

Well done, D'Artagnan! You really mopped up the floors with those insolent Guardsmen. A mere nothing, Porthos, mon vieux. These floors are Azrock Pebbled-Onyx vinyl asbestos tile — so it's easy to mop up anything. And behold! With those fine chips of real marble encased in translucent vinyl, Pebbled-Onyx conceals scuffs and dents, too. That's why Athos missed the duel. The Queen has him searching Paris for an Azrock dealer to get an estimate for the entire Palace.

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What to choose for your paper trousseau

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In addition, Crane has created lovely stationery conveniences to help you succeed, gracefully, in your new role as social head of the household.

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On the cover: Trees in pots and flowering plants in bushel baskets, cachepots, and lavabos transform the long slatefloored hallway of a New York City apartment into a luxuriant garden room. Wicker furniture, armchairs with montgolfier balloon backs, and a chandelier in the same motif make one end a charming spot for afternoon tea, afterdinner coffee, or happy idling at any hour. On summer evenings, the doors at the left are thrown open to the terrace and twinkling cityscape, the tiger retires and the room becomes the scene of dancing parties. Interior design by Diane Tate and Marian Hall, Inc.; planting by Robert Bell of The Greenery, For other delightful ways to enjoy summer at home, turn to page 79 and read on,

TO: HOUSE & GARDEN SUBSCRIBERS

The U.S. Post Office is currently putting the new Zip Code plan into effect which would result eventually in greatly improved service. While this change is under way, your subscription copy may be late in arriving.

Please be patient with usthe delay is unavoidable.

JUNE, 1967

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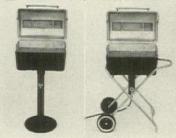


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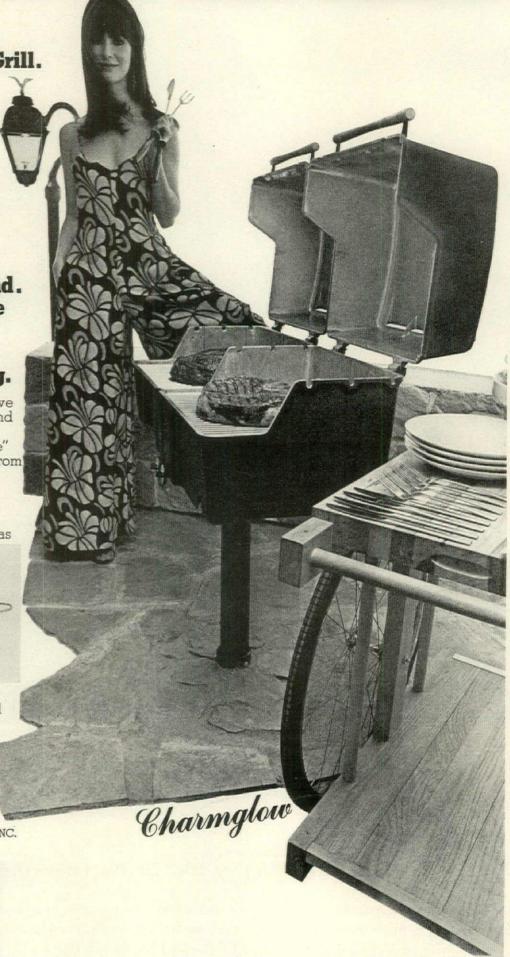


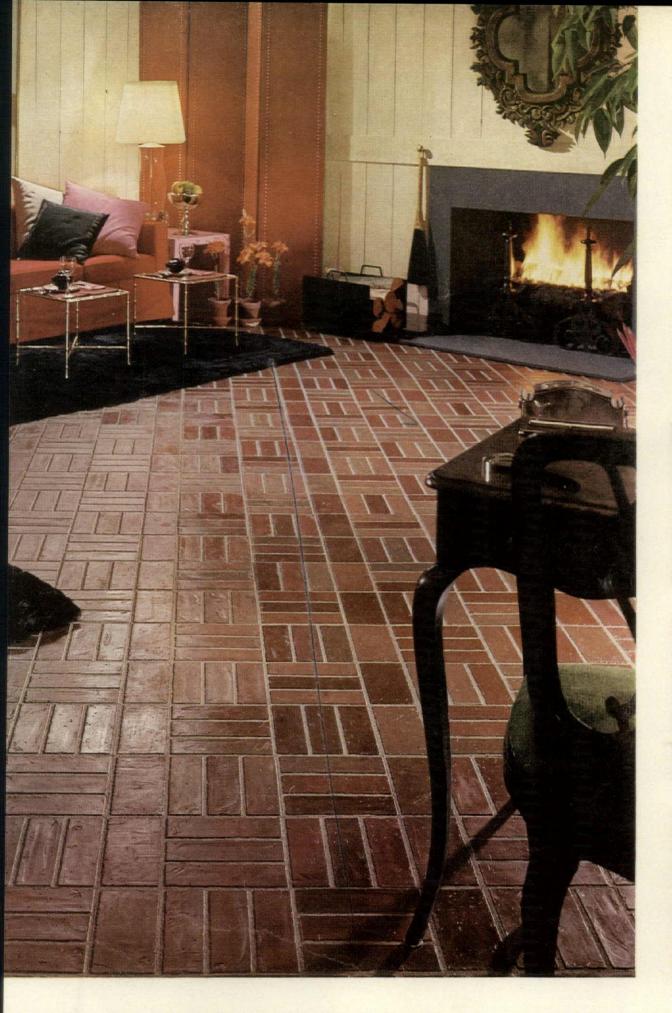
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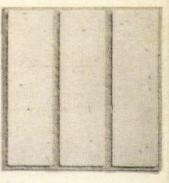




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KENTILE

FLOORS

The man on the left is wearing our tuxedo. But we think the man on the right looks better.

Just for the record, the white dinner jacket is ours, too.

And, while we're pleased that the gentleman in black chose an After Six tuxedo, we really wish he would break down and get one of our dinner jackets.

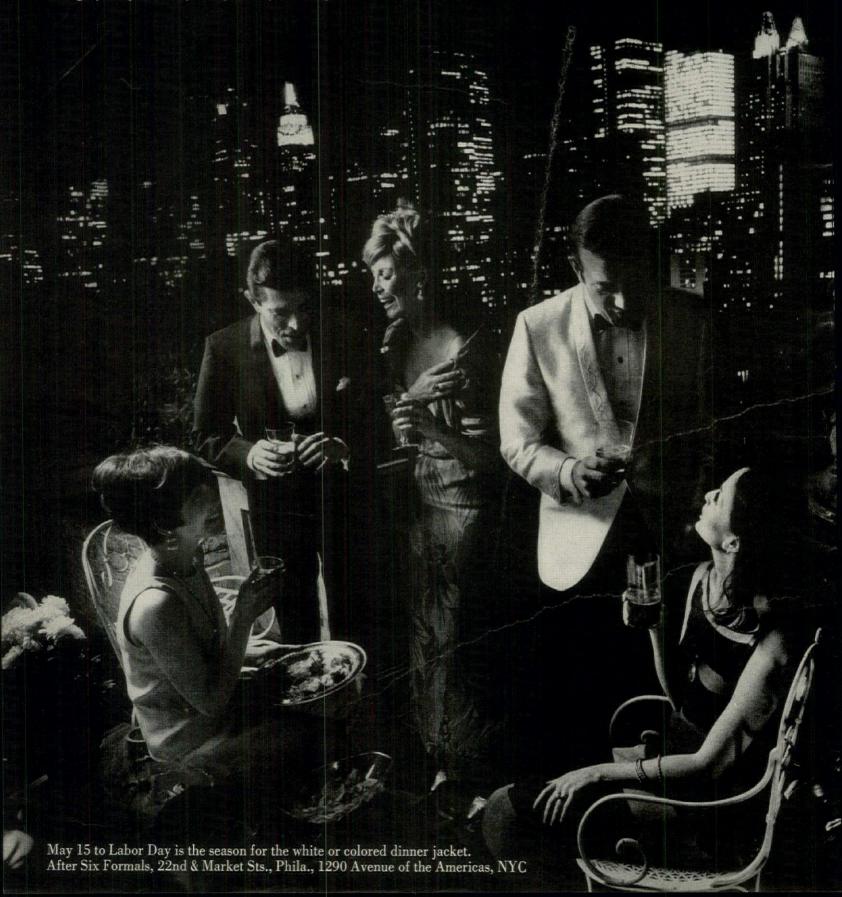
It's not that black is wrong for summer. It's just that it's not right.

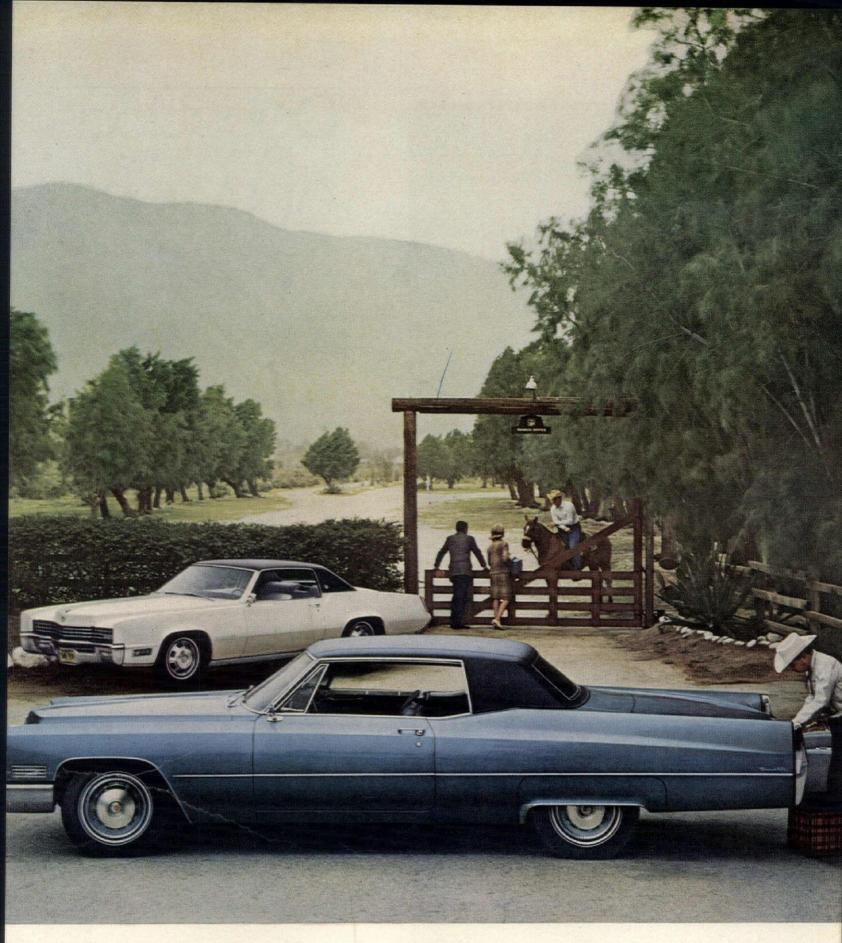
Besides, a dinner jacket gives you a chance to change your personality every time you change your cummerbund and tie.

You worship the sun for hours. You work up to a beautiful golden tan. And then—you handsome bronze devil you—you get dressed to kill.

In a black tuxedo?

after Six





Will you pay the price of a Cadillac . . . and not get one?

t cost as much as a Cadillac—yet it you from making an unnecessary

ousands of people are driving cars compromise. The fact is, if you're plan- lower priced cars. Right now, your auning to buy in the medium-price range, vide far less in motoring satisfaction, you are very close to a Cadillac in cost. inction and lasting value. A few min- And it is generally acknowledged that s at the wheel of a Cadillac can pre- a Cadillac holds its value so well that it actually costs less to own than many

thorized dealer has a fine selection of models and colors—with all the advanced engineering, superb performance and many safety features that have always made a Cadillac a Cadillac.

Your Cadillac dealer has the answer.



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front in the bamboo boom. But reproduced in aluminum to

Brown-Jordan has a whole wide world of muted and spar-

kling fabrics and finishes to lay before you, at all fine stores.

Write for brochure to Brown-Jordan, El Monte, California.

Brown-Jordan

Then bring home some pieces for a great indoors.

Antiques

Duestions isvvers

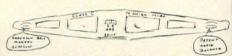
By Louise Ade Boger

Our tea set is marked Pairpont M/g. Co., New Bedford, Mass. Do you know the age of the set or its his-J.C.A.-Kansas City, Mo.

Your tea set was made sometime between 1880, when Pairpont was established, and 1900 when it became the Pairpont Corporation. The company made reproductions in silver plate of early sterling silver designs. REPRODUCTION OF EARLY SILVER







We are interested in learning the age of, and any other information about our 40inch scale. I'm enclosing a sketch of the marks on the cross arm.

B.S.-Miami, Fla.

The mark "ER" beneath a crown indicates that your brass balance scale was tested for accuracy since Elizabeth II was crowned in 1952. The number "248" is that of the sealer of weights who tested it, and "85117" is the serial number of Anderson Brothers.

My clear glass cane has a red streak running inside the complete length of its 35 inches. It is 1 inch across at the top, tapering to 1/2-inch at bottom. Can you tell when and where this cane was made?

B.M.W.-Saratoga, Wyo.

Glass canes like yours were offhand pieces made by glass blowers in New England and other American glass factories around 1840-1865. The blowers often gave them to friends as presents. It is impossible to identify the factory where a particular cane was made.



GLASS CANE

I have sketched the mark that appears on the bottom of this statue that my husband bought at a rummage sale. Can you tell us when and where it was made? J.M.—Philadelphia, Pa.

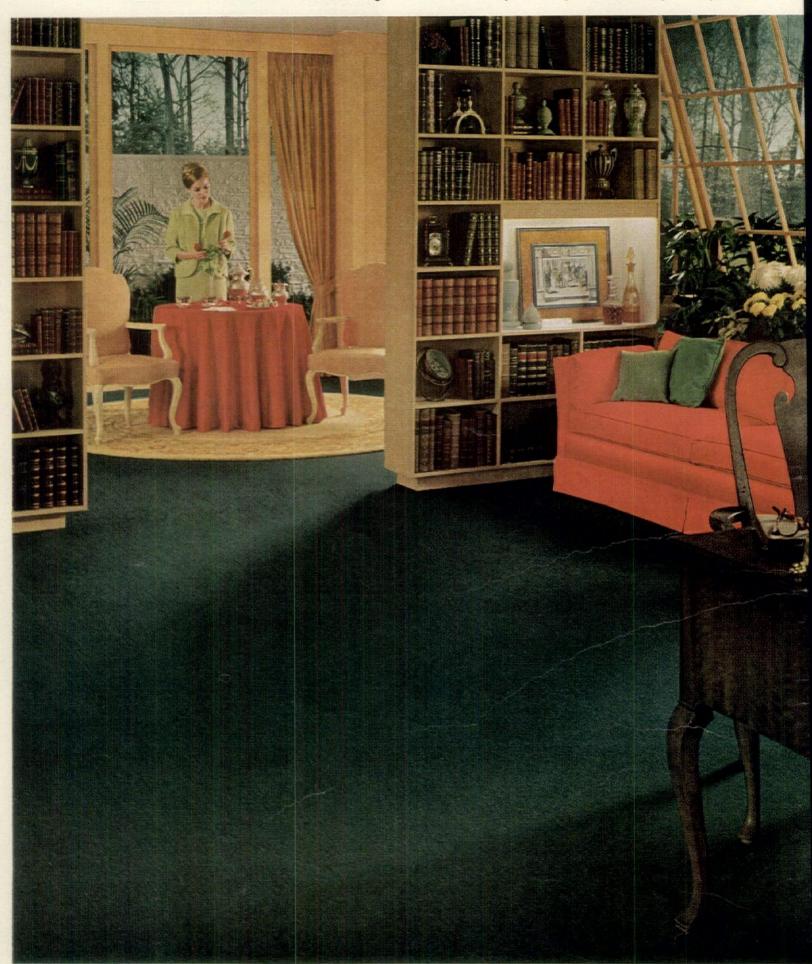
> The mark indicates that your figurine was made by the porcelain factory of L. Straus & Sons, Rudolstadt, Germany around 1882-1890. They also made dinner services.

live a lifetime.



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Cabin Crafts' new "Cimarron" comes in 16 exciting colors. Choose one to fit your mood, your decor, or even your heavy traffic areas.

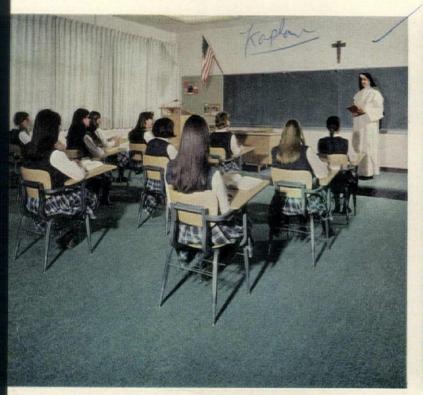


rpet that passes school entrance requirements, too.

Crafts makes carpets that stay beautiful. So tough and practical pass the rigid specifications for school installations. For example, Cimarron' carpet which is so elegantly at home at left is also used study hall of California's outstanding San Domenico School for This school selected "Cimarron" for its acoustical value, durabild ease of maintenance. Here, as in school installations throughout puntry, the upkeep of carpeting has been found to be comparable to

that of traditional hard floorings. This particular "Cimarron" carpet owes its great durability to the combination of a tough, tight-loop texture and a tough, easy-to-clean fiber . . . Acrilan® acrylic.

If you serve on your school board, are active in PTA, or merely interested in better facilities for your children's schools, mail the coupon below for more information on Cabin Crafts' new home and school carpeting.



s "Cimarron" again, quiet, serene . . . yet tough enough to pass the final exams in coms all over the country.



Cabin Crafts has blended 8 different yarns into "Cimarron" to make sixteen color varieties. Shown at left in the home is Fennel/Chervil, and in the school Marjoram/Peppercorn.

Send today for brochure on Cabin Crafts carpets for both residential and school use



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OXFORD'S ASHMOLEAN

The first in a series about the unexpected delights in lesser known European museums whose pleasures are often overlooked by the traveler-in-a-hurry

BY JOANNA LITTELTON

My first visit to Oxford's Ashmolean Museum was quite unpremeditated: I went inside to avoid a sudden downpour. If all summer showers would lead to the discovery of such delights I, for one, would never complain again about the English climate.

That introduction to what I later learned was the first public museum in Great Britain took place in the summer of 1948. I was living in London, and was on my way home from Stratford-on-Avon. It was Sunday. A friend had driven me the forty miles through the golden Cotswolds to Oxford and we'd had a pleasant lunch on the way. Rather than take a train back to London that afternoon, I decided to spend a few hours browsing around Oxford. Around three o'clock the clouds began to gather. The nearby Ashmolean, in its neoclassic massiveness, was obviously a good place for shelter, and in I went.

Up to then I'd always thought of the Ashmolean as a museum of antiquities, and having a limited interest in spearheads and the like, I would not, normally, have made an effort to get there. But there was the rain, and somewhere in the back of my mind there was a recollection that I had read about a privately collected group of Dutch and Flemish still lifes, the Ward Behest, which the Museum had recently put on view. These, I felt, might be worth looking at.

It was during the climb up two flights of stairs and a walk through several rooms to find the still lifes that I fell in love with the Ashmolean-with its damasklined rooms hung with paintings, its vitrines glowing with the muted colors of exquisite porcelains and enameled bibelots, its splendid collections of silver and crystal, its staircase lined with tapestries and fine, framed pieces of needlework. For the Ashmolean is truly a museum that has something for evervone-and not so much of any one thing to make you feel you have reached the saturation point.

Take the Dutch still-life paintings. There are about fifty of them, hung in two not-very-large rooms.

If there were more, you might lose your enchantment with the loving skill these seventeenth-century painters lavished on their studies of flowers, fruit, wine in glasses. oysters on the shell, and birds ready for plucking. But the Ward collection is just the right size to delight and to reveal, astonishingly, how paint can convey not only texture and color, but scent and taste, too. To this day, I can recall the impact of a painting by Abraham van Beyeren, a still life with grapes, a lobster, and a lemon so full of citrus flavor it almost set my teeth on edge!

Although I now remember my first visit to the Ashmolean with enormous pleasure, it was a bit frustrating at the time. I had arrived barely an hour before the four o'clock closing time and had to leave with most of the museum unexplored. So I resolved to come back on a weekday, when the museum is open from ten to four-on Sundays it is closed for all but two hours in the afternoon. Later I learned that because it is situated near the corner of St. Giles Street, it is never opened during St. Giles Fair, traditionally held on the Monday and Tuesday after the first Sunday of September. During the Easter and Christmas holidays, it is closed, too.

Among its treasures, the museum contains some wonderful drawings by Raphael and Michelangelo, originally gathered by the great English portrait painter, Sir Thomas Lawrence. He is said to have revered these Italian masters above all others, and foresightedly took advantage of the Napoleonic wars to buy as many examples of their work as he could acquire. Although the executors of his estate were unable to carry out his intention to leave them to the British people after his death-many had to be sold to pay his debts-Lawrence's collection was finally reassembled and presented to the University in 1943

That was 260 years after the museum was established to take care of a collection left to Oxford University by one of its distin-

Continued on page 15

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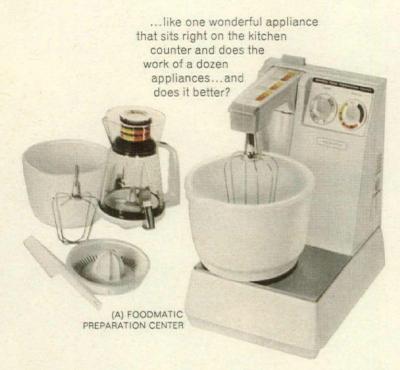
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... or blenders with the power to crush trayloads of ice without attachments? Shouldn't they have extra-large containers, extra-strong blades and extra-powerful motors so they can blend whole fruits and vegetables with self-feeding action? (C) CARAFE 2-SPEED BLENDER Umm (D) DELUXE 5-SPEED BLENDER (E) ELECTRONIC INFINITE-SPEED BLENDER





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(a) Ronson Foodmatic Preparation Center On-Counter Model (also available in Built-in and Console Models) with mixer, blender, juicer attachments • solid-state electronic infinite speed control • automatic timer. \$139.95. (Meat grinder, salad shredder/slicer, ice crusher, knife and scissors sharpener and coffee mill attachments also available.) (b) Ronson Cook'N'Stir. The only blender that cooks. \$89.95. (c) Carafe 2-Speed Blender. \$42.95. (d) Deluxe 5-Speed

Blender. \$54.95. (e) Electronic Infinite Speed Blender with Automatic Timer. \$64.95. Al Ronson Blenders have 1½-quart containers that double as serving caraets • powerful ½ hamotors • built-in measuring cups. (f) Ronson Can-Do®. The only multi-appliance of its kind From \$24.95. (g) Ronson Carve'N'Slice® Electric Knife. Tailored grip • balanced design • fastest cutting. From \$19.95.

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OXFORD'S ASHMOLEAN continued from page 12

uished graduates, Elias Ashmole. he fact that from his time to ours, eople have been making behests o Oxford's museum undoubtedly ecounts for its eclecticism-and o me, for its charm. As I wander hrough the beautiful rooms on the irst and second floor, I am always eguiled into the feeling that this s not a museum at all, but a manion whose owners, over the cenuries, loved to collect and to show heir acquisitions to friends and equaintances. The feeling is neightened, I think, by the absence of uniformed attendants. Instead of these usually dour types, the Ashmolean has a sort of housekeeper in each room. Cheerful, bleasant women in neat brown overalls, they're just as ready to end you a catalogue or to keep an eye on your coat as they are to see that nobody touches any of the room's treasures. I found that nardest to refrain from in the Hill Music Room, where the glowing marquetry inlays of seventeenthentury harpsichords almost asked o be stroked by an appreciative

English artists

One of the attractions of the Ashmolean for people from other countries, I imagine, is the chance it offers to see so many paintings by British artists. They begin with portraits of ladies and gentlemen of Ashmole's day and include a handsome one of Elias himself. Wearing a doublet of rose-colored velvet, a lace cravat, and a full wig, he looks benevolently out of a magnificent carved wood frame, in Grinling Gibbons style, from the walls of "The Founder's Room."

There are some wonderful Hogarths, and a remarkable collection of paintings and drawings by the nineteenth-century English visionary Samuel Palmer. One painting that is pure joy is Constable's lovely "Study of Clouds." One of his group of fifty "Carefull Studies of Skies," it is documented as having been painted in 1822 at Hampstead, "at 10-11 o'clock, September 21, looking Eastward, when a gentle wind was blowing." Thinking about it, I can hardly believe I wasn't there at the time, it's so evocative of an autumn morning with the wind on the heath.

Like all museums truly worth visiting, the Ashmolean is full of curiosities—children are entranced with the carved ostrich eggs, Henry VIII's tinderbox, a sixteenth-century harquebus and "divers sorts of Ivory balls" that are part of the closet of rarities

that Ashmole gave to Oxford nearly 300 years ago.

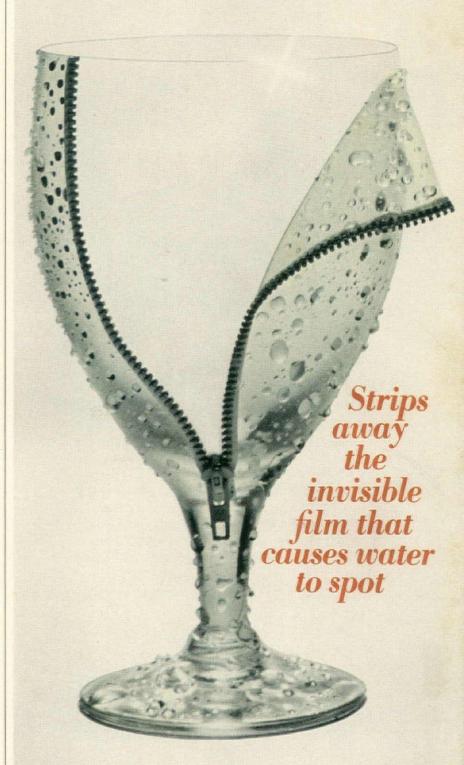
One of my favorite curiosities is a portrait showing "among the ruins of the Palace of Knossos" Sir Arthur Evans, the noted excavator of the Minoan culture. At the time he did his great archaeological work in Crete, Sir Arthur was the Keeper of the Ashmolean, so it's hardly surprising to see that one of the rooms in the Department of Antiquities is named after him—or to find that it is filled with Cretan artifacts, as well as Mycenaean and Cycladic antiquities.

Now that a call at the Ashmolean is as much a part of my visits to England as a walk down Regent Street or shopping at Fortnum's, I find that something new is always being added. Dropping in for a morning's browsing shortly before Christmas, I found that since 1963, when I was last there, the University's Oriental Collection had been moved to the museum. Now a lovely group of Chinese ceramics fills the room directly in front of the entrance. The existence of the Department of Eastern Art is charmingly indicated-at least, it was the day I was there-by an exquisite flower arrangement in Japanese style, set on a low table in the vestibule. It was an elegant and fascinating contrast to the twinkling Christmas lights and the jolly holly decorations of the city outside.

I am not very knowledgeable about porcelains of any kind, but it was a delight to see the beautifully arranged Chinese pieces, and I cannot imagine a better prelude to hunting for old china in England's antique shops than to bone up first on the Ashmolean's Oriental ceramics, English delft, Worcester, Toft slip ware, faïence, and French soft-paste porcelains.

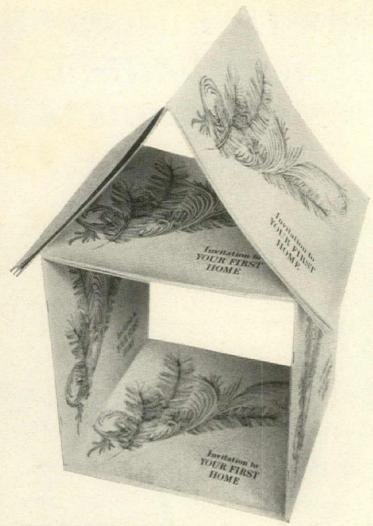
To me, though, the major excitement of the Ashmolean will always be the fact that it has Uccello's "Hunt in the Forest." This fascinating panel by the great Italian artist of the quattrocento is part of the Museum's not-inconsiderable collection of Renaissance paintings, and it is one of those rare, once-seen, never-forgotten works. Full of rich, deep colors and rushing movement, it seems to transport the watcher into the very heart of the action. It was said of the painter that he preferred birds to all other animals, and so re-ceived the name of Paul of the Birds. But in this lovely painting, his leaping hounds and cavorting horses prove that he could give the speed of wings to four-legged creatures, as well as flying ones.

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HG-67

WHAT'S IT FOR?

How can I thank Madge for her wedding present when I don't even know what it is?

Here are seventeen handsome pieces of silver. Each was created for a specific use. Each can be adapted for other purposes. But why was it made? What does it do to perfection? Follow our somewhat-less-than-lyrical clues. The answers are upside down at the end. DON'T PEEK!

Using this it never hurts When you receive your just desserts.

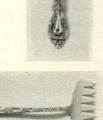




Don't be deceived by choice of words, This handsome spoon is for the birds.



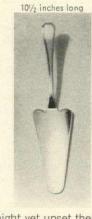
Perhaps it's not the time to try it When you are launched upon a diet.



71/2 inches long

For rasher servings from a porker,

quite a corker.

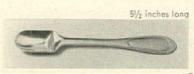


Serving too much might yet upset them, But Marie Antoinette said to let them.

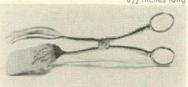
3 inches long

This wide fork is

Seller to addicts is one meaning Used by infant after weaning.



Here's the scoop: an item that Is loved by good guy, loved by rat. O



Bread and filling, must we mention That it's an English earl's invention?

About as fancy as you can get When serving the entrée en brochette.

9 inches long



This trident fork will not get lost in Bibb, Romaine, or even Boston.

131/4 inches long

10



Shaped like a shovel, but it delivers, The stuff that shimmies, the stuff that quivers.

. 11

9 inches long



12

This spatula will cheer the bride up, Because it keeps her sunny side up.

A perfect shape to help you grapple
With the vegetable called an apple.



14

4

inches long

Even its fiercest adversaries

Admit this item is the berries.

12 i



River bred or from the high seas, Service for your favorite Pisces.



Keep it cold, slice it thick, Rather soft though it's a brick.

17

7 inches long

Milk from cow or milk from goat, Slice it thin for table d'hôte.



10

101/2 inches long

ANSWERS TO "WHAT'S IT FOR?" (with suggestions for alternate uses):

tries, cold meat slices).

Kirk & Son (cake cutter). 17. Cheese server "Legato" by Towle (pasloaves, frozen desserts). 16. Ice cream knife "Repousse" by Samuel sauces). 15. Fish server "Francis First" by Reed & Barton (meat ladle "King Pattern" by Exclusive China (sugar or nut spoon, dessert lace (stuffed peppers, tea sandwiches, petit fours). 14. Cranberry sauce ties, individual pastries). 13. Tomato server "Grand Baroque" by Wal-(asparagus, hot cakes). 12. Egg server "Corsage" by Stieff (meat pat-Stieff (Oriental dishes, cauliflower). 11. Aspic server by Ellis-Barker 9. Meat skewer by Stieff (letter opener). 10. Lettuce fork "Rose" by 8. Sandwich tongs by Exclusive China (pastries, sausages, fish cakes). by Stieff (baby feeder). 7. Baby-food pusher by Lunt (caviar spreader). Christofle (cold meat cuts, canapés, brick ice cream). 6. Cheese scoop & Son (sardine server, hors d'oeuvres fork). 5. Cake server "Dax" by (jellies, olives, condiments). 4. Bacon fork "Repousse" by Samuel Kirk ing spoon, chafing-dish spoon). 3. Bonbon spoon "Eloquence" by Lunt fruit servers). 2. Dressing spoon "Chantilly" by Gorham (buffet serv-I. Ice cream fork "Craftsman" by Towle (hors d'oeuvres, individual APROPOS, THE COLLECTED LOOK.
LOUIS XV, LOUIS XVI, REGENCY.
CONTEMPORARY—CONTRAPUNTAL
DESIGN THEMES THAT FIND HARMONY
THROUGH PROPORTION, WOODS AND
FINISH. MORE THAN SEVENTY PIECES.



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Super Biodorant Helena Rubinstein



Notes for the lostess

BY DIANA BRYAN

To raise money for a conservation project, our garden club recently sponsored a combination progressive luncheon and house tour, and the arrangements committee came up with a number of bright ideas that gave it variety and at the same time a nice degree of unity. Each house on the tour was different architecturally: we had soup at a Victorian manse, main course in a modern glass-walled villa, salad in a Regency-style gem, dessert and coffee in a Colonial salt box. In every house the buffet table was set with the same kind of plastic cloth-simulated organdy appliquéd with simulated linen tulips-but laid over a liner in a color of the hostess' own choice (I found out that Stotter makes these covers with liners in quite a range of colors).



In the first house, soup was served from two large portable electric roasters, one at each end of the buffet, which were camouflaged by rows of potted primulas. The main course, too, was served from electric roasters, surrounded this time with all kinds of potted greenery. In the Regency house, the dining room was wonderfully fragrant with dozens of hyacinths the club members had forcebloomed in hyacinth jars especially for this occasion and casually distributed on the table and sideboard and in the bay window. And in the last house, a dry sink had been "planted" with daffodils and crocuses that had come to full bloom indoors.

By way of adding to the take, recipe cards were printed for each dish, and offered for sale at \$1 in the house where it was served.

They appeared to be selling like hot cakes.

Judging by the vivacity of the conversation over the coffee, this new switch on the standard guided house tour was a huge success. Certainly it made the houses seem more hospitable, and in a way it must have been pleasanter for the hostesses, since all the visitors arrived and left within a predictable period of time, rather than straggling in and out all afternoon.

A good way to pamper a house guest who likes to breakfast in bed is to provide a cover for the blanket-a square yard of pretty washable material to lay over the lap and under the tray, thereby preventing both food spots and the smudging that so often comes from the ink of a morning newspaper. A friend of mine makes them to match her blanket covers, trimming them with lace for feminine bedrooms. But for a male cousin of hers, temporarily laid up at her house with a broken leg, she whipped up a plaid cotton cover lined with thin plastic.

My whole family likes to read in bed, so I take it for granted that our guests do, too. I've always found it hard to get really adequate lighting near a bed without using a lamp that looks as if it belongs in an operating room or science lab. But now many of the new high-intensity lamps have been designed in styles that fit into almost any decorating scheme. Tensor has one in tôle, for instance, and Roxter's "Colonial" is housed in an antique brass lamp fixture. I'm getting a pair of the latter for my twin-bed guest room and one by Viscount, that includes a clock-radio, for the smaller room where we put up an occasional extra. The lamps are all very compact and have telescoping armsmarvelous for bed tables where there is almost always a minimum of space. And you can pinpoint the light beams wherever they are needed and keep them away from any sleeping partner.

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Museum Villages #3

SALEM

re-creates a placid picture of its life 200 years ago

BY ANNE STAGG

One of the most remarkable things about the little eighteenth-century village of Old Salem, N. C., is that it still exists. All around it, the buildings and superhighways of modern Winston-Salem-the city that grew from the village-crowd close. But while the newer structures were creeping in, clogging green spaces, elbowing the old houses, and pushing out gardens, nearly all the original buildings stood fast. Several were turned to commercial uses (one little house became almost unrecognizable as a drugstore); others were cluttered with porches, dormers, extra doors. Yet, the bones were still there, untouched. By mid-twentieth century, like an untidy garden, the village needed a good weeding out and pruning.

Restoration work began in 1950. The old houses were stripped back to their earlier clean form: new, nonconforming houses were pulled down; gardens and trees were replanted. Today this restoration must be one of the most authentic in the country. Yet, the village has retained its life and character, unstifled by any museum atmosphere. People live again in the restored houses. Smoke curls from chimneys. Windows are bright at night.

Old Salem is not, and never was, a large village: eight blocks long by three blocks deep, it adds up to a mere forty or so acres. Not many people lived there-about 180 at most. It was not size and number, but the character of the settlers-a closely knit, deeply religious group of Moravians-that gave the village such a strong stamp. Fleeing to America from religious persecution in Poland,

Moravia, and Bohemia, they settled first in Georgia, then Pennsylvania, and finally a small band of them traveled south to North Carolina. In 1766 they founded their village in the middle of the wild Piedmont countryside, and called it Salem, from shalom-the Hebrew word for peace.

The Moravians' organization was staggering: every street and house was precisely planned on paper before the first clod of earth was turned, and as building began, minute records were kept. When the village was ready and the people moved in from an earlier, temporary settlement nearby, their lives and the economy of the village were strictly controlled by the church. All unmarried men lived together under one roof, and all unmarried women under another (not too close). Marriages had to be approved by the church, which also collected the income from most of the town's businesses (crafts, community store, tavern).

These Moravians were a surprisingly talented lot: the men were excellent craftsmen, and many of the villagers were keen musicians. They formed a brass band to play in church, and a trumpeter always climbed to the top of a new house when the roof beam was put in place to sound a hymn of thanks. The first chamber music composed in America is believed to be by an American Moravian, Johann Friedrich Peter.

It is only a few minutes drive to Old Salem from downtown Winston-Salem. The village climbs the south-facing slope of a gentle hill, and if you decide to explore it on foot (always the best way to

Continued on page 22

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TAYLOR



see things in a small compass), there is generous parking space at the foot of the hill around a decidedly twentieth-century building known as the Reception Center. There you buy your general admission tickets, look at the exhibition of posters illustrating the history and mores of the Moravians, and pick up a map of the village. (The plan is simple—three long streets running north and south, and eight short cross streets running east and west, a classic example of the grid. The church stands on Church Street, the village bank is on Bank Street, and Main Street is the main street of town.) Tickets in hand, you stroll off, walking up the hillside, along a leafy street. With each step, you become aware of the quiet and begin to unwind, ready to be drawn back in time.

Nearly all the houses are of ruddy brick (some of the earliest in half-timbered, German style). Window frames are picked out in spanking white and shutters are black. White picket fences enclose bright gardens. Sidewalks are paved with bricks in patterns that change every few yards. Everywhere there is the deep, dappled shade of many trees and the rustling of leaves.

As it should be, the heart of the village is the town square, grassy, white-fenced, crossed by a brick path, and planted with maples, willow oaks, elms, dogwood, cherry. In one corner of the square is the village pump (the Salem Moravians devised one of the first water systems in America), and not far from the pump is the fire-house with a glimpse of a venerable fire engine through the white gates.

Most of the community buildings—the church, the girls' boarding school (now Salem College), the boys' school, the store, the dwellings of the unmarried a and women-are grouped are the square. The majority of houses stretch out along N Street. At about this point, you gin to notice that for a pion town these dwellings have a prisingly elegant townhouse q ity. The craftsmanship is imp sive. Front doors, handsomely eled or set in herringbone patte are agleam with brass knobs knockers; ornamental iron ings set off entrance stoops s tered by little vaulted canop fanlights crown doorways; b window heads are gracef arched.

Of the twenty-seven build already restored, six of the best open to the public. (Another, hoped, will be ready in 1968: old village bakery, which again turn out batches of M vian-style breads, cakes, and co ies.) A good place to begin is Single Brothers House on the side of the square. This long, f story building has an intrigu face: one section, built in 176 half-timbered, the other, built enteen years later, is all brick. effect is both odd and arrest Here, all unmarried men above age of fourteen (usually average a total of sixty or so) lived worked at various crafts. A se of craft shops have been set u whitewashed rooms opening off long, plain halls. Modeled on originals, they are furnished the old eighteenth-century t and gadgets, and in each or master craftsman is again at w whittling, stitching, kneading. can watch a tinsmith, a shoema a gunsmith (Moravians did not lieve in fighting, but needed g for hunting), a tailor, a joine cooper, a dyer, a potter. The m ing brims with the satisfy Continued on pag

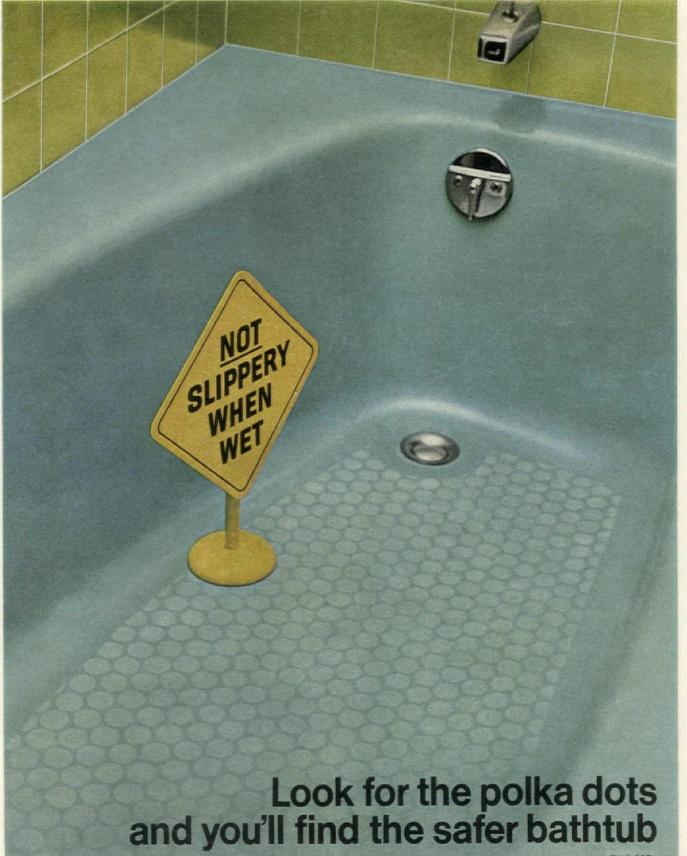






Moravians had craftsmen's eyes for det Above left: Wooden man with tobacco and leaves identifies the tobacco shop Above right: Beautifully made wood s gles and gutters for early houses made for limitation of building materials. Left: Brass knob and escutcheon cra by silversmith John Vogler for his hou





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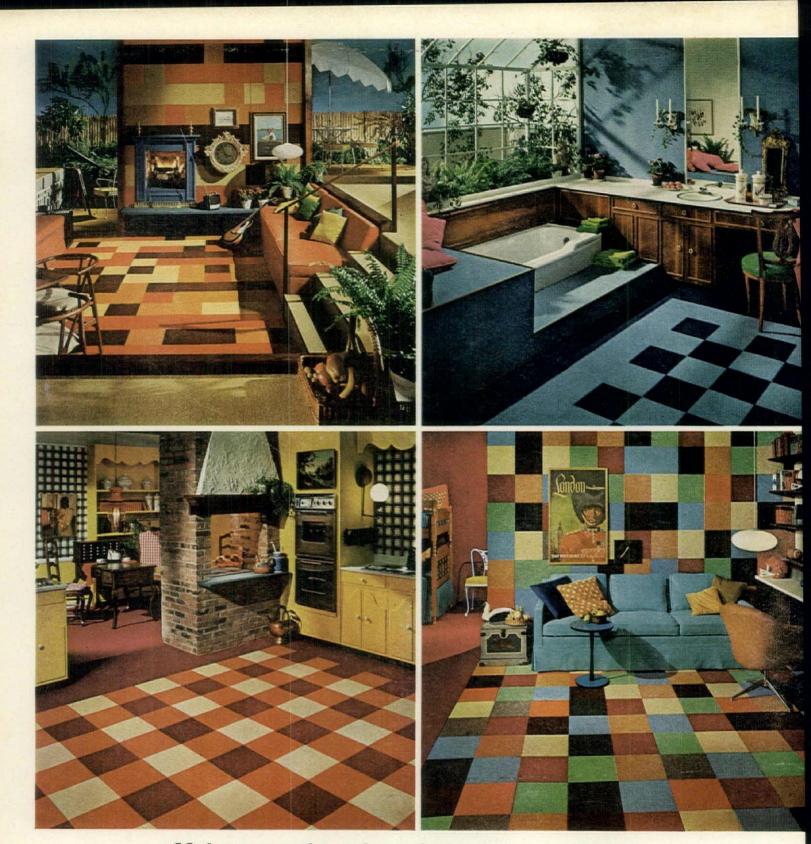
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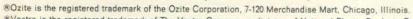
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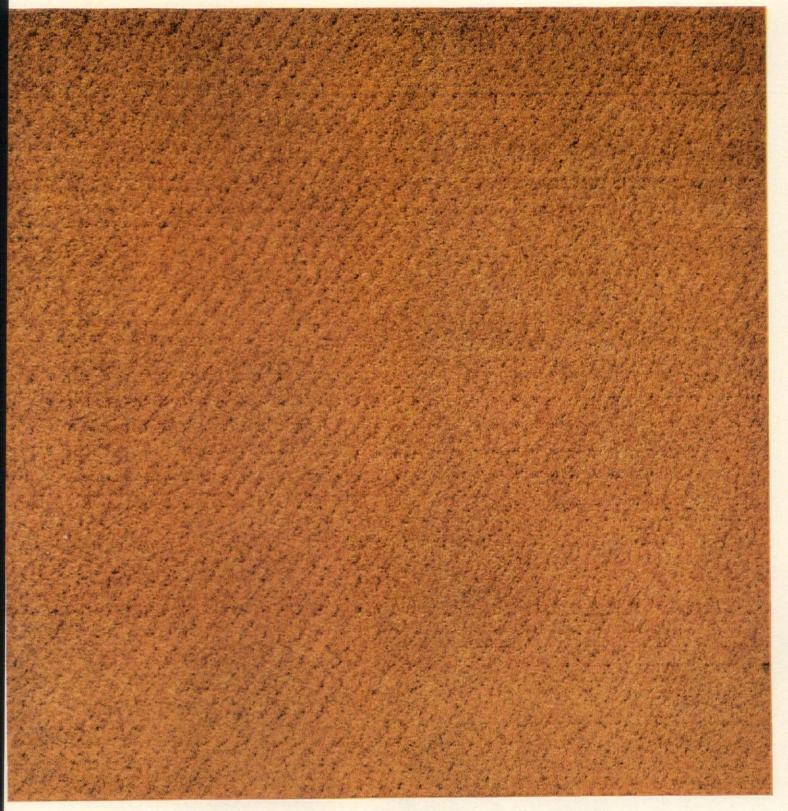
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imagination!"



sounds of their work: the rasp of a saw, the hammering of nails, the whirr of a potter's wheel, the pounding of iron. The aromas are intoxicating-freshly cut wood, rich leather, beeswax candles. Cookie cutters and candle sconces, fresh off the workbench, are set out for sale in the tinsmith's shop. The dye shop displays skeins of varn dyed with onion skins, sassafras, lichen, sumac berries, walnut hulls, madder root, pecans. In the basement you can look in on the kitchen with its cavernous fireplace and bread oven, its huge mixing bowls and butter churn, its bathtub-big dough tray (your arms ache in sympathy for those former cooks), and the big, bare-floored dining hall (it is easy to imagine the clatter of the brethren crowding onto the benches around the sawbuck tables). Upstairs is the prayer hall with its special treasure, a 1798 Tannenberg organ. Nowadays, at the press of a button. the organ rather startlingly plays a rousing tape recording of itself.

Farther down Main Street stands the tavern, at a spot which used to be near the outskirts of town. (The church owned the tavern, but with an out-of-sight, outof-mind philosophy, positioned it as far away as possible.) Ducking into the warmth as gratefully as the early travelers, you take a peep

at the Publick Rooms on one side (raftered ceilings, ladder-back chairs, bare tables, plenty of mugs for ale), and the Gentlemen's Rooms on the other side (plastered ceilings, comfortable chairs, white tablecloths, goblets for wine). Behind the dining rooms are the quarters of the innkeeper and his wife (their children, it seems, were boarded out in the village because life at the tavern was "bad for their souls"), and upstairs, a bedroom where George Washington spent not one, but two, nights. Best of all is the big, raftered kitchen. A fire blazes in the hearth; bunches of dried herbs and a goose swing from the rafters; iron pans and caldrons hang on the whitewashed walls; pewter and brass gleam on the shelves of a dresser; wooden barrels hold supplies; and in a corner stands a candle wheel ready with a batch of freshly dipped candles. This kitchen would tempt any woman to linger, but small boys and their fathers will no doubt want to see the big yellow barn next door that houses dusty, intriguing displays of old farm equipment.

By now it will be time for two "social" calls, the first at John Vogler's house on Main Street. Vogler was the town's master silversmith and watchmaker, and his house is one of the finest in the

village. A painted clock face above his front door advertises his trade, and in the window of his workroom hang old-fashioned pocket watches and a yellowing, handwritten little sign that reads: Profiles Neatly Cut. John Vogler. He loved to invent gadgets, and one of his inventions was a small machine for cutting silhouettes. In his workroom, the scattered tools on the work table give you the distinct feeling he has just ducked out for a breath of fresh air to relieve the eve-aching intricacies of watchmaking. The house is almost entirely furnished with actual Vogler belongings. John Vogler obviously liked his comfort and treated himself to it more generously than most of the other villagers: witness the elegant little dining room with its oval Queen Anne table, blackand-gold painted chairs, pretty yellow-glazed tile stove for warming the diners, and pink-luster tea set on the wall shelves; the deerskin-covered rocking chair in the living room; the wallpaper on most of the walls; and, in the kitchen, the latest model cooking stove, a formidable creation called "Cooks' Favorite." The scarcity of luxurious furnishing materials is illustrated by the window treatments: curtains are made of nonelegant homespuns—printed linen or linen-and-wool damask—and

shirred simply onto rods. Upstairs, a small room has been turned into a tiny museum of family paraphernalia; among yellowing letters and autograph albums, you come upon, with a start, John Vogler's last toothpick and razor.

The second call is at Matthew Miksch's less ornate house, also on Main Street, but on the other side of the town square. Matthew Miksch had never been trained at a particular craft, so he ran a little shop in the front parlor of his three-room house. Here he sold all sorts of homemade odds and ends, but mainly tobacco grown in his garden. This little establishment is said to be the oldest tobacco shop still standing in the country. The shelves of the shop are kept stocked with homemade wares (candy, gingerbread, candles, soap, seeds, wooden toys, spices, and tobacco). The tiny house is simply and sparsely furnished as if with half a mind for the needs of daily living, half for the needs of the store. The sturdy chairs and tables and the family desk in the parlor-store are ranged around the walls to leave plenty of floor space for customers. The two windows on adjoining walls are treated as one, with a single-panel curtain on each window, to give the small room more light and breadth. In

Continued on page 29

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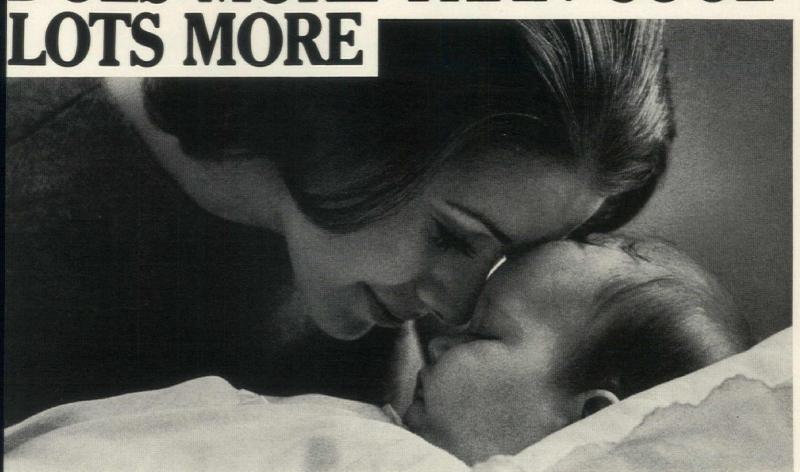
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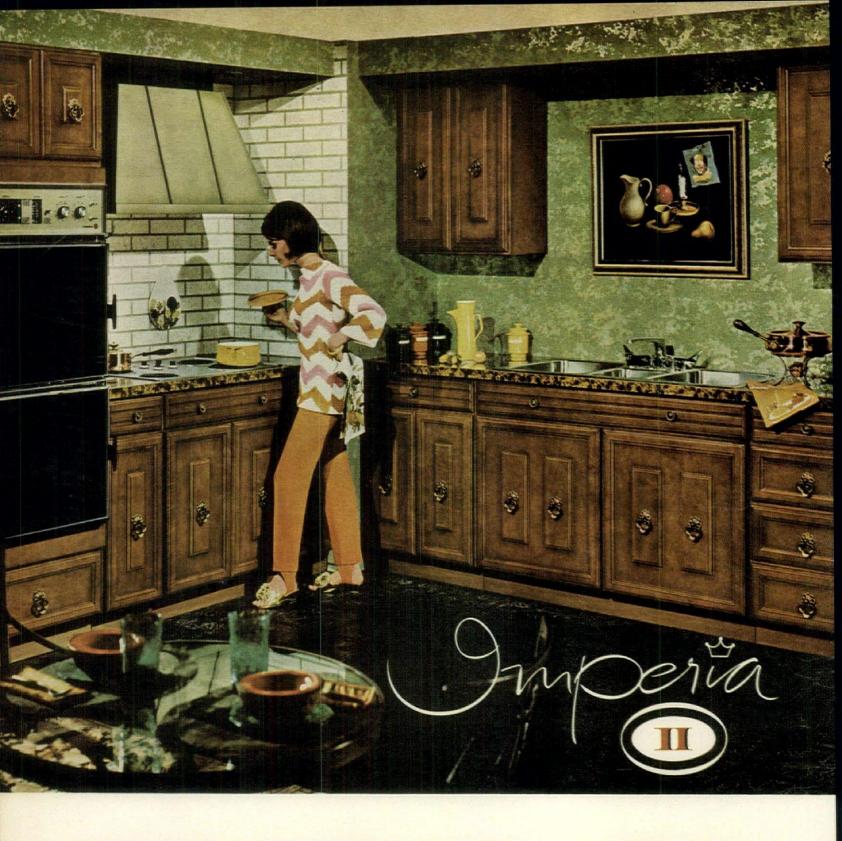
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OLD SALEM continued from page 26

the master bedroom, a press bed (forerunner of the Murphy bed) could be folded up against the wall during the day, allowing Sister Miksch plenty of elbowroom for candle-making. In the provincial, scrubbed kitchen, you will spot a splendid gadget: a one-handed rolling pin, so the cook could rock the baby with her free hand. You leave the house by the back door for a look at the garden brimming with herbs and tobacco, and the tobacco manufactory, a little log outbuilding redolent with the aroma of freshly curing tobacco

As the low sunlight starts to flame the house fronts even redder than the natural red of their bricks, you realize that a whole day has slipped pleasantly past. But there is still time to stop in at the Wachovia Museum (Wachovia was the Moravians' name for the whole area), housed in an old building on the square which used to be the boys' school. You could spend half a day in here, but most likely by now you will have only half-an-hour or so left to take in some of the best exhibits before the museum closes: the roomful of lovely slip-decorated redware made by Gottfried Aust, Salem's first and most famous potter; the reassembly of one of the eighteenth-century schoolrooms; the display of old cooking gadgets (their ingenuity will surprise you); and the music room, crowded with instruments and Moravian music manuscripts.

When to go: Anytime, really, as the village is open year-round, and lovely both in summer (when it is at its leafiest) or winter (when it is sparer, more silhouetted). Dotted through the year, various Moravian celebrations take place in the village just as they did long ago: the Twilight Procession on July 4, with bands and singers winding through the darkening streets; the Christmas Eve ceremony when the congregation, after coffee and sugar buns in the church, streams out through the village carrying small lighted candles to star the night with the flickering of lights (the traditional Moravian Christmas cakes, ginger cookies rolled paper-thin and cut into shapes, are well-worth buying at this or any season. They may be ordered year-round from the Bocock-Stroud Company, West Fourth Street, Winston-Salem, N. C.); the Easter Sunrise Service when as many as 500 musicians, so they say, spread through the streets before daybreak, waking the sleeping people with trumpet music, then assemble to play antiphonally for a sunrise march from the church to the graveyard.

Where to stay: Nearby motels in Winston-Salem are: the Downtowner Motor Inn, 128 North Cherry Street; the Holiday Inn, 127 Cherry Street South West; the Parkway Chalet Motor Lodge, 600 Peter's Creek Parkway. All of them have restaurants.



Earlier (1769) half-timbered portion of Single Brothers House is remarkable for a feat of workmanship: timbering was raised in only two days.



Above left: Painted clock over handsome doorway of John Vogler house —first to break from utilitarian Moravian traditions—tells that Vogler was a clockmaker as well as skilled silversmith.

Above right: Vaulted canopy over door and ornamental railings of 1811 Inspector's House are typical of Old Salem architectural details.

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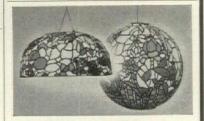
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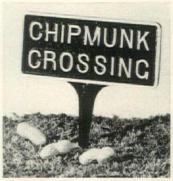
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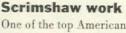
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Stake this delightful notice in your lawn by the driveway and watch passers-by slow down to wait for the chipmunk parade. Cast aluminum black metal sign's trimmed in yellow and "chipmunk crossing" is also in bright yellow. Bound to bring smiles to passing drivers! 6" h., 6" w. \$2.95 ppd. Leslie Creations, HG6, P.O. Box 10535, Penn Hills, Pittsburgh, Pa. 15235.



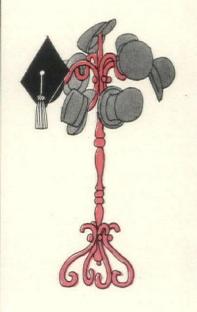
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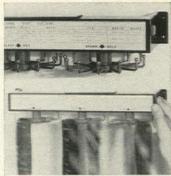


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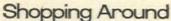
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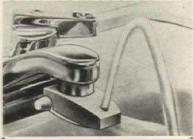


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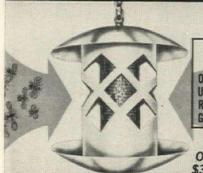


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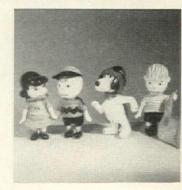
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Shoe size....

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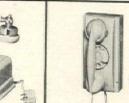
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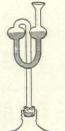
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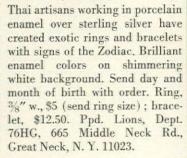
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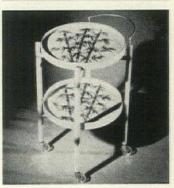
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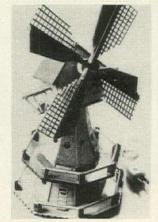
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Rolling cart with heavy gauge metal trays hand painted with a golden design of bamboo fronds rolls wherever you want to serve guests. Yellow cart is wood with no-mar casters. Trays 16" dia. with 11/2" gallery tops lift off. Cart 24" h. Also avbl.: green with gold grape design. \$19.95, 90c post. Elizabeth McCaffrey, HG6, Northport, N. Y. 11768.



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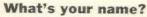
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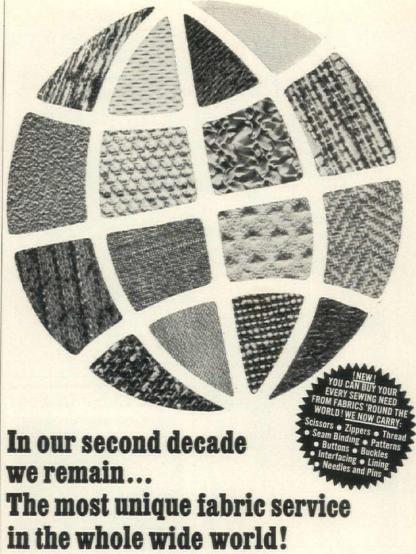
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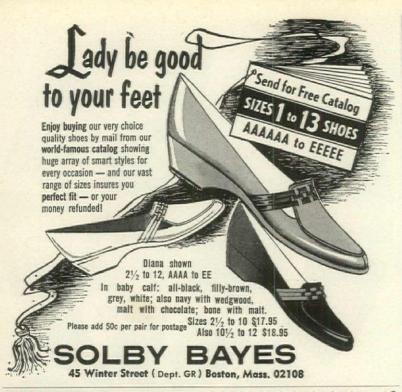
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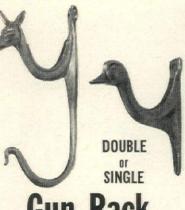
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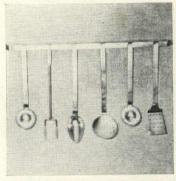


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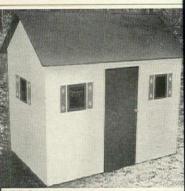
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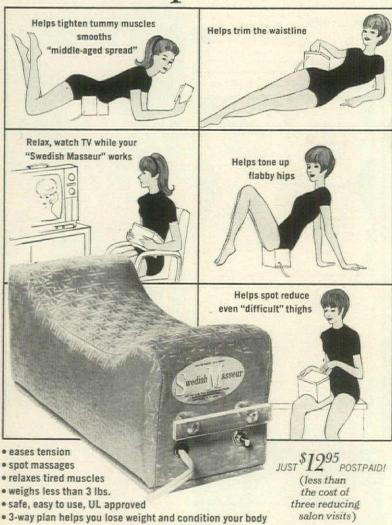
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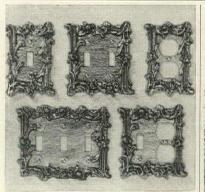
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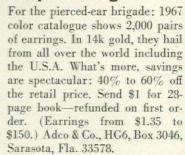
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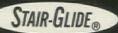
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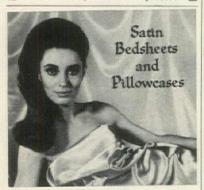


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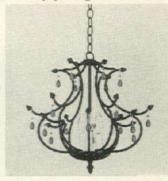
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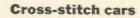


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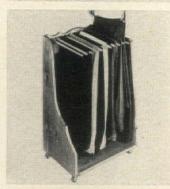
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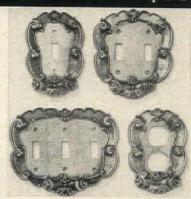
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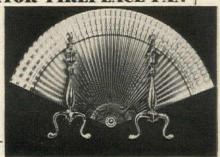
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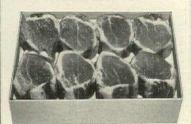
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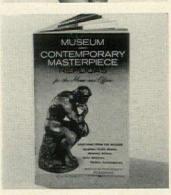
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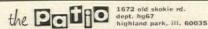
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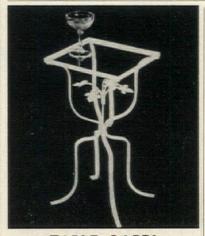


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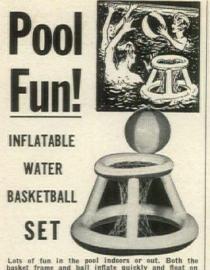
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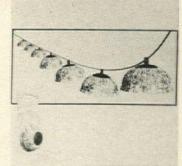
Effective All Season

Repel-O-Sticks come packed in sels of six. Absorbent pads on durable stakes are inserted close to the soil, go almost unnoticed, do not disfigure grounds. A generous can of famous Chaperone Repellent is included to saturate the pads for extra potency and to recharge them from time to time for all-season effectiveness. Approved by U.S.D.A. (reg. no. 731-16).

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Money-Back Guarantee, Send \$1 bills at our risk. CHAPERONE, Box 1371, Sudbury, Mass. 01776

Shopping Around for Pool and Patio



Light parade

String modern Tiffany-type lamp around a terrace; transform eve ning into a magic garden of color Shades of molded, weatherprod plastic are silk-screened in 5 col ors. Shade is 9" dia. String come with 20' UL approved cord, lo heat bulbs, 7 shades. \$7.50 string; 2 strings, \$14.85. Ppd. Th Patio, HG6, 1672 Old Skokie Rd Highland Park, Ill. 60035.



Easy thirst quencher

No more slamming of screen door as the wild Indians troop in fo another glass of water. No more drinking cups to wash. Put durable plastic and metal bubble on the outdoor faucet. Hose at tachment so bubbler doesn't have to be removed. Rustproof meta parts. \$4.99 ppd. Miles Kimbal Co., 100 Bond St., Oshkosh, Wis



Sun sensation

Smooth on Mooretan, and the sur can't resist you. Whether you're atop the surfboard or the patio lounger, in just two hours a lavish suntan's yours-or your money's refunded. 4-oz. bottle, \$1.50 plus 25c post. or 40c via air. 8-oz., \$2.75 plus 50c or 90c via air. Moore's Laboratories, HG6, 5549 Harold Way, Hollywood, Cal. 90028.



C'mon in!

A cooling fountain sprays from all round a vinyl pool for the young ones. Gay white polka dots on blue sides; white bottom. With valve to inflate by mouth or bicycle pump. Spray mechanism encircles pool, connects to garden hose, 52" dia., 9" h., holds 100 gal., \$5.95. 72" dia., 10" h., holds 140. \$7.95. Ppd. Artisan Galleries, HG6, 2100 N. Haskell, Dallas, Tex. 75204.



A cool head

Don't be a hothead this summer! Play golf, garden, fish, sail in comfort wearing a soft, pliable, cellulose-insulated sun hat with an aluminum band. Pour water on outside and temperature drops 15 to 20 degrees within one minute, stays cool 5 hours. Adjustable. Natural tan. \$4.95 ppd. Deer Hill, HG6, Flushing, N. Y. 11352.



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FAN . . . Barbeque Fan, Fireplace Starter, Desk Far Hair Drier.

SQUIRT Puts out grease fla

For stirring drinks, mixing aerating orange juice, etc.

M & D BAR-B-Q SPECIALTIES, Box 808, Royal Oak, Mich. 480

Shopping Around for Pool and Patio

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You can take it with you-electric refrigerator that weighs in at only 16 pounds, with 1/2 cu. ft. capacity. Compact portable has two cords; the regular outlet and a 12-volt battery for the car, boat or wherever you happen to hang your hat. 14" by 121/2" by 12". \$39.95 express charges collect. Bon-A-Fide. HG6, 1 Park Ave., New York, N. Y. 10016.



Outdoor refreshment

Your garden hose plus an anodized aluminum shower attachment is a splendid addition set up outdoors after a sandy day on the beach. Attach the shower's bracket to wall of house, garage, barn or post. Shower head swivels and sprays in any direction. Use it to bathe pets, too. \$3.98 plus 35c post. Holiday Gifts, HG6, 7953 Raritan St., Denver, Colo. 80221.



Fun a-foot

Hang towels and pajamas in the bathroom; suits, caps and terries at the pool or in the seaside cabana. Big feet, jumbo hooks in golden or silvery metal have neverrust, never-tarnish finish. 31/2". \$1 a pair; \$2.98 for 3 pairs. Postpaid. Darling baby shower gift! Lillian Vernon, HG6, 560 S. Third Ave., Mt. Vernon, N. Y. 10550.



Service for six

For the long summer drink or draught, mugs are the mostest. Set's of natural bamboo whose design's hand painted in black (wood's treated and finished to take very hot or very cold beverages). 43/4" high. Now's the time to stock up for weekend contributions to hostesses. 6 for \$5.95 ppd. American Trader, Dept. 589, Norwich, Vt. 05055.



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Sweet sound: water cascading among rocks—so cooling, so soothing. "Rocks" of the Balboa waterfall sculptured in crushed stone and resins, reinforced by fiberglas laminate, 26" w., 22" d., 22" h. in gray or brown. Electric: impervious to weather; with recirculating pump. \$39.95 plus \$2 post. The Patio, HG6, Box 25, Highland Park, Ill. 60035.



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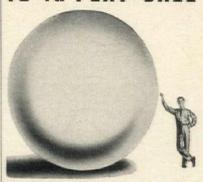
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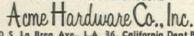
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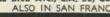
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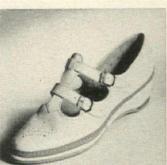
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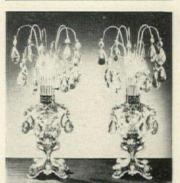
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Adaptation of an old Salem stool has a swivel for added usefulness. The rush seat is hand-woven with corner blocks for durability and seating comfort. Seat, 16" by 13\(^1\)2". Height, 24" or 30". Unfinished solid ash, \$11.95. Natural finish, \$12.95. Pine or maple finish. \$14.95. Exp. coll. Jeff Elliot, HG6, Statesville, N. C. 28677.



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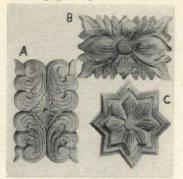


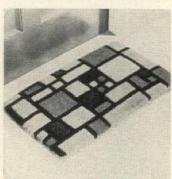
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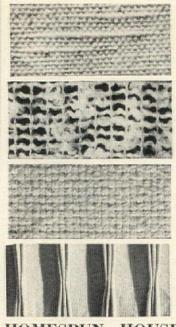




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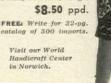
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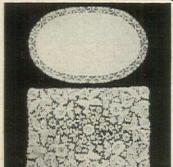
This slim cotton shift sunflowers lovingly hand blocked design. Multi-colored flowers on a cream background can be ac cessorized as a casua daytime dress or dressed up for evening-belted or straight. Comes with matching belt. Sizes Small, Medium, Large.

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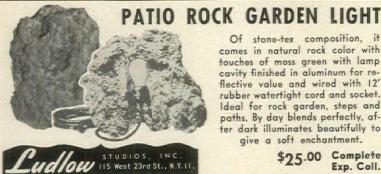
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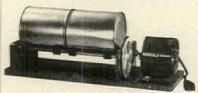
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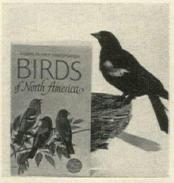
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Stop! Never scrunch a piece of toast out of a pop-up toaster again. Neat walnut-brown hardwood tongs lift bent toast out as quick as a wink without damage to wires. Because they're wood, they won't conduct electricity. Approx. 61/2" 1. Splendid for grilled sandwiches, frosted breads. \$1 ea.; 2, \$1.98. Ppd. Downs & Co., HG-O6, Evanston, Ill. 60204.



A heel in time

Off with the old and on with the new! No need to discard a favorite pair of pumps because heels are worn or out-of-style. Send shoes and \$5.95 (reptile, \$8.95) to Century and expert craftsmen will replace with any style you choose covered to match. \$1 post. Free catalogue. Century Factory Shoe Repair, HG6, 210 Park Ave., Baltimore, Md. 21201.



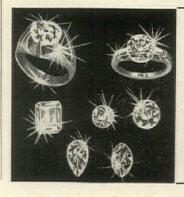
Bird watchers' must

One volume field guide with full color illustrations of 2,000 birds and 699 species is a must for all bird watchers. Guide includes sonograms that give a "picture" of the bird's song. Maps of winter and summer ranges; migration patterns; 340 pages; 41/2" by 71/2". \$2.95 plus 35c post. Clymer's of Bucks County, HG6, Pt. Pleasant, Pa. 18950.



Marks the spot

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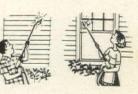






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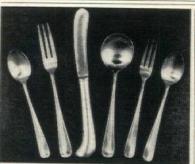
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Shopping Around



in the Carolinas



Queen Anne wig stand

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Boxes, sachet wrappers have a cross-stitch sampler design. Candles: bayberry, jessamine, magnolia, strawberry, lilac, apple blossom. Order CW-6; 6 candles, \$2.25 a box; 5 boxes, \$11. Sachet soaps: bayberry, lemon verbena, lavender. 3 soaps, \$1.25 a box, 5 boxes, \$6. Ppd. Add 25c W. of Rockies. Carolina Soap & Candle, HC6, Southern Pines, N. C. 28387.



Noteworthy

A beauty in the Queen Anne tradition is this brandy brown mahogany desk. Claw and ball feet, acanthus leaf carving at top of legs. Rosewood inlays on top and edge of apron, drawers with inset panels. 40" w., 21" d., 29" h. \$179.95. Matching chair, \$99.95. Shipping charges coll. Catalogue, 25c. Ephraim Marsh, Dept. 467, Box 266, Concord, N. C. 28025.



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Shopping Around in the Carolinas

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Scent of summer

Keep delicious aromas throughout the house even on muggy days via sprays from aerosol can: choose sandalwood, magnolia, potpourri (shown); wildestrawberry, orange blossom, lemon verbena, lilac, lavender bayberry. 6-oz. can, \$1.75 ea.; 3 for \$5; case of 12, \$19. Ppd.; add 50c W. of Rockies. Carolina Soap & Candle, HG6, Southern Pines, N. C. 28387.



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Palatial fixture

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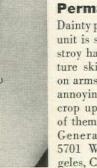
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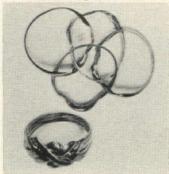
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Will sleep 2 . . . seat 3 or 4 . . . and fill a corner of your garden with the brilliance of a tropical rainbow! The gayest multi-colored hemp in Mexico has been twisted and braided by hand into this big 127" long hammock. Handmade in Mexico, it's weatherproof with heavy woven rope ends. Easily fastened to shade trees or posts for cool summer siestas! Like sleeping on a cloud. Order #7751, \$3.98 each plus 35¢ shipping charge.

Hoster Gouse

Dept. 106, Peoria, Illinois 61601

Please Include Your Zip Code

Write for FREE Gift Catalog

CHUG-A-LUG MUGS



Cold beer served in these colorful steins, never tasted better. Our man sized mugs will hold a full 12 ounces. Unique design of popular brewers' labels is permanently glazed on heavy ceramic. A great Father's Day gift. Immediate delivery

Set of 4 Mugs, \$3.98 plus 50c postage

Set of 8 Mugs, \$7.50 plus 70c postage FERRY HOUSE Dept. G-67
Dobbs Ferry, N. Y.

Protect your treasured silver with Tarnish-Proof Pacific Silvercloth Drawer Pads made by Gorham



Here's the safe, practical way to keep your silver neat, bright and ready for use.

Prevents tarnish and scratching. So convenient to use. Provides ready access to your tableware.

Pads convert an ordinary drawer into a silver chest. Removable, so you can bring it right to the table being set.

\$5.75

SIZE: 11¾" x 15" x 21/2" holds over 100 pieces

SIZE: 171/5" x 131/6" x 21/2"
holds over 125 pieces
SEND CHECK OR M.O. WE PAY POSTAGE.

BARRINGTON SPECIALTIES P. O. Box 154-G, Barrington, R. I. 02806



Optical Stand

KEEPS GLASSES HANDY

and new idea in eyeglass stands for bed or read-able. Just drop your glasses in the soft fleeco ing table. Just drop your glasses in the soft lined leather case ready for use again at a moment's notice. Stand is 5" tall. Brown with natural colored fleece or black with red fleece.

TWO FOR \$9.50 Plus 35c postage



Free Quality Gift Catalog On Request SLEEPY HOLLOW GIFTS

Dept. G67, 3023 Crane Drive Falls Church, Va. 22042







with SQUEE - ZEE!

The handiest plastic jacket ever designed to hold all sizes of toothpaste tubes. A push of the plastic slide forces all of the toothpaste to the top of the tube, eliminating the old fashion roll from the bottom technique that ends up in split tubes and hardened toothpaste.

SOUEE-ZEE will do this for you;

save 20% in toothpaste costs a year. eliminate broken and crumpled tubes. especially designed for children to operate.

SQUEE-ZEE COMPANY



These are the SUNGLASSES

Our Astronauts Wear

You won't find these glasses in stores. The lenses are guaranteed to be 100% distortion-free. Neutral gray with accurate color identification. Special funace-hardened. 12K, gold-filled frames with contoured end pieces enc

PRESCRIPTION LENSES

We have been able to standardize prices on Gemini Glasses in your prescription. Single Vision is \$24.95. Bi-Pocal is \$29.95 and Tri-Pocal \$34.95. Be sure to send prescription.

MEREDITH, 44 Betty St. Cleveland, Mo. (Missouri) 64734

4000 VOLTS at the End of a 10-oz. 29" Cane

The Police "Shock-Rod" has power to control the most stubborn adversary . . . is ideal protection from mad dogs. Also effective in riot work.

FULLY TRANSISTORIZED Circuit converts electricity into safe but how voltage. No moving per

Harmless to adversary. The \$14.95 ppc current is tiny (from two 2 for \$27 rts elecfe but huge noving parts.



SATISFACTION GUARANTEED

MEREDITH, 44 Betty St. Cleveland, Mo. (Missouri) 64734



No more smelly, messy trash cans cluttering up your yard, garage, cellar or porch. No more raids by dogs, cats, coons, skunks. Keep cans outdoors, out of sight, cats, coons, skunks. Keep cans outdoors, out of sight, trash in, open doors to pull cans out. Handsome beside door, on lawn, or terrace, against house or garage, near walk or driveway, Fill planter with potted plants. Holks cans up to 28-gal, size. Built to last plants, thouse and processes and the proposed plants. Holks cans up to 28-gal, size. Built to last plants, and the plants of the plants of the process of the plants. The process of the plants of the plants of the plants of the plants of the plants. The plants of t

Holds 2 cans, \$29.95.
Heavy gauge green enamelled steel, Holds 1 can, Use singly or fit several together, 34"H, 2234"W, 2116"D, \$12.95 2/\$24.95.

All Express Charges Collect
BEAUTIFUL NEW FREE CATALOG 700 PIECES
Finished and Kit Furniture in Friendly Pine

Include Zip No. Money-Back Guarantee





Maple Leaf Sconces PAIR \$5.95 POSTPAID

Beautify living room, dining room, hall or bedroom with our all new maple leaf and flower wall candelabra. They're made of wrought iron and elegantly finished in antique white & gold or antique black & gold. Please specify. Unbelievably fine detail in each leaf and blossom. Each piece is 16" tall, 10" wide. Candles not included.

MONEY BACK IF NOT DELIGHTED



Dept. HG667, Plymouth Meeting, Pa. 19462



WHITE HOUSE TABLECLOTH

This handsome cloth of Egyptian cotton of a Sardinian lace pattern, designed for the White House, is used there for banquets. White or Natural, in these sizes: 54x72" \$17.95, 63x83" \$20.95, 72" round \$20.95, 72x90" (also oval) \$22.95, 72x108" \$28.95, 72x126" \$40.95, 72x144" \$50.95, 83x160" \$57.95. Please add \$1.00 postage.

HILDEGARDE'S G

597 Farmington Avenue, Hartford, Conn. 06105



WEDDING INVITATION Charm

is the nicest kind of memento. Invitation or announcement is photographed, then etched into metal. Sterling silver or 14K gold charm is $\frac{3}{4}$ x $\frac{1}{1}$ y, will be kept forever. Graduation invitation, birth announcement can also be used. A token of love for the bride, or new mother. Send original with order and it will be returned to you.

STERLING SILVER \$10.00 PPD. 14K GOLD \$30.00 PPD.

Pa. Res. Add 5% Sales Tax. Sorry No COD's SEND FOR FREE GIFT CATALOG

TAYLOR GIFTS Dept. B. 226 W. Wayne Ave.

Shopping Around



Sweet treats

Desserts dazzle in dishes with an old-fashioned ice cream parlor air For superb sodas to lavish sun daes, they're in sets of 4. 12-oz soda glasses or 6-oz. tulip sun dae dishes, \$2.49. Parfait glasses 4½-oz., \$1.98. Banana split dishes 10" w., \$2.29. Add 25c post. All heavy glass. Colonial Garden HG6, 270 W. Merrick Rd., Valley Stream, N. Y. 11582.



In stitches

Riviera electric sewing machine cuts all the capers that the highest-priced machines do—15 fancy features! To boot, it's in a hand-crafted Queen Anne-style cabinet with a walnut veneer; carries a 25-year guarantee. \$65.95 express collect. Free brochure of machines and cabinets. Fabrics 'Round the World, HG6, 270 W. 38th St., New York, N. Y. 10018.



Paperbook bindings

Good-looking treatment: leatherlike bindings enriched with gold tooling cling instantly, permanently (special adhesive does it) to paperback books. Keeps them in pristine condition; covers scraggly ones. Includes gold foil letters for titles. Colors: brown, green, burgundy or white. Set of 12, \$3.75 plus 25c post. Joan Cook, HG6, Centerport, N. Y. 11721.



Vanity vines

Signature's a vine comprised of wrought iron rosebuds and leaves antiqued in white and gold. Enjoy the decorative looking glass in the entrance hall and in the bedroom. Give the guests a treat. Place one in her pad. 18" by 15" gives plenty of room for the view. \$9.98 plus 85c post. Harriet Carter, HG6, Plymouth Meeting, Pa. 19462.





Handiest Garden Tool Ever Invented!

As easy to wear as a ring, Zip Snip maker your fingers a shear for flower-cutting and pruning. Just slip over thumb and fore-finger, with or without a gardening glove. Use Zip Snip in the kitchen, too, for cutting chives, string beans, etc. Stainless steel blade. Developed by the inventor of the Tap Icer. Money-back guarantee. Gift-boxed, only \$1.30 postpaid. Order today!

ZIP SNIP Pend FRANK EARNEST COMPANY Box 235G, Williamsport, Pa. 17701

Shopping Around

Fine Italian hand

The lost art of penmanship comes alive again with the use of this chisel nib fountain pen made by an English pen-maker. Instructions are included and with practice a handwriting that has the charm and grace of the classic Florentine style is easy. So refreshing after ball point plain. \$2.50 plus 35c post. Greenland Studio, HG6, Miami, Fla. 33147.

Lady's choice

Whether the lady who'll receive a gift watch is modernist or demure, she'll adore one of these beauties on a 24" golden chain. The modern (r.) is classically plain. The antique (l.) has roman numerals. Both are electronically timed, jeweled, anti-magnetic 134" dia. \$10.95 ea. plus \$1 post. Grand Com, Inc., Dept. HG6, 1152 6th Ave., New York, N. Y. 10036.

Crewel undertaking

Own a bedspread inspired by an antique from the Metropolitan Museum in New York. This kit makes it easy! With Tree of Paradise design on heavy, creamcolored Belgian linen, and rich crewel wool in yellow, blue, rose and green. Single size, \$13.99; double, \$17.99; wool, \$6.50. Add 75c post. The Stitchery, HG6, Wellesley, Mass. 02181.

Investment in art

Original oil portrait of yourself can be the fascinating focal point in a drawing room. Famous European and American painters execute a perfect likeness in full color from a photograph. Best buy in art (12" by 16" to 30" by 40") \$49.50 to \$695. Ppd. Catalogue, 25c. Van Dyke Ltd., HG6, 153 E. 57th St., New York 10022.









Kills Bugs in the House CLEAN ODORLESS HARMLESS

Hang this tiny electric unit anywhere, and kill flies, roaches, silverfish, moths, every known insect. Vapor penetrates rugs, closets, attics, boxes, basements—even fleas on the dog! Odorless, harmless, government approved. Guaranteed to keep house bug-free without closing windows or money back.

Bugmaster for 5-room house \$10 Bugmaster for 10-room house \$16 Please add 60c postage. New Yorkers add 2% Ask for Free Catalog

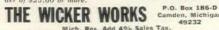
JOAN COOK Centerport 10, N. Y. 11721 Phone (516) AR I-0250.



Marvelous Wicker Furniture

for indoors or out; Ideal for dens, play areas, family rooms or bedroom. Chair and Sofa cushions available in following decorator colors: Avocado, Tangerine, Red, Gold, Persian Blue.

Chair 28" high x 26" wide, \$19.95 each complete with 2-pc. Cushion. Sofa 54" long x 28" high, \$49.95 each complete with 2-pc. Cushion. Table 24" diameter x 18" high. \$19.95 Sofa 54" long x 28" 49 95 each complete

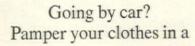




"LIVING" ADDRESS LABELS

If you live in the south, choose a "Palm" label; southwest, a "Desert" label. From way up north? Then a "Pine" label is for you. Name and address with your own personal motif is a distinctive time saver. Up to 20 letters per line; 4 lines. 11/2 x 1/2 in. in plastic box. Black on white, 500 for \$2; on gold, 250 for \$2. Via air, add 16c. Bruce Bolind, 26-L Bolind Bldg., Boulder, Colorado 80302. Thank you kindly!





For carefree travel, these no-crush, no mess bags hold up to six dresses or three suits. An all but weightless magnesium frame and specially designed hangers keep clothes wrinkle-free and closet fresh. In black, green, tanner or navy* nylon. A superb value at \$18.50.

When ordering, specify color and style desired. Add 75 cents for postage and handling. C.O.D. orders 70 cents additional.



*Dress bag only



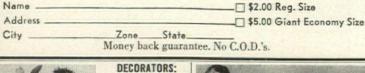
BEAUTY AND THE BLEACH

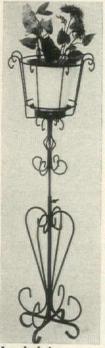
No fairy tale this, but a fact! Problems fade with Jolen Creme Bleach . . . the fabulous new cosmetic that bleaches superfluous hair on face, arms and legs. Like magic, medically approved Jolen turns dark hair pale blond to blend with your own skin tones. Be a beauty . . . try JCB now!

TOTEN

Box 561, HG6, Fairfield, Conn. 06430







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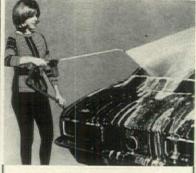
Iron \$8.95

TWO for \$17.50

- ADJUSTABLE
- ADAPTABLE
- · ATTRACTIVE

A charming piece that will add Mediterranean flavor to your room, patio or terrace. Height adjusts from
32" to 47" for your own desired effect. Top is 12" diameter, base is 9" x 9". Heavy wrought iron in black or antiqued verdig green, you will want several at these priess. Pot not incl.

MONEY BACK Ann Isabel Dept. HG67, 7840 Rugby St.



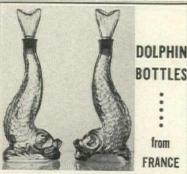
Power Wash with Jet-X high velocity suds and rinse

Quick! Easy! Just aim it—flip selector valve . . . dirt and grime dissolve instantly under high velocity detergent spray. Flip the valve for a sparkling rinse, flip the valve for a sparkling rinse, flip again, it's off. Washer with 3-way valve and soap reservoir attach to your hose. You'll flip, flip, flip right through wash jobs on cars, boats, trailers, screens, windows, even house exteriors, in minutes, Jet-X does a professional job effortlessly. Special cold \$7,95 water detergent included.

Write for FREE 48 page CATALOG

Holiday Gifts Dept. 306-B 7953 Raritan St., Denver, Colo. 80221

PUSSYFOOTING



FRANCE

City

IMPORTED French glass dolphins have ground glass stoppers to hold your finest brandies, liqueurs, or perfumes. Used as individual wine decanters or oil and vinegar cruets they add a touch of continental elegance to your table, or to the decor of your bath and dressing room. Fill with colored sand or water for charming bookends. Tails of dolphins are hollow with their own stoppers for unique perfume flacons. Perfect hostess gifts or wedding presents. 11" high, each holds 9 oz.

\$16.75 per pair, ppd.





State PLEASE PRINT

Shopping Around



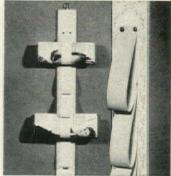
In the pink

Look through these rose-colored glasses to see the bright side of entertaining. Hand-painted, heavily embossed and elegant. Wash by hand. Each: Parfait \$3.50; old fashioned \$2.50; stemmed cocktail \$3.50; highball \$2.50. Hurricane candle holder \$7.50; pr. \$14. Ppd. Minimum order \$6. From a complete line by Edith Chapman, HG6, Blauvelt, N. Y. 10913.



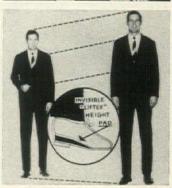
Namely

For the executive in your life a desk marker engraved in 24k letters-solid walnut marker and base. Up to 20 letter name, 30 smaller for title. Send wording desired. \$3.95 name only; \$4.95 name and title. Postpaid. Order from Spear Engineering Co., 300-2 Spear Bldg., Colorado Springs, Colo. 80907.



Neat 'n decorative

Hang magazines folded into straps on a wall rack to keep them off tables, yet ready for perusing. 33" rack has straps to hold up to 5 magazines. White modern style has burlap straps. Pine eagle-topped rack has leather-like straps. Modern, \$7.95; pine, \$6.95. Add 50c post. ea. Novelty Mart, HG6, 4 E. 46 St., New York, N. Y. 10017.



Taller instanter

Throw away old-hat elevator shoes. Slip non-slip, foam sponge and cushion cork Liftee inside regular shoe-no glue to gum up the works. Top is faille. Heightening pad adds two inches to Shorty's stature. Pair's removable. What a lot for a little price! Specify man's or woman's shoe size. \$1.98 a pair ppd. The Liftee Co., HSL-6, Box 608, Church St. Sta., N. Y. 10008.



Kurley Kut Hair Shaper

No permanents necessary. Cut, taper or shape your hair the way professionals do, with the razor and a new, patented notched blade. Over three million now in use with gratifying results. Easy to follow instructions. Hair Shaper complete with 5 blades, \$1.95. 10 Replacement Blades, \$1.00. Kurley Kut, Inc., P.O. Box 862, Dept. G6, South Bend, Ind. 46624.



Convenient HIDE-A-CAN takes kitchen refuse out of sight!

Is the charm of your kitchen marred by an unsightly garbage can? Neat, convenient HIDE-A-CAN glides your refuse away in a flash! Just open your cabinet door, and HIDE-A-CAN rolls forward on ball bearing wheels, lid open to accept garbage, and slides back into cabinet, pressure-closed to eliminate unpleasant odors. Installs easily in minutes. HIDE-A-CAN does not hang on cabinet door—all weight is on base of cabinet. Fits any 10½" wide, 13" high, 19" deep space. Includes easy-clean porcelain enameled inner pail, installation hardware. Freight Prepaid

HIDE A-CAN COMPANY, Dept. HG-67 87-21 121 St., Richmond Hill, N.Y. 11418

Shopping Around

Walk-around phone

You see this beautifully styled award-winning Swedish phone all over the world and for good reason. It's made in one piece (dial is at bottom). It weighs less than the receiver on an ordinary phone. Complete with jack ready to plug in and use. Specify color. Fabulous gift! \$59.95 ppd. Telephone Supply, HG6, 887 Second Ave., New York 10017.



Dads go for this easy mock turtle necked shirt in combed cotton knit. Proportioned with extra body length and extra-long short sleeves to fit men who are tall and broad and live the active life. Navy, maroon, Spanish gold or white. Sizes M, L, XL, XXL. \$4.95 ppd. Free catalogue. King-Size, Inc., 3967 Forest St., Brockton, Mass. 02402.



For fabulous Yorkshire pudding, that great contribution by the British to great food fare. Traditional with roast beef, this palate delight must be baked in this proper pan of shallow aluminum made in England. Each mold turns out four 33/4" puffs. \$1; two for \$1.89. Ppd. Breck's of Boston, N92 Breck Bldg., Boston, Mass. 02210.

Desk essentials

500 items in a 41/2" x 31/2" plastic box-a summer's necessities for correspondence. Included: 100 personalized postcards in white, canary, gray or blue (specify); 250 gold gum address labels with script initial; 50 gold envelope seals; 50 blue parcel labels; 50 gold, red or blue air mail labels (specify). \$4.95 ppd. Bruce Bolind, HG6, Boulder, Col. 80301.









Unique...Handcrafted in Solid Copper & Brass

Indjammer LANTERNS FOR INDOOR AND OUTDOOR USE

Inspired by the magnificent windjammer clipper ships...each lantern is handcrafted and bears a brass plate with the name of the vessel that inspired it. The ship's history comes along with each lantern... the ultimate in priceless heirloom gifts for you or the mariner in your life!

Flying Inspired by the passenger salon lanterns of the most perfect \$69.95 Cloud: clipper ship of them all! Hinged door for easy access to bulb. Antique brass or copper finish, in wall-bracket or table model.

Lightning: Inspired by the record-breaking stalwart of the China trade.

Hammered amber glass gives a romantic, muted light.

Hinged door for easy access to bulb. Antique brass or copper finish, and in wall-bracket or table model.

HOWAI HOUSE 236 WOOD ROAD SPECIFY FINISH AND MODEL DESIRED WHEN ORDERING NO C.O.D. please.

nstant-Home" Kit. If you're nning on buying, building, decorating or nodeling, you'll save plenty with this kit! ntains dozens of fiber partitions, doors, ndows, kitchen cabinets, plus over 200 furure shapes made to ¼" scale. Helps estite costs, obtain financing. A perfect 3-D a of how everything will look, how furnie will fit! "Decorating Guide" & 14 color ds with 224 paint swatches, 56 carpet, & droney whelstery colors provide hun drapery-upholstery colors provide hun-ds of correct combinations! This kit not hilable from any other advertiser. \$3.95 s 50c postage. Penna. residents add 5% s tax. Dept. HG667, Leslie Creations, Box 535, Penn Hills, Pittsburgh, Pa. 15235.

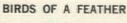


Creative Art Needlecraft Kits



DAISIES IN NEEDLEPOINT

This charming needlepoint design is perfect for pillow, picture, handbag or tote bag. The design has already been carefully worked in finest tapestry yarn. You fill in the background in the color of your choice. Design is 6" x 6" on 15" x 15" gros point canvas with 10 mesh per inch. Other designs available: Pansies, Carnations, Iris, Roses, Lilies, Tulips, Violets, Daffodils-only \$5.95 each plus 35¢ pstg. Add \$2.95 for ivory or white background yarn (please specify color choice).



Whimsical birds are worked in easy basic crewel stitches to create a delightful yarn painting. Kit includes everything needed to complete a 28" x 20" picture: design on beige linen; yarn in gay shades of red, blue, orange, green, gold; instructions (frame not included). Only \$8.95 plus 45¢ postage.



COLORFUL CREWEL PILLOW

Soft shades of green, blue, gold and rose are used to work the birds and leaves on this graceful new pillow. Kit includes cream colored linen for front and back of 14" x 14" pillow cover, embroidery yarn, royal blue cording, zipper, instructions and stitch chart. Only \$4.95 plus 35¢ postage.



GRAPE CLUSTERS TABLECLOTH

Purple grapes and green leaves are worked in simple cross stitch on this charming new tablecloth. Kit includes design stamped on cream colored Belgian linen with finished edge; embroidery floss in shades of purple, green and brown; instructions. Size 52" x 70"

-\$7.95. Size 60" x 80"

-\$10.50. Size 70" x 90"—\$13.95. Size 70" x 108"— \$16.95. Set of four 17" napkins— \$3.95. Add 75¢ postage.



Send 10c For Art Needlework Catalog

the stitchery Dept. HG406

Wellesley, Mass. 02181

YOURS FOR ONLY 6¢



WORLD'S MOST BEAUTIFUL ART **COLLECTION BRINGS YOU 100** OF WORLD'S GREATEST ART TREASURES

From New York, N. Y. comes news of the world's most remarkable and beautiful art collection. It brings you the world-famous pictures of Rembrandt, Leonardo Da Vinci, Renoir, Toulouse-Lautrec, Winslow Homer, Van Gogh and over 90 more of the greatest artists of all time . . offers you a priceless shortcut to broad art knowledge . . . as well as 100 of the most beautiful pictures in the world . . . some of which you will certainly want to hang in your home. All 100 Superb Art Treasures in Full Color. Large 12" x 15" Size only \$5.95 For ALL 100! Money Back Guarantee.

The HOMESTEAD, Dept GA 97 420 Lexington Avenue New York, N. Y. 10017



MEISSEN BLUE ONION STAFFORDSHIRE From England

Dinner at eight—polished mahogany and fine linen—needs this lovely "Blue Onion" ware from England to complete the picture. Service for eight includes: 8 dinner plates, 8 salads/desserts, 8 soup bowls, 8 cups and saucers, 8 fruit dishes, vegetable server, platter, sugar and creamer.

Complete 53-piece set, \$29.95 complete 55-piece set, including coffee pot and over, \$32.50, shipping charges collect.



MARBLE and METAL "Welcome Guest" Aids

at half the price you'd expect to pay!







Bath fixtures in the classic column design recommended by decorators for powder room, bedroom, boudoir. 3" square marble bases from Italy; tarnish-proof golden brass finish. Budget prices without sacrifice in quality.

Lipstick holder	53.59
Soap dish and tumbler- toothbrush unit	6.99
"Sunburst" tumbler in white, pink or blue	.99
12" guest towel tree	5.99
Touch of glamour!	

Two sided 6" diam. mirror:
magnifying side, plain side 3.99
Tumbler-toothbrush holder
(not shown) 3.99
Standing soap dish
(not shown) 2.99

Add 89c postage & handling per order. (N. Y. State Residents add Sales Tax.) Amazing how glamourous your "welcome-guests" area can be with these graceful decorator aids.

STONE FOUNTAIN

RECIRCULATES WATER! NO PIPES!



For home, garden or patio. Electric! Recirculates water, needs no pipes! In white or grey. Girl is 22" high on 24" by 22" shell. Overall height 30". Pedestals of various heights also available.

Complete with figure, shell, electric pump and

\$80.00 IDEAS GALORE! VISIT OUR

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500 PRINTED LABELS

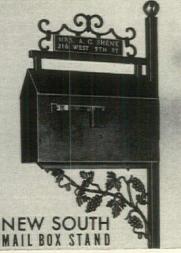
Rich Gold Trim-Free Plastic Box

Attent using ZIP code numbers on your return address labels. This system quickly identifies your city, zone and state, speeding your mail by as much as 24 hours! ANY name, address and ZIP code beautifully printed in black on crisp white gummed paper with rich gold trim. Up to 4 lines, about 2" long. Set of 500 labels in plastic gift box, just 50c. All orders shipped postpaid. We ship within 48 hrs. Money back if not pleased. If you don't know the correct zip code number, just add 10c per set and we will look it up for any address. Same 48-hr. service. Send for free cardlog.

Walter Drake & Sons 206-2 Drake Bldg. Colorado Springs, Colo. 80901

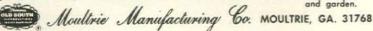


Dress up your mailbox stand in a pretty petticoat of cast aluminum that will give your home the appearance of a lovely country estate. Mailbox, nameplate and stand complete as illustrated. \$49.95 ppd.



Different and distinctive to accent today's architectural style of home. The little house contains a standard rural style mail box and also space to keep the largest newspaper dry. Mailbox, name-plate and stand complete as illustrated.

Both styles meet all postal regulations. Mailbox measures 8" wide, 10" \$49.95 plants, and 20" deep. Send for free catalog of aluminum products for the home \$49.95 ppd. and garden.



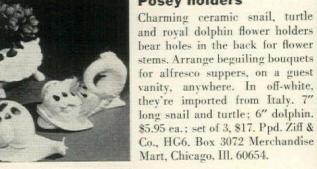
Shopping Around



Quelle élégance

We've always felt that the acme of the luxurious life is a chaise percée. This, in solid walnut, is a reproduction of a Louis XV piece. Carving and caning are done by hand. Fits all standard toilet fixtures. 40" h., 211/2" w., 181/2" d. Seat is 19" h. \$159. ready-to-finish. Exp. coll. Catalogue 50c. Door Store, HG6, 3140 M St., N.W., Washington, D. C. 20007.

Posey holders





Spirit of '76

Three cheers for the red, white and blue-and gold and green. Dramatic eagle, worked in these colors, had an antique design as its model. Sized to apply to footstool, pillow or frame: 15" by 18". \$6.50 plus 35c post. Tapestry yarn to work the background in ivory or black (specify), \$3.50 ppd. The Stitchery, HG6, Wellesley, Mass. 02181.

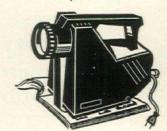


FROM MAJORCA WITH LOVE

Not ordinary simulated pearls but beauties from Majorca! Exquisite lustre, enduring quality. Satisfaction guaranteed. Imported directyou save! Shown in 9mm double strand 23" matinee length, \$16. Single strand 9mm matinee length, \$11. Single strand 9mm choker, \$7. Single strand 7mm choker, \$5. Write for list of other sizes. Clarion Products, Box 189G, Highland Park, III.

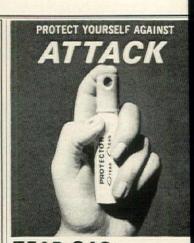
PROJECT A POSTAGE STAMP AS TALL AS A WALL!

Or Any Small Picture



Here is an optical instrument that will amaze Put any picture, (in color or black and white) under this magic lantern and then project it on wall or screen. See details of maps, drawings, photographs (think of it . . . what you can do with your favorite color photos!) . . . projects coins even. This is an instrument for both fun and science . . . a quick, easy way to blow up optically, without films or negatives. Uses ordinary household light bulb, is UL listed. Used by artists, lecturers, hobbyists, doctors, nurses, technicians, architects. \$7.98 ppd.

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Render attacker or prowler helpless with tear ga Good for 40 to 50 times. Effective distance—one ten feet. Safe—NO explosive charge. Small size ideal to fit into small places at home, office business. Handy—easy to use aerosol dispense Causes no permanent injury. Protect yourse against the growing crime rate. Not intended fi sale in states or localities which have laws to bidding their sale. Works like a can of hair spra

Only \$3.95 ea. -3 for \$10.00

Send check, money order or cash. C.O.D. orders accepte State age—not sold to minors.

MIDDLE WEST MARKETING CO. 218 South Hoyne, Chicago, III. 60612

Stirring present

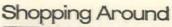
Nothing less than 24k gold plate are these handsome iced tea spoons! Charming wedding or housewarming gift. Spoons are imported and a special closeout. The pattern is a sparkling star. Set of half-a-dozen, \$4.95 ppd. Stirs cool drinks in warm weather. Robert Gerard, HG6, 333 E. 50th St., New York 10022.

Light touch

Before beach, try bleach, this superb, safe creme from Jolen to lighten hair on arms bared to the sun. Apply with spatula and palette to lighten hair on arms so it blends with natural skin tones. Miraculously effective on face and legs, too. 3/4-oz. jar, \$2; 33/4-oz. jar, \$5. Ppd. Jolen, HG6, Box 561, Fairfield, Conn. 06433.

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Look fresh and pretty at breakfast in a paisley polished cotton coffeecoat. Bright red or blue printed robe has three-quarter push-up sleeves, extra-full wrap-around skirt, front sash closing. 10-20 and 141/2-241/2. \$5.95 plus 35c postage. Order from Vicki Wayne, 610-HWC-South Country Club Road, Tucson, Ariz. 85716.









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Brilliant color stands out against white hobnail back-ground. Strong viscose tufting on durable cotton sheeting.
Machine wash and dry. Blue,
Red, Green, Yellow. Specify
color. We pay postage.
4465 — Twin Bedspread \$10.99

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In stock for immediate delivery.

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GURIAN'S 45th STREET FABRICS 11 East 33 Street-Dept. HG-6 New York, New York 10016



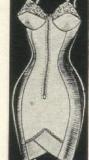
WONDERFUL WILLOW

Versatile willow carrier from Europe goes everywhere. Outside ring holds 16 glasses. Inside well, 10" across, holds 5 bottles or an ice bucket. Handsome helper for easy entertaining. Doubles as a charming basket for needlework or for knitting. Size 18" dia. by \$18\structure{2}\$ high. knitting. S 181/2" high.

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Nylon Power Net & Satin Panels with

LYCRA Spandex.

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"I have worn this garment for over ten years. Nothing can replace it (and I ve used many brands at greater cost). They wear like iron, but feel soft as down on the body. Its perfectly balanced construction is the answer."

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"Please don't ever discontinue making this garment.
You can wear it all day and never know you have it on.
No bumps, just solid comfort. It takes 2 inches off my waistline. It has been my pride and jou.

waistline. It has been my pride and joy.

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FOR THE FIGURE THAT FASHIONS ARE BUILT ON, LET SLIMMETRY SEND YOU YOUR DREAM FIGURE. AT NO RISK TO YOURSELF

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 LIGHT WEIGHT made of Lycra Spandex, with of Lycra Spandex, v Nylon Power Net & Satin Panels.

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inches off your figure to give a siender, youthful appearance, Eliminates all bulges & rolls. Never binds. EXTRA INSERTS:

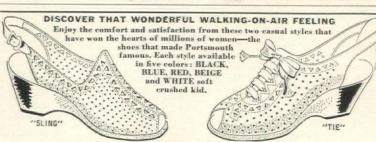
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LUIGI CRYSTAL Dept. HG67, 7332 Frankford Ave., Phila., Pa. 19136





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Marvelously mad two-piece swimsuits feature
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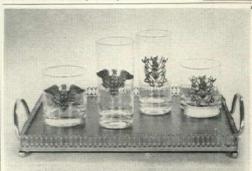
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in Pennsylvania Dutchland

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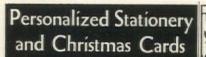


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ELIZABETH McCAFFREY

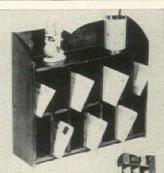
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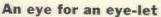
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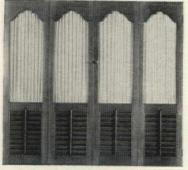
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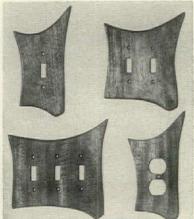
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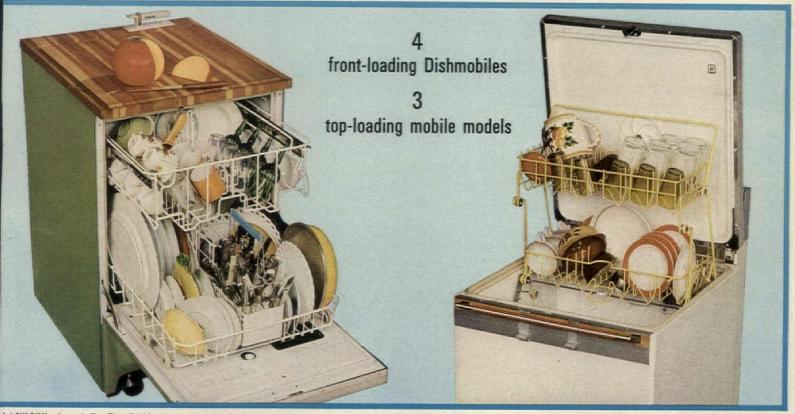
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Summer joys

RANSPORTABLE PARTIES Picnics with a new twist

Summer is the time to indulge the romanticist that lurks in all of us. And what, in essence, is more romantic than a picnic? Whatever the food—cold or hot, gourmet or hearty peasant fare—a picnic is by definition an adventure, an exchange of your accustomed background for an idyllic spot outdoors. For purely pragmatic reasons, any picnic meal must be meticulously planned and carefully assembled in advance. And whether your destination is fifty paces from the house, or fifty miles away, the food must be easily and safely transportable. But to be truly a picnic, of course, the meal must also be fun. Starting here are three quite different varieties—a cold supper, a cook-watching party, and a cookit-yourself meal. At the first and the last H&G played host; at the other one, we relaxed with the rest of the guests.

From a tailgate-COLD SUPPER



ests serve themselves e Chevrolet's tailgate, carry their trays to individual tables

Martinis are poured

ght from a Mason jar

into plastic goblets

TOM YES

The former John S. Phipps house, now headquarters of the Gardens, looms in the background of the brilliantly lit outdoor theatre

MENU

Gazpacho

Salmon Quiche
Egg and Tomato Salad

Peach Tarts

Coffee

Moët & Chandon 1959

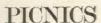
s outdoor concerts, theatre. and ballet have multiplied all over the country, the preperformance "picnic-on-the-lawn" has come to be one of summer's greatest pleasures. Since the setting is apt to be literally a lawn, and not too close to home at that, the food had better be cold and the trappings, good travelers. Such was the tailgate supper we took with us last July when we drove out to Old Westbury Gardens on Long Island for the annual evening of music sponsored by the Metropolitan Opera Studio. (Guests are invited to wander through the magnificent gardens and picnic at leisure before the concert.) For this idvllic setting, we planned a champagne menu, took along such creature comforts as chairs, tables, lots of ice, well-chilled Martinis, and citronella candles to light the scene and discourage any loitering mosquitoes.

The gazpacho stayed well chilled in a wooden ice bucket with the lid tightly taped on, and was served in Japanese lacquer bowls. The salad traveled fresh and crisp in its bubble-shaped plastic chiller, and a plastic salad bowl made an ice bucket for splits of champagne, which we drank from plastic goblets that had all the élan of crystal without the risk of breakage. Our guests helped themselves from the tailgate buffet, and carried their dinners to the tables on trays that doubled as place mats. The trays also simplified clearing when, before the concert started. everything was quickly whisked into a great big basket for the ride home.







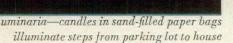


On a terrace-

AJAPANESE FEAST



Guests gather on the terrace for drinks before dinner





The bar is set up on Mr. Larsen's work table in his weaving studio



Miss Takaezu uses long cooking chopsticks for the tempura

Guests help themselves to

tempura from a

big napkin lined pot

Wine, pottery goblets, and watermelon are arranged like a still life in front of a painting by Mr. Larsen on a pass-through panel between kitchen and living room





MENU

Sashimi (thinly sliced raw tuna)

Tempura

Shoyu Sauce with grated ginger and horseradish (for dipping Sashimi and Tempura)

Sukiyaki

Rice

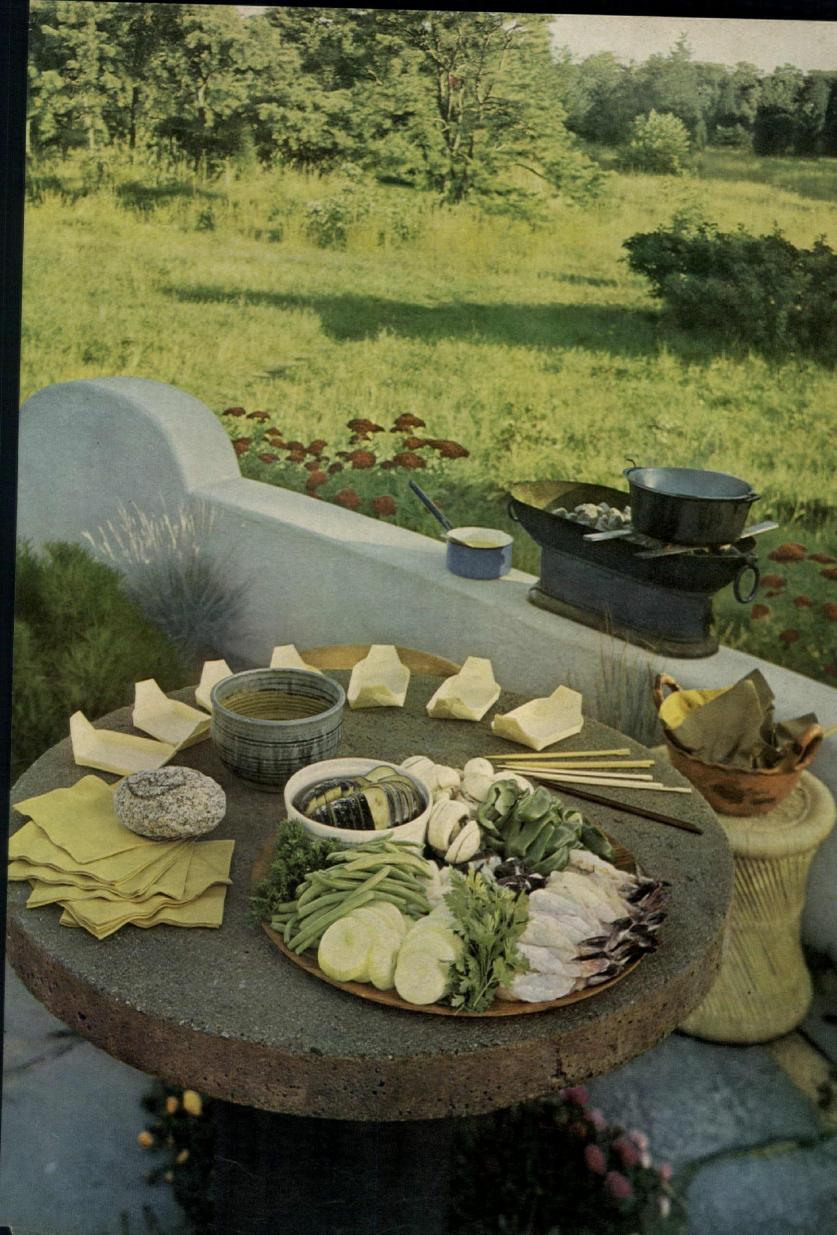
Watermelon

Choice of beer or white wine

ook watching was the absorbing attraction at an indoor-outdoor pienic party that fabric designer Jack Lenor Larsen gave at "Round House," his African-inspired retreat at East Hampton, N. Y. (See H&G, March, 1966.) Everyone gathered on the terrace for cocktails and sashimi and looked on with fascination as the guest of honor, Hawaiian potter Toshiko Takaezu, prepared tempura, the first course of an all-Japanese menu. Although cooked on the spot in traditional Japanese style, the meal was a masterpiece of advance preparation. The major chore of Japanese cooking-paring and slicing the vegetables-had all been done long before the first guest arrived, and all were arranged on a tray as attractively as if they had been hors d'oeuvres. A few pieces at a time, the shrimp, eggplant, string beans, onions, mushrooms, and parsley were first dipped in batter, then cooked swiftly in a heavy iron pan filled with oil. As each piece browned, Miss Takaezu plucked it out with long cooking chopsticks, and dropped it to drain in a Mexican pot lined with bright paper napkins.

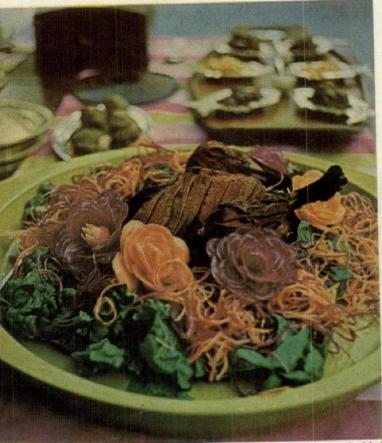
The guests served themselves directly from the pot, using chopsticks or fingers according to their skill or inclination, and heaping the tempura on boat-shaped dishes of paper-thin wood-a Japanese version of paper plates. While everyone was eating tempura, the main course, sukiyaki, was cooked just as swiftly in the kitchen (although it could as easily have been done outdoors over a second charcoal grill), and when the guests were ready, they trooped in to fill their plates from the stove.

Japanese wood plates and ingredients for tempura are prettily arranged on a rough ceramic table on the terrace. Saucepan of tempura batter is set beside hibachi on low concrete wall, and on a small wicker table, a napkin lined pot for cooked tempura to drain in.



By a pool-

A COOK-AND-DINE TABLE



Indian Tandoori chicken, roasted and re-assembled, is bedded on a platter of shredded carrots and beets

MENU

Hors d'oeuvres: Chicken Tandoori, Shami Kabob with Chutney, Mango Pickle, Lemon Pickle Chilled Coconut Soup Seekh Kabob, Pilau Puri and Pappadums Rosogolla



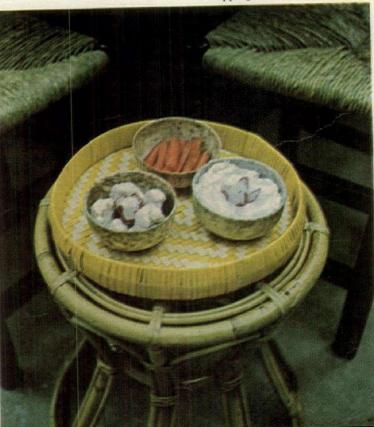
Sweetened Turkish coffee is served in soapstone cups, hand-carved in India

Shopping information, page 140



Each guest cooks his own seekh kabob right at the table

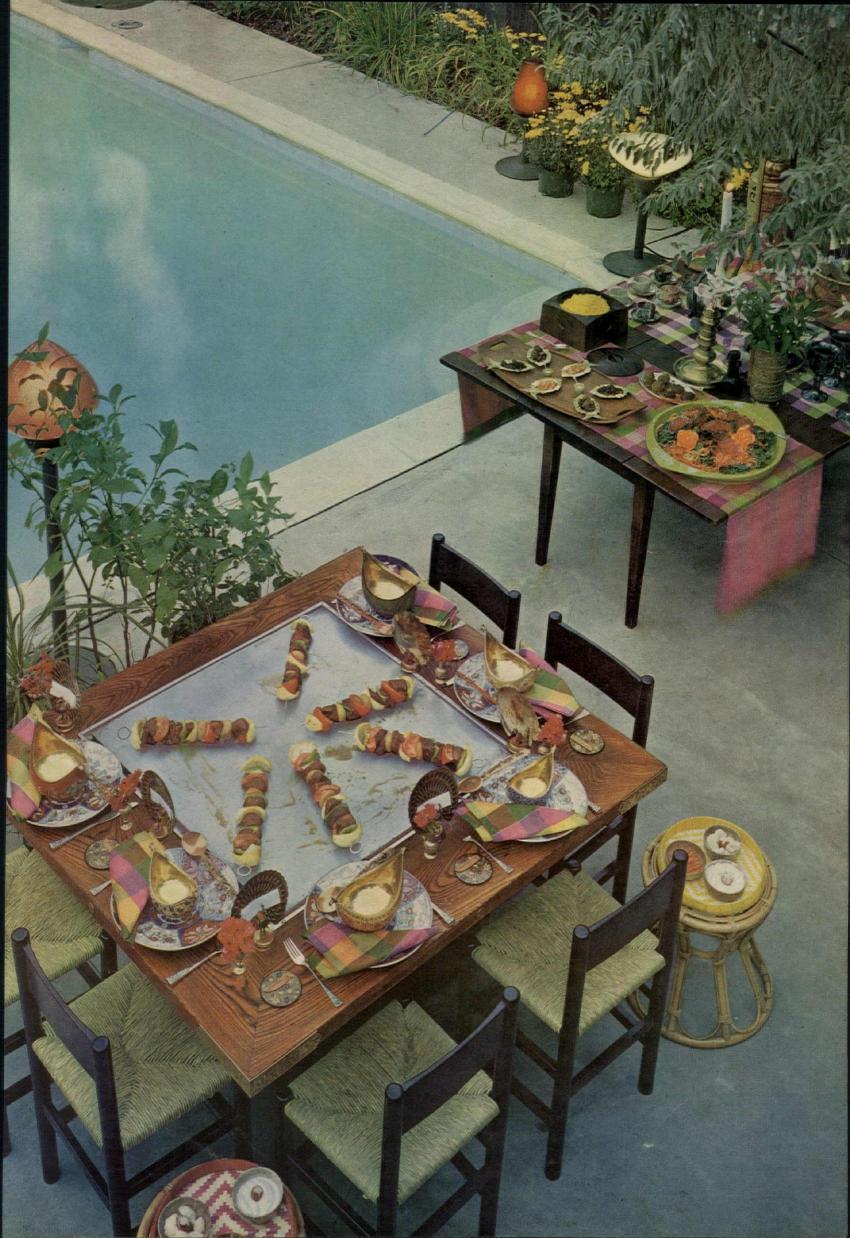
A light reed stool with a tray of raw vegetables and a yoghurt dip in soapstone bowls is placed between every two guests



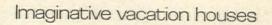
ur own cook-it yourself picnic wa inspired by a new kind of Japanese hi bachi table-an in genious combina tion of dining table and stove. Th table itself is teak and in the cente is a large steel plate heated by pro pane gas from a small tank attached underneath. It occurred to us that th hibachi would work as well for Near Eastern kabobs as for Japanes dishes, so we planned a poolsid party with a main course of seek kabob to be cooked by each gues right at the table. The pilau (with saffron, almonds, and raisins) to go with the kabobs was kept steam ing hot on the buffet table in a wood en container used normally as an ice bucket. Everything else was coldthe chicken and chopped lamb hor d'oeuvres served with an assortmen of pickles, the soup, the breads (on light fluffy bread and pappadums, type of wafer), and, for dessert, roso golla, a light Indian custard. All, o course, including the speared kabobs were prepared in advance. To serv our somewhat international assem blage of dishes and accessorieselaborate boat-shaped papier-mâch bowls for the soup, Japanese Imar plates in an extra-large size for the seekh kabob, Thai silk napking and Thai runners for the buffet table and a huge ice-filled Indian copper bowl to keep the bottles of beer cool

Japanese hibachi table seats six.

Fourth side, with narrower border, is where the cook stands, if you have one







STUDIO BY THE SEA

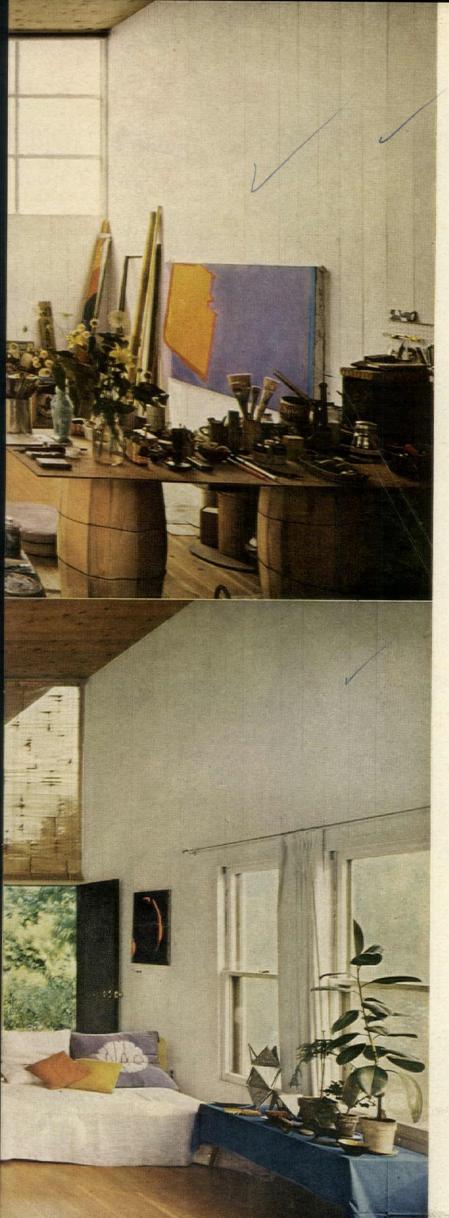
where an artist paints in seclusion and makes good neighbors of her guests

In her two-part weekend house by the ocean, art gallery director Betty Parsons has found a way to do everything she wants to do when she wants to do it. A painter in her own right, she spends the day, or most of it, painting in her studio—the working half of her retreat. In the evening, she relaxes with friends in her guesthouse, a quite separate entity. Both houses are perched by the Atlantic near Long Island's Southold, a town Mrs. Parsons likes for its antiquity and surrounding terrain. Rough and picturesque, it pleases her artist's eye.

Because of the time demanded by her Manhattan gallery, she can paint only spasmodically in town, and usually at night, when "the light's never right." Weekends, consequently, are sacrosanct to work in her studio, a very simple structure consisting of one huge 30-foot-square room with a kitchen, storeroom, and bath curled in an L-shaped extension around one corner. "I wanted a great big cube," she says, "high—it's 16 feet—airy and flooded with light. I can't bear long, narrow rooms."

Oriented to catch the north light, the studio has one enormous "painting window" in the upper corner of one wall, 10-foot-high windows in another wall, and conventional windows over Mrs. Parsons' bed-all screened to control the light (even a painter can have too much) with matchstick blinds or white linen or both. The walls are painted white, but the pine floor and cedar ceiling ("it smells heavenly") are as nature tinted them. Although Mrs. Parsons' paintings are essentially non-objective, each one is inspired by something she has seen or experienced-a flower, a face, a spring morning. She is also a painter dedicated enough to care intensely about other painters. Many of them, Jackson Pollock, for example, she helped to make famous. A key figure in the development of contemporary art, she has sponsored practically the whole roster of American abstract painters, almost all of whom have been represented in her gallery (Continued)

A workshop as much as a house, the studio is furnished simply, almost monastically. Mrs. Parsons has no great interest in furniture, as such, unless it has a "story." But she loves shapes—things like barrels and baskets and fishermen's cable spools—and uses them as furniture. For ornament, she likes natural things—steer hides, driftwood, and pretty flotsam and jetsam she finds on the beach.

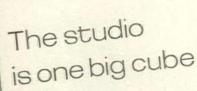




On the dining deck (used mostly for breakfast), LEFT, a steel construction by Jonathan Porter is a permanent bright orange ornament. Planter over kitchen door holds another kind of colorgeraniums and petunias—and indoors, RIGHT, Mrs. Parsons works with a third.



Mrs. Parsons' desk she found in New Mexico. Of piñon wood, it is an example of a craftsmanship she particularly likes-American Indian.



Studio, in plan, is Mrs. Parsons' "one big cube," plus a covered deck, kitchen, bath, and storage areas for food, clothing, and paintings.

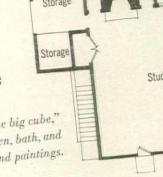
at one time or another. Her own training involved ten years in France with such teachers as Bourdelle and Archipenko, ten years of hard work leavened with the deliciousness of French food-which she can cook like a Cordon Bleu. She has an enologist's knowledge of wine, and it is a fortunate guest who is bid to her table her casseroles, her pasta with herbs, and a miraculous salad dressing of her ow

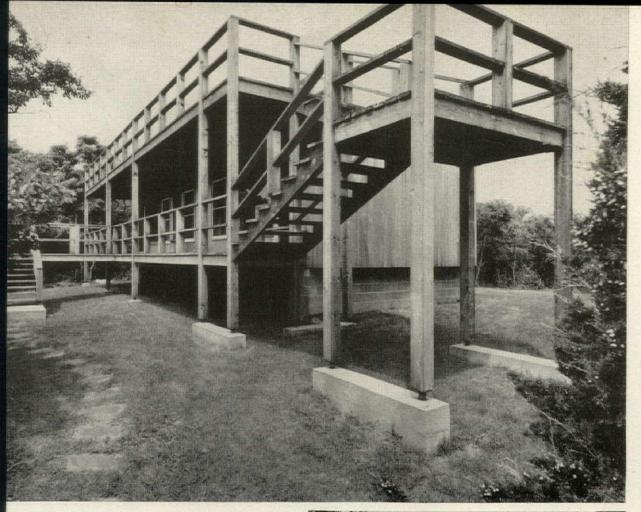
Despite this largesse, she is fond saying, "I have no time to be a gracio hostess, so guests must fend for the selves. I stock the larder with whate they fancy, and let them do their o cooking. Sometimes I ask them to lu at the studio, and if I'm lucky, they me to dinner. The rest of the time the anything they like, and so do I, whi paint. It's a very pleasant arrangem

Since Mrs. Parsons built the house only to have people near he deprecation of her hostmanship m taken with a grain of salt. She took pains to build a house that would h comfortable and handsome. It inc big living-dining room, a large be a kitchen and bath, a fireplace nights, an oil heating system (studio's) for cold ones, and a re reached by a wonderful outdoor with the bravura of a flying bu the living room, one entire wall with shelves containing an art bound collection of Dial mags ing back to 1923, and a potpou Columbian sculpture and Am dian toys, masks, and artifact

The guests (usually lin quartet) find that they dor themselves nearly so much a



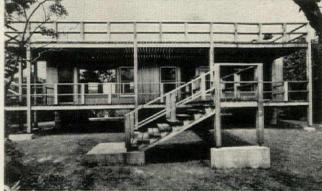




for Mrs. Parsons' painting. She would rather paint than anything, yet she is always suggesting a picnic or a visit somewhere to amuse her guests, and only when she is gently dissuaded from these pleasures will she work.

But there are interludes of play. She loves the sun and the sea, swims like a fish, and has a private rock ("like a hippopotamus coming out of the water"). An ardent beachcomber, she scavenges for beach glass—odd fragments of old bottles and jars polished by sand and water until they look like jewels—and bits of driftwood which she paints to look like brilliantly colored little pieces of pietra dura and gives away as mementos.

Then back to work. Her "serious" paintbrush is rarely idle during the summer or even in the winter (the houses are open twelve months a year). Over the years, here and abroad, she has had a dozen one-man shows, participated in ten group exhibits, and is always preparing for the next *vernissage*. She has a following to satisfy, and with her two houses and the way she runs them she can do it, for she works and plays in tandem.



Guesthouse has a façade-wide veranda, ABOVE, that terminates at one end in an outdoor staircase, TOP, leading to the sun deck. Halfway up, stair landing makes a fine lookout.



Book wall in guesthouse living room is half library, half museum. Desk in corner was once a Yankee schoolmaster's.

The guesthouse is captained by its guests

In the guesthouse plan, the living-dining room with its open kitchen is separated from the bedroom by the entrance hall and adjoining bath.



A Parsons weekend: guest's eyeview

Two of Mrs. Parsons' best friends and constant visitors are art critic and historian Lawrence Alloway and his wife, Sylvia, a painter. Their feeling for her is a doting blend of affection, wonder, and amusement.

"Spending a weekend with Betty is one-third exhilaration, one-third serenity, and one-third Brillat Savarin food. Unlike most gourmet cooks, she likes to cook with people. 'You do this and I'll do that.' But she always chooses the wine herself. In fact, the first job she had when she came home from France was as a wine taster for a big California vine-yard, and she has probably put them on the map.

"The guesthouse is a lovely place to stay—simple, but very comfortable, and the kitchen works like a dream. We spend a lot of time on the roof deck, sunning and reading and bird watching, and on rainy days we polish the living room floor, which is made of old wooden paving blocks, laid on end. They have that beautiful kind of patina that only comes with age.

"Betty is a wonderful hostess because she has an instinct for letting you alone when you want to be, and popping in full of ginger just when you feel like company. She's marvelous to take walks with-like that man in As You Like It who found sermons in stones and tongues in trees. She doesn't just look at a flower, she absorbs it, and the next thing you know, she's painting it. It may not become a flower on her canvas, but it's always evocative, always fresh. She paints whatever she has looked at last."



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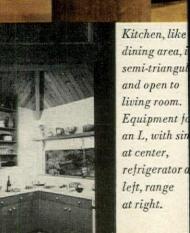
Plan is a polyhedron. Protected entrance opens to octagonal living room with dining area at left, kitchen at right, sleeping alcove opposite entrance. Bath and closets are behind tiled hearth.

Building materials and equipment, page 142

Dining area is a triangle formed by exterior walls and two of the redwood pillars and deep fascia that bound central octagon. Transom-like opening in fascia frames top of a chandelier made of forty-five multicolored bottomless wine bottles. Each contains an electric bulb and is suspended by a fish leader to a screw eye in ceiling. Electric wire curls from bottle to bottle, but is non-weight-bearing.

Indigenous woods in their natural state blend the house with its setting. Both the rough-sawn redwood siding and the redwood shingles of the pyramidal, skylighted roof will be left to weather to silver.









Fentlike octagon living area is bound by eight redwood "peeler" poles—the cores of redwood logs eft over when plywood veneer has been peeled off. Bought from a local mill as scrap for \$1 each, hey were an important contributing factor to the low cost of the house: \$13,818.

Three weekends out of four, Mr. and Mrs. Reverdy Johnson drive up from San Francisco to The Sea Ranch, Calif., to swim, hike, beachcomb, ride, and play tennis. Their headquarters for this outdoor existence is a redwood pavilion that contains only one room: a columned octagonal core, serving as the main living area, and extended by alcove-like projections—one for sleeping, one for dining, a larger one for the kitchen. All are completely open to each other; only the bathroom and storeroom are partitioned from the rest. "But having to make up the bed promptly is no strain," Mrs. Johnson says, "and I love being in on the conversation while I'm doing the cooking. For parties the house is absolutely marvelous. It seems to expand and contract with the group." The furnishings are sparse—foam-rubber mattresses, folding chairs, an old-fashioned pedestal dining table, and, unexpectedly, an oriental rug—but the Johnsons do not intend to add more. "The 'paintings' are the views of coastline and forest, and the house itself is a piece of sculpture."



Dignified house gives no hint of its merry interior.

Imaginative vacation houses

BRIMINIG WITH GAIETY

A staid old house in a stately resort is as lively as a mod inside

nce you get past the front door of Mr. and Mrs. Allen Guiberson's summer house in Newport, R. I., you discover with delight that you have found a pixy among dowagers. And that impression, you learn, is precisely as planned. After summering for years in one of the rambling piles that gave Newport its fame as the last stand of the Stately Home, the Guibersons sold it and moved into their present ten-room house—a blend of Georgian and French farmhouse styles. "I can handle it!" said Mrs. Guiberson with a happy sigh of relief (meaning it would not require a corps of servants) and she asked her decorator, Robert Wedel, to give its rooms "an utterly gay, non-Newport look—no grandeur, no pomp and circumstance."

The result is also a revelation of what color can do to unify a potpourri of extremely disparate furniture—a few antiques, a few good upholstered pieces, some contemporary things, and odds and ends she couldn't part with when she sold the larger house. Of prime importance in every room are the Guibersons' paintings and sculpture, but Mrs. Guiberson insists that a room hung with lively paintings should have as much color in the furniture and fabrics as it does on the walls. She loves hot color coupled with black and white ("they make reds redder"), and in the living room the reds have the fire of rubies. Most of the furniture is covered in red, and to intensify it, she had a rug specially woven in black and white, then laid over it a black and white Argentine steer hide-"Nature's op!" she calls it.

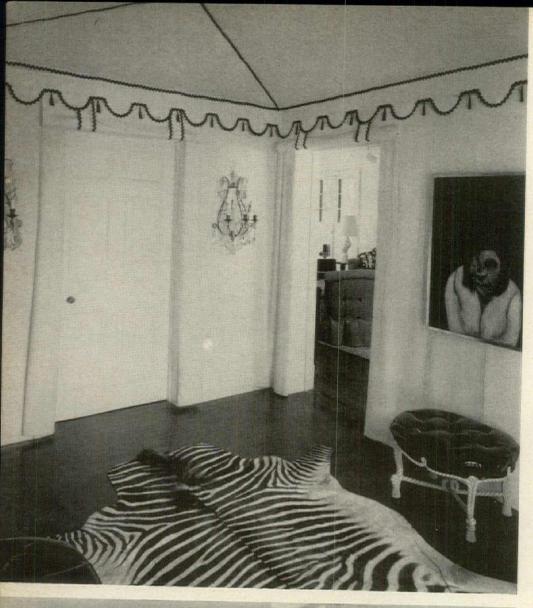
> In the living room the reds are redder



GRIGSBY

Black, white, and red with a glinty needling of steel and glass, the living room, above and opposite page, is impudent, but ingratiating. Except for two contemporary chairs upholstered in black leather, all the furniture is covered in tough, sun-umbrella canvas—even two Louis XVI settees and a pair of tufted armchairs buttoned with bows and streamered medallions. As non-Newport as this heady splash is the art: a Duane Hatchette sculpture silhouetted against French doors, opposite page, an Alexander Calder at its right, a Larry Lox over the sofa, a Lee Bontecou in the round, above. The jug lamp base came from a very special potter's wheel—Picasso's.







BRIMMING WITH GAIETY

continued

o welcome her steady parade of guests, Maguiberson wanted something a bit cheering than the old entrance hall, a sepulchral special with a vaulted ceiling curling into gloom. "Something Brighton Pavilionish—a Regency look," what she asked for and what she got was a tent. The too-high vaulted ceiling offered plenty of room for the pyramidal wood frame that supports the tent white canvas roof. The walls are hung in canvas, tau at the top, loose at the bottom, and a scalloped pelmetrimmed in braid and tassels covers all the hammer and-nail work. The doorways are curtained very simply and, just as a fillip, hung with roller blinds that do not roll.

"The hall makes a good no-color break between all the red in the living room and the bright flowe colors in the dining room," says Mrs. Guiberson "It's a change of pace, like a pause in music."

In the dining room, kitchen, and bedrooms, how ever, there are no pauses at all. The bedrooms are comparatively simple, but in each one, the walls are saturated with the purest color that can come out of a can of paint—chrome yellow, leaf green, bright orange, a clear, sharp pink. "With all that color, the furniture doesn't matter very much. It's comfortable, but incidental. I may change it one day, but in the meantime there is a new terrace to be built on the ocean side of the house, and I've gone quite mad and commissioned a lot of outdoor sculpture. I can always make do with simple chests and beds on metal frames as long as I can look out the window and see something wonderful that I have helped, in the only way I can, to bring into being. It's a lovely feeling."

Hallways are white transitions

The only rooms in the house undoused with color are the hallways. The entrance hall, LEFT ABOVE, a stylish black-and-white preamble to the riotous color to come, is designed to look like a Regency pavilion—with one contemporary touch: a savage, biting portrait by Francis Bacon. In complete contrast, the upstairs hall, LEFT, is very simple, very shipshape, with diving-board matting made into the toughest of runners, ship's porthole windows, and three paintings—the largest a fascinating optical study in well-accounted.

The other ooms are olor explosions

garden with carefully
rrelated color divided
tween the table linens and
e simulated bamboo dining
airs. Undraped, the tables,
eich have metal bases and
actical tops of white plastic,
the excellent game tables.
painting by William Stanley
tyter fills one wall with
freshet of color brilliantly
flected on the white console
ble by two Meissen cockas—the garden's "birds."

e master bedroom, BELOW, almost entirely furnished th color—a bold counterpoint tween the intensity of walls and a vibrant isley rug. In so vivid room, only a painting of ual strength could survive—big abstract oil by Leon lk Smith. Marshmallowed th sheepskins and wonderful derfoot, the rug is of suede.







Color springboard in the simple stainless steel and white kitchen is the wallpaper, a blaze of harlequin diamonds that call the color cues for the floor, the linen, and the breakfast chairs.



The house sits on the sand like a beautiful marine creature, as close to the ocean as high tides will permit.

Imaginative vacation houses

SUMMER IN THE ROUND

A dramatic oceanside house

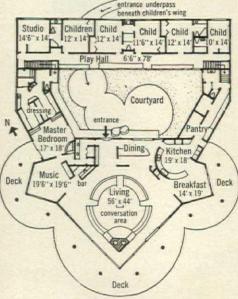
Central arched area, 18 feet high at its apex, is the living room. In the smaller, adjoining areas are the music room at left, and at right, oriented to sunrise, the breakfast room.

In the kitchen-in-the-round, steps and operations radiate from island work center containing sink and chopping block. "Extremely workable," say the Coopers.

Mr. and Mrs. William G. Cooper and their five children, all under twelve, are a water-mad family who, because they are in the ocean almost more than they are out of it, keep their beach house on the Pacific in Malibu, Calif., open the year-round. Seen from the surf line, the house looks as architect Harry Gesner meant it to-like a great wave frozen at the moment before it breaks. This illusion is created by a roof line formed by the interlocking angles of three arched structures that are mounted on a vast, clover-leaf deck (one rounded leaf to each arch) and supported by piles driven 18 feet into the sand. At high tide, waves often ripple under the living room, which the Coopers welcome because they love the sound of the sea. "The house seems part of the ocean," they say.

In plan, the structure is huge and unique. The clover leaf includes living, dining, music, and breakfast rooms, and the kitchen. From the base of the leaf, two elbow-like wings extend to the children's bedrooms, a long straight higher structure that makes the fourth wall of an inner courtyard—an oasis of greenery. The Coopers dine there occasionally, but do most of their entertaining on the decks of the clover leaf or in the 57-foot living room with its great circular conversation pit. "The dining room has taken on the role of a buffet," the Coopers explain. "Guests help themselves, then sit on cushions around the living room coffee table, which is a huge 25-foot slab of redwood."





OWNERS: Mr. and Mrs. William Cooper ARCHITECT: Harry H. Gesner LOCATION: Malibu, Calif.

SIZE: 6,000 square feet

In the plan, LEFT, the clover leaf is linked to the children's bedrooms by two armlike wings, one containing parents' bedroom and dressing rooms, the other, a pantry, guest bath, and utilities. Entrance to the house is down the cliff at the rear and through an underpass that runs beneath the children's section and ends in the patio.

In the living room, OPPOSITE PAGE, soaring beams of laminated fir form vaulting arches that veer out to the sea. At parties, guests sit on the lushly carpeted steps and the backs of the circular sofas. For building equipment and materials, see page 142.



summer at East Hampton, Long Island, means delicious breezes filled with sea smells, sunlight with Greek-Island clarity, and lots of misty mornings to keep the roses fresh and the grass green. To Mrs. Paul E. Manheim, summer means the opportunity to enjoy all this, to fix big bouquets of flowers from her garden, to relax beside her salt-water pool, to entertain friends at luncheon, dinner, and over weekends, in the house she designed herself. Called "The Orchard," the Manheims' house is filled with a collection of antique furniture, boiserie, and pewter that they toured France three times to gather. Yet it is cool, airy, and as unfussy as a summer house should properly be.

All the floors, for instance, are handmade French tile, waxed to a lovely glow and quickly restored to order with the swish of a soft broom. All of them have been left bare except for a few small fur rugs. There are no curtains anywhere. Instead, the triple-hung, floor-length windows are shaded, when shade is called for, by louvered shutters. The Louis XV fauteuils in the living room are covered with durable nylon velvet, and all the other materials in the house are either nylon or cotton, treated to resist stains. And Mrs. Manheim's large collection of antique pewter, which she uses liberally in her table settings, requires no polishing. It was her even larger collection of Ming Dynasty blue-and-white porcelain that inspired the color scheme of the living room, including the fabric that covers the 8-foot sofas—cotton batik handwoven and handprinted in India. And woodcarvings from Indian temples adorn the walls. Yet the Orient has only a minority voice in this house, which is predominantly French (Continued)



The one-story house has a mansard roof, walk-through windows.

Antique boiserie, tile floors, and curtainless windows make for

LUXE VVITHOUT FUSS



A motif from an antique Chinese teapot inspired the roof of the gazebo at one side of the swimming pool.

RIGHT: Louis XIII armoire converted to bar has plastic-laminate shelves, Italian book-paper lining, built-in lighting.

FAR RIGHT: All interior doors were taken from old armoires and mounted on modern flush doors.

opposite page: Living room with curtainless windows and tile floor is always cool, uncluttered.

Pewter is displayed in antique dressoir; farmhouse refectory tables each open up to seat eighteen.

Over fireplace, an airy landscape by Daubigny.







LUXE WITHOUT
FUSS
continued



Even in her pink and white bedroom, there are no curtains to be fussed with and only two small rugs. Marble mantel is an antique found in Rome. Her casual bouquets of flowers brighten every room in the house.

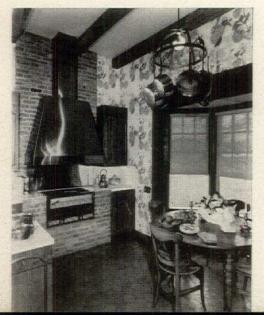


Roses spill all over a treit arcade that runs along a of dressing rooms for swit

an idealized version of a French farmhouse. Certainly the *boiserie* that adorns the interiors has witnessed the goings and comings of countless French country families over the years. The front doors, for instance, were assembled from two pairs of doors from a Louis XIII château by mounting the antique panels on both sides of modern flush doors. All the interior doors were similarly constructed with panels taken from antique armoires. The 15-foot mantel of the living room fireplace was composed of a carved wood frieze from a Louis XVI château.

Mrs. Manheim loves to share her house with guests. But since she feels that weekend guests value independence as much as a family values privacy, they are lodged in a separate guesthouse containing two bed-sitting rooms and a Pullman kitchen. She entertains frequently at luncheon and dinner in spite of the fact that the house has no indoor dining room. Evening meals are served four months a year on the terrace, which has a translucent plastic roof and a Dacron sailcloth curtain that can be lowered instantly in case of rain. Huge candles in antique pewter holders light the scene after dark. Luncheons are served by the pool near the gazebo which, as a rule, is equipped with a bar and a sink. In cool weather, seated dinner parties take place in the living room where the two big refectory tables open up to accommodate thirty-six.



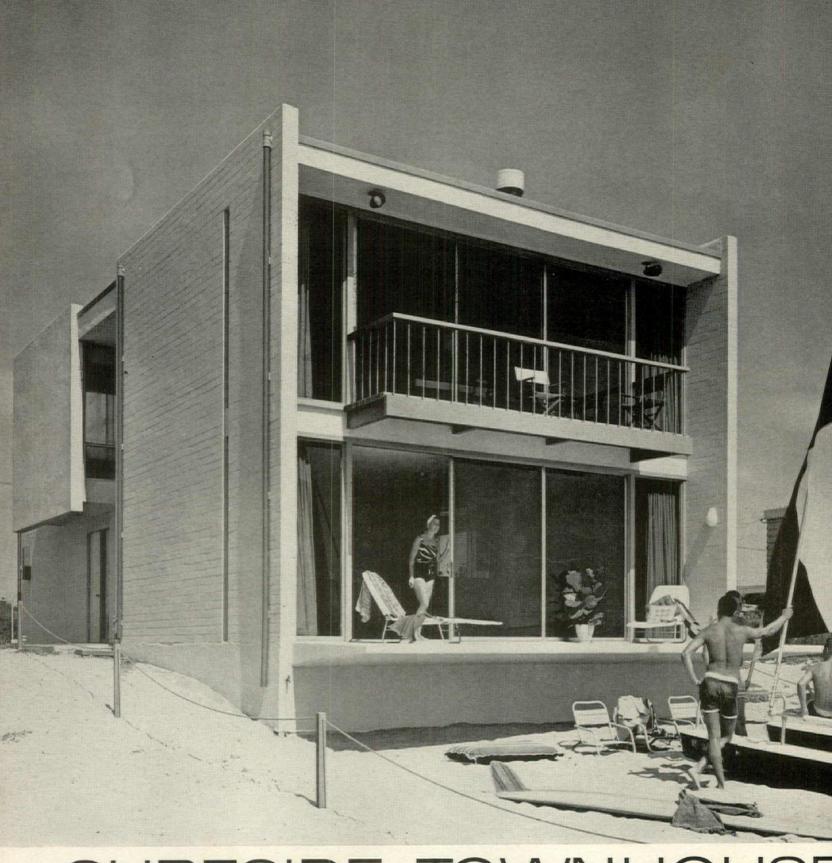


The French farmhouse look is particularly vivid in the kitchen with its oak cabinets, brick chimney, and huge copper hood. Walls are covered with fabric printed in oversized strawberries, one of the Hamptons' prize crops.



The terrace, ABOVE and of PAGE, is used all summer dining as well as for an living room. Translucent ceiling, without cutting light, provides shelter from showers. Buffet and dining were made with bases for French butcher's and bables. Broad grassy steps with railroad-tie risers, to the terrace around the





SURFSIDE TOWNHOUSE

1,760 square feet of living space on a lot only 30 feet wide Dr. and Mrs. Pelletier Supple and their two children, Alex, eighteen, at Caron, twenty, sail every weekend all summer long at Oceanside, Calif., at every year enter their catamaran in the local regattas, and sometimes wire trophy. When they are not sailing, they are swimming, surfing, or entertaining at coffee, cocktails, lunch, dinner—"It all depends on what time of dour friends drop by." The center for these pastimes is a sand-white beat house, a concrete-block, two-story answer to the ticklish problem always presented by a narrow lot. Designed by architect Robert F. Gordon, thouse looks not at all like its seaside neighbors, but more like a contemprary townhouse with 30 feet of sand and seashells for a front garden. It cause of the possibility of future neighbors only a few feet away, the magnitude of the contempration of the contempration of the contempration of the possibility of future neighbors only a few feet away, the magnitude of the contempration of



In the hall, a spiral steel staircase makes a graceful ascent to bedrooms. To muffle the boom of pounding surf, all ceilings are of sprayed acoustical plaster.



Living-dining room's dual function is simply defined by two rugs—a round "island" for the dining furniture, a rectangle for the sitting area. Kitchen is partially screened by a buffet-bar with a brass footrail—a touch of realism. Ceiling grill is for the heating-cooling system.

Master bedroom boasts a built-in desk-for-two, a combination bath-dressing room, and a private balcony—a sunset-viewing lookout.

OWNERS: Dr. and Mrs. Pelletier H. Supple ARCHITECT: Robert F. Gordon INTERIOR DECORATOR: Lorraine Supple LOCATION: Oceanside, Calif.

SIZE: 1,760 square feet plus garage and utility room For building materials and equipment, see page 142.



Bdrm
10'x 13'

N

Bdrm
10'x 15'

The
include the spin down
14'x 17'6'

balcony

Bdrm
10'x 15'

The
include the spin down
10'x 15'

The
inc

The two-story plan includes two effective buffer zones—the spiral-staircase halls downstairs and upstairs that divide parents' bedroom from children's, and living room from utilities.

To withstand high cutting tides, concrete block foundation of house is reinforced with steel to a depth of 14 feet.

Materials are weather-resistant—vinyl and polished white concrete floors, stainless-steel sliding doors, aluminum hardware and light fixtures. Slit in wall between downspouts is actually an 8-inch-wide, two-story strip of leaded, sunset-hued, light-tinting glass.

ctions of glass, polarized and tinted to deflect glare, are at the front of e house where the only neighbor is the ocean. There is also, at house nter, a two-story hall window of frosted glass—translucent enough for the cht, opaque enough for privacy—and another of the same glass in the techen on the opposite side of the house, so neighborly gaze is of no moent. With space so precious (the 1,760-square-foot house is only a touch er 23 feet wide), and to create an open sweep on the first floor, the architect combined living and dining areas with a semi-open kitchen. On the first for there is a bath for swimmers accessible from the garage (no sandacking in this house), and upstairs are three bedrooms—one with a seadle balcony—and two more baths, one for parents, one for the two children.



... fresh and fair as summer's flowers



Carefree adventures with color and pattern belong to summer as surely as flowers and June bugs, so the current explosion in paper and plastics should be the signal to let yourself go. Everything is coming out in paper these days-towels and tables, swim shorts and pinafores (all fire-retardant if not washed)and the great vinyl invasion has even brought us an inflatable chair. With all these dashing toss-aways, you can implement your maddest brainstormstry out extravagant colors you might not want to live with forever, spark your rooms with zingy patterns that strike your fancy just for now. Most of these temporaries will give you at least an encore or two, some will see you through the season, all are inexpensive enough to be blithely expendable.





Shopping information, page 140

house living room, a clutch of paper and plastic deceivers. The plastics: pleated lamp shade; printed vinyl tablecover; kicky zebra carved out of plastic foam. The papers: ticking-striped stool with foam-plastic seat; screen panels of cartonnage (for more about this fascinating paper craft, see page 138).

PAINTING BY BILL FOTIADES: ZEBRA BY WALTER ADDISON: SCREEN BY DEAN WELLS

or pack them, deflated, in the picnic hamper.

of cardboard.







... sparkling like the sun on a flower-banked pool

TOSS-AWAYS

for the poolside and seaside life

inside one huge cardboard tote, which, in turn, unfolds to become a toss-away tablecloth, Tumblers are

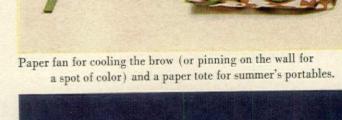
plastic; plates and napkins, paper.



Zippered covers of plastic to pep up standard stuffed pillows.

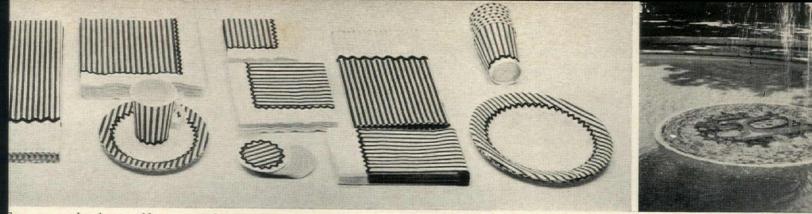
FOTIADES

Folding sun lounge of heavy cardboard, to set beside the pool or carry off to the beach. Scuffs and Christopher Robin hat are paper, too.



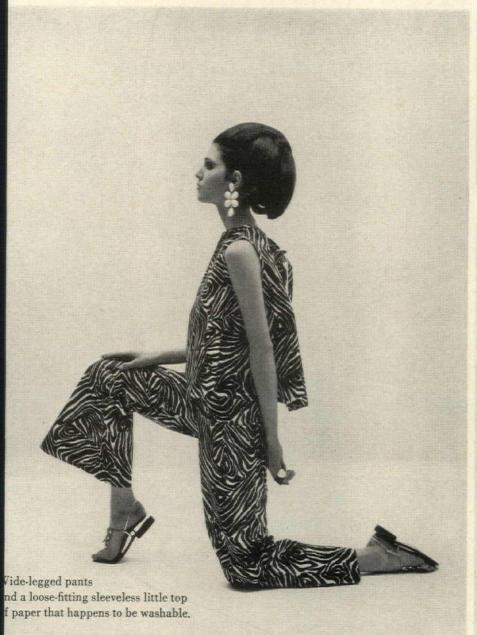


The chair you can sit on, but ha see. Inflatable plastic cu supported by a tra acrylic base t comes apa storage

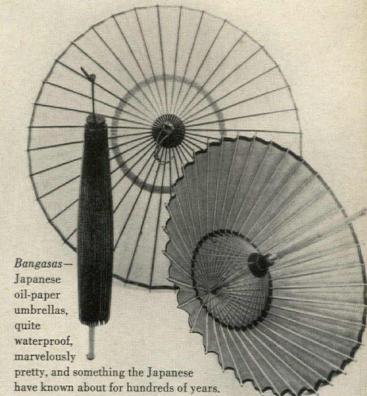


for a snappy luncheon: table cover, napkins, coasters, plates, cups, all in ticking stripes, all of paper. By Gibson.

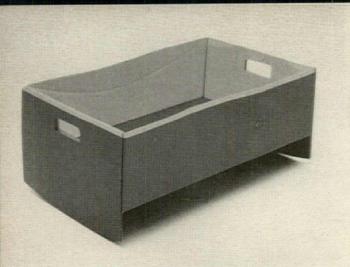
... with a fountain's playful lilt





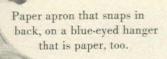


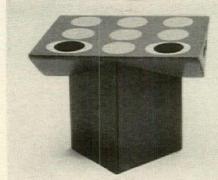




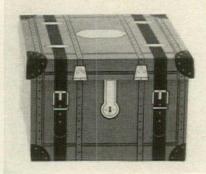
Cardboard cradle that rocks, packs flat, and is light enough to take along, set up anywhere.

TOSS-AWAYS for summer fun and games

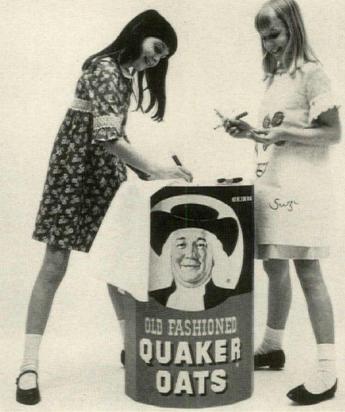




Child's bench of collapsible cardboard, called "Toadstool" for reasons plain to see.

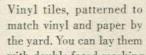


Saratoga trunk of cardboard, for a child's toy storage, or to use as a funny little table in a beach house.



Paper dresses to embellish as you will with Magic Markers. The arti on the right is wearing her creation; the one on the left is putting the finishing touches on hers. Their work table is an oversized cardboard box with a familiar design. When the perforated top is pout, container becomes a cache for baseball bats, umbrellas, et an





with double-faced masking tape, in case you want to take your floor along with you at season's end.





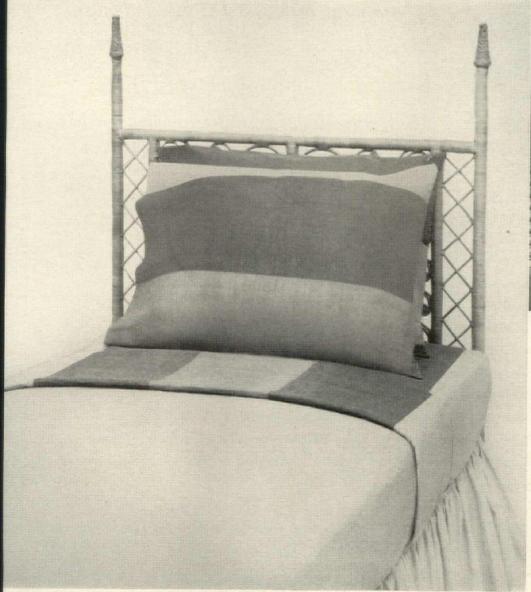
fee table with
ular cardboard
e and composition
comes in
ing height, too.





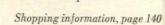
To keep the toddler spruce and happy: see-through vinyl pinafore; pint-size chair of cardboard; paper Camelot to topple sans catastrophe; cardboard mini-table that packs flat.

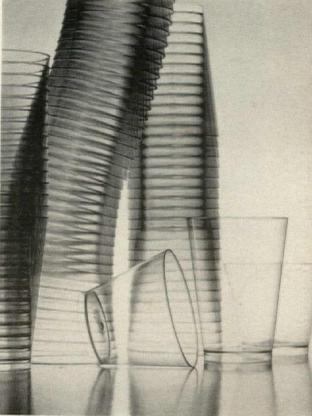
TOSS-AWAYS o cope with summer's surprises



Paper sheets and pillowcases to have on hand when an unexpected guest coincides with undelivered laundry. Colors are bold yellow and turquoise, the life expectancy, about a week.

Paper dresses for live dolls. The frogs, buttons, and collars are all trompe l'oeil.

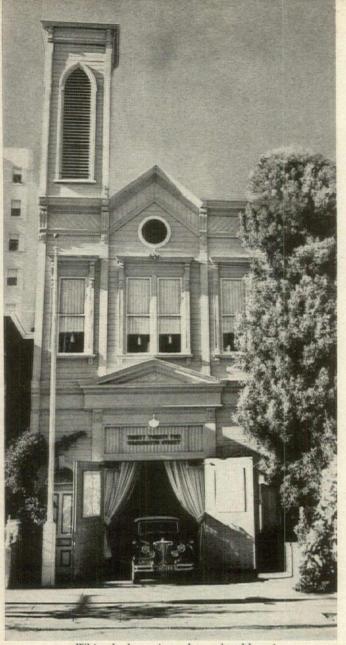




Plastic tumblers, crystal-thin, that are pleasant to drink from, cheap enough to toss away. But there is nothing to stop you from washing them.

FOTIADES





White duck portieres drape the old engine entrance.

ohn Dickinson, a young San Franciscan designer of furniture and interiors and an accomplished draftsman, lives with his three cats in an old firehouse. The picturesque structure with its bell tower and gingerbread dates back to 1893, when engines were horse-drawn and fire-eating Dalmatians answered every alarm. Mr. Dickinson bought it from the city because it was desirably located, abounding in space, and realistic in price. Today he garages the canework chassis of his splendid old Jaguar on the horse-and-engine ground floor. He has set up his office in the rear of the building; his living room, bedroom, and bath on the second floor; his dining room and kitchen in the old cookhouse at the rear of the back gardenand furnished and decorated them in a style peculiarly his own. White, etched with black and warmed by natural wood tones, predominates in almost every room. He mixes the most unlikely companions-good antiques with dressed-up junk, beautifully made furniture of his own design with valueless artifacts of another day-and achieves remarkably

WHITE ELEGANCE INA FIREHOUSE

In his own home, a talented designer
mixes the ornate with the simple, the rare
with the commonplace, and gives
old-fashioned furnishings up-to-date sna

homogeneous results. He has a flair for taming ornate Victoriana and art nouveau until they seem the epitome of simplicity. His unique style is apart from the mainstream, yet very much of today.

White is his favorite color because of its infinite variety. "Every shade of white lives happily with every other shade," he explains. "What is handsomer than blue-white with creamy-white? Not that I don't admire color in other people's houses. Coca-Cola-colored walls can be very chic if you want them, but they're not for me. Besides, like all draftsmen, I'm prone to think first in black and white, and let color creep in later." When color does creep in, it is apt to be yellow—the yellow of ripe wheat or pine. (Continued)

What was once the firemen's cookhouse is now a dining-sitting room with a partially partitioned galley kitchen at one end. Here—except for big cocktail parties in the firehouse living room—Mr. Dickinson does most of his entertaining: little dinners for six, carefully cooked by himself. As he adds the finishing touches, his guests sit on a Napoleonic officer's bed or old ferry boat chaises smartened with new fringe and white matte-finish vinyl. Typical of his unexpected juxtapositions are the sheaves of wheat in wicker cornucopias, old-fashioned florists' props. Lamps were once bar lamps in an English pub.





nd a pine table of Mr. Dickinson's design, French iron garden chairs.



sets the table: white earthenware, tainless steel, cane-patterned mats.

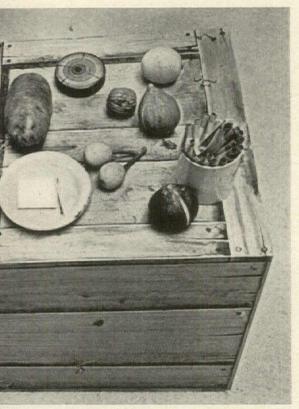
To me, the dullest room
the world is one
urnished with nothing but
Dueen Anne or Chippendale.
I room should be
mishmash of things
ou can't live without."



Still life: tiny furniture models, marble eggs.



Still life: wheat, minerals, Japanese doll houses.



what looks like a packing crate (the wonderful trickery of npe l'oeil), marble fruit, a china potato, a faux bois box.

"The wonderful thing about white is that it gives you a wide margin for error. Even if you are color blind, you can't go wrong. At the same time, because there are as many whites as there are greens, you have plenty of scope for nuance and contrast."

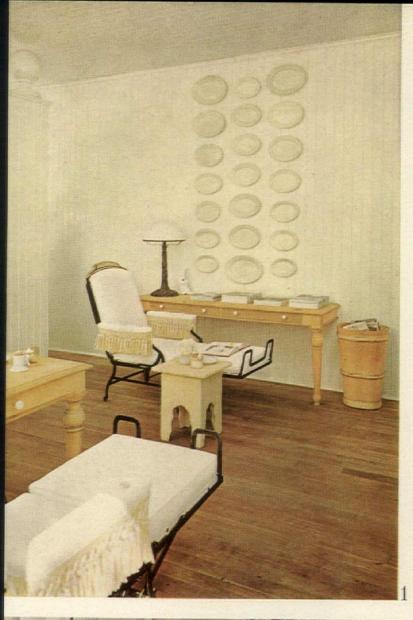
Elaborate designs have been made to look appealingly simple

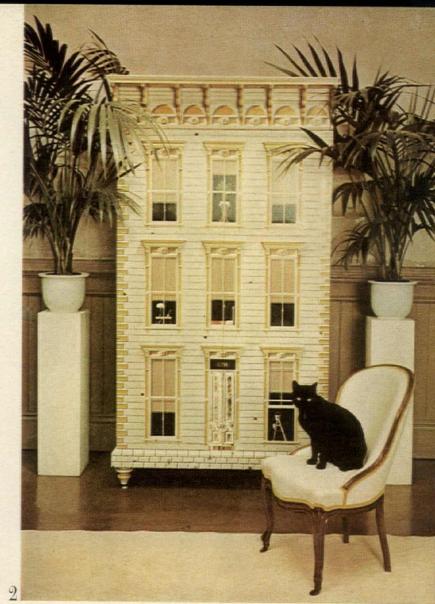
Mr. Dickinson has a talent for taking an as sortment of furniture and ornaments that to other people might seem unbearably fussy and putting them together in a context that makes them look suddenly quite simple and unexpectedly beautiful. Although he love all woods in their natural state ("Pine should look like pine and walnut like walnut."), in man-made objects, he prefers the surprising even the elaborate. He likes curiosa for bibe lots—strange, pretty little things he arrange with the care a painter in the genre would give a still life.

Trompe-l'oeil decoration is one of his passions, and what he can't buy, he paints himself. "Years ago, I saw some photo graphs of a collection of furniture owned by the Duchess of Windsor—fantastic stuff that looked as though Dali had painted it. I was so hooked that I sat right down and taught myself how to fool the eye."

On the doors of a big armoire in hi living room is his own trompe-l'oeil rendition of the façade of a Victorian townhous—complete to the last perfect corbel, the last sunlit crumb of mortar. "I'm a nut, I suppose, since trompe l'oeil takes so long. But it's worth it, because it's the most supercamouflage in the world to disguise band objects or drab furniture." (Continued)

opposite page: Some of the things John Dickinson "can't live without": 1 On one side of the sitting-dining room, a collection of old ironstone platters, each subtly different in its whiteness, hanging like plaques on an even whiter wall over a two-legged pine console of his own design. 2 In the living room, his trompe-l'oeil masterpiece, the townhous armoire, complete with lamp in window. The linen-covered Victorian chair, perchocasius, the favorite tom, is one of a set of ten destined to be dining chairs when an upstairs kitchen is installed in the firehouse proper. 3 The lamp on his dining table, it base a bronze art nouveau tree trunk, elegantly tortured, its shade supported by an oal leaf crown, actually a spherical fixture split in two. 4 In his office, a sheaf of garden tool enameled a peaceful snowy white. Below them an Italian vineyard hamper holds mailing tubes instead of grapes. Very sturdy, the same hampers double elsewhere as wastebasket.











Everything is assembled with a sense of humor

Frandeur, as such, Mr. Dickinson finds iresome, whereas a certain kind of gauherie charms and amuses him. When he oes antiquing, he looks less for the signaure of a great ébéniste than for a chair or able or painting possessed of as much ersonality as an inanimate object can wn. Who made it or painted it doesn't natter, but rather, what it will do for his ooms. This very personal criterion probbly accounts for the fact that there is not banal object in his house. But there are o freaks, either. "A room eked out with utlandish furniture and gewgaws is never uccessful. All it has to offer is shock, and hock soon becomes a bore."

Although his favorite furniture period is the nineteenth century, he doesn't conne himself exclusively to the Victorian. I'd soon get stale. Right now, for a client, 'm doing a contemporary bedroom. At east it's my kind of contemporary: cashnere, camel hair, iron, and steel. The Victorians had all these things, of course, but hey knew them best as shawls and railload tracks. Today we use these materials in place of paper and wood, and that, to me, is a truly contemporary point of view."

PPOSITE PAGE:

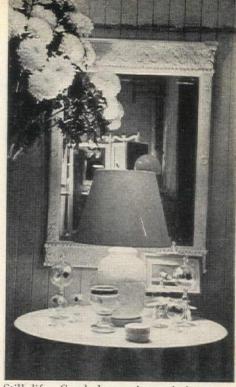
The designer's bedroom is a mélange of Vicoriana and a potpourri of faux finishes. The bed, which he designed himself, is mottled in aux bois tiger bamboo, a treatment much admired at the turn-of-the-century. Woodwork, once a bilious green, was re-done in a trackled varnish reminiscent of old railroad tation waiting rooms. On the bed is pet Ned.



Oak manikin (a Dickinson design) is a silent valet. Bamboo hat stand holds hats and rooster tails.

"I love the nineteenth century. It wasn't as classical as the eighteenth or as slick as the twentieth, but when it wasn't stuffy, which Heaven knows it could be, it was warm and amusing."

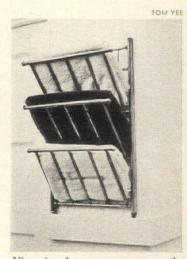




Still life: Greek lamp, tiny painting, radiometers—revolving vanes in glass globes.



Antlered umbrella stand, a Victorian madcap foible, serves as vase for live pussy willows.



Victorian brass newspaper rack holds twentieth-century towels.

In the fireman's bath, a papier-mâché phrenology head, an English public house mirror, one of three.

BOLD, BRAVE

arie Antoinette was a woman with a direct way of thinking. In a flash she saw answers to problems that other people found endlessly troubling. As all the world knows, when French peasants revolted because they had no bread, she unhesitatingly suggested that they eat cake. Less well-known is her answer to the problem of taking a bath.

Marie Antoinette was a devout Christian. She also liked to wash all over, at least once in a while. The difficulty was that her confessor thought bathing immoral. He had a strong case. The great St. Augustine in the seventeenth chapter of the fourteenth book of *The City of God* had argued that nakedness was a sin. St. Augustine could not be wrong; nor could one take a bath without being naked. Therefore, bathing was a sin.

Marie Antoinette had solved the problem of the French peasants. Now she solved her own. She took her bath dressed in a long flannel gown that buttoned right up to her neck.

She was, of course, preposterous. Are we any less so? In our houses the places where we eat, sleep, drink, or talk are as beautiful as our money and our taste will allow. If we are very determined or very lucky, the place where we bathe may be beautiful, too. But nine out of ten of the bathrooms we are faced with in ordinary houses are hideous. They are ill-shaped and ill-proportioned since they have been crammed into an odd corner of the plan that the architects could do nothing else with. The surfaces are all smooth and slippery, and to touch them is like passing one's fingers through a basin of eels.

It was not always so. In classical times, men and women bathed themselves amidst scenes of beauty and splendor. By classical times I do not mean those of the Greeks. Their bathing habits were worse than ours. A tub was pulled out and set in a corner. Homer says that one was of silver, but Aristophanes, who is much more reliable, mentions that the tub, when not in use, was used for storage.

The Romans, who regarded the Greeks as clever but unspeakably dirty, put matters right. Roman houses were small and cramped because the city was overcrowded. There was no room for bathrooms. So they set up vast establishments for public bathing. They were built by the greatest architects, covered with the finest marbles, and filled with masterpieces of art, mostly works of the unwashed Greeks. Rich men and emperors, building villas in the country, constructed bathrooms for their own use which were smaller, but no less beautiful. Tiberius, at Sperlonga, turned his bathroom into a private gallery of art.

Then came the Christians. The early Christians were very simple in their beliefs. They were concerned with sin and they were against it. The Bible said that being naked was a sin, so they were against that, too. One of the greatest thinkers of the early Church was St. Jerome. He was much concerned about women, because he thought it was very difficult, and perhaps impossible, for a woman to be a Christian. He gathered a few around him to teach them morals, but gave up the experiment in disgust. He took to writing them letters. In one of these he forbade women to go to the baths. The sexes were supposed to bathe at different hours, but, in practice, they mingled. St. Jerome, with something of Marie Antoinette's directness of mind, said that if men and women go around naked, there was going to be lusting after the flesh.

Good Christians stopped going to the baths. Bad Christians still went. But when the Barbarians, during an assault on Rome, cut off the water supplies, no one was brazen enough to suggest that the flow of the unholy liquid should be restored.

By the end of the Dark Ages, Europe had become a place fit for small boys, dogs, and good Christians to live in, for baths no longer existed and nobody so much as mentioned the word.

Then came the Prophet Mohammed. His followers were Arabs who were, then, as dirty a race as the Greeks. Mohammed invented a series of harsh rules, among them being

BATHROOM

by Aubrey Menen

a law that his followers must pray five times a day, and that they must wash themselves before praying. When his followers protested that there was no water in the desert, he told them to wash with sand.

His followers conquered an empire. Having learned to wash as a duty, they now developed it into a pleasure. They built themselves the most delicately beautiful bathrooms in history, full of marble tracery, sunken pools, and inlaid floors which were strewn with silken cushions. Here they spent voluptuous hours, deaf to the protest of Muslim theologians who complained that this was not what the Prophet had meant at all.

When the Crusaders, fighting the good fight, saw these sumptuous bathing places, they were seduced. They washed. They brought this, and other vices once classed as unmentionables, back to Europe. It became a fashionable practice to pop into a bathtub from time to time.

But it was still considered a rather fast thing to do. In the communal palace in the Italian hill town of San Gimignano I have seen remarkable evidence of this. A fresco, painted about 1380 A. D., shows a husband and wife bathing together in a large wooden tub. A curtain is meant to conceal their abandoned habit, but it does not. They are being observed by an intensely respectable man and woman. The woman, with wide-open eyes, makes a gesture towards the bath. She is saying something, and there is no doubt as to what it is: the language of Italian gesture is very fixed. She is exclaiming, "Just take a look at that."

But the weakening of the moral fiber went on, and by the time of the Renaissance, even Popes took baths. More importantly, they obviously enjoyed doing so. The European bathroom once more became a beautiful place. I have seen the bathroom of Pope Clement VII in his apartment, which at that time formed part of the Vatican. It is small, but painted on its walls and ceiling are masterly designs of flowers, garlands, nymphs, fauns, and many other pretty and diverting creatures. It was too good to last. Even while the walls were being painted, the Protestants in the North were bringing Christians back to the straight, the narrow, and the dirty path. The Popes were forced to follow, and with what is known as a Counter-Reformation, nudity was again a sin and bathrooms disappeared. In 1387, Frankfurt had no less than twenty-nine bath houses, modest imitations of the Arab model. By 1530, it had none at all. Queen Elizabeth took a bath once a month. But a century-and-a-half later, the Sun King, Louis XIV, never took a bath at all.

So the wheel comes full circle and we are back to Marie Antoinette wearing her flannel bath gown to please her confessor.

In the nineteenth century a new and sinless way of using water came into vogue. It was turned into steam, which moved machinery, which made a great deal of money. Millions of machine-minders were crowded into unsanitary cities where large numbers died from contagious diseases. Slowly, very slowly, it was reluctantly agreed that bathing, although still indecent, showed financial returns. The bleak, mass-produced modern bathroom in penitential white arose, first in the houses of the machine owners and, very much later, in the houses of the workers. It remains with us to this day.

There have been revolts against it. I have seen two of them. When, years ago, I persuaded Lord Alfred Douglas to talk to me about Oscar Wilde, he told me to go to a certain address on Marsham Street in the city of Westminster. Wilde's bathroom was intact. It was decorated in pale green, worked over with painted flowers. The bath was encased, as was the toilet, in green wood relieved by plaited canework. It was charming, but timid.

I have seen another, done in this century. It is in the magnificent apartment of Maurice Yates in Rome. The walls have been painted in a vast perspective mural of the city. The view from the bath—that is, the mural, on the opposite wall—is of the Vatican, as is just and proper. It is a bold, brave bathroom, and I hope I shall see more of them.

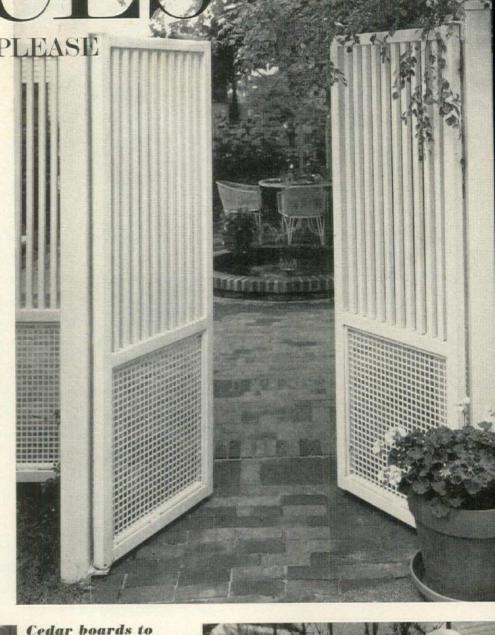
HOUSE & GARDEN, JUNE, 1967

FRAME YOUR HOUSE, PLEASE YOUR NEIGHBORS

A fence is to a house what a frame is to a pictureso sensitively related that it can detract from it immeasurably or satisfyingly confirm its character. Whatever the specific function of a fence-to provide privacy, screen unsightliness, separate outdoor living areas, or merely mark a boundary—it is an extension of the architecture of the house it belongs to and should reflect it in materials and design. It should also reflect the good manners of the people who live there, which means it ought never block someone else's view, turn an unfinished side to the neighbors, or be flung up unannounced. Here and on the next three pages is a scrapbook of well-designed fences from California to New England-including several from a city that is a whole panorama of fences -Newport, R. I. You can easily reproduce or adapt any of these designs from stock components.

Steel rails and grilles

A vinyl-finished steel fence, right, that screens a driveway from a Long Island garden is composed of standard parts—posts, rails, rods, grilles, and finials—that you order separately, then have welded together. Components by Westmoreland Metal Mfg. Co.

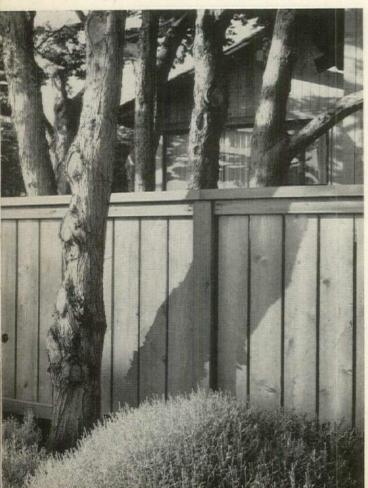


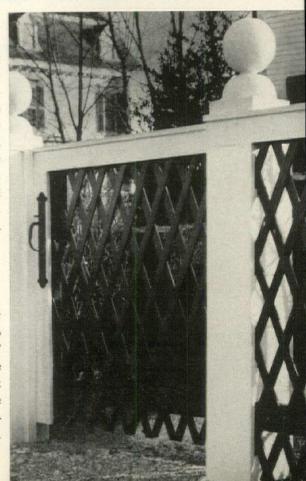
Cedar boards to match the house

A fence of 1-by-6-inch cedar boards, left, framed by 4-by-4-inch posts with a 2-by-6-inch topping of redwood, is high enough to provide privacy from a heavily traveled road in Monterey, Calif., but not so high as to obstruct the view of the ocean from the house. The fence was carefully placed to preserve the existing trees. Architects: Burde and Shaw.

Black diamond treillage in a white frame

A black and white boundary fence gives contemporary snap to Lt. Col. and Mrs. C. D. L. Pepys' house in Newport—a handsome Georgian clapboard with black shutters and a black door. The impressive 8-by-8-inch posts support 7-inch-diameter ball finials.





Traditional design with classic details

The rod and rail fence, below, in front of Cornelius C. Moore's house in Newport, is simplicity itself. But perfectly scaled details—the notched and pyramid tops of the square rods and the 2-foot-tall urns and pedestals on the gateposts—give it the dignity appropriate to the house.



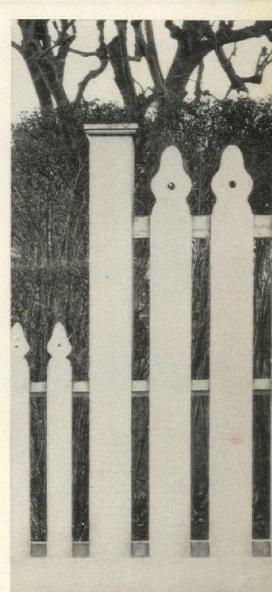


A high board fence you can see through

To bound his property in Sausalito, Calif., above, architect Robert Hays designed a 7-foot-tall fence of 2-by-3-inch redwood boards, placed narrow side out and spaced apart so that they do not impede the view. The fence was carefully curved and angled to preserve and form a background for the existing landscape planting.

One motif, varied in scale

A white painted fence of 1-by-8-inch boards over 6 feet high screens the service yard of William Chartier's New England house. The rest of the property is bounded by a fence of identical design, but it is scaled down to half the size.



PHOTOGRAPHS BY BEADLE, SIMMONS, TOM YEE

Three designs in the same material

For the garden of his New York City townhouse, Kenn Reisdorff designed three different fences, all of redwood, to serve three different purposes. The balustrade of the stairs, right, leading down from the living room terrace, becomes the frame of a solid board fence to screen the lower level garden. But the smooth or "good" side of the fence faces the neighbors' windows. (The balustrade was left open at the top because a solid fence at that height could have been an overpowering obstacle for the neighbors.) To break up the blank look of a solid fence opposite the stairway, far right, top, Mr. Reisdorff interrupted it with pergola topped niches for sculpture and plants. The living room terrace, far right, below, is screened by a 7-foot-high fence of closely spaced redwood strips that provides both privacy and ventilation.



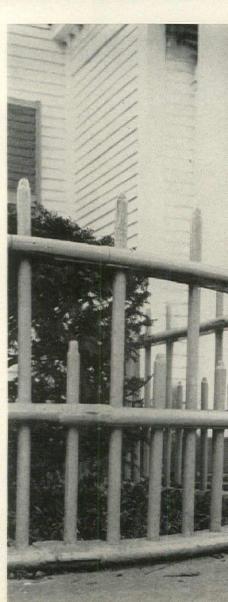


Solid fence with strong horizontal lines

Clapboards, double-lapped every 6 inches, make an opaque fence with interesting horizontal shadows to break the monotony. This fence, screening a carport, is painted gray with yellow posts to match the house.

Tall and short rods, rounded rails

A graceful variation of the traditional rod and rail fence is one that rounds a gentle curve to mark the boundary between planting and sidewalk in front of a house in Bristol, R.I. The rods are round with turned tops; the 2-by-6-inch rails have rounded edges and are pieced.



DENCES

continued

ag pattern with urn finials

re rods graduated in height, below, and d by curving rails compose a dramatic swag e in front of Mrs. Stewart S. Brown's Newhouse—one of the city's eighteenth-century rations. The 4-foot-tall, 4-by-4-inch posts ed by classic urns are placed 7 feet apart, the driveway gate repeats the same design.





Three-dimensional pattern on solid planking

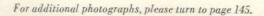
A modern geometric design of 2½-inch wood strips, above, gives character to the fence of solid planks that encloses the garden of Lloyd Hyde's house, another Newport restoration. The same strip pattern has been applied to both sides of the fence and another pattern, above right, to the driveway gate. The fence is painted a soft yellow to match the house.

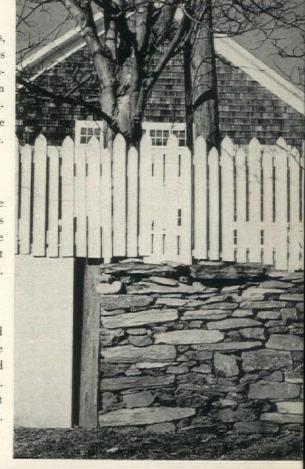
Pickets crowning a stone wall

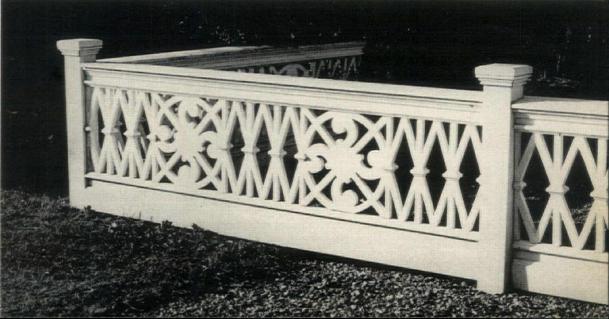
Two New England favorites—pickets and fieldstone—right, are combined in a high fence that seems less forbidding because you can see through the top. The pickets alternate regularly in height at the top, but at the bottom they were individually cut to fit wall.

Victorian grille fence

A 2½-foot-high balustrade, below, that once edged the upstairs porch of a nineteenth-century house makes a divider fence between Mr. and Mrs. Harold R. Talbot's Newport garden and their parking area. Today, such a fence could be made with medallions cut from plywood and stock components and moldings.









OPPOSITE PAGE:

Our terrace kitchen is lively with H&G Colors: Blueberry Blue on work island; Tiger Lily on planning cart; Celery stain on floor.

Central work island, LEFT, includes a stainless-steel sink with drinking fountain and gooseneck faucet. Black-top faucet is an instant hot-water dispenser. Doors in exterior wall of house open to revolving-shelf cabinets in main kitchen.

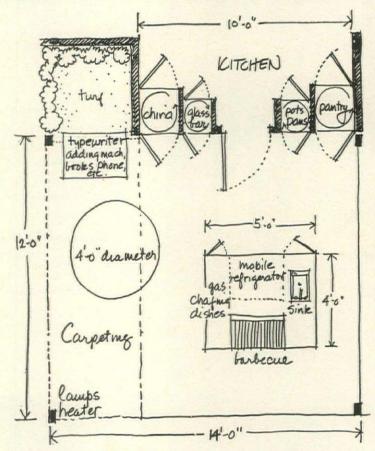
H&G designs

THE TERRACE KITCHEN

While everyone else in the family is living outdoors from sunup to midnight, why must the cook be cooped up in the house? The answer is, she needn't, as long as you can move the kitchen outdoors, too. H&G's Idea Kitchen for 1967 proves this is not as implausible as it may sound. With the cooperation of the American Gas Association we have designed an open-air kitchen that can function full time all summer long and part time in the colder months as well.

Like the traditional "summer kitchen" of a century or more ago, our terrace kitchen adjoins the main indoor kitchen, so that the two can be used in tandem. The exterior wall they share is banked on the kitchen side with 6-foot-tall cabinets that contain revolving shelves and have doors on the back, as well as the front, to make their contents easily available to the outdoor kitchen. One or two of the shelves can be kept free to serve as revolving pass-throughs. The outdoor kitchen itself is based on a big level oak deck on which major equipment can stand or wheel about without wobbling. It is sheltered from sun, wind, and showers by a gaily striped canvas tent—a roof and three sides that roll down and lash together. This snug protection, plus a tall gas heater in one corner, makes the kitchen usable in all but the frostiest weather—an important bonus for the cook who likes to barbecue outdoors the year-round.

The kitchen's main work center is a stationary 50-by-64½-inch island which houses a mobile undercounter refrigerator and a mobile gas-fired barbecue on which you can also heat up other food if you use heavy pans. These two appliances, plus a sink and three undercounter cabinets, give you everything you need to prepare a meal except an oven (for baking, you can slip into the main kitchen). Our terrace kitchen has a planning center, too—a wheel-about cart with shelves, drawer, drop-leaf extensions, and an electric outlet that you supply with current by plugging the cart's extension cord into an outdoor receptacle. This makes it practicable to equip the cook's fresh-air office with an electric typewriter and adding machine, and an outdoor jack could accommodate a portable telephone.



An oak deck, 12 by 14 feet, provides generous space for a central working area, a dining area, and a planning corner. Along the dining end we covered the floor with outdoor carpeting.

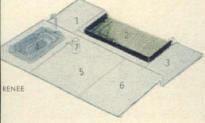
Stationary work island has plumbing connection for sink and electric outlet for mobile refrigerator. Tank of gas for barbecue could be housed in one of the undercounter cabinets.

H&G'S TERRACE KITCHEN IS EQUIPPED WITH CABINETS AND OFFICE CART BY WOOD-MODE KITCHENS; BARBECUE BY WASTE KING UNIVERSAL; REFRIGERATOR BY KELVINATOR; AWNING BY JENSEN-LEWIS OF GLEN RAVEN FABRIC. YOU CAN SEE THE KITCHEN IN FULL SCALE IN THE LOBBY OF THE CINCINNATI GAS AND ELECTRIC COMPANY, CINCINNATI, OHIO THROUGH SEPTEMBER 1, 1967.



GUERRERO

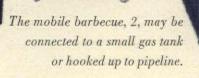
The working island with two-level countertop is made up of seven components:



Five are stationary the storage cabinets, 1, 3, and 6, the sink, 4, and hot-water dispenser, 7.







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CHOOSING THE WINE FOR THE BIRD

BY JAMES A. BEARD

No controversy rages more relentlessly in the realm of food and drink than the one over the proper wine to serve with poultry. I have known feuds to blossom while good friends debated the merits of a white or red wine with turkey. Not too many years ago, when Americans were less knowledgeable about wine than they are today, the issue seldom came up. The standard accompaniment for turkey was sparkling Burgundy, and the quantity sold on national holidays was staggering. Fortunately, this fashion has passed into history, although its memory lingers in the form of rosé, which strikes me as an equally unfelicitous companion for a hot crispskinned bird.

Clearly, the choice between a white and a red wine is a matter of individual taste, as even wine expert Frank Schoonmaker concedes in his authoritative Encyclopedia of Wine. To me a turkey, fragrant with truffles slipped beneath the skin and carefully roasted with bastings of sweet butter, suggests a red wine-a magnificent Château Latour or a fine Burgundy. On the other hand, a

sautéed with sherry or

port and a dark sauce

poached chicken served with a sauce à la crème turns my thoughts to a majestic Meursault or a Montrachet, while duck and certain goose dishes seem clearly destined for a good Burgundy or Rhône red, or possibly champagne.

Cold poultry is quite another thing. In summer, a nicely roasted and cooled chicken, a chicken in aspic, or cold duck with mayonnaise is best with chilled white wine or rosé. There is such a range of rosés available today from both California and Europe that it is a simple matter to find one to please every palate. I happen to like the Grenache and Gamay rosés from California and the young, thoroughly refreshing wines of Southern France, from Tavel along the coast to Nice. Rosé, by and large, seems the ideal wine for casual outdoor meals, as distinct from serious eating and drinking. Even a slightly chilled light red wine, such as a Beaujolais or Valpolicella, can be delicious with cold duck, cold turkey, or a succulent grilled or spitted chicken from the barbecue. Here are some suggestions for selecting wines to serve with hot and cold poultry:

POULTRY	CHOICE OF ACCOMPANYING WINE
CAPON truffled and roasted	Château-bottled Bordeaux; La Tâche; California Pinot Noir
CHICKEN barbecued	Rosé; Zinfandel; Beaujolais; Meursault
fried	Rosé; Pinot Chardonnay; Muscadet; Beaujolais
roasted	Fleurie; Meursault; light Bordeaux; Cabernet Sauvignon
roasted, served with cream sauce	Graves; Pouilly Fumé; Pinot Blanc; Champagne
sautéed with white wine	Wine used for cooking: Muscadet; Pouilly Fumé; softer Riesling (Alsatian or California); Sauvignon Blanc
sautéed with red wine, spicy and highly herbed	Fleurie; Châteauneuf-du-Pape; Cabernet Sauvignon

Fleurie; Pinot Noir

Continued on page 137



BREAKTHROUGH! New Culligan space-age household water purifier



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128

HOUSE & GARDEN'S

Gourmet Diet Cook Book IV

By Elaine Ross

Even the most determined dieter can be undermined by a sudden, irresistible longing for forbidden foods. If you dote on sweets, cleave to starches, or count any day lost that doesn't include one hearty meal packed with protein, it is unrealistic to assume that you can change your palate overnight, no matter how firm your resolve. The trouble with most diets is that they are seldom permissive. Instead of allowing you at least a smattering of the foods you have learned to love, they insist on a rigid regime of self-denial, and the inevitable result is boredom, backsliding, and eventual abandonment of the whole depressing project. Yet dieting is basically a matter of calorie watching. Provided you stay within the prescribed limit, you can budget your calories where they please you most and eat, in dis-

creet amounts, the kind of dishes you enjoy. Each of our three permissive diets caters to a specific craving—for sweets, for starches, or for protein—and concentrates the bulk of the daily calorie quota on these favored foods, leaving a lesser allotment for the makeweights. Although Charleston Chicken, a dish rich with raisins, marmalade, and nuts, might seem like a far cry from the usual diet fare, one serving does not exceed the caloric content of a steak. Nor is a baked potato, luxuriously laved with sour cream and caviar, any more self-indulgent than the usual dieter's lunch. None of these diets is inflexible. Provided you keep to approximately the same number of calories, you can substitute foods—broccoli or string beans for spinach, tomato or clam juice for chicken consommé.

DIET #1

This diet is designed for those to whom a meal is not complete without a taste of something sweet. Each dinner menu has a pie or cake dessert and both breakfast and lunch include sweet, but low-calorie, foods. If you don't want to go to the trouble of baking a dessert, you can substitute parfaits and sundaes made with a generous scoop of ice milk topped with a few slices of fresh fruit, artificially sweetened jam, and one of the low-calorie whipped toppings. Or have a small piece of sponge or angel cake from a bakery.

DAILY BREAKFAST

SLICE OF MELON OR ½ GRAPEFRUIT, OR
6-OUNCES ORANGE OR GRAPEFRUIT JUICE
SLICE OF DIET BREAD, PLAIN OR TOASTED, WITH
ARTIFICIALLY SWEETENED JAM
TEA OR COFFEE WITH ARTIFICIAL SWEETENER
AND SKIMMED MILK

*TOMATOES BRISTOL

*MELON MOLD WITH MELON BALLS

MELBA TOAST
TEA OR COFFEE WITH ARTIFICIAL SWEETENER

AND SKIMMED MILK

Tomatoes Bristol

4 medium tomatoes, peeled
1 cup small-curd cottage cheese
½ teaspoon prepared mustard
½ teaspoon paprika
2/3 teaspoon anchovy paste
4 teaspoons capers, mashed
Lettuce

Turn the tomatoes upside down and make 3 vertical slits in each tomato going to, but not through, the stem end. Blend the cottage cheese, mustard, paprika, anchovy paste, and capers. Spoon a portion of the mixture in each slit. Serve on a bed of lettuce. Serves 4.

Melon Mold with Melon Balls

1 large honeydew melon or 2 cantaloupes 1 4-serving envelope plus ½ envelope low-calorie fruit gelatin (D-Zerta) 4 maraschino cherries, drained and minced

Make 3 cups of melon balls and chill. Scoop out all the scraps of melon and purée in the electric blender, adding enough melon to measure 3 cups purée. Heat the purée, add the gelatin, and stir until dissolved. Pour into four 6-ounce molds or custard cups that have been rinsed with cold water; chill until firm. Unmold on individual dessert plates, spoon the chilled melon balls on top. Sprinkle with maraschino cherries. Serves 4.

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DIET DRESSING
*CHARLESTON CHICKEN
STEAMED LOW-CALORIE RICE (AVAILABLE IN
HEALTH FOOD STORES)
*CHEESE PIE
TEA OR COFFEE WITH ARTIFICIAL SWEETENER

Charleston Chicken

AND SKIMMED MILK

2½-3-pound frying chicken, cut into serving pieces

1 medium green pepper, seeded and diced

1 medium onion, diced

1 teaspoon curry powder

1-pound, 1-ounce can plum tomatoes

1 teaspoon mace
½ teaspoon salt
⅓ teaspoon coarse black pepper

1 clove garlic, mashed
⅓ cup light raisins 1½ tablespoons chutney or orange marmalade, minced
1 tablespoon fresh tarragon or ½ teaspoon dried tarragon
1½ tablespoons slivered, blanched almonds
1 teaspoon butter

Brown the chicken in a heavy skillet over medium heat. (There should be enough fat in the chicken itself, but, if not, add a very little oil or shortening.) Remove the chicken and reserve. Sauté the pepper and onion in the same skillet for 15 minutes, stirring frequently. Add the curry powder and sauté for 3 minutes. Add the remaining ingredients, except the almonds and butter, and simmer over low heat, stirring occasionally, for 20-30 minutes, or until quite thick. Adjust seasonings. Arrange the chicken in a single layer in a shallow baking dish (preferably one that can be brought to the table). Spoon the sauce over the chicken and bake, covered, in a preheated 350° oven for 30-45 minutes, or until tender. Sauté almonds in the butter until golden, and scatter over the chicken just before serving. Serves 4.

Cheese Pie

½ teaspoon butter

3 tablespoons graham-cracker crumbs

1¾ cups cream-style cottage cheese

4 teaspoons cornstarch

5 tablespoons sugar

1 teaspoon vanilla

Grated rind ½ lemon

2 eggs, separated

Butter a 9" pie plate with the ½ teaspoon butter and sprinkle with the graham-cracker crumbs. Place the remaining ingredients, except the egg whites, in an electric mixer and beat until smooth. Beat the egg whites until stiff, but not dry, and fold into the batter. Pour into the pie plate and bake in a preheated 350° oven for 25 minutes. Cool, but do not chill. Makes 4-6 servings.



*CREAMLESS CREAM OF CUCUMBER SOUP JELLY OMELET (MADE WITH 2 EGGS AND A TRACE OF BUTTER IN A TEFLON-COATED SKILLET, FILLED WITH ARTIFICIALLY SWEETENED JAM) MINIATURE LOW-CALORIE MATZOTHS TEA OR COFFEE WITH ARTIFICIAL SWEETENER

- LUNCH-

AND SKIMMED MILK

Creamless Cream of Cucumber Soup

1 bunch scallions, roots trimmed

1 tablespoon oil

2 medium cucumbers, peeled, seeded, and cubed

21/2 cups chicken consommé

1 tablespoon fresh thyme leaves or ½ teaspoon dried thyme

11/2 tablespoons lemon juice

1 teaspoon sugar

3 cup skimmed milk

Salt, pepper to taste

Slice the scallions, including about 4" of the green leaves, and sauté them in the oil for 5 minutes over medium heat. Add the cucumbers and cook 5 minutes longer. Add the consommé, thyme, lemon juice, and sugar, and bring to a boil. Reduce the heat to medium, cover, and cook for 20 minutes, or until the vegetables are very tender. Cool for a few minutes, then purée a portion at a time in an electric blender. Add the milk and season with salt and pepper. To serve hot, heat just to boiling point, or chill and serve cold. Serves 4.

DINNER

JELLIED BEEF CONSOMMÉ (1-CUP SERVING)

GRILLED LAMB CHOP

*SPINACH VELVET

*BROWN SUGAR-AND-SPICE APPLE CAKE

TEA OR COFFEE WITH ARTIFICIAL SWEETENER

AND SKIMMED MILK

Spinach Velvet

2 packages frozen chopped spinach 6 tablespoons creamed small-curd cottage cheese 1/4 teaspoon nutmeg White pepper, salt to taste

Cook the spinach according to package directions and drain, but do not press out any of the liquid. Reserve a few spoonfuls of the drained liquid. Place all the ingredients in the container of an electric blender and purée. (It may be necessary to turn the motor off and scrape down the sides with a rubber spatula if the ingredients are not being properly puréed. It may also be necessary to add a spoonful of the reserved liquid.) Taste for salt. Serves 4.

Brown Sugar-and-Spice Apple Cake

2 tablespoons butter

1/4 cup dark brown sugar

1/4 cup sugar

½ beaten egg

1/2 cup flour

1/4 teaspoon baking powder

1/8 teaspoon baking soda

1/2 teaspoon cinnamon

1/4 teaspoon ginger

2 small apples, peeled, cored, and sliced

Cream the butter and sugars. Beat in the egg. Sift together all the dry ingredients and stir into the creamed mixture. Fold in the apples so that they are coated with batter. Spoon into a greased 8" or 9" pie plate and bake in a preheated 350° oven for 30-35 minutes, or until the cake starts to shrink from the plate. Makes 4-6 servings.

-LUNCH-

*TOMATO BISQUE

*JELLIED FRUIT AND VEGETABLE SALAD

SCANDINAVIAN FLAT BREAD (1 SLICE)
TEA OR COFFEE WITH ARTIFICIAL SWEETENER
AND SKIMMED MILK

Tomato Bisque

2 cups tomato juice
2 cups buttermilk
6 drops liquid hot pepper sauce (Tabasco,
Frank's, Pickapeppa)
2 teaspoons lemon juice
1 teaspoon Worcestershire sauce
Salt, pepper to taste

Combine all the ingredients and add seasonings, if needed. (It is impossible to specify exact amounts of seasonings since they depend on the seasonings already in the tomato juice.) Serve well chilled, in soup cups, goblets or Old-fashioned glasses. Serves 4.

Jellied Fruit and Vegetable Salad

8½-ounce-can unsweetened pineapple tidbits 1 tablespoon lemon juice

1 4-serving envelope low-calorie orange gelatin ¾ cup coarsely grated raw carrot

3/4 cup coarsely grated raw young yellow turnip

Drain the pineapple and reserve the juice. Combine the pineapple juice, lemon juice, and sufficient water to measure 1¾ cups liquid. Heat the liquid, add the gelatin, and stir until dissolved. Chill until the mixture starts to thicken and stir in the grated vegetables. Mince the pineapple and add to the gelatin mixture. Chill in four individual dishes or molds, or in one large bowl. If molded, unmold on serving dish. Serves 4.

On a hot summer day, a meal low in calories satisfies without surfeiting, Tomato Bisque to be sipped

-DINNER-

SLICE OF CRANSHAW, CANTALOUPE, OR
HONEYDEW MELON
*BROOK TROUT IN CAPER SAUCE
STEAMED BROCCOLI
*COCONUT LAYER CAKE
TEA OR COFFEE WITH ARTIFICIAL SWEETENER
AND SKIMMED MILK

Brook Trout in Caper Sauce

4 brook trout, about 10-12 ounces each 1½ teaspoons Lawry's Seasoned Salt ½ cup dry white wine 10 peppercorns 1 chicken bouillon cube, pulverized 1 tablespoon butter 2 tablespoons flour ½ cup milk 1½ tablespoons capers, chopped

Sprinkle the inside of the fish with the seasoned salt, place them in a large skillet, and pour the wine over them. Add the peppercorns and bouillon cube, cover and simmer over low heat for 15 minutes, or until the fish flakes easily. Cool the fish in the stock for 10 minutes, or until you can handle them. Remove the skin and bones. (The sooner you do this, the easier it is to remove the skin.) Place the fillets, side by side, in a lightly greased shallow baking dish. Strain the stock.

Melt the butter in a saucepan. Blend in the flour and cook for 1 minute, stirring constantly. Gradually add the milk and 1 cup of the strained stock. Cook over low heat, stirring constantly, until the sauce has thickened. Add the capers and spoon over the fish. (Preparation up to this point may be done in advance.) About ½ hour before serving time, place the fish in a preheated 375° oven for 20-25 minutes, or until the sauce is bubbling. Serves 4.

on the terrace is served in a goblet. Jellied Fruit
and Vegetable Salad molded in shell shapes calls
up visions of the sea. Toast rack, instead of its
usual burden, carries wafer-thin flat bread.

DRAWINGS BY
MEL KLAPHOLZ

THE STRATEGY OF DIETING

All too often the best-laid plans of dieters (like those of mice and men) go awry. It is not easy to summon up the resolve to deny yourself the good things of life and the table for even a transient period. This is where strategy comes in, and a plan of campaign inaugurated at the most auspicious time. The moment to begin a diet is when you are relaxed, busy, and free of the nervous tensions or time-on-your-hands that make for compulsive eating. Timing is also related to the seasons. In winter you tend to want heavier foods; in spring and summer your mind turns to lighter menus and the good fresh vegetables and fruits that are appearing in the markets.

Once having started your diet, there are clever ways to implement your strategy, things to learn and observe. Eat at a leisurely rate, savoring each mouthful as an Epicurean treat, and sip, don't gulp, your glass of wine or cup of coffee. A little goes a long way, and is far more satisfying when it is consumed slowly.

Encourage the gentle art of conversation at table. Relish the bon mot along with the bon goût

and discover that lively conversation makes for dining at a civilized pace.

Inevitably the temptation to stray will assail you, and here your strategy must be well laid. Familiarize yourself with the following list of vegetables, for you may partake of them in unlimited amounts with complete ease of conscience. Eat them raw or cooked with salt and pepper, or served cold in a salad, with a low-calorie dressing.

Asparagus
Green beans or wax beans
Broccoli
Cauliflower
Cabbage
Celery
Swiss chard
Cucumber
Kohlrabi
Lettuce, all varieties
Mushrooms
Green or sweet red pepper
Radish
Spinach
Summer squash
Watercress
Zucchini

Sometimes, extra filler foods like the above just won't satisfy. Then an extra treat is in order. In discreet amounts, draw upon the following foods, designed for the tastes and particular cravings of the three different types of dieter.

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Diet #1 Special Treats

Cantaloupe or honeydew melon, a good wedge
Low-calorie gelatin dessert, as is,
or with added fruit
Ice milk
Fresh raspberries or strawberries
Fresh pineapple or unsweetened,
canned pineapple
Citrus fruit

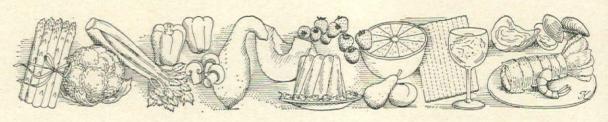
Diet #2 Special Treats

Low-calorie matzoth
Scandinavian thin crisp bread
Rye or white melba toast
Low-calorie bread (½ slice)
Consommé with fine noodles

Small pear or peach

Diet #3 Special Treats

White meat chicken or turkey,
very thinly sliced
Jellied beef or chicken consommé
Celery filled with a little tartar steak
Celery with prosciutto
Mussels, oysters, or clams
Lobster, crab meat, or shrimp
Crab legs or claws



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Coconut Layer Cake

3/4 cup flour
9 tablespoons sugar
1 teaspoon baking powder
1/4 teaspoon salt
2 tablespoons butter, melted
2 egg yolks
1/2 teaspoon lemon extract
1/2 teaspoon vanilla
6 tablespoons water
4 egg whites
1/4 teaspoon cream of tartar
Frosting

2 tablespoons grated coconut

Sift the dry ingredients into a bowl and make a well in the center. Pour the butter, egg yolks, lemon extract, vanilla, and 6 tablespoons water into the well. Mix all the ingredients until well blended and smooth. Beat the egg whites until foamy, add the cream of tartar, and beat until very stiff. Quickly fold into the batter and pour into two 8" layer pans. Bake in a preheated 325° oven for 30 minutes. Invert the pans onto a rack. Remove the layers from the pans when cool. Spread the frosting between the layers and on the sides and top of the cake. Sprinkle with coconut. Makes 8 servings.

Frosting

1 egg white 3 tablespoons sugar 2 tablespoons corn syrup 1 tablespoon water ½ teaspoon vanilla

Beat the egg white until stiff. Put the sugar, corn syrup, and 1 tablespoon water into a small saucepan. Boil together until the syrup spins a thread, then pour over the beaten egg white, beating constantly until thick and glossy. Beat in the vanilla. Makes enough frosting to ice sides and top of coconut layer cake.

DIET #2

This is for dieters who just can't give up bread and potatoes. You can have these starchy foods in moderation, provided you cut down on calories in other ways. Instead of eliminating sandwiches, choose those with low-calorie fillings, such as lettuce and tomato with just a whiff of mayonnaise, cottage cheese with low-calorie jam, or cottage cheese mixed with minced cucumber, chives, and seasoned salt, thinly sliced smoked salmon topped with cucumber slices,

DAILY BREAKFAST—
SMALL SERVING OF CEREAL (RICE KRISPIES,
SPECIAL K, CORN FLAKES, PUFFED RICE, OR
PUFFED WHEAT) WITH A LITTLE SUGAR AND
SKIMMED MILK

1 SLICE CRUSTY ITALIAN OR FRENCH BREAD WITH THE MEREST SUGGESTION OF BUTTER TEA OR COFFEE WITH ARTIFICIAL SWEETENER AND SKIMMED MILK

*MAKE-YOUR-OWN HERO SANDWICH
CRAPEFRUIT SECTIONS TOPPED WITH A
SPOONFUL OF ARTIFICIALLY SWEETENED JAM
TEA OR COFFEE WITH ARTIFICIAL SWEETENER
AND SKIMMED MILK



Self-help luncheon for diet-conscious friends is based on the Make-Your-Own Hero Sandwich. Hors d'oeuvre server displays permissible ingredients; bread is there for the weak-willed starch lovers. The strong willed can forgo it, make up an antipasto plate instead.

Make-Your-Own Hero Sandwich

1 small loaf of French or Italian bread 2 tomatoes, sliced 8-ounce can pickled peppers 2-ounce can caponata 2 hard-cooked eggs, sliced 7-ounce can water-pack tuna 2-ounce can rolled anchovies 4-ounce can pimiento, well-drained Small head escarole

Cut the bread in half lengthwise, but do not cut all the way through, then cut it crosswise into 4 portions. Arrange all the filling ingredients in small dishes and bowls.

Let each person assemble his own sandwich, using any or all of the ingredients. Since these sandwiches should not be too high-calorie, it is assumed that dieters will be discreet, conservative, and use a high proportion of vegetable filling, spiked with enough of the other ingredients to contribute flavor. Serves 4.

DINNER

CONSOMMÉ ON THE ROCKS (1-CUP SERVING)

*BRAISED VEAL CHOPS

*SAVORY SQUASH AND POTATO

*FLAMING FRUIT GLACÉ

TEA OR COFFEE WITH ARTIFICIAL SWEETENER

AND SKIMMED MILK

Braised Veal Chops

4 veal chops, 1" thick
2 large chicken livers
1 teaspoon butter
1 tablespoon Escoffier Sauce Robert
1 tablespoon minced parsley
1 tablespoon fine bread crumbs
2 tablespoons minced celery
1 tablespoon oil
3 tablespoons dry vermouth
¾ cup chicken stock

Flour Skimmed milk Salt, pepper to taste

Have the butcher cut a large pocket in each of the chops. Sear the chicken livers in the butter, chop them coarsely, and add the Sauce Robert, parsley, bread crumbs, and celery. Divide the filling among the chops and secure the openings with toothpicks. Heat the oil in a heavy skillet, brown the chops on both sides, add the vermouth and chicken stock and bring to a boil. Reduce the heat, cover the skillet, and simmer until the chops are tender. Remove the chops to a serving platter and keep warm. Measure the pan juices. For each cup of liquid, blend 1 tablespoon flour with 1 tablespoon skimmed milk, add the pan juices, pour back into the skillet and cook, stirring constantly, until thickened. Season with salt and pepper. Pour sauce over the chops and serve immediately. Serves 4.

Savory Squash and Potato

1 tablespoon oil
½ teaspoon salt
Dash coarse black pepper
½ teaspoon dried summer savory
½ teaspoon dried parsley flakes
1 medium potato, peeled and cut into
julienne strips or sliced ¼" thick
¾-pound young summer squash or zucchini,
cut into julienne strips or sliced ¼" thick

Combine the oil, salt, pepper, savory, and parsley flakes in a bowl. Parboil the potato for 5 minutes, drain and cool. Combine with the squash or zucchini, place in the bowl, and toss with the oil mixture until the vegetables are coated lightly. Place on the center of a large piece of heavy-duty foil, fold the edges and seal securely. Bake in a preheated 375° oven for 25-30 minutes, or until the vegetables are tender. Open foil and bake an additional 10 minutes. Serves 4.

Flaming Fruit Glacé

8½-ounce can unsweetened pineapple tidbits 2 teaspoons butter 3 tablespoons light brown sugar 1 large apple, peeled and thinly sliced 1½ cups vanilla ice milk, divided into 4 scoops 3 tablespoons bourbon

Drain the pineapple, reserving the juice in a small pitcher. Melt the butter in the blazer of a chafing dish, over direct heat. Add the sugar and cook for a minute. Add the pineapple and the apple, and cook, stirring constantly, until the apple is tender. Place 1 scoop of ice milk in each of 4 dessert dishes. Add the bourbon to the fruit, heat for a few seconds, and ignite. When the flames die out, pour in the reserved pineapple juice. Ladle fruit and juices over the ice milk and serve immediately. Serves 4.

Note: If you do not have a chafing dish, use an electric skillet or a saucepan attractive enough to be brought from range to table. After the bourbon has heated, bring the fruit to the table, ignite the liquor, add the pineapple juice, and proceed as above.

LUNCH—
*NEAPOLITAN MUSHROOMS ON TOAST
*TOMATO ASPIC
TEA OR COFFEE WITH ARTIFICIAL SWEETENER

Neapolitan Mushrooms on Toast

AND SKIMMED MILK

FOR EACH SERVING:

1 teaspoon butter

4-4½-ounce can mushrooms (preferably imported from Europe)

½s teaspoon basil

½s teaspoon oregano

½s teaspoon dried thyme leaves

Dash garlic powder

Pinch coarse pepper

1 teaspoon flour

1 teaspoon evaporated milk or light cream

Salt to taste

1 slice low-calorie bread, toasted

1 teaspoon minced parsley

Melt the butter in a heavy skillet over high heat. Drain the mushrooms, reserving the stock, and add with the basil, oregano, thyme leaves, garlic powder, and pepper to the butter. Cook, stirring constantly, for a few minutes until almost all the liquid from the mushrooms has evaporated. Measure the reserved stock, adding water if necessary to make ½ cup of liquid. Sprinkle the flour over the mushrooms, add the liquid gradually, and cook, stirring constantly, until the sauce is thickened. Remove from the heat, stir in the evaporated milk or cream, and season with salt. Place the toast on a plate, pour the mushrooms and sauce over the toast, sprinkle with parsley, and serve immediately.

Tomato Aspic

FOR EACH SERVING:

½ cup canned Italian peeled tomatoes

1 small onion, minced

1 small stalk celery with leaves, minced

½ teaspoon catsup

¼ teaspoon sugar

¼ teaspoon Italian herb seasoning

¼ teaspoon salt (scant)

Freshly ground pepper to taste

1 drop liquid hot pepper sauce

¾ teaspoon unflavored gelatin

Combine all the ingredients, except the gelatin, in a saucepan. Bring to a boil, reduce the heat, cover and simmer for 20 minutes, or until the vegetables are tender. Purée in an electric blender or a food mill, measure, and if necessary, add water to make ½ cup liquid. Soak the gelatin in 1 tablespoon water, add it to the purée, and heat until the gelatin is dissolved. Pour the mixture into a custard cup, and chill until set. Serve in cup, or unmold onto lettuce leaves.

CHILLED VEGETABLE JUICE (6-OUNCE SERVING)

*COCKTAIL SPUDS

*VERA'S BAKED STRIPED BASS

*AMBROSIAL SOUFFLÉS IN ORANGE CUPS

TEA OR COFFEE WITH ARTIFICIAL SWEETENER

AND SKIMMED MILK

-DINNER-

Cocktail Spuds

4 small new potatoes
Vegetable oil
2 tablespoons creamed small-curd cottage cheese
1/2 teaspoon minced chives
Salt to taste

Scrub the potatoes, dry them, and rub the surface with a little oil. Make a small slit in the skin of each potato, and bake in a preheated 400° oven for 30-40 minutes, or until soft. Combine the cheese and the chives, and season with salt. Cut the potatoes in half, place a dab of the cheese mixture on top of each potato, and serve immediately. Serves 4.

Vera's Baked Striped Bass

2½-3-pound striped bass, filleted
½ teaspoon salt
Freshly ground coarse pepper
1 medium onion, minced
1 tablespoon butter, melted
1 cup minced or thinly sliced mushrooms
1 cup Italian canned plum tomatoes,
coarsely chopped
¼ cup milk
1 teaspoon Worcestershire sauce
2 tablespoons bread crumbs

Place the fillets, side by side and skin side down, in a lightly greased, shallow, oven-to-table baking dish. Sprinkle the fish with half the salt and a little pepper, and bake uncovered in a preheated 375° oven for ½ hour.

Meanwhile, prepare the sauce: Sauté the onion in half the butter until golden, add the mushrooms and sauté one minute longer. Add the remaining ingredients, except the bread crumbs, and spoon over the partially baked fish. Mix the bread crumbs with the remaining melted butter, sprinkle over the fish and bake an additional 20-30 minutes, or until the fish flakes easily when tested with a fork. Serves 4.

Ambrosial Soufflés in Orange Cups

4 large oranges, or 2 very large oranges
2 tablespoons sugar
4 teaspoons flour
1/4 cup milk
2 eggs, separated
1/4 cup very finely chopped coconut
4 teaspoons orange or kumquat marmalade

Cut off the tops of the 4 oranges and scoop out the pulp. With a spoon, scrape out as much pith as possible to leave a clean shell. Be careful not to pierce the skin. Drain the orange pulp, reserving 4 teaspoons juice. Chop and reserve ½ cup pulp. (If using very large oranges, cut in half to make 4 shells and proceed as directed.)

Preheat the oven to 375°. Combine the sugar. flour, milk, and 4 teaspoons reserved orange juice in a small saucepan. Cook over low heat, stirring constantly, until the sauce becomes thick. Remove from the heat and stir in the egg yolks and coconut. Beat the egg whites until stiff, but not dry, and fold into the coconut mixture. Put a portion of the orange pulp and marmalade in the bottom of each shell. Spoon the soufflé mixture on top. Place the filled shells on a baking sheet and bake in a 375° oven for 17 minutes, or until puffed and lightly tinged with brown. Arrange on individual dishes and serve at once. (If some of the soufflé has baked over and spilled to one side, scoop it up with a spatula as you transfer the shells to a plate.) Serves 4.

Note: These soufflés may also be baked in custard cups instead of orange shells.

*BAKED POTATO ROMANOFF
WATERCRESS DRESSED WITH LEMON JUICE
TEA OR COFFEE WITH ARTIFICIAL SWEETENER
AND SKIMMED MILK

Baked Potato Romanoff

FOR EACH SERVING:

1 medium baking potato

2 teaspoons small-curd cottage cheese

2 teaspoons plain yoghurt

2 teaspoons sour cream

1 teaspoon caviar

Make a small incision in the potato and bake it in a preheated 400° oven for ¾-hour, or until soft. Make a slit in the top of the potato, almost from end to end, and press it open a little. Mix the cottage cheese, yoghurt, and sour cream, and spoon the mixture into the opening. Top with the caviar.

*SPINACH SALAD WITH CROUTONS

*ROCK CORNISH GAME HENS PERSANE
ASPARAGUS TIPS

*CHERRY-FLAVORED SPANISH CREAM
TEA OR COFFEE WITH ARTIFICIAL SWEETENER
AND SKIMMED MILK

DINNER-

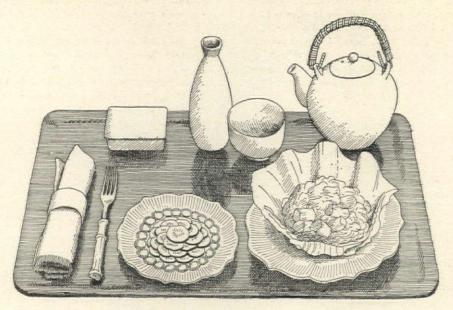
Spinach Salad with Croutons

1 pound tender young spinach Low-calorie salad dressing 1 slice firm whole-wheat bread, cut into small dice 2 teaspoons oil 1 tablespoon minced chives

Trim off any tough stems from spinach, wash thoroughly, and pat dry with paper towels. Refrigerate until serving time.

Toss the spinach with enough dressing to coat the leaves lightly. Sauté the bread in the oil, stirring constantly with a fork, until the croutons are golden brown and crisp. Scatter over the salad and sprinkle with chives. Serves 4.

Rock Cornish Game Hens Persane



Adapted from the Japanese: a dieter's tray lunch, so arranged that a little seems like a lot. Radish slices cut like fans wreath Hungarian Cucumber Salad. Eastern Shore Crab Meat is baked and served in a graceful shell. Skimmed milk and artificial sweetener for tea are concealed in a sake bottle and a tiny lacquer box.

Sauté the onion and celery in the ½ tablespoon butter, covered, for 5 minutes. Uncover, add the livers, and cook just until they lose their pink color. Dice the livers coarsely. Add the apricots, jam, noodles, mix all together, and season with salt. Stuff the game hens with the mixture, skewer the vents and place side-by-side in a roasting pan. Brush lightly with the melted butter. Roast in a preheated 450° oven for 10 minutes, reduce the heat to 375°, cover, and roast for 20 minutes, then uncover once more and roast until the Rock Cornish game hens are tender. Serve immediately. Serves 4.

Cherry-flavored Spanish Cream

2 eggs, separated
2 cups skimmed milk
1 4-serving envelope low-calorie cherry gelatin
Low-calorie jam or low-calorie whipped
cream-type topping

Place the egg yolks in a small saucepan, beat lightly, and add the milk and gelatin. Cook over low heat, stirring constantly, until the gelatin dissolves and the custard coats the spoon. Remove from the heat, cool, and chill. When the mixture is on the point of setting, beat the egg whites until stiff, but not dry, and fold into the pudding. Spoon the pudding into 4 dessert dishes. Chill in the refrigerator until set, and top each portion before serving with a little low-calorie jam or topping. Serves 4.

DIET #3

This is for the dieter who wants stick-to-the-ribs fare and plenty of it. Bulk is important to stay that gnawing feeling between meals, so in lieu of the usual minute quantities of high-calorie protein foods, the menus are based on meats and fish that are low in calories and so can be served in larger portions. TOMATO JUICE OR BOUILLON
2 SLICES LEAN CRISP BACON, OR 1 POACHED EGG,
OR 1 SMALL BROOK TROUT, GRILLED OR POACHED
1/2 SLICE DIET BREAD
TEA OR COFFEE WITH ARTIFICIAL SWEETENER
AND SKIMMED MILK

LUNCH

*EASTERN SHORE CRAB MEAT

*HUNGARIAN CUCUMBER SALAD

TEA OR COFFEE WITH ARTIFICIAL SWEETENER

AND SKIMMED MILK

Eastern Shore Crab Meat

1 egg
3 tablespoons diet mayonnaise
1½ teaspoons French's mustard
½ teaspoon dried fines herbes
2 teaspoons minced fresh parsley
Salt to taste
1 pound lump crab meat, picked over

Beat the egg lightly and stir in the mayonnaise, mustard, and seasonings. Pour over the crab meat and toss lightly. Divide mixture between 4 large scallop or clam shells, Bake in a 400° oven for 12-15 minutes, or until bubbling. Serves 4.

Hungarian Cucumber Salad

1 white onion, coarsely grated
2 large cucumbers, peeled and thinly sliced
½ teaspoon salt
2 tablespoons oil
1 tablespoon vinegar
½ teaspoon sugar
Dash white pepper

Mix the onion and cucumbers in a bowl. Sprinkle with salt, place a weight on top, and leave for 1 hour. Squeeze out all the liquid. Combine remaining ingredients in a saucepan, bring to a boil, and pour over the cucumbers. Chill. Serves 4.

DINNER

MELON AND PROSCIUTTO

*VEAL SCALOPPINE WITH MARSALA
WAX BEANS

*STIR-FRY ASPARAGUS

*SPONGE CAKE
TEA OR COFFEE WITH ARTIFICIAL SWEETENER
AND SKIMMED MILK

Veal Scaloppine with Marsala

8 slices leg of veal, approximately
4" by 3" by ¼"
1 tablespoon butter
1 tablespoon oil
3 tablespoons Marsala
1 clove garlic, mashed (optional)
4 mushrooms, minced
1 teaspoon catsup
1 teaspoon meat glaze
1½ tablespoons flour
1½ cups hot beef consommé
1 bay leaf
Salt, pepper to taste

Pound the veal between pieces of butcher's paper until it is very thin, or have the butcher pound the meat for you. Heat a heavy skillet, melt the butter, add the oil, and brown the meat on both sides. Pour the Marsala over the veal, remove the meat and reserve. Add the garlic and mushrooms, and cook 1 minute. Blend in the catsup, meat glaze, and flour. Gradually add the hot consommé, stirring constantly until it boils. Add the bay leaf and the veal, cover, and simmer for 15-20 minutes, or until the meat is tender. Discard the bay leaf, season with salt and pepper, and serve immediately. Serves 4.

Stir-fry Asparagus

1½ pounds asparagus, trimmed, or 2 packages frozen asparagus spears 2 tablespoons oil 1 teaspoon soy sauce 1 teaspoon lemon juice

Peel the trimmed fresh asparagus with a vegetable peeler, and cut into ¼"-thick diagonal slices. (Or, slice the frozen asparagus with a very sharp knife into ¼"-thick diagonal slices.) Heat a heavy skillet, add the oil, and sauté the asparagus, stirring constantly, until they start to brown. Cover and cook for 2 or 3 minutes, or until the asparagus is crisply tender. Stir in the soy sauce and Iemon juice, and serve the asparagus immediately. Serves 4.

Sponge Cake

8 eggs, separated
3/4 cup sugar
Grated rind and juice of 1 lemon
1/4 cup potato starch
1/4 cup cake flour
Confectioners' sugar

Beat the egg whites until stiff, but not dry. Beat the egg yolks lightly and then gradually beat in the sugar and continue to beat until thick and light. Stir in the lemon rind and juice. Sift the potato starch and cake flour together, and mix lightly into the batter. Fold in the stiffly beaten egg whites. Pour into an ungreased 10" tube pan and bake in a preheated 325° oven for 50-55 minutes, or until the top springs back when pressed lightly. Invert the pan on a cake rack and let the cake cool completely before removing it from the pan. Dust lightly with confectioners' sugar. Makes 8-10 servings.

SALAD OF MIXED GREENS TOSSED WITH CAPERS,
JULIENNE OF WHITE-MEAT TUNA, THINLY
SLICED RAW MUSHROOMS, SPRINKLING OF
CHOPPED HARD-COOKED EGG
*CHEF'S DRESSING

-LUNCH -

2 LOW-CALORIE MATZOTH MINIATURES
TEA OR COFFEE WITH ARTIFICIAL SWEETENER
AND SKIMMED MILK

Chef's Dressing

1/2 cup buttermilk
2 tablespoons creamed-style cottage cheese
1/4 teaspoon salt
1/4 teaspoon French's mustard
1 drop liquid hot pepper sauce (Tabasco, Frank's,
Pickapeppa)
1/2 small white onion, sliced
1 tablespoon minced parsley
1/2 tablespoon minced chives

Put all the ingredients in an electric blender and whirl until smooth. Makes about % cup dressing.

DINNER

*TOMATO FILLED WITH CRAB MEAT

*SUPREME OF CHICKEN WITH LEMON SAUCE

*BEANS AND BEAN SPROUTS

SMALL PORTION OF STEAMED LOW-CALORIE RICE

PEAR OR APPLE WITH A WEDGE OF CREMA

DANICA OR BRIE CHEESE

TEA OR COFFEE WITH ARTIFICIAL SWEETENER

AND SKIMMED MILK

Tomato Filled with Crab Meat

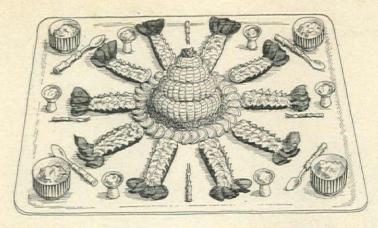
FOR EACH SERVING:
2 teaspoons diet mayonnaise
2 teaspoons sour cream or sour half-and-half
1 teaspoon capers, drained and chopped
1 small stalk celery, minced
½ cup crab meat, picked over
1 large tomato, scooped out and drained
Dash salt

Combine the mayonnaise, sour cream, capers, and celery. Toss with the crab meat. Set the tomato on a serving plate, sprinkle the inside lightly with salt, and fill with the crab meat mixture. (It is best if this is assembled at the last minute to avoid watering. Tomatoes and filling may be prepared in advance and refrigerated.)

Supreme of Chicken with

1 cup well-seasoned chicken stock
1 stalk celery, sliced
1 carrot, sliced
1 white onion, sliced
2 whole breasts (4 halves) of 3½-pound fryers,
without wings
1 tablespoon flour
1½ tablespoons heavy cream
1 tablespoon lemon juice
Salt, pepper to taste

Bring the stock to a boil. Add the celery, carrot, and white onion, cover and cook over low heat until the vegetables are crisply tender. Add the four halves of chicken breast and poach, covered, over low heat for about 25 minutes, or until tender. Pour off the stock and reserve. Transfer the chicken and vegetables to a platter. Mix the flour and cream in a small saucepan. Add the lemon juice and reserved chicken stock, and cook over low heat until thickened. Season with salt and pepper. Pour over the chicken and vegetables and serve immediately. Serves 4.



Pre-dinner hunger pangs at cocktail time can be stayed with an appetizer tray of low-calorie foods. Rock lobster tails (meat cut in bite-size chunks) radiate like spokes of a wheel around a pyramid of shrimp. Raw clams in sake cups are swallowed in one gulp, Japanese teacups hold minute helpings of jellied consommé, For shopping information, please turn to page 140.

Beans and Bean Sprouts

1 package frozen French-style green beans 1 medium onion, finely minced 2 teaspoons oil 2 teaspoons soy sauce 1-pound can bean sprouts

Cook the frozen beans according to package directions, drain, and set aside. Sauté the onion in the oil over low heat until it is tender and golden. Stir in the soy sauce, add the bean sprouts and the drained beans, and heat all together, stirring constantly, until all the vegetables are hot and well mixed. Serves 4.

LUNCH—

*ENDIVE WITH HAM

SMALL MELBA TOAST ROUNDS

FRESH PEAR, PEELED, CORED, SLICED, AND

MARINATED IN A LITTLE ORANGE JUICE

TEA OR COFFEE WITH ARTIFICIAL SWEETENER

AND SKIMMED MILK

Endive with Ham

FOR EACH SERVING:

2 thick heads endive

Dash nutmeg

2 strips Canadian bacon or ham approximately

1/3" by 1/3" by 3"

1/2 cup well-seasoned chicken stock

1/4 hard-cooked egg, finely chopped

Cut out the root ends of the endive and cut each head lengthwise almost in half. Dust lightly with nutmeg, place a strip of Canadian bacon or ham down the slit center of each head, and place the endive side-by-side in a small shallow baking dish. Pour in the chicken stock, cover the pan completely with foil, and bake in a preheated 375° oven for 40 minutes, or until tender. Remove the foil, raise the heat to 425° and bake, basting frequently, until the liquid has almost evaporated. Remove pan from oven, transfer endive to a hot plate. Sprinkle the endive with chopped egg and serve immediately.

DINNER

*CELERY-STUFFED CELERY

ROAST LEG OF LAMB

*SAUTÉ OF SQUASH, SPOLETO STYLE

*APPLE AND BANANA CHIFFON

TEA OR COFFEE WITH ARTIFICIAL SWEETENER

AND SKIMMED MILK

Celery-stuffed Celery

8 wide pieces celery, 3"-3½" long ½ cup small-curd cottage cheese ¼ cup very finely minced celery 1 tablespoon minced parsley Lawry's Seasoned Salt

Fringe ends of celery with a knife, and put in ice water for an hour. Drain and dry. Mix the cottage cheese, minced celery, and parsley, and put a mound of the mixture on the center of each piece of celery. Sprinkle generously with seasoned salt. Keep refrigerated until serving time. (Do not assemble more than an hour ahead.) Serves 4.

Sauté of Squash, Spoleto Style

%-pound tender young zucchini
%-pound yellow summer squash
2 teaspoons oil
1 small clove garlic, crushed
½ teaspoon Italian herb seasoning
½ teaspoon salt
Dash white pepper

Trim off the ends of the zucchini and squash, and cut them into bite-sized pieces. Heat a heavy skillet over high heat, add the oil, and when it is hot, add the vegetables. Cook, stirring and turning the vegetables constantly, until they are golden. Add the seasonings, lower the heat a little and cook, stirring frequently for 10 minutes, or until the vegetables are tender. Serves 4.

Apple and Banana Chiffon

1 tablespoon (1 envelope) gelatin 2 eggs 3 tablespoons sugar 2 medium very ripe bananas Thick applesauce ½ teaspoon vanilla 1 tablespoon sour cream Nutmeg

Soak the gelatin in a small saucepan in 3 table-spoons cold water, dissolve over low heat, and cool. Beat the eggs and sugar in an electric mixer at high speed for 10 minutes, or until thick and light. Meanwhile, mash the bananas and add enough applesauce to make 1½ cups altogether. Stir in vanilla, sour cream, and gelatin. Fold in egg-sugar mixture. Pour into 4 bowls. Sprinkle with nutmeg. Chill until set. Serves 4.

CHOOSING THE WINE continued from page 126

POULTRY	CHOICE OF ACCOMPANYING WINE
CHICKEN CASSEROLES . with white wine	Wine used for cooking: Alsatian
	Riesling; Johannisberg Riesling; Muscadet
with red wine	California Pinot Noir or Cabernet Sauvignon; Morgon; Juliénas
COQ AU VIN	Ideally, a Chambertin for both cooking and drinking; California Pinot Noir; Hermitage rouge
CHICKEN CURRY	Rosé, although beer is the best accompaniment for curries
PAELLA	Muscadet; Pinot Blanc; Spanish white from Rioja or from around Valencia
POULE AU POT	Meursault; Montrachet; Pinot Chardonnay
CHICKEN LIVERS	
in a pâté	White wine; Champagne
sautéed, with Madeira	Beaujolais; light Bordeaux; Cabernet Sauvignon
DUCK	
roasted with fruits or a fruit glaze	Bourgueil; Châteauneuf-du-Pape; Moselle; Clos de Chante Alouette
DUCK CASSEROLES	
with beans	Hermitage rouge; St. Estèphe; Pomerol; California Barbera
ROCK CORNISH GAME HENS	Juliénas; Châteauneuf-du-Pape; Pinot Noir; white Clos des Mouches; Moselle; Grey Riesling
SQUAB	
roasted	Médoc; Nuits-StGeorges; Chassagne-Montrachet rouge
deviled	Pomerol; Vosne-Romanée; Juliénas
GOOSE	
roasted	Hermitage; Médoc; Fleurie; Meursault; Vouvray; flowery Moselle
TURKEY	
roasted	Light Médoc or Graves; Beaune Villages; Fixin; Champagne; Sauvignon Blanc
poached, en demi-deuil	Meursault; Montrachet; Pinot Chardonnay; Moselle
braised, with white wine	Wine used for cooking: Chassagne- Montrachet; Pouilly Fumé; Sancerre
with red wine	Châteauneuf-du-Pape; Fleurie; Pinot Noir
SCALLOPED TURKEY OR CHICKEN	Rosé; Vouvray; Sauvignon Blanc
TURKEY OR CHICKEN TETRAZZINI	Pinot Chardonnay; Alsatian or California Riesling; Vouvray

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Cartonnage

The art of creating distinctive ornamental accessories from corrugated cardboard

ake an ordinary corrugated cardbard box, cut it up, glue the eces back together in fanciful atterns, and you can have a rearkably decorative screen, mirr frame, vase, candlestick, lamp ase, or what-you-will at very little pense. Such paper creations can twe the look of geometric collage, o art, Victorian whimsey, or, if trayed with a sealer and paint, e semblance of carved wood.

The technique is easy to learn, ou work with rigid bits of corgated paper, crimped or smooth, much as if you were fitting corduroy cutouts for a patchwork quilt, wood grain for marquetry, or modular units in a child's building set.

Materials and Supplies

For any cartonnage project you will need:

Double-face corrugated paper (with crimped layer laminated between two sheets of brown paper) cut from packing boxes

Single-face corrugated paper (with only one side laminated to brown paper) cut from crimped insulation sheets in packing boxes

Packing boxes can usually be had for the asking at grocery or department stores, or at a nominal cost from industrial paper suppliers. But if you have difficulty in finding the quality you want or enough corrugated paper for an ambitious project, you can write Maxelle Paper Products Corp., Dept. HG, 250 Forty-fourth Street, Brooklyn, N. Y., 11232 for sources and prices.

Pencil, ruler, tape measure

Cutting tool, such as a mat knife, serrated kitchen knife, electric saw or fine handsaw

Elmer's Glue-All or other liquid adhesive for applying to both of the surfaces you plan to join to each other

Depending on your project, you may also need:

Simple wall mirror, or compact or purse mirrors cut into small squares, rectangles, or triangles at a framer's or hardware shop Masking tape

Weights, such as lead discs used in tailoring or curtain-making Twine or curtain cord for ornamental trim

Tin can to hold dried or paper flowers

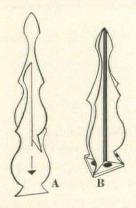
The Technique

To make a folding screen, 1, start with an inexpensive or secondhand screen and repaint the frame and the back of each panel. (Black is quite stylish with cardboardtan.) Cut rigid double-face corrugated paper squares or rectangles to fit the front panels. Border each cardboard panel with four shallow ribbons (or one long ribbon, scored and bent) of doubleface corrugated paper set on edge, so that you can see profile of crimping. Now, fill in the frame with additional designs, some flat and mitered, some spaced with tiny mirrors, some set on edge. Stack some pieces. Vary the use of double- and single-faced textures and the direction in which the crimping runs. When satisfied with your pattern, glue the pieces in place.

To make a mirror frame, 2 (see also page 109), start with a backing of rigid double-face corrugated paper. Frame the backing with deep strips of double-face corrugated paper set on edge. Now, center and glue your mirror in

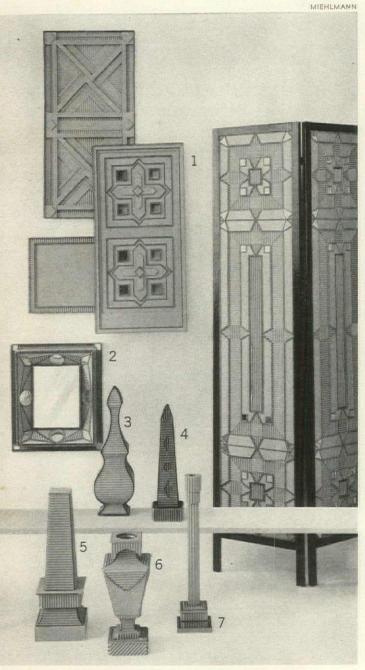
place. Fill in much as you did for the screen panels, but for added interest make the inner on-edge frame shallower than the outer one, and use them to support canted pieces.

To make a bottle-and-stopper ornament, 3, cut twin bottle-and-stopper shapes from double-face corrugated paper to serve as framework for the crimped outer surface. Cut a long narrow notch down from the top of one rigid piece and another notch up from the bottom of the other and interlock them

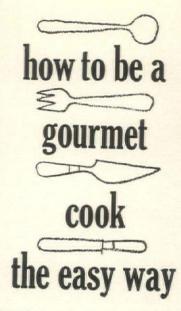


(see drawing A). Properly adjusted, the adjoining bottoms and tops will be flush. To strengthen this armature, lay the interlocked pieces flat and run masking tape over the notches; then turn the pieces, like pages in a book, and tape the notches on the other sides. Stand the armature on double-face corrugated paper and measure and cut a square to serve as base. The framework's feet should extend to the corners of the base (see drawing B). Tape weights in right angles formed by the feet. Now measure one curving edge of the framework, top to bottom, to get the length of the four outer surfaces; measure the widest distance between two edges to get the greatest surface width. Using these measurements, cut four rectangles from single-face crimped corrugated paper. Glue the first piece to the edges of two of the rigid arms of the frame, and trim excess crimping with a mat knife. Repeat until you have finished the four sides. Mask raw seams with glued-on twine, cord, or narrow ribbons of single-face crimping.

To make a pyramid obelisk, 4, start with a small corrugated box as base or make one. Tape weights in the bottom and trim sides with Continued on page 152



ORRUGATED CARDBOARD: 1, folding screen, and alternate panel lesigns; 2, mirror frame; 3, bottle-and-stopper ornament; 4, pyramid belisk; 5, flat obelisk; 6, vase; 7, candlestick. All by Dean Wells.



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H&G's gourmet's guide



Quick Gourmet Recipe of the Month

Cold Rum Souffié

- I tablespoon cornstarch mixed with a little water
- 1 cup evaporated milk
- 3 eggs, separated
- 5 tablespoons sugar
- 1 envelope (1 tablespoon) unflavored gelatin
- ½ cup light Jamaica Dagger rum
- 1/4 teaspoon vanilla
- Pinch salt

Mix the cornstarch combined with water and the milk and cook, stirring constantly, over low heat until thickened. Beat the egg yolks lightly with 4 tablespoons of the sugar. Soften the gelatin in 1/4 cup water. Add the yolks and gelatin to the milk and cook, stirring, for 5 minutes. Cool. Add the rum and vanilla, mixing thoroughly. Add 1 tablespoon sugar and the salt to egg whites and beat until the whites stand in peaks. Fold into yolk mixture. Pour into a soufflé dish and chill in the refrigerator until set. Serves 6.



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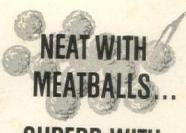
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SHOPPING INFORMATION

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

TRANSPORTABLE PARTIES

Pages 80 & 81:

Chevrolet "Caprice" station wagon.
Folding tables, teakwood, \$60 ea.;
Stanley thermos bottle, 1 quart,
\$16.95, Abercrombie & Fitch, Madison Ave., at 45th St., New York, N. Y.,
10036

Folding stools, wicker seats, wroughtiron legs, 12" diam., 18" h., \$5.98 ea.; wicker picnic basket with handle, 22½" w., \$14.98; bamboo trays, 18½" l., 12¼" w., \$2.49; paper napkins, package of 20, 45c; straw napkin ring, 29c; white porcelain spoon, 25c; lacquered fans, 25c ea.; bamboo tongs, 20c ea., all from Azuma, 666 Lexington Ave., New York, N. Y., 10022

Covered thermo bowls, insulated, removable inserts, 12" diam., \$22; 16" diam., \$29; cooler, 3 qt., \$9, The Lillian Shoppe, 20 Armat St., Germantown, Pa., 19144

Plastic glasses, set of 8, \$6.95, Brookpark-Royalon Inc.

Thermo mugs, set of 8, \$6, Bloomingdale's, Lexington Ave., at 59th St., New York, N. Y., 10022

Teak ice bucket, 4 qt., \$49.95, Dansk. Lacquered dinner plates, 12" diam., \$1.75 ea., Takahashi, 131 E. 57th St., New York, N. Y., 10022

Covered servers, 3-tiered, lacquered metal, small, in orange or white, \$7.50, large, in orange, olive, mustard, \$11, Macy's, Herald Square, New York, N. Y., 10001

Insect-repellent candles, glass container, plastic net cover, 3" h., 69c ea., Union Carbide Co.

Flatware, "Heritage" stainless steel, 5-pc. place setting, \$10.95, H. E. Lauffer Co.

Food catered by La Fontanella Restaurant, New York City.

Pages 84 & 85:

Hibachi griddle, 24" x 30" steel grill, 10" wooden border, \$600; chairs, \$22 ea.; also can be rented (table and 6 chairs, \$30 per day) from Benihana Restaurant, 120 E. 56th St., New York, N. Y., 10022

Flatware, "Tapestry" sterling, 6-pc. place setting, \$47.50, Reed & Barton. Dinner plates, "Imari," 11" diam., \$9 ea., The Highboy, 330 Bleecker St., New York, N. Y., 10014

Goblets, pottery with pewter finish, 7'4" h., \$6, B. Altman & Co., Fifth Ave., at 34th St., New York, N. Y., 10016

Fabric for runners and napkins, 40" w. handwoven silk from Thailand,

\$13.50 vd., Far Eastern Fabrics.

Boat bowls, papier-mâché, metallic coating, 8" 1., 31/4" h., \$20 to \$30 ea., depending on pattern; papier-mâché coasters, \$2.50 ea.; carved wooden butter knives, 50c ea.; carved wooden spoons, "Udaigiri," 9" 1., \$1.70 ea.; brass enamel vases, 3" h., \$1 ea.; peacock place-card holders, brass with enamel trim, 6" h., \$6.50 ea.; basketweave trays, 12" diam., \$1.68 ea.; stone bowls, 2" h., 31/2" diam., \$2.95 ea.; brass condiment trays, 6" 1., \$2.50 ea.; soapstone cups and saucers, \$2.99 per cup and saucer; brass candle stand, 18" h., \$56; antique brass coffeepot (holding flowers), \$140, all from Sona The Golden One.

Rattan swivel stools, 18" h., \$30 ea., Be Seated Inc., 43 Greenwich Ave., New York, N. Y., 10014

Portable globe lights, "Diana" metal base, glass sphere, 10' cord, 22" to 52" h., \$82 to \$106 ea., The Lightworks, 347 Fremont St., San Francisco, Calif., 94105.

SUMMER'S TOSS-AWAYS

The following stores will have Paper and Plastic Boutiques featuring many of the products that are shown on pages 104 to 111:
Higbee's, Cleveland, Ohio
Jordan Marsh, Boston, Mass.
Kaufmann's, Pittsburgh, Pa.
Lord & Taylor, New York, N. Y.
O'Neil's, Akron, Ohio

Scarbroughs, Austin, Tex.

Page 104

Paper Kabuki robe, \$6; matching sun hat, \$3.50, Lord & Taylor; Scarbroughs.

Stix, Baer & Fuller, St. Louis, Mo.

Slacks, ribbed cotton, sizes 5 to 13, \$12, Bloomingdale's, Lexington Ave., at 59th St., New York, N. Y., 10022
Paper and vinyl fabrics (vinyls 54" w., papers 45" w.) all \$1 yd., top to bottom, "Pierced Brick" vinyl; "Tissue Paper"; "Giraffe" vinyl; "Tissue Paper"; right, "Spokane" vinyl; "Tissue Paper"; all by Tiger Fabrics, a selection of these and other patterns at: Jordan Marsh; Kaufmann's; O'Neil's; Scarbroughs.

Page 105, top:

Vinyl fabric for tablecloth, "Herringbone," 54" w., \$1 yd., Tiger Fabrics, at O'Neil's.

Paper stool, foam-plastic seat, 17½"
h., \$6, Lord & Taylor; O'Neil's.
Custom-made lamp base, 18" h., Stix
Rare Shells.*

Pleated paper lamp shade, "LeKlint," 15" h., \$13.50, Bonniers, 605 Madison Ave., New York, N. Y., 10022 China cups and saucers; demitasse

spoons, Bloomingdale's.

Plastic zebra designed by Walter Addison, courtesy of Domus.

Cartonnage screen by Dean Wells. Painting by William Fotiades.

Furniture and other accessories from Doris Dessauer.*

Rottom

"See-Through" vinyl pillow, 12" sq., \$1 ea., Kaufmann's; O'Neil's; Stix, Baer & Fuller.

Mirror, \$5, Stuff & Nonsense, 225 Tenth Ave., New York, N. Y., 10011

Page 106, top right:

Paper fan, \$1.25, Kaufmann's; Papier Mâché, 55 Greenwich Ave., New York, N. Y., 10014

Paper tote bag, \$1.25, Higbee's; Kaufmann's; O'Neil's.

Center right:

Chair, rigid plastic frame, vinyl seat, \$80, O'Neil's.

Bottom, left to right:

Paper hat, \$3.50, Lord & Taylor. Sun lounge, collapsible cardboard, \$4, Papier Mâché; Scarbroughs. Paper scuffs, 60c, Higbee's; Kaufmann's; O'Neil's.

Picnic hamper, holds 4 lunch boxes, unfolds to become a tablecloth, \$6.50, Higbee's; Lord & Taylor; O'Neil's; Papier Mâché.

Plastic glasses, set of 12, large, 50c; small, 40c, Kaufmann's.

Pakay Party Papers, "Kismet," 25 napkins, 39c, 8 plates, 49c, Jordan Marsh.

Page 107, top:

Pakay Party Papers, "Pillow Ticking," 35c to 79c ea., Jordan Marsh.

Contar laft:

Pants suit, small, medium, large, \$6, Jordan Marsh; Lord & Taylor; Scarbroughs.

Lucite earrings, \$12, Lord & Taylor, Fantasia Shop.

Center right:

Plastic tote bag, \$2, Rigaud Boutique, 6 E. 36th St., New York, N. Y., 10016 Paper beach towel, \$3, Kaufmann's. Umbrellas, "Bangasas" handmade, oilpaper and lacquered bamboo, water-repellent, 36" diam., \$7 ea., Higbee's; Lord & Taylor; Scarbroughs.

Bottom:

Paper pinafores, package of 8, \$5,

Jordan Marsh.

Swimming trunks, of Tyvek (bonded spun olefin), small, medium, large, \$1 pr., Scarbroughs.

Page 108, top left:

Folding cradle, Museum of Contemporary Crafts, 29 W. 53rd St., New York, N. Y., 10019

Top right:

Paper, "Snake" by Sterling Paper Fashions. Ready-to-wear in this design at Jordan Marsh.

Center

Cardboard hanger, "Pretty Face," \$3, Stuff & Nonsense.

Paper apron, \$1.75, Higbee's; O'Neil's.

Child's stool, "Toadstool," \$3.50; Saratoga trunk, \$3.50, Higbee's; Kaufmann's; Lord & Taylor; O'Neil's; Papier Mâché.

Quaker Oats table, 18" diam., 30" h., \$5.98, Papier Mâché.

Magic Markers, "Art 'n Chart," 59c ea., Magic Marker Corp.

Bottom:

Vinyl floor tiles, "Beachcomber Stripe," "Spokane," and "Splash Print," 9" sq., \$1.60 ea., by Tiger Things, at O'Neil's.

Page 109, left:

Paper, "Turtle" by Sterling Paper Fashions. Ready-to-wear in this design at Jordan Marsh.

Cartonnage mirror frame, by Dean Wells.

"Tiffany" paper lamp shades, \$4.50, Papier Mâché.

Top right:

Paper tablecloth, 70" diam., \$4; Higbee's; Kaufmann's; Lord & Taylor; O'Neil's; Scarbroughs.

Plastic glasses, set of 12, large, 50c; small, 40c, Kaufmann's.

Paper daisy flowers, \$1 doz., Higbee's; Kaufmann's.

Paper zinnias, 30c ea., Higbee's.

Dinnerware and flatware from Bloomingdale's.

All accessories are from Doris Dessauer.*

Bottom right:

Paper dress, \$6; matching hat, \$1.50, Kaufmann's; Scarbroughs. Earrings, \$11, Lord & Taylor, Fan-

Earrings, \$11, Lord & Taylor, Fan tasia Shop.

Page 110, top left:

"What-Have-You Bin," 24" h., \$6, Higbee's; Lord & Taylor; O'Neil's; Papier Mâché.

Top right:

Paper bedspreads, twin, \$8 ea.; matching café curtains, \$4 pr., val-O'Neil's; Scarbroughs. ance, \$2, Highee's; Lord & Taylor;

h., \$13.50, Bonniers.

Cartonnage lamp base by Dean Wells. Furniture and accessories from Doris Dessauer.*

Bottom:

Coordinated party, "Flower Fantasy," 25 different party items, 25c to \$1.50 ea.; matching paper dress, \$3.50, by Hallmark, available at Jordan Marsh; O'Neil's.

Cardboard hanger, "Pretty Face," \$3, Stuff & Nonsense.

Build-it-yourself lamp kit, "He-Bo," Lord & Taylor.

Page 111, top:

"Arthur's Round Table," \$6, Lord & Taylor; O'Neil's.

Vinyl cover-all, sizes 1 to 6X, \$3, Jordan Marsh.

Mini-table, \$5.80; mini-stool, \$3; castles, large, \$3, small, \$2.50, Papier Mâché.

Bottom:

Paper sheets, pillowcases, by Sterling Paper Fashions. Will be available

Natural wicker headboard, 39" w., \$75, Walters Furniture Imports, 893 Second Ave., New York, N. Y., 10017 Blanket and bed ruffle from Lord &

Plastic glasses, package of 12, 9 oz., 40c, 12 oz., 50c, Kaufmann's.

Paper dresses, sizes 7 to 14, \$3 ea., similar styles at Kaufmann's, Scarbroughs.

THE TERRACE KITCHEN

Pages 124 & 125:

Awning fabric, "Sunbrella" Acrilan, 31" w., \$3.20 vd., Glen Raven Cotton Mills.

Awning made by Jensen-Lewis. Indoor/outdoor carpeting, "Sassygrass" Herculon olefin fiber, \$6.95 sq. yd., Thomas Pride Mills.

Cabinets for storage shelves; mobile island cabinet; mobile desk, by Wood-Mode Kitchens.

Mobile gas barbecue, Waste King. Mobile undercounter refrigerator,

Sink, flat rim, stainless steel, drinking fountain and gooseneck faucet, Jensen-Thorsen Corp.

Water dispenser, "Instant-Hot," NRM

Table, wrought iron, 48" diam., \$76.80; chairs, set of 4, \$122, Salterini; vinyl chair cushions, \$6.10 ea., Tiger Things.

Portable typewriter, "Safari," \$109.95; adding machine, \$139.95, Royal. Dutch door, Morgan Door Co.

Hanging lantern, brass. \$189.50, Ruby Lighting.

Electric drink mixer, "Dairy Bar," \$14.95, Iona.

Flatware, "Basketweave" stainless steel, service for 8, \$45, Epic.

Cookware: "Coronet," 9" covered fry pan, \$12.95; 101/2" open fry pan, \$9.95; 2 qt. saucepan, \$12.95; 3 qt. saucepan, \$14.95; 41/2" qt. Dutch oven, \$17.95, Club Aluminum.

Insulated ice bucket, "Spanish Carnival," \$7.95; insulated 12 oz. tumbler, set of 6, \$6.95, West Bend Thermo-Serv, Inc.

"Spin-A-Bin," 5 "see-thru" containers on turntable, 103/4" diam., 6" h., \$4.98, Rubbermaid.

Enamel bowls, white and yellow, \$8.50; red, \$5.50; white, set of 5, \$17.75, Seabon, 54 E. 54th St., New York, N. Y., 10022

Glass decanters, \$10.95 ea., Merrill Ames, 41 E. 8th St., New York, N. Y.,

Salt and pepper shakers, walnut barrel, 16" h., \$1.75 ea.; barbecue fork, stainless-steel tines, 161/4" l., \$1.75; hamburg turner, 173/4" L, \$1.75; barbecue tongs, 16" 1., \$1.98; chef's servant, steel fingers, 18" L, \$1.98; "Shis Kebaber," with 6 skewers, stainless steel, 10" x 14", \$7.95, all Androck Products.

Recipe box, \$2.30; pencil cup and memo pad, \$2.75; cord caddy, \$2.30, Stylecraft of Baltimore.

Fitted garden basket, \$30; flower cutter, \$15, Hammacher Schlemmer, 145 E. 57th St., New York, N. Y., 10022 Tote bags, cotton, set of 3, for potatoes, onions and garlic, \$4, The Game Room, 611 L St., Washington, D. C.,

Linen towels by Vera.

Herb plants from Tool Shed Nurs-

GOURMET DIET COOK BOOK

Page 133:

Siamese teak-handled serving fork and spoon, "Fjord," \$9.95 ea., Dansk. Teak hors d'oeuvre server, glass dishes, 171/4" diam., \$39, Pottery Shop, 30 Rockefeller Plaza, New York, N. Y., 10020

Enamel colander, 9" diam., \$4.49, Azuma, 666 Lexington Ave., New York, N. Y., 10022

Page 135:

Lacquered tray, 12" x 18", \$3.49. China plates, 6" diam., 98c ea.; sake cups, 25c ea.; teapot, 1 pt., \$1.50; sake bottle, 5" h., 49c.

Lacquered box, 21/2" x 31/2", 75c. Linen napkin, 59c.

Napkin ring, 30c. All available at Azuma.

Page 136:

Azuma.

Teacups, 49c ea. Bamboo-handled hors d'oeuvre forks, 19c ea.; teaspoons, 29c ea., from





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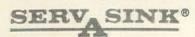
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BUILDING INFORMATION

Materials and equipment in the house with one expansive room

(see page 90)

Structure

Foundation: Poured concrete slab entrance hall; poured concrete footings and foundation walls in crawl space support rest of house.

Framing: Standard wall and roof framework of Douglas fir.

Exterior of house

Walls: 1-by-6-inch tongue and groove resawn redwood siding over building felt.

Roof: Redwood shingles.

Insulation: 3-inch-thick glass fiber batts backed with foil in walls and 1-inch thick insulating board in roof. Windows: Fixed glass panels and movable sash with dark anodized aluminum frames by Fentron Industries.

Doors: Standard millwork of fir.

Interior of house

Walls: Gypsum wallboard with taped joints and plaster texture finish.

Flooring: Prefinished pecan strip flooring over ½-inch sub-flooring of "Plyscord" by U.S. Plywood Corp. Hearth of 6-inch-by-6-inch sand-color quarry tile by American Olean Tile Company.

Lighting fixtures: Wall and ceiling fixtures with white glass globes.

fixtures with white glass globes.

Hardware: "Plymouth" lockset by
Schlage Lock Co.

Kitchen cabinets: Custom-made of clear fir.

Countertops: White plastic laminate "Formica" by American Cyana-

mid Co. with inset wood chopping block.

Plumbing fixtures: In bathroom, lavatory, shower stall, water closet, and brass fittings by Universal-Rundle Corp. Kitchen sink by Elkay Mfg. Co.

Mechanical equipment and appliances

Appliances: Electric range, oven, and refrigerator. "Waste King" food waste disposer by Given Mfg. Co. Bathroom ventilating fan by NuTone, Inc. Bathroom heater by Wesix Electric Heater Co. 30-gallon glass-lined electric water heater.

CONTRACTOR: Matthew D. Sylvia.

Materials and equipment in the house designed for living in the round

(see page 96)

Structure

Foundation: 18-foot-long pressuretreated wood pilings driven to bedrock

Framing: 10-by-14-inch laminated and curved fir beams for body of house. Standard wood-frame wall and roof construction for children's wing.

Exterior of house

Walls: Rough surface laminated vertical cedar siding by Potlatch, Forest Industries. Driftwood color stains on creosote base by Samuel Cabot, Inc.

Roof: Built up roofing with sand finish.

Insulation: Glass fiber batts in all walls.

Windows and doors: Stainless steel

frame, sliding glass doors and windows by Carmel Sliding Glass Door Company.

Interior of House

Walls and ceilings: 3-inch laminated cedar roof decking by Potlatch, Forest Industries. Wallboard in children's rooms.

Fireplace: Lichen-covered field-stone.

Lighting fixtures: Custom designed and made in Holland.

Kitchen cabinets: Custom-made of walnut paneling, Countertops of ceramic tile; island countertop with wood chopping-block surface.

Music system: Stereo speakers by MacIntosh.

Plumbing fixtures: American-

Standard. Stainless steel kitchen sinks by Elkay Mfg. Co.

Mechanical equipment and appliances

Appliances: Electric, countertop cooking unit and oven by Thermador Electrical Mfg. Co. Electronic oven and waste disposer by General Electric Co. Refrigerator-freezer by Revco., Inc. "KitchenAid" dishwasher by Hobart Mfg. Co. and ventilating exhaust fan by Trade Wind Division of Robbins & Myers, Inc. Washer and dryer by General Electric Co.

Heating system: Radiant electrical baseboard perimeter heating.

CONTRACTOR: Robert Zukin,

Materials and equipment in the surfside townhouse

(see page 102)

Structure

Foundation: Concrete block 10-feet below ground (4-feet below low tide). Framing: Concrete block walls and wood roof framing.

Exterior of house

Walls: Lightweight concrete block. Roof: Built up composition roof topped with white gravel. "Saraloy 400" plastic flashing by The Dow Chemical Co.

Insulation: Glass fiber blanket between first story ceiling and second floor and in space between second story ceiling and roof by Owens-Corning Fiberglas Corp.

Interior of house

Walls: Concrete block and plaster.

Ceilings: Sprayed acoustical plaster by Hyland Stucco and Lime Products. Floors: In major rooms, polished white concrete with "Lithochrome" color hardener by L. M. Schofield Co. In baths, children's rooms, and halls, vinyl asbestos tile by The Flintkote Co. In entrance hall, concrete aggregate. In master bedroom and dressing, wall-to-wall carpeting.

Lighting fixtures: Strip lighting and ceiling fixtures by Sunbeam Lighting Co. and Marvin Electric Mfg. Co. Hanging fixtures by EJS Lighting Corp.

Hardware, Stainless steel locksets by Schlage Lock Co.

Kitchen cabinets: Custom-made.

Plumbing fixtures: AmericanStandard. Lavatory countertop "For-

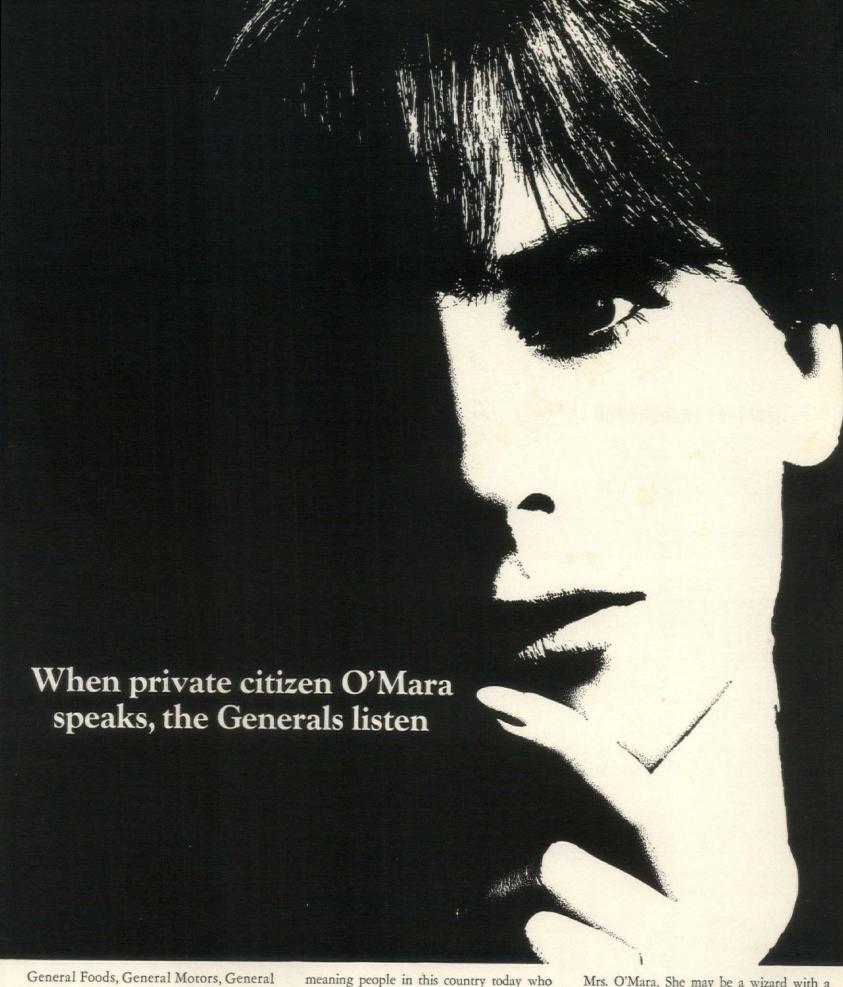
mica" by The American Cyanamid Company.

Mechanical equipment and appliances

Appliances: Range and dishwasher by General Electric Co. Refrigerator, "Coldspot" by Sears Roebuck Co. "Waste King" waste disposer by Given Mfg. Co. Ventilating fan by Trade Wind Division of Robbins & Myers, Inc. "Kenmore" washer and dryer by Sears Roebuck Co.

Heating system: Forced warm-air heating. Furnace by the Payne Division of The Bryant Manufacturing Company.

CONTRACTOR: Harold R. Andrews.



General Foods, General Motors, General Mills *better* pay attention to the likes of Mrs. O'Mara. Because she—and *you*—buy only the brands you like. And drop the ones you don't.

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meaning people in this country today who just don't see it that way. They think Mrs. O'Mara is confused by too much choice in the marketplace. Or, maybe, just not bright enough to choose among all those different cake mixes or 36 different kinds of cars. Reduce the choice, they say. Wouldn't four kinds of cake mix be enough? Standardize the products. That will make shopping a lot quicker and easier for everybody.

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Mrs. O'Mara. She may be a wizard with a bowl of batter but she hasn't a test tube to her name. So, the critics suggest, let the government do her shopping for her.

That's sympathetic of them but Mrs. O'Mara's very favorite cake is a plum-nut mix—and that's apt to be the first to go when they start cutting back on choice. We hope yours is chocolate or vanilla because they stand a pretty good chance of surviving.

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The free-standing power unit is equipped with an automatic shut-off timer and a multispeed control. A guide to the speeds required for various purposes is on the mixing arm. On the side of the unit is an outlet for plugging in nonmotor-driven appliances such as a toaster or electric fry pan. Price of power unit with blender, two mixing bowls, two beaters, and a juicer is \$139.95. All the additional appliances may be bought separately.





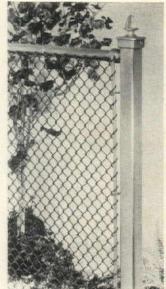


The in-counter model of the power unit swings down by means of a pushbutton control into a well, leaving the countertop completely free for work space. This version is available through local building supply dealers.





A standard 36-inch-high white-enameled steel cabinet is designed to house the power unit and the total array of appliances in minimum space. When not in use, the power unit swings down into the butcher-block top. Two sliding shelves hold all the appliances, and a labeled photo-map on the door shows where everything goes. Cabinet with built-in power unit and basic accessories is \$249.95. Free-standing power unit and cabinet model available at appliance stores and housewares departments.



Woven wire

Marking the boundaries of a city garden is a fence of standard woven wire which now comes coated with green plastic to blend with shrubbery and grass. It is supported by aluminum posts covered with small finials. The fence is ready-made by Anchor.

A trompe-l'oeil gate

A false gate that remains forever closed breaks up a stretch of traditional rod and rail fence running between two of the restored eighteenth-century houses in Newport, R. I. The fence is painted pale mustard to match both houses.



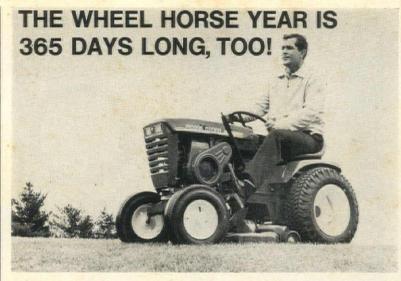


Elaborately turned posts

To complement his Colonial doorway, Thomas Hagerman designed his fence based on old Newport examples nearby, and accented it with heroic supporting posts. The fence is beautifully executed in wood—even the rod tops are subtly beveled—on a brick base.

Manuscripts

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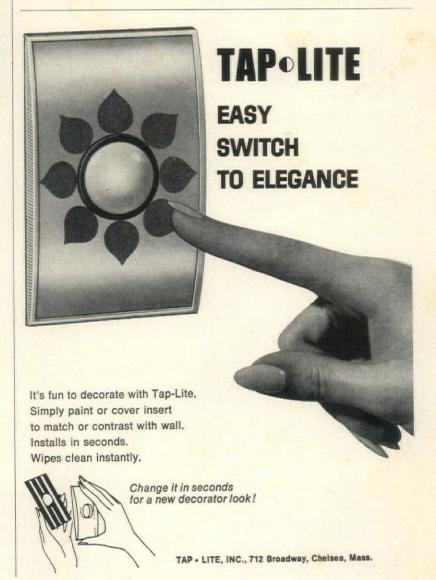
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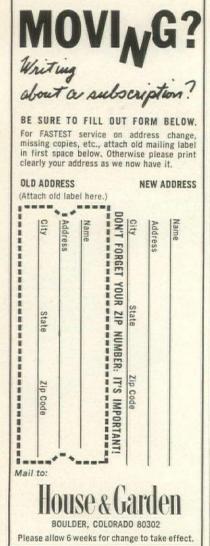




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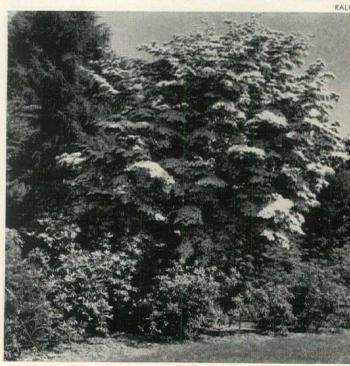


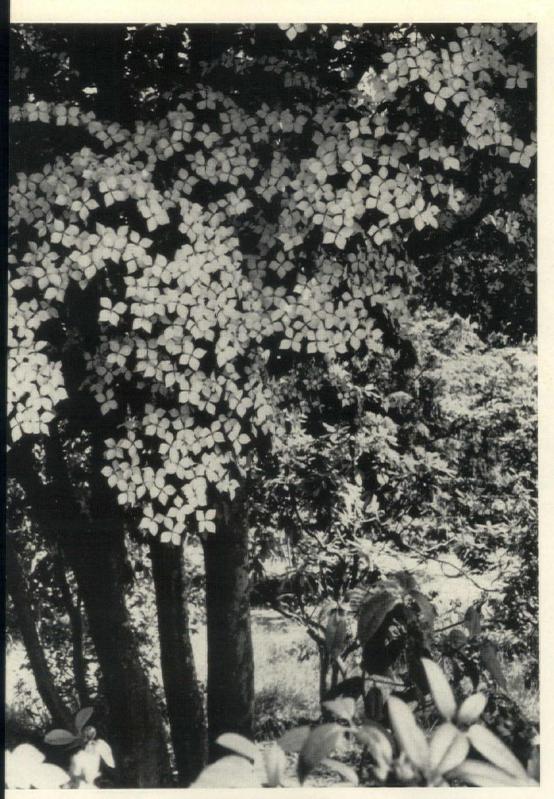
QUEEN OF THE DOGWOODS

It is just possible that in its season and in your garden, the Asiatic dogwood (Cornus kousa) is a more dramatically levely tree than our own American flowering dogwood (C. florida). If this be treason, make the most of it. You will not, of course, find the kousa species illuminating the wild woodlands, since it is not a native plant and has never become naturalized. And you will not get quite the same springtime lift from its blossoms because they open early to mid-June rather than early May, when our ubiquitous eastern species is at its peak. The most notable difference between the two species lies in the form of the spring flowers. The familiar American one opens four-part bracts ("petals") that turn from green to white, each with a notch at the outer edge. It is these bracts, not the small cluster of minute vellow florets in the center, that make the total inflorescence so memorable. The kousa also opens four-part bracts that turn from green to white, but the notch is missing, replaced by a clean white point of starlike grace. If anything, the inflorescence is more luxuriant, and the horizontal spread of the white branches is even more pronounced in the kousa than the florida.

There are other pros and cons to be considered if you cannot find room in your garden for both trees. The branching habit of the kousa is more shrublike than the tree-form of the other. And with the kousa, autumn brings foliage of a more golden, less ruddy hue. Florida's big fruits are brighter than kousa's; kousa's summer dress is a livelier green, in a more shapely mass. Kousa's brownish bark exfoliates to present a pattern of grays and bluish shades. But the flowering is the payoff, and we suggest the kousa as a rare gem in June's collection of fine garden trees. It is available at many good nurseries, and thrives in woodland soil, sun, or light shade.

In early June, the kousa dogwood dominates any shrubbery setting in which it finds itself. The horizontal branch effect is even more spectacular than that of the double-file viburnum which flowers at about the same time. The tree itself, although shrublike in form, reaches easily to 20 feet or more. There are few woody plants of any species that flower more luxuriantly in any ordinary soil, or are easier to care for.





As they flash against the soft green of the June foliage, e bracts of kousa dogwood ve an almost stenciled qual-. Hardly less striking than the ossoms is the bark of the any trunked plant itself. Soft ay-brown in color, the smooth irk tends, at maturity, to exliate or flake away in patches at reveal pastel variations.

hen you see them close Vup, the bracts of the siatic dogwood (here, about ne-third life-size) assume the vinkling grace of four-pointed ars. They entirely lack the otched edges that in the earer flowering American dogood too soon become blemhes, as the white fades out to dusty brownish-pink tone.



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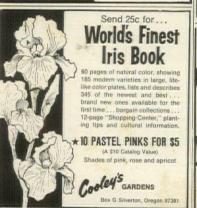


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Notes for June gardeners

Four ways to improve any spring weekendand a new book to enhance all weekends



First weekend

Two-fold fence. Did vou ever think of combining the structural stability of a fence with the horticultural attributes of a good hedge to form a single barrier of more than twice the decorative value of either one used alone? If the mathematics of all this is not clear, let us explain that the trick is accomplished by erecting first, a simple fence of 2-by-4's to form a series of open rectangles about 2 by 3 feet, in two or three horizontal tiers, depending on the height your zoning laws permit. (The timbers should be set edge-on to the front.) The whole could be supported at 4- to 6-foot intervals on redwood or cedar posts set in concrete. Then, behind the openwork fence. a hedge of almost any suitable plant material, from simple privet to hemlock or yew can be planted in the usual way. If the planting furrow is dug immediately behind the fence, the results will be at once most economical of total front-to-back space and adequately adapted to the needs of the plants. For the final effect, regular shearing will be required, once the hedge has become well enough established to reach the front face of the wooden members. What you will ultimately have is a series of green panels, sheared flat or in pillow-like rectangles, between exposed frames of wood-which could be stained, left natural (if made of redwood), or painted white or any other compatible color.



Second weekend

Informal-not free-form. The textbook rules of landscape design, most of which are derived from classic European gardens of

the seventeenth and eighteenth centuries, often stress the importance of "axes" in laying out small properties. Major axis, minor axis, symmetry, occult balance-these are some of the terms that are tossed freely about. Well, axes, major or minor, are by no means essential to the landscaping of a small home site. The laws of pleasing composition are, of course, called into play in any good plan. But there is a middle ground between the extremes of classic rigidity and free-formism. An open space of indeterminate shape may invite eye and foot to a vantage point from which a new prospect, however modest, opens up. Fussiness should always be avoided, of course (as, for example, rippling or scalloped edges and jiggly upand-down contours), and a relaxed approach to the highlights of a garden is almost always the most rewarding one. So lead your guests -and yourself-by modest steps into the landscape. Let terrace suggest an excursion to a distant bench. Let distant bench suggest a glimpse of an especially interesting plant grouping. Let the interesting plant grouping accent a larger expanse of shrubbery or woodland. Let the pleasant shadows of shrubbery or woodland set off an inviting view of house and comfortable terrace.



Third weekend

Trees to walk under. Next best thing to sitting under a tree is walking under one, which is easy enough to do if the branches are removed to a level comfortably above head height. In large trees removal of low branches and the routing of a path beneath the crown spread is often easy enough. But it is not so easy to plant a small tree beside a path, and then to wait for the tree to get tall enough so you can walk under the lowest branches. The temptation. once the trunk reaches 15 or 20

feet in height, is to start lopping off the lowest branches. This is fine in order to get headroom, but it may completely distort the growth habits of the tree, because the more branches you cut off low down on the trunk, and the faster you cut them, the more you encourage coarse open growth at the top. This tends to result not only in a sparse and skinny top, but to create an open crown that will contrast unpleasantly with the normal growth habit of the older, lower branches.

After all is said and done, there is no substitute for patience in a garden. And if Newton was right in enunciating as one of his fundamental natural laws that every action has an equal and opposite reaction, then let the limblopper beware. With every major branch you remove down low on a tree you stimulate a scramble at the top, where new growth occurs, to make up for the loss. If a general rule were to be set, it might be this: except on mature trees, remove large branches with caution, and then only a few at a time. With young or adolescent trees, removal of more than one year's equivalent growth every two years is likely to promote unbalanced development. So keep the path away from young trees. If you must have shade, carry a parasol for a few seasons.



Fourth weekend

Summer cold frame. Summer cold frames often fulfill their destinies best as junior lath houses. Covered with slats (either alone or in addition to protective glass), they are as valuable in summer and autumn as they can be in winter or spring. As adjuncts to a wellrun greenhouse, a cold frame is all but indispensable because it eliminates one of the major summer problems of the greenhouse gardener-maintenance of airy shade without either too much humidity or too little. Fully half the plants that thrive in winter in a warm-tointermediate greenhouse will prosper much more conspicuously if they spend the summer outdoors. In most cases, shade is essential, as well as access either to rain or adequate moisture. And in almost every case, the relatively unrestricted air circulation of a cold frame or a rack under the

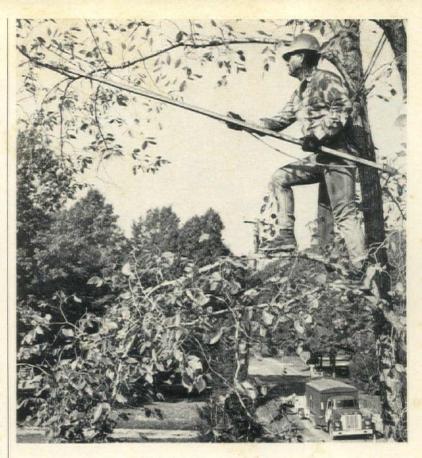
branches of a dappling woodland will be of marked benefit.

The cold frame that directly serves a greenhouse will be of allseason value, of course. Started seedlings may be put out there to save space in the greenhouse once spring has come. Seeds of summer flowers, as well as certain slow-togerminate species that need a winter's preparatory cold, find an ideal home in a frame. Cut-back house plants may often be stashed there to get over the first awkward stage of recovery. And if part of the frame is deep enough, potted terrace plants that are almost but not quite winter hardy (such as camellia and gardenia) may well be safely carried over. Two-inch planks-common lumber slathered with some wood preservative other than creosote-will make an adequate if not eternal frame. Concrete blocks, bricks, or even cast concrete may be demanded by the perfectionist. Ordinary domestic storm sash can be hooked to the slanting top to provide winter protection and ordinary wooden lath strips of snow fencing may be readily supported above the frame top to provide shade without excluding rain or air. If the greenhouse foundation can form the back wall, so much the easier.

For all weekends

The recent publication of Wild Flowers of the United States, Volume I, celebrated a once-in-a-generation achievement that few publishers can ever afford to bring off. Not since the appearance, seventy years ago, of Britton and Brown's Flora Illustrated has the enormous subject of North American native plants been given more than token attention. This new series of books is being published by McGraw-Hill for the New York Botanical Garden. Volume I covers herbaceous plants of the northeastern states-south to Virginia, Kentucky, and Missouri; west to Iowa and Minnesota. The second volume, covering the Southeast, will appear next fall. The total work, which will cover the entire country in several volumes, is beyond comparison with any existing book. Every species covered (and the coverage is exhaustive) is illustrated in its habitat by a color photograph of uniformly excellent-often superb -quality. Although a score or more individual photographers have contributed illustrations, the consistency of the result is without parallel in so extensive a project. So, too, is the quality of the color reproductions.

Continued on page 152



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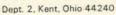
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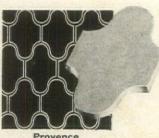
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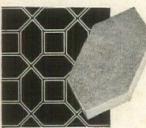




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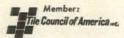
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BUILDING & REMODELING

1. THREE TIMELY SUBJECTS are covered in a trio of booklets from Masonite: fences, second homes, exterior hardboard siding. The first offers 20 ideas for attaining privacy with fences; the vacation homes booklet includes floor plans for 8 designs; the third booklet has 22 pages of information on siding.

2. MAKE A HOME LAUNDRY CENTER yourself is the advice of a primer on laundry planning from Maytag. The 12-page booklet discusses possible location, storage and counter space, clothes chutes. Tips are given on shopping for appliances.

3. A KITCHEN TO SUIT YOU in every way is discussed in two booklets from St. Charles Custom Kitchens, Oneof-a-kind kitchens are shown, and ideas in floor plans, styling, and decorating are featured in full color. \$1.

4. MORTAR IS AS IMPORTANT as the masonry unit itself, maintains a folder from Medusa Portland Cement Co. Full-color photographs show examples of the company's masonry cement; information is given on ordering custom colors.

DECORATING

5. KEYING A ROOM TO YOUR personality is the theme of a booklet from the Keller Mfg. Co. It suggests decorating ideas using traditional, contemporary, or Scandinavian furniture-based on your hair coloring. 10c.

6. HAVE A DECORATOR LOOK in your bedroom, advises an idea booklet in full color from Norman's. It gives 9 examples of bedspread and window treatments, utilizing a range of fabrics from stately damask to washable cordurov.

7. LET CARPET TAKE OVER every room in your house is the suggestion of a booklet from Mohawk that gives amusing but sound reasons for carpeting kitchen, bathroom, playroom, dining room, nursery, closets, patio, even around a pool.

8. SOLID CHERRY FURNITURE in Traditional American is pictured in an 18-page booklet from Statton Furniture. In all, 103 pieces are shown, complete with specifications. A special section on tables is featured, along with three room settings in full color, 25c.

9. A HAND-RUBBED FINISH without the laborious efforts of oldfashioned methods is described in a pair of booklets from Minwax. They explain wood finishes and waxes for unfinished furniture, refinishing of antiques, paneling, and floors.

10. LIVING AND DINING ROOM furniture from the Assemblage group is pictured in detail in a 24-page booklet by Fancher. Designs range from consoles to credenzas, buffets to bookcases. Specifications are given. \$1.

11. FURNITURE FOR PATIOS and screened porches that goes indoors with equal aplomb is presented in a 22-page full-color booklet from Woodard. A record on how to select a furniture style is included, 25c.

12. WHAT STYLE FOR YOU? Chances are, you will find your favorite in the trio of booklets from Knapp & Tubbs showing bedroom, living, and dining room furniture. The booklets come in a hardcover slipcase. \$2.

13. FIVE FURNITURE STYLES—
Spanish, Contemporary, Italian Renaissance, French, and Italian Provincial—are pictured in as many colorful folders from United Furniture. Bedroom and dining room pieces are featured, with specifications, 25c.

14. THREE-PART HARMONY is suggested by a full-color folder from Maxwell Royal that charts three combinations of color, texture, and pattern available in one furniture group called Loire Valley. Construction features are given for the 7 pieces in the group.

15. HOW TO BUY FURNITURE with confidence is the subject of one booklet in a packet from Bassett. Another presents several collections; a third is devoted to tables. Two folders show individual pieces. 25c.

OUTDOOR COOKING

16. BARBECUE FAVORITES—85 of them—are covered in a 20-page booklet of recipes from the Majestic Co. There are tips on easy grill cooking, plus a chart on quantities needed for cookouts for up to 300 guests. 25c.

17. LIKE TO COOK OUTDOORS? Cooking tips, time and temperature charts, and recipes for charcoal-broiling meats, fish and vegetables are offered in a 16-page booklet from Columbus Iron Works. There's a basting mop and a folder on cookers, too. 25c.

CRYSTAL, GLASSWARE & POTTERY

18. STARTING A COLLECTION of milk glass is outlined in one of five booklets in a packet from Westmore-

land. Other subjects covered are: how milk glass is made, crystal for the bride, new patterns. 50c.

19. STONEWARE THAT TRAV-ELS from oven to table is pictured in two folders from the Pfaltzgraff Co. one on a brown glazed pattern, the other on an Early American style.

20. TIPS ON FINE CRYSTAL—its selection, care, and use—are thoroughly covered in a 20-page booklet from Tiffin Art Glass. Photographs of stemware and accessories are featured. 25c.

21. FREQUENT ENTERTAINING may require different kinds of glasses, points out a 12-page booklet from Libbey Glassware. It gives hints on selecting, purchasing, and caring for glassware plus table-setting diagrams.

A POTPOURRI

22. VARIETY VACATIONLAND is the theme of a 64-page booklet from the Travel Information Dept. of North Carolina. Nearly 150 full-color photographs indicate the myriad attractions of the state. Special events are listed.

23. COME HOME TO COMFORT where a pre-set timer has automatically turned on the air conditioner, suggests a booklet from Paragon Electric Co. Various timers are shown and other uses suggested, such as turning on lights, television, electric blankets.

24. THE CARE OF YOUR DOG is outlined in detail in a 40-page booklet from Sergeant's. Topics covered include: how to buy a dog, training, feeding and nutrition, grooming, health. There is also a special section devoted to cats.

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June, 1967

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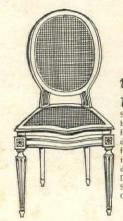
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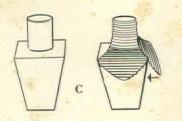


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single-face crimping. For the obelisk, cut four trapezoids from rigid double-face paper and cover them with crimped single-face paper. To ornament the sides further, cut out diamond- and circle-shaped holes and back the openings with crimping in a counter direction. Glue sides together and glue obelisk to base. Top with a flat platform and finish with four triangles of single-face paper joined to form a pyramid. Mask seams with cord.

To make a flat obelisk, 5, make a weighted base, four trapezoid sides, and flat top. To heighten the base, add two more box shapes. Disguise the sides of the second and smaller box with single-face trapezoids flaring to the width of the box beneath it.

To make a vase, 6, create a pedestal from box shapes of different sizes, then add an upside-down obelisk made of wide double-face trapezoids. Cap with a platform and a tin can (see drawing C).



Now, cut four pieces of single-face paper to use as a collar to conceal the can and platform. The top of this collar will be the width of the can and the rest will slope outward to the full width of the trapezoid with a triangular overlap. Experiment with one crimped piece until you are satisfied, then cut the other three pieces to match. Make a top platform with an opening. Glue on a decorative underhang. Trim vase with ribbons of singled-faced crimping.

To make a candlestick, 7, roll and glue single-face corrugated paper to form a tube. (Several layers will increase its strength.) Wrap a piece around the top and a smaller one over that to make a capital for the column. Use one or two boxes to make a base, weight it, trim sides with crimping, and cover top with four mitered triangles. Glue column in place.

To make a lamp base from a candlestick, you need only bore a small hole through the bottom, for the rod and wire, and a small tunnel out to the side so the wire can emerge without throwing the lamp off balance. To make a lamp base from a flat-top obelisk, make an additional hole in the top. To make one from a vase design, remove bottom of the can or use a cardboard tube instead of the can.

To protect your cartonnage against dampness or dust, you can apply clear plastic spray. To paint it, use plastic spray as an undercoat and finish with an oil-based spray paint. Use masking tape and paper to cover mirrors while you spray.

NOTES FOR JUNE GARDENERS continued from page 149

The chain of responsibility for this monumental endeavor is long, beginning with the sponsorship of many interested citizens, prominent among whom were Mr. and Mrs. David Rockefeller. Under the general editorship of Dr. William C. Steere, Director of the New York Botanical Garden, the principal authorship is the work of Harold W. Rickett and a group of expert consultants including the Botanical Garden staff.

The text is concisely and lucidly written, with the needs of the amateur as well as the professional kept in mind. Although the book takes up plants by botanical families, the objective of the arrangement obviously has been to place a clear, accurate photograph in as close relation as possible to a clear, accurate descriptive paragraph. That no way was found to include page references from pictures to descriptions is regrettable, although descriptions are keyed to

plate numbers. For the botanically knowledgeable, of course, the taxonomic path is easy enough to follow, but the layman unfamiliar with the members of plant families will have to refer to the index at the end of Part Two to find the page number of the text of any given plant-or alternatively, will have to flip the pages to find a particular plant likeness, then consult the pertinent paragraphs of the text. (Many readers will also disagree with the author's decision to represent all dimensions of plants and plant parts in feet and inches rather than units of the metric system which is now the universal scale for scientific measurement around the world.)

Volume by volume, this will be a costly book to produce-and costly to buy. Volume I (actually two separate books, boxed) is \$39.50 at bookstores. But in a field that is all but empty, it represents a rare bargain.



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