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Highways of the house: Halls and hallways

By William Baldwin

know a Georgian house on Long Island, where the first room you enter, as in numerous other houses, is a big square space called the hall. But in place of the usual marblefloored, sparsely furnished chilliness that's enough to make you shiver as you take off your coat, there are rugs, wonderful chintz-covered furniture, and a blazing fire in the fireplace. It's a pleasure not only to linger as you greet your hostess, but also, in certain seasons and at certain times of day, to be served tea or cocktails there. The English would call such a room the living hall-a place where the mail is brought to the central table and perhaps read by the fire, where the piano is played and the tennis rackets or golf clubs left on a bench or hatrack near the entrance. No matter how you use it, when a hall is lived in, a magic thing happens—the heartbeat of the house begins at the front door.

urge for color and pattern

When you decorate such a hall, you can Liberate the be a lot more adventurous with color and pattern than in other rooms. After all, no matter how comfortable you make it, you won't be sitting there all day. In an old clapboard farmhouse I know, all the hall furniture is covered with a quite remarkable contemporary print, and there are lots of gay pictures all around. Another lovely living hall is filled with flowering plants all winter bathed in sunlight from French doors.

ven a tiny hall, lined with doors and scarcely large enough for a magazine and mail table, can be a wonderful little ornament for a house. In a huge villa in the South of France, there is just such a hall. Visitors hardly notice it as they enter, they're so overwhelmed by the enormous scale of the house. But on the way out, their eyes are caught by the wonderful trompe l'oeil murals of Grecian urns and gardens -a final surprise that never fails to delight.

The hallway, that rather narrow, often Even a deadly little sliver of space that serves as narrow hall a bridge between important rooms, is can invite another place that needs thought and lingering imagination to make it pleasant, let alone livable. Even though you never sit down in a hallway, it always seems sad to be prompted to hurry through.

Continued on page 12



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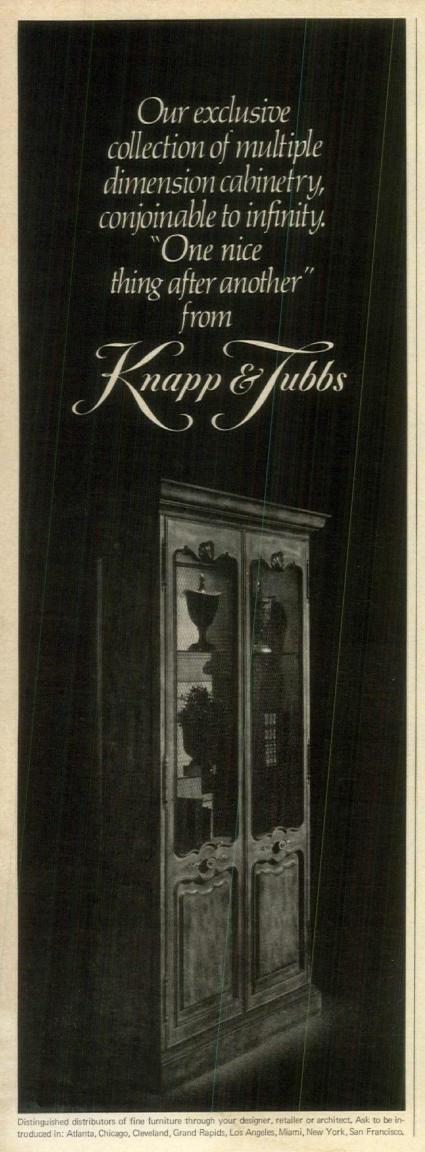
f living halls can sparkle with extra color and pattern, a little hallway can be a firecracker. Just the application of a terrific color can charge a drab hall with vitality. You stay there so briefly-why not make it a dazzling experience? Of course, in a hallway that is an extension of another room, I would not go so far as to introduce an altogether new and unrelated color. If the living room is done in shades of apricot, for instance, I might paint the hallway a rich, almost tomato color-intensification, rather than competition. Or I might wallpaper the hall with a brilliant pattern that would simply be too much for the living room. Although there's no need for any other ornamentation when you use wallpaper, don't make the mistake of thinking that it precludes hanging pictures. A hallway can make a wonderful little gallery for drawings, prints, and even small paintings that might be lost if the room were bigger. I would never hang a large painting in a narrow hallway, though. To really see it, you'd have to be pinned against the opposite wall.

Doors are inevitable in a hallway, so Make the most make the most of them-with mirror, of doors brilliant colored lacquer, or trompe and windows l'oeil moldings and panels. Windows, on the other hand, are such a blessing that I leave them almost entirely alone. Shutters are all I add-a big potted plant in each window is even better.

hen a hall is wide enough, it's nice to have some furniture, even if only a bench or the skinniest little console table. On that little table I love to see a bowl of flowers, or a lamp that makes a soft light for guests in the night, haloing rather than illuminating the room. For serious lighting, the best kind is ceiling spots, shining down on the walls. Nothing is worse than a hallway where only the ceiling is lit-you feel as if you're groping your way through a tunnel.

Many people attempt to shorten a long Emphasize a hallway visually, but I think that's a big long hall's mistake. If the hall is that long, they're length not going to fool anyone anyway, and exaggeration has far more style. In a farmhouse I know, the long, lengthwise floorboards of the hall are painted alternately black and white to accentuate its length. For marble or vinyl-tiled hallways, lozenge-shaped tiles, set lengthwise, are much better than timid squares.

he loveliest hallway I know is in a fantastic modern adobe house in Arizona. It is a rather long hall and tall, with three guest-room doors facing broad windows that overlook the patio and the pool. The walls are white, the floor is paved with pinky terra-cotta tiles, and all around hang wonderful contemporary pictures. For a guest in that house, it is the loveliest pleasure to step out in the morning to this beautiful sunlit room. And in the evening, you can sit in the patio and see, through the great curtainless windows, those remarkable paintings lighted by hanging lanterns. Far from being mere architectural necessity, that hallway is a beautiful jewel of a room that would make any house proud.



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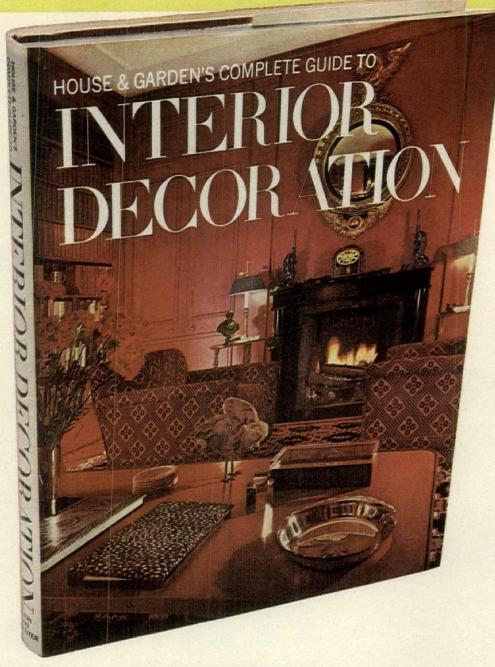


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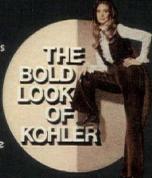
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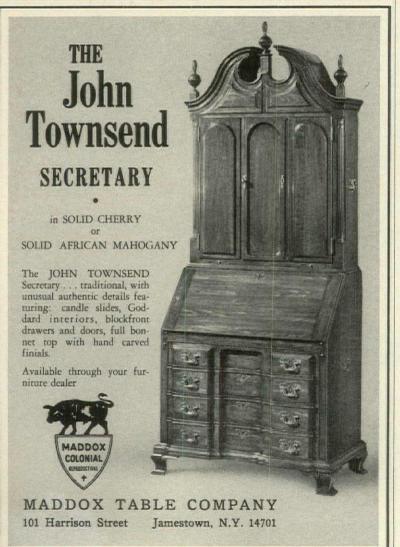
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Great buildings are those that recognize the client's role as an initiator,

says Charles Gwathmey



CHARLES GWATHMEY, thirty-two, one of two partners of Gwathmey/Siegel Architects, has been winning awards for his architectural work ever since he was a student at Yale. In addition to having a lively practice, he also teaches at Harvard. At an early stage of his career, when he had just completed the design for his first house, he took time off to learn in detail exactly how a house is built. Subsequently, he became his own contractor for that first house and did much of the building himself. "I really know now," he says, "how to put a building together."

Do you approach designing a vacation house differently from a house that will be lived in day in and day out?

I feel it's a myth that there's any difference. People think an architect is free to be more whimsical in a beach house. That's just not true. The basic human needs, the problems, are just the same for any house no matter where. The house still has to be livable and comfortable day to day; the spaces and the way they are organized have to be relevant.

Do you usually design all the furniture for your houses?

I like to. The two go together. In this house (page 114), however, I had not initially conceived of the furniture in its present form until the building was well underway. Then when I actually perceived the scale of the house, I designed the furniture like small buildings within it to make a transition between the house itself and people. The bed in the master bedroom, for example, is an enclosure of its own scaled down from the room. Something like the traditional four poster bed, but redefinedbuilt into the headboards are a television set, lights, bookshelves, storage. The point is that having the bed create an enclosure within the room is directly related to its use.

Continued on page 22 HOUSE & GARDEN



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AN ARCHITECT SPEAKS HIS MIND

continued from page 20

What makes a good client?

Someone basically who has faith in his architect. One who can learn. One who provokes positive change. A bad client is one who does not recognize the role of the architect as an artist, as an interpreter of the client's needs and ideas. If a client's ego is too great, change seems an imposition to him. Both the architect and the client have to be willing to accept positive changes and the growth of ideas during the whole process. The possibility of change in a building should never stop until it is finished. A building gets better and better during construction.

What kind of information do you like to receive from a client when you first sit down to talk about designing a new house?

A client should always give his architect a clear program of his needs. This starts ideas generating, gives a framework to the initial planning stages. Personal specifics are what count. For example, it interests me very much to know if someone has a violent dislike to large glass areas or too much outdoor light in a bedroom. Then once the client's needs are well understood, it's up to the architect to interpret and synthesize those ideas, and to make art. At that point, the client has to let go, to trust, be ready to be flexible, and open to surprises in design.

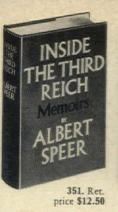
I definitely feel that the great buildings are those that recognize the client's role as initiator. A house evolves jointly between client and architect. If an architect was simply trying to satisfy his own ego, there are easier ways of doing that. Designing and building a house is a very painful, slow, meticulous, nonlucrative process. You do architecture because you love it.

How can one save money on a house?

One of the most important things, I think, is to have a completely different approach to the planning and shaping of spaces. Traditionally, spaces have been visualized and valued by their square footage. But now in even the smallest spaces you can do fantastic things to create the illusion of space. Piercing walls with various openings—to another space, another level, to the outdoors—to make a room flow on beyond its boundaries and draw the eye away from corners. Bringing in light and views to make spaces alive. Opening rooms upward several stories to create vertical movement as well as horizontal. You could call it an economy of means. But the question is difficult because quality in a house is expensive—and worth it.

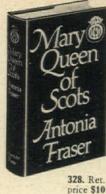
With so many architects nowadays concentrating on urban problems rather than single buildings, what do you consider your role as an architect?

I firmly believe that urban problems are building problems. Corbusier said there is no such thing as city planning, it's all architecture. I think it's crucial to remember that. An artist should be able to transcend the immediacy of a crisis.















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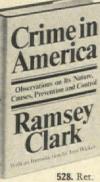
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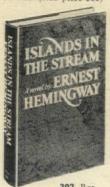


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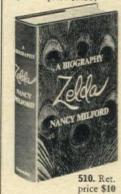
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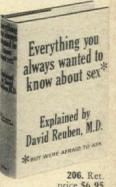
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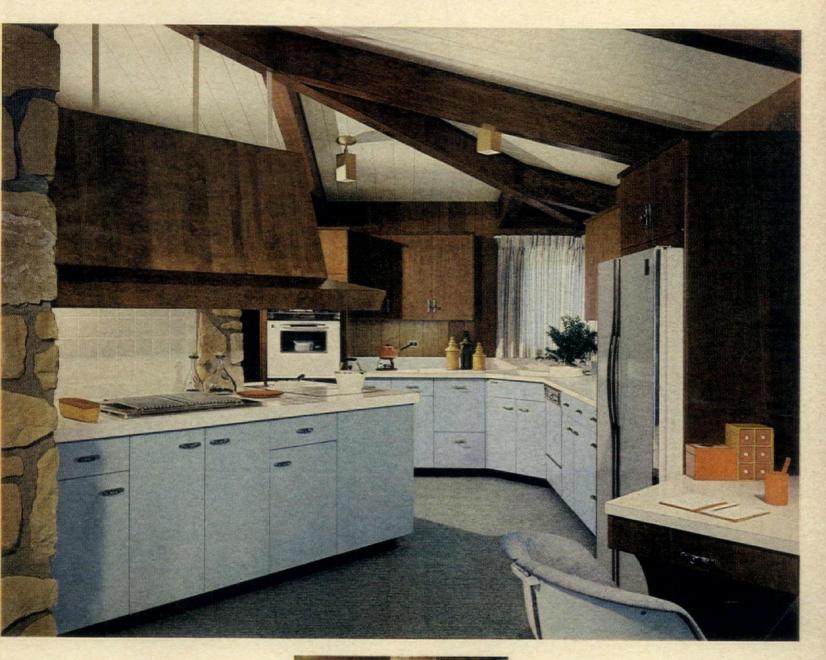


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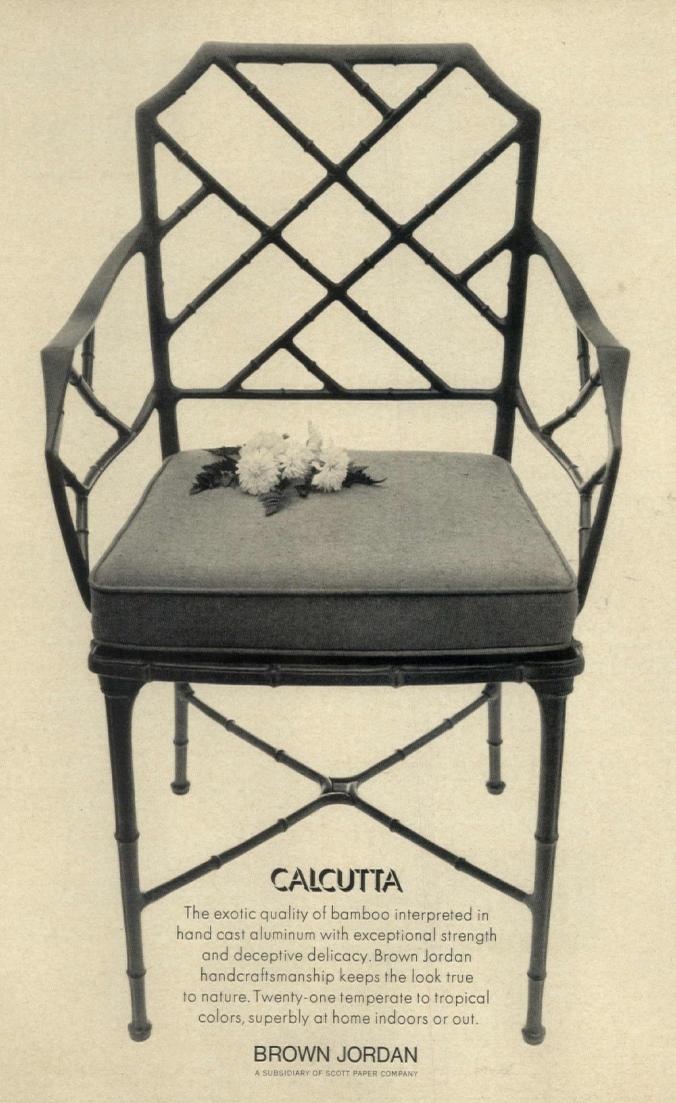
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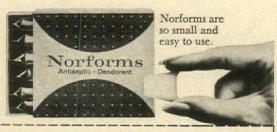
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Germs inside you every day cause internal odor—an odor different from the one on the outer vaginal area. So even regular bathing or feminine sprays won't solve the problem. They can't get inside to give protection internally where this problem starts. And many doctors say you shouldn't douche daily.

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SOME NOTES ON

GOOD LOOKS & GOOD HEALTH

BY REBECCA WARFIELD

WHEN THE CHIPS ARE DOWN WHAT WILL YOU LOOK LIKE?

Almost every woman alive believes passionately in some one saving grace for her Looks. Or two maybe, at the most three. These are the invaluables she would scoop up with her and rush to the Last Barricade. What things? In the Forties there was no doubt. Nine out of ten women when asked what they would take with them to a desert island (euphemism for bomb shelter) answered without drawing breath, "My lipstick." In the Fifties and the Sixties the world and the world of Looks had slipped around somewhere else with the Jackie Kennedy-bouffant-hair in absolute power and a new flow of frank eye make-up sliding from the stage to the home scene. Then the answers were—naturally—"curlers and eyelashes."

But—if it should come down to the nitty-gritty between merely wanting and having-to-have—now what?

In a highly unprofessional survey that went dipping in and out of some New York offices and restaurants and shops and bus stops and parties and took in a good many sizes and shapes and conditions of woman, the answers were all different and the conclusions—New People. No, the N. P. aren't somewhere else in communes or picket lines or freaking out in some weird pad. But they're you and me—the heirs of all the ages of beauty finally breaking out of it into—how you say in English?—our own thing. There was strictly no conformity. No two answers the same (except for certain occupational conditionings). No one looked to the left or right or toward some mythical Leader. What was most illuminating about the New People of the Seventies is what they didn't mention, didn't need, wouldn't take along in an emergency. Like . . .

- No one—not one—saw herself in curlers in a public place. Are we getting more esthetic? Just asking.
- · No one thought of bringing a mirror.
- Only one out of ten would feel lost without a lipstick. Is there a slight pang anywhere for that grand girl of World War II with her big red mouth that wouldn't quit, wearing her lipstick not only to give herself courage but to lend some to others, too?
- No one said just perfume, but the lots who felt it absolutely necessary supplied names... Chanel No. 5 still indispensable, and one magazine editor is dreaming of "an enormous bottle of Bal A Versailles." So there may be some dancing...
- We didn't hear it for pills, downers or uppers or any kind of tripping unless you count one irrepressibly social type who wanted to take along a box of those

Continued on page 37

State.

Country

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Stockbridge-2. Fabric: 6086 Mustard. About \$330, as shown. Matching stationary sofa: Stockbridge-2. About \$280, as shown.



Lexington-3. Fabric: 6500 Red. About \$385, as shown.



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Granada-4. Fabric: 6513 Gold Leaf. About \$590, as shown.

Most fabrics protected by ZEPEL Soil/Stain Repeller.

GOOD LOOKS & GOOD HEALTH

continued from page 30

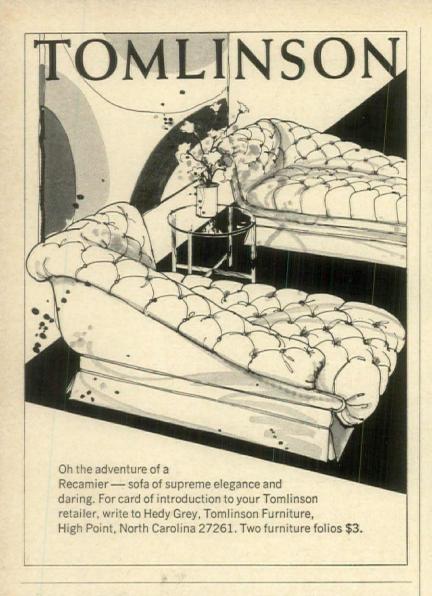
little plastic envelopes that hold delicious dry martinis.

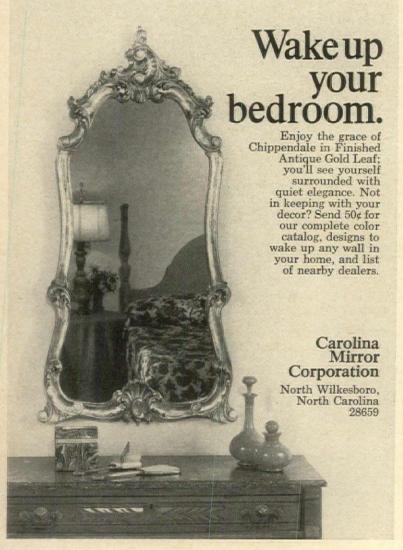
- No one oddly enough—not even Joan Rivers—saw herself making the human mistake of picking up the wrong thing in the general confusion. Pretty secure?
- And no one turned off the questions with Who knows? or Who cares? The New People's Looks are certain to survive. They know and they care . . .

Some Public People are ready to jump up with their Private Plans . . . Barbara Walters who's so bright so early on the "Today" show, lives up to the title of the new book she's just written, How to Talk with Practically Anybody about Practically Anything, by telling us her instant plan, "I would take a hairbrush" she decided "and make-up base because if your hair looks all right and your skin looks all right, everything just falls into place and looks all right, too" . . . Angela Lansbury, who was such a smashing-looking countess in Something for Everyone and will open this March on Broadway in the new play Prettybelle, says she would feel naked without lipstick-but it's a very trendy tawny one, Michel's Ginger Brandy. Her two other security blankets are Dr. Laszlo's famous Sea Mud Soap (this unusual stuff unusually turned up on several lists), and also his Active pHelityl Oil, which she can even pronounce . . . Karen Wyman, the dynamic little (5 foot 1) young (eighteen) singer—youngest entertainer ever to make the Persian Room at the Plaza, would opt for rouge. Incidentally, rouge has made the most amazing of all comebacks in the last year or so. Dead for so long, Out and Old and Bad Taste, it is probably the most youth-status makeup thing around now (you can see Karen Wyman on the "Carol Burnett Show" and at the Sands in Las Vegas in the great good company of Rowan and Martin . . . The wonderful Peggy Lee, who will be at the Waldorf this March, plans to keep her wonderful clean dazzle with a particular non-drying soap-oilatum . . . Katherine Houghton, who burst on the screen with her aunt Katherine Hepburn in Guess Who's Coming to Dinner? and is now playing with the Actor's Theatre in Louisville, has everything timed-if there's not much of it she'll go with her "absolutely essential" Nivea soap and Tamara Royal Jelly (Health Food stuff) but given a little more leeway she'll snatch up her fondest make-up, Evelyn Marshall's ash-brown eyeliner and gray brown shadow—"so subtle." . . . Carol Lawrence would pick up her two little boys and her Bonne Bell moisturizer, "I'm cracked about it but can't remember the name" (2000) . . . and Joan Rivers that pretty, funny girl whose interior humor has left the linear comedy far behind won't kid around when the bell ringsshe'd take her whole hairdresser and her hormone shots and let the chips fall where they may ...

LITTLE THOUGHTS... Somehow we all feel that we ought to think Large Thoughts in a Big Emergency when actually the little finger-in-the-dike idea sometimes saves the day... When you are running off with

Continued on the next page





GOOD LOOKS & GOOD HEALTH

continued from preceding page

lashes you should remember to grab Andrea's wonderful eyelash glue that comes with its own remarkable hand-steadying applicator... Maybelline's tiny, thoughty, eye pencil sharpener is something else you'll feel good about having... And Max Factor's Cheek Stick that looks like frozen raspberry Jello can spread the glow of youth and health over the direst pallor... Clinique's fabulous, waxy, creamy Wrinkle Stick is to clutch when your inside sound track is playing "Oh, wow! This must be aging me ten years!"...

HEALTHY ON . . . The illuminating thing about even speculating on human nature under pressure is that your first quess is probably wrong. Take models and model-agency entrepreneurs, the greatest make-up pros on earth. Gee, what will they take when the rush is on? It's the second guess that would have told you. Almost to a girl, ignoring those sacks of makeup they haul around with them, that wide-ranging knowledge of shading and color, they say they're sick of make-up. Soap and toothbrush and toothpaste, in that order, is what they'd take, and if they had another choice, a comb. Eileen Ford, an authentic achiever, head of the Ford Model Agency, would take "my Water-pic toothbrush, a homemade moisturizer, and vitamins. This would save my teeth, my skin, and my health. What more can I ask for?" And the same goes for the glorious Wilhemina who was a model, now manages a stable of models. She said "I want to feel clean-clean. So I would take soap, probably Ivory, a toothbrush and toothpaste, and Elizabeth Arden's 8 Hour Cream that can do fifty-seven different things for my skin." ...

FURTHER HEALTH BANKING . . . the new iron capsules with special timing to furnish more instant fortitude . . . the little round brown rice cakes that come in packets of six or so, and are so filling that if you chew them properly, one or two will nourish you all day. The models all eat them. Tasty too in a funny, nutty way (at Health Food shops) . . . One of the great skin things, Estée Lauder's Eye Cream to soothe all over your face. Rare and costly but who's counting now when your face has got to be your fortune . . .

HOW TO SHOW UP . . . While models would go back to basics, other people connected with the business think entirely differently . . . Many editors went for brilliant eye make-up (no time to be hazy), for mascara wands that they can use without a mirror . . . cream foundations in beige, the big color winner . . . one editor would take an under-eye circle coverupper . . . one more says she would take her Spiro Agnew watch and Givenchy's new deep, brilliant perfume with the flat name, Givenchy III. She says it's mind-blowing, almost hallucinogenic "smell it and you see color." . . . and Susan Harney, the zippy beauty editor of Seventeen, immediately saw herself turning up at the barricades, ashen and colorless. "I'd snatch up my cheek color, and then if I had time I'd take mascara-black-you'd really need something strong, and my purple eyeshadow definitely." . . . So some girls who work with make-up don't get turned off, they get turned on-really hooked on the stuff . . .

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Stuff chicken with orange sections and pineapple chunks. Shake a little soy sauce into the pineapple juice and use as a baste. Bake in a Tappan Continuous Clean* gas range.

The removable oven liners have a special coating that cleans while the oven cooks. (They're available as optional equipment on any Tappan gas range.) No matter how much your Polynesian Chicken spatters, your oven stays

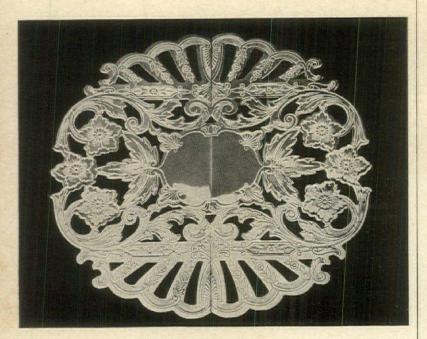
presentably clean. It stays just as clean with barbecued spare ribs, roast pork, or whatever else your family likes.

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*A.G.A. Mark

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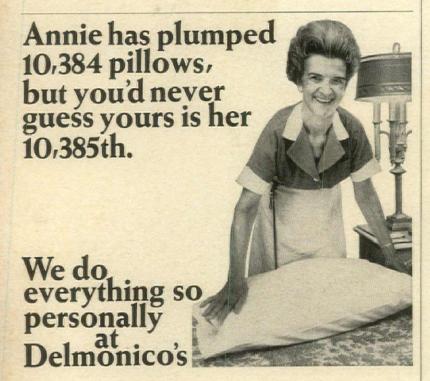


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NOTES OF A HAPPY HOUSEKEEPER

BY MARY ELIZABETH FALTER

My kitchen cupboards are far brighter and more orderly these days since I've fitted them out with a set of new plastic containers for staples like cornmeal, oatmeal, pasta, cookies, crackers, brown sugar. No more messy dog-eared packages. The containers are made of Republic's new Apolloware named for the Apollo II space flight, for which the Republic Moulding Company made special containers for lunar rock and soil samples. The food containers come in four bright colors with airtight white lids. I marked the contents of each on one side of the lid with a black marking pen. Sizes range from 1 quart to 3¾ quarts and all are modestly priced.

Several of our neighbors are installing burglar alarms these days, but Tom and I prefer to rely on our German shepherd who's an excellent watchdog. At least, she is if she's on the job. Unfortunately, she often seeks out a favorite spot in the house that is far from the scene of action. She loves the wooly rug in Tommy's room for instance, or the furry one in our bathroom. This is not so important in the daytime, but at night we want her where she'd hear anything that meant trouble. So we thought it over and decided to settle her on the wide landing halfway up the stairs. This would keep anyone from coming upstairs and she'd probably be out of reach of any poison or Mace that has been used to knock dogs out. The landing is another of her favorite places to sleep, but just to be sure she stays there, we bought two adjustable baby gates. At night we put one on the down side of the landing and one at the top of the stairs.

I'm not wholly sold on adhesive-backed shelf and drawer liners. Granted they stay in place and are more durable than old-fashioned shelf paper, but eventually they do become worn and marred, and then they're such a nuisance to pull off. So when I decided to reline the shelves of the old china cupboard the other day, I picked up some Rubbermaid **shelf liner** to do the job. Plastic, with a linen-textured finish, it comes in 25-foot rolls, in both 12- and 22-inch widths, which correspond to the depths of standard shelves, cabinets, and drawers. It's easy to cut, lies flat without adhesives, yet is easy to remove. Besides, it's washable, stain resistant, inexpensive, and comes in seven colors.

Every now and then the *house plants* need a good washing. Like everything else in the house, they get dusty and dust keeps the leaves from "breathing." Periodically I round up all the small plants and hold them under gently running water, before the soil is watered so they don't get drowned. The big pots stay put—for them I use a sponge and a bowl of lukewarm water. A nurseryman once told me about a good way to water large house plants. Set the pot on three or four wooden blocks, about an inch high, in the saucer. Water the plant generously until the excess collects under the plant, which is held up out of it by the blocks. When the excess evaporates, it's generally time for another watering.



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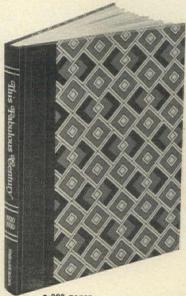
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illustrations in all. You'll see college "sheiks" and "shebas"... sports heroes and literary giants...floppy pants and mini skirts...flagpole sitters and daredevil stunt fliers...early chain stores and ornate movie palaces.

And in the crisp captions and sparkling text, you'll read about the great Crash of 1929... Prohibition...the racketeers...the automobile revolution...early radio...the Jazz Age...the dance marathon...the Mah-Jongg craze...and much more.

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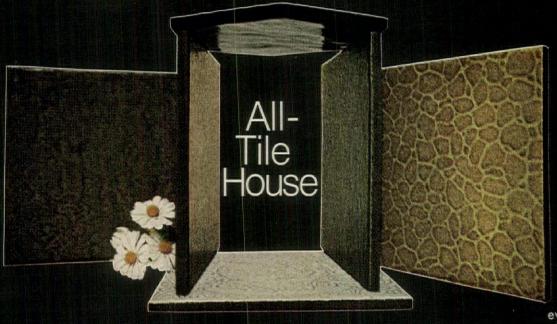
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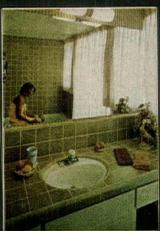
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THOUGHTS FOR

THE HOSTESS

BY MARY MOON HEMINGWAY

Time to begin thinking about vernal centerpieces. There are quite a few ideas idling in the back of my mind: I might spread a cookie sheet with white sand, edge it with a variety of interesting small rocks, rake the sand into subtle patterns with a fork, place a few more stones on the sand in groups of different heights, then intersperse them with tiny succulents—a microcosmic Zen temple garden. Still thinking small, I could cover a tray or cookie sheet with sheet moss (from the florist) and place on it very small flowerpots filled with Oasis and tiny flowers, buds, and fragments—a miniature pot garden right on the table. Individual flowers in bud vases, each covered by a glass lamp chimney, massed together in different heights and shapes is another thought or perhaps one big hurricane shade filled with a tumble of small flowers or lemons, limes, and forsythia.

Italian corn meal mush? Why not? Only they call it **polenta** and treat it more imaginatively than is our wont with our native product. They fry it as a base for eggs Benedict, mix it with chicken livers instead of rice, make it into shells to be meat filled and sauced. Catari maize flour polenta is precooked for instant results, imported from Milan for instant delectation. A great change from the usual starches.

Freshest idea for a guest room bath I've seen in a long time: carrot, lettuce, cucumber bubble baths in individual, old-fashioned seed packets, tucked into a small, varnished berry basket to perch on a corner of the tub. Village Bath Products cultivates these relaxers. My last weekend hostess continued the theme by using majolica lettuce leaf dishes for all of the other beauty aids and necessities she provided—soap to cotton balls. Made me feel garden fresh just to look at them.

Just as I have a preference for drinking highballs from stemmed glasses, I also like to serve desserts and salads now and then from *footed compotes* instead of the usual bowls. A hand-cut real *objet d'art* from Crystofrance is a superb case in point, 9½ inches tall, faceted with contemporary simplicity, the chunky blocks and rounds breaking up light, reflecting reflections within reflections. By itself magnificent as a table decoration, what a glittering server for ice cream balls, fruit compote, a sliced avocado salad, or berries.

Have you ever thought:

Of using a brocade obi as a center strip down the length of a dining table? Flowers in an almost invisible container might counterpoint the colors. For place mats, window glass cut to size for unobtrusive practicality, or clear plastic mats if you can get them.

Of forcing birch as well as pussy willow and forsythia to bring a breath of spring into the house? The tender little leaves are enchanting.

Of chilling wine in coolers on the sideboard in the dining room rather than in the refrigerator. Whets the taste, pleases the eye, pampers the wine.

Give a friend a wine cellar.

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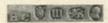
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QUESTIONS & ANSWERS ANTIQUES

BY LOUISE ADE BOGER

ENGLISH TEAPOT



I bought this silver teapot in London as an antique some time ago. It has marks on the bottom, which I have sketched side by side-HC, a



crowned leopard head, a lion, and the king's head. From this information, can you tell me anything about its origin?

M.E.R.-Royal Oak, Mich.

Judging from the hallmarks, your silver teapot appears to date from 1787-1788. "HC" are the initials of Henry Chawner, a London silversmith who entered his mark in 1786.



PARIAN PITCHER

A pair of these pitchers has been in our family for over a hundred years. They are cream white, unglazed, and stand 10 inches high. The pitchers have no identifying marks, so I would appreciate anything you can tell me about them.

M.L.W .- Rutherford, N. J.

The "Corn Husk" pattern on your Parian pitchers is the same design made at the U.S. Pottery, Bennington, Vt., between 1852 and 1858. Your pitchers were probably produced there during those years as we do not know of another pottery making this pattern. The pattern is one of the few purely American designs, having no counterpart in English ware, and is considered rare.

CHINESE CHAIR

Can you help us identify this chair? We bought it from a local antique dealer who said it was "Chinese Chippendale."

E.M.F.—Oakland, N. J.



Your ornately carved chair is an example of Chinese export furniture, probably dating around the late nineteenth century. This is quite different from Chinese Chippendale in which a medley of Chinese details-pagodas, mandarins, dragons, birds, and bellswere grafted onto typical mid-eighteenth-century English furniture forms to create a "Chinese" flavor. During that period, fashionable society was eager for furniture and decorative accessories that suggested the Orient, no matter how remotely. Continued on page 50

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ANTIQUES continued from page 48





TRANSFER PRINT

My mother gave me this plate years ago. I have copied the markings and would like whatever information you can furnish me about its place of origin.

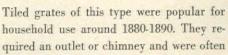
W.E.H.—Charleston, W. Va.

The Staffordshire potter Edward Challinor made your plate with transfer-printed decoration between the years 1842 and 1867. The use of a backstamp on the underside of your plate—such as you copied—is a feature of great interest associated with transfer-printed pottery. In your case, it gives the name of the maker and the title of the fanciful scene on the plate.

TILED GRATE

This tiled ship's stove has brass trim. On the back is written "Murdock Parlor Grate Co., Boston Ms." Please let me know what you can find out about this stove.

F. McL.-New York, N. Y.





attached to the fireplace. Your grate suggests English rather than American manufacture. It was probably imported and sold by Murdock of Boston.

BLACK BASALT TEAPOT



I want to determine the place of origin and the date my black basalt Wedgwood pitcher was made. It has no mark, but has a little widow figure on the lid and pineapple stripes on the sides. S.H.—Burlingame, Calif.

Without a mark it is difficult to determine where or when your teapot was made. Several

factories were making black basalt in the late eighteenth and early nineteenth centuries and many of these productions were not marked. Your teapot is probably of this period. We cannot say which pottery may have made it, but it does show commendable workmanship.

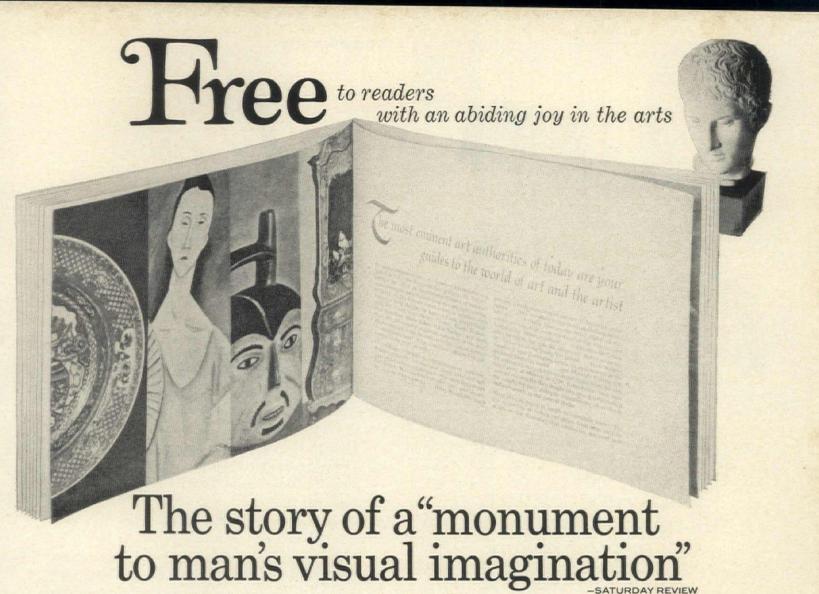
GERMAN VASE

I would like help in finding out
about this vase that was given to
me by my grandmother. I've copied
the hallmark on the bottom to help
you. L.K.C. III—Jacksonville, Fla.





Your vase was made at the porcelain and faïence factory of F. A. Mehlem, started at Poppelsdorf near Bonn, Germany in 1836. Judging from the snapshot, your vase dates around the 1880s.



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BY JOSÉ WILSON

A drink is a drink is a drink, to paraphrase Gertrude Stein, but a breakfast party drink is something else. Very few of us could down a Martini or a Manhattan, no matter how accepted a part of our prelunch or predinner drinking ritual it might be. As a prelude to breakfast, they are not only undrinkable but unthinkable. Also positively to be banished are all those gooey concoctions made with cream and eggs that fill you up before you ever sit down.

There has to be a particular alchemy to top-of-the-morning drinks, compounded of one part clean, refreshing flavor and one part hidden stimulus. Typical breakfast party drinks like the Bloody Mary, the Screwdriver, or the Salty Dog are all the more pleasurable because the seducer, alcohol, comes in such innocent guise.

Oddly enough, the choice of drinks for breakfast is greater than for any other time. First there are the mixtures of juice and vodka, or other spirits, probably the most perfect bracers ever invented. Next, the apéritifs, light enough to go down easily, yet potent enough to give a small, delicious glow. Then there are the wine drinks, made with red or white wines, or champagne.

Even those who, for their own good reasons, are off the hard stuff find there's none of that tedious business of toying with a glass of club soda or ginger ale. There are always fruit and vegetable juices aplenty and those saucily sparkling mineral waters that are the champagne of dieters—Perrier, Pellegrino, and our very own Saratoga Geyser.

BLOODY MARY-AND OTHER VODKA DRINKS

The Bloody Mary is probably the most protean of all drinks. Everyone has some little trick or twist that he swears makes all the difference. Some add a dash of celery salt or seasoned salt; some use seasoned pepper; others prefer lime juice to lemon. Then there's the school that eschews plain tomato juice in favor of vegetable juice cocktails or the highly seasoned, piquant Bloody Mary mixes sold canned and bottled. The most powerful of these is the Sangrita sold in Mexican stores, meant to be drunk, in alternate swallows, with tequila. You may want to temper it with tame domestic tomato juice, about 2 parts tomato to 1 part Sangrita. With any of the seasoned mixes, you can pretty well eliminate the usual seasonings. Vodka and lemon juice are all you will need.

New to this country and sensational for a Bloody Mary is a Russian vodka flavored with hot red pepper called Pertsovka. Legend has it that Peter the Great drank this pepper vodka, presumably to drive out the chill of a Russian winter. The fiery bite is rather overpowering taken neat, but it

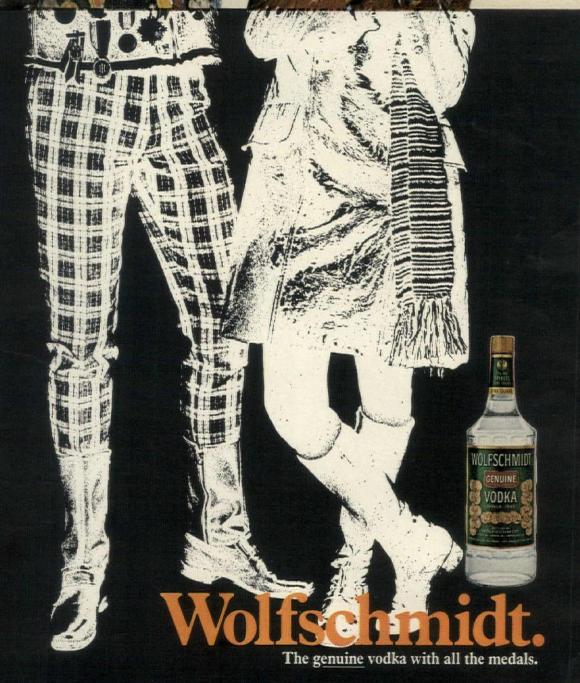
Continued on page 56

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TOP OF THE MORNING PARTY DRINKS

continued from page 54

might have been made expressly for Bloody Mary fanciers.

If you can't find it, you might try making your own version. Drop a dozen fresh hot red or hot green chilies into a bottle of vodka and let them soak for at least ten days before using the vodka. The dried red Japanese peppers called hontaka are as good, if you can't get the fresh. For a milder version, use black or white peppercorns, about 2 teaspoons to a fifth of vodka. Vodka takes on the flavor of anything you put in it—you might add orange rind to vodka for Screwdrivers.

The Classic Bloody Mary. For each drink, combine 1½ ounces vodka, I teaspoon fresh lemon juice, a dash of Tabasco sauce, a dash of Worcestershire, a dash of salt, a grind or 2 of black pepper and 3 or 4 ounces tomato juice. Stir over ice cubes or shake with cracked ice. Strain into an 8-ounce footed goblet. To serve on the rocks, pour over ice cubes in a highball or double old-fashioned glass.

Virgin Mary. Is there anyone who doesn't know this is a Bloody Mary sans vodka?

Salty Mary. Sprinkle the top of the drink heavily with kosher salt and drink through it. This is delicious and, oddly enough, not salty to the taste.

Danish Mary. Substitute akvavit for the vodka.

Maria Sangrita. Substitute tequila for the vodka, and use a chili-spiced tomato-juice mixer.

Piccadilly Mary. Use 2 ounces tomato juice and 1 ounce dillpickle juice. Stir. Top with a dash of celery salt and garnish with a cornichon or gherkin.

Bloody Marie. Add a dash of Pernod to the classic mixture.

Screw Mary. Substitute orange juice for half the tomato juice.

Krauter. Substitute sauerkraut juice for half the tomato juice.

Barnacle Bill. Substitute clam juice for half the tomato juice.

Bloody Bull Shot. Substitute beef bouillon for half the tomato juice.

Clam Digger. Substitute canned Clamato Juice for tomato juice.

Sangrita. To make this the Mexican way, you whirl peeled and seeded tomatoes, orange and lime juice, a small white onion, a teaspoon of sugar, salt, and fresh green serrano chilies in the blender until liquefied, and then sip a glass of the sangrita alternately with a glass of neat tequila, taking a little taste of salt and a suck of lime between sips. To my mind, it is much easier to buy the bottled sangrita mix and, if you don't like the taste of neat tequila, mix the two together. Should you want to make your own sangrita, here is a fairly simple version: Whirl in a blender 2 cups tomato juice, ½ cup fresh orange juice, ½ cup fresh lime juice, 2 tablespoons finely chopped white onion, ½ to 1 teaspoon finely chopped seeded hot chili pepper, according to taste, about ½ teaspoon salt.

Vodka has the knack of combining with almost anything. One very popular breakfast drink is the Bull Shot, which was created by restaurateur Lester Gruber for the opening of the Caucus Club in Detroit. The English have their own name for this—Ox-on-the-Rocks.

Bull Shot. Put 2 or 3 ice cubes in a double old-fashioned glass. Add a dash of Worcestershire, 3 ounces beef bouillon, $1\frac{1}{2}$ ounces vodka, juice of $\frac{1}{2}$ lemon. Mr. Gruber sprinkles his Bull Shot with celery salt and garnishes it with a celery stick. Bull 'n' Bear. Substitute $1\frac{1}{2}$ ounces clam juice for half the beef bouillon.

Continued on page 58

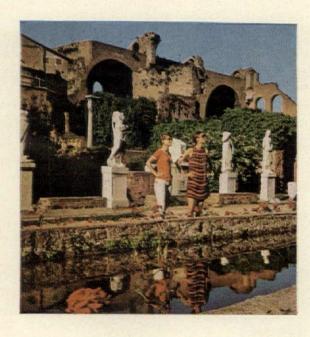
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Danish Bull. Use akvavit instead of vodka in the Bull Shot. Salty Dog. Frost the rim of a 10-ounce footed glass with kosher salt. Put 2 or 3 ice cubes in the glass, add 11/2 ounces vodka, 31/2 ounces grapefruit juice, and stir.

Screwdriver. Put 2 or 3 ice cubes in a 10-ounce footed glass, add 11/2 ounces vodka, and fill with chilled orange juice. Stir. Apple Knocker. Put 2 or 3 ice cubes in a 10-ounce footed glass, and add 11% ounces vodka and 31/2 ounces apple juice. Stir. Cape Codder. Put 3 or 4 ice cubes in a highball glass, and add 1½ ounces vodka and 6 ounces cranberry juice cocktail. Stir. Sputnik. Combine in a bar mixing glass 2 ounces vodka, 1 ounce Fernet Branca, ½ teaspoon simple syrup or superfine sugar, 1 teaspoon lime or lemon juice, and 3 or 4 ice cubes. Shake well and strain into a chilled cocktail glass.

Volga Boatman. Shake in a bar mixing glass or jar the juice of 1/2 orange, 3 ounces vodka, 1 teaspoon kirsch, and 3 or 4 ice cubes. Strain into a chilled cocktail glass.

Bog Fog. Put 3 or 4 ice cubes in a highball glass, and add 2 ounces orange juice, 2 ounces cranberry juice, and 11/2 ounces vodka. Stir.

SOURS AND OTHER MIXED DRINKS

Sours and other drinks made with citrus juice are also good for breakfast imbibing for obvious reasons.

The Classic Whiskey Sour. Combine in a bar mixing glass or jar 1 ounce lemon juice, 3 ounces whiskey (blended, Scotch, bourbon, or Canadian), I teaspoon simple syrup or superfine sugar-or to taste-and 3 or 4 ice cubes. Shake until well mixed and strain into a chilled whiskey sour glass. If you like, you can garnish this with a maraschino cherry and orange slice, although a lot of people like their sours without the fruit. Cognac Sour. Use cognac instead of whiskey.

Tequila Sour. Use tequila instead of whiskey, add a dash of Angostura bitters, shake with cracked ice.

Pisco Sour. For every drink, combine in a jar or bar mixing glass 2 ounces Pisco (Peruvian brandy), 1 teaspoon simple syrup or superfine sugar, and 2 tablespoons lime or lemon juice diluted with about 1 tablespoon water (the trick is to weaken the juice or it will overpower the very light flavor of the brandy). For every 3 or 4 drinks, add 1 egg white and 6 ice cubes. Shake until foamy. Pour into a whiskey sour glass and put a dash of Angostura bitters on the foamy top.

Sour Virgin. Substitute Virgin Islands rum for whiskey.

Yugueño. Combine in a bar mixing glass or jar 11/2 ounces fresh orange juice, 11/2 ounces Pisco, and 3 or 4 ice cubes. Shake. Strain into a chilled whiskey sour or cocktail glass.

Isabella. Stir together 11/2 ounces tequila and 41/2 ounces fresh orange juice. Strain over ice cubes into an old-fashioned glass. Sevillana. Substitute dry sherry for the tequila.

Corsair. Shake in a mixing glass with cracked ice 1½ ounces light rum, 3 ounces fresh orange juice, and 3 ounces cranberry juice cocktail. Strain into a champagne glass.

Spindrift. Combine in a mixing glass with cracked ice 2 ounces dark rum, 4 ounces cranberry juice cocktail, the juice of 1 lemon, 1 teaspoon simple syrup or superfine sugar, and 1 egg white. Shake until cold and foamy; strain into a tall glass. Snowball Fizz. Combine in a mixing glass 2 ounces fresh Continued on page 122



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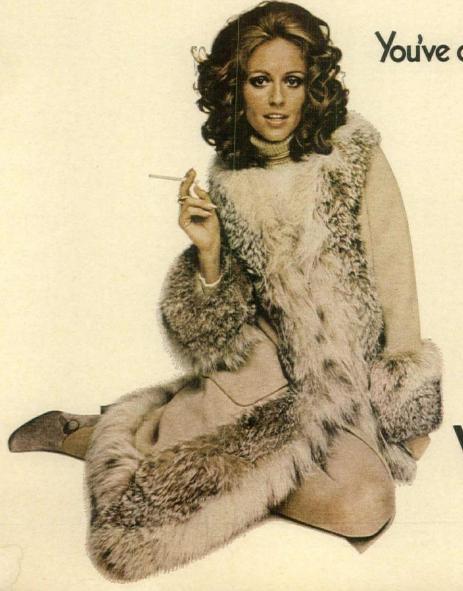
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73



For years, women tried to win the right to smoke in public. For years, they failed. In 1908, thinking the time was right, Kathleen Campbell lit up a cigarette in the Plaza Hotel. The time was not right.



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HOW TO USE COLOR NOW

Whole room color changes

t's the garden greens-Celery, Green Mint, Parrot Green, Lettuce, Lacquer Green, Moss Green-that we've suddenly begun to see everywhere, as ackgrounds, as whole schemes in themselves. or instance, bathrooms glory in garden greens. grass green rug is fresh underfoot in a bathom papered to look like a flowering arbor d filled with bushy ferns. For a garden feelg without plants, paint the walls Lacquer reen, choose fixtures in pale flower colorswender tub, Celery basin, Aquamarine bidet, lle Pineapple toilet. Every room in the house different color? That's what Daphne Arkusuntov wanted. The living room rolled out a iny Pineapple, the library a Velvet Brown, estairs study Pompeiian Red, the dining room eamy Apricot, a guest room deep Ultraarine. Leaving us to believe that some intense lors are beginning to rival all-white backound. For big color in a tiny kitchen, Carrie onovan painted the walls and ceiling Tangere, tiled the floor in Bittersweet. More dark ckgrounds. Washington interior designer Ann artman left Flag Red recesses-bar, bay winow, bookshelves-when she repainted her nite living room a rich Blue Opaline. When d met blue, she added a border of white tape. favorite of interior designer Mark Hampton an all-black library as a background for ants, flowers, and sculpture. Or how about aking your own planetarium? Paint a room idnight Blue, add a collection of light sculpture.

New places to color

loors, ceilings, moldings-three new places singled out for color attention. These days even fabric winds up on the floor. Mica Ertegün ran the same purple paisley as her curtains and bedspread down onto the floor, glued it to a plywood overlay, covered the whole thing with a mop-up polyurethane finish. What's happier than a kitchen floor painted a brilliant Sun Yellow? Ara Gallant scribbled swirling lists of foods in Tangerine script all over his. Why not a floor striped with color? Interior designer Richard Neas's fantasy-striped dining room done in marbleized colors is like an underwater rainbow. Or why not borrow a classic but unbeatable favorite of Cecil Beaton's and paint the ceiling Blue Sky, the floor a grassy Green Mint? Even try latticing your ceiling with a real green one or a paint-yourself fake. And what about ceilings striped like a multicolored tent or awning with scallops along the top of the wall, bamboo poles trompe l'oeiled down the corners of the room? Moldings have become as flamboyant as floors. A pro at this, designer Angelo Donghia did a room with yellow walls, ceiling and window moldings in stripes of red and blue picked up from the fabric in the room. Or paste your favorite bright red calico on the moldings of a Sun Yellow room-interior designer Ronald Brick's idea. Or band half a room in silver wallpaper. Or if you want to recharge an allwhite room, paint the moldings and window frames Midnight Blue, Goldenrod, or Pongee.

Color for rooms you wouldn't change

here are lots of tiny ways to add color to rooms you basically like. Find a collection of wicker baskets at a local handicrafts shop, then lacquer each one a different color. If you haven't got a greenhouse, there are still ways to have flowers that last. Choose breakfast plates like the big white crockery ones we love with a large overblown Lavender pansy designed by Ernestine. Is there an armoire in the bedroom you can paint Flag Red and line the shelves in a tiny blue and white floral paper? Is there anything prettier for your skin than Pink-Pink sheets? Maybe Creamy Apricot. And why not throw flowery sheets over upholstered furniture for summer? Or cut out flowers from favorite wallpapers and paste them on the windows, or paint the whole window as though it were the landscape you wish you saw through it? Or substitute bright-colored plastic gels for clear panes of glass or have every window shade in a room a different color, or line window sills with pots of daisies painted Pineapple or just for fun put down a plastic or paper grass rug for summer? How does that feel barefoot? Paint a yellowbrick-road stripe down a dark hall or hang ropes of yellow beads inside curtains at a window to bring in sunshine. Paper the insides of a china cabinet a pale Aquamarine Blue, or treat your old-fashioned bathtub like a bed as David Hicks likes to do, with tie-back floral curtains or something like that. More ideas on the following pages and then, it's your turn.







Fragrant white flowers in green foliage by Robert Perkins of The Greenery

THE OY OF SUMMER GARDEN COLOR

House & Garden Colors for every room in your house

In a garden everything goes. Nature plots the unexpected, gets together all the most unclichéd color schemes in the world. With House & Garden's 1971 Colors you can sense the joy of a summer garden at any season in every room in your house. And behind every wall, you can plant a different garden, varying the colors and the moods—as we show through the following eight pages. For instance, fill an entertaining room with boisterous uninhibited reds, a town bedroom with country garden blues, gather all your favorite flower colors together in one big bouquet for your favorite room. You'll find unfailing color schemes in this issue plucked from the great outdoors for living beautifully indoors.

The feeling of a green garden,

in a marvelously comfortable living room, LEFT. The shell, of Oyster White walls, ceiling, and floor, is trellised with Green Mint chintz. Fresh, serene, the swirling foliage print is quilted on the chairs and finished to resist stains. Designed by Michael Taylor for Mr. and Mrs. Stanley Beyer, it is an entertaining room, with doors leading to the garden and pool. Mrs. Beyer always fills tall vases with green and white flowers, plants lots of other fresh greenery on little low tables here, there, and everywhere.

Bouquet of blues and pinks by Ronaldo Maia

THE JOY OF SUMMER GARDEN COLORS

A bed of blues—fresh and natural for a weekend country house bedroom, RIGHT. The marguerite print, Ultramarine Blue and Oyster White, quilted on the bed, gathered for the canopy, is used with a matching wallpaper. A table is skirted in bright Sun Yellow and Oyster White plaid, and other sunny furniture lights up the Oyster White carpet. John FitzGibbons designed this room for Mr. and Mrs. James Goodman.







each Plum in town. LEFT: A deep color with a pretty ture flowers in the background of a city living room with an ester White sofa and a rug of Lavender and Beach Plum ometry. Misty Space Blue softly upholstered chairs, Azalea lows bloom in the blue-pink arrangement. The room designed Angelo Donghia of Burge-Donghia. Painting, Julian Stanczak.

A great bouquet of cottage garden colors, charming in its spontaneity, grows with abandon in a city living room, above. The riotous blossom prints in Pink Coral and Sun Yellow, splashed with Pink Pink and Flag Red, are calmed with Creamy Apricot paintwork and a sweet silvery Lavender wall-paper. Designed by owner Richard Giglio and Robert Perkins.



HORS

Banked with bl.
restful bedroom, LEFT.
Blue glazed chintz
with a border of Moss
and Pineapple flowers
the walls, covers the b
also the bed frame be
An Oyster White rug
the floor. Space Blue p
night tables move e
easily on casters for
fasting or writing. De
by George Clarkson f
and Mrs. Norman

Leafy and green ing room, like a b grove, BELOW, with he a wallpaper and fabric rot Green and Oyster The same Parrot Gree for the tablecloths make for Oyster White chairs, wicker to str outdoor mood. A Green carpet spreads texture on the floor. A Mrs. James Casey en up to thirty guests he friendly, informal way on the tables adds to ing of dining amid th



A grassy green pool with silvery pinks in a beautiful bathroom, ABOVE. The double-size tub, set in a mirrored alcove, has plants and flowers all around. The Parrot Green carpet climbs a little staircase. Azalea towels blossom against Pink Pink walls. Bathroom of Mr. and Mrs. Robin Farkas.





green midsummer garden living om, ABOVE, grew from a great flowered assarabian rug. Further plantings: a leafy intz at the windows and a pretty posied airt for the table. Velvety Moss Green linen avers armchairs. Bathing the room with a wely golden glow, Pineapple walls with compe l'oeil painted moldings by Eloi ordelin. George Clarkson designed the om for Mr. and Mrs. Norman Keith.

THE JOY OF SUMMER GARDEN COLORS

The all-green bouquet by Robert Perkins of The Greenery





GRIGSBY

Tropical flower colors thrive in a silvered living roadour, with "Triple Power Flower" foil wallpaper designed Zandra Rhodes and a Tangerine foil ceiling. Sun Yellow fall geometrically printed with Tangerine, Ultramarine Blue, a Parrot Green covers the chairs and a love seat. African Viole scattered in pillows and lampshades. Windows and moldings clear Blue Sky and the floor lacquered Midnight Blue, showe with a confetti of petal colors. Ron Borus of Burge-Donghia signed the room with fabrics and wallpapers from & Vice Ver



Pinks scattered in a green field for a garden bedroom, LEFT. The print in Azalea and Tangerine on Oyster White billows over the canopied bed, is at the windows and on a chair. A little latticed print in Tangerine and Oyster White lines the bed curtains, gathers into dust ruffles, covers some pillows and the reverse side of the bed cover. The floor is a soft lawn of Parrot Green carpet. Pink Pink blushes the walls. Bedroom of Mr. and Mrs. Robin Farkas.

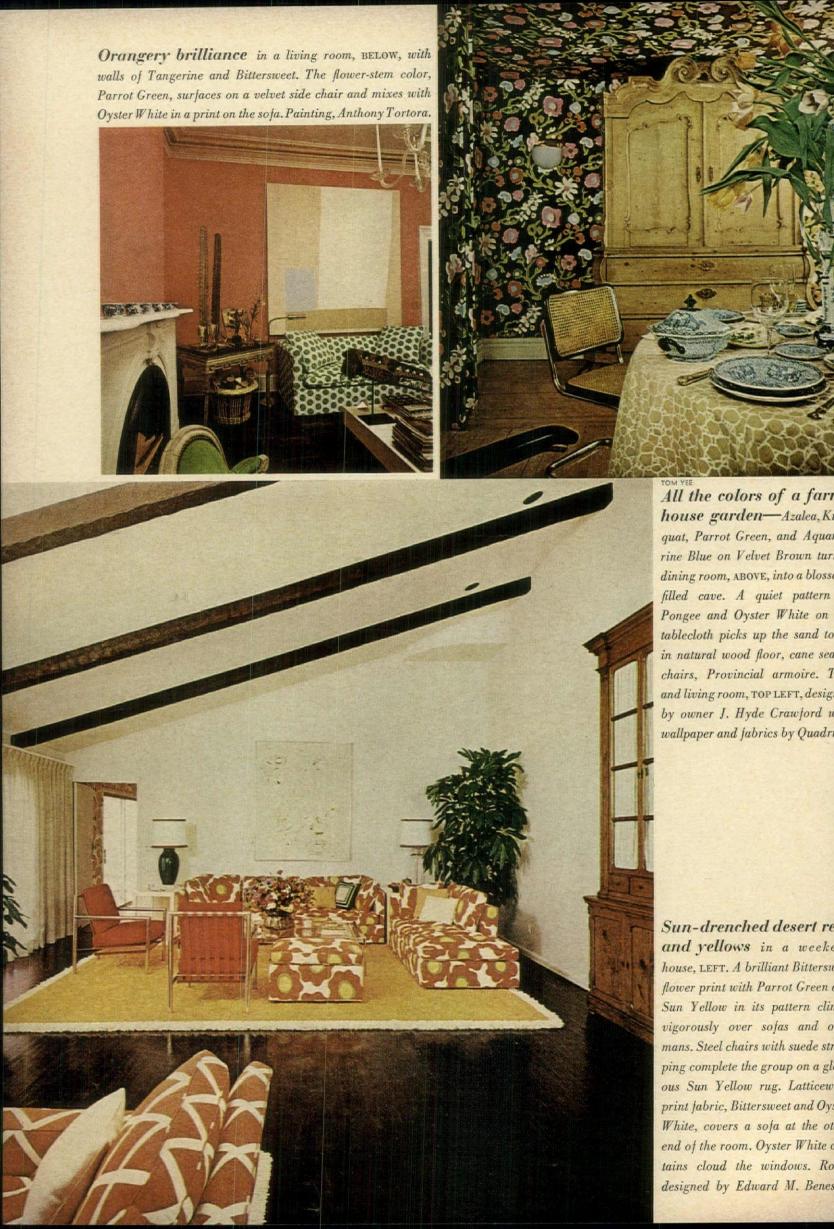
Fragrant reds and pinks are heaped into the marvelous bedroom sitting room, BELOW, which has Blue Sky walls like a cloudless summer's day. Flag Red carpet matches a velvet sofa. Carnations cluster on pretty chintz-covered chairs and twine over the curtains at the windows. Mrs. J. Gordon Douglas fills all the corners with fresh flowers. A beautiful retreat for breakfast, afternoon tea, as well as for sleep.



A mixed bouquet
by Antonio

THE OY OF SUMMER SARDEN' SOLORS







a glorious bouquet of House & Garden Colors—including Sun Yellow, alea, and Aquamarine Blue—mile-wide zinnias smile on a sofa of ose cushions in a streamlined wood frame lacquered the brightest of ites. 60 inches long. From the Contemporary Collection by Tomlinson.



To cheer the postman, a tulip-sprigged mailbox. At Tablerie. With it, Scotchgard treated cotton in Lacquer Green and cool Green Mint. By Waverly.*



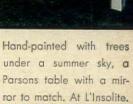
Cotton seashells on a painted shore—each shell a cushion cut from shell-motif fabrics in Blue Sky, Tangerine, Midnight Blue, Goldenrod. Both the fabric and cushions designed by Marguerite Stix.



niable snail tureen in Green Mint and Parrot Green—for soup two, mayonnaise for many, or a cheerful centerpiece. At pelisk. The garden path: French linen and cotton in Sun Yellow, een Mint, Azalea, and Goldenrod. "Jonquilles" by Margowen.*



For perpetual spangle, huge white stars blazing on a Green Mint and Lacquer Green wallpaper coated with scrubbable vinyl. Effective all over a tiny hall, or as a comet-tail streaking across a ceiling, plummeting down a wall. "Salute" from the Domani Collection by Wallcoverings of Merit.*





ainst a sky of painted clouds, a console table suprted by a pair of hand-carved elephant heads, their nks turned legs. In white lacquer or practically any or you may choose. Sizes to order. At John Rosselli. ID MASSEY

On a dream-colored landscape, a wide-awake white rabbit soup tureen of gleaming ceramic. 18 inches long and quite big enough to hold the first course for a fairly sizable family. Imported from France by Cartier.

A space-expanding springtime skyscape fills Maurice Moore-Betty's New York entrance hall walls and ceiling with clouds, butterflies and blue sky framed in trompe-l'oeil treillage. Painted by Edgar Berne. *through decorators. Shopping information, page 130.



Patterns from the landscape

GARDEN FANTASY continued

A tiny room with a terrace view, above, became an enchanting dining pavilion we "tent" made of a canopy-bed frame twined with morning-glories; antique twig and pale blue walls. On the flowered floor, painted by Caryl Hall, more morning-glories on the table, a fern-strewn cloth—fabric by Quadrille.* Designed by David Barrett, N



TOM YEE ravagantly comfortable, loose-cushion sofa covered in a ant plaid—a combination of Tangerine, Midnight Blue, and ashes of intense yellow. Sofa, 86 inches long by 41 inches



Still-life art multiple called "Naturina Ovale" by Concetto Pozzati for Beylerian.* Beneath it, a turbulent cotton sea full of fantastic waves in Sun Yellow and Mercury. Soil-resistant, Zepel-protected "Monsoon" by Schumacher.*



On a painted seascape, pillows with a finish that makes them love life outdoors as well as under cover. In Tangerine, Bittersweet, Space Blue, Midnight Blue. By Bloomcraft.



illage gardens in Pongee, Green lint, Sun Yellow. On trees—Kumquat blored apples. Sailcloth—"The Yelow Brick Road"—by Connaissance.*



The happiest reds in the garden—Azalea, Tangerine, and Flag Red—lighting up a handsome double chest of drawers without hiding a single whorl of its pretty maple grain. Over all, a slick washable vinyl finish. From the Vivigrain Collection by Simmons, Ltd., distributed by Moreddi.



Fabled grapes on Beach Plum and African Violet china by Block. With it, more "Yellow Brick Road," its bricks turned Azalea, with Pink Pink and Parrot Green on sleek polished cotton. By Connaissance.*

DAVID MASSEY



xuriously capacious sofa covered in cotton with a Zinnia backound and striped with panels of black and white fruits, flowers, and other garden wildlife. 92 inches long, 33 inches deep, 30 inches gh—big enough to double as a bed. By Pennsylvania House.



Daisies and tulips Mr. Burpee never dreamed of on a scalloped folding screen in brightest Bittersweet, Sun Yellow, Green Mint. At The Tickle Tree.



Midsummer bouquet of Beach Plum, Sun Yellow, Lavender in luxuriant bloom on an English bone china dinner plate by Paragon. Its English country-garden setting: "Melanie" Zepel-treated cotton by Everfast.
**THROUGH DECORATORS. SHOPPING INFORMATION, PAGE 130.

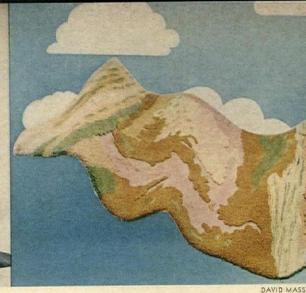
DUSE & GARDEN, MARCH, 1971



A pattern of miniature Moorish tiles in Beach Plum and Tangerine lends the look of mosaic to this china. "Granada" by Block. Beneath it, a pretty shower of stylized flowers in Parrot Green and Space Blue.



Magic mirrored wall in Philip Haight's minuscule New York foyer makes a full arc of a bright, cloud-borne plastic rainbow, turns the pattern of the vinyl floor into a full wheel.



To float as a wall hanging or spread as a bright patch on the floor, a high-flying carpet in Celery, Lettuce, Kumquat, and African Violet Acrilan. By Greeff, and designed to match

mix with the fabrics in their new Nepodaliana Collection



Plump little love seat with a channeled back, bouncy cushions, and a skirt to the floor—all in the freshest cotton in the greens of a summer garden—Lettuce, Moss, and Parrot. Nice size for a small room: 53 inches long. By Shaw.



Low, useful, and practical cocktail table all wrapped up in sunny Kumquat-colored Corfam—the wonderful stuff you sponge clean. Frames and legs are of polished stainless steel. Designed by Obie Solie for Flair.



Button-tufted armchair covered with immen Creamy Apricot and Bittersweet roses, Gre Mint leaves, and a swarm of butterflies—all prints on white cotton. 30 inches high. By Hamma



DAVID MASSEY
Like sleeping on a cloud floating amid rainbows, heavenly sheets of
permanent-press Kodel and cotton percale. Named "Sky Trip,"
the sheets come in two colorings—one mostly blue, the other mostly
yellow. In either scheme, still heavenly. By Burlington Domestics.



To transplant from its painted hillside to the shelter of a very special garden room, a hand-carved tree-trunk table lacquered blazing white. A fringe of boughs supports a 60-inch round of heavy polished glass. At David Barrett.*



Snuggly valentine of a quilt, rever ble, and appliquéd on one side wi polka-dot hearts in Flag Red ar rich Midnight Blue. By St. Morit



ds and blues in a country family room, above, start with the flowers on sofa chairs, spread out to walls, floors, windows. Designed by Audré Fiber, NSID. niture by Heritage (armoire, chairs from the new Tour de France Collection, at Altman's). Gingham curtain fabric by Dan River. Vinyl floor by Amtico.

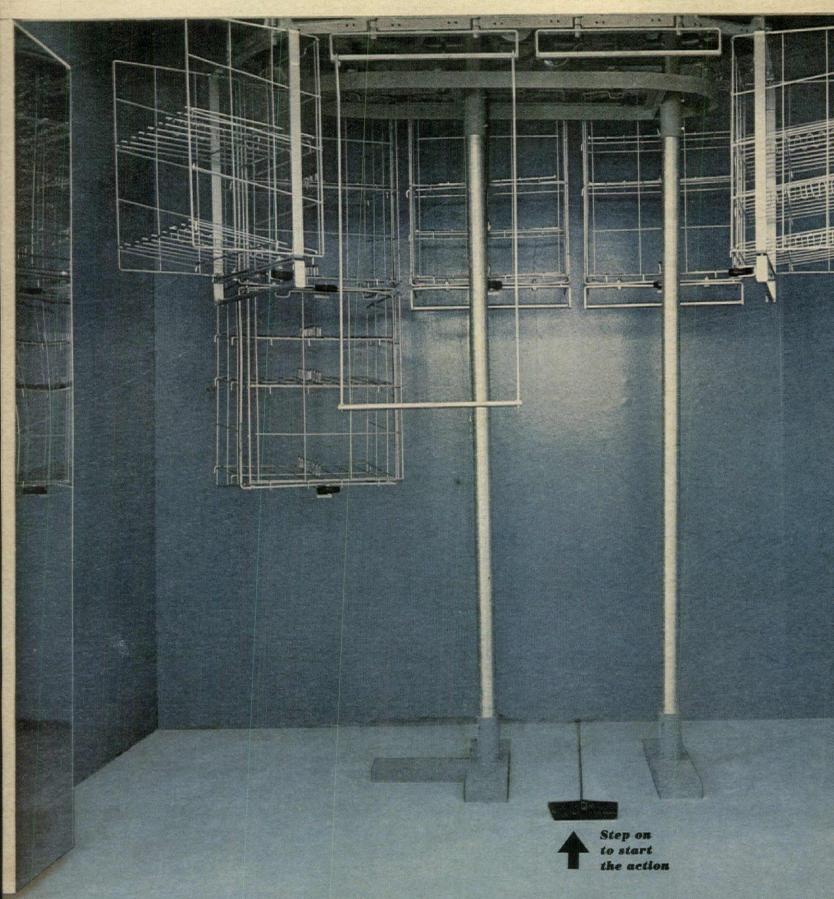
*AVAILABLE THROUGH DECORATORS. SHOPPING INFORMATION ON PAGE 130.

Summer's day colors

GARDEN FANTASY continued

BEADLE

SPECTACULAR NEW STORAGE STRATEGIE



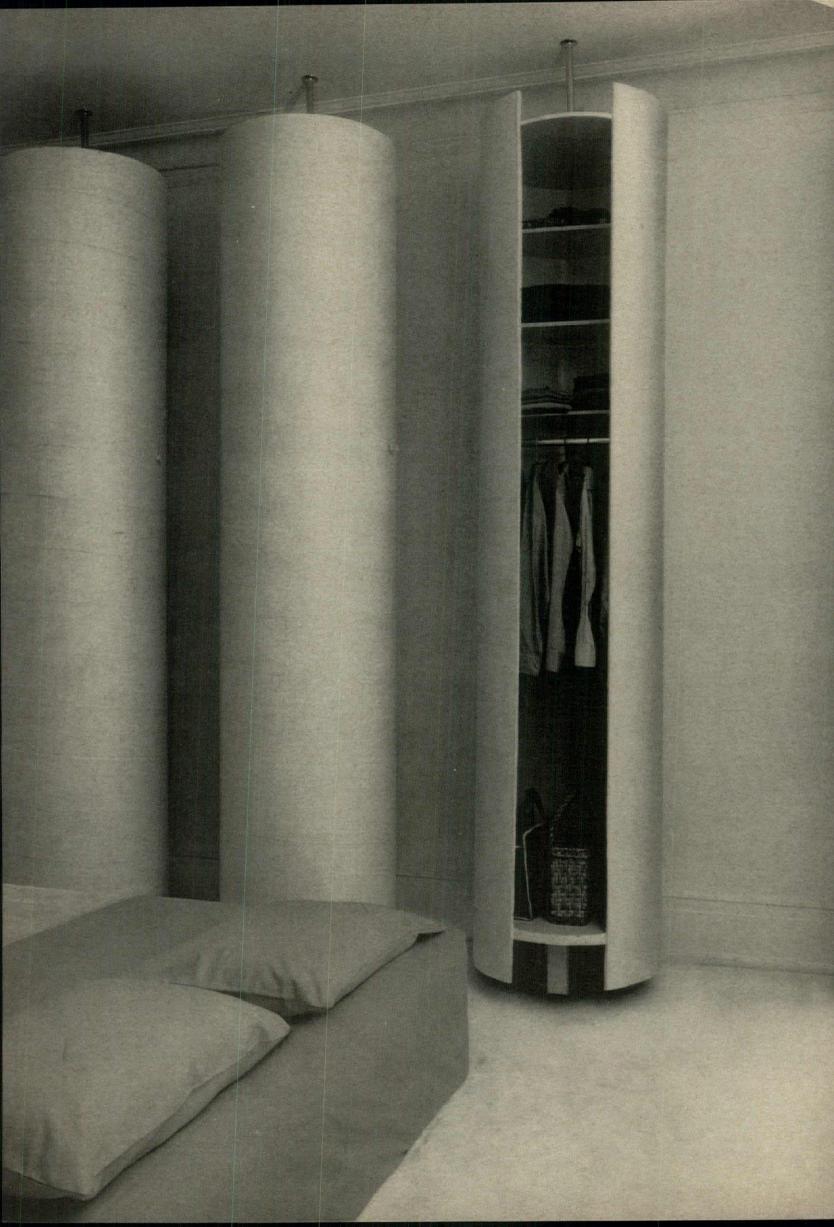
The new clothes closet with an electric rack

SPIN-AROUND STO

STORAGE

Adapted from commercial units—The Metropolitan I seum has one, so do dry cleaners—the electric closet removes into the house. An electric rack that's wonderful practical and easy to operate, organizes your wardre moves clothes to you without your even stepping into closet. Two metal legs support 14 feet of track from when





NEW STORAGE STRATEGIES continued

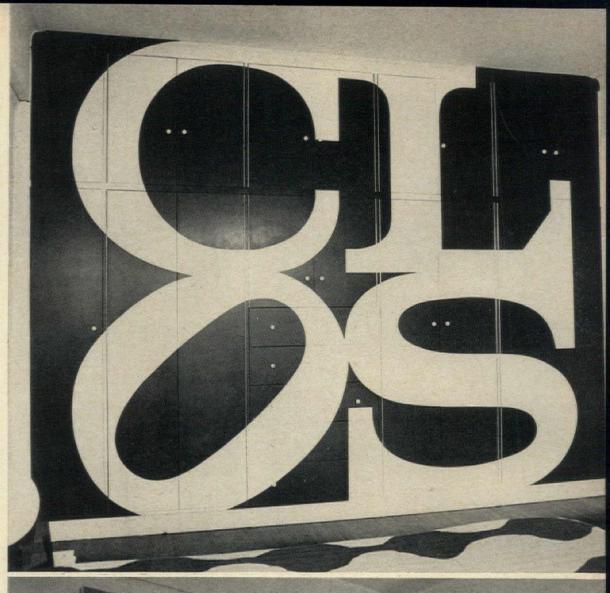
If you desperately need ample storage space but are bored with the look of a conventional shelf or closet, read on. Here are three examples of storage units that organize and accommodate, yet are dramatically decorative. All were designed for city apartments where the living space is at a premium. Each one works differently; all three are eyestoppers.

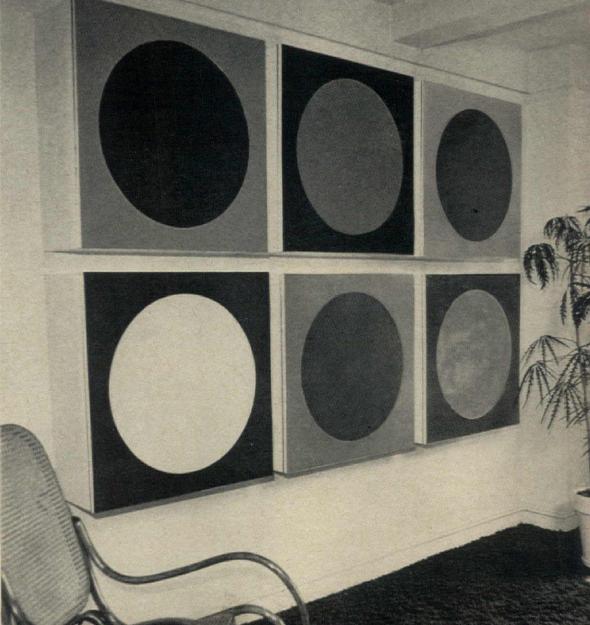
EYE-STOPPER STORAGE

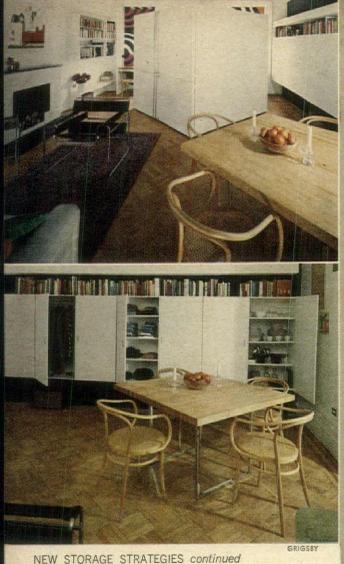
• OPPOSITE PAGE: Eight clothes closets, ingeniously made from fiberboard containers, line up on two sides of the Lee Elmans' bedroom like elegant Greek columns. Each column, about 2 feet in diameter, is attached to a steel pipe, turns at a touch. Identically equipped, each is left open in the back for easy access, then painted white outside, an egg-yolk yellow inside. Aside from the bed, the columns are the only furniture in the all-white room. Designed by architect Paul Rudolph.

● ABOVE: A coat of navy paint and bold white letters turn a practical but once unexciting storage wall into an eye popping poster in Mrs. Robert Jackson's bedroom. Rather than splash one color on the wall, architect Robert Rhodes broke up the large surface with a graphic, whimsical CLOS—for closet—that becomes the focal point in the room. Closets, drawers have porcelain knobs.

might: Removable wooden cabinets hang like modern paintings in Robert Rhodes's own bedroom-study. In need of storage for paints, wire, stationery, etc., Mr. Rhodes designed catchalls—each 2½ feet square, 14 inches deep—that are unusually decorative as well as great space-savers. Each cabinet has four adjustable shelves, opens by a touch latch. The cabinets are vinyl covered in combinations of green and orange, red and blue, yellow and green.







To store all their possessions without infringing on precious living space in a one-room apartment, the Timothy Woods devised two ingenious ideas for storage. Mr. Wood, an architect, designed a room within a room-a strikingly handsome bedroom-box -which doubles the living area, increases the privacy and flexibility of the room, and provides a place for bulky things. For household items, he borrowed 16 inches from the wall, created a wall of built-ins.

ROOM WITHINA ROOM STORAGE

ABOVE TOP: The 7-foot plywood cube is placed at such an angle that the room appears to go on and on. Designed as a large-scale piece of furniture, the cube blends superbly with the simple, graphic lines of its surroundings. Bookcases hang on either side of a lithograph by Le Corbusier. ABOVE: The 16-inch deep closets and shelves are extended along an entire wall, then given uniform doors to maintain the clean, flowing lines of a wall and preserve the room's large proportions. The built-in storage unit holds everything from clothes to dishes, all easily accessible. Shelf heights are adjustable. RIGHT: By taking the bed off the floor, the Woods gained a storage cellar for stereo equipment and other household things. A ship's ladder leads up to the bedroom, which, when the doors are closed, becomes a private retreat.



The witty autobiography of a gardening innocent who turned pr

GREENING GARDENER

WILLIAM B. HARRIS is a man of three careers—an editor, an investment banker, and co-owner of White Flower Farm, known across the country as the nursery for connoisseurs. The following article is adapted from the foreword to The White-Flower-Farm Garden Book by Amos Pettingill* to be published shortly by Knopf. As the author explains on page 181, Harris and Pettingill are the same man yet two.

In the late 1930s Jane Grant and I made a house out of a small barn in Litchfield, Conn. The idea was to have "a little place in the country" to which we could bring our work,



Over the front fence: Grant and Harris

*COPYRIGHT @ 1971 BY AMOS PETTINGILL

and where we could vacation. We were writers, and it seemed reasonable that writing could be done as well in the country as in New York City. Other people did it. We did it. But for me, trying to write in Litchfield was torture, for nature beckoned so seductively that I spent far more time with her than with my work. My first-hand experiences as a gardener started properly the day I stopped pushing furniture from one place to another inside and went outside and found, with some amazement, that we needed a lawn.

To get the other principal character in this cast into the reader's mind at this point, I shall explain that Jane Grant and I are married. She is a professional woman who has always kept her maiden name on the grounds that it's the only thing she has so really her own it can't be taken away, and that as men don't lose their names on a marriage day she sees no logic in a woman losing hers in this unequal tradition. I subscribe to this and object just as much to being called Mr. Grant, which sometimes happens, as I do to hearing her addressed as Mrs. Harris. My habit of referring to her as "Grant" goes back to the 1920s, when I worked on a newspaper. In the city room we put a "Mr." in front of the names of all our immediate bosses, except for the assistant city editor, a fellow we did not hold in high regard. We called him by his last name, as usual, just as we were called. Miss Grant, who had a long stint on the New York Times, was first called "Grant," then nicknamed "Fluff," largely because she worked out her assignments more quickly than some of her colleagues and had time to give dancing lessons in the halls to reporters who had never bothered to learn to dance.

When we moved into our house in the Litchfield Hills, Grant and a friend took over the inside of the house; my work, except for shoving heavy stuff around for them, was on the outside. Our lot consisted of 11/3 acres. It was knee high in hay, except where it had been battered down by the workmen. When I discovered that we needed a lawn, I decided that to get one we would have to plow up a bit of the meadow and seed it. But this idea met with no enthusiasm-Grant said that dust would blow into our nice new quarters during the rest of the summer. I certainly did not want to do the inside cleaning, including windows, that would be necessary, although I had been offered the job, not very politely, if....

A neighbor, the woman who had sold us the barn and the land, and who was a gracious lender of tools, offered me a scythe and a hayfork. I had used a scythe years before; it was a tool for which I had never developed any affection. But though I found hers just as demanding, I hacked down the hay, carted it to a pile, and burned it. Today, of course, that grass would go straight to a compost heap, but at that time I had never heard of such a thing.

Straightaway, we purchased a lawn mower. It was a fine machine, the kind one pushes—a tool new

Nursery customers see what to expec





enerations may never see because day they are hard to find. It cost 5 and lasted nearly thirty years, til two small parts couldn't be placed because its maker had itched to power mowers. Before nning this jewel over the hacked meadow, it was necessary to cone" the small area. Stoning is a iseless chore for all who work in at the glaciers left of New Engd's originally rich, thick topsoil. me stones that peeked through surface turned out to be large; ouple of them were so big that it k a tractor and two men to dig m out and cart them away. I was te proud of the manicured look e mower gave the meadow sses, and Grant and her friend re complimentary. I knew the isses were mostly timothy and rennial rye-Jim Bristol, who k care of Doctor Turkington's it establishment across the lane, Whatever else I knew about grass

ad learned from my great aunt. father died when I was twelve l though Mother wanted to have yard kept "like father used to p it," her only instructions were water the lawn and mow it regrly. My great aunt, however, was emarkable old lady who seemed know something about everyng; she told me to plant grass d in the fall, to sow it into the old n, scuffle it with a rake, then roll ghtly. This I did every year until eft for college. It was always atucky bluegrass seed. "Never anything else," my aunt had l. This exceptional woman also w about fertilizing the lawn vily every spring. When the egrass browned in August (its racteristic I discovered much er), Mother claimed that not ugh fertilizer had been used. our case this was probably true: d observed that fertilizer stimud grass into such rank growth the lawn was always in need of

s I recalled these routines, I ried about the amount of water ilable – most of my experience

ing, so I used as little of the stuff

had been in arid California and Colorado, where we irrigated with hoses because there was never rain when it was needed. Then I met George Luca, a strapping, handsome lad, about twenty-two. He needed work, we needed him, and these needs worked out. George had worked at the Litchfield country club for a spell and had learned a lot about grass. He assured me that the country club never irrigated its fairways and that they always looked well. He also told me that the club seeded its fairways in the fall and that the dairy farmers seeded hav meadows as soon as they had cut corn for ensilage, which was just before the first frost. This certainly confirmed my aunt's fall-not-spring seeding ideas. The turf, if it can be called that, of hay grasses is thin and reedy and when first cut the ground shows through plainly and is downright dusty in a hard wind. But after several mowings these field grasses start to spread a bit: from the distance they look well.

Grant came out one day and said, "What are you playing?" I said that I was playing digging dandelions out of the lawn, a weed that had plagued me in Colorado, and plantain, another broadleaf weed

"...I heard her in the living room talking sternly to the wildflowers."

whose name Jim Bristol had told me. She said she would play, too, and from that moment on she became one of the world's most competent weeders. I guess a good gardener always starts as a good weeder. Weeding is always hard at first if the things have been allowed to grow big enough to be noticed. Later she learned to attack them when they could just be seen; their destruction then is so easy that it might even be called a pleasure.

In September, George Luca and I seeded the lawn. We scraped the surface lightly with iron rakes, sowed the seed, and then, with a makeshift drag made of a gunny sack, worked the seed lightly into the surface. Afterward, we pushed

the mower over it, making believe it was a light roller. The fall rains came, the nights cooled and the new grass shot up, some of it almost immediately. It turned out that the seed that germinated so quickly was annual rye, which I later learned was called "real estate" grass, because speculative builders, who want their houses to look like homes quickly, use it for its rapid growth and deep color. The only trouble is that it doesn't last over the winter. The cheap mixture I had bought contained 30 percent of the stuff, but there was enough Kentucky bluegrass in it so that we at least had the start of what was to become a fairly respectable lawn.

Meanwhile, Grant had the inside of the house in such good order that she started to give parties for friends. This required flowers. She discovered that dandelions with stems cut short and massed and floated in a bowl made sprightly, short-lasting bouquets. She also saw many different kinds of wildflowers in bloom in the surrounding hay meadows. She picked these from the edge of the meadow bordering my so-called lawn.

"There is a big patch of blue ones out there," I said, pointing to a slight rise about 200 feet away.

"Come on and help me get them," she said. At the moment I was busy trying to get fifteen coats of paint off an old pine table we had picked up at an antique shop.

"I play weeding dandelions with you—you should play picking pretty flowers with me. It's only fair."

That seemed logical. In a few moments the flowers were harvested and I went back to taking paint off with sandpaper, decidedly the hardest way to remove anything.

In about an hour I heard her in the living room talking sternly to the wildflowers. That's the nice way to describe her remarks. Never have flowers been cussed out so expertly. There are no swear words Grant doesn't know. Her education in them, which is magna cum laude, came from sitting in the society department when she first joined the Times and hearing, through the thin



Author at work in white moon garden partition between the two departments, the sports writers and the fighters who visited them discuss ordinary matters in extraordinary

--- ingrates," she said.

"Such language, Grant."

language. "You're a bunch of -

"Look at them," she said. "Dead in fifteen minutes!"

There was no doubt that the flowers had collapsed.

To console her I said, "Next summer I'll grow some flowers for you that will be better and prettier in a bowl than any wildflower." This was sheer imagination, for I had never grown any flower, except sweet peas. After World War I, when I attempted to run the family's ranch east of Boulder, Colo., Mother insisted that I grow sweet peas for her. Dutifully, ever year on St. Patrick's Day, I planted sweet peas, because that was the traditional day to plant peas of any kind. One can readily see that a slight knowledge about growing alfalfa, sugar beets, and sweet peas from seed was poor preparation for making good my promise.

Late that fall I turned over a small bed close to a stone wall near the house. It was about 30 feet long and 3 feet wide. Until then I'd never seen so many rocks outside a gravel pit. It was a very large garden for a beginner, particularly for a fellow with a completely inadequate water supply. My garden book told me to make a pH test, without being specific about how to do it, in order to determine how much lime the soil needed. It didn't take long to dig the details of a pH out of an encyclopedia, so I discussed the problem with our Litchfield druggist, who offered to make the test. He did this

Continued on page 176

ossible.

A beautiful way to start the day

WAKE UP TO COLOR AND BREAKFAST

In a lovely sense of the phrase, breakfast can be soul food—a meal that benefits almost more than any other from its background, its setting, its visual deliciousness. To show you how colorfully varied it can be, we asked eight talented designers to serve breakfast in any setting they liked, using any menu they liked. Here they are—all over the house—and if you really want to cultivate the fine art of breakfasting, our cook book on the subject, with menus for every occasion, begins on page 123.

Breakfast on wheels, below, whirls anywhere, is eaten anywhere. Here, although food is served on sleek modern earthenware, teapot and coffeepot are antique. Leavening the new with the old is almost a must for Harry Schule, NSID, of the design team of Schule-McCarville. "Blue Umber" plates, "Blue Mist" cups and saucers, "Fjord" stainless flatware, "Gusto" juice glasses—all by Dansk.

A brilliant breakfast, opposite page, is primed for its journey upstairs in the scarlet, black and white kitchen of a country house. The same colors, repeated in the breakfast tray settings, cheer up cold mornings. Interior design by Angelo Donghia of Burge-Donghia. "Venture" china dinnerware and "Weatherly" goblets by Lenox. "Ellipse" sterling flatware by Kirk.

BEADLE





WAKE UP TO COLOR AND BREAKFAST





A study breakfast, above, served on china bright with butterflies, gets the day going in a charming way for Mr. and Mrs. Paul A. Porter. In their New York apartment, they have their croissants and coffee in the study, a room gay with chairs covered in butterfly chintz (Mrs. Porter, who is author Kathleen Winsor, puts butterflies in a class with flowers), greenery, daisies, and a screen painted with a gloriously full-blown rose. Interior design by James Tillis of Mallory-Tillis, Inc. "Craftsman" sterling flatware by Towle.

A breakfast party, above right, in Mrs. Porter's kitchen is delicious on two counts: Guests are given her chicken hashed in cream (glorified is a better word: recipe on page 124), and they sit in a room as fresh as a daffodil. In the spirit of that flower, the wallpaper is yellow and green, the table wears a cloth splashed with ferns, china is pure lemon-gold. "Herb Garden" plates by Poole, "Venetian Scroll" sterling flatware by Oneida.





bstantial enough for lunch in the kitchen of
New York apartment. Fruit nectar and a compote of
rawberries and melon fill the gap while lamb
hops broil. An island of color in a white room,
he table with its ruby-red painted chairs is set with
gamboge yellow earthenware, Azalea pink napkins, and—
dead center—a huge ceramic orange for marmalade.
Interior design by C. Specter. "Yellow Caughley"
earthenware by Stangl, "Spanish Tracery" sterling
flatware by Gorham, "Flower Relief" tumblers by
Rosenthal. Table and chairs from Stephen Mallory.

Country-kitchen breakfast, above, peppery with Bloody Marys, luscious with brook trout, is eaten under the skylight of a country-house kitchen. On the ceiling—a wallpaper flower garden; at the windows—espaliered ivy; on the table—a cloth and napkins in two different checks of green and white. Chinese ceramic fruit, clustered in a centerpiece, is gentle enough in color to complement the delicacy of the china pattern, an interlacing of ribbons and tiny flowers.

Interior design by Barbara Brown and Clare Morrow, NSID. "Guirlandes" china by Ceraline, "Brummel" goblets by Baccarat, "Danish Baroque" sterling by Towle.

Tub tray, divested of its paraphernalia, becomes a little suspended s or ange juice and coffee at the same time. table; pears and grapes are within reach, and keeping warm by the fire is something delicious like grilled mushrooms on a toasted muffin. Interior design by David Whitcomb. "Pointed Antique" vermeil flatware by Reed & Barton. "Sax Pink" china and "Balloton" goblet at Richard Ginori.

A child's breakfast, below, can be great fun when the child is guest of honor. In a Federal town house, the kitchen has the mellowed country look that makes it welcome a nice old highchair. In it, Junior has his milk and toast, while breakfasters eat melon and wait for coddled eggs. Coffee is served in wonderful cups the French call trembleuses; Set into a well in the saucer, the cup holds steadfast, never spills a drop. Interior design by David Whitcomb. "Rougemont" china by Royal Crown Derby, "Homewood" sterling flatware by Stieff.



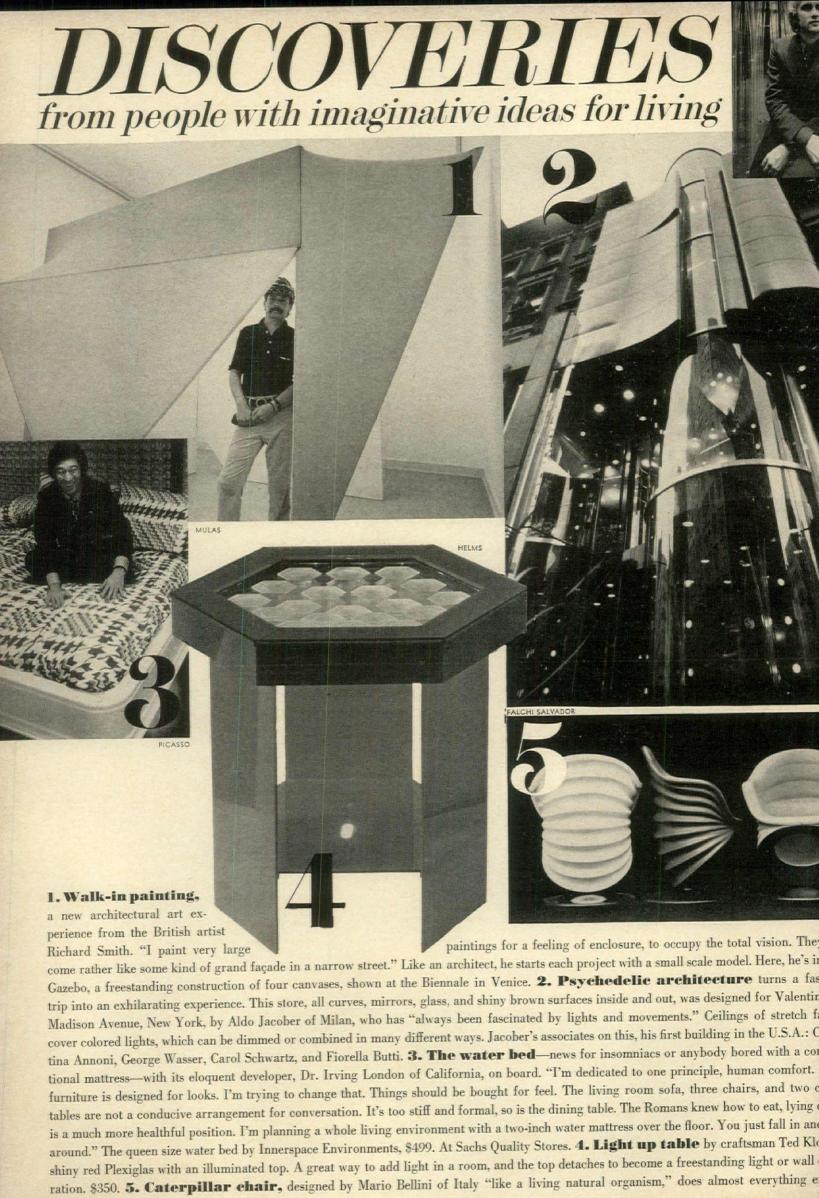


Sofa-sie

opposite pe way of mal non-breakf. at home. A l tray pinked and Rubrum cinnamon bu lait provide f a few calories else is silver, g a beautifully s napkin that con a linen cope. In by Mario Buatt service, some of sterling, some si by Reed & Barton Shopping informe

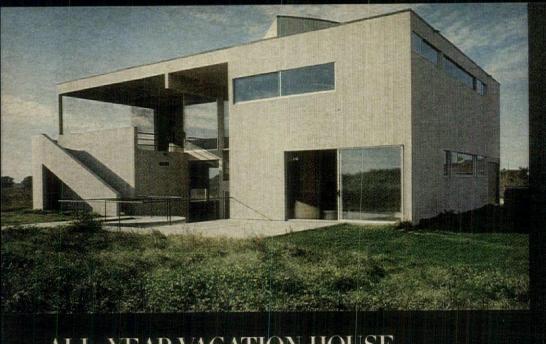
WAKE TO COL AND BREAK







ze. Pliable plastic, it tips, adjusts to every body movement, and needs no maintenance. "Teneride" by Cassina. At Atelier soon. 6. Light Iptures that respond to music, a fascinating interlocking of art and technology from twin-talented sculptor-musician Stephen es. With computer circuits fixed in Lucite bases, the gold and silvery spheres will react to stereo speakers, each flashing different patterns acing to the intensity of sound. Mr. James, whose magical artwork will be in the foyer of New York's Philharmonic Hall this summer, has ched his own music group "History and James." Sound business runs in the family: His uncle is Duke Ellington. 7. Ecological art by Sonfist, a distinguished member of MIT's Center for Advanced Visual Studies who believes "natural phenomena are new media and informato the artist." Trapping microorganisms or crystals inside glass or plastic cases, he makes them grow into visible cobwebs of pattern. The is in action here in a room divider at the Reese Palley Gallery, New York. 8. Jigsaw seating, amusing fit-together foam-filled plastic es from designer Jon Wealleans of London, may solve the puzzle of how to chair lots of guests. Pieces can be bought separately—pink, silver, me green, about \$50 each. Available soon in the U.S. 9. Flower vase perfumes "to spread fragrance all over the house" from Ron-Maia, specially formulated so they won't kill the flowers, to be poured a drop a day into each vase. Flower containers are chemical bottles and tubes-Ronaldo strings a bunch of these into a wire holder, sets a white daisy in each. Container \$25.00 at Ronaldo Maia. 10. Floating se, like a monumental lily pad, has been dreamt up by Domenico Mortellito to "free us from the monotonous proportions of our present-day s, walls, doors, and ceilings, ugly corners and square shapes." The curving interior resembles a shell to provide a "new outlook on life." In l urethane, no more than a prototype today, but a pleasant thought for tomorrow. 11. Fantasy chair #1. Wood, wool, jewels, cotton, acrylic on wood—one of 61 Chair Transformations by Lucas Samaras from his recent show at the Pace Gallery. 12. Fantasy chair #2. h in pink and white plastic with an orange fur "tongue." A surrealistic design by Jon Wealleans. About \$300. Available soon in the U.S.

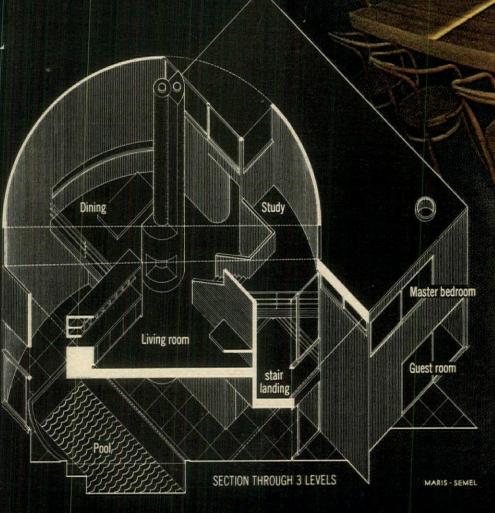


ALL-YEAR VACATION HOUSE AS URGE OF SPACE By Anne Stagg

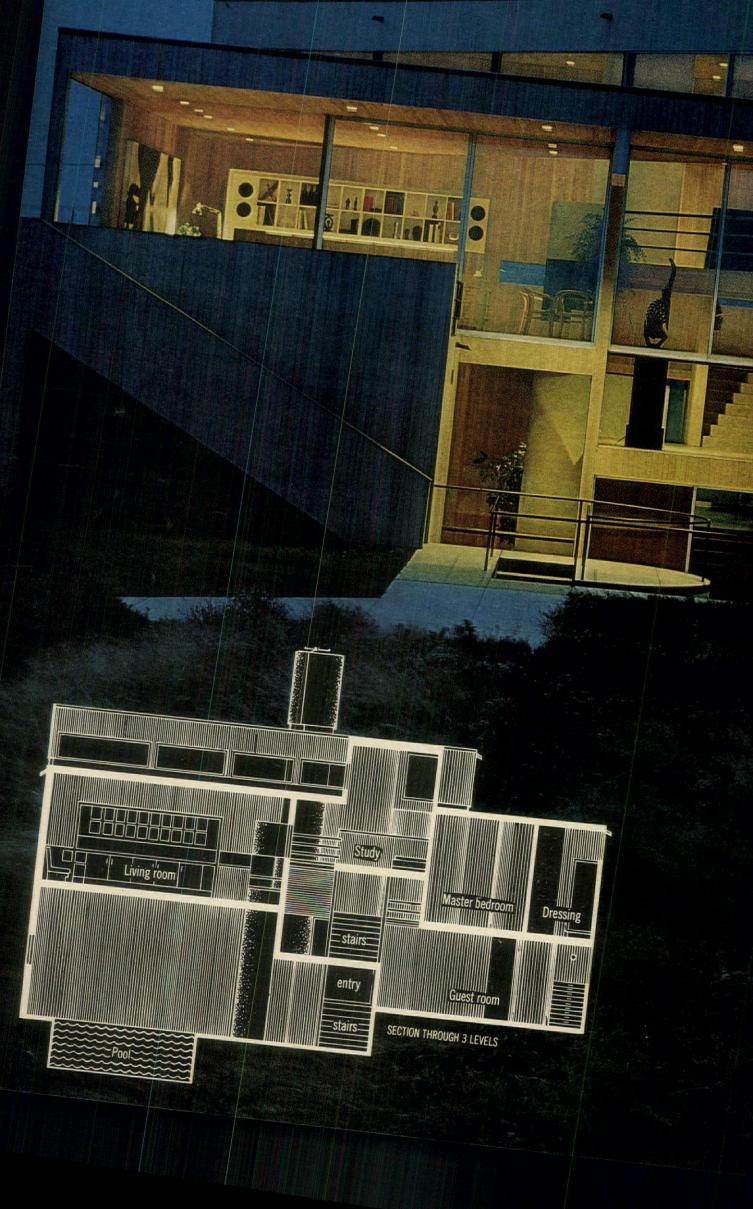
Surrounded by a wideness of green fields, an arresting new house rises abruptly from the grass. Architect Charles Gwathmey planned this contrast to the landscape quite deliberately. The three-floored cedar house was not intended to imitate its surroundings but, rather, by being a bold, geometric, man-made form, to counterpoint the natural wildness. Inside, the house captures and frames, through many-sized windows set at different heights, the constantly changing light, the majestic views, the moods of weather, the flying clouds—all the beauty of the nearby seashore that fills every room.

FROM THE POOL YOU LOOK UP THROUGH THREE LEVELS

An indoor pool on the ground level for year-round swimming was the impetus for the exciting freedom a great soaring and swirling of untrammeled space-that unites the more public areas of the house. Above one end of the pool, space pierces up right through the second level all the way to the rooftop, OPPOSITE PAGE. On the second level, designed partly like a gallery to overlook the pool, living and dining areas, and a small study up half a flight, flow together and fan out around central core-a white stucco fireplace column. Bedrooms, bathrooms, kitchen are folded away along the eastern flank of the house.







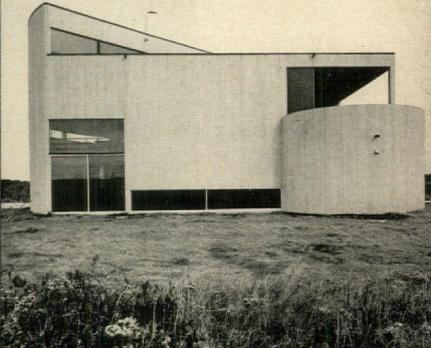


AT NIGHT ONE SIDE BECOMES A MOSAIC OF LIGHTS

On three sides, facing a country road and several other houses scattered around the landscape, the house has a secretive, formal, inward-turning air. The cedar-sheathed walls rise tall and solid, interrupted by few windows, almost all either long, narrow shapes or placed above eve level. But on the fourth side, opposite page, the whole character of the house changes completely in a wonderful burst of surprise. Since this southern side has an unobstructed view of the seashore and total privacy, the architect (for an interview with him, see page 20), opened up almost every wall with huge floor-to-ceiling sliding panels of thermal glass to make a continuous visual flow between outdoors and indoors. Besides, each level on this side has an outdoor extension—a terrace opens off the indoor pool, another terrace off a guest room on the ground level, a deck off the living room on the first level, and the flat roof (ideal for secluded sunbathing) is easily accessible from the study on the second level.

Inside, space is arranged in interesting layers—full and half levels—to emphasize the pleasures of the site. The main living floor, for instance (see drawing, opposite page), is raised a whole floor above the entrance to command a superb view of the sea, and the indoor pool is sunken half a floor below ground so standing swimmers, by contrast, look out on a level with grass or snow. Unifying the various levels is the freestanding chimney column (also contains furnace flue), which rises like a sculpture to rooftop.

Composed of a series of swooping semicircles and straight, strict rectangles, the exterior of the house changes shape constantly as you move around it. Up on the roof, a huge half-circle, set at an angle, opposite page, is punched out to create a lofty ceiling. The flat side of the half-circle, as seen on this southern façade of the house, is studded with windows to let in views of sky and a sweep of daylong light that cascades down through the interior. On the western side of the house, below, half-circle on roof is almost hidden. Deep overhang above living room deck protects glasswalled room from heat and glare of sun bouncing off water.

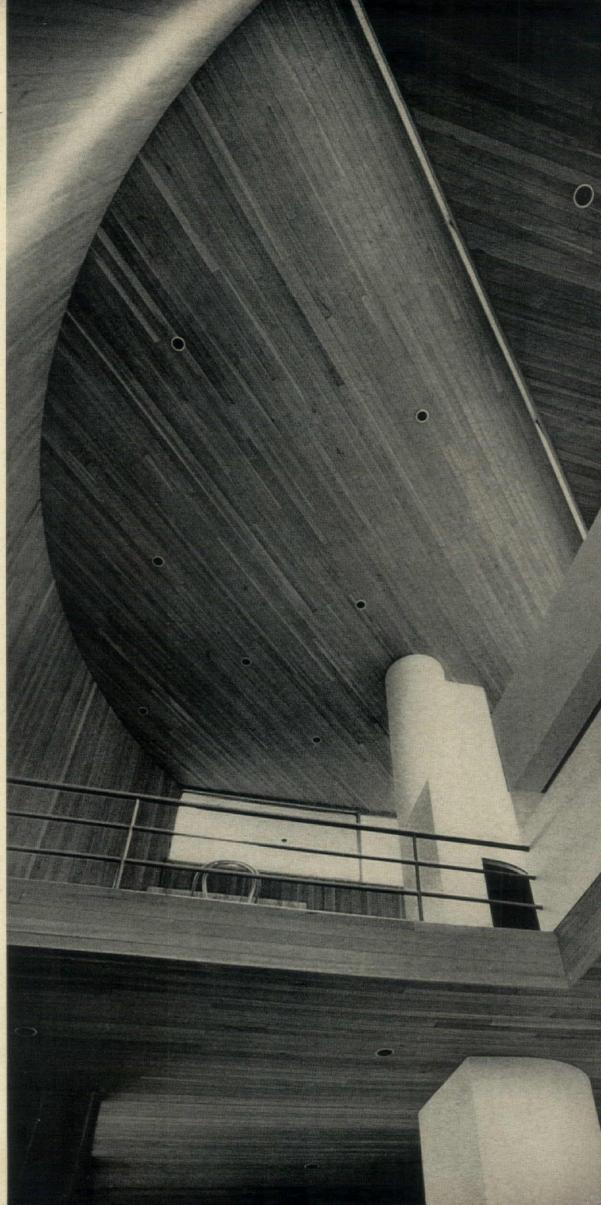


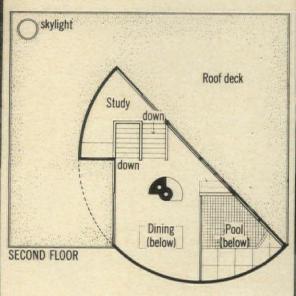
LEVELS DRAMATICALLY CHANGE PERSPECTIVES

When, in the planning stage, the clients stipulated they wanted an indoor pool, this became the catalyst that inspired the design of the whole interior. A pool would need light, air, outlook, and building surfaces not affected by humidity. Thus was born the exciting plan. Instead of closing off the pool in a room of its own, the architect made it central to the spirit of the house and motivated a threelevel thrust of space above it. This not only allows air to circulate freely between the pool and other levels but also brings in an abundance of views and light through windows set high on these walls, plus lower poolside doors. Walls and ceiling are sheathed in the same cedar siding as the exterior -a material not at all adversely affected by the pool humidity. In fact, it will slowly weather to a lovely silver tone over the years.

Continuing cedar sheathing throughout the interior emphasizes the nonstop sculptural form of the whole house. Materials change only where there is a specific, secondary structural element to pick out, such as the stucco chimney or built-in furniture. All construction details, such as the join of wall to ceiling above the dining area, RIGHT, are as pure and clean-lined as possible. No trims, no moldings. Simply an emphasis on the uncluttered texture of wood, the immaculate craftsmanship, and the juxtaposition of the massive architectural forms with the soaring simplicity of surrounding space.

MARIS-SEMEL

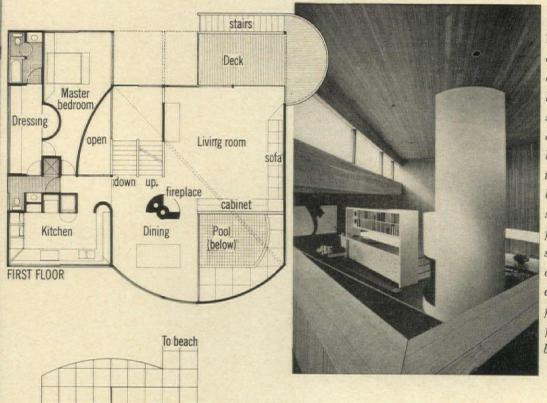






SECOND FLOOR

Perched up at the very top of the house, a small balcony study makes up the whole of the second floor. In one direction, this aerie looks down over the living room; in the other direction, LEFT, over the dining area, and the pool below that. Large half-circle in plan, FAR LEFT, represents the section of roof punched up 6 feet 10 inches above the rest of the roof, thus lifting the ceiling to its dramatic height over the pool and also making room for the study high on its own.



FIRST FLOOR

The theme of semicircles and rectangles continues as dominantly inside the house as outside. On the first floor above ground level, FAR LEFT, the curve of the raised roof section becomes a graceful wall embracing one end of the dining area and the pool below. The master bedroom has the fun of two curved walls—one is the enclosure of a built-in dressing table on the dressing room side of the wall. This floor works splendidly for entertaining. The living room, LEFT (as seen from up in the study), is a broad, comfortable space, which spills over onto a deck. The dining area, sheltered behind the fireplace column, adjoins the kitchen, and from one side you can look down over bright green railings to the glinting pool.

GROUND FLOOR

The ground floor, FAR LEFT, is actually on two levels. From the front entrance, you go down half a level to the pool, with its own luxuries of a steam bath, sauna, and dressing room built in at one end under the deck of the floor above. In warm weather, the pool room, LEFT, can be opened up to seem almost part of the outdoors—one set of sliding windows lets in breezes, and doors open onto a sunny terrace. Other half of the floor is on the same level as the front entrance and includes the garage and two guest rooms.

Front

entrance

down

Terrace

Guest room

Guest room

Garage

GROUND FLOOR

stairs

sliding door

stairs

Pool

Sauna

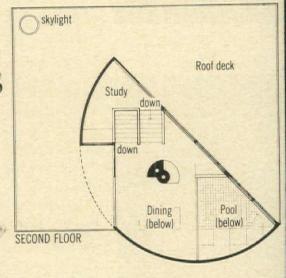
Steam

Dressing

Wherever possible throughout the house, architect Gwathmey designed or selected the furniture himself to continue the same unbroken, sculptural theme of the house. All large pieces, such as the long living room sofa, the bed in the master bedroom, and all cabinets, are built in and made of white lacquered wood for a clean, sharp contrast to the richness of the cedar. Color is used sparingly, pointedly, only on those parts of the house that are not central elements of its structure: The floor-to-ceiling doors are painted either bright red or yellow, the railings here and there at the edge of a level, or on a stair landing, are painted green or black.

The handsome living room, opposite page and below, was the result of a specific request of the clients. Although they wanted the house basically to be a thoroughly relaxing place for vacations year round, they also wanted one room—the living room—to be a graceful, inviting space for entertaining where guests, after a dip in the pool perhaps, could enjoy feeling attractive changed into party clothes. At any hour, the room is delightful—focused on the ocean by day, softly lit and centered around a crackling fire by night.

LIVING ROOM WELCOMES LARGE PARTIES





Across the floor from the living room sofa, the stairs rise, ABOVE, to the study. Cantilevered out from one side of the stairs is a table used for breakfast or letter writing. Built-in cabinet of white lacquered wood, RIGHT, holds objects, books, a stereo music system, and a bar. Open slot across center is a see-through high above pool. Floors throughout house are of a restful, slightly springy material—rubberized concrete with a triple silicone finish.

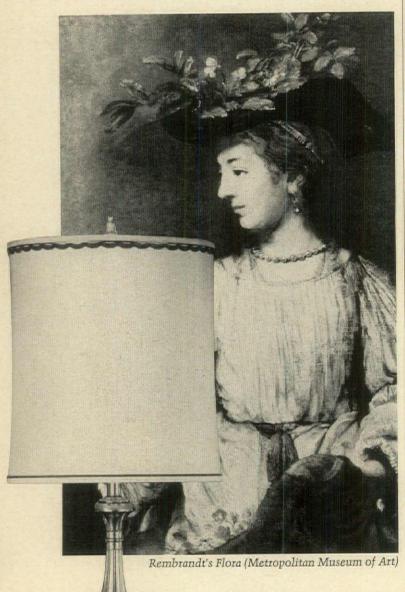




les the sofa—a marvelous creation of deep leather covered cushions set built-in frame—the rest of the furniture is simple and mostly mobile, ing well for entertaining large numbers of people. Teak blocks act as a tables and a bevy of low, squashy-shaped rattan chairs move freely bedeck and indoors. Lighting is all recessed in ceiling except for one ne reading lamp. Three-panel painting above sofa by David Swanson.

MARIS-SEMEL

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op of the morning party drinks continued from page 58

grapefruit juice, 1 ounce fresh orange juice, 3 ounces gin, 1 teaspoon simple syrup, 1 egg white, and 3 or 4 ice cubes. Shake until foamy and strain into an 8-ounce wine glass.

APÉRITIFS

More and more people are turning on with apéritifs these days. Their lightness, delicious flavor, and low alcoholic content make them great breakfast drinks. Have a selection of chilled bottles—the white and the red Lillet, Positano, St. Raphäel, Byrrh, Campari, Punt e Mes, Dubonnet, Chambraise, La Seine, Kina Rok, Cinzano Bianco—and serve them over ice with chilled club soda for those who like a long drink. Add twists of orange and lemon peel for color and zest.

WINE DRINKS

These again are light, refreshing, unsurfeiting, and pretty low in alcohol.

While your guests will feel flattered and cherished if you bring out a great blanc de blancs or brut champagne, even the humblest nonvintage can hold its own if suitably embellished. It would be a crime, naturally, to squander a fine champagne on a mixed drink, even something as positively ambrosial as the Bellini created at Harry's Bar in Venice.

Bellini. To do this justice, you really should have fresh ripe peaches. Purée them in the blender with a little water and quickly combine the purée with sugar and lemon juice to taste before it has a chance to darken. Serve 1 part peach purée to 3 parts champagne in a wine glass.

California Sunshine. Pink champagne, often scorned, finds a fitting place here. Combine in a wine glass half pink champagne and half orange juice, both well chilled. Add a dash of cassis syrup or crème de cassis.

Champagne Complex. Combine in a mixing glass over ice cubes 1 ounce orange juice, $\frac{1}{2}$ ounce lemon juice, 2 ounces cognac, and 1 teaspoon cassis. Strain into an 8-ounce wine glass and fill glass with champagne.

Spritzer. This classic combination of half Rhine wine and half chilled club soda served in a tall glass over ice cubes with perhaps a twist of lemon can be jazzed up a little by adding a tinting drop of fruit syrup—cassis, strawberry, or raspberry. Sangria à la Cesar. A Mexican friend has evolved what I feel is the definitive Sangria, that utterly addictive Spanish red wine drink. His secret: Never, never, never add ice cubes to the mixture in the jug—chill it instead. In a large glass or pottery pitcher put 1 cup fresh orange juice, ½ cup lemon juice, 1 fifth Spanish red wine (preferably from the south of Spain) and sugar or simple syrup to taste. Mix well and chill in the refrigerator for about an hour. To serve, pour the Sangria over 1 or 2 ice cubes in an 8-ounce wine glass.

OPPOSITE PAGE:

A cheerful breakfast in a city kitchen with a country air.

On the table, gaily festooned with checkered cloth and bandana napkins, fresh strawberries and warm biscuits await fluffy mushroom omelettes. Vegetable designs on cabinets painted by Robert Jackson. Interior design by John Robert Moore. "Blue Fleur de Lis" earthenware by Spode, "Colonial Theme" sterling flatware, silver-plated porringers by Lunt.



House & Garden cook book

Breakfast can stir the passions. Its enthusiasts idolize it as the most tempting meal of the entire day. (Nutritionists go along with this, stressing the importance of breakfast for health and energy.) Full of ritual, it sets us up gently for the day, whether the breakfast is an all-in-one liquid meal or something that is hearty, hot, and comforting. For those people who love breakfast or have a family and friends who do, we've planned a provocative collection of seductive menus and easy-to-follow recipes.

BEAUTIFUL BREAKFASTS

AN ELEGANT BREAKFAST

From Kathleen Winsor Porter's collection of menus and recipes for all seasons.

SCREWDRIVERS (SEE PAGE 58 FOR RECIPE)

- *CHICKEN HASHED IN CREAM
- *BAKING POWDER BISCUITS
- *CAMEMBERT WITH WALNUTS

APPLES

Chicken Hashed in Cream

3 tablespoons butter

- 3 tablespoons grated onion
- 3 tablespoons granular flour
- 1 cup chicken stock
- 2 cups light cream
- 3/4 teaspoon curry powder, or a little more, to taste
- 2 cups cooked white meat of chicken, minced
- 10-ounce can water chestnuts, chopped, not too fine

1 recipe baking powder biscuits, split and buttered

Melt butter in saucepan. Add onion and cook over low heat for 5 minutes. Stir in flour. Slowly add chicken stock, light cream, and curry powder. Whisk until thickened. Add chicken meat, water chestnuts, and a light amount of salt to taste.

Cook about 5 minutes, or until heated through, stirring occasionally. Serve on biscuits. Serves 4.

NOTE: This recipe may also be made by substituting patty shells for biscuits.

Baking Powder Biscuits

2 cups flour

1/2 teaspoon salt

- 4 teaspoons baking powder
- 4 heaping tablespoons vegetable shortening

3/4 cup milk

Preheat oven to 450°. Sift dry ingredients. Add shortening and cut in with knife and fork (or pastry cutter). Add milk slowly to make a soft dough. Roll out on a lightly floured board until about ½ inch thick. Cut with biscuit cutter and lay on baking pan coated with a thick layer of shortening. Bake for 12 to 15 minutes, or until golden. Makes about 2 dozen.

Camembert with Walnuts

Soak 1 whole ripe Camembert for 24 hours in dry white wine. Scrape off the crust and discard. Mash the cheese with ½ pound softened butter. Cream together well, using a wooden spoon. Reshape mixture into flattened ball and place for 1 hour in refrigerator. Before cheese has hardened, roll in 4 ounces of finely chopped walnuts, and refrigerate for 24 hours before serving.

A FRUIT BREAKFAST

CHILLED RASPBERRIES
AND APRICOTS
*GRILLED BACON
AND BANANA ROLLS
RAISIN TOAST, APPLE BUTTER

Grilled Bacon and Banana Rolls

6 bananas 6 large slices bacon

Peel the bananas and cut bananas and bacon slices in half. Wrap pieces of bacon around the banana halves. Secure with toothpick if desired. Broil for about 7 minutes, turning often, until the bananas are quite soft and the bacon crisp. Serves 4.

A SOUTHERN BREAKFAST

Menu of newly restored historic hotel in Charleston, S. C., The Mills House.

PAPAYA WITH LIME
*SHRIMP PÂTÉ
GRITS

BEATEN BISCUITS, HONEY AND MUSCADINE JELLY

Shrimp Pâté

3 pounds shrimp
6 baking powder biscuits
1/2 small green pepper
Salt and pepper (black and
cayenne)
1 teaspoon Worcestershire sauce
Pinch dry mustard
1/4 pound butter, melted

Boil and peel shrimp. Grind them finely in a meat grinder with biscuits and green pepper. Add salt and pepper to taste, Worcestershire sauce, and mustard. Mix with hands until well blended. Add melted butter, and with hands pat and press mixture into a buttered loaf pan.

Bake in a 400° oven for 15 minutes. When cold, turn out and cut in thin slices. Serves 8.

A BREAKFAST IN BED

FRESH PEAR

*OEUFS SUR LE PLAT

TOASTED ENGLISH MUFFIN,

*PROSCIUTTO BUTTER

CAFÉ AU LAIT

Oeufs sur le Plat

Preheat broiler to very hot. Melt 2 teaspoons butter in a shallow, fireproof dish 5-6 inches in diameter. Break in 2 eggs and cook over moderate heat about 30 seconds, until white is just beginning to set. Tilt dish and baste with butter.

Place right under broiler for about 1 minute, pulling the dish out and basting with butter every few seconds, until the white is set. Sprinkle with salt and freshly ground pepper and serve immediately. Serves 1.

Prosciutto Butter

1 cup of prosciutto 1/2 cup unsalted butter, softened

Remove the fat from the prosciutto and grind or chop very very finely. Beat the ground prosciutto with the butter until it is a smooth paste. Pack into a small crock and chill.

As a variation, Westphalian ham or smoked salmon can be substituted for the prosciutto.

Continued on page 126

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HIGH-PROTEIN BREAKFAST

CALF OR CHICKEN LIVERS GRILLED WITH THIN STRIPS OF CANADIAN BACON

> *GRILLED PARSLEYED TOMATO

> > MELBA TOAST

Grilled Parsleyed Tomato

Cut green or red tomatoes in half and spread cut sides with a mixture of finely chopped shallots and parsley. Sprinkle with salt and freshly ground pepper and broil until tomato is tender. Sprinkle with a little chopped parsley before serving.

A CHILDREN'S BREAKFAST

FRESH CHILLED ORANGE
AND GRAPEFRUIT JUICE
*APPLE PANCAKES WITH
SUGAR, WARM HONEY,
OR MAPLE SYRUP
BACON OR COUNTRY
SAUSAGE CAKES
HOT CHOCOLATE

Apple Pancakes

2 cups all-purpose flour
1 teaspoon salt
2 teaspoons sugar
2 teaspoons double-acting baking
powder
½ teaspoon cinnamon
3 eggs, lightly beaten
2 cups milk
¼ cup melted butter
1 large tart apple, peeled and
finely chopped
¾ cup vegetable oil

Sift together into a bowl the flour, salt, sugar, baking powder, and cinnamon. Make a well in the center and pour in the eggs and milk. Mix lightly to blend—the batter will be lumpy. Stir in the butter. Just before cooking, stir in the chopped apple. Heat a griddle or heavy skillet until a drop of water flicked on it sizzles and evaporates instantly. Lightly grease the griddle with the vegetable oil; continue to grease

when necessary. Pour in the batter to form cakes about 4 inches in diameter. Cook until small bubbles form on surface, then turn and cook until other side is golden brown. Stack on a heated plate, serve immediately. Makes about 18-20.

READY-TO-EAT BREAKFAST

MELON WITH BRAESOLA (DRIED, SMOKED BEEF) OR WESTPHALIAN HAM BISCUITS GRILLÉS WITH *HONEY BUTTER CAFÉ AU LAIT, CAFÉ NOIR

Honey Butter

Whip ½ pound butter until fluffy. Gradually beat in 1 cup honey. Serve at room temperature.

A LOW-CALORIE BREAKFAST

(1 CUP=50 CALORIES)

*SWEETBREADS AND
MUSHROOMS EN BROCHETTE
(100 CALORIES)

DILLED TOMATO JUICE

LEMON TEA OR BLACK COFFEE (TOTAL CALORIES: 150)

Sweetbreads and Mushrooms en Brochette

1 pair sweetbreads
Vinegar
Sprig of thyme
Bay leaf
Salt, freshly ground white pepper
Lemon juice
8-10 mushrooms

Soak the sweetbreads in water and vinegar, and rinse. Bring to a boil in a saucepan enough water to cover the sweetbreads, thyme, bay leaf, salt and pepper to taste, and a little lemon juice. Simmer covered for 20 minutes. Add the sweetbreads, let them come just to the boil, and simmer gently, partly covered, for 30 to 40 minutes. To test for doneness, cut into the sweetbread—it must not be at all pink in the center. Remove from the water and plunge into cold water to make

firm. Drain well on paper towel and put under a weight to cool. This may all be done in advance.

Shortly before serving, wipe the mushrooms with a damp cloth, and cut off the stems level with the caps. Remove thin membrane and connective tissue from sweetbreads and cut into $1\frac{1}{2}$ to 2 inch pieces. Lightly sprinkle the sweetbreads and mushrooms with lemon juice and pepper, arrange alternately on skewers, and broil, turning often, until lightly browned. Serves 2.

A COLD BREAKFAST

*JAMES BEARD'S
SLICED ORANGES, MEXICAN
CAMEMBERT WITH
RASPBERRY PRESERVES
FRENCH BREAD
ICED COFFEE OR TEA

James Beard's Sliced Oranges, Mexican

Peel 6 or 7 oranges carefully, so that no white pith remains. Slice thinly, and arrange on a serving plate. Dust with 6 tablespoons confectioners sugar, and sprinkle with cinnamon. Serve at once.

A PICNIC BREAKFAST

HARD-COOKED EGGS WITH
SAUCES FOR DIPPING:

*CURRIED MAYONNAISE,

*CHILI, *HORSERADISH,

*ANCHOVY MAYONNAISE,
GREEN SAUCE,
MUSTARD SAUCE
COLD SAUSAGES:
VEAL, KIELBASA,
MILD SALAMI, CERVELAT
BRIOCHES WITH HONEY,
MAPLE, OR FRUIT BUTTER

*FRESH FRUIT IN CHAMPAGNE

Fresh Fruit in Champagne

Sprigs of mint

5 cups seasonal fresh fruits, such as pineapple, apples, melons, peaches, berries, and mandarin oranges 2 tablespoons Triple Sec 1/4 cup honey 61/2 ounces champagne Mix fruit, Triple Sec, and honey. Chill. Just before serving, add champagne. Garnish each serving with sprig of mint. Serves 6.

Sauces for Dipping

Curried Mayonnaise

Mix 1 tablespoon or more curry powder, 1 teaspoon grated ginger into 1 cup mayonnaise.

Chili Sauce

Use a good commercial brand, and add a little grated onion and chili powder or Tabasco to taste.

Horseradish Sauce

Combine equal amounts of whipped cream and sour cream and flavor to taste with freshly grated or prepared horseradish.

Anchovy Mayonnaise

6-7 anchovy fillets, chopped
1 clove garlic, finely chopped
2 tablespoons chopped parsley
2 tablespoons chopped fresh basil
1½ teaspoons capers, chopped
1½ teaspoons Dijon mustard
1 cup mayonnaise, homemade
Salt and freshly ground pepper

Combine anchovies, garlic, parsley, basil, capers, mustard, and mayonnaise. Season with salt and pepper if necessary.

A MAN'S BREAKFAST

FRESH PEACHES
AND HEAVY CREAM
PAN FRIED PORK CHOPS
*POTATO AND CHIVE CAKES
*PHILIP BROWN'S
BREAKFAST SALAD
RYE TOAST

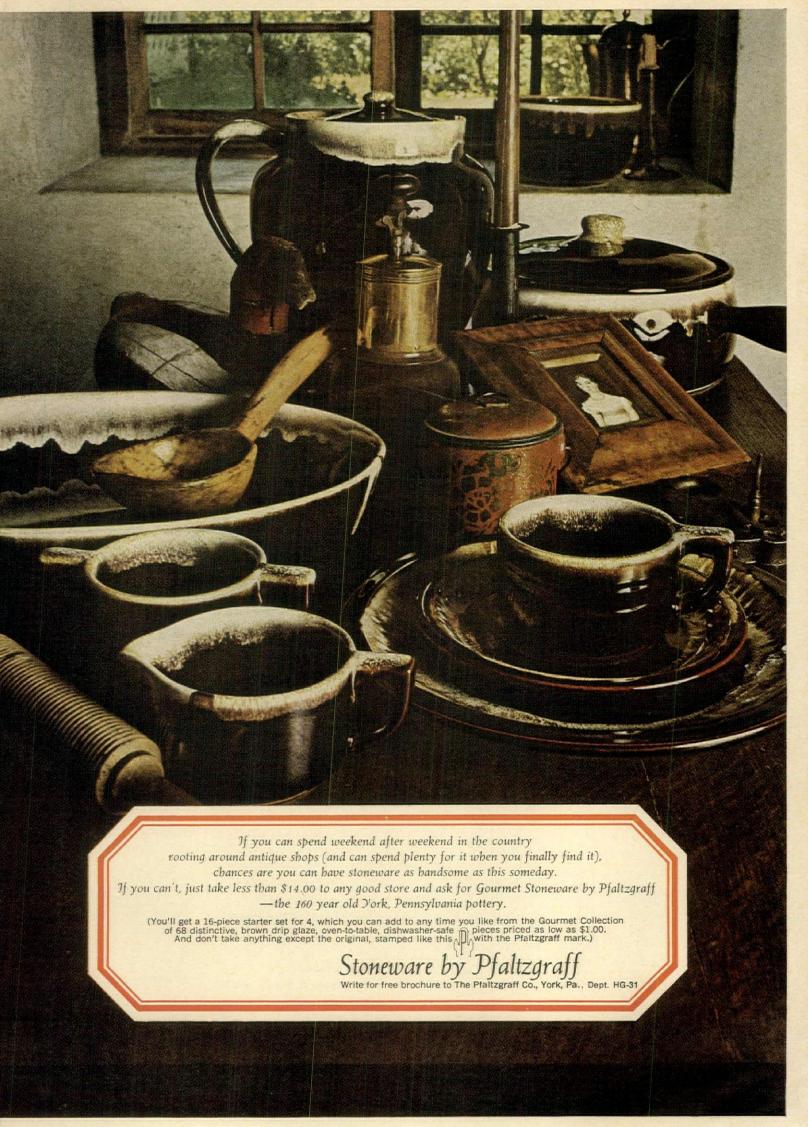
Potato and Chive Cakes

Mix a little grated cheese (Swiss, Parmesan, or Cheddar) and an ample amount of chopped chives into leftover mashed potatoes. Shape into small flat cakes, roll in flour mixed with minced herbs or a little dried herb stuffing, and sauté in butter until golden.

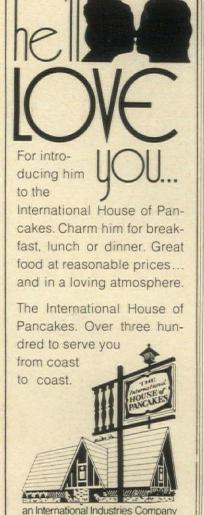
Philip Brown's Breakfast Salad

Arrange slices of tomatoes and oranges on lettuce. Dress with oil and vinegar, and season with salt and freshly ground pepper.

Continued on page 128







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BOX 5202 BOULDER, COLORADO 80302 Please allow 6 weeks for change to take effect. BEAUTIFUL BREAKFASTS continued from page 126

A LATE MORNING BREAKFAST

MELON WITH GINGER. OR WITH MINT AND LIME OR LEMON *SCALLOPED OYSTERS WARM CRUSTY FRENCH BREAD, BUTTER, LEMON MARMALADE

Scalloped Oysters

1/2 cup butter, softened 11/2 cups fine crumbs made from soda crackers 24 oysters, shucked and drained Salt and freshly ground black

Preheat oven to 375°. Spread 1/3 of the butter on the bottom of a shallow baking dish. Sprinkle with 1/3 the cracker crumbs, and arrange 12 oysters over the crumbs. Sprinkle with salt and pepper to taste. Make another layer with 1/2 cup crumbs, dot with half the remaining butter, and arrange the remaining oysters on top. Sprinkle with remaining crumbs, dot with the butter, and bake for 15 minutes. Serves 4.

A BREAKFAST COOKED AT THE TABLE

SAUTÉED BANANAS OR PINEAPPLE WITH ORANGE JUICE AND JULIENNE ORANGE ZEST *SCRAMBLED EGGS WITH OYSTERS

HOT BUTTERED SCONES. CRAB APPLE JELLY

Philip Brown's Scrambled Eggs with Oysters

1/4 pound butter 2 tablespoons anchovy paste 6 eggs, slightly beaten 12 oysters

Slices of toast Salt, freshly ground pepper, Tabasco sauce

Cream together the butter and anchovy paste. Melt 2 tablespoons in a skillet, add the eggs. and cook, stirring, until they begin to thicken. Cut up the oysters, add to the eggs, add seasonings to taste, and cook until heated through. Serve on hot toast spread with the remaining anchovy butter. Serves 4-6.

A LIQUID BREAKFAST

*JAMES BEARD'S EGG ORANGEADE

James Beard's Egg Orangeade

For each person, put 1 or 2 eggs, 3/4 cup diluted frozen orange juice, and a dash of lemon juice in a blender. Whirl with a small amount of crushed ice.

AN OUTDOOR BARBECUE BREAKFAST

CHARCOAL BROILED HAM STEAKS *MUSHROOMS IN FOIL

*BEEF GROG

CORNBREAD, OR FRIED CORNMEAL MUSH OR HOMINY APPLES

Beef Grog

Pour 3/4 cup boiling water into a mug. Add 3/4 teaspoon Bovril beef concentrate and stir thoroughly. Add a jigger of cognac, dry sherry, or red wine, stir. Put in a cinnamon stick. Serves 1.

Mushrooms in Foil

Wipe clean a pound of mushrooms with a damp cloth. They may be sliced, quartered, or left whole. Prepare 6 double thicknesses of heavy foil, and divide

the mushrooms among them. Put I tablespoon of butter on each, sprinkle with salt and freshly ground pepper, and fold the foil into an envelope, sealing tightly. Cook at the edge of the coals for 10 minutes, turn, and cook 10 more minutes. Slit the foil and serve from the packets. Serves 6.

A BUFFET PARTY BREAKFAST

*APRICOT GLAZED HAM
GARNISHED WITH APRICOTS
AND GLAZED PRUNES
*SCALLOPED APPLES
*OEUFS BROUILLÉS XÉRÈS
KEDGEREE, LEMON CHUTNEY
SPOONBREAD, BRIOCHES
ASSORTED PRESERVES

Apricot Glazed Ham

Whole or half smoked ham
3 bottles red wine
1 jar apricot preserves
1/4 cup sugar
Lemon juice
Cloves (optional)
Jumbo dried prunes
Tea
Apricot halves

Put the ham in a large kettle and pour in the wine (if cooking a half ham, use $1\frac{1}{2}$ bottles). Add water almost to cover the ham. Cover and cook over very low heat, barely simmering, for 15 minutes per pound. When cool enough to handle, remove the rind and score the fat in an attractive design.

Push the apricot preserves through a sieve, using a wooden spoon. Mix with the sugar and stir over moderately high heat until the mixture coats a spoon. Flavor with a few drops of lemon juice. Paint the glaze on the ham, reserving some glaze for the prunes, stud with cloves if desired, and bake in a 350° oven until golden brown, about 30 minutes.

For the garnish, plump the prunes in hot strong tea for about 20 minutes. Drain on paper towels. Drain the apricot halves on paper towels and put a prune in the center of each. Brush the prunes with apricot glaze and arrange them around the ham before serving.

Oeufs Brouillés Xérès

1 carrot
1 orange
2 tablespoons butter
1/4 cup medium dry sherry
2 tablespoons light cream
4 eggs, beaten

4 slices buttered toast

Watercress

Peel or scrub carrot and cut lengthwise in slices 1/8 inch thick, discarding any yellow core. Cut slices in needle-sized strips. Pare orange rind using vegetable peeler and cut into strips of similar size. You should have 1/4 cup loosely packed orange strips and 1/3 cup carrot strips. Put orange rind in a small pan of boiling water and boil for 5 minutes; drain rind and rinse with cold water. Melt half the butter in a heavy pan and stir in the orange rind and carrot. Put a piece of foil on them, cover the pan, and cook without browning for 7 minutes. Add sherry and simmer uncovered 5 minutes to reduce. Add remaining butter. Combine cream with eggs, pour into pan, and stir very gently until creamy and set. Spoon onto hot buttered toast and garnish with small bouquets of watercress. Serves 4.

A SPRING BREAKFAST

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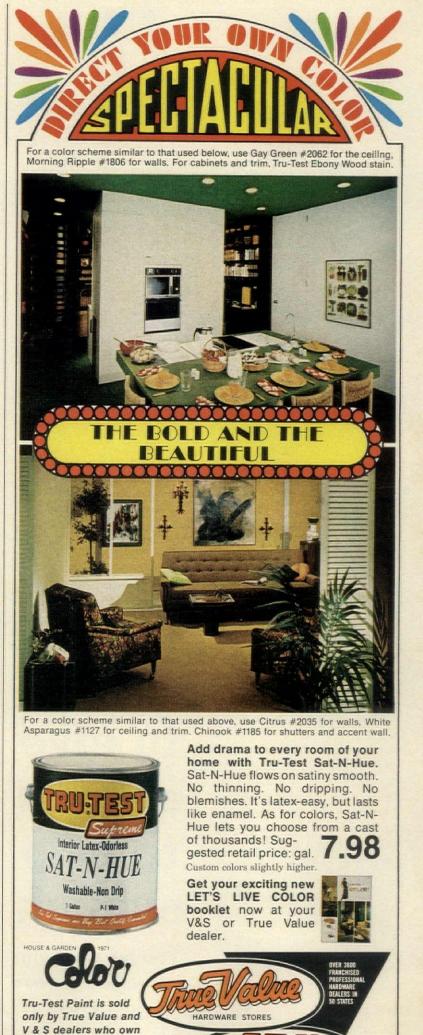
Honeyed Grapefruit

Prepare grapefruit: halve, remove seeds, and cut into sections. Pour honey over each half, and heat under broiler until honey bubbles.

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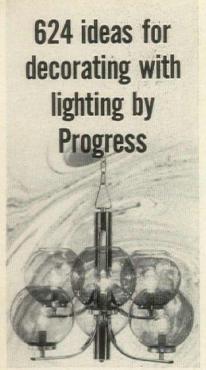
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Building facts

Materials and Equipment Used In The All-Year Vacation House (pages 114-121)

ARCHITECTS: Gwathmey/Siegel CONTRACTOR: John Caramagna

STRUCTURE

Foundation: Poured concrete slab. Framing: Standard wood frame construction of walls, floors, ceilings, roof.

EXTERIOR OF HOUSE

Exterior walls: 1-by-4-inch tongue and groove vertical board clear cedar siding.

Exterior finish: On walls, bleaching oil by Samuel Cabot, Inc.; on trim, paint by Martin-Senour Co. Roof: Five layers of bituminous-coated building paper topped with white marble chips.

Insulation: In walls, insulating batts of glass fiber; on roof, "Fesco" rigid board insulation, both by Johns-Manville Corp.

Windows: Fixed glass panels and "Arcadia" aluminum frame sliding glass windows by Northrop Architectural Systems with "Thermopane" insulating glass by Libbey-Owens-Ford Glass Co.

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27.5 million families benefit from child care, family service, youth guidance, health programs, disaster relief and services for the Armed Forces through 31,300 United Way agencies.

Skylight: "Wasco Skydome" by American Cyanamid Co.

Doors: "Arcadia" aluminum frame sliding glass doors by Northrop Architectural Systems with "Thermopane" insulating glass by Libbey-Owens-Ford Glass Co.

INTERIOR OF HOUSE

Walls and ceilings: 1-by-4-inch tongue and groove vertical board clear cedar.

Floors: "Dex-O-Tex" composition flooring by Crossfield Products.

Interior finishes: Bleaching oil by Samuel Cabot, Inc.

Fireplace: Custom design stucco form.

Lighting fixtures: Recessed cylindrical ceiling fixtures by Lightolier Co., Inc. with incandescent bulbs.

Hardware: Aluminum finish by

Schlage Lock Co.; Eaton, Yale & Towne, Inc.; and Elmer T. Hebert. Kitchen and bathroom cabinets and countertops: Custom designed and built, with Formica surfaces by American Cyanamid Co.

Plumbing fixtures: Kitchen sink by Elkay Mfg. Co.; bathroom fixtures by American-Standard, Inc.

MECHANICAL EQUIPMENT AND APPLIANCES

Appliances: Ovens and range by Thermador Division of Norris Industries; "KitchenAid" dishwasher by The Hobart Mfg. Co.; refrigerator and freezer by General Electric Co. Laundry washer and dryer by Westinghouse Electric. Hot water heater: 150-gallon tank

by Weil-McLain Co.

Heating system: Oil fired, hot water heating system with thermostatic controls by Honeywell.

Shopping information

Prices approximate. *Consult your interior designer.

DECORATING ZEST: GARDEN FANTASY Page 92:

All furniture and accessories in this room are available through Grosse Pointe Furniture Shops.

Armchairs, 36" wide x 331/2" deep x 27" high, \$290. Matching ottomans, 36" square x 17" high, \$124. Parsons table base (shown with 36" x 72" glass top), 45" x 15" x 26" high, \$110 base only. Flip-top folding server, 32" square x 291/4" high, flips open to 64", \$235. Mirror, 211/4" x 46", \$103. All by Henredon. Polished chrome floor lamp, 52" high, \$115. Glazed ceramic stools, 20" high, \$135. Green "Bamboo" dinner plates, \$5 each. Collection of clear glass vases, jars, and decanters, \$4.50 to \$19. White ceramic planters, \$31.50 to \$42.50. "Kaleidoscope" vinyl tiles by Amtico.

Page 93:

Top (left to right): Tomlinson sofa, \$780 at Vanleigh.* Mailbox, \$16 at Tablerie. "Fanfare" fabric, 48" wide, 22" repeat, \$4.50 yard by Waverly.* Handmade shell pillows, about \$18 at Stix. Center: Ceramic snail, 13" long, \$37.50 at Obelisk. "Jonquilles" fabric, 50" wide, 21½" repeat, \$16.50 yard at Margowen.* "Salute" wall-covering, 28" wide, \$18 yard at Wall-coverings of Merit.* Cloud table, 15" x 32" x 29" high, \$200. Matching cloud mirror, 18" x 30", \$160. Both at L'Insolite. Bottom: Console table, 60" wide x 32" high, \$750 at John Rosselli. Rabbit tureen, \$90 at Cartier.

Page 94:
"Fernwood" cotton fabric, 48" wide, 30" repeat, \$13.50 yard at Quadrille.*
"Royaumont" cotton fabric (on chair cushions), 59" wide, \$8.25 yard at Boussac of France.* Organdy tea

cloth and 6 napkins, 54" square, \$75 at Porthault. "Spagnolo" glazed pottery imported from Italy, salad plate \$7.50, cup and saucer \$10, coffeepot \$25, cream and sugar \$12.50, at Hammacher Schlemmer.

Page 95:

Top (left to right): Founders sofa, \$1013. Art multiple, \$180 at Beylerian Ltd.* "Monsoon" fabric, 54" wide, 36" repeat, matching wallpaper available, \$12 yard at Schumacher. "Aventura" pillows by Bloomcraft, \$6 for 17" and \$10 for 26" at Bloomingdale's. Center: "The Yellow Brick Road" fabric, 48" wide, 24" repeat, \$12 yard (minimum order of 15 vards) at Connaissance.* Double chest of drawers, 66" x 18" x 30" high, \$495 at Bloomingdale's. "Grapes" dinnerware by Block, 20-piece set \$40 at Altman's. Bottom: Norfolk sofa by Pennsylvania House, \$570 through Highee's. Flower screen, 54" wide x 65" high, \$275 at The Tickle Tree. "Ceres" dinnerware, 5-piece place setting, \$32 at Cardel. "Melanie" fabric, 54" wide, 24" repeat, \$4 yard by Everfast.

Page 96:

Top (left to right): "Granada" dinnerware by Block, 5-piece place setting \$18 at Altman's. "Verve" wallhanging/area rug by Greeff, from \$240 for 4' x 6' through the Decorating Dept. of J. L. Hudson. Center: Love seat by Shaw, \$460 through Altman's. Hostess table by Flair, 19" x 23" x 16" high, \$140. Lounge chair by Hammary, \$240 through John M. Smyth. Bottom: "Sky Trip" sheet by Burlington Domestics, from \$6.75 for twin, pillowcase \$2.50, at Abraham & Straus. Tree trunk table, 30" high, \$3375 at David Barrett.* "Daisy Mae" acetate quilt, Dacron filling, \$85 for 72" x 84". At Lord & Taylor.

Upholstered sofa on casters, 86" long, \$1000. From the Tour de France collection: Bergère chairs upholstered to match sofa, beechwood frame with antique fruitwood finish, 30" x 30" x 37" high, \$550 each; cherry bar/

armoire, 54" x 22" x 68" high, \$485. Andoroba and walnut work table, 76" x 30" x 29" high, \$400 from the Norman Court collection at Bloomingdale's. All by Heritage. Mirror imported from Mexico, hand-hammered tin and wood frame, 30" wide x 47" high, \$250 at House of the Purple Bull. New and antique baskets, \$15 to \$150. Paisley cotton napkins with yellow border (on work table), \$4 each. All at Boutique de la Cuisine. Yellow glazed ceramic plates, \$5 each. Wooden salt and pepper mill, \$10. Crystal stemmed goblets, \$4 each. Glass salad bowl, \$25. Wooden salad servers, \$6 set. All at Tablerie. Antique Spode platter on bamboo stand (shown as sofa table), \$390, Soft paste pottery mug with Oriental decoration, \$87.50. Old English Swansea plate with apricot design, \$39. Chinese pottery cat (on armoire), \$450. Franciscan pottery water jug (in bar), \$60. Antique blue and white pottery bowl, \$120. White stoneware water pitcher (on work table), \$75. All at Doris Dessauer Antiques.* Cedric Hartman reading lamp, 37" high, \$285 at Luten Clarey Stern.* "Danchek" cotton/polyester fabric, 44" wide, \$1.50 yard by Dan River. STORAGE STRATEGIES Pages 98-99:

Electric storage rack, \$1000 to \$1500 from White Machine Co. "Milano" Acrilan carpet in House & Garden Space Blue, 12' and 15' widths, about \$14 sq. yard. By Barwick. Clothes from Bonwit Teller and Whitehouse & Hardy.

Page 100:

Vera cotton/polyester sheets by Burlington Domestics, in House & Garden Sun Yellow, \$7 for twin, pillowcase \$5 pair, at Bloomingdale's.

COLOR AND BREAKFAST Page 106:

"Blue Umber" plates, 8" diam., \$6.50 each. "Blue Mist" cups and saucers, \$7.75 each. "Fjord" stainless steel flatware with teak handles, 5-piece place setting \$27. "Gusto" 6-oz. juice glasses, \$2.50 each. All by Dansk.

Page 107:

"Venture" dinnerware, 5-piece place setting \$40. "Weatherly" crystal, 3-piece place setting \$19.50. Both by Lenox. "Ellipse" sterling silver flatware, 6-piece place setting \$77 from Samuel Kirk & Son. Plastic food domes, 8" diam., \$6 each at Mayhew. Melior glass coffee makers, \$18 each. Pewter pepper mills, 4" high, \$11.50 each. Both at Bazaar de la Cuisine. Red linen napkins with white scalloped border, 20" square, \$2.50 each at Tablerie.

Page 108:

Top left: "Butterfly" breakfast set, plates \$18 each, cups and saucers \$18 each, coffeepot \$30, creamer \$13, at Mayhew. "Craftsman" sterling silver flatware by Towle, 6-piece place setting \$80. Top right: "Herb Garden" 13-piece breakfast set by Poole Pottery, \$20 at Cardel. "Venetian Scroll" sterling silver flatware by Oneida, 4-piece place setting \$60. Clear glass tumblers, \$3.25 each at Mayhew. Fern print linen tablecloth, 72" diam., \$75. Green linen napkins with white



border, 16" square, \$8 each. Both at Porthault. Bottom: "Yellow Caughley" glazed earthenware by Stangl, 5-piece place setting \$19.50 at Tiffany & Co. "Flower Relief" tumblers, \$3.50 each at Rosenthal Studio House. "Spanish Tracery" sterling silver flatware by Gorham, 4-piece place setting \$56. Fruit compotes, \$1.75 each at Tablerie.

Page 109:

"Guirlandes" breakfast set by Ceraline, 5-piece place setting \$50, teapot \$45, sugar bowl \$32, creamer \$25, 13" x 7" tray \$50. "Brummel" crystal water goblets, 15-oz. capacity, \$13 each. Both at Baccarat. "Danish Baroque" sterling silver flatware, 6-piece place setting \$90. Silver-plated serving tray, \$20. Sterling silver salt shaker, 3½" high, \$25. Sterling silver pepper mill, 4" high, \$30. All by Towle.

Page 110:

Top: "Sax Pink" breakfast set, breakfast plate \$11.50, bread and butter

plate \$4.75, muffin cover \$18.50, jam jar with ladle \$16.75, cup and saucer \$14.50, tray \$17.75. "Balloton" water goblet, \$4.25. Both at Ginori. "Pointed Antique" vermeil flatware by Reed & Barton, 6-piece place setting \$95. Vermeil woven basket, \$175 at Cartier. Gold-finished flower basket, \$10 at Bergdorf Goodman. Gold-plated "Bird" salt and pepper shakers, \$47.50 pair at Soupçon. Bottom: "Rougemont" breakfast set by Royal Crown Derby, 5-piece place setting \$42.50, coffeepot, \$32.50, sugar bowl \$25, creamer \$15, trembleuse \$42.50, at Tiffany & Co. "Homewood" sterling silver flatware by Stieff, 6-piece place setting \$70. Silver-plated expandable toast rack, \$48 at Ginori.

Paul Revere silver-plated pitcher, 5" high, \$24. Silver-plated gravy bowl (shown with strawberries), 5" diam., \$13.50. Silver-plated sugar bowl, \$4.50, and creamer, \$10. Sterling silver napkin ring, \$6.50 pair. Sterling silver baby cup, \$16.50. Sterling silver bread and butter plate (shown as saucer), 6" diam., \$17. Silver-plated bread and butter plate, 6½" diam., \$7. Sterling silver serving tray, 21½" diam., \$765. "Vienna" sterling silver flatware, 5-piece place setting \$75. All by Reed & Barton. Linen print napkin with yellow scalloped border, 20" square, \$10. Linen print napkin with green scalloped border, 18" square, \$9. Both at Porthault.

BREAKFAST COOK BOOK Page 123:

"Blue Fleur de Lis" earthenware by Spode, 5-piece place setting \$16. "Colonial Theme" sterling silver flatware, 6-piece place setting \$73. Silverplated porringers, \$25 each. Both by Lunt. Clear glass tumblers, \$2 each. Tablecloth, 90" diam., \$37.50. Bandana print napkins, 8 for \$14. All at Tablerie.

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Margaret was found in a back lane of Calcutta, lying in her doorway, unconscious from hunger. Inside, her mother had just died in childbirth.

.Shillito's

Higbee's

Continued on page 184

Western Woods

Cleveland

You can see from the expression on Margaret's face that she doesn't understand why her mother can't get up, or why her father doesn't come home, or why the dull throb in her stomach won't go away.

What you can't see is that Margaret is dying of malnutrition. She has periods of fainting, her eyes are strangely glazed. Next will come a bloated stomach, falling hair, parched skin. And finally death from malnutrition, a killer that claims 10,000 lives every day.

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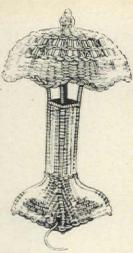
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You bet your piñata it is! And what fun to have your own fiesta with Mexican piñatas as your centerpiece, to hang at the party scene. Or why not fill it with fun favors? In fiesta colors, it comes with party plans. About 18" by 14". Order a delightful rabbit, too, for your Easter piñata parade! \$5 each plus 75c post. Merri Makers, HG3, Box 335, 502 So. Broad St., Thomasville, Ga. 31792.



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Long is the length but it's cool, girl in polyester and cotton. Frosted with eyelet ruffles at neck, yoke and cuffs of the pert puff sleeves. Pink/blue and lilac/lime on white. Small, medium and large. \$13 plus 90c post. Send for free catalogue. The Talbots, Dept. QI, Hingham, Mass. 02043.





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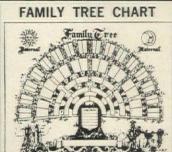
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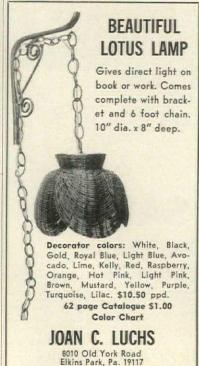
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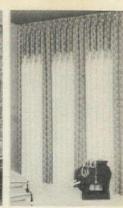
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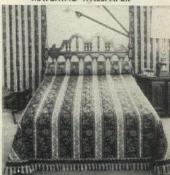
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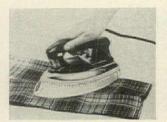
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foot roll.

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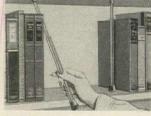


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No. 190-Broiler

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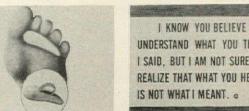
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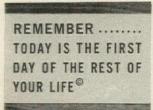
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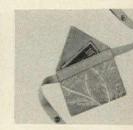
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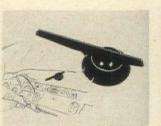
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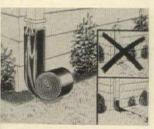
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New miracle crystal clear liquid glass chemical sensation creates a washable, waterproof, heat-or-cold proof iron bond. For permanent mending or repair of glass, china, crockery, ceramics and porcelain.

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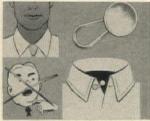
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Why pay a lot of money for a gas-oline or electric pump? Your home onne or electric pump? Your home water pressure operates this handy little worker. Simple syphon principle empties up to 360 gallons per hour from flooded basements, pools, washing machines, boats, etc.

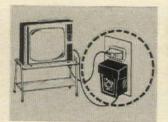
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Collar-Extender button "loosens" tight shirt collars. Ends all-day "tugging". Expands collar up to ½ size larger for that "just right" feeling, Invisible behind tie. Can be transferred from shirt to shirt in seconds.

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Enjoy silent, peaceful sleep again!
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Why risk infection? Unsightly hair can be trimmed easily and safely with "Klippette". Merely insert in nostril and twist knob. Hair is snipped off painlessly and neat. Fine surgical steel. Use it to remove hair from ears, too.

No. 145-Klippette

No. 145—Klippette \$1.59 Mailing 15c Each



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Glamorous jeweled mask stops breathing in of hair spray, keeps hair spray out of eyes, and leaves make-up untouched. Clear plastic lets you see what you're doing. Triangle shape forms a cone over your face.

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Lock out disturbing noise that robs you of refreshing sleep . . . even snoring! Ear Drum Silencers designed by a sound engineer. Medically accepted. Soft, pliable, with an easy-to-grasp safety flance.

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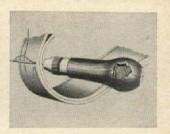
This handy kit is invaluable when-ever glasses come apart, at home, at the office or when travelling. Compact. Carry it in your pocket. Kit includes a professional optical screwdriver, instructions and as-sortment of frame screws.

No. 148-Eyeglass Repair Kit \$1.29 Mailing 15c Each



DRY CLOTHES-RAIN OR SHINE

DRY CLOTHES—RAIN OR SHINE
"Drip-Dri Bar" hooks over shower
rod and locks in place. Attaches in
seconds. No screws, no adhesive.
Can't mar wall. Adjustable 25".
31". Fits any standard bathtub.
Holds full-length garments. Water
drips into tub, not on the floor.
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SEW ANY HEAVY MATERIAL

Handiest tool for sewing leather & canvas. Save money. Do your own repairs on awnings, seats, upholstery, shoes, sails, auto tops, hand bags, etc. Sews lock stitch. Includes bobbin of waxed thread, 3 diamond point needles. Extra thread, 50¢.

No. 126.—Sawing And

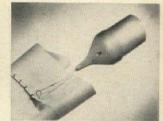
No. 126—Sewing Awl \$2.59 Mailing 20c Each



SCRATCHES VANISH INSTANTLY!

One stroke of the "Almond Stick" and superficial scratches disappear from pianos, furniture, woodwork, etc. Works wonders on Mahogany, Walnut, Oak, and other fine finishes. Used professionally by furniture dealers and movers.

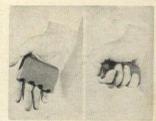
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A MACHINE FOR HAND SEWING

A brand new device to make hand-sewing easy! No re-threading. It holds a full spool of thread. Uses regular sewing machine needle. Makes "loop" stitch, as in knitting. Perfect for hemming, basting, ap-plique, decorative stitching, etc.

No. 151-E-Z Stitcher Mailing 15c Each



MUSCLE TONER

A wonderful exercising aid made of firm resilient rubber with space for each finger, designed to for each finger, designed to strengthen hand and arm muscles. Also recommended by doctors for relief from arthritic pain, aches and stiffness.

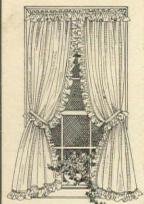
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WITH RUFFLED UNBLEACHED MUSLIN



TIEBACK

45", 54", 63". 5.00 pr. long 81", 90" long 5.50 pr.

TIERS 20", 25", 30", 36", 40" long

2 pairs to window as 7.00 shown ..

Both types 70" wide per pair MATCHING VALANCE

11" x 70" 1.75



For years, New England housewives have made these charming UNBLEACHED MUSLIN curtains for every room in the house. COUNTRY CURTAINS makes them for you with all the original simplicity, warmth and handmade look. Practical, long-wearing, these unusually attractive curtains of old fashioned muslin retain their crisp appearance with a minimum of cars. Satisfaction guaranteed. Check or money order. No COD's please. Write for brochure showing full line of curtains in many styles and fabrics.

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AT THE RED LION INN



WASTECAN TROLLEY

Are wastecans a problem in your pretty kitchen? Now—keep them out of sight and still within easy reach! Our ingenious under-cabinet "trolley" hides them—under the sink—in any cabinet—but you'll never have to reach for them! Attaches in minutes (detaches easily)—holds any size wastecan (not incl.)—glides out to meet you as door opens, disappears like magic as door closes! Now you can have wastecans wherever you need them without offense! In honey tone pine stain finish, 16"L 12"W \$5.50 Postpaid.





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PATCHWORK PILLOWS

Warm, wonderful patchwork pillows; perfect with every decor. Each measuring 14" x 14" in a wide range of colorful pattern-on-pattern cotton designs with fluffy dacron filling. Please indicate a color preference for each pillow.

\$8.50 each

set of 4 only \$29.50

Add 75c for postage.

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ROSEWOOD STANDS

for vases, statues, and items. decorative

Your most hastily arranged flowers will look as if they just placed first in the Garden Club Show, Use one for dramatizing a treasured figurine. Black rosewood bases are hand-carved in traditional Oriental motifs. Low base, 4" inside diam., \$2.50. Footed base with 4" inside diam., \$6.75. Ppd. Other sizes available. Send for free brochure.

(Quantity Discount Allowed)



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BE A REAL BLOND

Cosmetics circles are agog over fashion's new crême that bleaches hair on face, arms, legs in a few minutes. Safely! Dermatologists give the green light to Jolen: lightens dark hair so it's barely visible as pale blond. Packaged with spatula. Great big economy size is the surprise you'll get for \$5.50 ppd. Jolen, HG3, Fairfield, Conn. 06430.



ROMANTIC TUNES

Lovely enough to look real and real enough to open and close, a tiny wooden piano conceals a music box. Choose from "Love is Blue", "Strangers in the Night", "Sound of Music", "Edelweiss", "Somewhere My Love". Olive wood 7½" by 5½" by 4½". \$23 plus 75c post. Catalogue 50c. Hildegarde's HG3, 597 Farmington Ave., Hartford, Conn. 06105.



STERLING SIMULATION

An inexpensive way to dress a table-Blue Willow flatware. It has the best manners too-the stainless blades are dishwasherproof. Service includes 8 dinner knives, 8 forks, 8 soup spoons, 8 teaspoons. Bonus: 12 serrated steak knives. All for \$19.95 plus \$1.25 post. Pegasus, HG-371, 175 Lauman Lane, Hicksville, N. Y. 11801.



GRAND EXIT FOR PETS

Quality-built for long service, two-way pet door automatically closes by patented magnetic device. Looks good, too! Has nylon lock with weathertight, either side lock-up. Easy installation with furnished kit. 11" by 13", 13" by 15%" overall. \$18.95 ppd. Plaza Enterprises, P. O. Box 411-H-3, LaCygne, Kans. 66040.



CROSS SOUND BARRIER

And save your breath, parents, with protest posters! Pop posters in pow colors get your message across visually with such oftrepeated but usually unheard phrases as, "Clean your room!" "Hang up your clothes!" "Have you forgotten anything?" 121/2" by 19". Set of four, \$2.25 ppd. Creative House, HG3, 221 W. 9th St., Kansas City, Mo. 64105.



CHAIR CANING KITS

Now anyone can restore his favorite antique and heirloom chairs easily and inexpensively with a NEWELL CANING KIT. Tools, natural cane, and "easy-to-follow" instructions, all postpaid for only \$2.50. Illinois residents, please add

5% sales tax.
(Extra cane \$1.25 chair-lot.)

THE NEWELL WORKSHOP
(Dept. S-4), 19 Blaine Avenue
HINSDALE, ILLINOIS 60521



PETIT POINT WATCH

Florentine gold-rimmed bracelet is a beauty with a double duty: it opens to show a watch face with clear golden numerals. Bracelet's floral design is petit-point bead work in pastels against white. Expert movement inside combines delicacy and dependability. \$19.98 plus 50c post. Order from Harriet Carter, HG3, Plymouth Meeting, Pa. 19462.

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BE SEATED

The "Miss-In-Between" has the perfect measurements to sit prettily in a small room or study: 59" I., 30" d., 28" h. (seat 18" h., 21" d.). Hardwood frame; hand-tufted back; reversible, zippered cushions. \$176; \$345 pr. Exp. coll. (Ship. wgt. 100 lbs.) Catalogue, swatches, \$1. Hunt Galleries, HG3, 2920 No. Center St., Hickory, N. C. 28601.

CONTEMPORARY CANE

Beauty of a headboard in a goodlooking cane pattern is an arch of decorative triumph. Perfect with any period. Natural rattan over tripled pole frame with 3" wound peel border. Single size, 39" by 53", \$24.95; double, 54" by 53", \$29.95. Exp. charges coll. Send 25c for new catalogue. Fran's Basket House, HG3, 89 W. Main St., Rockaway, N. J. 07866.

A SHOW OF CHARMS

Of pleasing countenance and beautifully detailed, two charming busts of Le Garçon and La Petite Fille sculptured in white bisque with gold rimmed pedestals. Reproductions of sculptures by Houdon are entrancing mantel additions. 51/2", \$4.50 pair; 8" \$11 pair. Ppd. Imré Ban, HG3, 3950 Lake Shore Dr., Chicago, III.



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Kangaroo Car Caddy

Clever, good looking and the handiest de-ice ever. Slips over front seat of car (4 loor Sedan or Station Wagons only), tretch panels assure snug fit. Pocket in ront for maps, etc., 9 roomy pockets facing ear for games, magazines, toys, etc. Two jutton-on plastic litter bags incl. Sturdy eavy black twill with linen weave pockets ecorated with old time cars is machine techniques with beige. Specify for ars with or without headrests. Allow 2 reeks for delivery.

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CAT LITTER BOX PREVENTS ODORS

Litter is dried by screen filtration and ventilation—liquid filters through screen into pan and evaporates! Spray prevents odors, keeps litter fresh. Scoop removes solids. 19" x 14" x 6". Scoop, deodorant spray included.

F2054 Cat Litter Box . your name here

75 BILL-PAYING ENVELOPES \$1

Why scramble for envelopes at bill-paying time, or break up good stationery sets? Mail checks, orders, etc. in these 6½" crisp white envelopes made for this job! Return shows name, address, Zip code.

P3003 75 Envelopes



HOLD HAIR IN PLACE UNDER WIG

Wig-Liner ends the struggle to pin your hair up under your wig. Washable nylon stretch cap keeps straggly hairs in place, helps keep wig clean. Neutral beige color. One size fits all.

N7038 Set of 2 Wig-Liners.



INFLATABLE FLOWER HANGERS

Great for traveling and at home. They take up practically no room in luggage, then inflate when you unpack. At home, no more out-of-shape clothes caused by wire hangers when you wash sweaters, dresses, etc. Plastic; metal hooks. 17". H4090 Set of 3 Inflatable Hangers \$1



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Gleaming gold foil labels stick anywhere—a smart touch to personalize letters, books, cameras, briefcases, rec-ords, etc. Classic border, handsome black printing, 1" x 1%". Up to 4 lines, 27 letters and spaces per line.

P4010 250 Gold Foil Labels \$1.98



TOENAIL SCISSORS

These surgical-type scissors feature short, tapered steel blades especially designed for toenail clipping. Sharp steel edges cut tough, thick toenails fast and easily. The long shank gives extra leverage and manueverability

F4091 Toenail Scissors.



1000 RETURN ADDRESS LABELS \$1

Quick, easy way to put your name and address on let-ters, records, books. Any name, address & Zip code up to 4 lines beautifully printed in black ink on white gummed labels; rich gold trim. Free handy box.

5716 1000 Labels. \$1



SWINGY STRIPED TOTE BAG

Perfect for both casual and dress-up. Multicolor stripes of green, brown, black, gold, white and orange accent any outfit. Long-wearing vinyl has satiny look and feel of rich glove leather. 10"x13"; zippered closing. 2 pockets inside.

N7043 Striped Tote Bag \$7.98



2-FT. x 3-FT. POSTER

Send in any picture, document, marriage license, birth certificate, wedding invitation, black and white or color snapshot (no negatives) . . or a 35mm color slide . . and have it enlarged into a giant 2-ft. x 3-ft. black and white poster. Comes rolled in a mailing tube to prevent creasing. Your original returned safe and sound. A real conversation piece for any room or office!

P5009 Giant Photo (from photo) \$3.98 P5010 Giant Photo (from slide). \$4.50

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Simple embroidery and a monogram make these reversible dresses a very special gift to wear the year around. Beetle design (left) is embroidered in red, black and white on marine blue dress which reverses to red. Floral design (right) is embroidered in yellow, blue, pink on Spring green dress which reverses to yellow. Each kit includes design stamped on permanent press dress fabric, embroidery thread, 4 pearl buttons and easy instructions for assembling and embroidering. Available in 3 sizes: small (1-2), medium (3-4), large (5-6). Only \$6.50 each, two for \$11.95. Add 75c pstq. each.

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Ideal For: Contour
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NORWEGIAN PEWTER

Impressive pattern dating back to King Olaf and Viking days, adds elegance to any dining occasion. Designed for today in easy-care Pewter and Stainless Steel, Dishwasher safe. Imported from Norway for the discriminating hostess.

5 piece place setting\$20 ppd.

Individual pieces available in sets of 6: #364-spoons, #372-tea spoons, #366-knife, #365fork, #380-salad fork, \$23.95 ppd. per set.

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Handsome reproductions, molded (three dimensional). More sturdy than the orig-inals, looks like leaded glass. Colors are exceptionally brilliant. Made in 10 de-signs. Write for color photo. Priced \$85 to \$155. Express Collect.



Cottage Clock No. 214. Mellow pine case with hand - painted No. 214. Mellow pine case with hand - painted dial. 18 in. H. x 1134 in. W. x 5½ in. D. With chimes that strike hour and half hour \$80. Pendulum move-ment \$65.00.

No. 219 SHELF \$18.00



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Magnificently hand embroidered, bo sides-generous 4" tassels Importe 100% wool-contemporary work of art superbly handcrafted Each design of ferent-"one of a kind" originals Appro 17" x 17" Send \$14 95 per each plus ! postage Specify Quantity and Color Cor bination desired: blue/green, orang yellow, hot pink/multi-color Finishir Touch, PO Box 6480, San Antonio, Texa

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VICTORIAN RATTAN—Ele-SWEETHEART CHAIR-Ideal

seat 16" diameter, 18" SWEETHEART HEADBOARDS

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Fascinating! You actually watch the music box play through a crystal window. A TINY TREASURE CHEST to store your precious jewelry.

Exquisitely Filigreed and Embossed Miniature Concert Grand Piano with Delicate "Window Box" Works Re-creates the Award Winning Music from

"BUTCH CASSIDY AND THE SUNDANCE KID"

In its ornate splendor you can almost hear this concert grand re-create the echoes of the Old West as a host of now silent player pianos tinkle off the silvery notes of one of the most popular and beloved melodies ever written. Now as an exquisite music and jewel box, here is the ultimate in decorating beauty. A hideaway for your precious earrings, rings and pins...a collector's music box that will bring you endless moments of musical pleasure and delight. Actually, it is impossible to recapture all its grace and charm from the black and white picture here. You must see the heavy embossing, the intricate filigree work richly detailed in shimmering, antique silver-like metal and overlaid on red velvety plush. The combination is incredibly beautiful.

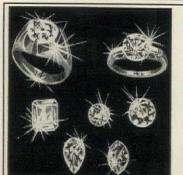
And inside is a crystal window so that you can actually see the precision works of the tiny synchronized movement. It's fascinating to watch the winding drum tinkle out the crisp, bell-like melody. Perfectly scaled, as an exact collector's miniature, it makes a superb decorating piece on your mantel, sideboard or table. An inspiring decoration, a magnificent gift.

COLONIAL STUDIOS, DEPT. MIR-5

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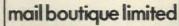
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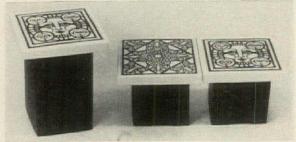
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Use them for snack tables, coffee tables, and end tables. Put two together for serving cocktails. You can fit them easily into any room or setting. They are as durable as they are smart looking.

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Please be specific when ordering as to model, design, and quantity.

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Add color and life to your bath with a distinctive monogram design that is yours alone! Twelve $\frac{1}{4}$ x8" lengths in orange, blue or moss green surround two bold $5\frac{1}{2}$ " tall initials in harvest gold. Press in place. Treads adhere permanently. Scruff-vinyl finish eliminates dangerous falls. Print two initials desired. \$3.98 postpaid. XE417-6-Orange; XE418-6-Blue XE419-6-Green with gold initials.

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Twin or full-size spring top style, double fullnoss with 2" hen;
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10" ruffle, double fullness, I" hem. Fits standard
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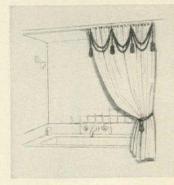
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Add a tasseled swag to any window and you add elegance and interest to the room. Or dress up your shower curtain—just attach to the hooks. Rich satin finish in antique gold, white, black, hot or light pink, moss green, dark blue. Six-foot swag \$4.98, tie back \$1.75. Ppd. Bath Bazaar, HG3, 1330 Polk St., San Francisco, Cal. 94109.



CAT VILLA

With the mice away felines frolic in a delightful corrugated house complete with wall-to-wall catnip carpet. Sturdy construction, colorfully decorated, cats find the doors and windows of the 17" by 20" by 24" villa the absolute cat's meow! \$3.95 plus 75c post. Cooper's, HG3, 7840 Rugby Bldg., Philadelphia, Pa. 19150.



PREHISTORIC WEIGHTS

Fabulous crystalline stones, called geodes, are splendid paperweights, lovely display pieces. Mixed blue, gray and brown swirled crystals with explanatory material. One 4" half or two 3" mating halves, \$4.95 plus 95c post. Smaller whole geodes, \$1.50 ea. plus 50c post.; four, \$7, ppd. Postamatic Co., HG371, Lafayette Hill, Pa. 19444.



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A telephone that looks like a jewel box and sounds like a bird. What could be more fitting for milady's boudoir? Handset cord disappears when not in use. Ready to use immediately. Yellow, blue, green or red with jewel contrast. \$59.95 plus \$1.50 post. Metropolitan Teletronics Corp., HG3, 35 W. 35th St., New York, N. Y. 10001.



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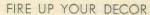
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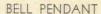
SHOPPING AROUND

FRENCH BAKER'S TABLE

No wonder those French breads and pastries are so famous! Intricately turned base is wrought iron with scrolled brass ornaments; terrific top is 2" thick butcher block with rounded corners. 30" h., 42" l., 24" w. \$225 express charges collect. New catalogue, 50c. J & D Brauner, Inc., HG3, 298 Bowery, New York, N. Y. 10012.



Dramatic dragon plaques add wonderful spirit and movement to any wall. Fashioned of hammered wrought iron they're finished in antique gold and black -for a room with a touch of the oriental. 20" long and 9" widerightly sized to get attention. \$2.98 a pair plus 50c post. Harriet Carter, Dept. HG3, Plymouth Meeting, Pa. 19462.



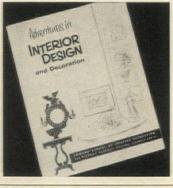
Pretty little bell made for bullocks in India deserves to adorn a prettier neck. And it's so right with today's clothes. 11/2" wide complete with 29" chain, both in silver-color metal. \$1.95 ppd. With additional leather thong 35c extra. Free catalogue of unique gift ideas. Discovery House, Dept. 3A, P.O. Box 11561. Albuquerque, N.M. 87112.

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You'll find out soon enough with "The Record of my Ancestry," an entry book with space for nine generations of family and relations (72 genealogical lines). See through windows show personal history at a glance. Directions included. \$15 in cloth; \$20 in Fabricoid; \$30 in leather. Ppd. Frederick S. Bailey, HG18, Box 17. Chestnut Hill, Mass. 02167.

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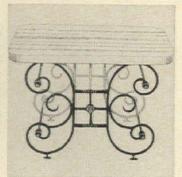
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Fine quality quartet of knives, made of hi-carbon stainless steel with rich looking rosewood handles. They keep their sharp edge, resist stains. Boning knife, butcher knife, slicing knife and gourmet cleaver (from 10" to 12" long). Every kitchen needs this set of wonderful knives. 4 piece set, \$12.95 plus 60c postage and insurance.

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Send No Money. Just send coupon and the records will be mailed to you postage pre-paid. If returned within two weeks after receipt, you owe nothing. If kept, pay only \$9.95, price in full. Bremner Records, Dept. G-9, Wilmette, Illinois 60091.

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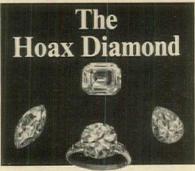
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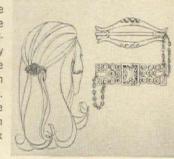
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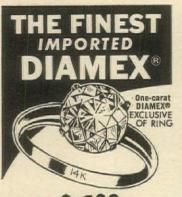


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oederdag 19

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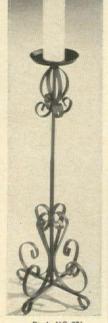
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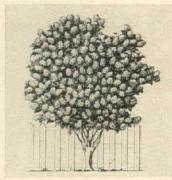
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Harriet Carter



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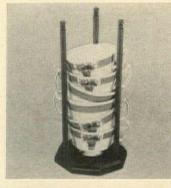
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WORTH ITS WEIGHT

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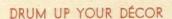
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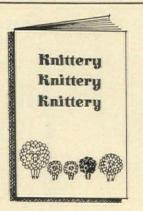
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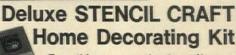


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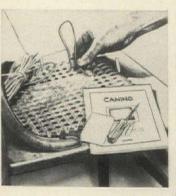
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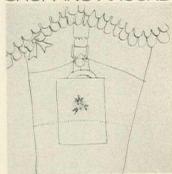
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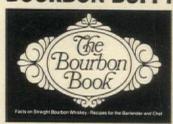
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in an heirloom tradition

An exact replica of a famous old sterling pattern, with graceful pistol hollow handled knives, 3 tined forks and rattailed spoons. In heavy hand-forged (these are not stamped) satin finished stainless. Service for eight includes dinner forks, 8 dinner knives, 8 salad forks, 8 soup spoons, 16 teaspoons, plus 2 serving spoons.

spoons.
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size volumes fit comfortably below, ready for use. Handsome enough to enhance the finest library! Beautifully crafted of knotty pine, in honey tone pine or maple, antique pine or walnut finish. 39"H. 23"W. 15"D. (Storage area 12"H.)—\$29.95.

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The Primitive Candlestick Lamp with graceful early American styling comes to you sanded satin-smooth fully wired and ready to finish. Create an accent wood tone, antique or decoupage! Handsomely proportioned from native hardwood, this lovely lamp stands

21" tall, is complete with a 3-way switch and an 8-ft. cord. SPECIFY CHOICE OF SHADES in white or beige Textured Shantung; cyster or brown Burlap. Satisfaction assured!

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IMMEDIATE DELIVERY
Graceful multi-colored floral pattern

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Send 50c in coin for swatch and COLOR CATALOG

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The "Hamilton"

Big, handsome-and bold enough to invite you to sit down in the lap of luxury. Foam over native hardwood frame; button tufted back; reversible, latex rubber dacron filled cushion; lined skirt. Upholstered in varied fine fabrics. H. 31½"; W. 29½"; Seat H. 16½"; Seat D. 19"; \$84.00 ea., \$164.00 pr.; Ship. wt., 55 lbs. No C.O.D. Express Charges Collect. Send \$1.00 for our latest 40-page Furniture Catalogue and Fabric Samples.

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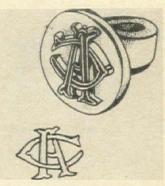
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HIDDEN ASSETS

Adjustable money belt is wor under clothing around waist. I ner pockets hold folded bills important papers. For men wear under business suits, ladie might conceal it beneath da slacks. Slim construction make it virtually invisible. \$2.98 plu 15c post. Anthony Enterprise HG3, 585 Market St., San Fra cisco, Cal. 94105.

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Two handsome old English lette make an elegant monogra stamp with which to seal corr spondence or personalize book record albums, clothing. Easy use with colored sealing wax indelible stamp pad. Use it of sports equipment, too. 5%", 5 each; three stamps, \$2. Pp Bedford Monograms, HG3, B 3705, New York, N. Y. 1001

CRYSTAL CLEAR



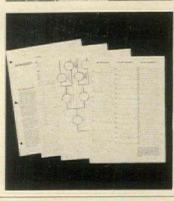
To us this hand-blown crystal eg is as beautiful in its simplicity a any egg created by Fabergé 19th c. France. 6" high ar lidded, it holds nuts, candy, tiny presents. Remove lid f flower arrangements that la for weeks. \$2.98 plus 25c pos Lillian Vernon, G31, 560 3 Ave., Mount Vernon, N. Y. 1055

NO MORE SUDS



In the eyes, that is! Foam spong shower goggles with clear pla tic lenses permit shower take to watch while eyes are protected from both water and soap. self-adjusting elastic strap s cures goggles so one size fits a comfortably, \$1 plus 15c pos Anthony Enterprises, HG3, 58 Market St., San Francisco, Ca 94105.

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A fascinating new volume tel how to trace one's own family history. It is accompanied t simple instructions, 100 page of sheets and forms to help of ganize one's material and recor it systematically. 81/2" by 11 \$3.95 ppd.; \$4.75 air mail pp Chesco Co., HG8E, Box 533, 34 Maple Ave., Westbury, N. 11590.

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Richly detailed reproductions on I that bring alive the years 1774-1890. S guns, reward notices, political camp ballots, Jesse James, Buffalo Bill, Sizes 2 x 5" to 10 x 12", each assortm \$5 value. 20 assorted \$2; 3 diff. assortn \$5; 6 diff. assortments \$9. Or on heav tique beige paper, 20 assorted \$4; 3 assortments \$10; 6 diff. assortments Catalog 25c.

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SHOPPING AROUND

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Double row wine rack unit holds ix bottles at the correct tilt to seep the corks moist as oenophiles recommend. Textured gray plastic rack is 12" by 11" by 8" and stackable, \$7.95 each plus \$1 post.; two, \$13.94 pus \$2; each idditional, \$5 plus \$1. Palm Nurseries, HG3, Box 383, Westort, Conn. 06880.

PRIVATE DIRECTORY

space for 600 phone numbers and it pops open to exactly the ight letter of the alphabet. Here's one of the most compact elephone indexes we've ever een-so slim it slips right under he phone for out-of-sight storige. \$1.98 plus 20c postage. Anthony Enterprises, HG3, 585 Market St., San Francisco, Cal. 4105



BUTCHER BLOCK BEAUTY

Ve couldn't live without butcher block; it turns an amateur into a eal pro. Sturdy table comes in 34" counter height or 30" dinng height. Two-inch thick maple blocks, 36" by 24", \$79.50; 48" by 24", \$89.50; 60" by 30". 114.50. Exp. coll. Catalogue, 50c. The Butcher Block People, Dept. 19, 1600 So. Clinton, Chicago, III. 60616.



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Pine-framed mirror is hand carved in Spain where wood carvng is still a fine art. Side figures represent crusaders. Outside measurements of the 4" frame are: 24" by 32", a fine size to nang. Color or walnut finish. Pittsourgh plate glass mirror. \$75. Exp. coll. Free color brochure. Heraldic Imports, G20, 4 W. 40 St., New York, N. Y. 10018.



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Guests never know these vinyl beauties aren't exquisite handmade lace. They even feel lacy! Pop white mats into the sink for a rinse-off and hang to dry in a trice. Each is 12" by 18" and a set of 12 for a luncheon or dinner party is just \$4.98 ppd. Colonial Garden, HGE-3, 270 W. Merrick Rd., Valley Stream, N. Y. 11582.



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tains like these adorned windows in the es of our Colonial ancestors generations Made of natural unbleached or snowy to bleached MUSLIN, they're trimmed 1.2° knotted fringe and are EXTRA 2.8° knotted fringe and are EXTRA 36" 5.00 45" 5.50 to be pair. RSATILE—hang as Tier upon Tier, and Valance or use two pairs Cottage le (as illustrated) or one pair full length back. Two matching tieback pieces in led with every pair. 1.8° 5.0° 6.75 72" 7.50 LESS DECORATING POSSIBILI-S. ADD YOUR OWN COLOR—just inexpensive colored hias tape through ge knots. Avoid delay. Specify white or natural 4.0° 5.0° postage to each order.

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Autumn with bromeliads, calendula, geraniums ... brighten Winter with carnations, mums, snaps, exotic tropicals. More than 200 plants can flourish year-round in a your Master Charge Bank Credit Card, Send for full-color Greenhouse Catalog # 62.

Make this your garden year-round And we've made them more affordable than ever before. L&B's indoor Mini-Plantarium (fits a coffee-table) is only \$49.95. Window Greenhouses begin at \$135 delivered, Full-size models, from \$495 to \$2000, can be installed and ready-to-grow in as little as 4 hours. Prefab for easy installation, all-aluminum for lifetime enjoyment without upkeep, all are available on

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DEPT. HG-371

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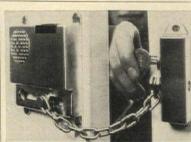


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\$6.98 2 for \$13.85

No C.O.D.'s please

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Gives you dual protection. Should an attempt be made to open your door while chain is on guard — a LOUD EAR PIERCING ALARM alerts you — at the same time routs intruder!

• Provides Alarm Guard 24 hours a day • Case hardened chain for maximum security • Fits any door (wood or metal) • 2 keys provided • Installed in minutes • Made in U.S.A. by Wessel Hardware Corp. of precision-cast rustproof metal with genuine gold-plated finish (measures 034" wide x 334" high) • Battery operated — no wires to connect.

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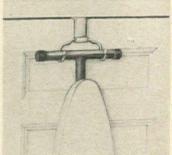
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Add 60c pstg/hdlg Off-white color.

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SAFE AND EASY

Ironing board holder hangs door or mounts on wall in ironing area, Board's stand s over two hooks out of the Prevents cupboard tangle and cidents, yet ironing board is ways handy. \$1.29 plus 25c p Order from Anthony Enterpri HG3, 585 Market St., San F cisco, Cal. 94105.



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treated to adhere to the s moisten, press over the furr wear it while you sleep or hou work and watch the wing th work wonders. Box \$2; qu size, \$5. Ppd. Wings, Inc., H Box 413, Trenton, N. J. 086



FROM ANOTHER ERA

"Blue Onion" design cera candle holders hark back to dark, drafty hallways of Colo days. Nowadays they serve most charming assets bright ing your fireplace mantel, t fet or dining table. 5" hi Matched pair, \$2.98 plus post. Colonial Studios, De BOE-25, 20 Bank St., WI Plains, N. Y. 10606.



PARTY PUPPET

They'll laugh when you sit do to play with this funny faced p pet. Simple manipulation of ger and thumb makes him sco smile, pout. Ventriloquist instr tions included. 21/2" by 21/2' take it anywhere. Perfect pa favor. \$1 plus 15c post. Antho Enterprises, HG3, 585 Market San Francisco, Cal. 94105.



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Wake up looking lovely af sleeping on a satin pillow. P serves hair style, prevents i pressed facial wrinkles. shape supports jaw and temp without pressing against chee Prevents round shoulders, do ble chins. Two zipper covers, 1 by 9", \$5.98 ppd. Better Sle Inc., HG3, New Providence, N 07974.



LUIGI ELEGANCE

You don't often come across pair of lamps such as these love crystaliers. All prisms, bases a handcut, and what a lovely lig they cast on all surrounding Spring brings a spate of wedding -remember? For present-givin the pair \$29.95 exp. chgs. co 16½" h., 9" dia. Luigi Crysta HG3, 7332 Frankford Ave., Phil delphia, Pa. 19136.

SHOPPING AROUND

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ROBIN PIN

ant, Pa. 18950.

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Herbs blossom as you stitch with easy embroidery kits that come with herb pattern stamped on Belgian oyster linen. Crewel wool in nature colors, needles, instructions incl. Chives, dill, rosemary, thyme, oregano or mint. 8" by 8". \$1.50 ea. Maple, provincial red, or green wood frame, \$1.25. Add 35c post. Victoria Gifts, 12H Water St., Bryn Mawr, Pa. 19010.



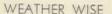






RETIREMENT CUSHION

Foam rubber-filled cushion covered in velvety soft pinwale corduroy, is bound to make taking it easy a pleasure. Add the 14" square cushion to a favorite relaxing chair and listen for the purr of contentment. Zippered for washing. \$2 ppd. Miles Kimball, 100 Bond St., Oshkosh, Wis. 54901



When fair weather is in store the children come out, for rain or snow it's the old witch. The chalet they live in is gingerbready as they come, of marble-look plastic right for any wall. Fun and so useful. Thermometer, too. 534" by 41/2" by 11/2" deep. \$1.98 plus 20c post. Anthony Enterprises, HG3, 585 Market St., San Francisco, Cal. 94105.





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ild this attractive Little Red Barn for rik shop, garden fractor, tool storage, ay house, dog kennel, motorcycle garage. It. x 12 ft. x 9 ft. high. Mounted on skids r portability. 4 ft. sliding door. Quick build using ½ in. exterior plywood. No pensive tools needed. Simple step by pp plans. Send \$2.50 for barn plans and aterial list. Also petite 6 ft. x 8 ft. x 8 ft. gh with dutch doors for \$2.50. Both plans r \$4.00.

HAMMOND BARNS

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BAREFOOT BEAUTY. Glide thru happy days wearing our new see-thru sandals. Terrific with patio pajamas, slacks, at home fashions. Wear them with shifts in warm climates. Nylon mesh tops the sandal in SILVER or GOLD with 2" high heel. leather sole. Sizes 5 thru 10. #N1611. \$4.95 pair ppd.

ELIZABETH McCAFFREY

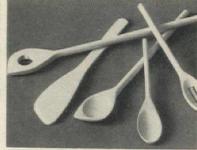
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Northport, New York 11768



SHREDDER-SLICER

Produces the perfect, paper-thin cabbage you want for heavenly cole slaw! Also great for slivery slices of lemon or enuember-for anything you want to cut really super-fine. Stainless steel blade secured in staunch hardwood frame, 10" long. =6054



CHEF'S WOODEN TOOLS

Set of 5 \$1.59

Fascinating forms and essential utensils—the finest chefs wouldn't stir without them! Spoons that get into corners, with holes for mixing dough or slots for draining, paddle shaped for folding—each differ-ent! Natural wood, 9-14" long. —6077

Smart chefs choose these best-selling helpers!

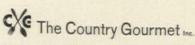
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ELEGANT SILVERWARE STACKERS

Beautify your buffet table! Stunning new stackers cradle flatware, keep service clutter-free, save space! Cast metal, lavishly 18K Gold plated. Each holds 12. #4075—Slotted Knife Stacker Each \$3.98 #4074—Fork-Spoon Stackers Set 52 \$3.98 #4077—Super savings! All 3 stackers Set \$7.50

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You will relish the beauty of solid cherry, richly finished in a brown tone, for this exemplary Queen Anne Desk. It has three drawers with antiqued brasses. The drop lid locks over 7 pigeonholes and three small drawers, to keep your work private. 32" wide, 19" deep, 41" high. No C.O.D.

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WICKER WONDERLAND



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Handsome globe is marvelous for resting weary feet or for extra seating. Seat will support a 300 pounder. 24" dia. 14" high. \$11.95 plus \$2.00 postage. Corduray cushion 13" dia., to fit on seat, \$2.95 (gold, avecado, black or tangerine).

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hanging light
adds a touch of
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Completely
wired with 9 ft.
rattan chain
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NOW ONLY
\$6.95 postpaid. Painted
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Willow

Chests



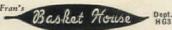
d l e Finish in its own natural rich col x 14" x 14" \$11.95 plus \$1.00 pestage x 16" x 16" \$13.95 plus \$1.75 postage x 17" x 17" \$16.95 plus \$2.25 postage x 18" x 18" \$18.95 plus \$2.25 postage



RATTAN FROGhappy looking hand-woven wicker frog with a huge appetite for wastepaper, soiled clothes, toys and needlework. Both fun and decorative with marble green eyes and "Big Mouth" 19" h x 16" w, \$14.95 plus \$2.00 postage. Painted

WICKER IN HOUSE & GARDEN COLORS—Pro-fessionally spray-painted in: Pineapple Yellow, Parrot Green, Space Blue, Azalea, Bittersweet, Black or White.

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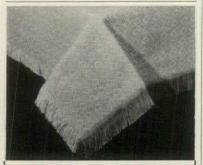
CLASSIC MALLARD with CONTEMPORARY FRIEND



Both are candles, both are charming. Mallard duck (burns only center, refillable) \$6.50 ppd. Contemporary Friend (completely handmade, no two are identical) \$10.50. 50¢ for catalog, refunded on any purchase.

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Turntable Junction Flemington, N.J. 08822



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Great colors and great choice of sizes. Besides—these 100% cotton tablecloths are machine washable and need no ironing! Red, gold, green or blue all wonderfully woven with off-white

52" by 52" \$6.95 52" by 70" \$8.95 60" by 90" \$13.95

60" by 104" \$14.95 70" round \$14.95

Kitchen Kottage

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A TRULY SMART GIFT

Personalized . . .

for that very personal occasion



Hand-blown crystal, hollowstem champagne toast glasses. Hand-engraved by Iorio with hearts and flowers and the Bride and Groom's first names

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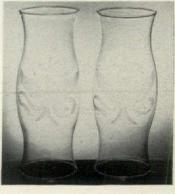
BELOVED BAMBI

And his buddy Thumper frolic to the tune of Hi Lili, Hi Lo played by the Reuge Swiss music box. Beguiling figures are handcarved of wood in Italy by Anri and hand painted by master craftsmen. 8" high, it revolves to the music. \$19.95 ppd. Wonderland Depot, HG3, Fulper Rd., Flemington, N. J. 08822.

ELEGANT NIBBLERS

Brandy chocolate mint nuggetsdelicious and different for afterdinner treats. Choice California walnuts dipped and covered with a superb blend of sugar, cream, chocolate and liqueurs. Five glorious ounces in a pretty topaz glass cannister. \$3.25 ppd. The Nut Kettle, HG3, Turntable Junction, Flemington, N. J. 08822.

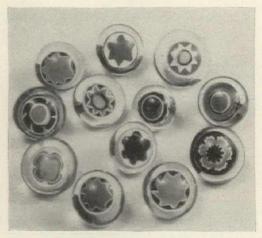




HANDSOME HURRICANES

Prestigious pair of hand-blown, hand-finished hurricane shades. Federal eagle pattern meticulously hand cut by fine Flemington glass crafters. Handsomely at home in Early American atmosphere, they blend beautifully with any period. 12" high, \$13 each;

doubly dramatic in pairs at \$25. Ppd. Flemington Cut Glass Co., HG3, 156 Main St., Flemington, N. J. 08822.



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Glass beauties first made in Europe about 1840 and in the Millville, N. J. area around the turn of the century. Handmade one at a time, "built on the lamp" in much the same way paperweights are built in the furnace. With metal shanks for actual use and fantastically clear colors. Set of 12, \$11.95 ppd. We watched this set being "built" at lorio Glass Shop, HG3, Route 202, Flemington, N. J. 08822.



CHARTED FOR THE CULINARY

The country kitchen look with a colonial flair. Smart spice cabinet of beautifully finished pine with a herb and spice chart framed on its colorful cover, 16½" wide, 12"

high, 3" deep. With 16 octagonal glass bottles and labels, \$18.95 plus \$2 postage. Without bottles, \$13.50 plus \$1.25 postage. Kitchen Kottage, HG3, Turntable Junction, Flemington, N. J. 08822.

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A quartet of hand-blown Irish coffee glasses with the perfect recipe right on the gold-banded glass! Set of four, \$7.50. And to flame and warm them perfectly, the wrought iron and brass alcohol burner and stand, \$7. Ppd. Flemington Cut Glass Co., HG3, 156 Main St., Flemington, N. J. 08822.





BRIGHT PAIR

Big-eyed owl and chubby mushroom are sand-cast figures. Permanent exterior has refillable center so you replace candles and change scents to suit the mood. Perfect pair for the

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(left to right)

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Division HG-31 / Philadelphia, Pa. 19122



DEEPLY HAND-TUFTED VELVET—Scotchgarded and imported cane give this chair the luxury and elegance of the 18th century. Hand-rubbed, 13 step finish insures lasting beauty. Foam filled cushion and back. Matching ottoman available.

H 47" W 27" D 34%4"

Finish: Fruitwood. Antique White \$5.00 extra.
Wt. 45 lbs. Shipping charges collect, No COD.

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Add \$5 for crushed velvet.

Bryan Robeson

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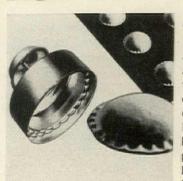
GRANDEE OF TIME

Noble in stature, old-tyme replication of a Grandfather Clock is a guaranteed precision electrication timepiece. With embossed golden dial, matching swinging pendulum, crystal protected. 18½" high, 7" wide by 3½" deep. Stand on table or hang on wall. \$12.98 plus \$1 postage. World Co., HG3, 1 Park Ave., New York, N. Y. 10016.



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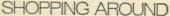
Exact replica of an 1857 cannon used in the time of Emperor Louis Napoleon and here during the Civil War. Kit comes with turned brass barrel, metal fittings and detailed instructions. 81/4" by 31/2". Fine for a collection. \$9.95 plus \$1 post. 128 page catalogue, 25c. Preston's, 101-J Main St. Wharf, Greenport, N. Y. 11944.

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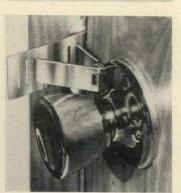














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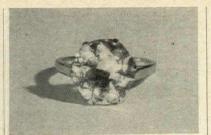
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Dept. HG-371



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Call is loud and clear-he needs help. Marion Travis comes to the rescue with a snappy valet chair: keeps suit in press, off the floor during off hours. 47" by 19" by 15", cord seat height 141/2". Unfinished \$17; natural \$19; pine, walnut, maple \$21; antique green, red, white \$23. Exp. coll. Marion Travis, HG3, P. O. Box 292, Statesville, N. C. 28677.

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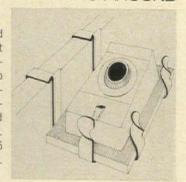
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Treat your guests to devilled or hard-boiled eggs on a 91/2" white ceramic platter hollowed out to serve a dozen, centered by a colorful hen designed to hold hors d'oeuvres. Season to taste with two yellow baby chick salt and pepper shakers. \$1.98 plus 25c postage. Colonial Studios, Dept. EDE-14, 20 Bank St., White Plains, N. Y. 10606.

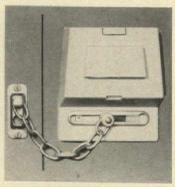
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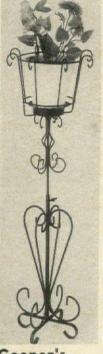
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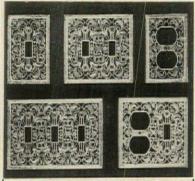
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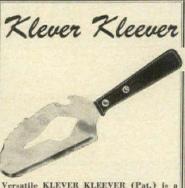
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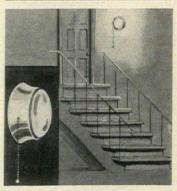
CHILD PLAY

Just as we begin to think that we've seen all in the way of grace ful garden sculpture, along comes a sweet twosome cast in antiqued gray stone. 91/2" high they truly grace a terrace, door step or hearth. \$12.50 each \$24.50 pair, Ppd. Add 10% for white with grey wash. Von Hauser Studio, HG3, 632 No. Almon Drive, Los Angeles, Cal. 90069



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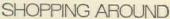
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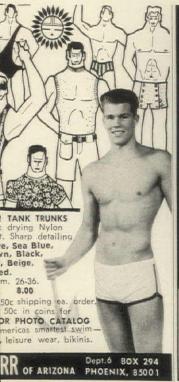






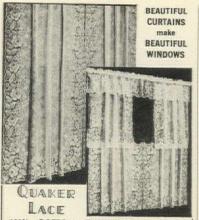








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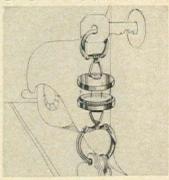
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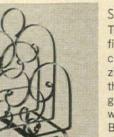
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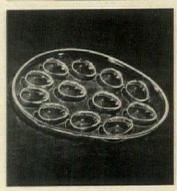
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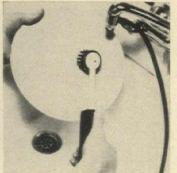
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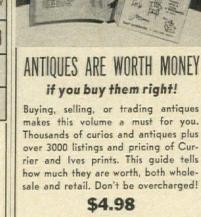


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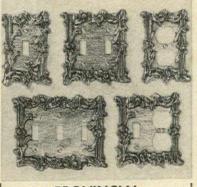
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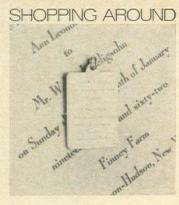
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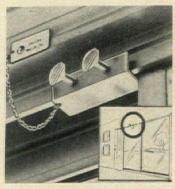
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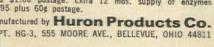
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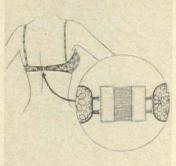


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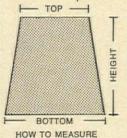
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THE GREENING OF A GARDENER continued from page 105

with litmus paper and distilled water, and charged \$1.50 for it. (I later bought a small roll of graded litmus for 25 cents, got a pint of distilled water from the local filling station and did it myself.) The druggist's test showed the soil to be slightly acid, which the garden book said it should be. However, I had already bought a bag of hydrated lime, so I put on a little, anyway, and raked it in.

"Putting on a little, anyway," of anything handy, particularly fertilizer, I found to be a habit that was hard to break, for like most people starting to garden, it seemed to me that if a little was good, more of the same would be better. It isn't.

Right after Christmas that first year it obviously became time to do some studying about annuals, so I bought a little book devoted exclusively to them. It seemed to make the growing of annuals a complicated business. So I visited a store on Madison Avenue that I had always marveled at. It was Max Schling, Seedsmen, owned by the Max Schling who was also the famous Fifth Avenue florist. There I was greeted by a huge man, a Mr. Platt, who managed the store, I told Mr. Platt my problem and the amount of space I had. Mr. Platt said it would be easy. Even though I might get better results by starting some of the annual seeds indoors or in a greenhouse, he said that under the circumstances I should plant the seeds directly in the ground-I'd get a somewhat shorter blooming period, but excellent results nonetheless. He told me to plant the seeds as soon as the soil dried and was easily worked into a bed with a smooth surface. The very fine seeds should be planted a bit later, and instead of covering them with soil they should be pressed into it by using a piece of 2-by-4 about 5 inches long. He drew a small plan and suggested kinds to plant in each space. The bill came to \$5.55. He escorted me to the door and said, "Good luck. Let me know how you come out."

It is impressive to be escorted to the door of an upper-class establishment when you hav bought practically nothing an have taken up at least a half-hou of time. I asked Platt about this long afterward, when we had be come friends. He said, "Well, it a polite thing to do. I try to d this with all customers, but always do it with new ones wh say they have just started to gar den. They think gardening i hard. It isn't. I contend that any one can grow anything by fo lowing a few rules, such as plan it, water it, weed it."

That spring I had a fearfu time deciding when to plant th seeds. There seems to be no sur signal when spring will defi nitely arrive. It is not spring whe crocus or forsythia bloom. No has it come on those three o four red-hot days in April o May when you can practicall hear things growing. As soon a I set out plants, a spell of 20 weather invariably blows out of the northwest, and the things co lapse in the cold, along wit some tender young shoots tha have been taken out from unde the winter cover because i seemed that the little fellow would smother to death in th heat if left there another minute Once I successfully timed spring to the minute, because I had been ill during its false starts. This obviously, is a way of beating the fickle thing, but timing an illness is tricky.

"Harris," Grant said that firs spring, "if you don't stop worry ing about those damned seeds I shall go nuts." This period o the year is now known as the time of Harris's spring-planting syndrome.

Obviously, one could just si back and put seeds and plants in the ground a week after the time of the probable "last frost," but in northern climates with short growing seasons such a gardener would get a short season of bloom, and, if the weather got hot early, there is a good chance that some of his precious new plants would not root in sufficiently to save them from the summer sun. When plants should be set out in the spring is

Continued on page 180

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K. A. Victoria Caledonia K. Louise Rex Anderson White Am Be

SHADE TREES-T OF 2 Tears	Uld
Silver Maple, 3 to 4 ft	.39 ea.
Silver Maple, 4 to 6 ft	.79 ea.
Chinese Elm, 2 ft19 ea.; 3-4 ft.	.39 ea.
Chinese Elm, 4 to 6 ft	.79 ea.
Green Weeping Willow, 2 to 3 ft	.39 ea.
Green Weeping Willow, 4 to 6 ft	.69 ea.
Catalpa Tree, 2 to 3 ft	.29 ea.
Ginko Tree, 1 to 2 ft	.79 ea.
Ginko Tree, 3 to 5 ft2	.98 ea.
Pin Oak or Red Oak, 2 ft	.79 ea.
Pin Oak or Red Oak, 3 to 5 ft 1	.29 ea.
Willow Oak or Scarlet Oak, 2 ft	.79 ea.
Willow Oak or Scarlet Oak, 3-5 ft. 1	
Lombardy Poplar, 1 to 2 ft	.06 ea.
Lombardy Poplar, 2 to 3 ft	.10 ea.
Lombardy Poplar, 3 to 4 ft	.19 ea.
Lombardy Poplar, 4 to 6 ft	.29 ea.
Faassen Red Leaf Maple, 3-5 ft. 4	.49 ea.
Sycamore, 3 to 4 ft	.49 ea.
Sycamore, 4 to 6 ft	.89 ea.
Sugar Maple, 2 ft	.29 'ea.
*Sugar Maple, 3 to 5 ft	.59 ea.
Sweet Gum, 2 to 3 ft	.49 ea.
Sweet Gum, 4 to 6 ft	79 ea.
	Section .

FRUIT TREES_1 or 2 Years Old

LUGIT LINEES-1 OL 5 LESIZ DIG
Belle of Georgia Peach, 1 to 2 ft -\$.49 ea.
Belle of Georgia Peach, 2 to 3 ft79 ea.
Belle of Georgia Peach, 3 to 5 ft1.19 ea.
Elberta Peach, 1 to 2 ft49 ea.
Elberta Peach, 2 to 3 ft79 ea.
Elberta Peach, 3 to 5 ft 1.19 ea.
J. H. Hale Peach, 1 to 2 ft49 ea.
J. H. Hale Peach, 2 to 3 ft79 ea.
J. H. Hale Peach, 3 to 5 ft 1.19 ea.
Hale Haven Peach, 1 to 2 ft49 ea.
Hale Haven Peach, 2 to 3 ft79 ea.
Hale Haven Peach, 3 to 5 ft 1.19 ea.
Dixie Red Peach, 1 to 2 ft49 ea.
Dixie Red Peach, 2 to 3 ft79 eas
Dixie Red Peach, 3 to 5 ft 1.19 ea.
Golden Jubilee Peach, 1 to 2 ft49 ea.
Golden Jubilee Peach, 2 to 3 ft79 ea.
Golden Jubilee Peach, 3 to 5 ft 1.19 ea.
Champion Peach, 1 to 2 ft49 ea.
Champion Peach, 2 to 3 ft79 ea.
Champion Peach, 3 to 5 ft 1.19 ea.
Maygold Peach, 1 to 2 ft49 ea.
Maygold Peach, 2 to 3 ft79 ea.
Maygold Peach, 3 to 5 ft 1.19 ea.
Blake Peach, 1 to 2 ft49 ea.
Blake Peach, 2 to 3 ft79 ea.
Blake Peach, 3 to 5 ft1.19 ea.
Stayman Winesap Apple, 2 to 3 ft89 ea.
Stayman Winesap Apple, 4 to 6 ft. 1.49 ea.
Red Delicious Apple, 2 to 3 ft89 ea.
Red Delicious Apple, 4 to 6 ft 1.49 ea.

Early Harvest Apple, 2 to 3 ft89 ea	t
Early Harvest Apple, 4 to 6 ft 1.49 ea	6
Red Rome Beauty Apple, 2 to 3 ft 89 ea	
Red Rome Beauty Apple, 4 to 6 ft1.49 ea	
Red Jonathan Apple, 2 to 3 ft89 ea	
Red Jonathan Apple, 4 to 6 ft 1.49 ea	
Lodi Apple, 2 to 3 ft89 ea	
Lodi Apple, 4 to 6 ft 1.49 ea	
Grimes Golden Apple, 2 to 3 ft89 ea	
Grimes Golden Apple, 4 to 6 ft 1.49 ea	
Yellow Transparent Apple, 2-3 ft89 ea	
Yellow Transparent Apple, 4-6 ft1.49 ea	
Yellow Delicious Apple, 2 to 3 ft89 ea	
Yellow Delicious Apple, 4 to 6 ft. 1.49 ea	
Early McIntosh Apple, 2 to 3 ft89 ea	
Early McIntosh Apple, 4 to 6 ft 1.49 ea	
5-N-1 Apple-5 Varieties on	
each tree, 3 ft3.98 ea	

Early McIntosh Apple, 2 to 3 ft	89 e
Early McIntosh Apple, 4 to 6 ft	1.49 ci
5-N-1 Apple-5 Varieties on	
each tree, 3 ft	3.98 el
Montmorency Cherry, 2 to 3 ft	1.49 et
Montmorency Cherry, 4 to 5 ft	2.98 ea
Black Tartarian Cherry, 2 to 3 ft.	1.69 €
Black Tartarian Cherry, 4 to 5 ft	2.98 ea
Early Richmond Cherry, 2 to 3 ft.	1.69 pt
Early Richmond Cherry, 4 to 5 ft	
Kleffer Pear, 2 to 3 ft	1.49 ea
Kieffer Pear, 31/2 to 5 ft	1.98 ea
Orient Pear, 2 to 3 ft	
Orient Pear, 31/2 to 5 ft	
Bartlett Pear, 2 to 3 ft	1.49 et
Bartlett Pear, 31/2 to 5 ft	1.98 ea
Moorpart Apricot, 1 to 2 ft	.69 ea
Moorpart Apricot, 2 to 3 ft	.98 ca
Early Golden Apricot, 1 to 2 ft	.69 ea
Early Golden Apricot, 2 to 3 ft	.98 ea
Nectarine, 1 to 2 ft	
Nectarine, 21/2 to 4 ft	
Damson Plum, 1 to 2 ft	.59 ea
Damson Plum, 21/2 to 4 ft	.98 ea
Red June Plum, 1 to 2 ft	
Red June Plum, 23/2 to 4 ft	.98 ea
Bruce Plum, 1 to 2 ft	.59 ta
Bruce Plum, 21/2 to 4 ft	.98 ea
Methley Plum, 1 to 2 ft	.59 ea
Methley Plum, 21/2 to 4 ft	.98 ea
Burbank Plum, 1 to 2 ft	.59 ea

DWARF FRUIT TREES-1 or 2 Years Old

Burbank Plum, 21/2 to 4 ft.---- .98 ea.

Dwarf Elberta Peach, 2 to 3 ft !	\$1.98 ea
Dwarf Elberta Peach, 31/2 to 5 ft.	
Dwarf Red Haven Peach, 2 to 3 ft.	
Dwarf Red Haven Peach, 31/2-5	
Dwarf Belle of Georgia Peach, 2-3	
Dwarf Belle of Ga. Peach, 31/2-5-	
Dwarf Golden Jubilee Peach, 2-3 ft.	
Dwarf Golden Jubilee Peach, 31/2-5	
Dwarf Red Delicious Apple, 2-3 ft.	
Dwarf Red Delicious Apple, 31/2-5	2.70 €8
Dwarf Vellow Delicious Apple, 342-5	2.90 63
Dwarf Yellow Delicious Apple, 2-3	1.98 ea
Dwarf Yellow Del. Apple, 33/2-5 ft.	2.98 ea
Dwarf Winesap Apple, 2 to 3 ft	1.98 pa
Dwarf Winesap Apple, 31/2 to 5 ft.	
Dwarf Early McIntosh Apple, 2-3	1.98 ea
Qwarf Early McIntosh App., 31/2-5	2.98 ea
Dwarf Jonathan Apple, 2 to 3 ft	
Dwarf Jonathan Apple, 31/2-5 ft	
Dwarf Lodi Apple, 2 to 3 ft	
Dwarf Lodi Apple, 31/2 to 5 ft	
Dwarf Cortland Apple, 2 to 3 ft	1.98 ea
Dwarf Cortland Apple, 31/2 to 5 ft.	
Dwarf Northern Spy Apple, 2-3 ft.	
Dwarf Northern Spy Apple, 31/2-5	2.98 ea
Dwarf Yellow Transparent Apple,	
2 to 3 ft	1.98 ea

2 to 3 ft. 1.98 ea.

Dwarf Yellow Transparent Apple, 31½ to 5 ft. 2.98 ea.

Dwarf Montmorency Cherry, 2-3 ft. 2.49 ea.

Dwarf North Star Cherry, 2-3 ft. 2.49 ea.

Dwarf Burlatt Pear, 2 to 3 ft. - 2.49 ea.

Dwarf Burbank Plum, 2 to 3 ft. - 2.49 ea.

Dwarf Burbank Plum, 2 to 3 ft. - 2.49 ea.

VINES-1 or 2 Years Old

Red Scarlet Honeysuckle, 1 ft \$.29 ea
Wisteria-Purple, 1/2 to 1 ft	.29 ea
Bittersweet, 1 ft	.29 ea
"Clematis Vine-White, 1/2 to 1 ft.	.29 ea
Grapes-Luttle or Niagara, 1/2-1 ft.	
Grapes-Concord or Fredonia, 1/2-1	.49 ea
Grapes, Delaware or Catawba, 1/2-1	.49 ea
Kudzu Vine, 1/2 to 1 ft.	
Cold Clame Harmonth & 44	.29 ea
Gold Flame Honeysuckle, 1 ft	.29 ea
*Trumpet Creeper, 1/2 to 1 ft	.29 ea
Yellow Jasmine, 1/2 to 1 ft	.59 ea
Vinca Minor Clumps	.06 ea
Halls Honeysuckle, 1 ft	.19 ea
English Ivy, 4 to 8 Inch	.29 ea
Buston Ivy, 4 to 8 inch	.29 ea
Euonymus Coloratus, 1/2 to 1 ft	.19 ea
Ajuga Bronze Ground Cover, 1 yr	.19 ea
Euonymus Kewensis, 1/2 ft	.19 ea
Virginia Creeper, 1/2 to 1 ft	.29 ea

Hazel Nut, 3 to 5 ft. 1.98 ea. Butternut, 1 to 2 ft. 39 ea. Butternut, 3 to 4 ft. 98 ea. Chinese Chestnut, 1 to 2 ft. 69 ea. Chinese Chestnut, 3 to 5 ft. 1.49 ea. Chinese Chestnut, 3 to 5 ft. 1.49 ea. Stuart Pecan—Papershell, 2 ft. 2.98 ea. Stuart Pecan—Papershell, 3 ft. 2.98 ea. Mahan Pecan—Papershell, 3 ft. 2.98 ea. Mahan Pecan—Papershell, 3 ft. 39 ea. Black Walnut, 1 to 2 ft. 39 ea. Black Walnut, 1 to 2 ft. 39 ea. Shell Bark Hickory, 1 to 2 ft. 59 ea. American Beech—Collected, 3-4 ft. 49 ea. Japanese Walnut, 3 to 4 ft. 98 ea.

Hazel Nut, 1 to 2 ft.-----\$.79 ea. Hazel Nut, 3 to 5 ft.-----1.98 ea.

EVERGREENS—1 or 2 Ye	ars Old
Glossy Abelia, V2 to 1 ft	\$.29 ea
American Holly, 1/2 to 1 ft	29 ea
"Rhododendron, 1/2 to 1 ft Pfitzer Juniper, 1/2 to 1 ft	49 ea
Pfitzer Juniper, 1/2 to 1 ft	69 ea
Cherry Laurel 1/2 to 1 ft	70
Nandina, ½ to 1 ft Boxwood, ½ ft Irish Juniper, ½ to 1 ft	49 ea
Boxwood, 1/2 ft	39 er
Irish Juniper, 1/2 to 1 ft	59 ez
Savin Juniper, V2 to 1 ft	59 ea
Red Berry Pyracantha, 1/2 to 1 t	t49 ea
Yellow Berry Pyracantha, 1/2 to 1	1 ft49 er
Burfordi Holly, 1/2 to 1 ft Dwarf Burfordi Holly, 1/2 to 1 t	49 ez
Dwarf Burfordi Holly, 1/2 to 1 t	t69 ea
Wax Leaf Ligustrum, 1/2 to 1 ft	39 ea
Colorado Blue Spruce, 1/2 to 1 1	t39 ea
*Mountain Laurel, 1/2 to 1 ft	29 61
*Short Leaf Pine, 1 ft.	19 68
Slash Pine, 1/2 to 1 ft	19 ei
Stash Pine, v2 to 1 ft.	.19 62
*Red Cedar, 1/2 to 1 ft Hetzi Holly, 1/2 to 1 ft	.19 65
Japanese Holly, 1/2 to 1 ft	.59 65
Foster Holly, 1/2 to 1 ft	.59 ea
Helleri Holly, 1/2 to 1 ft	49 ea
East Palatha Holly, 1/2 to 1 ft	50
Chinese Holly, 1/2 to 1 ft	40
Andorra luniner 1/2 to 1 ft	50 ***
Andorra Juniper, 1/2 to 1 ft Cedrus Deodara, 1/2 to 1 ft	50 00
Jap Yew, ½ to 1 ft	70
Baker Arborvitae 1/2 to 7 ft	50 00
Berckman's Arborvitae 1/2 to 1	50 00
Globe Arborvitae 1/2 to 1 ft	50 4
Globe Arborvitae, ½2 to 1 ft Greek Juniper, ½2 to 1 ft Gardenia—White, ½2 to 1 ft Camellia—Red, ½2 to 1 ft Norway Spruce—½2 to 1 ft	59 **
Gardenia-White, 1/2 to 1 ft	59 0
Camellia-Red 1/2 to 1 ft	79 6
Norway Spruce-1/2 to 1 ft	29 e
Euonymus Radican, 1/2 to 1 ft.	29 e
Euchymus Manhattan, 1/2 ft	29 6
Everyone D. Intalles 27 4- 2 44	20
Euonymus Dupont, 1/2 to 1 ft	39 ea
Euonymus Dupont, ½ to 1 ft.— White Pine, 1 ft.— Austrian Pine, ½ to 1 ft.— Mugho Pine, 3 to 5 inch— Scotch Pine, 3 to 5 inch—	29 ea
Austrian Pine, 1/2 to 1 ft	29 ea
Mugho Pine, 3 to 5 inch	39 ea
Scotch Pine, 3 to 5 inch	19 ea
Western Tellow Pine, 3 to 5 inci	117 el
White Spruce 1/2 to 1 ft	29 er
Serbian Spruce, 1/2 to 1 ft	29 ea
Douglas Fir, 1/2 to 1 ft	39 ez
Cleyera Japonica, 1/2 to 1 ft	49 er
Eleagnus Fruitlandi, 1/2 to 1 ft Thorny Eleagnus, 1/2 to 1 ft	49 ea
Thorny Eleagnus, 1/2 to 1 ft	49 ea
Hetzi Juniper 1/2 to 1 ft	59 m
Sargent Juniper: 1/2 to 1 ft	69 ez
Shore Juniper, 1/2 to 1 ft Yupon Holly, 1/2 to 1 ft	49 ea
Yupon Holly, 3/2 to 1 ft	59 ea

BERRY PLANTS ETC -1 or 2 Years Old

Black Raspberry, 1/2 to 1 ft:	5.29	ea
Red Everbearing Raspberry, 1/2-1 ft.	.29	ea
Dewberry, 1/2 to 1 ft	.29	Ea
Boysenberry, 1/2 to 1 ft	.29	ea
Blackberry, 1/2 to 1 ft	.29	ea
Gooseberry 1/2 to 1 ft		
Figs, 1 to 2 ft	.98	ea
BULBS, AND PERENNIALS-	_	

1 or 2 Years Old

	, or E touts our	
3	Pampas Grass-White Plumes !	\$1.19
12	Hibiscus, Mallow Marvel	
	in Mixed Colors	1.19
8	Hollyhocks, Mixed Colors, Roots	1.19
10	Cannas, Red, Pink, Yellow	1.49
20	Iris-Blue or Purple	1.39
*20	Day Lilies, Roots, Orange Flowers	1.19
8	Creeping Phlox, Pink, Blue,	
	White and Red	1.39
6	Fancy Leaf Caladium, Red, White	1.39
50	Gladiolus, Mixed Colors	1.98
8	Alyssum, Gold Dust	1.19
8	Anthemis, Yellow	1.19
8	Carnation, Red, Pink, or White-	1.19
8	Coreopsis, Sunburst Dbl	1.19

	White Am. Bea	uty
8	Candytuft (Iberis), Semp. White	1.19
	Babysbreath, White	
8	Gaillardia, Red	1.19
	Blue Flax (Linum)	
8	Shasta Daisy, Alaska	1.19
6	Delphinium, Dark Blue	1.19
8	Tritoma, Mixed	1.19
8	Dianthus, Pinks	1.19
8	Lupines, Mixed Colors	1.19
5	Sedium, Dragon Blood	1.19
	Clematis, Yellow	
8	Fall Asters, Red or White	1.19
	Fall Asters, Pink or Lavender	
	Yucca, Candle of Heaven	
	Oriental Poppy, Scarlet	
	Peonies, Red, Pink, or White	
	Mums, Red or Yellow	
4		
	Dahlias, Purple or Yellow	
	Liriope, Big Blue	
3	Liriope, Variegated	1.19
E	ERRIES, FRUITS AND HEDGE-	

1 or 2 Venre Old

	I OF Z YEARS UID	
10	Rhubarb, 1 year Roots	\$1.50
1.0	Asparagus, 1 year Roots	1.00
25	Strawberry-Blakemore	
	or Tenn. Beauty	1.00
	Gem Everbearing Strawberry	
100	South Privet, 1 to 2 ft	2.49
	North Privet, 1 to 2 ft	
25	California Privet, 1 to 2 ft	2.49
25	Multiflora Rose, 1 to 2 ft	2.49
	MATINE WILD FLOWERS	

NATIVE WILD FLOWERS 1 or 2 Voore Old

	1 of 2 feats giu	
	Collected from the Mountain	18
5	Lady's Slipper, Pink	\$1.19
6		
6		
4	Jack-in-the-Pulpit, Purple	
3	Dogtooth Violet, Yellow	
20		
3		
3	Passionflower	1.19
6	Bird Foot Violet, Blue	
6		
6	Blue Bells	
6		
8	Hayscented Fern	
10		
4		
3		
6		
6	Hepatica, Mixed Colors	1.19
4	Solomon Seal, White	1.19
3	Trailing Arbutus, Pink	1.19
4		
4	Star Grass, White	1.19
4	Golden Seal, White	1.19
6		
6	Cardinal Flower, Red	
	FLORIBUNDA ROSES-	

2 Year Field Grown

Floradora, Orange\$.89	ea.
Red Pinocchio, Red	.89	ea
Goldilocks, Yellow	.89	ea.
Summer Snow, White	.89	ea.
Pinocchio, Pink	.89	ea.

PATENTED ROSES-2 Year Field Grown Number 1 REDS

- Ilmoo		
Americana, Pat. No. 2058	\$3.50	ea.
Big Red, Pat. No. 2693	3.50	ea.
Grand Slam, Pat. No. 2187		
Hawaii, Pat. No. 1833	3.50	ea.
War Dance, Pat. No. 2017	3.50	ea.
PINKS		
Dr. Debat, Pat. No. 961	3.00	ca.
First Love, Pat. No. 921	3.00	ea.
Invitation, Pat. No. 2018	3.00	ca.
Pink Masterpiece, Pat. No. 2294-		
WHITE		
Sincera, Pat. No. 2055	3.00	ea.
White Beauty, Pat. No. 1825		
YELLOW		
Golden Masterpiece,		
Pat. No. 1284	3.00	ea.

Pat. No. 1284	3.00 es
Golden Scepter, Pat. No. 910	00 es
Lady Elgin, Pat. No. 1469	3.00 €
Summer Sunshine, Pat. No. 2078-	3,50 (
LAVENDER	
Song of Paris, Pat. No. 2669	3.50 ea
Sterling Silver, Pat. No. 1433	3.50 ez
CLIMBERS	
Don Juan-Red, Pat. No. 1864	3.00 ez
Golden Showers-Yellow.	A STATE OF THE PARTY OF THE PAR

Pat. No. 1517 ----- 3.50 ea.
Queen Elizabeth—Pink,
Pat. No. 1615 ---- 3.00 ea.

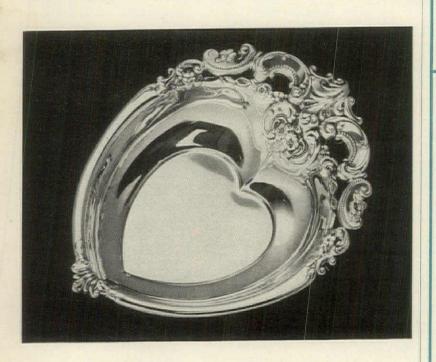
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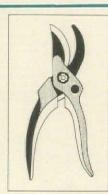
*Through March 31, 1971

Wallace Silversmiths, Wallingford, Conn. 06492

Gardener's notes

BY JAMES FANNING

SPRING CLEANUP BEGINS WITH THE TOOLS YOU'LL BE USING during the coming summer. Any that have acquired a bit of rust during the idle months should be polished with a little kerosene and a wad of medium grade steel wool. For taking out nicks and renewing cutting edges a 10- to 12-inch single cut flat file does the best job. This is what lumbermen use to keep their axes cutting and it is just as effective on shovels, hoes, and trowels. Better not try sharpening your own pruning shears and saws, though. They need professional skill and equipment.



You may think that PRUNING SHEARS cannot be improved. If you do, the Wilkinson Sword Co. can show how wrong you are. Latest improvement from their designers is in the handles, which are lightweight, with a wearproof finish and so shaped that you can go on clipping and clipping with almost no muscle strain. Blades, of course, are the usual fine Wilkinson steel and

they, too, are shaped for maximum efficiency. Hand pruner, above, is \$16.95 and up, depending on size, from dealers everywhere.

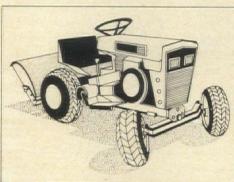
Cleanup goes on year round —it's only because there is so much else to do that it seems more urgent in the spring. Here again power equipment can make a



breeze of what would otherwise be a wearisome chore. A breeze quite literally is what does the trick in the Parker Scavenger, an OUTDOOR VACUUM CLEANER. The 3½ horsepower motor sucks up leaves, grass clippings, or whatever is lying around loose, shreds and compacts them into an 8-bushel bag ready to add to the compost heap. A suction hose attachment for the Scavenger also eases the job of snagging winter blown leaves out of shrub borders and flower beds. And for the second cleanup time, autumn, the machine may be converted into a blower. Your Parker dealer sells the Scavenger for about \$182.

The list of battery-powered garden equipment continues to grow. The Disston Co., pioneers in this field, have just introduced a long-handled BATTERY-POWERED GRASS SHEAR to take the knee cramps and hand weariness out of edge trimming. The Disston cordless clips a 3-inch swath as fast as you can walk, plugs into

the household power for recharging, right. But the cord does not follow the trimmer around, it stays with the charger. About \$34.95 from dealers who handle the Disston line.

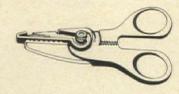


Every chore from garden plowing to leaf raking, to say nothing of lawn mowing, is simplified by a good GARDEN TRACTOR. This vear's models are quieter than ever, more powerful

than ever, and practically all of them have electric starting. A typical model in Jacobsen tractor series, above, has broadtread tires and a low center of gravity. In the bigger machines, the turning radius is only 36 inches, in the smaller ones, 32 inches. Rotary mower attaches below the chassis, reel mower and other attachments hook on behind. Horsepower runs all the way from 6 to 14 and prices (varying somewhat with locality) from \$439.95 on up. From franchised Jacobsen dealers across the country.

STEM-HOLDING SHEARS

for pruning or flower cutting have been with us a long time, but it is only now that the Stanley people have thought of putting the stem-holding



device on a spring, so that the cut stem does not get crushed. If you do want to crush stems while arranging the flowers, though, the teeth inside the handles will perform that operation with dispatch. Compact and lightweight, the Stanley stem-holding shear, right, is also great for snagging cut-off twigs out of prickly shrubs. It comes with a plastic pocket for hanging on a wall and retails for about \$3 at hardware stores and garden supply shops.



Lime and fertilizer spreading is another springtime chore made considerably lighter by proper equipment. On the Brinley-Hardy BROADCAST SPREAD-

Em, left, a capacious hopper makes frequent refilling unnecessary and the simple hitch attaches to a garden tractor with no more effort than it takes to lift the draw-

bar. The polyethylene hopper and stainless steel distributor disc are easily washed with a hose. A friction drive runs the distributor from the riding wheels, but a motor-driven model is also available for heavy duty. Manufactured by the Brinley-Hardy Co., Inc., Louisville, Ky., and sold for about \$97.

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about the only gardening problem I can think of that has no pat answer.

Nevertheless, I got Mr. Platt's seeds in the ground, successfully in most cases, and they grew well.

"What a pretty bed of flowers," a visitor remarked that year in late July.

"Yes, it is nice, and I planted it myself from seed," I remember saying, fatuously.

It cut me to the quick each time Grant would decimate a part of it for flowers for the house, and I complained. "You said you were growing those flowers for me," she said. Coldly. When she gets that cold tone in her voice I invariably find something to do out of her sight; but I still insist that when flowers are cut for the house a carefully nurtured border looks like hell for a while, and sometimes it never looks right again during the summer-to the fellow who plants it, I mean.

After three summers with annuals I tired of them and asked Mr. Platt what else he had that might be used in a garden. He wondered if I had heard of perennials. Of course I had heard of perennials. Every Sunday the news in the papers waited until I had finished the garden sections; I subscribed to four garden magazines; I now owned six garden books-how could I have kept from hearing about perennials? But that I knew nothing about growing perennials was obvious to Mr. Platt. He tried to sell me plants. They seemed expensive. The seeds, which he picked out, were perennials of different heights and colors and bloomed at different seasons, facts that he noted on each packet. They added up to about \$40, and it turned out to be a surprising amount of seed. Seeds of perennials, he said, should not be sown where they were to grow. They had to be started in flats, then transplanted to 21/4-inch thumb pots, and only when they had developed into sturdy little plants were they ready for the border. Looking back, I feel sure that no other gardening project I have since attempted was grander

perennials from seed.

As soon as the weather warmed up, in mid-May, George Luca, Grant, and I spent from Friday until Monday planting the seeds in flats-some thirty different varieties of about twenty genera. We covered them with glass to keep them from drying out, shaded them from light, and protected them from wind and rain as well as we could. George was charged with inspecting them daily. I had a fair idea of when they would sprout, for I had looked up their germination periods. By the second weekend there still was no germination, for the weather had been in the 40s. Then they started to pop. I told Platt we would soon need those clay thumb pots. I ordered 1000 at 3 cents each. When they arrived no one was around to instruct the driver, so he dumped them in the driveway. One thousand 21/4-inch clay pots turned out to be far too heavy for George and me to handle. We had a wheelbarrow, bought at a country auction and painted a fine shade of green, but it had an idiosyncracy-whenever it was loaded, even lightly, the wheel dropped off. So I broke open the crate and carried the pots as they were needed to the small garden house we had built in one corner of the property.

"Why don't you use a coolie pole?" Grant asked. She was the smarty who had been to China.

Platt had said that as I didn't have a greenhouse it would be wise to transplant more seedlings than I could use. He was right. Casualties were high. Storms took some off, and once George let the watering go too long "because it was going to rain" that night. By the time they were planted in our new perennial border, there were about 180 plants, representing a few of all the varieties that had germinated. We planted all of them. Then the things just sat, growing tops, but never showing a flower. I complained to Platt. He said, "Oh, none of them will bloom until next year." It was a point the books had neglected to mention. Jane said she would rather have had annuals-at least they bloomed and were not so much

work. The next spring this simple perennial garden of ours threw bloom the likes of which have never been seen, and when nineteen surviving delphinium plants reached a regal 6 or 7 feet in July-well, I was hooked, as the saying goes, as a gardener.

One evening as the shadows lengthened in the dusk, Grant came over to where I stood looking at the lovely sight. "I thought I'd come out with you and watch them grow," she said.

My affair with perennial seed ended after I calculated the cost in dollars of such goings-on, let alone the time and trouble they consumed - and with annuals, too, because much better results are produced by greenhousegrown plants, which are quite inexpensive. A small greenhouse is a grand possession for a gardener, but not for raising seedlings for a garden - in my book it's for orchids and all the lovely plants not hardy in most U.S.

A few years later, the nice lady who had sold us the barn died, and in her will let us have first refusal on the 13 acres that surrounded our small property. We bought it for protection. Shortly after, Dr. Turkington trudged up the hill from the Turnpike, and instead of turning into his place, he entered ours. He told us he was not well enough to ride his horses anymore, and that he was going to sell his farm. He offered us first refusal. We shook hands on the deal on the spot.

"Gees!" Grant said that night as we had cocktails, "there's nothing like owning a house and 1 acre and protecting it with 90 acres, two houses, a three-car garage, a hay barn, a horse barn, and a dog kennel. What are we going to do with them?"

We had better than a year to think about it, because Dr. Turkington did not want to give immediate possession. One evening, obviously after one more drink of bourbon than necessary, we said, "Let's start a nursery." So we did. By that time we had become rather sophisticated gardeners, so sophisticated that we had turned the perennial border from mixed colors to pure white what the English call a moon garden. The first idea, which lasted about a minute, was to produce in the nursery only white-flowering perennials and shrubs, an obviously impossible idea commercially, because there are few gardeners who want to restrict their gardens to that extent, and because white flowers—in many instances albino forms or sports of species—have less stamina and are more subject to strange ills of chlorophyll.

Of course, we needed a man to do the work. We hired one who turned out to be an exceptionally good grower, but for various reasons, including probably impatience on my part, the arrangement did not work out. After two years he left, and it was then that I became a split personality.

This came about because in the advertising copy we wrote for various Connecticut newspapers we had used our bright young man's name, as manager. Now we decided, far more realistically than when we had begun, that we'd probably have so many future changes in personnel that featuring the "manager" of the moment would get us nowhere. We thought a pseudonym would create continuity.

The name Pettingill was chosen rather deviously, to keep some individual from claiming that we were using his name for advertising purposes. Admiral George Pettengill, a friend, said it would be satisfactory to him if we used his last name. It was his suggestion that we change an "e" to an "i," because, he said, he had never seen it spelled that way and it might be unique. We hit upon "Amos" for this spurious Pettingill's first name-a good Down East name. Once or twice a year we get letters inquiring about our relationship with this or that Pettengill, and my stock answer is to point out the difference in spelling. Once we got a letter from a fellow who spelled his name like ours. There seemed to be no point in answering the letter.

It was, however, inevitable that our cover would be broken someday. After it was revealed in a national magazine that I was a former Fortune editor, a banker,

and a gourmet cook, a nice but plaintive letter came from a lady in Michigan. She said, "All my ideals are shattered! Now I find you a city slicker and a cook, instead of a man of the soil." Maybe the letter did not require it, but I answered, for it brought up points I had been thinking about for some time. I told her that there was a Pettingill and a Harris, and that I was in a position to know both of them intimately. Harris, not Pettingill, is the city slicker, I said. Harris clothes himself meticulously and expensively, something Pettingill wouldn't even think of doing. Pettingill isn't exactly a slob, but his clothes look terrible. and there are days, sometimes three, when he doesn't get around to shaving. As for Harris's gourmet cooking-well it's a laugh. He once took a dozen lessons at Joe Hyde's cooking school at Sneedon's Landing and learned a few basics about cooking vegetables and meats, but he never turned out a one of the fancy dishes demonstrated. On the other hand, every once in a while Pettingill bakes fine old-fashioned white bread-but he says nothing about it. It is Pettingill, not Harris, who has the deep interest in horticulture. All this, I pointed out to the lady from Michigan, made the case for two individuals, not one. There seemed to be no logical signature to use on such a letter, so it was sent unsigned.

We are doing well as a small business. And that's the way it is to stay-small. This is the kind of service business where size does not produce economies, as in manufacturing. Size produces confusion and a deterioration in service. I look forward to the time, which is not far off, when we can print a little notice to send to gardeners who order in May and want plants in Aprilahead, in other words, of those who have placed orders in March. It might read: "Sorry, we can accept no new orders this season. We are holding this order for shipment at the proper time next season."

Obviously, that's no way to run a business.

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