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HOW TOWHIPUP SPECTACULAR MEALS ON SHORT NOTICE－ 9 COMPLETE MENUS



Lady on the left has nothing on her mop. Lady on the right sprays her mop with Endust. ${ }^{\text {© }}$

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# 10 good reasons for throwing <br> House \& Garden <br> (INCORPORATING LIVING FOR YOUNG HOMEMAKERS) <br> ALEXANDER LIBERMAN, EDITORIAL DIRECTOR 

perry l. ruston, chairman



DEAN BROWN
ON THE COVER: In the White House, the President's Office. In 1902, Theodore Roosevelt asked for "a building to accommodate the offices of the president" away from the noise and crowds of the White House proper. Thus was born the West Wing, built on a site previously occupied by forcing beds and greenhouses, and joined to the main building by a reconstructed pavilion designed by President Jefferson in 1807. The present office as such, was not added until 1909, a classic oval designed by Nathan Wyeth. Its decoration changes with each new president, who may surround himself with whatever he fancies-his own possessions, White House furniture brought from storage, or both. Rather than a historic room, it is a room to make history in. For more of it, and a tour of the newly refurbished State Rooms, please turn to page 40.

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## QUESTIONS \& NSWERS: ntiques

## BY LOUISE ADE BOGEIR



Judging from your photograph and information, your Chippen-dale-style tilt-top table is of English manufacture dating about 1760. It would have to be examined to determine if it is entirely original or if parts of the table are restored. Any restoration would affect its value.

## ALGERIAN FIGURES

Could you please tell us the origin and approximate age of these two figures, which have been in our family for many years? They bear no marks.
J.F.L.-Bay Shore, N.Y.

Your charming pair of figures are French-Algerian in origin dating about the 1840 s. As France began to expand
 into North Africa in the 1830s, the exotic Moorish civilization attracted celebrated painters who influenced decorative arts.


## FRENCH WRITING

Can you give me any information about the origin of my writing table?
J.S.-Spur, Tex. This type of Louis XVI-style writing table was widely popular in France during the second half of the 18th century until the Revolution. The front was designed with a kneehole and five (as in your example) or seven drawers of equal depth.

## ENGLISH CARVING SET

This carving set belonged to my husbands family in Philadelphia. There is a tiny mark on the handles
 $I$ cannot read. Can you tell us anything at all about the set?
J.C.-Charlottesville, Va. The lion passant on the handle establishes that your carving set is of English sterling manufacture. The shell pattern suggests it was made between 1810 and 1820. (Continued on page 8)



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A powerful combination of two great fash: ion forces has designs on your living room Selig seating in fabrics of Vectra* The Olefin Fashion Fiber. Vectra lights up the plaid of the $84^{\prime \prime}$ sofa and the $61^{\prime \prime}$ love seat, as it adds softness to the solid texture of the chairs. It takes the grand color scheme-one of three design-coordinated palettes you can choose from-and makes it brilliantly clear. In Vectra colors that won't wash away, wear away or fade away.

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And, at the bottom of Selig's sofa and loveseat is the underlying comfort of extra thick, $9^{\prime \prime}$ seat cushions - polyfoam thickly sliced and wrapped in billows of Dacron*. The same Dacron luxury that gives full form to the arms and backs of the entire group.

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time only-at \$499* complete. And, as a bonus, you get $1 / 3$ yard of each fabric for throw pillows or arm rests. See the master plaid and more Selig at fine stores near you, or send $\$ 1.00$ for a Folio of Contemporary Designs, to Selig Manufacturing Company, Department BL, Leominster, Massachusetts 01453
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I plan to build $\square$, remodel $\square$.
 termine its origin? P.E.-Ft. Worth,Tex. The style and ornament of this chair tells you roughly when and where it was made. The back is inlaid with a sunflower, one of three symbols of the Aesthetic Movement that flourished in England in the 1870s and 1880s. The simple rectilinear structure is in the Anglo-Japanese style, which
 influenced greatly the late 19th-century English furniture.


## FRENCH CALENDAR CLOCK

This clock, bought at a jewelers, strikes the hour. half hour, and indicates the date. "Sauvageat" is on the dial top, "a Santenay" on the lower half. What can you tell me about it? P.G.E.-Ft. Worth,Tex. This type of French Provincial clock was intended to be placed in a tall case, a grandfather clock. Sauvageat is probably the name of the seller rather than the maker and Santenay, the town where he lived. These clocks date from about 1875.

This mark is on each piece of my great grandmother's candelabra. How old are these pieces and how were they used? M.W. W.-Roanoke, Va. Your pair of single-burner Astral lamps
 used on mantels probably date about 1840 . Thomas Webster in his Encyclopedia of Domestic Economy, 1845, explained that the glass triangular prisms hanging beneath the fixtures were introduced as they were more easily made than the forms with many facets and refract light as much as any other shape.


## ORIGINAL

## LITHOGRAPH

This lithograph says James Baillie on it. We have one nearly like it signed E.B. \& E.C. Kellogg. Can ours be a forgery?
W.L.H.-Franklin Lakes, N.J.

The prints were made by James Baillie and E.B. and E.C. Kellogg, well-known lithographers. Both are original, inasmuch as each was made from an impression of a drawing done on a prepared surface of stone.

## MARINE BAROMETER

What can you tell me about my barometer? It bears the name William Jenkins. M.E.-Longmeadow, Mass. You have a marine barometer made probably between 1850 and 1880 . This type was built by several instrument makers who sold to retailers who put their names on the plates. William Jenkins was a clock and watchmaker at 142 Dock Street, London, 1863-1897.


## You're probably a better cook than your stove is letting you be.

Corning makes a new kind of range top that actually helps make you a better cook.

You see, with most ordinary electric ranges, there are two things working against your cooking. (1) Hot spots. And (2) cold spots. They occur because on a lot of stoves the electric coils get hot, but the little spaces in between don't.

What's more, pots and pans don't always heat up evenly, so you get sauces that curdle, puddings that scorch, and a family that doesn't always give its compliments to the chef.

## Corning introduces Controlled Heat.

Now, look at the Gourmet model of The Counter That Cooks, Corning's built-in electric cooktop.

Our exclusive heating element delivers perfectly even heat across the cooking ared.

You see, or rather, you don't see, that hidden beneath its smooth, tough, glass-ceramic surface are over 15 yards of special heating element. They distribute heat under each of the four cooking areas with perfect evenness.

Then, to give you even more precise control, we've provided each cooking area on our Gourmet models with its own separate TempAssure thermostat.

And that's not all.


Be a great cook with our pots and pans.

When you buy one of our Gourmet cooktops or ranges you get a set of Corning Cookmates ${ }^{\circledR}$ ㄷookware.

The undersides of these glistening glass-ceramic pots and pans are impeccably flat, so they mate perfectly with our flat cooktop. The result is a totally coordinated cooking system. Which means you can thicken a delicate Hollandaise sauce right on the cooktop...without a doubleboiler. Or make a puffy omelette without watching the pan. It means a simmer stays a
simmer, and a rolling boil rolls merrily along, not messily over. In short, it means you'll be a better cook.

## Or with your own pots and pans.

Of course some women just can't face cooking in anything but their old favorite pots and pans. For them, there's our Family model. You can use it with just about anything, from that old cast-iron
can wipe them up with the whisk of a paper towel. Even burnt-on food can be removed in seconds.

## Our ovens are better, too.

As for our double wall ovens, they have all the features you'd expect from a great piece of equipment. And some you might not have thought of. The top oven comes with a rotisserie and meat probe, plus a pyrolytic

(high-heat) self-cleaning system. And the bottom bake-oven lets you bake a pie at one temperature while you roast a leg of lamb in the top oven at another. Or, you can choose our single oven model.

If you prefer a range we make the Counterange ${ }^{\text {TM }}$ electric range with self-cleaning oven. It
skillet to your super-duper spaghetti boiler. And it's just as beautiful and just as easy to clean as our Gourmet model. There are no places for spills to go, so you


Our Gourmet model (range-style).
It comes with our pots and pans.
comes in both the Gourmet and Family models.

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And we'll make one more promise. Corning appliances won't just help your kitchen look better. They'll help your cooking taste better.

For more information, see the yellow pages under "Ranges" for your nearest Corning dealer. Or write for a complete 20-page brochure. Corning Major Appliances. Dept. HG-60, Corning, N.Y. 14830.


# Douching vs. Norforms 

## "Please, let's go home". <br> 6PM: Before the party, you douche to stop internal odor. (What a mess!)

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## BY REBECCA WARFIELID

That walking wonder, the Beautiful American Woman (most fabulous in the world, don't they say?), is indisputedly part of our American Heritage-like the Grand Canyon and Niagara Falls, she's one of our great national possessions. However, unlike them, she is a breathing Art Form, constantly evolving. It seems she emerged from a gloriously indigenous mixture of Pioneer Woman, gallons of orange juice, acres of beef on the hoof, an exciting bone structure fused from all those ethnic groups, vitamins, orthodontics, participating sports, encircling riches, and the exhilarating feeling of freedom in the air. And in the nick of time she somehow magnetized toward her just what she needed for polish-a group of magicians who came out of the same mix, to give her dazzling looks a nearperfection.

With a few exceptions, The Beauty Business all began happening about the start of this century and has been going ever since. All of these beauty makers are part of a collective beauty consciousness, each one strictly unique yet sharing the qualities of talent, nerve, persistence, intuition, furious energy, inventive ability, and explosive drive. They have made it Big. Here a view from the top to show what they gave, are giving, to the beautiful American....
About the turn of the century, a young woman from Central Europe was daringly starting into business in Australia. She had two remarkable assets. One was a family recipe for beautifying face cream (this unlikely story turns up again and again in this business of beauty and turns out to be true again and again). The other was a preposterously indomitable character. This combination brought her to the United States a few years later where that cream turned out to be Wake Up Cream (the American woman shouldn't be afraid to look at herself in the mirror in the morning), and the young traveler Helena Rubenstein, and that Wake Up Cream is still in the line today. Madame (as of course she was known) went from one pinnacle of success to another, prodding chemists to make products work faster, sponsoring research, becoming an intimate legend to Women everywhere. Actually, because of her famous dark tense looks (she looked like an immensely rich gypsy fortune teller), the world became more or less divided in half, with the belief that Helena Rubenstein's strong colors and ideas were primarily to enhance brunettes and Elizabeth Arden's were for the benefit of blondes. Not fact, but just shows up the vivid difference between these two Movers and Shakers.
Elizabeth Arden was the quintessential Wasp-blonde, fastidious, and very close to her own intuition. Her color was pink-the Elizabeth Arden salons of the little red doors always opened on havens that looked like English country houses with masses of flowered chintz, pink booths with a pink rose always nestled among the bottles on the treatment table. Everything she made was packaged in the palest of pinks, so

Continued on page 17

## GOOD LOOKS \& GOOD HEALTH

## continued from page 14

that eventually the very sigh of this whisper of color brought a special kind of confidence and peace of mind to women across the whole globe. What Miss Arden did was stress the fragile quality of American good looks, their femininity, that cool.
The outdoor American was just roaring into her own about this time, through the imagination of a great young wigmaker from Europe who had settled in Los Angeles much earlier with his wigs and his cosmetics. He was Max Factor who quickly tuned in on the motion picture scene and with those dramatic faces in mind, in 1938 invented Pancake Make-up, which for generations practically spelled out The American Girl. Not inhibited by such monumental success, Max Factor's sons and grandsons have gone right on making brilliant new waves in the good looks sea.
It was neither make-up nor treatment that engaged a young man and his brother on their way up in 1932. Charles Revson and his brother had a nail polish idea. They took it away from blahness, called it nail enamel, made it in dazzling colors, and named them-Windsor, Rosy Future, Fire and Ice were some of the titles. It took the namby-pamby curse off nails and soon set the world spinning. From nail enamel to matching lipstick was the next step in the liberation of Americans from the dreary Puritan ethic and its bugaboo of the Painted Woman. Soon the American women were moved into the living romance of the great Revlon advertisements. Charles Revson went on to his awesome achievements in skin care and make-up, gaining, incidentally, the Horatio Alger award along the way. And this year, the fortieth anniversary of Revlon, with a kind of poetic justice, Charles Revson is bringing back the Flamboyant Fingernail again.

A great many Americans started spreading a definite American ambiance around the world with the lure of Estée Lauder's Youth Dew and Estée and Alliage and Azurée. However, although Mrs. Lauder is considered an outstanding "Nose" by chemists (she can differentiate precisely between 500 scents), her passionate interest is celebrating the complexion. The first to introduce vitamins, even the then rare E, and whole egg into creams, she has made some of the most outstanding advances in treatment to be achieved (a pound jar of Renutriv made history by selling for one hundred dollars). What Mrs. Lauder has given our American Girl is the bouncy confidence that she can always find the way to a better, brighter complexion and the hope too that she can keep it glowing indefinitely.

Who else did what for American looks? Dorothy Gray was one who also had that famous family recipe, went for pale blue, would probably have approved the Irish moss now improving skin from those blue jars. . . . Evelyn Marshall-that Mother of Invention-made her first imaginative move on the lot at MGM when she made Greta Garbo some eyelashes out of her own (E's) hair, went on to replace the eye pencil with the brush-on eye shadow, and is now continuing with a new vitamin-crazy cream (has 30 of them) . . . The Charles of the Ritz people came up with the first moisturizer everthe fabled Revenescence-which now inspires a dozen other Charles of the Ritz face savers. . . . A multitude of young troubled skins have been psyched into normalcy by Bonne Bell's inspired Ten 0 Six lotion. And the most charming drugstore in America, Caswell-Massey, founded in the 18th century (the cologne they made for G. Washington is still in the line) is bringing Americans three new natural vitamin creams charmingly smelling like strawberries (oily skins), like bananas (normal skin), and peachily like peaches for dry skins.

# Contemporary design, beautifully oriented. 

Clean, sleek, original. That's the open bookcase from Artefacts, Henredon's brilliant collection of furniture for today and everyday. Artefacts designs are contemporary, yet inspired by the handcraftsmanship of the past. They're flexible, too-the 78 -inch high bookcases that pair so neatly can stand alone handsomely or be bunched as a threesome. The knotty oak veneer is strikingly counterpointed by the glinting finish of a glass-topped cocktail table. Artefacts has affinity with Henredon's upholstered furniture, too. Like the hand-tufted armchair that can be covered in your choice of fabric. For brochures showing both the Artefacts and Upholstered Furniture collections, send $\$ 2.00$ to Henredon, Dept. HG 2-73, Morganton, North Carolina 28655.


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aroliness... the "eH" factor of gardeming

BY WILLIAM B. HARRIS

The "H" factor of gardening, hardiness, is the concern of every serious gardener, particularly if the plant he is buying is new to him. A beginner has far too many other problems-including that major one of trying to determine how to measure a handful, let alone a half handful, of fertilizer -to give hardiness a thought. A plant's hardiness is only vaguely referred to in most nursery catalogues. "For warmer climates," a very few of them advise-but warmer than what?

Instinctively, everyone knows that coldness determines hardiness, and that this is the difference, to put it broadly, between the life and death of the world's living things. Man, however, moves them about for his pleasure or need. It would, of course, take a gardener sitting in the very back row of horticulture to try to grow a coconut palm in the North. Yet few front-row gardeners are aware that all species within a genus do not have the same degree of hardiness-for example, most of the desirable garden species of campanula, the lovely Bellflower, in terms of cold are very hardy in the North (Zone 3), but two, C. lactiflora and C. garganica, survive best in Zone 5, a climate considerably warmer.

Gardeners shouldn't infer from this that hardiness is something they are in trouble about. They are not. Plants bought locally are almost invariably hardy in that climate. But knowledge of plant hardiness does have value, for it gives gardeners a chance to grow plants they might otherwise be afraid to try. And if one knows the microclimate of his garden (and about which more later), the chances of succeeding with a chancy plant are good.

Botanists have studied the effect of low temperature on
plants for years. The hardiness map most in use was prepared at Arnold Arboretum in the midthirties by Alfred Rehder and Dr. Donald Wyman and has been used by them in books they have published on trees and shrubs since 1938, books now widely used by American nurserymen. Unfortunately, in an attempt to give more detail, other maps have since been drawn with a few of their zones numbered in such a way that the well-known Arnold zones are not applicable to a large number of plants grown in the central and northern areas of the country. The new Wyman's Gardening Encyclopedia (Macmillan, \$17.50) zones every plant, including perennials.

No map, of course, can ever show the many temperature ranges within a state. Mountains and deep valleys, even though close to each other, have profoundly different climates. Even relatively small changes in altitude at times dramatically changes zones. There are four zones in the Grand Canyon, and, depending upon the state, more than that in the Rocky Mountains.

If you haven't a map to pinpoint the temperature zone in which you live, ask your local heating man for the town's average minimum low temperature. Your county agent or state agricultural college can also be helpful. You want the range-the average of the low-low and the average of the low which could be called the "warm-low" for winter. Following are the Arnold zones.

Forget about Zones 1 and 2. Eskimo country. Not too many people live in Zone 3, which is minus $35^{\circ}$ to minus $20^{\circ}$, but a surprising number of them garden. Their borders of annuals, particularly in Canada, are great.

And although very many perennials are hardy in this zone, the short season and the late, cold spring winds, which are the enemies of flower buds, make success with them a gamble the weather usually wins. Gardens in Denver and Colorado Springs are officially in Zone 4, but Zone 3, a finger away, spills over them monotonously. Salt Lake City has the same problem.

Zone 4, with a low temperature range of minus $20^{\circ}$ to minus $10^{\circ}$, takes up a bit less than half the total land area of the country -great chunks of the dry Southwest, the rich agricultural and manufacturing West, and large parts of Pennsylvania, New York, and Massachusetts. It is well to point out, however, that the only similarity in this great expanse is the low temperature range. Rainfall summer heat, humidity, prevailing summer and winter winds, all factors of hardiness, vary tremendously.

Zone 5, whose minimum lows are from minus $10^{\circ}$ to minus
$5^{\circ}$, follows in a rather thin band through 26 states, including the two coasts. It also borders the two eastern Great Lakes, and a strip on the south coast of Lake Michigan. Remarkably, it extends halfway up the coast of Maine. Regardless of last winter, I call this benign Northern Hemisphere climate. So is that of Zone $6-$ minus $5^{\circ}$ to plus $5^{\circ}$. This zone is a little wider than Zone 5. It runs through almost as many states, and its Atlantic extension covers the populous East.

Real Southern climate starts in Zone 7, whose temperatures are in the plus $5^{\circ}$ to plus $10^{\circ}$ range. Zone 8 , still warmer, ranges from plus $10^{\circ}$ to plus $20^{\circ}$. Both zones have freezing weather, which provides the degree of dormancy perennials require farther north, but when they try to bloom, summer heat many times smothers them more effectively than it does people. On the other hand, bulbs like Daffodils think the weather is great, particularly in the cooler parts. But nature has
supplied us with a whole range of plants that like everything about these zones. Plant what the natives do is the best advice one can offer those gardeners whose job changes shuffle them all over this huge country. Zone 9, plus $20^{\circ}$ to plus $30^{\circ}$ is Gulf weather -hot. Daffodils and Tulips have to be precooled for two months at $40^{\circ}$ to $45^{\circ}$ and planted in December. They are good only for a year. Many northern immigrants grow them regardless of the trouble or expense. Zone 10 is subtropical. As everyone knows, its plus $30^{\circ}$ to plus $40^{\circ}$ temperatures are not free of frost. This subtropical climate pops up on the tip of Texas and Southern California-and in the San Francisco Bay area, which seems to be able to grow every plant I know. Mist, in the form of fog, and generally cool weather are the reasons.

But as noted, cold, even though the ultimate determinant of hardiness, is only one of many factors. In one's own garden, pre-
vailing winds and their intensity, the amount of rain and its time of arrival, slight differences in altitude, exposures, and the management of a garden are factors equal to temperature in importance in examining hardiness. Besides knowing the general low temperature ranges of a specific landscape (your landscape, not merely your flower border), the climates that make it up should be determined. This is your personal collection of different temperature zones-your microclimate. It makes no difference if the land you own is 10 acres or a 50 -foot lot.

Some experiences I have had may help in understanding the subtleties of hardiness. Two wisteria trees grace the ends of an 80 -foot perennial border, whose background is the wall of a terace about 4 feet high. For years they produced no bloom because their flower buds were blasted by icy spring winds from which they had no protection. I

Continued on next page


## M <br> G M

## Tor those who seek enduring elegance



## M. G. M. SHOWROOMS

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[^1]A GARDENER SPEAKS HIS MIND<br>continued from preceding page

had a little talk with them. "Kids," I said, "bloom next spring -or out." Of course, plants which try hard should be helped a bit, so I had about 100 feet of snow fence put on the top of the terrace. They bloomed. The snow fence reduced the chill factor and kept the buds from blasting.

If the chipmunk population is controlled, we have no trouble growing Fritillaria meleagris, but F. imperialis with its tall stalks and vivid colors seemed an impossiblity in our climate, although I had tried. It's a Zone 6 plant. Now we grow them satisfactorily in a protected eastern exposure against a basement wall with a furnace close by. It's the only Zone 6 location on the place. Some evergreen azaleas, which really have no business surviving in Litchfield, are in a deciduous border well protected from the wind. They are bushy 3 -footers, and although their leaves look a little tacky in the spring, they bloom gloriously.

Low spots in your landscape are usually cold spots; southern and western exposures, if protected, are warmer; if eastern, cooler; an unprotected northern location is particularly good for moss. If you live in a hot climate and want to grow tuberous begonias, build an air-conditioned greenhouse, which is the way one southwest Texas gardener does it. However, the hot summers we have in nearly every part of the country are not all bad, for the heat ripens wood and permits the growth of lovely trees and shrubs that do badly in England. Dogwood is one.

Many gardeners believe that the amount of rainfall, and when it comes, has nothing to do with hardiness. Why should they? After all, the trees and shrubs in the woods get the same amount at the same times; they are hardy, so what is the difference between them and cultivated trees and shrubs? The difference is in the "response to dormancy" between growth in natural woods and that in the unnatural environment of plants in cultivated gardens.

If cultivated trees or shrubs respond to the rhythm of leaffall, as wild plants do, they too will survive with no winterkill. This rhythm is greatly affected
by the water content of a plant's cell structure-the wild plants hardly deviate more than days in the cycle, which is the reason they have not already perished. When a plant is entering dormancy, moisture content, particularly in the case of woody plants, is determined by the amount of summer rainfall or the use of irrigation. If there has been a slackening of rain as the season ages to September, the wood will start to ripen and the plant will begin to go dormant gracefully. But heavy rainfall, particularly after a July-August drought, will keep the summer's growth green and dormancy may come too late or not at all. When this happens, the cultivated plant meets winter like a drunk, in the worst possible conditions. When the branches die because of these weather condition, the plant is said to be "not hardy" or "tender," but the cause of this is not temperature.

Dormancy can be helped along by the gardener who uses sensible measures to counter unrhythmic conditions. For example, cultivation should be stopped in late summer, for it induces tender growth that won't winter; late pruning should not be done nor nitrogenous fertilizer used for the same reason. Irrigation during summer drought will keep plants from suddenly shooting out tender growth later when the rains do come-growth which won't winter. That's one reason why so many twigs and branches in a shrub border die and require pruning out in the spring.

Each perennial has its point of no return from cold. Very many of them, however, will stand an amazing amount of cold -Delphiniums, only one of many examples, have Zone 3 hardiness. Gardeners who lose perennials and blame it on hardiness, should look to their own management of them. Perennials are mostly lost because they are not mulched during winter-unreasonable winter thaws heave them; then they dry out because the heaving has smashed the root systems. Even this can be alleviated. Step on them, hard, in early spring, and after each frost until signs of growth appear. This won't save all of them, but it will save many.

## Giant new garden catalog


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# A reat American idea TIPS ON RESTORING OLD HOUSES 

## BY PATIBICIA COIRI

Throughout the land more and more people are concerned with the preservation and restoration of America's past. House \& Garden asked people who have been involved in restorations to give our readers some helpful ideas, advice, tips on the subject.

Mr. Ralph Carpenter, Jr., of Scarsdale, N.Y., built a new "old" house out of rooms he managed to save and acquire from five Colonial houses that were being demolished. He put them together into one house, with a façade that looks as though it was built 200 years ago. His advice to anyone interested in restoration: "See as many old houses and museums as you can." To build his house he used an architect who did not try to improve on the methods and designs of the Colonial builders-but the architect had full leeway in designing the 20th-century areas of baths, closets, dressing rooms, kitchen, and laundry, as well as the heating, plumbing, electricity. Flooring used throughout was all old oak and pine. His method for treating old wood: Strip the paint, then scrub with soap, warm water, and fine steel wool. For soft white pine floors, use a 4 -to-1 mixture of Butcher's paste wax with real beeswax, heat and brush on hot; wipe off surface, then a day later, go over it with a polishing machine. For oak: Use a very thin coat of shellac, 4 parts of alcohol to 1 of ready-mixed white shellac. When dry, brush on an oil stain and rub so that color is even. Follow with another coat of thin shellac and a polishing with paste wax colored with burnt umber.

Mr. Sam Gale of Quechee, Vt., who lives in a 200 -year-old farmhouse, believes that some of the most vital factors in restoring a house must be done before you actually buy it-a careful inspection of soundness of the foundation is primary, then a careful going over with a reliable resident builder to see if the structure is solid and not termite-ridden. In country property, water access is a consideration as well as sewage. "Whatever you pay for the house and property, add 50 percent more to the true expenseproblems do arise, and even though you probably have a penalty clause in the contract with your builder, there can be cost surprises."

In Quechee, eleven late 18th- and 19th-century houses are being restored. These and others that are already finished may be seen by appointment with Quechee Lakes Corporation, P.O. Box 85, Quechee, Vt. 05059.
One cardinal rule in any restoration: "Decide how
far you want to take a house back." Mr. Orin Bull author of The Restoration Manual, warns tha may be an act of vandalism to strip away the a tectural growth of 150 years to restore an ori two-room cabin." Mr. and Mrs. Kenneth Dam restored their house in New Jersey back to the 1 when it was built as a Dutch manor house. They a great deal of the work themselves, and their gestions for anyone thinking of restoring a very house in a bad state: "Take your time, but first n the kitchen, one bedroom and bathroom quickly able." In many of the rooms the Dambachs chi woodwork paint down to the original butter based color and then highlighted the tone wi tinted glaze.

Mr. Frederic Gleason, an expert stencil restor New Hampshire, warns that if woodwork has ori stenciling, "never put a protective varnish coa over the work; it is better left alone." When resto stenciling he first cuts the stencil shape, then he w a small piece of velvet around his finger, dabs it flat oil color and shadows it onto the wood.

Architects who have been involved with rest tions advise people always to check local or preservation and historical societies for guida They can be helpful in establishing the date house, whether it is worth restoring, what parts original, what colors and materials might be use well as help on the interior decoration. Interior signer Charles La Mar, involved in restoration Newport, has just finished the Parry Mansion in Hope, Pa., and has said he decorated the room simply as possible. He feels that many of the furn ings and materials in restorations are overd being much too grand for the houses themselves. of the most extensive restoration projects goin today is in Newport, R.I., where work is being on 18th-century houses. There are twenty-five ished, and many more in the process. All are sup examples and can be seen by contacting New Restoration Foundation, 39 Mill St., Newport, 02840.

If you know of other restoration projects, h ideas, tips, or information you would like to share have questions you would like answered by experts, please write to Miss Galen Brand, House \& Garden's editor for the 1976 Bicentennial Celebration.

${ }^{7}>76-19^{16}$

# How you can arrange flowers the way they do in the $\square \square$ hite House 

## AN INTEIBVIEW BY MARYBETH WESTON

Some aspects of flower arrangng are the same whether you do hem at home or at the White louse," says E. M. "Rusty" oung (see page 48). At the White House 20 years, he trained t the American Floral Art chool in Chicago, holds a B.A. Art History, keeps "busy mainaining fresh flowers daily for e family quarters and for the tate Rooms and for receptions, ate dinners, ceremonies. But do have the advantage of vo assistants and a new ower room where we can ork ahead for the next day." Alough he works against time and rakes bouquets by the dozens, any of his White House techques can be applied to fixing wers at any pace and place. or example: "Before arranging, it the flower stems on a slant; ey can drink more that way. se a knife; scissors can squeeze
the stem. Let flowers soak in warm water, in a cool room, for an hour or more before arranging. Try to use foliage that looks natural with the flowers [podocarpus is a versatile foliage favored at the White House; florist fern is not]. If a container is tall, a pitcher or urn for instance, start with leaves as a support for the flowers. If a container is low, blocks of Oasis-the soft green foam that florists use-is a useful support and retains moisture. Use chicken wire or metal pinholders in pottery or other vases you do not have to worry about scratching, but never in silver or vermeil. As you arrange your flowers be sure each stem reaches the water. Often soft-stemmed flowers like marguerite daisies do not penetrate the Oasis; put them in first so you can see that they do. Hard-stemmed flowers, like chrysanthemums, make their way
easily; add them last. Arranging bouquets in liners that slip into a given vase saves breakage, and that is important anywhere but especially when the containers are antiques." Ample plastic dishpans, brimming with flowers, are slipped into the large Chinese Export bowls used in the Green Room. Papier-mâché liners from the florist are handy for other vases. "To avoid any last minute decisions, work out a system of certain containers and certain colors for certain spots. For tabletops and dining, low rounded bouquets are effective and easy to slide into the refrigerator to use another day. If you entertain often, keep a record of your arrangements so that guests are offered the welcome of surprise."

Whenever possible, Mr. Young visits flower markets to make his own selection of flowers in sea-
son, but he usually mingles flowers that arrive as gifts with those he can count on ordering by phone. "Two-hundred carnations are sent weekly to the White House by the Colorado Carnation Growers, and a box of orchids by the Thomas Young Orchid Company. The Park Service grows some flowers for us in government greenhouses - the White House is a National Park. We also receive gift flowers from citizens and friends of the First Family," Mr. Young likes to mix different heights, shapes, and colors, in a natural garden-like manner, "not a salt and pepper scattering." To achieve a sense of abundance "we arrange them loosely, but not skimpily. Mixed flowers in masses, to pick up or complement the colors of a room, seem best for period rooms and best for the president's house."

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## NOTES FOR THE $\square$

A BUILDING BULLETIN BY WILL M

When remodeling children's rooms, playroom, kitchen, laundry, or any room, you can now hang an acoustical ceiling yourself to reduce noise. Armstrong Cork has a new "Integrid" system, which is installed in three ways. To suspend acoustical panels, right, you nail a molding on all four walls, then, above it, you install metal runners on hanger wires. Next, you clip a 4 -foot metal cross tee to the runner and slip in the 1-by-4-foot acoustical tile. The size of the tiles and their continuous pattern eliminates the seams and square-tile, office-ceiling look. You can also install the tile directly to existing wood ceiling joists with wall moldings and joint clips alone, or apply the acoustical tiles directly to an existing suspended ceiling.


New ceiling light fixtures to plug in and move anywhere along a traek aet as spotlig luminate whole walls, paintings, sculpture, ta bletops, or light a room generally. So models may have seemed too bulliy overhead for average-height rooms, but Progre ing has introduced mini-tracli light fixtures as small as $31 / 2$ inches in diameter that s a track only $5 / 8$ inch deep. Various styles—round, cylindrical, cone shaped-have a brass, black, or white finish. They use regular wattage or high intensity bulbs.

The safety hazard (and bad luck) of breaking a wall mirror is eliminated by Mirrorlite, a glassle A silvery polyester film mounted on a frame, it won't shatter or mist. A 4 -by- 8 -foot panel weig few pounds. In $9 / 16$-inch or $13 / 16$-inch thickness, Mirrorlites range from 1 -by- $11 / 4$-inch to 4 panels or larger custom sizes. The back has foam pads for easy installation. Kamar Products.

robertson
The fittings on bathroom plumbing fixtures, the hot and colal faucets and water spout, have been so gussied up in recent years it is hard to tell if you are buying Art-Nowveau sculpture or wash-basin taps. However, the "Ultima" by EIger, albeve, is a simple, clean-cut, all-in-onepiece, all-brass fitting. Itrass resists corrosion, allialine water, detergents, salt-air pitting. The triple copper, niekel, and chrome finish gives ample protection from stains, scratehes, and abrasive cleamers.


#### Abstract

A paint that prevents rotting and a water base, new in the Samuel Cabot arsenal of exterior finis rotproof paint, for wood or metal gutters or eave a black waterproof coating that won't crack, p in the sum; it preserves wood gutters, protects m ters and downspouts from corrosion. The latex base stain for siding, shingles, clapboards is fasi dirt and fire resistant, minimizes air pollution, at able in sixteen colors from golden nugget




To fix up a bathroom or kitc easily installed ceramic til for floors and walls are $n$ especially advantageous American Olean Tile's mosa floors, Redi-Set 200, has gro in place in sheets of 1 -in tiles. The polyurethane gr crack out, is stain resistan clean, and has been color co with ten popular tile colors 100 , which is used for walls a consists of sheets of pregro aligned glazed tiles ( $41 / 4$ inches, 6 by $41 / 4$ inches, 81 inches) with a new white sili ber grout that is flexible, w: mildew and stain resistant.

## Cognac expläined.


#### Abstract

What makes cognac the most honored of all the world's spirits? How do you explain the almost religious esteem in which it has been held by men of style and intelligence from Napoleon to Winston Churchill? Here is a little light on the mystery from the venerable house of Gaston de Lagrange:


1.1. Cognac is not a stylish word for brandy. It is the name for one particular kind of brandy. While cognac is a brandy, not all brandy is cognac.
2. 2. If you distill any wine, the result will be brandy. To get cognac you must use wine from the Charente district, a small area on the west coast of France. Under French law, only a brandy from this tiny region is allowed to call itself, "Cognac." The French government enforces this law with the utmost strictness.
3. 3. Cognac is distilled in an old-fashioned potstill, a great copper kettle that is heated over an open fire. The cognac is distilled twice, raising its alcoholic content to a resounding $70 \%$.
4. . Now the raw young spirit goes into the aging barrel-the most important chapter of its life. The barrel is the womb in which the character of the cognac will be formed. It must be made of Limousin oak, preferably trees 80 to 100 years old because at that age the tannin is most mellow. The forests of the world have been searched for a substitute - all in vain, and that is a pity, for Limousin oak is in short supply and its cost is already terrifying. But as the men of Cognac will tell you, "it is hard to say which is more important, the wood or the wine." In 26.4 U.S. gallons of brandy, aged 25 years in oak, there will be one pound of wood extract, an immense factor in flavor and bouquet.
5. Aging takes place only in the barrel, never in glass. Once the cognac is bottled, its story is done. So you must be wary when somebody offers to sell you a cobwebby bottle with a hundred-year-old label on it. Its barrel-age will be far less impressive.
6. Speaking of age, don't look for exact age designations on any cognac label. What you should look for are such traditional designations as 3 -Star and V.S.O.P. A 3-Star from a reputable house would be at least 3 years barrel age. Higher in the scale is V.S.O.P. (Very Superior Old Pale) which might approach 20 years.

## 7.

 7. You would be wise to forget all the numbers and think of the terms 3 -Star and V.S.O.P. as names of styles. A great house such as Lagrange established its style years ago. More important than an exact date is the talent and honor of the house.8. Listen to two cognac connoisseurs discussing a bottle they admire. A word you are sure to hear is "noble." Or "princely." They will also talk of "elegance," "bouquet," "finesse" or "heartiness." Quite plainly these gentlemen are not talking about yogurt or malted milk. There is something in The Cognac Experience that makes intelligent men search their minds for appropriate ways of describing it. Thus does cognac make poets of us all.

To obtain a pair of French Sèvres crystal cognac snifters like the one shown, send $\$ 6.00$ to: LAGRANGE, P.O. Box 1089, N.Y. N.Y. 10022.


## Cognac: the Short Course (for gourmets in a hurry)

1. The only right time: After dinner. Gaston de Lagrange cognac is not a cocktail or an aperitif. It is the finishing touch for the euphoria produced by a good dinner and good conversation. Don't insult it by giving it a lesser place in your life.
2. The only right glass: The cognac snifter. A functional and beautiful glass brilliantly designed to present The Cognac Experience. Your hands warm the cognac through the thin sides of the bowl. releasing fumes, and your nostrils are immersed in the exquisite fragrance. Nootherglass isacceptable.
3. The only right label: Gaston de Lagrange. We exaggerate, of course. There are half a dozen cognac houses of comparable talent and honor. Lagrange is one of them. You will make no mistake with any of them.

4. The two right types: 3 -Star if you're on a budget; V.S.O.P. - Fine Champagne Cognac-if you're on a date. It is worth mentioning that the buyer gets greater value in his V.S.O.P. than in 3-Star. Duty casing, bottling, etc., are the same casing, bottling, etc., are the same,
and the extra cost for a much finer and the extra cost for a much
cognac is comparatively little, whereas enjoyment will be doubled.


During the 1890's, everybody wanted to know the secret of Mr. McLellan's prize-winning smoked hams. Even Mr. McLellar


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# GRETT AMERICAI TRadITIOS 

## MOVING TOWARD A THIRD CENTURY

## "THIS IS THE TIME...FOR REACHING INWARD, FOR DISCOVERING AND APPRECIATING PARTS

 OF OUR OWN LAND AND PEOPLE AND HERITAGE, WHICH WE MAY NOT HAVE KNOWN BEFORE ...THE TIME TO PROVE WHAT AMERICA IS AND CAN BE'"-President Richard M. Nixon s our country approaches the Bicentennial year of the signing of the Declaration of Independence in 1776, should we stop and think what we want this celebration to be? How can we best mark the growth of a country from 3 million to over 200 million, a country with the longest-running system of government by its people in history, 12 of whose compatriots are the only mortals thus far to walk the moon?
In Washington, the American Revolution Bicentennial Commission is setting down some positive guidelines. "Fireworks and trade fairs are not in the spirit of '76," says chairman David Mahoney. "The Commission is not solely to arrange a big birthday party or set up an exposition displaying our wares. We feel the Bicentennial must make us conscious of our purpose, thoughtful of our ideals, aware of a sense that goes beyond the five senses, something that makes this nation what it is, our sense of the future. Individuality, the ability to be your own person, is being newly recognized as vitally important to the quality of life. And for this reason, we feel the celebrations should be nationwide, but individualistic, with each state, county, and community going its own way to contribute something of lasting value. The Bicentennial cannot be a 'spectator sport' and have any lasting significance. It must involve personal participation and personal commitment, if it is to effect the reinspiration and renewal of our people."

It is not too early to get involved in efforts for 1976. Many great projects, like the multi-million-dollar restoration of South Street Seaport, Lower Manhattan, the Chicago Science and Industry Museum's Evolution of Technology Exhibition, the Smithsonian Institution's new National Air and Space Museum in Washington, and the new American Museum at the Metropolitan Museum of Art, are already under way. The concept of creating a series of Bicentennial Parks-in essence to have an urban-oriented, indoor-outdoor recreation and cultural complex in every state-is being carefully studied. If we want to build a new town in town (see Ada Louise Huxtable's article page 68), start revitalizing a whole village (see architect I. W. Colburn's project page 64), create a beautiful art and conservation museum (see page 56), the time is now.

IIow personally to make a start? One way women can participate is through the Women's Organizations Coalition, a group formed from no less than thirteen prominent women's organizations throughout the country. Already the executive committee, under its coordinator Perdita Houston in Washington, has made some important decisions. Most innovative idea is the setting up of Community Resource Centers throughout the country -friendly telephone information banks "humanizing the relationship between individuals and institutions." We can all help to promote these resource banks into actuality. Or we can help to put nature on the street by planting trees or greening mini-parks. Or contribute to restoration of local landmarks and historic buildings. "The Bicentennial," Mr. Mahoney insists, "is a time of affirmation of pride in our heritage and hope for our future. I do not think patriotism is going out of date."

This sentiment is the theme of our issue. We contrast the architectural strength of the past (White House page 40) with a house designed for living today (page 70) and a motor home that represents the new freedom in living (page 78). And upcoming issues will focus regularly on preservation, conservation, and other Bicentennial activities. We feel thoughtful consideration of our heritage, plus working together to promote intelligent use of modern technology, will make the nation's third century a vibrant and challenging time in which to live.

# THE WHTE HOLSE THE PRESIDENT'S OFFICE AND THE NEWLY REDECORATED STATE ROOMS 



The most visited house in the world, the White House is the only residence of a head of state that is open to the public on a regular, nonpaying basis. In the past decade, over a million and a half visitors a year have toured the State Rooms, admiring, awe-struck, not always uncritical (a question of beauty and the observer's eye) but always proud because, to quote Mrs. Nixon, "This is your heritage. This is your house." These visits are a tribute. In time, they also effect the inevitable wear and tear that no house can withstand indefinitely. That is why, for the first time in ten years, the State Rooms have been refurbished and newly enriched with old and beautiful things associated with past presidents. This would be impossible without private donations that range from monetary to paintings to a piece of velvet of exactly the right period, color, and design to cover two chairs Abraham Lincoln once used. On page 136, you will find an inventory for the Red, Green, and Blue Rooms and the President's Office. The latter naturally, is not open to the public, but you can see it now. House \& Garden is your guide.

architecturally one of the most beautiful rooms in the White House, the president's famous oval office was added in 1909 to the West Wing, which was built in 1902. By tradition, the office is decorated exactly as each new president sees fit. He may mix old and new. The portrait of George Washington over the mantel, right, was painted by Charles Willson Peale in 1776. Lost for years, it was found in Ireland in 1965, and is now where it belongs-at home. The desk, far right, made in 1850, was used by President Nixon when he was vice-president. But the yellow upholstered furniture is new, as is the rug. Blazoned with the star-circled Presidential Seal it was designed especially for the President's Office.

DEAN BROWN



designed by Nathan Wyeth, a noted turn-of-the-century architect, the President's Office is circled in the classic manner with a paneled dado and, at ceiling height, a beautiful entablature with an intricate cornice. In one wall, a pedimented door is flanked by French windows capped-not by fanlights-but by niches in the shape of shells. The door opens to a loggia, a covered colonnade overlooking the famous White House Rose Garden with its boxwood and holly border. A permanent fixture in the office is a bright line-up of flags set in an arc around the desk: The Stars and Stripes, the president's flag, and the colors of the Armed Services.


- he White House Red Room, American Empire in style, has had its walls recovered in red twill satin with a gold-scrolled frieze, its - windows rehung in red satin and gold damask. Newly acquired, a rare secretary by the New York cabinetmaker Charles Lannuier sits beneath a bust of President Van Buren-seen again in a portrait across the room of his daughter-in-law, Angelica. The Umid-19th-century rug is English, beautiful beneath the dazzling furniture with its gilded and ormolu sphynxes, dolphins, swans.


$m$
oss-colored moire covers the walls of the Green Room, redecorated in the classic style of the early 19th century. Most of the furniture, which includes several pieces made by Duncan Phyfe, is in the American Sheraton style. The secretary holds a collection of Green Fitzhugh Chinese Export porcelain made for the American trade by virtue of a full-spread American eagle s a motif. Benjamin Franklin's portrait was painted by David Martin in 1767; the superb rug, new tothe room, is an antique Turkish Hereke.


ung over the fireplace, a portrait by George Healy of Abraham Lincoln dominates the State Dining Room. The original mantel design called for lions' heads; President Theodore Roosevelt had them changed to American bison. Three gold and white consoles supported by eagles were built from sketches by Stanford White. On the table, the French bronze dore centerpiece and baskets for flowers or fruit are part of the greatest historic treasure of the White House: President Monroe's purchases of 1817.


THROUGHOUT
THE WHITE HOUSE
$T$ hewelome of flowers lower-fixing starts
early at the White
House each day. The
first thing to do is
put a pair of bou-
quets in the President's Office before he goes to work. Then check the Library, Blue Room, above, Green, Red, and other rooms before visitors arrive. All through the house some 50 cheerful mixed bouquets add a note of welcome. They vary to suit containers and the color of each room; gold and white, for example, in the State Dining Room, right. To please the First Lady, they are rarely without the sunny marguerite daisies Mrs. Nixon is fond of, as were Mrs. Johnson and Mrs. Kennedy. White House flowers are the re sponsibility of chief floral designer E. M. "Rusty" Young, in his flower room below. He shares some of his experiences and flow er arranging tips, page 25.




Reconstructing the history of a very old house often means accepting legend for fact. Lacking documentation, why not? A romantic legend is a rather nice thing to hang on the family tree of a house, and that is exactly what Mr. and Mrs. George A. Weymouth have done. They restored and now live in a house at the Big Bend of the Brandywine River on several acres that were sold to William Penn in 1683 by Seketarius, chief of the last stronghold of the Lenni Lenape Indians. At some point, what might have been a trading post was built on the property (the Indians stayed around for quite a while), and in 1763, a gentleman named Harry Gordon, a Scottish captain in the Royal Engineers, acquired the land and, using the trading post as a foundation, put up a little manor house in the Queen Anne style. This the Weymouths know. What they hope is true is the story that the captain built the house for a lady to whom he was not married, but adored. The manor was a summer retreat, an escape from the heat of Philadelphia, and the Scot and his lady must have lived in it in style. It is a stylish house, and although it was almost derelict when the Weymouths bought it in 1961, they have restored it so faithfully in the style of its period that it would be no surprise at all if the captain's lady came sweeping down itselegant front hall staircase to greet you.

Built on sloping ground and cradled by ancient trees, the house, LEFT, is four stories high on its river side, which this is, three on the other. The double iron staircase to the front door is new, Charlestonian, and a graceful little flourish. The Weymouths, however, come in through a side door, which is closer to the road that leads to the house, and an entry to the old winter kitchen, which they have no compunction about calling the mud room. In addition to being the president of the Tri-County Conservancy of the Brandywine and a driving force in the workings of the Brandywine River Museum (page 56), Mr. W eymouth is a painter, an old and admiring friend of Andrew W yeth, and the husband of N.C.W yeth's granddaughter. When the house began to look its old self, he painted "The W ay Back," below. The horse, Levi, was chosen as a model because of his willingness never to move if he can stand still.



The manor's central hall, LeFt, forms the cross bar of the H -shaped plan. This is the only room in the house that did not have white walls; enough of the original yellow endured so it could be duplicated. Because none of the rooms are large, all the furniture is small in scale. The W eymouths did not want to be "all furniture and no house." On the right wall are two exemplary examples: an inlaid New England lowboy with camel feet, and over it, a mirror made and signed by Thomas Elliott.



The approach to the house, ABOVE, is a country road that meanders through fields and meadows, then suddenly stops, and the W eymouths are home. The nearby rise is called Point Lookout-a watch tower, once for Indians. The same braves may once have come to the oldest part of the house when (and if) it was a trading post In time, it became the summer kitchen and is reached by a stair, LeFt, from the dining room. The pierced stair rail came from an old Moravian farmhouse nearby and was installed only by changing the pitch of the old staircase chillingly steep. Turning the corner, a brand-new kitchen is RESTORE A HOLSE, ${ }^{\text {athe the }}$, MA KE THE MOST mount blemess in nodern OFTTS kitchens and baths), and ahead, the old summer kitchen
CHARACTER
RIGHT, now half party dining room, half family room. The only dining table the W eymouths thought right for the room belongs to the Metropolitan Museum, so they had it copied in old wood. The still life is one of the few N. C. W yeth ever painted His wife called it "that picture with my eggplant in it

Brn and raised in the Brandywine Valley, both the Weymouths ha grown up surrounded by old houses, some of them historic, some most in rack and ruin, some restored in one way or another. Th feel very strongly about the proper approach to restoration. As M Weymouth (still so well-known by his childhood nickname, Froli that he forgets to answer to George) says, "There is no point in restori an old house if you're going to make it look new. If I were going to build new house, I'd have something wildly contemporary, something of our tim But I can't bear a restored house with its beautiful old bones no long showing. That's why, when we restored this house, we imposed nothing up it. The bones show, and nothing is new but the furniture, which is old



Mrs. Weymouth loves old baskets and hangs her collection, ABove, from the rafters. Some are tiny, "for violets," some are Rubenesque and are called "Buttocks Baskets." No mincing of words. The chairs all vary. "They're like people," says Mr. Weymouth, "they have too much character to come in pairs." Behind the dining table, RIGHT, a beautiful old Delaware side cupboard is filled with Mocha and Bennington ware. The table is set with slipware, pewter, dyed bone-handled cutlery, and iron candlesticks known as hogscrapers, which is what they were used for when not doing table duty. Colonial dual-purposeness. Over the fireplace, far right, is a clock jack, a spit that, when wound up, still turns and roasts meat to perfection. A nonelectric, rotisserie.





he architect of the museum was James R. Grieves, the only man considered who had never designed a museum, the only one who did not want to pull down the mill, the only one who asked to see the paintings to be displayed. In the museum's opinion, the Wyeth paintings are "abstract, contemporary concepts." The building's new core, consequently, is also a contemporary concept, walled in glass. Even so, it is reminiscent of an Id American architectural form-the silo. This glass column serves all three floors of the museum. Standing on any level, you have the galleries on ne side, the beauty of the land and river through the glass walls on the other. Art and conservation work hand in hand.
 and blue



Quilts have jumped off the bed to blaze across walls and floors, sofas, pillows, even tables, to show they are a decorative art in every room in the house. The vibrant quilts on these pages are over a hundred years old, all hand-made with a contemporary zing that makes it hard to believe they were stitched long ago. These, collected by Rhea Goodman, can be seen by appointment, The Quilt Gallery, 55 East Eighty-sixth Street, New York City. Along with many others they are all in a gloriously illustrated book, America's Quilts and Coverlets, by Carleton L. Safford and Robert Bishop (Dutton, \$25). In the bedroom, above, "Feathered Star with Flying Geese" on the bed is also shown on the book's cover. Wall hanging is "Variable Star"; side curtain, "Double Irish Chain." Floor is patterned with "Triple Irish Chain" and "Mariner's Compass." In a sitting room, below right, red, white, and blue "Pinwheel of Stars" on foreground sofa; "Ocean Waves," a rare seacoast pattern, on small sofa underneath wall hanging, "Star of Bethlehem." Bold design splashes living room floor, left, with "Delectable Mountain." Wall hanging is "Streak of Lightning."

Patterns to buy to make your own quilts, and there are 130 available, can be ordered from Stearns \& Foster. Pictured here, above top: "Double Wedding Bands," shown stitched into a table cover, left; and "Wishing Well," shown on red and white pillow on sofa, far left. Also to order, the patterns shown on two other sofa pillows: red and white "Variable Star" and "Star of the Bluegrass." Patterns can be inspirations for your own choice of colors and fabrics. Order by name, 35 c each. To order other patterns, write for illustrated catalogue of 130 designs: Stearns \& Foster, Dept. HG, 11750 Chesterdale Road, Cincinnati, Ohio, 45246. There are also pillow kits to quilt, available in twelve different patterns not shown here. Each kit comes complete with all the precut



## THE ZEST OF BRINGING tradition UP-TO-DATE

It's a knack old and new, a reaching to the roots while always looking ahead. Here are some American designs rooted in our heritage, scaled to today's living needs. I Cigarette table in a Missionstyle merger of Mediterranean and Colonial. American of Martinsville. 2 Wild hawks and flowers tamed by the gentle curves of a Chippendale sofa. By Hibriten Chair. Fabric by Schumacher. 3 Kneehole desk surprise: an extra compartment at the back. Baker. 4 Brass
 trimmed iron baker's rack, 4 feet long, could hold plants, books. Jeffco. 5 The look of cork with a wipe-clean finish. "Gra-

is "La Paz." Evans Products. 6 Winged camel-back love seat is upholstered in bright yellow cotton. Hibriten Chair. 7 Patriotic pitcher depicts clipper ship and, on flip-side,






Tradition up-to-date
An architect puts new life into an old New England town

Manchester, Massachusetts, is one of those romantic New England seaside towns with a green, a steepled church in the style of Wren, a harbor in summertime bobbing with crisp, white-painted sailboats and cruisers. A lot of its architectural elegance stems from its having been Boston's summer "capital" at the turn of the century -the noted architects of that time McKim, Mead \& White enhanced Main Street with a rose stone, bell-towered library. Through enterprise and action, this New England heritage is being resolutely maintained. Downtown dilapidation has been halted, restoration around the green and the harbor-the essence of the communityis going on.
"Manchester," says architect Ike Colburn, a leading figure behind the conservation, "has a lot of rooters. There's enthusiasm and loyalty. It's a town that has been able to get things done." The thrust of the restoration began when Mr. Colburn bought an architecturally important house on the green. It was built about

1830 and had a twin beside it. "I thought it was a shame that som thing wasn't done about it but buying it was a bit of a gamb because I needed the second house to get the full glory out of tl pair. It took a year before the owners agreed to sell-and I w: forever grateful to them."

Mr. Colburn's approach to restoration is practical and som what special. He believes in remodeling buildings for living no rather than turning them into formal museums in memory of tl past. "My feeling is that you have the best of both worlds, kee the ambiance of the old but make it work very well as a unit to li in today." Basically, the houses on the green got a facelift outsid all additions from later periods were removed, the original arch tecture reinforced. Inside, main rooms were kept as such, utilitieskitchens and bathrooms-were concentrated in an additional win Six apartments were created altogether and later another two adde in a remodeled barn at the back.
(Continued on page $9:$

## Waterfront renewal brings together architecture from different periods. A Federal house from Salem, Mass., gets a front site on

 the old wharf, below left, which will soon be repaired as a marina. The house, seen from front, center, will have a duplex and a ground floo apartment. Red brick 19th-century warehouse, RIGHT, has been converted to two apartments with great harbor views

Remodeled barn, afush of yellow
behind the tall, white-painted houses, above, contains two apartments, has a private garden on the right. All the landscaping was done by the architect, Ike Colburn. Through the tiled roofs of the
complex, LEFT, the tiered steeple of the 1806 Congregational Church.

## An architect restores a house for himself

It's easy to see why architect Ike Colburn is drawn to Manchester, Mass., every summer. Perched on the top of a cliff, this "fullblown cottage," right, provides him with just as much esthetic excitement, he says, as the modern house he designed a few years ago for his family in Lake Forest, III. (House \& Garden, March, 1969), where they live the rest of the year. "It's like a Louis XV chair and one by Mies van der Rohe, the common factor is their ability to create the same sort of emotion," he explains. This house was built in 1900, starts with stone, builds up with wood, and ends in lacy finials. The Colburns declare it functions beautifully. Inside everything remains as it was. The great paneled hall runs from front to back, has two sitting rooms and a covered porch on one side, the kitchen and dining room on the other. A baronial staircase leads up to the bedrooms spread out on two floors. "We didn't want to change a thing, we restored rather than replaced. We felt it was such a fantastic piece of architecture."
Beautiful antiques in every corner of the house. In the dining room, below Left, an oval space painted palest green and white, the table extends with eight leaves to seat sixteen. On the walls, "Bengal Tiger" Coalport china made in the early 1800s. The sconces are silver. The master bedroom, BELOW RIGHT, an oval of blue with a fourposter bed that Mrs. Colburn had as a child.


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Marvelous textures inside and out, pink geraniums against the warm stone and shingles, left, by the front entrance. A glimpse of the paneled hall, might, and oak staircase. The newel post in front of the mirror is rather special-from the Federal house the Colburns saved from demolition in Salem, Mass., bought for \$1, and moved for restoration to the waterfront at Manchester. Though there are two living rooms in the house, the family, BELOW, complete with Sebastian the spaniel, "live" in the covered porch, filled with begonias, gloxinias, hydrangeas, and other plants, with all the seating covered to match. The hexagonal black leather topped table came with the house, was designed about 1900 by Stickney. Rattan matting covers the floor, all the chairs are black-painted wicker. The front sitting room, BELOW RIGHT, catches the afternoon sun, is a room that's light and airy, overlooking the lawn, a velvety green perfumed with thyme. Fern printed chintz is on the upholstered furniture and at the windows. On the mantel, two plates by Picasso.


## Bouquets of flowers in every

 bedroom. The Colburn's daughter Lila has a blue and white toile room, above. The sleigh bed under its pretty fall of draperies is an English antique. A Victorian chaise is covered in the same print. One of the guest rooms, LEFT, has twin Victorian beds adapted by the Colburns into fourposters. The original iron posts were simply extended upward with wooden additions and the wholeframe painted white. Matching print wallpaper, is used in the adjoining bathroom.

## All ACROSS AMERICA THERE ARE EXCITING NE ADA LOUISE HUXTABLE TALKS ABOUT NEW TOWI

edrtor's note: Mrs. Huxtable, a Pulitzer Prize winner, celebrated Architectu Critic of the New York Times, began her career as assistant curator of architec ture at New York's Museum of Modern Art. She is author of Will They Eve Finish Bruckner Boulevard?; holder of ten honorary doctoral degrees from Yal University, Oberlin, Smith, Skidmore, and other colleges and numerous award. She believes we have reached a time in America for coordinated planning take the place of individual building in our big cities and is utterly opposed the idea of the architect designing a single structure in a vacuum, unrelated $t$ surrounding environment and community needs. Environmental design, sh feels, is the route to urban improvement, to put back spirit and energy to de caying downtown neighborhoods. She talks here about her ideas and viewpoint and comments specifically on seven new towns in town, some in progress, othe so far only schemes on the drawing boards, that she considers worthwhile an encouraging. "Private citizens," she says, "are the key to a great deal. If a larg enough, strong enough group would let government know it wants more ne towns in towns, before long politicians would see that legislation was passed

Q
You have spoken about the need to start on cities of qualit and style and not just to build but to build well. Are th schemes for our new towns in town going to measure up

Athis ideal? This trend for urban community design in building today is essential trend. Most people are so skeptical about plannin they were brought up on pictures of schemes that never m terialized, they don't believe in them. In the past there have been prett drawings or a slick model and nothing has come of them. But now yo have a complete change. These new towns in town are no longer just $p$ in the sky, they have guts and muscle, law and money behind them an they do happen.
Q. What is urban community design?
A. The idea is that the really qualified architects and urban designe should look at the condition of the city, or part of the city, and throug their trained ability, to plan and visualize, give us an idea how the cit could be developed. Urban design is a term that became popular just recent years, and it's a concept that people have only begun to grasp. you're going to start a new development, it makes sense to get somebod trained, somebody whose commitment is high to the quality of life th: a community will produce. Now these master plans can be extremel schematic. Things may change a great deal when you get down to th nitty gritty of really coping with what has to go there and how it can b built, but they provide a vision. We have a generation of architects no who are much more interested in what their buildings do in and to societ than in just designing a prize-winning structure. They're working wit social scientists, economists, and sociologists and while they don't preten to be experts in these areas, there's a lot of cross pollination. The profe sion has recently done a great deal of soul searching about how it shoul be serving the public and serving cities.
Q. What will new towns in town contribute to life in America today
A. I think as such communities assimilate into existing cities the impac will be very great in terms of quality of life. If they're built as plannec life is going to be a lot better for the people in them, and they're going set a new standard for the way people live in this country, particularly i cities. To be able to live pleasantly and comfortably with access to you job. To have a kind of living that is not just minimal existence that much city living is now. You won't have to go out of your immediat neighborhood for a far vaster range of pleasures and conveniences tha are available to the average city goer today. And they're stepped-u

# ROJECTS UNDERWAY TO REJUVENATE OUR CI 

## J TOWN AND WHAT THEY CAN MEAN TO Y

niences-who has a marina? Who sports park? You will know that you look out you can see something. lownstairs and perhaps there's a where you can circulate a bit and freshed and shop a little. Of course. the great advantage, the beauty of ity street. These "streets" will be with more style, more grace, and variety
Will these total plans arrest deterin in cities?
I think they're vital if you're trying est the deterioration. To bring the le class back to the city you've got er the amenities of the suburbs as is the advantages of the city and I this is what the new-towns-in-town ment is trying to do. Im an urban a and I'm terribly involved in seeing new infusions of health can be put because I believe in cities, I think e basically wonderful places. We all o think in personal terms and as a solitary child in New York, my tion was the muscums. I went by $f$ at a very young age because they convenient, they were handy. I had vantage that you could never have suburbs or in smaller towns. You ve an idyllic life there but you can't he riches of civilization, as the way ping your personal development. I oped an entirely different set of inbecause these things were availo me. Any large city still has the y , the marvelous assets of top protal standards of culture and busieverything that comes together in a city that makes it work and makes ting. But these new towns in town nvolve a kind of liberal idealism also important.
an you explain this? oday we could build communities re one-class or homogeneous as purbs have developed naturally, but n't believe in that any more. We here's a larger social commitment. int everything for these new towns, traditional American ideas. A ratic mix of people and incomes, rousing for everybody, the pursuit piness, an atmosphere or environhat has amenity. We really put a dous freight on the whole idea of wons by assuming that we cannot b should not build them unless we ild in all of these optimum circum-
stances. This is both good and bad. By insisting on building in all these ideals, we sometimes make it impossible to build at all. The first of the new-towns-in-town programs under Lyndon Johnson, which was to create them on government owned land by executive order, was almost a total failure, as these ideals bucked local opposition and were shot down.
Q. But you are basically optimistic that this concept will work?
A. Basically, I'd say I'm optimistic. I know the problems, I know the obstacles. But the fact that in a difficult city like New York, we see Waterside, Battery Park City, Welfare Island, and Manhattan Landing developments going ahead is a terribly encouraging sign. If they can be done in New York, they can be done anywhere. Costs are more prohibitive, land more expensive, the political pressure more difficult. Everything is harder in New York and yet there is this vision and commitment of our planners. You need some kind of super agency, like the New York State Urban Development Corporation, with legal powers, to mastermind the project. Things that private developers have said to me are "impossible and just can't be done under our system" are the things that the public development corporations say, "we've got to find the answers for."
Q. Some of these "impossibles?"
A. Well, Welfare Island and Battery Park City will have the first examples in this country, outside of Disney World, of the underground vacuum garbage disposal system. They could not have done it as private developers. Both these corporations have the power to issue bonds; both use this bond- (Continued on page 91)

## Waterside, right, new town in New Yorls City on platformed lamal over the East IRiver

Three great apartment towers and 20 town houses for upper-middle-income residents (rents about $\$ 100$ a room per month), plus one 31 story tower for moderate-income people. Shops, restaurant, 2-acre plaza, waterfront promenade, 3 levels of parking, special bus service. Renting begins this spring. Architects: Davis, Brody and Associates for Waterside Redevelopment Co. Contractorss HRH Construction Corporation. "Here you have the combination of an enlightened and able builder and an enlightened and able architect. People were talking about river-edge development for a long time; the fact that Waterside took 10 years to put together shows the idea took some time for acceptance."




A house for living with nature:
indoor trees open spoces, low-maintenance materials




## A house for living with nature:

## super systems for entertaining family and friends <br> Like the high undulating backbone of a dinosaur that goes on and on, the huge wood-shingled roof shelters the environment John Lautner has created

 From the one-story living-room wing facing the pool, above, the house climbs up the hill in two stories and includes all the space needs of a young family. Add to the space a system of systems, the special passion and genius of the owners themselves, that coordinates everything from music and security to lighting and a Recessed downlights fitted with reflectors that eliminate glare overhead, uplights for plants, projection lights for paintings, and chrome reading lamps fill the need for indirect, diffused, and specific light. A system of circulating and purifying the air, heating and cooling it, creates a perfect climate. Automaticall timed irrigation systems water the plants indoors and out even when the family is away. And a super system for going to the movies at home, opposite page.Wonderful, butterscotch brown leather sofas, right, a design between a hotdog and a life raft, look even better the more use the children give them. The over-sized parquet of the stairhall continues in here and on through to the billiard room. The beauty of everything built in its place is seen in the fireplace wall where television and woodbox fit in one over the other. The black granite of the coffee table is repeated in the bar, below, that's sunk into one corner of the room and has a softdrink fountain for children and a door to the pantry.



house for living with nature: reat comfort, hidden storage, push-button controls electrical system for the whole house can be operated from this serene, plant-filled, all-white bedroom, above. From a panel of buttons and switches de the bed, all the lights inside and out can be turned off and on, and the Roman shades raised and lowered. The television screen becomes a semonitor showing who is inside the house or in the outdoor areas. Records can be changed on the music system and speakers turned on in some
Is, off in others. Here, and in every room, a tiny brass sensor button on the wall signals the thermostatic control system when temperature changes.


Everything about this house-on-wheels was engineered with people in mind: floor plans and placement of tanks and equipment were planned by computers and real live people, the best of technology and common sense. It's planned for stability and handling ease for the driver, living efficiency and privacy for the bed-makers and picnicplanners, and a comfortably at-home, liberated atmosphere for everyone. The driver's and front passengers' seats are plump as air-line seats, made to swivel around and lock in position, and perched two steps above it all in a flat-floored, easy-to-enter cockpit behind a broad bubble of windshield. Outsides of motor homes are the spiciest in sight, in House \& Garden Colors like Camel, Parrot Green, Bittersweet, and Pineapple, as well as Blue Sky with white-with stripes in more House \& Garden Colors.


Candard equipment on the GMC Motor Home is a permanent double bed in the rear compartment, plus a front dinette that makes up into another bed for two. The longer, 26 -foot model shown above in House \& Garden Camel with Bittersweet and Orange Peel stripes adds a "davo" - a kind of banquette-that flips up into bunk beds. But the floor plan is flexible enough to meet varying requirements. If you don't need a permanent bed in the rear area, for instance, you can order a set of side-facing settees, SEE 23 -FOOT PLAN, HICHT, or a banquette and ottoman arrangement, both of which unfold into double beds when needed. In fact, so versatile is the design that a large family could conceivably order every possible sleeping unit and have space for six people in the shorter version, seven in the longer. Or a man and wife could have a game table or swiveling club chairs instead of unnecessary bed space. Up in the cockpit, you can order a passenger seat that holds two people-or one navigator comfortably curled up while she tackles the task. In both models, there are sufficient seats and seat belts to accommodate everyone while traveling.

The perfectly ventilated galley, opposite page, contains a 6-cubic-foot refrigerator (larger ones are available), oven, three- (or four- ) burner propane range, a double stainless steel sink, cabinets in every available niche, and as much counter space as in some city-apartment kitchens. Most of the electrical apparatus works on a 12-volt system powered by the engine, or, on extended camping stops, by a 110-volt generator. This bigger generator handles the water heater (available: a cost-lowering system that uses the engine to preheat the water), optional air conditioning, and any toasters, televisions, or hair curlers you feel like plugging in.



e swirly pattern in Lettuce, Parrot Green, and Green Mint by Desley, on these pages, was specifically printed on ure nylon to GMC's specifications of durability and nonflammability. Security features include windows that open 1 from within and a strong door-latch mechanism that, once engaged, cannot be tampered with from the outside. re are options to fill almost anyone's needs or whims: water purifier, AC-DC converters, a complete stereo sic system, tv antenna, and, in the future, a microwave oven. Standard waste-disposal system consists of a 40 on holding tank with an optional gauge that tells you when it needs to be emptied. Many communities and stations now offer waste-disposal facilities. (The American Automobile Association publishes a list of campsites trailer parks for its members that gives disposal-station locations across the country.) There are also two opal disposal systems: one a chemical recirculating system, the other a sophisticated burn-out system that works ugh the engine exhaust. Beginning in February, GMC Motor Home Centers will be springing up around country to sell, service, and instruct in the operation of new motor homes. The Centers will also offer leasing ices and dry-dock space, for motor homes that can't be stabled at home, and handy stores full of pots and pans other motor-household necessities, plus water and fuel services, waste-disposal facilities. Stackable plates, nless steel flatware from Georg Jensen; bed pillows from The Molly Shop. To find out where you can see a GMC or Home in person, please write to GMC Merchandising Headquarters, P.O. Box T, Lansing, Mich., 48909.


## HOISE \& GAIBIDEN

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& \text { SPECTACULAR MEALS } \\
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# HOW TO WHIP UP SPECTACULAR  

Unexpected guests often produce a crisis in the kitchen. No time to work up anything extra special. No place or time for marketing. More mouths than planned for. Or a crise de nerfs - "there's nothing on hand good enough for guests." No need to panic. Even store bread and canned tuna can be glorified. For instant haute cuisine, there are basic foodstuffs that you should always have on hand at all times. With a reasonably stocked larder, a well furnished imagination, and a few key menus, you can ring these changes and develop variations

## MENUS FOI EIGHT

## Lumeh or Supper

*RADISH OR WATER CHESTNUT APPETIZER LINGUINE WITH WHITE clam sauce
ARTICHOKE HEART AND pimiento salad RUM-SOAKED PINEAPPLE WITH MOIST SHREDDED COCONUT

ORANGE MADRILÈNE

* YORKSHIRE BEEF PUDDING *FLAGEOLETS in GREEN HERB BUTTER
*COMPOTE OF DRIED FRUTTS
LIVER PATÉ STUFFED EGGS
*POTATO, COTTAGE CHEESE, AND ANCHOVY PIE SPINACH
Macedoine of canned FRUIT WITH PORT
*beautiful bisque * MUSHROOM CRESCENTS curacao marmalade on POUND CAKE


## Dinmers

*SOUP IN EXCELSIS
*CHICKEN BREASTS BAKED IN WHITE WINE SAUCE *glazed onions sNow peas *MOUFFLÉ
*CHICKEN SOUP BALKAN CHOPPED BEEF ROULADES pea purée
NOODLES WITH BUTTERED CRUMBS
*PEACHES, raspberry sauce
TOMATO SLICES DRESSED WITH OLL, BASIL, AND CHOPPED ANCHOVY FILLETS *salmon cakes, dill sauce instant grits BABY CARROTS IN BUTTER APPLESAUCE WITH RUM AND Raisins
grapefruit sections in tart DRESSING
"Creamed ham in croustade *BROWN BAKED TOMATOES iCE CREAM
WITH "COFFEE SAUCE

## SOUPS, FIIRST COURSE, AND EGGS

Enrich cream soups with a little butter. Season soup well: curry, ginger, nutmeg, dessert wines, lemon, and herbs. Garnish with joy: julienne meats and vegetables, liverwurst balls, seasoned croutons, bacon bits, cucumber slices, avocado slivers, grated cheeses, sour cream, egg drops, pastina.

## Beautiful Bisque

2 cups flaked canned crab or lobster meat
6 tablespoons sherry
2 cans condensed tomato soup
2 cans split pea soup
$21 / 2$ cups cream or milk
Salt, freshly ground pepper
Tiny cooked shrimp
Soak crab or lobster in sherry for 10 minutes. Combine soups and simmer until hot. Stir in cream or milk, then add crab or lobster. Heat thoroughly, but do not allow to boil. Season to taste with salt and pepper. Garnish with tiny shrimp. Serves 8 .

## Soup in Excelsis

(With a bow to the Rev. Robert F. Capon)

1 tablespoon butter
3 tablespoons flour
7 cups rich stock, boiling
6 tablespoons Madeira or sherry
2 egg yolks
6 tablespoons cream
Salt, freshly ground pepper Souffé Crackers
Melt butter, stir in flour, and cook over low heat for 2 min utes. Gradually pour in boiling stock. Add wine. Beat yolks with cream and put in bottom of tu-
reen. Pour soup over, whisking continually. Season to taste with salt and pepper. Serve with Soufflé Crackers: Soak saltines in ice water 8 minutes, then bake in a $450^{\circ}$ oven until puffy and brown. Serves 8.

## Chicken Soup Balkan

2 egg yolks
Juice of $1 / 2$ lemon, or to taste 2 cups yoghurt
2 cans cream of chicken soup Salt, freshly ground pepper Yoghurt, lemon slices

Beat egg yolks with lemon juice and yoghurt. Stir into soup. Heat gently and season to taste with salt and pepper. Garnish with yoghurt and lemon. Serves 8.

## Radish or Water Chestmut Appetizer

3 bunches radishes or 2 cans water chestnuts
3/4 cup Durkee's Sauce
Soy sauce
Toast rounds or lettuce cups Capers, chopped chives

Slice vegetable very thinly. Mix with enough sauce so that mixture is moist enough to mound but not runny. Flavor with a dash of soy sauce. Pile on toast rounds or into lettuce cups. Dot with capers or chives or both. If in supply, mix radishes and water chestnuts. Serves 8.

## Soft Baked Eggs

Mix tomato purée and canned white clam sauce and shirr eggs in sauce. Or hollow whole tomatoes, up-end, and cook slightly in butter. Half fill each shell with a rich, herbed tomato purée or sauce, carefully break an egg into each, and bake in a $350-375^{\circ}$ oven until just set.

When time permits, bake po tatoes, scoop out pulp, and mas؛ with butter, cream, and a whis per of herbs or cheese. Refil skins with purée and break ar egg into each. Top with a little cream and grated Parmesan or other cheese and bake in a 350 oven until bubbling and eggs are just set.

## Fried Eggs

Sauté eggs in garlic-flavore olive oil (cook a clove of garli in the oil, then remove) and pu each egg on a fried thick to mato slice. Dress with chopper basil and garlic butter.
Make Eggs Provençale b adding a slice of sautéed egg plant to the above and dressin: with garlic-parsley butter.
Cover bottom of a buttere shallow baking dish with just cooked spinach, dot with but ter, and put fried eggs on top or raw eggs to be baked. Mask with grated cheese (such as Par mesan or Swiss), a bit o chopped anchovy or sardine and more melted butter or ho oil. Broil quickly until the cheese melts.

## Poached Eggs

Put poached eggs on warm artichoke bottoms that have been spread with chicken live pâté. Mask with a mushroom cream sauce or hollandaise. Heat

Season a purée of peas with cream and chervil. Nest poached eggs in the purée. Spread the top with seasoned whipped cream and pass under the broiler to brown lightly.

Fit a poached egg on a large grilled tomato slice and cove with sauce Béarnaise.

## Spimach Rell

## Butter

3 boxes frozen chopped spinach
5 eggs, separated
6 tablespoons melted butter
$1 / 4$ teaspoon nutmeg
Salt, freshly ground pepper Filling (see recipe below) Hollandaise sauce

Butter a jelly-roll pan or cookie sheet generously. Cover with wax paper slightly larger than the pan so that it may be easily held and pulled off later (use 2 sheets if necessary). Butter paper. Cook spinach in almost no water until just done, drain and squeeze to extract as much water from it as possible. Beat yolks until lemon yellow and fluffy. Add butter, nutmeg, and salt and pepper to taste and stir gently into spinach. Beat egg whites until stiff peaks form and fold into the spinach mixture. Spread on wax paper to cover pan. Bake in a $375^{\circ}$ oven for 15-18 minutes, until top springs back when touched. Turn over onto a damp tea towel and quickly peel off paper. If not using immediately, roll up in towel and refrigerate. When ready to serve, unroll and fill, then roll up, wrap in foil, and heat through in moderate oven. If using immediately, spread with filling, roll up, cover with foil, and heat. As a main dish, serve with hollandaise sauce. Omit the sauce when served as a side dish for meat, fowl, or fish as it is very filling. Serves 8.

## Duxelles fillimg

The usual filling for Spinach Roll is duxelles or mushroom hash, but minced chicken, ham, chopped shrimp or almost anything creamed-goes well.
$11 / 2$ pounds fresh mushrooms, or
3 cups canned, finely chopped
1/4 pound butter

## 1 tablespoon flour

Salt, freshly ground pepper
Cook raw mushrooms in butter, sprinkling with flour, until a rich brown. Heat canned mushrooms, juice and all, in butter and use enough flour to thicken
slightly. Season to taste with salt and pepper.

## Crazy Soufflés

As long as you have eggs, some kind of cream soup, and any cheese, cooked vegetable, chopped leftover fowl, meat, or seafood, fresh or canned, you can make a soufflé in a trice. When time is important, bake in individual dishes-no time at all.
For each can of condensed cream soup, add $3 / 4$ cup of a solid: shredded, chopped, or minced. Heat, then whisk in 5 egg yolks, 1 at a time. Cool and fold in 6 stiffly beaten whites. Pour into a buttered $11 / 2$-quart souffé dish or 4 individual dishes and bake in a $350-375^{\circ}$ oven, 40 minutes in large dish, 20 minutes in small dishes.

## MAIN COURSES

## Chicken Breasts in White Wine Samee

8 frozen boned chicken breasts 4 cups white wine 1 can condensed cream of mushroom or chicken soup 2 cans chopped mushroom bits Salt, freshly ground pepper Butter
Paprika
Lay frozen chicken breasts on a sheet of foil large enough to wrap around chicken in a roasting pan. Blend wine, soup, and mushroom bits and season with salt and pepper. Pour over chicken and dot with butter. Fold in foil and seal tightly. Bake in a $350^{\circ}$ oven for $35-40$ minutes. It will keep in a low oven with no harm. Turn out onto a hot deep platter to serve, sauce and all, and dust generously with paprika. Serves 8 .

## Creamed Ham in Croustade

Cube $2-3$ cups ham. Make a cream sauce with 4 tablespoons butter, 4 tablespoons flour, and 4 cups milk. Add ham and a handful of sliced dried Oriental mushrooms, which have been soaked in boiling water $1 / 2$ hour. Season with Marsala or Continued on next page

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sherry-about $1 / 2$ cup-and salt and freshly ground pepper. Serve it in a croustade (see recipe page 89).
Canned ham is one of the greatest emergency rations ever invented since pemmican. Bake it whole, basting with a mixture of thawed frozen orange juice, brown sugar, and honey or maple syrup.

## Salmon Cakes with Dill Samee

2 large cans salmon, drained and flaked
1 cup cracker crumbs 1 tablespoon finely chopped onion 1 tablespoon finely chopped parsley
1 tablespoon chopped fresh or $1 / 2$ tablespoon dried dill
4 eggs, beaten
Salt, freshly ground pepper Butter
Dill Sauce (see recipe below) Capers, or cucumber slices
Combine salmon, crumbs, onion, parsley, dill, eggs, and salt and pepper to taste. Form into 8 cakes 1 inch thick. Sauté in butter until lightly browned. Set aside on a platter and keep warm while preparing Dill Sauce. When ready to serve, pour sauce over salmon cakes and garnish with capers or cucumber slices.

## Dill Sauce

Deglaze pan in which salmon cakes were cooked with 1 cup white wine. Stir in 1 cup sour cream and dill, salt, and pepper to taste. Beat with a whisk to blend and cook until hot.

## Yorkshire Beef Pudding

Hamburger for four equals dinner for eight.

1-2 pounds ground beef 1 cup minced onion, cooked ini butter
1 teaspoon poultry seasoning Salt, freshly ground pepper Cooking oil
1 box popover mix plus necessary ingredients for preparation

Cook beef with onions until moist and crumbly-do not overcook. Add poultry seasoning and salt and pepper to taste. Pour meat drippings into a small roasting pan and add enough cooking oil so that depth is $1 / 4$ inch. Heat pan in a $425^{\circ}$ oven until oil is almost smoking hot. Prepare popover mix according to directions. Pour into hot pan and ladle meat into the center. Bake about 45 minutes, until high and handsome. The pudding will puff up around the meat admirably.

## Potate, Cottage <br> Cheese, and Anchovy Pie

2 cups creamed cottage cheese $21 / 2$ cups hot mashed potatoes $1 / 2$ cup sour cream 1 teaspoon oregano Salt, freshly ground pepper 2 cans anchovy fillets
9 -inch frozen pie shell
Milk, soft butter
Beat cheese and potatoes together until smooth, then push through a sieve. Mix in sour cream, oregano, and salt and pepper to taste. Lay anchovy fillets on bottom of pie shell and pour cheese mixture over. Brush the top with milk and dot with butter. Bake in a $350^{\circ}$ oven for $45-60$ minutes, until golden. Serve warm. Serves 6.

## VEGETABLES

## From a Can

Heat canned or cooked frozen artichoke hearts in butter and garnish with capers or chopped black olives.

Treat carrots to a thin curry sauce or simmer carrots in 4 tablespoons butter and 1 cup white wine. Season with salt, freshly ground pepper, nutmeg.

Enjoy canned Blue Lake beans hot garnished with chopped egg and bacon, or very cold with a piccalilli and chopped egg "frosting."

Drain 2 cans of white onions and put into a double boiler with 1 an beef bouillon and 1 cup dark brown sugar. Let simmer away until ichly glazed. . . . For baked tomatoes, bake 4 cans of whole tomatoes, rained, with 2 cups brown sugar and $1 / 4$ pound butter for 2 or 3 hours r until thick. Serves 6 to 8. Dried Vegetables Purée cooked ma beans or peas, adding butter and milk or cream and marjoram, avory, or thyme. Use in buttered ring molds, alone or as a filling for neats or other vegetables. Fill a lima bean ring with creamed chipped eef, or a pea ring with creamed chicken. . . . Lentils mixed half and half ith cooked rice and flavored with raisins, onion sautéed in buter, and saffron are lovely. . . . Mix black-eyed peas with helted butter, salt, freshly ground pepper, and summer avory. From the Freezer Not everyone has a otel-sized freezer, but, chopped spinach and snow eas will get you lots of emergency mileage. . . or the best snow peas, thaw between towels nd quickly stir fry in a little oil at the ist minute to ensure crispness. . Tho could overlook chopped spinch? The mother of so many ishes-souffé roll, soup, Floratine dishes. ...

## BREADS AND

 BUTTERSpread any sliced, comon loaf, or as many ices as are needed, with utters and spreads, then rap in foil and heat in ven. . . . Croustades are ragnificent emergency aute cuisine. In fact, ley are nothing but bread oxes cut from unsliced aves with the crusts immed or made from trimed hard rolls. Brushed exavagantly with melted butter ad left in a low oven to become a nder, crisp brown-magnificent chicles for creamed dishes, eggs, any oist dish. For a big croustade, cut the innest layer off a long unsliced loaf, then ke off a lid. Cut a box from the inside, leaving e bottom intact. Butter and brown. Make individual nes from fractions of a loaf. . . . Emergency patty shells ray be made by soaking thinly sliced bread in melted butr or milk or both, fitting the bread into buttered muffin cups ad baking until crisp. Butters Make a green herb butter by reating a mélange of chopped fresh, freeze-dried, and dried herbs -some can be very pungent, some just suggestive. Experiment and make our own concoctions to suit the food. Pound with butter, keeping mixure green and pungent.... Or try butter cum sesame seeds, celery seeds, nd mild mustard to sandwich a loaf together before heating. . . . Spread utters on toast or use for sautéeing bread to party up otherwise comionplace fare: anchovy, herb, cheese, meat essence, or lemon butters ack up eggs, creamed fare, tomatoes. . . . Spread toasts with sardine, nchovy, pâté, or peanut butter; deviled ham or chicken to use as a esty foundation for all sorts of bland food-anything from eggs to rtichoke hearts.

Twinkle: Brings back the


Canned and Dried Fruit Whole canned pears poached in red wine, cooled, and topped with almonds. . . . Sour cream on apricots bathed in brandy and crusted with chopped nuts or crumbled macaroons. . . . Chilled black cherries, canned or frozen, with sour cream and kirsch. . . . Peaches baked with butter, sugar, cinnamon, and ground cloves, served with a side dish of frozen cream (freeze a pint of cream in freezer tray 30 minutes) . . . Peaches, pears, apricots: alone or together served with a raspberry sauce made of frozen berries cooked with cornstarch until thickened and glorified with a little port. A cold, cold dessert usually, but good warm with a custard sauce. . . . Sauces for canned or fresh fruit: jams, jellies, or marmalade melted with kirsch or Cointreau; jams thinned with appropriate fruit nectars with or without liqueurs. . . . Easiest of all: Australian apricots with any good soft cheese. . . . Cut $11 / 2$ pounds fancy dried prunes, dates, figs, and pears into small pieces. Soak 1 cup raisins in a little lemon juice. Drain and put in with the other fruit. Heat 8 tablespoons honey and mix with fruit. Fold in 2 pints stiffly whipped cream. Chill and serve icy cold. Frozen Desserts Freezer-stored or store-bought ice creams and sherbets or ices are obvious desserts, but serve them with a difference. . . . Chocolate ice cream with coffee sauce: Beat 1 cup of very strong instant coffee with 2 egg yolks, 1 heaping tablespoon sugar, and a dash of cinnamon. Cook sauce in top of double boiler until thickened, stirring, then chill. Add a bit of vanilla and fold in 1 cup whipped cream. . . . Make butterscotch sauce: Heat $1 / 4$ pound butter in top of double boiler. Gradually add 1 cup dark brown sugar, stir until melted and well blended, and then enrich with 1 cup cream or milk. Memorable with coffee ice cream. . . . Jam sauces for fruit ice creams: Blend 1 cup strawberry, blueberry, raspberry, or apricot jam or marmalade with 1 cup white wine. Fold into 1 pint heavy cream, whipped. . . . Top ice creams with crushed crystallized ginger, nut mixtures, coarse cookie crumbs, slivered citrus zest, liqueurs-crème de menthe with coffee or chocolate; crème de cacao with vanilla, chocolate, coffee. A Fluffy Dessert: Chocolate Moufflé Carl Sontheimer's invention may be the answer to almost any dessert problem, hot, cold, or frozen. This recipe makes 4 good servings. Make 2 separate recipes for 8. Don't just double the proportions.

Continued on next page


## This Chair . . is a Bed!



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3 large eggs, separated
$1 / 8$ teaspoon cream of tartar
$1 / 2$ cup sugar
1 teaspoon vanilla extract
$21 / 2$ squares bitter chocolate, melted with 1 tablespoon vegetable shortening, cooled
Whipped cream flavored with vanilla, brandy, rum, etc.

Beat egg whites with cream of tartar to soft peaks. Gradually add 3 tablespoons sugar, beat to stiff peaks. Combine remaining sugar, yolks, and vanilla; beat until smooth and thick. Beat in chocolate just until well mixed. Mix $1 / 5$ of whites into chocolate mixture, then fold in the rest.

To serve as a mousse, fill dishes, chill 3 hours, and serve with whipped cream. As a soufflé, butter small custard cups, fill to top. Bake in $375^{\circ}-400^{\circ}$ oven 10-14 minutes, until it rises and top cracks. Again whipped cream is recommended. For a baked mousse, bake in small dishes in $375^{\circ}-400^{\circ}$ oven 8 min utes. Cool and serve or freeze. Baking intensifies flavor.

## TO KEEP ON HAND

Not all of these are a must, but certainly some in all categories are good insurance. You will probably have your own favorites to add as well. Dried mushrooms are one of mine as they extend and embellish so many dishes. It's smart to have most things in twos. ON THE
SHELF Grains: Rices, instant grits, groats, pearl barley, tapioca, corn meal. Vegetables: French cèpes, dried Japanese and Chinese mushrooms, freeze-dried chives, parsley flakes, freeze-dried shallots, bell pepper flakes, garlic chips, onion flakes, herbs, instant mashed potatoes, legumes-beans, peas, lentils. Pastas: Cannelloni, thin spaghetti, fettucini, linguine, rigatoni, and green noodles. Extra-Specials: Croutons, bite-sized and regular tart shells, crumb crusts, bouchées, cookies for crumbling, cookies for building on, crystallized ginger, bitter chocolate,
chocolate bits, nuts, shredded coconut (dry and moist), toasted coconut, raisins, candied fruit, crackers. Miscellany: Popover mix, biscuit mix, bread and cracker crumbs, instant broth powders or cubes, grated Italian cheese, meat marinade powder, pudding mixes, various seasoned salts. CANNEID:
Vegetables: Both artichoke hearts and bottoms; hearts of palm; flageolets; lima, kidney, navy, turtle beans; water chestnuts, bamboo shoots; whole tiny beets; julienne, sliced, and whole beets; baby carrots; whole green beans; shoe peg corn: tomatoes: white onions; mushrooms-caps, sliced, bits; sweet potatoes; pimiento; sauerkraut: potato sticks, fried onions. Fruits: Cling peaches, whole and halved pears, apricots, black cherries, mandarin oranges, grapefruit, pineapple, pie apple slices, dried prunes and apricots, applesauce, olives.
Meats: Hams, corned beef, corned beef hash, dried beef, liver pâté, deviled ham, tongue, chicken, cocktail frankfurters. Seafood: Tuna fish, salmon, crab, shrimp, lobster, minced clams, anchovies, smoked sturgeon. Soups: Mushroom, pea, tomato, asparagus, chicken, potato, celery. Clear chicken, consommé, bouillon. MiscelIany: Beef, chicken gravies, Mexican sauces, Italian white clam sauce, tomato pastes and purées, Italian sauces, chestnut purée. FREEZER: Vegetables: Chopped spinach, snow peas, artichoke hearts. Bread stuffs: Unsliced white bread, patty shells and tarts, pie crusts, stuffing, breads, rolls. Fruits: Quick thaw, all kinds. Meats: Boned chicken breasts, veal scallops, ground beef. REFRIGERATOR: Sour cream, 5 -pound canned ham, cream cheese, cottage and cooking cheese, lemons, oranges, crudités, eggs, bacon. LIQOUR CABINET: Cointreau, kirsch, curaçao, brandy, fruit brandies, crème de menthe, crème de cacao, rum.

## ADA LOUISE HUXTABLE continued from page 69

ing power to be able to get essential utilities and services that are necessary to support a whole community, which a private development company cannot and will not put in as part of its initial investment. It just can't afford to. The vacuum garbage disposal system is a marvelous advance-you never see anything, the garbage goes down chutes, is compacted in a sub-basement level. Of course, this kind of thing is feasible only where you are working out a big, new project-if the city could do it today, put it into operation, which of course is practically impossible, it would save money, too. And on Welfare Island, for example, with the first housing just coming out of the ground, they are already negotiating with a pair of supermarket chains, so that there won't be one supermarket but two to begin with, offering some variety for the neighborhood. To have one is so institutional and noncompetitive. And they are willing over as long as a ten-year period to carry a loss for the first shops that are necessary for the tenants in the way of essential services as soon as they move in. This is the only way you can get this package built and working at once. We have found that when it's left to private development, so often the shops won't go in, the restaurants won't go in, until there is enough housing to support them financially. If the development doesn't go financially, people never get those services. So you have to find a way to plan them in and finance them in from the beginning. And this means going beyond the simple laissezfaire system of development, letting it just happen.
Q. What have we gained from past experience of urban renewal that is being incorporated in total city plans?
A. One thing we've learned from the disaster of urban renewal is that by wiping out everything that was there, all of the past, we got awfully sterile, noncommunity development that made nobody very happy. The ability to recognize the old and hold onto it and provide it with the new is an absolutely essential thing. So many of the old buildings are just begging to be cleaned up and not much more. We've got to have not only new communities but revitalization of the old as well. I think, through the British experience, we are
able to see what was missing in a great many of the new towns, what was right and wrong about their scale, whether the garden city really made a good new community, what the so-called amenities were and what happened when they were lacking. So that this particular moment in time is very fortunate because we have now almost thirty years of newtown experience to draw on, just a little over a generation and you can see what has happened. We found out that low density was not a cure-all for the ills of cities or the ills of communities. Garden city ideas, which had been so popular and so promoted by planners, really resulted in a rather spread out town with a lot of, perhaps too much, walking area, and not enough close contact for people in it, and it was more difficult to get to a town center. Now there's been experimentation with quite high density because if we provide the right kind of arrangement, high density in itself is not painful. If people live comfortably, they like being very close to things they need and the things they want to do. We learned from the so-called NewTown Blues-people didn't have the entertainment and the recreation and the shops and the restaurants, or had so few of them that they were bored to death, and the young people particularly couldn't wait to get out of the new towns. Then we realized these things really have to be built in from the very beginning.
Q. How can we promote more new towns in towns?
A. Private citizens are the key to a great deal because they are political pressure groups and all of these things run through a political process. If a large enough and strong enough private group really lets the city and the state know it wants new towns in towns or the advantages of better urban design it wouldn't be long before politicians would jump on this popular bandwagon to see that legislation was passed, or that urban design became a popular political issue. We are really talking about the quality of life. Popular awareness is becoming so sophisticated in the fields of ecology and community -and politicians are way behind the times. In New York, community participation has become almost frightening to politicians. They don't know how to handle it but they do respond.
Q. If people want to partici-
pate, how do they go about it?
A. Planning pressure at the citizen level is through the local community planning boards set up by the city charter, block associations and neighborhood groups of that sort. In New York, these groups come to see me all the time and they're generally very professional and well organized, surprisingly knowledgeable, and very vocal. They feed right into the municipal process. When faced with specific urban issues, other local groups are quick to organize and be heard at City Hall, something that is happening increasingly in other cities. As an example, when the residents of Tudor City heard that the owner planned to build on the Tudor City parks, claiming that land costs were too high to keep the parks vacant, they
formed a group to protest and try to find a solution. The city knew the problem existed, but could have safely said, quite correctly, that the owner had the right to build if he wanted to. The result of citizen pressure and city sympathy was an innovative amendment to the zoning law that gives the owner the option of transferring the air rights over the parks to another part of the city. This is a creative solution that might not have been reached without community pressure and participation in the process. Similar sorts of group action can be initiated for new-town development. Citizens can make a big difference when they're not just waving their arms and shouting. I think in many cases, it's a surprisingly enlightened public, and it knows what it's doing.

## NEW TOWNS continued from the preceding page

## Chicago Waterways

Architects of proposal: Holabird \& Root. Redevelopment along the banks of the Chicago River, 3 miles north and south of the Loop. Proposed plans include 1 square mile of terraced apartments for low and moderate income residents, parks, shops, schools, and
junior college. Rebuilt marinas. Land to be acquired.
"I am absolutely intrigued and enchanted by this project because of the vision and realization that the riverfront was really ready to be turned into a good way to live. It's a beautiful idea and as practical as any, considering that there are always substantial obstacles to these large-scale proposals. This is really waterfront land of tremendous potential. Much industrial land around rivers has become terribly underutilized and underpriced."

## Welfare Island, New York

Master Planners: Philip Johnson \& John Burgee for New York State Urban Development Corporation.
147 acres, 6,500 housing units ranging from monthly per room rents of $\$ 20$ to $\$ 145$. Offices, hotel and conference
center shops and stores, school for 2,000 children, sports
park, harbor and town square connected by glass-roofed arcade. In progress, complete 1980.
"One of the biggest problems in the community is transportation; it's got to be built in from the very beginning. There are several ways of handling that and again we're talking about a field in which no one knows the answers but everybody's asking all the right questions. Welfare Island will insist that your car be parked in the motor gate just as you come off the 59th Street Bridge from Queens, no ifs, 'ands,' or 'buts.' You then get into a mini-vehicle. It's a brave experiment."

## Skyline, Denver, Colorado

Architects of Muster Plan: Marvin Hatami \& Associates for Denver Urban Renewal Authority.
113 acres downtown providing a balanced residential and business center with low and moderate income housing renting
from $\$ 100$ for one bedroom apartment per month to $\$ 190$ for two
(Continued on next page)

## Doalittle sight-seeing before yougo onvacation.

We don't think of South Carolina as just another place to take a vacation. So the book we wrote about it isn't just another travel leaflet.
Its a 36 -page, full-color, fact-filled book that tells about places like Wings and Wheels Museum, off l-95 at Santee, where you can see the"Red Baron Special"and other signs of bygone eras.

It talks about beaches, piers on the Atlantic Ocean. from the one with the largest rollercoaster in the world, to the ones with long, lonely stretches of sandinaCaribbean setting. It talks about golfing, fromacoursethatfeatures one of Sports Illustrated's "8Bestito courses you can enjoy even if you don't break 100.
It talks about fishing, Ittalks about camping. from backpacking in the Blue Ridge to the most civilized campsites youll find anywhere. And it talks about a few hundred other things that we think will make youwant to come here. Just write us and we'll send you the book. Free. th could be the start of a great vacation.


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## NEW TOWNS continued from preceding page

bedroom units. Linear park around an architectural landmark. Elevated pedestrian walkway and plazas interconnecting 18 blocks. In progress, anticipated completion, 1986.
"The Denver plan starts by using an old landmark tower and using it very sensitively, as a focal point of a public park. One thing we've learned from the disaster of urban renewal is that by wiping out everything that was there, all of the past, we got awfully sterile. I think the ability to recognize the old is absolutely essential, if you are going to either redevelop downtown in American cities or do new development within the core of an old city."

## Frankitin Town, Philadelphia, Pennsylvania

Master Planners: Philip Johnson \& John Burgee for Franklin Town Corporation.
50 acres; 4,000 residential units; low, middle, and high income. 2-acre park, shops, offices, convention facilities, hotels, theatres, enclosed parking. Central acenue, semi-pedestrian with trees and planting.
Project to start within six months.
"In this scheme the architects have made a compromise between giving the car its head and banning the car completely. They say, 'tame the car' and that's an interesting approach to the problem. I was really quite stunned to see that an undertaking of this magnitude was going to be completely privately done. They estimate a 3- or 4-hundred-million-dollar development cost for it. The design for the project is very schematic and the question of town houses and high rise buildings has got to be explored more. But the quality of the life, of how the people will live there. People do respond to this tremendously."

## Manhattan Landing, New Yorl

Architects include Davis, Brody \& Associates, Horowitz \& Chun, Edward Larrabee Barnes, Skidmore Owens \& Merrill, and others. Coordinating agency, the Office of Lower Manhattan Development.
Great revitalization plan from lower East River, 113 acres, 8,000 middle income apartments for 40,000 people, rents around $\$ 115$ per room per month. 6 million square feet of shops and offices, new stock exchange, one of the first hotels in Lower Manhattan, 2 parks, plus 6-acre sports complex. 2-mile waterfront walkway, 25 acres of restoration including the South Street Seaport and the State Maritime Museum. Project to be completed by 1980.
"A wonderful mixture of commercial building and housing. I don't believe in parts of a city just being alive during work hours and dead the rest of the day. It's a terrible waste of expensive land, and it's also a terrible thing in terms of the life of the city and people want to live there. There's a waiting list for any housing that opens in downtown neighborhoods. Here a knowledgeable circle of New York-ers-the financial community, one of the largest and most powerful groups in the world-has given backing to the project and is working in a cooperative public-private arrangement to make things happen."

## Southeast Loop, ILochester, New Yorl

Architects: Gruzen d Partners and Jenkins-Wurzern-Starks for the New York State Urban Development Corporation. 60 acres, 6-acre park, school for 600 children, shopping center, offices, 3100 housing units in high rise apartments and town houses, estimated per room monthly rents from $\$ 35$ to $\$ 100$. Continuous pedestrian mall, theatre. Day-care center for 175 children. In progress, completed by 1975.
"This development is very skillfully handled because it was a cut off piece of land downtown fringed by an expressway and I see they plan to insulate that expressway with a parkway strip and bands of trees and solid building around it and turn everything in toward the center. There is a nice understanding of the fact that people do go to suburbs because they want a little green and a community that suggests these pleasures. The housing has a lot of green area around, small parks, playgrounds, tied to a larger park and yet there is downtown accessible right across the street. Families will have simple duplex houses, the towers are kept for luxury housing and the elderly."

With landscaping complete-even down to a neat, trim coordinated building for garbage and garaging for eight cars-tenants (happily paying $\$ 200$ to $\$ 300$ a month rent and giving Mr. Colburn an adequate return on his investment) installed, the architect turned his attention to the decaying harbor wharves. "I felt very strongly that so much of town life was being destroyed by insensitive redevelopment. I was so impressed with what was achieved in Society Hill, Philadelphia, that I didn't see why it couldn't be done on a much smaller scale in Manchester, which had a glorious downtown but was obviously going to get lost by our current delight in Pop Art and other things that aren't compatible to the life that New England towns still have."
By buying the lumber company and the coal yard, he acquired one of the biggest pieces of waterfront property. A brick warehouse, built in 1835, was part of the lumber company and this he "put back the way it was" outside, then inside made two one-bedroom apartments, each with marvelous views of the water. But the waterside renewal took a spectacular turn with a three-story Federal house imported from Salem, Mass. "I saw these 18th-century houses being bulldozed under redevelopment and went to see the company in charge. Unfortunately all the demolition contracts were complete except for one. I bought that house for $\$ 1$-and the moving went like clockwork. Six men put it on a barge at Salem, and all the children in Manchester were let out of school to see the house arrive in the harbor." When restoration is finished this summer, this house will have a duplex and a ground floor apartment, space to tie up boats on a rebuilt marina, and a green mall from its door to the roadway.
While all this work has given Mr. Colburn a sense of achievement, the project hasn't always been a breeze. In Manchester there's a building code that prevents apartment building and prohibits more than two apartments in a downtown housesensible, because large towers could destroy the scale of the town, but limiting when you are trying to make house restoration pay its way. "The code says I can build a 10 -story office build-
ing but no more than two apartments. When you find codes like this you understand why restoration doesn't happen more often. If I were pursuing the dollar completely I would build offices, but I wanted to retain a residential core around the commercial buildings and have all the advantages of the downtown district within walking distance for people living in the neighborhood. The town fathers have been wonderfully cooperative and the historical society is active and a few people always enthusiastic, but when there are some ambiguities in the codes and somebody starts to dot 'is' and cross 't's', you're in trouble."

To add garages to the houses on the green, for example, took six public hearings and there were moments, Mr. Colburn admits, when the project became such a strain he began to wonder why he'd ever started it. But conflict did help in its way. People became more aware of what was going on in the town and ultimately more conscious of the value of restoration. Today nobody has any doubts as they watch sections of the town improve and Mr. Colburn continues the job of "putting the place back as it was meant to be." Altogether 1200 acres surrounding the town have been put into conservation by other enthusiasts who have spent time digging up old deeds and acquiring wood lots (acreage owned in Colonial times by townspeople for their firewood), which had mostly become wilderness.
"This restoration started because I'm a restless type. I was here on vacation every year and needed something to do," explains Mr. Colburn. "I was highly motivated having visited the town regularly since I was a boy -I love it, so there's a strong emotional tie. But I do think architects have some real responsibility in the restoration of our country. They have more of the ability than govermment to make the decision of what should and should not be saved and I hope this idea won't be limited to New England towns, which happen to have a lot of romance about them. The Far- and Midwest towns and villages are just as valid. The principle should always be: Keep the essence of the town going. Reinforce the spirit that is getting lost."


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## DECORATING ZEST

Page 60

1. Cigarette table: $20^{\prime \prime}$ dia. by $181 / 4^{\prime \prime}$ high. \$87. By American of Martinsville. At House of Grossman. 2. Chippendale sofa: $851 / 2^{\prime \prime} \times 34^{\prime \prime} \times 35^{\prime \prime} . \$ 689$. By Hibriten Chair. At A.H.Stiehl. 3. Desk: brass hardware. $\$ 399$. At Baker Furniture.* 4. Baker's rack: $48^{\prime \prime} \times 22^{\prime \prime} \times 48^{\prime \prime}$ high. $\$ 495$. By Jeffco Enterprises. At W \& J Sloane. 5. "Granada" plywood paneling: 4' x $8^{\prime} \times 3 / 16^{\prime \prime}$. Under $\$ 10$ per panel. By Evans Products. Through lumberyards and building suppliers. 6. Love seat: painted off-white finish. $\$ 538$. By Hibriten Chair. At Vanleigh Furniture.* 7. "Patriotic Pitcher": $13 / 4$ qt. capacity. $\$ 12.50$. To order through The Kenton Collection. 8. Chesttable: $32^{\prime \prime} \times 22^{\prime \prime} \times 17^{1 / 2 \prime \prime}$ high. $\$ 260$. By Knob Creek. At Robert W. Caldwell Furn. 9. Flip-top desk: $30^{\prime \prime} \mathrm{x}$ $22^{\prime \prime} \times 301 / 4^{\prime \prime}$ high. $\$ 595$. By Thomas ville. At George Kempler Furniture.* 10. "Keyport" vinyl flooring: 9' and $12^{\prime}$ widths. By Congoleum. Through flooring retailers. 11. Chairs: lacquered white finish. Left: \$221; right: \$199. By Jeffco Enterprises. At W \& J Sloane. 12. "Fitzhugh Red" tureen: $51 / 2$ pint capacity. Platter: $14^{\prime \prime}$ long. $\$ 136$ the set. By Spode. 13. Console table: dark oak finish. \$199. By Pennsylvania House. 14. Chair: $15^{\prime \prime} \times 171 / 2^{\prime \prime}$ x $38^{\prime \prime}$ high. $\$ 32$. By Nichols \& Stone. At Jordan Marsh, Boston. 15. Love seat: $461 / 2^{\prime \prime} \times 231 / 2^{\prime \prime} \times 321 / 4^{\prime \prime}$ high. \$419. By Pennsylvania House. 16. Campaign chest: $38^{\prime \prime} \times 19^{\prime \prime} \times 18^{\prime \prime}$ high. $\$ 200$. By Lane. At Colonial Classics.

## Page 61

17. "Sunglow" vinyl flooring: 6" widths. $\$ 7.75$ sq. yd. By GAF Corporation. Through flooring retailers. 18. "Cider Pitcher": 7 pt. capacity. \$95. By Reed \& Barton. 19. Rushseat chair: $211 / 2^{\prime \prime} \times 161 / 2^{\prime \prime} \times 351 / 2^{\prime \prime}$ high. \$83. By Nichols \& Stone. At Jordan Marsh, Boston. "Melanie" cotton chintz: $36^{\prime \prime}$ wide, Everglaze finish. $\$ 6 \mathrm{yd}$. On walls. Bed hangings: "Lustrecolor" cotton chintz, 45 " wide. $\$ 4$ a yd.; "Growing Flowers" polyester curtains : 104 " long. $\$ 28$ a yd. Valance: "Lustrecolor" yellow, "Windsong" polyester fabric. 48 " wide. $\$ 4$ a yd. "Melanie" twin dust ruffle: $\$ 60$. Quilted coverlet: "Lustrecolor" white. \$90. "Melanie"
headboard and slipcover: $\$ 120$. By Nettle Creek. At Jordan and Marsh, Miami. Cabinet: satinwood, birch, and mahogany. \$595. From England. At Lord \& Taylor.

## Plates in cabinet : Top shelf

19th-century English plates. $\$ 45$ ea. At John Rosselli Antiques.
Second and third shelves
From Soupcon.
Bottom shelf
"Flora Danica" handpainted plates. $\$ 126$ ea. At Tiffiany \& Co. Bentwood rocker (cushion not included) : \$290. Lamp: white plaster. $\$ 99$. Both at That Special Something. Line drawing: by Ellsworth Kelly. $\$ 660$. The Tunnel Gallery at Karl Mann Associates.* Afghan: \$80. To order. At The Elder Craftsmen. Pil low: one of a kind, handpainted, designed by George Oakes. $\$ 280$ ea. At The Greenery. Baskets: from a collection at Robert Webb. $\$ 5-\$ 100$. Page 62
"Peonies" cotton chintz: 45" wide, Scotchgard-treated. $\$ 3.50$ a yd. On screens. "Porcelain Peony" cotton sateen: $54^{\prime \prime}$ wide, Scotch-gard-treated. $\$ 5$ a yd . On tables. "Peonies" bedspread: quilted cotton chintz and polyester fiberfill. $\$ 40$ for twin size. On banquette. All from The Dynasty Collection by Riverdale/ Scroll. Bedspread and cotton sateen only at Strawbridge \& Clothier. "Franciscan Terra Grande" ceramic tile: color, "Texture Flame." $3^{\prime \prime} \times 6^{\prime \prime} . \$ 2.60 \mathrm{a}$ sq. ft . By Interpace. Through tile contractors and distributors. White plastic chairs: $201 / 2^{\prime \prime} \mathrm{x}$ $281 / 2^{\prime \prime}$. Designed by Joe Columbo. $\$ 50$ ea. At Beylerian Ltd. ${ }^{*}$ Graphics : Untitled from Jack Youngerman's "Changes." Portfolio of 8 silkscreen prints in an edition of 175 . Published by Pace Editions, 1970. $\$ 175$ ea. at Pace Graphics. Quilt: "Star of Bethlehem," c. 1875. \$275. At The Patchworks. "Caughley" stoneware: $\$ 18.75$ for 5 piece place setting. Beakers: 3 liter capacity, $\$ 15$ ea. "Hamilton" flatware: sterling silver. $\$ 66.50$ for 5 piece place setting Sterling bowl: $111 / 2^{\prime \prime}$ dia. $\$ 230$. Double old-fashioned glasses: heavy crystal designed by Ward Bennett. $\$ 8$ ea. At Tiffany \& Co. Reed fencing: $6^{\prime} \times 15^{\prime}$ roll, $\$ 17 ; 6^{\prime} \times 25^{\prime}$ roll, $\$ 25$. Used on walls, painted Sun Yellow. At Farm \& Garden Nursery.

Continued on page 135

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"My entire family appreciates what you have created. I lost 14 pounds, my husband lost 22 pounds, my daughter lost 9 pounds and now my mother has started!" - Mrs. L. G. H., Chicago, III. "Isn't science wonderful. The MegaVitamins have made me into a NEW ME." - Miss B. A., Oklahoma City, Okia. "I've tried them all and this is the only diet plan that has worked for mel"'
-Mrs. J. M., New York, New York "I for one will attest to the value of the Mega-Vitamin Diet. I weigh 16 pounds less and I have never felt so good."
-Mrs. E. E., Houston, Texas

## ANSWERS TO FOUR VITAL QUESTIONS!

1. What happens if the Mega-Vitamin Diet does not work as effectively on me as it does on others?
The Mega-Vitamins are fully guaranteed. Try them at our risk. If you are not fully satisfiedreturn what is left and you will receive a prompt refund of the entire purchase price. 2. How do the Mega-Vitamins compare with the Standard Minimum Daily Requirements? Here are two examples that typify the tremendous potency of your Mega-Vitamins. You will be taking about $800 \%$ more Vitamin C than the Standard Daily Minimum. Your Ultra-Iron tablet contains about $1000 \%$ more than the daily minimum. You would not want your Mega-Vitamins to be any more powerful.
2. How did you arrive at the figures 16 and 10 in the headline of your advertisement?
Statistical documentation of the actual weightlosses from the newly discovered MegaVitamin Diet and both commercialized diet plans provides data supporting the comparative potency and effectiveness of the MegaVitamin Diet.
As a participant of the Mega-Vitamin Diet, you are 16 times as likely to lose weight than when trying the Grapefruit Diet. And 10 times as likely to lose weight than when experimenting with the Hi-Protein Diet.
3. Will I experience that "starved to death" feeling?
No, it is not necessary for you to feel hungry. Your Mega-Vitamins contain LaboratoryTested ingredients that will help appease your appetite, counter-act hunger and provide a whole spectrum of vitamins and minerals to help prevent nutritional deficiencies.

This is nota starvation diet. You will enjoy a rich variety of hearty foods. You won't go away from your meals hungry. You won't feel deprived or depressed. The concentrated power of your "MEGA-VITAMIN" Diet will enable you to eat steaks, chicken, hamburgers (including the buns), plus delicious desserts. Yes, EVEN BREAD and BAKED POTATOES. NO WAITING! THIS INTER-DEPENDENT "MEGAVITAMIN" TEAM ATTACKS IMMEDIATELY! Here's how your excess pounds will disappear...faster than you ever dreamed possible... even while you sleep!
Your SUPREME "MEGA-C" tablet contains more natural Vitamin C than a full-size supermarket grapefruit. In fact, you would have to eat $21 / 2$ entire grapefruits every day, skin included, to get the same weight-loss effect as these super-concentrated MegaVitamins. Right away, you are getting all the citrus bioflavinoids to make this part of your diet tremendously effective.

## powerfully potent formula

 A newly developed SUPER PROTEIN TABLET, CREATED ESPECIALLY FOR THIS DIET, contains a whopping 570 milligrams of solid natural protein. Each tiny mililigram zeros-in on fatty tissues to break down and burn-off many, many times its equivalent weight. A dozen $T$-bone steaks could not provide as much undiluted, fat-free, natural protein as this one, tiny, super protein tablet.The quarterback of this super-successful team, "ULTRA-IRON" contains the exact and required dosages of Manganese to activate your enzymes and maintain good glandular functions, Betaine to prevent any accumulation of fat, Zinc ...the essential ingredient related to carbohydrate metabolism and Copper, to provide continual body energy: PLUS, 25 micrograms of the highly desirable B-12 complex. This "piece deresistance" tablet makes it all work together by supplementing the diet regimen plan, which, of course, plays the weight-loss role.

## TWO YEARS IN THE MAKING - YOUR <br> MEGA-VITAMINS ARE GUARANTEED SAFE, BUT EXTREMELY EFFECTIVE!

Each of the twelve compounded ingredients are guaranteed to be free of any side-effects when taken as directed. Any normal, healthy adult may enjoy the Mega-Vitamins with absolute confidence.

A demanding quality-control program guaranteeing freshness makes it necessary to order Mega-Vitamin Diet Regimen directly from the Vitamin Education Institute. The Mega-Vitamins are not available over-thecounter.

## HERE'S WHY IT WORKS FASTER \& FASTERI

Your "MEGA-VITAMIN" team taps nature's ultimate resources. These natural products assimilate into your body faster...working on your body while the more common synthetic, chemically manufactured products would still be lying fallow, waiting for your body to accept the foreign object.
YOU WILL LEARN HOW TO STAY SLIM \& TRIM AND STILL EAT ALL THE DELCIOUS, NUTRITIOUS FOODS YOU NOW ENJOY!
To obtain your "MEGA-VITAMIN" Diet Regimen with the 10 -day trial supply of "MEGA-VITAMINS," plus free "STAY SLIM FOREVER PLAN," send $\$ 4.95$ (or $\$ 9.95$ for the 30 day supply) to Vitamin Education Institute at the address below.
You must lose a minimum of 10 pounds in just 10 days. If you're not absolutely delighted with your new shape, return the Diet Regimen and you'll get back every penny. All you can lose are those ugly pounds. Do it now!

## A Special Message For Physicians:

The Mega-Vitamin Diet Regimen has been tormulated to satisty the demands of many weight-loss patients without sacrificing nutri-
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Diet Regimen will be sent to you, without charge when requested on your stationery.




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Beautifully sculptured medallion. Designed and signed on both sides by talented French artist Becker. In 18k gold, 7/8", \$79; 11/8", \$139; $13 / 8^{\prime \prime}, \$ 232$; sterling silver, $7 / 8^{\prime \prime}, \$ 17 ; 11 / 8^{\prime \prime}, \$ 22$; $13 / 8^{\prime \prime}, \$ 35$. Stunning chain of interesting link design made
in Italy. 18k gold, $20^{\prime \prime} \$ 99 ; 24^{\prime \prime}, \$ 119 ; 28^{\prime \prime}, \$ 139 ; 32^{\prime \prime}, \$ 150$.
Air ppd. Boutique Riviera, HG2, P. O. Box 3235, Main St., St. Thomas, VI 00801.


SHOPPING AROUND

BUTTON-TUFTED BEAUTY Skirted armchair with reversible rubber and dacron-filled cushion with zipper, is right for bedroom or living room depending on fab. ric chosen. $311 / 2^{\prime \prime}$ high; $291 / 2^{\prime \prime}$ wide. Specify type fabric and colors wanted. "Hamilton" chair's $\$ 105.50$ exp. charges coll. Catalogue and fabric samples $\$ 1$ Hunt Galleries, HG732, 2920 No. Center St., Hickory, NC 28601

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Table holds that many maga zines. And holds them flat, wrin kle free, easily accessible. Just pull up an easy chair, read in comfort. Pine in honey tone pine or maple, antique pine or walnut finish. $23^{\prime \prime}$ h., $16^{\prime \prime}$ w., $21^{\prime \prime}$ d. $\$ 22.95$ exp. coll. Unfinished kit, $\$ 17.95 \mathrm{ppd}$. Yield House, G2-3, No. Conway, NH 03860.

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Attractive floral filigree napkin rings of rich silver- or gold-plated metal add the special occasion touch to table settings. An exclusive design, rings are circled with tiny flowers and beaded edge. Try them to glamorize large-size paper napkins, too. Set of six, $\$ 2.98$ plus 35c post. The Country Gourmet, G2, 12 So. Fulton Ave., Mount Vernon, NY 10550

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STOCK MARKET REPORT to Needlepoint


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What a colorful idea for your sewing boxl Needlepoint pin cushion comes with hand－ painted canvas original design；choice of cherries，owl，strawberries，bee，mush－ room，anemone，apple，butterfly，ladybug． snail，turtle，daisy．Front and back canvas，Persian yarn，needle，instruc－ tions included． 3 for $\$ 12 ; \$ 4.50$ each ppd．

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## SHOPPING AROUND FOR NEEDLECRAFTS AND HANDICRAFTS

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## WHAT＇S NEW

Quilters Newsletter，a monthly magazine keeps you up－to－date．Written for beginners and experienced quilters．Each issue：quilt， pattern collecting，modern， traditional designs，free pattern．Sample copy，plus new illustrated catalogue of over 200 designs，kits． 50c．Heirloom Plastics， HG2，Box 501，Wheatridge， CO 80033.


HOUSE \＆GARDEN

GELLO PILLOW
honored needlepoint looks tional on abstract design. uicker to work, 13 stitches inch canvas. Persian yarns es, greens or golds. $13^{\prime \prime}$ $" \$ 10$ plus $\$ 1$ post. Write ecial sizes and other ello designs. The Needle5, HG2, 11733 Barrington , Los Angeles, CA


ENGLISH GARDEN Exquisite accent rug to needlepoint in flower garden colors. Handpainted design on $\# 12$ mono canvas. Persian yarns in pinks, oranges, greens, aquas with grass green border. Ivory or pale lemon background. Needle incl. $25^{\prime \prime}$ square. Lovely floor pillow, too. $\$ 75$ plus $\$ 1.25$ post. Free brochure. Cornucopia Gifts, HG2, Northpoint, NY 11768.
design in blues with a black wool and. Tapestry asic stitches. ol included back. 153/4" $\# 1301$ lus \$1.25 alogue, \$2, le with $\$ 25$ ön Dept. Lambert w Rochelle,


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It's a fun fashion, popularized by our youth-oriented society. 54" wool and nylon square folds into a triangle. Floral designs embroidered in solid, straight, loop stitches, French knots. Kit provides everything you need, except 6 ounces knitting worsted for fringe. $\$ 16.95$ plus 35 c post. The Stitchery, HG2, Wellesley Hills, MA 02181.


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Send color photo for artist to sketch on $18^{\prime \prime}$ by $22^{\prime \prime}$ canvas. Face, hair wool included $\$ 29.95$ plus 85 c post. Needlepoint Portraits, Ltd. Studio 5, 71 famous Solingen, Germany cutlery makers with thimble in velvety keepsake case. $\$ 10.95$ plus $\$ 1.25$ air post Little Switzerland, HG2, Box 887, St. Thomas, VI 00801.


That's the game. Send the names, an original needlepoint design will be hand painted for you on $\# 12$ white mono canvas. Pattern yarn in red, yellow, blue, green, pink, lavender, black, white or your choice. $15^{\prime \prime}$ by $15^{\prime \prime}$. Needles included. $\$ 49.95$, ppd. Nee-Del Design, HG2, Box 209, Woodmere, NY 11598.


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## OPPING INFORMATION continued from page 94

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World Clock": brass and walcase. \$200. At Hammacher lemmer. 5. Curio cabinet: $20^{\prime \prime}$ " x $72^{\prime \prime}$ high. $\$ 241$. By American Martinsville. At Castro Convert6. "Barnside" hardboard nks: $16^{\prime \prime} \times 8$, 85 c a sq. ft. By lite. Through lumberyards and ding suppliers. 7. "Cordova" k paneling: each package has anels of 12 bricks plus mortar, vel, instructions. $\$ 23$ per pkg. By ite Division of Masonite. Through beryards and building suppliers. 'American Clipper" tea set: ot, $\$ 17$; sugar, $\$ 11$; creamer, $\$ 8$. en's Ware Stock by Wedgwood. "Houndstooth" place mats: s and napkins of cotton. $\$ 25$, set 4 ea. By H J Stotter. At Saks h Ave. 10. Card table: 281/4" 1, $37^{\prime \prime}$ sq., open; $37^{\prime \prime} \times 18^{\prime \prime}$, ed. $\$ 260$. By Drexel. At W \& J ane. 11. "Sawtooth Star" wallering: $14^{\prime \prime}$ repeat. $\$ 24.75$ a le roll. At Papier Peints." 12. whoy : $431 / 4^{\prime \prime} \times 16^{\prime \prime} \times 21^{1 / 2^{\prime \prime}}$ high. 0 . By Drexel. At W \& J Sloane by April. 13. Bench-table: $48^{\prime \prime}$ x x $22^{\prime \prime}$ high. $\$ 145$. At The Handex p. * 14. Wing chair: 291/4" x x $421 / 2^{\prime \prime}$ high. $\$ 469$. By HickChair Co. At W \& J Sloane. 15. ostalgia" cotton fabric: $48^{\prime \prime}$ e, Zepel-treated. $\$ 2.25$ a yd . illpaper: washable $\$ 4.25$ a sinroll. Sheet vinyl flooring: 6 lths. $\$ 10$ a sq. yd. All from the acy Free Collection by Armstrong. rough flooring retailers. 16. Secre$\mathrm{y}: 38^{\prime \prime} \times 19^{\prime \prime} \times 84^{\prime \prime}$ high. $\$ 1750$. Baker Furniture." 17. "Caugh"tea set: 4-cup teapot, $\$ 14$;
sugar, $\$ 3.50$; creamer, $\$ 6$; "Caughley" cups and saucers, \$6. At Tiffany \& Co. 18. "Colonial Sampler" ceiling tiles: $12^{\prime \prime}$ sq. 47 c ea. From Armstrong's Chandelier Decorator Series. 19. Sea chest: $36^{\prime \prime} \times 16^{\prime \prime} \times$ $19^{1} / 2$ " high. \$129. From the "Sea Island" group by Stanley. At Fortunoff. 20. Silver storage chest: $\$ 349$. At Ethan Allen Galleries by late February, 21. Coffee table: $56^{\prime \prime} \times$ $21^{\prime \prime} \times 15$ " high. $\$ 80$. From the "Yorktown" group by Broyhill. At Bamberger's, 22. "Renaissance" hardwood plywood: $4^{\prime} \times 8$ panels, $\$ 9$. $\$ 11$ per panel. By Georgia-Pacific.

## THE MOTOR HOME

Page 78
GMC Motor Home: For more specific information, write to: GMC Merchandising Headquarters, P.O. Box T, Lansing, Mich., 48909. TV: black and white 7" portable, white with chrome trim. $\$ 129$. By Sony. "Knabstrup" stoneware: "Christina" pattern. $\$ 25,5 \mathrm{pc}$. place setting. By Svend Jensen of Denmark. Knitting basket: hamper/picnic, $13^{\prime \prime} \times 7^{\prime \prime}, \$ 7.50 ; 14^{\prime \prime} \times 8^{\prime \prime}, \$ 9.75 ; 16^{\prime \prime}$ x $9^{\prime \prime}, \$ 13.50$. At Jo-Jo's Shop. Throw pillows: $\$ 23$ and $\$ 38$. At The Molly Shop. Plastic dinnerware: 25 pc . set, $\$ 45$. Set of 6 cups and saucers, 810. By Heller Designs. "Odin" stainless flatware: $\$ 27.95,5 \mathrm{pc}$. place setting. Plates and flatware at Georg Jensen. Napkins: green abstract check. $\$ 20$, set of 4 . At The Molly Shop. Bath accessories: At Caswell-Massey.

## PATCHWORK QUILTS

## Page 58

Quilts: Some quilts shown are for sale and can be seen by appointment at The Quilt Gallery. "Double Wedding Band" quilt (on round-topped table): pattern, 35 c . Write: The Stearns \& Foster Co., Dept. HG, 11750 Chesterdale Rd. Cincinnati, Ohio, 45246. Coffee table: $493 / 1^{\prime \prime} \times 12^{\prime \prime} \times$ 17" high. \$39. From The Umbo Line by Directional. At Bailey-Huebner. For store addresses, write House \& Garden Reader's Service.

## Building facts

## Materials and equipment in the house on page 70.

chitect: John Lautner rerior designer: Michael ylor
NTRACTORS: Simonian \& Wolff ructural engineering: Lloyd sland ectrical engineering: Loren urns Engineering E OF HOUSE: 8,000 sq. ft.

## rRucture

undation: Poured concrete
slabs on grade and poured concrete walls and basement slab. Framing: Standard wood-frame construction and steel framing. EXTERIOR OF HOUSE
Exterior walls: Bouquet canyon stone and cement plaster. Roofs: Red cedar shakes.
Insulation: On roofs, urethane cover; in walls, glass fiber. Windows: Wood and steel frame,

## travelog

GEORGIA

SEA ISLAND


WHEN WRITING TO THESE HOTELS OR RESORTS FOR LITERATURE OR RESERVATIONS, MENTION HOUSE
\& GARDEN MAGAZINE.
fixed panels and casements. Skylights: Plastic by Wasco Products, Inc. and Williams Bermuda. Doors: Exterior: wood entrance door, wood frame and glass doors, custom made. Both by Custom Fold Doors.
Garage doors: Aluminum by Superior.

## INTERIOR OF HOUSE

Interior walls: In major rooms, plaster painted white and vertical cedar boards; in bathrooms, ceramic tile, mirror.
Ceilings: White plaster. In kitchen, playroom, acoustical plaster. Floors: In entrance, living room, and study: bouquet canyon stone; in other major rooms, oak, ceramic tile, carpet.
Lighting fixtures: Recessed cylindrical and square ceiling fixtures; wall washer and pinpoint lights. Hardware: Chrome finish, Schlage. Kitchen cabinets: Custom-made, wood-base, in white Formica; wall, in brown Formica.
Cabinet countertops: In kitchen, white Formica, travertine, and natural wood butcher block; in laundry and pantry, white Formica; in bathrooms, ceramic tile; in bar, black granite and wood block.
Plumbing fixtures: In bathrooms, Kohler Co., Case Mfg. Co., Sherle

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ngent or Robert F. Warner, Ine.

Wagner and American-Standard Co.'s Ultra baths. In kitchen and pantry, sinks by Elkay Mfg. Co.

## MECHANICAL EQUIPMENT

## AND APPLIANCES

Vacuum cleaning system: Filtrex. Automatic irrigation system: Griswold. Appliances: Two built-in wall ovens, one Thermatronic microwave oven, two warming ovens, by Thermador Div. of Norris Industries; four-burner gas cooktop, countertop grill, and two food waste disposers by Waste King Corp.; two "KitchenAid" undercounter dishwashers and "KitchenAid" instant hot water faucet by Hobart Mfg. Co.; two wall refrigerators and one wall freezer by Sub-Zero Co., one trash compactor by Whirlpool, one Foodmatic preparation center by Ronson Corp., one Brewmatic automatic coffee maker, one built-in wall toaster by Swanson Mfg. Co., laundry washer and dryer by General Electric Co.
Heating-cooling system: Custom engineered hot water reheat sys. tem by Crown Heating and Airconditioning Climate Changer and compressors by The Trane Co., controls system by Barber-Colman; thermostats by Honeywell and Warwick, circulating pumps by Bell \& Gossett.

# The White House <br> IMPORTANT ACQUISITIONS, OLD AND NEW, IN <br> THE REDECORATED STATE ROOMS 

White House State Rooms and the President's Office have been refurbished. Generous donations from private citizens and organizations throughout the country made possible the acquisition of important gifts for these rooms. The Committee for the Preservation of the White House advises the First Lady on the decoration of the State Rooms and is responsible for the "preservation and interpretation of the museum character of the rooms.

The President's Dffice (page 40). Desk commissioned by the United States Senate in 1850. Portrait of George Washington by Charles Willson Peale. Collection of porcelain bird sculptures by Edward Marshall Boehm. Two Sheraton-style pedestals, circa 1805. Pair of Delft vases, circa 1760 , mounted as lamps. The contemporary oval rug of needlepoint weave, was woven in 1969. The marble mantel was installed in 1909 during the Taft administration.

The IRed Ifoom (page 44). Some expenses incurred in refurbishing the room (except for specific gifts or loans as noted) are being borne by Mr. and Mrs. John Murchison and Mr. and Mrs. Algur Meadows of Texas. Portrait of Angelica Singleton Van Buren painted by Henry Inman in 1842. Bust of Martin Van Buren by Hiram Powers, circa 1836. Portrait of Abigail Adams attributed to Mather Brown. On loan from New York State Historical Association. Two still life paintings by Severin Roesen painted circa 1850. Gifts from Mr. and Mrs. Wickersham June and Mrs. Jacob N. Kaplan. Secretary attributed to CharlesHonoré Lannuier. On loan from Mrs. James G. Balling, Jr. Rug woven in England in the Savonnerie manner in the mid-19th century. Pair of French gilt porcelain vases (on mantel). Gift from the Sack Foundation. Two gilded and painted American Empire side chairs, circa 1815. Two pairs of American
card tables with lyre fronts, both circa 1815. American Empire sofa with carved dolphin feet. Gift of Mr. and Mrs. C. Douglas Dillon and Mr. Eugene W. Bolling. American Empire sofa with sphinx-head brass mounts. Made circa 1825 with an Egyptian motif. Gift of the C. Douglas Dillons. French Empire arm chair, circa 1820. Gift of Mr. Ceylon Boswell. French Empire arm chair, circa 1830. Gift of Mrs. C. Oliver Iselin. Pair of American Empire arm chairs with gilt and ormolu decoration. Gift of Mr. and Mrs. Howe P. Cochran. Four American Empire side chairs, circa 1820 , made in Philadelphia. Gift of Mrs. Harold N. Fowler. Gueridon table made and labeled by Charles-Honoré Lannuier and considered his masterpiece. Gift of the C. Douglas Dillons. New York Empire sofa table attributed to Lannuier. Gift of the C. Douglas Dillons. New York Empire card table, circa 1820. Gift of the C. Douglas Dillons. Bust of Henry Clay by Joel Hart, circa 1850. Gift of Mrs. William Paley. French gilt bronze clock by Pierre Joseph Gouthière with a hidden music box. Gift of President Vincent Auriol of France in 1952. American Empire music stand, circa 1830. Gift of Mrs. Charles Johnson. French Empire chandelier of gilded wood, circa 1805. Gift of the C. Douglas Dillons.

The Green Hoom (page 45). All expenses incurred in refurbishing the room (except for specific gifts or loans as noted) are being borne by The Richard King Mellon Foundation. Early 19th-century Turkish Hereke rug. Sheraton mahogany sofa made in 1810 and attributed to the workshop of Duncan Phyfe. Two cluster-columned, drop-leaf tables attributed to Duncan Phyfe. Rare New York mahogany sofa table with clover leaf drop ends. Pair of Sheraton mahogany arm chairs, probably of Philadelphia origin, circa 1810. Pair of With Mrs. Nixon as mentor, the rare mahogany pedestal pier
tables with clover-leaf tops of King of Prussia marble. Made by Duncan Phyfe about 1815. One is a gift of Mr. Solomon Grossman, the other of the Mellon Foundation. Two window benches made by Duncan Phyfe about 1810. Rare upholstered Sheraton arm chair made about 1810 and attributed to Duncan Phyfe. Sheraton wing chair, made in New York about 1810. Wing chairs of this type are rarely found in the early 19th century. Two almost identical work tables attributed to CharlesHonoré Lannuier. One is on loan from Mrs. Edward V. Jones, the other is a gift of the Mellon Foundation. Diminitive cloverleaf Sheraton pembroke table, made about 1810 . Very rare. Tea table with urn pedestal support. Superb mahogany and gilt oval mirror wall sconces made in Salem, Mass., about 1800. Gilt wood convex girandole mirror (over mantel) made in New York about 1820. On secretary, a Sèvres bisque porcelain bust of Benjamin Franklin, French, circa 1800. "Farmyard in Winter," a New England farm scene painted by George H. Durrie, a 1972 acquisition. Portrait of James Monroe attributed to Samuel F. B. Morse, 1819. Gift of Mr. Michael Straight. Portrait of James Madison by John Vanderlyn, 1816. Portrait of John Quincy Adams, by Gilbert Stuart, 1818. Gift of Mr. John Quincy Adams, great, great grandson of the former president. "Philadelphia in 1858," a cityscape by Ferdinand Reichardt. Gift of Mr. and Mrs. Joseph Levine. Portrait of Benjamin Franklin by David Martin, circa 1767. Gift of Mr. and Mrs. Walter H. Annenberg. "Still Life with Fruit," painted by Rubens Peale about 1862, gift of Mr. S. S. Spivach. Green "Fitzhugh" Chinese export porcelain was once in the Garvan Collection. Circa 1790-1820.

The Blue Hoom (page 46). All expenses incurred in refurbishing the room (except for specific gifts or loans as noted) are be-
ing borne by Mrs. Joseph N Bergère made by Pierre-Anto Bellange and ordered by Pre dent Monroe from France 1817. Anonymous gift. Pair English console tables in French manner dated circa 17 1790. On loan from the W. Clarke Collection at the C coran Gallery of Art. Portrait Thomas Jefferson painted Rembrandt Peale in 1800. Gift Mr. and Mrs. Paul Mellon. P trait of John Tyler by George A. Healy, circa 1859. Portrait Andrew Jackson by John Wesl Jarvis. Painted in 1819. Gift Mr. and Mrs. Gerard B. Lambe Life portrait of John Adams John Trumbull on loan fro Harvard University. Porth portrait of George Washingt by Rembrandt Peale. Gift of M John Howells. Portrait of Jam Monroe by Gilbert Stuart, cir 1818-1820. On loan from t Metropolitan Museum of A Portrait of Zachary Taylor William Garl Brown, circa 184 Gift of Mrs. Hubbard Buckne Four French Empire chairs Pierre-Antoine Bellange, part the original set ordered fro France by President Monroe 1817. One is a gift of Mi Catherine Bohlen. Addition eleven chairs are reproductio and the gift of Mr. Charl Francis Adams. Pair of Lou XVI demi-lune console tables a tributed to Georges Jacob, north end of room. Pair of Lou XVI console tables, deepl carved and gilded, betwee windows. Over mantel, vertic looking glass, New York Feder: period, with an eglomise pane Possibly designed by Benjami Latrobe. Pair of Louis XVI oc casional tables of brass-mounte acajou with marble tops. Loui XVI gilt bronze gueridon tabl stamped by A. Weisweiler. An tique French Savonnerie ru dated circa 1860 , but copie from a design of the Napoleonic era (1804-1815). A variation o its border motif is used in the frame on the portrait of Andrew Jackson by John Wesley Jarvisalso in the Blue Room.

# Gardacers motes 

BY JAMES FANNING

Right now is the best time to inspect your trees. With branches bare of leaves you can see weak crotches, branches that cross and rub each other, any that may be broken or dead and should be cleanly sawed off. Early snows may have bent the branches of evergreens. This indicates a need for lightening them by thinning or cutting back. At this time you can also see where tree limbs may have scraped the house siding or dislodged shingles from the roof. If this has happened, be ruthless and remove the offending branches before they can do more damage. Some of this work may call for the service of a professional tree surgeon. You can look one up in the yellow pages of your telephone book and don't hesitate to ask for esti-mates-they're usually free.

Home-grown fruit is tops in flavor. It's probably tops in nutrition, too, since you know exactly what you may have sprayed it with and what kinds of fertilizer may have fed it. For these reasons more and more people are planting fruit trees nowadays. They're decorative as well as useful and it's quite possible to do a complete job of landscaping with trees and shrubs that produce edible fruit. A nursery that has specialized in fruit of all kinds for generations is Stark Bros., of Louisiana, Mo. It ships standard-sized and dwarf fruit trees, nuts, and berries. Its catalogue gives plant hardiness information and ideas about the decorative use of fruit trees. It is free for the asking, from Stark Bros. Nurseries, Louisiana, Mo. 63353.


A bright and airy twiner for a sunny window sill is the blackeyed susan vine. Thunbergia alata, left. The fingernailsized leaves are bright green, and flowers-about the size of a quarter-are soft tangerine-orange or butter yellow with a chocolate-brown eye. Twining stems will run up any handy support, even through the mesh of an open-weave curtain. Thunbergia needs plenty of heat, light, and water and is pretty much immune to attack by pests. It will begin flowering about six weeks after the seeds are planted, go right on when moved outdoors for the summer like the one in the picture. Seeds are for sale at hardware and garden shops everywhere, or from any of the mail-order seed houses.

Approaching its seventieth year of publication Horticulture, journal of the Massachusetts Horticultural Society, stands as it always has, at the top of the list of periodicals devoted entirely to gardening. Basic philosophy that has given the magazine preeminence was well expressed in a recent editorial by Carlton B. Lees, executive director of the Society. Mr. Lees pointed out that, although any plant may be described as so much water plus a few chemical elements, the differences that make an apple an apple and a rose a rose are too subtle to be explained away so easily. True gardeners have always been aware of this. They know that while water and nutritive elements are essential to plant growth, the plant itself is much more than the sum of its parts. It must be treated as a living entity, not as a mere agglomeration of chemicals. The dedicated and aware gardeners who make Horticulture the magazine it is merit the continuing gratitude of all of us who grow and love plants. A subscription to Horticulture costs $\$ 7$ a year, from Horticulture, 300 Massachusetts Ave., Boston, Mass. 02115.

Odd bits and patches usually manage to get left over when streets, highways, and parking lots are paved. All too often these end up as eyesores mounded with trash or as bleak and dusty swaths of no man's land. Horticulturists hate to admit it, but a great many of these areas simply cannot grow plants satisfactorily. Pruning, watering, and other maintenance is often impractical and automobile fumes are deadly to the plants. So the problem remained until the Parks Department of Overland Park, Kans., went to work on it. The answers these enlightened people have come up with may be taken as a guide by everyone concerned with environmental quality. In Overland Park, nowadays, trees are planted wherever possible, with ground cover plants wherever they may be expected to grow. Wherever trees or ground cover are not practical the earth is covered with mulches of various kinds, laid down in a variety of colors and patterns. Here and there sculpture has been created from logs, scrap metal, and concrete. This approach is practical and also esthetically enlightened. Every community has aspiring artists as eager to display their talents as are local garden enthusiasts. Turning them loose on these tag ends of space is a benefit to the community and a great morale booster for the artists.

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The aisles are wide in a garden catalogue, and no one jostles you or crowds you at the check-out counter. Any mistakes in totaling the order are likely to be your own (which the Management, of course, will catch). The garden is about the only part of the house that not only can but must be largely outfitted by mail and out of a catalogue. Seed and plant counters at shopping centers simply do not stock the same varied line the seedsman's


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[^3]:    Ronnie Drapery Corp., Dept. $4 \times 23$
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[^4]:    T-W. ATLEE BURPEE CO., 4093 Burpee BIdg. IPhila, P2. 19132 - Clinton, lowa 52732 - Riverside, Cal. 92502 ! I SLEASE PRINT, MEE Burpee Garden Catalog. IName.
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[^5]:    and your new bank balance will appear

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[^7]:    GEO. W. PARK SEED co., inc. inc Cokesbury Rd., Greenwood, s. c. 29646 ;Please send Park's big FREE Flower Book.I

