cook the celery root until almost tender. Add the potatoes and cook until both vegetables are done. Mash and proceed as for mashed potatoes. This is excellent with pork and well-flavored meats. Serves 4–6.

# Braised Belgian Endive with Lemon Sauce

6 large heads Belgian endive, cut in half lengthwise Ice water ¼ cup butter Salt, pepper to taste Juice of 2 large lemons 1 cup hot chicken bouillon 2 eggs

Soak endive in a bowl of ice water for 15 minutes to firm and crisp it. Dry carefully with paper towels. Melt the butter in a large deep skillet. Arrange endive halves side by side in hot butter. Season with salt and pepper and add the juice of I lemon. Cook the endive over medium heat for 2 minutes on each side, or until lightly browned, turning halves carefully in order not to break them, Gradually add chicken bouillon.

Reduce heat. Simmer endive, uncovered, for about 10–15 minutes, or until just tender. Beat the eggs with the remaining lemon juice and stir in the skillet juices. Pour this sauce over the endive. Serve immediately. Serves 4–6.

# Fennel and Mushrooms

2 large fennel (in Italian markets, finocchio)
2 tablespoons butter
2 tablespoons olive oil
1 clove garlic
1 large tomato, peeled, seeded, and chopped
1 pound mushrooms, sliced
1/4 cup hot chicken bouillon
1 teaspoon salt
1/4 teaspoon pepper
1/2 teaspoon dried basil or 1/4 teaspoon ground
thyme

Trim green ferny tops and stems from fennel and cut bulbous lower part into thin slices lengthwise. Heat the butter and olive oil and cook the garlic until browned; discard garlic. Add the tomato and fennel. Simmer, covered, stirring frequently, for about 5 minutes, or until fennel is half tender. Add the mushrooms, chicken bouillon, salt, pepper, and basil. Simmer, covered, over low heat for about 10 minutes, or until vegetables are tender, but still firm. This dish should have just a little sauce; if there is too much liquid, simmer uncovered to evaporate. Serves 4–6.

Variation: Substitute 2 medium sliced artichokes for the fennel.

# Jerusalem Artichokes

This knobby tuber is in no way related to the globe artichoke, nor does it have any connection with the city of the Holy Land. It belongs to the sunflower family, and the name is a corruption of "girasole," Italian for sunflower. Jerusalem artichokes have a definite flavor of their own which does not appeal to everybody.

# Jerusalem Artichoke Hors d'Oct

Wash Jerusalem artichokes, scrub, and pa scrape off skin. Place in a saucepan and with boiling salted water. Simmer, covered 25 minutes, or until tender. Drain. Cut into or julienne strips. Chill and serve with a l mayonnaise or a ravigote sauce.

# Creamed Jerusalem Artichoke

Prepare and cook Jerusalem artichokes Jerusalem Artichoke Hors d'Oeuvre. Cut slices or julienne strips. Reheat the artic in a béchamel or Mornay sauce. To serv gratin, sprinkle the creamed vegetables grated cheese, and glaze under a hot broiler brown and bubbly.

# Jerusalem Artichokes Polonais

8 large Jerusalem artichokes 1/4 cup butter 3 tablespoons fine dry bread crumbs 1 tablespoon minced parsley or chives

Prepare and cook Jerusalem artichokes a Jerusalem Artichoke Hors d'Oeuvre. Cut slices or julienne strips. Heat the butter brown bread crumbs in it. Add the articl and toss until heated through. Arrange on a ing dish, sprinkle with parsley and serve Serves 4–6.

# Cream of Jerusalem Artichoke Se

2 pounds Jerusalem artichokes, peeled and sli 2 medium onions, sliced 4 tablespoons butter 3 cups hot water Salt, pepper to taste 2 cups milk, heated 1 cup light cream, heated 1/s teaspoon ground cardamom

Put the Jerusalem artichokes and onions saucepan with 3 tablespoons of the butter. Opan tightly and simmer over very low heat, ring frequently, until the vegetables are tender. Add the hot water, salt, and per Cook, covered, until the vegetables are soft. through a food mill or purée in a blender. Re to the saucepan and add remaining 1 tables butter, the hot milk, cream, and ground ca mom. Heat the soup just to the boiling p Serves 4–6.

Variation: Substitute ½ cup toasted blanche monds, chopped or cut into slivers, for the camom. If the almonds are salted, use less sa season the soup.

# Kale with Sour Cream

3 pounds kale
Boiling salted water
1 tablespoon butter
1 teaspoon salt
¼ teaspoon pepper
⅓ teaspoon nutmeg
1 cup sour cream

Wash the kale in cold water and remove he stems. Put in a saucepan with boiling sa water to cover. Simmer, covered, for 15–20 rutes, or until kale is tender. Drain and chop to Return chopped kale to saucepan and stir in butter, salt, pepper, and nutmeg. Heat throthoroughly. Lower heat to lowest possible stir in sour cream gradually. Heat through, do not boil. Serves 4–6.

#### Leeks au Gratin

2 medium-to-large leeks

½ cups beef or chicken bouillon

cup dry white wine

½ cup butter

½ cup flour

½ teaspoon salt

¼ teaspoon pepper

| cup (4 ounces) grated Swiss or Parmesan

Frim the leeks, removing roots and all but 2" of the green leaves. Wash thoroughly to remove all the sand between the leaves. Combine the bouillon and dry white wine in a saucepan. Bring to a boil. Lower heat and put leeks into the stock. Simmer, covered, for 7–10 minutes, or until leeks are barely tender. Drain and reserve stock—there should be about 2 cups.

Place leeks in a buttered shallow baking dish. Melt the butter in a saucepan and stir in the flour. Gradually stir in the leek stock. Cook, stirring constantly, until thickened and smooth. Stir in the salt and pepper and ¾ cup of the cheese. Cook until the cheese is melted. Pour sauce over leeks. Sprinkle with remaining cheese. Place under broiler or in a hot oven and cook until top is golden brown, Serves 4-6.

# Cream of Onion and Celery Soup

1 cup hot chicken bouillon

½ teaspoon salt
3 tablespoons butter
3 tablespoons flour
2 cups hot milk
1 teaspoon salt

¼ teaspoon freshly ground pepper

½ teaspoon ground nutmeg

½ cup heavy cream, heated
1–2 tablespoons chopped pistachio nuts

11/2 cups minced onion

1/2 cup minced celery

(optional)

Combine the onion, celery, hot chicken bouillon, and salt. Simmer, covered, until the onion and celery are very soft. Rub through a sieve, put through a food mill, or purée in the blender. Heat the butter in a saucepan and stir in the flour. Gradually blend in the milk. Cook over medium heat, stirring constantly, until smooth and thickened. Add the salt, pepper, nutmeg, and puréed vegetables. Cook until heated through. Stir in the hot cream. Sprinkle with chopped pistachio nuts. Serves 4.

# Oyster Plant or Salsify

This root vegetable is relatively unknown in the United States, but highly prized on the Continent. There are two varieties, black and white. The white kind is more frequently found in American markets, but the black one, called in Italian scorzanera or black skin, is more flavorful. As the vegetable discolors when exposed to the air, it should be boiled unpeeled and peeled after cooking, or peeled or scraped and dropped into acidulated water. Remove one piece at a time and cut into 3" lengths. Cover with boiling salted water and cook until barely tender. Drain.

#### Italian Oyster Plant Hors d'Oeuvre

% cup olive oil
Lemon juice to taste
Salt, pepper
¼ cup minced parsley
1-2 pounds cooked oyster plant

Combine the olive oil, lemon juice, salt, pepper, and parsley in a bowl. Add the cooked oyster plant and toss to coat well. Let stand for 30 minutes. Drain. Serve as an hors d'oeuvre or salad.

# Creamed Oyster Plant

Combine 2 cups cooked oyster plant and 1 cup medium cream sauce (made with 2 tablespoons butter, 1½ tablespoons flour, ½ cup milk, and ½ cup light or heavy cream). Season sauce with salt, pepper, and a touch of nutmeg. Serves 4.

# Braised Parsnips à la Française

2 pounds parsnips
¾ cup butter
¾ teaspoon salt
¼ teaspoon sugar
6 large outside lettuce leaves
3 tablespoons chopped parsley

Wash and pare the parsnips and cut lengthwise into thin julienne strips. Heat the butter in a saucepan. Add the parsnips, salt, and sugar. Wash the lettuce leaves, and leave them quite wet. Cover the parsnips with lettuce leaves. Simmer, covered, over low heat 15–30 minutes, or until parsnips are tender; cooking time depends on their texture. Check occasionally for moisture; if necessary, add a little hot water, a tablespoon at a time. Keep or discard lettuce leaves, according to taste. Sprinkle parsnips with parsley and serve hot. Serves 4–6.

# Parsnips in Sour Cream

2 pounds parsnips, peeled and cut into 1" cubes
Boiling salted water
1¼ teaspoons salt
¼ teaspoon pepper
1 cup sour cream
¼ teaspoon ground ginger

Cook the parsnips in boiling salted water to cover until soft. Drain and mash. Beat in the salt, pepper, sour cream, and ginger. Heat through before serving. Serves 4-6.

# Paprika Potatoes

4 tablespoons butter
1 medium onion, thinly sliced
2 pounds potatoes, peeled and cut into 1½" cubes
1 teaspoon salt
2 bay leaves
1½ tablespoons paprika
½ teaspoon pepper
1 tablespoon cider vinegar
⅓ cup sour cream
2 tablespoons minced parsley

Heat the butter in a heavy saucepan and cook the onion until soft. Add the potatoes, ¾ cup water, salt, bay leaves, paprika, and pepper. Simmer, covered, over moderate heat until the potatoes are tender, but still firm. Add the vinegar and bring to a boil. Cook for 1 minute. Remove the bay leaves. Add the sour cream and heat, but do not allow to boil. Sprinkle the potatoes with parsley. Serves 4–6.

# **Double Boiler Creamed Potatoes**

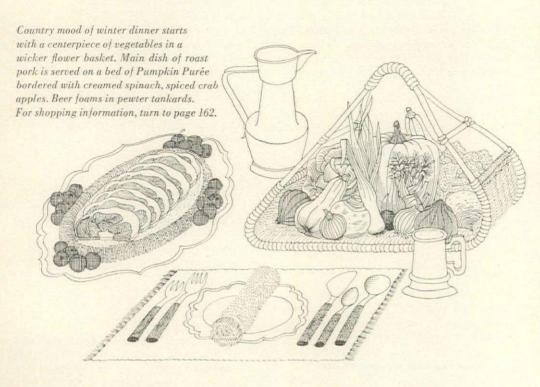
4 large potatoes 2 tablespoons grated onion 1 small clove garlic, mashed (optional) Salt, pepper to taste 1–1½ cups heavy cream ¼ cup salted pistachio nuts, chopped

Peel the potatoes and shred them on a grater. Squeeze out liquid. Put the potatoes in the top of a double boiler. Beat in the onion, garlic, salt, pepper, and 1 cup of the heavy cream. Cook, covered, over boiling water until the potatoes are tender and the mixture has thickened. Stir frequently. Since some types of potato absorb more moisture, it may be necessary to add another ½ cup of cream, a little at a time, to get the desired consistency. Turn into a serving dish and sprinkle the top of the creamed potatoes with the pistachio nuts. Serves 4.

H&G's REBUS RECIPE

# **Braised Escarole**





#### Colcannon

A glass of cold buttermilk is a perfect companion for this classic Irish combination of potatoes and kale.

1½-2 pounds potatoes, peeled and quartered Salt, pepper to taste 6 large scallions Boiling water 1½ cups milk, scalded 2 tablespoons butter 1½-2 cups finely chopped cooked kale

Steep the potatoes in cold water for 1 hour to remove excess starch, Drain. Cook the potatoes in salted water to cover until tender. Drain and dry by putting a clean kitchen towel on top of the potatoes and shaking the saucepan over low heat for 2–3 minutes. (This will make the potatoes dry and fluffy).

While potatoes are cooking, chop white and green parts of scallions very finely. Put them in a bowl and scald with boiling water. Drain well. Mash the potatoes. Add the scalded scallions to the scalded milk and beat into the mashed potatoes until fluffy. Keep hot. Heat the butter in a separate saucepan and cook the kale until well heated through. Add to the potatoes and beat until fluffy. Season mixture with salt and pepper. Serves 4–6.

# Pumpkin Purée

2 cups cooked mashed pumpkin 2 tablespoons butter, at room temperature ½ teaspoon salt

½ teaspoon satt

1/4 teaspoon pepper

 $\frac{1}{4}$  teaspoon ground cardamom

1/4 teaspoon ground cinnamon

1/s teaspoon mace

1 tablespoon brown sugar

1/2 cup brandy

Combine all ingredients in a heavy saucepan. Cook over lowest possible heat, stirring constantly, until the purée is well blended and dry enough to keep its shape when piled in a dish. Serve with roast pork, lamb, or duck. Serves 4.

# Rutabaga and Apple Whip

2 pounds rutabagas, peeled and diced
Boiling salted water
2 medium tart apples, peeled, cored,
and quartered
3 tablespoons butter, at room temperature
2 tablespoons sugar
1/2 teaspoon salt
1/4 teaspoon pepper
1/5 teaspoon ground cardamom

Place the rutabagas in a saucepan. Cover with boiling salted water and simmer, covered, for 15 minutes, or until vegetable is tender. Add the apples and continue cooking until apples are tender. Drain. Mash the rutabagas and apples together. Stir in butter and sugar. Season with salt, pepper, and cardamom. Whip until flufly. Serve with pork, ham, or poultry. Serves 4-6.

# Roman Spinach

2 pounds spinach 2 tablespoons butter 1 tablespoon olive oil ½ cup pine nuts 1 clove garlic, mashed 2 teaspoons vinegar Salt, pepper to taste

Wash the spinach thoroughly, trim off tough stems, and shred large leaves. Heat the butter and the olive oil in a large deep skillet and cook the nuts in it until they are golden brown. Add the spinach, garlic, vinegar, salt, and pepper. Cook, covered, for about 4 minutes, or until barely tender. Serve very hot. Serves 4–6.

# French Squash Soup

1 quart milk
2 tablespoons butter
½ cup flour
2 cups cooked, mashed winter squash
1 teaspoon salt
¼ teaspoon pepper
2 tablespoons minced parsley
½ teaspoon ground nutmeg

Heat the milk. Knead together the butter an flour. Add the butter mixture to the milk is small pea-sized pieces, one at a time, stirrin constantly. When the milk has thickened, gracually stir in the cooked squash, salt, pepper, an parsley. Cook, stirring constantly, until the sou has thickened and is thoroughly hot. Sprinkl nutmeg on top before serving. Serves 4–6.

# Squash Soufflé

2 pounds winter squash, any type
1 teaspoon salt
1/4 teaspoon pepper
1/5 teaspoon ground thyme
2 tablespoons butter, melted
2 tablespoons heavy cream
4 tablespoons grated Swiss cheese
3 eggs, separated

Peel, seed, and cook the winter squash and mast or purée in a blender. Mix the squash with the salt, pepper, thyme, butter, cream, and cheese Beat the egg yolks and blend them into the squash mixture. Beat the egg whites until stif and fold them into the squash. Pour into a but tered 2-quart baking dish. Bake in a preheated 375° oven for about 20–30 minutes, or until the soufflé is set and golden on top. Serves 4–6.

# Curried Turnips

3 tablespoons butter
1 medium onion, thinly sliced
1 teaspoon ground thyme
1 teaspoon ground marjoram
1 teaspoon turmeric
½ teaspoon ground ginger
1 teaspoon salt
½ teaspoon pepper
3 tablespoons yoghurt
2 pounds white turnips, peeled and cut into 1" cubes
1 teaspoon curry powder

Heat the butter in a large deep skillet. Add the onion, thyme, and marjoram. Cook, stirring constantly, until the onion is soft and golden. Add the turmeric, ginger, salt, and pepper. Cook over medium heat, stirring constantly, for 3 minutes. Stir in the yoghurt and cook for 3 minutes more. Add the turnips and cook, uncovered, for 5 minutes.

Lower heat. Simmer, covered, for about 25–30 minutes, stirring occasionally. Check for moisture; if necessary, add a little hot water to prevent scorching, a tablespoon at a time—the curry should be dry. When turnips are almost tender, stir in the curry powder. Cook for 10 minutes more. Serve with roast pork or ham. Serves 4-6.

# Turnips in Orange Sauce

2 pounds turnips
Boiling salted water
½ teaspoon salt
½ cup freshly squeezed orange juice
2 tablespoons brown sugar
¼ teaspoon ground ginger
3 tablespoons butter, melted
1 cup fresh orange sections

Peel the turnips and cut into 1" cubes. Cook in boiling salted water to cover until soft. Drain. Mash, and beat in the salt, orange juice, brown sugar, ground ginger, and melted butter. Put into a buttered baking dish. Decorate with orange sections. Bake in a preheated 350° oven for 5–7 minutes. Or, heat in a saucepan without orange sections. Put into a serving dish and decorate with the orange sections. Serves 4–6.

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# H&G's gourmet's guide



Quick Gourmet Recipe of the Month

#### Turkish Leek and Onion Hors d'Oeuvre

12 leeks 1/2 cup olive oil 2 cups dry white wine 4 cups black olives, pitted and sliced 3 large onions, quartered

Trim tough outer leaves from the leeks and remove all but 2" of the green part. Cut into 4"-5" pieces. Wash thoroughly to remove all the sand nestling between leaves. Heat half the olive oil in a large, deep skillet and sauté the leeks for 3 minutes. Add 2 cups water and the wine. Simmer, covered, over lowest possible heat for 15 minutes, or until leeks are barely tender. Cover olives with boiling water and let stand for 2 minutes. Drain. Add olives to the leeks and simmer 5 minutes. Drain the leeks and olives and arrange on a serving dish. Heat the remaining oil in the skillet and cook the onions in it until soft and golden. Arrange the onions on top of the leeks and olives. Chill before serving. Serves 6.

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served chilled, in a small glass, before eating. The third is fine on its own, or with fruit, nuts, cake, or cookies after a meal. The Spanish type-names for the three are fino, amontillado, and oloroso.

#### Fino

Fino is the sherry sold in a condition nearest to its natural, unblended state. It is pale wine, relatively young and therefore with comparatively little of the rich nuttiness that comes with age, but, on the other hand, fresher than any other, lighter, more appetizing. It is normally very dry even when it is sold.

All sherry is slightly fortified with brandy when it is first put into its cask to age; fino is given the least extra strength. Before shipping, it is again given a light dose of brandy to keep it stable en route, but again less than other types of sherry. For this reason, and because it is sold youngest, while the others go on getting stronger as they grow older under the influence of the flor, fino is the least alcoholic kind of sherry. This means that it is also the one which should be treated most gently, and drunk up soonest after the bottle has been opened.

A fino is too delicate a wine to treat like whisky-which is what some misinformed (although no doubt well-intentioned) restaurants do. They serve it on the rocks, pouring it from a relatively warm bottle, so that a fair amount of water is immediately melted into the wine from the ice. The result is nothing more nor less than watered sherry-a feeble and mawkish-tasting beverage if ever there was one. Fino should be served chilled: Spaniards, Englishmen, all the world's dedicated sherry drinkers are agreed on this. But chilled in the bottle, not on ice in the glass.

There are many good finos in the market. Tio Pepe is perhaps the most famous, but San Patricio, La Ina, Inocente, Pando, Tres Palmas are all equally fine. Driest and lightest of all finos is the type known as Manzanilla, from the seaside vineyards of Sanlúcar, within the sherry area. Manzanilla, however, is one of those wines that is best tasted where it is made; travel kills its special characteristics.

Fino has a place on the dining table, as well as on the cocktail table before dinner. I do not propose, as has been proposed—and served—to me in Spain, a whole meal with sherries of different kinds as the only wines. But if one did devise an all-sherry meal, it would certainly start with a fino.

For the moment I can hardly think of an hors d'oeuvre that a fino would not go well with. It is excellent with shellfish, with pâtés, with salads, with melon, and above all with smoked fish-eel and salmon. In Spain, even if the sherry is drunk in a bar, with no meal in immediate view, tapas, miniature hors d'oeuvre, are served with it. Tapas range from lobster claws to little cubes of steak and onions, or just olives and crumbled cheese or shrimp; even, in one povertystricken bar I once went into, just little chunks of fresh bread. To a Spaniard the tapas are part of the drink. He couldn't think of having the one without the other. There is a lot to be said for this.

Although the Spanish are not in the habit of giving our kind of cocktail party, I remember on one occasion being invited to one of the big and beautiful patioed houses of Jerez in the middle of the morning to meet some people and drink sherry. Instead of the distraction of having maids wandering about with trays of the inevitable tapas, we were each given a little plate loaded with good things. There were shrimp and olives and cheese, and little pastry boats full of a chorizo and tomato mixture, a piece of cucumber or two, and several of those (to me) inedible little red chiles. It seemed a good way of getting over an old party problem-and the ideal way of making a sherry party a slightly different and special occasion.

# Amontillado

The second, and perhaps the most generally useful, kind of sherry is known as amontillado. To the north of the sherry district, near Córdoba, a district called Montilla produces a wine not unlike sherry, rather less clean and fresh to taste, that at one time had a great vogue. The word amontillado was coined to describe the kind of sherry which most resembled Montilla. Either people in those days had only a hazy idea of what Montilla tasted like or it has changed a great deal since, because certainly today's Montilla is not remotely like today's amontillado-and not nearly so good.

Amontillado is in reality old fino. When the directors of the firms classify their new wines at the end of the vintage, the finos with less delicacy and freshness and more power and body than the others are kept apart for longer aging. They go into the solera (the aging and blending system) for amontillado.

It is usually as much as ten years or so before amontillados emerge from their soleras fully ma-

ture, having had contact with the previous generations of wine that have passed through the same aging casks before them. By this time they have strengthened considerably, developed a much more pungent scent and rather darker color, and gained the characteristic satisfying nuttiness which is the envy of all the imitators of Spanish sherry. In its natural state, amontillado is totally dry, like fino, but it is more frequently sweetened and given additional coloring, to make it the typical "medium" sherry. As such it is more in demand than any other kind, particularly in England, where traditionally a decanter of amontillado stands on every sideboard to be offered to visitors at any hour of day or night. In Spain, on the other hand, "medium" sherry like this is seldom seen. The Spaniard likes his dry sherry dry, his sweet sherry sweet. To make things more confusing, several medium blends have names that suggest they are dry: Dry Sack and Dry Fly are two of these.

To my mind, amontillado (in the sweetened version that is usually shipped) is a less perfect apéritif than fino, but a wine with a greater range of usefulness. Not only is it a good idea to have a bottle on hand as an alternative to fino, for guests who prefer sweeter wine, but if there is an occasion or a time of day when coffee is not quite appropriate and whisky sounds too potent, medium sherry provides the answer.

I make no distinction in temperature between fino and amontillado. I personally would not serve the medium wine quite as cold as the dry one, but in my experience people prefer both distinctly chilly.

One type of glass can be used for all kinds of sherry. Ideally it should be a *copita*, the elegant, bud-shaped glass on a short stem that is standard in Spanish bars, but any small-to-medium wineglass will do. More important is how you fill it: half to two-thirds of the way up. To fill it to the brim, like gin glasses in Holland, is to waste the scent of the wine, which is half the joy. And, besides, it makes a mess.

# Oloroso

The sweet sherries all come under the technical heading of oloroso, although the word is not seen so often on labels as the descriptive names, Cream or Golden. Oloroso is Spanish for fragrant. No one knows why this particular type of sherry was chosen to be called fragrant—if anything, it is rather less so than the others.

Young wines that have neither

the lightness to make good fir nor the power and subtlety to ma good amontillados may yet have third quality—a round richne less fine, but no less satisfying its way. Such wines are classifie and kept apart, as olorosos.

Occasionally they are left their casks for decades, or even century or more, growing strong in taste and alcohol all the tim. They are undrinkable after thir or forty years, but curious enough this is just when they a most valuable: one measure of thold oloroso in a cask of quite of dinary young wine gives the who cask the distinction and depth flavor of great age.

Olorosos are very rare found unsweetened outside Jerez. Those on the market are pr pared specifically as dessert wine which means that enough sweeter ing is added to make them th equivalent of port or malmse Madeira. The vino dulce (sweet wine) that plays such an importar part in sweetening sherry is mad in the same vineyards, but from grapes dried in the sun. They ar allowed to lie for a week or mor on mats in the vineyard, while the become more and more raisin-like Their wine, like the very old wine is undrinkable on its own, but in valuable in blends.

Chilled oloroso-or it would be more accurate to say chilled cream sherry-fits perfectly int one wine-dinking corner that, odd ly enough, is rarely mentioned. I is, to my mind, the wine to sip to the accompaniment of a good pro gram on television. Shortbread cookies or plain cake complete the picture of perfect contentment. I is also excellent with a variety o cold sweet desserts or just before or after coffee. I do not recommend drinking it with coffee. As far as am concerned, that would be two good things spoiled.

Shippers let their imaginations roam in their descriptions of their sweet sherries. "Full" is a common word, in such combination of the state of the

their sweet sherries. "Full" is common word, in such combinations as "old full pale." Golden is another. Amoroso suggests an amorous, or luscious, wine. Sweetest and most highly colored of all is Brown sherry. Somehow it is not quite the drink for our era, this heavy, dark development from what was once a pale, light wine. It is the navy rum of the wine world. But what other wine district can produce such a broad-sweeping range? If you told a sherry shipper that you wanted the perfect sherry for your Albanian godson's second marriage, he would blend it for you. There is no taste that cannot be catered to by a wine that can be as dry as a lemon, as sweet as a date.

HOUGHTFULLY PLANNED HOUSE continued from page 127

Varied windows, bays, and terraces give each façade of the house a different aspect



The front entrance is set back from the street, at the end of a walkway between the terrace wall and the garage. An extension of the terrace pergola stripes the garage wall with changing shadows. From the open front door you can see the back garden.



At the back of the house, a wide pergola bathed in late afternoon sun makes a wonderful place for pre-dinner cocktails. Because of the western exposure, a louvered sun-breaker shields the upper part of the living room window, right of the pergola.



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# SHOPPING INFORMATION

ALL PRICES APPROXIMATE. \*THROUGH DECORATORS OR STORE DECORATING DEPARTMENTS.

COVER

Painting by Naomi Dvorman, \$100; gold shell cigarette boxes, \$12 ea., Henri Bendel, The Fancy, 11 W. 57th St., New York, N. Y., 10019

# WINTER VEGETABLE COOK BOOK Page 153:

Flatware, "Classique" sterling, 5-pc. place setting, \$47.50, Gorham.

#### Page 155:

Carving knife, "Excalibur," fork, "Ron," of high carbon steel, \$13 ca., Gerber Legendary Blades.

#### Page 156:

Wok set, 12" diam., steel wok, iron stand and ring, \$7.49, Colonial Garden, 270 W. Merrick Rd., Valley Stream, N. Y., 11582 Lotus bowls, 6" diam., \$1.19 ea.; wooden tongs, 49c; lacquer tray, 13½" diam., \$2.49, Azuma, 666 Lexington Ave., New York, N. Y., 10022

#### Page 158:

Flatware, "Oslo" stainless steel, rosewood handles, 5-pc. place setting, \$14.95, Georg Jensen, 667 Fifth Ave., New York, N. Y., 10022

Pewter plate, 9" diam., \$20; tankard, 16 oz., \$15, B. Altman & Co., Fifth Ave., at 34th St., New York, N. Y., 10016

Flamond pewter pitcher, 3½ qt., \$120, Hammacher Schlemmer, 145 E. 57th St., New York, N. Y., 10022 Wicker basket, 16" w., 11¾" d.,

STORE ADDRESSES Connoisseur's Corner Page 36:

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

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FREDERICK P. VICTORIA 154 East 55th Street New York, N. Y., 10022

# BUILDING INFORMATION

Materials and equipment used in a thoughtfully planned house

(pages 120-127)

# Structure

Foundation: Poured concrete slab in basement laundry (under kitchen and dining room). Poured concrete footings under concrete block foundation walls.

Framing: Douglas fir post and beam construction, exposed indoors and stained.

# Exterior of house

Walls: Random width redwood boards applied vertically and treated with bleaching oil by Samuel Cabot, Inc.

Roof: Asphalt shingles by Bird & Son, Inc.

Windows: Casement, awning, and fixed panel windows with wood frames; steel sash by Hope's Windows, Inc.

Doors: Aluminum frame sliding glass doors by Arcadia Metal Products. Flush wood entrance door custom designed.

Insulation: Batts of glass fiber in walls and roof by Owens-Corning Fiberglas Corp.

# Interior of house

Walls: White plaster by California

Stucco Co. In bar, old weathered barn siding. In master bathroom, white tile in shower compartment.

Ceilings: White plaster by California Stucco Co. In dining room and kitchen, acoustical tile by Owens-Corning Fiberglas Corp., with 1½-by-2½-inch pine batten strips applied decoratively.

Floors: In living room and study, random width oak flooring with dark walnut stain. In dining room and kitchen, quarry tile imported from Wales. On second floor, wall-to-wall carpet from James Lees & Sons Co. In bathrooms, washable carpet.

**Lighting fixtures:** Custom made from architect's design; equipped with dimmers.

Fireplace: Morin brick with single slab of Canadian granite for mantel.

Hardware: Brass by Yale & Towne, Inc.

Kitchen cabinets: Custom designed by architect; cherry wood frames with birch doors painted white.

Plumbing fixtures: Kitchen sink

designed by architect as integ part of stainless-steel count Bathroom lavatories and toilets Case Manufacturing Corp. To by Kohler Co.

Mechanical equipment and appliances

Appliances: Two ovens and fo electric burners by Thermad Electrical Manufacturing C (Electric burners and two wo chopping blocks are set in specially fabricated stainless-ste counter.) Refrigerator-freezer Amana Refrigeration, Inc. Diswasher, "Kitchen Aid" by Hoba Manufacturing Co. Food was disposer by National Dispose Ventilating exhaust fan by Trac Wind Division of Robbins & Mers, Inc. Laundry washer and drer by Sears Roebuck and Co.

Heating system: Hot water heating system with fan coil blower Boiler by Weil-McLain Co. Circulating pumps by Bell & Gossett Co. Thermostatic controls by Honewell to adjust heat requirement automatically.

CONTRACTOR: H. Tobiason.

#### WHAT'S NEW FOR LIVING continued from page 16

A GUIDE TO THE USE OF PLANT SCREENS. With the whole country alerted by Mrs. Johnson to the desperate need for landscape beauification programs, a new booklet, Living Screens for America, offers a 
imely layman's guide for screening unsightly outdoor areas, either public 
or private. A graphic map of the country, worked out by the U. S. Departnent of Agriculture in collaboration with a panel of nurserymen, illustrates four major hardiness or climate zones, and four charts list twenty-five 
lifferent planting materials appropriate to each geographical section. The 
booklet also includes pertinent information on proper planting methods, 
altimate height, years needed to mature, general appearance, and mainenance. Available for 50c by writing to the publisher: American Assotiation of Nurserymen, 835 Southern Building, Washington, D. C., 20005.

MAGINATIVE PLAYGROUND STRUCTURES of plastics. Current esearch and experimentation with plastics promises children a new play environment equipped with safer structures of new and more imaginative chapes. And the designs, happily, reflect an appreciation of the fact that maginative children often find an anonymous cardboard box more fun to play with than the toy that came in it. One instance was the playscape recently exhibited in New York, under the sponsorship of Pepsi-Cola and the National Recreation and Park Association. It consisted of a series of play structures adapted by Jerry Liberman from products actually designed for industrial use, and made of Fiberglas, Ethafoam, and other plastics. Among the designs: Fiberglas vaulting poles set in cement bases, to be used by children as swaying poles, below left; jet-engine covers converted into sandboxes; chemical storage tanks turned into playhouses, below right. The structures were in clear primary colors; the play areas were surfaced with AstroTurf, a plastic grass.

A second example of progressive thinking is the "playsphere," below center, of reconstructed plastic mounted on a concrete foundation, which was an award-winning design by V. Hubel in the Canada-Design '67 competition. Two perforated spheres, one inside the other, provide endless climbing for energetic youngsters.







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ON YOUR NEWSSTAND, FEBRUARY 16



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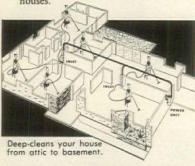


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# BUILT-IN VACUUM CLEANER SYSTEMS

A super-convenience that was once a luxury is now readily available at less prohibitive prices

Although central vacuum cleaner systems have actually been around for forty years and more, only recently have new lightweight, easy-to-install materials and other cost-reducing developments made them feasible for most homeowners. Because they are relatively unfamiliar, you may still think central cleaner systems are enormously costly, or that you can have one installed only while a house is under construction. Both these notions are fallacies. For homeowners who are unfamiliar with the many advantages of a central vacuum system, H&G has compiled a basic primer.

# What does a central vacuum cleaner system consist of?

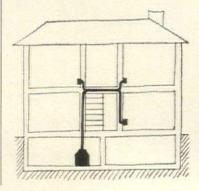
The system is made up of four basic components: a suction power unit and sediment tank contained in a single housing; concealed plastic tubing to convey the dust; inlet valves in room walls; and a long flexible hose with the usual attachments for cleaning. The suction-unit-sediment-tank is mounted on the wall of the basement or utility room. The fireproof plastic tubing, usually installed within the floors and partitions, runs from the central unit to the individual inlets strategically located throughout the house. The inlet plates measure about 3 by 5 inches and are equipped with caps to cover the openings when not in use. Since the flexible hose that snaps into these openings is 20 to 30 feet long, three inlets, carefully located, are usually adequate for an average two-story house.

# What are the advantages of a central system over a portable vacuum

Cleaning is far easier when you don't have to lug an electric motor, a pump, a bag of dirt, and an electric cord around the house and up and down stairs. With a central system, you carry only hose, wand, and attachments—no heavy equipment that might bump or damage furniture or baseboards. Since the power unit is well removed from the living areas of the house, there is no noise while you are cleaning: naps are not disturbed; you can hear the telephone ring. Furthermore, much greater suction power can be built into the large central unit. Equally important, all the dirt is carried away from the room you are cleaning. Portable vacuum cleaners inevitably redistribute a certain amount of dust through their exhausts, but a central system's exhaust is vented either out of doors or through a filtering system. And the sediment tank is large enough to require emptying only three or four times a year.

# What jobs can a central cleaning system do?

A built-in system can do anything a tank, canister, or upright vacuum can do: clean carpets, bare floors, and upholstery; dust furniture; get down into crevices. In addition, some systems are equipped with a wet mop attachment with which you can scrub down walls, floors, windows, even pick up spills.

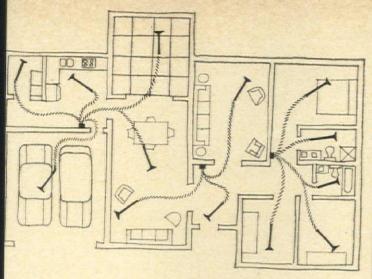


▼ ertical section of a two-story and basement house with vacuum system indicated in black. From power center in basement, plastic tubing climbs between wall studs and floor joists to three inlets—one on first floor, two on second.

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Floor plan of a one-story, three-bedroom house with black symbols indicating range and location of inlets—one in foyer, one in kitchen, one near bedrooms. From one or the other of these, the long hose can reach the whole house plus garage and terrace.

# How is a central system installed in a house under construction?

In a house with a basement, the tubing is run within the walls and between the floor beams along with the other utility lines. In the case of a house with a concrete slab foundation, the tubing is laid in place beside the other utility lines, before the concrete is poured, then carried through the walls to the inlets.

# Can a cleaning system be installed in an older house?

With surprisingly little mess and trouble (usually less than a day's work), the tubing system can be run between studs without breaking down walls, much as a rewiring is done. Tubing can also be run across attics, inside closets, behind doors, through plumbing and laundry stack enclosures. If necessary-perhaps in a very old house-the tubing may be run outside the house under the eaves along the foundation line, beside downspouts or telephone standpipes.

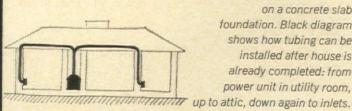
# How much does a built-in system cost?

You should be able to furnish your house with a built-in vacuum system with three or four inlets for \$350 to \$500 for components and installation. Naturally, this price will vary according to locality and make of equipment. There is said to be very little difference in the cost of installing a system in a house under construction and in one already built. Some manufacturers say that a really competent householder could install his own system, but they do not recommend it to the average do-it-yourselfer. Running he system should add less than 50 cents a month to your electric bill.

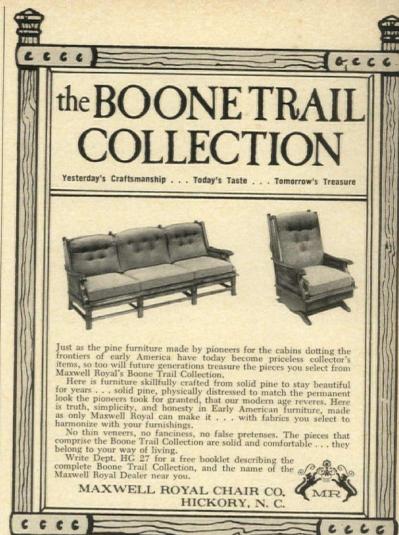
# Where can I order a central vacuum cleaner?

Check your appliance store, building-supply store, lumber company, department store, or the classified pages of your telephone book. Some buildng contractors sell vacuum systems—also some plumbing-heating-cooling contractors. Many people have first seen and ordered theirs at home-buildng shows.

If you would like additional information about built-in vacuum cleaner systems prepared by leading manufacturers, send your request to House & Garden Reader Service, 420 Lexington Avenue, New York, N. Y., 10017.



Vertical section of a house on a concrete slab foundation. Black diagram shows how tubing can be installed after house is already completed: from power unit in utility room.

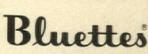




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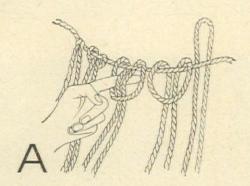
The Pioneer Rubber Company . 106 Tiffin Rd., Willard, Ohio

# HOW TO MAKE MACRAMÉ

Macramé looks so complex, it is surprising how quickly a novice can get the hang of it. It would be smart, however, to do some practice fringe first, just to be sure you understand completely how the pattern goes and to get a feel for the right finger tension that will make all knots come out the same size. Once your fingers begin to fly, you will know precisely how shallow or deep you want your fringe to be, how long to cut the yarn, and how various colors look together. Remember that you can undo any mistakes and that you must always mount from left to right.

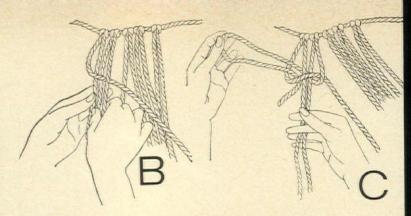
# SUPPLIES YOU WILL NEED

- A firm pillow, preferably of foam rubber, or an upholstered chair seat—to serve as working base. Hold the pillow in your lap or prop it against a table, whichever seems most handy.
- Pins with round heads of glass or plastic. Use them to hold the macramé securely on the pillow as you tug and tie the yarn.
- · Ruler and scissors.
- Wool yarn, cotton thread or cord. The easiest to use is tightly
  twisted well-rounded yarn that will not fray or fluff easily. How
  much you will need depends on many factors including the pattern,
  whether you're working with coarse or fine thread, and how tightly
  you knot. Only experimentation will tell you how many feet you
  can get from each skein.



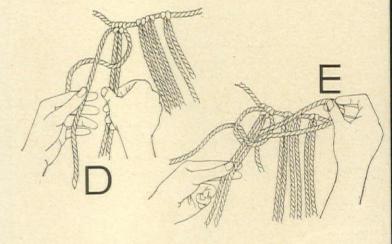
# HOW TO MOUNT YOUR STRANDS

- 1. Measure and cut a length of yarn to serve as your horizontal foundation, or knot-bearer. It should be as long as you want your edging to be, e.g., a 3-by-4-foot rug fringed all around would require a 14-foot knot-bearer. Knot the left end and anchor it on your work pillow with a pin or two. Stretch the yarn taut across the top of the pillow and pin it where it reaches the right edge. Wind the rest of the length of yarn into a ball or on a bobbin, or let it trail if it is short. If you discover later that you need more length, or if, for convenience's sake, you prefer to work in short takes, you can join one knot-bearer to another with firm knots which subsequent working threads will mask.
- 2. To estimate how long your vertical working threads should be, allow three or more times the length which you want the finished fringe to be and add a few more inches for the tassels. Also check estimates given in step 1 for specific patterns, right. Measure, cut, and fold ten to twenty looped double strands.
- 3. Starting at the left side, mount the first loop as follows: place loop under knot-bearer; pull loop forward, over it and down; slip index finger through loop and under strands of yarn (see illustration A); lift strands through the loop and draw them down tight. Repeat until you have attached at least five loops. Numbers in subsequent steps refer to individual working threads, e.g., #1 through #10 in a five-loop setup.



# OPEN-MESH DESIGN WITH FLAT KNOTS

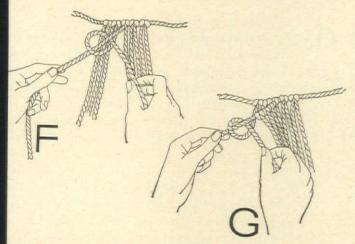
- 1. Figure out how deep you want your fringe to be. Cut the working threads according to the yarn you are using: if heavy rug yarn, about 6 times the finished depth; if Persian rug yarn, 4 times; if cotton thread, 3 times. Mount on knot-bearer.
- 2. Hold first four threads as if you were going to braid them. Lay working thread #1 loosely over #2 and #3 (see B) and #4 over #1. Next cross thread #4 under #3 and #2 and pull out through the loop created by #1 (see C). Holding strands #2 and #3 taut between third and ring fingers of right hand, pull #1 and #4. 3. Now reverse: lay #4 over #3 and #2 (see D) and #1 over #4. Then cross thread #1 under #2 and #3 (see E) and pull out through the loop created by #4. Pull tight.
- 4. Repeat steps 2 and 3 with the same working threads to establish two flat knots before you move to other strands.
- 5. Now proceed with working threads #5, #6, #7, #8. Repeat steps 2, 3, and 4. Continue until you have one row of double flat knots the length of your working pillow.
- 6. At a distance about  $\frac{1}{2}$  inch below Row I, begin Row II following steps 2, 3, and 4, but this time working with strands #3, #4, #5, #6. (In following the directions, substitute #3 for #1. Do not knot the last 4 working threads in this row, since they will be tied in with the next segment of your fringe.)
- 7. Continue to add evenly spaced rows. Row III should start with threads #1, #2, #3, #4 as in step 2; Row IV, with #3, #4, #5, #6 as in step 6, etc.
- 8. When you have completed your bottom row of knots, leaving plenty of yarn for tassels, knot together #1 and #2 with #3 and #4, then #5 and #6 with #7 and #8, and so on. Trim thread ends to make your tassels even.



# FERN-LEAF DESIGN WITH DIAGONAL BARS OF DOUBLE KNOTS

- 1. For this pattern you will need more yarn than the lacy mesh requires. Cut working threads of heavy rug yarn 8 times the finished length; of Persian rug yarn, 5 times; of cotton thread, 4 times. Mount five loops on your knot-bearer.
- 2. Take thread #5 in your left hand, pull diagonally to left across #4, #3, #2, #1 and hold taut (see F). Thread #5 will then serve as a diagonal knot-bearer. With your right hand, tie #4 to #5 with a simple knot, then a second simple knot; let #4 drop.

t tie #3, #2, and #1 in that order, to #5, being sure each to tie the second knot (see G). #5 is now in position #1. ake the thread that is now #5 and hold it taut in your left hand nake a new diagonal knot-bearer. Repeat step 2, keeping these II knots close to Row I.



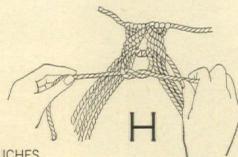
ake what is now #5 and repeat step 2, keeping Row III knots e to Row II. You should now have a half chevron.

low reverse: take #6 in your right hand, pull diagonally to right across #7, #8, #9, #10 and hold taut. Thread #6 is the diagonal knot-bearer. With your left hand, tie #7 to #6 simple knot, then a second simple knot; let #7 drop. Repeat #8, #9, #10. Continue as in steps 3 and 4 until you have e diagonal rows on this second group of vertical threads.

eaving a space—about the width of two of the diagonal bars— #5 and #6 (where the third bars of each group of verticals t) with a single knot (see H).

lount more loops and continue these steps, remembering not to

Then you have completed your last set of knotted bars, leaving ty of yarn for tassels, knot together #1, #2, #3, then #4, #6, #7 and so on, alternating groups of three threads with ips of four. Trim thread ends to make tassels even.



# ISHING TOUCHES

lacramé fringe will go smoothly around corners because the nds remain loose on the foundation knot-bearer. Simply tighten knot-bearer like a drawstring and arrange strands accordingly. oin the edges of an encircling fringe, or to join segments, tack ining parts together securely with matching thread.

you decide you want thicker or more tassels, you can cut addial short strands and knot these in among the others. You can get fluffier looking tassels by combing and fraying them.

or ease in sewing macramé to heavy fabric or a rug, ask a nos shop to recommend a needle suited to your project.

further information on macramé patterns that can be adapted ecorative purposes, write Pesch Art Studio, 28 Colonial Park-Dumont, New Jersey, 07628, enclosing \$1.10 for a postpaid det on fifteen patterns used in making handbags, or 60c for a up of postpaid leaflets with six patterns for pot holders, pillow , place mats, fashion accessories. For a sampling of Paternayan as of many colors, send \$1 to The Needlecraft Shop, 11959 Ven-Boulevard, Studio City, California, 91604, or to Four Wives, Berry Hill Road, Syosset, New York, 11791.



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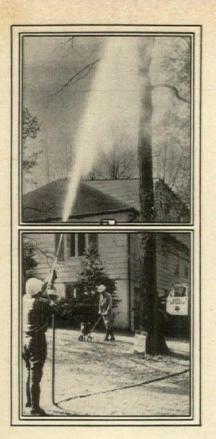


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Most livable landscapes, whether by happenstance or o come divided sooner or later into areas of particular the aid of a good fence, that time can be sooner, and as well. If the landscape, or that part of it which is to be on anything like a planned basis, is thought of as an ex indoor living, the use of fences as space dividers is propriate. Not just any old fence will do, of course. Wh companies manufacture stock fence panels of sound co and attractive appearance, the most effective uses fences (all of those on these pages, for example) invol als and designs as tailor-made as the walls of the house they relate (after all, except for the roof, a house is retegrated collection of fences). Some garden fences likened to the fingers of a hand, with the house, of cour hand. As such, the flesh and bones must be not only s identical, although the form and function may be diffe important in varying degree, at different times.



# HAGS GARDENER'S MONTH

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ences serve variously to extend and enlarge the houses and living areas for which they are sympathetically designed.

"fifth wall" fence, OPPOSITE PAGE, extends is the front of a California house to give combut unquarrelsome privacy. Panels of grooved arn red cedar connect a row of 4-by-4-inch that support beams extended from house. dow" in fence permits view of street. Architerarcher Barienbrock & Murray.

orizontal screen of 1-by-2-inch redwood slats is hospitable and notably inviting screen for entrance patio. Architects: Hester & Davis, artially translucent fence consists of alternate to so of painted hardboard and plastic panels entry garden terrace. Architect: Robert S. Grant. Translucent plastic also fences a garden deck, is in redwood frames are punctuated by occado open view ports. Architect: Walter Koziol. Pard-and-batten redwood fence screens a ter-Plants include phormium, dwarf pine, succu-Landscape architect: Leon Frehner.

trips of 1-by-2-inch redwood, edges and flat alternating, form textured background for fine o temple lantern. Architects: Burde & Shaw. ence within a patio screens walkway. Panels de texture. Architects: Hester & Jones.





Whether landscape dividers continue the structure and purpose of house walls into the open air or merely mark individual islands of special use somewhere out on the land, the fences will be the better to look at and probably more serviceable if they are structurally sound. This means, for example, that all supporting columns or piers will be set on proper foundations, suitable to the climate of the region and the nature of the underlying earth (nothing is worse than a sagging or lurching fence). It means that fences closely enclosing planted areas will make provision for ventilation, since good air circulation is among the essential requirements of successful plants. It means that all fences (or walls) will be strong enough for the purpose at hand-to support a python-like vine such as a wisteria, for instance, or to serve as a framework for a mature espalier.

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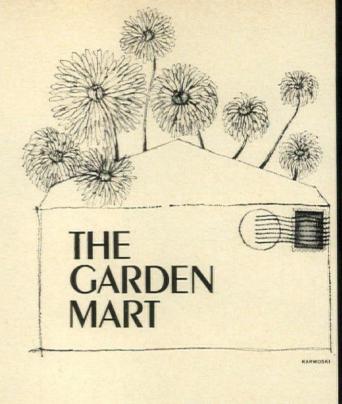
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When once you get used to winter, the intimation of spring seems an intrust



# First weekend

Hoya, olé. The hoyas have as much to offer the indoor gardener as any other plant genus (exclusive of the mealybugs to which the hovas also seem to offer much). For one thing, they summer well outdoors in temperate regions. Especially with the partial shade of a lath house, they grow just as thriftily as they do indoors, and without repotting. Also the wildly extensive stems of the hoyas (most of them) are heavy enough so that they may be readily disentangled from their supports without damage, and the plants easily moved from place to place. But their most spectacular attribute is their cupcake clusters of small, starlike florets. These are borne, largely at the plants' discretion, on short, rather brittle flower spurs that must not be broken when and if the stalks of the fading florets are removed.

Whether they are trained to trellises or upright supports, allowed to trail at will from suspended pots, festooned in bold swags, or fastened horizontally across a window embrasure, the hoyas convey an impression of luster and substance. The amount of grace, as opposed to sheer luxuriance, will depend largely on the species chosen. In a large bay window, or a series of windows, or in a greenhouse, several kinds can be displayed effectively. Most easily available and most dependable species is Hoya carnosa (commonly known as wax-plant). There are at least two variants: one with oval-pointed solid green leaves, the other with variegated leaves. The flower wheels are pinkish white with a red crown. One of the most charming (and least rampant) is H. bella, with small deep green leaves on slender stems and florets that are wax-white with purple centers. The whole plant-

leaf, branch, and flowermost engaging of all the h australis has a rounder le most, H. macrophylla a leaf, H. latifolia a broad more prominently veined I any of them (most florist than specialists, will offer of or two) is worthy of a win dow, a summer trellis. Cul fairly rich pot soil, plenty during the period of mos growth, then dryer treatme few weeks after flowerin keep the mealybugs from g foothold.



# Second weeke

Seedling syndrome. F the problem of raising plant seed is what to do with the se transplants. Sprouts are eas ished plants are presumal goal. But transplanted see are simply something to cop give space to-in short, (like young teen-agers?). year we suggest a differen tion. This year's would se transplant your seedlings ( as you can bear to save) in clay pots, place the pots in of moist peatmoss or vermi and enclose the flat in a t polyethylene plastic suppor old wire coat hanger frame tucked under the flat. If you a greenhouse (and enough space) this is easy. Windo alone make it harder. But can put up with improvised near the window for a few the choice things that nee early start can be accomme with little disruption and a no maintenance. Among the benefiting from an early i start, of course, count Vinca (Madagascar periwinkle), begonias, petunias in new pecially choice varieties, viol any case, since the trans stage is the bottleneck, don't loors more seedlings than you ast have for earliest flowering in e garden. (The vinca is an exption, in that without an early art it is nowhere.)

eading notice. Matthew A. R. ssity's amiably discursive The agic World of Roses (Hearthe, \$6.95) is a friendly mixture commercial information, literalore, horticultural common nse, and pictorial practicality. It a hard book to categorize, since seems to be many books in one. aybe that is a good thing. For if rose is everybody's flower, aybe this should be everybody's se book. The author has steeped mself in the rose world for years, d he sheds his information as adily as a rose blossom sheds w when it is first plucked on a ine morning.



# Third weekend

nbobbed bulbs. You can raid a horse's tail, if you like, but on't braid the leaves on your potd spring bulbs after they have owered. Not, that is, if you want e foliage to ripen properly. And nless the foliage ripens properly, here will be no proper bulb for ext year's flowering. The purpose f leaf braiding (some people acally do spend time braiding dafodil leaves, indoors and out), or eaf bending and tying, is to mininize the admittedly unhandsome ppearance of slowly wilting and rowning foliage without actually emoving it. Well, the old wives or gardeners') custom is little etter than removal at that. The uture flowering of any of our ardy spring bulbs anywhere deends on the condition of the bulb s it stands below ground when utumn comes. Only roots, not ulbs, make growth after frost ime. And all the future the plant vill have depends upon what hapens to it between spring and auumn. Suggestions, then: with oulbs indoors, let all leaves deelop normally, even if you have to devote a whole windowsill to the inlovely ripening process. Transplant the pot's whole contents, intact, in the open ground as soon as frost leaves. (You can divide and transplant again at the end of June if you wish.) But don't forget: bulbs need not live forever in order to be worth what they cost.



# Fourth weekend

Undormant gardener. The first sign of the gardener's spring awakening is properly the application of preventive sprays to dormant plants, especially fruit trees, but also such related species as cotoneaster, the hawthorn, firethorn, and flowering quince. While, with exact timing, you can kill most of the scale insects later in the season with such insecticides as malathion, there is no real substitute for the precautionary spraying of plants before the season starts. The whole idea of dormant sprays, of course, is that they can be of greater insecticidal strength if they are to be applied before spring growth starts and the plants are vulnerable to strong chemicals. It is not that the sprays cut through the scale walls and reach the insects ahead of the season. But they do wait for the insects to emerge. And since many of them have a base of clinging oil, only the dormant, leafless, and still "cold" plant can stand the full treatment. Later in the season, what are known as "delayed dormant" sprays (usually half-strength) can be applied to some kinds of foliage plants, notably the evergreens.

Is dormant spraying really necessary? For the dedicated gardener, yes. But pick a day in late winter when the temperature will be above 40 degrees for at least a day (how often have you heard that admonition?) lest the plant be damaged by the frozen spray residue. Use the good old-fashioned tank sprayer. This is no time for hoses. And of course do a thorough job, since as exercise, dormant spraying cannot hold a candle to reading a book in a comfortable chair.

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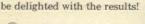
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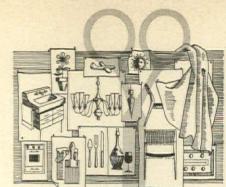




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# GARDENING

1. PLANNING YOUR GARDEN is half the fun when you can see the hand-some offerings illustrated in the 1967 catalogue from Krider's Nurseries. It pictures shrubs and trees; includes choice varieties of the flower families.

2. THE CARE OF YOUR PLANTS as well as proper planting tips are featured in the 38-page catalogue from Pikes Peak Nurseries. A wide assortment of evergreens, shade trees, fruit trees, nut trees, shrubs, hedges, vines, and groundcovers are listed.

3. CHOICE TREE SELECTIONS are illustrated in the 1967 nursery catalogue from Musser Forests, Inc. Includes evergreens, hardwoods, fruit, shade trees, ornamentals and shrubs, rhododendron and azalea, hedges, vines. Also features planting guides.

4. PARADE OF MODERN ROSES that promise blooms from spring until freezing weather is yours to review in the new 1967 catalogue from Jackson & Perkins, specialists in roses

5. THE 1967 SPRING FLOWER catalogue from George W. Park Seed Co., has over 3,000 varieties of flowers, including many rare, unusual, and new blooms, such as Tiger Marigold and Impatience A-Go-Go.

6. A FREE PLANTING GUIDE is sent with every nursery stock and bulb order from the 84-page catalogue by Inter-State Nurseries. It features full-color photographs of a wide selection of flowers and a comprehensive assortment of nursery stock.

7. SELECTIONS FOR SPRING planting, shown in a colorful newspaper format from Michigan Bulb Co., range from flowering shrubs, bushes, and vines that bloom yearly without re-

planting, to fruits and vegetab backyard gardeners.

8. COLORFUL GROUNDC called Penngift Crownvetch scribed in a folder from H. J. Nursery. It has full color pictothis plant that blooms six more the year without maintenance.

9. PERENNIALS AND Be evergreens and hedges, flowering and trees are all shown in colonewspaper format from the Ho Wesley. House plants, fruits, and tables are also included.

10. FORTY PAGES OF CAC presented in a catalogue from Jo Cactus Gardens. Over 200 di types of cactus plants are picture described, ranging from Vivid cushion to Giant Starfish.

# BUILDING & REMODELING

11. HOW TO BUILD A CLO made of cedar is detailed in a co folder from George C. Brown & lists the merits of using red cedar building material for closets.

dishwashers are pictured in full in a folder from KitchenAid. Per ance features are thoroughly disc for nine models; additional conence features are also shown.

13. SEE WHAT DOORS CAN in your home in a 12-page booklet Ponderosa Pine. It features idea using doors for room dividers, fire walls, more storage space, wainson even headboards. Types of door discussed, 25c.

14. DESIGNS OF 27 HOU available through leading custom lers, are featured in full color in

klet from Scholz Homes. A range of styles—from ranch al—is shown, along with floor I interior shots, \$2.

DECORATED FIXTURES

n a full-color folder from Mfg. Co., are part of their mean Collection of plumbingbathtub without "sides" is also l, and there is a companion of Climate Conditioning for por comfort with one system.

# DECORATING

# DECORATE A BEDROOM

ly, follow the tips in a 65klet from Nettle Creek. It gives tep hints on coordinating fabr schemes, furniture. Includes room settings, color chart, per, section on windows. \$1.

#### ECORATOR HANDBOOK

nn Organ has 16 different ideas ag advantage of the available your home to create an attracing for an organ. Template of furniture pieces and graph e included.

# V WINDOW DECORATING

from Graber Drapery Hard-48 pages, four sections coveron window decor, problem windd jobs for rods, a guide to ls and accessories, 50c.

# TRAVEL

# DMANTIC RIVER TRIPS

eamboat "Delta Queen" are dein a colorful brochure from Line Steamers, Itineraries outline 7-, 10-, 14-, and 21-day cruises on the Ohio, Cumberland, Tennessee, and Mississippi Rivers.

# 20. OWN A VACATION VILLA-

or permanent home—on what has been called "the loveliest tropic isle in the world," as described in a full-color packet of folders from Gibraltar Estate of Jamaica. House plans, descriptions of topography, costs, and maps are all included.

# RECIPES

# 21. BASIC AND GOURMET WAYS

to prepare South African Rock Lobster Tail are both covered in a booklet containing 18 recipes plus a timetable.

22. THREE PRIZE RECIPES for drinks made of Bombay Gin are given in a folder from Carillon Importers that describes the safari to England by an American press corps to do the judging.

(Above booklet can be mailed only to states where permitted.)

# MISCELLANEOUS

# 23. INTERIOR DECORATING can

be learned via a correspondence course described in a 23-page booklet from LaSalle Extension University. An outline is given of the complete course, and study aids, including a projector and color slides, are discussed.

# 24. HOW TO CHOOSE FAMILY

memorials is the subject of a booklet from Rock of Ages that explains what to look for and how to make a wise purchase. Two companion folders discuss private mausoleums.

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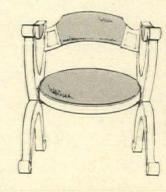
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#### Machu Picchu

The train from Cuzco to Machu Picchu leaves early, at seven in the morning, and it is advisable to dress in several layers of sweaters to keep out the chill of the mountain air. The ride takes three hours and is worth every minute. First the tiny train descends in a series of jerky switchbacks and then forges through a rapidly changing landscape, hillsides fringed with eucalyptus trees, peaceful pastoral farmland, rocky gorges and a rushing brown river, steep, terraced slopes with here and there traces of an Inca mountain highway, or a watchtower. The end of the line is the Putucusi Bridge where passengers transfer to a bus that climbs the corkscrew road to the summit of Machu Picchu. Here the air is invigoratingly fresh and clear, for Machu Picchu is a mere 8,000 feet and it is possible to walk, climb, or even run without effort. I was also relieved to find that the sole concessions to tourism are guides and a small hotel; there are no souvenir stands.

The hotel is at a discreet distance from the ruins. I walked along a path, through an opening in a wall and suddenly, stretching before me, was the lost and legendary city, cradled in a saddle of land between the two mountains of Machu Picchu (Old Peak) and Huayna Picchu (Young Peak), the remains of its stone buildings

ranged along the slope, its graterraces falling away to the bling river 2,000 feet below the snow-capped Andes cloprotectively around. My first, whelming impression was of i ity and peace. My second, of prise at finding myself not gray and dusty citadel, but vast green bowl where flowers wild strawberries grew in the grass and the song of birds hin the pure, still air.

Guidebooks can tell you that is known of Machu Piccl that it was begun in the thirte century, abandoned and later riedly finished (as the differ between the first and final st work clearly shows) in the teenth century to provide a re for women and children from invading Spaniards. They analyze details of the construc and organization, identify buildings and temples, streets stairways. But words, printed spoken, can never convey the der and majesty of Machu Pic That must be experienced al sitting and gazing, feeling that ful that this enduring, ha monument to a great culture survived untouched, and hor that it will always be preserve it is now, a sanctuary of solit under the roof of heaven.

For additional information Peru, write to the Tourist Of Peru Consulate General, Re 729, 10 Rockefeller Plaza, I York, N. Y., 10020.







ABOVE, LEFT and RIGHT, pre-Columbian pottery in the Rajael Larco Herrera Museum. Center, tapestry from the south coast of Peru in the National Museum of Anthropology and Archeology.

# Manuscripts

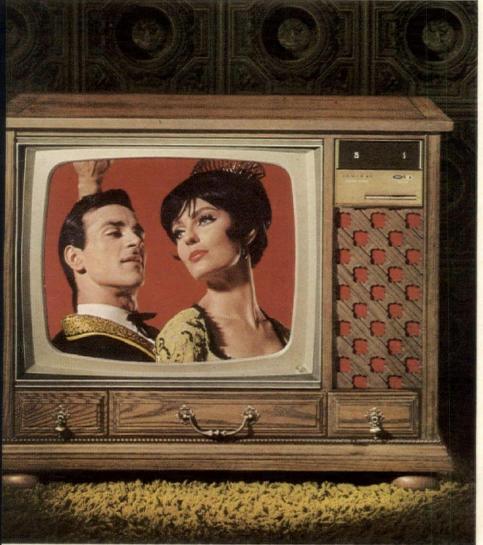
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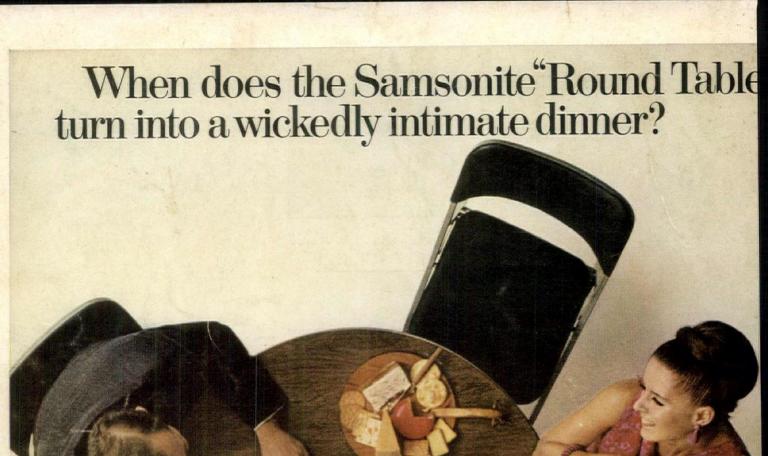
\*23" picture meas, diag., 295 sq. in, Admiral, Chicago, Admiral Canada, Ontario



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