



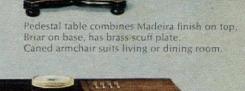
# In time they could become collectors' pieces

More important, the Henredon Folio Four collection is just right for life today. Scaled to fit the homes we live in, city apartment or suburban house. So versatile it can be used in many different rooms. Moves happily when you move. Looks perfectly at home with pieces from other periods.

Crafted from solid mahogany with glowing walnut veneers, fine hickory inlays, Folio Four is functional as well as handsome in every one of the ninety distinctive pieces for bedroom, living room, dining room.

Buffets are fitted with shelves and trays. Come in a variety of sizes. Servers glide on casters, open to convenient service areas. Tables, like this parquetry-topped beauty, expand to remarkable lengths for hospitable occasions. Henredon's thoughtful planning at work!

If there's a wedding in your future, shop these pages for a gift. It could turn out to be an heirloom.



Mobile server in warm Madeira finish, has flip top, opens to a capacious 18 by 80 inch service area.

Set on casters, short sofa in 18th century style has 20th century comfort built in for lasting wear.

# Henredon fine furniture

Factories at Morganton, High Point, N.C., Grand Rapids, Michigan.



Neatly-scaled buffet, 56 inches wide, has wood or marble top. Three drawers, adjustable shelves behind carved doors.



Perfect piece for a narrow space; 78 inch tall secretary has grille doors, varied storage space. Drop front serves for letter writing.

For booklets showing living room, dining room and bedroom collections, send \$2.00 to Henredon, Dept. HG-3, Morganton, North Carolina.



# House & Gam



On the cover: As lighthearted as a maypole, a canopy of many colors brings spring sunshine the year-round to the master bedroom in Mrs. Davies Lewis's house in San Francisco. In the whitewalled room, its windows hung with simple white shutters, the lavish folds of silk taffeta crown the bed with a chaplet of hues: H&G's Goldfinch, Azalea, Empire Green, and a flowery pink. Goldfinch sprays more sunshine on the bedspread and carpet (their textures tend to soften its brilliant glow), and Parrot Green accents the moldings. On pages 160-165 you will see more of this house where interior designer Michael Taylor has created a fresh surprise in every room. For other ways to use H&G's Sunshine Colors in your own rooms, turn to pages 127-139. For a list of stores carrying merchandise in H&G Colors, see page 199.

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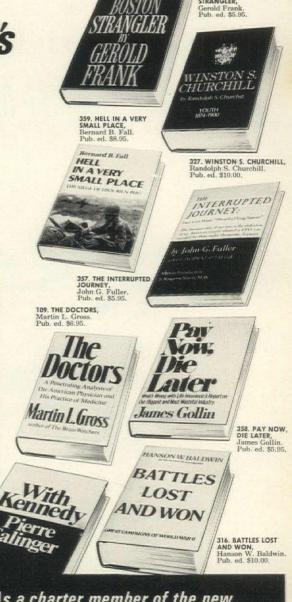
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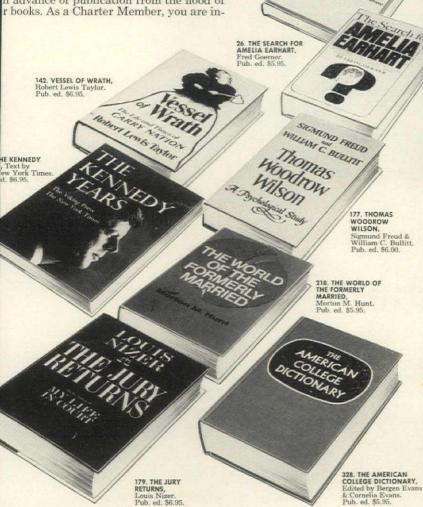
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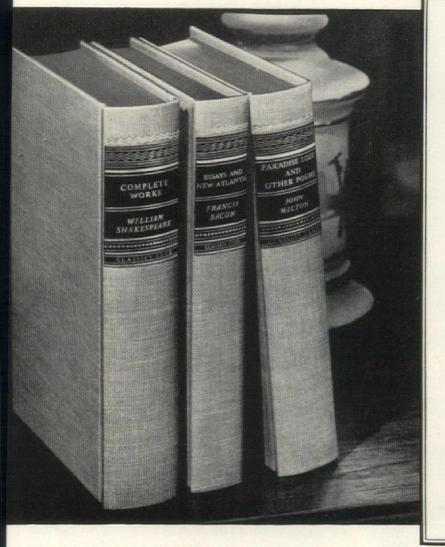


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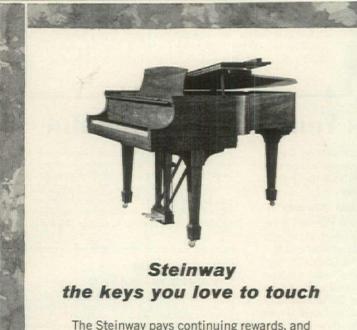


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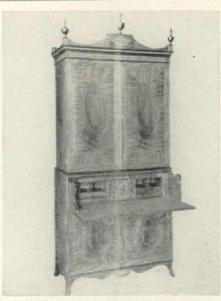
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# **Antiques**

# Questions Answers

By Louise Ade Boger



AMERICAN HEPPLEWHITE SECRETARY

This highboy belongs to a friend of mine. It is 8 feet tall and was bought in 1936 at a New York gallery. The piece had been restored and my friend is under the impression that it is Early American. Is there a possibility that it was made in England?

H.H.—Lafayette, Calif.

Your friend's secretary with fall-front writing drawer and base valance curving into French bracket feet is in the American Hepplewhite style and was made around 1790-1800, probably in Baltimore. The oval panels and inlaid decoration are typical of Baltimore cabinetwork of that period.



STORE COFFEE GRINDER

How old would you judge this coffee m to be? It is marked: Enterprise Mfg. C. Philadelphia, U.S.A. J.A.—Radcliff, K

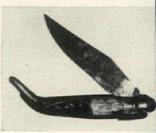
It is a store-size coffee grinder and dat between 1880 and 1900. The Enterprise C was a leading maker of such grinders.

Can you tell me the history or the age of this antique knife recently found near an Indian battleground? The handle is carved bone; the blade appears to be hand-forged steel.

C.R.A.—Thermopolis, Wyo.

Judging from the picture and description, you have a bowie knife made between 1830 and 1870, and named for James Bowie who died during the siege of the Alamo. Such hunting knives were very popular; no cattleman was without one.

Continued on page 16



BOWIE KNIFE



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Estée Lauder

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Laurel Mist

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AND

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N.H.J.—San Angelo, Tex.

You have an ironstone platter made by Davenport of Longport, Staffordshire. It probably dates between 1850 and 1870. "Friburg" was the pattern name.



ENGLISH IRONSTONE MARK



STEEPLE-CASE CLOCK

We don't know the history of this old clock found in my husband's family attic. A yellowed pape behind the brass pendulum states: "made and sold by Brewster and Ingrahams, Bristol, Connecticut." Perhaps you could tell its age.

V.G.-Mason, Mich

Brewster and Ingrahams were in business at Bris tol from 1844 to 1852, so your steeple-case shell clock dates somewhere between these two dates

I would appreciate any information you can furnish as to the age, origin, and style of this cherry sewing stand which originally belonged to my great, great-grandmother.

I.W.—Durham, N.C.

Late Sheraton is the style of your sewing table mounted on a turned pedestal with four splayed supports. The table was made in America, probably around 1810-1830.



SHERATON-STYLE SEWING TABLE



PRESSED GLASS GOBLET

Excuse the rough sketch as I can't get a clear picture of my miniature glass goblet. It has a design of divided hearts around it, but there is no mark. Could it be an antique? It has been in the family for years.

J.B.—Parma, Ohio

You have an antique goblet of American pressed glass in the Broken Heart pattern made by the Boston and Sandwich Glass Co., about 1865-1875. Full table settings were made in this pattern, but few pieces have survived.

I would certainly appreciate your identifying this chair for me. We have a pair of them and they are decorated with colorful fruit and gold acanthus leaves. They have been in our family for years.

V.R.—Plainview, Tex.

Your chairs are American Hitchcocktype fancy chairs and were probably made around 1820-1850. From your description of them, they seem to have retained their original decoration, which is most unusual.



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"When friends dropped in, and the conversaon turned to world affairs, or the new books and plays, I had absolutely nothing to say.

"Of course, I love my family and I wouldn't hange places with anyone on earth. But I was eginning to feel very sorry for myself, so left ut of things!

"Then I decided to take a friend's advice and a side time for *myself* to catch up with the orld. I subscribed to The National Observer. Indit turned out to be one of the most rewarding decisions I've ever made.

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- ... why Pop Art's best days may be still ahead
- ... why the ancient art of bagpipe playing is undergoing a renaissance

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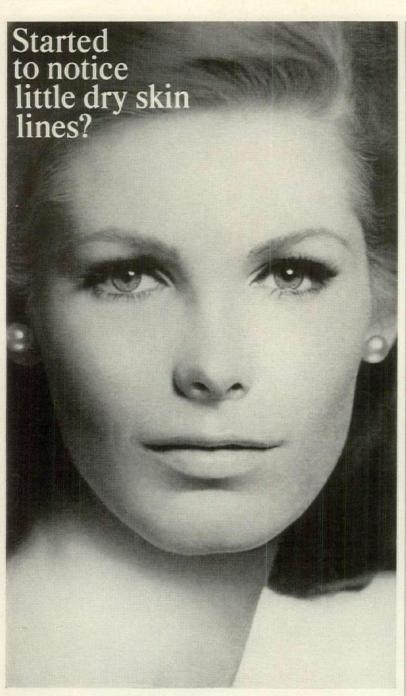
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supple, smooth.

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

# Helena Rubinstein



# Notes for the lostess

When it comes to feeding large crowds, it is the consensus of most of us who do this from time to time for good causes that if the numbers exceed fifty, you are better off renting all the china, glass, and silver from a party outfit, rather than trying to assemble enough of your own and your neighbors (unless, of course, the party is informal enough to make paper plates acceptable). Not only does rented china provide a kind of decorative unity, but it also gives you a sense of security against breakage or loss.

Don's chess club, which meets fortnightly at the house of one member or another, is going to hold its
semi-final play-offs at ours. A very
dedicated, all-male group, they
like to get together after an early,
light supper at home, and play on
and on—usually until about midnight—after which they're ready
to eat again. But they like to be
left alone and don't want any hostess rushing in to provide a sit-down
dinner. Nor are they interested in
any decorative froutrous.

Don has asked for a large pot of mulligatawny soup-that marvelous hot curried concoction. To go with it I'm going to have a large platter of thinly sliced hot pastrami, a cold vegetable salad, and a tray of no-nonsense breads-pumpernickel, homemade white, seeded rye. I'll put bowls of mayonnaise, hot mustard, horseradish, sweet butter, and relish in my lazy Susan. My plan is to set the whole thing up beforehand at the breakfast end of our kitchen, leaving the soup in a cast-iron pot in the oven, and covering the rest of the food with plastic wrap. Nothing goes better with this kind of meal than cold, cold beer and Don wants a good supply, both light and dark, of German, Danish, and Dutch brews. That ought to relax them after the tenseness of their match.

Last year's chess tournament prize was a box of man-sized frozen shell steaks and who won but my own Bobby Fischer, alias Don Bryan. We received eight magnified steaks, individually wrapped a packed in a Styrofoam cooler the kept them in perfect condition. The steaks were soon wolfed dow but I still use the cooler for oth purposes.

The meat was air-shipped Pfaelzer Brothers and I was impressed with its succulence th I ordered several of their oth meats for special dinner parties prime filet mignons, crown lan roast, steak hors d'oeuvres to coon my hibachi—all cuts of a qua ity that is not always easy to fin

My cousin Madeline came bac from her trip to the Near East raing about the way they serve after-dinner coffee in glass cup set in metal frames. She said keeps the coffee hotter and adds little extra glamour. So for he birthday I bought her some the



are imported by William Adams. She was very pleased and plans to use them for pots de crème, too and perhaps Brandy Alexanders. They look quite luxurious, but happily they're not expensive an would make something different in the way of a wedding present.

Occasionally there is an early TV spectacular that the whole family wants to see, and since we tend to have a late dinner with lots of conversation, there is not always time to serve dessert in the dining room before the show begins. This minor problem I have now solved by putting in a stock of La Ville Daiquir cakes. Delicious and bite-sized they make grand little token desserts with coffee in the living room. For the grand finale of a special dinner, I serve larger helpings with lots of whipped cream.

FOR STORE ADDRESSES, SEE PAGE 192.





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#### FLOWER SHOWS

Greater Detroit Builders Home Furniture and Flower Show Cobo Hall Detroit, Mich. 48226

FEB. 22-28 Connecticut Valley Flower Show **Exposition Grounds** West Springfield, Mass. 01089

FEB. 25-MARCH 5

Cleveland Home and Flower Show Cleveland Public Auditorium Cleveland, Ohio 44114

FEB. 28-MARCH 5

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Southeastern Flower and Garden Show Charlotte Merchandise Mart Charlotte, N. C. 28205

MARCH 4-12

International Flower Show New York Coliseum New York, N. Y. 10019

MARCH 4-12 Indiana Flower and Patio Show Manufacturers Building Indiana State Fairgrounds Indianapolis, Ind. 46220

MARCH 8-12 Northwest Flower and Garden Show Multnomah Exposition Center Portland, Ore. 97230

MARCH 11-19 Spring Flower Show Philadelphia Civic Center Philadelphia, Pa. 19104

MARCH 11-19

Dallas Flower and Garden Show World Exhibit Building Dallas, Tex. 75226

MARCH 11-19 Chicago World Flower and Garden Show McCormick Place Chicago, Ill. 60603

MARCH 16-23 New England Spring Flower Sho Suffolk Downs Revere, Mass, 01604

APRIL 4-9 Garden Home and Flower Show Cincinnati Music Hall Cincinnati, Ohio 45206

Continued on page !

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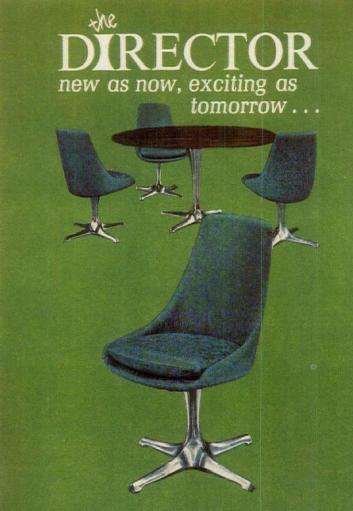


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#### FLOWER SHOW ALMANAC continued from page 26

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Dearborn, Mich. 48120

N. Y. University Medical Center

Annual House and Garden Tour

(Westchester County, N. Y. and

400 East 34th Street New York, N. Y. 10016

MAY 20 A Day in Old New Castle (homes and churches) Box 166, New Castle, Del. 19720

JULY 20 Open House and Garden Day Camden Garden Club Camden, Me. 04843

## FLOWER FESTIVALS

MARCH 4, 5 Annual Camellia Show Memorial Auditorium Sacramento, Calif. 95801

MARCH 4-12 Annual Camellia Exhibit Middle Tennessee Camellia Society Tennessee Botanical Gardens Cheekwood Nashville, Tenn. 37205

MARCH 31-APRIL 2 Annual Ikebana Spring Flower Show Ikebana International Hall of Flowers, Golden Gate Park San Francisco, Calif. 94122

APRIL 5, 6 Annual Daffodil Show Petersburg Garden Club Bolling Junior High School Petersburg, Va. 23804

APRIL 6-9 Atlanta Orchid Society Show North Avenue Branch of the First National Bank Atlanta, Ga. 30308

APRIL 14-23 Dogwood Arts Festival Knoxville Junior League and Chamber of Commerce 705 Gay Street, S. W. Knoxville, Tenn. 37902

APRIL 22, 23 Annual African Violet Show The African Violet Society of Greater New York, Inc. Queens Botanical Gardens Flushing, L. I., N. Y. 11355

APRIL 28-30 Annual Webster County Nature Tour Webster Springs Garden Club Mrs. R. W. Moore Webster Springs, W. Va. 28266

APRIL 29, 30 Annual African Violet Show Naugatonic African Violet Society Boothe Memorial Hall Stratford, Conn. 06497

MAY 4 Annual Shenandoah Apple Blossom Festival Winchester, Va. 22601

MAY 5-21 Birmingham Festival of Arts Salutes Japan Chamber of Commerce Building 1914 6th Avenue, N. Birmingham, Ala. 35203

MAY 6, 7 Landon School Azalea Gardens Tour 6101 Wilson Lane Bethesda, Md. 20014

MAY 6, 7 Annual Cactus and Succulent Show The Art and Garden Center McKinley and Alhambra Blvds. Sacramento, Calif. 95816

MAY 12-28 Lombard Lilac Festival Lilacia Park Lombard, Ill. 60148

JUNE 21, 22 Annual Lily Show Hunting Creek Garden Club Bishop Ireton High School Alexandria, Va. 22304

JUNE 23-25 Annual Fuchsia and Shade Plant Show Orange County Fairgrounds Costa Mesa, Calif. 92627

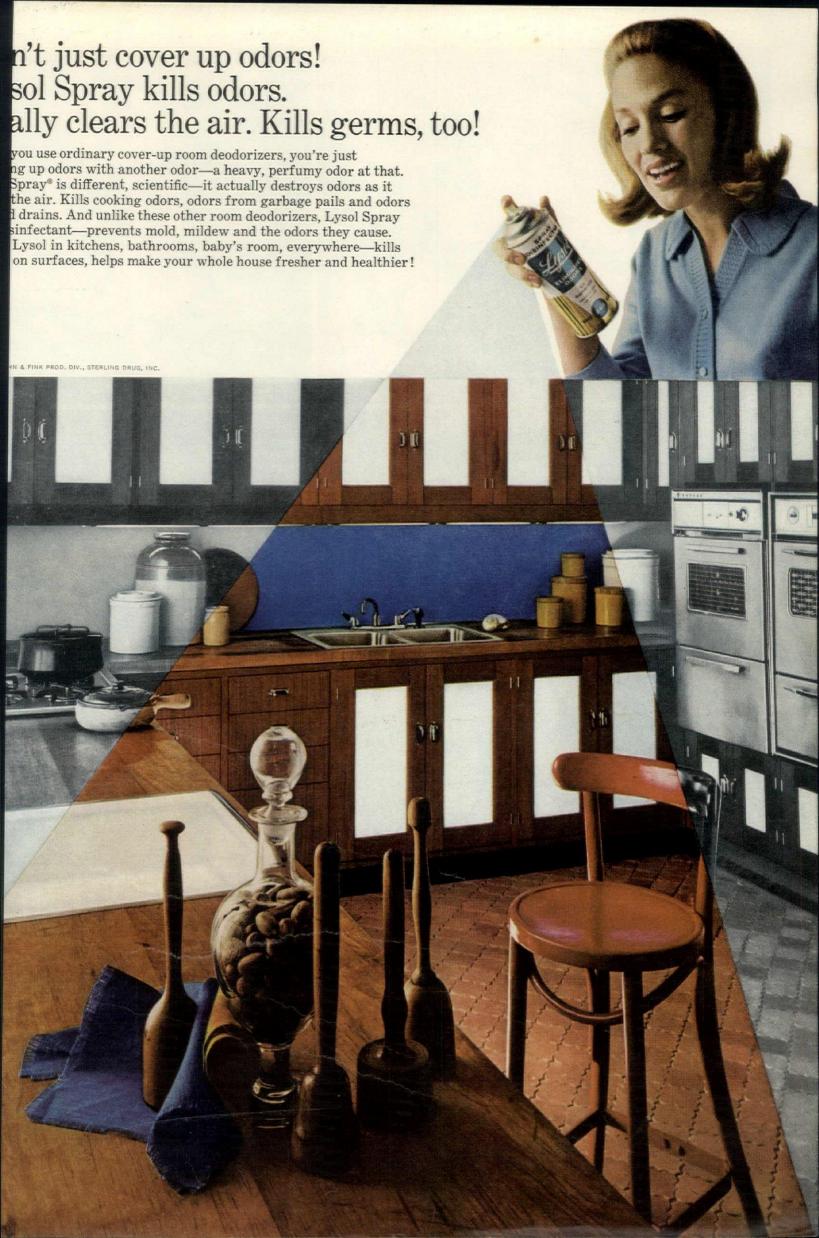
SEPTEMBER 9, 10 The Capitola National Begonia Festival Post Office Box 501 Capitola-By-The-Sea, Calif. 95010

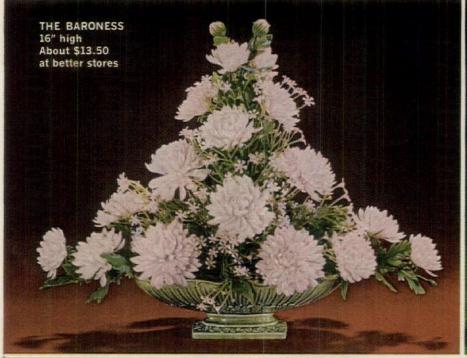
SEPTEMBER 23 Fall Rose Show North Jersey Rose Society Colonial Life Insurance Bldg. 111 Prospect Street East Orange, N. J. 07017

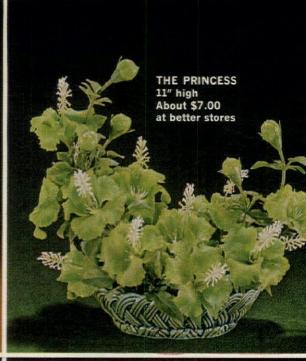
SEPTEMBER 23, 24 Convention and Rose Show Buckeye District of American Rose Society Sheraton-Dayton Hotel Dayton, Ohio 45401

DECEMBER 8 Annual Poinsettia Show Mission Garden Club Fontana Motor Motel Mission, Tex. 78572

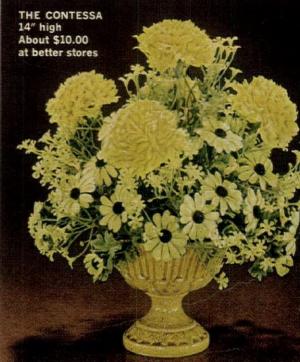
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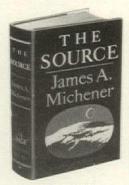
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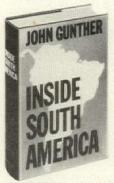
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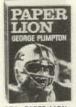
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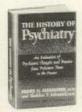
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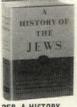
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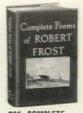
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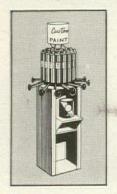


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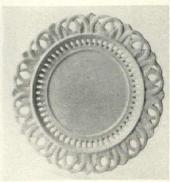
# Connoisseur's Corner

# DESSERT PLATES

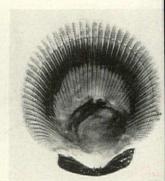
The delicious surprise that ends the meal with a flourish deserves plates dashingly different from the ones that you use for earlier courses



Teak plate, an apt companifor au naturel desserts li pears and Camember Teak, a particularly no absorbent wood, if wash and dried with care, w prove happily durable. 7 inches. \$4.75 from Bonnier

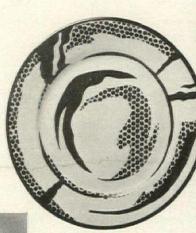


White ceramic plate from Italy with a leafy filigree border that will show up to special advantage on bright hued table linens. 10 inches. \$4 at Saks Fifth Avenue.

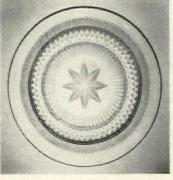


Shell plates from Portugal, i muted deep-water shades of grap blue, and green—a lovely back ground for a bunch of blac grapes. 8 inches. \$4 at Altman'

Pop art by Roy Lichtenstein in black and white on hotel-weight, dishwasher-proof china. Sixpiece place setting including 8½-inch dessert plate, \$50 at Leo Castelli Gallery.

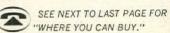


MIEHLMANN



Cut-crystal plate of the greates elegance in the Kensington pat tern, originally designed for a eighteenth-century Russian czar ina. 7½ inches. \$60 from Baccarat

Continued on page 36



Walk into the store. Browse around the Bassett furniture display. Touch everything you see. The rich veneers and selected hardwoods. The delicate carvings that tingle your fingers. And the hardware. Heavy. Authentic designs. And now open a drawer.

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FOR "WHERE YOU CAN BUY" SEE NEXT TO LAST PAGE.

# The care and safekeeping of

# COOKWARE

How to preserve Teflon, ironware, ceramic, and other culinary stalwarts

Many professional chefs are said to feel so strongly about their favorite cookware that they carry it with them whenever they change jobs. Even the most amateur cooks are inclined to form personal attachments to certain pots and pans, firmly believing they can perform better with them than with others. Therefore keeping these prized culinary objects in top shape is of vital importance-although today the work actually required is quite casual. New materials and new finishes make cooking with and caring for pots, pans, and skillets easier on both the cook and the utensil. Cookware made of copper, stainless steel, or aluminum is cared for in much the same way as any object made with these materials (see H&G, November, 1965 for copper; January, 1966 for stainless steel and aluminum). But many utensils are now being made of materials that require special techniques for keeping them in prime condition. Most manufacturers pack directions for care and maintenance with their product. These valuable hints should be read, followed faithfully and filed for handy reference.

#### Teflon

Despite its hardiness, coated cookware must be properly cleaned and cared for from the very beginning if it is to give its best service and remain stick-free. Some manufacturers recommend that Teflonlined cookware be washed thoroughly in warm water and dried well, then given a light wiping of cooking or salad oil before the first using. (The oil should be wiped off well with a paper towel.) Fry pans and griddles should be preheated before using, but never let them remain empty over high heat. (In fact, always beware of using too high heat or your pan may become stained.) Be sure to allow Teflonlined pans to cool before plunging them into cold water, as sudden temperature changes may cause them to warp.

Teflon-lined utensils tend to show scratch marks from kitchen tools, and manufacturers advise using wooden spoons and rubber spatulas on them. And of course you should never cut food in a coated utensil. Rarely, however, do scratches affect a pan's non-stick efficiency, only its appearance.

Some cake mixes, because of their high sugar content, have a

tendency to stick even to Teffolined baking pans. Experience we teach you which to beware of, I adding a little shortening to the mixes will help overcome sticking

The recommended way clean Teflon-coated utensils is wash them in soap and wat rinse, and dry. Never scrub scour with steel wool, metal sco ing pads, or harsh cleansers. Au matic dishwashers will not ha coated utensils, although hand or other uncoated surfaces may l come discolored from the dete gents, high temperature, or mine al content of the water. If fo deposits do accumulate on a coat pan from too casual washing, th can dissipate the non-stick pro erty. To remove such deposits, b in the utensil for 5 to 10 minutes solution of: 1 cup water, 2 tab spoons baking soda, and 1/2 c liquid bleach. Wash the pan the oughly after the boiling, dry car fully, then wipe out with cooking or salad oil.

Today there are a number new Teflon finishes that are v tually indestructible. Utensils wi these finishes can take much harder treatment, including scra ing with metal tools. Sharp kniv or forks may "scalp" off small pa ticles from the finish (the ne finishes have rougher surfaces but this does not damage the su face enough to be noticeable ar does not affect the sticklessnes Manufacturers claim that t major problem with the harder fi ishes is burned carbon residue le on from insufficient cleaning. allowed to build up, this residu could in time decrease the no stick quality. You must sponge utensil with a mild detergent after every using, and not yield to th temptation just to rinse it.

# Cast iron and porcelain enamel iron

Cast-iron cookware is pre-sea soned at the factory, but many facturers do recommend that yo give it a thorough washing with mild soap before using it the first time. (Repeat, mild—not stron soap, nor detergents, for they wi remove the factory seasoning.) new Dutch oven or chicken frye will function better if a little mor grease than usual is added th first few times you use it. This is an extra rust preventative, as thes utensils are prone to rust from

Continued on page 4

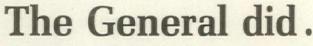






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## By Faith Baldwin

u want to write, my colleagues and I like to test your writing aptitude. We'll you find out whether you can be trained ome a successful writer.

know that many men and women who become writers — and should become is — never do. Some are uncertain of their and have no reliable way of finding out if orth developing. Others simply can't get otch professional training without leaving homes or giving up their jobs.

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y writing assignment you return to the ol is carefully examined by instructors



Faith Baldwin, one of America's most popular women novelists. Although she runs a household and has brought up four children, she has managed to write more than 80 books, including many bestsellers.

who are themselves professional writers or editors, working under the guidance of the 12 experts who developed the course.

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"When I enrolled in your Course, I was an unpublished writer," reports Sharon Wagner of Mesa, Arizona. "Since then, I have made 18 sales, including a novelette, and I now live on my writing income."

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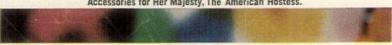
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moisture condensation. In fact, while a cast-iron utensil is still new, it is a good idea to give it a coating of unsalted fat (e.g., suet) before use and after washing it. (But before using the utensil, remember each time to wipe off the old fat with a paper towel in case it has become rancid.)

Always remove the cover from a new pot if it must stand a while after the cooking is finished so that condensing steam does not rust the sides. (This could happen with stews or soups, for example.)

Cast iron should not be scoured-this can remove the seasoning and also leave a metallic taste in the pan. If some scouring is absolutely necessary, do it quickly and with a light touch, and the next time you cook with the utensil add some extra grease.

Never store cast-iron pots and pans with their covers on or they may sweat, then quickly rust. Do not store them in a damp, moist place. Don't worry if they become spotted with use; spots will eventually darken and meld together to become invisible.

If you have a tried-and-true cast-iron pot that suddenly begins to show signs of rust and to discolor food slightly and give it a metallic taste, the seasoning has probably worn off. You can reseason it by this simple method: first scour thoroughly (this is the only time to scour) with fine steel wool or a metal scouring pad. Wash and dry carefully. Then coat the utensil with unsalted fat and place it in a moderate oven for about two hours. Remove (remember, it is hot) and wipe grease out with paper towels. Cool completely before using or storing. A pot or pan should give many more years of additional service after this treatment.

Cast iron finished with porcelain enamel is both attractive and sturdy, can be used over burners as well as in the oven, and is chipresistant, but not indestructible (it will chip if knocked against something hard). Let an enameled grill pan become quite hot, without grease, before you put food in to cook. Then once the food is in, reduce the flame. Never cook at high heat. Since enameled-iron cookware spreads heat evenly and holds the heat longer-a boon when the meal is ready, but your family is not-it should be allowed to cool before washing. It washes as easily as glass or china and can be put in the dishwasher, for it does not rust as plain cast-iron pots tend to.

Soaking before washing will loosen most cooked-on foods. A swish with a mild detergent should suffice-never use harsh or abrasive cleaners which will mar the surface. New cleaners with a dissolving action, such as those re mended for baked-on grease oven, work well on difficult Scouring pads are not r mended for use on porc enamel. If you sponge the in of your utensils with a mile tergent after each use, should never be burned ca buildup. (These same cle procedures are recommende the lighter weight cookware of porcelain enamel on steel.

### Ceramic cookware

In performance, the many typ ceramic cookware vary from another. It is perfectly safe example, to bring a prepared serole of glass-ceramic from freezer directly to the oven makers of some other cer cookware warn against sudde treme changes of tempera Some, but not all, ceramic pot go on an open flame on a ra as well as in the oven, althoug consensus seems to be that a bestos pad or flame tamer good idea. And some ceramic can go on a gas range should be set directly on electric None, by the way, should b lowed to sit empty over high (This is generally true for kinds of cookware.) The course is to read very carefully manufacturers' instructions come with every piece and fo them to the letter, including fine print.

The words "flameproof" "ovenproof," incidentally, are synonymous. Flameproof m top of the range or in the bro While flameproof automatic implies that a utensil is also o proof, the opposite is not There are many ovenproof seroles that will not survive to the-range cooking.

Ceramic cookware is washer-safe and does not req any special detergent to clear hard-water areas, mineral lime deposits may become a p lem to the interiors of uten particularly percolators. The posits can cause stains that day when a pot is used for coffee, or chocolate. You can admini first aid regularly by filling percolator with water, adding few tablespoons of vinegar, boiling for a few minutes. T wash thoroughly. Ceramic c ware is usually guaranteed aga breaking, chipping, or crazin;

Earthenware pots and ca roles, such as the Mexican t are not as strong as other ki but excellent for oven cooking heating. Boiling a new vesse water for a few minutes will move the slight odor. With tion, the experts say it may be

Continued on pag

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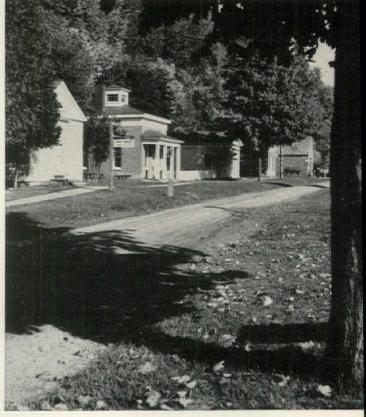
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## THE FARMER'S MUSEUM

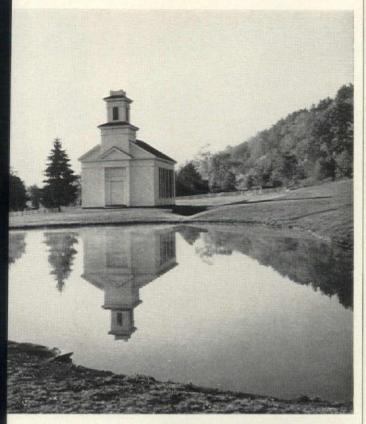
AT COOPERSTOWN, N.Y., MIRRORS
THE COUNTRY LIVING OF ANOTHER CENTUR'



All it takes to make a country village at a few dwellings, a shop or two, a church, an perhaps a tavern along a road. A Cooperstown, on New York's Otsego Laks several small structures (lawyer's and doctor offices, print shop) cluster between the bit Farmer's Museum and the new (circa 1820) church

museum, by dictionary definition, is a place where object of permanent interest in the arts and sciences are preserved. A village is a small aggregation of houses in the country. Put the two together and you have a museum village—small aggregation of houses and objects of interest to the arts ansciences, in the country. The village at the Farmer's Museum a Cooperstown, N. Y., fits the definition perfectly. But it contribute as well something dictionaries fail to take account of—a sense of life. Life past; life present, if you have a lively sense of nostalgial life future, if you sense the air of peace that settles with the dapples sunlight on the village street.

There is a fitting and proper museum by the shore of Otseg Lake at Cooperstown in a huge barn that once served an estate since



church (moved in recently a Catskill town nearby) inates the village street. it is the early morning ction in the farm pond first catches your eye.

e everybody in a village vs the storekeeper's name, simple legend, STORE, is igh for the lintel. The dian Indian speaks—or ver fails to speak—for self. Soup, nuts, soap, and od grade of chewing tobacco.



riched by the history of the northern Catskill Mountains and the ohawk Valley. The museum consists of many complete exhibits, ch comprising the tools, materials, and artifacts connected with a ngle craft or phase of rural life in the region a century and more o. The harness shop, the smithy, the carriage shed, the looms, the ood worker's bench, the cooper's establishments, these are all neatarranged as they might have been in necessary use. Because they re still working exhibits, their effect is simple, direct, and altogether

Outside the museum barn and down the dirt road a piece, below e wooded hill and beneath great shade trees (not many), lies the illage. People lived here, you feel-not many, but enough. As you alk past the tavern, the small shops and offices, the general store, ou glimpse first the lovely image of the meeting house inverted in the ill surface of the village pond-the church itself a second later, ut you notice the reflection first. (You don't enter the church beause a bus load of early bird children has just arrived.)

The village is not, however, a restoration in any sense. It is a eassembly of separate structures (the church, the most recent) from he surrounding countryside. The buildings are furnished with the ppurtenances of country living of upstate (Continued on page 50)

#### WHY NOT COMBINE EDUCATION WITH PLEASURE AND

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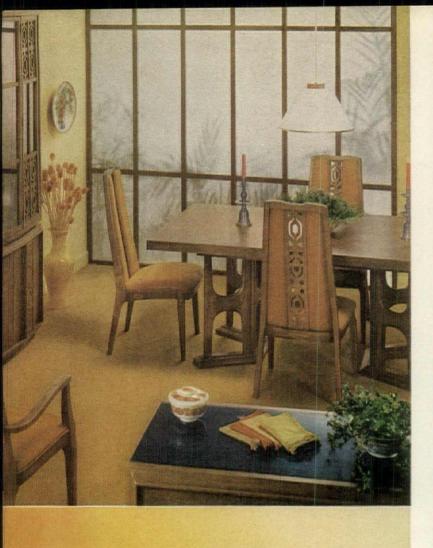
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THE FARMER'S MUSEUM continued from page 47

New York in the first half of the nineteenth century or before. The result is so convincing that you expect the friendly populace to greet you around the next turn. As a matter of fact, there is a friendly populace to greet you. The people who work there have the air of also living there, even though you know that after 5:30 when the entrance gates are closed, they all go separate ways to other homes.

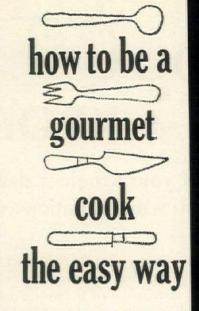
Early of a crisp autumn morning, however, when the leaves of the maples are beginning to smolder before catching fire, and when the mists are rising from the big lake and the little pond, you become, however briefly, fellow inhabitants of a friendly and inhabited place. You nip into the public room of the tavern to warm your fingers and exchange a civil word with the proprietors. You cross the way to the general store, half bowing to the inscrutable Indian on the loading platform as you enter. There, to be sure, the museum atmosphere threatens for a moment to close in on you, until the amiable man behind the cracker barrels engages you in conversation. Then you simply shift gears and speed back in time (you are already there in place). You were afraid at first the store was going to be overstocked, as so many such stores are likely to be. But it is not. Everything you see you could conceivably use or have used at one time or another.

#### Main Street is really the only street

Without lightening your purse, you move on down the street, stopping in at the lawver's office (the lawyer later became a notable judge) and the print shop (the type cases and the smell of the ink and the presses and the journeyman in charge are all authentic; you know because years ago you worked as a printer's devil in a shop much like this-learned your type case, there, too, before you had gotten through the third reader). Feeling almost shamefully hale, you drop in at the doctor's office. He has just stepped out. But the door is on the latch and there is a cheerful fire in the iron stove in the front room. In back you find shelves of professional-looking tomes and many jars of herbs and simples (you know instinctively they must be herbs and simples). Then you recall that the doctor, more often than not in small villages of this sort, was his own apothecary. Indeed, there on the sunny window sill beside his desk are the uncomplicated balance scales that can still weigh as accurate an ounce as the most modern counterpart. Beside the scales, hanging in the shadows of the window embrasure, you see what might have had to serve someone for an arm. The cuff sleeve is of heavy leather (from the harness maker's?). Substituting for the irreplaceable fingers there is a heavy hook. Plain, serviceable, and unadorned, all the cruelty has somehow gone out of it. Continued on page 54



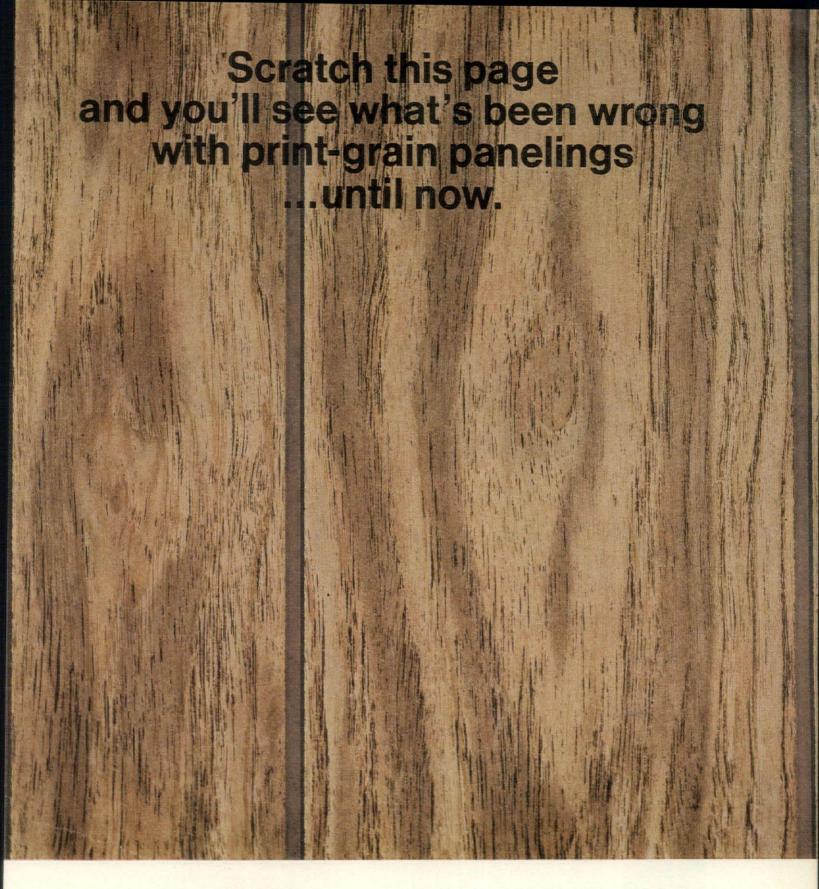
The farm cements and perfects the village at Cooperstown, as always. Early autumn sun touches the simple grace of the house, the modest intricacy of the barnyard fences, the patient animals warming themselves on the hill.



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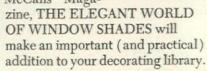
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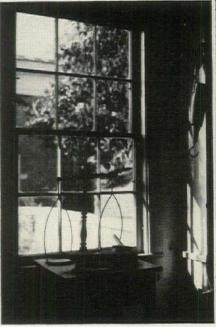
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Many feet and many winters
have left their mark on the far
entrance, ABOVE. In the doctor's
office, LEFT, scales wait to
measure palliatives. Prosthesi
was the best the time afforded.

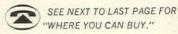
The air is warming in the sun now, but not rapidly enough. Besides, smoke rises at the top of the farmhouse chimney. You knock hesitantly and are bidden to enter, immediately to be greeted by warmth and the smell of fresh gingerbread. Not only the smell, but the thing itself—brown, friable, fresh from the big Dutch oven on the kitchen hearth. As you enter other rooms, you understand why your pleasant hostess wears a couple of bulky sweaters. The heat from the kitchen fire is only too central, and you half expect an icicle instead of a slow stream to emerge from the curving spring pipe in the pantry sink. And it seems not one whit incongruous to top off a motel breakfast with a chunk of fresh gingerbread in an eighteenth-century farm kitchen.

A donkey's bray and the gobble of turkeys draws your attention behind the house. In the fenced space between the house and the hill pasture you encounter hens, geese, ducks, a dog and cat or two, a pair of massive and impassive swine—and the so-innocent turkeys (Thanksgiving is still weeks away). The horses and cattle have come straight from the Ark, grouping themselves by two's up the slope. Now the sun is climbing above the ridgepole of the barn, and the animals stand quietly, inviting its warmth to their willing backs.

The museum village—an American institution

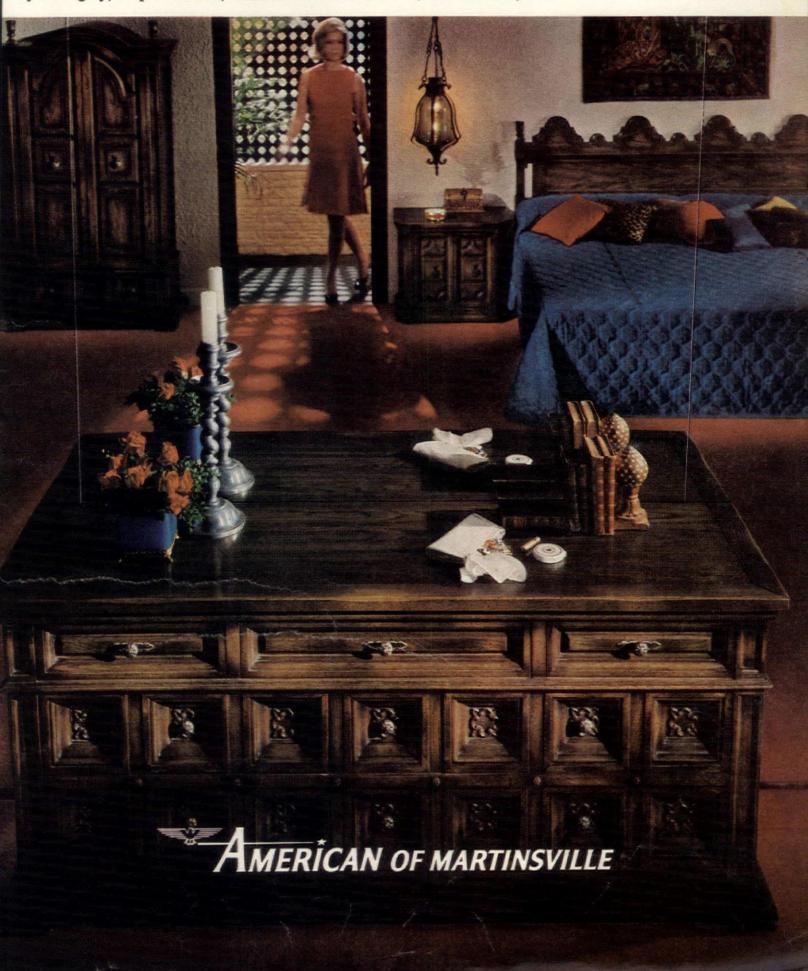
Elsewhere there are scores of similar small villages that capture the spirit of their own American past. Cooperstown contains but one, although there are other museums in the town (not the least the Baseball Museum) and in the Fenimore House one of the finest collections of Early American folk art anywhere. These re-creations of American life require only a little looking for off the important superhighways between here and there. Some are simple, like Cooperstown; some pretentious. Many of them are capable of filling a child's day, or a man's, with awareness and delight. From time to time we shall drop in on other villages.

Cooperstown, N.Y., lies southeast of Utica some 25 miles south and east of the Herkimer exit of the New York State Thruway (write Cooperstown Chamber of Commerce and check with your gasoline company's road map). As for the Museum itself, it lies just north of town on the west side of Otsego Lake. You can't miss it. Admission is nominal. It is open the year-round. There is a combined ticket for both the Farmer's and the Fenimore Museums, too. While you cannot get full-blown meals at the museums, you are only a hop-skip-and-jump from half-a-dozen pleasant eating places, several good motels serving meals, and at least one good hotel.



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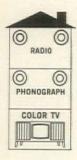
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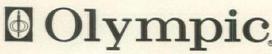


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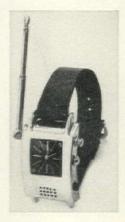


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# What's new for living

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- The first self-cleaning gas oven, recently introduced, has safety advantage over its electric counterpart: an air stream introduced throughout the cleaning cycle, eliminates all possibility of explosion. The self-cleaning process takes two hours, during which time the oven heats to between 875 and 1,000 degrees, reducing caked-on food particles and stains to a loose, dry ash film. Clean-A-Matic ovens are available if either the "Manor House" or "Town House" ranges. But Modern Maid, Inc., Chattanooga, Tenn., 37401.



WRISTWATCH TRANSMITTER with whice you can send vocal or signal instructions to any nearby AM-FM radio or a special pocket size receiver. This, clearly, is for the man-on the-move who has to communicate with his staff—maybe a scoutmaster on a hike, of father at the zoo. This jet-age version of the walkie-talkie measures only 1½-by-2-inches is constructed with the new mini-circuits and mini-batteries, and equipped with a telescopic antenna to ensure good transmission \$375. Soon the maker plans to introduce a two-way watch transmitter/receiver (Shades of Dick Tracy!) By Continenta

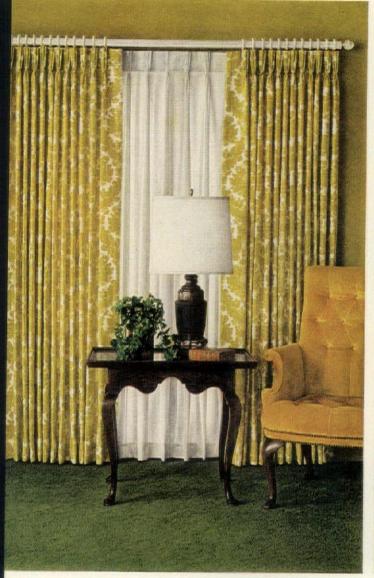
Telephone Supply Co., Inc., 17 West 46th Street, New York N. Y., 10036.

OFF-BEAT COMBINATIONS OF PRINTS, a current decorating trend. Sometimes it is a matter of quantity rather than mixture—i.e., one pattern used to cover everything from the sofa and the walls to the lamp shades. Sometimes several different prints are used in juxtaposition. Or sometimes a single pattern is used throughout the house, varying the colorings from room to room, or even a single pattern in different colorings in the same room.

ENTREE TO ROME'S MAJOR CHRISTIAN MONUMENTS, a service the Foyer Unitas offers to non-Catholic visitors to The Eternal City. This private organization, founded by a Dutch priest, is housed in a Renaissance palace on the Piazza Navona. Upon your arrival in Rome they will arrange tours of historic places normally inaccessible because of red tape such as the Vatican Palace (including the Pauline Chapel in the Papal Apartment where Michelangelo's last two paintings hang); the excavations under St. Peter's; outstanding Renaissance palaces. Their guides are multilingual and well qualified to impart the history and lore of Rome. If you are lucky, you might even be able to arrange for lodging at the Foyer's headquarters in the Piazza Navona. For further information, write to: Foyer Unitas, Via di S. Maria dell'Anima 30, Rome, Italy.

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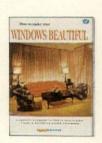


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A haphazard assemblage of bygones in Rome's flea market.

## WHEN IN ROME

Do as one experienced resident does and visit two out-of-the-way places that capture the spirit and exuberant vitality of Italian life

BY WILLIAM WEAVER

EDITOR'S NOTE: William Weaver, an American writer, translator, and music critic who calls Rome home, has a special interest in the buys to be found at the local flea market—he is busy remodeling an old Tuscan farmhouse.

I consider myself—like so many Greeks and Gauls and Huns before me—an adopted Roman. I first saw Rome on a lead-gray, drizzly evening in the fall of 1947. Even in the ill-lighted, melancholy atmosphere of that post-war period I fell in love promptly and permanently with the city and have lived there almost ever since.

Being a Roman obviously has its pleasant side, but there are also drawbacks or, shall we say, responsibilities. The chief of these is the Visiting Friend and, even more frequent, the visiting Friend-of-a-Friend. The phone rings and I'm asked the best place to buy gloves, the Italian word for toothpaste, the right price for a hand-embroidered blouse, and where you can get a Volkswagen serviced quickly. Over the years I've learned most of the answers, and if I don't know them, I invent them. Friends-of-Friends

seldom demand more.

But with real friends, or wit the rich maiden aunt, or with publisher, I'm expected to go a bi further. I'm often asked for m private, personally conducted tour

Now I always feel that some thing really great never palls. I'n always willing to take a stroll i the Forum, fight the crowds int the Sistine Chapel, watch the sun set from the Belvedere of the Pin cian Hill. But I do get tired of try ing to drive my car through Romai traffic and trying to park in th center of town, where the only kine of car you can park would be Tinker Toy. So when the friend o the rich aunt or the publishe leaves the choice up to me, my tou tends to include several places or the outskirts of the city. I have two special favorites.

One of these is the E.U.R., a stark, modern suburb between Rome and the sea. There are some ugly Fascist buildings (the whole area was originally chosen by Mussolini as the site for a big world's fair to be held in the 1940's; for obvious reasons it never came off) but there are also some handsome

Continued on page 62

o you honestly feel that plain color ll-to-wall expresses the real you?

we see you differently. Alexander Smith, of all as anything against plain we make beautiful ones. urious.

patterned carpets are all fun.

uts your personality into, as effectively as the picniture and odd pieces you fun tracking down.

this room, for instance. it with plain carpet. it lose? Patterned carthe whole room together, to life with a bold, unex-



ve a terrific look of today.

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constructions by Pier Luigi Nervi made for the Roman Olympics of 1960, and some museums. The Museum of Roman Civilization contains plaster casts of Roman art, and scale models of Roman buildings from all over the world, here arranged according to themes like "Medicine," "The Family," "The Arts." Particularly fascinating is the large plaster scale model of Rome at the height of the Empire. You look down on it from a kind of balcony, and the sport is trying to figure out where the Hotel Excelsior would be.

Even more fun is the Museo Nazionale delle Arti e Tradizioni Popolari (I translate all this simply as "the folklore museum"). Here, side-by-side, you find an engaging collection of odds and ends, true works of art and wonderful junk, which give you an idea of Italy's varied and continuing folk tradition. On the ground floor, as you come in, you see various intricately carved farm wagons and cars. Then you go on to lighted glass-windowed cases containing three-dimensional miniature reconstructions of popular feste of the past: a tournament in Piazza Navona, a regatta in Venice, races and football games of many centuries ago.

Upstairs is the museum proper. A first section is devoted to the "cycle of the year": an elaborate Neapolitan eighteenth-century crèche (Christmas); Commedia dell'arte figures in traditional costumes (Carnival); woven palm fronds in elaborate designs (Easter). Then comes the "Cycle of Human Life": embroidered bands with which Italian children were wrapped in pre-diaper days, with mottoes like Gioia Mia and Caro Mio Bambino woven into them; traditional gifts of girls to their betrothed (handkerchies with embroidered mottoes: "When you wipe the sweat from your brow, think of my love"); costumed manikins in wedding processions; and various prints and objects of a funereal nature.

Sample rooms, carefully reconstructed, display all sorts of traditional objects: carved wooden butter molds; ceramic pots, candlesticks, and wine jugs; handwoven rugs; carved dowry chests; copper kitchen utensils; even amulets and talismans against everything from the evil eye to body lice. For the casual visitor to Italy, who is unlikely to get out of the big cities, a visit to this Museum is a quick and easy way to comprehend a whole area of Italian life (which still continues like this in rural localities) that he would never see otherwise.

Some of the folk-art objects—
the candlesticks and the pots and
jugs—turn up, and can be bought,
at my second favorite out-of-theway place for visiting friends. This
is Porta Portese, the Roman version of the flea market, in the
southern part of the city, not far
Continued on page 64



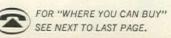


The market is like a country fair, with posters, people, pop music—and an occasional find.











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from the Tiber.

Officially, the market at Porta Portese is open only on Sunday mornings, but in the last few years some of the more adventurous vendors (those who come up from Naples with truckloads of wares) have taken to setting out their array of merchandise late Saturday nights, and for the real habitues (including some of Rome's bestknown antique dealers) this is the time to pay the market a visit. It has become the smart thing, after the movies or the opera, to go out to Porta Portese. In winter, it is an especially dramatic sight. Trucks are lined up on either side of a broad, deserted street. In cold weather, the vendors huddle in the cabs or collect around bonfires on the sidewalks. And the shoppers, many in evening dress, peer down at the objects, trying to tell real from fake by the light of the fire or-the more foresighted-by the glaring beam of a flashlight.

On Saturday night only antiques (some perhaps no more than a week old) are on sale, but at the Sunday market you can buy anything from a spare part for your car to a live puppy ("genuine guaranteed German shepherd"). The

old-clothes market also does a blooming trade, and you see G.I. items discarded—or traded for vino—by some departing dogface twenty years ago.

In the daytime, the market is much vaster and much more crowded, especially in spring and summer. Then it takes on the mood of a country fair in rural America. Card-sharpers try to inveigle you into the old shell game. A one-man band or a fire-eater occasionally turns up. And you can buy ice cream and cola as well as the traditional refreshments of the Italian poor like sweet olives, lupines, salted watermelon seeds, and strips of fresh coconut.

The flea market must cover something like twenty-five blocks of sidewalk (traffic is diverted on Sundays), and these are divided into sections and departments as carefully as if this were Macy's. But the various sections are punctuated by record stands, blaring the latest pop singers. The voice of Italy's teen-age idol is likely to be heard in at least half-a-dozen places at once, singing different songs—a weird echo effect. These records, mingling with the transistor radios of the ambulant vendors,

form the acoustical background of the market, embellished by cries of barkers and babies, irritated voices of buyers haggling with sellers, or husbands arguing with wives ("I won't have that in my house!").

Every regular Porta-Portesegoer has his favorite bargain story. An elderly lady, a distinguished member of Rome's British colony, claims to have found a Rubens there. It may not be a Rubens, but it's a nice picture and a good buy. Other tales are even less credible, but there are some I can vouch for. A friend bought a handsome French Empire ormolu-and-biscuit clock for \$15 and has refused \$150 for it. Rummaging through a pile of old books, I found a rare first edition of the piano score of Verdi's Aroldo. It cost me \$1.50, and it sells-when it can be found-for about \$75. An antique dealer I know won't tell me exactly what he paid for a stupendous fourteenth-century copper cross with gold and silver ornamentation, but it was under \$200. He's asking around \$3,000.

These, of course, are the exceptions, the windfalls, and they never happen when you're taking a friend who's in Rome just for a few days. However, the friends I've steered to Porta Portese have often come away with attractive and cheap purchases, useful objects or simply curiosities. Colorful earthenware jugs from Porta Portese are now lamp bases in a friend's London apartment. All sorts of majolica plates, candlesticks, ewers. tall gilded wooden candlesticks from old churches, cleverly faked (and cheap) Etruscan pots, painted panels from Sicilian carts, old bottles in the form of busts of Caribaldi and King Victor Emmanuel II are the kind of things to be found every Sunday and they make appreciated presents.

It is hard to establish rules for haggling, but haggle you must. If the seller won't make an offer, then force him into it by offering any ridiculously low sum. Then offer half of the sum he names first. Compromise somewhere in between. Some of the Neapolitan vendors speak a wartime G.I. brand of pidgin English. But the best course is to take along an Italian or an Italian-speaking friend as interpreter. I'm in the phone book, but I am just about to leave town for an extended trip.



## ronda By Johnson/earper

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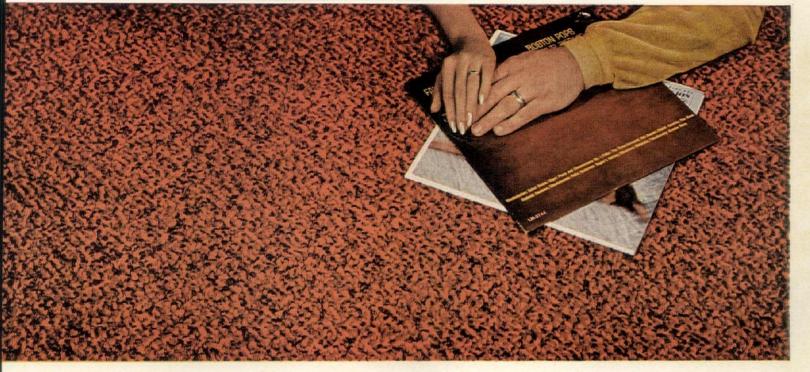
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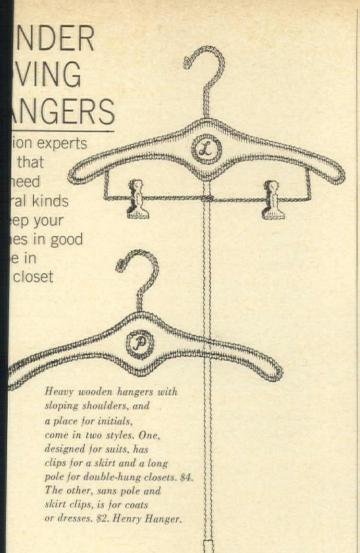
## Fashion's in the kitchen with Cannon



Kitchen Cupboard

Scoop the cream of Royal Family fashion the new and stunning jacquards. Softly carved, wover patterns that reverse themselves to make two looks inst of one. In deep-drinking cotton terry; just one group fr a cupboard full of fresh new Cannon towels and ac sories for your kitchen. Cannon Mills, Inc., N. Y. 10

CANNON. Poyal Family of Home Fashi



here is no such thing as an all-purpose hanger, any more han there is an all-purpose fabric for your entire ward-Furs, chiffons, knits, suedes, dresses with wide necks or shoulders, thick tweed skirts all need hangers of a special n, or else day-by-day storage will constitute a wear and tear own ranging from temporary wrinkles to permanent sags. Charles Kleibacker, the custom couturier, says the sooner et the cleaner's bags off your clothes the better, as the bags d them and make folds. For most clothes, especially dresses sleeves, Mr. Kleibacker favors heavily padded or contoured ic hangers, slightly curved. He thinks it is unfortunate that any people ignore or even remove the loops that are sewn dresses inside the shoulders or at the waistline. They should sed, he says, with a plastic hanger that is slotted to hold the s. Waist loops are often put in evening dresses, so that you hang them with the bodice turned inside out.

For a heavily pleated skirt, Mr. Kleibacker likes a trouserhanger that grips the whole waistband. He also recommends oing a fabric cover over the shoulders of dresses jackets to keep dust from settling on the top, thinks tissue paper (Continued on the next page)

very good fur coat deserves a anger with really wide shoulders o preserve its shape and a ong hook to keep space between he collar and the closet ole. This fat lack plas-

would be good for a fur-collared loth coat, too. \$1.39. Altman's.

FOR STORE ADDRESSES, SEE PAGE 192

Early American Dining as mellow and warm as candlelight...

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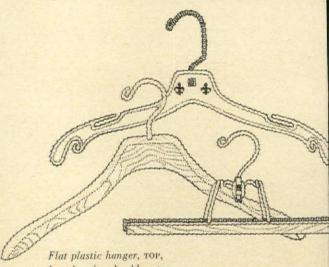
ECONOMICS LABORATORY, INC., St. Paul, Minnesota

is a great help, stuffed into big bows, or even the bodice evening dress.

Robin Butler of Christian Dior likes big overstuffed f hangers that hit the shoulders of the clothes just where your shoulders hit because this is the closest thing to hanging the yourself, and the least crease-making. Hangers padded with vet or foam are best for slippery sheer fabrics, but chiffon, on a proper hanger, should not be hung for more than a few because it sags so easily. It is wiser to store chiffon things box or drawer with lots of tissue-paper stuffing. Although means some pressing before you wear them, that is much bother than having a drooping hem re-rolled. Heavily beads sequined dresses are also better off in boxes.

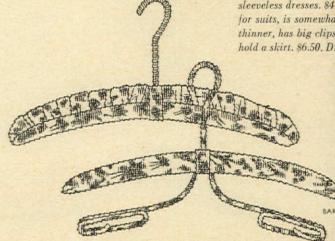
When Mrs. Butler uses a skirt hanger that clasps the washed band of a skirt, she puts tissue paper over the bar avoid leaving a mark. To save closet space, she also uses the skirt hangers. She tries to find the type with three or more across the bar, so there will be no middle sag, and again protects the skirt band with tissue paper. She never hangs have been suffered to the shoulder or from the waist, but always them and stacks them in a drawer. Light knits or jerseys safely be hung folded over a padded bar hanger.

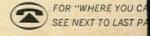
Even with the best hangers, crowding clothing into a c can make problem wrinkles. To avoid this, dress designer at Klein has equipped her closet with a lower rod about  $4\frac{1}{2}$  above the floor, and a second rod a jacket's length above. the top row of clothes, she uses heavy (Continued on page

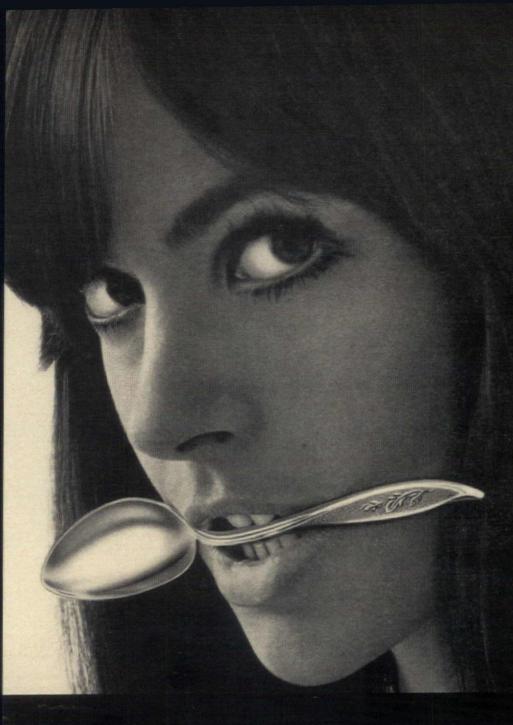


Flat plastic hanger, TOP, has slots for shoulder straps. Eight for \$2. For storing clothes out of season, a wide-shouldered sloping hanger, CENTER, would serve well. \$1.75 each. Heavy skirts (especially pleated ones) fare better on a sturdy wood skirt clip. \$1 each. Altman's.

French hangers, hear padded, scented, and covered in flowered li come in two versions one is very fat for sleeveless dresses. \$4; for suits, is somewhat thinner, has big clips hold a skirt. \$6.50. D.







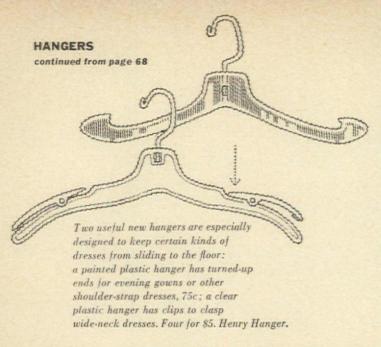
## Pamela was born with an Oneida spoon in her mouth.

Pamela's mother always had sterling by Oneida. So Pamela just naturally grew up with a taste for the delicious things in life.

She chose "First Frost" for herself, from Oneida's Heirloom® Sterling collection. (That's it, above, \$36.50 per four-piece place setting.) She out-and-out adored the elegant swirl of the handle. The delicate beauty of the leaves against the textured background. The rightness of the weight and balance.

Whatever your taste in sterling, silverplate and stainless, it's likely that Oneida Silversmiths makes something you'll want to own. (And want your daughter to be born with.)





wooden hangers with long center poles to help her reach the rod. For skirts, she uses a wooden hanger with clips.

any plastic hangers are also notched or shaped for narrow shoulder straps of sleeveless dresses, but very wide-necked dresses present another problem and can easily land on the floor if the hanger is wrong. For them, you need a wide non-slip foam padded or padded fabric hanger, or the special plastic kind with clips to secure the dress at the neck band.

Bonnie Cashin, who uses so much leather in designing her sportswear, is also against plastic-bag storage for any suede or leather garments. And New York furrier Harold Rubin emphasizes that furs should never be kept in plastic bags either, because of their need to "breathe." For a fur coat, he suggests a sturdy rounded shoulder hanger of wood or plastic, neither so wide as to poke out the sleeve, nor so narrow as to cause folds. The neck of the hanger should be long enough to keep the collar from rubbing against the closet pole. It may take an extra second to center the coat, but he warns that those seconds are critical.

FOR STORE ADDRESSES, SEE PAGE 192

#### CARE OF COOKWARE continued from page 44

over direct heat, either gas or electric.

Some of the most beautiful cookware around today is the imported porcelain variety often carried by jewelry stores and specialty shops. It can take temperature extremes, but not sudden changes. While it may be used over direct heat, dealers advise that when using porcelain on electric heat, an asbestos pad or flame tamer is in order.

Porcelain cookware goes into the dishwasher without damage. Abrasives or steel wool pads should not be used on the unglazed portions such as the rims-if such places become stained, soak the utensil for a little while in a strong detergent. Many imported porcelain pieces carry no care and maintenance directions, so use them very carefully until you know how they perform.

#### Cookware storage

Proper storage for cookware calls for a little thoughtful planning. Even reasonably large kitchens never seem to have enough convenient utensil space, and in small kitchens the problem can become acute. First, cookware should always be stored in a clean, dry area, preferably with the pieces not touching (to avoid scratches. dents, or chipping).

One satisfactory and decorative way to keep pots, pans, and skillets is to hang them on the wall or even from the ceiling. Special hanging racks and hooks made for this purpose are available in most household departments and kitchen specialty shops, as are handsome reproductions of old French and Spanish equipment. There are also interesting old racks and hooks to be found-or improvised by the eagle-eyed antiquer.

Tiered standing racks wrought iron or aluminum make good show-off storage for pretty utensils, as do open shelves. Seldom-used pieces such as big party casseroles, soufflés, and seasonal dishes or those for special-occasion cooking can be stored on high shelves or even, if necessary, elsewhere than in the kitchen.



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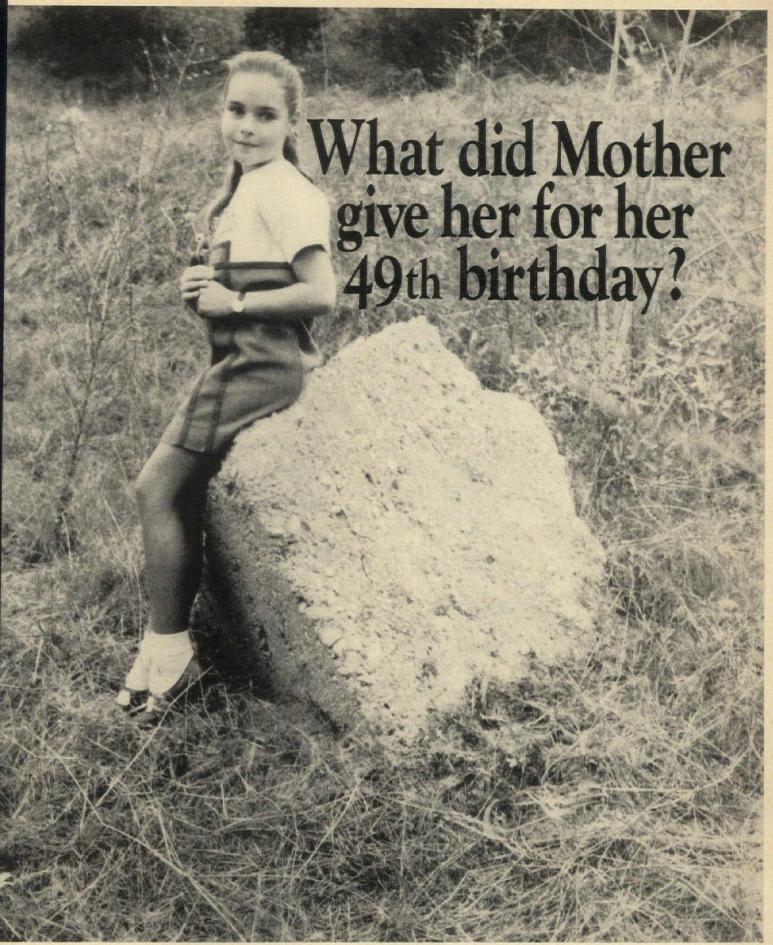
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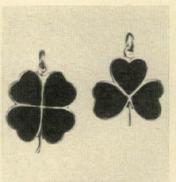
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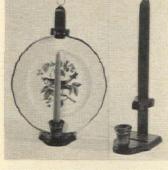
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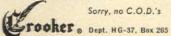
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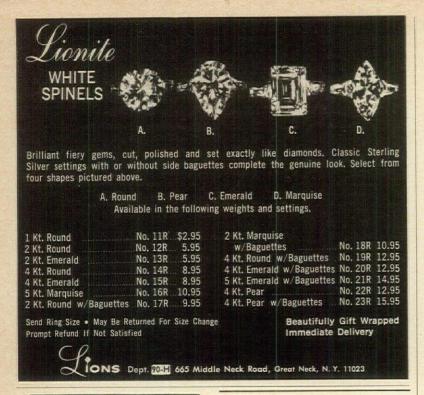


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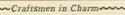
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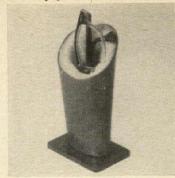
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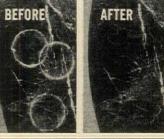
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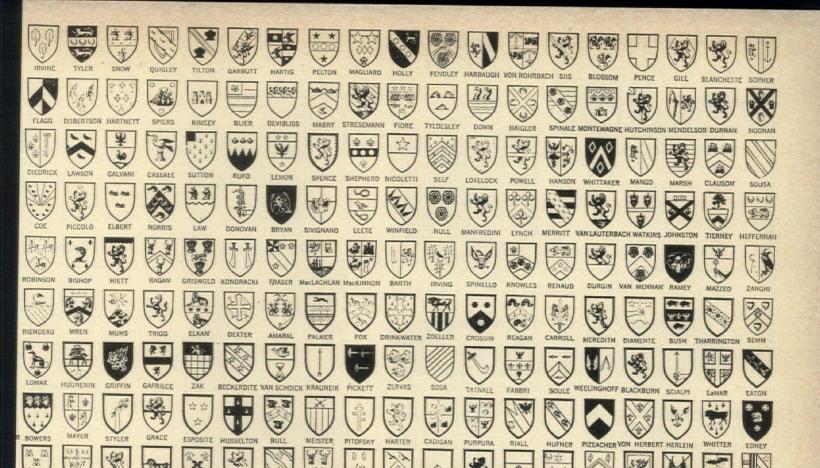
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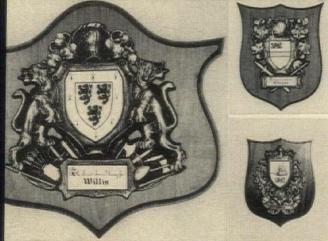
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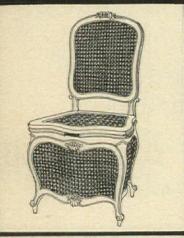




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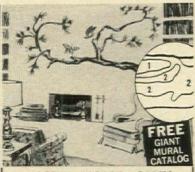
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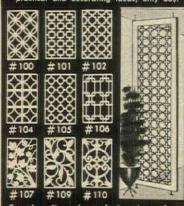
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a few short months ago.
Its author is Clement G. Martin,
M.D., F.A.G.S., F.A.C.N. As you may
know, Dr. Martin is former medical director of two of the largest insurance companies in the United States, where he specialized in geriatric research— the science of prolonging youth, strength, health and life—far beyond their present limits.

Over eight years ago, in conjunction with his state medical society, Dr. Martin published a pamphlet based on this research. The response was so overwhelming that he then expanded this information into a book—called How to Live to be 100—which immediately soared to the top of the best-seller lists, and sold over 100,000 hard-cover cop-

les in the first two years alone.

But now medical science has gone beyond mere longevity alonel Now it is possible — not only to add up to twenty or thirty or forty more healthy years to your life... not only to help you ward off the disease of middle and old age that cripple your friends ... but, in case after case, to actually restore the appearance and energy and bursting vitality and strength of youth itself to your body — and maintain that youthful drive and appearance far past your seventies and eighties!

#### All the Myths About "Old Age" — Shattered at Last.

This new book, therefore, begins immediately with case histories that prove this fact beyond doubt. In the first few pages alone, you are introduced to: The American "town without heart

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ground, stay up late - but simply don't have heart attacks. (The reason why will you.)

The 101-year-old roue, who still eats mountains of spaghetti, washes it down with wine, and loves his sweets.

The amazing French beauty who first invented exercises to preserve the look of youthfulness in the human face. Men worshipped her at eighty. Her figure and her face were as dazzling at 79 as they were at 19. She died, still out-

wardly in the bloom of youth, past 90.
The American businessman who watched his body become prematurely old and finally collapse of ill health at the age of 50. Who decided to rejuvethe age of 50. Who decided to rejuve-nate himself though he could hardly stand, through a scientific study of longevity. By the time he was 73 he had regained his youth — his face as smooth, his body as slim and hard as a youngster's. Photographs in this book we these statements beyond doubtsee them yourself!

The Russian report on a man who lived to be 161, and fathered his last child at 104.

And much, much more, Probably the And much, much more. Probably the most fascinating reading of your entire life. But it's only the prologue to the real meat of this revolutionary new book. For now the life-saving, health-giving, youth-restoring principles learned in this world-wide medical research are put to work—instantly—for you. To give you results, literally over-night, that will have your friends begging you to tell them the secret!

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On page 144, you're shown how the way you eat may contribute as much or more to your overweight problems as the actual foods you eat. And then on page 150, you're given the medically proven, fastest-possible way to lose excess pounds. Again, this is not a diet at all. And the greater your excess weight, the faster this method works.

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On page 58, you're shown how you can cleanse your internal organs (your



CLEMENT G. MARTIN, M.D.

heart, lungs and blood stream) of tension and fatigue in as little as three minutes a day. Try this tomorrow night when you're bone-weary from the day's work — when you're wound up tight as a drum — and see for yourself how it pumps so much new energy back into your system that you can out-dance your teenage daughter till 2 A.M.

Yes, and on page 118, you learn ho Dr. Martin recommends as little as only 11/2 minutes of basic exercise every day. Is this too much to ask from you to obtain new protection from heart attacks, new youthfulness, new vitality every single day of your life!

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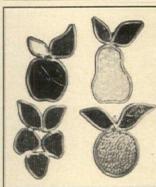
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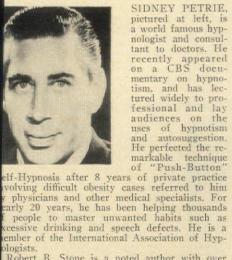
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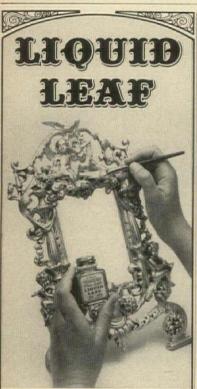
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LIQUID LEAF is an exciting new gilding product that contains its own red primer and film of its own red primer and film of lustrous gold, pre-mixed into a single liquid. It forms a brilliant finish on carved or plain frames, furniture, ornamental metals, accessories. LIQUID LEAF may be used in a lettering pen; flows easily on scrolls or flat surfaces; gives a beautiful, durable finish.

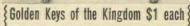


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Wales

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#### Shopping Around



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Crafty old you can make this go leaf Aztec sun plaque and ma other fascinating decorative jects with a simple home stu course and pattern kit. Just ha fun or make attractive objets d'a to earn extra money. Write for fr booklet to Norm & Sue Morr Lifetime Career Schools, De E-24, 2251 Barry Ave., Los Ang les, Cal. 90064.



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Pick a whole arrangement of wilflowers for your wall. Simple-t cross-stitch dainty violet, forge me-nots, thistle, wild strawberry rose sampler. (Specify.) Comple kit for framed size 7" by 8" \$1.2 each. Shadow box frame 7" by 8 mahogany or maple finish \$1.2 each. Add 25c post. per order Victoria Gifts, 12H Water St Bryn Mawr, Pa. 19010.



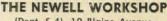
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Considering going into the mai order business? Nation-wide di rectory has 48 pages of listings of importers, U. S. wholesalers, mai order suppliers, mailing list houses mail order buyers, foreign publi cations, advertisers. Indexed with alphabetical list of products and advertisers. Not to be missed! \$ ppd. Machal Corp., HG3, 5723 18th Ave., Brooklyn, N. Y. 11204



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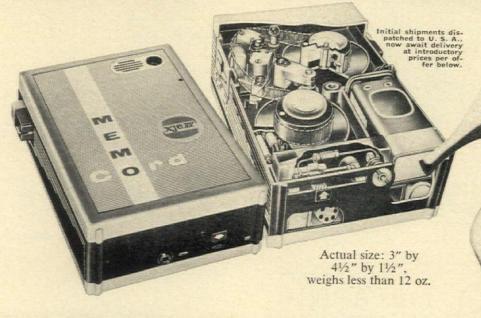
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THIS MEMORY CELL GIVES SECRETARIES MORE WORK, BOSSES LESS WORRY!

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menus, messages,
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In realistic terms of career advancement and income escalation, don't you owe it to your-

Extremely pleased . . appreciate your ending to us three more if still available."

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Yes, you may have, use and enjoy a brand new XJE IV - for 15 days, without hidden strings! - just by returning the coupon below to: Norfolk-Hill, Ltd., 35 Ninth Avenue, New York, N.Y. 10014.

Wait a minute! Isn't the IBM Executary generally considered the world's finest voice recorder? Of course. It's just "more machine" than the XJE IV - at least twenty ounces and \$345

No. C. II. LOW LATE TO A CO.	political designation of the second s	
Norfolk-Hill, Ltd., Dept. HG-3 35 Ninth Ave. New York, 10014	NAME BUSINESS INDIVIDUAL	Telephone
Please send Many XJE IV units (complete with tape, reels, batteries,	ADDRESS (Please PRINT Plainly) Business INDIVIDUAL	
instructions — and, if you order promptly, free monitoring device, patchcord and ultrasensitive telephone pickup). After 15 days' FREE	CITY STATE	ZIP*
trial, I'll either buy it for only \$79.95 plus shpghndlg. or return it at your expense. I hold a responsible executive, business or professional position and have good local credit.	FREE EXTRAS, FREE DELIV., FASTE OHECK HERE, enclosing full payment, send \$10.00 conference pick-up-speaker shockproof case, Three-Year Warranty & Ser free! Plus free delivery! Plus faster handlin ing credit delay! Same 15-day trial; refun	unit, \$10.00 vice Policy, all

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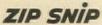
135 Central Pk. Rd., G1, Plainview, L.I., N.Y. 11803

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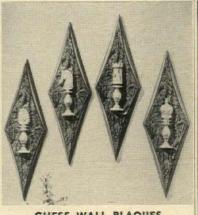
#### The rôle of the drum

Smartly sliced in half to make as handsome a pair of bookends as you'll find for a boy's bookcase, his dad's desk. Masterfully made of ceramic and nicely weighted, they're finished in antique blue, red and gold. Emblazoned with a Colonial shield, they stand 51/2" high. \$3.75 ppd. the pair. Wales, HG37, Hartsdale, N. Y. 10530.



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This charming straw basket with needlepoint monogram is both practical and easy to make. Just needlepoint the monogram, add the velvet ribbon and it's ready for use or a wonderful gift. Kit includes basket, tapestry yarn and ribbon in your choice of rose, blue, brown or green (please specify), needlepoint canvas, needle, cement, monogram chart and full directions. 10"x5"x71/2" high. Only \$7.95 plus 60¢ pstg.

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A needlework gem of lasting beauty, this beautiful crewel purse contains design printed on beige linen twill, faille lining, woven interlining, cording tape for binding edges and easy-to-follow directions for embroidering and assembling. Included is sufficient yarn in shades of rose, gold, blue, green, violet and brown to embroider complete purse. Also available in black Belgian linen. Size 5" x 71/2". Only \$6.50 plus 50c postage and handling.

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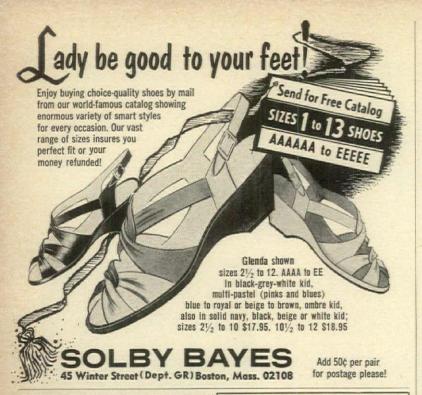
For use in creating your own designs, these yarn braids give the wide range of color needed for crewel embroidery. Each braid contains 5 shades of a color from contains 5 shades of a color from dark to light, a total of 66 yards in each braid. Mothproofed, sili-cone treated, 100% wool. Each braid—75¢ plus 25¢ pstg. All 12 braids—\$8.50 plus 45¢ pstg. Please specify from colors below:

7. Fawn Brown 8. Gray Blend 9. Dull Rose Send 10¢ For Art Needlework Catalog

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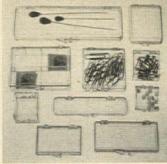
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#### ow boat to China?

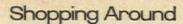
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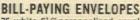
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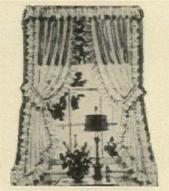
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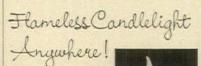
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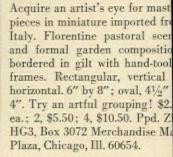
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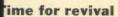
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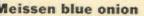
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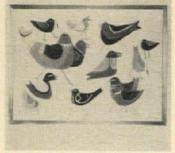
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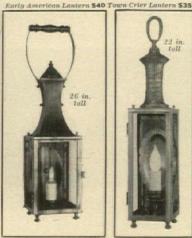
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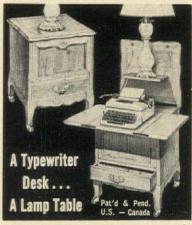
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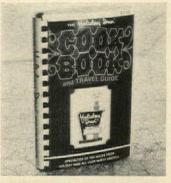
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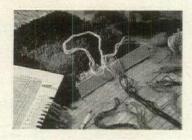
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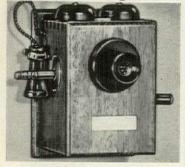


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ritage cocktail table costs 175. Or \$80 more than its ke." The finish on this table ome in a one-coat kit. It was from bleached wood, stained, fixed with a sealer, sanded, glazed and lacquered.

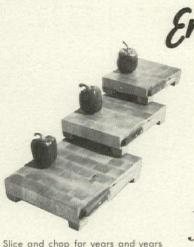
This was the surface the Heritage finisher shaded...highlighting the turn of the grain, adding depth to the curves of the carving, pitting and specking the surface. Another coat of lacquer, a scour with steel wool and a wax brought the wood to its bottomless glow. The hands of the Heritage finisher had developed a beauty unknown to raw oak...and unique to the grain of the table. When wood is given new beauty like this, a table costs more money. The

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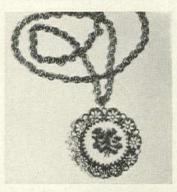
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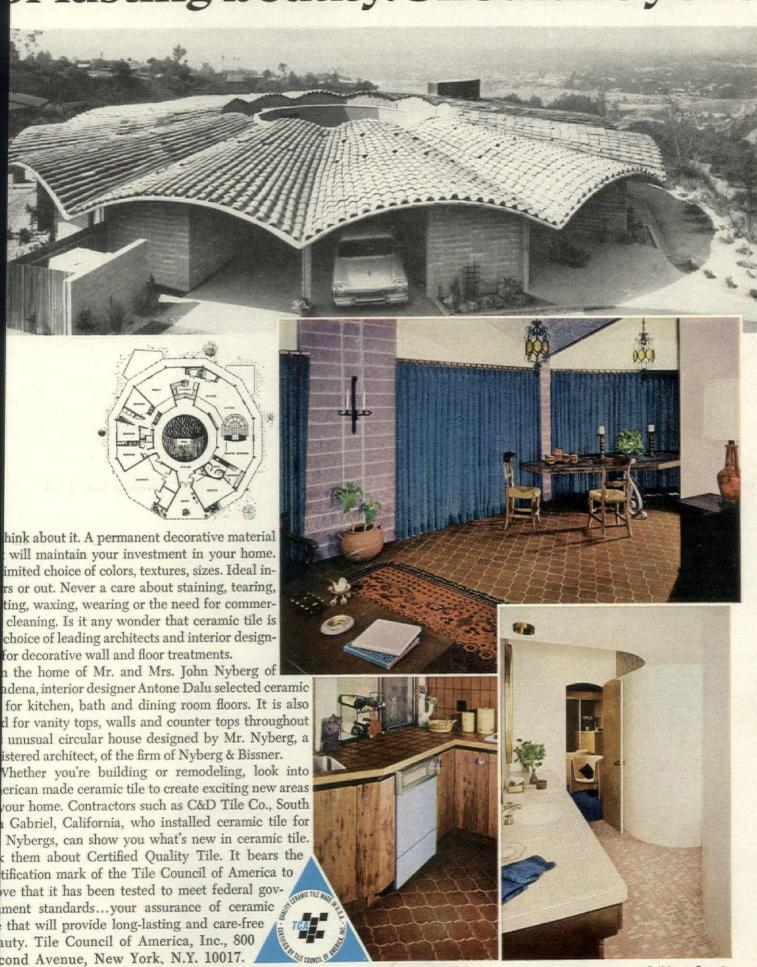
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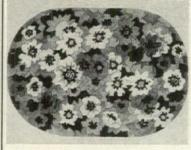


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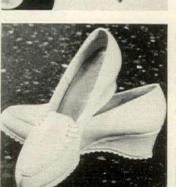
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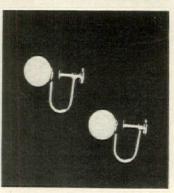
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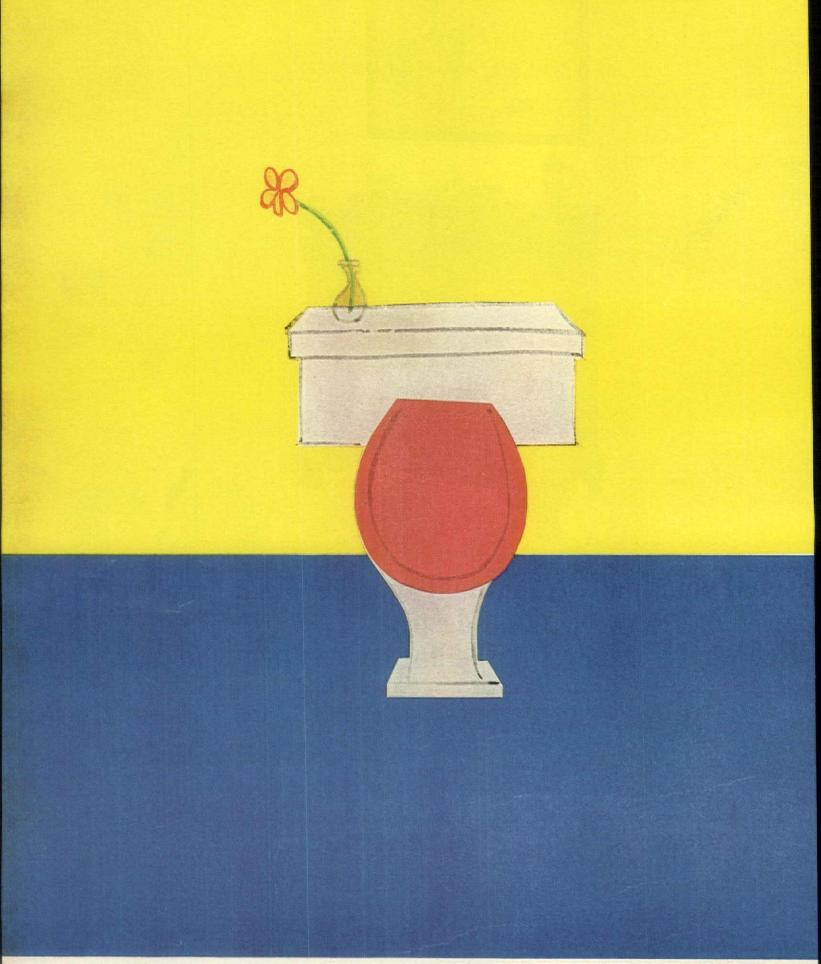
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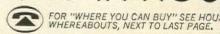




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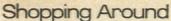
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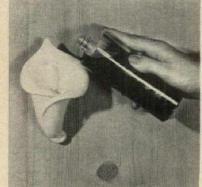
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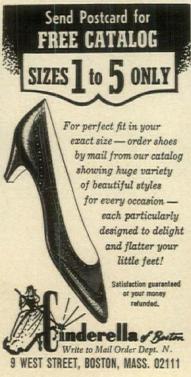
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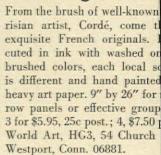
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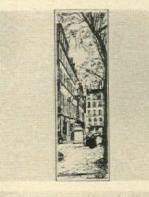


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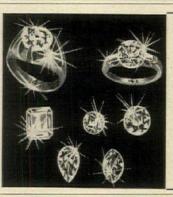
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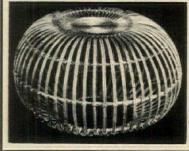
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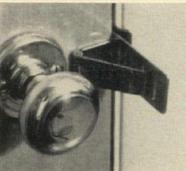
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Trooping ceremonial horses for the colorful border design these hand-blocked prints. As be spreads, tablecloths, or make the into shirts, slim shifts, café cu tains. Shades of green, orang red, brown, or blue on maize. 7 by 108" twin, \$4.95, 90" by 108 double, \$5.95. Ppd. The Pati HG3, Box 25, Highland Park, I 60035.



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Durability and strength as well graceful design add up to the ve satile wicker chair. Old-fashione charm for indoors or out. Natur but paintable chair is 38" h. ove all; seat, 25" w. \$22.50 ea.; pt \$39.50 exp. coll. Foam-fille tufted cordurov cushions, \$9.95 s for each chair. In gold, black, tar gerine, lime. Elizabeth McCaffre HG3, Northport, N. Y. 11768. ......



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rn out cream horns, coronets. niature ladylocks like the most nowned pastry chefs. Tapered iminum forms turn the trick, n't get you involved with makg paper forms that must be own away. Pastry wraps on and ps off easily. Re-use for years. forms plus recipes, \$1.98. Add c post. Lang's, HG3, 28 Magee e., Stamford, Conn. 06902.

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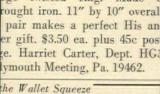
in Gogh's superb Post-Impresmist painting, "White Roses," nd silk-screened on genuine cans or fine art paper. Full color th white roses in deep blueeen vase against yellow wall. 25" 20" w. Ready to frame. On cans, \$5.95; art paper, \$2.98. Add c post. Lambert Studios, Dept. G13, 336 Central Park West, ew York, N. Y. 10025.

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ultiplication can be a delightgame for children with a set five tuneful records which ach the tables from two to elve. Each table has its own ne and there's a musical quiz to lp the child remember the lesn. Our own youngsters learned gerly from our set and enjoyed Free folder. Bremner Records, G3, Wilmette, Ill. 60091.

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rose is a rose is a towel holder. origs of roses adorn this richly and finished holder in antique hite and gold. Even king sized wels hang gracefully from the rge twisted ring. Made of rought iron. 11" by 10" overall. pair makes a perfect His and er gift. \$3.50 ea. plus 45c postge. Harriet Carter, Dept. HG3, lymouth Meeting, Pa. 19462.





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richly grained 4" x 5\4" pigskin et holds all, shows all—with a flip of the wrist. Clear, dur-transparent pockets hold 24 s, licenses, photos, etc. Pigskin ket holds money, oversized cards, s, etc. Ample extra room for tables, checks, deposit slips. 3 als at no extra charge.

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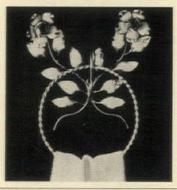
use of Carson Dept. HG-3 Mercer Street - Jersey City, N.J. 07306

#### Shopping Around











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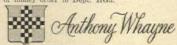
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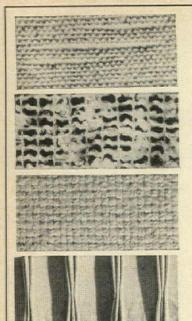
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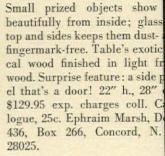
#### Shopping Around



#### Miracle mite

Handy blender, mixer and ju from France works small mira with little effort. Made of hi impact styrene with twin ny beaters—no parts to rust. 8" holds 16 oz. Use it to beat eg whip cream, blend mayonna mix batter. Instructions, reci incl. \$4.98 plus 35c post. Hand House, Dept. Z878, Hanover, 17331.

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#### arved champion

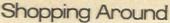
agnificent stallion hand carved Brazilian rosewood or fine nerican walnut and carefully lished to bring out the richness the wood grain. He is 93/4" tall d the base is 9". "Thunderhead" famous animal sculptor, M. E. asher, \$95 in rosewood; \$75 in Inut. Ppd. Brasher Wood Sculpres, HG3, Chickadee Valley, ent, Conn. 06757.

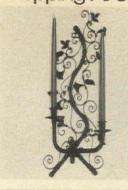
#### iquor's quicker

ot a moment too soon to consider nat's here for the jet set: comete bar's in fine looking case of xurious saddle tan. Holds 3 bots, comes equipped with four 8 aluminum cups, opener, 2 oz. gger, spoon-olive fork. Safety tch lock. 11" by 13" by 51/4" 2.95 ppd. Nel-King Products, NG-37TB, 811 Wyandotte, Kans City, Mo. 64105.

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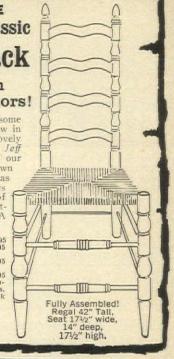
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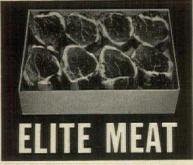
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#### Shopping Around



#### Rope trick

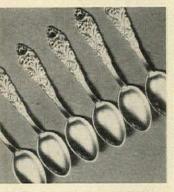
There's plenty of magic involve in this natural woven rope cha It gives unbelievable comfort a chair that folds; it's portable, looks at home in a favorite spot the house; it's adaptable to city country living. Frame finished natural walnut. Assembled. \$20 exp. coll. Catalogue, 50c. De Store, HG3, 3140 M St. N. Washington, D. C. 20007.

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Shopping Around

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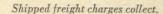
#### ea temps

When it's time to serve that graious beverage, get out this ceramteapot, inspired by early Ameran pieces. Assorted roses in a lassic design with hand-decorated old trim help make this time of ay more pleasant. Includes warmr, candle holder and candle. Six up capacity, \$5.98 plus 35c post. Helen Gallagher, Dept. 103-4846, Peoria, III. 61601.



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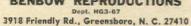
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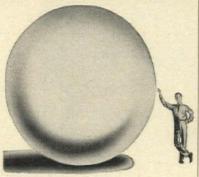
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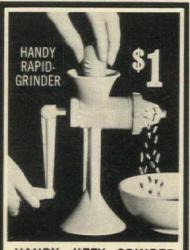
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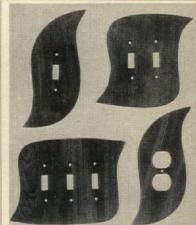
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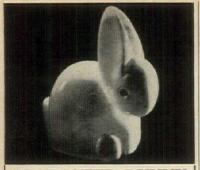
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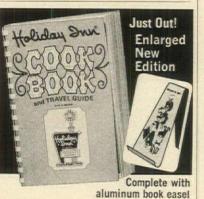
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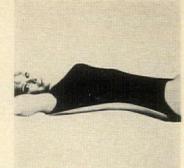
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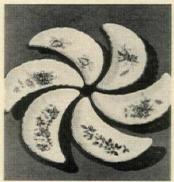
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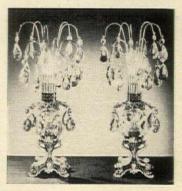
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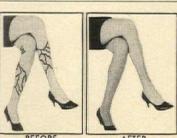
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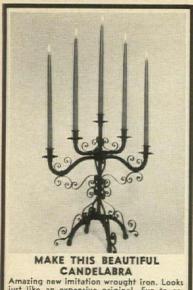
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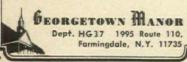
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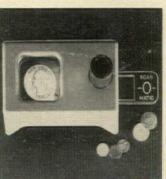
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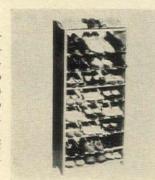
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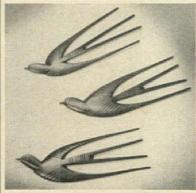
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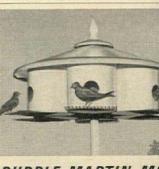
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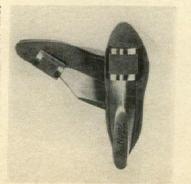
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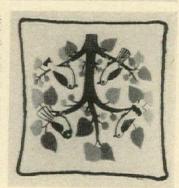
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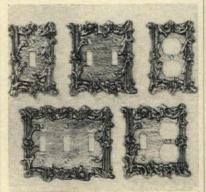
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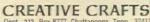
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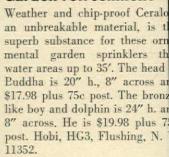
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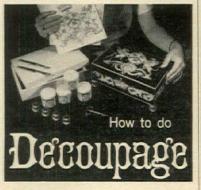
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To many people the words "mod-ern music" are a little terrifying. They see a specter of something grotesque and exceptionally difficult to comprehend. The conviction that they will not, cannot, ever hope to enjoy such music seems irreversible. Nevertheless, more and more audiences today are determined to come to terms with the music of our time. Where once they shied away from anything smacking of the modern, they are now willing to hurdle the differences that time has inexorably brought about in our music. One motivation is simply to keep up with the times, but far more important is the genuine desire to increase the pleasure obtainable from a catholic choice of music. Those good old days in which musical snobs used to say "I never listen to anything written after 1827" (Beethoven's last quartet) are over-and should be.

First, let it be said in deference to the purists, such words as "modern" and "classic" mean little. Today's modern is, hopefully, tomorrow's classic. And since it is a two-way thoroughfare, students continually delight in finding amid the antique modernistic forewarnings, such as the grating (and forbidden) parallel fifths in Bach, the master, and the raucous consecutive sevenths in Guillaume de Machault (which were borrowed by Debussy six centuries later), as well as the hints of a 12-tone scale in the works composed for the virginal by the Elizabethan, John Bull.

Although the classical days were pretty strict as to what sounds were considered agreeable, for around 250 years now the criteria have been fairly lax. No matter what conjunction of tones were assembled, everything seemed to be all right if it resolved into a familiar, sweet-sounding consonance. Next thing we knew, the moderns were giving us the discords and not bothering with the resolution. The strident, unmitigated clash of notes was suspended in place. Where we had been used to hearing triads and concords of three harmonious sounds, as simple as C-E-G, suddenly, it seemed, composers were using every note in the scale-sometimes all twelve of them at once-each defying its

"classical" gravitational pull ward its next-door neighbor.

To complicate matters, vertical complexity of harm (or discordant, if you prefer) glomerations was splintered rhythmic subtleties so unfam as to be unintelligible. Gone the um pah pah, tiddly tum meters which made music so to listen to. Now, with the r (i.e., expected) notes gone time fractured into uneven 5's, and 9's, and worse, changing e other measure, many an ear ness to the new music quickly his way.

But to develop an ear modern music—or at least to out what it is all about—you not have to leap all at once to music of today's avant-garde those electronic resources what are shooting our music into outer space of sound. Instead, s with an easy and painless way approaching "modern" music, we normally think of it—v those pieces of its repertoire what are today being called "classic and painless way approaching think of it—v those pieces of its repertoire what is today being called "classic and painless way are today being called "classic and painless way are today being called "classic and painless way approach to the pieces of its repertoire what are today being called "classic and painless way are today being ca

The history of so-called m ern music begins with the turn the twentieth century when so indeed grew harsher, more di nant-even discordant. Most c posers whose lives spanned two centuries made a tremend shift from old to new, convention to iconoclastic, classical or rom tic to modern. Not all of them course. Some were exceeding cautious. A timid listener mi begin with these latter and w in gradually to the more adv turous composers. Any number Janus-headed works-roman music by composers who loo back to the past and simultaneo ly to the future—are being quently performed. Our youngest contingent of artists reviving them on their program Any musical explorer, no mat how reluctant to listen to avant-garde, will be cozy in terrain. All these pieces comb a sturdy classical structure w romantic melody but, since time in which they were written the twentieth century, the braci invigorating oxygen of modern is also present. Paul Schoenfield recently p

formed the extraordinarily co

Continued on page 1



storage space, designed to hold linens, silver and china, produces a iture look in this serving area. St. Charles genuine wood exteriors are with color-coodinated moldings.

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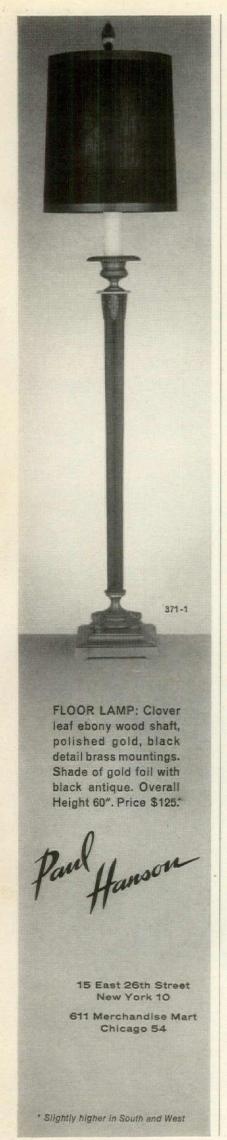
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plex and gratifying "Variations and Fugue on a Theme by Telemann" by semi-modernist Max Reger. André Watts, the sensational young Negro pianist, made his New York City concert debut not long ago with arch-romantic Rachmaninoff's rare but delectable "Variations on a Theme by Corelli"-Corelli, of course, having lived more than a century earlier than Rachmaninoff. Richard Goode and Peter Serkin of the Marlboro Music Festival in Vermont recorded this year a towering masterpiece: "Fantasia Contrapuntistica for Two Pianos," (Columbia ML-6291/MS-6891), by that eccentric giant of conservative-modern music, Ferruccio Busoni. In it he extravagantly finishes Bach's unfinished, final fugue.

composers-Richard Other Strauss and Jean Sibelius among them-while moving with the changing times, and even helping to change them, never really relinquished the romantic allegiance of their youth. Both are excellent composers for the neophyte to study in order to move from the musical past into the present and future. Two of Strauss's operas, Elektra and Salome, for example, (finely excerpted by soprano Inge Borkh on RCA Victor LM 6047) dispatch crashing, clashing layers of strident disharmonies. No music in its day was more advanced and no vocal line considered more unsingable. Still the music is romantic in that it is emotional and expressive of ideas and therefore palatable, with careful listening, to the most classically attuned ear. The music suits the lyrics and engenders the emotions which the composer is trying to arouse. (How could the grisly situations to be found in Elektra and Salome possibly be conveyed with the thorough bass and plagal cadences that Bach and Beethoven used in their conventional church or concert music?) The music of Sibelius, that mighty Finn, who literally commanded a decade of music a few years back, for all its innovation and unusual range, still sighs with the forest wind, the frozen lake, and continual snows of the North. Listen to the enormous Fifth Symphony, conducted by Herbert von Karajan (Angel S-35922). You will easily accept its dissonances and originality, its remoteness and geography because it is aimed at your heartstrings. Sibelius is telling a story and he conveys it through his musical genius. Yet, one-half a century ago, Strauss and Sibelius were considered shatteringly modern.

By standards now prevailing, the true titans of modern music are four other men who inaugurated new sounds and new concepts on which all the rest of the twentieth century built and still is building. They are Claude Debussy, Alexander Scriabin, Arnold Schoenberg, and Igor Stravinsky. Each began as a master of a conventional idiom-romantic, because they were sons of that eraand each ended as an innovator of astonishing and colossal extent. Each of them, too, had to face critical contemporaries who spoke of their music as Shakespeare put it in Richard II: "For though music have holp madmen to their wits/In me it seems it will make wise men mad." Ironically, for today's listener seeking to understand the new in music, no gentler or more transparent transitions can be found.

Listen to "Lia's Aria" from Debussy's L'Enfant Prodigue as sung by De los Angeles and conducted by the brilliant George Prêtre (Angel S-36105). Don't bother about the lyrics, but let the satin melody and silken harmonies caress your ears. Now, turn to one of Debussy's last works, the strange, pared, cryptic, and thinly precise Martyrdom of St. Sebastian recorded by the New York Philharmonic conducted by Leonard Bernstein, with his wife, Felicia Montealegre in the title role (Columbia M2L 353/M2S 753). Here is very modern music of purest water.

For Scriabin, get Sviatoslav Richter's record "Richter Plays Scriabin Etudes" (MK/Abbey 1582). Hear those graceful, elegant pieces redolent with melody and compare this music with Scriabin's Seventh Sonata played by Paul Schoenfield (VLR 1520). The sharply acid harmonies exploit the entire keyboard. The dynamics are firecracker explosive. The climax sounds as if all the bells of Moscow have broken loose and are ringing wildly at once.

Stravinsky, of course, is the most amiable giant of modernism. If you haven't Bernstein's stirring record of The Firebird (Columbia ML-5182/MS-6014) -or any other conductor's for that matter-you should get one for both enjoyment and education. After you listen to it, immediately play Stravinsky's Threni (Columbia ML-5383/MS-6065), a crisscross twelve-tone work for chorus and orchestra written helf a century after The Firebird. You will think the pieces are composed by two different men, and in a way they are. The latter Stravinsky is at least a hundred years more expert, sophisticated, and aware of the further shores of modern music.

The most influential, yet in Continued on page 218

#### LOOK FOR THIS SEAL WHEN YOU SHOP FOR QUALITY HOME PRODUCTS



It identifies those products matched to House & Garden Colors...and backed by the authority of H&G Color Program, no celebrating its twentieth year!

# Bring in the sunshine with COLOIC

The place to put color today is anywhere. The place to start a new color scheme or revitalize an old one is wherever you like. As we move further and further away from standard decorating formulas, we are discovering innumerable ways to fill a room with color, wondering, perhaps, why we never thought of them before. Where once, for instance, the quest for color might have sent us shopping for paint, it is likely now to make us turn first to fabric, especially printed fabric. Some decorators rely on fabric aloneperhaps a single print, perhaps two-to carry the whole color theme of an otherwise neutral room. Some like to mass color at the windows where its glow seems to magnify the morning light. The vivid fabric that covers the chairs and sofa may cover the walls, too. Or the walls may be drenched in pure color as lively as H&G's Parrot Green or Goldfinch, and the same sparkling hue repeated on the floor. For as the simplified one- and two-color schemes that H&G highlighted last September continue in full swing, there is more often reason for matching paint to carpeting, wallpaper to fabric, printed fabric to plain, or any of them or all (which is where H&G Colors can be of such help).

As spring comes in and daylight lasts longer, all colors seem to recover their snap.

But some seem to carry sunshine with them, generously shedding stored-up sparkle even when the sun itself lurks behind a cloud. H&G's 1967 palette gives you six of these clear light hues: Azalea, Goldfinch, Parrot Green, Peppermint Pink, Sunflower, Aquamarine Blue. Where could you start more logically to bring their sunshine into a room than at the windows?

For fresh new ways to do that
and solve your window problems, too, turn the page





# Vindow wizardry

Wonderful new ideas for colors, designs, materials, and optical illusions

he first thing you notice when you walk into a room is very likely to be the windows, since you are almost sure to be facing them. Hence the effectiveness of the window treatments can easily mean the success of the whole room. If its proportions are less than pleasing, the window treatment can correct them. If the view is uninspiring, curtains or blinds can obscure it. If the furnishings have no common bond, an aptly designed window treatment can provide unity. And if the room is short on color, the windows offer an excellent place to introduce it or to bolster whatever colors are there. No rules limit the ways or the means. You can frame the windows in more of the same vivid print that covers your chairs and sofas. Or you can restrict pattern to the windows, choosing for your curtains or shades a print that repeats every solid color in the room. If you prefer unpatterned fabrics at the windows, you can continue the wall color, thus boosting its strength. You can veil your windows in the room's major accent colors, or, in a room confined for the most part to wood tones and white, you can settle on the window areas as the only spots for color. Starting here are twenty-four fresh ideas for curtains, shades, and blinds, among which color plays every imaginable role at every imaginable type of window.

A frame of sunshine colors softens the aspect of the sliding glass doors in Mr. and Mrs. Edwin Earl's poolside party room in Pasadena, Calif., without impeding either the view or traffic to the terrace. The overcurtains in H&G's Azalea, Goldfinch, and Parrot Green are permanently tied back, and form daytime shields for the sheer white curtains that are drawn across the glass at night. Fetching detail: the shape and cutouts of the Goldfinch-lined valance is repeated in a second, all-Goldfinch valance at the outer edge of the porch roof. Interior designer, Jamie Ballard of The Staircase, Inc. Paisley-patterned sailcloth in curtains and upholstery by Woodson. For shopping information, please turn to page 192.







stiding screens paneled with closely gathered fabric span one wall of the Louis Stillers' New York City living room, masking the unstimulating view of a nearby apartment building. But the fabric—a drip-dry polyester in H&G's sunny Goldfinch—is sheer enough to admit plenty of light and easy to whisk off the rods (mounted on backs of screens) for washing. The screens, finished to match barn-siding wall paneling, also conceal radiator and air conditioner. Interior design by Robert Moore. Tergal voile by Bloomcraft.

WINDOW WIZARDRY continued

A false wall with openings designed to match the panels of the adjacent oak boiserie gives entirely new proportions to three unsymmetrical windows in a living room. Floor-length curtains printed in Blueberry and brown are fixed in place, but café curtains slide back for easy access to the radiator and hi-fi equipment they screen. When Roman shades are drawn up during day, the window areas they expose are the same size although actual windows are not. Interior designer, Renny B. Saltzman. Printed linen by Brunschwig & Fils.

Wood frames marry curtains to architecture



Striped Roman shade brings a Sunshine Color—H&G's Goldfinch—to the window of a study where bookshelves would crowd floor-length curtains. Interior designer, David Eugene Bell of Bloomingdale's. Fabric by Brunschwig & Fils.



Balloon-puffed curtains and a slashed valance of taffeta frame silk moiré shades in Mr. and Mrs. Herbert Lane's dining room in Forest Hills, N. Y., blend window bay with room. Interior designer, Angelo Donghia, Burge-Donghia. Clarence House silk.



A shaft of chintz to match the covering of the sofa shades a ceiling-high slot of a window which was added to a Long Island game room to bring more litto a dark corner. Interior designer, Melvin Dwork. Clarence House fabric.



One print, three times—in curtains, in shades, in cushions topping radiator enclosures—gives added stature to small windows in a dining room. Roll covered with matching linen makes neat heading. Interior design by Burt Wayne. Brunschwig fabric.



Twin curtains and shades plus a pair of armchairs, all in a print echoing the Tangerine burlap on walls of a study, blend into background the one awkwardly placed window. Interior designer, Angelo Donghia of Burge-Donghia. Brunschwig print.



Pull-up and pull-down shades at a wi wall are a highly flexible means of adjust light, providing privacy. In H&G's Antique they make a quiet transition from outdo colors to vivid indoor hues. Interior design Paul Krauss. Joanna Western shades.

WINDOW WIZARDRY continued

You can use shades with or without curtains



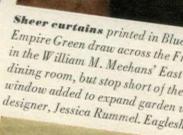




g-high screens covered with ag black vinyl stand in lieu of s in front of three small windows in the Hubbell Pierce's New York apartment. t, screens are pulled together to shiny black wall. Vinyl by Gilford, Inc.



A modern hand-woven shade of cotton, linen, hemp, and wood is the only hanging at the arch-framed window in Mr. and Mrs. Elias Pinto's New York library. Arch is cut in a false wall, shade mounted in back. Interior designer, Edward M. Benesch.





papered panels flanking ordinary rhung windows suggest overcurtains, the room's color accents: Goldfinch ows, Bronze Green of carpet. white curtains create illusion indows go from ceiling to Interior design by Altman's.



Treillage and Sunshine Color reshape the windows of a former sun porch.

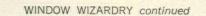
Goldfinch curtains draw back of vertical panels of treillage; areas behind other panels are painted same color. Interior designer, Melvin Dwork of Burge-Donghia.

Batiste by Henry Cassen, Inc.



Hinged wire-grille doors backed by sheer fabric mask a nondescript window in Dr. and Mrs. Bertram J. Gosliner's New York apartment. Three-panel doors open at center, fold back to wall. Lower tier conceals radiator, hi-fi speakers. Interior designer, Julia Gosliner. Schumacher fabric.

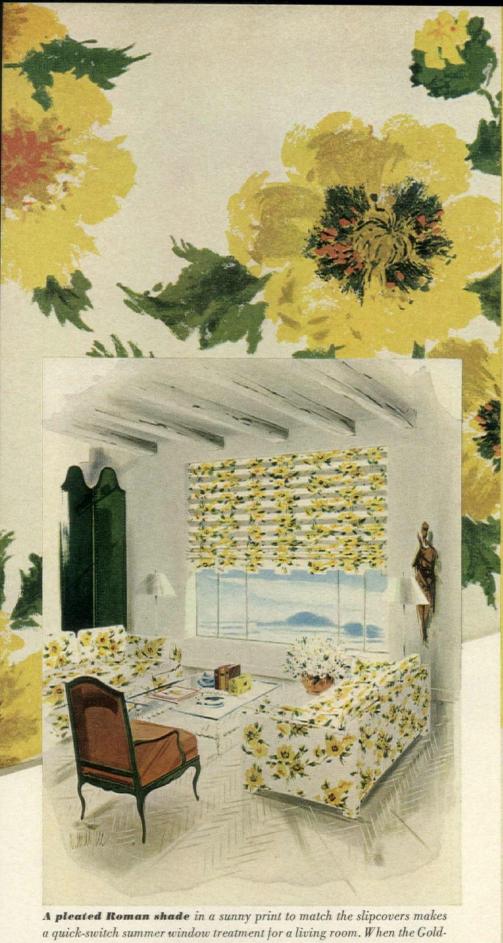
WINDOW WIZARDRY continued

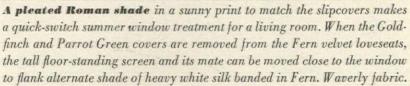


#### Seven great ways to brighten your window with H&G's Sunshine Colors

DRAWINGS BY ROBERT MA

forth on ceiling tracks can frame a window with color by day, covered to completely by night. This method of hanging is a particularly good choice for a bold pattern that might be obscured by folds—such as the tropical bird print in Parrot Green, Lemon Peel, and Sunflower that covers chairs and sofa and is repeated at the windows of this country game room. Curtain tracks are concealed by bambooframed rattan cornices to match the painted rattan furniture that fills the room. Cyrus Clark fabric; Paneltrac hardware by Kirsch.





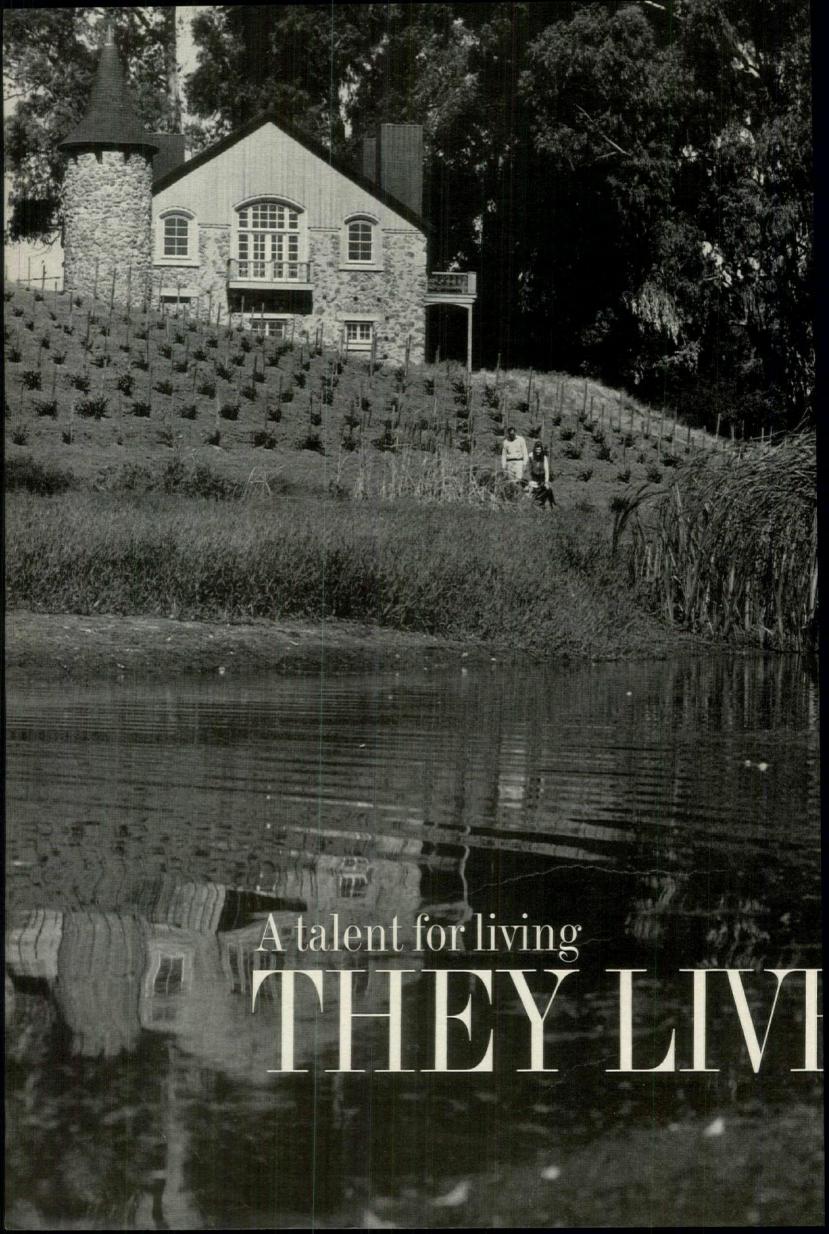
Bright striped curtains to match the wallcovering give a fresh, crisp, bandbox-lining look to an entrance hall. The curtains are made with strap headings, and the same Goldfinch and Sunflower stripe is used for the tiebacks and to cover the curtain pole and panels of the front door. Ceiling-to-floor curtains also frame doorway to living room. Bloomcraft fabric.

For shopping information, turn to page 192.











ITE PAGE: The old winery the di Rosas transformed into something a French fairy tale. The style is an apt one for Napa Valley which, ts mistral-like wind and gnarled olive trees, resembles Provence.

ABOVE: Thirsty, but faithful to the grape (in this house, martinis are sacrilege), the di Rosas sample a red wine from a neighboring vineyard. Three years from now, they will start harvesting their own grapes.

wo things to aim at in life, according to the late philosophical essayist, Logan Pearsall Smith, are first, to get what you want; and after that, to enjoy it. The second calls for considerably more talent, but it is a talent with which Carolyn and René di Rosa are bountifully endowed. It took them a while to know what wanted and longer to get it, but their enjoyment began the day, about three years ago, when they moved a San Francisco to the old Napa Valley winery they had bought and rebuilt, and set themselves up as grape vers, dog breeders, geese raisers, peacock fanciers, and art collectors. Their dogs are Labrador retrievers, but ead of being called Nanook or Joe, each is named after a regional grape. The di Rosas fancy peacocks because 're pretty, and geese because they're clowns. They love modern sculpture, collect it as some people collect a, and keep most of it outdoors in a parade that begins at the entrance gates and seems never to stop. Mad for ous oddments and contemporary painting—op, pop, anything that titillates them—they buy like eager chilnand display their prizes with the skill of a Bernard Berenson. They care nothing about genre, but hang or ch what they like, where they like, and somehow, like perfectly tossed dice, the result is a winner. (Continued)

## ASTHEYLIKE

"Winery Lake," Carolyn and René di Rosa grow grapes, raise geese, collect art, and enjoy an exuberant life Peeling "hemmed in" in San Francisco, the di Rosas bought the Napa property to build a country pied-à-terre, only to discover that they were caught in a tender trap: a place to put down roots—their own and, later on, those of the grapes that were to become a passion. Since it will be three years more before the vines come to fruition, they are devoting the waiting period to an intense brushing up on their enology. Their previous knowledge of wine assured them of ordering the right years in restaurants, but was quite bereft of the answers to such sticklers as how many vines will grow on an acre (540), or exactly how you operate a tractor-mounted auger.

As detached as scientists about their grapes, they are utterly relaxed about their other possessions. Because of their love of miscellanea, their furniture is riotously polyglot—Spanish, Italian, French, a bit of Early American. And they see no reason at all for not hanging eighteenth-century Italian altar cloths on a spiral iron staircase that once curled up to the slightly blowsy dressing rooms of the Alcazar theatre in San Francisco. It now goes up to a balcony, down to the wine cellar. (Continued)

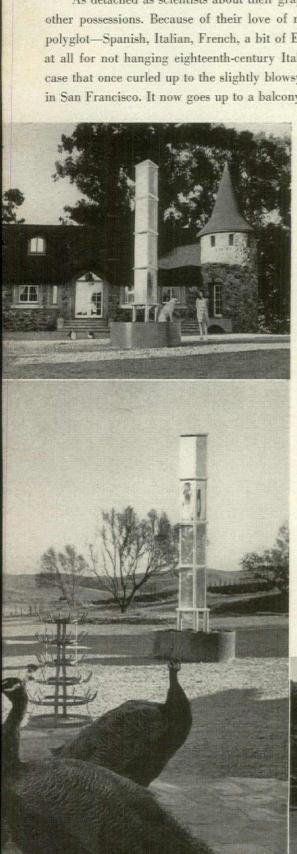
LEFT: To spike the front entrance, the di Rosas have stationed there two welded constructions—James Melcher's "Earth," and a towering pylon by Charles Roff. Guests use the front door; dogs, who have size-12 feet, usually muddy, have strict orders to stick to the tower door.

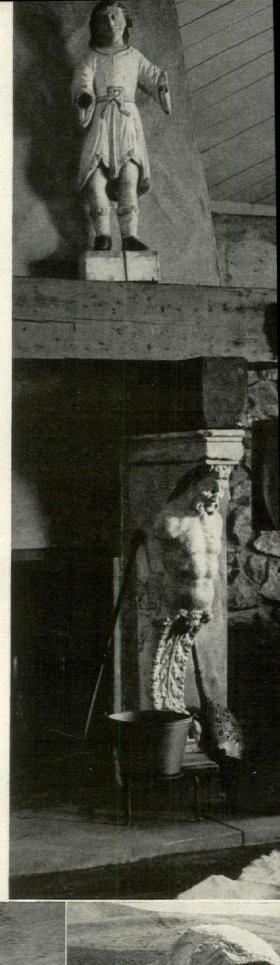
RIGHT: Fireplace caryatid is one of a pair Mrs. di Rosa bid herself hoarse for when William Randolph Hearst's fabulous collection at San Simeon went on the block. Church figure came from the Philippines; mask is by James Melcher.

LEFT: The di Rosas permit the peacocks, "as vain as two Bernhardts," to strut where they will in elegant contrast to the geometry of the modern sculpture. All pets roam wherever they like—dogs, geese, and an adopted lamb who likes to curl up on the porch like a doorstop.

BELOW, CENTER: On the shore of the pond they use for swimming, Mr. di Rosa built a sunning deck for picnicking and diving. Its storage pit holds cushions, towels, and (it's a long walk to the house) a little refrigerator for food and potables.

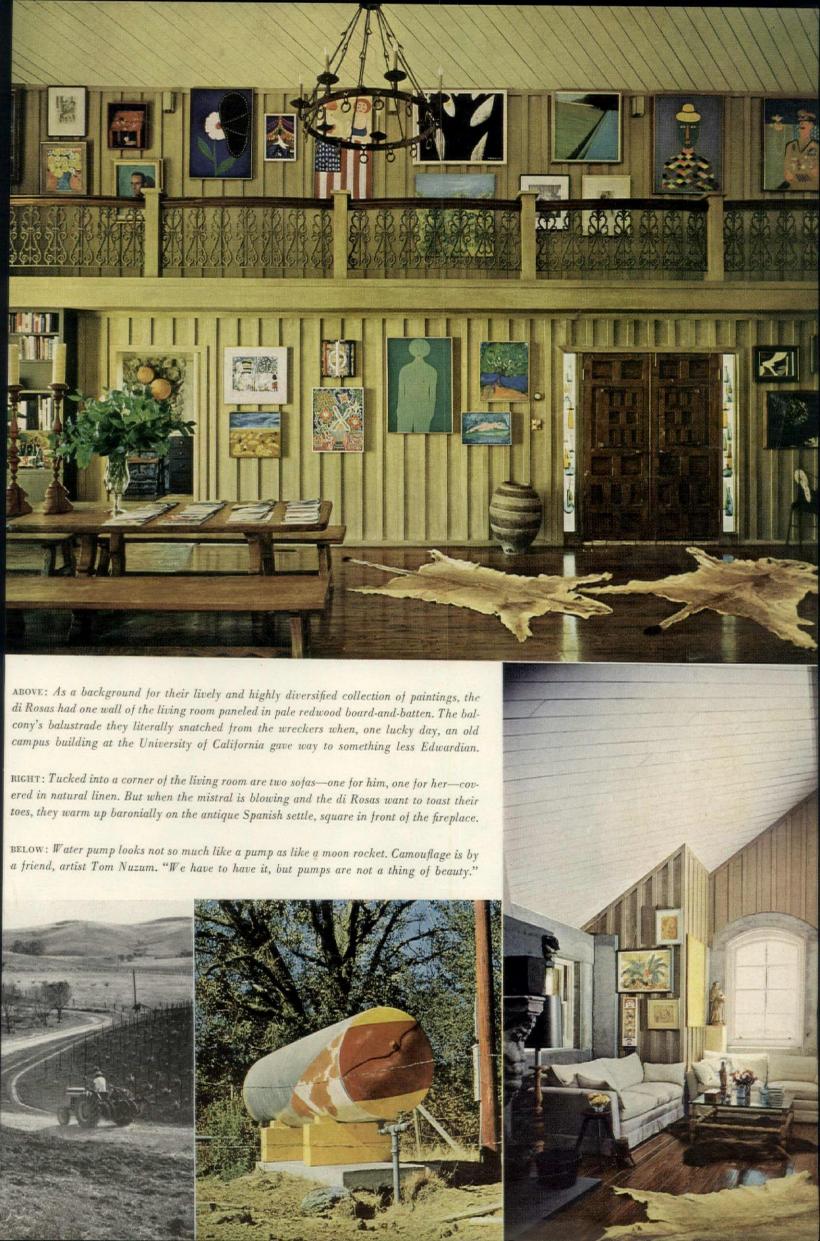
BELOW, RIGHT: A favorite sculpture by a duo, Joe Benkert and James Crawford.











THEY LIVE AS THEY LIKE continued

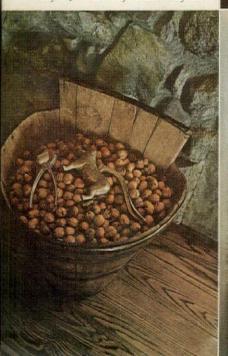
favorite day for entertaining. They put Spanish benches and tables end to end in the living room to form a board with the pleasantest groan in the valley. By themselves, they dine at one end of one table—always with Robert Arneson's ceramic sculpture, "Six-Pack," as a centerpiece.

BELOW LEFT: Walnuts are a local delicacy, and at nutting time the di Rosas hoard them away like squirrels—fodder for a winterlong succession of Mrs. di Rosa's justly famous tortes and cookies.

BELOW CENTER: In the kitchen, the di Rosas breakfast at a little Queen Anne table partnered in typical "non-match" fashion with French Provincial chairs. Mrs. di Rosa puts lost peacock feathers in a Tiffany vase, yellow daisies in a silver pitcher. Mysterious rope in doorway goes up to the bell the couple installed in the tower. A good yank brings dogs and their master to meals.

BELOW RIGHT: Between chores, Mrs. di Rosa takes a breather on the deck. Poised for a double gainer is Pinot Chardonnay, one of the blonde retrievers (his black counterpart is Pinot Noir). Off in the distance, the di Rosas have planted a sculptured fantasy of metal by David Lynn.

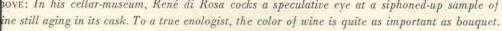












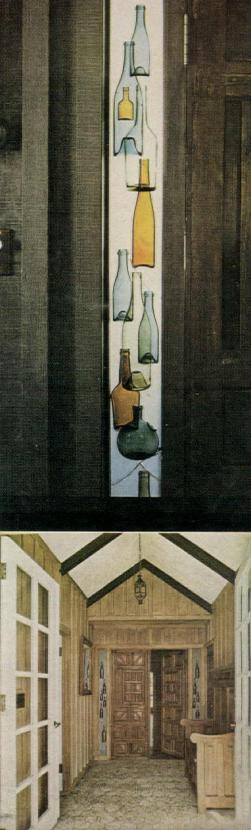
CHT TOP: Typical di Rosa still life, old wine vat and French demijohns in woven wicker overcoats.

GHT: Thoughtful gift to the vintners from their good friend, sculptor Nancy de L'Arbre, was the ir of bottle panels she designed to flank two old Spanish doors, RIGHT BOTTOM, between the fover nd living room. The bottles (real ones) are moored in sheets of opaque glass like flies in amber.

hen Carolyn di Rosa, who is the artist of the family, isn't working on a collage or a piece of sculpture (or doing the laundry), she turns chef in the grand manner. "Except for Chinese cooking, which I had to take a course in," she is self-taught and has eveloped on her own the expertise of a Cordon Bleu. There is always a kettle of ambrosial oup simmering on the back of the range, and fresh bread just out of the oven. If guests are oming, there may also be that despair of so many cooks, a croquembouche, throned like oyalty on a shelf. "If you can make one of those, you can make anything!"

Her husband's atelier is the old cellar, where he has his office, his collection of old wine asks and corkers, and "because they make me chuckle," a stately trio consisting of an ancient octor's carriage, a hunter's carriage, and a tatterdemalion old surrey, fringed to the ears.

The house itself, designed by architect Francisco Centurion and built on the old winery oundation, retains as much of the original stonework as could be salvaged and strengthened with concrete posts and beams. The century-old stones have walled not only the original vinery, but a granary, a mill, a mushroom cellar, and finally, until revenue agents drummed t out of business, a highly successful but illicit brandy mill. (Continued)





p with the birds, the di Rosas go about their appointed tasks like joyous demons. He may spend the day on a tractor while she waxes floors, bakes bread, or cuts out a new dress. Lunch may be a quick picnic by the lake, and dinner—much more leisurely—fairly early. By eight thirty, they are in bed, blissfully tired. Never, however, are they fanatic about work. They take little respites to swim, play with the dogs, cosset the geese, or simply laze away an afternoon in the sun. Once every two months or so they drive to San Francisco to shop, sample a new restaurant, go to the theatre, or visit friends. Because they have a crew and an expert foreman for the vineyard, they can spread their wings whenever they feel the itch of wanderlust. You may see them in the village one day, buying grape stakes, and two days later in Rome, dining at Tre Scalini. They have learned that the simple life is best when it is spiced a bit with the quickened rhythm of change.

LEFT: To soften the severity of master bedroom's stone walls, di Rosa swathes the bed with a chilla and ermine throws ("fake, but who cares?"). Hung for fun, the wrought-iron scree half of a pair of old Spanish go chandelier once wafted incens an Italian church. Out on the cony, a pop concrete sculpture John Rhoder entitled "Jailhou

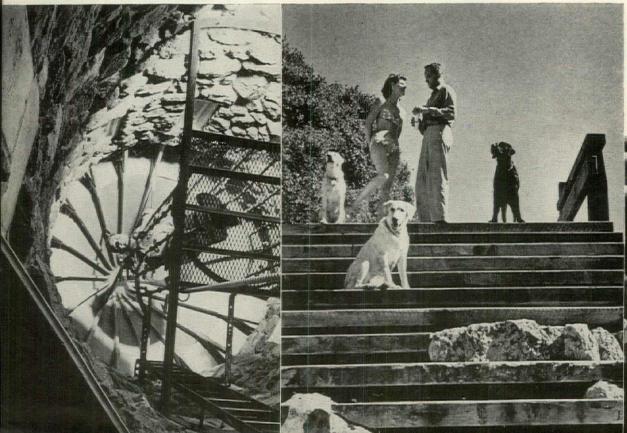
the di Rosas have circled the with an antique wrought-iron pit. Like the fireplace caryait was once part of the magnifi flotsam and jetsam of San Sim

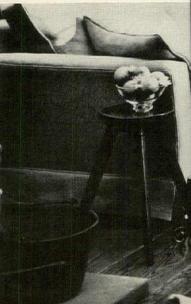
BELOW, CENTER: Walking the d the couple pause for a moment i Pinot Chardonnay, Pinot Noir, Chablis, a tired young lady who this sitting, was getting ready present Napa Valley with the ble. event of a whacking octet of pup)

BELOW: Delightful trio—lemons daisies on an antique milking st

OPPOSITE PAGE: A sculptured mo lith by Joe Carrari is the di Ro way of paying homage to what t call their "Van Gogh landsca<sub>l</sub>

opposite page, below: Amused their geese, the di Rosas call birds their "Napa Swans." A less permanent than sculpture, happy gaggle leads the good old serine life of Riley while they m

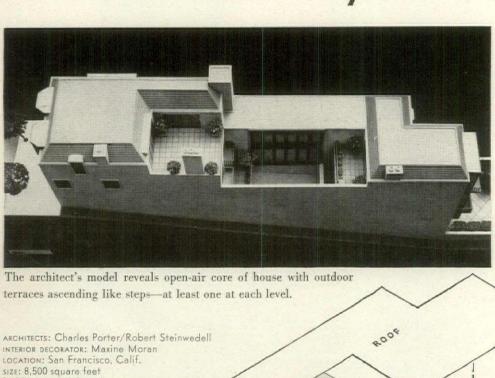






Neither a narrow lot nor limited cubage faze ingenious planners who know how to stretch space and open up views by building upwards

## There is always room at the t



Building materials and equipment, page 200

ne of the basic and most w achievements of contempora sign is the way it has opened up house to the outdoors. But for this ful indoor-outdoor entente, you plenty of land, and as every site : soon discovers, desirable land is be a very scarce commodity. How can generous living space, privacy, ar pinquity to the outdoors, too, when confined to a city lot only 25 feet This San Francisco town house of cogent answer.

Although the 25-by-137-foot s which it was designed commanded a view of San Francisco Bay to the fronted on a traffic-filled street ar almost completely walled in at the by adjoining houses. There seem place to go for space but up, and r sibility of opening up more than a of rooms to sunlight and view. The tects, Charles Porter and Robert wedell, did build up-three stories street level. At the same time, the managed to give almost every room house not merely a wide view, but access to outdoor living space.

The key to their accomplishme central courtyard with a 15-by-2 swimming pool which every room dining room and kitchen overlooks. wise, the house occupies every in the site from lot line to lot line. in front, the second and third stories been pleasantly extended by twin bay

dows over-hanging the street. (Contin

Swimming pool, bordered with potted and fed by a spouting swan, has the lo an indoor water garden although it is pletely open to the sky and an impe source of light for rooms that face it. A are glass-walled galleries that connect and back rooms. From master bedroom race, a spiral staircase descends to te outside living room so swimmers can down to pool without going through I

In three-story plan,

rooms are arranged uncon-

ventionally to take maximum

advantage of the Bay view to rear.

Third floor extends only half as far back

as others, giving music room and its terrace a

view of the Bay as well as the courtyard, and allowing

more light to reach sitting room and guest room below.





The other end of the living room, above and right, is also opened up by floor-to-ceiling sliding glass doors which are possible on this constricted site because it slopes downward toward the rear and because a vest-pocket balcony could be built outside for safety and privacy. Door frames lacquered black provide sharp accents to the gray-walled room with its nicely detailed white moldings and antique stone mantel. Panels on each side of the fireplace are barely detectable doors to closets designed to house firewood and books.



## The house opens to two vistas—one natura one man-made

he house is the home of a singe who concertizes as much in Europ -perhaps more-as in the United State He entertains a great deal in a variet of ways, and the house gives him variety of rooms each admirably suite to a different need. For musicales, he use the first floor living room which enjoys tw contrasting outlooks-from one end a intimate view into the flower-and-water filled court; from the other, the spectacula panorama of San Francisco Bay and th Golden Gate Bridge. There are two piano in the house, one here, one in the musi room, and one or the other is bein played most of the time. (Continued

At one end of living room, below, sliding glass doors lead out to a palm-filled terrace which looks across pool to guest bedroom and, above it, the balconied sitting room

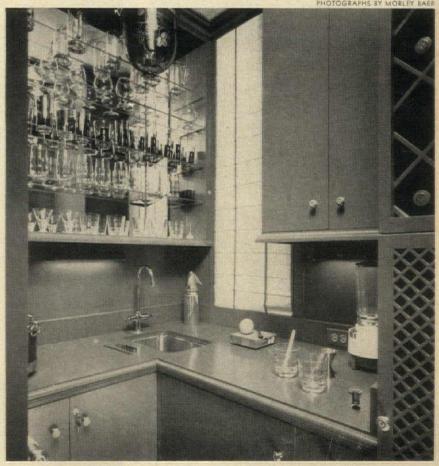


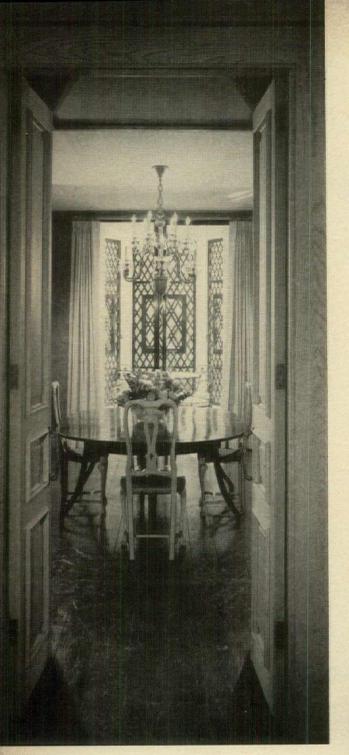


The location of the sitting room next to the dining room on the second floor makes that floor the equivalent of a self-contained apartment (see plan, page 148). Paneled in pale straw-colored ash, the sitting room gives the host an inviting place to welcome dinner guests and serve predinner drinks. The high, wide window opens to a balcony overlooking the pool court. Curtain tracks are neatly concealed between the ceiling cornice and the panel above window. Floor, like most of those throughout the house, is of walnut-stained oak. The paintings, except for the two largest, Elizabeth Charleston's "Evening Floral" and a Voyet still life, are the work of the singer as a boy of twelve.

## On the second floor: a cozy sitting room and minuscule bar

The bar, which is equidistant from dining room, sitting room, and serving pantry, conveniently doubles as a wine cellar. Measuring only 24 square feet (and every inch of it painted firecracker red), it is nevertheless big enough for mixing and washing up and contains an abundance of storage for glasses and liquor as well as racks for wine.





Even the dining room has an open-air annex

Double-paneled doors open to dining room from the hallway which adjoins one end of the ashpaneled sitting room. Trellised bay beyond glass doors provides ample light, although dining room is used mainly in evening.

Alfresco breakfast alcove, below, outside sliding glass doors of dining room, has nothing but wood grillwork to keep out San Francisco's clement air. On fogless evenings, the alcove-bay is also a snug aerie for dinner-for-two.

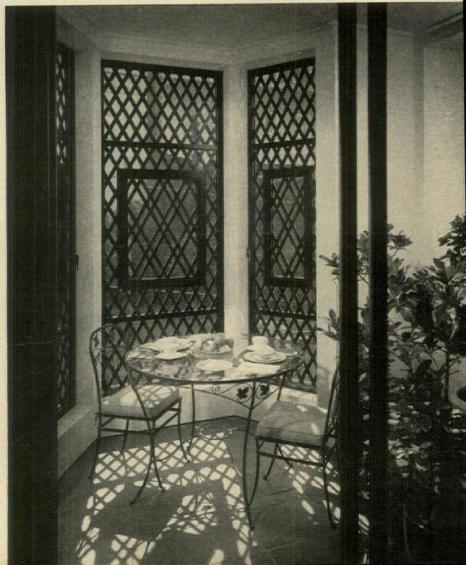
Although the dining room is at the front of house and, like the kitchen, has no view the pool court, it, too, has been endowed by genious planning with a tiny terrace—a por actually, since most of it is recessed within perimeter of the house. But at the front it is larged by a projecting oriel-bay of the type contemporary architects are using increasingly expand space, as H&G reported last month. In the instance, however, the tall openings, screened from the street by latticework, have no glass, so the spatis in fact outdoors. At one side is a door to the kitchen and, opposite the latticework, a wide slidit door to the dining room.

In fair weather the dining terrace is a love place for breakfast—a sun-dappled spot to enjoy, the cloistered Moslem women do, the pleasure being able to look out without being seen. For it clement days, there is an alternate breakfast ar behind glass in the twin oriel window which ope up one end of the long narrow kitchen. The oth end of the kitchen opens to a pantry ell which almost as large again as the kitchen proper.

The dining room, lacking a view to give visual excitement, is rich with color. Its longer was are covered with rosy burlap stenciled with ras berry red pineapples, and four short diagonal was that cut across the room's corners are painted ras berry. In dramatic contrast, the master bedroom the other end of the second floor is mostly whi and, like the living room below it, flooded willight from two sides. (Continued)

At front of house, below, twin tiers of oriel windows overhang street, expanding square footage of the two upper floors (see H&G, February, page 144). Against creamy stucco walls, treillage painted black gives house a Moorish air. Lower left oriel is actually the breakfast porch, right.







Master bedroom opens wide, has privacy, too

Courtyard end of bedroom, like the living room beneath it, is extended by a flower-bordered terrace which can be used for sunning in complete privacy, since outside wall of pool court is topped by a latticework fence. Brass mantel is flanked by concealed cupboards for books and logs.

Sliding glass doors at the Bay end of bedroom open to another of the little balconies that make glass to the floor practical. Built-in bookshelves are topped by cane-fronted niches that hold the speakers for the music system. Old French armoire opposite the beds houses a record player and TV.

n the adjoining bathm has view of the Bay, nks to its marble-silled el window. English tub, losed in beige marble, luxurious 6 feet long is equipped with ngs in a bronze finish.



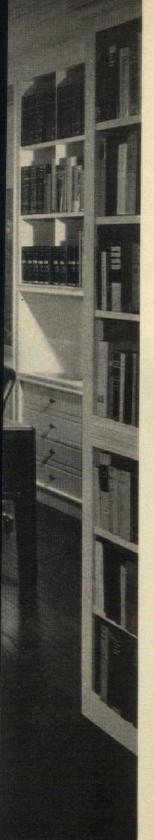


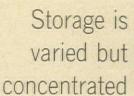


The top floor is ingeniously planned for music—live, written, recorded

One of the advantages of going up for space is that you can have as much as you can climb or ride to. In this house, an elevator next to the stairwell takes you to the third floor, which consists of one huge 24-by-33-foot room plus a sizable terrace overlooking the pool. Here the singer has established a Parnassus devoted entirely to making, recording, storing, and listening to music. Since his collection of discs, tapes, sheet music, opera scores, and books on music is fantastic, it called for mammoth storage facilities. The answer was four walk-in storage stacks, one in each corner of the room. Shaped like a G (or a G in reverse), each stack is specifically designed to accommodate one type of thing or another on both its inner and outer walls. And every last item cached so neatly in the four stacks is meticulously indexed.

Because so much time is spent in music room, it is not only a music arsenal and efficient workroom, but comfortable living room as well. A descotia molding emphasizes the room massive scale and makes the tray ceil of white-painted rough-sawn fir seem float above the door-high stacks. Acouncally, the combination of non-sound-flective walls (because broken up book-filled stacks) and moderately flective ceiling are close to perfect for musician. His favorite piano has pler of room to itself between the pair of I ticed bay windows overlooking the street







At terrace end of room, above, storage stack at right shares the sublime with the pragmatic. Here are recordings, books, and several book-sheli feet of bound press clippings. But hidden in the curl of the stack is an unmusical core—a kitchenette from which lunch is often served to the work table facing terrace.

Stack in opposite corner, *left*, near staircase, holds more recordings, catalogues, musical biographies. On its outer wall is a bulletin board for announcements; programs, *et al.*, and a series of drawers—small ones for index cards, big shallow ones for musical scores and manuscripts.

Stack, below, near piano keyboard, houses scores for every operetta Victor Herbert ever wrote, plus oratorios and more LP's. Companion stack at street end of room (see opposite page) is recording center, includes built-in record player, tape deck, tuner, controls. The tapes are stored in the lower drawers.



Diagram, left, shows how neatly each stack fits into a corner of the room, Built-in speakers for music system are located high in wall on each side of fireplace.

# Abox house unboxed

by adroit juggling of heights

y approaching the allocation of space in a fresh way, arch Moore, Lyndon, Turnbull & Whitaker have come up with a derfully fresh house in Monterey, Calif., for Mr. and Mrs. Sam P. I and their three daughters. Outside dimensions of 28 by 30 feet do as a rule, offer the ultimate in spaciousness. Most houses of this size up as boxy little structures with small, low-ceilinged, claustropl rooms. The Karas house does not. Modest in cost, with cedar-shir exterior walls and roof, and interior walls of rough-sawn redwood wood, the two-story house is laid out around a central core consisting the kitchen, a bathroom, and the fireplace chimney. This arrangement not at all unusual. What is unusual is the way the architects have cre a low-ceilinged area around the fireplace, then allowed the ceiling the adjoining areas to soar up to 17 and 26 feet in height. The stair to the second floor ends in a wide, mezzanine-like landing that bri the high areas, and from there a ladder climbs to a little crow's-nest As a result, the family can enjoy either the exhilaration of height cozy-cave sense of shelter in less than 1,500 square feet. (Continu



Raftered living room, most of it conventional in height, forms an L around the adobe fireplace which was designed by Big Sur artist Rick Masten, cast like a sand sculpture right on the living room floor, and set in place after it dried. Smaller opening at right of hearth is for barbecuing. Redwood was chosen as the interior wood because it takes care of itself. The Karases will never have to paint, mow the lawn, or tend shrubbery. Their garden is a fragrant bed of pine needles.

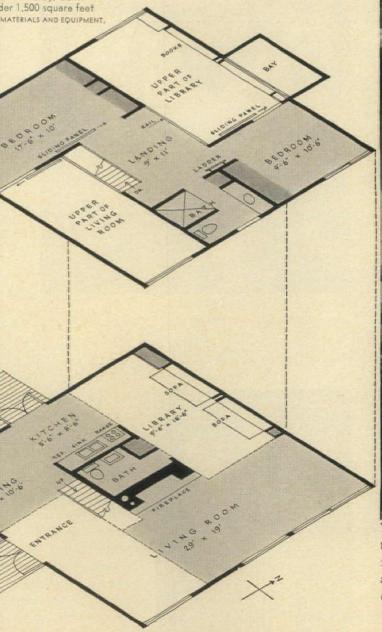


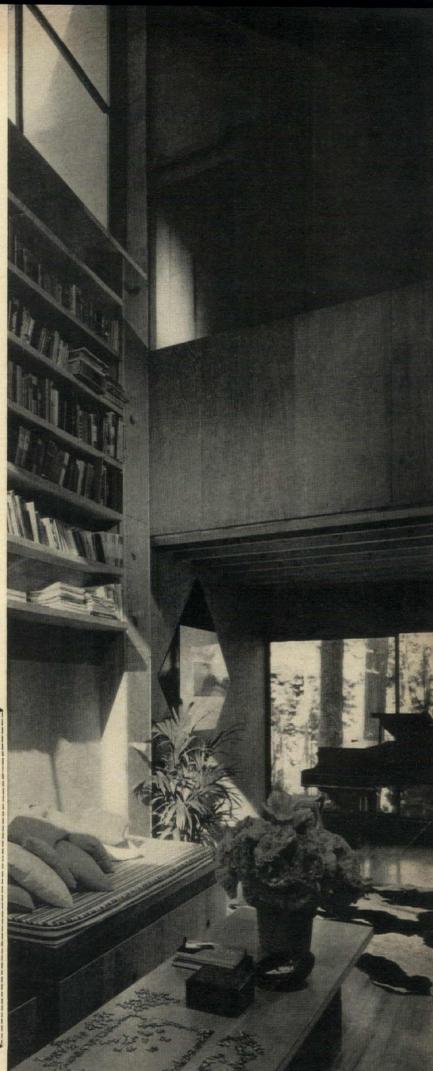
'Sun-catcher," left, is a little shingled bay built around a big north window, below left, in the library. Smooth inner surface of wall projecting above roofline is painted with a great golden sun on a white background-a reflecting board for the southern sun whose rays hit the catcher and bounce down into the library and the mezzanine landing. Some of this stolen sunlight is also psychological: the Karases find that just to stand beneath the window and find a "sun" so close at hand is wonderfully cockle-warming.



On the two-story plan, shaded sections indicate areas and rooms with conventional 8-foot ceilings. These include living and dining areas, kitchen, baths, and bedrooms. Unshaded sections are the areas with soaring ceilings—26 feet high in the library, 17 feet at the foyer end of the living room.

Mr. and Mrs. Sam P. Karas Its: Moore, Lyndon, Turnbull & Whitaker N: Monterey, Calif.





The lofty library adjoins the balcony-landing (at parties, a guitarist is sometimes stationed here like an old-time minstrel) and the piano end of the living room. Two built-in bunks were designed for the older Karas daughters, both away at college. Books on top shelves are knocked down with a long pole (everyone ducks) until enough accumulate to be put back in place from a ladder.



Windows of various sizes and shapes were placed without any concern for symmetrical arrangement. They are where they are to meet the need for sunlight, air, and vista most strategically. This one, at one end of the living room, is 12 feet high. Mrs. Karas calls it her "picture" because it frames a thick plantation of pines, always beautiful, and a view of Monterey Bay.



Kitchen is very simple—an 8-foot wall with basic appliances hugging it like a glove and a huge Roman shade to mask them from view. The house speciality is meat barbecued in the living room. Dining area is a quiet spot called the "round table" corner. Because of its view of the woods, it is used as much for a study as it is for dining: "It feeds the spirit."

A BOX HOUSE UNBOXED continued

#### "We never feel lost in the height or confined in the square"

aving lived most of their married years in a conventional house, the Karases find life in a "high-low type" so exciting they feel as young as their children. Mrs. Karas teaches English composition at Monterey Peninsula College, Mr. Karas is in the wholesale meat business (hence, says his wife, his skill as a barbecuer), and the whole family is stage struck. Judy, age nineteen, also writes poetry and works hard at it; the crow's-nest loft was designed especially for her courting of the muse. The family loves parties and gives all kinds, although dinners are usually limited to ten guests who dine in the library. Mrs. Karas' favorite recollection is of an indoor barbecue for a group of Russian women who were fascinated by the house, but politely refused to believe that the Karases lived in it. To them, it was far too lighthearted for anything except entertaining. "What nicer house could you have?"



Exterior shingles will weather to soft gray of surrounding Monterey pines.

Top-of-house loft is an aerie, a sanctum, and, at times, a handy guest bedroom.



Two stories high, the librar both a book room and, when older daughters are at colle a guest room served by the f floor bath under the balco landing. Beautifully bright, room is lighted by the sunt window in the long wall and the end wall, a clear sheet glass that starts at about d height and rises 6 feet to fra treetops, sky, and stars. Cabi in corner holds china, gla ware, and, on top shelf, "wh elephants"; chest against w is for table linen and flat silv





# SURPRISE IS THE THEME

Surprise is always an enlivening ingredient in the decoration of a house. Even when the rooms are linked by a coherent theme, an occasional unexpected twist adds leavening. But few houses offer surprise as ceaselessly and effectively as the one where Mrs. Davies Lewis lives with her small son and daughter in San Francisco. There, moving from one room to another is a continual adventure, for Michael Taylor, the interior designer who planned them, made a point of creating a different ambiance in each. Colors—largely from H&G's 1967 palette—change swiftly from a quiet play of neutrals in one room to a vivid rainbow in the next. Curtains, blinds, and hangings (most of them masking ungainly windows) run all the way from the austerely simple to extravaganzas as ebullient as the canopy of many colors on the bed on our cover. Yet nowhere in the house do you experience shock—simply a delightful sense of discovery.

#### The entrance hal is muted

As you walk down the hall, from the front door toward living room, you get no r than a hint of the exuber that awaits in some of the o rooms. The colors are qui white plus neutrals like Ha Mushroom and Putty-and furnishings are few. But the is nothing timid about t scale: the French faïence s in the stairwell is 10 feet

#### The party room has a festive air

At the other end of the comes the first big surprise large room splashed with b strokes of Goldfinch, Pa Green, Purple Iris, Azalea, bright blue. Designed specifi ly for entertaining, it is nished to serve variously a game room, auxiliary din room, or a place for danci Both the checkerboard floor: the chairs in eighteenth-cent Venetian style (their caref swags are bolstered by steel inforced pads) contribute to room's festival mood. But background is quietly elegan soft neutral walls accented w white molding and fretwork a at the French doors, Ron shades that seem to be an tegral part of the architectu







### The dining room is warm, genial, relaxed

As you walk through the double doors from the party room to the dining room, the atmosphere changes instantly. The big round table and the rich colors of the Jacobean documentary chintz suggest the hearty hospitality associated with an English manor house. Even the shades of the chandelier are dressed permanently in the chintz. The ceiling-to-floor curtains and the woven wood shades were carefully designed to create the illusion that the windows reach up to the molding.

### Subdued elegance marks the living room

One rich warm color at the windows—a slightly darker version of H&G's Coral—gives the living room an opulent air although almost everything else except the antique Oushak rug that inspired the scheme is quietly neutral. Tempering the contrast between the overcurtains and the atmospheric tints of the view are undercurtains of off-white taffeta. The windows have been made to appear ceiling-high by the use of blinds and by the one-sided drape of the curtains at fireplace windows.



#### A little girl's room: fresh as a snowdrop

A sparkling expanse of whitewalls, curtains, carpet, furnitureis the surprise that greets visitors t ten-year-old daughter Lucy's roon The white fabric on bed, chairs, an window seat is striped with ligh blue, and sprigged with blue an green nosegays, and the same blu accents the moldings and door par els. The armchairs that seem to b in perfect little-girl scale are actual ly adult designs, but uncommonly low. Lucy's dressing table, below is a little girl's dream complete with flounces and a baroque mirror



### Master bedroom: a folie simply framed

Minus the bed's glorious canopy, which you see in color on our cover, Mrs. Lewis' room would seem more like a softly feminine but unfussy sitting room. There are no curtains at the windows-simply wood shutters-and the furniture, mostly Italian antiques, might easily be used in any other room in the house. The canopy crowns not only the bed, but visually the whole room. Its taffeta sections are shirred onto a rectangular steel frame and completely cover the curved steel arms and the straight posts at the corners of the bed that support it.



Everything that could make a vis tor feel welcome is at hand in the guest room-easy chairs, a brea fast table, books, a real desk. Ar visually the room is both cheering and restful-cheering with th glow of H&G's Red Apple again white, restful because of the simple consistency with which the two color scheme is carried out: on fabric used for everything; th same two colors in rug; red mole ings on the walls. Chinese wood ele phants by fireplace are one of sev eral animal duos you come upo unexpectedly throughout the house







### ively neets ou can put many uses

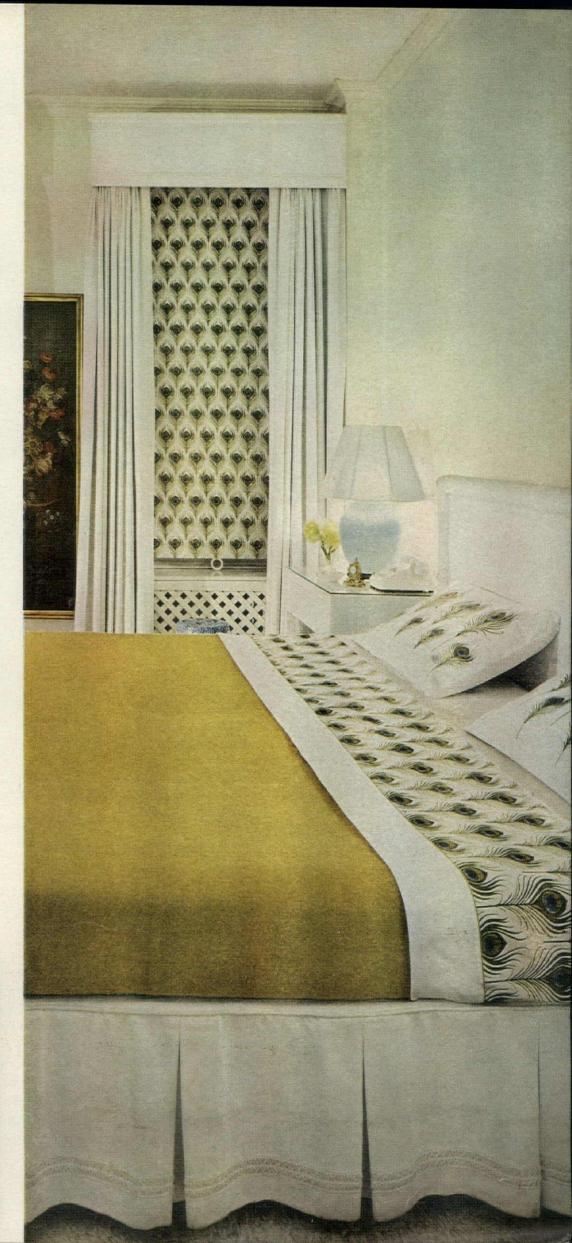
I new patterns simulating the kings of exotic animals have cataged the shy sheet into unaccused prominence. Their robust scale hearty colors clamor to be seen in er places than on the bed and in er rooms than the bedroom. You ld use any of them, for instance, nake café curtains or a zingy sliper. There are also numerous other igs it would be fun to make from se remarkably unbedroomy sheets.

peacock's feathers, right, in H&G's Fern, An-Gold, and blue, make spicy accents for an alle master bedroom, especially when the sheet is ed with a bright yellow blanket. To give the ern more scope, a twin-size sheet was cut up for window shades, then laminated directly onto hade cloth. Interior design by J. Steven Doktor.

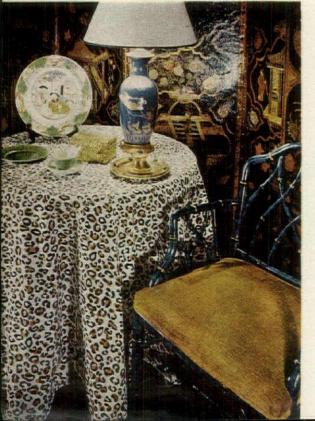
giraffe's patches, opposite page, combining Ane Gold with shades of brown, are bold enough to their own with a Tangerine blanket on a Tanne lacquered bed in a man's room. For a somet younger man, below, a giraffe-patterned sheet at join forces with an Antique Gold sheet to r a sleeping bag for a safari that halts for the t in the living room. Interior by Daren Pierce.

sheets and pillowcases from "The Animal King-" created by Larsen Design Studio for Stevens.









# Lively

continued

The jungle cat's brown and black spots on a sheet with a bold black border offer a lively pattern for a black-and-white bedroom, above, and blend well with a bottom sheet in H&G's Antique Gold. Two more sheets in the twin size have been stitched up into a table cover, left, elegant enough to consort with oriental antiques in the corner of a living room. The cover is made of four pie-shaped segments mitered at the center, and finished around the edge with a self-covered roll. Interior design of the bedroom by Melvin Dwork. Living room accessories from Doris Dessauer.





The stripes of the zebra could look no more at home on the veld than in this masculine bedroom, left, with its walls, windows, and valances covered in earthy brown corduroy. Since the zebra is no stranger to the living room, the same sheet, backed by a bright blanket and bordered with bands from a black sheet, makes a dashing throw, above, for a Tangerine covered couch. Below, still another role: three twin sheets, stitched up into shower curtains, hung over a plastic liner. Interior by Angelo Donghia of Burge-Donghia. For detailed instructions for making a sleeping bag, table cover, and other things from sheets, please turn to page 195. For shopping information, see page 192.



# THE LIVABLE GREENHOUSE

Greenhouses tend to mature, even as people do, and sometimes the rejuvenation of the former can abet the rejuvenation of the latter. One suburban Long Island family made this discovery last spring, when the relatively small wood-frame Orlyt greenhouse they had erected at the end of World War II next to their dining room began to show its age. Having decided it was time for rejuvenation, they called Lord & Burnham, who had put up the greenhouse in the first place, to see what improvements had been developed during the past two decades. On these and the next two pages are the answers they found, the most dramatic of which is the new livability that today's greenhouse can offer—livability for people as well as plants.

First, of course, the family was eager to enjoy all the mechanical aids currently available to make a greenhouse easier to run without doing away with all the fun. Second, they wanted to take advantage of a new design in home greenhouses just about to go into production—an aluminum-alloy-framed structure with vertical rather than sloping sides which

would provide about 3 feet more growing space at shoulder height than the prevailing slant-wall types. The new design was so handsome, with its curved eaves, and so spacious in places where extra space could best be used—2 feet above the plant benches—that its most important and exciting attribute—livability—emerged almost of its own accord. Providing space for people as well as plants, however, required a good deal of back-of-the-envelope planning and some sacrifice to greenhouse tradition. The result was a clear floor area of approximately 7 by 10 feet—enough for three chairs, a table, and a ceramic stool, or as much room as many patios and porches afford. This space was dedicated to lounging, relaxing, even entertaining (drinks before dinner, coffee afterward, Sunday morning breakfast)—all in a balmy sub-tropical atmosphere.

Once it became apparent that the greenhouse atmosphere would be pleasantly livable, the family sought to make the space decorative as well. Their search for a floor material more inviting than the secondhand bricks of the original greenhouse, or the plain cement slab laid for the new one, led them to a new glazed tile, the first American-made ceramic tile to be produced in a four-tile-repeat pattern with a distinctly Mediterranean look (see page 173). They used it in two different finishes. On the floor they laid one version that has a built-in abrasive to prevent slipping. On the sides of the plant benches, they used the same pattern in a version with no abrasive. Applied with waterproof mastic

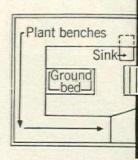
and grouted in the conventional manner, the tiles are really the decorative making of the greenhouse (not forgetting the plants, of course). In addition, the tiles are not affected even visibly by water from the greenhouse hose, and can be swabbed down in moments with an ordinary plastic sponge mop. The calculated slope of the floor helps drainage. (Continued)

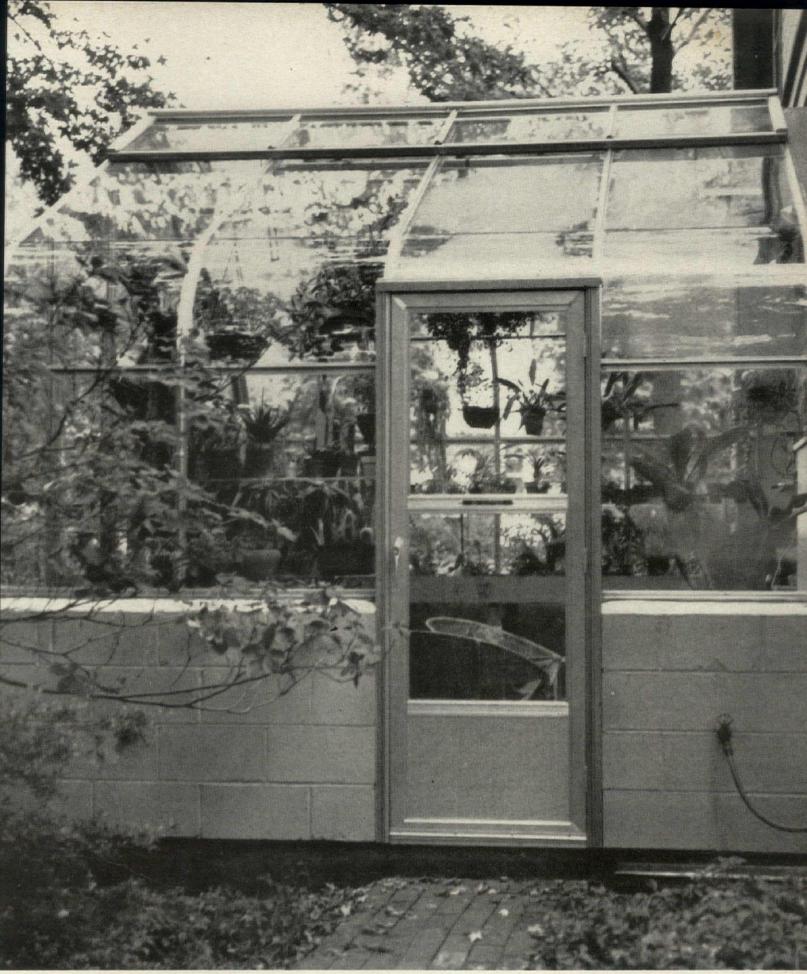
After twenty years, a tired greenhouse gives way to a lively successor which is just as inviting to people as to plants



BEFORE

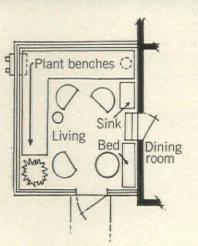
Old greenhouse with sloping shoulders was crowded with plant benches on three sides and in the middle





#### AFTER

New straight-sided aluminum greenhouse offers greatly increased head room, ample living space, new garden door



nside, the environment most favorable for semi-tropical plants is fine for people, too



USE & GARDEN, MARCH, 1967



Winter punch is served in the glow of candles and low-voltage lights.

Chairs stack to clear floor for cleaning.





Floor tiles were cemented to bench sides, finished with aluminum strips. Tiles by Interpace.



Dial of safety-alarm thermometer is flanked by heater and ventilator thermostats in metal hoods.



Automatic humidifier, with easily aimed nozzle, rests on high shelf beneath lattice for vines.



Ground beds under benches are filled with ferns and liriope species. Heater is in wall at right.

Before the summer was over, what had be as a simple greenhouse renovation program came an adventure in providing a new kind of ing for a pair of dedicated gardeners. Hav started out with the latest heaters, humidified thermostats, and related gadgets as their prima concerns, they had become absorbed in transforing a working greenhouse into a place in which loaf and invite their souls.

Not that the horticultural aspects were n lected. Where it was difficult in the old greenhou to maintain a properly humid and "buoya atmosphere for plants, a relative humidity of per cent is easily within the capability of the n automatically controlled humidifier. Where or the original hot-water heating system, assemble from scrap parts at the close of the war, was bare able to maintain a night temperature of 50 grees in winter, the new gas heater-about as I as an ordinary television set and built into concrete block wall-can easily maintain a nig temperature of 60 degrees. New automatic ven lator motors (improvements on the origin models) can air the whole greenhouse quickly ar without drafts when the temperature rises to 72 so. So the plant collection, with a little jugglin and many happy changes, is well taken care of (s Gardener's Month, page 206).

The donkey work of potting, repotting, pro agating, and general routine care was necessari subject to compromise. Potting was relegated the tool shed and the basement of the main hous Hose and sink, which were indispensable, we prettied up and left where they were. Sprays, pru ers, plant ties, labels, and the like are now stashe away in a new shallow cabinet happily camou flaged by the diamond lattice on which flowe ing vines are trained. (Continued on page 212

OPPOSITE PAGE:

Relaxing amid ferns and foliage, blossoms and hanging baskets is a sybaritic delight

For shopping information, see page 192.





Vinyl floorcovering in roll form, left, laid in a pattern designed by H&G, gives character and depth to a dining room. We used the same stone-chip pattern in three different colors to create a bold room-size geometric design that would not have been feasible with vinyl tile. It can readily be adapted to a room of any size, since the contractor can easily plot the corner curves with his beam compass, using the corner of the room as his pivot point. Vinyl Corlon by Armstrong Cork.

Paving blocks of baked clay, below left, make a smooth transition from an outdoor terrace to an indoor garden room. These new 4-inch blocks are set here with untinted mortar in a fish-scale pattern. Whitacre-Greer.

Parquet of walnut veneers, below right, reproducing a design Thomas Jefferson used in Monticello, gleams in an apartment entrance hall. Each 9-inch square consists of five separate pieces, pre-assembled, stained, and finished at the factory. Wood-Mosaic.

## BRAVE NEW FLOORS





loors, no longer of a neutral and retiring nature, are taking their place as important design elements, enlivening rooms with brave new patterns, interting textures, and a spectrum of brilliant cols. Elaborately patterned ceramic tiles that used come only from abroad are now being made the U. S. as well. Beautiful parquet floors nich were disappearing at the same rate as the illed craftsmen who knew how to lay them ece by piece are now reappearing in a new rm: easy-to-install squares, pre-assembled at e factory. And like several new varieties of pard flooring, these squares come prefinished, quire no further staining or varnishing, and ıly minimal upkeep.

Today, long-standing notions about what nds of flooring may be used where are disapearing. Vinyl in sheet form had humble beginings in kitchen and pantry, but now it is being sed in any room in the house. Paving blocks nd ceramic tiles are no longer restricted to orking rooms or semi-outdoor areas. And some f the new prefinished hardwoods are hardy nough to be used in the kitchen.

There is no single source for all types of ooring. To buy wood you must go to a lumberard or a building-supply company. Vinyl is vailable from flooring contractors or, for do-itourselfers, at many retail stores, but you have visit several to see the complete range. Ceramic nd quarry tiles, brick, slate, and marble are nost easily obtained through building contracors. Before you decide on any of these heavier oorings, however, remember they require speial support—easy enough to provide in building new house, but sometimes difficult in an older ne. If this poses an obstacle, however, don't ive up. All these heavier materials have been xcellently reproduced in lightweight vinyl-acurately colored and realistically textured.

Deramic tiles are now made in the U. S. in a lazzling selection of patterns and colors. 1. Tile of classic Moorish shape in pale mottled pastels. Cambridge Tile Mfg. Co. 2. Japanese-inspired, ncised chrysanthemum pattern on a 12-inch tile in brown or creamy white over brown. Interpace.

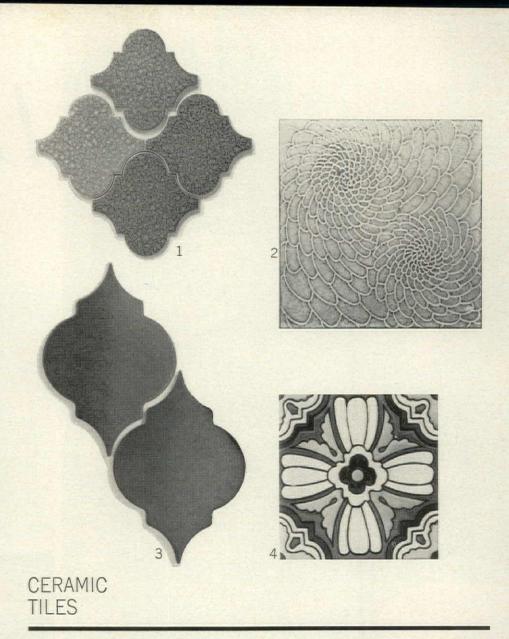
3. Another version of the Moorish shape in orilliant fire-flashed red or royal blue. Stylon.

4. Stylized flower, highly glazed, in green, white, wellow, blue, and brown. Outlines are roughextured to make tiles skid-resistant. Interpace.

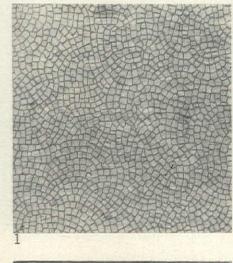
Vinyl tiles in fool-the-eye patterns now simulate every material imaginable. A small sampling:

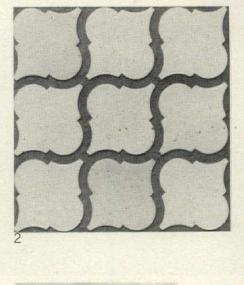
1. Pebble pattern designed so that pebble motifs form a larger over-all pattern. Vinyl asbestos by Azrock. 2. Nine Moorish tile motifs arranged in a raised pattern on a 12-inch square. Kentile.

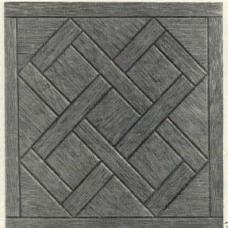
3. Parquet pattern grooved to simulate wood, and heavily beveled at joints to increase the illusion. Amtico. 4. Granite pattern in several neutral shades. Tile comes with adhesive on back protected by a peel-off coating. Flintkote.

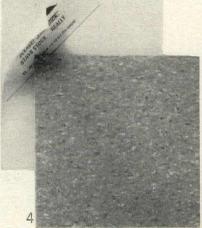


### VINYL











### Double damasi with new dash



Double damask is bursting forth in clear, fresh, positive colors that offer an exciting palette for imaginative table settings. Long limited to white and politely muted pastels, damask's grand luxe has been restricted for the most part to conservative, color-shy tables. Now, with no loss of elegance, this weave has been adapted to contemporary Scandinavian designs in Tampella linens that make marvelous foils for vivid china and do wonders to bring out the quieter colors of subtle patterns on white.

Azalea, H&G's buoyant pink, is the unifyi color accent for a variegated series of individu luncheon tables, left, above, set up in the sunny g lery of interior designer Richard Nelson's New Yo apartment. Plain linen napkins of Azalea link trosy goblets to the table colors—Fern, Bluebert Curry, Red Apple—and patterned place mats of the same hue are tucked over the slip seats of the other mans. Bright idea for a buffet meal: 12-inch platter instead of dinner plates. Calyx Ware by Adam Gorham "Fairfax" sterling; Imperial goble



ueberry damask, seconded by blue-stemmed ts, gives a newly vibrant look to the delicate ries of blue-patterned white china. (The deliblues found in so many traditional china patoften need a color boost to snap them to life.) contrast, the napkins are embroidered linen, instead of a centerpiece, five cachepots march the center of the table, three filled with blostwo with lacy greens. Royal Copenhagen china lue Fluted Plain Edge"; Colony "Britannia" ts; Reed & Barton's "Burgundy" sterling.  $P_{
m ewter\ gray\ etched\ in\ strong\ lines\ on\ white\ dam$ ask is as elegant as a white tie, as contemporary as the Parrot Green dinner plates and the gleaming silver bowls lined in brilliant green enamel. The centerpiece, purposely emphasizing greenery rather than blossoms, is echoed by more greenery, banked for visibility, just above table level. "English Provincial" sterling and enamel-lined silver bowls by Reed & Barton. The same cloth reversed, right, presents an expanse of glossy pewter-a wonderful complement for bright blue and glimmering crystal.

> ALL LINEN DAMASK IMPORTED FROM FINLAND BY MATOUK FOR SHOPPING INFORMATION, PLEASE SEE PAGE 192



### sun GIASSES!

West Virginia Glass lights up a table like the noonday sun.

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#### A TRAVELER'S GUIDE TO THE NATIVE DRINKS AND WINES OF ITALY

#### BY ROBERT NEVILLE

EDITOR'S NOTE: Robert Neville, an American writer who has taken Rome as his home and one of its citizens as his wife, is a regular contributor to U.S. newspapers and magazines. An ardent gourmet and wine-taster, he works off calories by playing golf in the afternoon hours more usually dedicated to the calm of the siesta.

All manner of delightful adventures await the traveler in Italy with a receptive palate and a willingness to experiment. The Italian peninsula literally flows with interesting liquids calculated to excite the taste buds, and sampled on the spot they are also inexpensive.

The Italians do not normally favor long or strong drinks. They prefer them short and weak. Only the international set drinks such concoctions as whiskey-and-soda and gin-and-tonic. Most bars and homes in Italy do not even possess a man-sized highball glass. The usual aperitif, mostly of the vermouth family, is served in little more than glorified thimbles.

Practically all Italian bartenders, those in private homes as well as public places, are stingy with ice. The legend somehow persists here that refrigerated drinks are bad for the stomach. Electric refrigerators come in minuscule sizes; about all a customer can ever wangle is one tiny ice cube

Drinking in Italy usually converges on a meal. Even the shortest aperitif is likely to be accompanied by a tidbit. There is a wide variety of aperitifs (Aperol, Bitter Campari, Carpano, Cynar) and an equally long list of after-dinner liqueurs. Most of the latter, however, are copies of French drinks. two of the notable exceptions being Strega and Sambuca. The latter, made from elderberries, has a licorice flavor and is always served with one, three, or five (never an even number) whole coffee beans at the end of a meal. It is called a digestivo, an aid to digestion. In the trattorie of Rome and Central Italy, Sambuca is always on the house. Just ask for it.

Many of the larger monast ies and big abbeys in Italy al concoct their own liqueurs. At t great Carthusian monastery Pavia, a short distance south Milan, the traveler can inspect spectacular complex of mediev buildings and at the same time a quire a bottle of a liqueur calle Gra-Car, distilled on the spot the resident monks.

The wanderer in Italy shou always be on the lookout for th improvised seasonal drinks. Tl best of these is perhaps the Be lini, a delicious concoction which in its sophisticated form consis of crushed fresh peaches an champagne or spumante, th Italian sparkling wine. There also a country version of the Be lini in which simple, inexpensive local white wine, usually dry, substituted for champagne. A glas of Bellini at a roadside stand wi cost all of 100 lire, or less than 2 cents. In peach-harvest time around late July and all of Augus for the north of Italy, the Bellin is drunk at any hour.

There is little guzzling per s in Italy. An Italian drinker rarel gets reeling and almost neve passes out, although alcohol-ir duced gaiety is common. Statistic prove that the national averag consumption of alcohol is a good three times that of the Unite States, coming second only to rec ord-breaking France, but this i due entirely to the fact that almos every man and woman and many children take wine at meals.

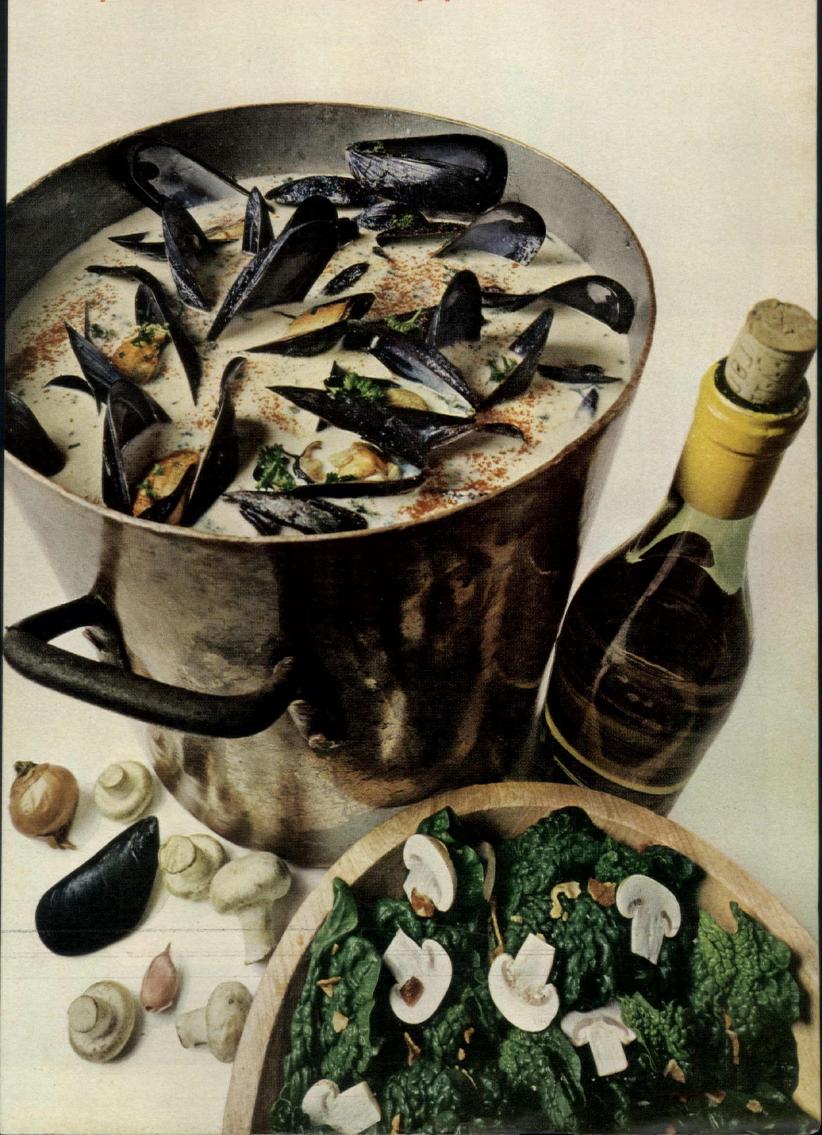
To all rules there must be ex ceptions. The general Italian aver sion to strong drink is belied with a vengeance in the Veneto, the region that stretches from Lake Garda to the Gulf of Venice. Here they go in for a local firewater. actually an eau-de-vie distilled from grape leavings, called grappa. Grappa, which can rise to 75, 80, and even 85 per cent alcohol, or 150 to 160 proof, is potent stuff, especially when consumed, as it so often is, with breakfast espresso.

The grappa capital of Italy is a pleasant, picturesque city in

Continued on page 187

HOUSE & GARDEN'S

### Soup and Salad Supper Cook Book





#### USE & GARDEN'S

### Soup and Salad Supper Cook Book

#### By Iris Brooks

up-and-salad meal has the infinite flexibility and built-in conence that suits the way we live today. It is just right for a casual
er or informal luncheon when you need something more than a
and less than a banquet—and for the kind of easygoing opene buffet at which guests are invited to eat as and when they
se. A steaming soup and a cool salad are an unfailing stimulus to
ppetite. The savory odors of soup tantalize the taste buds, the
flavors of salad are the perfect follow-through. There is probably
ish more evocative of the warmth and comfort that good food,
agly prepared, can bring than homemade soup, yet all too often
either completely eliminated from menus or given cursory aton when there are other courses to follow. Salads, too, get short
t when regarded merely as side dishes. In the soup-and-salad
binations in this cook book, each teamed with a complementary
d, roll, or cracker, both dishes are accorded the prominence

they deserve, and show how superbly they can hold their own.

As most soups are improved by reheating, they can be made ahead and refrigerated or frozen until needed (this applies mainly to thick or clear soups; those with cream in their constitution should not be held, unless the cream can be added at the last minute, during reheating). When it comes to serving soup-and-salad meals, there is no limit to the ways you can present them attractively. Offer hearty vegetable or oxtail soups in big enameled or earthenware pots and the suaver, creamier kinds in tureens, chafing dishes, and pottery bowls. And don't overlook the insulating qualities of ice buckets for either hot or chilled soups. Salads call for molds that give them shape and design, or decorative, imaginative containers—hollowed-out vegetables or vegetable-shaped dishes, leaf plates, and platters. As to the myriad garnishes, from chopped herbs to croutons, that make a plain soup or salad a feast for the eyes, rely on your sense of taste and color.

#### LIGHT SUPPERS

MUSHROOM BOUILLON
TUNA SEBASTIAN
HOT CHEESE BALLS

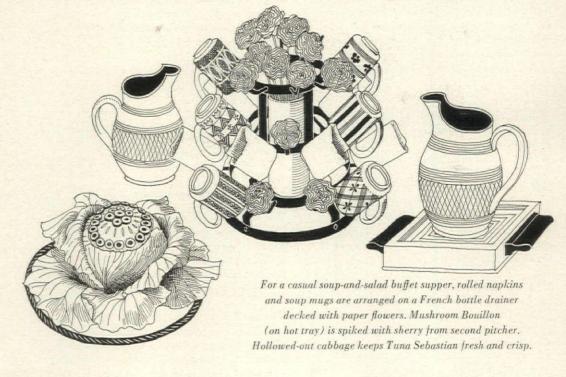
#### Mushroom Bouillon\*

und fresh mushrooms, chopped
all onion, diced
all carrot, diced
tlk celery, minced
rigs parsley
th each of tarragon and thyme (optional)
1/2-ounce cans beef or chicken consommé
thack pepper to taste
blespoons dry Madeira or sherry

mer the vegetables with the herbs in 3 cups er, covered, for 1 hour. Strain the broth, disling the vegetables, and add the consommé. mer 10 minutes more to blend flavors. Season is salt and pepper. Serve in bouillon cups, adda tablespoon of wine to each.

#### Tuna Sebastian

rge head cabbage
edium onion, minced
trge green pepper, finely chopped
ounce cans white meat tuna, drained
and flaked
cups mayonnaise
ce of 1 small lime
t, cayenne pepper to taste
pimiento-stuffed olives, thinly sliced



Choose a shapely cabbage with good, green outer leaves, and wash and drain it thoroughly. Make a salad bowl of the head by hollowing it out with a sharp boning knife, leaving a shell about ½" thick. Spread the green outside leaves open, rosepetal fashion. Shred enough of the removed cabbage leaves to measure 2 cups. Toss the shredded cabbage with the onion, green pepper, and tuna. Add mayonnaise, using a bit more or less if you like, to bind, and season with lime juice, salt, and cayenne pepper. Heap into the cabbage head and garnish with the olive slices. Chill well before serving. After use, the "bowl" can be washed and the remains of the cabbage shredded and cooked as a vegetable side dish for an entrée.

\*ALL RECIPES SERVE 6 EXCEPT WHERE OTHERWISE NOTED.

#### Hot Cheese Balls

1/4 pound Cheddar, Monterey Jack, or Edam cheese, finely grated
1/4 cup butter
1 tablespoon bacon or sausage fat
1/2 cup sifted flour
Pinch each salt and cayenne pepper
11/2 tablespoons cumin, caraway, or sesame seed

Blend the cheese thoroughly with the butter and fat in a mixing bowl. Work in the flour, along with the salt, cayenne, and seed. Chill the dough in the bowl for 3 hours. Roll into 1" balls between the palms of your hands and place on an ungreased cookie sheet. Bake in a preheated 450° oven for 15 minutes. Serve hot. Makes about 2½ dozen balls.

-MENU-TURTLE SOUP ASPARAGUS AND HAM MIMOSA SAUCE VINAIGRETTE MELBA TOAST

#### Turtle Soup

The one prepared soup that is almost the equal of homemade is clear turtle. Depending on the brand, turtle soup may be condensed and need diluting, or be ready to serve. Allow at least 1 cup per serving. Serve it as the label directs, adding a scant tablespoon of Madeira or sherry per cup if the makers haven't beaten you to it, but don't drown the turtle in wine.

#### Asparagus and Ham Mimosa

3 pounds fresh, green asparagus 1/2 teaspoon salt 2 cups Sauce Vinaigrette 6 slices boiled ham, 1/4" thick 3 hard-cooked egg yolks, sieved

Snap the tough portion from the asparagus; wash thoroughly under running water, and trim off any hard scales. Tie into six bundles of equal size and set them on end with tips up in the bottom of an asparagus steamer or a large double boiler half full of water. Add the salt, cover the steamer, or invert the top of the double boiler as a lid, and cook the asparagus over high heat about 10 minutes, or until the thicker portions are just tender. Drain thoroughly; place in a shallow dish, and pour over the Sauce Vinaigrette. Let the asparagus marinate about 2 hours, turning occasionally. When ready to serve, cut the string from each bundle and wrap in a slice of ham. Place on a chilled plate and sprinkle with sieved egg yolk.

#### Sauce Vinaigrette

11/2 cups olive oil 1/2 cup wine or cider vinegar 1/4 teaspoon salt 1/4 teaspoon each white pepper and sweet paprika Pinch dry mustard

1 small clove garlic, minced or crushed

Shake or stir all ingredients together briskly until mixture turns cloudy and thickens slightly. If crushed garlic is used, remember to remove it before serving. Makes 2 cups sauce.

A good accompaniment to this light soup and salad is Melba toast, packaged or homemade.

MENU-DOWN-EAST SQUASH AND OYSTER SOUP BACON AND TOMATO SURPRISE SALAD SOUR CREAM BOILED DRESSING POPPY SEED ROLLS

#### Down-East Squash and Oyster Soup

1 cup light cream 21/2 cups puréed Hubbard squash, cooked or canned 1 very small onion, thinly sliced

3 cups evaporated milk, undiluted 3 tablespoons butter

Salt, white pepper, and nutmeg to taste

30 small oysters, shucked

3/4 cup oyster liquor

Sweet paprika

Scald the cream, cover, and set aside. Cook together the squash purée, onion, milk, 1 cup water, butter, and seasonings, in a large saucepan over very low heat. Stir constantly until the mixture is smooth and just under boiling. Add the cream, oysters and their liquor, and a sprinkle of paprika. Cook just until oysters pucker, then serve immediately, with more paprika on top.

#### **Bacon and Tomato Surprise Salad**

6 large tomatoes, ripe but firm Salt 9 rashers bacon, fried crisp and crumbled 24 pimiento-stuffed or ripe pitted olives, sliced Sour Cream Boiled Dressing Romaine lettuce leaves

Cut thin slices from the blossom ends of the tomatoes. Scoop out the pulp neatly, then salt the shells and invert to drain. Chop the tomato pulp coarsely and mix with the bacon and olives. Bind tomato mixture with a bit of Sour Cream Boiled Dressing. Fill the tomato cups and chill. Serve on romaine leaves, and pass a bowl of dressing.

#### Sour Cream Boiled Dressing

2 cups sour cream 6 tablespoons cider vinegar 1 tablespoon sugar 2 teaspoons salt 1 teaspoon each dry mustard and sweet paprika 1/s teaspoon white pepper

2 eggs, slightly beaten

Put the eggs, cream, and vinegar into the top of a double boiler, Add the seasonings, then cook over simmering water, stirring constantly, until thick and smooth. Let cool slightly, then chill. This makes about 2 cups of country-style dressing, which will keep well in the refrigerator. Use in any vegetable or fish salad.

Soft, round poppy seed rolls go well with these

MENU-CONSOMMÉ BELLE VUE EASTERN POINT SALAD BEER DRESSING FEATHERBED ROLLS

#### Consommé Relle Vue

101/2-ounce can clear chicken broth 11/2 soup cans clam juice 1 teaspoon celery salt Generous pinch cayenne pepper 6 tablespoons salted whipped cream or 6 lemon wedges dipped in sweet paprika

Mix together the broth, clam juice, and 2 soup cans of water in a saucepan. Add the celery salt and cayenne pepper. Bring to a boil, then simmer 5 minutes to blend flavors. Serve hot in soup cups with a fluff of cream or, if you're counting calories, the lemon wedges.

#### Eastern Point Salad

21/2 cups cold, cooked finnan haddie, cod, halibut, or fresh haddock, flaked 2 cups each shredded red and white cabbage 1 small onion, grated 1 green pepper, minced 3 tablespoons capers, drained 1 cup Beer Dressing 1 tablespoon prepared horseradish 1/2 teaspoon each celery seed and salt 1/8 teaspoon white pepper Bibb lettuce leaves

Toss the fish flakes thoroughly with the shredded red and white cabbage. Add all other ingredients except the lettuce and mix well. Serve cool, I not chilled, on the lettuce leaves.

#### Beer Dressing

1/2 cup white wine vinegar 1/2 cup beer 1/2 cup sugar 1 teaspoon salt 1 teaspoon dried mustard 1/4 teaspoon freshly ground white pepper 1 cup evaporated milk, undituted 3 tablespoons flour

Combine the vinegar, beer, sugar, and seasoning in a saucepan and bring to a boil. Beat the mil flour, and eggs together in a small bowl unt smooth and well blended, Add the egg mixtur very slowly to the boiling liquid, stirring with whisk constantly. Continue to beat while cooking over medium heat for 5 minutes, until the mixtur is thickened and smooth. Chill before using, an store in refrigerator. Makes about 3 cups.

#### Featherbed Rolls

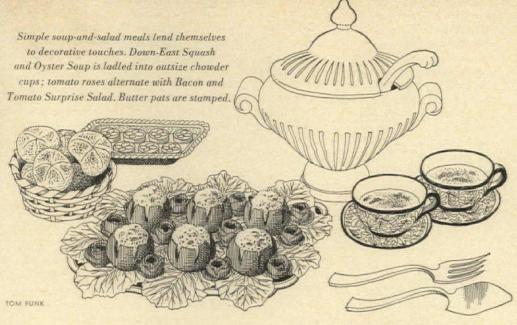
1 cup milk, scalded 1/4 cup vegetable shortening 1 envelope dry (or 1 cake fresh) yeast 1/4 cup sugar l teaspoon salt 1 egg, well beaten 21/2 cups (approximately) sifted flour Melted butter

Pour the milk into a large mixing bowl and stir in the shortening until completely dissolved. Se mixture aside to cool slightly. Dissolve the dr yeast in 1/4 cup lukewarm water at the tempera ture indicated on the package, then stir into the cooled milk mixture. (If using fresh yeast, crumble into the water, stir to dissolve then add to the cooled milk mixture.)

Add the sugar, salt, egg, and sufficient flour to make a moderately stiff dough. Mix thoroughly, then knead in the bowl for 2 minutes. Fill greased muffin cups % full with the dough. Let rolls rise out of drafts in a warm place until doubled in bulk. Bake the rolls in a preheated 425° oven about 20 minutes, until golden brown. Remove the rolls from the pan immediately and set them on a rack. Brush tops with melted butter. Makes about 11/2 dozen.



A light tray supper of Consommé Belle Vue and Eastern Point Salad becomes very special when the soup is served from a Chinese huo kuo (charcoal in base keeps liquid hot) into a handled glass. Roll and napkin (folded like a water lily) are to be removed, replaced by salad.



CREAM OF CRAB SOUP AVOCADO BALLS IN PIMIENTO RING COCONUT MUFFINS

-MENU-

#### Cream of Crab Soup

4 scallions, green tops included, chopped 3 thin slices ginger root 2 tablespoons peanut oil 11/2 cups flaked crab meat 3 tablespoons French vermouth 1/2 teaspoon salt

1/8 teaspoon each Chinese powdered five spices (available at Oriental food stores) and monosodium glutamate

61/2 cups rich chicken broth

2 egg whites

1/3 cup light cream

2 tablespoons cornstarch

Fried noodles

Sauté the scallions and ginger in the oil in a large saucepan for just 1 minute. Add the crab meat, vermouth, salt, powdered five spices and monosodium glutamate, and cook 1 minute more, stirring. Add the broth and bring quickly to a boil. Beat the egg whites into the cream, then add the cornstarch, blended to a smooth paste with a bit of broth, Remove the ginger from the soup and reduce heat to a simmer. Stir the cream mixture slowly into the soup. Cook very gently, stirring, about 3 minutes more, or until thickened. Serve immediately, sprinkled with fried noodles.

#### Avocado Balls in Pimiento Ring

2 envelopes unflavored gelatin, softened in 1/4 cup water

2 cups boiling water

8-ounce can pimiento, drained and coarsely chopped

1/2 cup each chopped green scallion tops and parsley

2 tablespoons prepared horseradish

2 tablespoons strained lemon juice

1/2 teaspoon salt

1/2 cup peanut oil

3 tablespoons strained lime juice

3 tablespoons Jamaica rum

1 large clove garlic, minced

1/2 teaspoon Tabasco

2 large avocados, ripe but firm, cut into balls

Prepare a pimiento ring: Add the softened gelatin to the boiling water and stir until thoroughly dissolved. Chill to egg-white consistency. Add the pimiento, scallion tops, and parsley to the thickened gelatin and mix thoroughly. Add the horseradish, lemon juice, and salt. Pour the aspic into a 4-cup ring mold rinsed with cold water. Chill until firm, about 4 hours.

Meanwhile make a marinade of the oil, lime juice, rum, garlic, and Tabasco. Put the avocado balls into a non-metallic bowl and pour the marinade over. Let stand at least 3 hours in the refrigerator, tossing occasionally. Drain slightly.

Invert pimiento mold onto a chilled platter and place the avocado balls in the center and around it.

#### Coconut Muffins

3 cups sifted flour 1 tablespoon baking powder 3/4 cup sugar 11/2 teaspoons salt 11/2 cups grated or flaked coconut, tresh or dried 1 egg

1 egg volk

3/4 cup evaporated milk, undiluted 6 tablespoons melted butter

Resift the flour with the baking powder, sugar, and salt into a large bowl. Add the coconut and mix well. Beat together the whole egg, yolk, evaporated milk, and 34 cup water in a small bowl. (If you are using a fresh coconut, use the coconut water.) Add the melted butter, then combine the liquid ingredients quickly and lightly with the dry. Don't fret about lumps-they will fade in the baking.

Pour batter into greased muffin cups, to the % level. Bake in a preheated 400° oven for 20 minutes, or until the top of a muffin springs back when pressed lightly and a cake tester, when inserted in the center, comes out clean and fairly dry. Let muffins cool slightly before turning out. Serve hot or cold. Makes about 11/2 dozen.

> -MENU-ONION-CHEDDAR SOUP COLD SHRIMP IN BEER LAMAZE DRESSING TOASTED TRISCUITS

#### Onion-Cheddar Soup

1 cup minced onion 2 tablespoons butter 4 cups milk, scalded 2 cups light cream, scalded 2 cups grated sharp Cheddar cheese Pinch each dry mustard, cayenne pepper, and cumin

Salt to taste Minced chives or scallion tops

Sauté onion in the butter in a soup kettle until limp and just beginning to take color. Add the scalded milk and cream and bring to just under boiling. Stir in the cheese, lower heat, and cook until the cheese has melted. Add the mustard. cayenne pepper, cumin, and salt. Serve sprinkled with chives or scallion tops.

#### Cold Shrimp in Beer

1 quart beer or pale ale 3 allspice berries 1 small bay leaf 2 dried, hot red chili peppers 3 dozen jumbo shrimp or prawns, unshelled Watercress Lamaze Dressing

Bring the beer and seasonings to a boil, then cook about 5 minutes. Add shrimp and bring to a rolling boil. Simmer 3-5 minutes. Remove from heat and cool in the liquid at room temperature. When cool enough to handle, shell, leaving tail shells on, and devein. Return shrimp to the liquid and chill in the refrigerator. When ready to serve, drain thoroughly, garnish with watercress sprigs, and pass Lamaze Dressing.

#### Lamaze Dressing

1 cup mayonnaise 1 cup chili sauce 1/4 cup India relish 1 hard-cooked egg, chopped 2 tablespoons minced celery 1 tablespoon beefsteak sauce I teaspoon each minced green pepper, pimiento, and chives Salt, sweet paprika, and black pepper to taste

Mix all ingredients together thoroughly and chill. Makes about 21/2 cups.

With this, munch toasted Triscuits.

MENU CRÈME OLIVETTE SESAME CRACKERS TARRAGON LAMB LOAF

#### Crème Olivette

1 small onion, grated % cup chopped celery 3 cups milk 21/2 cups light cream 5 tablespoons butter 11/2 tablespoons cornstarch 1/4 teaspoon sweet paprika 3 tablespoons grated Parmesan cheese 1 cup ripe olives, pitted and sliced Salt, hot paprika or cayenne pepper to taste

Cook the grated onion and its juice, celery, milk, and cream together in the top of a double boiler, covered, over bubbling water for 10 minutes. Soften 3 tablespoons of the butter and blend with the cornstarch, Add some of the hot liquid, then blend in the sweet paprika and grated cheese to a smooth paste. Add this thickening to the soup. Place over direct heat and bring to a boil, stirring constantly. Reduce heat and add the olives, remaining 2 tablespoons butter, hot paprika or cayenne, and salt. Simmer 5 minutes.

Crunchy packaged sesame-seed crackers are a pleasant contrast to the creamy texture of this SOUP AND SALAD SUPPER COOK BOOK continued

#### Tarragon Lamb Loaf

2 envelopes unflavored gelatin, softened in ½ cup water

3 chicken bouillon cubes

3 cups boiling water

3 tablespoons strained lemon juice

3 tablespoons tarragon or white wine vinegar

2 tablespoons sugar

2 teaspoons crumbled tarragon

½ teaspoon each celery salt and coarsely ground black pepper

1/2 cup minced parsley

3 cups diced roast lamb

Tomato wedges

Dissolve the softened gelatin with the bouillon cubes in the boiling water, stirring well. Add the lemon juice and vinegar, the sugar, tarragon, celery salt, and pepper. Chill to egg-white consistency, then combine thoroughly with parsley and lamb. Turn into an oiled 6-cup loaf pan and chill until firm, about 4 hours. Unmold onto a cold platter and garnish with tomato wedges.

#### HEARTY SUPPERS

GARDENER'S CHOWDER
BRAINS GRIBICHE
SAUCE GRIBICHE
HOT RISCUITS

#### Gardener's Chowder

3 leeks, white part only, thinly sliced

4 tablespoons pork sausage or bacon fat

1 cup each cut green beans, green limas, peeled and sliced tomatoes

1/2 cup each peeled and diced eggplant, diced carrot, kernel corn, and sliced okra

1/4 cup sweet red pepper or pimiento, cut julienne

1/4 cup each chopped green pepper and celery

2½ cups brown stock or 2 10½-ounce cans beef bouillon

1 cup evaporated milk, undiluted

2 tablespoons butter, melted

2 tablespoons cornstarch

Thyme, marjoram, salt, pepper to taste

Sauté the leeks in the fat until limp in a small skillet. Turn contents of the pan into a large soup kettle and add all the vegetables and the stock or bouillon. Bring to a boil over high heat. Cover and simmer 30 minutes. Add the milk and  $\frac{2}{3}$  cup water and let soup cook, uncovered, 20 minutes more. Blend the butter and cornstarch with  $\frac{1}{2}$  cup water and add to soup to thicken it slightly. Add seasonings, then simmer 10 minutes more, stirring occasionally.

#### **Brains Gribiche**

3 pairs calves' brains

1/2 lemon

1 thick slice onion, stuck with 1 clove

2 leafy stalks celery

Few sprigs parsley

1 small bay leaf

4 peppercorns

1/2 teaspoon salt

Iceberg lettuce leaves

White radishes, cut into fans

Thoroughly rinse the brains and let stand 15

minutes in cold water to firm them. Put into a large saucepan just enough water to cover brains and squeeze the lemon juice into it, adding the rind, onion, celery, parsley, bay leaf, peppercorns, and salt. Bring to a boil, then reduce heat and drop brains carefully into the bubbling liquid. Cover and poach about 15 minutes. Remove the brains and blanch immediately in cold water. Carefully remove membrane and blood vessels. Cut each pair in half and refrigerate immediately under a weighted plate. When thoroughly chilled and firm, serve on lettuce leaves, garnished with radish fans. Serve with Sauce Gribiche.

#### Sauce Gribiche

3 hard-cooked eggs
1 teaspoon Dijon mustard
½ teaspoon salt
⅓ teaspoon pepper
1½ cups olive or salad oil
½ cup white wine vinegar
⅓ cup chopped sour gherkins
1 teaspoon each minced parsley, chives, fresh
tarragon, and chervil

Separate the egg yolks from the whites and mash them to a smooth paste in a small bowl with the mustard, salt, and pepper. As in preparing mayonnaise, beat in a bit of the oil briskly, alternating with a small amount of vinegar, to make a smooth, thick dressing. Finally chop the egg whites and add with the remaining ingredients. Blend together thoroughly, Chill, Makes 2½ cups.

Small brown-and-serve biscuits, hot from the oven, split and buttered, round out this menu.

MENU-LIVER BISQUE EGG SALAD MOLD CHILI MAYONNAISE SALT STICKS

#### Liver Bisque

34 pound beef or calf liver, puréed in blender
1¼ cups chopped fresh mushrooms
2 tablespoons minced parsley
3½ tablespoons butter
5 cups rich brown stock or canned beef bouillon
1½ tablespoons flour
1 cup light cream
Salt, pepper to taste
Croutons

Sauté the liver purée with the mushrooms and

parsley in 2 tablespoons of the butter in a large saucepan for 5 minutes. Add the stock or bouillon and bring to a boil; then cover and simmer 15 minutes. Combine the remaining 1½ tablespoons butter and the flour and brown in a small skillet. Blend the roux smoothly with a bit of the hot soup. Return mixture to the pot and let soup cook 5 minutes. Add the cream and season with salt and pepper. Bring soup to just under boiling. Serve garnished with croutons.

#### Egg Salad Mold

2 envelopes unflavored gelatin, softened
in ¾ cup water
3 tablespoons vinegar
1 teaspoon Worcestershire sauce
1 teaspoon salt
¼ teaspoon dry mustard
1½ cups Blender Mayonnaise
¾ cup chopped celery
⅓ cup each chopped green pepper and pimiento
1 tablespoon chopped scallion (white part only)
8 hard-cooked eggs, coarsely chopped
Watercress, radish roses
Chili Mayonnaise

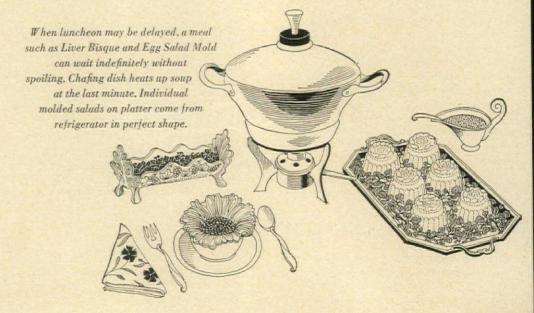
Dissolve the softened gelatin over boiling water in a double boiler. Add the vinegar, Worcestershire sauce, salt, and mustard. Set gelatin aside to cool 10 minutes, then stir in the Blender Mayonnaise thoroughly. Add the celery, green pepper, pimiento, scallion, and eggs, blending lightly but well. Adjust seasoning to taste, but keep it fairly devilish.

Turn the mixture into an oiled 6-cup crown mold and chill until firm, about 4 hours. Unmold onto a cold platter. Garnish with watercress and radish roses. Fill center with Chili Mayonnaise.

#### Blender Mayonnaise

4 eggs
2 teaspoons dry mustard
2 teaspoons sugar
1½ teaspoons sult
3 tablespoons each strained lemon juice and
white wine vinegar
½ cup olive oil
2 cups peanut oil

Put the eggs, mustard, sugar, salt, lemon juice, vinegar, and olive oil into the blender all at once. Blend 5 seconds on high speed, then switch off. On low speed, pour in the peanut oil in a steady trickle until homogenized, then whirl 20 seconds more on high. Makes a good 4 cups mayonnaise.



#### Chili Mayonnaise

1 cup Blender Mayonnaise 1 tablespoon chili powder 1 teaspoon each minced green pepper and scallion (green tops only) Generous pinch cumin

Mix all ingredients together thoroughly and chill.

Salt sticks are a good flavor contrast.

MENUERWTENSOEP
MACARONI AND HAM SALAD
MUSTARD CREAM DRESSING
SCANDINAVIAN FLATBREAD

#### Erwtensoep

2 cups dried, green split peas, soaked overnight in water to cover

1 pig's knuckle or ham bone or hock, fresh, salted, or smoked

4 leeks, white part only, finely chopped

34 cup chopped celery

1/8 teaspoon nutmeg

Salt, black pepper to taste

Drain the peas and put into a soup kettle with the pig's knuckle and sufficient water to cover. Bring to a boil, then reduce heat, cover, and simmer until peas are tender, about 2 hours. Remove the knuckle or bone and cut the meat from it. Rub the soup and meat through a fine sieve or purée in the blender. Return purée to the kettle with the leeks, celery, nutmeg, salt, and pepper to taste. Cover and simmer 30 minutes more.

#### Macaroni and Ham Salad

1½ cups elbow macaroni, cooked and drained 1 large kosher dill pickle, seeded and finely diced 3 tablespoons each minced chives and flat parsley Mustard Cream Dressing 2½ cups baked ham, trimmed of fat and diced Romaine lettuce leaves

Toss the cooked macaroni while still warm with the pickle, chives, parsley, and dressing. Chill. About 30 minutes before serving, mix in the ham. Serve in a large bowl, lined with lettuce leaves.

#### Mustard Cream Dressing

1 can sweetened condensed milk
1½ teaspoons each dry mustard and prepared
German (brown) mustard
1 tablespoon Worcestershire sauce

3/4 cup cider vinegar

2 teaspoons salt

Cook the milk in the top of a double boiler, over bubbling water, for 10 minutes, stirring occasionally. Cool, then put into blender with remaining ingredients. Blend about 1 minute at high speed; dressing will be very thick. Chill. Makes about 2 cups.

#### Scandinavian Flatbread

21/4 cups sifted flour

8 teaspoons sugar

2 teaspoons baking powder

1/2 teaspoon salt

1/4 cup wheat germ

1/4 cup sesame seed

1/2 cup whole-wheat flour

2 tablespoons shortening 34 cup milk

1/4 cup molasses

Reserve 6 tablespoons of the flour, then resift the rest with the sugar, baking powder, and salt. Stir in the wheat germ, sesame seed, and whole-wheat flour and mix thoroughly. Cut in the shortening to make a mealy mixture. Combine the milk and molasses; blend thoroughly with dry ingredients.

Sprinkle reserved flour over a board, turn dough onto it, and knead vigorously until all the flour is absorbed and the dough is stiff. Pat the dough into a cylinder and cut into 15 pieces. Roll out each piece to a 6" round. Place on an oven-proof wire rack—not a tray—and bake in a preheated 250° oven for 30 minutes, or until golden brown. Cool on the rack. The bread will be very crisp and brittle and will stay that way in a tightly sealed tin. Makes 15 pieces.

MENU
CREOLE BLACK BEAN SOUP
ISLANDER SALAD BOWL
CHICKEN LIVER DRESSING
HARD ROLLS

#### Creole Black Bean Soup

2 cups black beans, soaked in water to cover (preferably overnight)

1/4 pound fat salt pork, diced

1/2 pound beef neck or shin, bone in, in pieces

Beef rib bones (optional)

1 cup chopped onion

1 large carrot, diced

1 large clove garlic, minced

2 large bay leaves

2 cloves

1/4 teaspoon ground mace

1/s teaspoon each dry mustard and cayenne pepper

Salt to taste

1/2 cup dry sherry

1 small lemon, seeded and thinly sliced

1 hard-cooked egg, thinly sliced

If you haven't remembered to soak the beans, bring them to a boil in water to cover, then let stand, tightly covered, I hour. Sauté the salt pork and beef lightly with the bones, if used (freeze those from the last roast of beef and use them in this soup to add flavor and richness), the onion, carrot, and garlic in a large soup kettle. Cook, stirring, until the onion is limp and slightly colored. Add the beans and the water in which they were soaked, with enough additional water to make 10 cups in all. Add the bay leaves, cloves, mace, mustard, and cayenne.

Bring to a boil, then lower heat, cover, and cook slowly until the beans are mushy, about 3–3½ hours. Remove the bones and whole spice from the soup and discard. Purée the soup in a blender or put through a food mill. Season with salt, then reheat and add the sherry. Garnish with lemon and egg slices.

#### **Islander Salad Bowl**

1 large head escarole
1 large head curly chicory
2 bunches watercress
6 Belgian endive, split lengthwise
1½ cups canned pineapple chunks, drained
Sweet paprika
Chicken Liver Dressing

Clean, crisp, and chill the salad greens. Line a large salad bowl with the escarole leaves. Tear the chicory into bite-size pieces and strip the watercress leaves from the stems. Add to the salad bowl. Arrange the endive halves, spoke-fashion, in the center, then top with the pine-apple. Sprinkle generously with paprika. Chill slightly before serving. Serve with Chicken Liver Dressing.

#### Chicken Liver Dressing

4 chicken livers

1 clove garlic, slivered

Generous pinch curry powder

2 tablespoons olive oil

2 hard-cooked eggs, quartered

1½ teaspoons Bahamian mustard (available in specialty food shops)

5 teaspoons olive oil

2 tablespoons red wine vinegar

Salt, cracked black pepper to taste

Prick the livers to keep them from sputtering while cooking and sauté lightly with the garlic and curry powder in the oil until they just begin to brown. Turn the livers and pan drippings into a blender. Add the eggs, mustard, and olive oil. Blend smooth at high speed. Stir in the vinegar, blending thoroughly, then add salt and pepper. Serve without chilling. Makes approximately 1½ cups.

With this hearty meal, serve hard rolls from the bakery.

MENU-SHEFFIELD ISLAND SOUP SPINACI CON I FUNGHI SALSA ITALIANA ITALIAN BREAD

#### **Sheffield Island Soup**

1/2 cup olive oil

31/2-4-dozen mussels, scrubbed and bearded

2 cloves garlic, slivered

2 dried, hot red chili peppers

Parsley sprigs

Few celery leaves

2 teaspoons marioram

2½ cups dry white wine

2 tablespoons chopped shallot

6 tablespoons butter

4 teaspoons cornstarch

2 cups each milk and light cream

Salt to taste

Chopped parsley

Sweet paprika

Heat the oil in a large kettle, adding the mussels, garlic, red peppers, 8 sprigs of parsley, celery leaves, marjoram, and 1½ cups wine. Cover and let steam over high heat until the mussel shells open. Remove mussels, discarding 1 shell of each. Reduce broth in kettle to about 1½ cups, then strain the broth through a cloth or fine strainer and return to pot.

Sauté the shallot in the butter until transparent. Stir in the cornstarch, first blending it to a smooth paste with a bit of broth. Add this mixture to the kettle with the remaining 1 cup wine and cook until smooth and thickened. Add the milk, cream, and mussels-on-the-half-shell. Season with salt and bring to just under boiling. Pour the hot soup into deep bowls and divide mussels between them. Sprinkle with chopped parsley and paprika. Serves 8.

#### Spinaci con i Funghi

1 pound young spinach, stemmed and torn into bite-size pieces ½ pound fresh mushrooms, sliced vertically 6 rashers bacon, halved Salsa Italiana

Line a large salad bowl with spinach. Top with the sliced mushrooms. When ready to serve, fry the bacon and add to the salad bowl. Toss with Salsa Italiana.

#### Salsa Italiana

1 cup Sauce Vinaigrette (see recipe on page 182) 4 cloves garlic, crushed 3 anchovy filets, minced Generous pinch each oregano and thyme

Mix all ingredients together and let stand at least 2 hours before using. Remove the crushed garlic cloves before serving.

Crusty Italian bread is needed with this luscious mussel soup and tangy salad.

MENUCOUNTRY CHICKEN SOUP
SALADE VERONIQUE
DOUBLE CORN DROP BISCUITS

#### Country Chicken Soup

6-pound chicken, dressed
1½ cups chopped onion
1 large bay leaf
Parsley
2 cloves
2½ teaspoons salt
1 small clove garlic
3 peppercorns
½ teaspoon mace
¾ cup fresh bread crumbs
1 teaspoon poultry seasoning
1 egg
4 young carrots, cut in julienne
3 stalks celery, cut in julienne
5 tablespoons flour
1½ cups milk

Put the whole chicken into a large soup kettle with the onion, hay leaf, few sprigs parsley, the cloves, 1½ teaspoons salt, garlic, peppercorns, mace, and 10 cups water. Bring to a boil, then cover and cook over low heat until chicken is tender, about 3 hours.

Remove chicken from the broth and chill it. Strain the broth and chill. Remove the layer of fat from top of broth and reserve. Cut enough chicken from the bones to make a good 1½ cups when ground. Mince 2 tablespoons parsley and add to the ground chicken with the crumbs, 1 teaspoon salt, and poultry seasoning, and mix well. Add the egg to bind the mixture and form into small balls.

Bring the strained broth to a boil in the kettle and add the carrots and celery. Lower heat and cook 15 minutes. Melt 6 tablespoons of the reserved fat from the broth in a small saucepan and stir in the flour, blending until smooth. Cook until roux is a pale gold color, then stir in the milk and blend until smooth. Pour into the kettle and cook, stirring, until the soup has thickened. Add the chicken balls and simmer about 8 minutes before serving. Serves 8.

#### Salade Veronique

3 cucumbers (not waxed)
2 bunches watercress
1 clove garlic, scored
½ pound seedless green grapes, stemmed
Sauce Vinaigrette (see recipe on page 182)
Mayonnaise (optional)

Score the unpared cucumbers with a sharp-tined fork, then halve and cut into \(^1/4''\) slices. Cover with ice water and let chill about 1 hour. Wash and crisp the watercress, trimming the stems. Rub a salad bowl with the garlic clove. Drain and dry the cucumbers and toss with the watercress, grapes, and just enough dressing (add a

bit of mayonnaise if you prefer it creamy) to coat the ingredients lightly. Serve in individual salad bowls.

#### **Double Corn Drop Biscuits**

1 cup stone-ground cornmeal, yellow or white
3 tablespoons sugar
5 teaspoons baking powder
1 teaspoon salt
1 egg
1 cup milk
3 tablespoons melted bacon or sausage fat
1 cup canned cream-style corn
1/4 teaspoon chili powder, thyme,
or savory (optional)

11/2 cups flour

Butter, whipped

Sift together onto waxed paper the flour, cornmeal, sugar, baking powder, and salt. Beat together the egg and milk in a large bowl, then blend in the melted fat. Stir in the corn and seasoning, if used. Add the dry ingredients all at once and beat, lightly but quickly, to a homogeneous batter. Drop by the tablespoonful onto a greased baking sheet. Bake in a preheated 400° oven until tops are golden brown, about 15 minutes. Serve hot with butter, whipped preferably. Makes about 2 dozen.

MENUQUICK BORSCHT
VEAL SALAD RUSSE
RUSSIAN MAYONNAISE
PUMPERNICKEL

#### Quick Borscht

1-pound can whole baby beets 10½-ounce can beef consommé 2 teaspoons meat extract Sugar 1 large bay leaf Juice of 1 large lemon, strained Salt, black pepper to taste 2 eggs

Drain the liquid from the beets and combine it with the consommé in a large saucepan. Add the meat extract and ½ soup can of water, 1 table-spoon sugar, and bay leaf, and bring to a boil. Halve and slice ½ of the beets and shred the rest on a hand grater. Add the beets to the soup and

simmer 5 minutes. Add the lemon juice to th soup, tasting as you add. There's no way to meas ure just how much more lemon juice or sugar you may need. Keep sampling and adding lemon juice and sugar until the soup is briskly but pleasantly sweet-and-sour. Season with salt and pepper. Remove the bay leaf.

Beat the eggs briskly with 2 tablespoons wa ter. Bring the soup to a rolling boil and pour the eggs in gradually, stirring constantly, so that eggs form a curd. If you like, you can pour the ho soup over a whole boiled potato in each bowl or to serve it icy cold, omit the eggs and put about 4 tablespoons sour cream into each plate before adding the soup.

#### Veal Salad Russe

3½ cups diced veal, cooked and cooled
1½ cups each boiled potato, peeled and cooled;
cucumber, peeled and seeded; and tart red
apple, unpared and seeded; all diced
2½ cup diced kosher dill pickle, drained
1½ cups Russian Mayonnaise
Minced chives
Watercress

Toss all ingredients except the chives and watercress together thoroughly. Chill well. Serve sprinkled with chives and garnished with watercress.

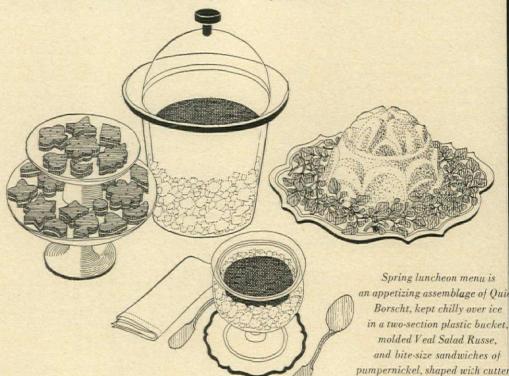
#### Russian Mayonnaise

2 hard-cooked egg yolks, sieved 1 teaspoon each salt, dry mustard, and sugar ½ teuspoon freshly ground white pepper Dash of beefsteak sauce 1½ cups sour cream 3 tablespoons peanut oil 1 tablespoon vinegar 1 teaspoon lemon juice, strained

1 teaspoon each minced fresh tarragon, flat (Italian) parsley, and chervil

Rub the yolks to a smooth paste with the salt, mustard, sugar, pepper, and beefsteak sauce. Blend in the cream, a little at a time, working to a smooth, thick sauce. Stir in the oil briskly. Add the vinegar and lemon juice, stirring well to combine thoroughly. Add the fresh herbs and chill before serving. Makes about 2 cups.

A loaf of good pumpernickel is the natural accompaniment for this Russian menu.



For shopping information, see page

Dolomites called Bassano del pa. Bassano in itself is worth it, but for those interested in pa it is a must. Both sides of city's main promenade, down quaint old covered bridge ning the Brenta, are lined liquor stores displaying es of different brands. All the farms around Bassano invariproduce their own versions all sorts of interesting flavors It from constant experimenta-Some farmers add a local s or herb. Juniper berries are used for flavoring, or mounblackberries, strawberries, or berries are mixed in the distion to produce a super-strong r-dinner drink.

Grappa made in this way is, Ily speaking, strictly bootleg, rm of local moonshine. But as neral rule the Italian police do bother an estate-owner intent producing grappa for his own sumption and would not think reventing an American visitor a sniffing or sampling. For se whose constitutions are up to grappa-tasting in the Veneto is arding.

#### In search of wine

Otherwise the adventurer in ech of interesting drinks in y must turn to wine. Tapestried i vineyards from the Alps to tip of Sicily, Italy is the enolo-'s paradise. The wines are so nerous that any proper tally ald count at the minimum sevhundred. Restaurants have able keeping even a representalist. There is perhaps no ian wine that can be called y great in the French sense of word, but there are many that be called excellent and many re that serve as good table res with the proper food.

The key to enjoying most

The key to enjoying most hes in Italy is to consume them ere they are produced, with al dishes. I do not normally like he from Apulia, for example, I would never think of ordering in Rome or Milan, but on its me grounds with an Apulian ecialty such as grilled kid's liver seems well-nigh perfect.

#### A corkscrew trip

By starting in the north and zagging across Italy to the ath, the wine-taster can make re that he samples the best the untry has to offer first. But he due for some surprises—and saibly some pleasant discoveries the end of the trip.

If you enter Italy from France and for greater mobility a wine-

taster should drive), the first region you strike is Piedmont. Its capital is Turin which is Italy's Detroit, but some forty or fifty miles south of the city lies what I believe to be by far the best eating-drinking region of all Italy. This is a strip of Piedmont called the Langhe, an untranslatable term which implies the foothills of the Maritime Alps, and it produces the finest red wines of Italy.

To make things relatively easy, most of the Piedmontese wines begin with the letter B—Barolo, Barbera, Barbaresco, Bracchetto—of which easily the best is Barolo. (Some excellent non-B Piedmontese wines are Grignolino, Dolcetto, Nebbiolo, Freisa). Dead center of this wine district is an oversized village named, naturally enough, Barolo, but the largest and best-known place is a spot called Alba.

Alba is noted among gourmets, Italian and otherwise, for its white truffles. With the first light of the moon in October, Alba stages a truffle festival and literally reeks with the distinctive odor of this precious delicacy, dug out of the ground with the aid of a corps of specially trained and muzzled mongrels.

The fall truffle season is also the very climax of the good-eating season, and good food in Piedmont inevitably spells good wine-tasting, which brings us back to Barolo. This superb wine is produced in ten small townships to the east of Cuneo and south of Alba, all reached by good, although winding, secondary roads. Barolo is robust and strong, dark, and soft, with a velvety taste and a bouquet suggesting violets. It should be brought to room temperature and opened a few hours before serving.

There are perhaps 300 separate brands of Barolo in all, not to mention the other wines of the district, and it is no secret that in some years certain estate managers find their production so short of commitments that they doctor the genuine stuff with lesser wine such as Barbera.

A few years ago, a connoisseur friend of mine said challengingly, "I doubt very much whether you have ever tasted an undefiled Barolo." By that he meant, of course, a Barolo unmixed with other wine. But since then, I have. During a few days of snooping about the best eating places in the hilltop towns of the Langhe, I came upon modest but productive vineyards belonging to the family of one of Italy's noted postwar statesmen. It is now managed by two extremely capable spinsters

Continued on the next page



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#### ITALIAN DRINKS AND WINES continued from preceding page

who jealously make up the lists of those privileged to buy their product. Some of the great homes of Italy get a yearly consignment. Quirinale Palace in Rome, the President's residence, is favored, as is the Apostolic Palace where the Pope lives. Almost none goes to mere restaurants. By luck I was eventually allowed not only to taste the unadulterated Barolo now coming to maturity, but also permitted to buy a few bottles.

The same vineyards produce seven different types of wine of which only six have been sold. The seventh type used to be consumed entirely by the estate help who, for lack of a better name, always called it Tocai, although it has nothing to do with Tokay grapes. I tasted it and found it superb. The estate managers have now decided to market it and are casting about for a suitable name. It will no doubt soon be added to the list of fine wines that can only be acquired by perseverance.

Similar situations exist all over Italy. The truly fine wines, the genuine simon-pure undiluted product, are invariably produced on small, family owned plots.

Moving quickly across the northern tier of Italian provinces, the enologist can safely skip Lombardy, except perhaps for the Frecciarossa wines of Casteggio, and proceed to Verona, in the Veneto. This city is the center for the production of two excellent wines, the white Soave and the red Valpolicella. They come in wellknown brands, always safe to order, but there are also scores of local versions. Here is the place to do some indiscriminate sampling and comparing. A bottle of local Soave or Valpolicella in most of the country trattorie (where the food is also good) will cost no more than 70 or 80 cents.

#### The white wine belt

Further east and north is the kingdom of the white wines. Treviso is the great center of production, but a detour first into the Alto Adige and then to Gorizia, up in the northeastern corner of the country, is warranted. At Mezzo Corona can be found an excellent white called Terlano, made by mixing the juices of four different kinds of grapes-Terlano, Riesling, Pinot bianco, and Pinot grigio. Gorizia also produces two excellent white wines made respectively from Pinot bianco and Pinot grigio grapes. The production is, again, extremely limited, but a request accompanied by a smile at a local restaurant will lead to all sorts of wonders.

Heading south, the next portant wine belt might be scribed as running from Adriatic coast south of Venice the Tyrrhenian coast south Genoa. One of Rome's best taurant proprietors, who is so times given to exaggeration, ins that from Porto Potenza Pice between Ancona and Pescara the Adriatic, comes the best wine in Italy. This wine, made tirely from Merlot grapes, esteems so highly that he selected it as the one Italian w worthy of being bottled in m nums for his establishment. A from this general region cor Verdicchio, a white wine of a p straw color with a faint gr tinge. It is made by several fam owned outfits and sold in disti tive Indian-club shaped bottles,

Going due west you run i Bologna and environs, which boast some of the best cooking all Italy and a genuine sparkli wine called Lambrusco. Even most hurried traveler should s and eat at a restaurant called Fi at Modena, virtually on Bologn outskirts. A meal should sta naturally, with tortellini, the lo pasta, followed by either zampo a smoked sausage served hot, scaloppine (here's one vote for scaloppine). A must to acco pany this repast is a bottle of La brusco. The Lambrusco should from Sorbara, it should be dry a it should be bottled for Fini.

#### What's in a label?

The story is much more col plicated south of Genoa. The be wine thereabouts is called Ci queterre. It is supposed to cor from the vineyards of five tow ships on the Ligurian coast h tween Genoa and Spezia, but much Cinqueterre is now on sa the suspicion has grown that the original five lands have been e panded to at least fifty. It takes true detective to come by the re thing, but again the search can rewarding, since Cinqueterre h quite a subtle flavor with an ar matic bouquet.

To the south lies Tuscany, the region with perhaps the most beartiful countryside in all Italy (olive groves and vineyards) and with the most controversial wine-Chianti. The original Chianti area the Chianti Valley, between Flowence and Siena is not more than 150,000 acres. Not even the most ardent Tuscan patriot would maintain that more than a tiny fraction of the liquid sold under the Chiantilabel comes from here. The secretis long since out that the coarse redder wines from Apulia are improved.

ed to Tuscany en masse to d with the original Chianti. result, if done by a reputable e, can be a respectable drink, ough far from the true Chianti. The genuine Chianti is delilight in color, not heavy with hol (around 12 per cent), with e bouquet. It is a joy to drink, omes in regular wine bottles, r in straw-covered flasks and, rary to ingrown habits, it is served with pasta. In fact, Tusis just not pasta country.

The wine-growers of the Chi-Valley have tried to protect nselves by using the label of a k cockerel to indicate the true duct, but even so there are big sholes. Black-sheep Chianti ley farmers (and there are a nber) can still import lesser e from Apulia and blend it in their own and nobody can test or prosecute.

True Chianti is, indeed, diflt to find. The bigger homes in Chianti Valley certainly have and a pleasant "buon giorno" the psychological moment at a al trattoria can easily open up tock of the genuine wine.

Rome is a wonderful city, full lovely monuments and gay tratie, but it's best to leave wine perimenting to other districts. ples, on the other hand, can be eresting. A rough and very solid l wine is Gragnano, grown on slopes of Vesuvius. You can alset taste the volcanic soil in it. ing still further south, you will stainly want to pause at the ned Amalfi Coast and stop over the Hotel Caruso in Ravello, ich produces a first-class rosé om its own vineyards.

South of Naples, almost anying goes. Sicilian wines, for ex-

ample, are both stronger and sweeter than most people can endure these days. Most of them fall in the category of either acquired tastes or lost tastes. For example, take Marsala. It is now generally considered only a cooking wine, but once upon a time the English greatly appreciated this fortified wine and it was said to have been Lord Nelson's favorite. Today you can find a Superior Dry Marsala, which makes a different aperitif, and a Superior Sweet Marsala, best drunk with those sweet Sicilian ices. There are also any number of very sweet Moscato wines.

As for Sardinia, it is sufficient to state that it produces the strongest natural wine in the world, Vernaccia, which goes up to 18 degrees, or 36 proof. It is definitely not the sort of thing to order at every meal, and it is rather difficult to get in its virgin state. The Sardinians are suspicious folk, not at all like the open-minded mainlanders, and it is quite hard to persuade them to part with some of their private stock.

Italy, in brief, is a place where the only sure guide to good drinking is an educated and adventurous palate. Italians, however, are delighted when a visitor, especially an American, shows interest in their wines. A pleasant salutation will usually open wide the gates of wine-drinking hospitality.

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Editor's Note: A brand-new attraction in the Treviso area, sponsored by the canny wine-growers, is a leisurely carriage jaunt along the twenty-five-mile "Road of White Wine" from Conegliano to Valdobiadene, with plenty of stops to sample the local product.

#### OMING NEXT MONTH:

HOUSE & GARDEN'S

DINNER

FOR TWO

COOK BOOK

BY ELAINE ROSS

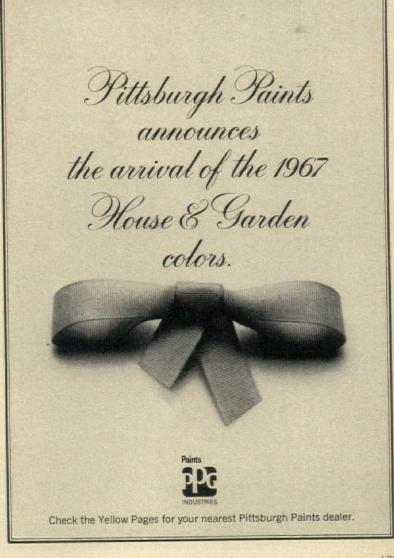
ON YOUR NEWSSTAND, MARCH 16

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#### Hardly anyone bothered with the caviar at Pearle's last party.



Pearle's people discovered a new divertissement. Poppycock. They ate it before dinner. After dinner. Probably would have eaten it instead of dinner but Pearle balked. (What would she do with the squabs?) Poppycock is irresistible. A melange of whole toasted almonds and pecans and puffy white pieces of popcorn. All gathered up in a caramelized crunch made with butter. Butter, my dear. And more butter. In some circles this gorgeous golden stuff is known as the

millionaire's popcorn. And we must admit that it does help to have a buck



or two in the bank to afford it. You'll find Poppycock, priced at \$2 a can, mostly in fancy food shops and in better department stores.

POPPYCOCK CANDIES, VILLA PARK, ILL.

#### H&G's gourmet's guide

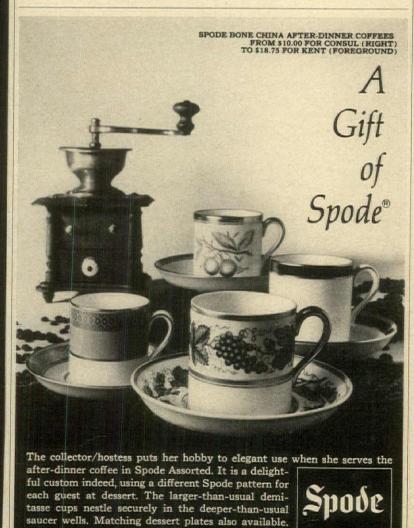


Quick Gourmet Recipe of the Month

#### Stuffed Mushrooms

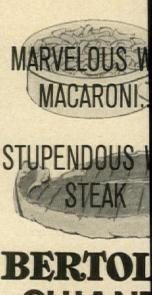
1 pound mushrooms 1/2 pound ground raw pork 1/4 cup minced water chestnuts 1/4 cup minced green onions 1 egg 1 teaspoon shoyu sauce 1/2 teaspoon salt Freshly ground pepper Melted butter Sesame seeds

Select mushrooms of uniform size-those with caps about 11/2" in diameter are ideal. Remove and chop the stems. Mix with pork, water chestnuts, green onions, egg, shoyu, salt, and a little freshly ground pepper. Mix well and stuff mushroom caps with mixture. Dip in melted butter, dip stuffed part in sesame seeds, and arrange in a baking dish, stuffed side up. Bake in a 350° oven for 35 minutes. Serve hot, as an appetizer.



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#### SHOPPING INFORMATION

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

#### WINDOW WIZARDRY

#### Pages 128 & 129:

Curtain and upholstery fabric, "Malabar" cotton sailcloth, 50" w., Woodson Wallpaper.\*

#### Page 130:

Curtain fabric, Tergal (polyester) sheer French voile, 47" w., \$2.50 a yard, by Bloomcraft.

#### Page 131:

Curtain fabric, "Panjore" cotton, linen, Zepel finish, 48" w., Brunschwig & Fils.\*

#### Page 132, top row, left:

Window shade fabric, "Hubert Stripe," 50" w., rayon, Brunschwig & Fils.\*

#### Center:

Window shade fabric, silk moire, 50" w.; balloon curtains, taffeta, 50" w., Clarence House.\*

#### Right:

Window shade fabric, "Henrietta" cotton, 48" w., Clarence House.\*

#### Bottom row, left:

Window seat, Roman shade, and curtain fabric, "Villeroy" cotton and linen, Zepel finish, 48" w., Brunschwig & Fils.\*

#### Center:

Roman shade and curtain fabric, "Cachemire" cotton, 49" w., Brunschwig & Fils.\*

#### Right:

Regalite window shades, Joanna Western Mills.

#### Page 133:

Roman shade fabric, rayon, cotton, linen, 54" w., Dan Cooper Design Corporation.\*

#### Page 134:

Shutters, custom made, natural pine, Jeret Installations Inc.

#### Page 135, top, left:

Screen fabric, "San Moritz" ebony patent leather, 54" w., Gilford Inc.\* Right:

Curtain fabric, "Nonesuch" semisheer goat's hair, Eaglesham Prints.\* Bottom, left:

Acrylic glass curtain fabric, 48" w., \$3.50 yd., B. Altman & Co., Fifth Ave. at 34th St., New York, N. Y., 10016

Dacron curtain fabric, 48" w., Henry Cassen Inc.\*

#### Right:

Curtain fabric, Fortrel sheer, 48" w., F. Schumacher & Co.\*

#### Page 136:

Fabric, "Aviary," 36" w., cotton, glazed or unglazed, \$3.25 yd., Cyrus Clark Company Inc.

"Paneltrac," 24", 36", 48" widths, \$2.50 per linear foot of track, Kirsch Company.

#### Page 137, left:

Slipcover and shade fabric, "Santa Margarita" cotton, 48" w., \$3.50 yd., Waverly Fabrics.

#### Right:

Fabric for walls, "Dixie Stripe," 48" w., woven cotton, Syl-mer stain and wrinkle repellent, \$3 yd., Bloomcraft.

#### Page 138, left:

"Danielle" sheer Dacron, 50" w., \$2.50 yd., Cohama.

Shades: "Shantung," translucent, any widths up to 144", 371/4" wide x 6' long, plain hem, \$8.95, Breneman,

#### Right:

"Piccadilly" Fortrel sheer, 50" w., \$3 vd., Cohama.

#### Page 139, left:

Curtains, printed Arabesque design, "Barcelona," Dacron and cotton sheer, 45" w. Undercurtains: "Windsong," Dacron batiste plain sheer, 48" w., Berkshire-Hathaway.

#### Right:

Lambrequin fabric, "Electrique" flamestitch on Fiberglas, 50" David & Dash.\*

#### LIVELY SHEETS

#### Page 166:

"Giraffe" sheet, one color way only, shades of brown with Antique Gold, pillowcase, 42" x 38", \$1.60 ea., queen-size sheet, 90" x 120", \$8.50. Forstmann blanket, "Contata" wool, queen-size, 90" x 90", \$31.99. Everything else privately owned.

#### Page 167:

"Peacock" sheet, one color way only, Fern Green, Antique Gold, and blue on white; king-size 108" x 120", \$11.50; twin, 72" x 108", \$4.30, pillowcase, 42" x 48", \$1.80 ea.

Forstmann blanket, "Contata" wool, king-size, 108" x 90", \$34.99.

Sleeping bag, custom made from "Giraffe" sheet, double size, 81" x 108", \$5.30. Solid color Antique Gold sheet for outside cover of sleeping bag, 81" x 108", \$4.29.

#### Page 168:

"Jungle Cat" double sheet, 81" x 108", \$5.30; twin, 72" x 108", \$4.30. Bottom sheet, solid Antique Gold, fitted double, \$4.49.

Forstmann blanket, "Andover" wool. double, 80" x 90", \$32.50.

#### Page 169:

"Zebra" brown and white sheet, double-size 81" x 108", \$5.30; twin, \$4.30; pillowcase, 42" x 38", \$1.60 ea., solid white fitted bottom sheet, \$3.69. All sheets from the "Animal Kingdom" group created by Larsen Design Studio for Stevens.

#### LIVABLE GREENHOUSE

#### Page 172, top left; and page 173:

Garden seat, Chinese porcelain, 181/2" h., \$750 pr. Venetian hanging lantern, \$60, Joseph Sarno, 900 Third Ave., New York, N. Y., 10022.

French art glass shade, set in lead, \$95, Richard Camp, 993 Second Ave., New York, N. Y., 10022

#### DOUBLE DAMASK

Rattan core stools, 171/2" high x 15" diameter, imported from Hong Kong, designed by Eero Aarino, \$35 ea., including cushion, Be Seated Inc., 43

Greenwich Ave., New York, N. 10014

Folding snack tables, 4 to a set, wi stand, 131/2" x 19" x 251/4" h., \$5 Bluff City Furniture Mfg. Co.

Sterling silver flatware, "Fairfax 6-pc. place setting, \$46.50, Gorhan Octagonal 12" planters, Calyx Wa by Adams, \$10.95 ea., 5-pc. place se ting, \$9.95, imported by Wedgwood & Sons Inc.

Water and wine goblets, "Old W liamsburg," by Imperial Glass Corp at Bloomingdale's, Lexington Ave. 59th St., New York, N. Y., 10022 Table mats, "Anemone," 13" x 14 linen damask, used on stool cushio

\$2 ea., John Matouk & Co. Colorado Carnations.

#### Right:

Damask tablecloth, linen and cotton "Calendula," 63" x 90", \$20, Joh Matouk & Co.

Glassware "Britannia" goblet an wine, \$1.50 ea. Pitman-Dreitzer Di of Lancaster Colony Corp.

Sterling silver flatware, "Burgundy, 6-pc. place setting, \$49.75, Reed

Royal Copenhagen porcelain dinner ware, "Blue Fluted Plain Edge," 5-pe place setting, \$24.50, Georg Jenser 667 Fifth Ave., New York, N. Y 10022

Oval centerpieces, "Meadow," large \$50; small, \$27.50. Cachepots, \$27.5 and \$50. Dinner bell, \$12.50, all by Minton, Inc.

#### Page 177, top:

Linen damask tablecloth, "Line Play," designed by Dora Jung, re versible, 59" x 104", \$40, John Ma touk & Co.

Sterling silver flatware, "English Provincial," 6-pc. place setting, \$47.50 "Bridal" bowls, 8¾" diam., color glaze lining, silverplate, \$12.95 ea. Reed & Barton.

Green hand-blown crystal goblets. thin stem, Italian made, 10 oz., \$6 ea.; wineglasses, 8 oz., \$5.75 ea. Mayhew, 603 Madison Ave., New York, N. Y., 10021

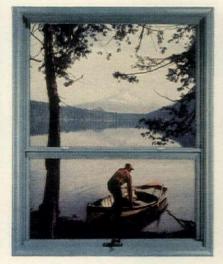
Sterling-silver candleholders, shaped, \$105 a pair, \$52.50 ea.; sterling silver salt and pepper shakers with yellow enamel, \$18.50 a set, Danish Silversmiths, Inc., 573 Madison Ave., New York, New York, 10022 Chairs, stainless steel, 18" high x 15" wide, with leather seat, \$25,99, with canvas seat, \$19.99 (plus \$1 shipping charge), Bon Marché Inc., 74 Fifth Ave., New York, N. Y., 10016

Sculptured metal planters, white or black matte finishes; Laverne International.\*

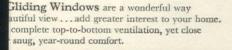
#### Bottom:

Glassware, "Carla" goblet and wine, \$1.25 ea. Pitman-Dreitzer Division of Continued on page 196

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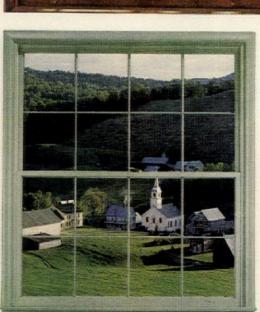


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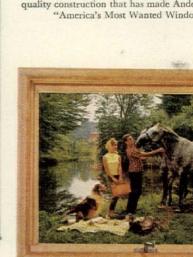




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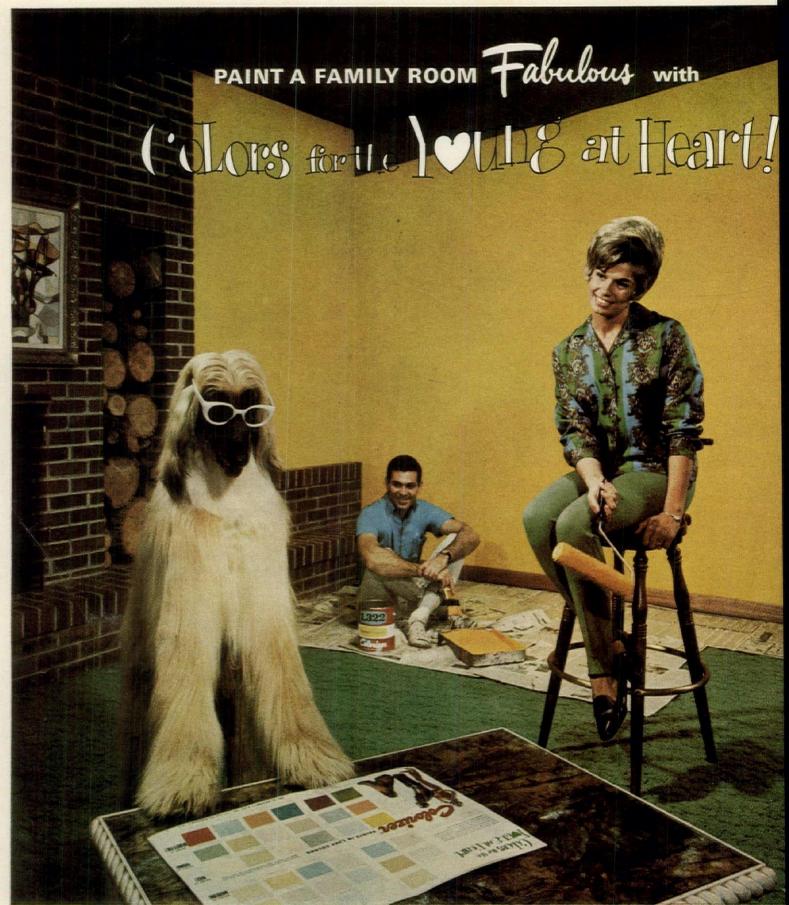
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## LIVELY SHEETS continued from page 169

eets that are fun to look at when bed is turned back at night are nice to hide all day, especially en you can wake up any room using a sheet pattern in unbedomy ways. For such projects, cose extra sheets in sizes that ll be ample but not wasteful: in size is 72 by 108 inches; uble, 81 by 108 inches; queen, by 120 inches; king, 108 by 120 ches. These dimensions include rders you may not be able to e, so measure carefully.

## A sleeping bag (page 167)

covering a Boy Scout or hunt-'s sleeping bag with patterned eets you can transform it into an egant cocoon. Pick a bag that u can lay out flat when unzipd. Measure it against two rge-size sheets. If the pattern is ore clearly defined on one side of e cloth, be sure that side of the ner sheet is up and the clearer de of the outer sheet faces down. he inner sheet should be laid deways, with the wide border gainst the left zipper. The wide order of the outer sheet should be moved and machine-stitched to ne pillow end of the inner sheet. Then your sheets are trimmed to ze, join them together with an inde seam at the pillow end so they ill slip over the sleeping bag like gigantic pillowcase. Now pin the iner sheet alongside the zipper at ft and hand sew with a running ackstitch. Pin and backstitch the ther side of the inner sheet, turnng the edges under as you go, then o bottom. Repeat for the outer

If you plan to use the sleepng bag often, you could make an asy-to-wash removable slipcover y machine-stitching the top edge nd using large snaps instead of titches to anchor it to the zippered ides of the bag and at the bottom.

## Window shades (page 167)

The safest procedure is to check he Window Shades listing in the vellow pages of your telephone pook for a professional who can out and laminate (heat-fuse) your abric onto shade cloth and attach t to a roller. This is not inexpensive, but the result will be hand-some and durable. Or, if you like to experiment and have a shade you keep drawn all day, you might ew the fabric to a white shade. Remove it from the roller and cut your fabric an inch or so wider than the shade; fold over the narrow excess along each edge and machine-stitch it to the shade on the back. Staple it to the roller. The reveal of the window frame will keep the edges from showing outside. Caution: If you are making several shades, be sure the pattern runs the same way on each one.

## A round table cover (page 168)

Determine the desired diameter by totaling the diameter of the table and twice the distance from the top of the table to the floor. Then add an extra inch for a rolled hem. Choose a sheet of the necessary width (you will lose some of the length) and remove the borders. Next, the simplest procedure is to fold the sheet into quarters by folding in half one way, then in half again the other way. Measure a string half the length of the diameter you want, allow an extra inch for knotting, then cut and tie the string around a pencil. Get someone to hold the end of the string at the four-fold corner for you while you pencil an arc on the fabric. With heavy scissors cut along this line through all four

Your round table cover will look more professional if you follow another, although more difficult, method: after folding the sheets into quarters, cut and sew together four seperate pie-shaped pieces to make a cover mitered to the center. To do this, join two of the pie shapes together, sewing from center out. Join the other two pieces in the same way. Iron seams flat. Now put halves together, carefully matching the seams and again sewing from center out. Floor-length cloths made by either method will hang better if you baste a soft, thick cord along the bottom edge, then roll and sew the hem over it.

## A bed or sofa throw (page 169)

Cut off borders of a twin-size or larger sheet depending on the size you want the throw to be. Back the sheet with a layer of Dacron fiberfilled batting (you will find Stearns & Foster washable batting at most department stores) and a bottom sheet cut the same size; remember to put the right side up for the top sheet and the right side down for the bottom sheet. To make your throw more luxurious, have the top sheet's pattern outlined in quilting after basting it to the batting. For a warmer throw, quilted or not, back the top sheet with batting and a non-shrink washable blanket in a harmonizing color. Standard blanket sizes, including borders which you won't need, are: twin size, 72 by 90 inches; double, 80 by 90 inches; queen, 90 by 90 inches; king, 108 by 90 inches.

Continued on page 205



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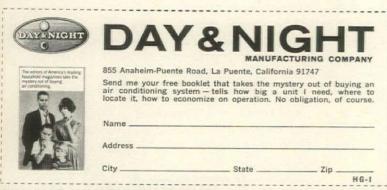


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together to form an "S" shape), \$60
each. Baccarat Inc., 55 E. 57th St.,
New York, N. Y., 10022

## SOUP-AND-SALAD SUPPER COOK BOOK Page 181:

French bottle dryer, wrought iron, 10¼" high, 3 tiers, 28 spokes, \$7.50, Hammacher Schlemmer, 145 E. 57th St., New York, N. Y., 10022

Stone jugs, made in France, dark brown, 9½" tall, 2 qts., \$10; 7½" tall jug, 1 qt., \$7.50, La Cuisinière, 903 Madison Ave., New York, N. Y., 10021

Hotrayette, thermostatically controlled at 200° F., 8½" x 6½", brass anodized finish with walnut handles, 115 volts, AC, \$5.95, Salton.

## Page 182:

Huo Kuo—Mongolian Cook Stove, brass with tin lining, 2 qts, outer dish with chimney, grate for holding charcoal, bottom part holding water, and cover, \$32.50, East Norwich House, 160 E. Main St., Huntington, N. Y., 11743

Salad dish, "Spisa-Ribb," made in Sweden, 7½" x 5¾", \$8, Seab n, 54 E. 54th St., New York, N. Y., 10022 Hostess handled glass, set of 8, \$15, Hammacher Schlemmer.

## Page 183:

Electric soup tureen, 3 qts., creamy white china with built-in heating element, cord set removable for washing, 119 volts, AC, \$8.50, Hammacher Schlemmer.

Ceramic chowder cups and saucers, cup 3½" diam., made in Italy, \$5 ea., Mayhew, 603 Madison Ave., New York, N. Y., 10022

Bamboo woven basket, 29c, Azuma, 666 Lexington Ave., New York, N. Y., 10022

## Page 184:

Copper chafing dish with brass handles, cover has wood and brass trim, alcohol burner heat stand, 2 qts., \$45, Hammacher Schlemmer.

Two-piece covered soup dish, white ceramic with green daisy and petal cover, made in Italy, cover can be used as plate, \$5, Bloomingdale's, Lexington Ave. at 59th, New York, N. Y., 10022

Cracker tray, ceramic, made in Italy, 8" long, \$6, Mayhew.

## Page 186:

Azama.

Ice bucket with 2 walls and of cover, all plastic, 4 qts., 9½" of eter, 11½" high, black outer swhite inner portion and clear dother color combinations, \$1 Bonniers, 605 Madison Ave., York, N. Y., 10022
Cold crystal soup server, set of \$20, Hammacher Schlemmer.
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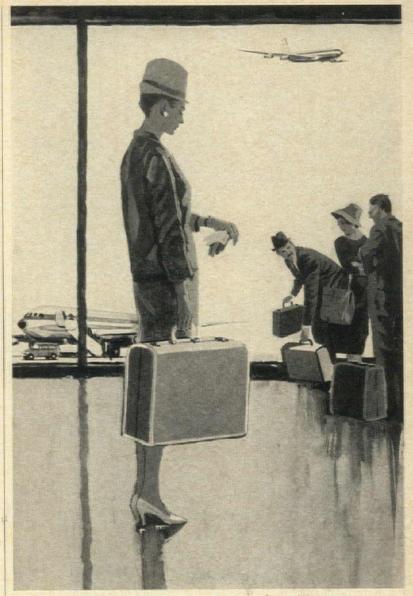
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Dallas	Titc
Fort Worth	Anderson's Stu
Houston	Fol
Lakewood	Titc
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Preston	Tite
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	Fol
Wynnewood .	Tite

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(Cottonwood)	ZCMI	Dept. Sto
(Downtown)	ZCMI	Dept. Sto

## Virginia

Seven Corners Woodward & Lothre

## Washington

	onsin	
(Northgate)		

## Manchester

Milwaukee Stein's	Kosciuscko	Furnitu
N	lexico	

Mexico City..... Galerias Chippenda

# BUILDING INFORMATION

Madison

Materials and equipment used in the house with room at the top

(see pages 148-155)

Structure

Foundation: Reinforced concrete slabs and footings.

Framing: Standard wall and roof construction of wood studs and

Exterior of house

Walls: Cement stucco with inte-

gral coloring by California Stucce Co., applied over wood framework Roof: Flat roofs covered with lay ers of tarred felt and bituminous

Insulation: Batts of sisal fiber be tween studs and rafters of walls and roof.

Doors: Paneled wood entrance



, custom designed, and alumiframed sliding glass doors by adia Metal Products. Overhead garage door operated elec-elly with "Genie" control by ance Manufacturing Co.

dows: Wood frame, custom

## erior of house

ls: In sitting room and sitting n staircase, tongue-and-groove ical ash paneling. In dining n and music room, re-sawn verfir boarding. In kitchen, mic tile in lozenge form. In er rooms, "Sheetrock" wallrd by U.S. Gypsum Co.

lings: In music room and masbedroom, re-sawn fir boarding. other rooms, "Sheetrock" wallrd by U.S. Gypsum Co.

ors: Wide plank oak with dark nut stain. In kitchen, pantry bathrooms "Amtico" vinyl et flooring by American Bilt-Rubber Co.

hting fixtures: Custom dened. Manufactured by Boyd Lighting Co.

Hardware: Brass, dull chrome, and oil rubbed bronze-finish hardware, by Schlage Lock Co., and McKinney Manufacturing Co., plus some made-to-order designs. Kitchen cabinets: Custom made wood cabinets, painted white. Countertops of hardwood and ceramic tile.

Plumbing fixtures: Kitchen sinks by Kohler Co. Bathroom fixtures by Crane Co.

## Mechanical equipment and appliances

Appliances: Range, built-in ovens, refrigerator, and freezer by Chamber Corp. "Kitchen Aid" dishwasher by Hobart Manufacturing Co. "Waste King" food waste disposer by Given Manufacturing Co. Undercounter laundry washer-dryer by General Electric Co.

Heating system: Hot-water heating system with boiler and custom designed convector-type radiators. Automatic controls by Honeywell. CONTRACTORS: C. M. Peletz Co.

Materials and equipment used in the box house unboxed (see pages 156-159)

ructure

undation: Poured 8-inch conte foundation walls and foots support basement-less house. aming: Conventional wood me wall and roof construction Douglas fir with wall studs 12hes on center and roof joists 16ches on center.

kterior of house alls: #2 Red cedar shingles, 16ches long, applied to 1-by-4-inch od strips over waterproof buildg paper by the Sisalkraft Divion of the St. Regis Paper Co.

of: #2 Red cedar shingles, 16ches long (with 5-inch exposure weather) applied over 1-inch ick wallboard.

sulation: 4-inch batts of minal fiber in walls and 1-inch inlating board on roof.

indows: Sliding glass windows d hopper type by Fentron Indusies, Inc., and panels of fixed glass wood frames.

oors: Custom designed 13/8-inch ollow core, cedar veneer entrance

nterior of house

Talls: 3/8-inch "Ruf-sawn" redood plywood over Douglas fir aming. In bathrooms, gypsum oard, with white ceramic tile to eiling in shower.

loors: 3/4-inch tongue-and-groove ouglas fir over 11/8-in Douglas fir Plyscord" sub-floor. In bathooms, vinyl asbestos tile by Johnsfanville.

Lighting fixtures: "Lytespan" tracks by Lightolier, kitchen, carport, and exterior fixtures by Stonco Electric Products Co.

Kitchen cabinets: Custom made of vertical grain Douglas fir.

Countertops: "Formica" plastic laminate by American Cyanamid

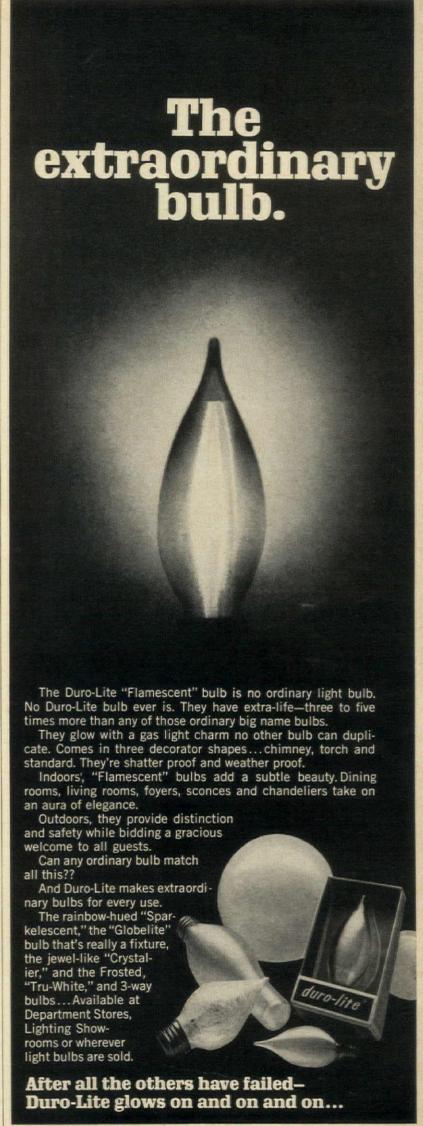
Plumbing fixtures: In bathrooms, lavatories, by Universal-Rundle Corp., and water closets by American-Standard. In kitchen, sink by Elkay Manufacturing Co., with fitting by Universal-Rundle Corp. Bathroom accessories by Hall-Mack Co.

## Mechanical equipment and appliances

Appliances: Electric range and oven, white "Charmette" model by Roper Sales Corp.; refrigerator by General Electric Co.; "Waste King" food waste disposer by Given Manufacturing Co. In bathrooms, exhaust ventilating fan by NuTone, Inc.; electric wall heaters by Wesix Electric Heater Co. Gas-fired, 40 gallon, glass-lined, rapid recovery water heater.

Heating system: Forced warm air heating system with "Upflow" furnace by Payne Furnace Div., Affiliated Gas Equipment, Inc.; heat distributing ducts enclosed in glass fiber; chimney flue of "Metalbestos" by William Wallace Co.; automatic heating controls by Honeywell.

CONTRACTOR: Douglas Chandler.







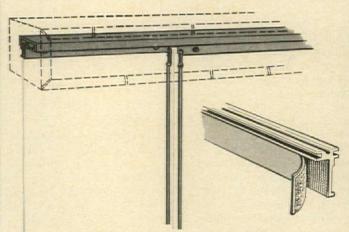
# PLANNING to BUILD?

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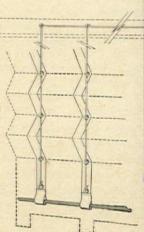
## WINDOW WIZARDRY continued from page 139

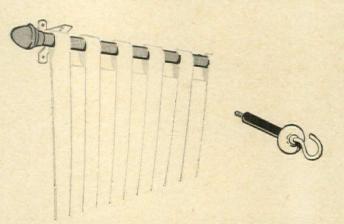
How to make and install the curtains, shades, and valances in Sunshine Colors on pages 136-139



FREE-HANGING PANELS OF FABRIC slide independently, aluminum tracks, above, that come with one to six channels, of channel for each panel. When drawn aside, panels hang one behind to other, each from a slider equipped with a fiber-glass baton for pullifit back and forth. Front of slider, above right, is surfaced with Velcand complementary mesh-faced strip of Velcro is sewn to top of pants of the can be pressed in place on slider and ripped off for cleaning in this case, Paneltrac channels are attached to top of wood cornice covered with woven rattan that comes by the year

ROMAN SHADE fabric is interlined with stiff buckram, lined with Milium, then permanently pleated (a professional workroom job). Every 18-24 inches across back a vertical tape is sewn to inner creases of pleats, and rings are attached to tape at same points. Cord tied to bottom ring runs up tape and through a metal eyelet screwed into back of board to which top of shade is attached. All cords join at top, are operated in unison by cord at one side. When shade is drawn to top of window, hound's-tooth edge hangs flat, forming a little valance.

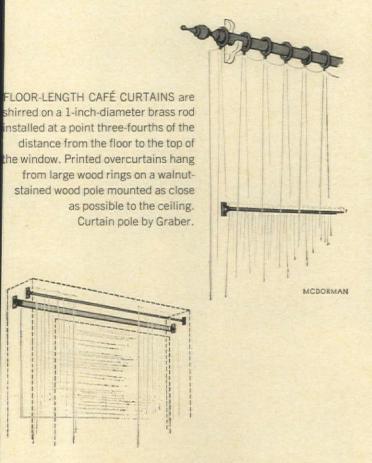




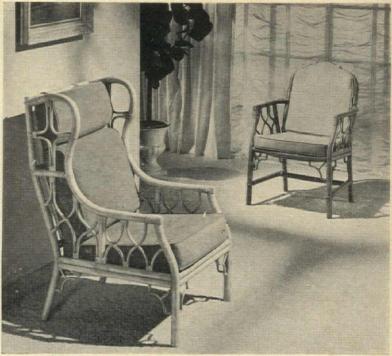
STRIPED CURTAINS WITH STRAP HEADINGS cut along the stripe lines hang from a rod of 1½-inch-diameter polished brass with acorn finials. In this case, rod is covered with tube of curtain fabric; tiebacks are cut from same fabric (with stripe running in same direction as in curtains), stiffened with Pellon, and finished with small rings that slip over Conso Expand-A-Screws, above right. Brass rod by Kirsch.



SHAPED VALANCE is cut from plywood with fret saw, padded, then covered with fabric to match curtains. Traverse rod for draw curtains is nounted on inside of valance. This arrangement would make an excellent amouflage for standard undercurtains required by some apartment ouses to give uniform appearance to exterior. Traverse rod by Eastern.



CURTAINS OF FLAMESTITCH PRINT hang from narrow rods mounted on inside of fabric-covered box frame or lambrequin. Wood frame is 10 inches wide, projects 5 inches from wall, extends to floor. Fabric that covers frame and wall between the windows is seamed together, pulled taut, and stapled permanently in place. Fixtures for woven wood shades on spring rollers are mounted on window frame. "Lattishade" by Illinois.



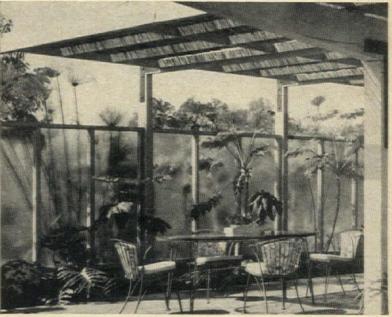
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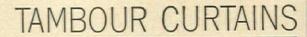
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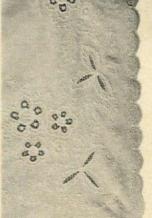
In the seventeenth and eighteenth centuries, European ladie fashion who occupied their time with embroidery worked of cate and fanciful designs on sheer muslin or bobbinet to m filmy, elegant curtains. The embroidery was done on a la hoop called a tambour because it resembled a tambourin hence the designation: tambour curtains. A century or so la Alpine villagers began to recreate the tambour embroide using small hand-guided sewing machines. This cottage inc try flourishes today in such tiny Swiss villages as St. Gal and St. Margrethen, especially during the snowbound mont Sheer curtains are still embellished with the traditional baroe borders, elaborate scrolls, meandering flower and leaf design which look as fresh and contemporary today as they did ? vears ago.

Tambour curtains are particularly delightful at windo where the sun shines through them, emphasizing their delic designs. The simpler styles, which come in a variety of leng to fit almost all standard windows, have finished heading Those with more elaborate hem and border patterns come in 9 112-, and 130-inch lengths with unfinished headings so they be adjusted to an exact dimension. They can be finished w strap headings, pinch pleats, or hung on simple pocket ro

## TAMBOUR CURTAINS IN AN 1805 BEDROOM

Tambour embroidered white muslin curtains with little strap headings hang on slim white-painted rods in Elizabeth Dyckman's bedroom at Boscobel, the charmingly restored early nineteenth-century house by the Hudson River, near Garrison, N. Y.





In the simpler tambour curtains, a few of the larger flowers and leaves are cut out of the background, leaving most of the original muslin intact. By Ottavia.





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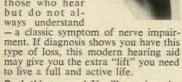
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on Glory	Picture		Cl. Golden Charm			Luxemburg	Contrast
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; Double Red, Purple, or	White \$	15 ea.	PAUL'S SCARLET HAWTHOR		a.	1/2 to 1 ft. LLOW BERRY PYRACANTHA;	16 to 1 ft 50 p2
: Shell Pinkish		.19 ea.	DOUBLE PINK FLOWERING	CHERRY;		RWAY SPRUCE: 1/2 to 1 ft.	
EIGELA; Deep Red Flowers			PAW PAW; Attractive Flow	3.98 e	a. GA	RDENIA; 1/2 to 1 ft	69 ea
LA: Pink or Yellow			PINK FLOWERING MIMOSA			MELLIA: 1/2 to 1 ft	.69 ea.
USH HONEYSUCKLE: Red	Clusters	.19 ea.	AMERICAN RED BUD: 4 to			MEEEIN, 72 to 1 tt	
HONEYSUCKLE; Pink or Wh			DWARF RED BUCKEYE; 1/2			VINES AND	EDITITS
AF BARBERRY		.49 ea.					
A VAN HOUTTEI; White		.19 ea.	FAST GROWING	G SHADE TREES		D SCARLET HONEYSUCKLE	
A; Anthony Waterer Dwarf	кеа	.39 ea.	SILVER MAPLE: 31/2 to 5	ft	a PU	RPLE WISTERIA	
SPIREA	White	.15 ed.	CHINESE ELM; 31/2 to 5 ft		DI	TTER SWEET	19 02
DRALBERRY	willte	19 02	CHINESE ELM; 51/2 to 7 ft	.49 e	U	GLISH IVY	29 ea
THIA; Yellow Flowers		15 ea	LOMBARDY POPLAR: 31/2 to	5 ft .19 e:		NCA MINOR	
LOWERING QUINCE		.25 ea.	LOMBARDY POPLAR: 51/2 to	7 ft		DZU VINE	
IA; or Mockorange	STATE OF STATE	.15 ea.	WEEPING WILLOW: 31/2 to	5 ft	a. TR	UMPET VINE	
ESE SNOWBALL		.39 ea.	SUGAR MAPLE; Collected,	31/2 to 5 ft	a. HA	LLS HONEYSUCKLE	
AN LILAC; Orchid Color		.29 ea.	PIN OAK, SCARLET OAK; 2		d. DE	WBERRY-1 vr. plants	.29 ea.
IME LILAC; Large Purple		.49 ea.	FAASEN RED LEAF MAPLE;	31/2 to 5 ft 3.49 e.	a. RA	SPBERRY 1 vr. Red or Bla	ck
R ALMOND; Double Pink		.49 ea.	WHITE BIRCH; 2 to 3 ft.			STRAWBERRY PLANTS-BL	AKEMORE OR
RIX; Lovely Pink Flowers		.35 ea.	SYCAMORE; 31/2 to 5 ft.		d.	TENN. BEAUTY-for	1.00
DZIER DOGWOOD			SWEET GUM TREE; 2 to 3			ASPARAGUS-for	1.00
CUS; Giant Blooms		.08 ea.	GINKGO TREE; 1 to 2 ft. CATALPA, FISH BAIT TREE	. 2 to 2 ft 25 e	10	RHUBARB for	
ANGEA; Hills of Snow		.15 ea.	CRIMSON KING MAPLE (Pa	t No 735)		Y LILIES	
WILLOW			21/2 to 5 ft	3.49 е	a IK	IS; Blue, Yellow, Purple UE BELLS	
r SHRUB; Reddish Brown Fl			SUNBURST LOCUST (Pat. N	0 1313)-		LLOW JASMINE	70 02
NIA JAPONICA; Orange Red			41/2 to 6 ft	4.95 e	22.	LLUW JASMINE	
A ROSE SHARON; Mixed C MYRTLE; Red or Pink		.45 ea.	ROBINIA TREE, BLACK LOC	UST: 3 to 4 tt49 e	a.	FRIENZ AND N	HY YDEEC
CH LILAC; Red. White, Purp			WILD BLACK CHERRY; 31/2	to 5 ft	a.	FRUIT AND N	
Y AZALEA: Red. Pink, Whit		.59 ea.	CUTLEAF WEEPING BIRCH:	3 to 4 ft 3.98 e	ea. co	NCORD GRAPE VINE	
ERFLY BUSH; Purple, Pink		The second secon	AMERICAN BEECH; 3 to 4	ft		LICIOUS APPLE; Red, Yello	
: Lilac Chaste Tree		.29 ea.	AMERICAN LINDEN. 3 to 4	ft 98 e	ea PF	ACH TREES: ELBERTA, J. H.	HALE, BELLE
OR BLACK CHOKEBERRY			IAPANESE RED LEAVED MA	PLE: 1 to 2 ft 1.49 e	22.	OF GEORGIA; 2 to 3 ft	
PING PHLOX: Asst. Colors		.19 ea.	SILVER MAPLE; 51/2 to 7	ft	ea.	3½ to 5 ft	
CARPA: Beauty Berry		.29 ea.	SCARLET MAPLE; 4 to 5 f	1.49 6	ea. 5-	N-1 APPLE; 5 Varieties on	a. Iree,
ACACIA: Pink Blooms		.39 ea.	WHITE BIRCH; 41/2 to 6 f	1,49 €	ed.	3 to 4 ft	to 3 ft 49 ed.
OK EUONYMUS		.19 ea.	SASSAFRAS; Collected, 2 VELVET ASH; 1 to 2 ft	39 0	23 DE	AR; Kieffer, Bartlett, 2 to	3 ft 98 pa
BUSH HONEYSUCKLE; Pin	k, White	.29 ea.	SWEET GUM; 4 to 5 ft.	98 6	ea Mi	ONTMORENCY CHERRY: 2 t	0 3 ft 1.15 ea
ERICUM, Yellow Flowers .		.19 ea.	AMERICAN ELM; 3 to 4 ft	39 8	ea Mi	ONTMORENCY CHERRY: 4 t	o 5 ft 1 98 ea
BUSH-Yellow Flowers			YELLOW WOOD; 4 to 5 ft	1,49 8	ea. NE	CTARINE; 2 to 3 ft	
L BUSH White Flowers			CHINA BERRY; 2 to 3 ft	.49 e	ea. EN	IGLISH WALNUT; 2 to 3 ft.	2.49 ea.
HHAZEL; Reddish-Yellow			WHITE ASH OF GREEN ASH	: 31/2 to 5 ft	ea. Sh	IELL BARK HICKORY; 1 to	2 ft98 ea.
YHOCKS: Mixed Colors	4 . 4 . 4 . 4 . 7 . 4 . 4 . 4 . 4 . 4 .	69 02	WHITE FRINGE; Collected,	2 to 3 ft	ea. AF	RICOT TREE; 2 to 3 ft	
NET HAWIHURNE		.05 ca.			BI	JTTER NUT; 1 to 2 ft	
FLOWERING T	REES		EVERGREENS - Fo	or Lasting Beauty	H	AZEL NUT; 1 to 2 ft	
		E0 00	PEITZER JUNIPER-IRISH		H	ARDY PECAN SEEDLINGS: 1	to 2 ft89 ea.
OLIA GRANDIFLORA; 1/2 to FLOWERING DOGWOOD; 2 to	1 11	1 08 02			ea Ch	TINESE CHESTNUT; 1 to 2	it
FLOWERING DOGWOOD; 3 t	to A ft	2 98 62	HETZI HOLLY-DWARF HOL			PERSHELL PECAN; 3 to 4	11 3.49 ea.
FLOWERING DOGWOOD; 2 t	0 3 ft	1 59 ea	AMERICAN HOLLY: RED BI		D1	WARF PEACH; Elberta; 2 to WARF APPLE; Red and Yello	Delicious
FLOWERING DOGWOOD; 31/	2 to 5 ft	2.98 ea.	NANDINA: RED BERRIES:	/2 to 1 ft		2 to 3 ft	
E FLOWERING DOGWOOD; 2	to 3 ft	.19 ea.	BOXWOOD: TINY LEAVES;	1/2 to 1 ft35 e	ea. ny	WARF PEAR; Bartlett, 2 to	3 ft 2 49 pa
E FLOWERING DOGWOOD; 4	to 6 ft	.79 ea.	CHERRY LAUREL; 1/2 to 1			WARF PLUMS; 2 to 3 ft	
IP TREE; 31/2 to 5 ft			"MOUNTAIN LAUREL; 1 f			WARF MONTMORENCY CHER	
ERING PEACH; Red, White,		.69 ea.	CANADIAN HEMLOCK; 1		ea.		
ERING CRAB; Red, Pink, 2 t	to 3 ft	.98 ea.	*RHODODENDRON; 1/2 to :			HEDGE PLANTS-1	to 2 Feet Tall
FLOWERING MIMOSA; 3 to	4 ft	.29 ea.					
(WOOD; Collected, 2 to 3 f		.49 ea.	RED BERRY PYRACANTHA;			O SOUTH PRIVET EVERGRE	
WEEPING PEACH; 2 to 3 ft.		.98 ea.	COLORADO BLUE SPRUCE;			O MULTIFLORA ROSE for	
LE LEAF PLUM; 21/2 to 4	ft	.69 ea.	WAX LEAF LIGUSTRUM; 1/2			5 GOLDEN BORDER FORSY 5 LOMBARDY POPLAR: For	
ESE RED BUD: 1 to 2 ft.		.69 ea.	BURFORDI HOLLY; 1/2 to			5 EVERGREEN HEMLOCK H	
EN RAIN TREE; 1 to 2 ft.	1.00	.55 ed.	WHITE PINE; 1/2 to 1 ft.			5 RED CEDAR for	
EN CHAIN TREE; 1 to 2 ft.	* * * * * * * * * * *	1 25 02	JAPANESE YEW; 1/2 to 1 ft MAIDEN HAIR FERN		ea *2	5 SHORT LEAF PINE for .	2.50
RICAN RED BUD; 2 to 3 ft.		25 62	GOLDEN-OR-GREEN ARBOR			5 CALIFORNIA PRIVET HEL	
E OF HEAVEN; 31/2 to 5 ft.	** ** * * * * * * * * * * * * * * * * *	39 69	EUDNYMUS COLORATUS-W			5 NORTH PRIVET HEDGE	
NOLIA SOULANGEANA; 1 to	2 ft	1.29 ea.	1 yr			5 BUSH HONEYSUCKLE for	
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Because the Cook Book comprises the cream of House & Garden's huge collection-1,000 recipes culled from 5,000and represents 10 years' editorial achievement in acquiring, approving or rejecting dishes, it is bound to be the year's most important cook book. Haute cuisine, yes. Most House & Garden recipes are. But they are so basically well thought out, so thoroughly explained and so uncomplicated that even the most inexperienced person can prepare them successfully.

There is a complete section on the basic techniques of cooking. Many cook books on the market today merely give you recipes and minimal cooking instructions. Others touch superficially on techniques of food preparation. But House & Garden's Cook Book actually pictures and explains even intricate gourmet techniques. Drawings or photographs of the actual performance by Dione Lucas, for example, show you precisely how to line a flan ring with pastry, how to make thin cake layers for a torte, how to lard a roast of meat.

## THE MAGIC OF IMAGINATION APPLIED TO PRESENTATION OF FOOD...

Another especially intriguing section illustrates some ideas that might not occur to most people. Food should be presented imaginatively. You might not only surprise your guests with a delicious Swiss Lentil Casserole, but also with its recipe lettered on their napkins as a delightful take-home souvenir! (Use inexpensive linen napkins and a colored felt-tip pen.) Ideas like this spring up throughout this wonderful new Cook Book...hundreds of them for you to choose from.

## RECIPES THAT WORK: UNCOMPLICATED YET ORIGINAL AND ELEGANT

To make most of the recipes in House & Garden's new Cook Book you won't need expensive ingredients. Nor are the recipes so extreme they can't be served every day. They don't require three days of preparation. They have been selected

principally because they work. All have been tested with that in mind. Still, they are the kind of recipes that people just don't taste anywhere else.

## LIGHT, PERFECTLY BALANCED MEALS...

Usually you find very little information about how to construct a meal. How to balance all its elements. "Balance" isn't just a matter of being careful not to serve a cream soup, cream sauces and a creamy dessert all in one meal. It means, rather, to try for variety in flavors, textures and colors. It means achieving contrasts of taste...sweetness vs. sharpness...pungency teamed with blandness. Its aim: to make the entire meal more interesting, more enjoyable. The basic philosophy of balance determines the tone of the House & Garden Cook Book: plain, every day common sense. And because most people prefer lighter meals these days, the menu-planning and, in fact, most of the recipes are predicated on modern, lighter eating.

## ALL THESE REQUIREMENTS FULFILLED-AND MORE!

A really good cook book should contain:

\*\*Basic and advanced information about cooking methods and techniques. \*\*Information on menus, food preparation, entertaining, table service. \*\*Imaginative, colorful ideas about recipes for special occasions: dinner parties, cocktail parties, outdoor entertaining...in a word: for the way we live today. \*\*No undue emphasis on certain foods: too many cakes, cookies and desserts and not enough pot roasts, casseroles, soups. \*\*Ingredient listings clearly specified to show what and how much to include and how many people the recipe will serve. \*\*Careful descriptions of equipment, explanations of its use; details on sizes, measurements and capacities. \*\*Complete cooking information. For example: differences between simmering, boiling, stewing; whether to stir or not; how food should look at different stages of the cooking process.

The House & Garden Cook Book alone meets all these requirements.

## FEW PEOPLE CAN JUDGE A COOK BOOK BY SCANNING ITS CONTENTS...

That's why we invite you to reserve a copy of the House & Garden Cook Book, so that you can have it in your own home, in your own kitchen for a trial period of two weeks. Try some of the recipes. Try some of the ideas. Learn a few of the techniques. This way you won't be buying just "another new cook book" or a "pig in a poke" you know nothing about. You'll know what you're getting. Only after you've had a chance to try it, without cost or obligation, in the privacy of your own home...only after you've had a chance to watch your own culinary skill develop into an art...only then-

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Send me the new House & Garden Cook Book as soon as it is off the presses. I understand that I may keep it for a free two week trial period, and that in reserving a copy in my name now, I can take advantage of the special pre-print price of only \$9.95. (The regular price will be \$12.50.) Please bill me, only \$9.95. (The regular price will be \$12,50.) Please bill me, after I have decided to keep it, in 3 easy payments to cover the full amount, plus postage and handling.

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# Notes for March gardeners

This month's chores are hardly inspirational—
rather say forward-looking



## First weekend

ix spring steps. March is take-

ff time for lawn upkeep. And of ne six (count 'em, 6) niggling nores we suggest to start the outoor year with, three are conerned with turf. First, check your hickweed-not to see if it is doing ell, because it undoubtedly is, but ather to discourage if not elimnate it. You can apply all-in-one ackaged materials to turf now nat will theoretically accomplish verything that needs to be done. But why pay for those measures ou may not need to adopt? If you ave a bluegrass-fescue lawn, you Iso have chickweed, and its pretty owers should be fully open now. Best specific for chickweed: prodcts containing Silvex or 2,4,5-T. et it on right away. Second, overow (spread seed on) peckishooking lawn patches before night reezing (followed by daytime hawing) has ended for the seaon. Unless the turf is choked up with dead grass or other fluff, the eed should get down to germinaion level on its own. Third, apply fertilizer and pre-emergence selecive crab grass preventer all at once. Use a good mechanical spreader. If you have sowed lawn seed either late last autumn (some of it surely is still unsprouted), or this spring, use a selective chemical that will not prevent the germination of desirable grasses. Compounds of siduron will accomplish this trick. Fourth, clean up your woody plants-trees, and shrubs. That means not raking the ground beneath, but removing dead limbs and stems, cutting back stubs, eliminating such winter debris as might harbor disease and unseemly decay or that simply constitutes an eyesore. Fifth, plant bare-rooted trees and shrubs as soon as you can dig the ground (wait a bit with the evergreen material). Sixth, clean up the rose garden, prune back dead stems to live wood (no farther for another

few weeks), and spray thoroughly with a ferbam mix against the overwintering spores of blackspot.

Reading notice. A book that has particular value especially because there are not many on the same subject on the garden shelf is Alan Bloom's Moisture Gardening (Branford, \$7.95). This is not to damn the book with faint praise, but to note the fact that it is written for Great Britain. So American readers must make some accommodation for differences between British bog gardens and American ones. That said, we add that it is a simple, knowledgeable book, carrying the mark of the interested and literate gardener on its pages.



## Second weekend

Forgotten fruit. The publicity calisthenics by which our attention has been called to the 150th anniversary of the founding of Stark Bro's nursery firm, suggests that it is high time to set out some fruit-bearing fruit trees. Home orchards seem to have been languishing in recent years, in part perhaps because the insect problem has been increasingly difficult to cope with, in part because the production of edible fruit has come to be a discredited by-blow of ornamental horticulture. But with dwarf apples and pears (not to mention pot-size peach trees) readily available and dependable without expert care, fruit growing deserves more attention. This is not to suggest that you need to sing Happy Birthday to the Stark family, but rather that raising a few fruit trees in your garden or on your lawn will prove doubly rewarding in the space of a season or two. The rules are simple: buy varieties grafted on Malling IX rootstocks (the smallest), prune back the stems of the year-old "whips" above the graft union to two-thirds of their original height, shorten side branches at least one-Continued on page 216 Scientific tree care starts here In our new laboratory, located on extensive testing grounds in the Piedmont of North Carolina, Bartlett scientists are engaged in specialized research on ways to improve the health and beauty of your shade trees. Here, through the solution of your individual problems, we are continuously developing the new methods and advanced techniques for which we are so well known. If you would like to have your trees suddenly look better and be healthier, have your local Bartlett man give them a scientific "touch-up." His professional training and ability to apply laboratory techniques to local conditions assure positive results. Big job or small job, you will be pleased if you call him -he's listed in the Yellow Pages-or write the home office. Home Office, 2770 Summer Street, Stamford, Conn. Research Laboratories and Experimental Grounds. Local Offices from Maine to Florida and west to Illinois and Alabama.

# Bye, bye to lawn care blues



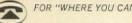
## There's a Reo that's right for you

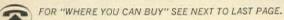
Ten Reos in all. 18-inch to 32-inch cutting capacities. Popular priced rotaries, riders and reel type. Fully equipped—with grass catchers on all models. Dependable starting-smooth, even cutting action. Easy access controls. Quick, easy mowing height adjustment. When it's time to mow-go Reo. America's finest mowing equipment. See your Reo Dealer. He's in the Yellow Pages. Write for full color brochure. Wheel Horse Products, Inc., 422 West Ireland Road, South Bend, Indiana.





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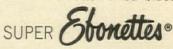






# You want the longest-wearing gloves, don't you?

Get Super Ebonettes. They wear like iron; far outlast latex gloves. That's because they're made of neoprene. Yet Super Ebonettes are soft on hands. That's because these liquid-and-chemical proof household gloves are cotton-down lined. All for 98¢, Too much? Try our economy model: milled neoprene Ebonettes, 79¢. Or for total protection, get insulated knit-cotton lined Bluettes. They're \$1.69.



THE PIONEER RUBBER COMPANY - 106 TIFFIN ROAD - WILLARD, OHIO

## PLANTS IN GREENHOUSE

continued from page 208

23. Cereus hexagonus. This cactus is just beginning to flex its muscles (now in a tight 12-inch pot, it weighs about 30 pounds). It does not need the humidity of the new greenhouse, but it seems to enjoy the higher temperature. Perhaps it will flower.

24. Kentia palm, wheel horse of the warm greenhouse.

25. Beaucarnea recurvata, which in southern California may become a 30-foot street tree. Here a symmetrical 4-foot plant in a 14-inch pot stands the humidity easily, can store enough water in its medicineball root-crown to last a month.

26. Bromeliad "tree." An assortment of the Bromeliaceae (pineapple family) cling to crevices in the rough bark of an old 7-foot black locust trunk: aechmaea, billbergia, cryptanthus, nidularium, tillandsia (including T. usneoides, or Spanish-moss), and vriesia. Swarming up the trunk are a pair of oncidiums, a Philodendron panduraeformae and a cut-leaf Monstera deliciosa. Most of the original bromeliads have been established on the tree for eight years. 27. Eriobotrya japonica (loquat). Small evergreen tree with large leaves is outgrowing a 10-inch pot. Small white flower clusters in autumn, pear-shaped fruits in spring. 28. Philodendron selloum. Intricate and graceful leaves; high tolerance to humidity and moisture. (This is one of half-a-dozen species in the greenhouse, and as dependable as the rest.)

29. A pot of big yellow chrysanthemums, for seasonal color.

## Beneath the benches:

30. A collection of ten or a d slightly different liriopes turf), notably varieties of Lir muscari and L. m. variegata, boldly striped leaf straps. Of eighteen plants in all under two benches, there are sev combinations of leaf color size, flower color and size, fruiting habit (the spires of ries resemble those of the gr hyacinth). While all are exce and trouble-free deciduous group covers even in the heaviest sh outdoors, they are proving e green here, as they do outdoor the south, and quite tolerant of poor light they get. Planted am the dozen or so varieties of liri are six or eight adiantums and or three Asparagus plumosus.

In the open bed against opposite wall:

Two plants of Dipladenia sand 'Rosea' (also known as mande la)-strong climbing vines to o er, in another season, the tre masking the whole greenho side of the dining room w Around them is a small collect of begonias: several rex variet some of which succeed and so of which do not and are constar being replaced with others; th or four semperflorens pla brought inside in late autumn fr the garden borders (purple a bronze leaves, white and pink p petual flowers); one big ang wing variety, cut back from unpotted grandmother plant a quite capable of reaching a heigh of 8 feet or more.

## THE LIVABLE GREENHOUSE continued from page 172

Was the compromise, such as it was, justified? The family thinks so. Where once every inch of bench and floor space was filled with pots, flats, pipes, and trays, now the gabled roof is festooned with hanging basket plants. Glass shelves hold small plants up to the sun in the enlarged "shoulder room" beneath the curved eaves. Under the benches, which were painted H&G's Blueberry Blue to match the tiles, are a dozen feet of maidenhair ferns and varied liriope species instead of an unsightly tangle of heating pipes. A "bromeliad tree," designed to accommodate rain-forest plants such as Spanish moss, orchids, and philodendrons, fills a sunny corner. Best of all from the standpoint of livability, the new greenhouse, like the old, is only two steps down from the dining room, which in turn is adjacent to the kitchen-from where, need it be said, all weekend blessings flow.

Call it reborn greenhouse,

new-day living room, or tropic pleasure dome, the rejuvenate family likes the result. The ne greenhouse presents its challeng (such as growing plants at a mir mum night temperature of 60 d grees instead of 50) and its o portunities (every year-round sa isfaction now under glass excer a sun tan). And, of course, th range of plants that can be grow in the new establishment far su passes (and differs wildly) from the former range of "cool house

Under normal conditions, a most all the work of installatio could have been done by the fan ily (which included varying com binations of transient sons). Bu the conditions were not normal, only because the new greenhous was the pilot model of a line jus going into production. For this reason, the foundation (on exist ing footings) was erected by a pro fessional mason and the green house sections were put together and glazed by the manufacturer's men. Gas connections would have called for the proper experts in any case. But all the rest of the work could have been done during a summer by any able-bodied family team. The family, in fact, did do all the wiring (meeting code requirements), painting, and tile laying themselves.

Here is a detailed roster of the special features and new equipment that make the greenhouse livable the year round.

## On the horticultural side:

Dyna-vent automatic gas heater, using outside air for combustion but recirculating the separately warmed greenhouse air. BTU capacity of the model chosen is easily up to maintaining the desired 60-plus night temperature, even in below-zero weather.

Automatic humidifier, with hygrostat, capable of maintaining a relative humidity of better than 75 per cent if necessary.

Automatic ventilator controls, including thermostat and four motors capable of opening and closing the two full-length ventilating sashes along either side of the ridge. Switches installed on the vent side of the thermostat permit putting either east or west ventilators, or both, under automatic control. (This can be important when winter winds or occasional storms from either direction are strong enough to cause damaging drafts.)

Sink and running water (remaining from the original greenhouse). Emergency alarm thermometer by means of which a battery-operated gong inside the main house will sound a warning when a preset high or low temperature is exceeded within the greenhouse (especially valuable in case of power failure, and even more with this type of space heater, which permits rapid cooling if the heater is not operating).

## Comforts and conveniences:

Door from greenhouse to garden, originally requested of the manufacturers as a custom feature, but now available from them on an optional basis.

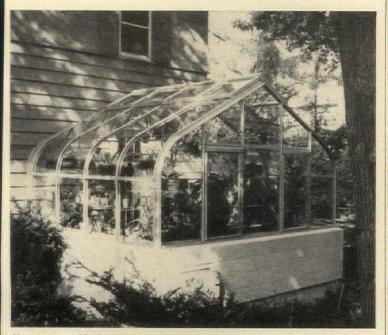
Glass jalousies (with summer insect screens) to facilitate passage of summer air from the north end of the garden through the kitchen and dining room of the main Continued on page 218



Old center bench was really raised brick ground bed, had o be cleared by sledgehammer o make new floor space.



New greenhouse is of extruded aluminum alloy members pre-drilled and bolted on site. Glass is set, puttyless, in plastic strips.



New concrete block walls set on old footings are painted with epoxy masonry paint. Concrete cap was troweled around sill after house was framed and glazed. Louvers aid roof vents in providing full summer ventilation. Gas-fired heater protrudes as corner.

# for a natural "driftwood gray"



Home in Portland, Oregon. Architect: Van Evera Bailey, Oswego, Oregon Exterior siding and woodwork stained with Cabol's #241 Bleaching Oil

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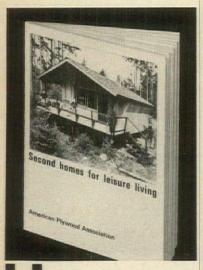
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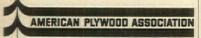
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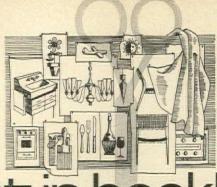
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1. ACTUAL PAINT SWATCHES are included in a 12-page booklet from Colorizer that features full-color room settings from the pages of House & Garden. There are also tips on antiquing, plus suggested color schemes for inside and outside the house. 25c.

2. COLOR AND PERSONALITY is the theme of a 12-page booklet written by Dr. Joyce Brothers for Magee Carpet Co. The emotional impact of color is discussed and major considerations when decorating your home are outlined, 25c.

3. BE YOUR OWN DECORATOR with Royalcote paneling and House & Garden Colors is the advice of a full-color booklet from Masonite. Color schemes are suggested to go with 16 kinds of paneling. Directions for measuring a room and installing paneling are included.

4. CREATE COLOR SCHEMES with the suggested color coordination plans featured in an 18-page booklet from Azrock. Tips on designing a floor are given, along with a color wheel and decorating suggestions. 25c.

## DECORATING

5. START YOUR DECORATING with a picture, advises a folder from the Dearborn Glass Co. It covers the grouping of pictures, two types of arrangements, matting, and framing.

6. FROM A GRAND ENTRANCE to the remodeling of an old kitchen is the range of material in a 30-page booklet from U.S. Plywood. Over two dozen room settings in full color illustrate how Weldwood prefinished paneling helps to give rooms individuality. 25c.

7. HOW TO DECORATE W
is explained in a colorful 64-page
let from Yorkraft that pictures
decorations and accessories inspi
America's past. They range from

ern signs to coat racks. \$1.

8. COVER A BOOK OR A with Con-Tact brand using the tions given in a leaflet that or many other things you can do wit versatile self-adhesive vinyl. A will lection of available patterns and is pictured.

## WINDOW FASHION

9. A NEW LOOK IN WIND is shown in a booklet from Bren that has 31 pages of tips on he decorate with shades. Room settir full color are featured, along wit formation on measuring for shade caring for them. 50c.

a folder from Charles Bloom ad Tergal, the sheer polyester voile w on silk looms of Lyons, France actual swatch is included, and ac tages and available colors are li

11. MAGIC WITH DRAPER and curtains is the subject of a 32-booklet from Eastern Drapery I ware. This new guide by decora authority Mary Davis Gillies is trated throughout with full-color resettings. 40c.

## CLIMATE CONTROL

12. YEAR 'ROUND COMFORT hours a day, is covered in a cold brochure from Day & Night Mfg. that describes how their full-house door climate control system works, what air conditioning systems are a able for home use.

HEN IS YOUR HOUSE his is only one of the questions in a booklet on humidificaesearch Products Corp. In adcheck points to use in buying fier, there's an outdoor-indoor numidity converison chart.

## GARDENING

R A WEED-FREE LAWN, a booklet from Amchem Prodests selective weed control. A and-answer format discusses micals to use and when to use addition, 35 varieties of weeds red and described.

LIT PRUNING GUIDE for tegories, ranging from shrubs fruits, is offered by O. Ames. ch wheel also has suggestions ing tools, 50c.

GREENHOUSE MODELS wn in full color in a 27-page from James A. Nearing Co. e specifications are detailed for re-fab aluminum greenhouses re is a special section on greeneaters.

## D & ENTERTAINING

NTINENTAL RECIPES are a 24-page booklet from Pom-Olive Oil. The 73 recipes in-Venetian Fish Stew, Paella, Stew Picasso, plus suggestions loor cooking. 25c.

MONDS FOR COCKTAILS cooking are suggested as gifts -page booklet from California Growers Exchange. Prices are d for a variety of gift packs.

## 19. PLANTATION BREAKFASTS.

Southern luncheons and dinners, and party fare built around famous Virginia Ham are featured in a 14-page recipe booklet from Jordan's Old Virginia Smokehouse. Cooking and carving instructions are included, 25c.

20. A COOK AND DRINK BOOK is offered by Paul Masson Vineyards. It's a 30-page booklet that has recipes for cocktails, punches, hors d'oeuvres, and gourmet dishes, as well as tips on how to serve and store wine.

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

## A POTPOURRI

21. A GUIDE TO CANADA-province by province—has been compiled by the Canadian Government Travel Bureau. The 50-page booklet has 144 colorful pictures that depict the places to see and the things to do in this vast vacation wonderland. A schedule of annual events is featured.

22. YOUR CHILD AND A PIANO are discussed in an informative booklet from Everett Piano Co. It outlines the benefits to be derived from piano lessons, and answers questions about readiness, talent, practice time.

23. TWENTY CHINA PATTERNS are pictured in a colorful folder from Pickard China. It also has the four tests for finest china, pointers on taking care of your china, plus a price list. 10c.

24. THE INVENTORY VALUE of your household goods and personal effects can be recorded on a special form offered by Government Employees Insurance Co. Information on insurance rates is included.

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March, 1967

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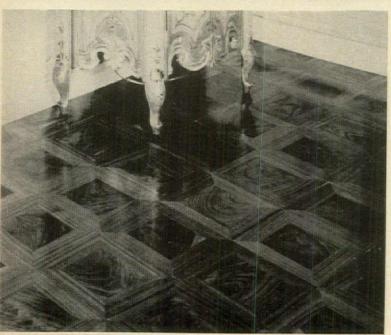
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FOR "WHERE YOU CAN BUY" SEE NEXT TO LAST PAGE.





half. You are in business.

Old-time fruit growers complain that the best flavored varieties are no longer obtainable. There is some truth in this, but not enough to discourage you. Some varieties do make better table fruits than others in varying climates. Suggestion; ask your state experiment station what fruit varieties are best for table use in your climate; then check the specialists' catalogues for the best of those varieties that are obtainable in dwarf plants. And happy birthday, Starks, anyway.

Book note. F. H. Brightman and B. E. Nicholson have produced without fuss or flurry, but with impeccable attention to detail, The Oxford Book of Flowerless Plants (Oxford, \$10). The marvelously precise color drawings are Nicholson's; the equally precise text paragraphs are Brightman's. Everything described is illustrated and vice versa. And the organization is excellent and convenient. While this is a British book, it will serve admirably as a reference book of American or other English-reading devotees of ferns, fungi, lichens, liverworts, mosses, and seaweeds (quite an order).



## Third weekend

Thinning harvest. "What you lose on the roundabouts," runneth the old English maxim, "you gain on the swings." Bear this in mind when you (a) prune or thin your spring-flowering shrubs or (b) cut branches of spring-flowering shrubs to bring into the house for pre-season color. All or part of what you prune for therapeutic or esthetic reasons, in other words, may be placed in water in the back of the garage for a few days, then brought into the living room where it should burst into bloom forthwith. (Actually, most of the early spring plants such as forsythia, flowering quince, apple, peach, almond, cherry, and hawthorn could have been harvested for the house a month ago. So they are ready to pop now.) The problem is not in bringing spring branches into flower indoors; it is in deciding which plants should be pruned and how. Forsythia, for example, is most effectively pruned by simply removing at ground level all superannuated or crowding growth (then the upper parts with buds can be taken inside). Certain other plants, especially the small or bushy fruits, to be pruned rather than thin in their entirety. It is important remember in either case that pruning or thinning of budd growth will lessen the flowering the plant. On the other hand, member that a few flowering sh sprays in the house in late wir can lift your spirits amazingly; member, too, that judicious pring and thinning, done prefera during plant dormancy, is part good husbandry.

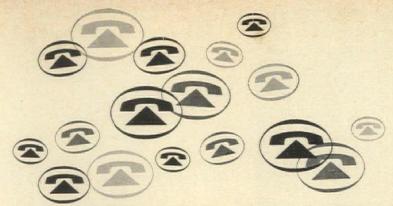


## Fourth weekend

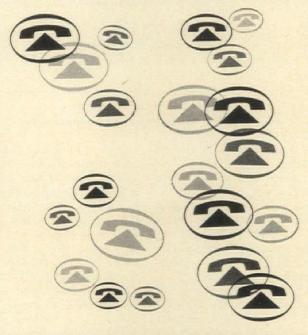
Pseudo-espaliers. Traditi says (H&G, November, 1966) tl espaliering is a rigidly circu scribed art almost as stylized the mating dance of the fillu bit In point of gardening sense, t best that espaliering can teach may be applied effectively to enormous number of plants in great number of ways. The be (or essence) of the espalieri technique is the kind of pla training that will produce may mum results in smallest (twomensional) space. Freely adapte to any plant that can be trained flat against a wall, fence trellis other support, espalier prunir techniques-which call into pla all the laws governing a plant growth habits and production foliar, floral, and fruit production -can be invaluable. In some r spects, the proper training for woody plants may be downrigh unespalierish. The way branche are borne along a main stem, th manner in which bud initiatio takes place (and when), the sea sons in which certain types of growth are most active-all thes things govern all but the most sty ized approach to training the plan for esthetic purposes. In short what you can do to an apple tre is not necessarily what you can d to a holly or yew. But one of th nice things about pruning as pastime is that you can be leisurel about it. You can stand, sit, or re cline for hours while deciding what to do to any particular plant before you even address yoursel to the problem of where you pu your secateurs the last time you used them. Wholly unsuitable pruning may kill almost any plant But short of that point, there is wide latitude for the play of imagi nation and the conducting of fan ciful experiments. We commend to you the attendant pleasures.



FOR "WHERE YOU CAN BUY" SEE NEXT TO LAST PAGE.



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## THE LIVABLE GREENHOUSE continued from page 213

house and out through the south greenhouse door to the woods beyond.

Three 110-volt floodlights for night work and eight electric outlets (of the three-wire type in weather-proof boxes) to operate heating cable for the propagating case, humidifier, coffee percolator, radio, vacuum cleaner, summer connection for garden lights, etc. The two separate branch circuits serving the greenhouse also allow for future installation of fluorescent tubes under the plant benches if desired.

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luminate the wicker table, bromeliad tree in the far corr and the angled south and w benches. The Venetian glass l tern and Tiffany shade (see pa 172 and 173) are party prohung as occasion dictates from high roof rafters on heavy alumum plant hooks.

If you would like additional formation about modern how greenhouses and equipment greenhouses prepared by leading manufacturers, please write House & Garden Reader Servi 420 Lexington Avenue, New Yor N. Y., 10017.

## MODERN MUSIC continued from page 124

many aspects the least rewarding, of our quartet is Arnold Schoenberg. Begin with an early opus written in 1899, the sensuously resplendent Verklärte Nacht (Transfigured Night) (Columbia M2L-294/M2S-694). This poem for strings transmutes mortal passion into velvety ethereal sonority. Then you might try his "Three Little Orchestra Pieces" (in the same album of his complete works) written only eleven years afterward but eons later in terms of modernity. The sounds will probably scratch at your ear abrasively. The intellect guiding the music's deliberations may well be invisible and almost unbearable. The tones sound as scattered as mud flung at a newly painted fence by a child. There may be nothing here for you-at the moment-except distress and unrest, so put this later Schoenberg away. Come back to him another time. You may never like his ice-cold emotionless music, but if you persevere, you will at least come to

By now you should be ready for more recent landmarks of modern music—the twentieth-century masterpieces of our own day. The most tuneful and easily accessible is Béla Bartók's "Concerto for Orchestra" (Columbia ML-6215/MS-6815). Here a certain formalism keeps you oriented, while the voluptuous texture of sound involves you emotionally. In similar vein is the handsome "Violin Concerto" (Columbia ML-6113/MS-6713) by Paul Hindemith as played by Isaac Stern.

You should also listen to the music of Charles Ives, America's only really great composer. Although his life work places him with the early pioneers of modern music, he lived in unique isolation. First his career as a businessman, selling insurance, and later his

frail health kept him from enting fully into the world of must But no composer was ever mo advanced or more daring. On now has the public begun to cate up with him. The best starting point in the bewildering labyring of Ivesiana is his "Music for Chorus" conducted by Greg Smith (Columbia ML-6321/M 6921). On this record you will hear samplings of psalms, harve chorales, and thrilling portrainand pictures in sound.

Among the current composer of modern music, two men, Olivie Messiaen and Alberto Ginasters stand in a particularly glamorou and fashionable position. Each i something of a super- or supra culmination of the romantic and modern acmes of contemporar music

These, then, represent th highest peaks of the Himalaya range of modern music. By study ing them, accustoming yourself to their strangeness-first with th easiest compositions, graduall listening to the more difficult, yo will build a foundation that wil stand you in good stead when lis tening to a composition that you have never heard before and one that will help you to appreciate what it is the composer is trying to convey. If you have let the sounds of some of these experiences of modern music sink in, you will automatically have a sense of modern musical geography and you will never lose the way, no matter how "advanced" or "disagreeable" the new, new music may be to you. No one can make you like ca-cophony, necessarily, but at least you now know just how far you are willing to go. If you know that, then you will also be able to tell the spurious from the genuine-a great convenience in this world where the accumulating centuries give us more to enjoy each day.



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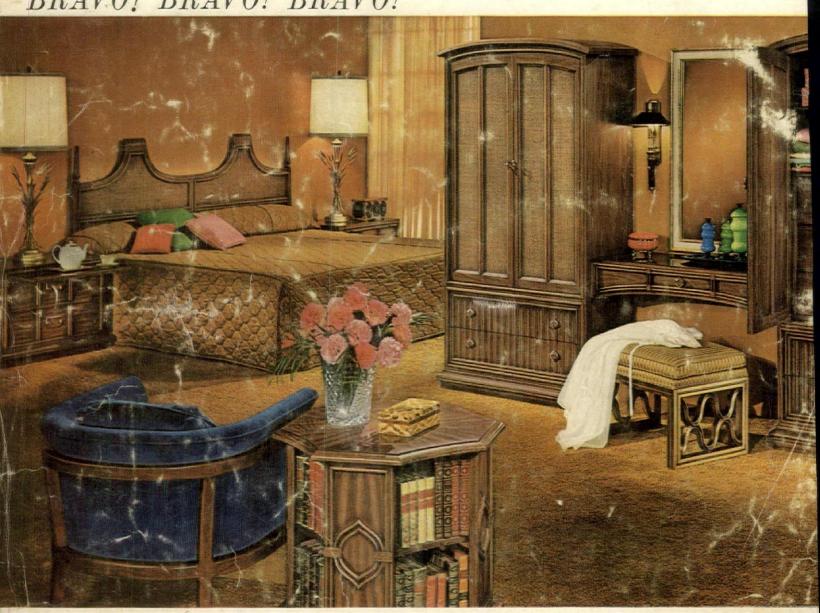


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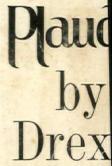
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