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The new look of the Old World

A collection that captures the multiplicity of the Mediterran that is Henredon's new Folio Nine. Its theme is the French, Sp and Italian influences of the 16th to 18th centuries. And portrayed by an endless variety of harmonious groupings a individual pieces that will stand alone beau

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Ienredon's Folio Nine.

are wood panels, deep crisp carvings and rich finishes add to the exciting fect. Folio Nine is totally integrated with Henredon upholstered rniture, too. No wonder you'll welcome Folio Nine into every room your home. The genius of the Old World has been skillfully updated to the most perfect of modern terms.

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For name of nearest Henredon dealer and brochures showing the Folio Nine Collection for living, dining, and bedrooms, and Upholstery Collection, send \$1.00 to Henredon, Dept. HG 59, Morganton, North Carolina 28655.

House & Gar INCORPORATING LIVING FOR YOUNG HOMEMAKERS



On the cover: In the living room of Mr. and Mrs. Steven Feinstein's New York apartment, Mrs. Feinstein indulged a yen for red, white, blue, and green as a backdrop for contemporary furniturea steel-framed sofa and chair designed by Robert Haussman and covered in rough Haitian cotton; leather and chrome chairs by Marcel Breuer; Mies van der Rohe's "Barcelona" coffee table. With these celebrities, she saw no reason not to use a plastic magazine table, newly minted, modest in cost. The rug and linen curtains she designed herself, and to catch entirely or partially a view of the East River, vertical plastic louvers swivel or pull completely out of sight. For another view of the room and the rest of the apartment, see page 90. For what other creative young people are doing to brighten up their rooms (and while they're about it, their lives). please turn to page 86.

MAY, 1969

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And by the way, "About Letters, Notes and Invitations" is an informative booklet you might like to have. It talks about correspondence and papers. Write (enclosing 25ϕ to cover handling cost) to Crane & Co., Inc., Dalton, Massachusetts 01226.



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ANTIQUES: QUESTIONS & ANSWERS BY LOUISE ADE BOGER

Any information you can give me about our Celestial Globe will be appreciated. It is inscribed "Cruchley's (Late Cary's) NEW Celestial Globe." Also inscribed in the metal is "The Gift of Edmund Sexton, Viscount Perry to his Daughter the Honorable Frances Calvert, 1806."

F. V.-Washington, D. C.

Your globe, dating from 1806, the year of its presentation, is mounted in a stand of late eighteenth-century classical style. Cary was an eminent



CELESTIAL GLOBE

English globe maker, and Cruchley, his successor, continued Cary's hi quality of craftsmanship in his own work. The value of your globe is a enhanced by the fact that it was a presentation piece.



MINIATURE FIREPLACE

This cast-iron "thing" was supposedly used in the home of my great-grand father, who came to America from England as a boy. Can you help me find out just what it is? C.J.S .- Fort Dodge, Iowa.

You have small-scale model fireplace. It is one of a type believed to have been made for doll houses and dates about 1850. The model is almost certainly of English worksmanship.



We recently purchased these solid brass andirons that bear the name "John Molineux-Boston." How old do you think they are?

R.W. LV .- Columbus, Ohio

According to the 1810 Boston City Directory, John Molyneux (also spelled Molineux) was a founder in Boston and your andirons date around that

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Don't let anyone sell you different. It isn't a Viking unless it has a ten year wear guarantee. Insist on GuaranTen^[19] For the best ten years of your life!

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It isn't a Viking unless it has a B. F. Goodrich built-on sponge rubber (not foam!) undercushion. It'll bounce you right off your feet! It isn't a Viking

BFGoodrich unless it comes in Invincible color-coordinated tweeds

and Geometrix with cushioned carpet base to match. Beautiful!

It isn't a Viking unless your Viking dealer proves to you it works... live-on this Viking demonstration center.

Go to your Viking dealer. Ask him to spill grapejuice on the carpet. Smear oil on it. Scrub it with a stiff wire brush. Burn it and make an instant repair. Prove to you it can take all the actions and accidents in the kitchen and come up looking like new. That's a Viking. That's

kitchen carpet!

*Viking kitchen carpet is guaranteed for 10 years of normal wear when properly installed and maintained. Or we will replace it pro-rated for the unused portion of the guarantee.

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Free mattress booklet . . . write Chittenden & Eastman Co., P.O. Box 1047, Burlington, Iowa





Why did author ean Kerr, who could afford <u>any</u> stove, want a self-cleaning mmore from Sears? All those who've read Jean Kerr's "Please Don't Eat the Daisies"—or seen the movie or TV series—will remember her incredible house.That huge brick castle with the clock towers, tilted chimneys and secret panels!

Mrs. Kerr and her husband, Walter, *The New York Times* Sunday drama critic, still live there with the four sons of "Daisies" fame – Christopher, twins Colin and John, and Gilbert. But there are 3 additions – son Gregory, daughter Kitty and a Kenmore stove from Sears, Roebuck and Co.

"Everybody cooks in this family," sighs Jean Kerr. "So I really needed the doubleovens on our new Kenmore stove. have that fabulous Sears self-cleaning oven.

"Colin, or B. P. as we call him for Bottomless Pit, has a concoction he makes called Marshmallow Jumble. Ever tried to get gobs of baked marshmallow off an oven?

"But even that doesn't phase my Kenmore "All I do is shut the oven door on the

whole mess. Set the self-clean control and timer. And go find any excuse not to write.

"A few hours later, that oven is immaculate. And I mean completely clean in the front, back, sides, everywhere."

And now, with Jean Kerr's self-cleaning oven the witty author and playwright has more free time.

So watch for her new book due this fall!

"But above everything else I just had to Se

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



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For literature, write GAF Corporation, Floor Products Division, Dept. HSG-59,140 West 51st St., New York, New York 10020.



Happy Anniversary, Helen.

Fortunately, the sofa won't stain.

Fortunately, it's covered with Frontera.* Frontera is the beautiful new sculptured ymer upholstery material that looks and ls like somebody whipped up a mixture suede and velvet.

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Because even champagne won't stain it. spot it. Or fade it. (Which is more than you can say for *real* suede or velvet.) When something spills on Frontera, all

you do is wash its face with soap and water, brush its hair, and it's ready for company. Which is why the country's top furniture

designers are featuring Frontera. And why Frontera won the coveted Amer-

ican Institute of Interior Designers Award. But go and see for yourself.

And don't wait for your anniversary.

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

BY JANICE TRIMBLE

ON'T THINK there is another profession day that offers more pleasure or greater rds to a woman than that of interior ating.

s the ideal place to put your natural love auty to practical use. You can prepare as of the many attractive positions availor decide to go into business for yourself. you enjoy doing your own decorating? you ever helped a friend solve a decng problem? Then you have the makings access as a professional decorator.

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

u can now train for this work at home, ur spare time. No previous skills or exnce are required for this training. Why ook into the many opportunities that indecorating offers you?

A tremendously expanded field

d to be that only wealthy people emd professional decorators. That's no r true. Increasingly large numbers of makers now rely on the services of decrs. They know that a decorator can probeauty and individuality—and can often them money, too.

ur work as a decorator is varied and inng. It frequently takes you and your s into plush showrooms and exclusive filled with treasures. You move in a l of fashion, creativity and ever-new nge.

signing and furnishing even a single room

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

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allan keith

ANTIQUES continued from page 10

My nephew bought this object in Kobe, Japan. The dealer told him it was part of a Japanese sword. Can you tell me more about it? J.L.H.—Hackettstown, N. J.



JAPANESE SWORD GUARD

This metal disk, known as a *tsuba*, is the guard on a Japanese sword and the most important fitting because the metalworker lavished such skill on it. The openings on either side of the *tang* (blade opening) were for the *Kozuka* (small knife) and *Kogai* (skewer) to pass through. Your iron *tsuba* with eight openwork designs in brass and an overall brass inlaid ground dates from the eighteenth century.



My great aunt gave me this platter years ago. On the back is the mark T.J.&J. Mayer Florentine. Where does the platter come from? A.K.S.—Long Beach, Calif.

It was made in England. Thomas, John & Joseph Mayer operated the Furlong works and Dale Hall Pottery at Burslem from 1843 to 1855. Their work was varied and highly regarded. The name of the pattern, in your case

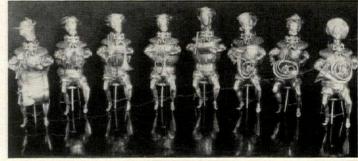
NINETEENTH-CENTURY PLATTER The name of the pattern, in your ca "Florentine," was often included in the company's identifying mark.

I am trying to identify the enclosed mark which is on an old tureen and plate I own that is blue underglaze on an off-white plate. I have looked through many books but have not been able to find this mark. R.M.H.—Chicago, Ill.

Toyoda Evies

STAFFORDSHIRE MARK

E W & S are the initials for the Staffordshire potters Enoch Wood & Sons who operated at the Fountain Place, Burslem from 1818 to 1846 and exported vast amounts of pottery to North America. (A single shipment to their Philadelphia agent totaled 262,000 pieces.) "Toyoda," the name of your pattern, is a Japanese surname, *toyo* meaning abundance, *da* or *ta*, a rice paddy. In Japan, abundance of rice is equivalent to good luck.



GERMAN BAND

We recently inherited this set of silver figurines whose heads are mounted on springs and separate at the shoulder line, so the bodies, which were once gold-washed, can be used as cups. With the help of the enclosed copies of the hallmarks, I hope you can identify the figures.

P.A.K.—Meadville, Pa.

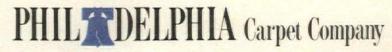
Your set of silver figures representing band musicians is of German origin, most likely dating around 1880-1890. The medley of marks that you sketched are mainly fake marks put on to make the figures seem even older than they are.



Colors from Philadelphia's Carta Villa Acrilan® pile carpet inspire Malcolm Starr creations!

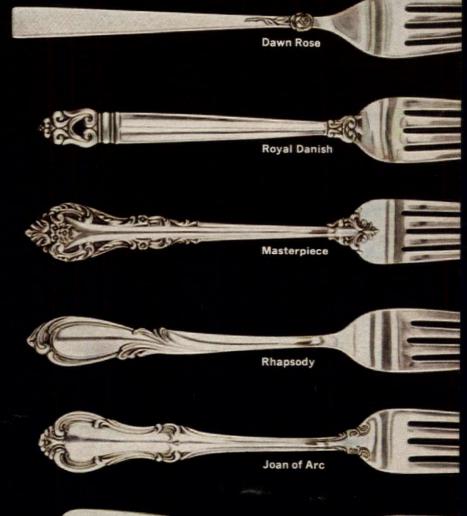
You can fashion your rooms around the same magnificent colors that inspired internationally renowned couturier Malcolm Starr. Or any of Carta Villa's 12 high-fashion colors. Each draws added drama from the tip-sheared tracery pattern beautifully etched into the lavish pile. The hardy Acrilan[®] acrylic pile strongly resists wear, matting, soil and staining. And because it's a Philadelphia carpet, the quality is superb through and through.





Since 1846, the quality of elegance underfoot





ernational Sterling presents Dawn Rose. sht in the middle of our sterling sale?

troduce a new pattern while a sale's going on? Crazy? be, but we didn't want you to miss anything. Our new ern. Or our sale.

ie sale works this way. You buy three place settings of any of our sterling patterns (most of them are over there on right) and we'll give you one more place setting free. It n't matter if you buy a four, five, or a six-piece place setting; offer is still good.

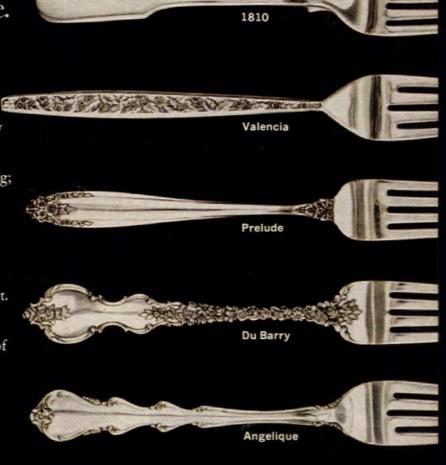
ow about Dawn Rose. Our brand-new Florentine sterling ern. It's contemporary. But not loud. Modern without king you. About as simple as one perfect rose.

four-piece setting is \$54.50; a five-piece, \$68.00; and six es, \$77.50.

you're not mad about perfect Florentine roses, it's all right. 'e still friends. You'll just have to buy one of our other erns, that's all.

h. The sterling sale goes from April 20 to May 17. And, of se, it includes Dawn Rose.

rnational Silver Company, Meriden, Connecticut.



After coffee... enjoy Benedictine

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NEW YORK Let this seal be your guide to quality. 86 PROOF

BÉNÉDICTINE

NOTES FOR THE HOSTESS

BY MARY MOON HEMINGWAY

Putting colors together is half the fun of setting a pretty table. But sometimes it's even more fun to stick to one color, ringing your changes with textures and shapes. A monochromatic table can be as soothing or as exciting as you please. For instance: An all-white table-satin damask, white porcelain, milk glass, a centerpiece of white violets, lilies of the valley, camellias, or lilacs-would have the serene charm of Blanc de Chine. If you are lucky enough to own a few pieces, you could use them instead of flowers as a centerpiece. When excitement is what you're after, try an all-red table, splendid with cranberry glass and crowned with a pyramid of fresh strawberries (a matter of toothpicks and a cone of Styrofoam). For a mood indigo, nothing is more charming than Canton or the Spode "Tower" pattern in cobalt and white, plus blue place mats, and cornflowers, Parma violets, and forget-menots crowded into a low silver bowl. When you're thinking green, you might think about a centerpiece of asparagus, parsley, limes, and green grapes. For yellow: amber glass, yellow china, and a May basket of tulips, daffodils, jonquils, and primroses. And you can give any of these a little extra spice by seasoning them with black and white.

I love handsome canisters, but there is a limit to the number I can use in the kitchen. Found some beautiful ones for my guest bathroom, however, where they not only look splendid but serve most useful purposes as containers for bath salts, bath powder, cold water soap powder, and cotton balls. In the largest one, I stash an extra roll of toilet paper. On a tray in the corner of the guest room itself, I keep a plug-in china hot-water pot plus a set of smaller canisters filled with powdered coffee, bouillon cubes, tea bags, and a mixture of little crisp crackers. Still another set—you can see I am canister happy—I keep in the bar for sugar, olives, onions, nibbles, and disposable coasters.

Cabbage-leaf faïence has a special affinity for the summer garden foods that will be with us before long. A sunny vari-



ation on the classic green is a new bright "Lunar" yellow. You can use it all by itself, or mix it with its more traditional counterpart. This Portuguese pottery comes in a joyful abundance of shapes, everything from plates to serving dishes.

> Continued on page 28 HOUSE & GA



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Not too soon to be thinking about warm weather cocktail food. For instance: chopped parsley and chives, marinated, then mounded on buttered toast; cold cooked corn, cut off the cob, mixed with Tabasco-flavored mayonnaise, likewise served on toast; cherry tomatoes filled with finely chopped lettuce mixed with mayonnaise and ground nuts; baby beets, cooked, hollowed out, and stuffed with a mixture of fish or finely ground meat.

Gold and white after-dinner coffee cups look particularly scrumptious on a big burnished brass tray. The one I have in mind is oval, with a bamboo-shaped gallery. It would also make a distinguished alternative to the silver tea tray, or a striking base for a party centerpiece. Or set it on a luggage rack, and you have a very pretty chair-side table.

In South America and most Mediterranean countries, name days take joyful precedence over birthdays. Seems to me it would be great fun to stage a surprise name-day party for an unsuspecting friend and work into the gifts and the menu all the traditional symbolism that goes with the name. If the guest of honor is a David, for instance: musical gifts or gifts of poetry (assuming his tastes live up to his name) or anything kingly, and for dessert, a rich crown cake royally decorated. For Margaret, daisies would be the themebunches of daisies everywhere and for dessert, a cake or mousse ringed with Marguerites. You'll have no trouble finding dishes named for saints or celebrities-all the way from A to Z. There is Glace Alexandra or Coupe Alexandra, a Gaelic dessert of iced mixed fruit flavored with Irish Mist, then covered with half vanilla ice cream, half raspberry ice, and decorated with whipped cream. Glace Beatrice is a marvelous concoction of vanilla ice cream sweetened with honey, flavored with lemon juice and brandy, and Glace Benedictine is strawberry ice cream flavored with the liqueur. Everyone knows about Pears Hélène but who would guess Bombe Leopold is a bombe mold lined with vanilla ice cream, the center filled with Kirsch-flavored wild cherries? On the ecclesiastical side, waffles baked in a Gaufrette iron are traditional for Michaelmas, and a lamb cake would be particularly appropriate for John. Thomas means twin, so his gifts ought to be made in pairs, but since he is also connected with the building trade, workshop tools would be in order. If you need to brush up on this what's-in-a-name game, your local library is sure to have a hagiography that will fill you in on all the symbols and traditions. Imagination will do the rest.

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• Forget what your mother told you. Pick the rug you love, not the one that's "sensible." Express the inner you.

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• Shape? Try something different. An oval. Or a circle. Of course, with a fringe on it, even a rectangle is unusual. But remember, an area rug is at its best when it defines an area. Reading, talking, music, et cetera.

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Scottish Products, Inc., 24 East Sixtieth St., New York, N. Y., 10033, stocks 110 wool tartans, and will send you a catalogue indicating the variety of Scottish imports it has on hand or can order for you. Scottish Imports, 1445 Santa Monica Mall, Santa Monica, Calif., 90401, a treasure trove of Scottish products, has the most popular wool tartans on hand and will order others. Arthur H. Lee, 226 East Fifty-sixth St., New York, N. Y., 10022, a fabric company, has over forty authentic tartans in upholstery or drapery weight wool that may be ordered through interior designers.

Robbins Brothers, Inc., 281 Fifth Ave., New York, N. Y., 10016, the agent for carpet maker James Templeton & Co., Ltd. of Glasgow, will send a catalogue on request and suggest where you may purchase tartan carpets. Stark Carpet Corp., 979 Third Ave., New York, N. Y., 10022 has American-made authentic tartan carpets which you can purchase through your decorator or the decorating departments of stores. If you contact Mrs. Barbara Verk at Stark, she will be happy to furnish a list of sources in your area from which these carpets can be obtained.

If you are not sure which tartan your forebears may have worn (there is one for Smith as well as all the Macs, the Stuarts, et al.) reference books are available in most public libraries. Some of the books you might consult are described in the catalogue from Scottish Imports.

Who repairs old dolls? My great-aunt gave me two charming china and kidskin dolls, but one leaks sawdust and the other needs a hairdo.

The New York Doll Hospital, 738 Lexington Ave., New York, N. Y., 10022 is widely known for its skill in treating damaged dolls. Other good sources are the Bassett Antique Shop, 7112 Stanton Ave., Buena Park, Calif., 90620; The American Doll Hospital, 251 South Western Ave., Los Angeles, Calif., 90004; and The Doll Shop & The Doll Hospital, 67 East Post Rd., White Plains, N. Y., 10601. It is best to take fragile dolls to these clinics personally, but if this is impossible, all but the White Plains hospital will accept them by mail and send you free estimates.

Please help me find a place that puts new blades in antique knives. I bought a set with beautiful motheroj-pearl and silver handles but the blades are dull.

Exclusive Cutlery, 170 Geary St., San Francisco, Calif., 94108 and S. Wyler Inc., 713 Madison Avenue, New York, N. Y., 10021 put a fine edge on old blades or refit antique handles with new stainless steel blades.

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Designers' Choice Room of the Month:

El Portofino traditional bedroom suite includes 76-inch door triple dresser (#913-54), K size 80-inch headboard (#913-103), Mr. and Mrs. beveled glass twin mirrors (#913-06), 2-dra commode (#913-18), and door chest (#913-39). Also available, but not shown: Twin, full, Queen-size headboards.

Magnifico, El Portofino!

El Portofino. Magnificent, opulent, luxurious, splendid, and above all, in the Mediterranean mood. A bedroom collection worthy of being the Designers' Choice Room of the Month. The pieces are finished in a deep, rich sherry. The drawer pulls look as if they came from the shop of an oldworld metalsmith. The door fronts of concaved squares are hand-glazed to highlight the rugged, massive look. Wherever your eye turns, the has of the craftsman is evident in Portofino. See this stunning collection at any of the Kroehler dealers list on the opposite page.





You can see the El Portofino Collection at any of the Kroehler dealers listed below:

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THE NOTES OF A HAPPY HOUSEKEEPER

BY MARY ELIZABETH FALTER

I guess we all pay a little more heed to the possibility of burglaries these days—at least Tom and I are checking our locks and window catches more often and constantly trying to find new ways to outwit would-be thieves. One of the hardest kinds of window to burglar-proof is the sliding glass type. It usually has a screen that moves in a parallel track and is all too easy to open from the outside. My mother and father have such a window in their bedroom and since it's the only source of ventilation, it presented a problem, especially at night. They finally solved it by having a piece of brass curtain rod cut to fit the space that is left in the track behind the window when the window is opened a few inches. The rod keeps the window from being pushed back any farther and the ventilating space is too small for anyone to squeeze through.

Sometimes even the best architects and kitchen planners fail to make use of all the square inches of space they could incorporate in kitchen cabinets. The area most often misjudged is the space from the top of the counter to the bottom of the overhead cabinets. Hanging the cabinets higher makes them just that much harder to reach (which is a separate problem), but worse, it wastes the most accessible space in the kitchen. To salvage this overlooked bonanza, the Rubbermaid Company has come up with some good-looking storage units called Spacemakers, that exactly fit the standard overhead cabinet in width and are attached to the bottom of it with two bolts. Spacemakers come in two styles: pull-out drawers with clear plastic inner lids to provide air-tight storage for dry staples; and tip-out bins for more general storage. Both types are finished in white, but with them come decorative accent strips in three different colors.

I learned a good little trick recently about putting on a Band-aid: Turn back the last $\frac{1}{8}$ inch of adhesive tape so it sticks to itself and forms a tiny little tab. The tab is too minute to get in your way, and the Band-aid will be twice as easy to remove without pushing and pulling at your sore finger.

Chopped spinach is one of our favorite vegetables, but all those little bits of green seem to stick as if glued to the pan, the colander, and even the sink, and they are hard to get off. I've devised a few ways to cope with the problem. I lightly oil or butter the pan the spinach is to be cooked in and I flood the colander with cold water before I drain the spinach. Then I clean any residue with a small nylon brush, because bits of spinach rinse off nylon bristles easily.



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HG-5-69

A DECORATOR SPEAKS HIS MIND:

GOOD TASTE HAS NO PRICE TAG

BY WILLIAM BALDWIN

ong ago Elsie de Wolfe, that extraordinary decorator, aptly defined good taste as "suitability! suitability! suitability!" Today the definition holds more than ever. Nothing is in good taste, regardless of its cost, unless it suits your personality and the way you live.

Still, there are always some people who are impressed by how much they pay for things, and sometimes even go as far as to tell us. For instance, those would-be sophisticates who buy Fine French Furniture, not because it suits the way they live, or even because they like it, but purely out of snobbery. Price is almost totally invalid as a measure of value, especially today when *everything* costs so much, and so often for secondrate workmanship. Quite apart from that, the expensive look is just not suitable to the way most of us live, regardless of our incomes.

Quality, on the other hand, is always essential whatever the price. There is no question that a good piece of furniture is a sound investment. By good, I mean either an antique or something contemporary, beautifully designed and made. I resent spending large sums on mediocre furniture that lacks both the mellow charm of a lovely old piece and the freshness of the contemporary. I would rather use for the time being an unpainted table with a long cloth-or a table my client already owns and loves. My fellow decorators often attack me for this. "How could you possibly allow that terrible table?" they'll say to me. I tell them I couldn't possibly not allow it. I know that in a year or two, perhaps, my client may very well realize the table can be improved upon, and that is the time to change it. Meanwhile, it hasn't cost a cent to use a table she already owns, and that table has contributed far more flavor and personality to the room than some table you see everywhere.

Another good investment is custom-made upholstered furniture. When furniture is made just for you, you can make sure the frame is of seasoned wood, you know exactly what the stuffing is made of, and you get exactly the style you want in the dimensions you need. I always recommend that upholstered furniture be covered in neutral twill—which costs about the same as muslin—then slipcovered. If a slipcover is properly made, it is indistinguishable from a permanent cover and so much easier to keep clean. And when the slipcovers are at the cleaners, the neutral fabric underneath looks quite presentable. Although it might seem extravagant to have one set of slipcovers for summer and another for winter, it is really economical in the long run—and so refreshing to see the room change as the seasons turn.

The old-fashioned idea that good taste calls for a consistent level of elegance has been completely exploded. If you plan the room around a few good investments there is no reason why you can't fill in with humbler things of good de-Continued on page 42

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GOOD TASTE HAS NO PRICE TAG continued from page 38

sign. Some people have a natural talent for mixing the very expensive with the very humble, and they do it not for lack of means, but because they do not value what they love in terms of price. Way back in the thirties I used to know a woman with marvelous taste who kept a wicker basket filled with flowers on top of a French commode fine enough to be in a museum. Now, of c arse, everyone does such things. But at that time, on that ki d of commode, you would feel you had to have a Sèvres cach pot of enormous price. In my own apartment I have a wicker tray sitting on top of a very good Louis XVI gilt stand, and to me the wicker seems much more elegant than some grand piece of marble.

Lacquer is something that always adds warmth and charm, whether it is a great Coromandel screen or the simplest contemporary Japanese lacquer box. It is at home anywhere—at ease in a palace, never too proud to be in a cottage. I know one woman who keeps a little lacquer box of absolutely no value whatsoever—a box in the prettiest shade of pale lime green—beside a small painting of a child by Renoir. What if there is a discrepancy in their intrinsic values. If both the expensive and the inexpensive are, in their ways, first class, they can be perfectly harmonious.

Occasionally you find that something undeniably suitable happens to be out of vogue, but remember that suitability overrules fashion. When other decorators come to my apartment for the first time, they often look aghast at my wall-to-wall carpeting. Well why not? I admit I am not generally an advocate of wall-to-wall, but in certain cases it makes sense. My living room is small and irregular. The carpeting helps to unify the space and smooth out the angles. And it really absorbs noise, which is why I recommend it heartily for big-city bedrooms. By the same token, I think lamps should be of the simplest possible design—no overscaled lampshades, please and not expensive. Lamps are first and last for light. This year's fashionable "art lamp" is very apt to be next year's horror.

Suitability today means things that are young, simple, easy to care for. In fabrics, I like cotton and linens. They have a certain cleanliness, a youthful freshness that's just right for today. My summer slipcovers are pale blue denim—69 cents a yard. I also have a set made of Paisley cotton for winter. There is such variety in cottons—all the wonderful prints in marvelous colors—that it seems terribly old-fashioned to insist on a lot of stuffy expensive fabrics.

Probably the main reason some people persist in confusing good taste with great expense is that they long for luxury, but they misunderstand the meaning of the word. They confuse it with convenience, or with comfort, or with grandeur. To me, luxury is something very different. Recently a woman I know bought an old farmhouse in an apple orchard near the shore. For comfort she installed a completely modern bathroom, with the tub placed by an enormous window. For luxury, she relaxes in the bath, and gazes out upon the apple orchard and the sea.



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SOME NOTES ON

GOOD LOOKS & GOOD HEALTH

BY REBECCA WARFIELD

HURRAY HURRAY for the marvelous, mind-blowing month of May, the month of kicked over traces, ignored consequences fecklessness—the month when, as they keep saying in *Camelot* "everyone makes *divine* mistakes—it's May." Naturally they're the only kind to make, but—just for instance—what? One thing that's certain, a divine mistake is the exact opposite of a dreary mistake which springs from temporizing, cold blood narrowness of vision, minginess, and chicken. Inevitably a dreary mistake leads to Dead End. But, one divine mistake made in warm blood leads to another and another and another.

For instance, May has such a way of getting hold of your tongue that before you know what you're saying you could hear yourself asking someone at Kenneth's to bring along that great big bowl of pansy purple stuff with the brush like a house-painter's and have them change your eyebrows into blondes' (the longer the goo stays on, the more Marilyn Monroe).

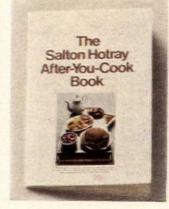
This leads right into the next idea—narrower eyebrows—tim straight-flung ribbons with no arches, a Look that's truly of the moment and one that lends an extraordinarily pleasant cast to the whole face. Next to the mouth, eyebrows are the most crucial to the nature of your expression. Too dark, too much, comes ove too somber and cross. You may or may not remember that one of the most rememorable faces of all time—Mona Lisa's—has o eyebrows no trace at all.

Another day in May you might suddenly listen to your self urging the carpenter, who has come to put up one paltry shelf in a bathroom, to keep going and not qui until he has made a panorama of shelves of all sizes and widths and lengths over all the available wall space as high as the arms can reach. The first effect of this glorious folly is to liberate all your boxes and bottles and tubes from the dark prison house of the medicine cabinet. Now out in the open they become something else—part of a natural flow of concern about yourself as they keep informing the forgetful eye what you and they can accomplish together.

Just the sight of all those new little Places to Put Things can really intoxicate the mind. What a great excuse to indulge in that rare overlay tumbler with the rose-colored stripes and the flower medallions that so killed you at the Antique Show. In will make all the difference in helping you choke down those eight glasses of water a day the doctor insists on with your high protein diet. Just one glass? Why not eight? A Waterford glass, a ruby Bohemian glass, an Aegean blue glass with an intaglioed evil eye, and on and on until you reach one marked Poison to remind you that water doesn't really taste that bad and that there just might be something to the theory that drinking a lot of it is one of the true secrets of a dazzling complexion.

Continued on page 48

Finally. An After-You-Cook Book.



You shop. You prepare. You season. You marinate. You stir. You slave. You pull out of your oven a virtual feast that is fit for a king. But what happens if the king is caught in traffic? Or your guests would like another drink?

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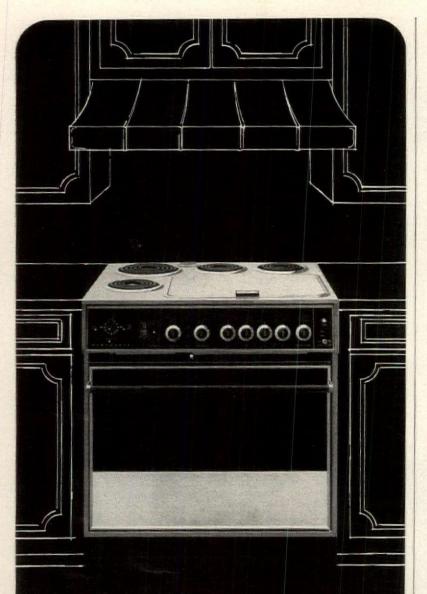
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GOOD LOOKS & GOOD HEALTH continued from page 46

THAT WORD NATURAL always keeps coming around in fashion and is always misleading. A shame too when the look it's all about has such a lot of magnetism. "Natural" does not mean, as we might like to think, that our own natural light green skin and naturally droopy hair and natural sags and bags and lines are suddenly the rage. What we are expected to understand is that now the Frankly Made Up Look is over and the Deceitfully Made Up Look beginning. For example, if you were brought up to believe that making up your lower lashes was frightfully bad taste, you have to realize that nature has scattered lashes all around your eye and it is only natural to do more of the same. Helena Rubinstein has a set of lowers in the "Minute Lashes" group with a priceless accessory-an applicator that works like a charm, the way a charm is supposed to. Tiffany should run it up in gold and emeralds. Actually it's pink plastic and looks like a pair of tiny sugar tongs with curved ends. This funny little thing holds the lashes absolutely still while the sticky stuff goes on with steady hands and quiet nerves. It presses the lashes over yours while you count to fifteen or any lucky number. Then release-it's like beautiful.

To try and duplicate—at any old age—that ineffable sheen that's natural at seventeen, Clairol has thought up a delicate little froth, "Moisture Whip," that comes in several pearly colors to go under—and tender up make-up. It seems to be filling a need. One magazine editor wears it over her make-up, just under the eyes. One of the big model agencies ordered four dozen jars for the most photographed young faces in the country.

WONDERS OF THE BEAUTY WORLD. While the New dazzles and almost blinds us, make no mistakes about it, some of the Old continues to burn with a hard gem-like flame. The eternal light at Max Factor where they are celebrating their sixtieth year with an explosion of fireworks is still that faithful secret agent, "Pancake Makeup" (a word, by the way, that Max Factor made up), smiling through the fashion for transparency in those twelve famous shades. Another Parthenon, Charles of the Ritz's matchless "Revenescence," the first under-make-up helper ever. Then in a cream only, now in a liquid too, this formula with its nostalgic, here-we-go-gathering-nuts-in-May aroma has gone by popular demand of the ladies into a man's after-shave lotion and this summer will fight off the greatest danger of all in Charles of the Ritz "Sun Bronze" lotion. A quiet beauty monument in a jar, the dove-gray souffle that Estee Lauder believes to be the "cornerstone of my business" is her "Creme Pack." It looks like the good earth, good clay-ey earth after a spring rain-and is so pungent that it is even invigorating to sniff, like smelling salts, because it is richly inset with a garden of strange herbs. "Creme Pack," in fact, is a very wise old family recipe that Mrs. Lauder was lucky enough to have handed down to her. Not a masque, it doesn't harden on the face but when left there for about a quarter of an hour, it acts like a jolt to all of the complexion's best impulses.

THE SOUNDS OF SILENCE. Fragrance is one of the few really reliable and direct ways of communicating something special without words. Ideally this month what you have to say should be on a sort of folk wavelength—maybe Kenneth's "Ramu," a green, Barbara Allen kind of beat. Then there's Frances Denney's surprise—"Hope"—a song played on a sitar, rhythmic, Oriental. The perfume lives in a little transcendental Continued on page 212

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MENDE

by

PARENTS

HOW TO KEEP YOUR HOUSE YOUNG:

A PRIMER ON SEPTIC TANKS

If you are thinking of buying or building your house beyond city water and sewer lines, make sure that you have an adequate waste disposal system

or a nation whose reputation for technological prowess is epitomized by trouble-free plumbing, we have a whopping number of cesspools and septic tanks. Almost everyone, in fact, who lives beyond reach of city sewers depends on one or the other. And that's around 20 million homeowners. Yet most of the septic systems installed in recent years have been on the rural premises of families who haven't a clue as to their operation. These are the city people, of course, who are acquiring weekend houses to escape the advantages of civilization.

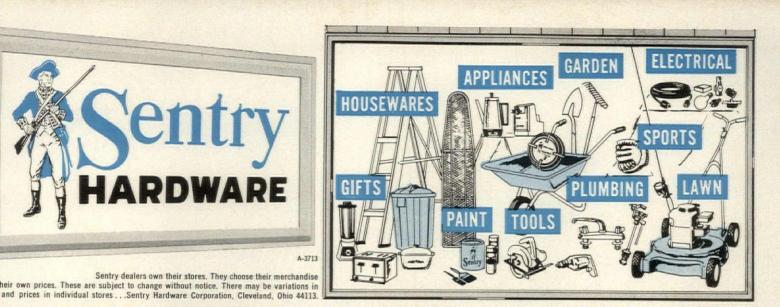
Of the two most common rural sewage systems, cesspools can be described and dismissed summarily. A cesspool is nothing more than a hole in the ground lined with rocks or masonry blocks. Household waste flows into the cesspool, and the liquids are gradually absorbed by seepage in the surrounding ground.

The most straightforward attitude to assume toward installing a cesspool is, don't have one-unless the nature of your site or the character of the soil simply will not permit a septic system. If you happen to "inherit" a cesspool through buying an old house, better have it replaced at the earliest moment. Your predicament, bad as it may be, will only worsen if you are planning to add new bathroom, kitchen, or laundry facilities.

Basically, a proper septic system consists of a large steel or concrete tank that has been sunk into the earth and then attached to the house sewer pipe. A second pipe leads out of the tank to a "distribution box." From here, a number of lines of drain tile (the more the better) lead off to dispose of liquids in an underground "leaching" field.

After arriving at the tank by way of the house drainage system, the solid waste matter is acted upon by bacteria that reduce this matter to gases, sludge-like semi-solids, and liquids. These semi-solids then settle to the bottom of the tank, while the liquid residue joins other liquids flowing into the tank and forms an "effluent." Finally, a coating covers the effluent, the gases flow up through the house soil stack and harmlessly into the atmosphere. A certain amount of the effluent moves through the underground piping system and into the soil, where it is neutralized by the action of aerobic bacteria.

When a septic system is well designed and given reasonable attention, it can function as effectively as a city sewer. But if something goes awry, either through mistreatment or a design flaw, the results can be more disturbing than anything else that can go wrong in a house. To have the plumbing back up may seem catastrophic-but the cure is almost worse. For Continued on page 54



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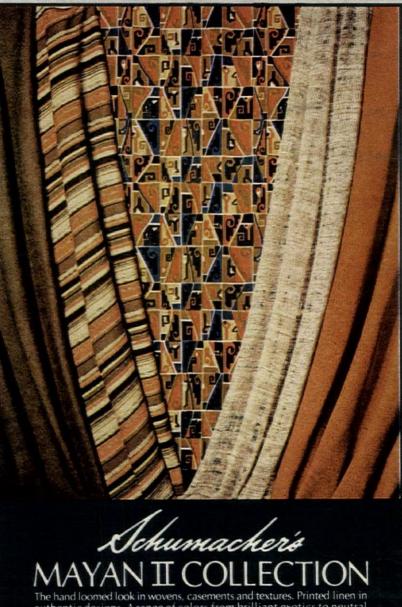


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repairs to a septic system almost always require digging up half your lawn and leaving it that way for as long as two weeks. So make sure you have a good system, then take good care of it. Here are the essential points:

Have a large enough tank. Up to a point, the larger the tank the better. Household waste is processed more effectively by a large tank; and unprocessed waste will not be discharged so quickly into the disposal field.

According to the FHA, the smallest size tank for a twobedroom house must be 750 gallons. This should be considered an absolute minimum. Some authorities specify tank size depending on the number of bedrooms as follows: 900 gallons for a three-bedroom house; 1,000 gallons for four; and an additional 250 gallons for each bedroom above four.

Others counsel a less doctrinaire approach. A number of common-sense questions warrant some thought. For example: How many family members are at home how much of the time? How much entertaining is done? How much laundry? How many overnight guests? (The latter can be the crucial question for the gregarious owner of a weekend house at the shore.)

Have adequate drain pipes. Next to the tank size, the most critical element is the disposal, or leaching, field. Fourinch drain pipe is laid whenever possible in parallel lines 6 to 9 feet apart. These pipes may be short lengths of clay tile, with open joints for passage of effluents from the septic tank; or the line may be either perforated plastic or composition pipes. The lines should be laid approximately 18 inches below the surface in trenches 18 to 36 inches wide. Depending on how porous the soil may be, the trench should be lined with coarse stone or gravel for good drainage.

Watch out for tree roots. Frequently they invade the drainage system and clog the lines. This, too, can cause liquid wastes to rise to the ground surface. The remedy, of course, calls for digging up and cleaning the pipes themselves.

Watch out for wastes. The beneficial bacteria which break down or liquify household waste have encountered discouraging challenges to their efficiency in recent years. Today's laundry detergents, bleaches, and dyes kill the beneficial bacteria. When this happens, waste stops up the septic tank's inlet and outlet pipes; in effect, the whole system is rendered utterly useless. An accumulation of fats and oils over a period also can cake in the sewage pipe leading from the house until no further passage is possible. The most effective method to avoid back-ups from either cause is by means of the regular application of one of the modern chemical compounds such as Rid-X which actually comes to the rescue of the system's most essential element-the hard-working, highly beneficial bacteria. The compound applies a sort of artificial respiration to the bacteria, then sustains them when they've gone back to work.

To a family whose motive in buying a weekend house is carefree living, even the hint of septic system problems can induce a psychic chill. They needn't, however. By knowing how a system works, taking the time, and asking your contractor the right questions, you should gain the reasonable assurance you need to relax and enjoy the bucolic life.

Here's the canvas man in your town

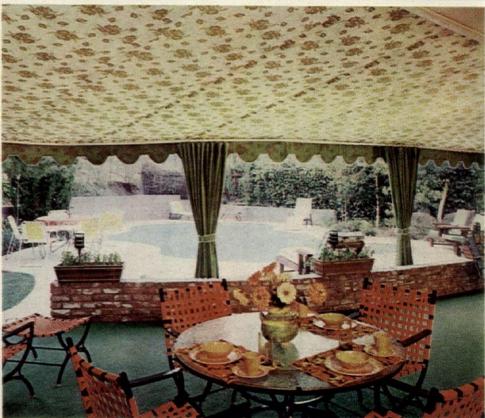
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H&G'S PRIMER ON ORIENTAL RUGS TODAY

THE RUGS OF INDIA

Most people, when they think of Oriental rugs, visualize Persian rugs, but, east of the Iranian border, countries such as India, Pakistan, Afghanistan, Japan, and others produce an exciting variety of hand-knotted carpets that are being imported to the U. S. today.

India is said to have the fastest growing Oriental rug industry in the East. In fact, in terms of square footage, roughly four times as much carpeting is imported from India as from all the other Oriental countries together—except Iran.

Rug making in India of a primitive sort doubtless goes back to prehistoric times, but weaving in the classic tradition was introduced in 1550 when the Emperor Akbar paid a state visit to Shah Abbas of Persia and the fabled city of Ispahan. The emperor was so impressed that he brought back weavers, dyers, and designers to India. The rug weaving industry was started, and it quickly proliferated. For centuries India's rug makers continued in the Persian tradition and the rugs were sold in the U. S. as Indo-Kerman, Indo-Sarouk, etc. But since World War II, the weavers have shifted from the traditional Persian designs to the reproduction of antique French Savonneries and Aubussons. And when Chinese rugs could no longer be imported to the U.S., India was encouraged to develop carpets with the traditional Chinese motifs.

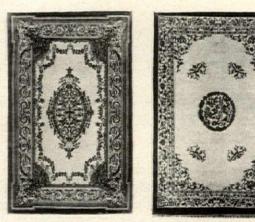
Carpets in India are woven solely by men, sometimes at home but usually in village "factories" with from two to six looms. The better rugs are made under closely controlled supervision and must meet rigid standards.

Indian rugs are luxuriously thick, with a deep, closely woven pile, sheared smooth or with embossed designs. Somewhere along the line, the Indian weavers began using the Chinese knot that puts a maximum of wool on the surface.

Most Indian rugs come in the natural matte finish, or they may be lightly luster-washed, especially those in Chinese designs that call for the traditional silky luster. Washing can also soften colors and create a muted effect.

What to look for in a rug from India

Since there are many grades of Indian rugs, to be sure of getting top quality you should patronize only reputable stores or dealers. You use the same criteria you would for Continued on page 58



Eighteenth-century "Savonnerie" design, *left*, and Chinese pattern, *right*, both common in Indian rugs.

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THE RUGS OF INDIA continued from page 56

any other Oriental—the touch and softness of the wool, the clarity of the color, the perfection of design, freedom from weaving faults. Wool produced by Indian sheep is inclined to be less silky than Persian wool, but in a fine quality carpet it is soft and smooth to the touch. Indian wool is also known as the toughest carpet wool in the world and has phenomenal wearing qualities.

Price is another good guide to quality in an Indian carpet. A top quality 9-by-12-foot rug will retail from \$800 to \$1200, depending on the type and complexity of the design; a reasonably good one will retail from \$400 to \$800.

Among the better known names, of a quality you can depend on, are Khalabar, Chindia, Royal Rama, Maled, Kandehar, Benares, Shalimar, Agra, Indoshah, Royal Sharog, Royal Hindustan, Silver Crown, and Chandipur.

Basic facts about Indian rugs

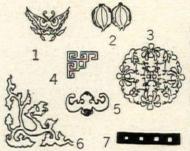
CHARACTERISTICS: Sizes. Indian rugs are made in approximately all standard sizes—from scatter to room size. Being handmade they may vary an inch or so in width and length. Many designs are also made in rounds and ovals. If you are willing to wait six or seven months for delivery you can have one of any size you wish made to order. Designs. Most stores will have a selection of the French Savonnerie eighteenthcentury designs and the traditional Chinese. You may also find some shaggy rugs with Moroccan patterns. Recently Indian carpet makers have been producing designs of Spanish inspiration, and there is an apparent trend towards fine documentary reproductions of the less well-known Chinese designs and a few of the richly colored classic designs of the mid-nineteenth century. *Colors.* French Savonneries in pale pastels; traditional Chinese designs in blues, golds, reds, celadons. You may also find color modifications, soft monotones, or tone-on-tone renderings to fit the current demands of the American market.

The rugs of Kashmir

The weavers in Kashmir, in northern India, produce handknotted rugs in the Persian tradition and in various other designs. Kashmir is also famous for a special hand-embroidered type of rug worked on a canvas base in a kind of chain stitch that creates a delicate tapestry-like effect and is well adapted for reproducing extremely complicated motifs.

CHARACTERISTICS: Sizes. Mostly in scatter and area rug sizes, but available in larger sizes also. *Designs*. Because of the flatwoven look of the finished rug, Kashmir designs are usually composed of French Aubusson motifs. *Colors*. A wide range.

TYPICAL CHINESE MOTIFS USED ON INDIAN RUGS, AND THEIR MEANINGS



 Butterfly (great age for the owner); 2. Lanterns (the light of learning); 3. Center medallion (the Keen Lung symbol of unity);
 Key corner (endless good luck); 5. Bat (symbol of happiness in the home); 6. Dragons (the deity of merciful power);
 Pearls in the band border (protection against fire and flood).

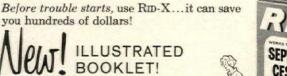
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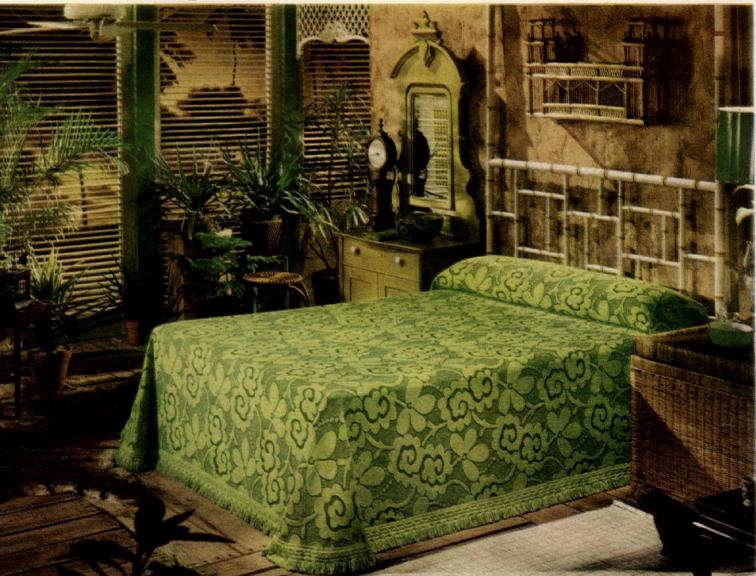
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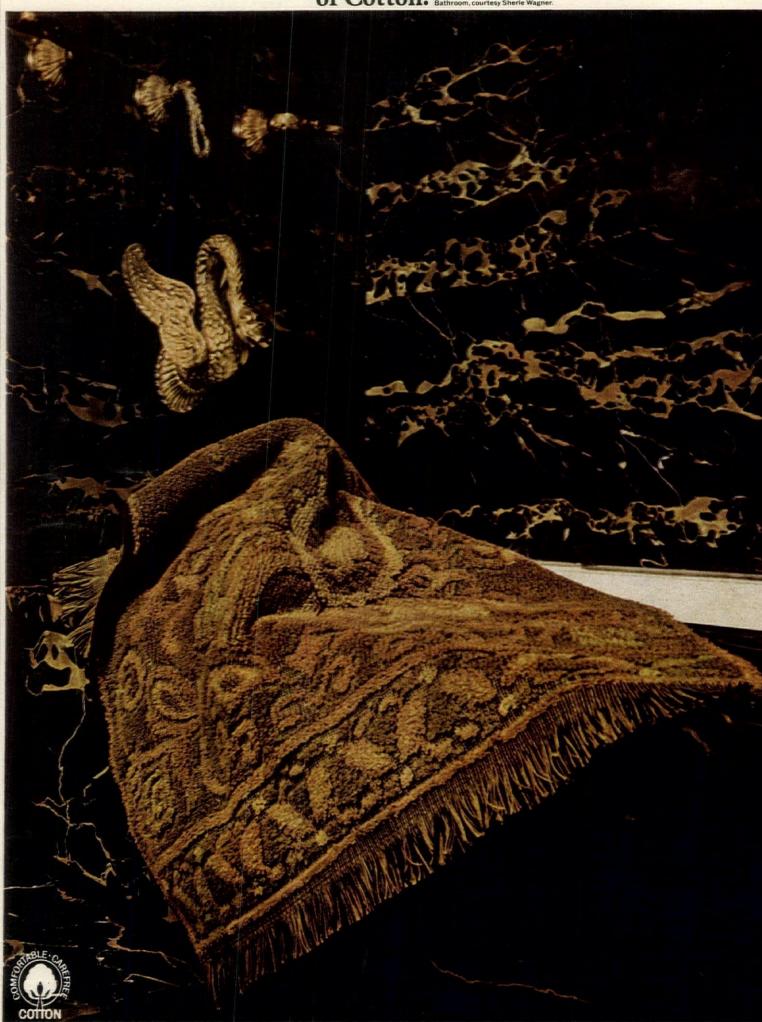
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LOOKING AND LISTENING THE YOUNG CONDUCTORS

BY ROLAND GELATT

Young conductors are taking over throughout the world today with almost unseemly haste. Except for two venerable elder statesmen of music, Leopold Stokowski and Otto Klemperer, the octogenarian conductors have vanished from the scene. And from the look of things, it may be a long while before we see their likes again.

Within the space of a very few years, the median age of conductors has plummeted drastically. One by one, the important podiums of the world are being taken over by relative youngsters-men in their thirties and early forties who will still be well on the youthful side of eighty when the year 2000 rolls around.

It might be well to define at this point just what is meant by a young conductor. The definition calls for a certain degree of elasticity. A conductor can still be considered young at an age that would seem positively doddering for a folkrock singer. If an absolute parameter must be set, however, I would suggest the age of forty-five as a useful dividing point. This eliminates Leonard Bernstein, one-time prototype of The Young Conductor, who is now fifty and a veteran of more than twenty-five years in the big orchestral league. But it admits Pierre Boulez, an impressive French maestro, who at forty-four is just able to slip in under the wire.

Boulez provides a good starting point for a survey of young conductors because in many respects he typifies the new musical outlook of the under-forty-five generation. Unlike Bernstein, who is essentially a musician of the old school, carrying on traditions inherited from Serge Koussevitzky and Fritz Reiner, Boulez espouses a rigorously analytical conducting style that is as "cool" and contemporary as a wellfunctioning computer. Wholly self-taught, this uncompromising Frenchman is already establishing his own tradition. Boulez is now in lively demand for guest appearances with the major American orchestras, and there are persistent rumors that he will eventually succeed George Szell as music director of the Cleveland Orchestra. For the moment, however, he is centering his activities in London, where he directs the prestigious B.B.C. Symphony.

Young conductors in London

ondon, with its rich and varied musical life (five full-- strength orchestras and two opera companies), provides a fine spawning ground for young conductors. Colin Davis, a one-time clarinetist in Her Majesty's Household Cavalry, has come up the hard way, starting in the provinces and steadily building up an international reputation as a guest conductor, until he is now, at forty-one, comfortably ensconced as music director of the Royal Opera at Covent Garden. Davis's interpretations of the nineteenth-century French composer Hector Berlioz are notable for their rare Continued on page 68

HOUSE & GA



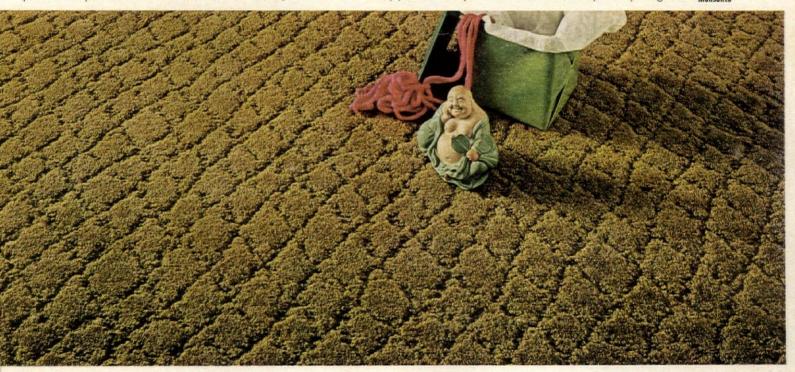
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THE YOUNG CONDUCTORS continued from page 66

combination of intensity and delicacy, and he is currently engaged in recording all of Berlioz's major works.

Another conductor active on the London scene is the American André Previn, thirty-nine, who has abandoned his erstwhile role as boy-wonder Hollywood composer to make a career in the field of conducting. He is presently in charge of two important orchestras, the London and Houston Symphonies, and commutes regularly back and forth across the Atlantic. When he is busy in Texas, Previn often turns over his London podium to twenty-six-year-old Daniel Barenboim, best known as a pianist but now gaining enviable laurels as a conductor, particularly for his interpretations of Mozart and Beethoven.

In Germany too, there are many orchestras and opera companies eager to welcome talented young conductors. West Berlin, for example, keeps the American Lorin Maazel occupied as chief conductor of the Radio Symphony Orchestra and the German Opera House. Already a veteran maestro at thirty-nine, Maazel is noted for his superbly controlled readings of Sibelius, Stravinsky, Ravel, and other early twentieth-century masters.

Maazel's exact contemporary (thirty-nine seems to be a vintage age for conductors), István Kertész oversees Cologne's busy opera company. In between productions, this energetic and versatile Hungarian finds time for guest conducting stints on both sides of the Atlantic, including appearances with the famed Philadelphia Orchestra.

The young conductors in America

B y an odd coincidence, the two leading young conductors with permanent posts in America are both from Asia. Zubin Mehta, the handsome, extroverted director of the Los Angeles Symphony, was born in India thirty-two years ago, although his training, predominantly in Vienna, has been that of a typical Occidental musician. Thirty-three-year-old Seiji Ozawa, a prime representative of Japan's flourishing musical education system, first came to international attention as Leonard Bernstein's assistant with the New York Philharmonic, then gathered further laurels in Chicago and Toronto, and is now about to succeed Josef Krips as conductor of the San Francisco Symphony. Although both men range widely and persuasively over the symphonic repertoire, Mehta and Ozawa make an especially strong impression in elucidating the prickly, complex, and innovative scores of Schoenberg.

How good are the young conductors?

Granted their youthful brio and good looks, do these young Gconductors measure up to the standards set by their illustrious predecessors? In the areas of their special strengths, the answer is most assuredly yes. But unfortunately very few of the young conductors are equipped to cope with the huge repository of music that lay at the easy command of a Tosca-Continued on page 152



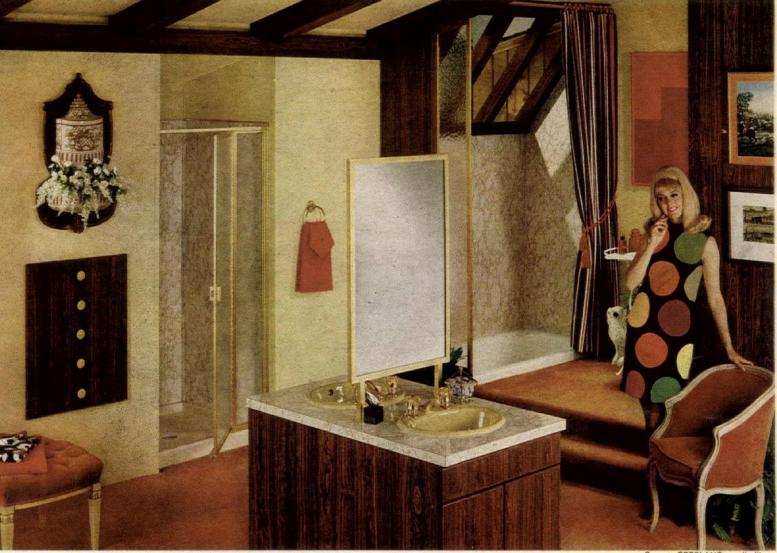
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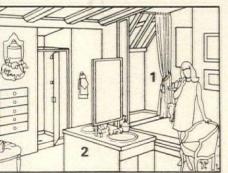
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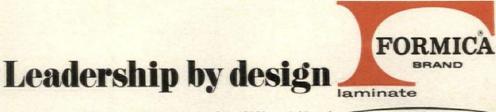


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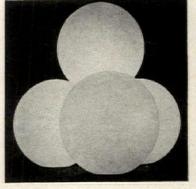
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Self-contained cubic environments, forme available only on spec order (see H&G's fu January, 1968), can bought today in depa ment stores. Archit Kenneth Isaac's 8-fo cube of metal pipe, *I* designed to stand in a houseful of furnitu even includes a firepla

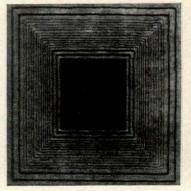


Spheres of light

"There is nothing square about light," says designer Neal Small who borrowed the basic shape for his new lamp from —what else—the sun. His quartet of glowing 16-inch polyurethane balls can be set on the floor or a low table.

The glow below

The three-dimensional effect of a rug designed for Regal by Marie Creamer is intensified by the soft polished glow of the yarn. Source, newest of the testtube fibers, produces a rug that reflects the light like a silky Oriental.



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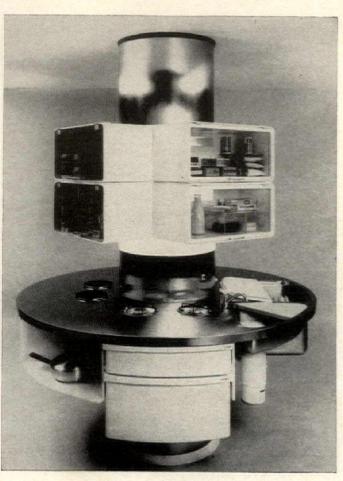
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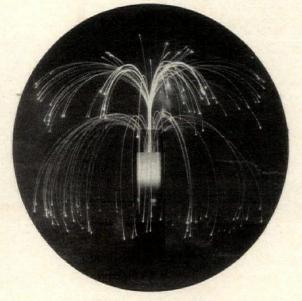
HOUSE & GA

WEINER



Carousel kitchen

A kitchen that moves around while you stay put is the latest British contribution to living, circa 1980. Winner of a recent design award, the experimental all-in-one unit consists of a motorized cylindrical core with two tiers of equipment and storage that revolve independently, in either direction. Equipment includes gas and electric burners; two sinks (one with a pulsater for automatic dishwashing); freezer; gas oven; microwave oven; refrigerator. Foot pedals control the revolutions and hydraulic jack adjusts height of tiers to levels easiest for you.



Light fantastic

The gossamer strands of light-transmitting fibers that composed last year's most spectacular Christmas decorations (see December H&G) have been adapted into shimmering fantasies of light called Poly-Opticals. Set in smoky plastic bases that conceal the light source, they come with plug-in transformers to keep the voltage low and cool.

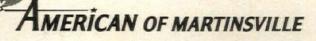
Glowing divider

To divide space with light: a ripple of white plexiglass, 71 inches tall, with three fluorescent tubes concealed in its folds. Vico Magistretti, who designed this floor lamp, named his realized dream "Chimera." For shopping information, turn to page 153

The 75 great designers



During the Renaissance, European craftsmen designed the most beautiful furniture the world had ever seen. Now—we've gathered a number of their best ideas into one collection. Renaissance—a blend of Frenchinspired wood inlays...carvings with Spanish grace... Italian-stlye architectural shapes...and matched veneers in the English manner. If you'd like to see this timelessly beautiful 68-piece group, and our other thru-the-home collections, send 50¢ to Carolyn Langley, HG-569, American of Martinsville, Martinsville, Va. 24112.



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LIVING WITH ART

HOW TO LIGHT PICTURES AND SCULPTURE

BY ELEANOR MUNRO

Experts agree there is no one best way to light paintings and other works of art. There are a few rules of thumb, like hanging a painting away from the direct glare of a window. Yet engravings of the great "picture galleries" of the past show ranks of paintings hung from floor to ceiling in just those places our experts warn against: walls opposite French doors; between windows; in shadowed corners.

But then, anyone who has risen early from his hotel bed in Madrid to catch a few hours of sunlight in the Prado knows there is nothing wrong with seeing masterpieces lit unevenly. The incoming natural light over the course of a day is almost a living thing, changing in intensity and tone from ivory to gold or lavender depending on the hour. So daylight is probably the richest, most revealing illumination for any work of art, as long as the glare does not obscure it (in spite of those old engravings, you'd do better to choose a wall at right angles to the source of daylight). Then, as the day progresses, you can see your Impressionist painting in something like the evanescent shadows and lights that surrounded the artist himself. Even the thin-washed abstractions on raw canvas of today, by artists like Rothko, Frankenthaler, and others, seem to give off a sultry, gravelly vibration.

For night illumination, of course, we have to rely on electric light, and here the question of taste and style comes up. Many beginning collectors just let table lamps do the job. There's nothing wrong with this at all. Special lighting means special wiring, and that can cost money. Installing special lights for a large collection can run into thousands of dollars, especially if cables have to be run up inside apartment buildings, or concrete ceilings broken into.

The simplest and, to many people's minds, most effective picture lights are metal reflectors attached to the top (or less often, the bottom) edge of a standard frame. The apparatus can be plugged into a floor outlet, and if the cord is stapled tightly to the wall and painted, it is hardly visible. Also, the incandescent bulb is easy to change, and it casts a warm halo of light that washes out over the picture and its surrounding wall. Tilt the reflector up or down, then stand back to make sure the light covers the picture surface from top or bottom without undue glare. But the arm that holds the apparatus out from the picture has to be long enough. The rule is: 1 inch of arm for every 3 square inches of picture surface. Of course, the reflectors are always in full view, and some people think they look fusty and obtrusive, but they are the easiest, most direct way to light pictures, and many distinguished galleries use them.

If you decide on a more contemporary approach, it is Continued on page 74

The exclusive Amana features.

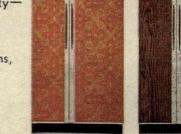
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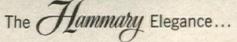
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HOW TO LIGHT PICTURES AND SCULPTURE continued from page 72

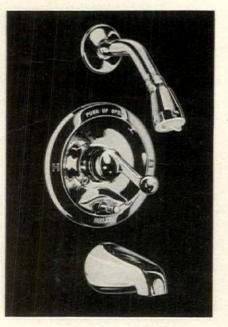
best to get the advice of a lighting expert. Fixture shops can usually send someone to advise, and most big electric companies—like Consolidated Edison or General Electric—have a home-lighting counseling service.

The consultant will help you make a plan based on the pattern of your life and the quality of your collection. No doubt he will ask a number of questions. Do you keep your pictures, drawings, prints, etc., always in the same places, or do you like to shift them around and replace them from time to time? Do you want your art to dominate the room, or to blend into the background? Do you want a room washed with uniform light, or one with changing pockets of shadow and points of warm or bright light? Depending on your answers, you may decide to light a few works individually, pinpointing them as a focus of attention. Or you may prefer to illuminate an entire wall, on which you could hang and rehang pictures as your collection changes.

For a pinpointing effect, several devices are available through wholesalers or in local shops. There are spotlights in various sizes and shapes, that can be placed across the room from a painting or sculpture, or hidden behind a row of false books or a plant. Some of these cast a soft halo of light onto the work of art and its surrounding wall. Others give a "trimmed beam"—that is, a beam with a knife edge focussed, by means of shutters, exclusively on the picture.

Many companies, including the famous Kliegl Brothers (of klieg theatrical lights), offer trimmed-beam lamps. In-

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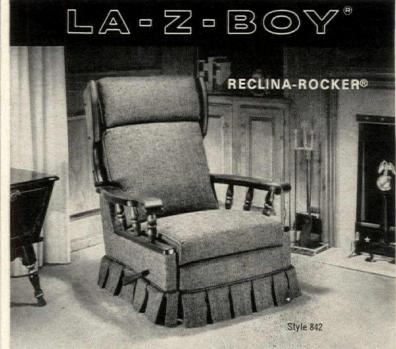


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tended for rooms with a good deal of general illumination from lamps, sconces, and so forth, these devices were invented to make one or two major paintings stand out sharply from the background. But there are several drawbacks to the trimmed beam. First, it gives pictures a bright, somewhat artificial prominence, almost as if the surface glowed from within with a kind of fluorescence. Then it is hard to keep a trimmed-beam in sharp focus. Even the low-grade vibration of an apartment house can send it out of kilter. In most cases, the optical or electrical engineer who installed the device has to come back to service it.

A more simple arrangement—single lights hidden in coves, or architectural pockets against a wall, or even down at floor level—can make a sculpture seem to float in a sea of light. But cove light gives a very diffuse cloud of illumination, effective for prints and drawings hung flat on the wall, but not practical for paintings with projecting frames.

To light a whole wall, or a large area for a sculpture, you might use a strip of swiveling lamps attached on a track to the ceiling. Many shops offer such a device, and lighting consultants often make up their own combinations of strips and lights for a particular spot. If you are doing the job yourself, you can pull the wire tight along the ceiling and down the wall, but an electrical engineer would want to conceal it. So if you are building or redecorating, and plan to do a major job of lighting works of art, bring the expert into the picture early in the game. Continued on page 152



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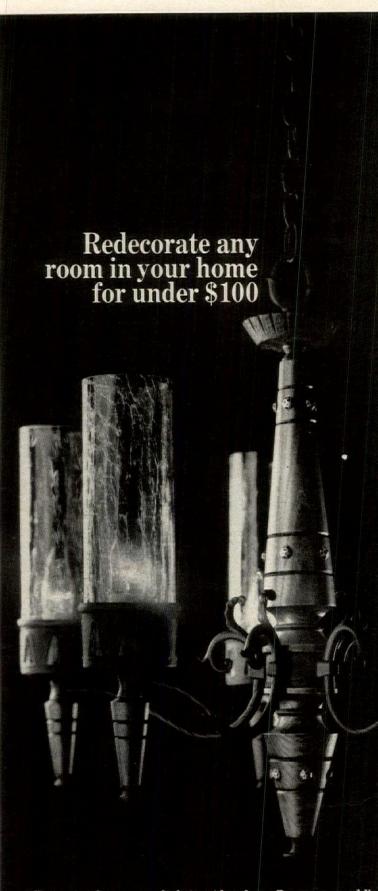
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ON THE BOOKS

Culled from the fabulous world of paperbacks:

BOOKS TO HELP YOU TAKE A TRIP

BY JAY HERBERT

Travel books in paperback have advantages over their hardcover cousins. They are usually lightweight-a great asset if you go abroad by plane. They are, for the most part, small enough to tuck in a handbag or coat pocket, so you can tote them along as guidebooks. You can underline, circle, and even dog-ear the pages (if you are not squeamish about being a "bibliocide"), since paperbacks are relatively inexpensive. And when the trip ends and your suitcases are jammed with assorted miscellanea, you can throw the paperback away with hardly a twinge of conscience.

General guidebooks abound in paperbacks and you can choose which you prefer, but a few deserve special mention. If you are planning a West Coast trip, Sunset magazine's allencompassing series has a separate volume for The Monterey Peninsula, California National Parks, Northern California, Southern California, Arizona, Oregon, The Rockies, California's wine country, Gold Rush country, Washington (the state, not D.C.), even a Beachcomber's Guide to the Pacific Coast. (Lane Books, \$1.95 each.)

A visit to San Francisco is greatly enhanced with The Dolphin Guide to San Francisco and the Bay Area (Dolphin, 95c), and the New England traveler should take along the Guide to Cape Cod, Martha's Vineyard, Nantucket (Dolphin, 95c). Kate Simon's Mexico Places and Pleasures (Dolphin, \$1.45) is still one of the best and most charming of the many books on Mexico.

If you plan to drive

nyone who plans to drive in the U.S. should arm himself with the Rand McNally Road Atlas (\$1.95). With it you can find your way through all fifty states plus Canada and Mexico. In addition to maps, the atlas has charts of national parks, camping sites, etc. with descriptions of their facilities; mileage charts; motor, fish, and game law information.

If the gypsy in you has goaded you into taking a trailer trip, Woodall's Trailering Parks and Campgrounds (Simon and Schuster, \$2.95) is invaluable. Over 22,500 parks and campgrounds and 7,000 overnight stops are cited (all have been inspected and given a rating) and there are 64 pages of road maps. Rand McNally has similar volumes, Guidebook to Campgrounds (\$3.95) and Travel Trailer Guide (\$3.95). The campground book lists more than 15,000 U.S. and Canadian sites and the Trailer Guide, more than 12,000 trailer parks. Again each is rated. A good idea, perhaps, is to get both Woodall's and Rand McNally's guides and compare ratings-any site rated highly by both is probably first-rate. The Mobil Travel Guides for 1969 (Simon and Schuster, \$2.50 each) consist of seven regional U.S.A. volumes with maps, Continued on page 80

it a masterpiece because it's always in style, or is it always in style because it's a masterpiece?

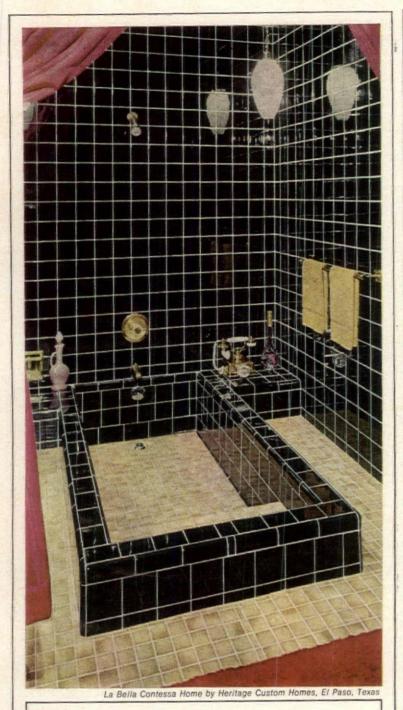
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BOOKS TO HELP YOU TAKE A TRIP continued from page 78

restaurants, places of interest, shopping, motels, etc.

If you wish to drive and/or camp abroad, Camping Guide to Europe (Holt, Rinehart, Winston, \$3.95) will be your meat. Besides listing campsites, it gives places to buy or rent cars and trailers; details equipment, licenses, and insurance you will need; and advises roads to take and where to stop over.

Books that specialize

Among the most delightful of the paperback travel books are those that deal with one special phase of traveling. For instance, Nairn's London and Nairn's Paris (Penguin, \$1.95 and \$1.65) by Ian Nairn, architectural correspondent of the London Observer concentrate heavily (but lightheartedly) on the architectural highlights of each city. Europe's Hidden Flea Markets and Budget Antique Shops (Long, \$2.95) is a detailed guide to little-known markets and shops in ten countries. A Shopper's Guide to Mexico (Dolphin, \$1.25) suggests hundreds of things to buy and where and how to get them. Castle-Hotels of Europe (Long, \$2.95) lists ancient castles, abbeys, chateaux, palaces, and baronial mansions that now take paying guests. Rates, facilities, descriptions, and in many cases photographs are given for these most elegant of "motels." Paris Dining Guide (Atheneum, \$2.95) is food writer Waverley Root's selection of some 300 of the best Parisian restaurants-from little bistros to epicurean giants.

Two pretty little guidebooks, one on Israel, the other on Mexico (Golden, \$1.95 each) are unusual because they describe in detail and with many colorful illustrations the flora and fauna of the countries. For budding Arnold Palmers, *Colf Resorts of the U.S.A.* (Signet, \$1.50) describes over 500 facilities, with full details.

And for the neophyte abroad, three pocket-size volumes help add savoir-faire: How to Read a Menu at Home and Abroad (Cornerstone, \$1) provides the meaning of over 900 culinary delights. Money Converter and Tipping Guide (Dover, 75c) prepares you for your financial dealings, and Fielding's Selective Shopping Guide to Europe (Morrow, \$1.95) shows you how to spend the money you've changed in 22 European countries and 963 carefully selected shops.

For the young and budget minded

C tudents journeying abroad want to know where the budget O hotels and restaurants are and where their fellow swingers hang out. Europe This Way (Atheneum, \$7.95) is an enormous guide to student travel in 22 countries. Everything to interest the student-work opportunities, study, tours, entertainment et al.-is all there. The Student Traveler Abroad (Grosset & Dunlap, \$2.50) covers parts of Asia, Africa, and Mexico in addition to European countries. Some of its outstanding features: a list of special student sailings; established travel programs; fellowships and scholarships available for study abroad; special organizations assisting students to find lodgings, a job, do research, even get married; programs whereby the student can live with a foreign family. And Where the Fun is Abroad (Simon and Schuster, \$2.95) tells "where it's at" for the young (or even the young-in-heart) crowd, not only in Europe, but Morocco, Hawaii, and the Caribbean.

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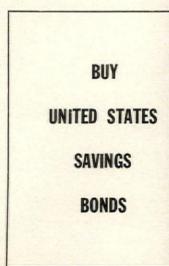
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How to make your house see things your way

Why should you be dictated to by four walls and a roof? Why be intimidated by the house you live in, much as you may love it, most of the time, for its endearing old charms. Or by an apartment that is marvelously convenient but otherwise blah. Or by rooms whose architecture is not of your persuasion. Why not make them see things your way?

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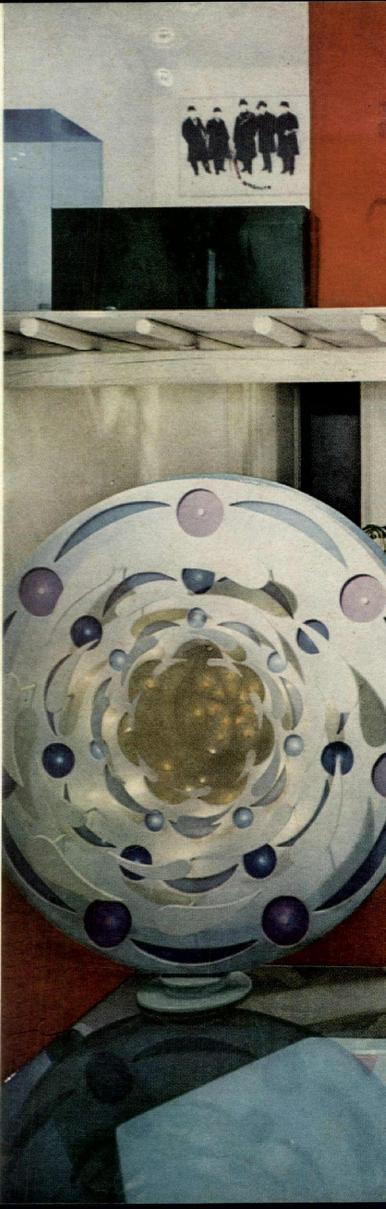
This issue of H&G resounds with the exploits of families who would not give in— Uneither to antiquated elegance nor modern banality. Families who refused to be regimented by houses planned for another day, who would not be defeated by jogs or beams or obtrusive doors, by awkward little kitchens or dungeon dark niches below stairs. Turning on their inventiveness, they added, subtracted, covered up, imposed their own ideas until they made what they had look and work the way they wanted. Often the cost was gratifyingly small. Always it seemed small compared to the rewards. For you cannot put a price tag on the delights of an environment that is strictly personal, strictly yours.

The exhilaration of up-and-coming IDEAS

We can all take a lesson from today's creative young people because, casting a fresh eye on things, they are living in their houses and apartments in the only way that matters—with utter individualism. Full of punch and scorning cliché, they use familiar, down-to-earth materials as though they were platinum, and elegant materials as though they were pennies a yard. They "paint" with light, brighten with paint, play up color for all it is worth, and choose their furniture for character, not gloss. What they are doing is brewing a new brand of excitement, and they do it exactly as they please. In the rooms you will visit as you read on, you will find forms of self-expression that range from the very simple to the fantastically inventive, from the whimsical to the downright swinging. The one thing you won't find is a smidgen of tedium. We begin with a flight to Rome and the apartment of a young Italian princess in revolt against ancient *palazzo* grandeur.

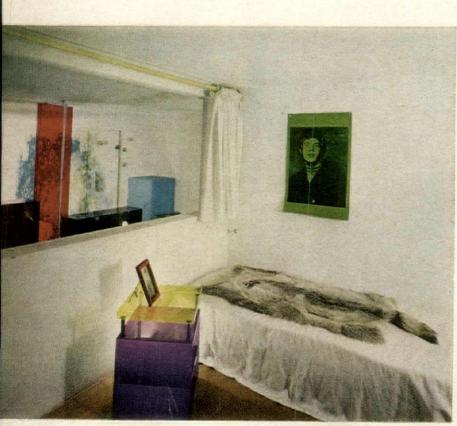
ADVENTUROUS PHOTOGRAPHER DECORATES WITH LIGHT

Patricia Ruspoli is a successful fashion photographer who, twenty-four years ago, was born a princess in one of Rome's most beautiful *palazzi*. Today, she is what the Italians call a "*ragazza in gamba*" (in Americanese, an "on-her-toes swinger") who lives in an artist's studio, very avant garde, that she decorated with the help of the avant garde painter, Mario Schifano. "After all those years of old masters," she says, "I needed a shock, and this is it." The apartment consists of one huge twostory room with a loggia-balcony, a tiny bedroom, bathroom, and kitchen. In the big room, *opposite page*, she kept the old terra cotta tile floor for the sake of its warm, wonderful color, painted practically everything else white, and created sitting and dining areas by bisecting the room with a wall of potted greenery. The great disk on the dining table is a lightsculpture—an illuminated fantasy—by Guerrini. (Continued)









UP-AND-COMING IDEAS: DECORATING WITH LIG

The Ruspoli apartment profits by the "lyric, yet ironic display of critics admire in the paintings of Mario Schifano, the co-de Sitting area, *above*, has a rustic "roof"—the balcony's supporting of slender, white-painted tree trunks. Furniture is simple: ba covered in what Italians call "sky-white" linen (over one of another Guerrini light-sculpture) and a scattering of cube painted, some of translucent plastic lighted from within to raglow of color. Similar cubes form a crenelated balustrade-wall, which lights up, at the balcony's edge.

Tiny bedroom, *left*, opens off balcony, holds little but a l would be monastic were it not for its fox-pelt throw, a "light-u of violet plastic that is both bedside table and night light, and wall, a poster of "Rolling Stone" Mick Jagger.

Downstairs, *opposite page*, a table designed by the princess both for dining and as a desk. Two white-painted hexagonal p support a top of summer-sky-blue plastic shaped exactly like th a shoe box. On the wall, a huge Schifano painting titled "Blue







CREATIVE YOUNG COUPLE USES COLOR WITH PC

Young designer Renée Feinstein and her husband Steven istered floor trader at the American Stock Exchange, are New Yorkers who recently sold off most of their early Ar furnishings, rented a new apartment, painted it white, da its floors, then spiked it with color and contemporary fu —some of it classic, some of it designed by Mrs. Feinstein.

The living room, opposite page, is a delight—for a view, see our cover—with its Feinstein-design rug sparke motifs of Christmas tree ornaments (Mrs. F. makes her own a fantasy by Michelangelo Pistoletto, who paints on tissue pa though he were painting in reverse on glass. He cuts out the fit then glues them painted-side-down on sheets of stainless The result is unbelievably life-like—portraits frozen in mire

Above left: A box-like bedroom Mrs. F. turned into a l of anemones with one fabric, extravagantly used. She als signed the platform-bed, which backs up to a bolster-topped ' board" of storage compartments; painted the room's one pic and had the luck to find in an antique shop an original Corl chaise longue of metal and pony hide. Above, right: A run-o mill bathroom she pepped up with an outrageously gay of shower curtain, and with one wall painted to match the fabric

Left: In an ell of the living room, the enameled Four July dining table, her design, extends to seat twenty on c designed by Marcel Breuer. A Louise Nevelson multiple graph and two silkscreen prints by Ellsworth Kelly flank the to the kitchen where the same vinyl checkerboards floor and w



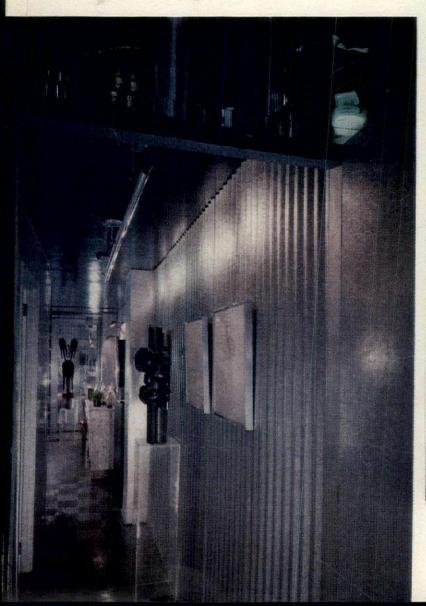
UP-AND-COMING IDEAS continued

EW GLEAM IN A DESIGNER'S EYE-METAL AND MIRROR

Collector of art and fine old furniture, Jay Spectre, an interior designer new to the Manhattan scene, recently hung out his shingle in an apartment that began life as an utter dullard. Today, it wears on its wall a splendid coat of armor—a sheathing of materials familiar enough to be commonplace but used so ingeniously out of context that they seem exotic. The most interesting of these panelings is made of galvanized steel, most of it corrugated, some of it flat. On the walls of the living room, *right*, and the bedroom hall, *below*, it looks like fluted silver—a material it certainly doesn't call to mind in two of its usual habitats, Quonset huts and airplane hangars.

To cushion the sharpness of so much metal, floors were stained sable brown, and the living room ceiling painted a deep aubergine. The rug is an old Asia-Minor beauty, thin as paper, and the sofa and armchairs, covered in glove leather, were made in London. The white marble bar was once a cupboard-counter in a French pastry shop, and warming the walls are paintings by Savage, Andrea, Brasilier, and Cocteau.

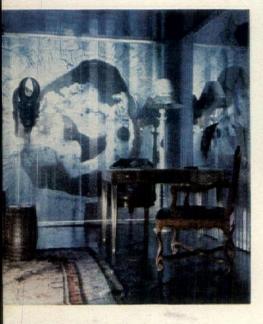
On the Giacometti coffee table is a Berrocal sculpture in brass called "Romeo and Juliet," a beautiful contraption that comes apart like a Chinese puzzle. In the bedroom hall, another sculpture by Reese stays put in one piece on a Plexiglas plinth between Shinder drawings hung, like old lockets, on brass chains that glint like gold. (*Continued*)

















UP-AND-COMING IDEAS: METAL AND MIRROR

The erstwhile dining ell of the living room, *above*, is now a little library. Mr. Spectre (who dines in restaurants) simply walled it off with panels of Plexiglas that frame a pair of suede-covered doors. Adjustable steel shelves hold books in antique bindings and two aquariums of brilliantly-colored, minuscule fish that dart about like live opals. Lance-like spikes mounted in clumps of rose quartz at left of one of the doors are horns from unicorn whales.

Left, top to bottom: In the living room, a wall painted with light—a marvelous, almost kinetic blaze created by brilliantly-colored abstractions flashed from a ceiling-hung projector with a carousel mounting. The "screen" is formed by the windows' closed steel louvers. As the carousel revolves, the abstractions—the work of Robert Freeman—change in color and form, and resemble nothing familiar in the world except—very loosely—the changes of pattern in a rhythmically shaken kaleidoscope.

Opposite page and below: In his bedroom and bathroom, Mr. Spectre switched to a new paneling. Except for the bedroom's window wall, which is fitted with steel louvers, walls and ceilings of both rooms are paved with mirror. In the bedroom, this gleam is complemented with a dado of black Carrara glass. Quite at home with the elegant French furniture, and designed to hold pre-Columbian figures, are a set of plinths made of what looks like carved crystal but is actually faceted commercial glass more often used for office bull-pen partitions than for showcase supports for exotic sculpture.







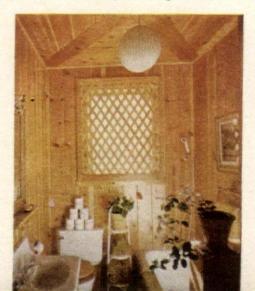


OUNG DECORATOR' DELIGHT-FABRIC AND FLOWEF

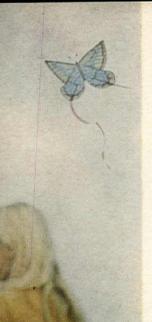
In San Francisco, interior designer Eleanor Ford lives in a tiny I row house she loves because it is what she believes a house, old new, should be: comfortable, amusing, warm with pattern and co a touch off-beat. She adores flowers, which she grows herself, patterned fabric. "Its cost has nothing to do with its character." In living and dining rooms, *opposite page* and *below*, *left*, she covered of the walls and most of the furniture in a floral cotton inexpenenough "to buy by the bolt without breaking the bank."

Playing pattern against pattern, she covered the living room f with an Irish rug of crocheted linen, draped two half-round tables window-pane-embroidered skirts. These flank the fireplace with carved motto, "Vanity of vanities; all is vanity," and stand ben mirrors framed in seashells and white coral. Most of the furniture once part of an Edwardian "suite" which, lacquered white, looks at all fuddy-duddy. The dining room, part library, has a wall of be jacketed in either a striped paper or a tiny documentary print, an permanent hanging garden—a chandelier-like basket of flowers s from the ceiling on satin ribbons.

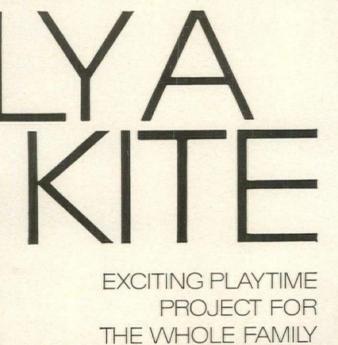
Left, above: In the kitchen, she masked old jigs and jogs wi bold cane-patterned fabric, and—in lieu of conventional kitchem chose instead such practical French oddments as an armoire, *abou* commode, a marble-topped butcher's table. And with her own ha she paneled the bathroom, *below*, in knotty pine, driving each nail the mitered ceiling and latticed window with the same loving care might use to embroider a butterfly on a napkin, a motto on a cush







From coast to coast and around the world, everyone is discovering the magic of kites: grandfathers and grandsons, coeds and kid brothers, whole families together enjoying special kite-flying days. It all began centuries ago with the flight of the first *feng cheng* (wind bird) in China, where the annual Feast of Ascending on High is still celebrated under a joyous skyful of kites. Each spring the Japanese observe *Ohdakoage*, the Festival of Flying Kites. Two of America's kite galas are New York's Benjamin Franklin Kite Day, the Sunday nearest June 15, and Santa Barbara's Day of the Kite every May 3 (kites here are from Santa Barbara's Day and the "Flying Kites" exhibit at New York's Hallmark Gallery). You can buy wonderful kites, ablaze with color—the simplest ones at the corner candy shop, more glorious kites in stores that sell nothing else. Or you can take paper, balsam, and twine and build your own—a fascinating family project in itself. But the most fun is in the flying, for everyone at the other end of a kite string becomes a small child racing into the wind, feeling his kite's struggle to be airborne, sensing at last the exhilarating force of transparent air lifting his kite higher, higher into the sky.





HOUSE SPECTACULAR FULL OF DARING IDEAS

ome daring men climb mountains and, to mark each of their conquests, plant a flag in a pile of rocks at the top. With similar daring and enormous imagination, architect John Lautner conquered a cliff-like ridge in California's Palm Springs and planted among its rocks not a flagpole but a spectacular house for interior designer Arthur Elrod. Not a room in the house is either square or rectangular. The living room is round—60 feet in diameter—and through windows in its ceiling you get a view of distant mountain tops. The kitchen is roughly elliptical. In all, more than 100 feet of floor-to-ceiling glass walls with no frames give sweeping panoramas of the desert. Huge boulders cropping naturally out of the site stand in for room walls or form part of the interior architecture.

What Mr. Elrod had asked for was a spacious one-level house that could serve, at one time or another, as private retreat, an exhilarating setting for entertaining, an efficient office-athome and an inviting conference spot. What he got was a house of 5,700 square feet, all on one level, all in five rooms. Two of them—a study-bedroom and the round living-dining room are enormous (see floor plan, page 105).

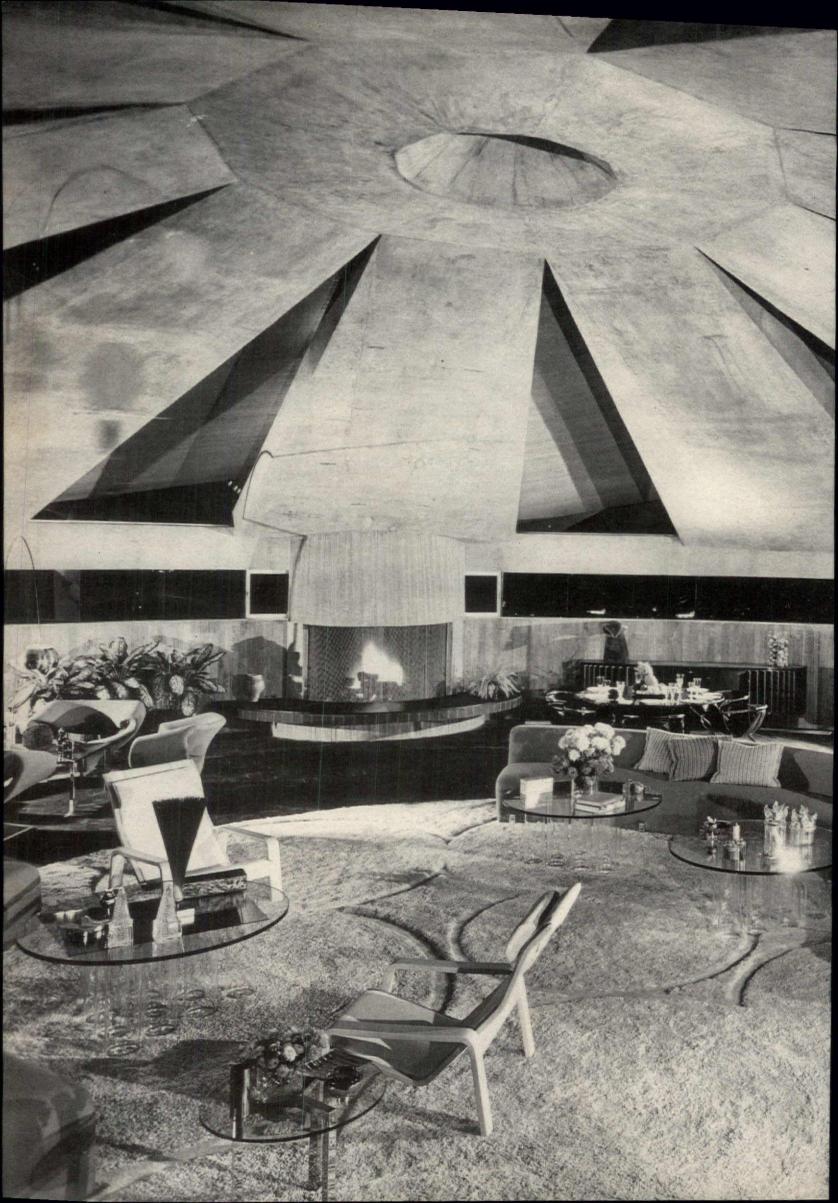
Perhaps the most daring concept of this daring house is the roof over the living room—a true, self-supporting dome of poured concrete, glass, and copper, cannily designed to welcome views and natural light into the air-conditioned interior. From within the room, this canopy looks like a giant pop art sculpture of a daisy. Radiating from its center are nine huge petals of concrete with wedge-shaped spaces between them. Two of the spaces are filled in with glass, making magnificent sky windows. Each of the others is roofed by a triangular copper panel which is joined to its concrete neighbor along one side, but tilted upward on the other to allow for a band of slit-like clerestories. (*Continued*)

The living room is completely round except for one huge scenesnaring glass wall composed of panels arranged in a zigzag (to cut down reflections) well inside the perimeter of the circle. (See plan, page 105.) Since the glass reaches clear to the dome roof, part of the dome, including part of the two triangular sky windows, is actually outside the room and forms an overhang for the terrace. Because the glass is mitred and joined with an epoxy, no frames interrupt the 160 degrees of panoramic views—magnificent at sunset when the town begins to sprinkle the valley with lights, and Mt. San Jacinto looms against the western sky. The mobile is by Mimi Kornaza.

PHOTOGRAPHS BY LELAND LEE







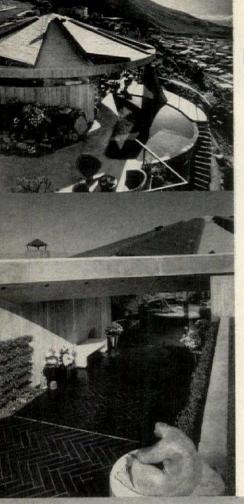


HOUSE SPECTACULAR

ntricately engineered from top to bottom, the house is built right into the side of the ridge as adroitly as a bird's nest in a crag. (To create a big enough space for the round room on the same level with the rest of the house, 8 to 10 feet of the site were scooped out.) And the structure itself has the same feeling of strength as the mountainside. Rugged building materials such as poured concrete and slate that can take the desert climate without flinching are used in massive quantities. All the exterior walls not of glass or rock and some interior walls as well are built of concrete with an interesting ribbed texture produced by the raw wood forms into which the material was poured to set. Slate rectangles laid in herringbone pattern pave the outside entrance walk and continue right into the house as flooring for the living-dining room and kitchen.

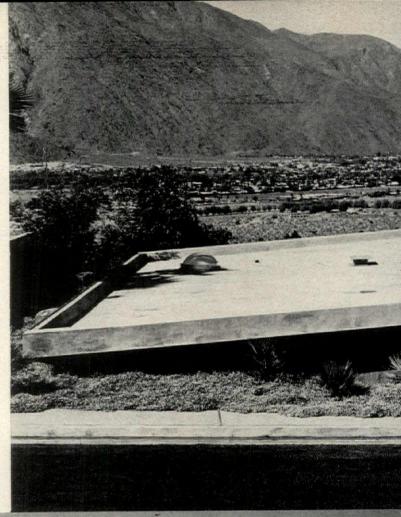
The furnishings, too, form an integral part of the whole. As an interior designer, Mr. Elrod was in the fortunate position of being able to create many designs especially for the spaces where they are used. Thus even the rugs seem to be part of the architecture.

A long fireplace wall of living room, *left*, another 90 degrees of view are provided by a high ribbon of windows extending from the glass wall (see page 105) all the way around to corner of kitchen, interrupted only by the rounded chimney. Both wall and chimney breast are of vertically scored textured concrete. Courbaril, a rich wood from South America, panels the slightly bowed kitchen partition at right. Permanently attached to this wall is a Paul Jenkins canvas illuminated by edge lighting. *Above:* At opposite sector of room, glass wall makes a right-angled turn outward, bringing a huge boulder right indoors near double doors to private wing of house. Upholstered chairs, as well as two curved sofas designed by Mr. Elrod, are coveraed with stretch fabric. Sculptured wool rug, designed by his associate, William Raiser, combines three neutrals in a hand-tufted pattern that emphasizes the room's shape.

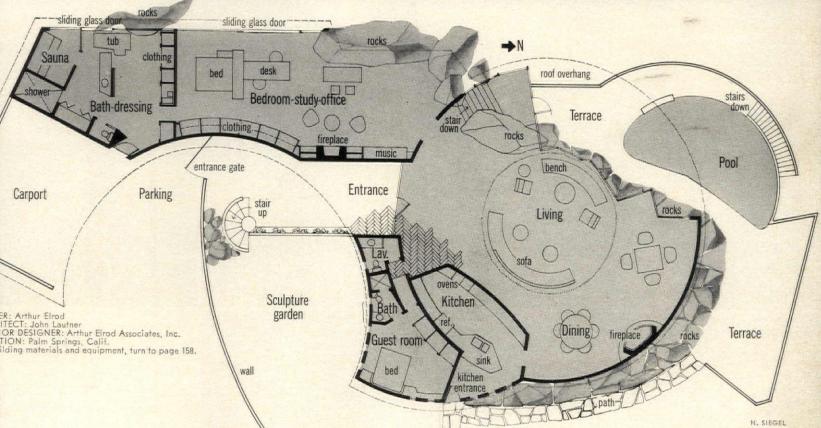


HOUSE SPECTACULAR continued

n front of the house, right, a textured concrete wall screens sculpture garden and guest wing from road. At end of curved wall is entrance gate. Flat roof with overhang covers private wing of house and adjoining carport. Above left: Under slanted copper roof panels, clerestories direct light into living room. From pool terrace, steps lead down to hillside gardens. Left: Main entrance is a glass door (leading directly into living room) in a glass wall that spans space between private wing at left and guest wing at right. In concrete ring of dome are recessed low voltage lights that provide a gentle glow at night. Sculpture on column by Zuñiga.







t the edge of the pool, opposite page, a concrete pylon supports the section of the dome that shelters the pool ce. Outside the fireplace wall of the livoom is an open terrace for sunning. s ablaze with flowers make the textured tete look indigenous to the site. Althe neighborhood is well built up opposite page, top), terrace seems as ded as if there were no house for miles.

E & GARDEN, MAY. 1969

he plan, despite its irregular shape, is neatly divided into three zones—a big round space for entertaining (which incorporates the kitchen), a long wing for private living and working, and a small wing for overnight guests. Roughly two-thirds of the private wing consists of one large space divided only by a built-in cabinet that separates the bedroom area from the study. The other third is a luxurious dressing room-health spa (see page 109). All rooms are on the same level but three stairways lead to other levels outdoors: a circular stairway from entrance up to sculpture garden; a brief flight from living room down to pool terrace level; and stairs from terrace to hillside gardens.

4

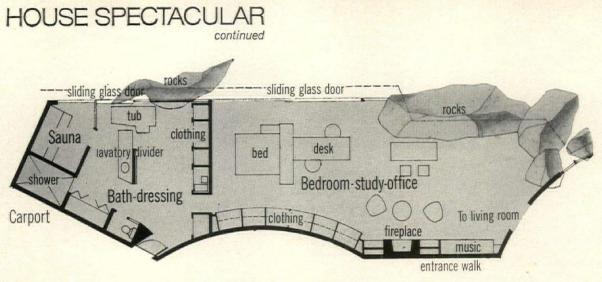






he kitchen, above, although completely partitioned from the living room, actually lies within the perimeter of the great round space and shares the domed roof. Hence the left or outside wall curves outward. The inner wall on the right curves in the other direction like a closing parenthesis, giving the room a somewhat elliptical shape. The space between tops of right-hand wall cabinets and ceiling is filled in with glass panels so kitchen can borrow light from living room as well as receiving direct light from clerestories overhead. Paneling and cabinet doors are courbaril, the same richly grained wood used in the living room. Right: The dining area is in no way divided physically from the living room, yet it seems more intimate than the rest of the huge space simply because the table is placed near the fireplace wall where ceiling is lower and windows are high above floor. Below them is a wall-hung buffet specially designed by Mr. Elrod to fit the curve of the wall.





n the private wing plan, *above*, a floor-to-ceiling storage wall for clothes divides the bath-dressing room from the sleeping-working-sitting room. Otherwise the various spaces are defined mainly by the furniture arrangement: A shoulder-high built-in cabinet screens the daytime section of the room from the sleeping area and serves also as a headboard. Built-in bedside table houses controls for all house lights and the music system. *Below:* In study-office, fireplace wall is paneled in courbaril while opposite wall consists of huge boulders that rise to ceiling. The ceiling itself consists of limed redwood panels between V-shaped beams of concrete. Lights under cabinets give room an over-all glow. Floor is covered wall-to-wall with goats' hair carpeting.



Bath-dressing room is a true personal health spa. At one end is a shower room (see plan, opposite page) and a sauna, right, where a mirrored wall reflects reclining ledges and glass wall opposite. Far right: Rest of room is divided by a free-standing lavatory-counter with ceiling-high mirror. Above: Back of lavatory divider, mirrored from ceiling to floor, reflects storage wall fitted with see-at-a-glance plastic bins. Sunken travertine tub that links two areas contains a whirlpool device.





Delicate lace on black glass left, with great clusters of freesia and tiger lilies. "Blac Ulander" and "Colonnac Black" china by Wedgwoo Pasco's "Exquisit" crysta "Chippendale" sterling H Towle. Opposite page: At buffet, a ring of lemon slice that garnish the antique iron stone as well as the sou Faceted "Atlantis" crystal H Peill. Sterling in Reed Barton's "Burgundy" patter. Shopping information, page 13

Fresh and pretty on your table:

The snap of black and white

Graphic black and icy white are all snap and style on the freshest tables today. China, linens, glasses come in black, white, and exciting patterns to combine into hundreds of bright settings from French country to poster pop. A wonderful way to bring off black and white is to combine the boldness of a stripe or plaid with the softness of a curvy pattern. And always spike the setting with a good swack of lively color, like a splash of fiery red tulips or tart orange lilies.









The snap of black and white continued

1. Potent plaid with lively splashes of white at a wideawake breakfast for two. "Onyx Flower" china by Arzberg. "Patriot" glasses by Morgantown. Wallace's "Royal Satin" sterling.

2. Smooth white table with black and white iris on china, real ones in a vase. "Navarre" china imported by Rockville International. Queen's Lusterware glasses. "Evening Mist" sterling by Wallace.

3. Sprinkling of black-onwhite flowers for a country luncheon. Yellow tulips shed sunshine. "Winter Garden" earthenware by Royal Cauldon. "Noturno" goblets by Vistra. Frank Smith's "Fiddle Thread" sterling.

4. Chrysanthemums on plates and in the centerpiece on a solid black background. "Chrysanthemum" china by Ernestine, and "Rialto" goblet, both imported by Laveno. Gorham's "Strasbourg" vermeil.

5. Husky plaid for a country setting with black and white fruit, feathery ferns. "Heritage Provincial" stoneware by Pfaltzgraff. Morgantown's footed white goblet.

6. On a white treillage tablecloth, blooming yellow lilies and a gleaming black goblet. "Noir" china by Mikaso. Morgantown's "Vision" goblet. "Triumph" silver by International Silver Company.













7. Urbane stripes and whirling swirls separated by a slick black dinner plate. "Swirls" and "Transition" china by Block. Pasco's "Bruxelles" crystal. "Dimension" sterling by Reed & Barton.

8. Printed fishnet with a catch of china to celebrate the harvest of the sea. "American Fish" china by Block. Flaring "Christina" crystal by Pasco. "Pointed Antique" sterling by Reed & Barton.

9. Glass eggs, big and little dots, and glorious shiny white flowers. "Lotus" enamelware plates by Catherineholm. "Design III" stainless steel forks and knives by Lauffer. 10. Tray tables—black, white, and riot red—all stacked up for a buffet. "Eclipse" china and "Vision IV" forks and knives imported by H. Wittur. Morgantown glasses.

11. On tiny checks, flowered china and poufs of scarlet tulips. Noritake's "Elegante" china. Pasco's "Rosewood" wineglass; "Roly-poly" by Queen's Lusterware. Flowery "DuBarry" sterling by International.

12. Two bold patterns plus individual soup tureens shaped like glossy black cabbages. Earthenware imported by Mittledorfer Straus. Pasco's "Patina" crystal. "Hannah Hull" sterling by Tuttle.

For shopping information, see page 153.



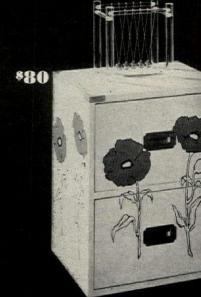


10 12



\$75

Above: Hanging metal shelves in a long sling of natural linen. 61½ inches buckle to buckle. \$75 at Lord & Taylor. Below: Campaign chest with silk-screened poppies designed by Lemea 22½ inches high. \$80 at Kaufmann's, Pitts





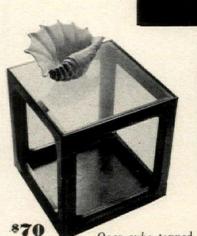
\$65

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\$40

Clockwise from top: Planter, its white wrought iron frame twisted like crepe paper. 28 inches long. \$75 at Lord & Taylor. Sectional floor-lounger of stretch-fabric covered polyurethane foam that folds up into a cube. \$70 at Macy's. Corrugated paper cube, its top shelf stocked with eight plastic tumblers, its lower compartments for bottles of your favorite wines. \$11 at RMH International.

Shopping information, page 155.



HELMS

*5(

wrought iron that thinks it is bamboo, brightly

Crocodile-skin Parsons table designed

painted green or yellow. 34 inches high. \$65 at Altman's.

16 inches square. \$50 at Kaufmann's, Pittsburgh. Chrome stand

with three clear acrylic shelves for show-and-tell collections. 36 inches high. \$50 at Altman's. *Glass-topped table*, its curvy base wrapped and wrapped in natural rattan. Wonderful in pairs. 16 inches high. \$40 at Bloomingdale's. *Cane-patterned table*, a silk-screened design by Lemeau, protected by a coating of plastic. 22 inches square. \$65 at Kaufmann's, Pittsburgh.

by Lemeau, with a surface of imperturbable plastic.

Clockwise from top: Three-tiered muffineer of

> Open cube, topped with a sheet of glass. 1734 inches high. \$70 at Gimbels.



sturdy pine, with and back paintee white, blue. \$25 at Lord & Ta

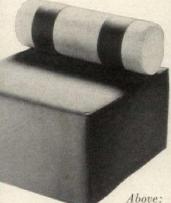


ch of acrylic, 15 inches high. \$55. L'acrylic magazine rack behind it, \$55. Both by Neal Small. At Scarabaeus.



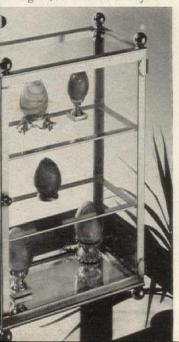
boxes of boldly

wood to stack on a plywood base special-purpose box 13¹/₄ inches high, \$57 the set at Altman's.



ock and snap-on bolster roll of covered polyurethane. 15 inches high. \$75 at Wicker and Wood.

Tabletop vitrine, all of silvery and glass, with brass ball finials. nes high. \$40 at Lord & Taylor.



*33

\$55

88B

56

Clockwise from top: Inflated plastic lounge chair from Italy. 32 inches high. \$59 at Be Seated. White rattan stool just the right height for a kitchen counter. \$88, to order at W & J Sloane. Wicker tub chair on an iron base, with a seat of wipeable vinyl. 32 inches high. \$56 at Porch & Patio, Danish chrome Z-chair with seat and back of removable canvas. 27½ inches high. \$49 at The Workbench.

\$35

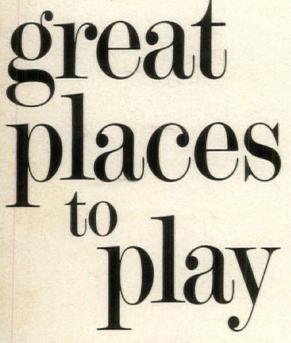
Bamboo-turned armchair with woven rush seat, 36 inches high, \$35 at Be Seated, Director's chair in shiny chrome and white vinyl, 31½ inches high, \$33 at Bon Marché, Center: Otto-roll for feet-up or on-the-floor relaxing. Foam-padded, 22 inches long, \$55 at Leugers.

FURNITURE FINDS 11178888

This year's kickiest furniture can spice a room like a dash of ginger. Loaded with style, gloriously practical, it combines this-minute good looks with level-headed prices and conveniences likes scrubbable surfaces, zip-off fabrics. Most can play several different roles as well: whimsical feet-up furniture made of separate foam shapes that combine in various ways; sleek tables and shelves for serving at parties or showing off your treasures; versatile chairs, some that you will wind up keeping forever.



Pyramid for stretching muscles and imagination



Revolutionary ideas from the new playgrounds and vest-pocket parks can be adapted for your own community or your own backyard.



A slide on a supporting mound and soft sand to land in

Today New York City is blossoming with experimental playgrounds unlike any seen before in this country. Designers seem to have rediscovered the natural ways that children play, and translated their spontaneity into new forms and materials. As you watch the youngsters swing, balance, slide, crawl, clamber, teeter, jump, explore, hide, seek, bounce, wriggle, roll, dig, build. splash, bask in the sun and play continuous and imaginative games in these new areas you marvel that playground design could have been so inflexible and often so dangerous for so long.

Most of these new places for play are quite small. Yet space that formerly would have held only the standard six swings, two seesaws, and one slide, all rooted in asphalt and offering fragmented play to twenty youngsters at most, now keeps fifty and more safely amused for hours. For the most part the designs are carried out in natural materials—sand, wood, stone, water—but some of the equipment as well as the safety surfacing is already in mass



a place for hide and seek

production. And many of the ideas would be applicable anywhere, even in your own backyard. For instance:

Stone mounds with handholds, footholds, and safely imbedded slides to scoot down. Even toddlers can scale them without terror. Similar slides can be imbedded in any grassy hillock left by a bulldozer or set into earth mounded over a crawlthrough pipe that is slightly tilted for rain drainage. The stone pyramids in city playgrounds often surround hidden tunnels and ladders, or mask lavatories.

Sandpits arched over by geodesic domes or rainbow ladders. Toddlers can play with spoons and pails around the perimeter while older children play house under the arches. After school, their bigger brothers and sisters can climb in and out. over and under. Multiple-use sand piles are specially apropos for families with children of disparate ages, or in fast growing neighborhoods.

Safety swings with leather straps in stead of wood or metal seats, and tire swings (remember them?) hung horizon tally so they can hold several children.

Windowed fantasy walls or open cubes



An enormous sandpil with geodesic dome for clambering under and over and for swinging

in which children crawl, hide, play hous or whatever strikes their fancy. Becaus these structures do not represent anything specific, imagination is stimulated.

Storage tanks with colored window of plastic so that a child can see the work as green, red, yellow, or blue regardless of the season or the gray monotony of mos city scapes.

Amphitheaters that can be transformed into wading pools, the water trickling down the steps from hidden spouts.

Shallow cement pools that double a tricycle, skating or dancing arenas.



A tree house to scale, to use a a stage or think leafy thoughts in HOUSE & GARDEN, MAY, 1

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Stepping stones to cross water or to yend a playful way across a flower bed. You can make these yourself by pouring ement left over from other projects into nolds made of halved nail kegs or commertial ice cream containers. Or you can buy oherical stepping stones with built-in waer spouts.

Timber blocks and railroad ties bedded a sand to serve as up-and-down paths and ridges. Structures of similar timber can apport mobile seesaw planks or hook-on ides or swings. Timber modules now ome in kit form—cut, bored, chamfered, eated against splintering, fire, and dety, and numbered for assembly. Since a tey required no permanent foundation, and the seed in temporarily vacant ts, then rearranged to suit changing inrests or moved if the lot is sold.

Climbable sculptures of wood or prest cement with protrusions and cubby bles for visceral as well as visual delight. Lopped-off telephone poles linked by uminum bars, or cargo nets, or ropes.

Low undulating walls or contoured round that act as natural dividers for difrent age and activity areas. The low walls be also good for "tightrope" teetering or est to sit on.



A fantasy wall for playing fortress, plane, rocket, submarine, or making funny faces

Tree houses that are self-supporting, or capped around a tree trunk at two levels. Soft surfaces everywhere for active ay. Outdoor carpeting, synthetic turfs, nbark and sand are all gentler on chilten's heads and knees than cement, and metimes gentler on playground budgets. onically, the costliest part of many pubplaygrounds is the heavy cement fountion required for spindly swings, seews, and ladder slides.

A music wall with pegs on which to



A wilderness of telephone poles to climb up like Tarzan or a fireman or a sailor

hang graduated pipes, pots, pans, bells, triangles, dowels—whatever a small child can hit with a stick to produce a merry sound.

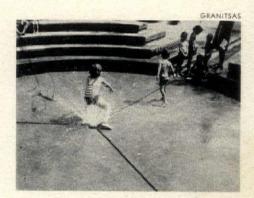
A chalk and paint wall where youngsters can discover the joy of color, line, texture, self-expression. In the yard of a New York day nursery is a blackboardand-easel corner with clips nailed on the fence to hold paper in place. Another playground has a panel of hardboard wrapped in brown paper, mounted on poles.

Painted games and decorations. A jolly sun face on a cement pavement makes a good "court" for hopping games. Walls of vest-pocket parks are often enlivened by abstracts or murals. Highway paint is wonderfully weatherproof, and even posters and prints can be used outdoors if protected by plasticised spray or varnish.

Seating areas for two generations quiet sheltered seats for mothers with infants and old people, plus not-so-quiet places where teen-agers can gather for talk or music or games. A lifeboat with enough seating planks to hold a crowd makes an enchanting place to sit on a city afternoon.

Changing the landscape of play has become the concern of a growing number of landscape designers and architects. Play areas by M. Paul Friedberg, Richard Dattner, Karl Linn, Michael Altschuler, Jerry Lieberman, David Aaron, Michael Lax, Pedro Lopez, Clara Coffey, Irving Levine, Bertram Blumberg, Robert Nichols, Lilli Ann Rosenberg and others are exciting proof that children can be provided with what they need for imaginative, satisfying play. Manhattan parents or out-of-town visitors can see the work of some of them at Jacob Riis Plaza, Sixth Street and Avenue D; Central Park at West Sixty-seventh Street; school playground at 132 West Eighty-ninth Street; and vest-pocket parks at Twenty-ninth Street and Second Avenue, Twenty-second Street and Tenth Avenue, 103 West Eighty-seventh Street. Anyone engaged in school or day-care-center play areas might write for an appointment to see the 30-by-40 foot play area at the Eisman Day Nursery, 304 West Eightyeighth Street.

Playing a key role in New York's playground renaissance is the Council for Parks and Playgrounds, Inc., a non-profit private agency that began only seven years ago as a volunteer action committee determined to do something about the dreary play areas New York City children were heir to. Through educational materials, conferences, bus tours, pilot projects, and polite pressure, it has encouraged over a hundred neighborhood groups in their



An amphitheatre-wading pool with surprise spouts and a channel for twig armadas

work for playground improvement. Groups in other cities are also turning to the Council for the information it disseminates on playground design and designers from its office at 15 Gramercy Park, South, New York, N. Y., 10003.

For more details on playground equipment that is currently available, please see shopping information, page 156.



Timbers, rainbow arch, and a tire hung horizontally so one or a crowd can swing



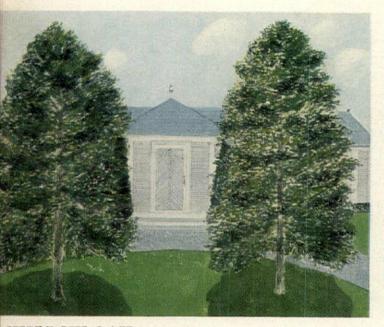
WEEPING WILLOW beside quiet water is a familiar picture that never fails to enchant.



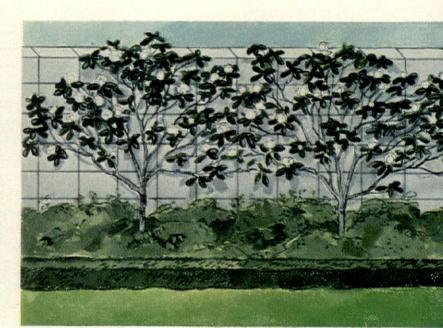
WHITE PINE, standing as a rugged sentinel, gives scale to a distant view.



FERN-LEAVED BEECH accents sweep of lawn with a billowing mound of lacy leaves.



WILLOW OAK in a formal pair elegantly frames the approach to a house.

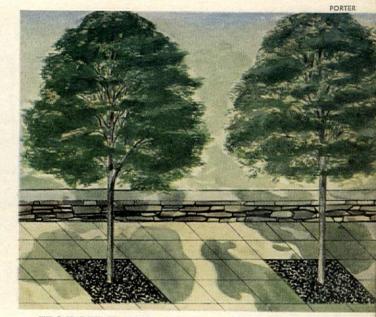


SWEET BAY MAGNOLIA is amenable to being trained against a wall where its evergreen leaves are attractive year-round.

TO SOLVE YOUR LANDSCAPE PROBLEMS: 10 TREES THAT MAKE THE SCENE



HARDY ORANGE, with 2-inch thorns, makes a hedge to stop anything that walks.



HORNBEAM, twiggy and round-topped, is ideal for shading a formal terrace.



YPTOMERIA'S plumy inches are an arresting foil inst a building wall, particularly in its bronzy winter coloring.



STEWARTIA, looking like spring in August, never fails as a conversation piece.



SOUR GUM has zigzag branches that emphasize the wildness of a natural landscape. Brilliant autumn color is a bonus.

The guidelines for using trees in the landscape are few and simple. First and most important: choose a tree that does something for a particular spot—one that won't just stand there lumpishly but will assert its personality and make everybody know here is something worth looking at. The second rule but just as important: choose a tree that will grow and thrive in that spot. Since practically every home has a landscape problem of one kind or another, our list of ten especially effective trees was prompted by a list of ten places where a tree will answer a particular landscape problem. Bowing to the grow-and-thrive rule, we have selected varieties that are known to grow well under conditions likely to be found in such places. Except for two that should be kept within bounds by pruning and training—sweet bay and hardy orange—all ten trees make their best effect when allowed to grow to maturity according to the dictates of their own nature. This may take some waiting for, since even the biggest trees normally available from nurseries are not fully mature. But it might just as easily—and more ideally—mean taking advantage of an existing tree by freeing it of surrounding growth or arranging the "lived-in" part of the landscape to focus on the tree that makes the picture. For more information on these ten trees see Gardener's Month, page 204.

Remodeling for more living INVENTED SPACE

Most houses, old and new, big or little, have buried bonuses of space, likely to be found in any part of the house, that do not necessarily require extensive alterations to make them pay off. For the new needs of the new era we live in, the old screened porch, the unused basement, the back hall, the part-time garage, the merely decorative balcony can be transformed into prime assets. Here and on the next eight pages are a dozen houses where extra space was invented by giving waste space new liveability. In each of the first three, the bonus was a big new space for entertaining.

Screened porch into party room



Before remodeling, a screened porch ran across entire back of the house at main floor level behind hall and living room.



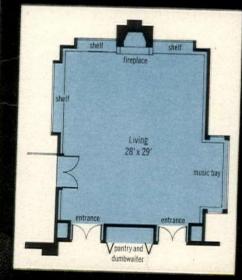
Half of porch was replaced by two-story addition, sheathed in clapboard to match rest of house. Stuccoed chimney outside end wall stands completely free from glass above top of upper fireplace. Inside the glass, shelf above floor level houses heating fins.

The big old Georgian house in McLean, Va., where Mr. and Mrs. Townsend W. Hoopes live with their five young children includes almost everything such a family needs-plenty of bedrooms, profligate closets, wide halls, an expansive kitchen and pantry. The living and dining rooms are rather formal architecturally and furnished accordingly. What the Hoopeses needed was a children's playroom for family fun and a large room for stand-up cocktail parties and small dances. Architects Harold Adler and David Rosenthal solved this by eliminating part of a screened porch and, in its place, building a two-story addition with a children's playroom on the ground floor and a party room above it. Walled largely with glass, the upper room has wide views on three sides.

In the new party room, right, fireplace appears to be flueless and framed entirely in glass because chimney outside is free-standing. Heating fins encased in oak shelf 2 feet above floor keep glass warm. Adjustable ceiling-hung lights are focused on paintings. To let paintings and outdoor greenery dominate room, interior designer Ann Hartman used off-whites sparked with blue. Big round table at left serves as a buffet for parties. Plan indicates pair of doors, opposite fireplace, leading to main hall of house. Pantry between contains sink, ice maker, chinaand-glass storage, and a dumbwaiter to ground-floor kitchen. Opposite page, far right: In large bright bay, piano stands well away from glass and heating fins.









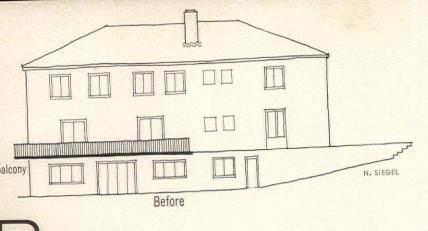
INVENTED SPACE continued

Garage into entertainment center

Perhaps because there are more people in the world, or perhaps because they get around more, everyone nowadays seems to have more friends than facilities for entertaining them. When Mr. and Mrs. Sanford E. McCormick found their house in Houston, Tex. lacked uninhibited space for big, casual parties, they called in architect Clovis Heimsath and his associate, Irving Phillips, Jr. But instead of adding to the house, they transformed the garage into an entertainment center and connected it to the main house by a glass-enclosed art gallery. "Out there," says Mrs. McCormick of their new live-in room, "we don't disturb the children when they should be asleep." When the garage was remodeled, the live-in room turned out to be almost square, but this conventional space was given a far more interesting character by the addition of two bays (see plan, *opposite page*). One is a half-round that cozily accommodates a round dining table and chairs. The outline of the other bay resembles an R, the curved section of which forms an inviting alcove for intimate conversation. In both bays, sections of curved opaque wall alternate delightfully with sections of glass wall, simultaneously providing a sense of snugness with a charming view of a poetic garden beyond the walls. Above left: Conversation bay terminates in curved alcove with serpentine banquette. Rounded section extends upward into a half-round tower with a slanting skylight. Above: Live-in room is a comfortable flexible space that lends itself impartially to informal parties, to games or family meals in dining bay beyond sofa, to a quiet chat or solitary reading in conversation bay. Between bays, a sculptured hand-chair by Pedro Friedeberg. Opposite page, top right: In long wall opposite bays is a series of niches, some fitted with bookshelves, some with open cases for display of the McCormicks' pre-Columbian artifacts. Two skylights in front of niches balance light from glass wall opposite. Center right: Rectangular space of former garage yielded not only the new live-in room but a guest room with bath and a long narrow storage room for card tables and other part equipment. Lower right: From outside house you c see round wall of dining bay at right, and at left, the half-round slant-top tower of conversation bay. Lower right: Art gallery was formerly path to garage. Paintings are always well lit either by daylight coming through glass wall or by adjustable cylinder lights on ceiling track.







Jalcony into outdoor dining room

The large nineteen-twenties stucco house in Seattle where Mr. and Mrs. Bagley Wright live with their four small children stands high on a hill overlooking Puget Sound and a sumptuous view. But until a few years ago the only place from which the Wrights could enjoy the view was a narrow useless balcony. "We could stand on the balcony and wave at the water or watch the sun set," says Mrs. Wright, "but the children couldn't play there—there wasn't even room enough for comfortable chairs." Now architect Robert M. Shields has changed all that. Running the full length of the house is a new, wide, and wonderful terrace. Half of it, open to the sky and paved in polished terrazzo, gives the Wrights an outdoor dance floor. The adjoining area, snugly roofed over, paved with quarry tile, and boasting an open fireplace and a serving pantry at one end, gives them an outdoor dining room that they can use in practically all winds and weathers.

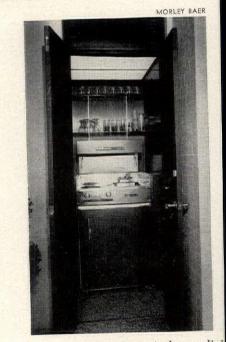


INVENTED SPACE continued

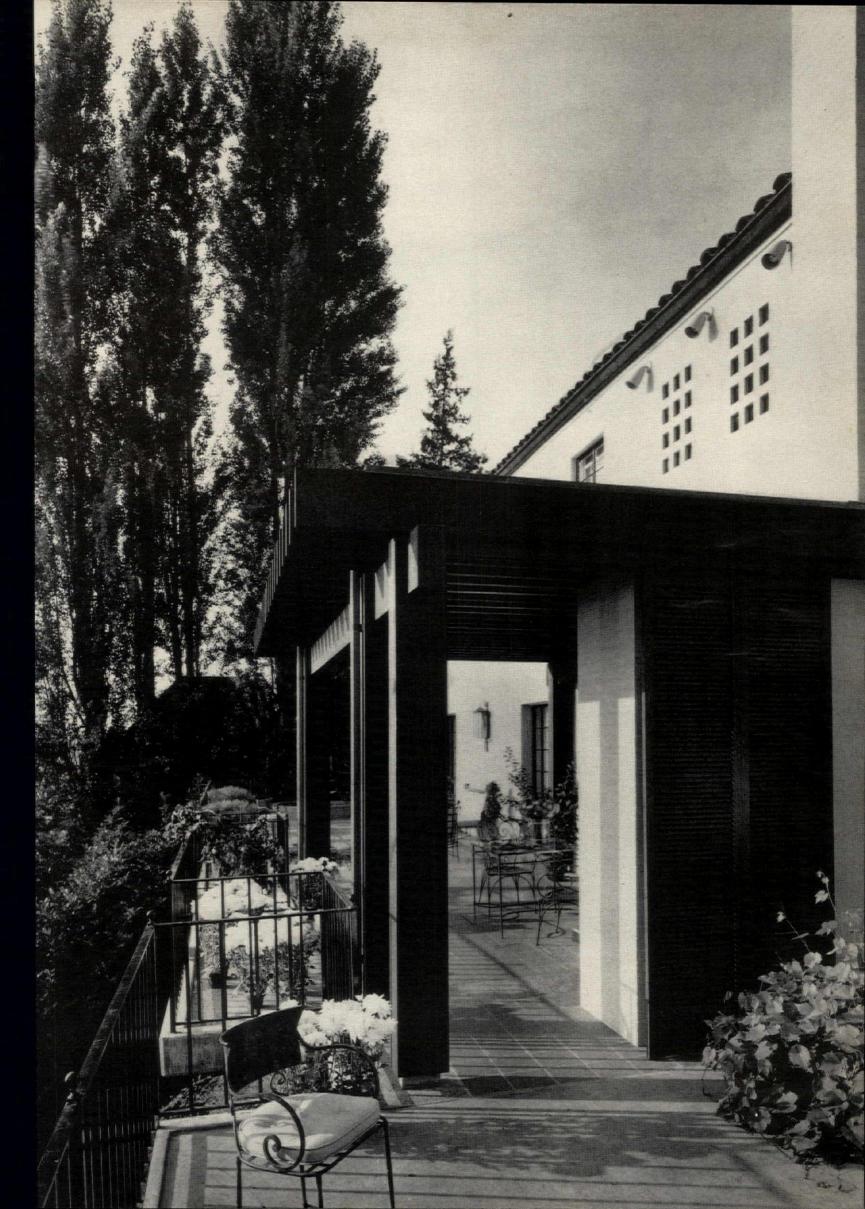
Left: Before remodeling, a 3-foot-wide balcony ran half way across the back of the house. Below: The useless balcony was replaced by a 12-foot-wide terrace running the full length of the house and supported by concrete beams and pillars. One end, paved with smooth terrazzo, is an open air living room and children's play space by day, a dance floor by night. Below left: Plan indicates two French doors that open from uncovered terrace into living room of house. At left of sheltered dining terrace is another unroofed space-an arrival area, which guests can reach directly from parking court. Bottom of page, left: The roofed dining area is lighted at night by copper wall lantern designed by Irene MacGowan. Double door at left of firepla opens to serving pantry. Bottom of page, right: Pantry contains a two-burner range, refrigerator, sink, storage space, and good working light.



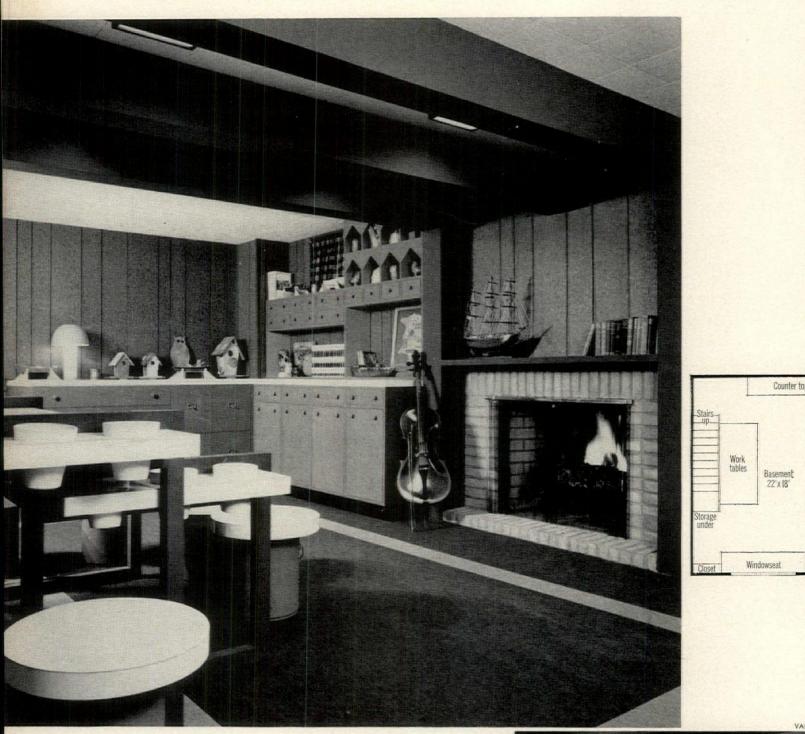




Opposite page: From the arrival area, dini terrace can be closed off with louvered do that slides out from behind fireplace chimn Door to kitchen is just around the corner of t house to the right of the arrival ar



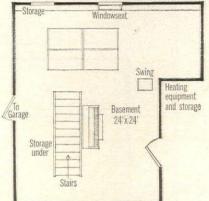
Two basements into racket rooms for children



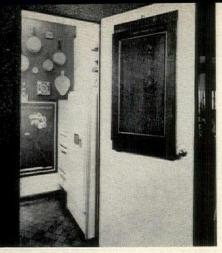
A MEETING ROOM FOR CUB SCOUTS has re-established calm in a Lancaster, Pa., household that includes two boys under twelve. Their parents, having decided that the family living room was not the ideal gathering place for the cub pack, converted their unfinished basement into a playroom-meeting room by covering the walls with random width paneling, the ceiling with acoustical tiles, the floor with rugged leisure carpeting. In the existing chimney they built a fireplace, and below a pair of windows added a broad cushioned seat where the two cubs-in-residence can curl up and read after the pack has departed. The only movable furniture in the room is a flock of stools and a pair of work tables—one of stand-up height, one of sit-down height that can slide under the first. Both are topped with laminated plastic, have built-in containers for tools. Paneling, acoustical tiles and carpeting by Armstrong Cork.



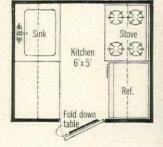




A MUSIC-AND-GAMES ROOM blossomed from a dreary basement in a house in Armonk, N. Y. to give the family's three teen-agers a place where they could make music and as much noise as they please. White paneling masks the cinder block walls and the water pipes, and partitions off a heater-and-storage room. Its long wall, top of page, is built of a special version of the paneling, perforated above dado height for hangers. Bolted to the ceiling nearby is a cushioned swing—a literal symbol of the room's mood. White acoustical tile finishes the ceiling, and red vinyl tile, the floor. Free-standing stairway (see plan, *left*) has been boxed in to create three closets. Their doors, *above left*, as well as the other wall of the stairs, *above*, are papered in a lively red, white, and blue lattice pattern. An old pool table doubles as a ping pong table, *above*, *right*, when topped with two panels of blue-painted plywood. Along the back wall, a sweep of cupboards creates a niche for a window seat. Prefinished paneling by U. S. Plywood; vinyl tiles by Flintcote; acoustical tiles by Armstrong Cork; wallpaper and fabric by Piazza Prints.



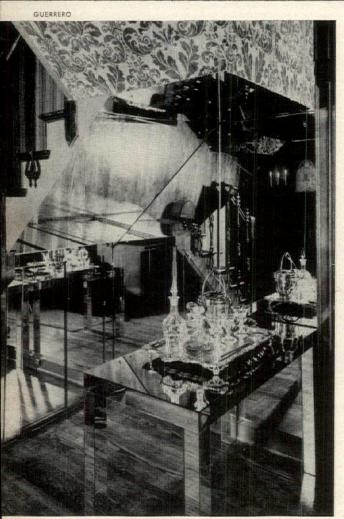
A SPARE CLOSET-a mere 6-by-5 feet-is space enough for a fullfledged kitchen when all walls are resourcefully put to work. In this erstwhile closet, stove and refrigerator were fitted side-by-side against one wall; sink and counter-top cabinet were placed against the opposite wall. Then wall-hung cabinets, indicated on plan by dotted lines, were installed along both walls, leaving two small vertical spaces both of which were put to good use. A panel of perforated wallboard for pots and pans was hung on the back wall and a fold-down table installed on the door, above and right. Designed by Gilman and Brown.

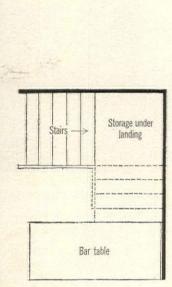


INVENTED SPACE continued





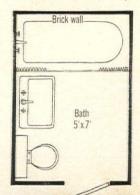




SPACE UNDER A STAIRWAY LANDING has been transformed by the magic of mirrors to achieve both a pleasant illusion and a useful corner. Ceiling, back wall, side walls, and the underside of the stairs have all been covered with space-expanding mirror. A mirror-sheathed Parsons table placed in the mirrored niche has been set up with sparkly silver and crystal to serve as a bar. Design by Louis Bromante.

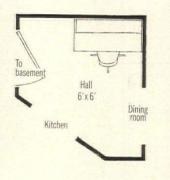


A TINY UPSTAIRS PORCH invited remodeling into an extra bathroom because it was already enclosed on three sides by exterior brick walls. One of them was left exposed behind tub, *above*, for its texture value. Antique wood moldings were salvaged from a demolished house to do architectural duty as cornices. Architect, Earl Burns Combs.

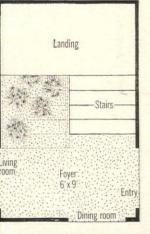


A PASSAGEWAY ALIVE WITH DOORS has been successfully reclaimed as a strategic center for menu planning, telephoning. None of the three doors—plan, below right—could be eliminated. But the one leading to the basement, below left, was covered with plywood, then camouflaged with the same Paisley paper that covers the walls. Against the one unbroken wall, right, there was just enough free space for a table with shelves above for stationery, cook books. Flooring by Kentile; paint in H&G Parrot Green by Martin Senour. Room designed by Michael Kennedy.







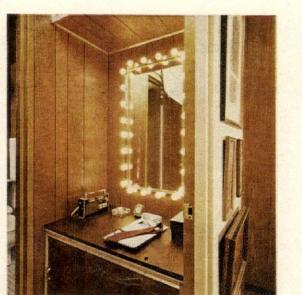


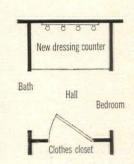
humdrum as could be, blossoms

AN ENTRANCE HALL, once

now with new color and light. Replacing a dark, boxed-in stairway is a half flight of riserless steps plus another half flight left open underneath, carpeted in red and turned into a pin-up space for clusters of dried flowers. Landing was brightened by a large window and foyer floor covered with white Japanese river gravel. Designed by Geysa Sarkany.

TOM YEE





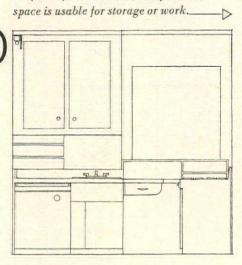
A VEST-POCKET HALL between a bedroom and bath and only $3^{1/2}$ feet wide offered enough space for a dressing counter. In addition, there is generous new storage with sliding doors below counter and above mirror. Walnut paneling by U. S. Plywood. Countertop by Micarta.

A MINI-NOOK in an attic, of no apparent worth, has been salvaged to make a snug play area for children. A new skylight brightens the space, and ropes laced to studs simulate a ship's rigging. Designed by Michael Love.





INVENTED SPACE IN A TINY KITCHEN



On face-lifted sink wall, every inch of



Checkerboard vinyl unifies dissimilar storage.

The tiny kitchen in photographer Ernst Beadle's New York apartment, like so many older apartment kitchens, was starved for storage. Basically a two-wall kitchen (see plan, *right*) it suffered from such immovable evils as a cement supporting pier and plumbing pipes that jutted here and there, creating too many do-nothing niches. Oldfashioned paneled cabinets (a sad few) wasted valuable wall space and housed little of the charming earthenware and antique bowls that Mr. Beadle collects with a knowing eye and puts to frequent use.

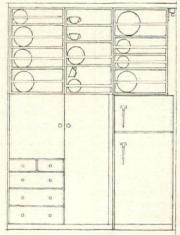
To make the kitchen see things his way, he first moved the range from the sink wall to a previously unused space under the window. This gave him room next to the sink for an expanded work counter.

The sink wall, top of this and opposite page, he updated by replacing the old cabinet doors with flush plywood doors and applying a dazzling coverall of black and white vinyl. Here and elsewhere it disguises the diverse storage areas and takes attention away from the room's smallness. (A yellow ceiling molding, sharp as a whip, stops the high-spirited pattern from getting out of hand.) Next to the sink went a chopping-block counter, opposite page, top right, and above it, some new open storage concocted out of thin air, shelving, and pegboard.

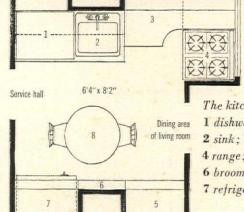
For the facing wall, bottom of this and opposite page, Mr. Beadle devised a new kind of plate-rack storage—a trio of corner-to-corner cabinets and open shelves with racks for dishes and cups. From the front all three look alike but storage behind them varies in depth, largely because of the supporting pier that protrudes from the middle of the wall. Mr. Beadle covered the pier first with the checkerboard vinyl. Then against the lower part he built a shallow broom closet, *right*, and above that, four open

shelves with racks. To the left of these fixed shelves, he replaced old doors on an existing wall cabinet with a new door specially framed and fitted with dish racks like those on the front of the pier. He then found an unpainted chest to fit the deep niche next to the broom closet, and filled in the space between chest and wall cabinet with a made-tomeasure pantry cabinet.

Above the refrigerator, opposite page, bottom left, another existing wall cabinet was also refurbished with a plate-rack door. When the doors are closed the upper wall looks like a bank of pretty china cupboards. High on the adjacent wall, opposite page, bottom right, lights glow through a valance of Tiffany-type glass which Mr. Beadle discovered in New England. Once it graced a soda fountain, but, by luck, it just fit his kitchen wall to the inch. Refrigerator wall's neat flush look belies its hidden assets.



BROTMAN



The kitchen includes 1 dishwasher; 2 sink; 3 counter; 4 range; 5 storage; 6 broom closet; 7 refrigerator; 8 tab

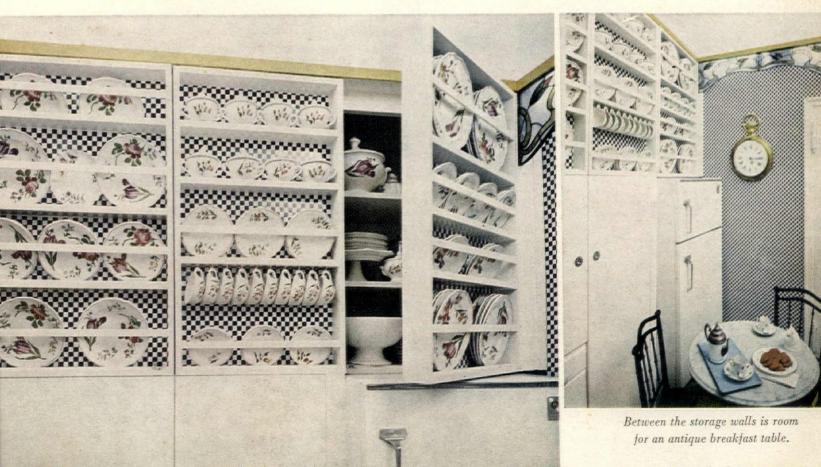


On inside of pantry door are spice shelves, knife rack.



tes with three-dimensional edibles make pretty accents.

Curved counter permits access to a floor cabinet (for roasting pans) crouched in the corner.



Tried everything and still can't get your dishes spotless? Try Jet-Dry.



Jane Kean, featured on "The Jackie Gleason Show"

Spots are formed by slow, uneven drying in the rinse cycle of your dishwasher. And changing your detergent may not help you. No detergent even gets into the final rinse cycle. That's where Jet-Dry

comes in. Jet-Dry is not a detergent. It's a rinse agent that works in the rinse cycle and helps dry dishes so fast, so evenly, spots can't form. Jet-Dry: The thing to try after you've tried everything.



CORKSCREW

ALCOHOL

A brief rundown on its caloric content and a caloriecounter chart for drinks and mixers

BY PHILIP S. BROWN

Although it is highly caloric, alcohol contains very little food value. But since it does not require digestion it is one of the most highly assimilable of foods. Unlike other foods alcohol passes through the walls of the stomach and small in testine directly into the bloodstream, and immediately goes to work producing energy. In so doing, it relieves the system of having to work off the calories which are taken in as food and stored up in the form of fat. Once the alcohol has entered the bloodstream, it remains there until it has all been oxidized. The normal rate for the elimination of alcohol from the system is about 10 c.c. or $\frac{1}{3}$ ounce per hour. This rate remains constant, whether you exercise, lie in bed, or sit in a sauna. Of course it is only the absolute alcohol which is absorbed directly into the bloodstream. The other components of the spirit pass through the digestive system, which is why you still have to take calories into account when you are drinking.

It is difficult, if not totally impossible, to give the caloric content of mixed drinks with complete accuracy. Absolute alcohol (200 proof) delivers 7 calories per gram, or about 200 calories per ounce. Thus, 100 proof spirits will have 100 calories per ounce, 86 proof, 86 calories, etc., unless they also contain sugar or a measurable amount of some other caloric ingredient. The calories will remain, whatever the quantity of ice and mixers used to dilute the spirits. Water and club soda do not contain any calories, and there are many "low-calorie" mixers on the market that yield only 1 or 2 calories per 12ounce bottle. Ginger ale and other soft drinks will add about 10 calories per ounce, and sugar adds about 20 calories for each teaspoon used.

Here are the approximate calories per ounce of some of the more popular drinks and mixers:

Alcoholic Drinks

D	
Beer (American)	
Beer (Imported)	
Benedictine	
Bourbon	same as proof
Chartreuse (green)	
	Continued on page 141

Opposite page:

The small brioche-à-tête with its rich, glazed coating and buttercup-yellow center is delicious alone or served warm with butter and preserves, cream cheese, or perhaps with coeur à la crème and fresh strawberries.

Brioche-Queen Among Breads

A



... and Hamilton Beach

Hamilton Beach's culinary consultant René Verdon, former White House chef, tells his secrets for whipping up a perfect party the easy way with superb quality food preparation appliances from Hamilton Beach. Featured along with the famous "hole in the handle" knife are two of the newest Hamilton Beach appliances—the highly styled 7-speed blender in Avocado or Gold and a 9-speed stand mixer with stainless steel bowls, both retailing for under \$30.

Hamilton Beach Cookb offer: René Verdon's or White House Chef Cook publisher's edition, a \$ value for only \$1 plus for handling with the p chase of any Hamilton I appliance. Just send wa card plus \$1.50 to Cook P. 0. Box 2239, Waterbu Conn. 06720. Hurry-of ends June 30, 1969.

HAMILTON BEACH



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... Join the Party... Turn this Pa

No. 133 in a series of advertisements produced by SHOW-HOUSE, INC., 200 Park Avenue, New York, N.

Brioche-Queen Among Breads

the of the world's great yeast breads—the light, spongy-textured brioche—has been adopted not many cuisines and is used for both sweet and savory dishes. The French generally classify rioche into three types: *brioche commune*, used as a casing for hors d'oeuvres, small hot ntrées, and flans, and to wrap around beef; *brioche fine*, rich with butter and eggs, which used to make the traditional brioche à tête; and *brioche mousseline*, the richest in butter and eggs, baked in a cylindrical mold and used to make the most epicurean of sandwiches.

BASIC PREPARATION

rioche dough, lighter and less firm than most ead doughs, takes time to prepare correctly.

When forming brioche dough in braids, ioche à tête, or other traditional shapes, let it se once at room temperature and a second time ider refrigeration to give the dough a firmer, ore workable quality.

When making brioche loaves, however, regeration is unnecessary. After the first rising, e dough is arranged in a buttered loaf or tube n and allowed to rise a second time until it has most doubled in bulk. It is then brushed with an g wash and baked.

The following three types of brioche call for e same amount of flour but require varying nounts of butter and eggs, which distinguish e quality of each.

Brioche Commune

o 5 cups all-purpose flour, sifted

- package active dry yeast dissolved in ½ cup
- warm water (105° to 110°)
- ablespoon sugar
- ggs

ablespoon salt

- cup butter, softened to the same consistency as the dough
- easpoons orange flower water or 1 tablespoon grated orange zest (optional)
- g wash (beat together 1 egg yolk and 2
- tablespoons heavy cream)

Brioche Fine

o 5 cups all-purpose flour, sifted backage active dry yeast dissolved in ½ cup warm water (105° to 110°) ablespoon sugar ggs ablespoon salt

s cups butter, softened to the same consistency as the dough

g wash (beat together 1 egg yolk and 2 tablespoons heavy cream)

UIPMENT FOR

KING BRIOCHE

AR, LEFT TO RIGHT: wire rack, baking eet, electric mixer with dough hook. NTER, LEFT TO RIGHT: pans for bakg: 1- and 2-quart stainless steel in-maries, loaf pan, ring mold,

Brioche Mousseline

4 to 5 cups all-purpose flour, sifted

- 1 package active dry yeast dissolved in ½ cup warm water (105° to 110°)
- 1 tablespoon sugar
- 12 eggs
- 12 0883
- 1 tablespoon salt
- 2 cups butter softened to the same consistency as the dough
- Egg wash (beat together 1 egg yolk and 2 tablespoons heavy cream)

The amount of water given in each recipe is approximate and should be adjusted according to the quality of the dough. Make sure water is only lukewarm; hot water will destroy the yeast and prevent dough from rising. Milk may be substituted for the water. The amount of flour is a variable also, dependent on the size of the eggs and on the absorbent capacity of the flour itself.

There are two ways of making brioche dough:

The classic style

Combine 1 cup flour, the dissolved yeast, and sugar to make a soft dough, adding 1 or 2 tablespoons of water if needed. Knead on a lightly floured board and form the dough into a ball. Cut a cross in the top of the ball, transfer to a warm bowl, and cover with a towel. Allow to rise in a warm draft-free place for about 1 hour.

In a large mixing bowl or in the bowl of an electric mixer with a dough hook, combine the remaining 3 cups flour, the eggs, and the salt. Mix with a wooden spatula or spoon, or mix at low speed in the electric mixer, for 3 minutes or until thoroughly blended. Scrape the sides with a rubber spatula once during the process to gather in any residue. Next, work in the butter, 1 or 2

ATTIOR

By James A. Beard

tablespoons at a time, being certain each piece is completely blended before adding more.

When the yeast mixture has risen to double its bulk, remove from the bowl and combine with the flour-egg-butter mixture. Mix thoroughly with a wooden spatula, with the hands, or in an electric mixer with a dough hook. Scrape down the sides of the bowl, cover with a towel, and set to rise in a warm, draft-free place until doubled in bulk. When dough has risen punch it down with your fist. Cover the bowl with aluminum foil and place in the refrigerator for several hours or overnight. The dough will rise again slowly under refrigeration, and its texture will become more solid and workable. When ready to use, punch down the dough again and transfer to a heavily floured board.

Work the dough into whatever form you choose and set aside to rise once more. Brush with the egg wash, and bake at 375° until well risen and golden brown. Small brioches will take 20-25 minutes, larger brioche loaves 35-45 minutes, and rolled out brioche, about 25 minutes. When done, cool on a wire rack.

Alternate Method

Dissolve the yeast and sugar in ½ cup warm water. To make certain the yeast is still active, look for signs that it has begun to bubble and ferment. This is called "proofing."

Combine the flour, the eggs, and salt. Beat them together thoroughly with a wooden spoon or spatula or at low speed in an electric mixer with a dough hook. Add the yeast and mix for 2 or 3 minutes to blend completely with the dough. If the dough seems too stiff, add 1 or 2 tablespoons of warm water. Cut the butter into small cubes and work into the dough piece by piece. Scrape down the sides of the bowl and work residue into the dough. Cover the dough with a towel or with foil and allow the dough to rise in a warm, draftfree place until doubled in bulk. Then punch down the dough with your fist. If you are making loaves or a brioche ring, pour the dough into buttered tins and allow to rise again until doubled in bulk. Otherwise place the covered bowl in the refrigerator for several hours or overnight and proceed as in the first method.

small, medium, and large fluted pans for baking brioche à tête, tube pan. FOREGROUND: spatula, French pie pin, and wooden ball-bearing rolling pin.

For shopping information, see page 157.

BRIOCHE COOK BOOK continued

TO MAKE BRIOCHE CLASSIC STYLE

> Cut a cross in ball of yeast and flour mixture. Cover, allow to rise.



In large mixing bowl or mixer, combine remaining flour, eggs, and salt. Mix thoroughly.

Work in butter, 1 or 2 tablespoons at a time. Blend in well.

CLASSIC BRIOCHES

Brioche à Tête

(An all-purpose brioche, shown on cook book cover)

1/2 cup milk 1/2 cup butter 1/3 cup sugar 1/2 teaspoon salt 1 package active dry yeast 1/4 cup warm water (105° to 110°) 1 egg yolk and 3 whole eggs, slightly beaten 3 to 4 cups all-purpose flour, sifted Egg wash

Scald the milk and allow to cool until lukewarm. Cream the butter and sugar in the bowl of an electric mixer, using a dough hook. Add salt. Dissolve the yeast in the warm water and stir well to proof. Add the milk, dissolved yeast, eggs and volk to the butter and sugar, and then add enough flour to make a stiff batter. Beat for about 10 minutes. Add more flour if the batter seems too thin. Cover and place in a warm, draft-free place to rise for about 2 hours or until doubled in bulk.

Stir or punch down, and beat for about 3 minutes. Cover with foil and store in the refrigerator for several hours or overnight. When ready to bake, punch down the dough, beat for 2 minutes, and turn out onto a heavily floured board. Divide the dough in 2 unequal portions, 1 about 3 times the size of the other.

Butter 16 muffin tins or fluted brioche tins. Form the larger portion of the dough into 16 balls and place one in each of the buttered tins. Form the remaining dough into 16 small pieces that are roughly pear-shaped. With a finger make an indentation about 1-inch deep in the top of each brioche. Moisten the holes and tapered ends of the smaller pieces with cold water and gently press the tapered ends into the indentations so they are well rooted. These form the familiar brioche with a topknot.

Set the brioches to rise in a warm, draft-free place until they have a little more than doubled in bulk. Brush lightly with the egg wash. Bake at 375° for about 20 minutes or until delicately browned and thoroughly cooked.

Note: To make brioche loaves, punch down



to flour and egg mixture.



Mix well. With spatula scrape down bowl sides.



After dough has risen, punch down once with fist.

dough after first rising and turn into 1 large or 2 small well-buttered loaf pans. Allow to rise until doubled in bulk. Brush with egg wash, and bake at 375° for approximately 40 minutes or until nicely browned and thoroughly cooked.

To make large brioche à tête, use the large fluted brioche pans especially designed for this that are available at kitchen supply stores. The recipe above should make 2 large round brioches; any leftover dough can be made into a small loaf. Divide the dough into 2 portions, one about 3 times the size of the other. Form 2 large balls with the larger portion and 2 small pear-shaped pieces with remaining piece. Put the larger balls into the buttered tins and fit the topknots into the brioche as illustrated and described above. Allow to rise until doubled in bulk. Brush with egg wash and bake at 375° for 30 to 35 minutes.

Quick Brioche

2 packages active dry yeast 1/4 cup warm water (105° to 110°) 11/4 cups buttermilk at room temperature 2 eggs 3/4 cup butter, softened 1/3 cup sugar 2 teaspoons baking powder 1 tablespoon salt 5 to 51/2 cups all-purpose flour, sifted

Dissolve the yeast in the warm water. Pour buttermilk into the large bowl of an electric mixer and add eggs, butter, sugar, baking powder, salt, and 21/2 cups of flour. Blend at low speed for 2 minutes. Add dissolved yeast and beat for 2 more minutes at medium speed. The next step may be done with an electric mixer having a dough hook or by hand. Stir in remaining flour. Beat until smooth with mixer or turn out dough on a floured board and knead for about 5 minutes until smooth.

Butter 24 brioche molds or muffin tins. Divide the dough into 2 unequal portions, one about 3 times the size of the other. Form the larger portion into 24 balls, and place them in the buttered molds. Form the smaller portion into 24 pear-shaped pieces. Fit the topknots into the brioche as described above. Cover the brioches, and put in a warm, draft-free place to rise for about 45 minutes or until doubled in bulk.

Brush with egg wash, and bake at 350° for 20 to 25 minutes or until nicely browned. Remove from tins and cool on a rack.

TO KNEAD DOUGH



Place dough on floured board. Fold into ball.



Press down on ball of dough with palm of hand.



Bearing down, push dough away

from you with heel of palm.

Brioche Braid

FORMING BRIOCHE À TÊTE

Form dough into round ball. Set in buttered fluted mold.

Make small pear-shaped knob.

Indent dough with finger.

Dip pear-shaped knob tip in

water. Set in indentation.

This is one of the more common forms of brioche It is delicious served warm with butter and preserves, cream cheese, or with coeur à la crème and fresh strawberries. This recipe incorporates the modern method of using dry yeast that needs no proofing, a product the yeast industry has perfected in the last few years.

13/4 to 21/4 cups all-purpose flour, sifted 1/4 cup sugar 1/2 teaspoon salt 1 package active dry yeast 1/4 cup water 1/4 cup milk 1/3 cup softened butter 4 eggs 1 tablespoon grated lemon zest Melted butter Sugar glaze (Combine 3/4 cup confectioners

sugar, 1 tablespoon water, and 1 teaspoor lemon extract. Beat until smooth.)

Combine 3/4 cup flour, the sugar, salt, and yeast in a large mixing bowl or in the larger bowl of an electric mixer. In a saucepan combine the water milk and softened butter; cook over low heat unti the mixture is lukewarm. Gradually add water milk and butter mixture to the dry mixture, beat ing by hand or at medium speed in an electric mixer for 2 minutes. Scrape down the sides with a rubber spatula. Add the eggs and the lemon zest Add 1/2 to 3/4 cup of flour or enough to make a thick batter. Beat at high speed for 5 minutes Add enough remaining flour beating by hand or in a mixer with a dough hook until batter is stiff Brush the dough with melted butter, cover, and set in a warm, draft-free place to rise until dou bled in bulk, about 1 hour.

Punch down the dough with your fist. Cover the bowl with aluminum foil, and store in the refrigerator for several hours or overnight. When ready to bake, turn out the dough on a heavily floured board, and divide into 3 pieces. Shape each into a roll 18 inches long. Braid the 3 rolls together, and pinch the ends together securely to seal. Place on a buttered baking sheet. Put in a warm, draft-free place to rise for about 1 hour of until doubled in bulk.

Bake at 375° for 25 to 35 minutes or until nicely browned. Transfer to a wire rack to cool Serve plain or with a sugar glaze. Makes a braid about 12 inches long.

TO FORM A BRAID



Roll dough by hand into three strips,

each 18 inches long.

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Beginning in center, vraid carefully to ne end, Repeat to other.

Pinch ends securely together and tuck under to seal.



TO FORM LOAF Roll dough into oblong.

Roll with hands.

Set dough on baking sheet, seam side down.



To form ring, shape dough in long roll. Pinch ends to seal.

Brioche Ring

package active dry yeast 4 cup warm water (105° to 110°) 1/2 cups all-purpose flour, sifted teaspoon sugar 1/2 teaspoons salt large eggs 1/2 cup butter, softened tablespoon grated orange zest added to dough mixture (for dessert brioche)

gg wash

Dissolve the yeast in the warm water. Combine he sifted flour, sugar, and salt with the eggs and he yeast mixture, and beat well by hand or in n electric mixer having a dough hook. When the lough is smooth, beat in the butter a tablespoon t a time until it is thoroughly blended. Form the lough into a ball and slash it across the top. Cover with a towel or foil, and put in a warm, hraft-free place to rise until doubled in bulk.

When it has risen, either punch down and livide the dough into 2 pieces to use at once, or punch down and store in the refrigerator until eady to bake.

If you form the ring at once, butter a 9½-by-2-inch ring mold well. Roll the 2 pieces of dough but between the floured palms of your hands. Fit he rolls into the ring so that the ends of both pieces meet and are evenly joined or form a ring on a baking sheet. Let it rise until doubled n bulk.

If you are using chilled dough, punch down and shape into a roll long enough to fit into the well-buttered ring mold. Let it rise until it has doubled in bulk.

Brush the dough well with egg wash, and bake at 375° for about 25 minutes or until well prowned and cooked through. This brioche is particularly good served warm. Makes 1 ring.

This recipe is excellent when making a small amount of brioche.

SAVOURY BRIOCHES

Brioche Ring with Lobster in a White Wine and Tomato Sauce

3 tablespoons butter
3 tablespoons flour
% cup hot chicken, clam, or lobster broth
½ cup white wine
1 teaspoon salt
¼ teaspoon Tabasco
1 teaspoon dried tarragon, crushed, or 1 tablespoon fresh tarragon, chopped
2 tablespoons tomato paste
1 cup heavy cream
2 egg yolks
2 cups lobster meat cut into bite-size pieces
1 brioche ring, warm
1 tablespoon chopped parsley

To prepare the sauce, melt the butter in a heavy saucepan over medium high heat, blend in the flour, and allow it to cook for a few minutes. Gradually stir in the hot broth and the white wine. Continue stirring until the mixture thickens. Season to taste with salt, Tabasco, and tarragon, making certain the tarragon gives a definite flavor (add more if necessary). Stir in the tomato paste, and simmer the sauce for 3 to 4 minutes. Remove from the heat. Mix together the cream and egg yolks, and add a little sauce to this mixture. Stir this into the sauce. Heat until it is well thickened, but do not allow it to boil. Heat the lobster pieces in a little butter or white wine and add to the sauce. Taste for seasoning. Spoon the lobster mixture into the center of the warm brioche ring, and sprinkle with parsley. Serve at once as a first course for dinner or as a luncheon dish with a green salad. Serves 4 to 6.

Note: If you are cooking fresh lobsters for the lobster meat, you will need 2 or $3 \ 1\frac{1}{2}$ -pound lobsters. The broth from the cooking may be reduced and used for the sauce. If you wish, cook an extra lobster and reserve the claws to use as a garnish for the ring.

Pissaladière

This Niçoise version of the Italian pizza is quite different and deliciously light.

1 recipe basic brioche, commune,

all-purpose or quick

- 6 ripe tomatoes, peeled, seeded, and chopped, or a 1-pound can Italian plum tomatoes
- 3 tablespoons olive oil
- 1 clove garlic, minced
- 1 teaspoon dried basil
- 2 teaspoons salt
- 2 tablespoons tomato paste
- 4 to 5 medium onions, finely chopped
- 3 tablespoons butter
- 1 teaspoon freshly ground black pepper
- 18 to 24 anchovy fillets
- Soft black olives, Italian or Greek, preferably pitted
- Olive oil

Make the brioche dough, and while it is rising for the second time, prepare the filling. Cook the fresh tomatoes in the olive oil with the garlic, basil and 1 teaspoon salt. When it is cooked down to a pulp add the tomato paste. Set aside. Steam the onions in butter in a heavy, covered skillet until they are quite soft. Season with remaining salt and pepper, drain, and set aside. Punch down the brioche, and roll out on a floured board until it is about ½-inch thick. Butter an 11-by-16-inch jelly-roll pan, and line it with buttered waxed paper. Fit the rolled brioche into the pan. If you have excess dough, fit it into a lined and buttered 9-inch pie or tart tin. Spread the tomato purée on the dough, covering it well, and then spoon the onion purée over it. Make a lattice of anchovy fillets, and put a black olive in the middle of each square. Brush with olive oil and allow to rise for 10 minutes. Bake at 375° for 30 to 35 minutes or until nicely risen and cooked through. Brush again with olive oil, cut into squares, and serve warm. As an hors d'oeuvre, cut into strips and serve with cocktails.

Brioche Cocktail Sandwiches

Delicious and beautiful, these sandwiches make extremely successful cocktail snacks.

 brioche loaf baked in a bread pan Homemade mayonnaise
 or 4 small white onions, peeled and sliced paper-thin
 Salt
 1½ to 2 cups chopped parsley

Slice the brioche rather thin, and cut each slice into rounds with a 2-inch cutter. Spread each round generously with mayonnaise. Place a slice of onion on a half round, salt the onion lightly, and top with another round of brioche. Press together firmly. Don't be dismayed if some of the mayonnaise is squeezed out. Place a shallow plate of mayonnaise and one of chopped parsley side by side. Holding each little sandwich between thumb and forefinger, roll the edges first in the mayonnaise and then in the parsley so that the sandwiches acquire a green wreath. Arrange the sandwiches on a plate, cover with plastic wrap, and chill for about 1 hour before serving. Makes about 30 sandwiches.

Brioche with Ham

This is a delightful dish for a first course, served with a small portion of hot potato salad. For luncheon, serve with a good green salad, a bottle of white wine, and a fruit dessert.

6 fairly large brioches à tête
4 tablespoons butter
2 medium onions, finely chopped
1½ cups cooked ham, finely chopped
½ cup black olives, preferably soft Italian or Greek, chopped
½ teaspoon salt
½ teaspoon Tabasco
¼ cup chopped parsley
2 egg yolks blended with ½ cup heavy cream Melted butter

Very carefully slice the tops from the brioches, and with a fork scoop out the interior of each, leaving a shell thick enough to hold the filling. Remove some of the crumb of the topknot as well. Keep the brioches warm while you are preparing the filling.

Melt the butter in a heavy skillet and when foaming add the onions, and sauté gently until golden. Add the ham and olives, and mix well. Season with salt and Tabasco, and add the parsley. Remove from the heat and cool slightly. Then return to very low heat and stir in the egg yolk and cream mixture. Cook gently until slightly thickened, but do not allow to boil.

Carefully fill the brioches with this mixture and replace the tops. Place on a buttered baking sheet, brush with melted butter, and heat through in a 350° oven for about 15 minutes. Serves 6.

Brioche Bohemienne

A fascinating and unusual first course or luncheon dish—not as difficult to prepare as it may appear and the result is quite spectacular.

6 fairly large brioches à tête

Marrow bones. (You will need about 8 rather thin slices of marrow per person. Ask your butcher to saw them in small pieces so you can extract the marrow more easily, or have the bones slit through the center.) Court bouillon (see recipe below)

2 cups Port Wine Sauce, approximately (see recipe below)

4 truffles, 1 tablespoon chopped, the rest sliced Chopped parsley

Carefully remove the tops from the brioches and with a fork scoop out the interior of each, leaving a shell thick enough to hold filling and sauce. Butter the interior lightly and heat for a few minutes in a 300° oven.

Add the marrow slices to the simmering court bouillon and poach until the marrow is just translucent. Remove the marrow from the bouillon.

Combine about 1 cup of the Port Wine Sauce with the poached marrow, and add the 1 tablespoon chopped truffles.

Place a slice of truffle in the bottom of each brioche, fill with the sauced marrow, and top with another slice of truffle. Carefully replace the brioche tops and arrange the brioches in an ovenproof earthenware or porcelain dish suitable for serving. Heat through for 15 to 20 minutes in a 375° oven. Do not overheat, as it will overcook the marrow. Just before serving, spoon a little more of the Port Wine Sauce over each brioche. Sprinkle with chopped parsley, and serve at once on hot plates. Serves 6.

Court Bouillon

1½ cups water
½ cup port
1 or 2 shallots, sliced
A few shreds of carrot
1½ teaspoons salt
½ teaspoon thyme

Combine all the ingredients and bring to a boil. Simmer for about 15 minutes over medium heat.

Quick Port Wine Sauce

medium onion or 5 shallots, finely chopped
 carrot, grated or finely chopped
 4 cup smoked ham, finely cut
 4 tablespoons butter
 4 tablespoons flour
 2 tablespoons tomato paste
 1½ cups beef bouillon
 ½ cup port
 ½ teaspoon thyme
 Salt and freskly ground black pepper

Sauté the onion or shallots, carrot, and ham together in butter over medium heat until the onion is lightly golden and wilted and the carrot is soft. Add the flour, and mix well. Stir in the tomato paste and the bouillon and cook slowly, stirring often, until the mixture thickens slightly and comes to a simmer.

Simmer for 5 or 6 minutes, then add the port and thyme. Simmer for 4 minutes longer. Correct the seasoning. Keep hot.

Saucisson en Brioche

 saucisson de Lyon, either plain or with truffles and pistachio nuts. If not available, substitute the Italian Coteghino or a good garlic sausage.

1 recipe brioche dough, either commune or all-purpose

Egg wash

Poach the sausage in water for 45 to 50 minutes, or ask the advice of your butcher; the cooking time depends on the type of sausage. Let the sausage cool slightly, then carefully peel off the skin.

The brioche should be refrigerated for its second rising. Remove from the refrigerator, punch down, and roll out on a floured board into a rectangle large enough to cover the sausage and seal it well. Place the cooled sausage in the center of the dough, fold in the dough at each end of the sausage, and then bring up the dough at the sides to overlap. Press joints to seal well. Place the sausage on a buttered baking sheet, seam side down, and allow to rise for about 15 minutes. Brush the dough with the egg wash. Bake in a 375° oven for about 35 or 40 minutes or until the brioche is nicely browned. Remove from the oven and allow it to settle for a few moments. Slide onto a serving board or platter. Slice and serve with pommes à l'huile and a Dijon mustard.

Filet of Beef Strasbourgeoise

This dish, although similar to Beef Wellington, is, I find, more pleasant.

 recipe brioche, commune or all-purpose
 pounds mushrooms, finely chopped
 4 cup butter
 filet of beef, 3½ to 4 pounds, nicely trimmed of fat and tissue
 Additional butter
 Thyme
 Salt and freshly ground pepper
 About 3 ounces foie gras or purée of foie gras
 Egg wash
 Watercress

Prepare a recipe of brioche and store it in the refrigerator for its second rising. You can do this in the morning and have it ready to use for the filet at night.

Sauté the mushrooms very slowly in the butter, turning them often with a spatula, until most of the liquid has cooked out of them and they turn quite dark. (This is called *duxelles.*) Rub the trimmed filet well with butter and just a hint of thyme. Place on a rack in a shallow roasting pan, and roast for 25 to 30 minutes at 450° or until the filet achieves an inner temperature of 120° on a meat thermometer. Remove from the oven and allow to cool. Brush with melted butter and season with salt and pepper to taste.

Remove the brioche dough from the refrigerator and punch down. Turn onto a floured board, and roll lightly into a rectangle about 11 by 14 inches, ³/₄-inch thick, or large enough to accommodate the filet with sufficient overlap.

Spread a layer of duxelles on the brioche. (Refrigerate or freeze remaining duxelles or use in sauce.) Rub the filet well with foie gras or purée of foie gras, and place on the brioche. Fold in the ends of the dough and then the sides to make a neat package of brioche entirely covering the meat. Press the seams to seal. Butter a baking sheet. Place the filet on baking sheet, seam side down. Brush dough well with the egg wash. Allow the brioche to rise for 20 minutes. Bake at 375° for 25 to 35 minutes or until the brioche is beautifully browned and the filet is heated through Transfer the filet to a hot platter or carving board and allow it to settle for several minutes. Garnish with watercress.

Carve in thickish slices and serve with a Madeira sauce. Braised celery and a fine Bur gundy make admirable accompaniments. Makes 8 to 10 slices.

DESSERT BRIOCHES

Brioche Mousseline au Petit Coq

A delectable dessert served at Au Petit Coq in Paris and invented by the owner-chef.

6 slices Brioche Mousseline about 1 inch thick 1½ cups heavy cream, whipped, sweetened, and flavored with a little Grand Marnier Chocolate sauce (see recipe below)

Arrange slices of brioche on 6 dessert plates. Spread with a thin layer of whipped cream. Cover with chocolate sauce, and top with whipped cream. Decorate each portion with a candied violet if you like. Serves 6.

Chocolate Sauce

12 ounces semi-sweet chocolate morsels 2 ounces unsweetened chocolate 3 tablespoons cognac 1 cup heavy cream

Melt the chocolate in a saucepan over hot water. Stir in the cognac and heavy cream, and continue stirring until the sauce is smooth and heated through.

Brioche Ring with Oranges and Strawberries

brioche ring
 1½ cups water
 cup sugar
 2 cup Grand Marnier
 4 oranges, peeled carefully and cut into sections
 pint strawberries, washed and hulled
 3 tablespoons sugar
 ½ cup Grand Marnier
 pound jar apricot preserves

While the brioche ring is baking, make a syrup with the sugar and water, and let it simmer for 10 minutes. Add 1/2 cup Grand Marnier and cook for 3 minutes longer.

Remove the brioche ring from the mold. Place on a large plate. With a thin skewer or toothpick make a number of tiny holes in the ring without damaging its appearance. Spoon the syrup over the ring so that it will absorb as much as possible. Let it stand in the syrup for about half an hour and baste it occasionally.

Combine the orange sections with the strawberries, sugar, and ¹/_a cup Grand Marnier. Remove the ring to a serving dish. Heat the preserves to the boiling point in a heavy saucepan, add 2 tablespoons Grand Marnier, and stir well. Press through a fine sieve. Spoon the apricot glaze lavishly over the ring. Fill the center of the ring with the fruits. Serve at once. Serves 6.

Cooking Demonstrations

Recipes from this cook book will be demonstrated during May in the following stores: Burdine's, Miami, Fla.; J. L. Hudson, Detroit, Mich.

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Rum	
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Sherry, dry	
Table wines, dry	
Tom Collins	
Vermouth, dry	
Vermouth, sweet	
Vodka	same as proof
Mixers	
Grenadine	

Grenadine 2	5
Grape juice	
Grapefruit juice	
Quinine water 1	
Tomato juice	

Low-proof spirits and wines

Most popular spirits, such as whiskey, gin, vodka, and rum, range from 80 to 86 proof, or 40 to 43 percent alcohol. When these are diluted with ice, club soda, water, or other mixers, your drink will be about 20 to 25 percent alcohol, which is roughly the same strength as fortified wines, such as sherry, port, and Madeira. Table wines contain somewhat less alcohol. usually from 11 to 121/2 percent. Wine, the result of fermentation rather than distillation, has more nutritional value than distilled spirits, since many of the vitamins and minerals in the grapes are retained through the fermenting and aging processes. When Louis Pasteur made his often-quoted statement: "Wine is the most healthful and hygienic of beverages," vitamins were as yet unknown, but his investigations had convinced him that wine was indeed a great boon to mankind.

Alcohol is no stimulant

Although alcohol has long had the reputation of being a stimulant, it actually is just the opposite. True, initially it works as a stimulant, especially in small doses. Respiration frequently increases; there is a full, strong regular pulse; and the senses respond quickly to various stimuli. As more alcohol is consumed, however, its true effect, that of a sedative, becomes apparent. The refreshing effect of a couple of drinks at the end of the day is due, it seems, to relaxation rather than to stimulation. Alcohol contributes toward the gratifying sensation of "unwinding." These contrasting sensations may be observed in the light-hearted and effervescent beginnings and dull endings of many cocktail parties.

What happens if you switch drinks?

Among the old wives' tales related to drinking is the one that mixing drinks-that is, switching from one kind of drink to another-will have harmful results. This is untrue. Alcohol is alcohol, whether it is in gin, whiskey, or vodka. There is no reason whatsoever that drinking, for instance, a Martini, Manhattan, and Old Fashioned would have more or less effect

Continued on the next page

How to cook with white wine without having any in the house.



Just reach for Martini & Rossi Extra Just reach for Martini & Rossi EAtra Dry Vermouth. What dry white wine can do, M&R can do better. It adds the same touch of genius to foods that it adds to martinis. And, being America's favorite martini ver-mouth, chances are it's as handy as your husband's liquor cabinet. Next time try M&R.

MOLDED SHRIMP AND CRAB SALAD

2 envelopes unflavored gelatin 2¼ cups chicken broth ¾ cup Martini & Rossi Extra Dry Vermouth

- cup mayonnaise tablespoons finely chopped parslev
- 3 tablespoons finely chopped chives
- 1 tablespoon Worcestershire sauce /> teaspoon salt
- 1/4 teaspoon pepper
- cup cooked or canned shrimp 1 cup cooked fresh or canned crabmeat

I cup finely chopped celery

Soak gelatin in broth, heat until dissolved. Add vermouth. Stir into mayonnaise. Add parsley, chives, Worcestershire sauce, salt, and pepper. Chill until thickened. Add shrimp, crab, and celery.

Pour into 6-cup mold, chill until firm. Serves 6.

Rule of thumb: In any recipe that calls for dry white wine use M&R Extra Dry Vermouth.



RENFIELD IMPORTERS, LTD., N.Y.

Another selection from Cointreau's gourmet collection:

COINTREAU GLAZED HAM

Tenderized or pre-cooked ham l cup brown sugar Cointreau

Cut rind off ham. Bake in a slow (300 degree) oven allowing 20 to 22 minutes per pound, or until meat thermometer registers 165 degrees. Remove ham from oven and with a sharp knife score the surface fat, cutting a pattern. Make a paste of Cointreau and brown sugar. Spread generously over entire ham. Place in a hot (400 degree) oven for 15 minutes to brown. Serve hot or cold.

Free recipe booklet shows you dozens of other ways to add excitement to your cooking and cocktail-making with Cointreau. For your copy of "Adventures with Cointreau", write P.O. Box 4200, Grand Central Station, New York, N.Y. 10017.



COINTREAU LIQUEUR. 80 PROOF PRODUCED & BOTTLED BY COINTREAU LTD., LAWRENCEVILLE, NEW JERSEY ALCOHOL continued from preceding page

than drinking three of any one of these. (It is, of course, possible that you may be allergic to one of the ingredients in some new concoction, or that you had already reached your limit before you made the change.) A succession of very sweet drinks may well upset even the most rugged stomach, for sugar and alcohol are not compatible in excessive amounts, and sweet liqueurs and drinks made with them are intended to be consumed sparingly.

Slow-kindling drinks

No matter what alcoholic drinks you choose, sooner or later the alcohol will find its way into your bloodstream and you will feel the effects. It will take longer to do so if the spirits are combined with some form of food. Milk and eggs are the most usual ones, but orange and tomato juice and beef bouillon also have the ability to delay absorption of the spirits and thus also delay their effect. Here is a trio of relatively slowkindling drinks.

Silver Fizz

Fill a cocktail shaker with a cup of cracked ice, 2 ounces of gin, the juice of $\frac{1}{2}$ lemon and $\frac{1}{2}$ lime, 1 egg white, and $\frac{1}{2}$ to 1 teaspoon of sugar (to taste). Shake vigorously until well mixed and foamy. Strain into a highball glass, and fill up with chilled club soda. (Figuring 172 calories for the gin, 6 for the juice, 14 for the egg white, and 10 to 20 for the sugar, a Silver Fizz will yield about 200 calories.)

Golden Fizz

Follow the recipe above, substituting egg yolk for the white. (One yolk provides about 65 calories, so this drink will contain 250 or more calories.)

Milk Punch

There are dozens of recipes for Milk Punch. This is a most salubrious one. Place 3 or 4 ice cubes in a tall highball glass. Add 1 ounce of Cognac and 1 ounce of Gold Label rum. Fill the glass with cold milk, stir, and serve. (Assuming that the Cognac and Rum are both 84 proof, they will yield about 175 calories; whole milk has approximately 21 calories per ounce and it will take at least 5 ounces of milk to fill the glass. Therefore, you will have a total of 280 calories or more.)

COMING NEXT MONTH:

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Sound waves inaudible to the human ear do all the work in a fantastic new cleaning appliance with a hundred uses around the house. All *you* do is fill its little tank with water and detergent, immerse whatever you want clean, then turn the switch. In a few seconds thousands of minute ultrasonically activated bubbles appear and proceed to loosen surface dirt, grease, and rust. Penetrating every tiny crack and crevice, the bubbles drive dirt out of places impossible to reach by any other means. Jewelry, silver, coins, tools, dentures, sports gear, crust-laden can openers all come spanking clean in minutes. A miniature household version of a space-age industrial device, the Branson Ultrasonic Cleaner somewhat resembles a blender, consists of a basic plug-in unit for cleaning small objects plus two canister-like "Sonitanks" that slip easily onto its top to accommodate any longer or wider things.

The basic unit will clean any small immersible object—jewelry, gadgets, razor heads, buttons, even contact lenses. For silver, you must use a silver-detarnishing liquid rather than a detergent.

MIEHLMANN



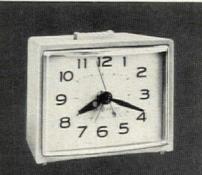
In the wider, 6¾-by-7-inch Sonitank, you can clean toy soldiers, chessmen, billiard balls, and such. The Deluxe Branson Ultrasonic Cleaner, with Sonitanks and bottles of Branson's own cleaning agents, retails for about \$49.95. For the name of the store nearest you, please write to the Branson Instruments Company, Dept. 76, Progress Drive, Stamford, Conn., 06904. In the high Sonitank, 9 by 3³/₄ inches, you can clean taller objects, such as flat silver, baby bottles, scissors, golfclub heads, can openers. Great for the workshop as well as the kitchen, cleaner makes the rustiest tools and paintthick brushes good as new.



143

THERE'S ALWAYS SOMETHING NEW ABOUT GENERAL ELECTRIC CLOCKS

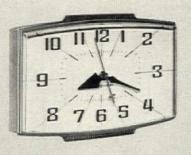
...and they make terrific gifts, too!



Novel-ette Snooz-Alarm[®]. Wakes you, lets you take a snooze, then wakes you again. Repeats its ring several times. In antiqued white or beige. 3 in. high, 3% in. wide.



Grillette. Early American trivet design. Ornamental black metal scrollwork, large easy-to-read white dial. Enhances any decor. 111_{2} in. high, 91_{6} in. wide.



Hey Day. Budget-priced wall clock for kitchen or dinette. Modern styling, large white dial with white, harvest yellow or avocado case. 51/8 in. high, 83/8 in. wide.



Snug Snooz-Alarm[®]. Repeat alarm wakes you, lets you snooze, wakes you again. Graceful, compact design. In sandalwood color or beige. 3 in. high, 4½ in. wide.

11 12

Breadboard wall clock. Authen-

tic Early American design with

wheat-pattern motif. In antiqued

red or fruitwood color finish.

9% in. high, 7 in. wide.



lets you snooze, wakes you, lets you snooze, wakes you again. Decorative brick-pattern design. In mist white or blue. 3 in. high, 4½ in. wide.

Snooz-Alarm, aregistered trademark of General Electric Co

General Electric Company, Housewares Division, Bridgeport, Conn. 06602 Progress is our most important product

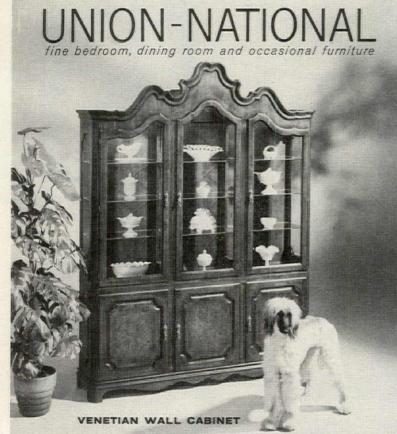
GENERAL S ELECTRIC

Y, 1969



Royal Worcester Flameproof Porcelain looks so lovely by candlelight it's hard to believe it slaved in a hot stove all day

Cook in it. Serve in it. But please don't eat those luscious fruits that grow all over it. They're for decoration. Not dessert. The Royal Worcester collection of Flameproof Porcelain consists of casseroles, ramekins, baking dishes, and souffles in all sizes and shapes. All in white. The better to show off the sun-ripened colors, individually fired in the great English tradition. From \$2.00 to \$45.00 at stores that serve only the best. Casserole shown, $2^{1/4}$ qt., \$25.00. Also available in Canada. For a free Flameproof folder write: Royal Worcester, 11 East 26th Street, New York 10010, Dept. HG-1.



At leading stores everywhere. Permanent displays may be seen through your dealer or decorator at Decorators Mart, 425 E. 53rd Street, N.Y.C. Merchandise Mart, Chicago. 9000 Beverly Blvd., Los Angeles. Furniture Industries Mart, Philadelphia.

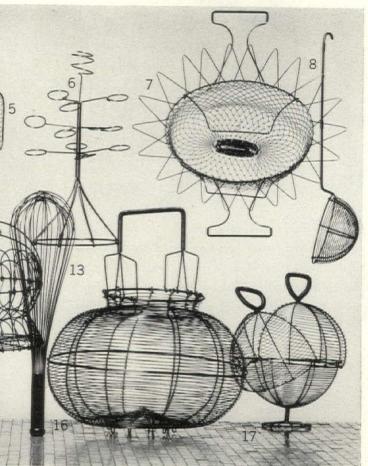
Send 50 cents to Department G for brochure, "Furniture for Gracious Living" UNION-NATIONAL INC. • JAMESTOWN, N.Y. 14701

THE WIREWORKS

Utensils and baskets, cobwebby but strong, earn their keep in two ways: they manage to be invaluable aids and highly ornamental



Most of these wireworks come from France, where the picturesque is usually tempered by the pragmatic: 1. Pastry whisk of piano wire. Fine, too, for hand-beaten egg whites. 14 inches long. \$3.95. 2. Salad-green dryer to shake gently or whirl madly. Also a pleasant "bowl" for fruit or a tote for knitting. 8 inches tall. \$4.95. 3. Wire skimmer heavy enough to do the job properly. About 6 inches across. \$3.25. 4. Another skimmer, with a fairly deep scoop. 5 inches across, 11-inch handle. \$2.95. 5. Whip for folding in beaten egg whites, melted chocolate, and such. 1 foot long. \$2. 6. Egg holder for exactly one dozen eggs. Filled with lemons, a pretty centerpiece; with Easter eggs, prettier. 16 inches high. \$6.95. One through 6 at Bazaar De La Cuisine. 7. Multipurpose oval basket of wire mesh for salad greens, vegetables, fruit. Very strong, it can also hold picnic provender. 1 foot wide. \$4.50 at La Cuisinière. 8. For a deft cook: bottom half of deep-fryer to make potato "bird'snests." 61/2-inch diameter. \$6.95 at Bazaar De La Cuisine. 9. Chicken-wire salad green dryer with a top that opens like petals of a flower. 10 inches high. \$3.75 at Williams-



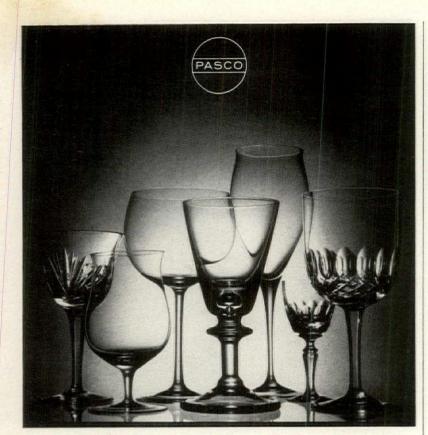
Sonoma. 10. Urn-basket that, with a liner, would make an elegant flower holder or cooler for splits of champagne. A good bread basket, too. 10 inches high. \$17.50 at Bloomingdale's. 11. Tiered epergne with flexible scalloped edging. Marvelous as a buffet centerpiece with fruit, flowers, or both. 22 inches high. \$35 at Bloomingdale's. 12. Mexican egg basket, 8 inches high at full tilt, that collapses to a pancake. \$3 at The Skillet Shop. 13. Pastry whisk of piano wire for really hefty work. 18 inches long. \$5.95 at Bazaar De La Cuisine. 14. Jack-ofall-trades rectangular basket, for lettuce and vegetables, picnic sandwiches, doubles for needlepoint or knitting. 14 inches long. \$12.50 at Jurgensen's. 15. To take clam-digging perhaps, a basket of very heavy steel wire. 6 inches high. \$7.50 at La Cocina. 16. For a gargantuan salad, a pumpkin-shaped lettuce and greenery dryer. 10 inches high, 15 inches across at its waistline. \$17.95 at Bazaar De La Cuisine, 17. Spherical approach to a lettuce basket. Top half parts in the middle, folds down on each side to form a cup. 11 inches high. \$8.95 at Jurgensen's.

For store addresses, please turn to page 157



COLUMBUS IRON WORKS CO .- DEPT. 21, P.O. BOX 1240, COLUMBUS, GEORGIA 31902

Model No. CB 240-A



Where in the world can you find crystal like this? In the very best homes. And at fine stores everywhere. Paul A. Straub & Co., Inc. 19 East 26th St., New York, New York 10010.

PASCO CRYSTAL IS HAND BLOWN, HAND CUT, HAND POLISHED BY THE FOREMOST CRYSTAL MAKERS IN THE WORLD, ASK FOR PASCO CRYSTAL. PATTERN BROCHURE AND PRICES ON REQUEST.



Sleeping bag that doubles as game board, complete with checkers and backgammon dice. By Snuggler, \$5 at Bonwit Teller.

IMAGINATIVE BED-AND-BATH ACCESSORIES

for a youngster's private world

The new bed linens, toiletries, and other bath products designed just to please the young fry are colorful and amusing in themselves, and often provide a new game, toy, or learning device as an extra dividend. Here are some that any child from three to ten would take pleasure in calling his own.



To enthrall a young lady: her own good-grooming tray holding "Budding-Beauty" freckle-faced compact, raspberry-flavored lip pomade, white plastic dresser set, hand-care tools and atomizer for her toilet water or perfume. Everything on the tray by Tussy.

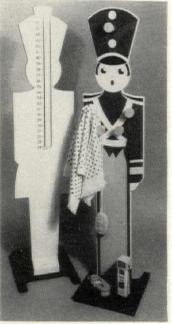


Fun-to-cuddle "Amanda-Panda" cotton coverlet to turn a bed into one huge stuffed toy. Twin-size, \$22.98 by Bates.* Combination desk/ toy chest, 30-by-28¹/₂by-21-inches high; birch top, colored base. \$49.50 at The Children's Workbench. On chest, clock with movable hands, clown canister. Both hold bubble bath and both double as toys.



Every moppet's favorite, Mickey Mouse, emblazoned in vibrant colors on towels and washcloths. Bath towels, \$1.90; hand towels, \$1.30; cloths, 50c. By Wamsutta.* Wicker turtle table with glass-top tray, 28-by-15-by-22-inches high. \$80 at Walter's Wicker Wonderland. On table, "Little Guy" hair-training gel, comb and brush.

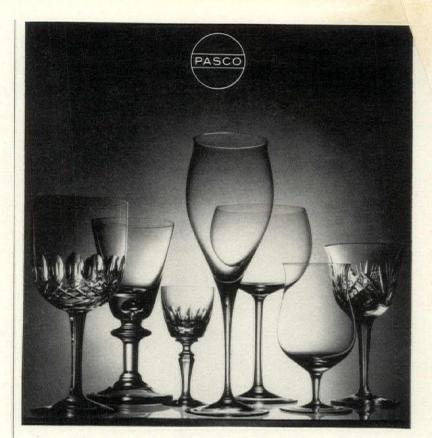
Wooden boy or girl soldier to serve as a little general's valet. On front, pegs to hang towels, clothes, toiletries; on reverse side, 48-inch measuring stick to check the master's weekly growth. \$16 at Saks Fifth Avenue. Hanging from our soldier: Polka-dot towel, \$1.30 by J. P. Stevens,* "Budding Beauty" rope soap, "Little Guy" racingcar sponge, and bubble-bath gas pump to make baths a lark.





Gamboling playmates for an imaginative child on "Children of the World" bedding. Spread, \$22.50; no-iron twin sheets, \$4.99; pillowcase, \$1.99. All by Fieldcrest.* Wicker headboard, 39 by 54, \$100 at Walter's Wicker Wonderland.

ALL CHILDREN'S TOILETRIES: "BUDDING BEAUTY" and "LITTLE GUY" BY TUSSY. \$1 to \$3.50 AT DRUG AND DEPART-MENT STORES EVERYWHERE. *NATIONALLY DISTRIBUTED. FOR STORE ADDRESSES, SEE PAGE 157.



Where in the world can you find crystal like this? In the very best homes. And at fine stores everywhere. Paul A. Straub & Co., Inc. 19 East 26th St., New York, New York 10010.

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Friendship. A lasting thing.

Between two friends. Through moments shared or remembered. A place for warm companionship. A Hickory love seat. One of many finely crafted upholstered pieces available from 54 through 102 inches in the Hickory Chair collection.



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The Lovely Lady Anne Desk

Whether crafted in solid mahogany, solid cherry, or solid maple... the Lady Anne Desk adds a practical yet lovely touch to any room. Generous drawer and pigeonhole space. Individual lock on each drawer and lid. See it at your Taylor-Jamestown dealer's. Taylor-Jamestown Corp., Dept. HG-5, Jamestown, New York.

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Send 50c (in coin, please) for our booklet "Plan a Lovelier Home with Furniture by Taylor-Jamestown."



A YOUNG NATION'S NEW ART AND CRAFTS

In Israel, sculptors and craftsmen are enriching their adopted land with the skills of over seventy countries

One fascinating aspect of Israeli crafts is the half-Occidental, half-Oriental, half-traditional, half-contemporary nature of the artists' work. Considering the diversity of heritages that now influence Israel, this is perfectly reasonable, and all to the good. It makes it possible to choose between a terra-cotta lion with all the earmarks of ancient Babylon, and a zingy, utterly modern, stainless steel warmer. Here are several distinguished examples of Israeli crafts that are now available in the U. S.—straight across the country.



Wrought-iron hurricane candleholder designed by sculptor David Palombo, creator of the great war memorial in Jerusalem. 22 inches high, holder is pierced to glow with light in abstract patterns. \$77, at the arts-and-crafts center, America-Israel Culture House.



Bubble-glass pitchers hand-blown in exactly the same way the ancient Phoenicians made their amphorae. *Left*, sea blue, 11 inches high. With six matching tumblers, \$13. *Center*, deep sapphire, 14 inches high, \$6. *Right*, yellow-green, 9 inches high, \$6. All at the Brooklyn Museum. In background, a Rita Klein batik, the silhouette of a Mid-Eastern city. \$60 at America-Israel Culture House.



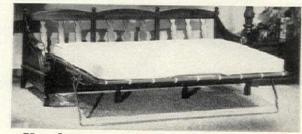
Good-looking desk-top companions: Black leather writing portfolio, hand-tooled and brooched with a silver plaque. \$30 at America-Israel Culture House. To open letters, a slim brass fish. \$2 at Yarkon Gallery—aiso the American source for the brass fish bookends with eyes of Eilat stone. Very pretty, sans books, as ornaments. \$7 the pair. To see by, more or less, a candleholder of unglazed pottery in the guise of a young lady wearing her best white shawl. \$10 at the Pottery Shed. For a huge candle or a few posies, an unglazed, pure white ceramic holder that looks a little bit like a baluster. 7 inches high. \$3.90 at America-Israel Culture House.



In a mélange of styles and materials: Coffee set of sterling silver, lower left, handcrafted by Gideon Planter. Sugar, creamer, and 7-inch-high pot, \$340 at America-Israel Culture House, where you can also find the blue-eyed, nobly maned lion sculptured by Agi Yoeli of unglazed terra cotta. \$420. On the wall, brown ceramic serving piece (not for the oven) with highly glazed green interior, built-in hanging ring. 8 inches across. \$7 at the Pottery Shed. Also wall-hung: zodiac plaques of mosaic including tesserae of Eilat rock extracted from King Solomon's Mine. Vivid designs on muted backgrounds. About 8 inches across, \$15 each at the Murray S. Greenfield Gallery. From the craft centers sponsored by Mme. Batsheva de Rothschild, a coffee set, lower right, of hand-made pottery in soft blue. 6-cup pot, sugar, creamer, six cups and saucers. \$65 at America-Israel Culture House. Under the coffeepot (a nice old-fashioned shape), a letter-S stainless steel warmer of out-and-out contemporary design with a well for a candle in the center fold of the S. \$15 at Bonniers. FOR STORE ADDRESSES, SEE PAGE 157



Could this simple, honest piece of Maxwell Royal furniture be hiding something?



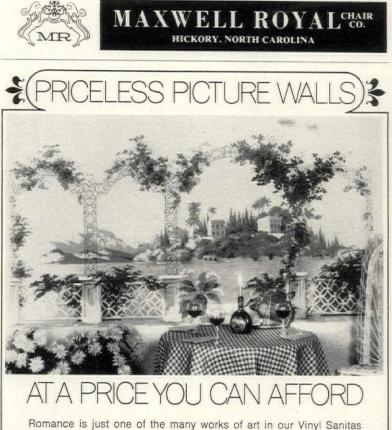
You bet your sweet dreams it is!

A solid pine Early-American sofa by day ... luxurious comfort by night ... this sofa / sleeper* is just one of the thirty-two skillfully crafted pieces in the Boone Trail® Collection.

*Available with innerspring or polyurethane foam mattress.

Available exclusively from your Maxwell Royal dealer. Write Dept. HG-59 for his name. Include 10¢ for brochure.

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Romance is just one of the many works of art in our Vinyl Sanitas Mural Collection. Washable, scuff and stain resistant—and priced to fit your budget. See these exciting murals and hundreds of flocks, foils and fashionable finishes in the Sanitas Colorvogue and Studio Collection. Now at your local paint and wall covering store.



Write for descriptive folder to: STANDARD COATED PRODUCTS Department HG-5, Buchanan, New York 10511

Mussel or artichoke, quiche or mousse, any succulent mouthful takes on an added dimension when you

SERVE IT IN THE RIGHT DISH



Eating an artichoke can be a messy business, but this partitioned dish helps you toss it off with aplomb. The vegetable stands firmly in its center well; you pull off the succulent leaves, dip them in a sauce vinaigrette, hollandaise, or drawn butter from one of the other wells, and toss the discarded leaves casually into an empty section. Italian faïence, 10-inch plates. Set of 4, \$22. At Soupçon.

A fondue bourguignonne is fun to eat, and a compartmented plate makes it more so. Put raw beef in the center; sauces around it. Spear a chunk of meat, cook it to taste in sizzling oil, dip it in a sauce, and, as Harry Golden says, "Enjoy, enjoy." "Oignon" Limoges pattern by Haviland. Divided plate, \$9.50; fondue saucepan, \$19.50. Hall's.





Onion soup, homemade, or sneaked from a can into the stoneware tureen, gets extra panache when served, thick with cheese and topped with a slice of crusty French bread, in these brown, lidded bowls. Tureen, \$15; bowls with plates, \$6.50 each. At Hammacher Schlemmer.

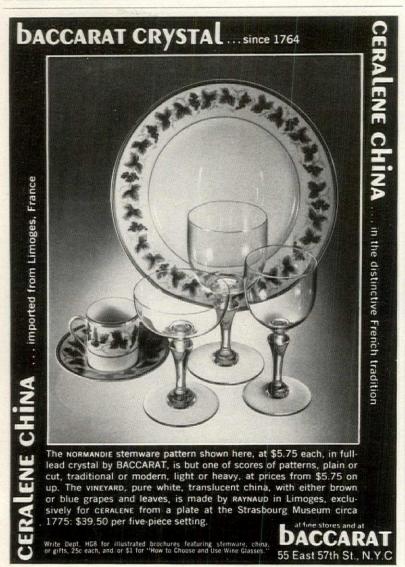
A dish is a dish is a dish—just the same, game birds seem to taste better when served on china decorated with a multicolored fowl—each an authentic reproduction from the Audubon Society. Centura 10-inch plates, \$10. By Corning at Crossroads of Sport.



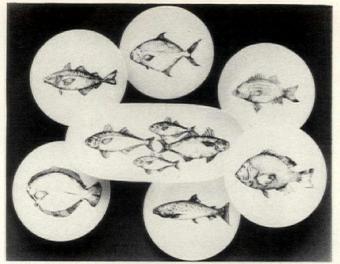




Send \$1.00 for our new folio of fine designs to Selig Manufacturing Co., Leominster, Mass.



150



A little splendor never hurt any table setting, and fish served on this elegant white china with dark blue drawings of the finny set indigenous to American waters does seem splendid indeed. The platter is long and wide enough to hold a gleaming trout flanked. by the traditional boiled potatoes and garnished with fresh, crisp parsley-a treat fit for a king and well within the reach of any supermarket. Izaak Walton. Set of six 91/2-inch-diameter plates, \$25; 18 inches long, \$20, by Block. At Gumps.



Any old mussel deserves to be called a moule when offered piping hot in its own broth mixed with white wine and shallots. After the bivalve bonanza drink the broth. \$67.25 the set. At Hammacher Schlemmer.

You can fill a quiche shell with just about anything, but-for the ambiance of French rustic cuisine ----serve it on plates decorated with colorful scenes from the provinces. Six 81/2inch dishes. 121/2-inch platter. \$39 the set. At Hammacher Schlemmer.





Even the simplest pudding takes on an air of grandeur served in delicate china pots de crème from Italy. You chill your pudding, mousse, or Bavarian cream in the cups (the lid prevents a film from forming), and serve to non-weight watchers with a bowlful of flavored whipped cream to be ladled on in generous dollops. Tray, \$29.50; pots de crème, \$3.95 each. At Ginori, Fifth Ave. FOR STORE ADDRESSES, SEE PAGE 157.



BASSORA... a paisley border print especially made for the library curtains in the Liberty Hall Restoration, Kenansville, N.C.

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The JOHN GODDARD desk

or SECTETATY in solid cherry or solid mahogany



The JOHN GODDARD Desk, in traditional styling, is one of a variety of Desk designs available to you through your dealer from Maddox of Jamestown. See your dealer.

MADDOX TABLE COMPANY 101 Harrison Street Jamestown, N. Y. 14701

Exquisite detailing through full All edges hand-ground stra thicknes. haxury weight Full piercing for filie ree Took It takes a lot of time to hand-craft a piece of sterling silver, but when it's finally finished, there's nothing in the world like it. Its been hand-engraved hand-chased, hand-ground, hand-buffed, hand-polished, inspected by hand, wrapped and packed by hand. This is the way Stieff makes silver . . . like nothing else in the world See it at fine stores throughout the nation. Or write for literature and the address of your nearest Stieff dealer

Stieffe

Shown: Stieff Royal Dynasty

SAVE-BY-THE-SET. From April 14 to June 14, 1969 you can save up to \$135.00 on Stieff Sterling. Ask your Stieff dealer for details.

Wyman Park Drive, Baltimore, Maryland 21211

It's worth the wait.

HOW TO LIGHT PICTURES AND SCULPTURE continued from page 75

Basically, the question of lighting is a psychological one. We are all aware, although often without realizing it, of the effects of different kinds of light. A strong overhead light can make us feel puny, reduced to the role of a wayward child. Big corporations make deliberate use of this effect for their entrance halls and reception rooms. So do modern banks. Light that is too harsh, falling down a white-painted wall from a strip of ceiling fixtures, might have the same, but unhappy, effect in a living room.

On the other hand, lights at or below eye level make people feel confident, in command of themselves and generally at ease. Firelight is the great spirit-warmer, as is candlelight. That is why reflectors contribute to the coziness of a home and have continued to be popular even in modern rooms.

Don't be afraid to experiment, to mix up effects. Light one wall entirely, leave another in shadow, spotlight an individual work, let another group pick up the reflected illumination of fireplace or lamplight. Theodore Rousseau, Curator of Paintings of the Metropolitan Museum says, "It's the shadows of a Rembrandt that teem with life."

THE YOUNG CONDUCTORS continued from page 68

nini or a Monteux. In their swift rise to fame and fortune, the new men have not had time to absorb the voluminous symphonic literature stretching from Haydn and Mozart to Hindemith and Shostakovitch. And there is considerable doubt whether they ever will. The combination of fast jet travel and a burgeoning demand for glamourous talent favors the itinerant conductor who goes from one orchestra to another with his own carefully picked supply of specialties. Even those young conductors with permanent assignments tend to use their orchestras more as convenient bases of operations than as focal points of year-round responsibility.

One thing young conductors do have in command is a lively regard for the art of recording. Without exception, they look upon microphones and loudspeakers as potent allies in communicating their musical concepts. As a result, young conductors fare particularly well on discs. Here are a few that make a persuasive case for their considerable abilities.

- Barenboim. MOZART: Symphony No. 38 in D ("Prague") and Symphony No. 35 in D ("Haffner"). English Chamber Orchestra. Angel S36512.
- Boulez. BARTÓK: Music for Strings, Percussion, and Celesta. B.B.C. Symphony Orchestra. Columbia MS 7206.
- Davis. BERLIOZ: Romeo and Juliet. London Symphony Orchestra. Philips PHS 2-909.
- Kertész. DVORAK: New World Symphony. London Symphony Orchestra. London, 6257.
- Maazel. SIBELIUS: Symphony No. 2 in D. Vienna Philharmonic Orchestra. London, 6408.
- Mehta. SCHOENBERG: Transfigured Night. Los Angeles Philharmonic. London, 6552.
- Ozawa. STRAVINSKY: *The Rite of Spring*. Chicago Symphony Orchestra. RCA Victor, LSC-3026.

200-200

Previn. WALTON: Symphony No. 1. London Symphony Orchestra. RCA Victor, LSC-2927.

SHOPPING INFORMATION

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

WHAT'S NEW FOR LIVING Page 70:

Cylindrical kitchen designed by Illina Henderson, Royal College of Art for Birds Eye Design Award competiion in collaboration with Council of ndustrial Design, The Design Cenre, 28 Haymarket, London SW1, England.

Ultimate Living Structure designed by Ken Isaacs, \$2,800 unassembled, at Abraham & Straus, 420 Fulton St., Brooklyn, N. Y., 11201

Square rug, 7' x 7', "Infinite," \$500, can be ordered in custom colors as well as custom sizes, Regal Rugs, Inc., 295 Fifth Ave., New York, N. Y., 10001

Floor lamp, "Chimera," concealing hree incandescent lights, imported rom Italy, \$260, designed by Vico Magistretti, available through Moredli, 1326 Obispo Ave., Long Beach, Calif., 90804

Four 16" polyurethane balls, \$325, Neal Small Designs, 49 W. 24th St., New York, N. Y., 10010

Tower Glo," \$16 to \$30, Poly-Optics, nc. at all May Company stores.

FLY A KITE Pages 98 and 99: STORE ADDRESSES

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Books on kites and building of kites: "Flying Kites" by James Wagenvoord, published by MacMillan

"World on a String" by Jane Yolen, published by World Publishing

THE SNAP OF BLACK AND WHITE Page 110:

Dinner plate of fine bone china in

"Black Ulander" pattern, 5-pc. pl. setting, \$25.95; soup plate in "Colonnade Black," 5-pc. pl. setting, \$31.95. By Josiah Wedgwood & Sons. Available at B. Altman & Co., Fifth Ave. at 34th St., New York, N. Y., 10016 Crystal stemware in "Exquisit" pattern, goblet, \$5.50, claret, \$5.25. by Pasco. Available at B. Altman & Co. Sterling silver flatware, "Chippendale," luncheon 5-pc. pl. setting, \$61.75; dinner 5-pc. pl. setting, \$66.50, by Towle Silversmiths.

Hand drawn hemstitched pure white linen table <u>napkins</u>, \$20 a doz., Diamond Linen Co., at Bloomingdale's, Lexington Ave. at 59th St., New York, N. Y., 10022

Antique Italian wooden side chairs from Decorative Resale, 334 E. 59th St., New York, N. Y., 10022

Ashtrays of white ceramic used as vases for flowers in centerpiece, \$7.50 ea., at Scarabaeus Ltd., 223 E. 60th St., New York, N. Y., 10022

Page 111:

Peill crystal stemware from Germany, "Atlantis" pattern, goblet and claret, \$10.75 ea., imported by Rockville International Inc., at Gump's, 250 Post St., San Francisco, Calif., 94108 Sterling silver flatware, "Burgundy" pattern, luncheon 5-pc. pl. setting, \$68.75; dinner 5-pc. pl. setting, \$75,

Page 112:

Top left:

by Reed & Barton.

Arzberg china dinner plate, "Onyx Flower," 5-pc. pl. setting, \$16; white china pepper mill with black flower border, \$11.50, Lauffer, at Paul Voltaire Contemporary Shop, U.S. 7, Route 37, New Milford, Conn., 06776 White opaque old fashion cocktail glass, "Patriot" pattern, \$3 ea., Morgantown Glassware Guild, at Bloomingdale's.

Sterling silver flatware, "Royal Satin," 5-pc. pl. setting, \$77.25, Wallace Silversmiths.

Napkins of permanent press, soil release, Belgian linen, 17" sq., \$1 ea., Leacock & Co., at Bloomingdale's.

Center left:

Bristol "Winter Garden" earthenware, by Royal Cauldon, 5-pc. pl. setting, \$7, at Kohn Jewelry Co., 413 Essex St., Lawrence, Mass., 01840 Vistra German crystal, "Noturno" pattern, goblets and wine glasses, \$5 ea., H. Wittur & Co., at Macy's, Herald Sq., New York, N. Y., 10001 Sterling silver flatware, "Fiddle

Thread" pattern, luncheon 6-pc. pl. Continued on the next page



She Needs You...

She needs you to love her. Little Lin Tai has just been abandoned at our Pine Hill Babies Home in Hong Kong. Police doubt her parents or relatives will ever be found. So we must find an American sponsor for her.

How can you sponsor a child like Lin Tai? Your questions answered: Q. What does it cost to sponsor a child? A. Only \$12 per month. (Your gifts are tax deductible.)

Q. May I choose the child I wish to help? A. You may indicate your preference of boy or girl, age, and country. Many sponsors allow us to select a child from our emergency list.

Q. Will I receive a photograph of my child? A. Yes, and with the photograph will come a case history plus a description of the Home or project where your child receives help.

Q. How long does it take before I learn about the child assigned to me? A. You will receive your personal sponsor folder in about two weeks, giving you complete information about the child you will be helping.

Q. May I write to my child? A. Yes. In fact, your child will write to you a few weeks after you become a sponsor. Your letters are translated by one of our workers overseas. You receive your child's original letter, plus an English translation, direct from the home or project overseas.

Q. How long has CCF been helping children? A. Since 1938.

Q. What help does the child receive from my support? A. In countries of great poverty, such as India, your gifts provide total support for a child. In other countries your sponsorship gives the children benefits that otherwise they would not receive, such as diet supplements, medical care, adequate clothing, school supplies.

Q. Are all the children in orphanages? A. No, some live with widowed mothers, and through CCF Family Helper Projects they are enabled to stay at home, rather than enter an orphanage.

Q. What type of projects does CCF support overseas? A. Besides the orphanages and Family Helper Projects CCF has homes for the blind, abandoned babies homes, day care nurseries, health homes, vocational training centers, and many other types of projects.

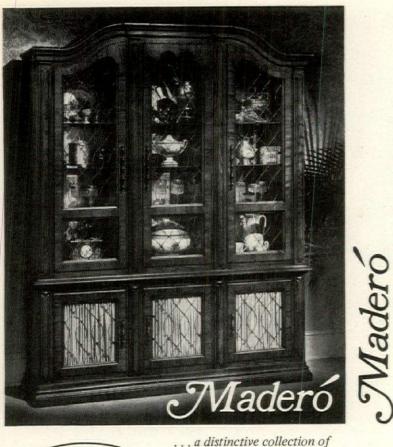
Q. Who owns and operates CCF? A. Christian Children's Fund is an independent, non-profit organization, regulated by a national Board of Directors. CCF cooperates with both church and government agencies, but is completely independent.

Q. Who supervises the work overseas? A. Regional offices are staffed with both Americans and nationals. Caseworkers, orphanage superintendents, housemothers, and other personnel must meet high professional standards—plus have a deep love for children.

Q. How do you keep track of all the children and sponsors? A. Through our IBM data processing equipment, we maintain complete information on every child receiving assistance and the sponsor who provides the gifts.

Children on our emergency list this month live in Brazil, Hong Kong, Taiwan (Formosa), India and Korea.

I wish to sponsor [] boy [] girl in (Country)	Name	1. 1. 1. 1. 1. 1. 1. 1. 1. 1. 1. 1. 1. 1
Choose a child who needs me most.	City	
1 will pay \$12 a month. I enclose first payment of \$	State	Zip
Send me child's name, story, address and picture.	Government's Ac	080) with the U. S lvisory Committee eign Aid. Gifts are
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SHOPPING INFORMATION continued from preceding page

setting, \$70.75; dinner 6-pc. pl. setting, \$76.50, Frank Smith Silver Co.

Bottom left:

Stoneware, "Heritage Provincial," oven proof, chip resistant, 16-pc. starter set, \$15. The Pfaltzgraff Co., at Rhodes, 1955 Mountain Blvd., Oakland, Calif., 94611

Goblet, "Patriot" pattern, \$3 ea., Morgantown Glassware Guild, at Bloomingdale's.

Napkins of Belgian linen, "Hillside" pattern, 17" sq., soil resistant, \$1.10 ea., Linens by Vera, at J. W. Robinson, 7th, Grand & Hope Sts., Los Angeles, Calif., 90017

Top right:

Heinrich Bavarian china, "Navarre" pattern, 40-pc. set, \$80, Rockville International, at Abraham & Straus, 420 Fulton St., Brooklyn, N. Y., 11201 Silver-toned crystal goblet, set of six, \$13, Queen's Lusterware, Ltd., at Macy's, Herald Square, New York, N. Y., 10001

Sterling silver flatware, "Evening Mist," 5-pc. pl. setting, \$77.25, Wallace Silversmiths.

Napkins of Belgian linen, \$1 ea., Leacock & Co., at Bloomingdale's. Tubular metal framed table with plastic laminated top. Comes with two sets of legs to allow for dining or cocktail height, \$125, Dux Incorporated, at Bloomingdale's. Unfinished beechwood side chair, rush seat, \$22, at Be Seated Inc., 66 Greenwich Ave., New York, N. Y., 10011

Center right:

Italian Ernestine porcelain <u>china</u> in "Chrysanthemum" pattern, 5-pc. pl. setting, \$20, venetian crystal stemware, "Rialto" pattern, 7 oz., \$5.75, by Laveno, at Anita Kott, 2478 Sunrise Blvd., Ft. Lauderdale, Fla., 33304 Vermeil <u>flatware</u>, "Strasbourg" pattern, dinner 5-pc. pl. setting, \$101.50; luncheon 5-pc. pl. setting, \$92.50, The Gorham Company.

Napkins of Belgian linen, \$1 ea., Leacock & Co., at Bloomingdale's.

Bottom right:

White china dinner plate and soup bowl, "Noir" pattern, service for 8, \$70, Mikasa, at Abraham & Straus. Goblet, "Vision" pattern, \$3.25 ea.,

Morgantown Glassware Guild, at Macy's.

Silver plate flatware, "Triumph" pattern, 6-pc. pl. setting, \$18, International Silver Co.

White dinner napkins of Irish linen, embroidered scalloped edge, \$2.25 ea., John Matouic & Co., at Lord & Taylor, Fifth Ave. at 38th St., New York, N. Y., 10038

Page 113:

Top left: China dinner plate, "Transition" pattern, \$6 ea.; salad plate, "Swirls," set of six, \$18, Block China, at B. Altman & Co.

Crystal water goblet, "Bruxelles"

pattern, \$6 ea., Pasco, special order at B. Altman & Co.

Sterling silver flatware, "Dimension" pattern, 5-pc. pl. setting, \$62.75, Reed & Barton.

Napkins of Belgian linen, \$1 ea., Leacock & Co., at Bloomingdale's.

"Tapers Black Cameo Candles" by Candelite, Inc., 45c twin pack.

Chrome framed side chair with woven nylon seats, "Ponti," \$24.95, Door Store, 210 E. 51st St., New York, N. Y., 10022

Center left:

Gourmet enamelware dinner plates, "Lotus" pattern, \$4.50 ea., Catherineholm Ltd. Lauffer stainless steel flatware, "Design III" pattern, 5-pc. pl. setting, \$16, at Georg Jensen Inc., 667 Fifth Ave., New York, N. Y., 10022

Tablecloth, "Terrace Dots" pattern, cotton, 60" x 84", \$12, by Vera, at J. W. Robinson.

White glass eggs used as centerpieces, \$8 a doz., 1066 A. D., 1066 Third Ave., New York, N. Y., 10021

Yellow Italian wood "Arbi" chair, \$55, Be Seated Inc.

Bottom left:

China dinner plate, "Elegante" pattern, 5-pc. pl. setting, \$18, Noritake, at Mary Tarshes, 1758 Second Ave., New York, N. Y., 10028

Crystal stemware, "Rosewood," claret, \$7.95 ea., Pasco, special order at B. Altman & Co.

Silver toned glasses, "Roly Poly" pattern, 12 oz., set of eight, \$6.99, Queens Lusterware Ltd., at Macy's. Sterling silver flatware, "DuBarry" pattern, 5-pc. pl. setting, \$83.50, International Silver Co.

Top right:

China dinner plates, "American Fish" series from Espana line, set of six, \$25, Block China, at B. Altman & Co. Crystal stemware, "Christina" pattern, wine glass, \$5.95 ea., Pasco, special order at B. Altman & Co.

Sterling silver flatware, "Pointed Antique," individual fish knives, and forks, knife, \$14.75, fork, \$15.50, Reed & Barton.

Footed glass bowl, gallon capacity, \$7, West Virginia Glass Co.

Center right:

Seltmann china dinner plates from Germany, "Eclipse" pattern, 5-pc. pl. setting, \$13.95, H. Wittur & Co., at Macy's, Herald Square, New York, N. Y., 10001

Old fashion glasses, "Patriot," \$3 ea., Morgantown Glassware Guild, Bloomingdale's.

Stainless steel flatware, "Vision IV" pattern, 5-pc. pl. setting, \$14.95, H. Wittur & Co., at Shillito's, 7th & Race Sts., Cincinnati, Ohio, 45202 Napkins of Belgian linen, "Diamond

Napkins of Belgian linen, "Diamond Plaid" pattern, soil resistant, \$1.10 ea., Linens by Vera, at J. W. Robinson. Dometrio <u>stacking tables</u> in red, white, \$42 ea., Scarabaeus Ltd.

STERLING-ON-CRYSTAL

Bottom right:

Italian earthenware plates, \$5 ea.; white 8" fluted plates, \$2.50; black cabbage earthenware covered soup bowls, \$4.50 ea., at Carole Stupell Ltd., 54 E. 57th St., New York, N. Y., 10022

Pasco crystal stemware, "Patina" pattern, goblet, \$5.50, claret, \$4.75, special order at B. Altman & Co.

Sterling <u>silver</u> flatware, "Hannah Hull" pattern, dinner 5 pc. pl. setting, \$76.50; luncheon 5-pc. pl. setting, \$69.50, Tuttle Silversmiths.

Bright orange side chair, "Spanish Inn," unfinished \$35, at Be Seated, Inc.

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WICKER AND WOOD 606 Post Road Westport, Conn., 06880

Page 114:

Ceramic turtle box in brown and green, \$21.15, Hammacher Schlemmer, 145 E. 57th St., New York, N. Y., 10022

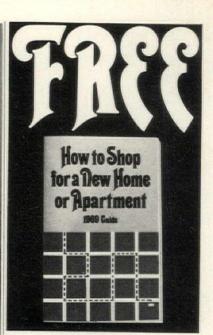


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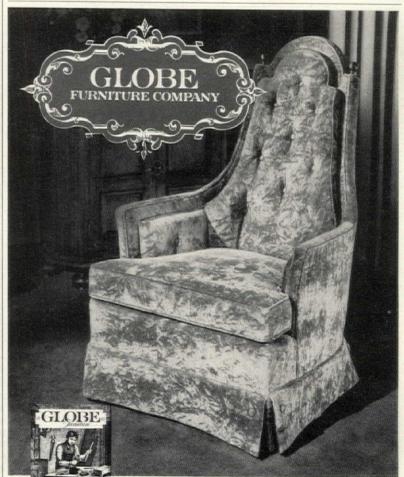


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Marble plaque with painted tiger's face, from one-of-a-kind collection, \$100; brass easel, \$18, Henri Bendel, 10 W. 57th St., New York, N. Y., 10019

"Laughing" pitchers of Plexiglas, designed by Neal Small, small, \$13.50, large, \$18.50, Scarabaeus Ltd., 223 E. 60th St., New York, N. Y., 10022 First shelf, pottery Kugelhoff mold, \$12.50; second shelf, tin fish mold, \$2, wooden spoons, \$1, wire whisks, \$1.50, wooden butter paddles, \$1; third shelf, glass jar with cinnamon sticks, \$7.50, Boutique de la Cuisine, 200 E. 61st St., New York, N. Y., 10022

"Swinging Wonder" Lucite frame, \$20, Bonniers, Inc., 605 Madison Ave., New York, N. Y., 10022

Ceramic shell, \$26, Hammacher Schlemmer.

Page 115:

Three-gilt-monkeys stand, \$5; brass urn stand, \$3; glass tortoise-shell color egg, \$6; middle shelf, twisted brass egg holder, \$1.50; Malachite color glass egg, \$5; bottom shelf, heavy brass urn holder, \$5; brass egg holder, rope style, \$5; B. Altman & Co., Fifth Ave. at 34th St., New York, N. Y., 10016

GREAT PLACES TO PLAY Pages 116, 117:

Safety slides, Timberform units for public playgrounds, arch climbers, tire swings, designed by M. Paul Friedberg at Niedermeyer-Martin Company, 1727 N.E. Eleventh Avenue, Portland, Ore., 97212

Galvanized square climbing units by M. Paul Friedberg at Westmoreland Tubular Products Mfg., Beaver Road and 157th Street, Jamaica, N. Y., 11433

Fiberglas polyhedra stacking units for building mounds or any playground unit—in three weights suited to public or private, outdoor or indoor use—also safety slides and other attachments, designed by Richard Dattner at Playstreet Inc., 122 E. 42nd St., New York, N. Y., 10017

Colorful Fiberglas Playtank with slide, Saturn climbing and sliding unit, fantasy Cityscape, Rocking Rods, by Jerry Lieberman at Play Systems, Inc., 325 West Huron, Chicago, Illinois, 60610

Geodesic dome, fantasy walls, play sculpture, arch ladders, Creative Playthings, Inc., Box 1100, Princeton, N. J., 08540

Precast concrete castle, sculptural tree form, play sculpture at Form, Inc., 12900 West Ten Mile Road, South Lyon, Michigan, 48178

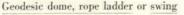
Name

City.

State

Address

Leather strap swings, tree house gym set for home and nursery use, Play-Well Equipment Co., 2307 Troy St., South Elmonte, Calif., 91733





for home or nursery use, Childerat Equipment Co., Inc., P. O. Box 280 Madison Square Station, New York N. Y., 10010

Leather strap and molded aluminum swings, Game-Time, Inc., Litchfield Mich., 49252

Spherical stepping stones with o without spouts and plain or colored Playcrete Co., 185 North 15th Stree Bloomfield, New Jersey, 07003

Plans for arch slide that doubles a a rocker crescent, a seesaw a chil can use alone with weights, a tread wheel, a rotating Rock-Around, 250 and plans for an outdoor playhous with knockdown furniture, 25c, h Michael Lax at U. S. Plywood, Dep HG, 777 Third Avenue, New Yor N. Y., 10017

Plans for a Dodge City wooden villag playground (at 76th Street an Riverside Drive) by Robert S. Ma kin, \$2 from Park Association of Ne York City, 15 Gramercy Park South New York, N. Y., 10003

Booklets, "The Playground Revolution" and "New Ideas for City Play grounds," free while supply last from Park Association of New Yor City, see address above.

Safety Surfacing: Astro-Turf from Monsanto Textiles Division, 661 Pal sades Avenue, Englewood Cliffs, Ne Jersey, 07631: Fastrac from Borde Chemical Company, 350 Madiso Avenue, New York, N. Y., 10017: Ta tan from Minnesota Mining an Manufacturing Company, 400 M Knight Road, St. Paul, Minnesota 55119

SPACE IN A TINY KITCHEN Page 131:

Dishwasher; toaster-oven; counte top, "Textolite;" combination refrierator-freezer; General Electric. Wallcovering of checkerboard pater from Adams Leathers & Vinyls, In Stainless steel hanging utensils an wall rack, 8-piece set, \$25, by Lauffe at Georg Jensen Inc., 667 Fifth Ave New York, N. Y., 10022

Imperial 3-speed blender in stainles steel, combination can opener, knift and scissor sharpener, John Oster G Cookware: covered saucepans, cov ered skillets, beverage maker from Centura by Corning.

Oval copper fish pan, \$15.95; copper colander, \$14.95; copper zabaglion bowl, \$12.95; aluminum deep fr strainer, \$3.95; aluminum cookie cu ter containing various shapes, \$2.90 Bazaar De La Cuisine, 160 E. 55t St., New York, N. Y., 10022

Puritron air purifier, Nutone, Inc. Round lazy Susan space-saving unit from Rubbermaid Corporation.

Hanging spice shelf, 20" long, \$3 hanging utility shelf for condiments 17" long, 4½" wide, \$3.50, Seabor 54 E, 54th St., New York, N. Y., 1002

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Page 137: Mixer, 4½ qt. capacity, stainless stee bowl, \$124.50, KitchenAid, The Ho bart Manufacturing Co. f pan of aluminum, \$2.98; straight ing pin, \$2.39; ball bearing rolling , \$3.98; Black magic baking sheet, , \$3.98; Black magic baking sheet, , \$8; wire cake cooling rack, \$3.98, orikas Weiss Importer, 1546 Secl Ave., New York, N. Y., 10028 ge fluted brioche tin, \$1.60 ea.; fium fluted brioche tin, six for '5; small fluted brioche tin, twelve \$4, La Cuisinière Inc., 903 Madi-Ave., New York, N. Y., 10021

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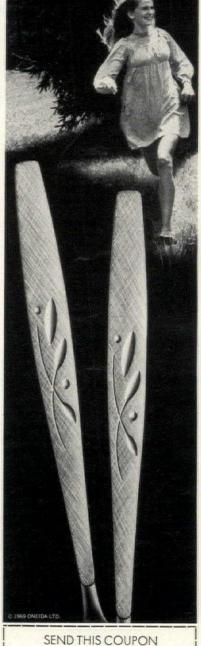
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BUILDING INFORMATION

Materials and equipment used in the House Spectacular (pages 100-109)

CONTRACTOR: Wally Niewiadomski **SIZE OF LOT:** ¾ acre

SIZE OF HOUSE: 5,700 square feet.

Foundation: Poured concrete. Framing: Poured Concrete.

Exterior of house

Walls: Natural rock, concrete poured into wood board forms to give surface texture.

Roof: Dome over circular body of house constructed of 9 concrete slabs, and 7 wood-framed, copper-covered fins on a concrete ring. Flat concrete roof over carport, guest wing, and master suite.

Insulation : Polyurethane lining between double concrete roof slabs.

Doors: Custom-made entrance doors of %-inch "Herculite" glass by PPG Industries. Sliding glass doors with bronze finish frames by Arcadia Metal Products, Inc. Copper sheathed entrance gate and master bedroom exterior door.

Windows: Fixed panels of %-inch glass by Libbey-Owens-Ford Co. and PPG Industries; aluminum frame ventilating sash by Metal Window Co. Silicon epoxy scalant for butted joints of glass panels.

Interior of house

Walls: In living room, natural rock; concrete with wood form texture. In living room, master bedroom suite, and kitchen, South American courbaril wood paneling by David R. Webb Co., Inc. In sauna and shower room, gray ceramic tile. In guest room and guest bath, black-and-white reptile-pattern wallpaper by Louis Bowen, Inc. In lavatory, sand blasted batten board strips against blue foil. Ceilings: Concrete and redwood boards in inverted batten board pattern rubbed with cement.

Floors: In living room, kitchen, and entrance court, 17-by-4-inch black slate pavers in herringbone pattern. In bedrooms and master bathroom, gray goat's hair wall-to-wall carpet and beige ceramic tile. In sauna and shower room, gray ceramic tile.

Interior doors: In living room, double doors of courbaril wood. In bed-

rooms and lavatory, lacquered doors in terra cotta and in gray pattern.

Lighting fixtures: Cylinders recessed in ceiling with 25-watt lowvoltage bulbs. In master bedroom and kitchen, tubular fluorescent fixtures under wall cabinets. Lighting planned by Eric Jacksen.

Music system: In study, radio tuner by MacIntosh Laboratory, Inc.; two speakers by James B. Lansing Sound, Inc.; record player by Garrard; tape recorder by Ampex Corp.

Communications center: In master bedroom, bedside control table with pushbuttons for raising and lowering hospital bed, two remote wiring systems for house lights, two dimmer systems for lights, dial for music system, telephone with volume control. **Kitchen cabinets:** Cabinets by St. Charles Mfg. Co. Wall cabinets faced in courbaril wood, base cabinets covered in gray plastic laminate.

Countertops: In kitchen, mushroom color plastic laminate with matte finish by Parkwood Laminates, Inc. Warming tray by Salton, Inc. and built-in stainless steel tiles for hot pans. In master bath, travertine-color marble counter on gray-green lacquer cabinet.

Plumbing fixtures: In master bathroom, custom-made travertine sunken tub. Oval stainless steel lavatory with fittings by Sherle Wagner in pewter finish. Toilet by Case Mfg. Corp. In shower room, two "Hydroguard" controls by Powers Regulator Co.; shower heads by Speakman Co. In kitchen, stainless steel sink.

Mechanical equipment and appliances:

Appliances: Four-burner gas cooking top, two ovens, food waste disposer, and dishwasher by Whirlpool Corp. "Trade Wind" ventilating fan by Thermador Corp.; food center by NuTone, Inc.

Heating and cooling system: Gas fired forced warm air heating system using same duct work for cooling. System divided into three zones each with individual thermostatic control (1) living-dining room, (2) kitchen and guest room area, (3) master bedroom wing.

COMING NEXT MONTH:

PRACTICAL HINTS FOR PICNIC DRINKS

BY PHILIP S. BROWN

World's Fastest Way to Remove Stomach Bulge!

Designed by a leading physician to help carve inches off your waist line (without diet or eight loss) in less time than it takes you to smoke a single cigarette every day! How? In a completely different way than you have ever dreamed possible before ... easily and logically as this:

Builds You An Invisible "Muscle-Girdle" That Automatically Holds In Your Waist-Line, AT THE SAME TIME THAT IT STRENGTHENS YOUR LOWER BACK!

Quite frankly, the development of this SLIM-WHEEL is sed on this simple fact: That the Number One Sign of teing (and the Number One Cause of the low-back pain at makes you feel, as well as look, ten years older than your e) is the bulging, protruding, bloated-looking stomach that is in your twenties—and destroys your posture, your appear-ce, and your vitality from that moment on.

What causes this bulging stomach? *Gravity!* The fact that e older you grow, the more gravity *pulls down* your internal gans—presses them against those weak stomach muscles— aws your lower spine forward, twisting it hopelessly out of

And what can you do about this bulging stomach, to pull hard and flat again, permanently? Only one thing, of course EXERCISE! The kind of exercise that builds you a perma-nt muscle-girdle clear around that vital mid-section—that axes those internal organs back where they should be-at straightens that terribly-vulnerable spine right up again— d then gives you the DAY-LONG HOLDING POWER to ep that mid-section flat and hard and firm and straight, the up until the wee hours of the morning, if you decide to out and do the town!

Now, there are dozens of good exercises that will do this r you. But—*until today*—almost all of them had a "hidden ndicap" that kept them from giving you the *real* benefits u need for your stomach!

You could, for example, jog. But jogging is mainly an exer-e for your lungs and legs, and you would have to religiously e it for at least a half hour a day before it could pull in ur stomach.

You could try knee bends, toe touches, and other standing ercises. But they still take ten to fifteen torurous minutes a y, and they can easily infure your back.

Or—even better—you can try sit-ups or a slant board. Ten nutes a day will do here. But again, *all your weight is cused right on that lower back*—and you *can* be terribly rt.

Or—now, this very next week, and entirely at our risk—you n try a completely new kind of CONDENSED exercise, in the you exercise ONLY the great holding muscles of your ter stomach...in which NOT ONE OUNCE OF WEIGHT esses down on your back...and which you are ABSO-VTELY FORBIDDEN to do more than two or three easy inutes a day!

It's as simple as this-

First You Warm Up For 30 Seconds. Then You Exercise For 60 Seconds. Then You Admire Yourself All Day Long!

This Muscle-Girdle Exercise Plan consists of a simple wheel with a handle through it, and an ingenious, medically-developed and medically-proven idea.

What you do, every morning for two exhilerating minutes, is this:

You put the wheel on the floor and stand above it. Take a deep breath and greet the morning. In two minutes you'll be in your shower or at breakfast, and it's going to be a wond-derful day. You'll prove that to yourself in the next ninety records. seconds.

Now, put your hands on your hips and do the simple shoulder warm-up we show you. You do it three times with the left shoulder, and three times with the right. You don't bend from the hips. You don't twist your spine. There is no conscious exertion. You won't even take a deep breath. But you will have warmed up and loosened your stomach mus-cles; you will feel better, and you'll be ready to zip right through your real exercise.

Now get down on your knees. Take the handles of the SLIM-WHEEL in your hands. Roll out the wheel as far as you can comfortably stretch, in the way we show you. Then roll it back again. That's it! You've done it! Five more times in the morning... six times at night... and you're finished!

(Later, you'll work your way up to twenty times. To do any more would simply be ridiculous.)

Now—what happened in those five or six little wheel-out, wheel-in exercises? Quite simply, you have stretched tight, automatically, without your own conscious effort, muscles in your stomach and back that you may not have exercised for years! You will absolutely FEEL the effect of that stretch the first time you roll that wheel out! It is NOT a gentle feeling! It is a jeeling of firmness and hardness and good strong exer-cise (and, above all, CONTROL) so exhilerating that it may be difficult for you to stop with a mere five or six roll-outs!

But stop you must, because that's all you'll need at the beginning! Because this exercise will only work for you if you do it EVERY SINGLE DAY! And that's why it's been made so simple...so easy...so quick! So you can do it every single day in less time than it take you to smoke a cigarette—and get every one of these benefits to boot:

You May Have To Buy A New Wardrobe-BUT YOU MAY ALSO BE ABLE TO THROW AWAY THAT HEATING PAD FOR YOUR BACK!

Of course you'll look slimmer, in a mere week or two. Of

L

course you'll have to start taking in clothes—one inch... two inches... three inches... maybe four. Of course friends will start pestering you—to find out what kind of "diet" could take off that kind of bulge, that quickly, without caving in your face!

These are all the obvious benefits. But there are even deeper and more meaningful benefits, that will stay with you for years. There's the marvelous feeling of control, and look-ing young again, There's the general all-over better tone of your mid section, that may mean fewer stomach-aches and less indigestion for you.

But most of all, there's the drain-off of back pain and back-caused fatigue that could take ten years off the way you feel! Nothing drains vitality as much as a back that's too weak to carry you through the day! Nothing kills sleep as much as a back that's too tired to stop hurting! And no pills, no brace, no belts will ever do as much good for your back as this con-tinuous, gentle, strengthening, muscle-girdle-building exercise that protects you for the rest of your life!

Try It Entirely At Our Risk!

The entire cost of this complete SLIM-WHEEL is only \$7.98. You try it for one full month entirely at our risk. If you are not delighted in every way, of course, every cent of your money will be returned at once.

No one deserves a fat stomach! Why not get rid of yourtoday

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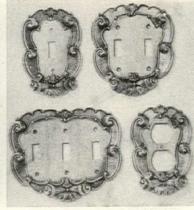


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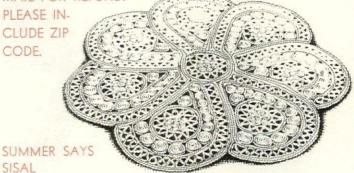
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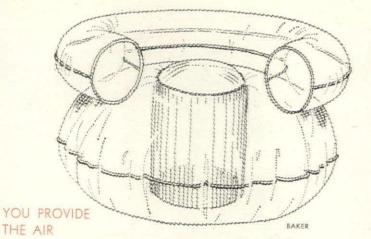




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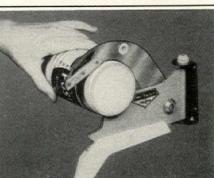












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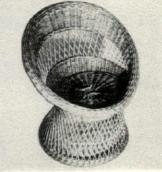
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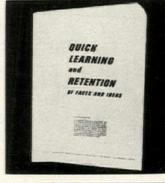
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Enjoy deep-down comfort in the cozy confines of this sunflower chair. Natural willow tree color. Hand-woven extra strong. Overall ht. 31", seat 15" from floor. \$17.95 each. Tufted foam rubber cushions in gold, avocado, tangerine or black, \$3.95. Exp. charges coll. Catalogue, 25c. Fran's Basket House, HG5, Rockaway, N. J. 07866.

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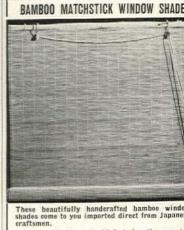
Gilded plaque with famous painting of Our Lady of Perpetual Help, inspiration of the beloved novena, plays Ave Maria. Angelic pair plays When You Wish upon a Star. Pull hidden knob for 18note Swiss music box; rewinds automatically. 7%" by 6". \$9.95 ea. plus 65c post. Catalogue 50c. Hildegarde's, HG5, 597 Farmington Ave., Hartford, Conn. 06105.

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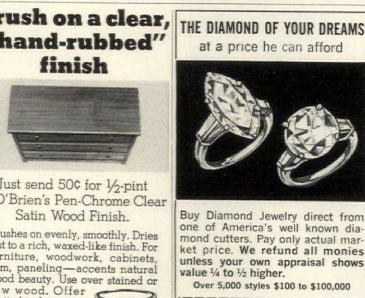
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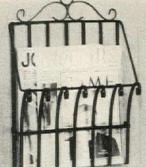
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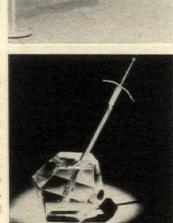
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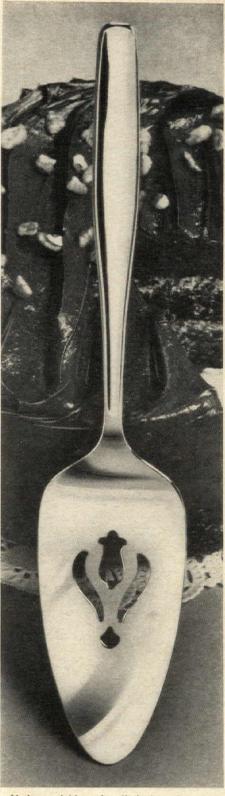
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And send it to Spear for this handsome desk marker. Solid walnut marker engraved in simulated or 24k gold with any name, name and title or wording to 20 letters per line on top, 30 smaller below. 81/2" by 2". One line: simulated, \$1.95; 24k gold, \$2.95. Add \$1 ea. for 2nd line. 25c post. Spear, 3016 Spear Bldg., Colorado Springs, Colo. 80907.

AFTER THE FALL

Of tresses is added to a crop of hair, the look is great. Ready-toaffix hairpiece delivers a pretty fullness to thin locks, length to a short cut (fine Sarnel fibers feel for real; Guild custom-matches to your own color). Send sample, refer to style #225. Money back guarantee \$4.99 ppd. Guild, HG59, 103 E. Broadway, New York, N. Y. 10002.

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Designed especially for parties whose canapé trays demand smart service: Hand cast in 18k golden plated metal to look like bamboo. Knife, fork and spoon are there for slicing, spearing, scooping the works. Set (43/4" spoon, 41/2" fork, 5" knife) for \$1; 8 sets \$5.98. Add 25c post. Lillian Vernon, G51, 560 So. 3rd Ave., Mt. Vernon, N. Y. 10550.

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To hang in the studio, a striking color lithograph: brown, tan and yellow in various shades. Size is splendidly impressive (22" by 28"). By Hug on artist-canvas, terrific tiger's a natural for the hunter and/or any wild life fancier. And we're legion! \$5.95 plus 45c post. Lambert Studio, Dept. 103, 336 Central Park West, New York, N. Y. 10025.



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NEW ELECTRONIC BUG-KILLING INVENTION WORKS CONTINUOUSLY TO HELP CLEAR ANNOYING, NIGHT FLYING INSECTS Effective for Patio, Pool,

THE CASE AGAINST POISONS, SPRAYS AND FOGS.

SPRAYS AND FOGS. Several years ago, a Night Watch IMS Corpo-ration representative visited a United States Public Health Service installation where he saw something so strange and unusual that he was literally frightened. He found himself behind heavy doors in some sort of "Inner Sanctum" kept under very light security. There, he saw an entire wall filled to the ceiling with cages and cages of insects... bugs...which had been fed for years solely on poisons, insecticides so deadly that a few drops would kill a human being, but which head actually been absorbed and digested by these bugs every day. They not only survived, they were thriving! Each generation esemed to become larger and stronger on this deadly used to termendous size and strength way beyond the usual for each species. Some of these cages had been unopened for as long as seventeen years, and the inhabilants vould frighten even the most sophisticated observer.

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At the very moment our man viewed this ter-rible and awesome sight, the realization came in loud and clear that chemicals could only go so far, something else was needed, and fast.

rast. When he returned to the factory and reported his chilling experience, a concerted effort was immediately begun to design and build a better product to do the job.

verter product to do the job. The result is NIGHT WATCH, an insect trap so effective against most night flying insects that we offer you an unconditional moneyback guarantee. You must be salisified with the actual results, not just our promises, or your money back!

TESTED AND REPORTED BY POPULAR SCIENCE MAGAZINE

"Several POPULAR SCIENCE staff members tried out one of the NIGHTWATCH patio traps ... In each case, its black light attracted and killed an amazing mass of insects in a very short time."

NIGHTWATCH HAS WITHSTOOD THE MOST RIGOROUS TESTS! READ WHAT THE EXPERTS SAY:

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QUALIFIED ENTOMOLOGIST REPORTS: "Yard conditions definitely improved due to proper placement and use of the NIGHT-WATCH insect Trap."

Never Again Let Bugs Ruin Your Evenings Outdoors Summer Or Any Summer! Now enjoy your garden, patio parties, even a peaceful sleep in a hammock, any time of the summer ...FREE AT LAST of blood-sucking mosquitoes, gnats, moths —

all those annoying night flying insects that have always sent you scurrying indoors. We owe a debt of gratitude to a group of scientists who took a respite from their occupation, and turned scientists who took a respite from their occupation, and turned their attention finally to the age-old problem of insect control. What they came up with is a sheer miracle of electronic genius ...the NIGHTWATCH INSECT KILLER. It actually lures and at-tracts insects to its hungry mouth...making it effective for patio, gardens, pools, and inside the home. Its super-powerful beam of RADIANT ENERGY actually lures insects to its patented air curtain and destroys them at a rate that will make you blink in amazement.

Absolutely Safe - Works Only On Insects, Nothing Else! Nightflying insects are irresistibly drawn (like metal to a magnet) to a frequency of light almost invisible to the human eye. This "black light" attracts them, and a patented curtain of air blows them into detergent-water that drowns them on contact. No insects are left alive in the trap. Cleaning is simple and easy. Just slide out the water drawer and empty....water, insects and Just slide out the water drawer and empty....water, insects and all. No poisons, no chemicals to harm children, pets, plants, flowers, no danger of electrical injury...yet so effective, it's guaranteed. Results tested by leading entomologists, and Louisi-ana Mosquito Control Assoc. and testing laboratories. Useful everywhere ... outside or inside ... homes, restaurants, institutions, nurseries, dairy barns. "Night Watch units should be used each night on a continuing basis to obtain best effects. Results are cumulative with conditions improving with each night's operation at a very small operating cost."

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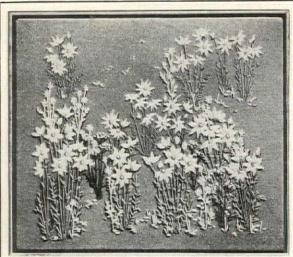
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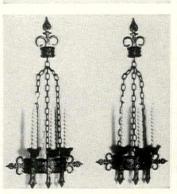
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HOUSE & G

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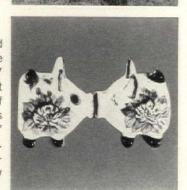
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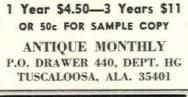


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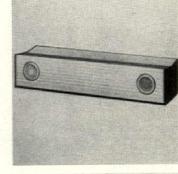


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BRETT INDUSTRIES Dept. HG-59 957 Church St., Baldwin, N. Y. 11510

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Bonsai Grove Specials

Western Arboretum now offers over 160 unusual live trees about 7"-11" high, shipped in 2" pots in our special wet pack, satisfaction guar. Here are some: CHINESE Evergreen Elm, 7 tree grove (shown), post-paid, \$8.99, 5 TREE GROVE, 3 Jap. Black pines, 2 low junipers, ppd. \$5.99 p.d. DRUID Special, 3 Holly oaks, 2 dwarf holly, ppd. \$5.89 3 TREE GROVES, choice of white birch, aromatic myrtle, chinese ginkgo, silk oak, giant redwood, ppd. \$3.99, 1 Himalayan pink pine, \$1.00 ppd. Mugo pine, \$1.99 ppd. CATALOG, trees, im-ported containers, supplies, instructions, 10c, tree with order.

WESTERN ARBORETUM

Dept. ML, 1446 E. Walnut, Pasadena, Calif. 91106

MAXI-MANSION Giant doll house seems more

SONIC BOON

Foolproof alarm system car set different ways to warr

intruders. Ultrasonic waves

off alarm movement up to 30 away. Plug in installation. Mc

ing brackets to attach to

shelf or table, alarm's 15%' 2½" d., 10" l. \$115 ppd. / Co., HG5, 11052 Pearl

Cleveland, Ohio 44136.

real thing to little girls who a pint-sized family to over Colorful house is 53" h., 28 and 13" d., with 3 floors. ! bedroom suite, 5-pc. living ro 3-pc. kitchen set, made of stu wipe-clean fiberboard. \$9.98 \$1 post. Happy House, HG 1164 Hempstead Tpke., U dale, N. Y. 11553.

EASY DOES IT

The home passenger elevat a boon to households when occupant is suffering from h trouble, arthritis or rheumat It requires no special wiring installs in two hours, plugs in leaves stairs free to use. (only 8c a week to operate. Re purchase plan. Write Ame Stair-Glide, HG5, 201 W. Terr., Kansas City, Mo. 641

CASUAL RHYTHM

This wedge casual with its rubber sole feels like you're v ing in wonderland. Trip the fantastic to town or skip ald country trail in comfort. Sle width 61/2 to 10; med., 41/2 to wide, 41/2 to 10. Black, navy mink brown, red, bone, w \$8.50. 75c post. Portsm Shoe, HG5, 1007 Gallia St., F mouth, Ohio 45662.



Acknowledged in the finest schools and in famous spas in Si for a new reducing method usi MOCELLITE and an exclusive controlled heat-smoothing awa LITE, the technical name for di stubborn fat on upper arms, this and waists. Equally effective for women.

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	New York, I

HER HEART

Make someone happy (Mother or Granny) with a frankly sentimental present. Choose the heart pin in yellow or white metal set with the birthstone of each offspring (maximum 7). Inside border's comprised of brilliants. Lusciously gift boxed with verse inside. \$9.95 ppd. Goodman Jewelers, HG5, 30 W. Washington St., Indianapolis, Ind. 46204.

LAZY LOUNGER

Deep, plush comfort is the chaise lounge's stock in trade thanks to foam filling and a cover in 28 colors of spot-shed velvet or solid and print fabrics (specify swatches). Lined skirt over hardwood frame; 61" I., 28" h., 28" w. \$98; \$190 pr. Exp. coll. Catalogue and swatches, \$1. Hunt Galleries. Inc., HG5, 2920 No. Center St., Hickory, N. C. 28601.

BOUQUET OF ROSES

Create a summer garden mood with delicate and lovely English bone china roses. In a favorite vase on a favorite table, they lend a gentle air of the countryside all year. Salmon, pink, red rose, yellow, and yellow tea rose on long stems with lots of foliage. Six for \$6 plus \$1 post. The Gift Shop Ltd., HG5, 46 Côte de la Fabrique, Quebec, Canada,

ANOTHER PLUS

For cooks, plain and fancy: two piece aluminum mold sets the shape, cuts and seals twelve 2" square ravioli at one time. As of now, forget about the frozen stuff and serve the pasta homemade. So simple even a novice in the kitchen could manipulate the thing. Recipes included. \$4.98 ppd. Maison Michel, HG5, New Hyde Park, N. Y. 11040.

POOL CARE TAKES TIME

Cut it considerably with a Meyco safety cover. On again, off again in minutes so you swim instead of slaving over vacuum cleaner. No stakes, grommets, cordsfastens with tension spring lock. Use year 'round. Discourages algae, saves chlorine, retains heat. 15' by 30', \$188.50. Free info. Meyco, HG5, 138 Haven Ave., Port Washington, N. Y. 11050.







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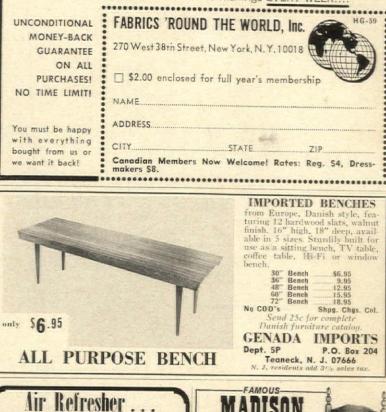
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Every 2 weeks throughout the year you will receive 16 fabric swatches gathered from the four corners of the globe!

A recent presentation, for instance, offers hand woven cottons from PAKISTAN, pure silks from the ORIENT, the finest cottons from SWITZERLAND, AUSTRIA and ITALY ... as well as many exclusive fabrics from AMERI-CA'S finest mills! And all at LOWEST IN THE COUNTRY PRICES!

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"INSTANT"

INFLATABLE

Life Size

TALL

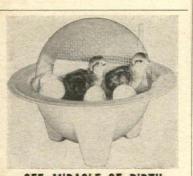
Gretchen's soft fleshlike form inflates to a life size 5'4". Wears size 9 clothes and measures a perfect 36, 24, 36,

The unique gift. A conversation piece for the home or office. Just picture your wife's face picture your wife's face when you introduce her to "that other woman." Or better still: can you imagine the expression on your husband's face when he sees his new gift sitting at the dinner table? The greatest gag gift in years — Gretchen will be the hit of the neighborhood at poolside. (She even floats.) Leave her sitting floats.) Leave her sitting near a window while away from home. So lifelike, no one will know the house is not occupied.

ONLY DELUXE MODEL Comes complete with wig, bikini, and other accessories. \$16.95

Order now with money back 10 day free trial. Add 95c shipping charges for each doll ordered. Rush orders add 50c. (Calif. residents add 6% Sales Tax.) FRANKFURT IMPORTS, Dept. 44 Box 1309, Reseda, Calif. 91335

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SEE MIRACLE OF BIRTH \$4.98 POST PAID WITH SIX QUAIL EGGS (\$3.25 Without Eggs) You get the new clear plastic dome CHICK-BATOR with 6 Bobwhite Quail Eggs (avail-able year-round) and Egg boownie (gan Egg able year-round) and Egg Hatchers Guide Book. Com-plete—nothing else to buy. Send check or Money Order today. Send 25¢ for catalogue of larger models for home, classroom and display. Also quail breeding equipment and how to produce and sell quail year-round.

G.Q.F. MFG. CO., DEPT. CG BOX 152, SAVANNAH, GA. 31402



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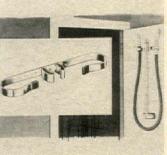
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To get big catalog G-59 and costly fabric cuttings, enclose \$1 deposit, which will be refunded with a \$2 certificate, good on your first order. (Stamps, dollar bill or check are all fine.) Name.

Address. Zip.

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UNIQUE ANTIQUE

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ACCESSORY RACK

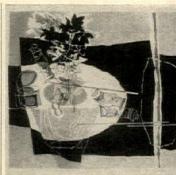
A closet-full of tangled, snarled vacuum cleaner hoses and extension wands is a cleaning day peeve of the past with a rack that holds them up, up and away. Metal rack screws on wall or door (screws incl.) for clutter-free storing and easy reaching. \$1 ppd. Walter Drake, HG24 Drake Bldg., Colorado Springs, Colo. 80901.

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For today's rustic indoor or outdoor décor. Marine plywood and Douglas fir stained rich walnut; stainless steel shaft and bronze bearings need no oiling. Operated by flow of water used over again. Safety-approved submersible pump; 115V, 60 cycle AC. 39" h., 31" l., 15" w. \$69.95 exp. coll. Canal Electric, HG5, 310 Canal St., New York, N. Y. 10013.



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An original lithograph numbered a signed in a limited edition of 200 by lea ing Italian artist Giancarlo Isola. Born Leghorn December 28, 1927, he lives a works in Rome. He is a Director of Academy of Fine Arts of Rome where also teaches. He has held exhibitions Rome, Naples, Milan and New York. This unusual lithograph, handmade in i ing colors, is now offered for the first ti in the United States. Measuring 15½" 19½", it will make a beautiful addition any decor. Only \$39.00 pp Add N.Y. sales tar them applicable. Add N.Y., sales tax when applicable. EUROGRAPH, INC. 1100 Madison Avenue, New York, N.Y. 100

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Your family's complete coat-ofarms hand-painted on copper. Mounted on mahogany base. 300,000 names: Spanish, Italian, German, French, Irish, Scottish, English. 8" by 5", \$14.95; 10" by 7", \$18; 14" by 10", \$27. On parchment: 7" by 10", \$15; 10" by 14", \$20, Ppd, "1776" House, Dept. G-35, 260 Massachusetts Ave., Boston, Mass. 02115.

EASY-TO-ASSEMBLE

The low, low price of this choice Tiffany decorator lamp is possible because it comes in an all-inclusive kit, waiting to be completed. That's the fun part, seeing your handiwork emerge. With electrical components, hard acrylic base looks just like glass. 22" diameter. \$14.95 plus 50c post. World Arts, HG5, Box 577-J, Wilmington, Cal. 90744.

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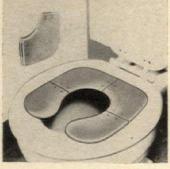
CLASSIC CLASS

Basically, a shirt dress. And nobody does a new variation better than our old friend, Old Pueblo Traders. It's here in never iron Kodel polyester-or Avril rayon and cotton: navy or brown pin dot on white with full skirt, pleated back. 10-20 and 121/2-221/2. \$13, 60c post. Old Pueblo Traders, 600 HFD, So. Country Club Drive, Tucson, Ariz. 85716

TOTEWORTHY NAME

Natural woven straw tote bag 91/2" by 91/2" by 4" comes with canvas ready to be transformed with a name up to eight letters in gros point. Kit includes bag, canvas, lettering chart, English nee-* dle and wools. Choose red, green, orange, navy, lavender or brown. \$3.50 plus 35c post. The Added Touch, 12H Water St., Bryn Mawr, Pa. 19010.

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Cedar scent attracts your dog to

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

Kills Fleas While Dogs Doze Brings quick relief, gives restful sleep. REG. U.S. DEPT. AGRICULTURE **Avoid Soiled Upholstery**

Keeps cushions clean, ends doggy odors,

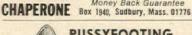
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King Size	33x47 in.	\$12.90
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Similar to the bed approved for dogs, above. naps. Postpaid Regular 15x17 \$3.95 Queen Size 15x27 \$4.95 Super-Size 28x33 \$6.98



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





Designed Wall Pinup Lamp

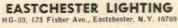
Decorator

This interesting fruitwood finished lamp with 3way switch will enhance the decor of any room. Its unusual hexagon shape is topped



by a warm, natural burlap shade 9" in dia. Lamp and shade is 25" high overall. Buy them singly or in pairs for a double dramatic effect. Order for yourself . . gifts for Mother's Day, showers, weddings, anniversaries. \$14.95 plus \$1.00 postage & handling

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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, nameplate and stand complete as illustrated. 8" wide, 10" high, and 20" deep. Send for free cata-log of aluminum products for \$49.95 the home and garden.

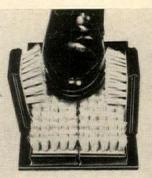
Moultrie Manufacturing Co. MOULTRIE, GA. 31768



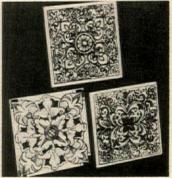


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Colorful ceramic tiles from Spain protect tables from heat o dampness and add brillian touches of color as well. Each is 6" square and big enough for a sizeable casserole, platter or a big flower pot. Each design is dif ferent. Come with glue-on hang ers for wall groups. Set of three \$3 ppd. Downs, HG5-6357 Evanston, III. 60204.

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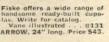


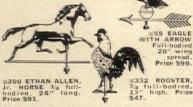
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The service of the se

Set a tasteful table with our colorful corn service of imported hand-painted ceramic. Set includes 4 servers, 8 corn holders, 4 salt and pepper shakers. Holders and shakers store on a graceful green wrought iron tree.

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Mi Mi is a perky little Poodle stool. She is not only elegant and sweet, but comfortable too. Her measurements are 15" W. by 30" L, and head measures 15" H. Stands 29" from floor. Colors are Red, Green, Black, Blue and Gold. Material is of velveteen, with yarn on her tail, yarn on her nose, yarn for her boots. She has fancy collar, and a hairdo too. Head and tail fiber-filled. She would very much like a home with you for only \$59.95 plus postage.

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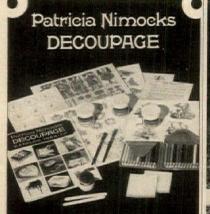


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STARTER SET

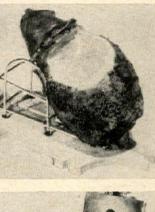
A complete introductory set of fine materials for use on boxes, glass ashtrays or plaques. Set includes 8 uncoloured prints, 24 oil pencils, two ¹/₂" ox hair brushes, sponges, 2oz. jars of decoupage paste, sealer, antique white paint, 1 oz. jar of Treasure Gold and 1969 Decoupage Materials catalog (with full instructions.) \$7.95 plus \$1 postage and handling.

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Sassafras smoked country hams from hogs born and raised in Trigg County are about the most superlative hams to grace a gourmet's table. Their hogs eat corn, vitamins and minerals to make them meatier. 11 lbs., \$16.50; 13 lbs., \$19.50; 15 lbs., \$22.50. Add \$2.50 post.; \$5 for cooking. Broadbent-Bingham, HG5, Box 6108, Louisville, Ky. 40206.

'ORIGINAL' ARTISTRY

Transfer printed pictures from magazines, postcards or greeting cards onto canvas, wood, metal or glass with Decal-it. Everything is in a kit with instructions and ideas. Crackle-it and Age-it make a print look ancient; protect-it seals the finished creation. 4-bottle kit, \$4.95 plus 50c post. Village Arts & Crafts, HG5, Box 237, Middletown, Ky. 40243.

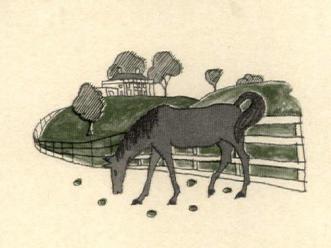
FOR REAL \$\$\$\$

Not so long ago silver dollars were said to be rolling in the streets of Nevada. Now one is a treasure as rare as a street paved in gold. This numismatic company has a supply of the remaining ones of mixed dates and offers them at \$2.50 ea. or \$2,350 for a bag of 1,000. Buschemeyers, HG5, 669 So. 4th St., Louisville, Ky. 40205.

COLORFUL KENTUCKY

All through 1969 Kentucky celebrates the 200th anniversary of Daniel Boone's entry into the state. Send for a colorful brochure just full of photos and information on Kentucky's historic landmarks and natural beauty plus fascinating details on over 40 State and National Parks. It's *free!* Write Travel Kentucky, HG5, Frankfurt, Ky. 40601.

HOUSE & GARI



LITTLE DARLING

Tiny treasure of a table, perfectly sized for a coffee cup and ash tray is just 18" high with top 9" by 13". Hand-crafted in Kentucky of finest solid African mahogany with hand-rubbed finish. No veneers! A masterful copy of an 18th century butler's tray, it has heirloom quality. \$27.50 ppd. Wakefield-Scearce Galleries, HG5, Shelbyville, Ky. 40065.



If you're looking for something sensational to give Mother on her special day, consider: travel jewel case bears hand-painted three initial monogram on canvas to be stitched by the giver. Return to Studio for completion. Specify colors, last initial. \$12.50 plus 50c post. Maud Hundley Studio, HG5, U.S. Hwy. 60 at Middletown, Anchorage, Ky. 40223.

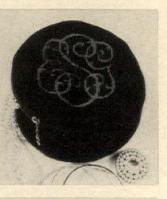
WHO'S FOR CHECKERS?

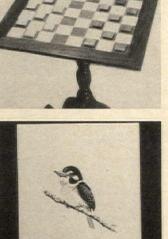
We certainly are when it is played on a walnut board with inlaid squares of pale-toned maple. All are made by nationally-known students at Kentucky's Berea College. 20" board, \$19.50; 2" square checkers, \$1.50 F.O.B., Berea. Board and 24" turned walnut pedestal, \$85. Exp. coll. Berea College Student Industries, HG5, Berea, Ky. 40403.

PUFFBIRD, TINY GIANT

White-eared Puffbird is a collector print from a limited wildlife edition. The perfect print is ready for framing. Printed in full color on heavy stock. Signed by Don R. Eckelberry. \$12 ppd. Other editions in this series by Guy Coheleach, Ray Harm, Charles Harper. Free catalogue. The Frame House Gallery, HG5, 110 E. Market St., Louisville, Ky. 40202.











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Catalog

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slim

20

BLOSSOMED BEAUTY

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Kitty is right at home in her colorful "cat villa" playhouse. Made of corrugated fibreboard complete with wall to wall catnip carpeting for her comfort. Red, yellow, white and black exteriors. Sets up in less than half a minute. 15" by 18" by 22". \$3.95 plus 75c post. Order from World Company, HG5, 1 Park Ave., New York, N.Y. 10016.

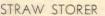
HAVE A HAPPY

Statue of Hotei's admired and loved by Orientals the world over, who eagerly rub his belly for luck and pleasure. Do thou likewise. Novelty's resemblance to a real mahogany temple carving of the God of Happiness gives the pleasant impression of a work of art. Girthy and 5" short. 98c plus 15c post. Gracious Living, HG5, Berkeley, R. I. 02864.

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With this big new 440-page antique guide, you'll have no more worries about the value of antiques. "A Fortune in the Junk Pile" identifies literally thousands of antiques; shows prices, photos of items in 200 categories including glass, silver, china and furniture. \$5.95 ppd. Madison House, 851 Greenland Bldg., Miami, Fla. 33147.





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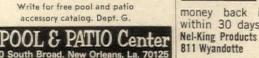
Especially nice for iced-tea on the patio or after dinner coffee. Currier & lves mugs have reproductions of century-old American countryside scenes both fore and aft. Soft blue and white on fineglazed ceramic. Fluted bases stack. Generous eight-oz. size. Set of four, \$1.98 ppd. Breck's, N49 Breck Bldg., Boston, Mass. 02210



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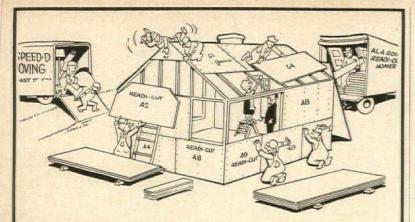


side chair, has old-fashioned leather strops attached by brass rings to a frame, finstatuted by otass migs to a frame, mi-ished in walnut, natural or black. Soft cow-hide or buck-suede cover. Foam-padded seat. Black, olive, rust, gold, camel, choco-late or red. \$80. Rocker version, \$85. Pack-ing charge, \$1. Express collect. No COD's. Leathercrafter (HG) 303 E. 51 St., N.Y. 10022 PLaza 9-1955. Send 25¢ for 34-pg. catalog.

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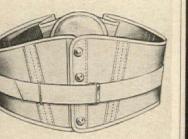
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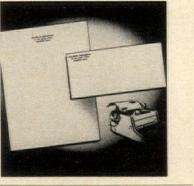
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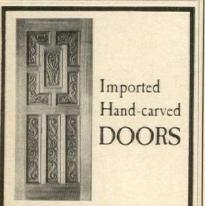
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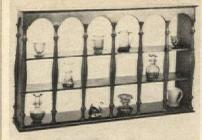
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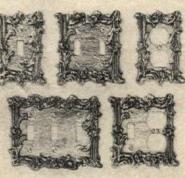




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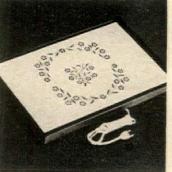
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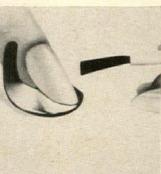


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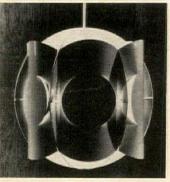
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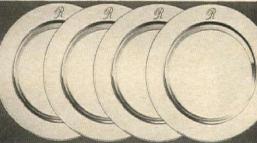












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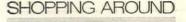
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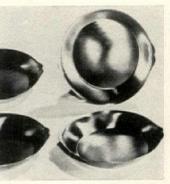
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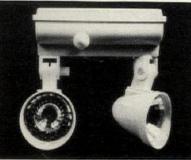
Even if she doesn't have wings, could this enchanting statue look more cherubic? The little darling stands 25" tall, comes in gray Pompeian stone or white Carrara stone. Perfectly sized for patio or town terrace. \$35 F. O. B. Catalogue of fountains, statues, marble-topped tables, 50c. Bello Groppi Studio, Dept. 59, 421 W. Wisconsin, Chicago, III. 60614.

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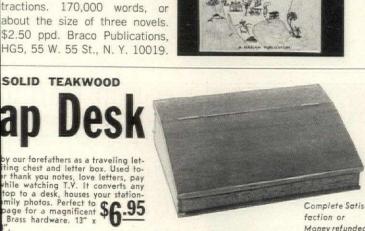
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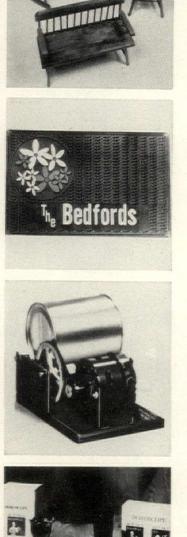
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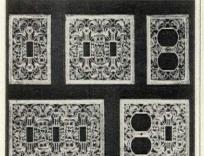


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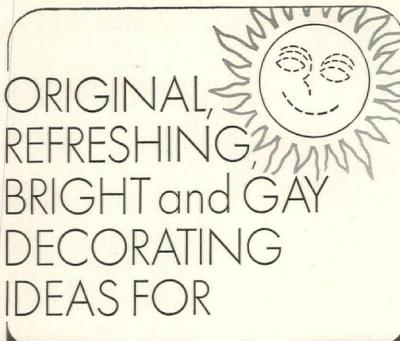
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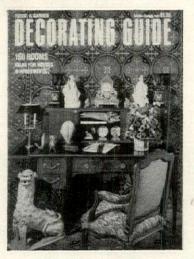
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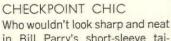












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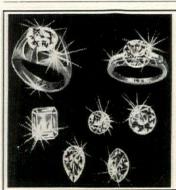
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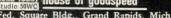
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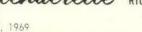
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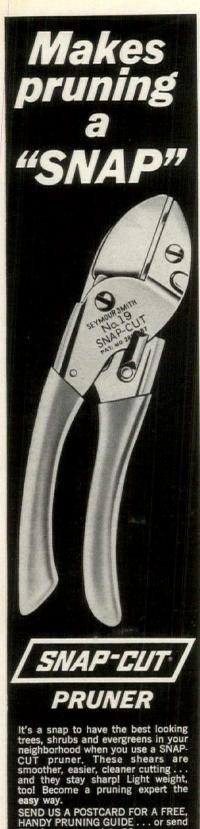
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GARDENER'S MONTH WHERE AND HOW TO USE 10 TREES

The ten trees on pages 118 and 119 are all shown in mature sizes. This could mean either they were growing on the site before there was a house there, or they were planted with the ultimate effect in mind and nurtured through several years of growth. Assuming there is no tree on the spot where you want one, we recommend buying a nursery-grown tree in as large a size as your landscaping budget can afford. This can mean anything from \$20 (the price of a smallish weeping willow) to well over \$1000 (for a "specimen" fernleaved beech).

Here are the pertinent details about our selected ten:

WEEPING WILLOW (Salix hybrid). Botanically, the weeping willows are more confused than the ancestry of a mongrel dog. Don't let this bother you. Just choose a tree for the twig color you prefer (green or yellow) and let it go at that. Plant close to water but with the base of the tree above the water line. The best view of a weeping willow is *through* the branches, therefore the point from which the tree will be seen should be only slightly higher than the base of the trunk.

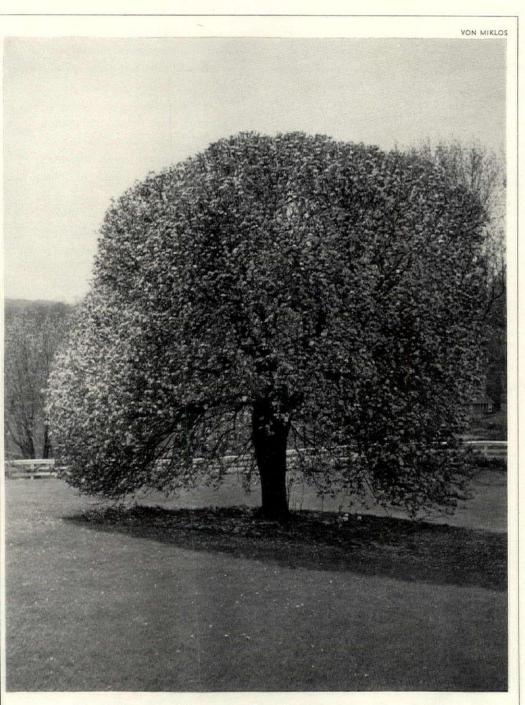
WHITE PINE (Pinus strobus). Common and relatively inexpensive, the white pine is often used in groups for screening. As a single specimen, however, it cannot be equalled on the score of picturesque beauty. It turns in its best performance on a fairly rich, well-drained soil and, once established, can take almost any amount of buffeting from wind and weather.

FERN-LEAVED BEECH (Fagus sylvatica asplenifolia). The fern-leaved variety of the familiar European beech is something of a rarity, even among nurseries that specialize in the unusual. This means that while it *is* available, you will probably have to pay a pretty stiff price for it. However, if any tree may be said to have "class," this is it. The lacy leaves add a quality of special d tinction to the familiar gray bark and ho zontal branch pattern of the common been Give it a deep, rich, well-drained soil a let it stand alone, with no competition fro other trees.

HARDY ORANGE (Poncirus tru liata). Hardy as oranges go (although close relative, it is not a real orange) not quite as hardy as the proverbial o this tree will survive winters in the vicin of New York City but not much fart north. The bright green stems, white flowe golfball-sized orange fruit and yellow coloring would make it a worthwhile sn tree even if it were not for the long, v sharp, very numerous thorns which, toget with the densely twiggy growth, make hardy orange perfect for use as medium high hedges, impenetrable for anything h ger than a sparrow. Very easy to move you can dodge the thorns), it thrives in a soil that is not waterlogged.

HORNBEAM (Carpinus betulus). T is the European hornbeam, but the Am ican hornbeam, or ironwood (C. carou iana) is very much the same. A tree w no bad habits, it is most desirable for shing a terrace. Apart from the annual autunal leaf-drop, the hornbeam makes no lit and the roots never grow big enough cause pavement trouble. The top may trimmed to a formal shape but does not come unruly if left alone.

WILLOW OAK (Quercus phello Although this tree has the conical sha usually associated with the pin oak, it often not recognized as an oak at all cause the leaves are narrow and lack indentations that characterize the leaves other oaks. Hardy everywhere except in extreme north, it succeeds in drier soil th the pin oak. A fine-textured root syst makes the willow oak easy to transpla and it is not (Continued on page 20 How H&G's ten trees grow, and how they should be used to create lovely landscape pictures



The indispensable apple: familiar tree, familiar sight

Trees could be added to our list of ten ad infinitum, of course, but there is just one—the apple—that is so universal a favorite it would have been like slighting an old friend to ignore it. Our tree, standing in lone splendor in an open meadow, is of indeterminate variety but that really doesn't matter. What does matter is the great bouquet of sweet-scented pink and white blossoms. When we speak of apple trees we also include the small-fruited kinds known as "crabapple" or "flowering crab." In nursery catalogues these are listed under the botanical name *Malus*, and there are dozens of species to be had. The large-fruited apples are listed simply as "Apple," with variety names like "York Imperial," "Golden Delicious," etc. They are all iron-clad hardy and not at all particular about the soil they grow in.

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WHERE AND HOW TO USE TEN TREES continued from page 204

difficult to find the matched pairs that give the best effect for formal planting.

SWEET BAY MAGNOLIA (Magnolia virginiana). South of Washington, D.C., the sweet bay magnolia grows to be a biggish tree; in the north it inclines to shrubbiness, which is why we choose to train it against a wall. The cup-shaped, pure white, fragrant flowers in early summer nestle most elegantly among the rhododendron-like leaves. Sometimes the leaves stay green through the northern winter, sometimes not. Although it does not actually require swampy conditions, the sweet bay magnolia does thrive in very wet soils and is not harmed by being shaded by bigger trees or buildings.

CRYPTOMERIA (Cryptomeria japonica). Although this tree is sometimes called Japanese cedar, the straight botanical name is more commonly used. A fine-textured evergreen, it is likely to sustain winter damage in the north, but this results in branches with irregularly spaced tufts of foliage, making for a distinctively Oriental effect.

STEWARTIA (Stewartia species). There are three or four commonly grown species of Stewartia, all quite similar in flower and all hardy to about the latitude of Boston. Their great claim to distinction lies in the fact that they bloom in late summer. The flowers are like small white camellias. Smallish trees with a narrow, upright habit of growth, Stewartias have patchy bark like that of plane trees, giving them an element of year-long interest. They grow best in a fertile, well-drained soil and should be placed so that the flowers can be seen at close range.

SOUR GUM (Nyssa sylvatica). This native North American has a multitude of common names-pepperidge, tupelo, and on Martha's Vineyard, so we are told, beetlebung. By whatever name, it is a tree worth featuring in the landscape, particularly if left to grow naturally as a single, unaccompanied specimen. It grows best in moist, but not necessarily swampy ground, and does not take kindly to being moved, so make sure your nurseryman knows what he is doing.

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Just fill the lightweight unbreakable, see-through plastic container with any sprayable liquid. Squeeze the trigger-handle to make a fine mist-like spray, just like an aerosol. Many uses. Re-fillable! Quart size **\$1.98** ea. Please add postage and handling: 25c, one item; 50c for 2 or more.

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H&G's Answer Garden No. 3

THE SUNNY GARDEN

ON YOUR NEWSSTAND, MAY 15



Prefabricated Chalet by Stanmar, Inc., Sudbury, Mass.; Architect: Robert Dion; Cabot's Stains for exterior and interior wood surfaces.

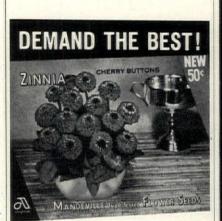
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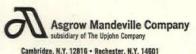
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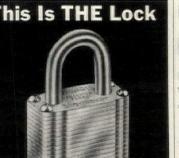




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EVERYDAY NOTES FOR WEEKEND GARDENERS

If the gloom of night—or whatever—has stayed you from the completion of your appointed rounds, do not despair: It's only May.

To some it may look like procrastination, but there are good reasons for waiting a while before starting your summer gardening. Trying to cultivate soil that is cold and wet, for instance, is not only unpleasant work, it may seriously damage the soil itself. Working wet soil causes the formation of cement-like clods that take their own time about crumbling to the texture that plant roots need to make good growth, so wait until the soil is dry enough to crumble before trying to dig it up. Also, most of the summertime plants—whether garden vegetables or annuals for cut flowers and bedding languish if they are set out or seed sown before the weather is warm enough to start them into healthy growth.

Seed planting, of course, is such a familiar way of getting the home garden started for the summer that it might almost be called the instinctive way. However, instincts, like lots of other things, change with the times, so more and more of us are buying our plants already started in pots or flats. These are sold at garden centers, florist shops, and supermarkets everywhere. To be sure, this is considerably more expensive than starting your own plants from seed, but the saving in time, fuss, and mess is incalculable. In the line of ornamental plants, practically everything to be found in one of the big seed catalogues may be bought this way. Plants in individual pots, naturally, give the quickest results; plants spaced out in flats are less quick, but the flat, crowded with unthinned, unspaced seedlings, gives you the most for your money if you are willing to take the trouble of separating the plants and to use tender care in setting them out.

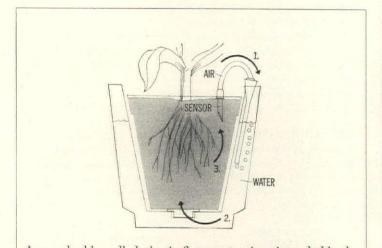
May usually brings the first really hot days of the year, and these can ruin a batch of newly sprouted or newly set out seedlings. Old-fashioned wood shingles, whittled to a point on the thin end and stuck into the soil where they will throw shade on the tender plants at midday, are one answer to the problem. Another, and perhaps a better answer, is to set a sprinkler running—adjusted to throw the finest possible mist—near the plants to be protected. This serves the double purpose of cooling the air and simultaneously getting a little extra water into the soil, which has need of it on days of hot summer sunshine.

If you use sod, May is still not too late to patch an old lawn or start a new one. Like the started annuals that are so readily available, good, well-knit turf in manageable strips

is sold practically everywhere nowadays. The secret of making a good lawn with this turf is to prepare the soil as thoroughly as though you were going to sow seed-raking, liming, and fertilizing. In addition, a sprinkle of super phosphate on the soil just before rolling out the sod will provide that shot-in-the-arm to start the grass roots growing down into the soil immediately. Just as you would with a seeded lawn, start cutting as soon as there is enough new growth to cut-with a good sharp mower, naturally.

Book Note: If our ten-tree list on page 204 has whetted your appetite for learning about trees, a recently published book will give you enough to chew on for years to come: Trees for Architecture and the Landscape by Robert L. Zion (Reinhold, \$25) is the product of many years involvement in the selection and use of trees by a distinguished landscape architect. Mr. Zion gives detailed information about the appearance, culture, and landscape uses of practically every tree to be found in the temperate regions of the U.S. Tables giving relationship of height to branch spread; caliper to root-ball diameter, and the like, make the book useful to the professional as well as the amateur.

V. Sackville-West's Garden Book (Atheneum, \$5.95) is written with the grace one has come to expect from this celebrated author. Her collection of short pieces relates the trials and triumphs of a remarkably sensitive gardener.



A new double-walled plastic flower container is probably the answer to the self-watering dream gardeners have had all these years. The pot containing the plant rests inside the one with a double-wall and may be lifted in or out at will without disturbing the watering arrangement. The space between the two walls of plastic is filled with water which is meted out by a ceramic sensor according to the state of dryness of soil in the pot itself. Arrows in the drawing indicate the sequence of events: (1) air enters the water chamber and (2)lets water flow upward into flower pot. When soil (3) is wet enough, the sensor cuts off air and flow of water stops. The only size currently on the market holds pots up to 41/2 inches in diameter, but larger sizes will undoubtedly be available soon.

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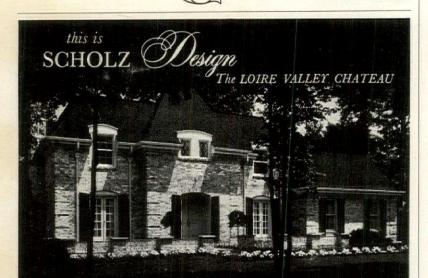


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DECORATING

1. WHICH STYLE FURNI-TURE? Nine full-color brochures from Drexel Furniture Company help you choose furniture by showing room settings in widely varying styles. Specifications given for hundreds of pieces. 50c.

2. COLORFUL ROOM SET-TINGS display dining room, bedroom, and occasional furniture from American of Martinsville. Four of ten folders show new lines: Country Square, Royal Tribune, East Wind, and Renaissance. 50c.

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7. FINE FURNITURE from Henredon can be studied in six attractive brochures, each presenting a different design spirit: modern, contemporary, Louis XV, classical 18th century, English, and Italian Renaissance. \$3.

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9. ROCKER/RECLINER CHAIRS—Mayfair Comfort Action Chairs in many styles, colors, fabrics and vinyls presented in a full-color folder from Berkline Corporation.

10. SELECTING CARPETS— Philadelphia Carpet offers two pamphlets to help you buy: one on economical, seamless wall-towall carpeting plus area rugs custom-made in any shape; one on indoor outdoor Acrilan acrylic pile carpeting.

BUILDING & REMODELING

11. HOUSING TOUR—See design and decorating innovations in seven major regions in handsome booklet "PPG Open House/ USA." Most homes under \$35,000. Full-color, 55-page brochure has emphasis on glass and its potential in open living scheme. 25c.

12. HO-HUM BATHS ARE OVER proclaims Kohler Company in a 35-page brochure showing 6 foot sunken bath tubs, New Orleans Blue sinks, Spruce Green shampoo basins, bidets, all sorts of fixtures in modern settings; full of decorating ideas. 25c.

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14. MAGICLEAN OVENS from Magic Chef. Two pamphlets indicate possibilities in 30" and 36" ranges, gas and electric, with selfcleaning ovens and broilers, removable cook tops and removable oven doors. 15. LAMINATE COLOR to wall cabinets, sink and counter tops even furniture—with Formica brand laminated plastic in a wide range of colors and finishes. Fullcolor folder suggests possibilities.

16. ALL KINDS OF WALLS— Graceful, startling ideas from Marlite, manufacturers of paneling that is wash-and-wear, easyto-install, and available in 70 different colors, patterns, textures, woodgrains and designs. 25c.

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18. HOW TO PICK AN AR-CHITECT—What architects do, how to pay them, how to go from concept to construction, plus other helpful information in a brochure from American Institute of Architects, abridging a series of articles from "The Architectural Forum."

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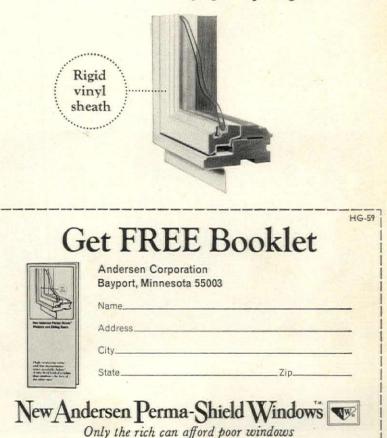




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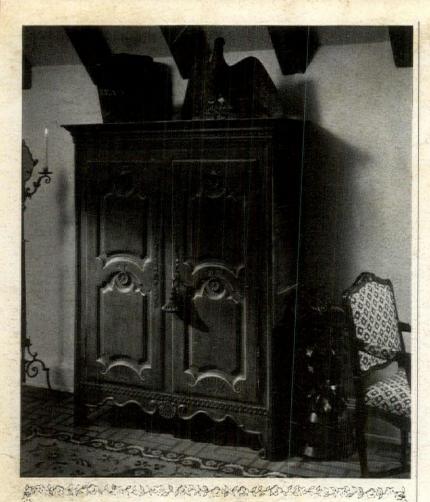
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GOOD LOOKS & GOOD HEALTH continued from page 48

triangular bottle with a little triangular stopper and it's mystic. For some night soon when the mild May moon is glimmering, Carven's "Robe d'un Soir" is a light, moving balladry, now in a new infinitely delicate shower oil spray.

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ESTÉE LAUDER: "Azurée Bath Collection," a major decorating scheme for bathroom and bather. Fourteen improvisations on a better looking body complexion, before, during, and after the bath. All approach the senses with their own particular fragrance.... "Azurée Estée Super Parfum Spray," a sprinkleon version of Estée Lauder's newest fragrance "Estée," light, abiding. 2 ounces, \$10.... "A Taste for Apricot," a make-up scheme to set the face glowing (the only other color, your own irises). Two eye shadows with silver effect, three lipsticks, cream rouge, lip liner, and foundation.

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