

MARCH

50 Cents

House & Garden

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How to use it



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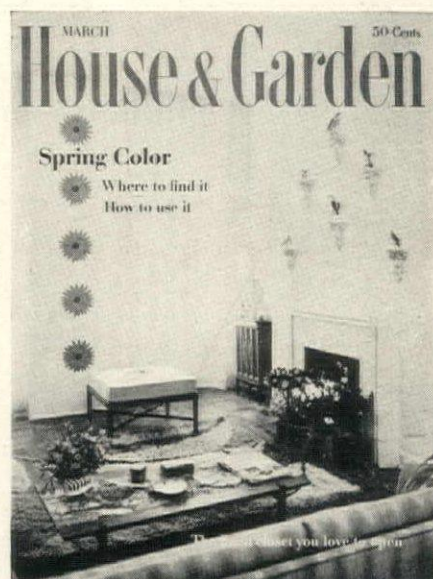
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House & Garden

MARCH 1959

On the cover

Room with a sunny disposition—the result of mixing H&G's fruit golds, one of the three spring color combinations beginning on page 54. Sunflowers on cotton twill set the theme. They climb a fabric panel set out from windows curtained in Lemon Peel cotton. A 36" square of the same print is boxed in orange on the ottoman cushion. Walls painted Pastel Citron seem to reflect the sun even when there is none. Above the fireplace French porcelain birds add more flicks of yellow. Deeper yellows and oranges overlap in the rug. Sunflower fabric by Howard & Schaffer. Sofa, ottoman, commode made by Tomlinson, available at Vanleigh Furniture Co. Table, America House. Rug designed by Bittan Valberg for Cabin Crafts. Pastel Citron paint by Martin-Senour. Accessories, Bonwit Teller. Shopping data, p. 117.



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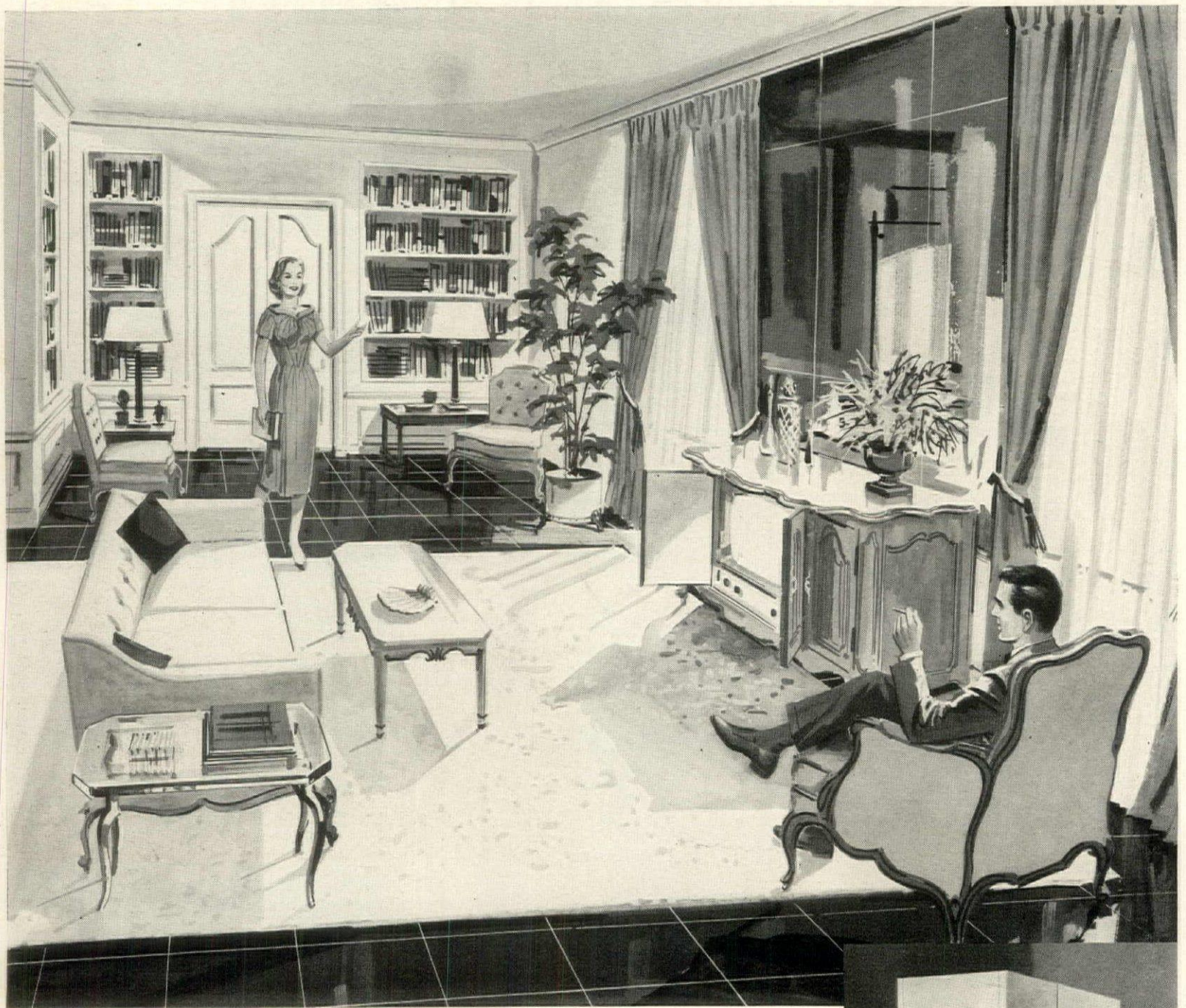
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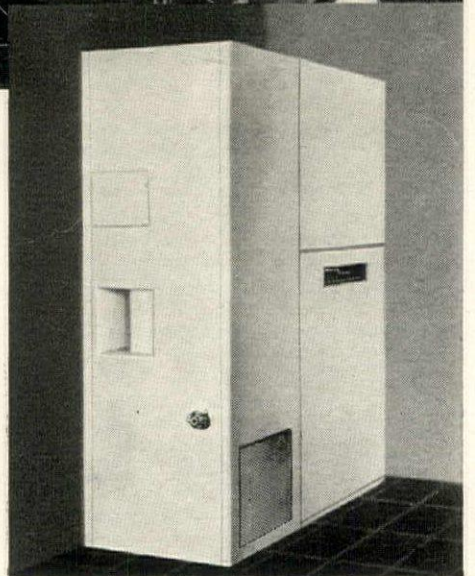
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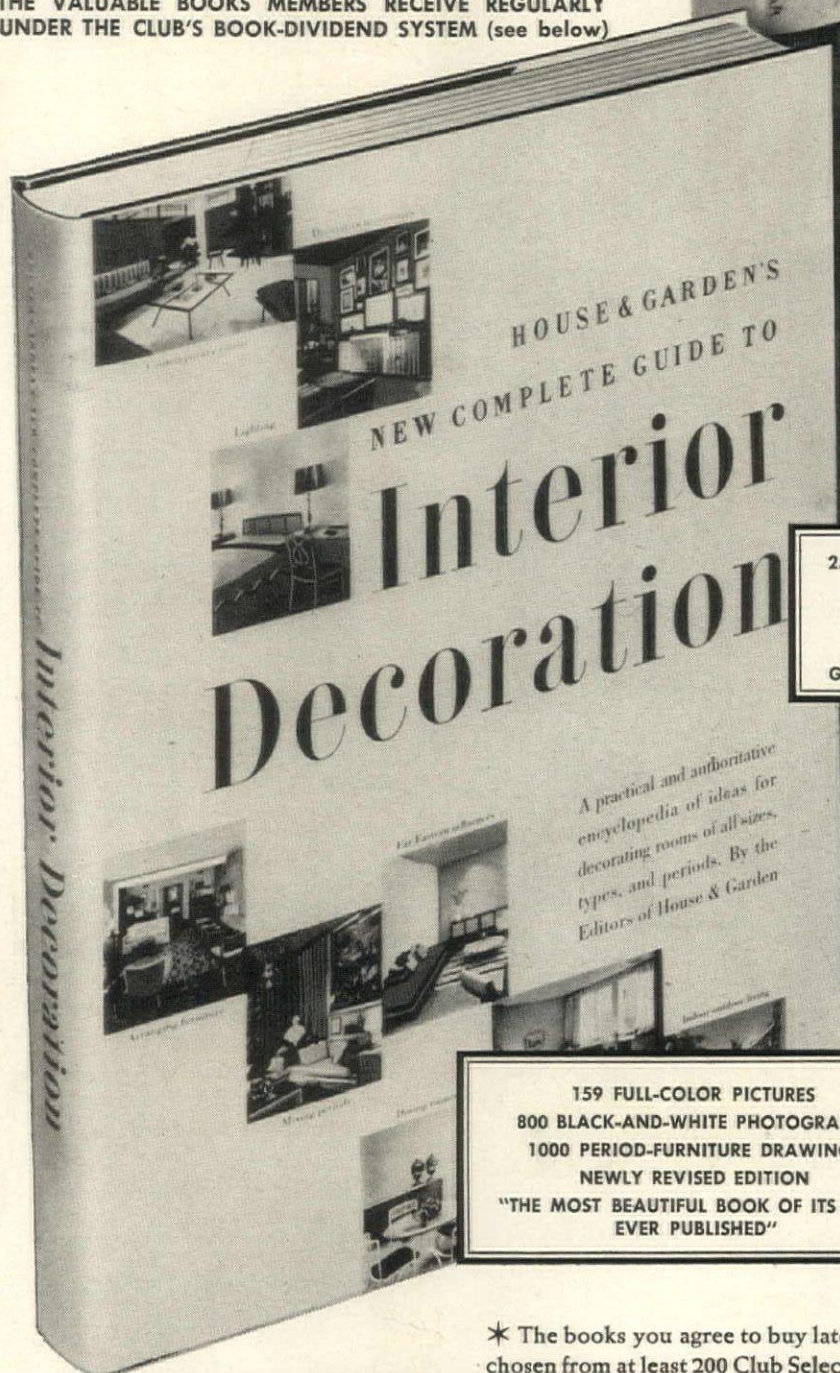
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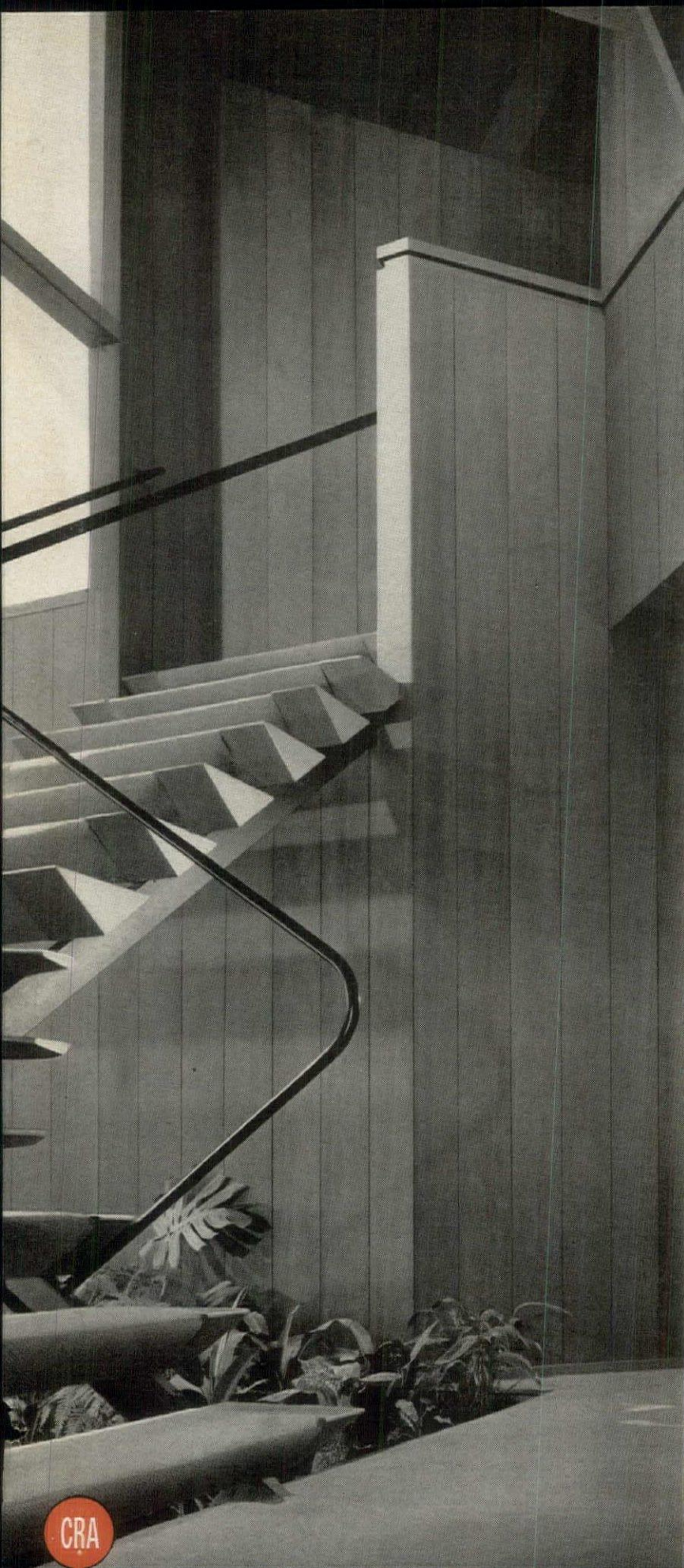
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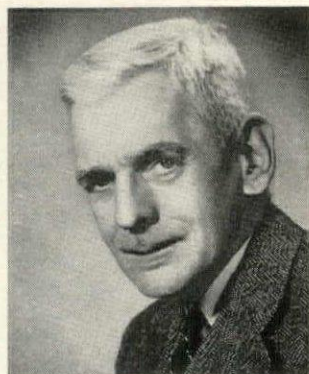


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People in H&G



H&G's Antiques, Questions & Answers is now being edited by **Thomas H. Ormsbee**, an antiques writer with a syndicated newspaper column and 11 books to his credit. A twelfth, *English China and Its Marks*, will be published this year. Though Brooklyn born and reared, Mr. Ormsbee is a Vermonter by descent. We are happy to welcome him to H&G's columns.



Eugene Tarnawa created *The Linen Closet You Love to Open*, pages 60-63. This is a graphic example of his firm's versatility, for he is active also in product design, commercial interiors, color consultation, and exhibits. Mr. Tarnawa comes from Cleveland, Ohio and was educated at Ohio State University, the Institute of Design, Chicago, Ill.

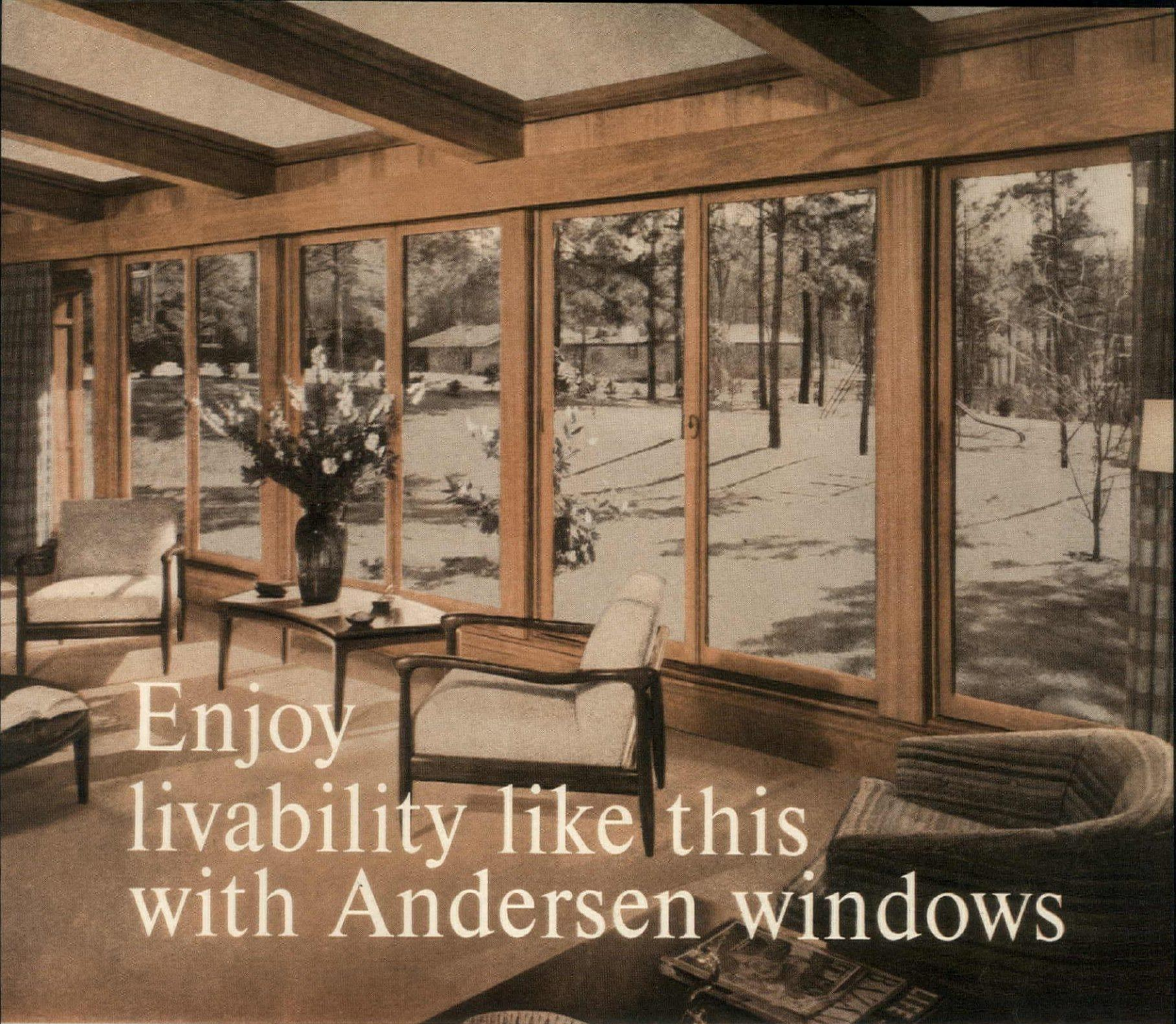


The colorful Caribbean pictures, pages 94-97, were taken by **Nick de Morgoli**, a man of many cultural cross-currents. Italian in name only, he was born at The Hague, of Russian parents in the Russian Embassy. He was educated in France, saw military service in World War II with both the French and Americans. In the U. S. since 1948, he now does photography for H&G, Vogue, Glamour.



Stephen Mallory and **James Tillis** operate a firm logically called *Stephen Mallory James Tillis Interiors, Inc.* They designed the refreshing room on page 54, with its happy combination of greens with blue. Mr. Mallory, a New Englander and graduate of Parsons School of Design, was formerly associated with John Gerald and Melanie Kahane. Mr. Tillis, from Florida, also studied at Parsons. Both belong to the American Institute of Decorators.

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NOTES FOR THE HOSTESS

BY DIANA BRYAN

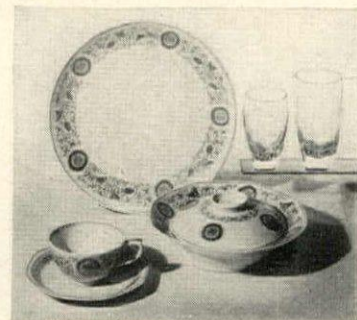
Next time I'm invited to dinner and I can't accept immediately—out-of-town guests maybe, arriving on an unspecified date—I shall be strong-minded enough to say no. Nothing is more maddening than planning a party around guests who won't let you know whether they're coming or not. Most of them genuinely hate to keep you dangling, and do let you know as soon as they can but that doesn't always help. You're very apt to end up with twice as many couples as you wanted, just trying to avoid having only two out of five show up.

* * *

Perfect accompaniment to a veal casserole: green noodles tossed with lots of melted butter and freshly grated Italian hard cheese. Irene Davis served them to a hungry group of parents who'd skipped dinner in order to finish off a mailing for the P. T. A.'s theatre benefit.

Since Irene does all her own cooking, serving and cleaning up afterwards, I wondered about her stainless steel flatware. It had smooth round handles that looked like ebony, and I've always heard dishwashers are unkind to wood handles. Not to these, it turns out. They're plastic, molded to the steel in such a way that hot water and hard use

Paula Hart's dinners are always the small, elegant kind—"because," she explained to me, "they're the most relaxing." After a rather busy round of February parties I know what she means. Big informal get-togethers are fun but you don't talk to people, you bump into them, and you don't sit down, you perch. But at Paula's there are always a few friends who appreciate good conversation, superb food and a table setting to equal both.



CHRYSANTHEMUM BORDERED CHINA

At her latest party the china was white, bordered in a rich gold chrysanthemum design—formal but somehow lighter and more graceful than classic white and gold patterns usually are.

All through dinner I kept wondering about the china; was it English, French, native stock? Then when I noticed the octagonal saucers, and a covered serving dish that suggested a Japanese lacquer bowl and lid, I remembered Paula's enthusiasm about her visit to the new Japanese store in New York, Takashimaya. Turned out my guess was right. The china is from the Narumi kilns in Nagoya, the pattern is called Kiku, and it's exclusive with Takashimaya.

It was a surprise, at first, to see tumblers rather than goblets on a formal table, but Paula's were so elegant that they needed no apologies. They were heavy and round, with several sharp indentations at the base. Above each indentation oval cut lines extended upwards for about an inch and a half. The pattern is called

Continued on page 109



FLATWEAR THAT CAN TAKE IT

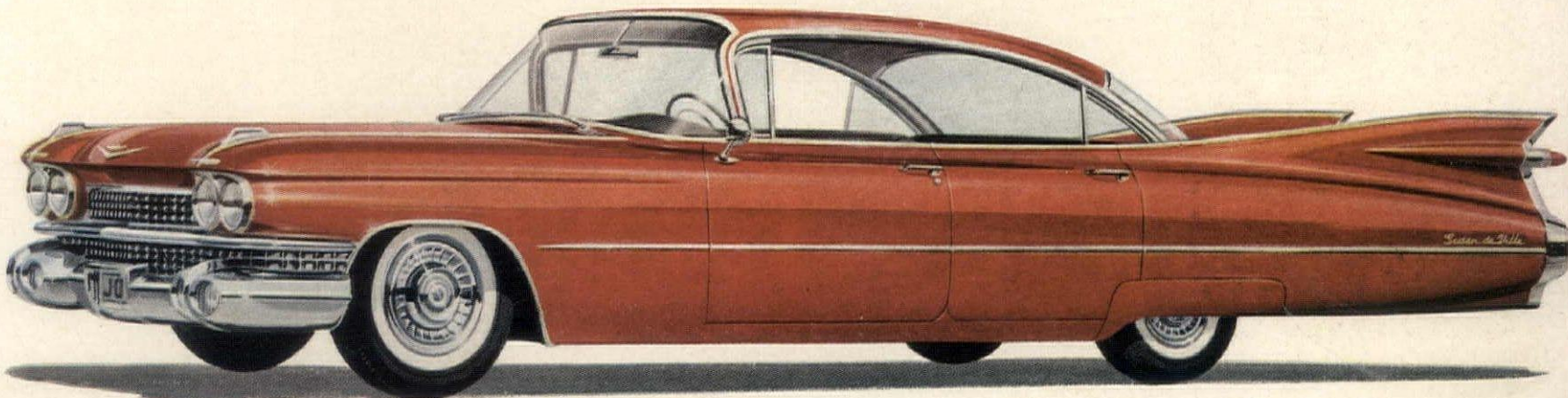
can't tear them asunder. The handles give the pieces a heavy solid feel that makes them pleasanter to hold than some of the very lightweight stainless steel. Irene says she came across them in Macy's the last time she was in New York.

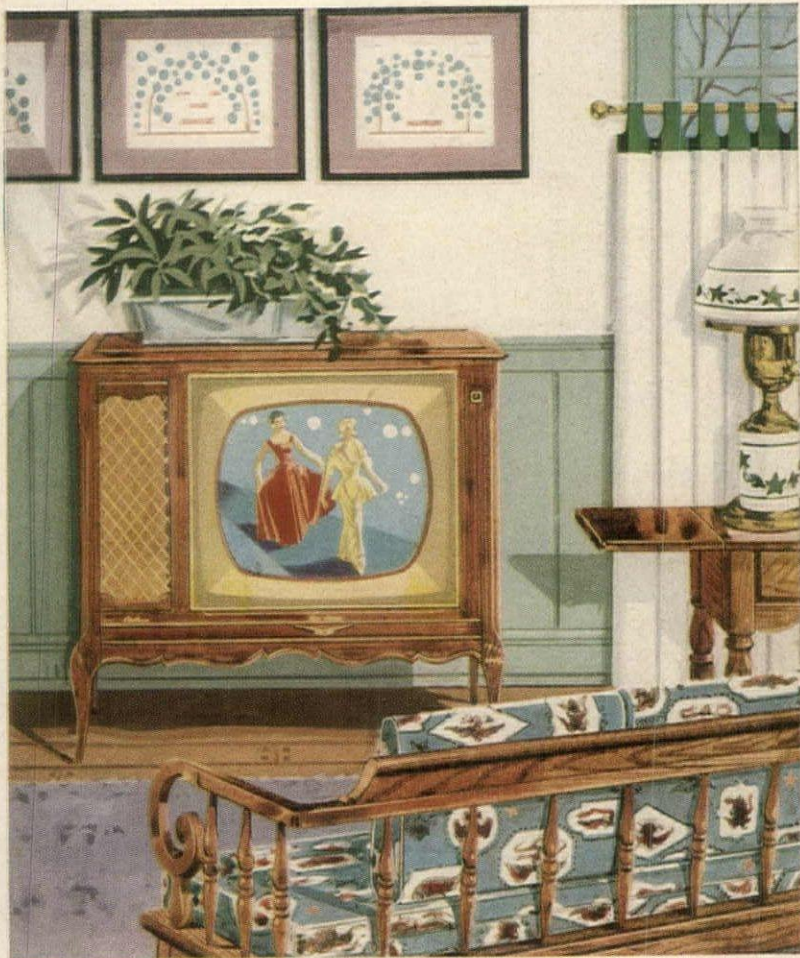
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Cadillac





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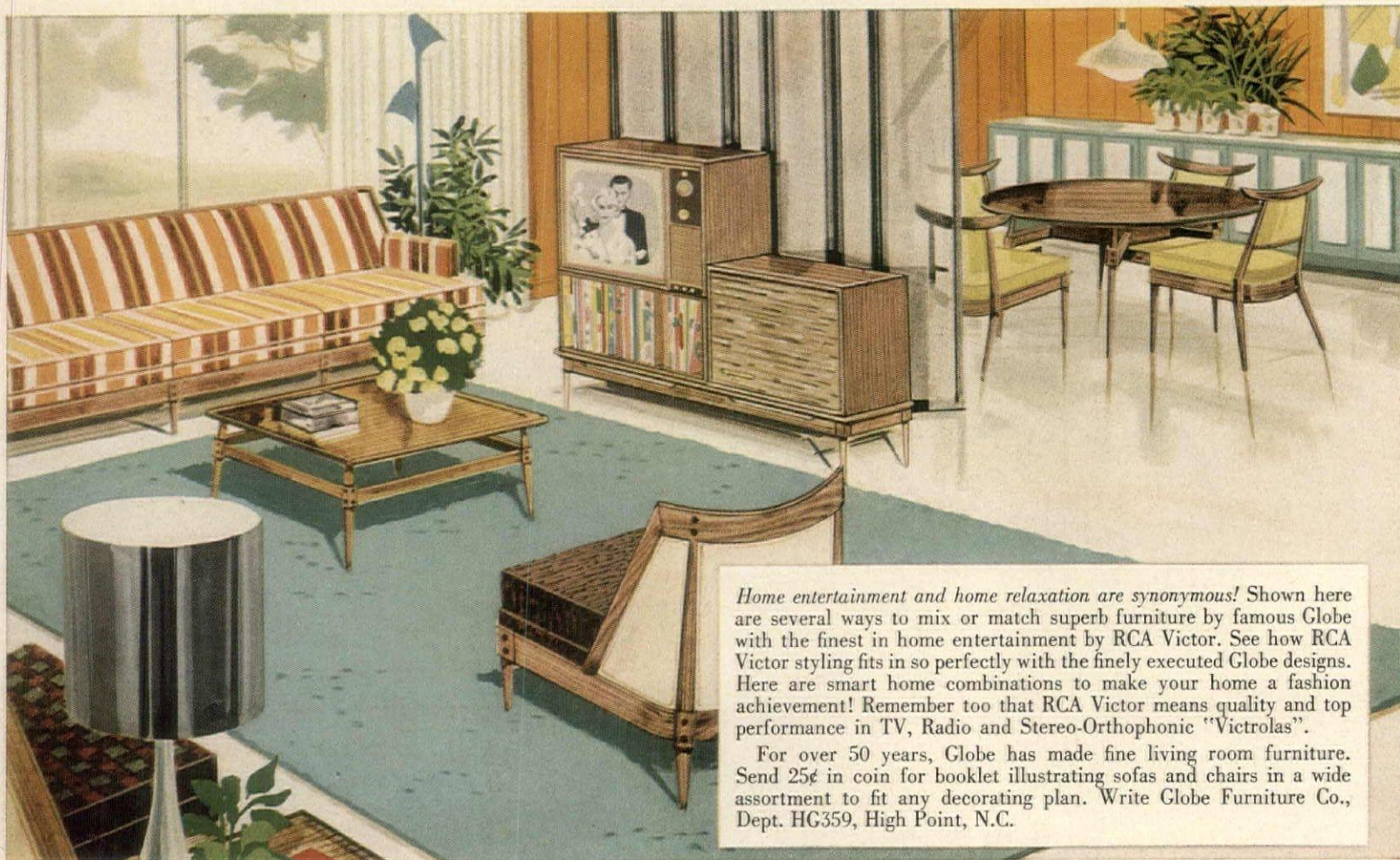


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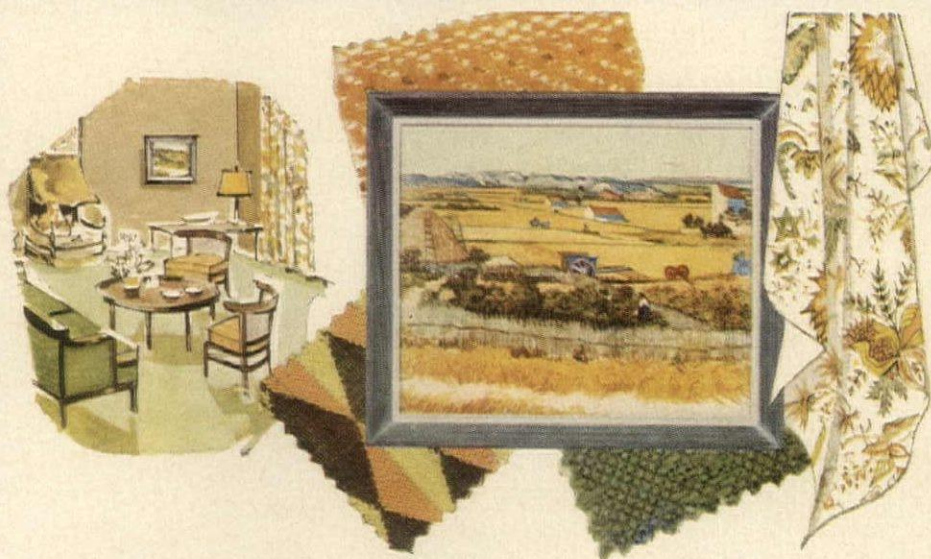
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Home entertainment and home relaxation are synonymous! Shown here are several ways to mix or match superb furniture by famous Globe with the finest in home entertainment by RCA Victor. See how RCA Victor styling fits in so perfectly with the finely executed Globe designs. Here are smart home combinations to make your home a fashion achievement! Remember too that RCA Victor means quality and top performance in TV, Radio and Stereo-Orthophonic "Victrolas".

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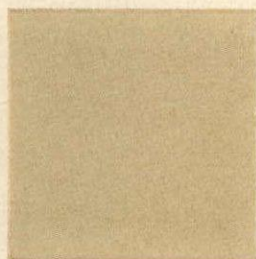
RCA Victor's "Add-on" concept! Start with a Stereo-Orthophonic "Victrola"—the Mark IX plays new stereo plus all regular records. Add matching bench and record cabinet. For complete home entertainment add TV—the Achievement Series Barton from RCA Victor's 10 million TV line! Globe's Debonaire group in contemporary design is mellowed with traditional beauty. This refreshing living room shows No. 376 Sofa, No. 330 Sectional Sofa, No. 354 Chair, No. 348 Cocktail Table. In dining area: Conversational Table No. 335 with No. 347 Chairs. (© RCA trademark for record players.)



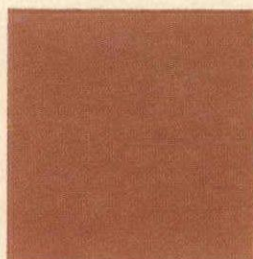
"VEGETABLE GARDENS"

—Vincent Van Gogh

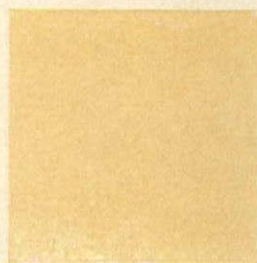
To complement Van Gogh's countryside scene, we suggest, as a suitable wall paint color, Colorizer 7B 35 Nomad. The other 4 paint colors at the right are popular current colors available in Colorizer Paints.



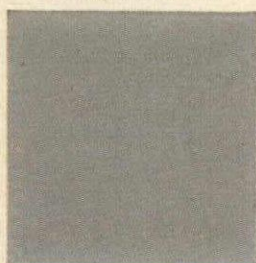
Colorizer 7B 35 Nomad



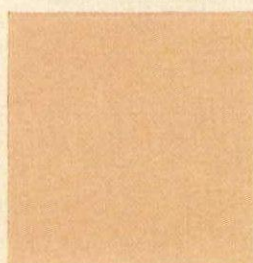
Colorizer 3E 45 Cedar Red



Colorizer 6D 19 Marigold



Colorizer 20B 34 Slate



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Norman Rockwell



Every color scheme needs a "central element" to tie all the colors together. The use of a fine painting as this central element is good decorating, as it "borrows" the artist's skilfully chosen colors for a room scheme in perfect harmony. Norman Rockwell, revered American artist, has selected for you 12 paintings which he thinks lend themselves to home decoration—traditional or contemporary. One sample color scheme is shown at left. All 12 paintings, with recommended wall paint colors, are illustrated in a decorating guide "Picture Rooms For Your Home," available at your Colorizer Paint Dealer's or by use of the coupon below. Only a paint line with the very widest choice of color could provide the paint colors you need to complement any picture. Mr. Rockwell saw, in Colorizer Paints and its choice of 1,322 colors, this broad color range.

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new
directions
in
bathroom
decor



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East or West...
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tones are deep and
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dramatize... Dundee's
new pastels are
exquisitely soft...
Dundee's new stripes
and reversible patterns
are enchanting. At good
stores everywhere.



The trend in decoration is to cosmopolitanism, a mouthful that means you'd be wise to mix pieces of diverse cultural influence. Norman MacGregor's furniture is modern, obviously, but Chinese, too, and even Byzantine. In that order: the bolsters and chairs, the stone-pedestal tables.

VALLEY UPHOLSTERY CORPORATION • 428 WEST 14th STREET, NEW YORK, N. Y.





TALL, TRIM and STATELY

The historic Secretary Bookcase that inspired this Reproduction is from a private collection (circa 1790). Its true character has been faithfully preserved by Kittinger...a Design of Distinction, in beautifully figured mahogany. Send for illustrations and name of Dealer nearest you. Kittinger, 1909 Elmwood Avenue, Buffalo 7, N. Y.



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IT IS FUN TO RITE ON TH
IT IS FUN TO WRITE ON THE WAL
IT IS FUN TOO DRAW WALL



WHY SHOULDN'T JOHNNY WRITE ON THE WALL?

*No reason at all if you give him
a surface you can wipe off as easily as a slate.*

Here's how to provide one

Walls to write on have been confined to the school house primarily because of cost. The high price of slate and the added reinforcement needed to carry its great weight have made it too expensive for most home builders. But now you can get new paints and surfacing materials that make an erasable writing wall feasible almost anywhere and the cost is only a few dollars more than conventional construction.

The best and least expensive way to give the children a wall on which they can scribble to their hearts' content is to build it into the house during construction. But you can also install one in your present house for comparatively little expense and effort.

For the house abuilding

If you're building a new house, consult with your architect during the planning stages to determine the best locations for major writing walls. This will save money and allow the special wall to become an integral part of the house design.

Installation procedures are simple and the extra material costs are almost nil. But, just in case your contractor or designer doesn't know how to go about preparing them, these are the basic steps. The desired writing areas should be indicated in advance to the plastering contractor so that he may finish them with a very high-strength plaster such as

Structo-gauge. These areas should also be finished with power trowels to achieve a hardness and smoothness impossible by conventional hand methods. The finished wall should look like polished white marble.

The next step is the application of a primer-sealer coat of paint, followed by a coat of special chalkboard paint which will give the surface the desired low light reflection and "tooth" to take the chalk. The final result is a wall that is easy to write on with chalk and just as easy to erase as the ones used in the schools.

In your present house

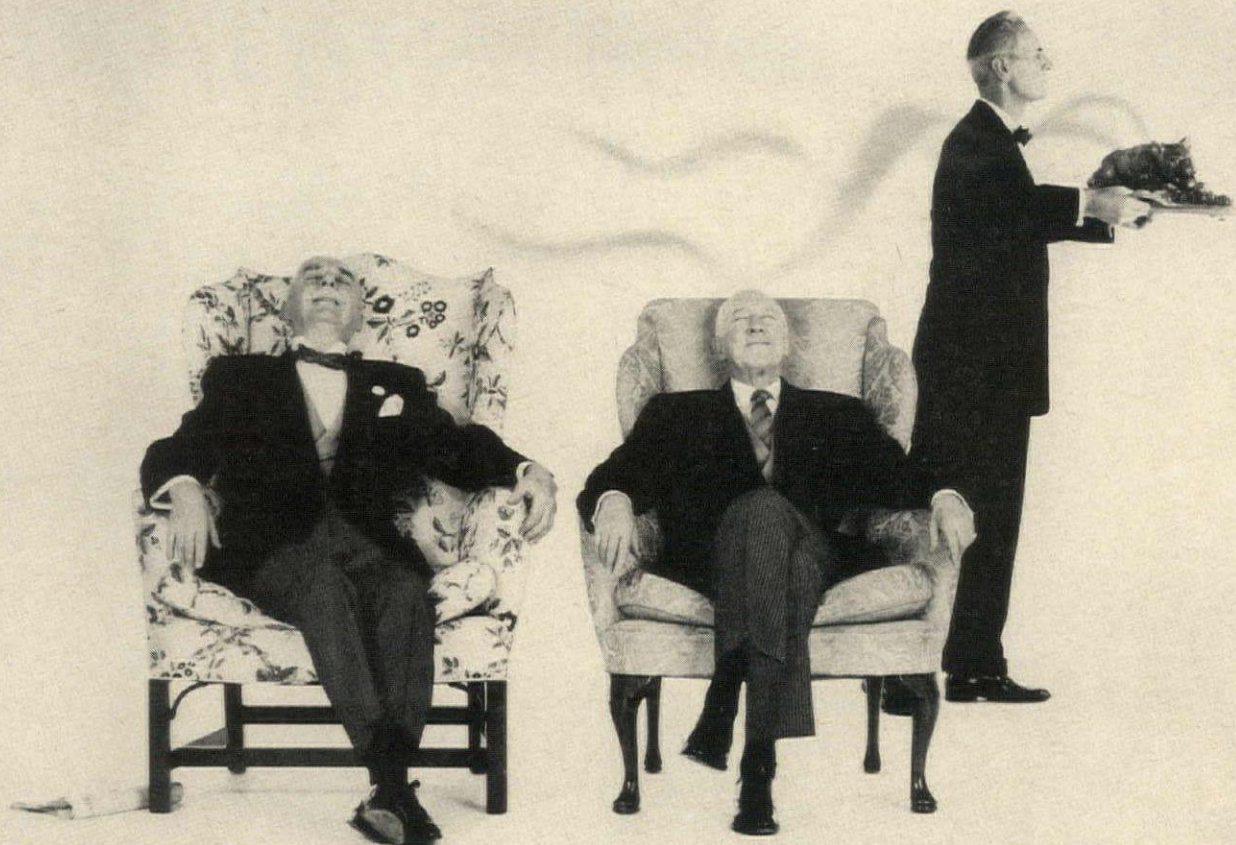
Adding a writing wall to an existing house is really a simple job for the do-it-yourselfer. The preferred system is to fasten tempered hardboard or plywood panels of the desired size and shape to the existing wall. If the edges of the panels fall on the framing members, use screws for fastening. If not, use Molly fasteners, toggles or butterfly bolts.

Once in place, the panels should be painted in exactly the same manner as the plaster wall described before.

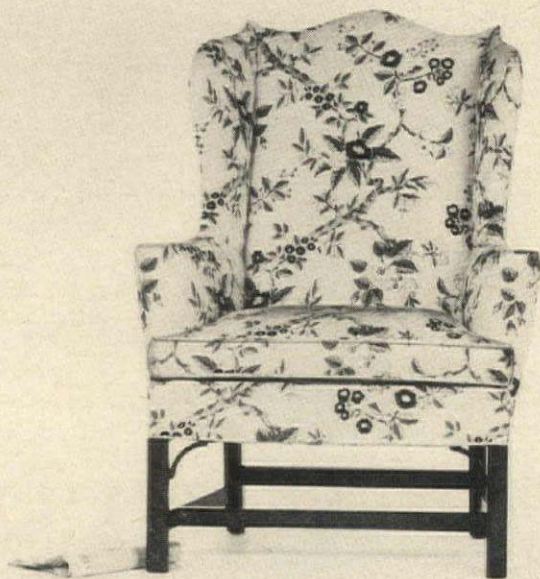
What about color?

Standard chalkboard paints are available at most large paint stores. They normally come in three basic colors: black, green

Continued on page 47



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gently plumps itself up!

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POLYESTER FIBERFILL

Try it yourself—fine furniture filled with “Dacron”^{*} polyester fiberfill. It gives you a true feeling of luxury! You’ll sink into its invitingly soft comfort. When you stand up, you’ll see how the cushioning gently comes back into shape . . . no sudden bounce-back. “Dacron” Fiberfill is the only furniture filling with this new lasting comfort, new kind of gentle resiliency . . . new self-plumping feature. Ask your furniture salesman or decorator to show you furniture filled with “Dacron” Fiberfill.

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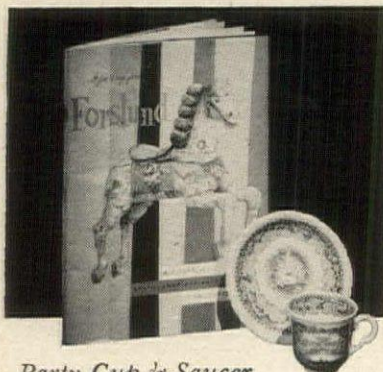
SWIVEL CAPTAIN'S STOOL Sturdy, Concealed Ball Bearing Swivel

Now... a swivel stool styled for the home. For the drink bar, food bar, kitchen counter, work or drafting table, office, etc. Ideal child's dining chair (turnings on legs allow easy slicing off as child grows). Large, contoured seat and wide curved back give maximum comfort. Rungs just the right leg height for young or old. Thick knottypine seat and back—hardwood legs, rungs. Finest handcrafted quality. Beautifully finished in mellow honey-tone knotty pine or maple. Seat ht. 30 in. or 24 in. (Specify). Only **\$16.95** COMPLETE KIT—for easy home assembly. Pre-fitted, drilled, sanded, etc. with simple instructions. Shipping Charges Collect **\$11.95**

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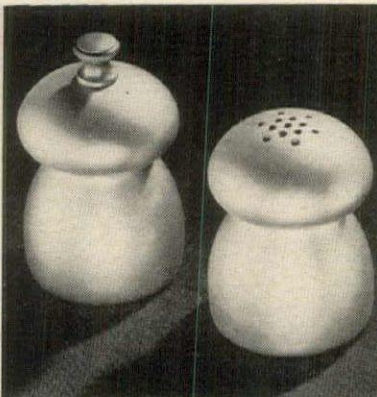


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Our colorful, "spanking new" 100-page portfolio of Quaint American Furniture is yours FREE with this graceful little cup and saucer set by Mason. Stocked in pink, brown and blue, my, how Mason's Vista is welcomed by our brides and grandmas, too! Your color, Madame? Catalog alone 25¢.

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122 FULTON HG-359 GRAND RAPIDS, MICH.



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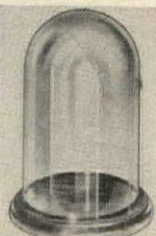
Salt and Pepper Shakers

Compliments for the hostess who features these salt shakers and pepper grinders, with their intriguing mushroom shape. Just 2 1/4" tall, their gentle glow adds lustre to all silver and china. Permanently bright and shining, they need no polishing. A gift for those who appreciate fine pewter. **\$10.00** pair, ppd.

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CHALMAR Dept. G-3
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GLASS DISPLAY DOMES



ORDER NO. 117DS

Dia.	Ht.	
2 1/2" x 5"		\$ 3.25
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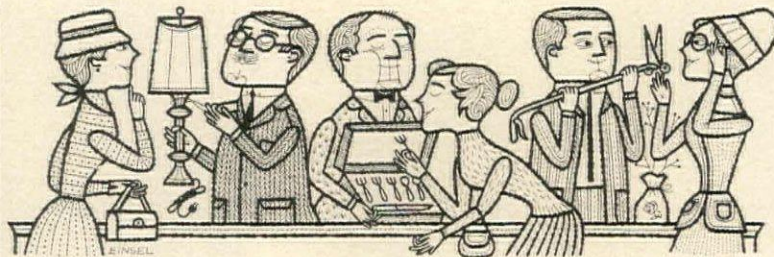
Will keep and protect your valuable treasures. For Clocks, Figurines, Objets D'Art, Wedding Cake, Ornaments. Choice of Mahogany, Walnut or Black wood bases. When ordering be sure to give color of base and size of dome selected.



NO. 234DS—"Profecto" Watch Dome (with hook) 3" diameter by 4 1/4" high. Only \$4.00 postpaid. All Shipped Postpaid

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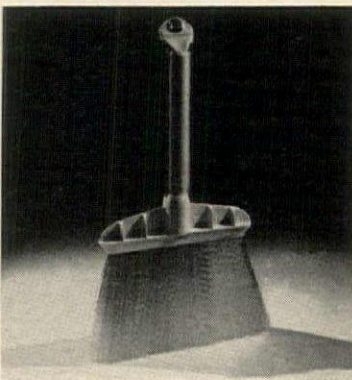
A symphony in style

Perfectly reproduced from a charming Victorian piece, this small lyre table with marble top can be used singly, or in pairs to flank a sofa. 27 1/2" h. x 18" w. x 14 1/2" d., it is made of Honduras mahogany, in four finishes: walnut, fruitwood, mahogany or antique white and gold. **\$39.50** each. No C.O.D. Exp. coll. Jones, HG3, Box 246, Pine Level, N. C.



Sized to fit

Custom-made spreads and coverlets come for any size bed, from the narrowest French couch to an enormous king-size bed. Costs are modest (\$33.95 for an antique satin king-size coverlet), fabrics are myriad: polished cotton, taffeta, corduroy. Send 10¢ for swatches and 15¢ for catalogue. Order from Colten's, HG3, 1340 Beacon Street, Brookline, Mass.



Car care

Whisk ashes and dust from car upholstery and floors with this nylon whisk broom. The 4" nylon bristles, set into an 8" hard plastic head, do the job efficiently in a few seconds. A perfect gift for a car owner, but equally useful in the home, the broom is 14" long overall. **\$1.49** ppd. Order from Miles Kimball, 100 Bond Street, Oshkosh, Wisconsin.



On the mat

Focal point for the entrance hall: this half-moon hand-hooked rug with the word "Welcome" in black letters is made of thick sturdy cotton. The colorful design of red and olive green flowers is set against a beige background. Generous in size (18" x 34") it will give years of service. **\$6.50** postpaid. Seth & Jed, Dept. HG3, New Marlborough, Mass.

AROUND

with Ann McLaughlin

Order merchandise by writing directly to shops. Enclose check or money order. Any unused item (not personalized) may be returned by insured mail for refund.



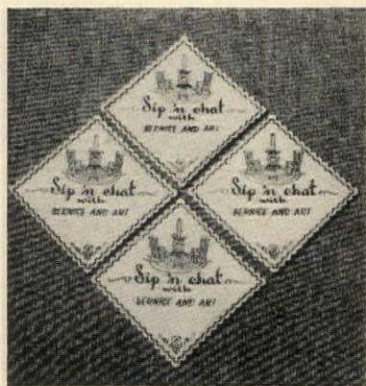
Mexican tote

For all paraphernalia from groceries to firewood, these gaily striped woven sisal carryalls are indispensable. Fitted with double handles, they fold flat when not in use, come in two sizes: 15½" x 18" x 6", \$1.98; 17½" x 22" x 8", \$2.98. Ppd. Lightweight, they air travel beautifully. Order from Hobi, Department HG3, Flushing 52, N. Y.



Table savers

Protect table tops and add a note of hospitality to the refreshment hour with a set of coasters made of absorbent paper. Marked in gold with two first names or a family name, the white background is decorated with "Sip 'n Chat With . . ." in brown letters. \$1.95 the box of 75. Postpaid. Order From Glasscraft, Dept. HG3, 920 Chicago Ave., Evanston, Ill.



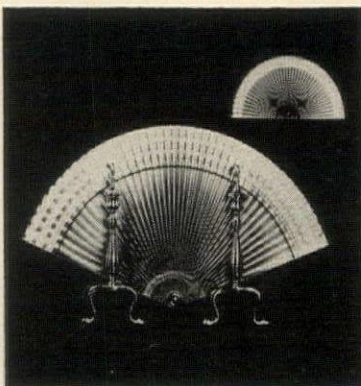
Beauty treatment

Wrap yourself in glamour, from spring through summer, with a natural blue foxtail stole. The soft gray color is a flattering accent on black, white or colors; the style is easy to wear. Lined with gray crepe, it has two pockets, is about 66" long. This little fur, which will give long service, is \$49.50 ppd. Fed. tax incl. Harold J. Rubin, 52 East 56th St., New York.



Farewell to winter

Clean up the hearth and arrange it for the warm days ahead with a handsome fireplace fan. Important in size (opens to 39"; height 19½"), it is made of heavy cardboard and laminated paper. One side is antique white and gold, the other all gold. Use with or without andirons. \$5.75 postpaid. Order from Landing Co., HG3, 14-16 150th St., Whitestone, New York.



You will enjoy these—

Authentic Reproductions



18th Century English Gout Stool

—from the days of powdered wigs and high living. And even today there's nothing quite like it for giving comfort and relief to tired and aching feet, legs and ankles. Its 15" height, 12" width and over-all slant of 22" are all exactly right for resting and relaxing from your knees on down to your toes. You'll revel in its beauty too. Of rich solid mahogany—brown or blond—upholstered in tastefully chosen plain tapestry. Your choice of Green, Red, Brown, Champagne or Citron. For an addition to your own home—or for a gift, it's "happiness insured" even to the price.

(Write for brochure and fabric swatches) **\$15.65** prepaid

Early American "Lap Board"

Replica of an old-time original. This beautiful, sturdy "Lap Table"—resting on your lap—or the arms of your favorite chair—is handy to have around for writing, sewing, eating, playing solitaire, and many other uses. Very rich in quality, made of selected ¾" Birch Plywood, hand rubbed finish in Early American honey-tone color. The decorations on both sides of the board are hand screened colors, in the brown tones. Size 18" x 30".

only **\$8.95** prepaid

Slotted bracket feet for \$2.50 makes it a decorative fireplace screen.

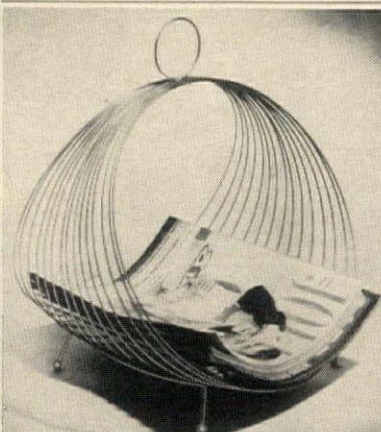
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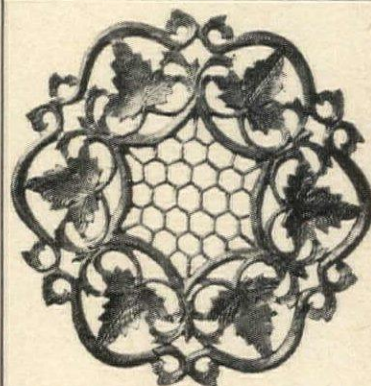
a double take!

MAGAZINE RACK-LOG HOLDER

Modern, versatile holder decorates any part of your home with equal ease. Use it near the fireplace for logs, in the living room or study for magazines. Finished in gleaming brass, it stands 15" high, 14" wide, 14" long. In excellent taste, it's the perfect house gift!

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Shesham Wood Trivets from India

Rich, dark brown Shesham wood comes from the remote Vale of Kashmir in northern India. The intricate lattice-work of these trivets is hand carved with Shesham leaf designs. They bring a touch of the East to your walls, and serve as well their more practical use of raising a vase or hot dish from the table. 6" diameter.

\$3.85 pair, ppd.

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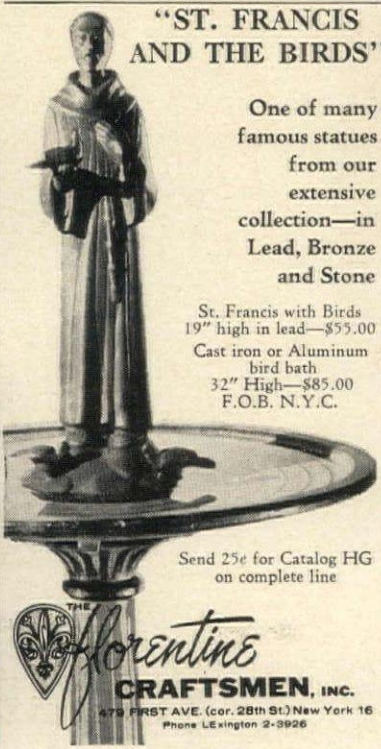
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"ST. FRANCIS AND THE BIRDS"

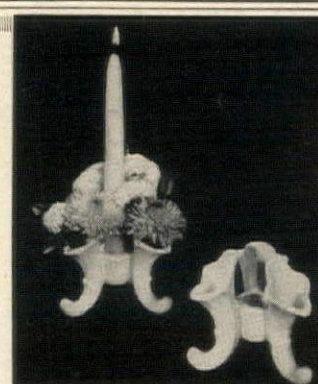
One of many famous statues from our extensive collection—in Lead, Bronze and Stone

St. Francis with Birds
19" high in lead—\$55.00
Cast iron or Aluminum
bird bath
32" High—\$85.00
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- Kit "A" holds 24-12" albums
1-24 1/2" unit
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\$6.75 ppd.
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- Kit "C" (photo at left) holds 80-12" albums
1-49" unit \$21.50
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Stop hiding the beautiful covers of your favorite albums! Decorate your den, living room or recreation area with them. FI-RACK consists of slotted aluminum bands which fasten easily to the wall, holds 12" albums 8 deep. The picture above shows 80 records stored decoratively and easily with "drop-in", "lift-out" feature. Saves space . . . convenient too! Satin gold or black finish (adjusts for 7" albums too . . . 12 deep).

1 Album length—12 1/4" (holds 8) \$2.50 ppd. 2 Album length—24 1/2" (holds 16) \$4.25 ppd. 4 Album length—49" (holds 32) \$7.00 pd.

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King Size

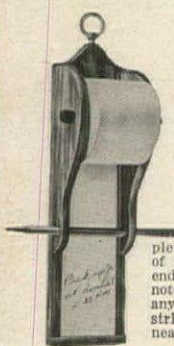
King Size Bedding and Bed Spreads . . . designed to cover two 39" wide x 76" long twin beds joined together.

CANNON white percale sheet, 108x122 1/2 6.95
PASTEL PERCALE, pink, aqua, 108 x 122 1/2 9.95
Pastel cases (42 x 38 1/2) ea. .75
BLANKETS, 90x108 winterweight. 22.95-45.00
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★★★ PINE MEMO PAD

Hand-crafted in warm, mellow tones of Antique Pine and crowned with a gleaming brass ring. Hang it proudly in a convenient spot in the kitchen or near a telephone. Comes complete with TWO 3,000" rolls of adding machine tape for endless grocery lists, menus, notes, etc. (replace rolls at any stationer's). Tear-off strip at bottom tears paper neatly. 13" high, 3 1/4" wide. ONLY \$3.50 postpaid

★★★★

MATCHING NAPKIN BOX
Holds full box of paper napkins. . . . measures 7 1/2" square by 3 3/4" deep. . . . Brass tone-ring. . . . Charming when used on table or can be hung on wall. ONLY \$3.95 postpaid.

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Money refunded if not delighted
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LAURIE & CO. INC. Dept. G3
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Spinning Wheel Planter

\$7.98

plus 35c shipping

This is ONE Spinning Wheel that won't be kept in the corner! You'll put it in your sunniest window or on a coffee table to catch every admiring eye. Fill the planter-well with greens or small potted violets. It's an authentic replica, made of pine, 17" hi x 23". "Well" treated for planting. Makes a charming gift for the whole family! Satisfaction guaranteed.

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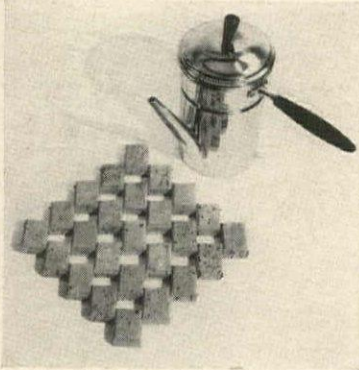
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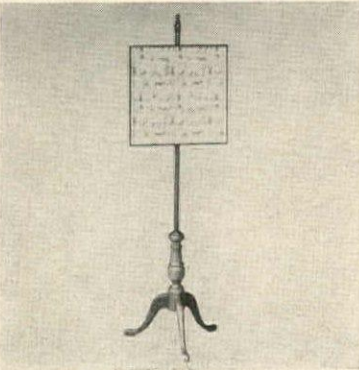
Herbert S. Mills
GORE PARK, HAMILTON, CANADA

SHOPPING AROUND



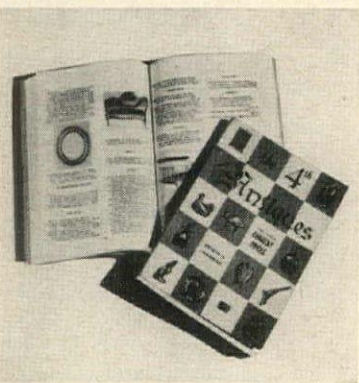
Corking idea

Good-looking protection for table tops and kitchen counters, this flexible cork mat is imported from Spain. Diamond shape, it measures 8 1/2" x 8", a perfect size to use under a large platter, a casserole, or a coffee server. Easy to clean and store. \$1.49 postpaid for one; \$4.25 for three. Order from Downs & Company, Department HG3, Evanston, Illinois.



Keep it in sight

Display a piece of needlepoint, petit point or a sampler on this Queen Anne fire screen. Made of solid mahogany, and beautifully proportioned, it has a tripod base, hand-turned post and narrow frame finished in light brown. Overall height: 56". Frame is 18" x 17". \$74.50. Exp. coll. Newcomb's Reproductions, HG3, Box 1249, Durham, N. C.



Antique-ing?

To learn the *just* price to pay for Early American pictures, glass, china, furniture, metal and pewterware, patchwork quilts and other treasures, use the antique dealers' handbook. Profusely illustrated, it contains 336 pages of sound information which will help you buy with intelligence and profit. \$4.95 ppd. Madison House, HG3, 305 Madison Ave., New York.



Tricks of the trade

For professional results in flower arrangement try using this kit which contains four clear plastic cups which attach to a standard or chubby pillar size candle. Flowers, buds or leaves can be arranged in cups, will keep fresh for hours. \$1.50 the set, complete with rings and prongs. Postpaid. Elron, Inc., Dept. HG3, 352 West Ontario St., Chicago 10, Ill.



Italian urn

For garden wall, terrace steps or indoor plant room, this cast aluminum urn will show off blooms to great advantage. About 12" high x 6" in diameter, it can be removed from the sturdy square base. In a choice of two finishes: chalk white or antique copper green. \$22.50 ea.; \$39.50 for two. Exp. coll. Antique Iron, 2500 27th Ave., No. Birmingham, Ala.

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DANISH TEAKWOOD COFFEE TABLES of golden, magnificently grained Siamese teak, durable as time itself! Hand-rubbed, rich in natural resins, each sits a low 15 inches. For coffee-ing, cocktailing, snacking, in 4 versatile sizes.

14" square	5.99
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31" square	11.99
42" circle	18.99



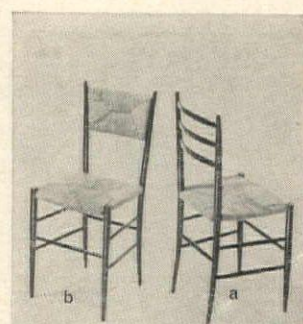
ITALIAN HANGING LAMPS, color fused to glass for striking decorative illumination! Old-world simplicity in each individually crafted globe, easy to wire, on its slim 14" wrought iron chain. Transparent green, blue, amber or amethyst.

12" long	6.99	16" long	8.99
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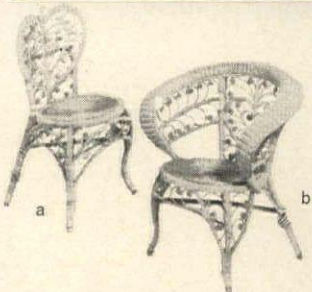
TEAK MONKEYS, practically indestructible pets of Burmese teakwood, from Hong Kong. 8" tall, with arms and legs that swing on springs. Gay monkey business over the bar, in the den, in the nursery!

3 for 2.00



ITALIAN CHIAVARI CHAIRS, masterpieces of Italian workmanship. Seat in golden fibre rush, frame and legs of alpine hardwood, lacquered in black! Crafted to endure for years, to enhance every decor!

a) ladder back	10.99
b) rush back	11.99



HONG KONG CHAIRS, fashioned in the British Crown Colony. An exquisite duo in white rattan and white peel, sitting beautifully in today's bedroom, sitting room, terrace. Our 19th century tags:

a. 7.99	b. 11.99
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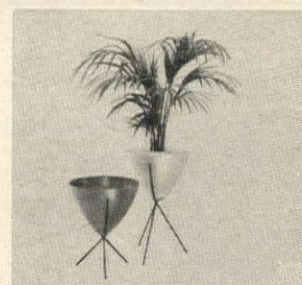
NORWEGIAN FIREPLACE is of heavy cast iron with an interior of handsome fluted fireproof bricks. 33 inches high, a spectacular addition to modern and contemporary apartments, country homes, clubhouses!

79.99



SAFARI CHAIR, a new low sitter from Hong Kong! All in glowing rattan, a cool cane back, luxurious indoors or out. Add the companion ottoman—a superb extra

CHAIR	10.99
OTTOMAN	4.99



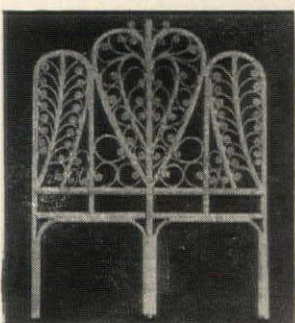
FIBERGLASS PLANTERS add contemporary color to nature's greenery! Bowl 15" wide in spirited red, chartreuse, coral, black, grey, white, turquoise. In wrought iron stand 24" high or 18" low. The low price: exclusively ours!

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SOUTH PACIFIC CHAIRS, surround an informal table or sit invitingly in den or patio. Sunny rattan plus ebony wrought iron... an exciting tropic combination!

SIDE CHAIR	5.99
ARM CHAIR	7.99



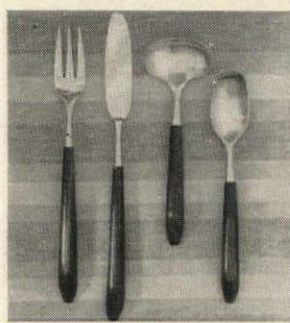
WHITE RATTAN HEADBOARDS from Hong Kong add elegance to decor of your bedroom, guest room. White rattan and white peel, 48" high, you may tint or leave natural. Single (a) 39" wide; double (b) 54" wide. SENT POSTPAID. Seen at \$35.

a. 16.99	b. 23.99
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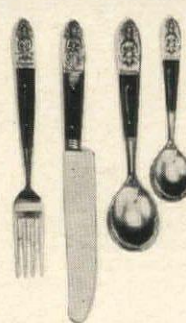
BAMBOO STAINLESS, gleaming Japanese creations with handles of everlasting whangee-root bamboo! Four 4-pc. place settings for indoor-outdoor dining: 4 knives, 4 forks, 4 teaspoons, 4 soup spoons.

16 PCS. 3.99



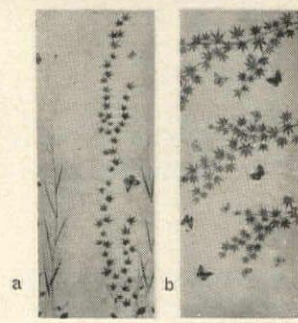
EBONY-HANDLED STAINLESS, an Ernst Meer design, has handles of hard Burmese ebony wood and is the finest stainless steel, 18.8. The contour is new as tomorrow, perfect complements to your table! Knife, fork, teaspoon, soup spoon.

4-PC. SETTING 3.99



SIAM BRONZEWARE, a magnificent place setting! Mirror-finished bronze, handles of polished buffalo horn—the look and feel of black ivory! The handle-tip: a carved Thai goddess. Knife, fork, teaspoon, soup spoon. \$9 elsewhere.

4-PC. SETTING 3.99



FIBERGLASS SHOJI PANELS from Japan add new sophistication as dividers, screens, shutters, shades! Maple leaves, bamboo leaves, butterflies pressed in translucent fiberglass. Hand-fashioned, timeproof, each is 27" x 60". Seen in Kyoto at \$10.

pattern a or b 3.99



SWIVEL BAR STOOLS, of rattan-on-wrought-iron get you comfortably high! Seats soar 29" off the ground and they swivel (you don't miss a thing!). Backed or backless. Low-tagged, too!

a. 8.99
b. 6.99



MANDARIN CHAIR (a) stately sitter (back: 36" high, seat: 12" low) in caramel rattan on wrought iron.

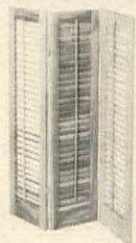
10.99

NASSAU CHAIR (b) combines unique design with unusual comfort. Caramel rattan and wrought iron.

9.99

OTTOMAN (c) (doubles as serving table!)

3.99



MOVABLE SHUTTERS, beautifully grained imported hardwoods with movable louvers. Easily painted, stained, set up. Measure inside dimensions of area to be shuttered; use 2 sizes to fit odd-size windows.

SIZES	PRICES
6' x 12"	.69
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12' x 20"	1.59
7' x 25"	1.29
9' x 25"	1.69
12' x 25"	1.89
7' x 30"	1.89
9' x 30"	1.99
7' x 36"	2.19
9' x 36"	2.39

69c and up



SEA GRASS MATTING achieves your casual feeling underfoot! Handwoven of durable Formosan sea grass, 1/2" thick, natural beige in color. Cleans with vacuum or soap & water. In 12" squares, pre-sewn into rolls 12 ft. wide. Squares can be easily added, detached. Send room dimensions in feet. Example, if room is 9' x 12' you would need 108 squares at 19c each... total of \$20.52.

per sq. ft. 19c

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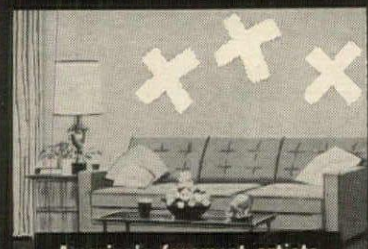


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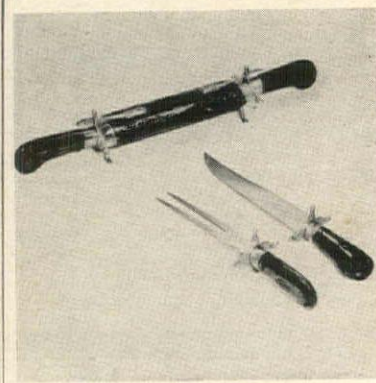
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En garde

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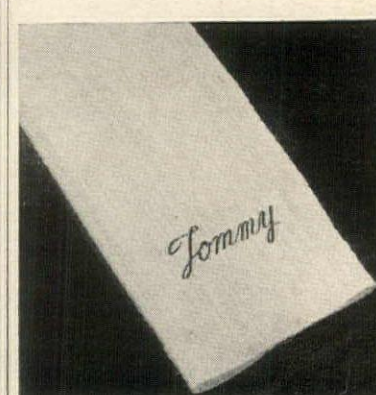
Reclaim it

Expensive handbags in need of repair can be made to look like new at Century Shoe Repair Factory. Send leather, suede or fabric bags to be re-lined, re-finished, or to have zippers, hinges, frames, rivets, locks, rings or handles replaced. The service is excellent, the cost modest. Send for catalogue. Century Factory, 211 Park Ave., Baltimore.



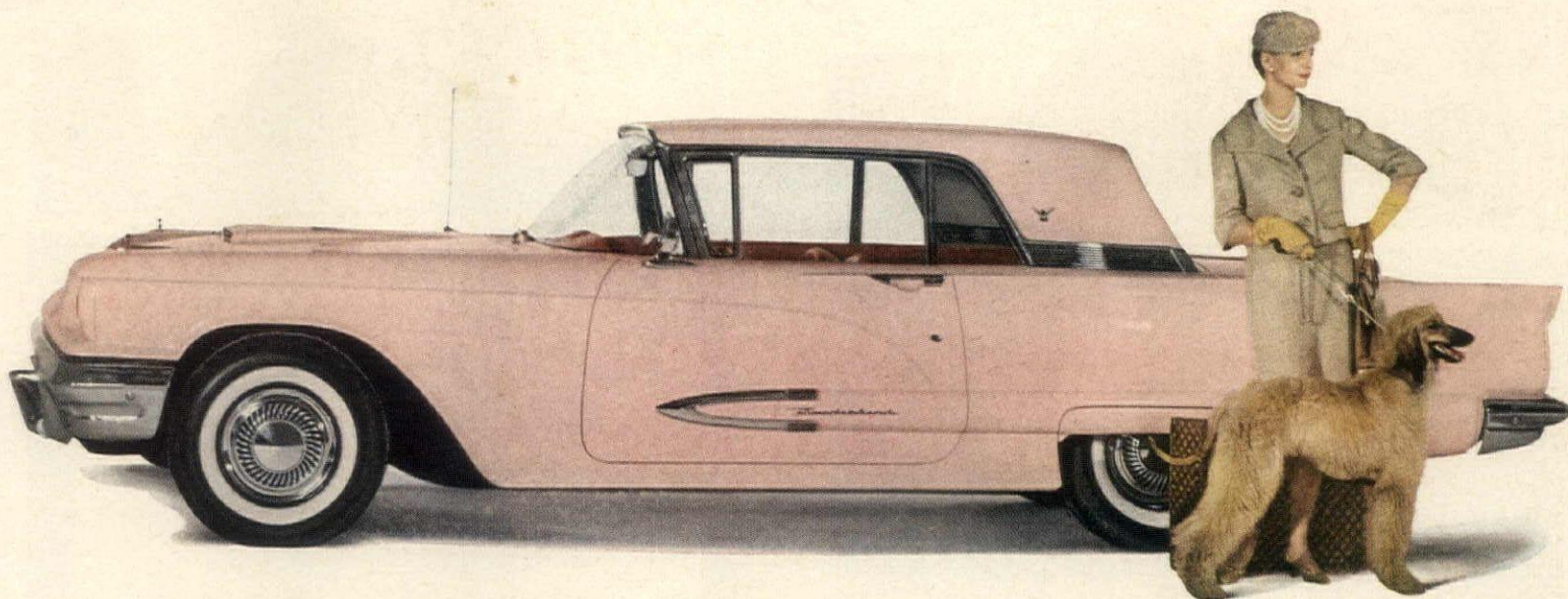
Oriental accent

This white porcelain bowl on a black split wood base is a perfect foil for a beautiful wood commode or table. Let it stand unadorned as a classic ornament or fill it with fruit or floating flowers. Removable bowl is 9" in diameter. Overall height of bowl and stand is 4 3/4". \$3.95 the set. Ppd. Edward Ziff, HG3, Box 3072, Merchandise Mart, Chicago 54, Ill.



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(and it's just right for you...in every way!)

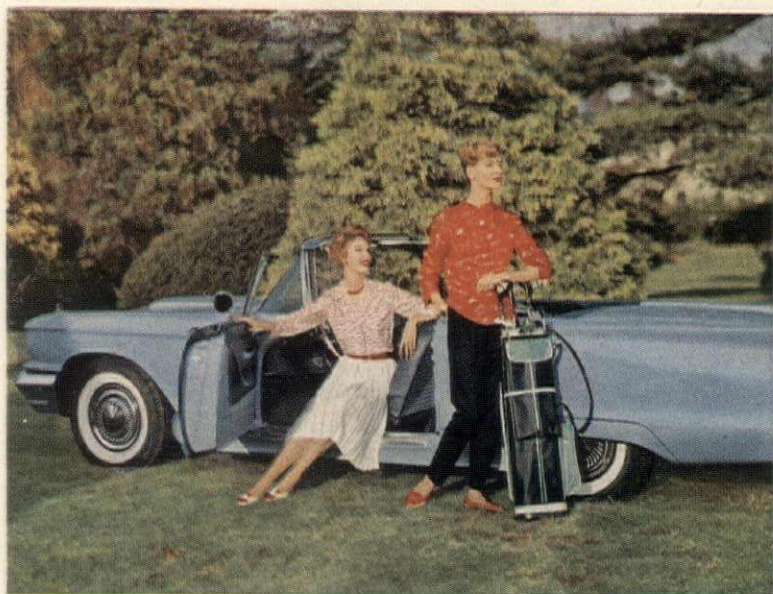
Like a bit of flattery? Flattery is what you'll get in your new Ford Thunderbird. This jewel of a car has an unmistakable *éclat* that sets it—and you—quite apart. And, joy of joys, it's just right for you . . . in every way. It's your size! It seats four people in the most elegant comfort, yet it handles and parks with far greater ease than other luxury cars. Thunderbird is, in fact, the

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FORD THUNDERBIRD

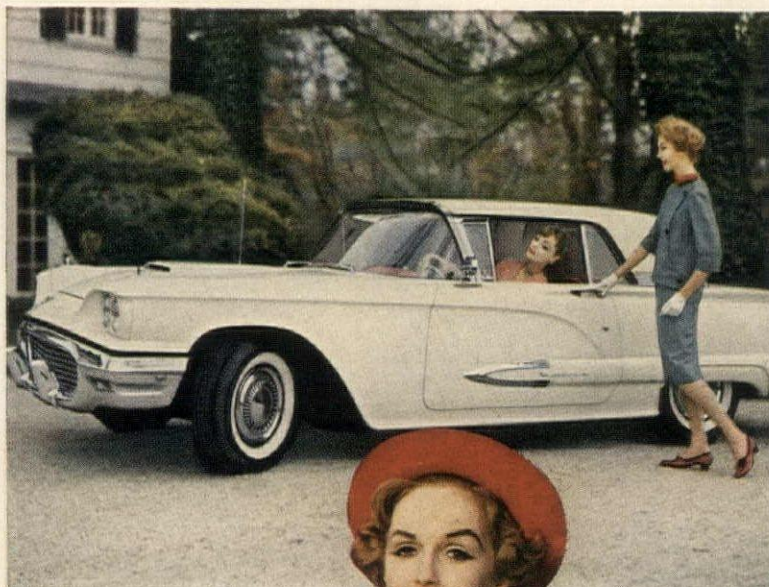
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Because the Thunderbird's doors are extraordinarily wide—and the front seat folds all the way down. Getting in and out is as easy as going from one room to another!



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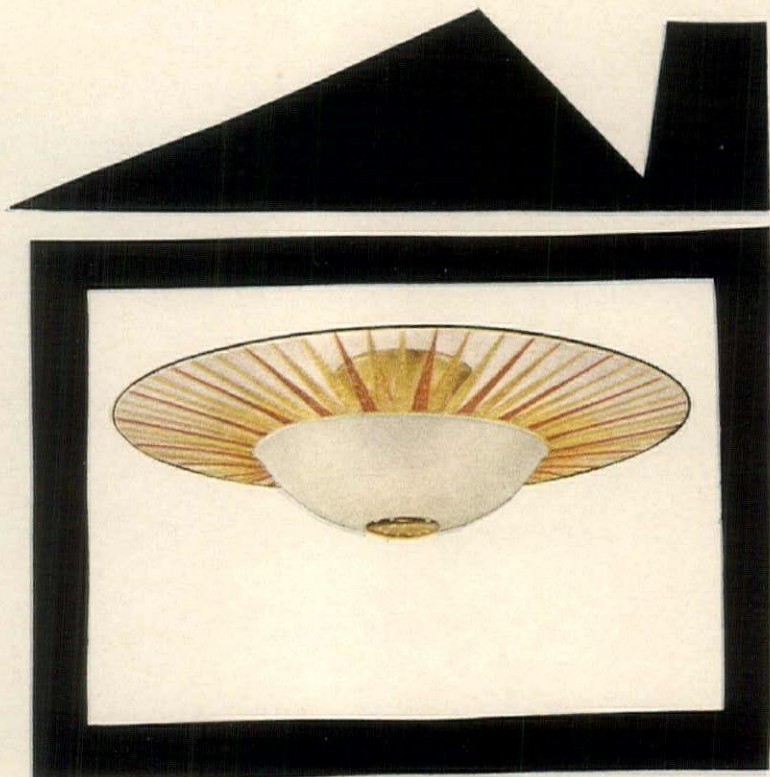
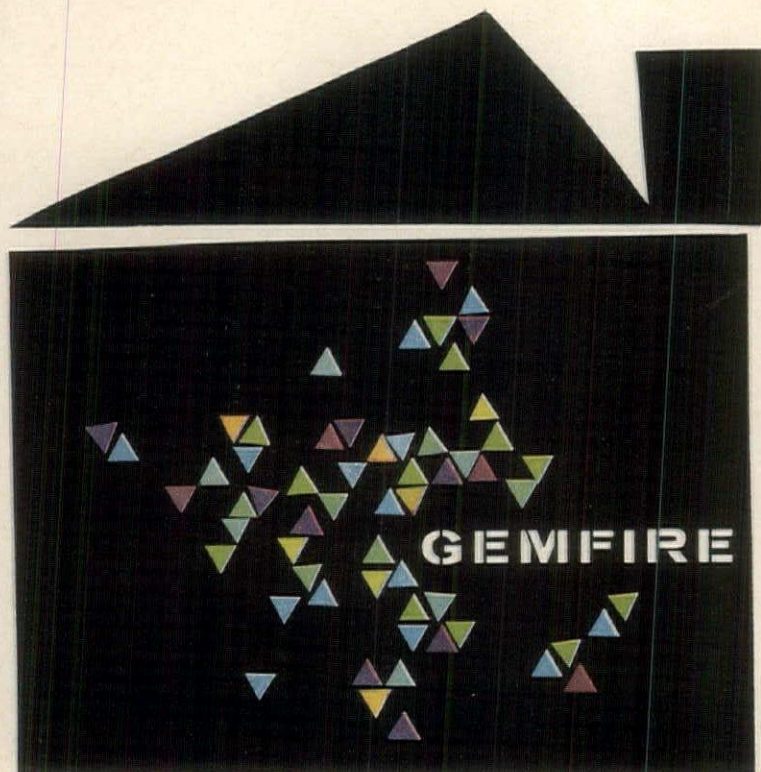


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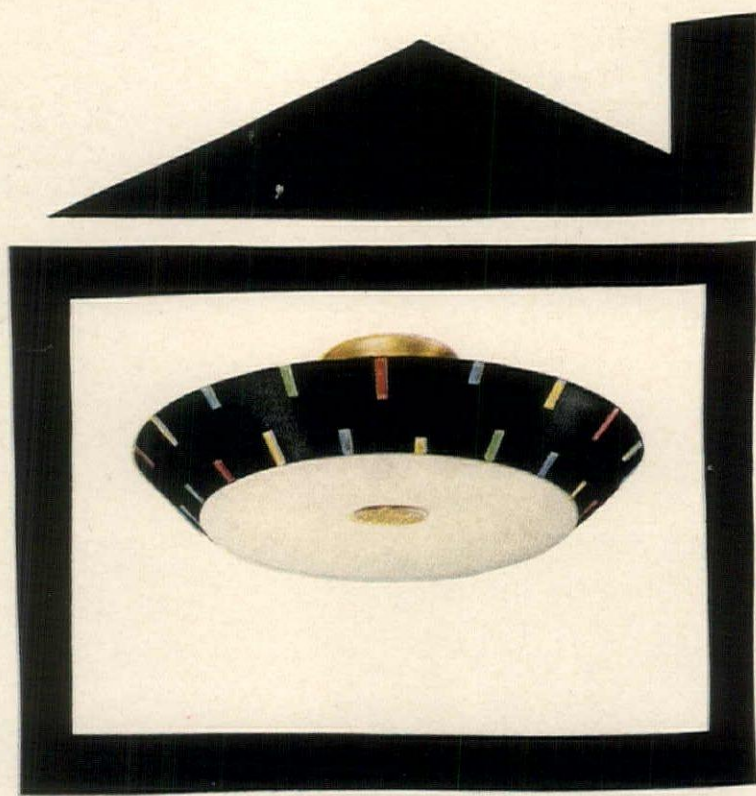
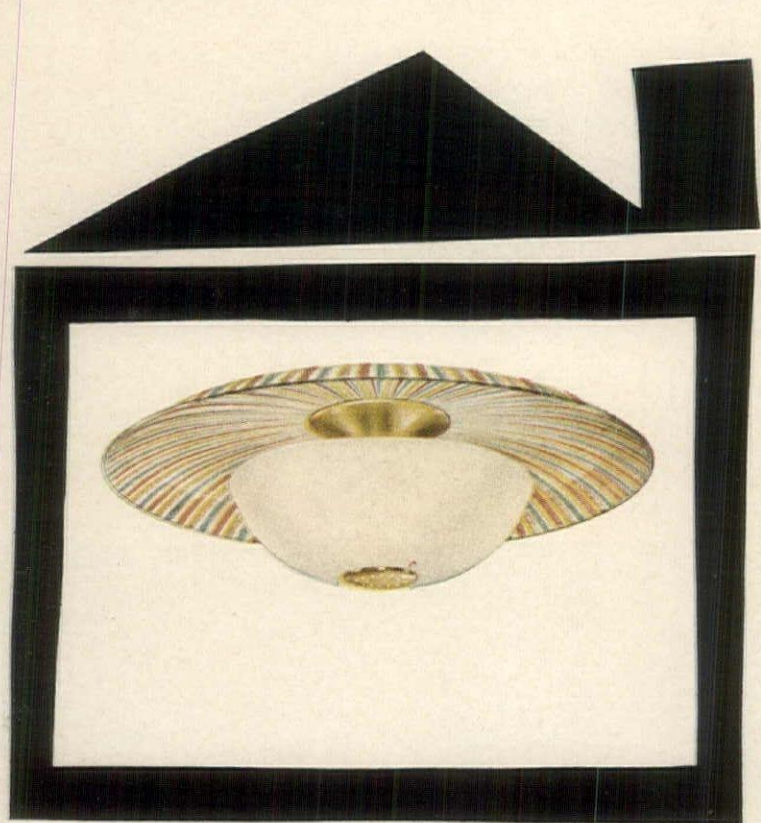
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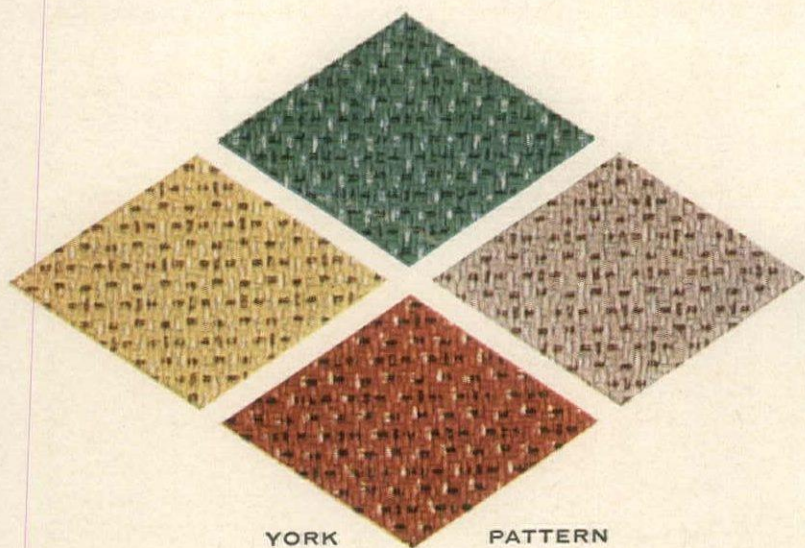
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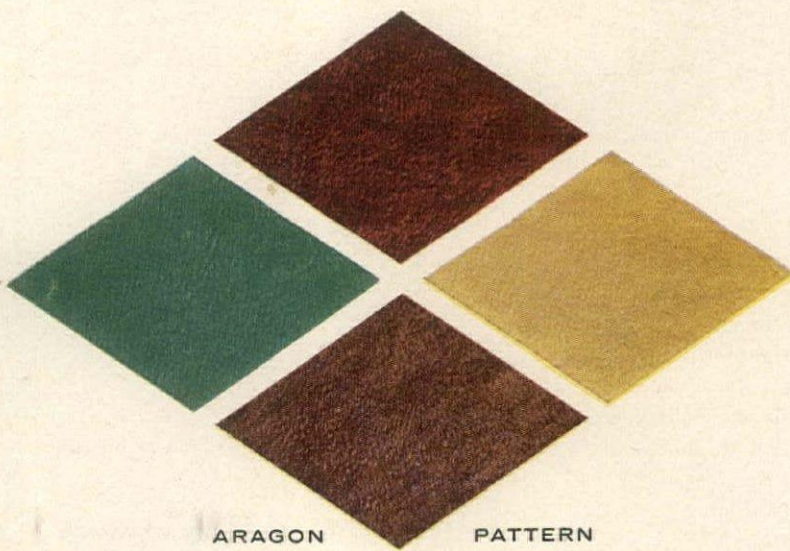
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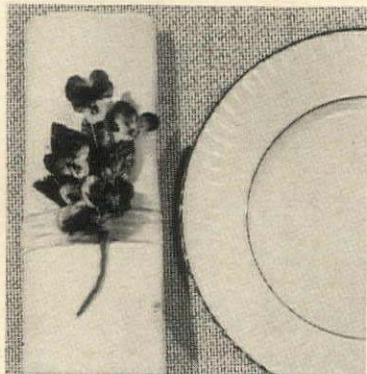
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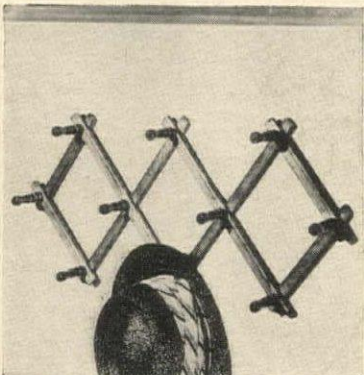
Make believe

Add the garden look of spring to your breakfast table with sprays of bright flowers attached to clear color polyethylene napkin bands. Sturdy and easy to clean, they can be used on fabric or paper napkins. Assorted flowers only. \$2.95 postpaid for four bands with flower sprays. Cortley Gifts, HG3, 453 E. 88th St., New York.



Hats off!

For closet or informal entrance hall, this accordion hat rack is made of hardwood finished in maple. Ten sturdy pegs hold hats, caps or children's outdoor wraps. It's a quaint accessory, too, for a country guest room. 10" high it opens to 25" wide. \$2.98 postpaid. Order from Taylor Gifts, Department HG3, Spread Eagle Inn, Wayne 3, Pennsylvania.



Paired to please

For writing desk or table, these hand-carved cedar bookends depict a pair of studious monks. Executed with fine detail they make a strong support for a row of books. Each monk is mounted on a wooden base resembling a choir stall. 10½". Imported from Mexico, they are priced at \$8.95 ppd. American Trader, 2 Grand St., White Plains, N. Y.



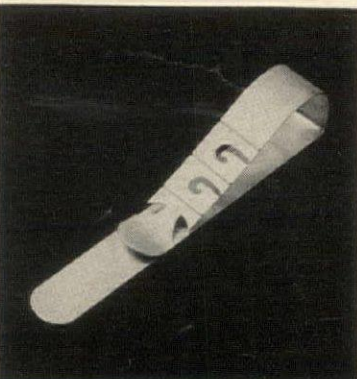
Put it on record

Send a negative (or a clear positive) of a cherished photograph and have it permanently reproduced on a gold-trimmed black tôle tray. Done in sepia, the reproduction makes handsome decoration. The 18" x 14" tray is finished with clear lacquer for added protection \$5.50 ea.; \$20 for four. Holiday House, HG3, Upper Montclair, New Jersey.



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With a king-size sterling silver paper clip on the office desk an executive can keep one or a dozen letters under control. Chastely ornamented with a three-letter monogram, it is 4½" long x 5/8" wide, and heavy enough to serve as a paperweight. \$5.50 ppd. Tax incl. Thomas-Young, HG3, 30 West Lockwood Avenue, Webster Groves, Missouri.



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F-809	L-203, L-204	M-27	M-404
M-806	N-405	P-302	P-411
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120			

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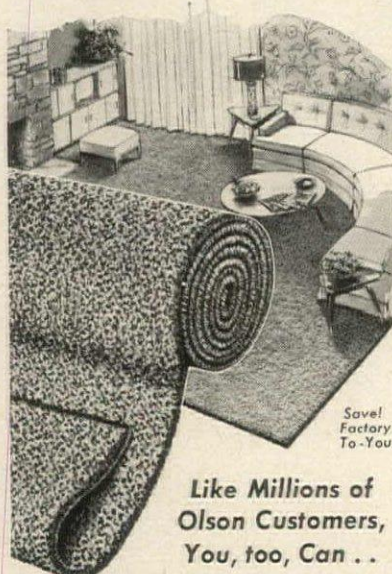
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Set of 12 for only **59¢** postpaid

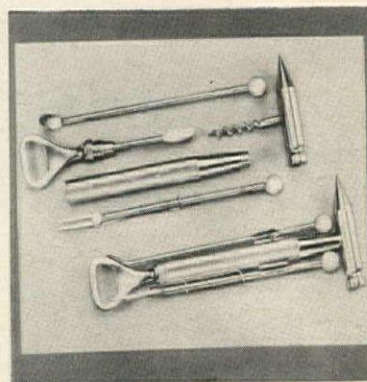
Watch your guests "ooh" and "ah" when they see your Easter table bedecked with these dainty 3" high baskets—filled with jelly bean "eggs", tiny flowers or nuts.

The children will love 'em. The grown-ups will say you're the cleverest hostess in the world! **SPECIAL!** 2 sets for \$1 ppd.

And imagine! You get 12 miniature baskets for only 59¢! They're nice to have on hand for birthdays and other occasions, so order a few dozen at once. Satisfaction Guaranteed. Send Check or Money Order.

SPENCER GIFTS 984 Spencer Bldg., Atlantic City, N. J.

SHOPPING



At the bar

Give him a seven-piece set of chrome-plated steel tools for his serving bar and the host will take pleasure in concocting the potables. Imported from Solingen, it contains an olive or onion fork, mixing spoon, ice axe, hammer, rind peeler, bottle opener and corkscrew. \$5.95 postpaid. Order from Deer Hill Co., HG3, Box 312, Flushing 52, N. Y.



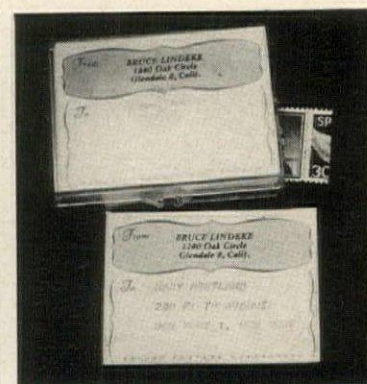
New faces

Try using a masque made of light weight elasticized cotton the night before you want to look exceptionally lovely. Easy to adjust, it will help to relax delicate facial muscles, eliminate minute lines at mouth and neck. The flattering flesh color blends in with natural skin tones. \$4.95 postpaid. Order from Kay Fuller, HG3, 135 East 50th Street, New York.



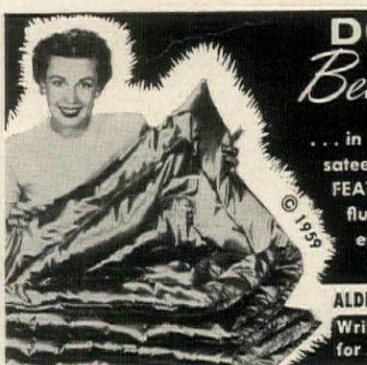
A rose is a rose

Made of high glaze ceramic in soft multi-color, these rose place card holders are set on a pure white base. Perfect to use for a bridge luncheon party or for pre-bridal festivities, the set of four is only \$1. Three sets are \$2.89. Please add 25c postage. Order from Foster House, Department HG3, 6523 North Galena Road, Peoria, Illinois.



Take care

Insure the safe arrival of packages by using these personalized parcel post labels. Your name and return address are printed at top, with ample room for addressee. 2 3/4" x 2", they come in mixed colors, are packed in see-through plastic box. \$2 for 125 labels postpaid. Bolind, Incorporated, Dept. HG3, Bolind Building, Montrose 55, California.



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AROUND

Copy cat

Bar stool reproduced from an antique found in Mystic, Connecticut makes a perfect kitchen sitter (26" high) or a comfortable seat for the home bar (30"). Top is contour half-moon pine, sturdy legs are hardwood. Mellow brown antique finish complements a provincial setting. Either is \$19.95 each. Exp. coll. Lennox Shop, Hewlett, N. Y.



Tiny treasure box

Designed to hold one or two pieces of favorite jewelry, this clear glass case has a gold-finished frame and rests on graceful legs. A treasure in itself, the ornamental box adds a feminine touch to dressing table or chest of drawers. Velvet cushion inside protects valuables. 3 1/4" square. \$10.95 ppd. R.M.S. Interiors, HG3, 214 West Ontario, Chicago 10, Ill.



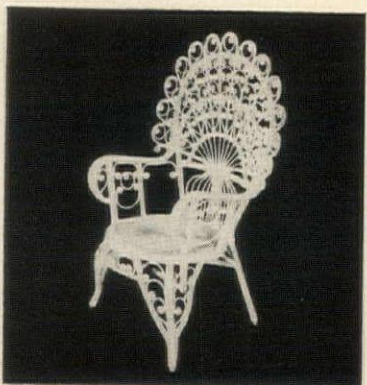
Follow the swallow

For graceful wall decoration you can't improve on a drift of swallows. Each exquisitely carved bird is handmade from one piece of fine-grained black ebony. Carved and hand polished by natives of Tanganyika, Africa, the three birds fly in the same direction. Each is 7" long. \$1.95 ppd. the set. Shopping International, HG3, 65 Court, White Plains, N. Y.



Victorian revival

Create a dramatic focal point on the terrace, in the sun room or in a feminine bedroom with an exotic rattan peacock chair. Handmade of white rattan and white peel, it is comfortable and decorative. Overall height: 47"; seat: 19" diam. Paint it or leave it natural. \$10.99 exp. coll. Order from the Akron, HG3, 4402 Sunset Blvd., Los Angeles, Calif.



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Keep lingerie, cashmeres, men's shirts, linens clean and dust-free! Of rigid, strong polystyrene with snug-fit lid. Crystal clear... see contents at a glance! Size: 15" x 11" x 6" holds 12 sweaters, slips, blouses, etc. Ideal for off-season storage, too! **\$5.95** ea. ppd.



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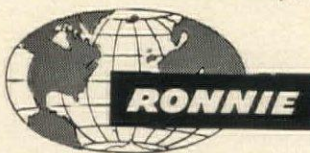
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Collector's Mint Dish. Graceful, imported footed dish, mother-of-pearl with golden embossing, handles, trim, (approximately 4" x 4") ribbon-tied to a package of LOFT'S delicious Chocolate-covered Thin Mints. China collectors will love this, and it's so reasonably priced... **POSTPAID... \$2.**

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Candy Corp., Dept. G-3
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THE AUTOGRAPH DINOSAUR

Ever been charmed by a dinosaur? You'll love Otto—made of stuffed, bright red muslin, ready for autographing, complete with ball point pen held in his snaggly tooth jaw. He has webbed feet, forelegs, dorsal fin and droopy eyelashes all in black felt. His hair is a wild mess of sagging white string—his eyes rove sometimes in opposite directions. 12" tall and 12" long. **\$2.50** PPD.

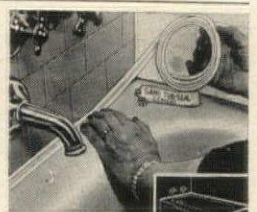
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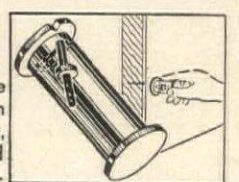
TUB-SEAL KIT

Not a putty or cement, but a beautiful strip of porcelain white vinyl plastic. Forms a neat, water-proof seal around bathtub; eliminates ugly cracks and crevices. Easy to apply in one continuous strip won't chip or crack. Apply to any wall, tile, plaster, etc. Excellent around wash bowl, toilet bowl, shower stall, sink, laundry tub, etc. Kit Contains 15 ft of Tub Seal, generous tube of Cement, easy directions. Approved by Good Housekeeping. **\$1.69** (plus 15c delivery)



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Don't damage your walls when hanging pictures, etc. Find the stud fast with this magnetic instrument that points out the place to drive nail or hook. Locates nails in tires, too. Easy to use. **\$1.00**



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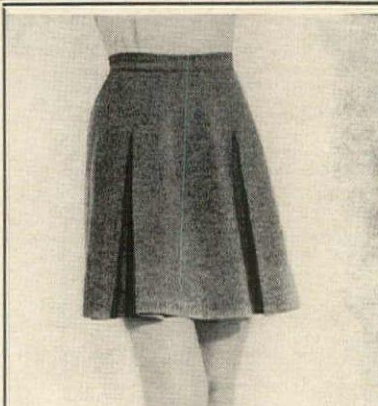
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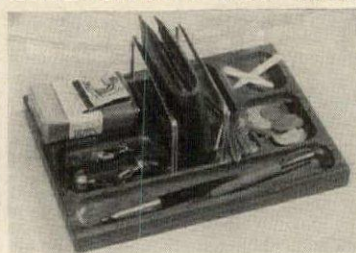
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soft green, light
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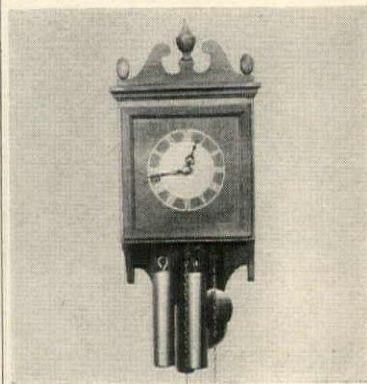
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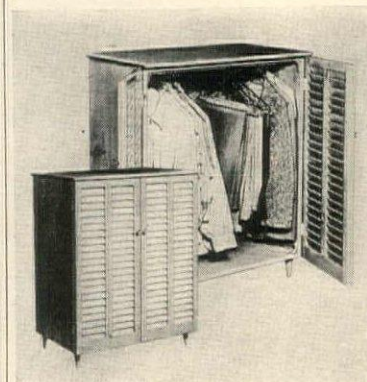
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Add charm to a room with a wall
clock which chimes the hours and
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ppd. Jenifer House, Dept. HG3,
Great Barrington, Mass.



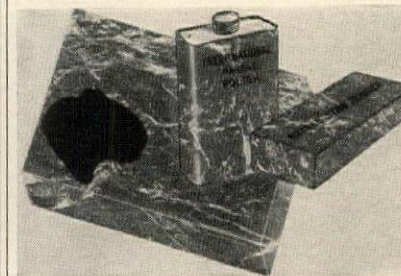
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Give a youngster this small-scale
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Aerated through the louvers, it
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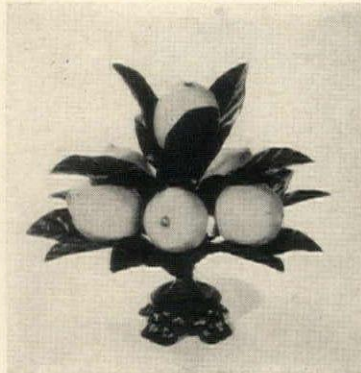
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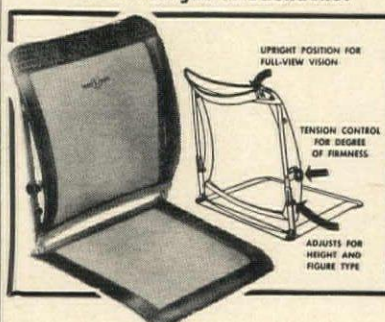
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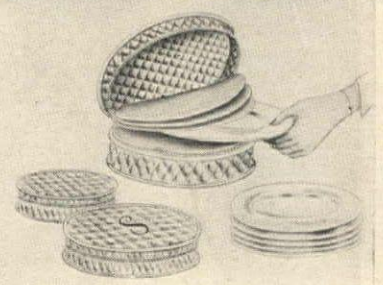
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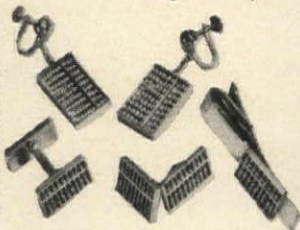
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*English translation: "Wild".

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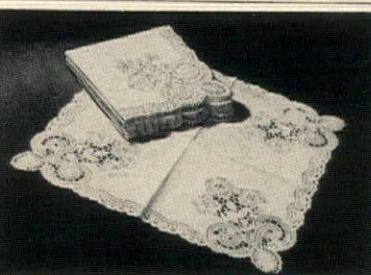
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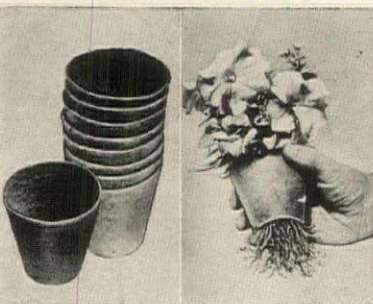


This Shell Fountain

Beautifully carved from Italian Stone, it provides a charming bird bath for your garden, terrace or patio. . . 40" high, with the bathing shell 36" x 34". \$325. f.o.b. N.Y. In our Catalog (10 cents please for mailing) with many other lovely garden ornaments, some priced at only a few dollars, or see them in our galleries.

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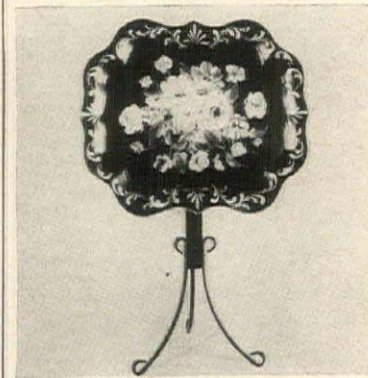
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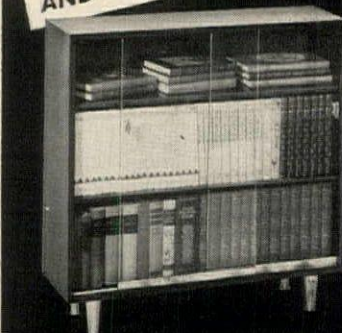
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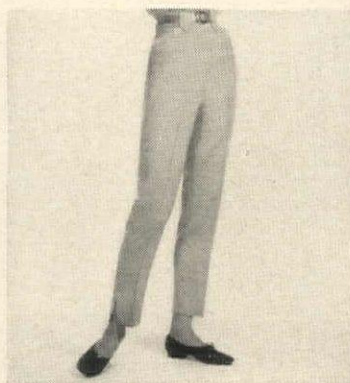
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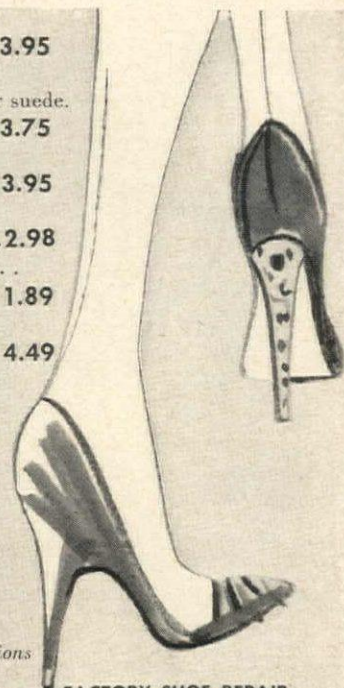
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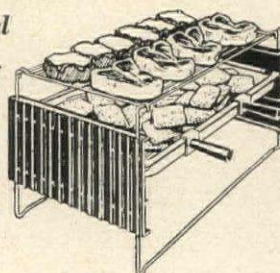
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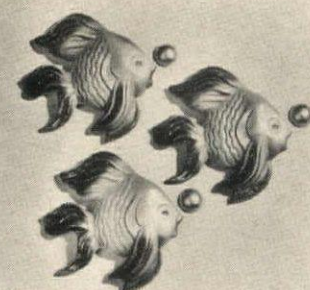
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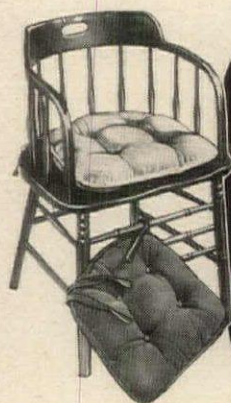


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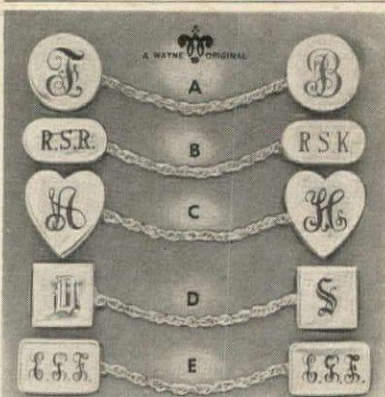
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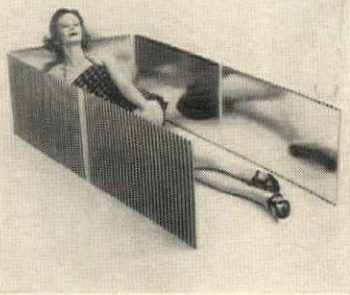


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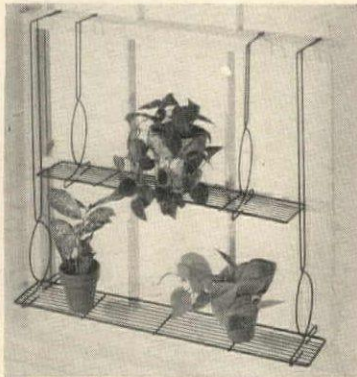
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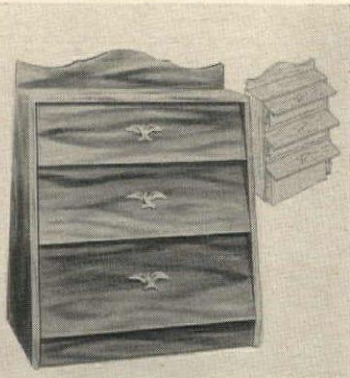
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handbag is easy to handle, exceptionally secure with double grips. A polished cowhide handbag, saddle stitched in white, is a good accent for all tweeds. Two bold brass initials and a firm brass turn-lock add interest. Available in either Italian tan or black, 9¼" x 10½". \$3.95 plus 25c postage. Vernon, HG3, 156 Fourth Ave., Mt. Vernon, N. Y.



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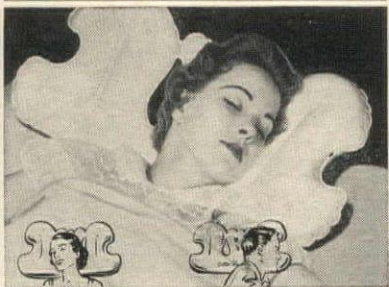
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27"	3.10	3.20	3.30	3.40	3.50	3.60	
30"	3.40	3.60	3.80	4.00	4.20	4.40	
33"	3.70	3.90	4.10	4.30	4.50	4.70	
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80"	9.00	10.00	10.50	11.00	12.00	13.50	

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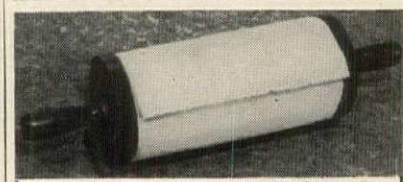
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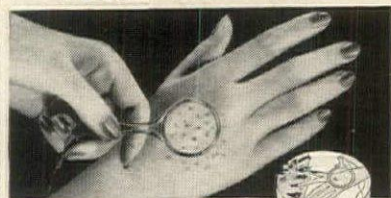
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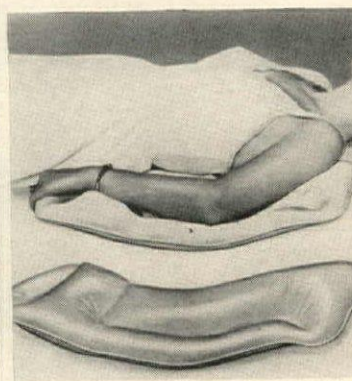
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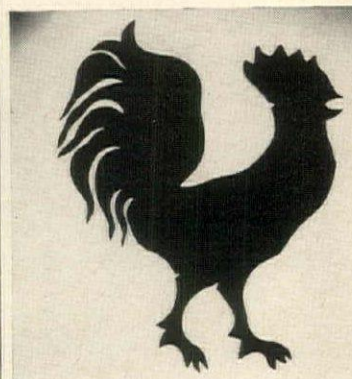
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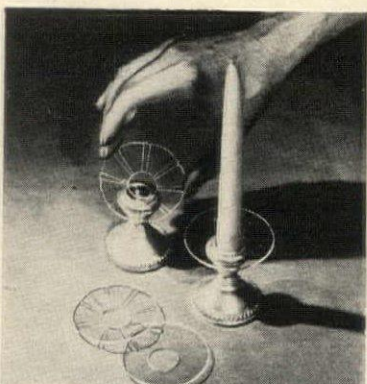
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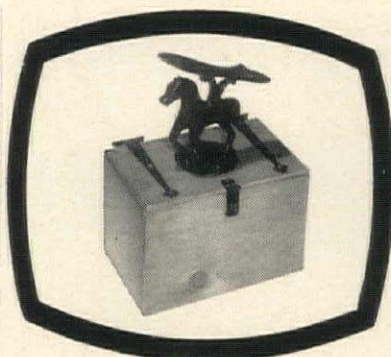
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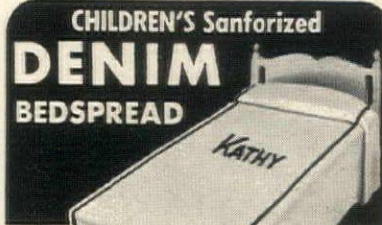
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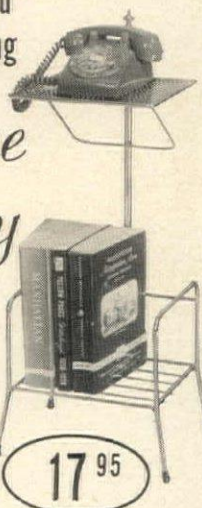
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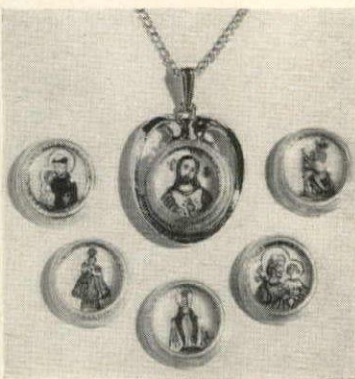
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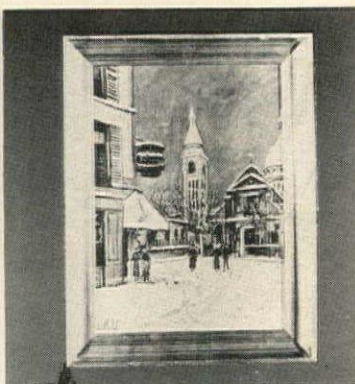
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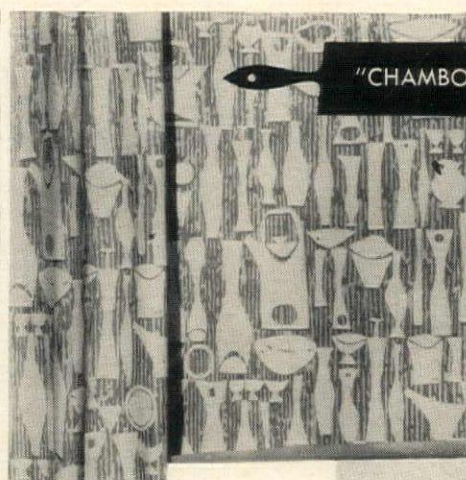
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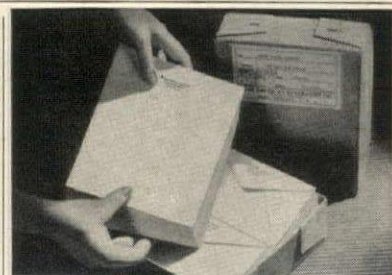
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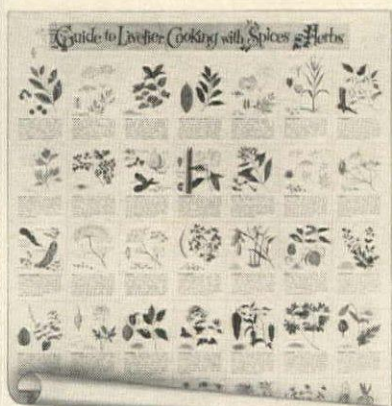
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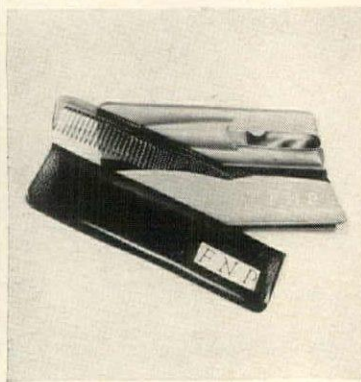
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Fennel was on Charlemagne's list of favorite herbs—and it's just one of 35 fascinating herbs and spices shown on this guide to livelier cooking. The exquisite full color illustrations were done by a Japanese artist. The directions for using are complete and authoritative. Size 15" x 18", ready for framing. Wonderfully useful and decorative—for your own kitchen or as a gift. Just \$2.00 postage paid. Ohio residents add 6c sales tax. Money refunded if not satisfied. No C.O.D.'s. Bernice Gifts, Box 88, Toledo 1, Ohio.

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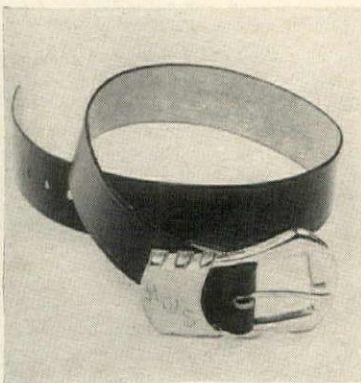
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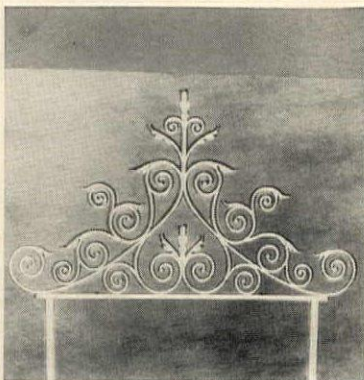
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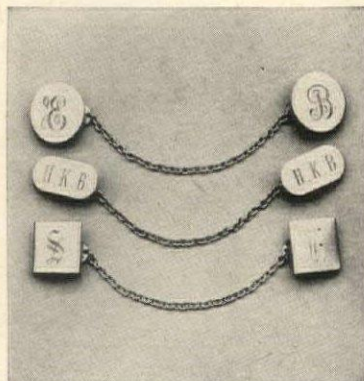
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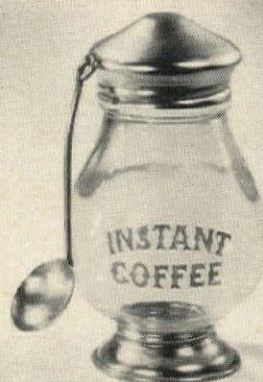
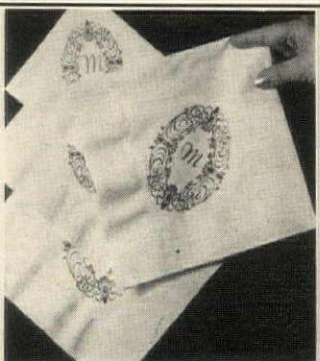
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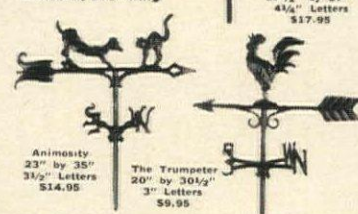
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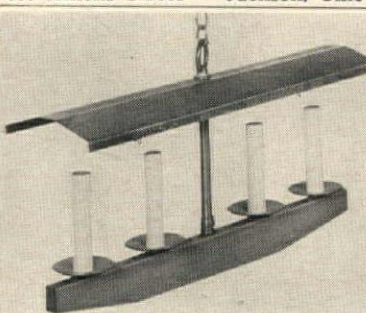


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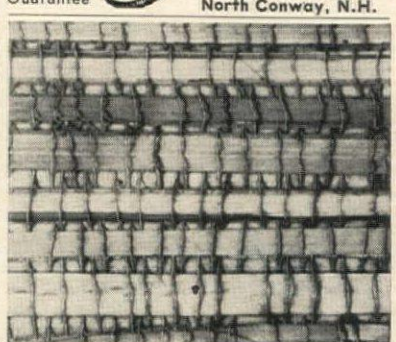
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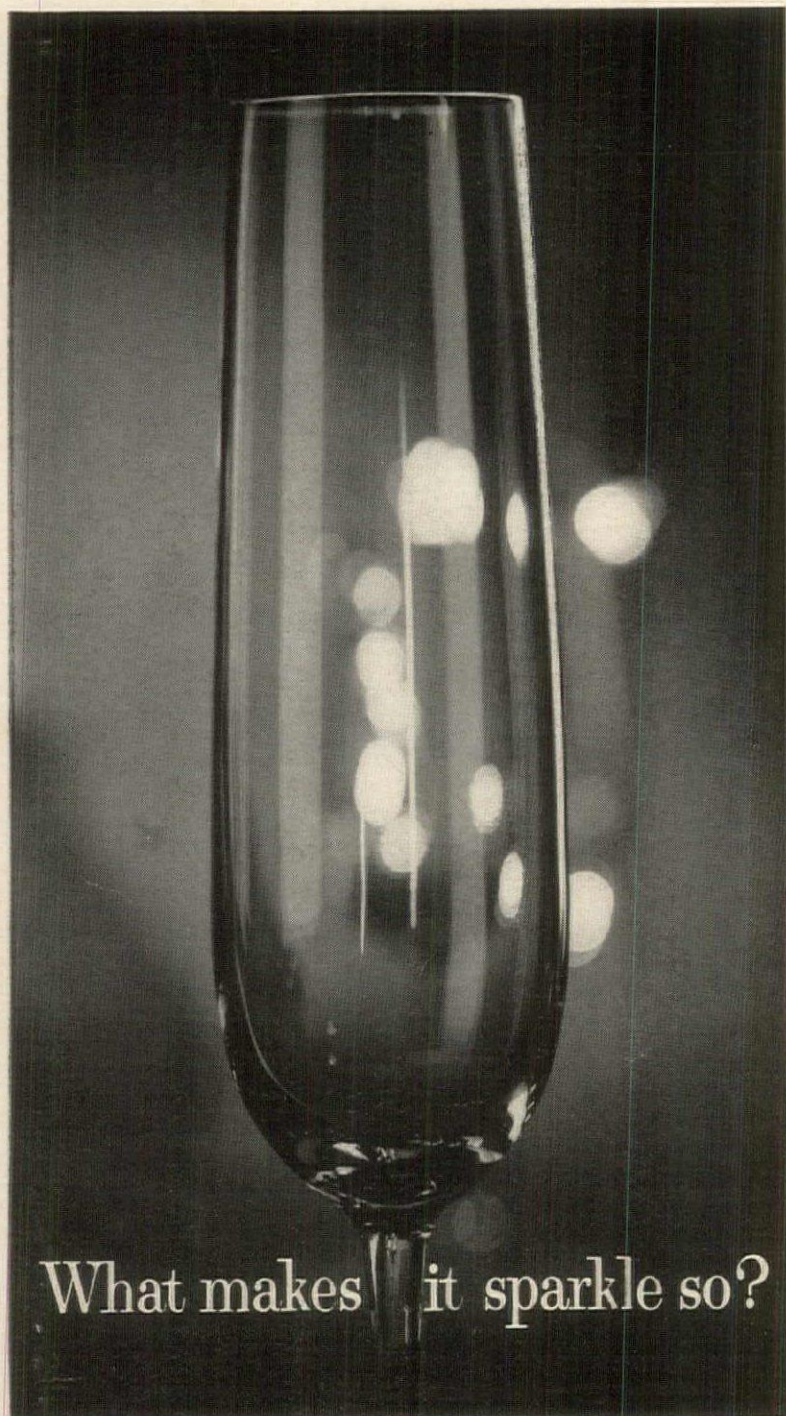
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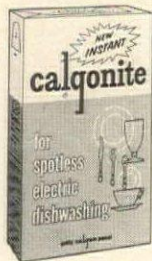
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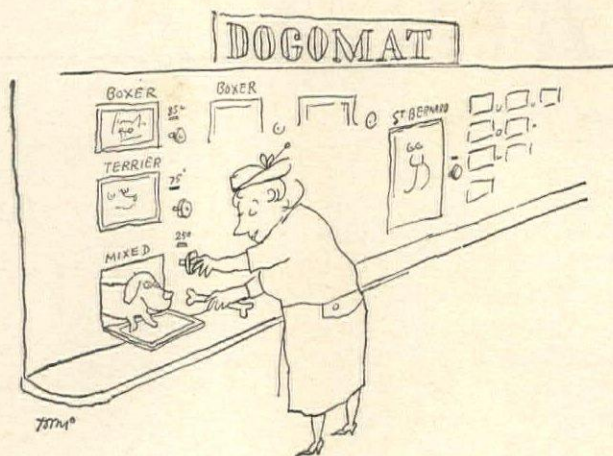
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HOW TO BUY A DOG

*You don't have to insist on a pedigree
but you should know
the signs of a good disposition and good health*

BY FRANCES EMLER

There are many ways of acquiring a dog, as you may have found out for yourself. The youngsters may give a pup to Mother for her birthday—or a doting uncle may give one to them. Dad may decide that a good hunting dog is exactly the companion junior needs. Or a sad-eyed little stray may win everybody's heart and a home with a wagging tail and licking tongue. But, assuming you have some choice in the matter of a canine addition to your family, what kind will you look for?

There is no "best" breed as a pet either for children or for adults. The best dog for you—like the best house—depends mostly upon the size of your family, where you live, the kind of life you lead. If an apartment is home to you, then a Boston Terrier would clearly be a better choice than a St. Bernard, even if the landlord would permit the latter. Nevertheless, many large dogs are excellent apartment dwellers, provided their owners are willing to exercise them two or three times a day. Those frequent walks are usually as good for the owner's waistline as the dog's!

But if you have a large yard (preferably fenced), or live in the country, you may well consider one of the larger breeds—Collie, Boxer, Dalmatian, German Shepherd are just a few. The various

hunting dogs also make excellent pets as well as performing their special mission.

As a pet for children, a medium or larger dog will be better able to hold its own than a small one. But more important than breed or size is the disposition of the puppy's mother and father. Most pups will take a great deal of romping goodnaturedly but they may grow up to be cantankerous and snappy if either mother or dad was a sour-pooch.

If you have to make a choice between *Miss Pedigree* and *Mr. Mongrel*, remember that "mixed" dog will make just as faithful and intelligent a pet as one with a long line of impressive ancestors. The chief drawback is that it's hard to predict how big the little guy will be when he's full grown. Of course by that time you'll probably have become so attached to him you'll overlook the fact that his father apparently was Basset-size instead of Beagle.

The question of *Mr.* or *Miss* is another one you'll have to decide. Again it's a matter of personal choice. Both are equally affectionate and loyal. The male may be more inclined to roam, more likely to get you in bad with the neighbors by saluting their shrubbery. But in other respects he is apt to be less trouble.

Continued on page 45



DESIGNED BY JOHN AND EARLINE BRICE

The "Collector's Group" of Cabin Crafts rugs

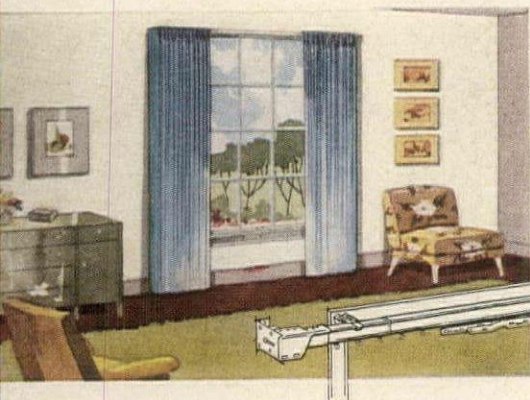
It isn't surprising to hang Cabin Crafts rugs on the wall, as though they were museum pieces. The coloring is that extraordinary. Generally, of course, they are bought for the floor. And often bought *first*, so that whole rooms can be designed around their colors. One thing is sure. They have the flavor of custom designs. *Individuality*. They look frightfully expensive, but are really quite

reasonable. Bottom row, l. to r., cotton "Sahara" 3'x6'6", \$29.95, cotton "Fiesta" 3'x5', \$19.95, Acrilan® "Area Bands" 3'6" x 6'6", \$49.95. Top, Acrilan "New Horizons" 4'x4', \$33.95, Spunvis "Algeria" 3'x5', \$19.95, Spunvis and cotton "Marimba" 4'x4', \$19.95. Write for Room Service book on how to decorate with Needle tuft Rugs and Carpets. Cabin Crafts, Inc., Dept. HG-8, Dalton, Ga.

©Chemstrand's acrylic fiber

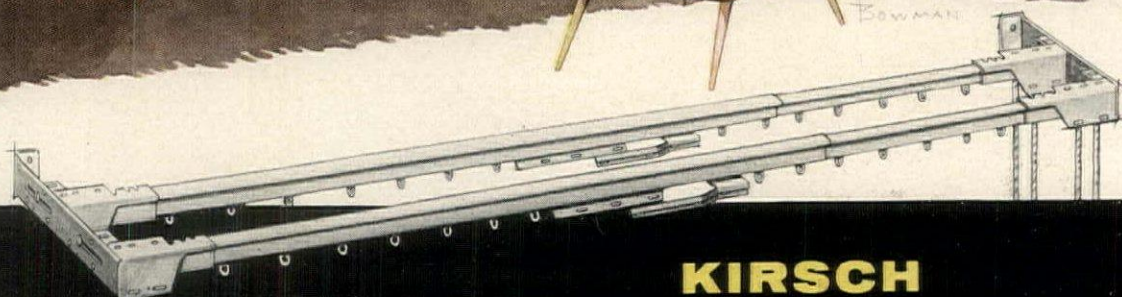
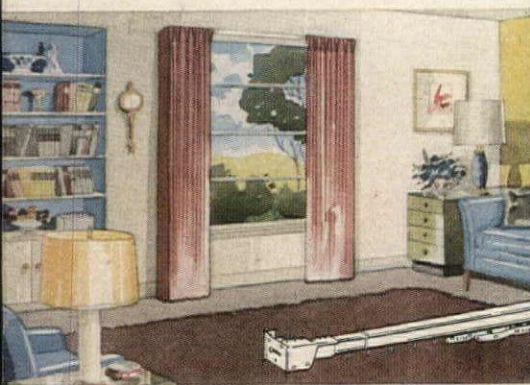
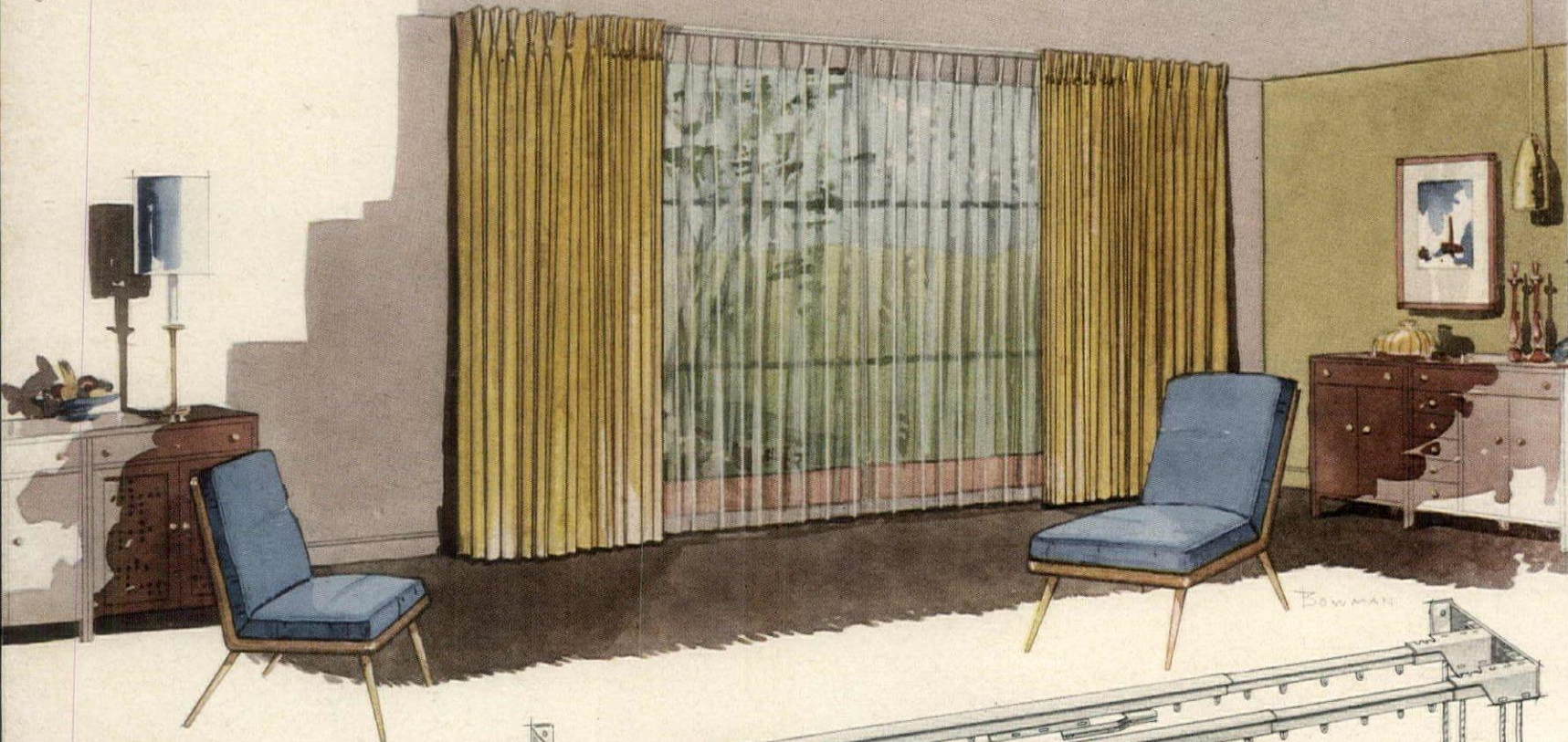
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HOW TO BUY A DOG

continued from page 42

If you choose a female, it is wise to have her spayed unless you want to breed her. Otherwise you must protect her twice a year while she is in season. This can be quite a nuisance at home and quite an expense at a boarding kennel. Contrary to popular belief, spaying will not make her fat and listless unless you overfeed her, in which case she would be fat and listless, spayed or not spayed. By having her spayed you will later avoid serious complications which often arise in older female dogs, frequently leading to emergency surgery. A younger dog can obviously "take" an operation much more easily.

Consider the grooming

In choosing between a long or short-haired breed, it is a good idea to consider whether you or someone else in the family will have time for grooming. A short-haired dog requires comparatively little. A long-haired must be brushed daily, and many require clipping. Poodles probably demand the most beauty care but it can be fun to do it yourself if you have the time and patience. Or you may rely on a professional.

When you've finally decided on the best breed for you, hunt up a reliable breeder or a reputable pet shop. In selecting the specific pup that is to rule the next ten years or so of your life, don't succumb too quickly to the pitiful fellow with the pleading eyes, sitting alone in the corner. You may be letting yourself in for a lot of trouble. Choose a peppy, healthy one and it will be relatively easy to keep him that way with preventive medicine.

Here are a few warnings: Avoid a listless pup with eyes and nose that are discharging, or one that is coughing, vomiting, or has diarrhea. The dog may have distemper. Insist on having his temperature taken and look at the thermometer yourself. If it is higher than 102°, pass him by.

Check the pup's teeth. They should be white, with gums pink and firm. Discoloration might be the result of a former illness. Test his hearing by standing behind him and snapping your fingers, or making some other noise to attract his attention. Make sure he is free of skin disease by looking for bare patches on his coat or a rash on his skin.

After you've convinced yourself that your selection is a healthy specimen of dogdom, have this

verified as soon as possible by a competent veterinarian.

Be sure to take along a sample of the puppy's stool and have it checked for worms, even though the person from whom you bought the dog assures you that he has been wormed. More than one worming is often necessary to free a pup from troublesome parasites.

If the pup is free from worms and in good health, he is ready for his permanent inoculations against those dread puppy diseases—distemper and infectious hepatitis. There is a difference of opinion as to the best age for these inoculations, but many progressive veterinarians are giving them with great success when pups are as young as 7 or 8 weeks. Temporary protection with serum is advisable until the permanent vaccinations are given.

These inoculations are wise preventive measures, and may save you many dollars later on, not to mention untold heartaches (your own, as well as the children's). If you've ever seen a dog with one of these diseases, you'll understand that "sick as a dog" is not just a figure of speech.

Another disease which may be prevented by inoculation is leptospirosis. In many areas this is considered a "luxury" vaccination, but in some localities, where the disease is spreading, it is now a "must," along with the inoculations against distemper and infectious hepatitis.

After you've protected your pup's health in this manner, his chances for leading a long and happy dog's life are very good (barring encounters with automobiles, power mowers, and bigger dogs—catastrophes which you can help to avoid by training him well).

What's in store for you

There will be times when you'd like to choke him, as he literally grins at you over the shreds of your new Easter hat. There will be times when you'd like to kiss the top of his shaggy head (and maybe you will), when he alone seems to understand, with sympathetic eyes and wagging tail, why you're in tears over something the rest of the family is laughing at.

To be completely realistic—this four-footed little ball of fur you've just selected to share your life will soon be running it. Most dogs figure that's what people are for—and most people really don't object!

END



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Letters to the Editor

January declaration

Sir:

I was particularly interested in your declaration of intentions for 1959, on page 35 of the January issue. They were stated clearly and are sensible goals which I'm sure all your readers can endorse.

I wish that other magazines would be as forthright about their editorial policy.

My sincere good wishes to you and your excellent staff and I'll be eager each month to find how well you have carried out your intentions.

N.M.—San Francisco, Calif.

Q&A footnote

Sir:

May I offer a comment on *Antiques, Questions & Answers* in your issue for January, 1959?

The answer to L.C.W.—Kermit, Texas, on page 32, is scarcely as informative as might be wished. The item illustrated is a full-sized reproduction of the spoon used at the Coronation for holding the

consecrated oil in the ceremony of the Anointing. Such reproductions, in various sizes, have been sold at all coronations from that of Edward VII to that of her present majesty.

The spoon (and, possibly, the Ampulla—the vessel that contains the oil) is the only item of the Regalia that can be positively stated to have survived the patriotic vandalism of the Commonwealth, when all the remaining items were broken up and sold. It is generally considered to be 13th century work.

G.R.L.P.—Ottawa, Canada

We appreciate your supplementary comments on the coronation spoon and regret that we did not have the space in our January Q&A to explain it as fully as you have done. ED.

The real McCoy

Sir:

The shopping information on page 154 of your December issue to accompany the art objects placed on the hi-fi and storage cabinets on page 121, center-right, was downright false. After listing the large Pre-Columbian head (Vera Cruz), bowl in form of seal (North West

coast of America), red owl (Peru), and Peruvian wooden mummy mask, you credit them as "all made by Frances Pratt, Inc." These are all authentic pieces and may be purchased at Frances Pratt, Inc.
F.P., INC.—New York, N. Y.

We are indeed sorry for this error but trust that most of our readers scanning the picture and reading the listing would not be led too far astray. ED.

Hallmark House No. 3

Sir:

Your February issue was looked forward to eagerly by this reader, for I was anxious to know what sort of house H&G's Hallmark House No. 3 would be.

Although I have a few reservations, I'm not disappointed, for on the whole this is a most exciting house. I liked the lighting, the fireplace wall in the master-bedroom, the many-colored carpet in the children's playroom, and best of all that wonderful storage wall in the living room which is really a work of art.

I would like to have been able to see at least one of the bathrooms, say in the master's suite.

My other reservation is on the conversation pool built into the living room. Maybe I'm old fashioned, but the view on pages 61-62 reminded me of a jazzed up Roman bath. But I do realize this is a new idea in living room seating and like all such concepts takes a little getting used to by us older folks. It looks mighty comfortable but it isn't flexible. I'm afraid it would frustrate me, for I'm one of those housewives who really enjoy rearranging the living room now and then for a change of scene.

Congratulations on your Hallmark House No. 3; if it was not at all controversial, it would not be any good.

T.L.C.—Cleveland, Ohio

Wrong General

Sir:

Re your January issue, we believe that on page 59, lower right hand corner, you show the picture of our refrigerator—General Air Conditioning Corporation—not of General Electric, as you mention in the description.

W.H.L.—Los Angeles, Calif.

You are right, thank you for the correction. ED.

To enjoy Spring at her radiant best...

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Spring comes early to this colorful land . . . bringing with it a sparkling new season of pageants and other spectacular events . . . welcoming you to sunny seaside resorts, and to cities and towns where fabulous art and architecture bring history vividly alive. A Spring holiday in Italy will fit any budget, too. Air travel and de luxe motor coach tours are surprisingly inexpensive . . . 15 and 30-day rail tickets allow unlimited mileage at a low fixed fare. And if you take your own car, special coupons provide gasoline at a reduced price. Wherever you go you'll find excellent accommodations, wonderful food, irresistible shopping bargains. See your Travel Agent now!

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CHICAGO: 333 N. Michigan Ave.
NEW ORLEANS: International Trade Mart
SAN FRANCISCO: St. Francis Hotel

WRITING ON WALLS

continued from page 14

and blue. But, if you would rather have another color to complement the rest of the room, you can either blend your own or have your paint dealer do it for you.

All you have to do is select the color you want (ask your dealer for one with less than 15 per cent light reflection) in an alkylid flat enamel and mix it with varnish. The ratio should be two parts enamel to one part varnish.

You'll find numerous uses

Giving grade schoolers a chance to express themselves is not the only reason for installing a writing wall. Older children will find it a help in doing their homework: diagramming complex and compound sentences, solving the long equations used in advanced mathematics, chemistry and physics courses.

In a passageway, an open wall area may be used as a message center for the entire family. Or you could put up a writing wall in the recreation room to function as a giant scoreboard. One housewife we've heard about even has a section of her kitchen wall prepared for writing so that she can chalk in long recipes to avoid thumbing through her prized cookbooks when her hands are messy and apt to stain them.

END

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30 Houses & Plans
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BERMUDA

PAGET

Elbow Beach Surf Club. Bermuda's only Ocean-side Hotel. See travel agent or Rep.: R. F. Warner, N.Y., Bos., Chi., Wash., Toronto & London.

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Newest in Bermuda! Vacation luxury at the Island's gayest, most sophisticated waterfront Colony. Every cottage completely air conditioned . . . your private patio for breakfast. Poolside luncheon on the Continental plate . . . gourmet dining, dancing at the Clubhouse. Chris Gronlund, Mgr. Color folder from Travel Agents or Leonard Hicks Jr. & Assoc., 65 W. 54th St., N.Y. 19. Also Chicago, Detroit, Washington, D. C.

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Hotel . . . Golf, Beach and Yacht Club. Exciting water sports, Bermuda's largest finest private Beach, golf and tennis on 180 landscaped acres. Fully air conditioned accommodations, dancing, floorshows nightly. John Fischbeck, Mgr. For beautiful color folder write William P. Wolfe Organization, Representative, 500 Fifth Avenue, New York 36. Also Boston, Chicago, Cleveland, Philadelphia, Miami, Toronto.

CUBA

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General Electric ALL-PURPOSE Floor Polisher...



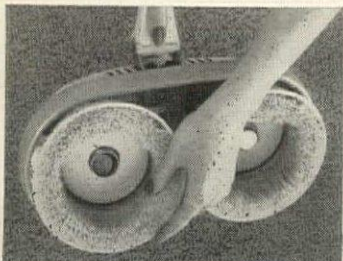
waxes... polishes



scrubs... even cleans rugs

It's a snap doing floors with the new General Electric *All-Purpose* Floor Polisher. You'll love the easy way it handles. It's powerful... yet it's lightweight. Gets right up to baseboards, deep into corners, thanks to new contour design.

Exclusive wax applying pads snap on easily—apply wax on wood, vinyl, linoleum, tile floors. Snap-on brushes for polishing, scrubbing—even cleaning rugs—save you time and money.



Every attachment snaps on!

Optional accessories include: steel wool pads, lamb's wool pads, wax applying pads, and rug-cleaning brushes. Vacuum Cleaner Department, General Electric Co., Bridgeport 2, Connecticut.

Progress Is Our Most Important Product

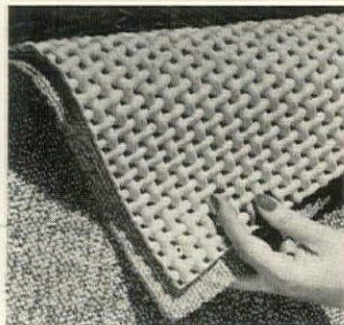
GENERAL  ELECTRIC

H & G's Newsletter



*What's in store for your home:
new products, ideas and trends*

● Before long you'll be able to look at television out in the garden or at a picnic report Westinghouse and GE who are both perfecting portable, battery operated TV sets. The magic ingredients are the tiny transistors that replace bulky tubes, save current and space. They have proven invaluable in the miniature transmitters and receivers of rockets.



● *Sponge rubber is woven basket-fashion in a new rug underlay called Marvelaire. Thick, very strong and cloudlike underfoot, the underlay is backed with sturdy fabric. Available in 53-inch and 9-foot widths. U.S. Rubber, 1230 Avenue of the Americas, New York 20, N.Y.*

To hasten spring in your kitchen, grow your own parsley with a Punch 'n Grow kit. Even if you don't boast a green thumb parsley will thrive mightily. You punch holes in top of container holding fertilized "soil" and seeds, add water, remove lid in about 10 days when shoots appear. Northrup, King & Co., 1500 Jackson St., N.E., Minneapolis 13, Minn.

● Look for innovations among packaged foods: meats in a disposable frying pan, prepared cake frosting in a package that doubles as frosting gun, more main dishes in boilable pouches.

● *The stainlessness of steel is wedded to the quick-heat property of aluminum in a new automatic fry pan by McGraw-Edison. Alcoa's engineers get the credit for the new process which joins the two metals. Bonus features of pan: removable heat control, longer heating element. Toastmaster Division, McGraw-Edison Company, Elgin, Illinois.*



● Latest brainwave of Robertshaw's Burner with a Brain gas range control brings good news for pretty pots and pans. Side scorching is eliminated by an extra feature called Flame Set which harnesses gas and adjusts the length of the flame (even at full heat strength) to fit different sized bases. Similar to an oven control, it can also be set for desired degrees of heat. Robertshaw Thermostat Division, Robertshaw-Fulton Controls Co., Youngwood, Pennsylvania.



A two-in-one mop cuts floor washing time in half by combining two types of synthetic Du Pont sponge. A sponge of cellulose picks up water and loose dirt, a strip of plastic sponge made of tough abrasive urethane foam dislodges stubborn spots. A new finger-tip-touch squeezer on the handle rinses out the mop. Model #99. O-Cedar, 2246 W. 49th St., Chicago, Ill.

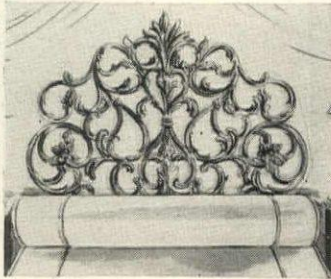


You won't have to echo Winnie the Pooh's pitiful cry, "Nobody knows how cold my toes are growing," if you tuck an electrically heated mat under your feet. Radiant Products, Inc., Monroe, N. C.

● A fascinating exhibition entitled "British Artist-Craftsmen" will be touring the States in 1959 and 1960 under the auspices of the Smithsonian Institution. Moore, Epstein, Piper will be among artists represented. For itinerary write to the Institution's Traveling Exhibition Service, Washington 25, D. C.

● "Dinner For Two" is the title of a little cookbook compiled by Betty Crocker. Crammed with delicious recipes and meal ideas for that so-hard-to-cook-for family of two, it's on sale at bookstores for \$1. Published by Simon & Schuster.

● Headboards can now be hung on a wall like a painting instead of having to be attached permanently and clumsily to a bed. Reproductions in Syrocwood of hand-carved originals are available in many styles and finishes. Syracuse Ornamental Co., Syracuse, N.Y.



You never have to polish Conso Evergold curtain rods to keep them sparkling. They're made of anodized aluminum with a brass finish and are much lighter than other brass finished rods. Two styles available—café curtain rod, Conso Traverse Rod. Consolidated Trimming Corp., 27 W. 23 St., N. Y. 10.

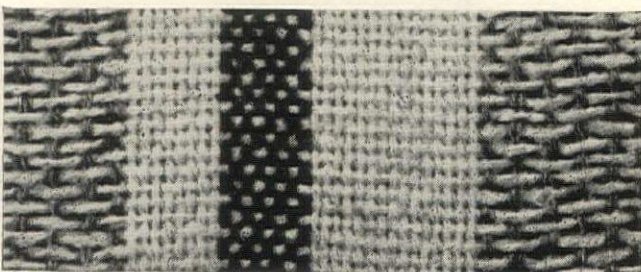


● In time to help out in the feverish yearly upheaval of spring cleaning and polishing is Bissell's new Upholstery Shampoo and plastic tank-handled applicator. Freshens the winter-drab faces of all colorfast fabrics, leather and vinyl covered furniture, and car seats. Bissell Carpet Sweeper Company, Grand Rapids 2, Michigan.

● If you're at a loss when it comes to solving plumbing problems, there's a new 16-page booklet called "What You Should Know About Plumbing", which may help to straighten you out. Write to the Plumbing—Heating—Cooling Information Bureau, 35 E. Wacker Drive, Chicago 1, Ill., enclosing 10 cents.

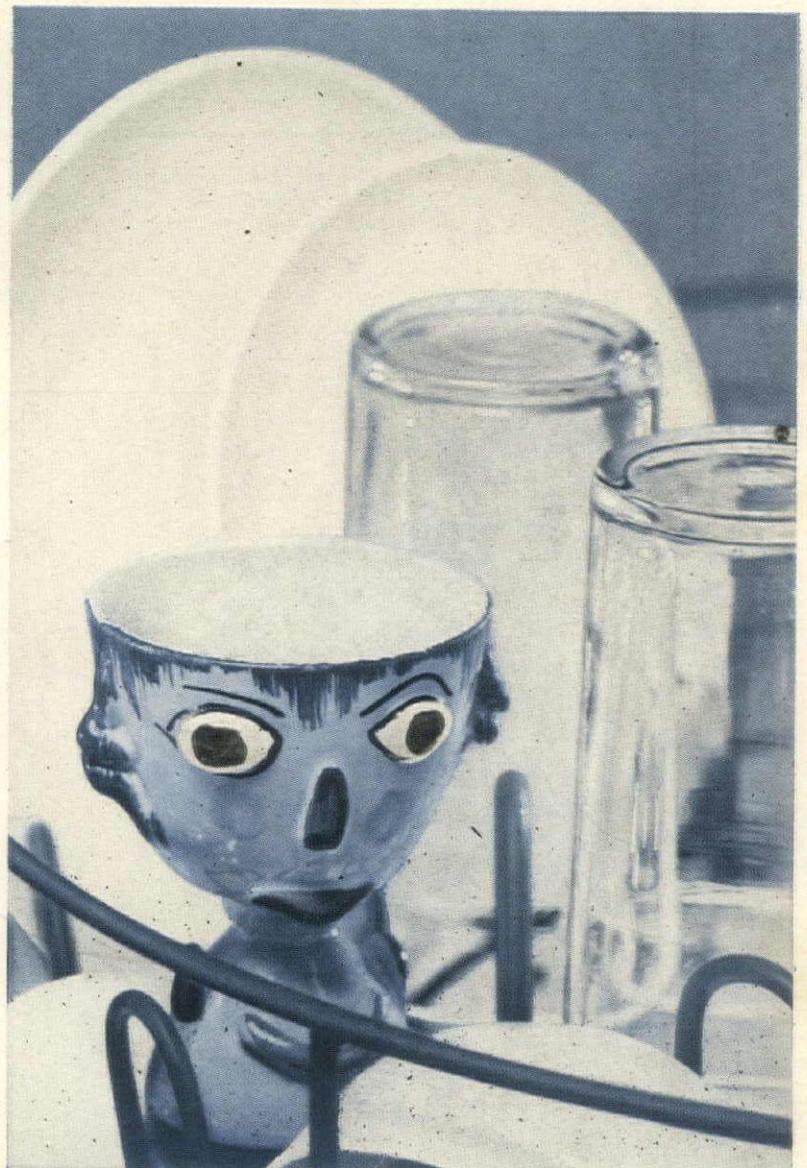
● An innovation in textile weaving: new process "Coro-Dyes" Fiberglas yarn before it reaches the loom, achieving never-before-possible designs and multi-colored effects. Owens-Corning Fiberglas Corp., Fabric Center, 16 E. 56th St., N. Y. 22.

For further information, write to the manufacturer.



NEW!

Guarantees the most
spot-free dishes
any dishwasher can wash!



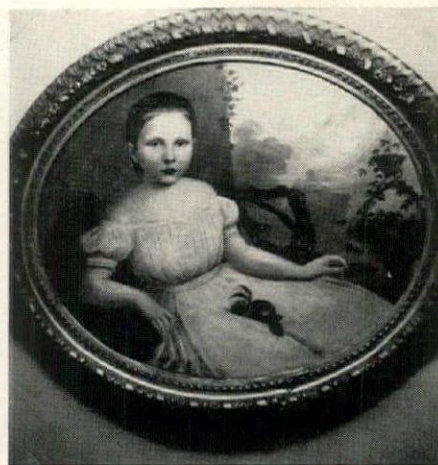
First dishwasher detergent with germ-removing Purisol! Not even hand-polishing gets glassware, dishes and silver more spotless than new Dishwasher *a//* (now with Purisol added to safeguard family health). It's recommended by dishwasher manufacturers. Satisfaction is guaranteed by Lever Brothers or your money back.



Antiques

QUESTIONS &

This column is devoted to questions about old things. Letters will be answered on this page or by mail. No attempts at evaluating antiques will be made. One question to a letter, please.



Can you tell me anything about the painter of this portrait of a young girl? His name is N. Marshall and the picture was painted in 1868. I believe the subject lived in New Orleans.

H.H.—Tulsa, Oklahoma

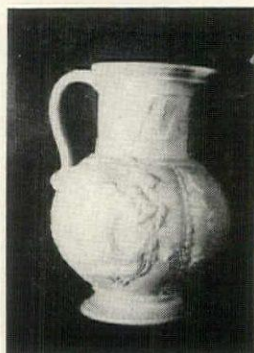
Nicola Marschall (1829-1927) was born in Germany, came to the United States in 1848 and settled in Mobile, Alabama, where he also taught art and modern languages. On secession of the Confederate States in 1861, he designed the flag of the Confederacy and the uniforms of its army, with which he served. In 1878 he moved to Louisville, Kentucky. He died there in 1927 at the age of ninety-eight.



This bust has the number 783 scratched near the mark, Tiffany & Co. It appears to be silver with a marble base. Who is it, when was it made and what is the material?

W.P.—Buffalo, New York

It is a bust of Queen Elizabeth I of England from a young portrait, made of silver bronze. Cast about 1880, the "783" indicates the inventory number of the Paris branch of Tiffany & Co., long since closed, where decorative accessories like this bust as well as jewels were sold.



I will greatly appreciate any information on my Worcester pitcher which has been in the family since about 1865.

G.B.—Virginia, Minnesota

Your Worcester pitcher was made between 1850 and 1862. At that time W. H. Kerr & Co., who also used the mark "Kerr & Binns," were the chief producers of porcelains at Worcester. In 1862 the present Worcester Royal Porcelain Company was organized.



JOHNSON

Grand Rapids



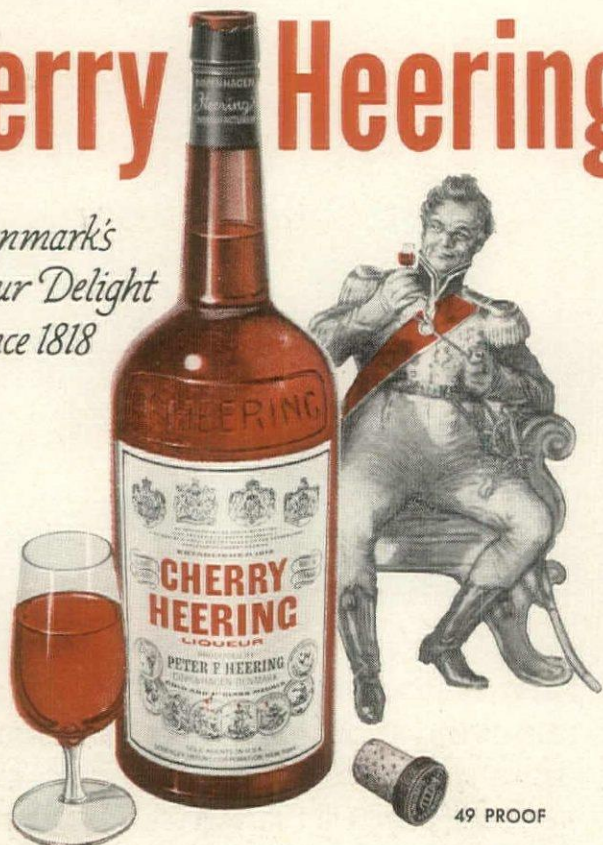
Original designs of unusual distinction created
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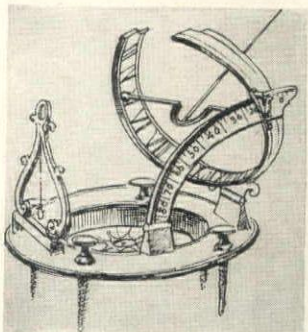
ANSWERS BY THOMAS H. ORMSBEE



Would you help me determine the name of the Imari pattern on my Derby porcelain covered urn?

Dr. R.L.G.—San Mateo, Calif.

Imari is the name for the decoration on Japanese porcelains exported from Hizen Province in the first half of the 18th century by Dutch traders located at Imari. Silk brocade inspired the design, later copied by English porcelain factories. Authorities list no special pattern names.



Can you identify and tell the origin of this brass instrument, brought here 40 years ago from Archangel, Russia?

J.H.T.—Kalamazoo, Michigan

You have an astrolabe, dating from the late 17th or early 18th century, produced by some European instrument maker. The astrolabe was used by astronomers and mariners before the invention of the sextant in 1731.



Is this a Federal desk? The brasses are not original. Are they suitable for this piece?

M.G.S.—Troy, New York

Your desk is American of the Hepplewhite period, 1790-1800. Since it is ornamented with an inlaid eagle, it could be called Federal. Drawer handles with bails and rosettes might have been used originally.



The enclosed mark is on a large porcelain basket twined with roses. Where was it made and approximately how old is it?

B.V.H.—Saugus, Mass.

The mark is of C. G. Scheierholz & Son, Plaue-on-Havel, Thuringia, Germany, whose factory was founded in 1817 and is still operating. Your piece dates about 1885.



I would appreciate information about this cradle which swings on cast iron brackets. The wood, I believe, is oak.

E.R.—Metuchen, New Jersey

Your cradle is an example of American Victorian furniture. The mechanical arrangement of the iron brackets indicates that it was made about 1870-1880.



What can you tell me about my pier table that has been in the family home since it was built in 1840? The top and columns are marble, the carved lyre is gilded, with a mirror at the back.

P.S.H.—Bridgehampton, N. Y.

It is an example of the elaborate work done by New York cabinetmakers, such as Charles Honoré Lannuier, early in the American Empire period. It dates c. 1820.

CRAFTSMANSHIP



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creates living sound from
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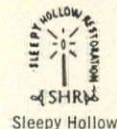
ZENITH

The quality goes in before the name goes on



ZENITH RADIO CORPORATION, CHICAGO 39, ILLINOIS The Royalty of television, stereophonic high fidelity instruments, phonographs, radios and hearing aids. 40 years of leadership in radionics exclusively. *Manufacturer's suggested retail price. Slightly higher in the Southwest and West Coast. Prices and specifications subject to change without notice.

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for these famous collections



Sleepy Hollow



Raymond Loewy



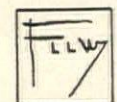
Farmer's Museum



Mystic Seaport



Williamsburg Restoration, Inc.



Frank Lloyd Wright



Henry Ford Museum

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If you are seeking distinctive decorative fabrics, carpets or wallpapers . . . you can be sure there's a world of difference . . . except in price . . . when it's from Schumacher's. A visit to your decorator or decorating department of any fine store will prove the point.

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Spring Color

Where to find it — How to use it

This month H&G holds the mirror up to nature and brings you three fresh sets of colors to brighten your rooms all year. Taken from our 1959 color palette introduced last September, they have been combined in new ways. New, that is, indoors but not outdoors. For nature is a great mixer. All you have to do is look around you during the weeks when nature puts on her new season's show.

Look for fern greens—

the greens that range from H&G's muted Bronze Green to medium Green Olive to bright, sunny Bitter Green. Put them together inside your house as you see them outdoors silhouetted against a patch of blue sky. We picked the truest blue, H&G's Larkspur, to combine with them in a reverse version of the blue-plus-green we highlighted last fall.

Look for flower pinks and mauves—

the pinks and mauves that sprout first along your garden path, in rock gardens and spring borders. These range from H&G's delicate Crystal Pink, through Carnation and Periwinkle to deep Hyacinth and bold Siamese Pink. New in home furnishings, they can be used daringly rather than sparingly with lots of white to bring out their true quality.

Look for fruit golds—

the yellows and oranges you see in a bowl of lemons, kumquats, tangeloes and grapefruit. Pick the soft tones of H&G's Citron, Pastel Citron and Marigold, the sun-ripened shades of Lemon Peel and Tangerine. Let either yellow or orange predominate, and use the other as a sparkling accent. You'll see them all on the pages coming up—spring color by the roomful.

For stores co-operating in H&G's color program, please turn to page 116. Shopping information about the rooms on the following six pages begins on page 117.



Look for fern greens

COOL COLORS of a woodland dell bring life and freshness to a room. If you live in the country, they echo the outdoors. If you live in the city, they stand for greenery. Take yards and yards of one of the fern prints at the right—either the sheer or the linen—and make a garden mural of your window wall. Or “slip-cover” your walls with the Bronze Green cotton print—its bold stylized pattern looks best stretched on a flat surface. You’ll come upon the greens plus blue in all kinds of fabrics, not only leafy prints but tapestry weaves and textured stripes to upholster sofas and armchairs. You might buy a yard or so of Larkspur linen for sofa pillows, but think twice because it’s so beautiful you may want enough to cover the chaise longue in your bedroom. You might even do a whole room in plain fabrics (corduroy, silk, linen, strié textures) and play hopscotch with greens and blue. Or how about taking the slim Green Olive cotton stripe, pleating it into a skirt for your bed and hanging it high, wide and handsome as a canopy? You’ll find swatches identified on page 114.

◀ *MIX YOUR GREENS* with a carefree hand—using them in different materials with varying textures. You might start with fabric such as the damask-like print on the sofa in the room opposite, then switch to painted pine paneling as a frame for the windows. Here, panels painted Bitter Green flank blinds of pleated white duck that take the place of curtains. A touch of matching green brings out the design of the white painted chairs, and the same shade is combined with Green Olive to marbleize the table tops and console shelf. These many greens look all the greener for the spot of Larkspur provided by the sofa pillows and for the blue accent rug. The room was designed for Mrs. Sylvia Edwin by Mallory-Tillis Interiors Inc. Sofa fabric by Eaglesham Prints, Inc. Bitter Green paint on the wood paneling by Martin-Senour Company.

ALL PHOTOGRAPHS BY BEADLE



H&G COLORS ON THESE PAGES:
GREEN OLIVE, BRONZE GREEN,
BITTER GREEN AND LARKSPUR

Continued



Look for flower pinks and mauves

ROMANTIC COLORS of an early blooming border bring a room a soft glow that flatters everyone who walks into it. You'll find a wide choice of washable prints that you can splurge on for both curtains *and* slip covers. Some of these prints look, at first glance, like perishable silks and damasks. Others might have come right from an artist's easel. With these it would be wise to use carpeting in a subdued Carnation or Hyacinth. For big windows or a window wall you might have ceiling-to-floor curtains of a chenille stripe. You might veil the windows in your bedroom with two sets of sheers, one plain Crystal Pink, the other a Siamese Pink-and-white print. Or combine sheer curtains with a Crystal Pink bead curtain. Any of the plain Periwinkles would be charming for throw pillows in a room where pinks predominate. And don't forget that you can accent one wall with a coat of paint or a roll of wallpaper like the tea chest pattern in Periwinkle. Turn to page 114 for identification.



BE BOLD ABOUT PINK. Weigh its pastel tints with its deeper shades, add a shadow of mauve and you'll have a palette substantial enough even for a living room. A good starting point would be a print like the polished cotton opposite. Since it combines all the flower pinks, you could match any two in your plain materials. Siamese Pink, now a standard color in carpets, makes a practical, medium tone for underfoot. Hyacinth in the love seat cushions, the curtain trim and the wall opposite the love seat gives as much cool relief as you need. All fabrics in room by Everfast. Rug by Gulistan. Furniture from John Stuart. Hyacinth paint, Martin-Senour Co. ▶

H&G COLORS ON THESE PAGES:

CARNATION, CRYSTAL PINK,

SIAMESE PINK,

HYACINTH, PERIWINKLE

Continued





Look for fruit golds

SUNNY COLORS from a ripening citrus crop flood a dark room with light, make dark woods seem mellower. And what they do for your spirit is sheer magic—witness the room on our cover. How about dressing a whole window wall with curtains made of the linen below printed with lemon halves? Or you might stretch it on panels to slide across the wall. This print would bear repeating at the other end of the room on a pair of open-arm chairs or a sectional sofa. If you want to change a room without reupholstering, then slip-cover all the furniture in either Lemon Peel cotton or the white and Marigold butterfly print. Hang curtains of the butterfly print, too. Or take your colors from a two-color print like the sheer near the bottom of the page that looks like a beaded curtain. Its vertical lines would add height if your ceilings are low. The diminutive floral stripe that comes in matching wallpaper and fabric you might use all the way round in a small bedroom. Or use it for the bedroom curtains, and paper the adjoining hall to match. If you are planning to buy a new carpet, why not go all out and make it Marigold? You'll find the key to all these materials on page 115.

◀ *USE YELLOWS SWEEPINGLY* in large areas like the walls, ceiling-to-floor curtains, or big upholstered furniture. You'll find H&G's yellows are strong enough to hold their own even in plain materials. Take your lead from the room opposite and paint one of your walls Marigold as a backdrop for a sofa upholstered in a combination of yellow velvet and yellow silk. With a rug as boldly patterned as this one, it would be wiser to use solid colors at the windows—sheer curtains, perhaps, in alternating panels of Marigold, Citron and white. And to punctuate the broad glow of color, try accessories in sharp black and white. The furniture here is by Charak. Edward Fields rug designed by Marion V. Dorn. Marigold wall paint by Martin-Senour Company.

H&G COLORS ON THESE PAGES:
CITRON, LEMON PEEL,
PASTEL CITRON,
MARIGOLD, TANGERINE

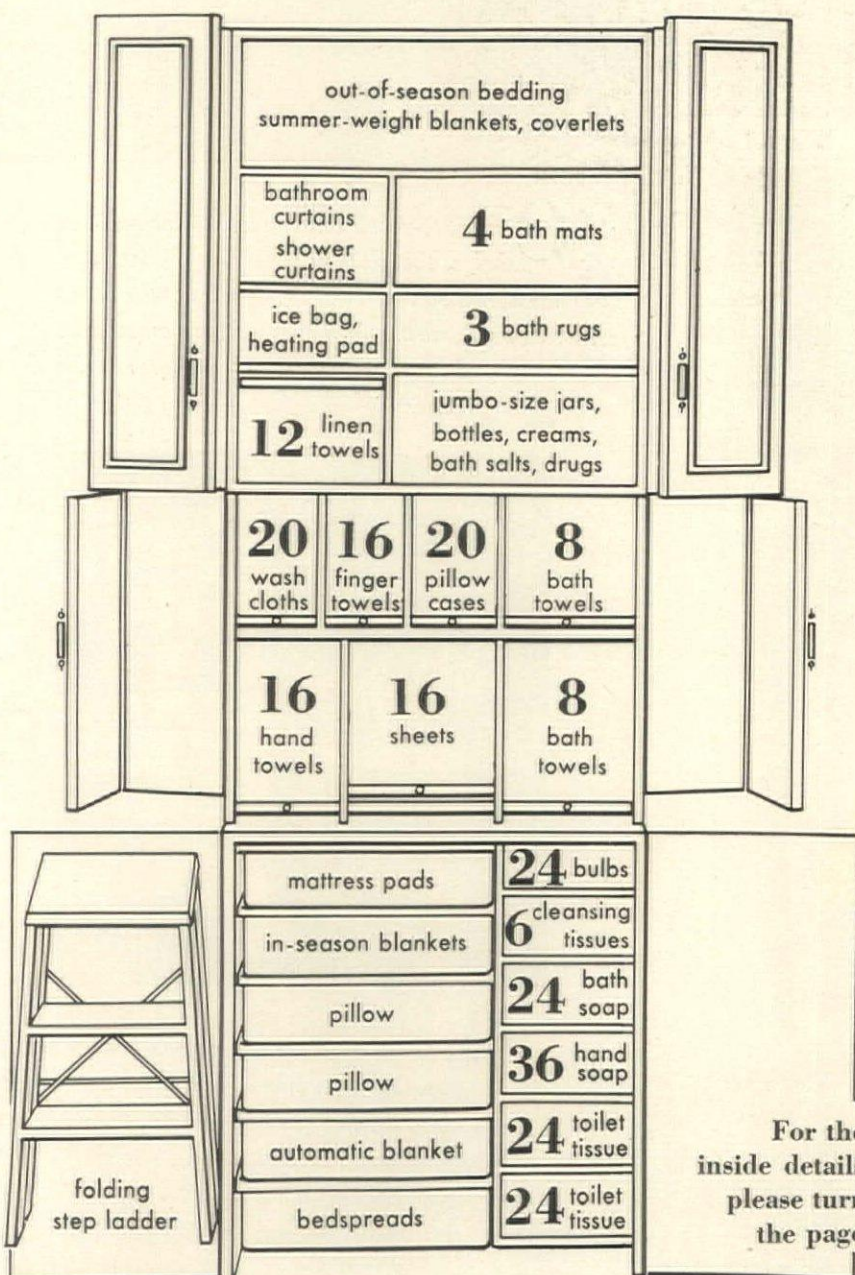




The linen closet you love to open

*Plotted by H&G to hold
everything you need
for two bedrooms and two baths*

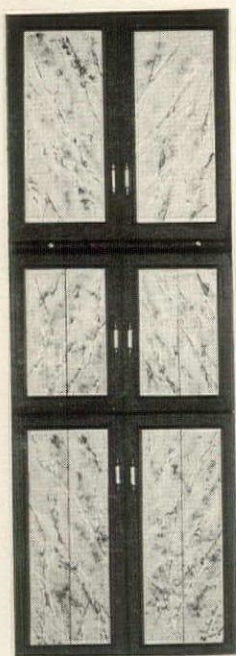
See what it will hold



Few of your household effects can look so pretty or smell so sweet as the contents of your linen closet. But there are few linen closets where sheets, towels, bathroom supplies and general impedimenta are not stirred up in a forlorn jumble. If yours is chronically in that state, you may plead lack of space. But what keeps things in hand is not space so much as organization—and accessibility. To prove it, H&G decided to grapple with the arithmetic of the matter. With Fieldcrest Mills we listed everything you'd want on hand for one double bed, two singles and two bathrooms. We charted careful measurements of each item with the linens folded as they come from the laundry. Based on these figures, Eugene Tarnawa Associates designed the closet opposite. It is finished in H&G colors—Pastel Green Olive, Green Olive and Siamese Pink—and stocked with Fieldcrest linens in Carnation, Green Olive and Siamese Pink. The whole unit measures only 3' wide, 2' deep and 8½' tall, the size of an average closet.

It's the partitioning that makes every cubic inch of this space pay off. The closet is divided horizontally into three sections and each of these is divided both ways into compartments earmarked for specific items. All the shelves pull out so there are no cavernous pigeonholes to grope about in, and there is a separate pull-out shelf for loading and sorting.

You can fit the whole linen closet as a unit into an existing closet, build it into a new house, or set it up by itself wherever you have room. In that case you might want to cut its height to 7½' by omitting the top shelf. For diagrams and instructions on how to make it, prepared by Douglas Fir Plywood Association, write to House & Garden Reader Service, 420 Lexington Avenue, New York 17, N. Y.



how H&G's linen closet works

door panels marbledized with "Con-Tact" or paint, right, and good-looking brass pulls make decorative exterior. Division into three sections, above, minimizes height.

Top is for spares and once-in-a-while changes; center for everyday linens; bottom for bulky things, bath supplies.



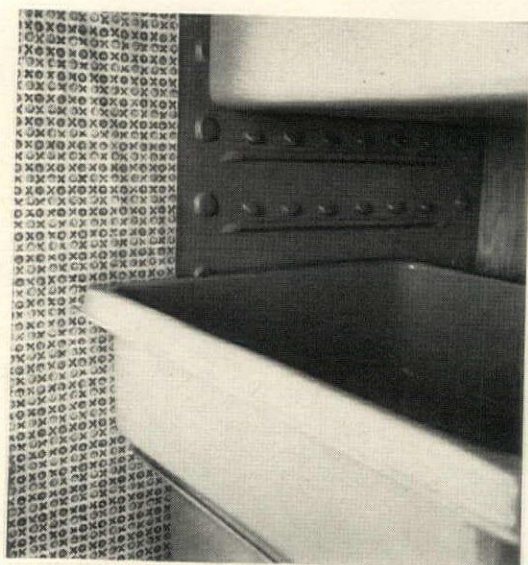
Easiest-to-reach center section has pull-out shelves that slide smoothly on U-channeled metal runners fastened to the sides of the closet with screws. Some are deep enough to accommodate a second stack of linens which become readily accessible when you pull out the shelf.



Compartment interiors are lined with adhesive-backed "Con-Tact"—an easy way to dress up the insides. Pretty calico pattern is printed in blue, green and rose-pink on white. Directly below the sliding shelves for towels is the master loader, another sliding shelf that you can pull out without opening any doors. It gives you a place to park things while you sort them for storage.



Upper section for less frequently used items includes special compartment on bottom shelf for bath salts and jumbo jars of cream. The shelf above them where bath rugs are stored is set back to allow plenty of room for the tall bottles.



moulded plastic drawers 6" deep for spare blankets and pillows slide easily on moulded plastic panels fixed to walls of closet. You can buy these "Stratapanel" components in one package including special cement for installing panels.



Lower section of closet holds bulky bedding like blankets, pillows and mattress pads. An automatic electric blanket with its controls fits comfortably into one of the deep plastic drawers which have rounded edges and no grooves or rough spots to catch on fabrics. The whole tier is recessed to leave room for the folding step ladder that hangs on the back of the door at the left. Above lower section is pull-out master loader.

Inside fittings you can adapt to suit your own requirements



TOM YEE

a six-months supply of soap, cleansing tissue and other bathroom basics is stored on narrow tier of adjustable shelves at right of bedding drawers. Right: Overall size of linen closet was calculated to fit existing closets of average dimension (with door removed). To save space and avoid accidents, section doors fold back flat against adjacent walls and upper doors fold in half.



Black and white are as essential in decorating as pepper and salt in cooking. Whatever the colors of your room, deft seasoning with black and white will sharpen them, make them glow. Black does the trick by contrast, because it absorbs all color, reflects none—white, by emphasis, because it reflects every color in the spectrum. Both are happier choices for accessories than colors that match your predominant theme and thereby tend to get lost in the whole. Black alone is particularly good with clear, sunny hues like H&G's fruit and flower colors (see pages 54–59). Consider the accessories below, all of them priced under **\$30**. *Back row, left to right:* Classic pottery urn, mat glaze, 13" high, **\$11.50**, Bonwit Teller. Victorian vanity mirror with cast metal frame, 12½" high, 15" wide, **\$6.95**, Altman's. Two of a trio of black lacquered wastebaskets, 10", 8" and 5½" tall, **\$8.95** the set, R. P. Kenner. Venetian glass decanter with swirling black and white stripes, 13½" tall, **\$12.50**, Bloomingdale's. *Front row:* Black leather humidor, its top inset with white tile adorned with a brass crest, **\$25**; and a set of six black-and-white striped porcelain coasters by Fornasetti, **\$5**—both at Bloomingdale's. Irish coffee cup of porcelain, 4½" high, with wooden saucer, **\$2.50**, R. P. Kenner. Black plastic tray inlaid with gold, silver and copper coins, **\$10**, Lord & Taylor. Burmese bowl of black lacquer trimmed with gold, **\$12**, and matching plate, **\$12**, Georg Jensen.

For store addresses, see page 119

Accessories under \$30

The Magic of Black



White can supply the sparkle and warmth of sunshine or the coolness of ice depending on what you use it with. When your colors are deep, your wood tones dark, a few white accessories can make all the difference between stodgy monotony and lively elegance. Little pools of white will brighten a black lacquer coffee table, spotlight a dark mahogany buffet, draw attention to shelves of books. Pair white accessories with black or use them alone as light relief. You will find them in a host of materials—glass, porcelain, leather, alabaster, painted wrought iron—and in designs that vary from the clear cut to the elaborately ornamental. Look at the selection below:

Back row, left to right: Wrought iron candelabra decked with white leaves and flowers, 11" high, **\$25**, Bonwit Teller. Opaline lamp for a shadowy corner, **\$27.90**, Georg Jensen. Earthenware tureen that holds 4 quarts, can take oven heat, comes with its own tray, **\$25**, East House. Decanter from Denmark of translucent white glass with oiled walnut stopper, **\$7.98**, Bloomingdale's. Pottery obelisk, 24½" tall, with removable base that can double as a flower container, **\$25**, Lord & Taylor.

Front row: Oval milk glass bowl with openwork border, **\$5.98**, Bloomingdale's. Ceramic fruit from Italy, **\$3** each, Lord & Taylor. Cosmetic jar of mat-glazed porcelain with raised design, 2½" high, **\$11.50**, Neiman-Marcus. Gilt-edged Italian alabaster box, **\$12.98**, Bloomingdale's. Milk glass jar with cover, **\$5.50**, Altman's.

& White



● In the 50 years, more or less, that mark the lifetime of a family, the one unchanging factor is change. You can count on it. The world changes and the family changes and the house that was perfect when the children were small is no longer so when they are growing up or when parents have turned into grandparents. True, many families in earlier years used to grow up and die in the houses where they were born. But the lifelong homestead was none too convenient for the busy young mother and none too comfortable for the couple whose primary job as parents was over.

Today our fast-growing population is on the move and the percentage of young couples already in their second house is high. This is a healthy state. Fifty-five per cent of American families own their own homes now and have learned more about what makes a house satisfactory. What was good enough for their parents is *not* good enough for them. Continual improvements—exciting kitchens, additional bathrooms, outdoor living, automatic heating and cooling, easier upkeep, special provisions for children—make an appealing invitation to sell the old house and buy a new one (or make a trade, see page 82). Since today's couples are starting their families earlier, having bigger families, and living longer after their children are grown, they are more apt to need two or three houses in the course of a lifetime.

Does this mean that houses, like cars, should be turned in every five years? Certainly not if you put the same value on roots that we do. Family life is not a game of musical chairs. But happy living does require backgrounds designed to provide freedom from friction at the various stages of family life. And the trend to change houses as the family moves from one stage to the next has become very real. It is undoubtedly the pattern of the future.

To define these stages in terms of human needs we called upon an eminent team of sociologists, authorities on marriage and child development. Their commentary on the three stages of family life begins at the right. Our own capsule descriptions are on the opposite page. And on the next 12 pages you will find three houses, each planned for the present stage of the family who lives in it.

3 wonderful stages of family life

By Dr. James H. S. Bossard
and Eleanor Stoker Boll

EDITOR'S NOTE: Dr. Bossard is Professor of Sociology and William T. Carter Professor of Child Development at the University of Pennsylvania, where Dr. Boll is Assistant Professor of Sociology and Child Development, and Research Associate for the William T. Carter Foundation. Together they have written half a dozen books including Why Marriages Go Wrong, published a few months ago.

Families do not stay put, any more than the weather, the stock market, or the flower bed outside your window. They take form, change and unfold as life moves on—progressing through a recognizable cycle. From the time the first child is conceived the average family goes through three phases, each of which brings a new pattern of living and calls for a different type of home. These are the child-bearing or budding stage, the growing-up or blossoming stage and the later stage of independence. The differences between them are often so marked, it is hard to realize that the same set of human beings is involved.

The prelude to these three stages is the childless period of the newlyweds—a brief but colorful time, marked by a passage from the romantic glow of courtship and honeymoon to the realities of daily living. It is a time of experiment—in the couple's relations with each other and in their relations as a pair to other people; a time to be by themselves to learn gradually that marriage boils down to a matter of getting along together day by day. Where and how they live is incidental, as long as they can be alone and on their own.

The Budding Stage begins as a rule during the second year of marriage—440 days after the wedding, according to the statisticians' average. It includes the expectant, infant-care and pre-school periods and lasts from five to 10 years, depending on how many children come along. And it brings up two kinds of problems: those of child care, and those of parental adjustment to its requirements and responsibilities. Both are vital—the first to the best development of the child; the other, to the peace and happiness of the parents.

When children come, they should have a place of their own—a place to be active, to cry and to sleep. Most anyone can learn ultimately to sleep in a boiler factory, but if one tenth of what psychologists and advertising experts tell us about what goes on during our sleep is true, one can hardly recommend a blaring radio or television set as an accompaniment for the baby's sleep. Today the problem of quiet sleep for the young child is complicated by the inventions modern technology has given us to lighten the burdens of housekeeping and increase our enjoyment of home. Some of them can be decidedly noisy—a fact some parents forget until they, too, want to sleep.

On the other hand, a certain amount of infant wailing has a therapeutic value. It should be possible to let it go unchecked without lacerating parents' raw nerves or bringing down the wrath of the neighbors.

But the rights and problems are not all on the children's side. Parents need protection, too. For the coming of the first child is like the advent of a new sun in the solar system and, according to recent studies, it creates a crisis in family relations no matter how much the child is wanted. Established patterns of living are disrupted. Husband and wife are transformed into father and mother and both change their activities and interests.

For father, home life begins to be complicated. He tends to become the outsider in the family triangle. Mother is likely to be very much occupied despite whatever help he can give her. He should at least have the companionship of radio or television. Can he listen to the fights or the late, late show without disturbing the baby? Or without disturbing mother, who must be up again with the baby at the crack of dawn? Bedroom arrangements are very important now, for father, for mother, for the children—each for different reasons. We might add, by the way, that it is at this stage that family desertion by fathers is most prevalent, particularly at lower and lower-middle-class levels. And those who do not desert are very likely to be heard complaining that their wives no longer love them.

It is not merely fathers' and mothers' needs as individuals that have to be considered at this stage. They also have needs as a couple, as a founding family. These call for social contacts with other people—definitely necessary for some couples and desirable for all. Their jobs might demand a certain amount of entertaining — (Cont'd on page 110)

1

The Budding Stage

Diapers and sterilizers, playpens and sitters, and assorted noise from seven to seven. The washing machine never stops. Privacy you've heard about, but all day long the door of your room opens, the back door closes, the kitchen door opens. But the closet doors never close quite—bulging as the closets are with doll carriages and baseball bats, snowsuits and overshoes, soccer balls and skates. Before long the sandlot pitcher becomes a menace to every fabric or painted surface he comes within two feet of. These are the years when mother answers to rotating calls for bottle washer, nurse, chief cook, policeman, referee, story-teller, chauffeur. And father—well, father is a lucky man if *his* father remembered to tell him that this too shall pass. More quickly than he thinks.



2

The Blossoming Stage

The three-ring circus becomes a three-act opera. But sometimes the performers seem oddly unfamiliar. Who is that silent six-footer who just walked into his room and firmly closed the door? (Were *you* asking for privacy?) And last year's merry little girl—why is she weeping suddenly at the dinner table? You have music (full blast), dancing, laughter—and sudden bewildering quiet. The telephone is always busy, the conversations, in a strange language. Father's razor is continually disappearing—his black tie, too. At eight o'clock the house is crowded. An hour later it is empty. Where have they all gone? You learn that 15 for hamburgers really means 50 for as much food as your prescience tells you to prepare. And that eight or ten hands working together can make any project a picnic. Then one quiet Sunday you look around the dinner table and decide that circus or opera, you're a team that's hard to beat.



3

The Stage of Independence

The last wedding bill is paid. The day you never thought would come has come. For the first time in your lives you two can do exactly as you please. Have dinner at 5:00 or 10:00 as the mood takes you—on the terrace, by the fire, in the kitchen. Spend all day tomorrow grubbing in the garden with nothing to cut short your progress but the setting of the sun. Next week you may decide to lock up the house and board the jet for Karachi. And when you come home you'll invite 30 friends for cocktails and never have to think about whose sleep late stayers might disturb. There are so many things to do, time is too precious to be squandered on complex housekeeping (you've *done* that). But of all the joys of your new life, the very best, you discover, is having your offspring come to visit you—pampering them, listening to them, solacing them—and watching them pack to go home. And as they drive away you'll look at each other and your looks will say: "Isn't it great to be alone!"



Peacefully isolated in his studio, Wayne Miller studies photographic prints. By itself on second floor, studio is above the family gallery.

I A HOUSE FOR THE BUDDING YEARS

When the world is young—and growing

A close-knit family life with youngsters calls for lots of space within a mother's benevolent view

The early years of marriage is the time for forming a rich pattern to last a lifetime. A child is born. Then, in an age of expanding aspirations, several more children may follow. A family takes shape, and a great adventure begins. It is the building stage of family life, the years of tenderness and care, of sudden change and toddling strides toward independence. Throughout these years it is the home that sheds a "warm circle of light."

Since it was built, this house has been the warm circle of light for Mr. and Mrs. Wayne Miller and their four chil-

dren. Wayne Miller is a creative photographer who has enjoyed wide acclaim for his recent book titled *The World Is Young*, an eloquent pictorial study of childhood. He is also a devoted father who prefers to stay near his family, spending much of his time in the studio which is an integral part of the house.

In his book he defines the family's environment: "We live in the unincorporated town of Orinda, California—pop. 15,000—which sits among rolling hills eighteen miles east of San Francisco. It is a new community without tra-



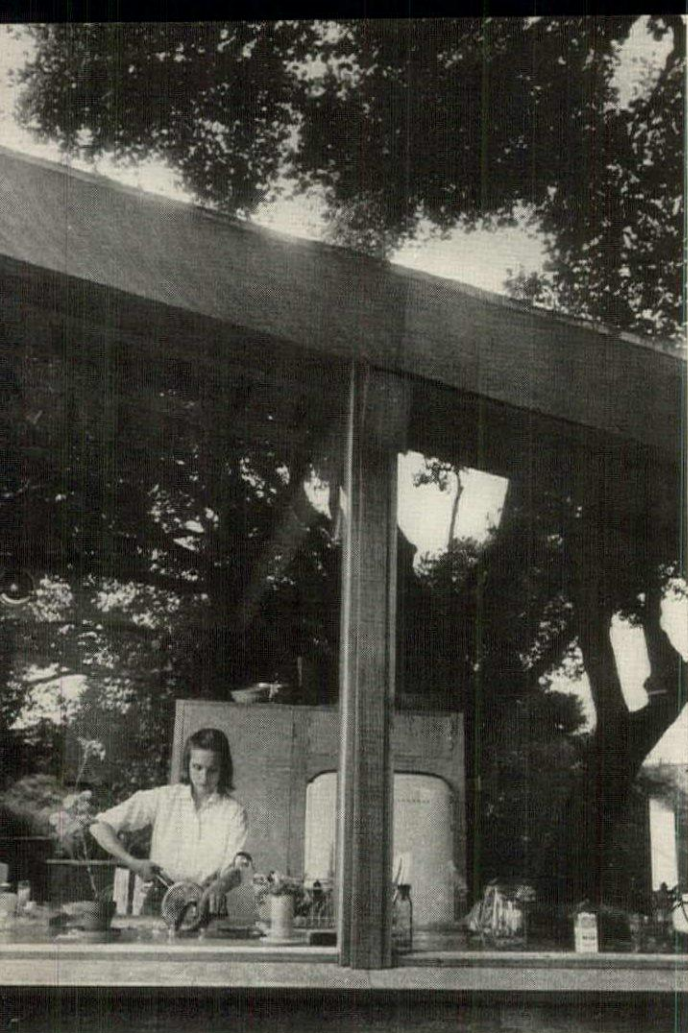


In the living room—"the quiet room"—Mr. and Mrs. Wayne Miller like to share TV with the children

ditions, grandmothers and, until recently, enough children to make up a senior class in our new high school. Most of us are new settlers who arrived after World War II. The Millers came in 1949. Other families are still coming. We all have young ones and might have more."

The young ones in the Miller household are equally divided by sex, two of each. The oldest is Jeanette, then come David and a younger girl, Dana. Peter, the youngest, rejoices in the distinction that his bedroom, actually one end of the 45' long gallery, is "the biggest of all."

The Millers and their architect approached the planning of this house with one predominant idea in mind—an idea all young house-building families would do well to consider. It must be a house, they felt, that would provide a maximum amount of space to be shared by everyone, without depriving anyone of a retreat he could call his own. They succeeded extremely well. There are no areas strictly forbidden to the children, although a child who wanders into the studio may be shooed out—or put to work. *(Continued on next page)*

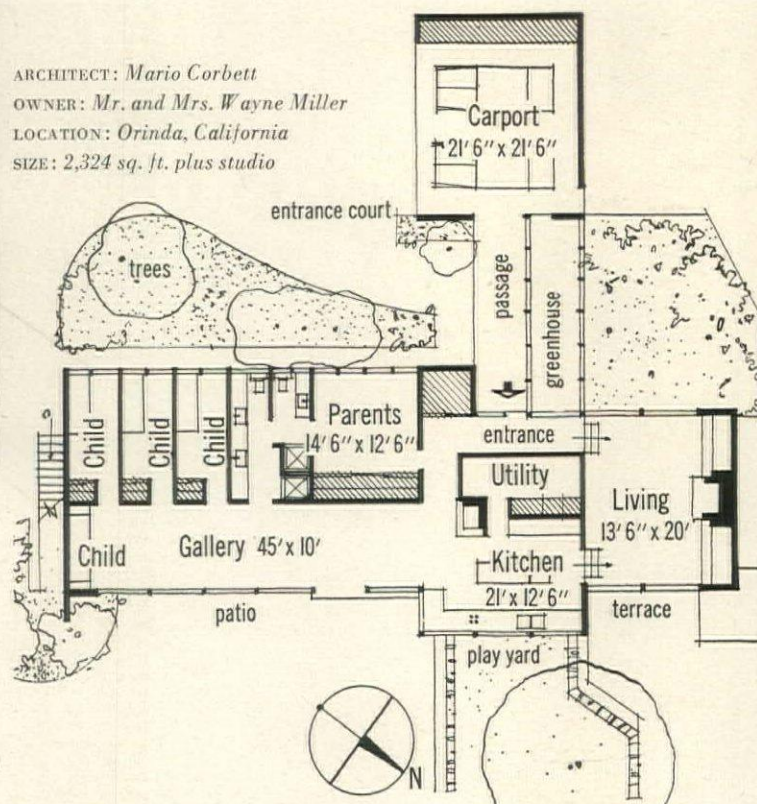


Command post for Mrs. Miller is her kitchen. Centered between gallery and living room, it is the key of a house plan that answers the problem of every young mother—how to keep house and be with the children at the same time. Back of kitchen is windowless, skylighted laundry-utility room that screens kitchen from main entrance and parents' bedroom from living room. Gallery plus three bedrooms give children an expansive domain.

A HOUSE FOR THE BUDDING YEARS

continued

ARCHITECT: Mario Corbett
OWNER: Mr. and Mrs. Wayne Miller
LOCATION: Orinda, California
SIZE: 2,324 sq. ft. plus studio



For a busy mother,
the kitchen is
strategically placed



There are no waste steps when Mrs. Miller and Jeanette get dinner. Table is next to refrigerator, just a few feet from cooking counter.

Each of the Miller children has a small room, including Peter's claim on one end of the gallery. Long, broad, glass walled and airy, the gallery is the outstanding feature of the house. Here is the natural family gathering place, where the children sprawl on the floor to play games, read or draw. This great space, like the other rooms, has tough but attractive surfaces—redwood walls and a colored concrete floor. Even with four children running in and out all day, upkeep is a small problem.

At one end of the gallery—almost a part of it—is the kitchen, actually the core of the entire house. From there, Mrs. Miller can oversee the gallery in one direction and, in the opposite, down two steps, the living room. Since the kitchen is not only large but pleasantly open, the Millers eat their meals there. Below countertop-to-ceiling windows, Mrs. Miller has a room-long working surface with the sink and surface burners built into it. From this countertop she can turn about to a large dining table which also gives her additional work space between meals. Behind a kitchen storage wall is the utility room where she has her freezer, washer and dryer, and a clever row of compartmented shelves. Each pigeonhole is for a certain kind of laundry, and all the children are trained to toss their soiled clothing into the right ones. (Cont'd on page 73)



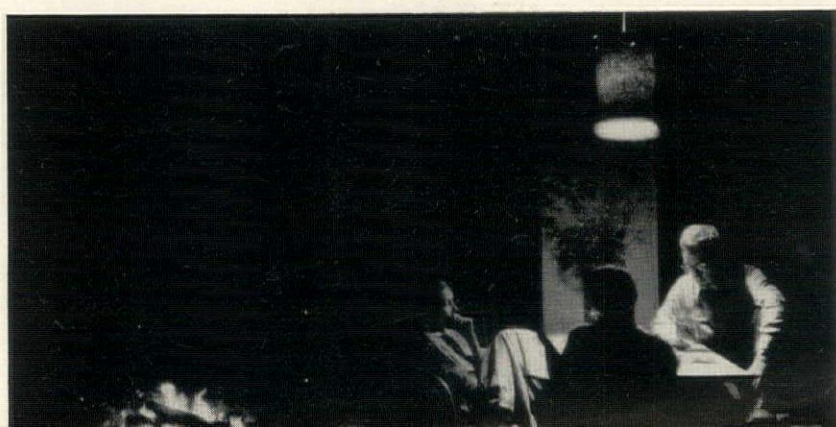


Action in the gallery, the children's domain: coloring, pillow fighting and, for Peter, sleeping



BRAUN

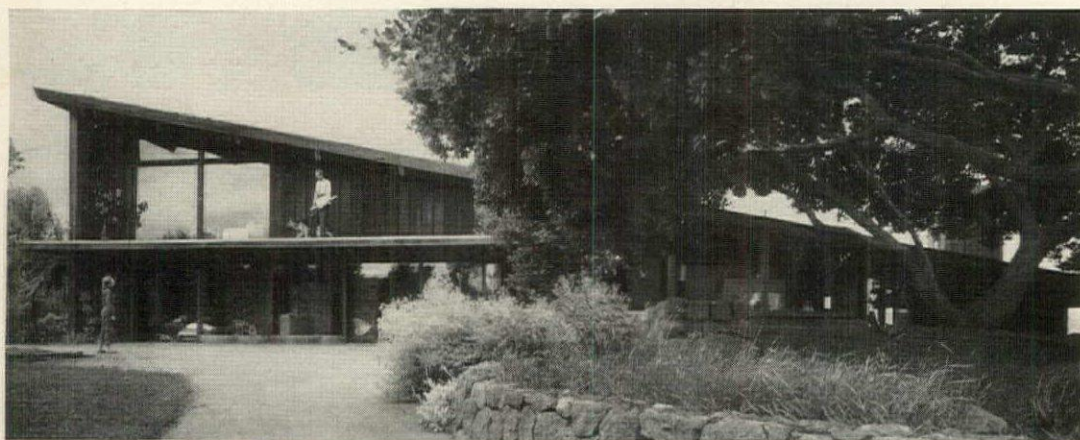
It's fun to eat in the kitchen with its warm redwood walls, a crackling fire on one side, a broad view of trees on the other. Corner fireplace is designed to be savored from kitchen or in the gallery—during busy daylight hours or in the evening's quiet after the children are in bed.



For lively youngsters, the house is ringed with play areas

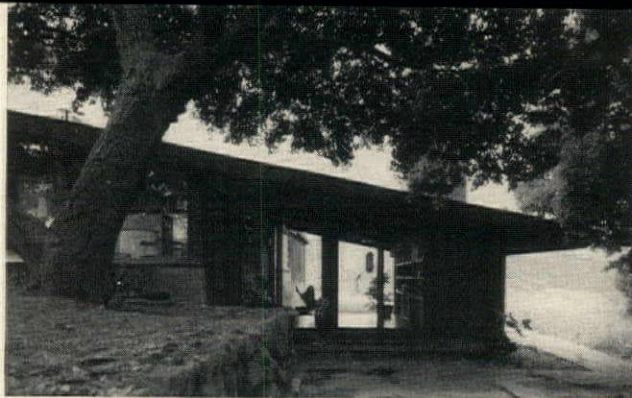


BRAUN



Long silhouette of house seems to rise from the land itself. Wayne Miller and family dog are standing on roof which overhangs gallery windows and controls sun. Outside the gallery is the family's main outdoor play area, the patio-terrace above.

*Secluded living room at one end
was planned as parents' retreat.
But the children tend to infiltrate.*



The children's rooms are all in a row off the gallery, so by stepping through a door, they may have total privacy or complete sociability. They share a bath with double lavatories (essential for the before-school rush) built into a long countertop.

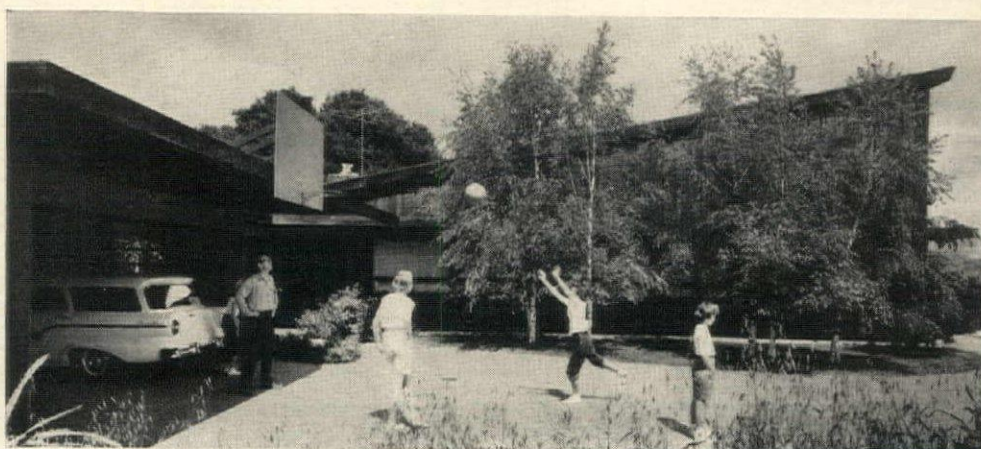
The outdoor areas were planned just as carefully to meet the needs of young, energetic children. Because the surrounding neighborhood is prohibitively hilly for young cyclists, the Millers saw to it that the house was encircled by a ring of asphalt terraces and walks. But one section of the plot was left overgrown, a delightful preserve where the children can climb, crawl and respond to the call of the wild. The call often reaches Wayne Miller as he gazes through the glass walls of his studio. "There's always the big temptation," he says, "to drop my work and go join the kids."

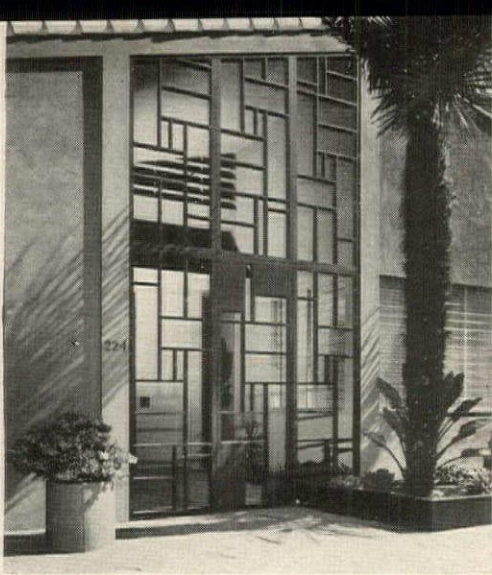
In arriving at their conception of what a house for a young family should be, the Millers have been guided by the conviction that the best house is the one that allows children the most freedom. When the studio was incorporated in the second story area above the bedroom section, Wayne Miller was making sure that he'd be around for the fun. "I wanted the feeling of leaving home to go to work," he says, "but without really doing it."

*Rattling along walk at front of
house, David tugs wagon. Overhang
shields traffic on rainy days.*



*Double-purpose driveway at front can be
turned into a basketball court
on family impulse. The carport is
linked to the house by a covered walk and
a small greenhouse, where Mrs. Miller
starts seedlings, house plants.*



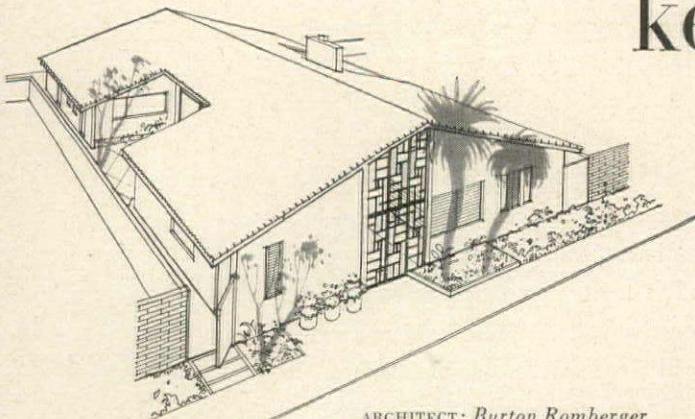


Light floods through two story entrance.
Gabled roof lets ceiling rise to 11½ feet.

2 A HOUSE FOR THE BLOSSOMING YEARS

When teenagers keep things popping

Flexibility is the key to harmony in
a household buzzing with personalities

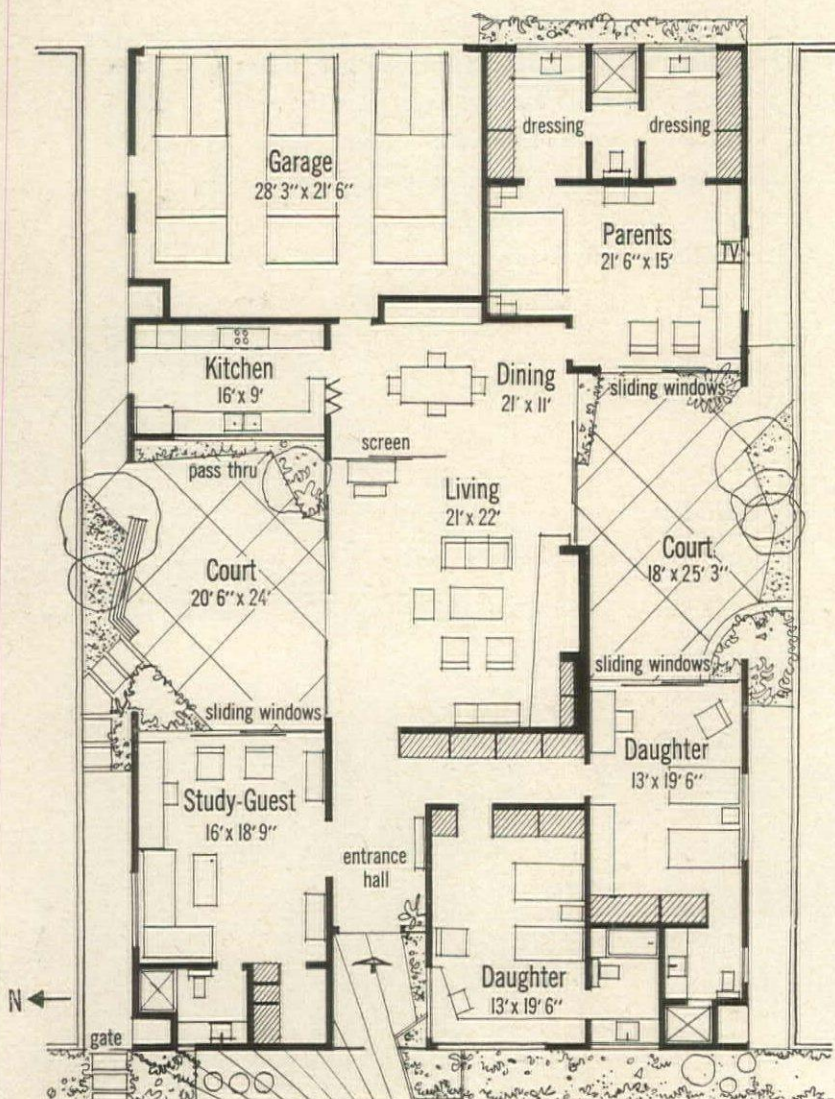


ARCHITECT: *Burton Romberger*
OWNERS: *Mr. and Mrs. Burton Romberger*
LOCATION: *Lido Isle, Newport Beach, California*
SIZE: *3,400 square feet including garage*

It is teen-age time that tests the mettle of a house most severely. Children are individualists now and their acquisitions, activities, the space they need for entertaining a dozen friends plus their new need on occasion for absolute privacy strain a house to the seams. At the same time their parents are at the most gregarious period of their lives and ask much more of their homes than in earlier years. Each generation has different views on work and play, noise and quiet, order and disorder. What must a house have to meet such demands?

The answer architect Burton Romberger found for his own home and family was flexibility. He planned his house at Newport Beach, Cal., with a suite for his wife and himself at the back, his daughters' rooms and study, at the front. In between are a living-dining room and two patios which can be used so elastically that parents' and children's activities can overlap, be separated or joined. Kathie, 16, and Anne, 19, can have their own crowd in the study playing records and buzzing (Continued on page 76)

Privacy for both parents and teenagers is built into the H-shaped plan. Two courts and the living room separate special domains of two generations. Built on a plot only 60' wide, 87' long, the house is uncramped because it covers the whole lot and all but one room open to a court.





SHULMAN

Large enough for any party (it has held more than 75), the 21' x 33' living room can be doubled in size by opening the sliding windows to the north and south courts.

An elaborate sound system is built in for an organ, hi fi and movies. Above: buffet supper is set up on north court. Right: Kathie pops corn for the crowd.



In this wisely planned house
two generations
live together and love it



Anne and Kathie entertain their friends in the study, right, which is conveniently located near the front door and across the hall from the girls' bedrooms. The study has a built-in record player; it is easy to serve cokes from the pass-through to kitchen on the other side of the patio. Noise won't disturb parents in bedroom at opposite corner of house. The study has its own bathroom, and can also be used as guest room.

over matters of moment while their parents, at the other end of the house, remain undisturbed. The girls can concentrate on homework in their bedrooms while Mr. and Mrs. Romberger use the rest of the house for a grown-up party. Or both generations can entertain at the same time. They can have buffet dinners, movies, hi fi, or dancing in patios and living room without disrupting card games and conversation in the study. In this house, neither generation "takes over."

The girls' separate bedrooms (each is $19\frac{1}{2}' \times 13'$) and bathrooms give both of them complete privacy and a chance to try their wings at decoration. Kathie's, with yellow walls, turquoise rug and a blue-green bedspread, has a tailored look. Anne's is blue, pink and frilly. Their cabinets and closets are generous, for the girls have collected records, dolls, shells, flowers, stamps and, not surprisingly, they have a considerable interest in clothes. (Also dramatics, singing, painting, swimming, crafts and long telephone conversations.) Each room is big enough to accommodate a guest overnight (a convenience likely to be much in demand in any teen-age household).

Mr. and Mrs. Romberger's own bedroom doubles as a sitting room. It is ideally located to give them comfort-

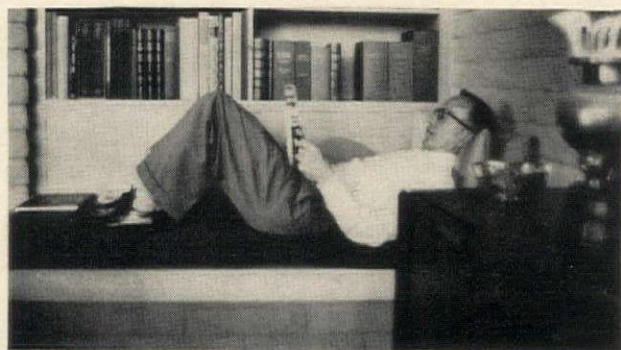
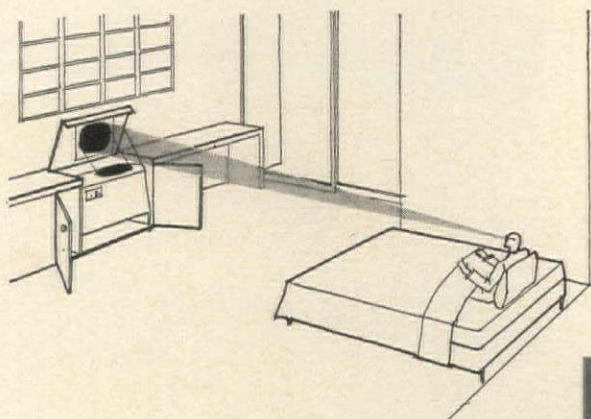




able seclusion when Anne and Kathie are giving parties and conveniently opens wide to the south court. Clothing storage is confined to the two big, adjoining dressing rooms with lavatories. There is also plenty of storage for knitting and sewing supplies and countertops for cutting fabrics since Mrs. Romberger does a good deal of dressmaking for her daughters and herself.

Television too is sensibly located in this room. It is built in, as is the entire system of sight and sound equipment which is Mr. Romberger's special interest. In the living room he has installed a hi-fi and organ system that has seven speakers, chimes, and is also connected with a sound movie projector located in a sound-proof closet off the bedroom hall. The projector window is hidden by a movable picture on the wall and the screen pulls down behind the dining room buffet.

All these details, joined as they are to a flexible plan, contribute to a smooth running household during the years when family interests are most diverse.



SHULMAN

Mother and Father can retreat to the attractive bed-sitting room above if the youngsters' rock and roll records get too noisy. Bedroom patio, right, shared with daughter Anne's room, is usable more than half of the year. (North patio, radiantly heated, is used all year.) TV, built into wall cabinet, can be viewed lying in bed since mirror on underside of lid reflects images on TV screen. Above right: Mr. R. takes his ease.

Additional photographs, page 122





The Irving Zions at home

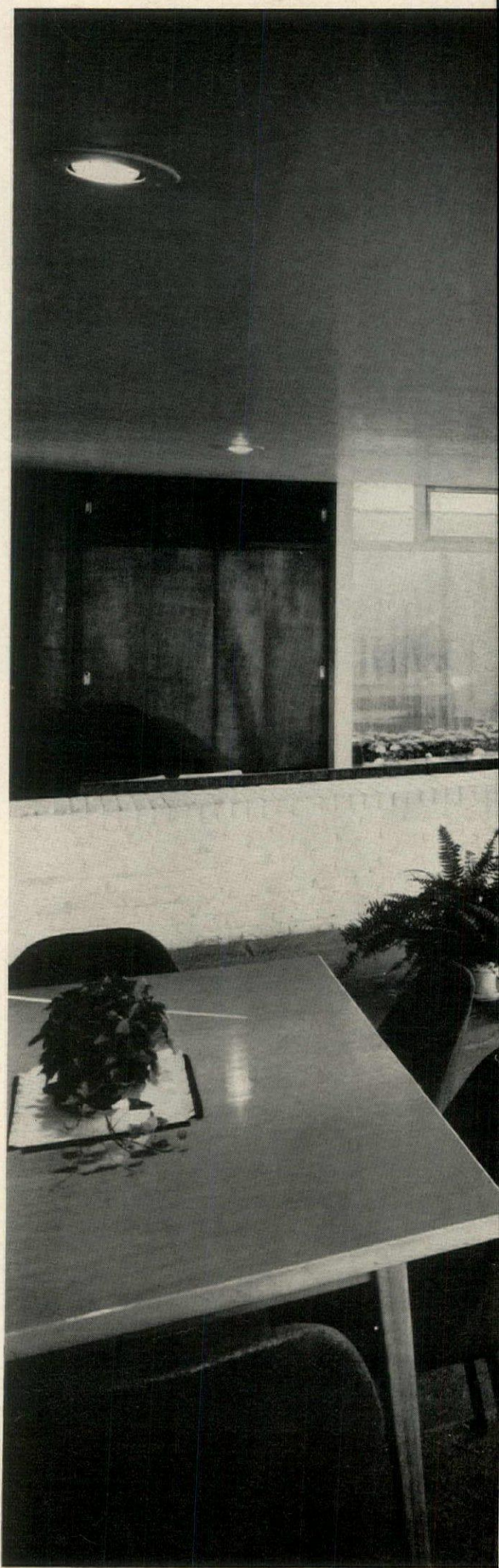
3 A HOUSE FOR YEARS OF INDEPENDENCE

When two are good company

Freedom to enjoy leisure comes with simple upkeep, ample comfort

After the children marry and go off to homes of their own, father and mother have won their independence. Once more there are just two of them. This can be a time of new freedom, leisure and fresh horizons. It proved so with the Irving Zions. When both their children had married and Mr. Zion, an attorney, had rounded out 12 years as Mayor of Lawrence, Long Island, he and Mrs. Zion gave up their big, old house and built a compact new one in the same community. Originally they intended to spend winters in New York. But the house did so much to pamper them and free them from care that they are now busy with local activities all year round. It has proved to be a house, not for retirement from life, but one that continually renews their interests. Many such houses are going up today in numbers rivaling those built for young marrieds.

The Zions' former house was boxy and closed in and demanded endless upkeep. The new one, in contrast, takes care of them instead of calling for ceaseless care itself. All on one level, it has no stairs to climb and consists of just four, easily managed rooms. Walnut plywood walls need no repainting, dust-catching trim is eliminated, a stone floor wants only occasional mopping. Dust circulation is discouraged by radiant heat in floor and ceiling which provides draftless warmth at an even temperature. (Cont'd on page 80)



Wide vista of outdoors through glass walls lets the Zions enjoy nature all the time without having to go outside.



GEORGES

Three-in-one living-dining room and study is 25' x 40'. The Zions feel less cramped here than in their former, closed-in house because of the ceiling-high glass on three sides which expands the room as far as the eye can see, and the roof overhangs and terraces outside which also seem to extend the room beyond its actual physical dimensions. Upkeep is easy and entertaining, uncomplicated.

On the south and east sides of the house, glass walls invite solar heat, too, so that on sunny winter days the furnace shuts off from 10 A.M. until 4 P.M., greatly reducing fuel bills. The house is equally comfortable in summer. Roof overhangs keep out the sun and indoor temperatures can be lowered 10° to 15° in less than half an hour by faucets which flood the roof with cold water.

To save steps, there are telephone jacks throughout the house, speakers for music indoors and out, pass-through storage between kitchen and dining area and a radio controlled garage door.

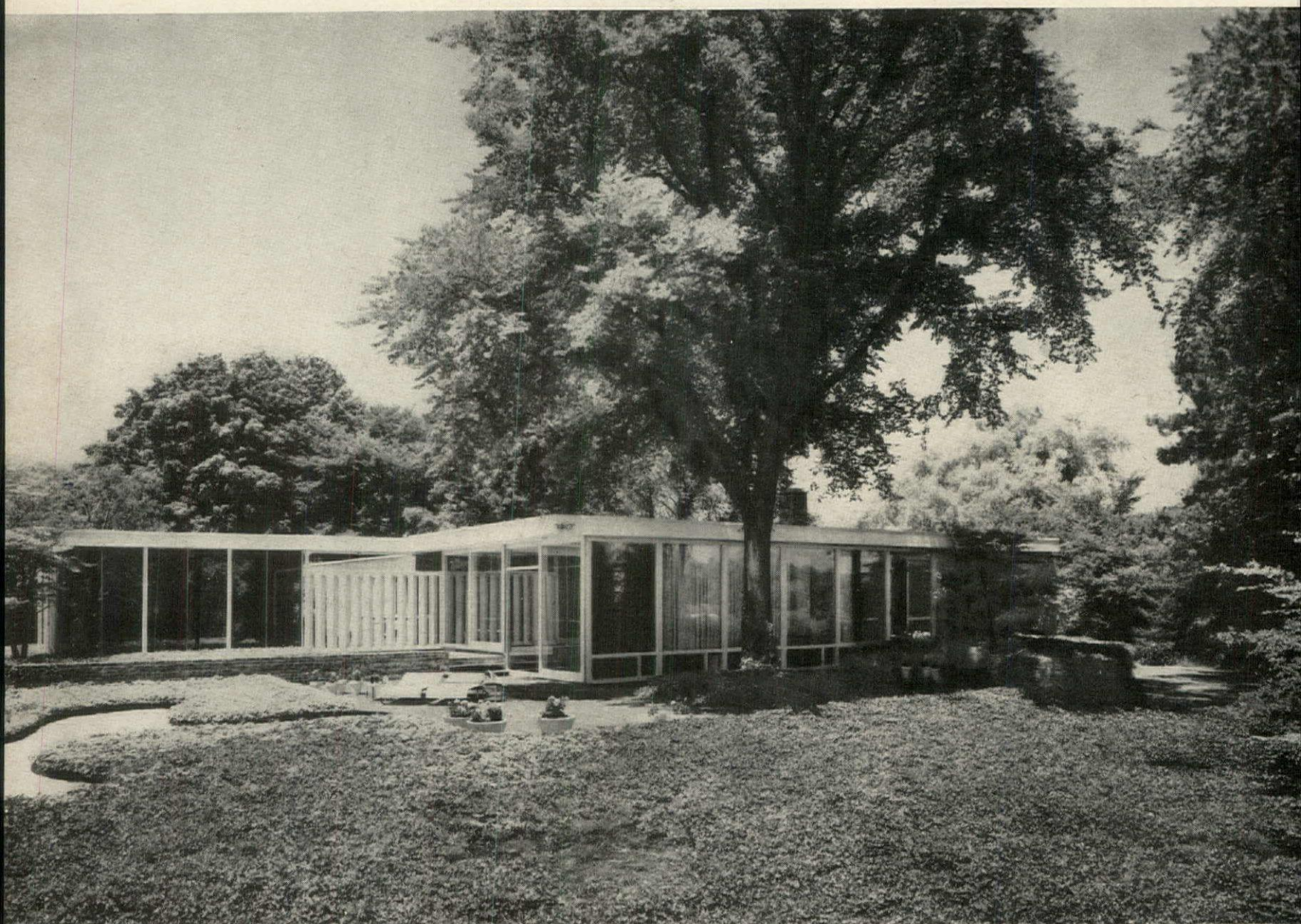
Best of all, according to the Zions, is their closeness to outdoors. Glass walls at the rear of the house look out on two landscaped golf courses and beyond them the boats sailing on the Reynolds Channel. The pleasures of bird watching, sunrise and sunset, a dramatic snow-fall or rainstorm, changes of season can all be enjoyed from the snug comfort of the living room. On the two acres surrounding the house, paved terraces, ground cover and gravel paths eliminate all grass cutting, while evergreens and flowering trees do away with the "manicuring" of flower beds. But thousands of spring and fall bulbs, tubs of geraniums and chrysanthemums give Mrs. Zion, a long time gardener, the flowers she loves. Now she has the leisure to enjoy them.

A HOUSE FOR THE YEARS OF INDEPENDENCE

continued

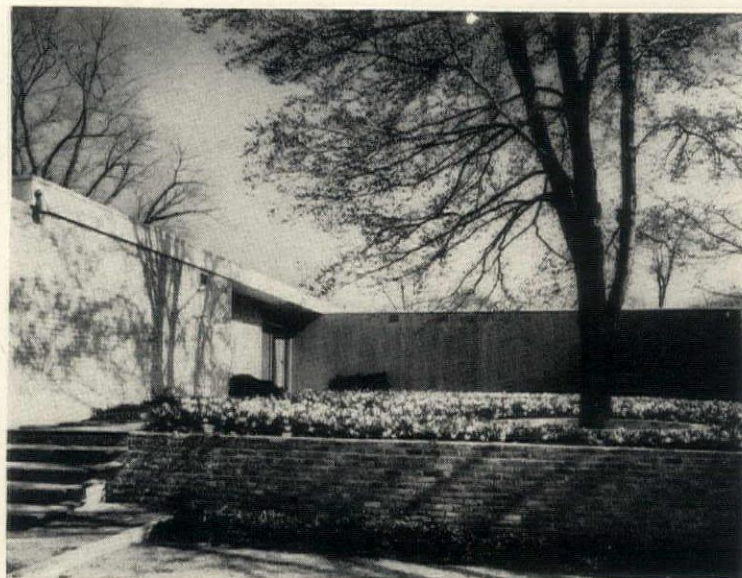
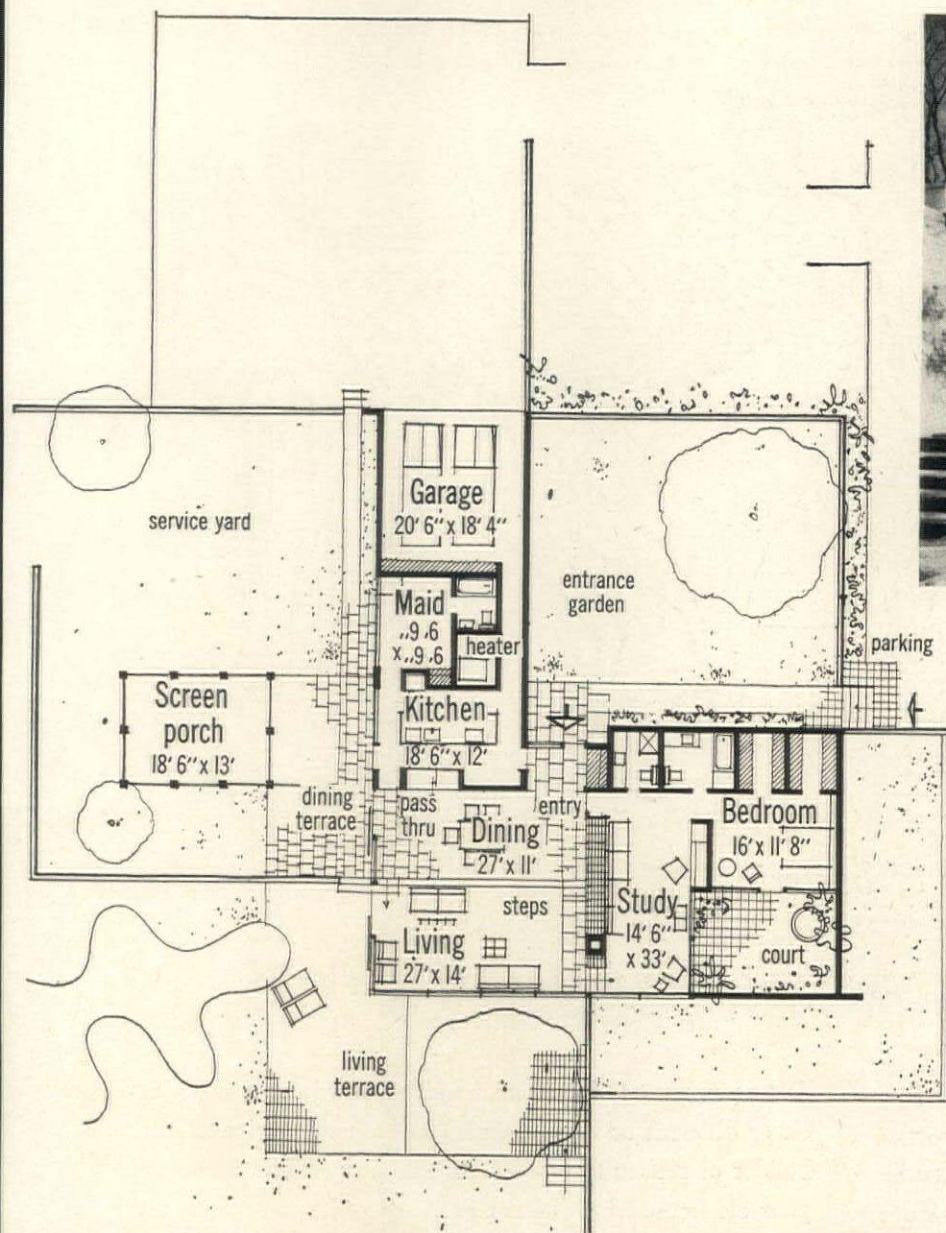
Upkeep is as easy
outdoors as indoors.

Adept planning has added
living space to the house



The house is expanded for parties by screened pavilion at left and terraces off living and dining rooms. These outdoor rooms at the back of house have complete privacy. Ground cover which eliminates grass cutting includes ivy, pachysandra, vinca. Daffodils scattered through it bloom yearly, require no care.

GEORGES



You walk to the front door, above, through an inviting evergreen garden. Only the trim on plywood and brick walls of house needs occasional painting.

Unity of house and site plans, left, is key to exceptional spaciousness of four-room interior. Every room has a complementary outdoor living area.

OWNERS: *Mr. and Mrs. Irving Zion*
 ARCHITECTS: *William N. Breger and Stanley Salzman*
 LANDSCAPE ARCHITECTS: *Robert Zion-Harold Breen*
 LOCATION: *Lawrence, Long Island, New York*
 SIZE: *2,200 square feet*



Free form paths meander delightfully through ground cover. Gravel matches sand traps of neighboring golf course, gives illusion that course is part of property.

Walled court, right, visually doubles size of master bedroom. Spring bulbs, a pool, grapevine on a blue wall (color discourages insects) make cheerful outlook.



Additional Photographs page 124

How to buy a better house without cash



New twists in the age-old practice of bartering

can help you trade the house you have for the one you need

When your family reaches a new stage in life, there is no need to feel you are tied to the house you own today even if it represents the bulk of your financial assets. You can simply trade it in for one better suited to the kind of life you are living now. Trade-ins offer a sound solution to the problem of the growing or diminishing family, and they have become almost as common in real estate as in buying automobiles or TV sets. For instance:

- A Buick station wagon was accepted recently as the down payment for a one-family house in Illinois.
- A 1200-acre ranch near San Diego was traded for 17 four-plexes in Pittsburgh.
- Two duplexes in Texas were traded for two small houses.

• A Milwaukee man traded houses eleven times in the past ten years. When last heard from, he had built a small equity into a substantial down payment on two duplexes.

These swaps from the files of the National Association of Real Estate Boards are only a few of the more bizarre examples of the increasingly popular practice of house trading. From the varied assortment of dickering, swaps and contractual agreements that have been known to take place, three methods for trading up or trading down have emerged as accepted procedures.

1. The straight trade

Although this is trading in its simplest form, it is the least used of the three common techniques. Here is how it works: you and the realtor or builder agree on a price for your present house and subtract any debt remaining on it (see chart opposite). The balance you use as the down payment on the

house you want to buy. You acquire a new house (meaning either different or recently built) and a new mortgage. The builder or realtor takes over the title and encumbrances on your old house which he must sell before he can realize his profit or commission on your new one.

There is one risk for you in this form of trading. To enjoy its wonderful convenience, you may not realize the highest possible price on your present house because it is not sold on the open market. The best way to avoid this pitfall is to deal with a recognized member of the National Association of Real Estate Boards who must operate within a code of ethics to maintain his good standing.

2. The time-limit trade

This procedure is really not a trade at all but a safeguard for the homeowner who wants to rid himself of one property before acquiring another. The realtor or builder agrees to sell you the particular house you want contingent upon the sale of your present house within a stipulated period of time. You are not obligated to buy the new house until your old one is sold at a price wholly satisfactory to you.

This system, of course, gives all parties a psychological motive for successfully completing the agreement. If you have "gone" for a new house to the extent that you will enter into such an understanding, odds are you will try doubly hard to sell the one you are living in. And the builder or realtor will probably pitch in to help you make the sale, in his eagerness to realize his return from the house you want to buy.

Among the advantages of this system is its lack of risk: you do not have to sell until you have received your own asking price. You will also get professional assistance from the

broker who can advise you on making certain minor changes or improvements to increase the price or encourage the sale of your present house.

3. The trade-in guarantee

This is the method that is growing fastest in terms of popularity. It combines some features of both the straight trade and the time-limit trade. In essence it provides that the broker will buy your home for an agreed price if you have not been able to sell it within a specified time—usually 30 to 120 days. The guaranteed price offered by the broker normally ranges from 80 per cent to 95 per cent of the appraised valuation.

The simplicity of this arrangement is one of its good features. Only two documents are required. The first is a contract covering the purchase of your new house with provisions crediting your existing equity as the cash payment. The second contract supplements the first. In it the broker promises to buy your old house at a stated price under conditions previously specified including your promise to sell. This latter provision makes it possible to effect the sale on the open market before termination of the guarantee period.

The major drawback to this form of trading is that you may not realize the fully appraised value of your present house. For instance, on an 80 per cent guarantee you would lose 20 per cent—which is roughly equivalent to the amount you would have reduced the principal on a five per cent 30-

year mortgage during 10 years of payments. But this sum is not all profit for the broker. He must make the payments on your existing mortgage, be responsible for maintenance of your old house, make repairs needed for the sale and also run the risk of having to sell the property for less than he paid for it. Despite this danger, most brokers will undertake a trade-in guarantee in order to realize the profit they will make from selling you the new house.

Simple precautions

Regardless of which arrangement you choose in order to acquire a house that fits your family's needs, there are several precautions you should take for your own protection. Have your property appraised by the FHA or an independent appraiser. The fee will be a very inexpensive form of insurance that you will get the price you should.

Deal only with businessmen who are recognized in their communities for their honesty.

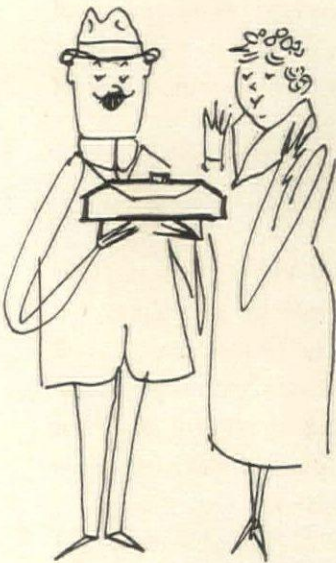
Consult with your attorney before involving yourself in formal legal agreements.

And do not overlook the capital gains tax. You have nothing to worry about even if you sell your house at a profit as long as you buy another within a year at a higher price than you get for your present house. But if you buy one at a lower price, any profit you make in selling your present house will be subject to the 25 per cent tax.

Unpaid Balances* per \$1000 Principal

	15-year mortgages after			20-year mortgages after			25-year mortgages after				30-year mortgages after				
Rate	6 yrs.	10 yrs.	12 yrs.	6 yrs.	10 yrs.	12 yrs.	5 yrs.	10 yrs.	15 yrs.	20 yrs.	5 yrs.	10 yrs.	15 yrs.	20 yrs.	25 yrs.
4%	670.	401.	200.	779.	599.	329.	871.	713.	521.	286.	904.	787.	644.	469.	256.
4¼%	674.	405.	252.	782.	603.	332.	875.	720.	528.	291.	908.	794.	654.	480.	265.
4½%	678.	410.	257.	787.	610.	338.	878.	726.	536.	298.	911.	800.	662.	488.	270.
4¾%	682.	414.	260.	791.	615.	343.	882.	732.	541.	300.	915.	807.	670.	496.	276.
5%	686.	419.	264.	796.	622.	350.	886.	739.	550.	308.	918.	813.	678.	505.	283.
5½%	694.	426.	269.	805.	634.	360.	892.	750.	563.	317.	924.	825.	694.	522.	296.
6%	703.	436.	277.	812.	644.	369.	899.	762.	578.	330.	930.	836.	709.	538.	307.

*To nearest dollar



HOW TO
EVALUATE
YOUR
PROPERTY

Don't think the equity you have in your present home is the amount you have reduced your mortgage. Rising land and construction costs have probably increased its value. To determine what real equity you have to trade, figure out how much you have left to pay. Subtract this from the appraised price. The remainder may be used as your down payment on another house. The table will serve as an easy key for these calculations. This is

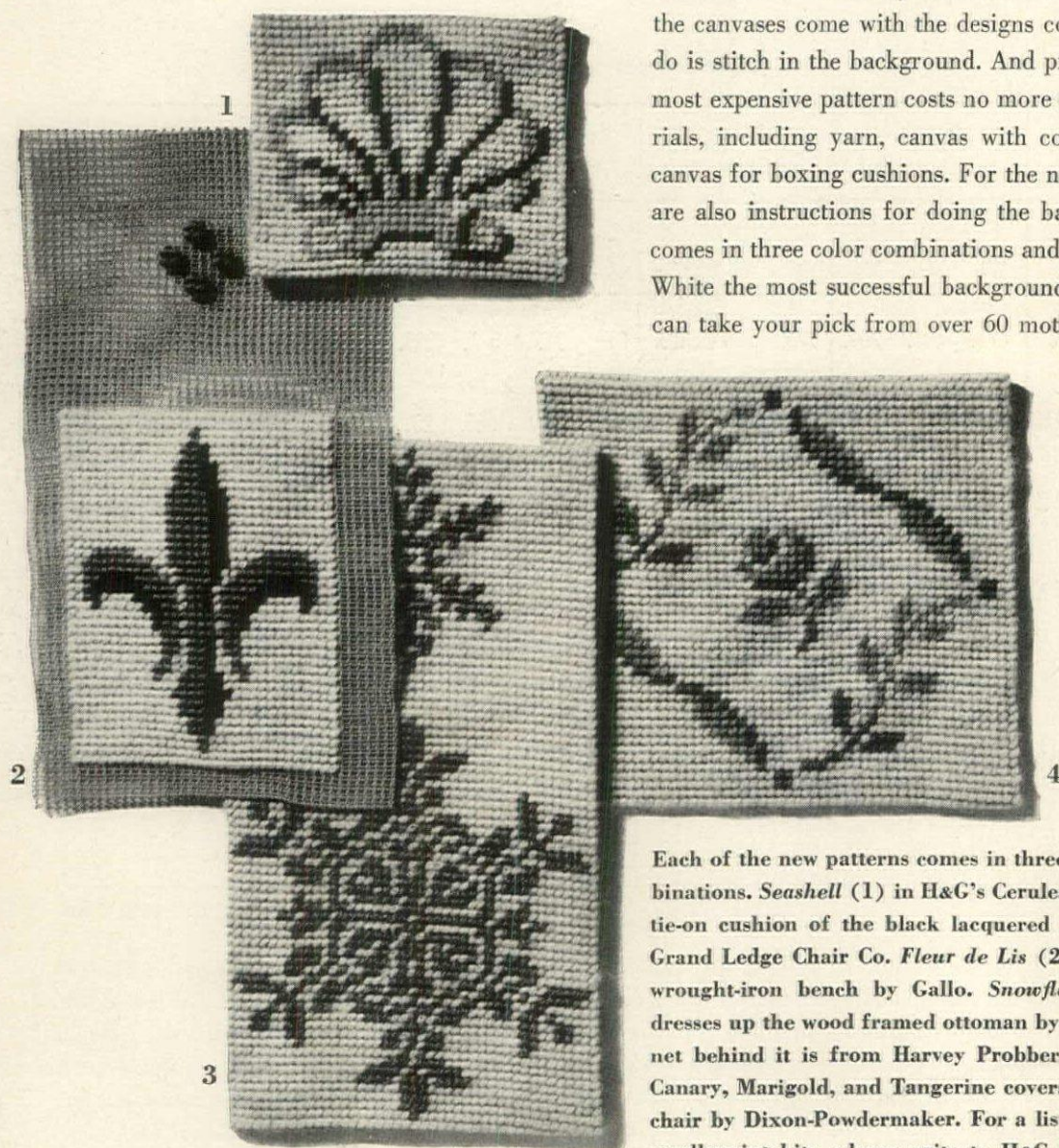
how it works. Suppose you bought an \$18,000 home 10 years ago with the aid of a \$15,000 mortgage to be carried for 25 years at a rate of 4½ per cent. The chart shows you would have paid off \$536 of each thousand borrowed, leaving \$8,040 still to be paid. An appraisal of your home indicates it is now worth \$23,000. Subtracting your \$8,040 debt leaves you with approximately \$15,000 to be used as payment on another house.

Stimulating new patterns in

Needlepoint

to give your furniture a custom crafted look

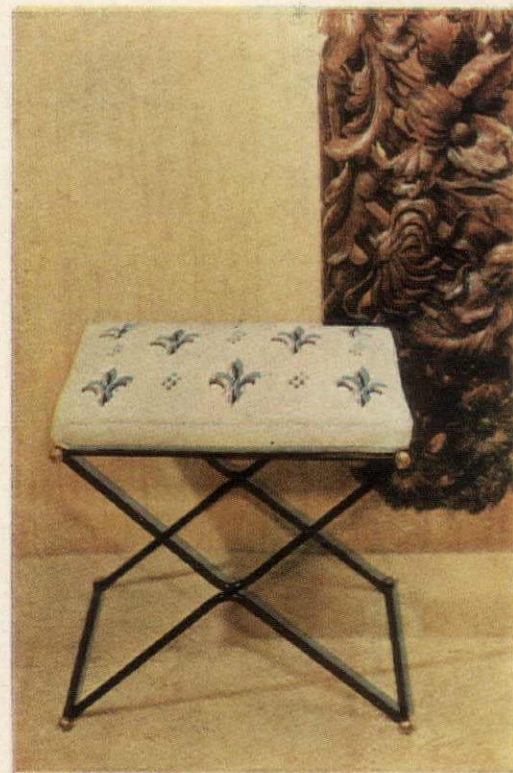
Hand carving, hand-woven upholstery and hand-rubbed finishes built up coat after coat after coat are all among those precious rarities available today to precious few. But you can still give a chair the one-of-a-kind look that comes from handwork by the simple ruse of bedecking it with a piece of your own needlepoint. Before you point out that you have no tapestry-upholstered antiques, look at the chairs and ottomans opposite and the needlepoint patterns that grace them—a brand new series in H&G colors created by Bucilla. These are patterns designed to spice contemporary furniture as well as traditional and they give to both the distinctive quality of the custom-made. You don't have to worry about the intricacies of the motifs since the canvases come with the designs completed. All you have to do is stitch in the background. And price is an object since the most expensive pattern costs no more than \$18 for all the materials, including yarn, canvas with completed motif and extra canvas for boxing cushions. For the needlepoint neophyte there are also instructions for doing the basic stitches. Each design comes in three color combinations and we found H&G's Antique White the most successful background for all of them but you can take your pick from over 60 moth-proofed tapestry wools.



Each of the new patterns comes in three sizes, three color combinations. *Seashell* (1) in H&G's Cerulean Blue embellishes the tie-on cushion of the black lacquered armchair, opposite, by Grand Ledge Chair Co. *Fleur de Lis* (2) in Larkspur tops the wrought-iron bench by Gallo. *Snowflake* (3) in Tangerine dresses up the wood framed ottoman by Schoonbeck Co. (Cabinet behind it is from Harvey Probbler.) *Ruban Rose* (4) in Canary, Marigold, and Tangerine covers the French Provincial chair by Dixon-Powdermaker. For a list of stores carrying the needlepoint kits, please write to H&G Reader Service.



MORRISON



2



4



3



How to build your private parking space

H&G has devised an inviting plan to bring your guests' cars off the street into your own domain

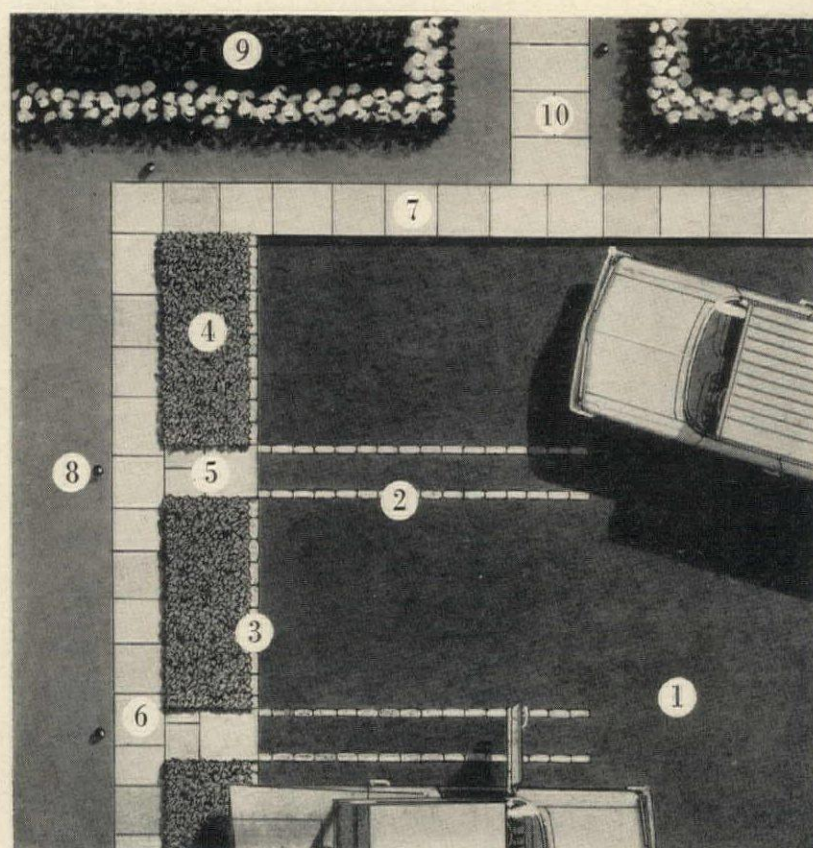
◀ Our ideal parking lot . . .

Space alone is not enough. Nor is it necessary to settle for mere accessibility. The ideal home parking lot combines adequate space, thoughtful planning, good construction, the colors and textures of well chosen plants. H&G's ideal did not exist so we designed and built one, usable night and day, the year round. Opposite is a close-up; below, a diagram of the whole. Planting by Hicks Nursery; cars, Chapman Chevrolet, both Westbury, N. Y.

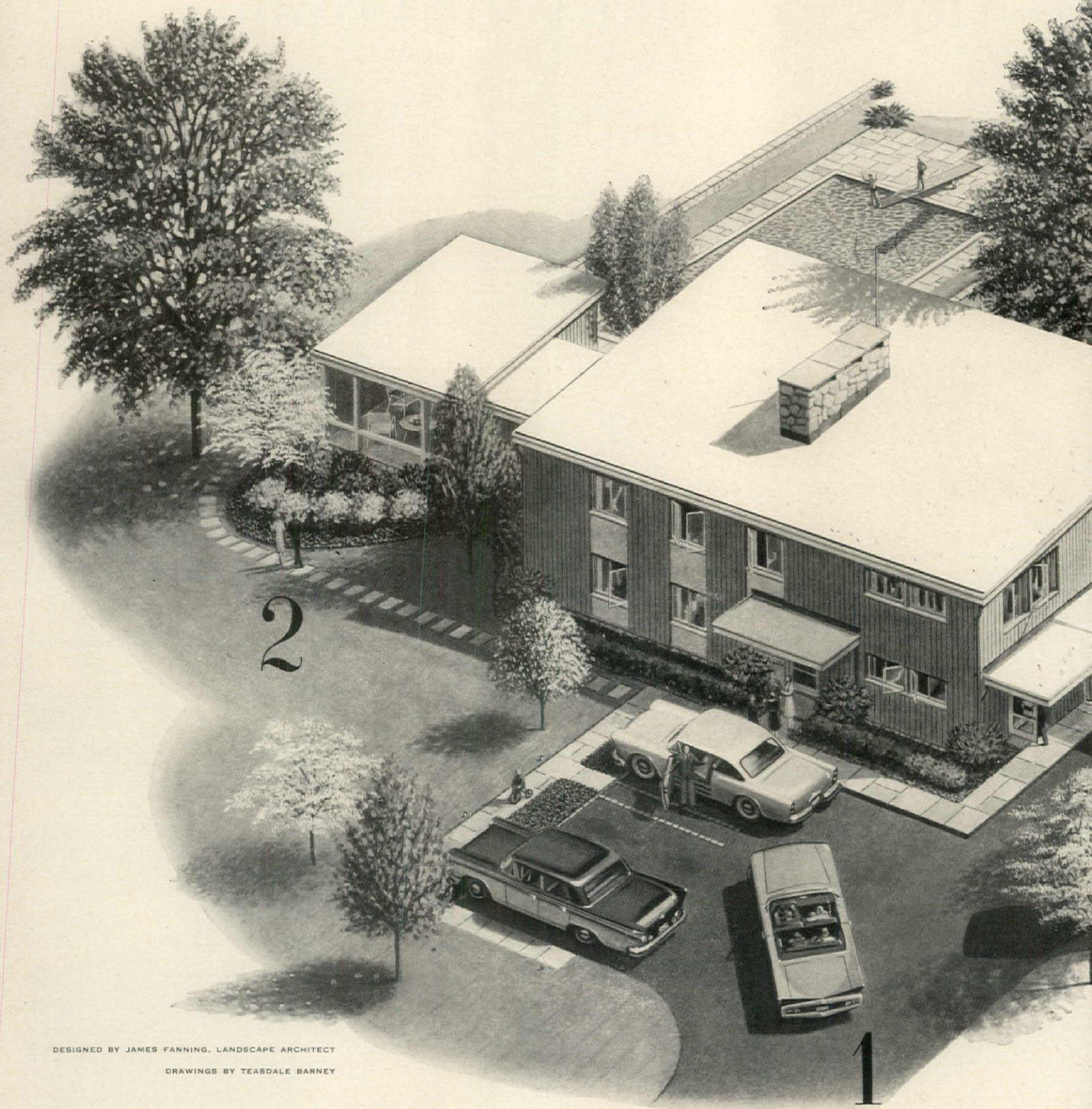
and 10 reasons why it works ▶

1. Asphalt paved area is graded to slope *away* from curb to insure dry-shod passenger access.
2. Cobblestones are laid on edge, flush with paving, to mark minimum 7-foot parking lanes and space between cars in which to open doors for entrance and exit.
3. Cobblestones (often called Belgian blocks) also form 4-inch curb to provide barrier for wheels.
4. Areas beneath overhang of cars (4 feet minimum width) are planted with evergreen pachysandra, durable, shade tolerant, unaffected by ice and snow. (Alternates: vinca, English ivy.)
5. Cut blue-stone flagging (or slate) continues the center space strip between cars from curb line to . . .
6. Transverse flagged walk beyond bumper reach that connects access strips. This walk, in turn, leads to . . .
7. Flagged curb alongside parking space for first car. This insures easiest access to most used part of parking lot.
8. Efficient walk lights (we used Steber cast aluminum lights with Fresnel lenses) shed shadowproof illumination on all walks and access lanes. Wiring is underground and permanent.
9. Hedge represents screen planting that may be desirable.
10. Wide flagged walk, illuminated, leads to house.

The parking problem, more often than not, begins at home. On summer weekends in front yards and driveways throughout the land traffic congestion reaches a density that even Times Square or the Los Angeles Freeway cannot match. One reason for this is the growing congestion in all streets and the sensible conclusion of many suburban authorities that a residential avenue is no place for hordes of parked cars. Another reason is that the average home driveway was not planned for the practical parking of even one car, let alone pasturing a whole flock of guest vehicles. Still worse, with more and more families owning two cars and leaving both in the driveway, parking even for a few minutes is often difficult. Overnight parking is now generally outlawed on most suburban streets. In some areas (notably stretches along Sheridan Road on Chicago's north shore) parking is generally forbidden at any time. And where it isn't, chances are it ought to be. At all events, the choke-up of the country's front yards is notable and on the increase. Here and on the next four pages is H&G's answer: planned home parking. This means not just providing space, but arranging what space you have to accommodate, singly or in quantity, with maximum convenience, accessibility and attractiveness, that essential to your mobility—the automobile.



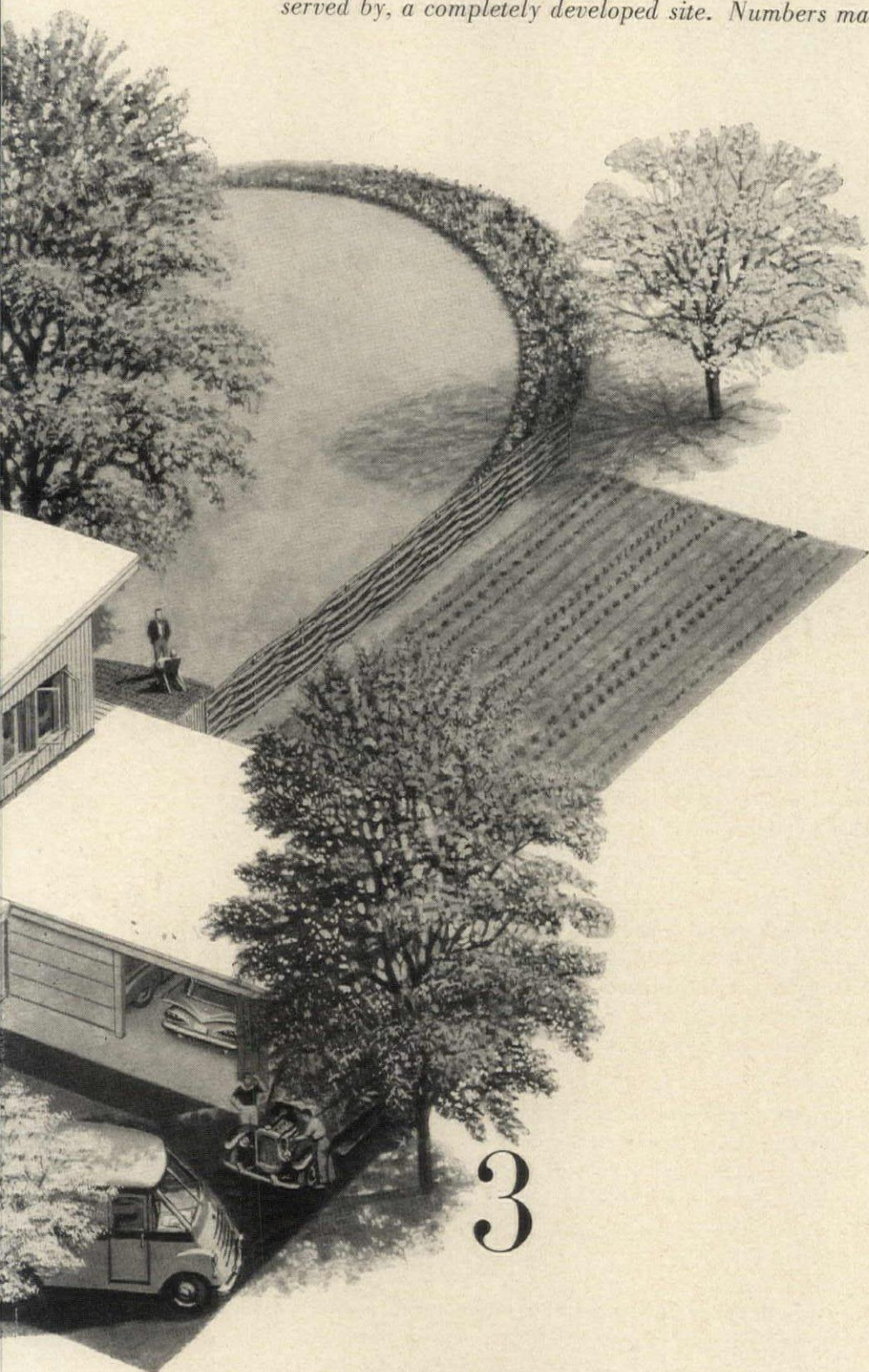
PLAN YOUR LOT FOR LIFE ON WHEELS



DESIGNED BY JAMES FANNING, LANDSCAPE ARCHITECT

DRAWINGS BY TEASDALE BARNEY

The full life outdoors, even more than that within, is today a neighborly life. There is little doubt that the automobile is largely responsible for much of this neighborliness. So why not give a little special attention to providing for the ready use and easy mobility of your friends' automobiles within your own hospitable boundaries? The drawing below shows how H&G's basic parking plan (see preceding page) serves, and is served by, a completely developed site. Numbers mark the three elements responsible.



1 The parking area itself. The primary and usually most obvious purpose of the motor entrance to a modern home site is to speed arrivals and deliveries to the front and service doors of the house. A driveway alone may be sufficient for both cars and pedestrians, or separate walkways may supplement it. A continuation of the driveway may lead to the garage or carport. Which of these elements you provide depends in part on the size of your grounds and in part on the thoroughness with which you plan your whole site for fullest use and enjoyment. On a site of moderate size with not less than a 40-foot setback between street line and house, the adaptation of H&G's ideal parking lot at left would fit—snugly but pleasantly. To understand the way it is constructed and why, check the 10 points on page 87. The drawing here shows the area on a sunny spring afternoon while it is enjoying maximum normal use. Three cars are being parked in front of the house. The delivery van stands ready to depart. Two family cars remain sensibly in the garage. What appears to be a jalopy is being tuned up in the strip beside the garage.

2 Main route to the grounds. Secondary use for a good home parking lot is to provide convenient and direct outdoor access—without making a thoroughfare of the dwelling itself—to areas specifically planned for recreation and entertainment. In H&G's Living Landscape (outlined in February) *all* outdoor areas may be reached directly and pleasantly from the reception and parking area. At the far left, stepping stones in the lawn lead from the motor entrance and front door down the slope, below the open-end porch and around to the pool and recreation center. Visually, this is the "scenic" route, bypassing entirely the service and working garden areas. Along this way the visitor finds some of the most colorful planting (to be detailed next month) and, for those who cannot wait to get into the pool, the dressing rooms that lie beneath the porch.

3 Service and delivery entrance. Just as important as hospitality to the full enjoyment of your landscape is entrance for family cars (to garage), for service vehicles (to service door, garage storage center, utility area and service portions of the garden), and for fellow garden aficionados. The efficient coordination of all the service facilities is due partly to the planning of the house and partly to integrated provision for motor vehicles of one sort or another by the landscape architect. How all these areas are related to the main entrance and parking spaces, as well as the minimum dimensions you need to plan your own facilities, will be found on page 132.

For other parking schemes, see next page ►

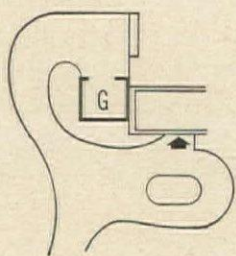
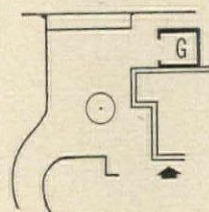
PATTERNS FOR GOOD PARKING

well planned space is easy to enter, convenient to use



Since the automobile came out of the barn people have been trying to park it where it would be out of the way but accessible. Only in recent years, and where home owners had the practical good sense to accept the car as a member of society in good standing, has any real effort been made to make parking both convenient and attractive. Here are five good examples of vehicle areas that serve widely varying conditions. Beginning on page 132 are several more examples, from coast to coast. They illustrate a growing awareness of the desirability of doing well by the automobile so that it, in turn, may do even better by the people who use it—evidence perhaps that a machine-age version of the Golden Rule can make your landscape more livable.

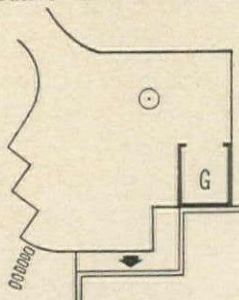
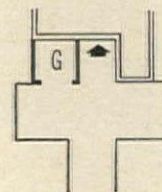
1. Usable space is the measure of a good parking lot—not dimensions alone. What counts is the room you give a moving or a stationary motor car and the ease with which the average run-of-the-road driver can maneuver in it. In the example above (see diagram, right), entrance, driveway, parking space, carport approach are all one. Logs form wheel barrier. Crushed stone paving lends informality. Big sugar maple is protected by brick-edged bed.



Opposite:

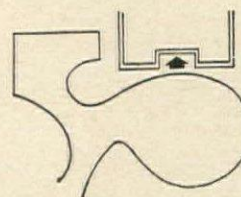
2. Plenty of space takes plenty of planning to be attractive, even though the actual disposal of vehicles offers no great problem. And curves present the designer with the greatest challenge of all. Least formalized of all these parking areas, this one uses center island of turf in main circle and direction and tightness of curves to direct traffic, both front and rear. Owners: Mr. and Mrs. Elmer Shumacher, New Canaan, Conn. James Fanning, Landscape Architect.

3. You can park all over the front yard if the area is provided with a durable paving and if the requirements of pleasing landscape design are satisfied. Here well proportioned and well placed strips of stone paving imbedded in blacktop break up paved expanse (whole lot is only a few feet wider than H-shaped house), provide direction lines for drivers, have conspicuous decorative value in their own right. Owners: Mr. and Mrs. Jules Epstein, Winnetka, Ill.

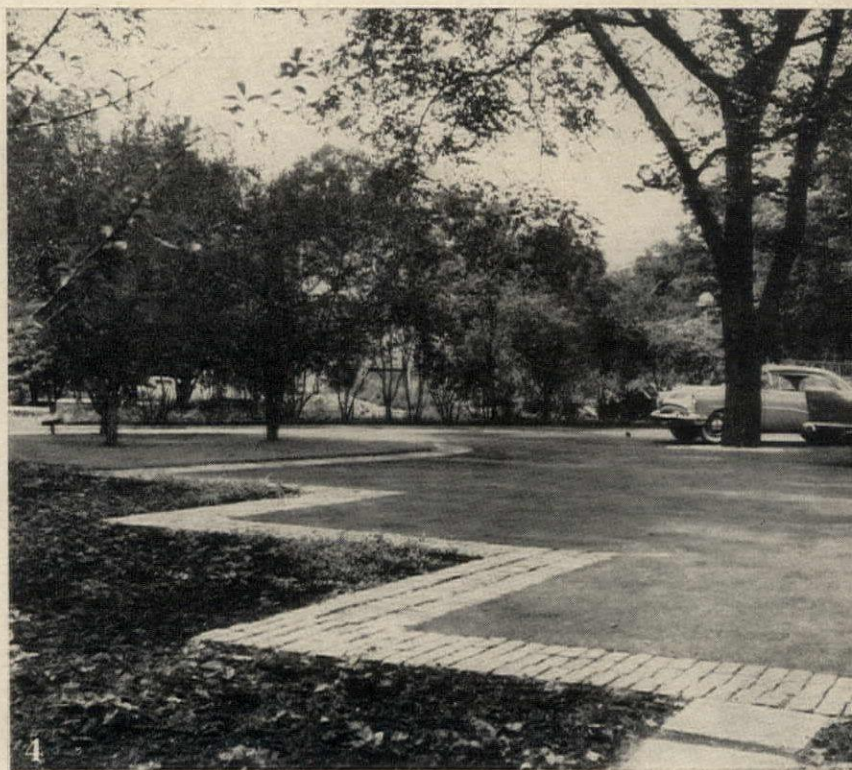
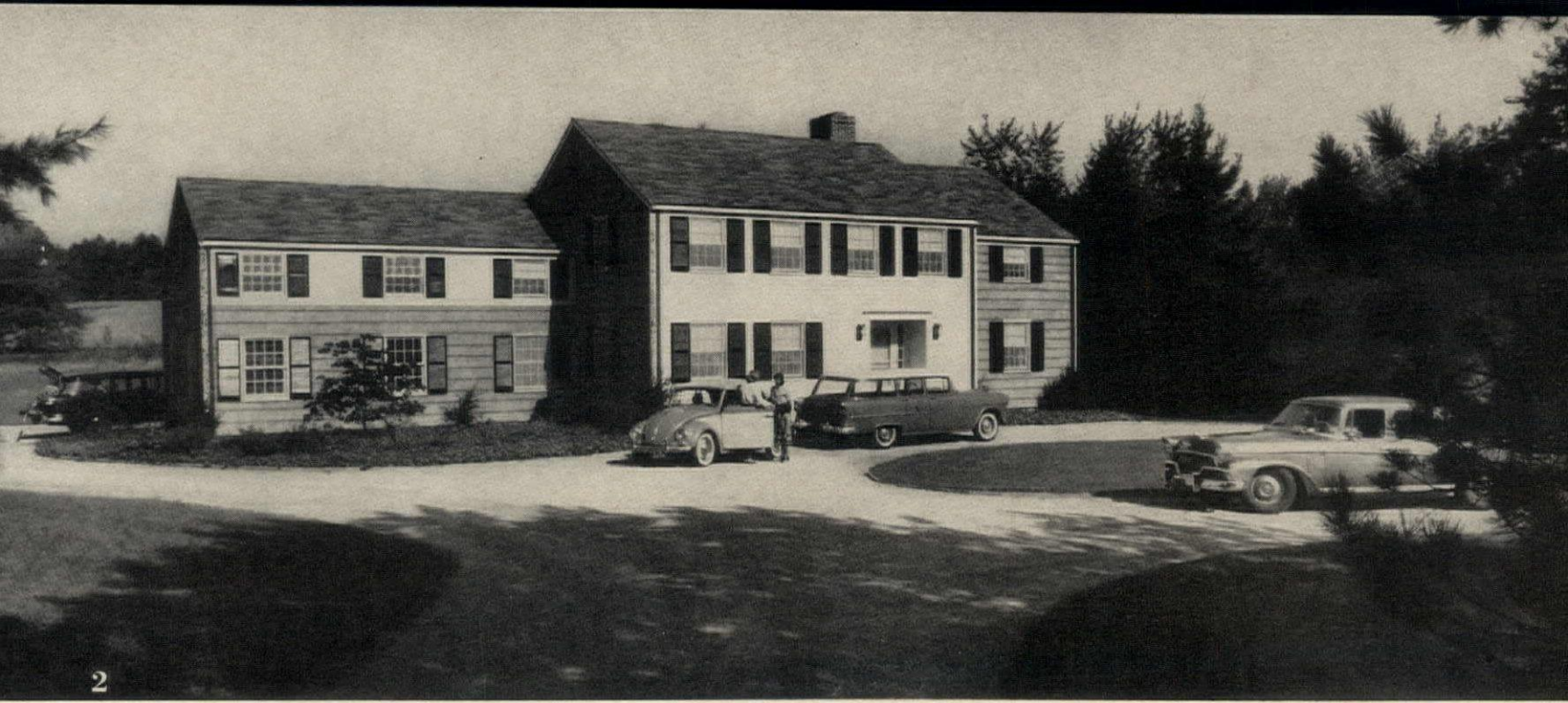


4. Step plan permits easy diagonal parking where parking space is limited in width and where backing out of set-backs offers neither great difficulty nor exceptional hazards. One virtue of step plan is comparative ease of access to cars when parked. Wide band of white blocks serves as visual barrier to prevent running over paved area into groundcover. Mrs. Gertrude E. Kuh, L. A. designed this and preceding plan. Owner: Mrs. Louise Stein, Winnetka, Ill.

5. Simple division of space for guests and service is provided by making a fork in the driveway and, more subtly, by using curves to grace the guest entrance and straight lines to put service vehicles in best position to make deliveries. While ample space enhances the effect opposite, the principle needs but little space to be effectively applied, as shown by H&G's paved by-pass area beside garage (see 3 on preceding page). James Fanning, Landscape Architect.



For additional parking lots, see page 132



KERTESZ



**You don't need acres
of space to enjoy
the luxury of a
wine cellar**

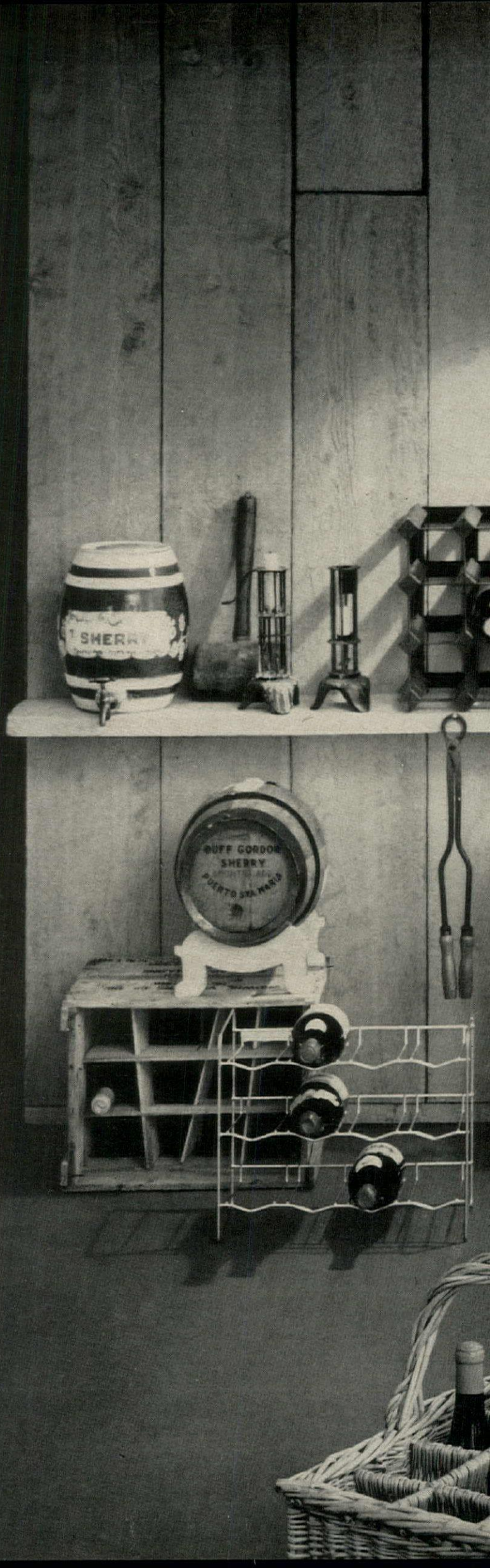
Wine is extremely sturdy stuff and can take all sorts of abuse, but if you are an experienced wine drinker you know that proper care and storage definitely enhance its savor. It is always advisable to lay down a bottle of wine for a few days before serving—preferably a week or two—to let the wine recompose itself. On the other hand, half the delight of wine drinking is spontaneity—being able to have exactly the kind you want whenever you happen to feel like it. Since your taste and timing may be difficult to predict in advance, the only way around the dilemma is to keep a varied stock on hand all the time.

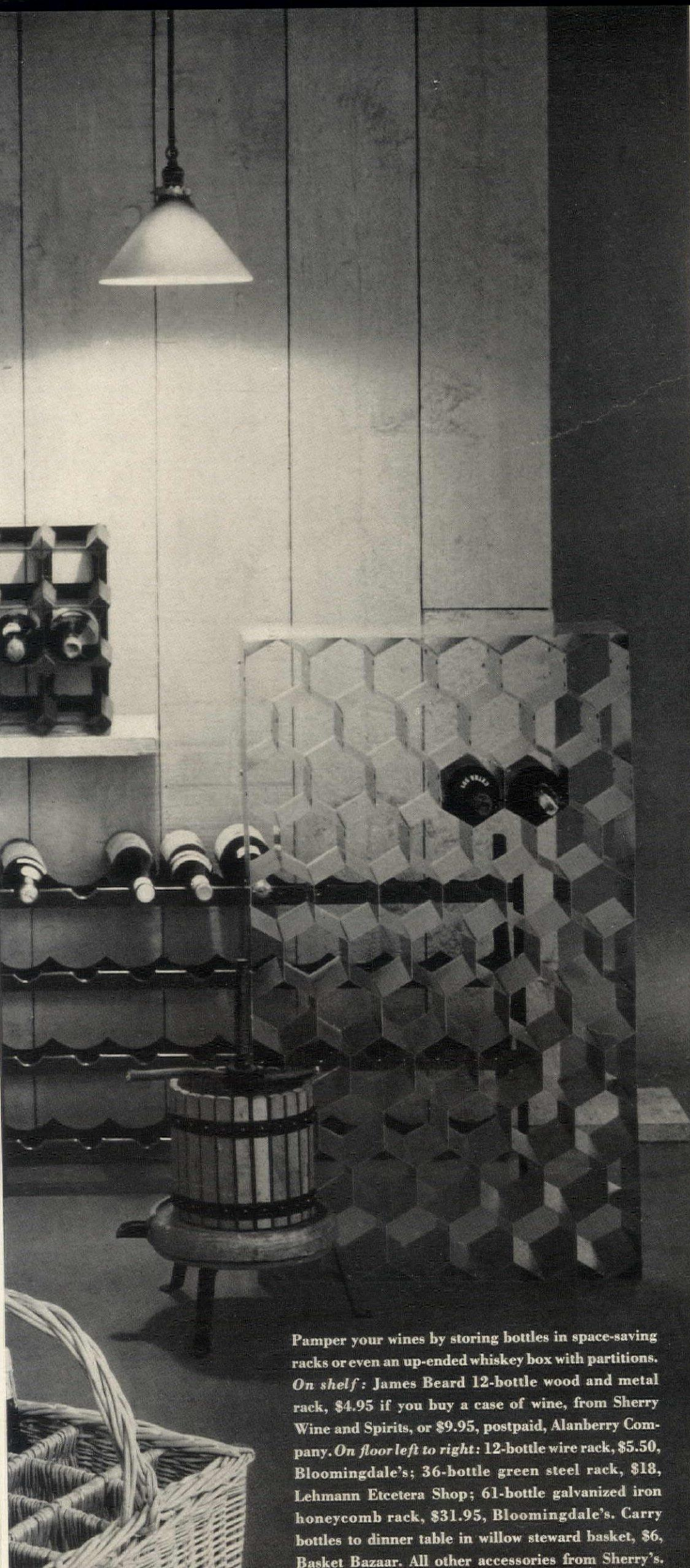
If “stock of wine” calls up in your mind a cooled and cavernous cellar lined with row after row of dust-covered cases, disabuse yourself of the notion right away. Three or four cases would take care of the average family nicely for several months. (A man who has room for a dozen cases is living like a lord.) And since the contents of a case take up only a few feet of space and do not have to be as readily accessible as staple groceries, it should not be too difficult to find room for a miniature—but satisfying—“wine cellar.” A small cabinet will hold an enormous amount of wine—likewise the dead storage space at the top of any closet. And a rack of wine bottles has a certain decorative quality, so you don't necessarily have to keep it hidden from view.

But wherever you store your wine, there are two things you would do well to provide: freedom from vibration and an equable temperature. If vibration seems a problem, you can cut down on it considerably by lining your racks or shelves with pads of sponge rubber. The ideal temperature is said to be 55° F. but one that is 10° or 15° higher is just about as good as long as it stays that way constantly. Any closet that is not opened a dozen times a day, does not have heating pipes running through it, and is not likely to drop several degrees in temperature at night is a good bet. A base cabinet in the kitchen is not, since there is likely to be too much heat from cooking and too much vibration from dishwashers or washing machines.

The proper way to store a bottle of wine is on its side as you doubtless know. The purpose is to keep the cork wet. If it dries out it will shrink and let air into the bottle, which is not

(Continued on page 116)





Pamper your wines by storing bottles in space-saving racks or even an up-ended whiskey box with partitions. *On shelf:* James Beard 12-bottle wood and metal rack, \$4.95 if you buy a case of wine, from Sherry Wine and Spirits, or \$9.95, postpaid, Alanberry Company. *On floor left to right:* 12-bottle wire rack, \$5.50, Bloomingdale's; 36-bottle green steel rack, \$18, Lehmann Etcetera Shop; 61-bottle galvanized iron honeycomb rack, \$31.95, Bloomingdale's. Carry bottles to dinner table in willow steward basket, \$6, Basket Bazaar. All other accessories from Sherry's.



Traditional diamond-shaped wooden racks hold wine stock in small cellar closet in Dr. and Mrs. Hans Zinsser's house. Air vent up to patio keeps temperature cool. Compartments are labeled to show different grades of wines.



James Beard keeps his wine in a handy rack next to dinner table. Room temperature is no problem since he prefers to keep heat turned off. Custodian of cellar: 18th century terra cotta statue from a Burgundian château.



Mural decorates attractive upstairs wine closet that opens off dining room in the Louis Benoit's apartment, San Francisco. Imported wines and those from their Almadén Vineyards are on opposite sides. Mural by Fabres.

IN THE

Caribbean

*H & G visited 8 ports and
near ports, brought back
a host of fresh ideas
to add zest to your life*

If half the fun of traveling is coming home, then half the fun of coming home is opening cases and hampers and displaying what you brought back. We brought back more than bulging hampers—and there were plenty of those—from a 12-day cruise on the Grace Line's new *Santa Paula*. Our notebook was crammed with ideas to enliven menus and table decorations, change color schemes, wake up the garden and transform the terrace. The ports in this land of perpetual summer—Curaçao, Caracas, Aruba, Kingston and Nassau—are full of sights to stimulate the imagination as well as of things to buy and baskets to put them in.

The *Santa Paula* itself offers a store of ideas but at first you are more inclined to absorb the attractiveness of the atmosphere without stopping to analyze it. After the bustle and excitement of sailing we found ourselves happily and mindlessly enjoying the comforts of good food and interesting company, sun on deck and individually controlled air-conditioning in the cabins, perfect service and smooth seas. If Nature doesn't co-operate on the last, and she usually does, you can depend upon the *Santa Paula's* gyrofin stabilizers to plane out 90 per cent of the roll.

(Continued on page 97)



Shopping finds—tangible trophies of our cruise

Only a sampling of the wares offered in the cruise ports we visited, this entire collection cost \$100. Everything is from Jamaica unless another port is indicated.

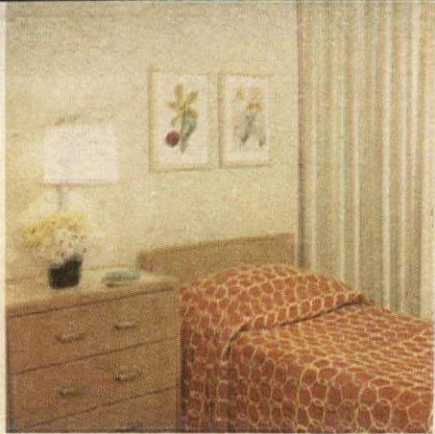
1. Lacy hats of typical straw work.
2. Basket with bright print lining.
3. Handwoven blankets in brilliant colors, bold plaids, to make smart bedspreads.
- Caracas.
4. For unusual centerpiece, shells in soft colors, many sizes.
5. Small shells from Aruba beaches in a lined basket.
6. Graduated circles of straw to make mats, coasters, Curaçao.
7. Tripod carved from single piece of wood.
- Aruba.
8. Ornament for table: tortoise-shell box.
- Nassau.
9. Pottery banks in the shape of saucy birds.
10. Sturdy mortars and pestles of lignum vitae.
11. Long-handled wooden spoons, boon to a cook.
12. Plates distinctively patterned by natural variations in mahoe wood.
13. & 15. Cedar bowls with texture brought out by rough carving, oil finish.
14. Polished coconut shells to use for goblets.
16. Colorful necklace of seed strings.

Island-inspired mood and menu

For late breakfast or luncheon, a buffet table in the eye-opening colors of a tropical sunrise brings together assortment of finds from the Caribbean. Coconut-shell goblets and cedar bowl come from Kingston markets. The main course, *escabeche de pescado* (fish sautéed and marinated in a sauce of oil, vinegar and peppers) is found all over the Caribbean. We copied the bowl of fruit-on-ice from a Jamaican hotel, the columns of oranges from vendors in the Jamaican countryside, using raffia to tie the oranges to dowels set in wood. Reed & Barton "Tara" sterling; Spode "Red Colonel" china. (Another Caribbean party table on page 101.)

Shopping information, page 118





White enamel flowers pattern beige Micarta walls of a bedroom on the S.S. Santa Paula.

From our scrapbook
of sights to see,
ideas to borrow

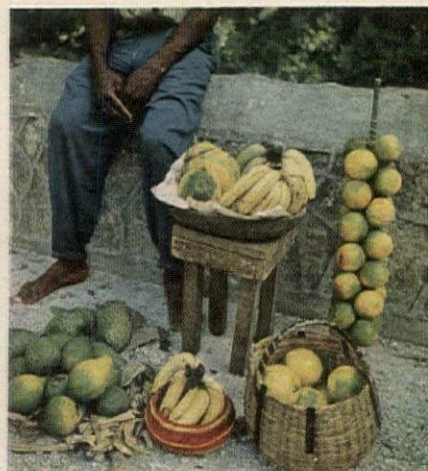


Purple foliage banks steps in Caracas garden by Burle-Marx.



Curaçao: vividly painted houses are frosted with wood filigree.

Ornamental arrangements of fruit garnish the roadside in Jamaica.



Left:

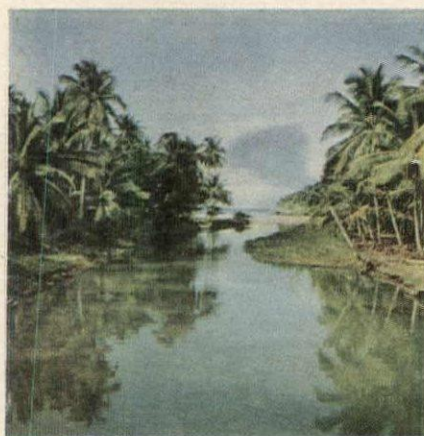
For your exotic party repertoire: A selection from the classic dishes of the Indonesian *rijsttafel* (rice table) brought to the Caribbean by the Dutch. Soft lights and a batik cloth will help recreate romantic atmosphere of houseboat restaurant in Aruba.

Below:

Kitchen in the Caracas house of Dr. and Mrs. Carlos Vogeler Rincones glows with a concentration of strong sun color. Decorative splashboard of orange mosaic tile bands entire working area. Designed by Emile Vestuti of Guinand and Benaceraff.



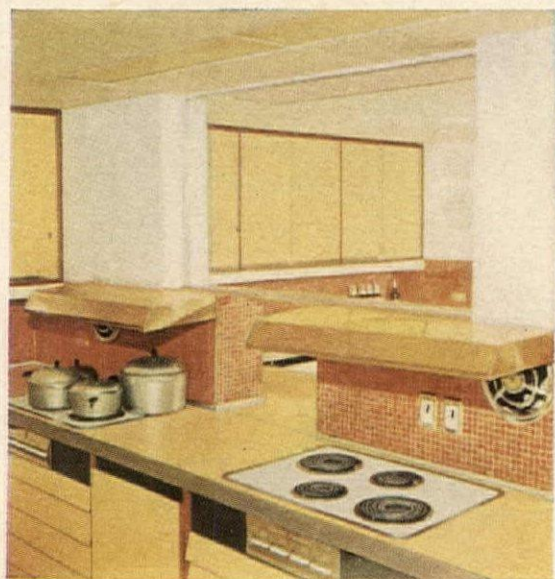
To recast the look of a garden room: a screen of Jamaican beads, multi-colored foliage.



Green shade of trees tranquillizes Jamaican scene



A blaze of yellow cannas lights blue hills, Jamaica

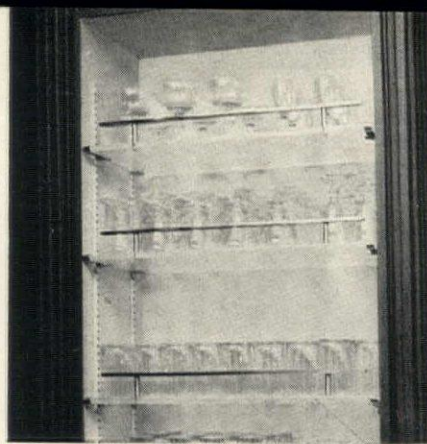


Adapt our discoveries to your own uses

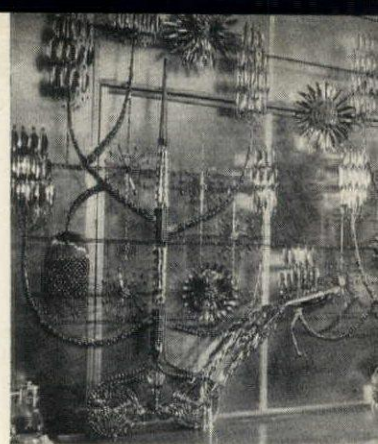
After a couple of days of getting used to luxury we began to notice individual highlights of the decoration and to see more and more ideas we could put to our own uses. For instance: behind the dance floor and along the windows in the ship's Club Tropicana are crisp white metal screens with gay cut-out butterflies and trees that you could adapt in half a dozen different ways. Similar designs cut in panels of white paper would be a wonderfully simple device to transform a living room or a ballroom for a dance. White openwork sliding doors backed with bright fabric could make a closet wall the decorative star of a bedroom or lacy white rattan screens pulled across a long window wall could break up the often monotonous expanse of closed curtains in the evening.

The handsome and easy-to-clean wall surfaces in the ship's staterooms we found, on asking, to be Micarta, long familiar as a stain and scratch-resistant table topping. Here it was in a new role lifted above the purely practical by the imaginative ways in which the ship's decorators, Smyth, Urquhart, Marckwald, had used it. In some rooms, Micarta walls in soft colors were studded with white enameled flowers or shells—a very pretty effect. In white, studded with brass stars, it would give great style to an entrance hall, we decided. And the white, board-and-batten type we saw in another room would make a trim interior for a weekend house. In the Stuyvesant Suite we were fascinated by still another wall treatment: drawings of grasses and flowers enlarged photostatically and used like wallpaper. It made such an impression on us that we spent the rest of the trip looking for patterns of leaves and flowers, grilles and textures to photograph and use as the basis for murals of our own.

We started to find our patterns—almost too many to choose from—in the first port we stopped at, Willemstad, Curaçao. We also found a whole new world of color—rich, varied and striking. Man and nature seem to be in competition on these islands to see which can produce the more brilliant effect. We were introduced to this rivalry before we even set foot on shore: Nature produced a kaleidoscopic sunrise to entertain us as we paused outside the harbor waiting for the pontoon bridge linking the two halves of Willemstad to open and let us sail through the center of town. (Continued on page 125)



Store glasses on removable trays that lift right out of cupboard and go to the table—a work-saving idea inspired by the metal galleries that guard glasses in rough weather in the *S. S. Santa Paula's* Techo Bar.



Spangle your brass or silver candelabra with leaves, flowers and birds of shiny foil from a party store to reproduce the glitter and gaiety of Juan Nickford's metal espalier screen in dining room of *Santa Paula*.



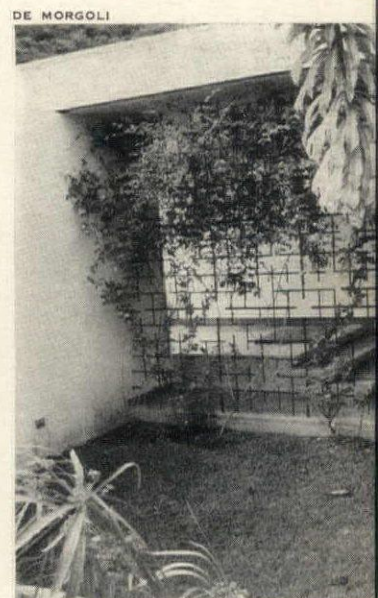
Convert your lawn from carpet to patterned accent rug. Two varieties of grass give contrast in texture. Clipped, colored foliage is accent. Design by Roberto Burle-Marx for Diego Cisneros, Caracas, Venezuela.



The tracery of the Flamboyant tree that decorates the sky in the Caribbean could decorate a wall in your house. Record its pattern with a camera and have picture photostatically enlarged to size of the wall space.



Give a covered porch or terrace a beauty treatment of delicately patterned iron grillework like that on upper story of Eddie Hanna house in Kingston, Jamaica. Reinforce with panels of screening if insects intrude.



Adapt as a whole or in part: wrought iron grille, trademark of the tropics, as it appears in modern guise in Caracas house of Dr. & Mrs. Carlos Vogeler Rincones. It screens patio from the entrance, supports vines.

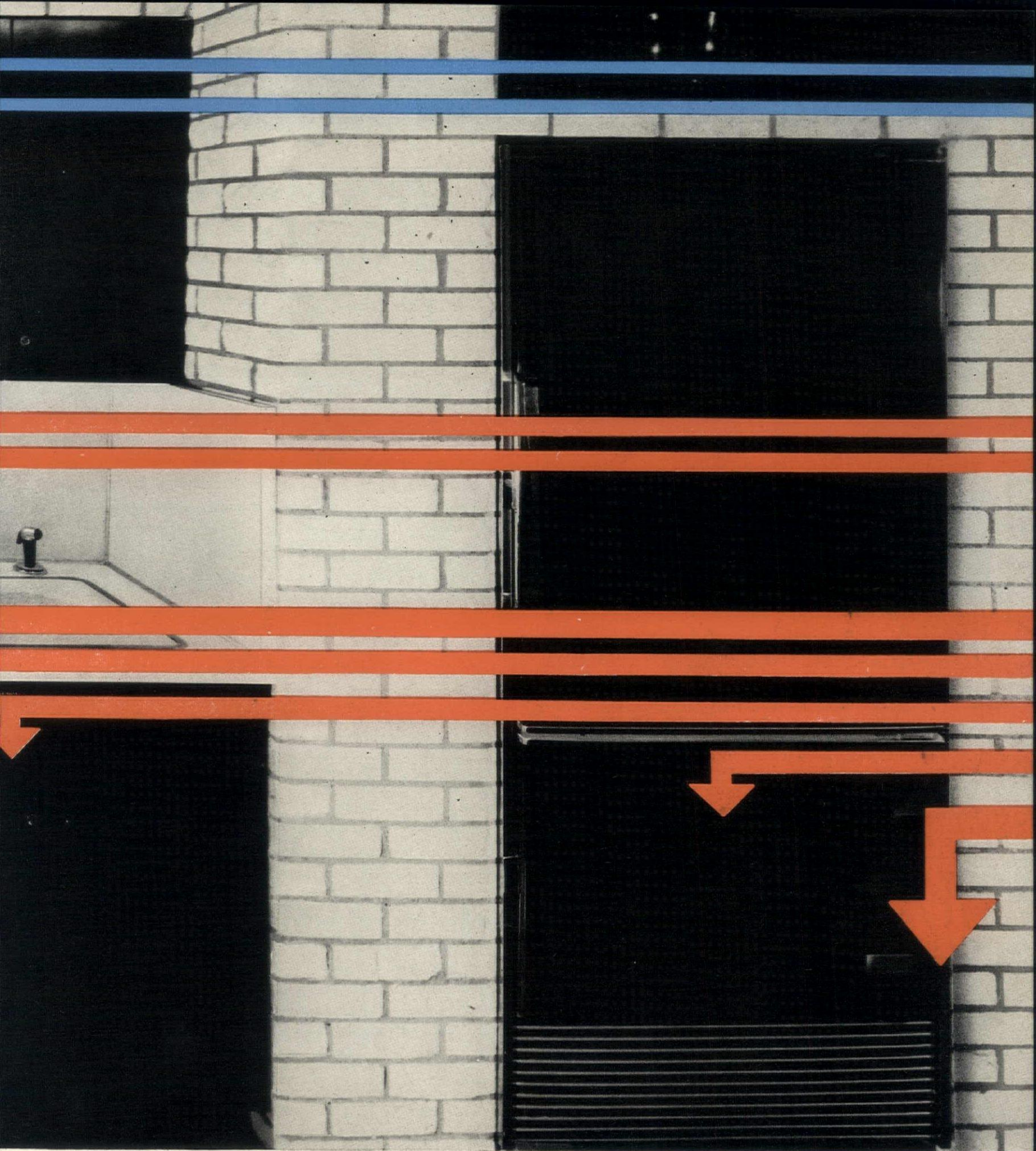


Power planning for the kitchen

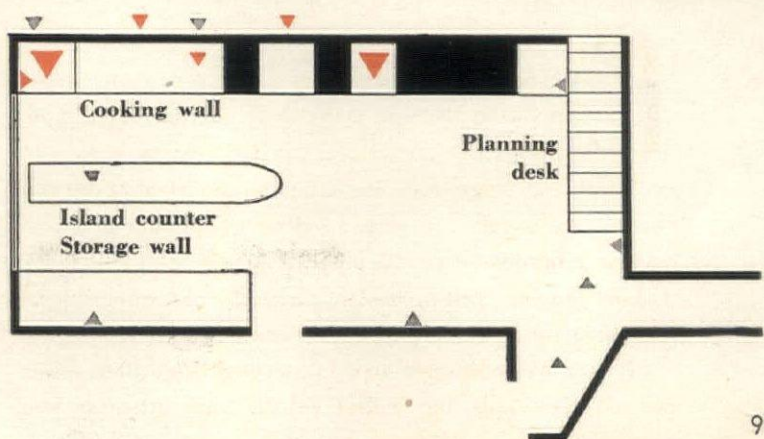
Electricity in one form or another can do almost anything there is to be done in your kitchen today—from opening a can to freezing a side of beef. But if all these tasks are to be accomplished at top efficiency, you'll need more than a battery of appliances. You'll need a generous and well planned supply of power—for without it your most-up-to-date piece of equipment will be like a fish out of water, gasping for enough current.

If you are building a new house you'll find that power planning is simple, but it deserves the same attention you

would give to the placement of the appliances themselves. If you want to add to the equipment in your present kitchen, investigate your wiring first. It may well be inadequate even for the appliances you have now, and will certainly need revamping to meet the needs of new ones. Ten years ago the average kitchen was wired to feed what would be considered today the bare minimum: a refrigerator, range, clock, toaster, and perhaps a waffle iron or food mixer. It's a safe bet that you now use—or plan to buy—many times that amount of equipment. *(Continued on page 100)*



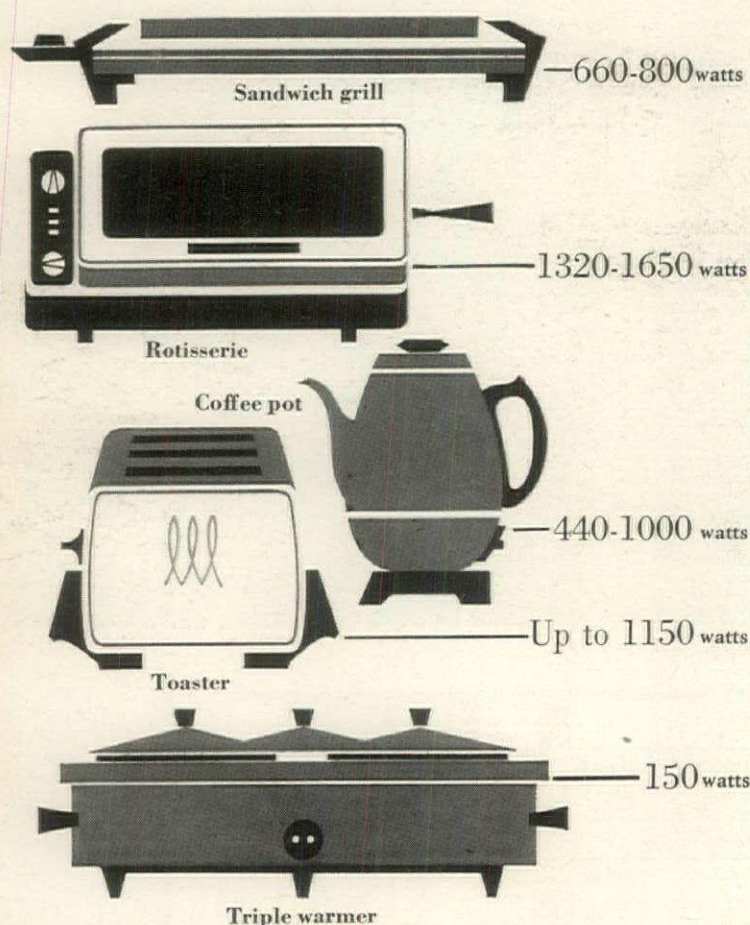
Branch circuits in three different sizes carry enough electric current to assure that all the Frigidaire appliances in this remodeled kitchen work at their best. Large red arrows represent 50-ampere wires—one for electric range, the other a spare for future equipment. Small red arrows represent 20-ampere wires for (left to right) air conditioner, small-appliance outlet, dishwasher, disposal, refrigerator-freezer. Blue arrows represent 15-ampere circuits for range fan, fluorescent lights. On plan at right large red triangles mark 50-amp circuits, and small red triangles, 20-amp circuits. Gray triangles mark 15-amp circuits used for lighting over island-counter and planning desk, and for electric clock in storage wall (see next page). Owners: Mr. and Mrs. Theodore Saidenberg. Wiring by R. Anderson & Son.



GRIGSBY



Small electric appliances are housed in storage wall which faces cooking wall on preceding page. Between them is an island-counter on casters, also containing storage. When in its usual location it is lit by overhead spots and fluorescents wired to general-purpose circuits.



Appetite for current has nothing to do with the size of the appliance. Triple warmer above works on small amount of current, though if plugged into an overloaded general-purpose circuit it might be the straw that trips your circuit breaker. Other four are hearty eaters of wattage.

Power planning *continued*

Even if you have managed to get by and operate all your appliances on the wiring you have, that does not mean they are operating at peak performance. Unless they are, you are paying for more electricity than you should.

Whether you are planning the power for a new house or rewiring your present kitchen, there are three points to consider. The first is the size of the service entrance through which electricity comes into your house. It must be large enough to deliver a total of electrical pressure (voltage) that will satisfy all your electrical needs. When you plan the service entrance think of the future as well as the present. Some day you may want more laundry equipment, another oven, or some marvelous new appliance which has yet to be invented. So think big, and when the time comes to fulfill your electronic dreams, you won't have the further expense of expanding the service entrance.

Once in the house, electrical pressure is distributed through the branch circuits that spread out from the central fuse box or circuit breaker panel. The second point of good power planning is to have enough branch circuits so that too many lights or appliances will not be dependent on any one. Heavy-duty equipment, like ranges, requires individual circuits. You should also allow for spares to take care of additional equipment you may want later.

The third point is to be sure your branch circuits vary in capacity since different appliances require widely varying amounts of current (calculated in watts). Most kitchens, like the one on the preceding page, need three different sizes of branch circuits: heavy-duty, small-appliance, and general-purpose. Cooking appliances such as those at the left should operate on small-appliance circuits for top efficiency, while general-purpose circuits should be reserved for the electric clock, exhaust fan and lights. If you like to make waffles at the dining table or serve after-dinner coffee from an electric pot in the living room, be sure those rooms, too, have small-appliance circuits. They can also be used for air conditioners.

If you need help in your power planning you can get it from your local utilities company. And your telephone company will give you advice on the wiring for that instrument which should be carefully placed in the kitchen to save steps.

Set a buffet in a tropical mood ►

Seafood is king in the Caribbean, where you are very likely to see an enticing spread like this, which you can duplicate at home for a really festive occasion. Vivid color is the keynote, with the pretty pinks and reds of fish and flowers set off against a rich blue tablecloth. Guest stars at the buffet are a trio of cold seafood delicacies: Lobster in aspic takes the center of the stage and Filet de Sole Eventail the foreground. The extravagant "shrimp bush" is created by hanging the shrimp on the edges of three baskets of different sizes. What more decoration do you need when the food itself is so pretty?

Gorham sterling platter, server; Royal Crown Derby china from Black, Starr & Gorham; Colorado carnations.

HOUSE & GARDEN'S Seafood Cook Book



Rosenthal
MAKERS OF
CONTINENTAL CHINA
DESIGNED BY RAYMOND LOEWY



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HOUSE & GARDEN'S

Seafood Cook Book

BY DIONE LUCAS

If you are stumped for a different way to serve fish apart from plain broiling and frying, consider that excellent French maxim, "*C'est la sauce qui fait manger le poisson*"—the sauce makes the fish. Many a fish-scorner has been converted by the artful subtleties of French fish cookery, a melting sole Marguery or those light-as-air pike dumplings, quenelles de brochet (the *Guide Michelin*, stern watchdog of France's culinary reputation, rates restaurants on the delicacy of their quenelles). Yet even the most superb sauce cannot transform fish that is less-than-fresh or overcooked. Always buy fish with firm skin and scales and bright eyes. Buy bivalves closed tight as the proverbial clam (if they gape before cooking, discard them for they are dead). It pays to master the technique of killing lobster (see page 104) as even the short delay between market and pot can spoil the meat. Undercook fish rather than overcook. Poach for the minimum time, and broil at a distance from the flame, basting constantly. Treat fish with due reverence for its flavor and delicacy and you will be rewarded.

How to judge the age of oysters and how to open them

Here and on the following pages Dione Lucas demonstrates the techniques of seafood preparation. She also prepared the dishes shown on the cook book cover.

Clam and Oyster Chowder

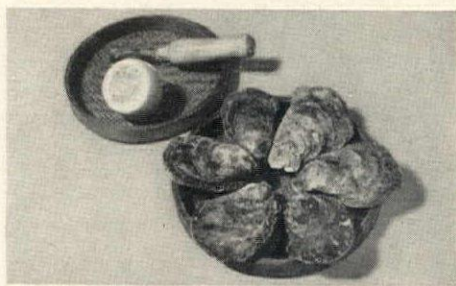
6 tablespoons butter
1 tablespoon oil
1 tablespoon mixed scallion, garlic and onion, chopped
1 dozen raw oysters, cut up
1 dozen raw clams, cut up
3 cups light cream
Salt, cayenne pepper
¼ cup chopped parsley

Heat in a pan 2 tablespoons butter and the oil. Add the scallion, garlic and onion. Cook slowly for two minutes, then add the cut-up oysters and clams. Pour on the cream and season with the salt and cayenne pepper. Bring very lightly to a boil, then add bit by bit the remaining butter and the chopped parsley. Simmer a few minutes and serve. Serves 4-6.

Oysters Rockefeller

6 oysters on the half shell
½ cup heavy sour cream
½ teaspoon chopped garlic
Salt, black pepper
1 bag raw spinach
2 tablespoons Pernod or Kirschwasser
2 tablespoons grated Parmesan cheese
Brown bread crumbs

Remove oysters from shells and put in each shell 1 teaspoon of the sour cream which has been mixed with the garlic, salt and pepper. Put oyster on top and completely fill the shells with raw spinach which has been put through the meat chopper and mixed with the Pernod and cheese. Sprinkle the top with bread crumbs and a little more grated Parmesan cheese. Dot with butter, put oyster shells on a bed of rock salt in the broiling pan and brown the oysters under the broiler. Serve piping hot. Serves 3-6 as an hors d'oeuvre.



SHELL RIDGES (ONE PER YEAR) TELL AGE OF OYSTER. PICK THOSE WITH FOUR OR FIVE.



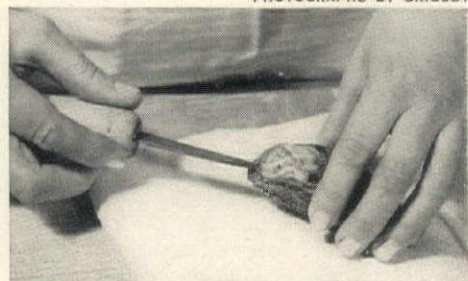
PRY OPEN SHELL WITH THE FINGERS.

Hawaiian Crab

½ pound crab meat
2 egg yolks
Salt, cayenne pepper
2 tablespoons tarragon vinegar
1 cup vegetable oil
1 teaspoon Tabasco sauce
2 teaspoons Worcestershire sauce
½ teaspoon sugar
½ cup plain whipped cream
1 green pepper, finely chopped
1 red pepper, finely chopped
4 tomatoes, skinned, seeded and chopped
½ cup finely chopped onion
1 teaspoon each chopped garlic and parsley
4 small avocados
½ pound bacon

First, make a spicy mayonnaise. Put in a bowl the egg yolks, salt, cayenne pepper and vinegar. Beat well. Then slowly beat in the oil, Tabasco, Worcestershire sauce and sugar. Mix in the whipped cream, the crab and all the other ingredients except the avocados and bacon. Arrange the mixture in a buttered baking dish. Skin and slice the avocados and arrange the slices carefully on top. Cover with slices of the bacon, which has been half broiled, and bake for 25 minutes at 375°. Serve hot. Serves 4.

PHOTOGRAPHS BY GRIGSBY



PUT POINT OF OYSTER KNIFE INTO BACK OPENING, LEVER UP TO BREAK SUCTION.



LOOSEN OYSTER FROM SHELL WITH KNIFE.

Coquilles St. Jacques Provençal

4 scallops
5 tablespoons butter
Salt, pepper
1 tablespoon chopped onion
Large croutons of fried bread
4 tablespoons cèpes (dried wood mushrooms) soaked overnight in water
2 tomatoes, chopped
1 tablespoon white wine
1 teaspoon chopped chives
1 clove garlic, minced
Grated Parmesan cheese

Wash the scallops well. Melt 3 tablespoons butter and sauté the scallops and onion gently with a little salt and pepper for 5 to 6 minutes. Remove, strain excess liquid from pan and reserve. Arrange scallops on top of the croutons on a hot serving dish. Strain the soaked cèpes and sauté them in 2 tablespoons butter with a little salt and pepper for 10 minutes. Add the tomatoes, white wine, chives, garlic and a little extra seasoning and simmer for another 6 to 7 minutes. Add the liquid from the scallops. Pour the mixture over the scallops, sprinkle the tops with grated Parmesan cheese and butter, brown quickly under the broiler and serve immediately. Serves 2.

Moules à la Poulette à la mode de Foyot

2 quarts mussels
1½ cups mixed diced celery, carrot, onion, leek
1 bay leaf, salt and pepper
½ cup dry white wine
1 tablespoon sherry
¼ cup water
1 tablespoon flour
1 tablespoon butter
1 clove crushed garlic
2 tablespoons coarsely chopped parsley
2 egg yolks
½ cup light cream

Soak the mussels in water with about 3 tablespoons dry mustard (this makes it easier to clean them). Wash in many waters and scrub well. When mussels are clean, put them in a pan with the diced vegetables, bay leaf, salt, pepper, wine, sherry and water. Cover and bring slowly to a boil and shake until the mussel shells open (discard any which do not open). Remove mussels and strain the liquid in which they cooked. Take off the top shells and arrange the mussels on a platter, scattering on top the diced vegetables with which they were cooked. Boil down the strained liquid a little. Work the flour, butter and garlic to a smooth paste and add this paste, bit by bit, to the liquid. Add the parsley and egg yolks which have been mixed into the cream. Reheat but do not boil. Pour this sauce over the mussels. Serves 4 as first course, 2 as main course.

Moules Panées

1 quart mussels
½ cup water
Fresh tarragon, chervil, parsley and onion, finely chopped together
Salt, pepper
1 tablespoon butter
1 tablespoon flour
1 cup cream
1 heaped teaspoon finely chopped herbs
1 drop iodine
Browned bread crumbs, chopped parsley

Clean the mussels thoroughly as described in the previous recipe. Bring to a boil in a pan with the water, chopped tarragon, chervil, parsley and onion and salt and pepper. Shake over the flame for a few minutes. Remove and discard any mussels that have not opened. Strain the liquid

How to clean mussels



SOAK MUSSELS IN WATER WITH DRY MUSTARD TO PURGE THEM OF SAND AND IMPURITIES.



AFTER MUSSELS HAVE SOAKED FOR A FEW HOURS, SCRUB THEM CLEAN.

through a fine cloth and pour it onto the butter and flour, which have been browned together. Add the cream and, if necessary, a little milk. Bring slowly to a boil, add the teaspoon of chopped herbs and simmer gently. Remove the smaller shells from the mussels. Lay mussels on half-shell in a fireproof dish. Add a drop of iodine to the sauce and pour the sauce over the mussels. Sprinkle well with bread crumbs and chopped parsley. Brown in the oven. Serve very hot. Serves 2.

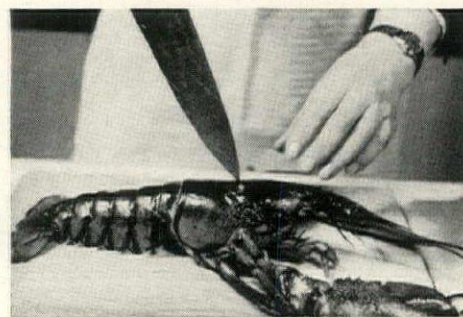
Bouillabaisse

2 live lobsters
2 dozen large mussels
1½ pounds red snapper
1½ pounds Spanish mackerel
1 pound striped bass
1 pound cod tail
1 pound smoked eel
4 leeks
2 carrots
1 small celery heart
2 white onions
1 finocchio (fennel) root
3 tablespoons olive oil
2 tablespoons butter
2 teaspoons garlic, minced
1 teaspoon grated orange rind
Salt, cayenne, ground cloves
¼ cup brandy
Sliced onion, carrot, celery, leek
½ cup dry white wine
2 cups water
1 bay leaf, a few peppercorns
1 crushed clove garlic
2 level teaspoons potato flour
2 teaspoons tomato paste
1 pound ripe tomatoes, skinned and thinly sliced
Slices of blanched potato (1 per serving)
Eggs (1 per serving)
Saffron bread

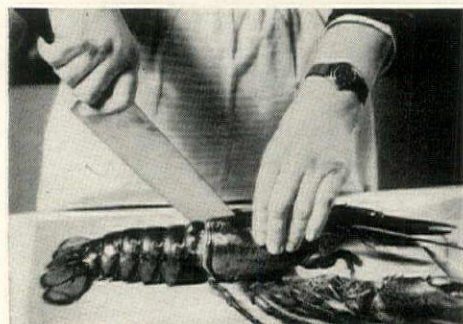
Dice the leeks, carrots, celery heart, onions and finocchio finely and evenly. Heat in a pan the olive oil and butter, add the diced vegetables, minced garlic and the grated orange rind and season with salt, cayenne pepper, a pinch of ground cloves. Cover pan and cook very slowly, without browning, for 2 to 3 minutes. Split the live lobsters, remove bags and veins, claws and feet. Put lobsters in pan shell side down, cover and cook 2½ minutes. Flame with the brandy. Cover the lobsters and cook a further 2 to 3 minutes. Set them aside.

Put cleaned mussels (discard any that are open) in a pan with a little sliced onion, carrot, celery and leek, the dry white wine and water, the bay leaf, peppercorns, a little salt and the crushed garlic clove. Cover pan, bring slowly to a boil, reduce heat and simmer 3 to 4 minutes or until the mussels are well opened (discard any that do not open). Strain the liquid into a bowl. Mix in another bowl the potato flour and 2 tablespoons cold water, blend in the tomato paste and mix all this into the strained mussel liquid. Pour the mixture over the lobsters. Cut all the fish into chunks, leaving in the bone, and add to the lobsters with the tomatoes. Bring the mixture slowly to a gentle boil. Put in the sliced blanched potatoes (1 slice per serving), cover pan and simmer very gently 15 to 20 minutes only. Before serving, arrange in a big pot with the potato slices and eggs, poached in the simmering liquid (1 per serving) around the edge. Surround with 1" thick slices of French bread which have been fried in ¼ cup olive oil mixed with 2 teaspoons Spanish saffron (ground to powder in a mortar) and ½ teaspoon garlic, until they are nicely brown on each side. Serves 10.

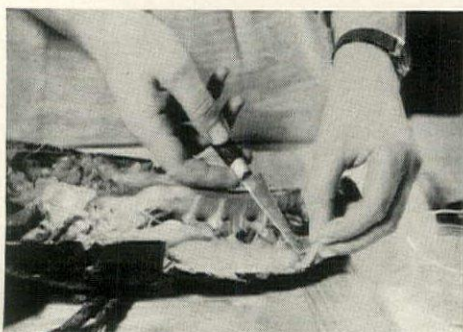
How to kill and dissect a lobster



PLUNGE POINT OF HEAVY KNIFE INTO CROSS WHERE HEAD AND BODY SHELLS MEET.



HOLD LOBSTER FIRMLY BEHIND THE EYES. CUT DOWN BACK FROM HEAD TO TAIL. TURN OVER AND SPLIT THROUGH HEAD.



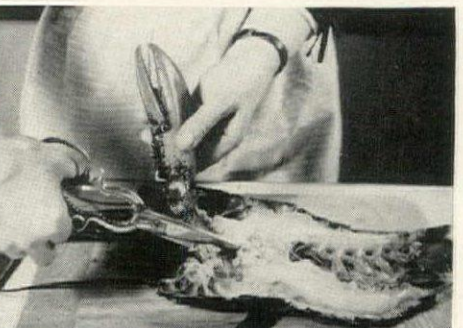
REMOVE AND DISCARD SAC BEHIND EYES.



REMOVE AND DISCARD INTESTINAL VEIN.



REMOVE, RESERVE GREEN LIVER, ANY CORAL.



CUT OFF LARGE CLAWS AT THE JOINT.

Lobster Thermidor

2 1 $\frac{3}{4}$ -pound live lobsters
2 tablespoons vegetable oil
4 ounces salt butter
 $\frac{1}{4}$ cup brandy
1 $\frac{1}{2}$ cups finely chopped white onions
Salt, cayenne pepper
 $\frac{1}{2}$ cup dry white wine
3 tablespoons flour
1 cup milk
1 teaspoon Dijon mustard
 $\frac{1}{2}$ cup freshly grated Parmesan cheese
 $\frac{1}{4}$ cup light cream
Bread crumbs
1 bunch watercress

Split the lobsters in half and remove small bag from behind eyes and large vein from tails (see illustration of technique). Remove small and large claws but do not crack.

In a heavy pan heat the oil with 1 tablespoon butter, put in the lobsters shell side down, the claws on top, cover pan and cook slowly for 3 minutes. Heat brandy, flame it and pour over the lobsters. Cover pan again and cook slowly until the lobsters bluish. Remove cover and cool lobsters. Pour off all the liquid and put it in a heavy sauté pan with 1 ounce butter. Heat a little and add the onion, season with salt and cayenne pepper and cook slowly, without browning, until the onions are soft. Add the wine and cook down until all the wine has disappeared.

Melt 3 tablespoons butter in a pan. Stir in the flour, off the fire. Season with $\frac{1}{2}$ teaspoon salt and a good pinch of cayenne pepper. Mix in the milk and stir over the fire until it thickens and comes to a boil. Mix this sauce into the onions with the Dijon mustard, $\frac{1}{4}$ cup grated Parmesan cheese and the light cream. Remove all the meat from the lobster, taking care not to break the tail and head shells, cut the meat up roughly and mix it into the sauce. Place the head and tail shells on a hot au gratin dish (put a slice of raw carrot under each shell to prop them up). Fill each shell well with the lobster mixture, sprinkle the tops with a few bread crumbs and the remaining Parmesan cheese, melt the remaining butter and pour it evenly over the lobsters and brown under a hot broiler. Garnish the dish with a few small claws and put bouquets of watercress at each end. Serves 4.

Lobster Cardinal

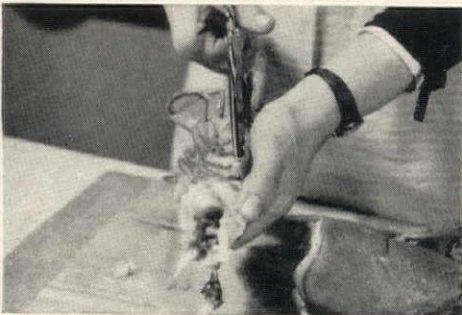
2 1 $\frac{3}{4}$ to 2-pound lobsters, live
1 cup mixed sliced onion, carrot, celery, leek
1 cup dry white wine
2 $\frac{1}{2}$ cups water
1 bay leaf, 2 sprigs fresh dill
A few peppercorns, salt, cayenne pepper
3 large truffles (2 diced)
 $\frac{3}{4}$ pound firm white mushrooms
6 ounces sweet butter
1 teaspoon tomato paste
3 tablespoons flour
 $\frac{1}{2}$ cup heavy cream
 $\frac{1}{4}$ cup freshly grated Gruyère cheese
 $\frac{1}{4}$ cup freshly grated Parmesan cheese

Put the vegetables in a large deep kettle with the wine, water, bay leaf, dill, peppercorns and 2 teaspoons salt. Bring all these ingredients slowly to a boil, reduce heat to a simmer, throw in the live lobsters and simmer them slowly until they bluish (about 10 minutes). Cool lobsters in the liquid. When cool, remove the lobsters and carefully split them in half. Remove bag and vein. Take out tail meat in 1 piece, taking care not to dislodge the head shell from the tail. Cut off large and small claws and arrange the body shells on

How to remove meat from a boiled lobster



SEPARATE TAIL SECTION FROM HEAD BY BREAKING APART WITH YOUR HANDS.



CUT DOWN EACH SIDE OF THE THIN UNDER PART OF THE TAIL WITH SHEARS.



REMOVE TAIL MEAT FROM SHELL IN ONE UNBROKEN PIECE, READY FOR SLICING.



WITH SHEARS, CUT OFF THE BIG CLAWS AND CUT THESE AGAIN AT SECOND JOINT.



PUSH SMALL CLAW SHELL BEHIND LARGE ONE TO REMOVE WITHOUT BREAKING MEAT.



CUT EDGES OF LARGE CLAW SHELL, REMOVE MEAT. DO THE SAME WITH CLAW JOINTS.

an au gratin dish with a slice of carrot underneath to keep them upright. Strain the fish liquid, pour a little of it over the tail meat and reserve 1 cup for the sauce. Keep in a warm place until ready to use. Remove meat from claws and cut it into small even dice. Add the diced truffle and the mushrooms which have been washed in lemon juice and water, diced thinly with the skins on and sautéed briskly in a little butter with salt, pepper and a few drops of lemon juice. Mix tail meat and mushrooms together and keep warm, covered, while making the sauce Cardinal.

Crush the small claws and shells of the large claws and the lobster livers in a mortar with a pestle until fine. Mix the tomato paste with 3 $\frac{1}{2}$ ounces butter, add to the crushed shells and crush together until they are all well mixed. Rub mixture through a fine sieve and chill.

Melt 1 ounce butter in a medium-sized saucepan. Stir in the flour off the fire, and season with $\frac{1}{2}$ teaspoon salt and a pinch of cayenne pepper. Mix in 1 good cup of the strained fish stock and stir over the fire until it thickens and comes to a boil. Mix in the heavy cream, reboil, reduce heat to a simmer and beat in the chilled lobster butter bit by bit with a small whisk. Mix a little of this sauce with the mushroom-lobster-truffle mixture and divide it evenly between the lobster shells. Cut tail meat into even scallops and arrange on top, placing a thin slice of truffle in between the scallops. Coat the filled shells with the rest of the sauce, sprinkle the top with both cheeses and with the rest of the butter, melted. Brown under the broiler and garnish with parsley. Serves 4.

Lobster Mayonnaise

2 live lobsters
1 cup sliced onion, carrot, celery (mixed)
1 bay leaf
A sprig of fresh dill
3 large carrots, diced
 $\frac{1}{2}$ pound green beans, diced
1 cucumber, diced
3 tomatoes, skinned, seeded and sliced
1 cup raw rice
1 teaspoon salt
2 $\frac{1}{2}$ cups cold water
French dressing, mayonnaise

Place in a deep pan the sliced onion, carrot and celery, the bay leaf and dill. Half fill the pot with water and bring to a boil. Plunge in the lobsters, cover the pot and cook the lobsters until they bluish. Cool in the water. Remove, take the meat out of the shells and arrange on top of the following rice salad: Cook carrots and beans in boiling salted water until just soft. Drain and cool. Add cucumber and tomatoes to the drained vegetables. Put rice in a pan with the salt and cold water. Bring to a boil, stirring constantly, cut heat to a simmer, cover and cook without removing lid for 25 minutes. Put in a bowl, separate rice with a fork and chill. To make French dressing, put into a screw-topped jar 2 teaspoons salt, $\frac{1}{2}$ teaspoon cracked black pepper, $\frac{1}{4}$ teaspoon sugar, 1 teaspoon lemon juice, 3 tablespoons tarragon vinegar, 12 tablespoons vegetable oil and a raw egg. Shake until well blended. Using two forks, mix dressing with rice and add cooled vegetables. Arrange in a mound on a flat serving dish with the lobster meat on top. Pour over it the mayonnaise. To make mayonnaise, put in a mixer 2 large egg yolks, $\frac{1}{2}$ teaspoon salt and a pinch of cayenne pepper. Beat until light and fluffy. Add 1 tablespoon tarragon vinegar and slowly beat in 2 cups oil. Add cream to bring the mayonnaise to coating consistency.

Omit cream if you wish to keep the mayonnaise. It can be stored in refrigerator for months. Garnish dish with sliced truffle. Serves 4-6.

Tempura

1 pound raw shrimp
 ¼ cup rice flour, 1 cup flour
 1 teaspoon salt
 1 large egg
 1 cup water
 1 teaspoon flour
 1 green pepper
 2 carrots
 2 oyster plants
 2 pounds spinach

Carefully shell the shrimp, leaving the tails on. Make a slit down the back with a sharp knife, but do not cut right through the shrimp. Remove the veins and flatten out the shrimp. Dry them well on paper towels and then dust them lightly and evenly with rice flour. Set aside.

Sift together into a small bowl the flour, ¼ cup rice flour and salt. Beat the egg and water until blended and mix it carefully into the flour. Beat together for a few minutes until the batter is quite smooth. Chill the batter for at least half an hour.

Meanwhile, prepare the vegetables. Cut the green pepper into quarters, remove all seeds and cut each piece into finger lengths. Pour boiling water over strips of pepper and leave for 5 minutes. Drain. Cool. Dry well and dust lightly with rice flour. Peel the carrots and cut them into strips the same size as the pepper. Put in a pan with 1 teaspoon salt and 2 teaspoons sugar, cover with cold water and bring very slowly to a boil. Cool in the water. Drain, dry, and dust with rice flour. Prepare the oyster plant in the same way. Pour boiling water over the spinach and leave for 2 minutes. Drain well and then place between two plates with a heavy weight on top to press out all the water. Chill well. Cut into 1½" squares and dust lightly with rice flour.

In a deep-frying pan, heat soya or vegetable oil to 375°. Dip the floured shrimp and vegetables individually in the batter, shake well to remove excess and fry, a few at a time, for 1 to 2 minutes or until golden brown all over. Remove and drain on paper towels.

Serve the tempura Japanese style on small plates with individual bowls of grated Japanese radish or horse-radish, grated ginger, and soy sauce which has been mixed with 2 tablespoons sugar syrup, 2 tablespoons vinegar and ¼ teaspoon cayenne pepper. Fluffy dry Japanese rice may be served separately. Serves 6.

Shrimp Italienne

1½ pounds medium-size boiled shelled shrimp
 2 tablespoons olive oil, 1 tablespoon vegetable oil
 4 tablespoons salt butter
 1 tablespoon finely chopped garlic
 Finely chopped dried mushrooms (1 tablespoon soaked in 4 tablespoons water, drained)
 2 green peppers
 Salt, pepper, dry mustard, cayenne, paprika
 2 tablespoons freshly chopped chives
 2 tablespoons finely chopped red onion

Heat very slowly in a pan the olive and vegetable oil and 2 tablespoons butter. Add the garlic and mushrooms and sauté them. Blanch the green peppers (put in cold water and bring to a boil), put them in cold water, then quarter them, remove the seeds and chop finely. Add to the garlic-mushroom mixture, season with salt, pepper, mustard and a little cayenne, sprinkle with paprika and add the remaining 2 tablespoons butter. Add the shrimp and shake over a moderate flame for 5 minutes, covering them well with the sautéed mixture. Add the chives and onion. Keep warm. Serve with saffron rice. Serves 4.

Shrimp Curry

1½ pounds large raw shrimp, unshelled
 4 tablespoons vegetable oil
 Salt, pepper
 3 tablespoons olive oil, 2 tablespoons butter
 1 cup mixed sliced apple, celery, carrot, onion
 4 level tablespoons good quality curry powder (less or more, according to taste)
 3 tablespoons flour
 1 teaspoon tomato paste
 1 teaspoon meat glaze
 2½ cups chicken stock
 Cayenne pepper, Tabasco
 2 cardamom seeds, cracked
 1 ginger root
 ½ teaspoon ground nutmeg
 2 tablespoons guava jelly
 ½ cup shredded coconut
 3 tablespoons honey

Wash the shrimp well in water with a little lemon juice. Dry thoroughly on a cloth. Heat the vegetable oil in a heavy pan, add the shrimp with a little salt and pepper and shake over a brisk fire until they are red all over. Remove shrimp, cool a little, remove shells. Keep shrimp warm.

Add the olive oil and butter to pan in which shrimp cooked, add sliced vegetables and apple, cover and cook slowly until soft but not mushy. Add the curry powder (use less than 4 tablespoons for a bland curry, more for a fiery one) and cook very slowly for 5 to 6 minutes, stirring occasionally. Add the flour and cook in the same manner for 4 minutes longer. Stir in, off the fire, the tomato paste and meat glaze. Carefully stir in the stock and mix until all is smooth. Stir over the fire until it comes to a boil. Season with salt and a little cayenne and Tabasco, add the cardamom seed, ginger, nutmeg, guava jelly, coconut and honey. Simmer the mixture slowly and gently until it is thick and creamy. Put through a strainer. Pour the strained sauce over the shrimp and keep warm while preparing the following vegetable garnish and condiments:

Vegetable garnish. Put ¼ cup olive oil in a heavy cast iron skillet which has a lid. Heat a little, then add 4 onions, quartered, 1 eggplant, cut in large cubes and rolled in a little salt, 1 green and 1 red pepper, seeded and cut in large squares, 2-3 stalks celery, cut in 1" thick pieces, 2 leeks and 4 tomatoes, cut in 4. Season all well with salt, pepper and 1 tablespoon curry powder, cover with wax paper and the lid and cook slowly until the vegetables are cooked but still fairly crisp. Serve in a large casserole.

Curry condiments (use all or a selection). 1 large Bermuda onion, sliced wafer thin and mixed with 3 tablespoons olive oil and ½ teaspoon cayenne pepper
 1 avocado, diced, mixed with lemon juice, seasoning and ¾ cup shredded crisp bacon
 1 cup diced green pepper mixed with 1 tablespoon grated orange rind
 1 cup diced red pepper mixed with 1 tablespoon grated lemon rind and 2 teaspoons sugar
 Freshly shredded coconut
 Blanched, shredded, browned almonds
 Large sticky black raisins
 Chutney
 Finely-diced hard-cooked egg whites
 Strained hard-cooked egg yolk
 Guava jelly
 Crystallized ginger, mint leaves, violets, roses
 Bombay duck, fried in oil until crisp, and cut up
 Deep-fried pappadums (thin Indian wafers)

Put each of these condiments in a small bowl. Serve the curry in one casserole, the vegetables in another, plain boiled rice in a copper dish and the condiments on a tray. Serves 6-8.

Shrimp Creole

2 cups raw shrimp, shelled and deveined
 2 tablespoons butter
 2 tablespoons oil
 4 mushrooms, finely sliced
 2 tablespoons Marsala wine
 1 tablespoon mixed finely chopped red and green pepper
 ¼ teaspoon meat glaze
 ¼ teaspoon tomato paste
 1 cup cream
 2 tablespoons sour cream
 Salt, cayenne pepper
 ½ teaspoon dried chili pepper
 2 sliced onions

Toss the shrimp in 1 tablespoon foaming butter and 2 tablespoons oil for 1 or 2 minutes. Remove, add 1 tablespoon butter and the mushrooms. Cook briskly for a couple of minutes, then add the Marsala and chopped peppers. Cook until the liquid is reduced. Add a little more butter, if necessary, and stir in the tomato paste and meat glaze. Mix in, very slowly, the cream, sour cream and seasonings. Replace shrimp with the onions, which have been cooked in butter until brown and crisp. Simmer very slowly until sauce is heated through and shrimp are pink. Serve with the following rice: heat in a heavy pan with a tight-fitting lid 2 tablespoons butter and 1 tablespoon oil. Add a little chopped onion and 1 cup raw rice. Season. Cover with stock (fish or chicken) and bring to a boil. Add 3 tablespoons blanched, shredded almonds. Cover pan with waxed paper and the lid and cook for 25 minutes in a 350° oven. Remove. Mold in a loaf shape on an oval serving dish, pour the shrimp and sauce over the rice and garnish the top with almonds which have been blanched, shredded and fried in hot oil until they are golden. Serves 4.

Shrimp Bordelaise

2 pounds large raw shrimp
 2 tablespoons olive oil
 2 tablespoons finely chopped shallots
 1½ cups red Burgundy
 1 crushed clove garlic
 1 bay leaf
 6 mixed peppercorns, black and white
 2 tablespoons salt butter
 2 tablespoons vegetable oil
 1 cup mixed sliced onion, carrot, celery, leek
 2 teaspoons tomato paste
 2 teaspoons meat glaze
 3 teaspoons potato flour
 2 cups strong chicken stock
 2 teaspoons red currant jelly
 4 marrow bones
 1 truffle, finely chopped

Heat the olive oil a little in a small heavy pan, add the shallots and cook slowly for 1 to 2 minutes without browning, then pour on the Burgundy wine, add the garlic, bay leaf and peppercorns and simmer for 10 to 15 minutes.

Meanwhile, heat the butter and vegetable oil in another small heavy pan, add the mixed vegetables and cook slowly until golden brown. Blend in, off the fire, the tomato paste, meat glaze and potato flour. Mix in the chicken stock and stir over the fire until the mixture comes to a boil. Add the red currant jelly, marrow bones and the red wine mixture. Simmer until all is reduced to a thick rich brown sauce. Strain the sauce. Add to it the truffle and the shrimp, shelled and deveined. Extract marrow from bones and add. Simmer gently until the shrimps turn pink. Serve with a rice pilaff. Serves 4.

Quenelles de Brochet

1½ pounds pike, boned, skinned and put through a fine meat chopper
4 ounces sweet butter
¾ cup plain flour
4 eggs
1 cup milk
Salt, cayenne pepper
4 ounces finely ground beef kidney suet
Sauce

Melt the butter in a small heavy pan, stir in, off the fire, the flour, 2 whole eggs, the milk, ½ teaspoon salt and a pinch of cayenne. Stir over the fire until it thickens and comes away from the sides of the pan like cream puff dough. Spread the mixture (called a panade) on a platter and let it get quite cold. Mix together the ground pike, ground suet and panade, then mix in 2 large (or 3 small) eggs. Rub the mixture through a fine strainer and chill a little. Combine with panade.

Form teaspoons of the mixture into cork shapes on a lightly floured board (see illustration for technique). Have ready a large pan of hot salted water which has come to the boil and then been reduced to a simmer. Carefully lower the quenelles into the water and poach without boiling until they are firm to the touch, about 15 minutes. When set, arrange in a hot flat serving dish and pour over the quenelles the following sauce:

Melt 2 tablespoons butter in a pan and stir in, off the fire, 3 tablespoons flour. Season with salt and cayenne pepper and mix in 1 cup fish stock (you can make this with the skin and bone of the pike. Bring to a boil with ½ cup dry white wine and ½ cup water, skim off scum, add ½ cup sliced onion, carrot, celery, 1 bay leaf, a few peppercorns and a little salt. Simmer ½ hour and strain). Stir sauce over the fire until it thickens and then add ½ cup light cream. Stir until sauce comes to a boil and add, bit by bit, 2 teaspoons sweet butter. Mix 2 egg yolks with 2 tablespoons dry sherry and 1 tablespoon cream, pour the hot sauce on the mixture, and pour this over the quenelles. Sprinkle the top with melted butter and brown under a very hot broiler. Serves 6.

Finely chopped lobster, shrimp or crab may be added to the sauce, or the quenelles can be served with other fish sauces, such as the Cardinal Sauce for Lobster Cardinal. Quenelles may be made hours ahead and left in the poaching water, covered with paper towels, then gently reheated before serving. They may also be frozen in the liquid in which they were poached, reheated, then covered with sauce.

Brandade de Morue

2 pounds good quality salt cod (soaked in water for 24 hours)
3 ounces sweet butter
½ cup good quality French olive oil
¼ cup finely chopped fresh parsley
2 teaspoons finely chopped garlic
Light cream

Put butter, oil, parsley and garlic in a flame-proof casserole and stir over a very slow fire until the butter dissolves. Put cod in a pan, cover with water and bring to a boil. Remove, drain well and flake into small pieces. Add to casserole and stir constantly over a slow fire for a long time, adding slowly a little extra butter, oil and light cream as the mixture thickens. (It is impossible to specify exact amounts to be added as this is determined by the heat, consistency of the cod, etc.) The cod should be reduced to a light creamy consistency. Serve in a buttered au gratin dish with chopped parsley on top. Serves 4.

How to make quenelles de brochet



TAKE A TEASPOON OF THE QUENELLE MIXTURE.



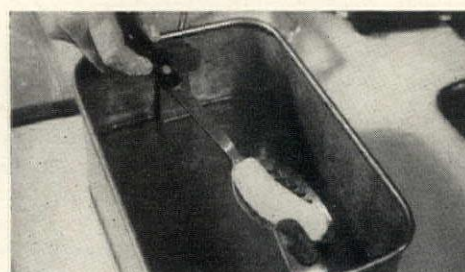
DROP ONTO A LIGHTLY FLOURED BOARD AND QUICKLY ROLL AROUND TO FORM A BALL.



WITH PALM OF THE HAND, GENTLY ROLL BACK AND FORTH INTO A LONG CORK SHAPE.



ROLL OFF BOARD ONTO SLOTTED SPOON TO AVOID FINGERMARKS OR BREAKING.



CAREFULLY LOWER INTO A LARGE PAN OF HOT SALTED WATER AND POACH UNTIL FIRM.

Mousseline de Saumon à la Chantilly

¾ pound salmon
1 onion, 1 carrot, 1 bay leaf
¼ cup dry white wine
1 cup sweet butter
3 tablespoons flour
1 cup milk
Salt, pepper
2 tablespoons sherry
2 tablespoons cream
1 cup fish aspic
A few sprigs parsley
1 tomato

Put the salmon, onion, carrot and bay leaf in a pan with the white wine and a little water. Bring slowly to a boil. Simmer for 15 to 20 minutes. Cool in stock. Skin and bone salmon.

Melt 3 tablespoons butter in a pan and stir in the flour, off the fire. Stir until smooth, add the milk, season with salt and pepper and stir

over the fire until the mixture boils. Pour onto a plate to cool.

Pound the salmon in a mortar with ¾ cup butter and the cooled sauce. When well pounded, add the sherry, cream and a little more seasoning. Fill a soufflé dish almost to the top with the mixture, smooth over and put in a cool place.

To garnish, melt a little fish aspic (see directions under Filet de Sole Eventail) in a pan and stir over ice until on the point of setting. Put a thin coat of the still-liquid aspic on top of the salmon mousse, dip a few sprigs of parsley into the aspic and arrange these at even intervals on top of the aspic. Peel the tomato, cut the skin into small flowerpot shapes, dip these in aspic and put one at the bottom of each parsley sprig. Put in a cool place, then fill the dish to the rim with more aspic on the point of setting. Chill in the refrigerator until set. Serves 6. (This mousse can be made with ham, chicken or veal in place of the salmon, and coated with chicken aspic.)

Harengs Calaisiennes (stuffed herrings)

4 small fresh herrings
2 finely chopped hard-cooked eggs
2 finely chopped cloves garlic
2 finely chopped shallots
1 tablespoon chopped mixed fresh parsley, thyme, tarragon
Salt, black pepper
2 slices white bread, soaked in ½ cup water
1½ cups strong chicken stock
1 or 2 peppercorns
1 bay leaf
6 tablespoons butter
1 tablespoon tomato paste
4 ripe tomatoes
1 small onion, very thinly sliced
1 tablespoon flour
1 tablespoon Tabasco sauce
1 tablespoon Worcestershire sauce
1 lemon, thinly sliced
¼ cup finely chopped parsley
Paprika

Remove herring heads, slit them down the back with a sharp knife and remove the bone and guts. Wash in lemon juice and water and dry well. Open out for stuffing. Mix in a bowl the eggs, the herring roe, finely chopped, the chopped garlic, shallots, herbs, and season with salt and pepper. Squeeze the soaked bread until dry, mash with a fork until smooth and mix into the ingredients in the bowl. Mix well and carefully fill the herrings with this stuffing. Fold them over and press down so the stuffing will not come out. Make a few shallow slits on the top of the skin with a very sharp knife and place herrings in an oven-proof dish. Melt a little butter in a pan with salt and freshly cracked pepper and a few drops of lemon juice and pour this over the herrings with ¾ cup of the stock, peppercorns and bay leaf. Bake them in a 350° oven for 25 minutes.

Meanwhile, melt 2 tablespoons butter in a pan, add the tomato paste and the tomatoes, cut in pieces, a little salt and a little minced garlic. Cook briskly for 2 minutes. Then add the remaining stock and stir over the fire until the mixture comes to a boil. Simmer gently for 10 minutes and then rub through a strainer. Return to the pan and add the thin slices of onion. Mix together the flour, the rest of the butter and the Tabasco and Worcestershire sauces. Add to the sauce and simmer 2 or 3 minutes. To serve, pour the sauce on the bottom of a serving dish and arrange the baked herrings on top. Arrange around the dish the thin slices of lemon, half of them covered with chopped parsley and the others with paprika. Serves 4.

Turbot Hollandaise

2¾ pounds turbot steaks
1½ ounces salt butter, melted
Peppercorns, bay leaf
Salt, cayenne pepper
¼ cup dry white wine
Hollandaise sauce
6 large croutons of fried bread or 6 baked crescents puff pastry

Wash turbot in lemon juice and water and dry on a cloth. Put in a buttered baking dish with the melted butter, peppercorns, bay leaf, a little salt and the white wine. Cover with buttered waxed paper and poach for 25 minutes in a 300° oven.

Meanwhile make the Hollandaise sauce. Put in a small glass bowl 3 egg yolks, 2 tablespoons tarragon vinegar, 2 tablespoons heavy cream, a little salt and cayenne pepper. Stand the bowl in a pan of hot (not boiling) water over a slow fire and beat with a whisk until it begins to thicken. Add, bit by bit, 5 to 6 ounces sweet butter and, lastly, two drops of lemon juice. Stand bowl in a pan of cool water until needed.

Take turbot from oven and carefully remove the bones. Arrange on a hot flat serving dish, coat with the Hollandaise sauce and brown under a hot broiler. Surround with the bread croutons or puff pastry. Serve with Potatoes Mousseline (See H&G's Vegetable Cook Book, August 1956). Serves 4.

Truite Grenobloise

4 river trout
Salt, pepper
Salt butter
Flour
½ teaspoon finely chopped garlic
2 tablespoons finely chopped shallot
1 small cucumber, peeled, seeds removed, finely diced
3 firm tomatoes, blanched, skinned, seeded and shredded (reserve seeds)
2 limes, peeled, sectioned and diced
3 lemons, peeled, sectioned and diced
1 tablespoon chopped fresh parsley

Wash the trout in lemon juice and water, cut off the heads and split down the back with a sharp knife, cutting down each side of the backbone. Remove bone and guts, wash trout in lemon juice and water and dry with a cloth. Season the inside of each fish with salt and pepper and put in a little butter. Reshape and dust with flour. Heat 1½ ounces salt butter in a pan and brown the fish slowly on each side. Remove and arrange on a hot flat serving dish. Add to the pan the chopped garlic and shallot, finely diced cucumber, the shredded tomatoes and the lime and lemon sections. Rub the tomato seeds through a strainer and add to the mixture. Season with salt and pepper, cover pan and cook slowly for 3 minutes. Carefully pour this mixture over the fish, surround with lemon slices and sprinkle with parsley. Serves 4.

Filet de Sole Marguery

4 fillets of sole (and bones)
Salt, cayenne pepper
2 pounds large mussels
1 cup sliced onion, carrot, celery
Bay leaf, peppercorns
½ cup dry white wine
1 cup water
6 firm white mushrooms
¼ pound shrimp, boiled, shelled, deveined
2 teaspoons chopped fresh parsley
3 tablespoons butter

3 tablespoons flour
1 cup fish stock
¼ cup light cream
Hollandaise sauce

Wash fillets in lemon juice and water and dry. Arrange on a greased baking dish, white side down (the side which was nearest the bone), season with salt and cayenne, put on each fillet a few dabs of butter and fold over lengthwise. Pour over them the stock from mussels which have been thoroughly cleaned and cooked as follows: Put mussels in a deep pan with salt, the sliced vegetables, bay leaf, peppercorns, white wine and water. Bring slowly to a boil and simmer three minutes, until mussels have opened (discard any which are still closed). Strain liquid and pour over the sole fillets. Cover sole with bones and poach for 15 minutes in a 350° oven. Remove fillets and arrange down a hot flat serving dish. Halve the mushrooms, slice them diagonally and sauté them quickly in 1 tablespoon hot salt butter with ½ teaspoon lemon juice and a little cayenne. Add the shrimp, the mussels, removed from their shells and bearded, and the parsley and scatter this mixture on top of the fillets. Melt in a pan the 3 tablespoons butter, stir in the flour, off the fire, season with salt and cayenne and strain on 1 cup of the stock in which the fillets were poached. Stir over the fire until it thickens and then add the light cream. Remove from heat and mix into this white wine sauce the Hollandaise sauce (follow directions in previous recipe for Turbot Hollandaise but use only 2 egg yolks, 2 teaspoons tarragon vinegar and 3 ounces sweet butter. Substitute light cream for the heavy cream). Pour the combined sauces over the fish and glaze under a hot broiler. Serves 4.

Filet de Sole Bonne Femme

4 fillets of sole (and bones)
1 cup sliced sautéed mushrooms
White wine sauce
Hollandaise sauce

Follow the directions for poaching fillets given in recipe for Sole Marguery but instead of mussel stock, poach the fillets in ½ cup dry white wine and ¼ cup water with a bay leaf and a few peppercorns. When poached, remove to a hot flat serving dish and pour over the white wine sauce (follow directions for white sauce given in recipe for Sole Marguery, but do not mix in the Hollandaise). Scatter over the sauce the sliced sautéed mushrooms. Pour over the mushrooms the Hollandaise sauce (made according to directions in previous recipe) and glaze under a hot broiler. If the Hollandaise is made ahead of time, it may be held until needed by standing the bowl in a pan of warm (not hot) water and covering the bowl with aluminum foil. Serves 4.

Filet de Sole Eventail

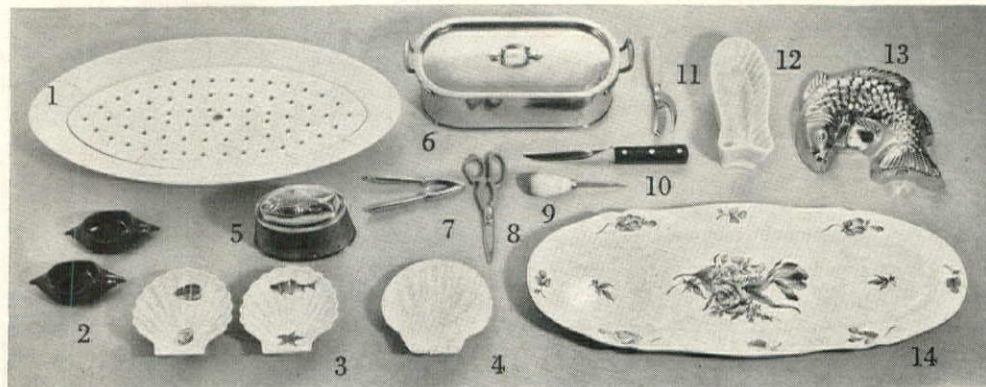
(shown on cook book cover)

8 fillets of sole
1½ pounds salmon, skinned and boned
5 egg whites
1½ cups light cream
Salt, cayenne pepper
2 tablespoons vegetable oil
6 tablespoons water
3 rounded tablespoons flour
5 tablespoons plain gelatin
1½ cups milk
¼ cup heavy cream
1 truffle
5 cups strong fish (or chicken) stock
1 tablespoon tomato paste
¼ cup dry sherry
6 Dublin Bay prawns (2 jars)
1 bunch watercress

Wash fillets in lemon juice and water and dry. Put salmon through a meat chopper, then put it in an electric mixer, add 2 egg whites and beat 4 to 5 minutes. Slowly add the light cream, beating all the time. Lastly, mix in 2 teaspoons salt and ¼ teaspoon cayenne pepper. Spread this mousse on the wrong side of the fillets (the side that came away from the skin), fold them over lengthwise and arrange them in a baking dish. Pour over the fillets a little lemon juice and water, season with a little salt and pepper, cover with waxed paper and poach 15 to 20 minutes in a 350° oven. Remove and chill in the dish. Place the cool stuffed fillets on a wire rack over a baking pan and carefully coat them with the following chaud-froid sauce:

Put the oil and water in a pan and heat a little. Mix the flour with 2 tablespoons gelatin, a little salt and pepper and mix this into the oil-water mixture, off the fire. Mix in the milk. Stir over the fire until the sauce comes to a boil, remove, stir in the heavy cream and stir over ice until the sauce is on the point of setting. When fillets are coated, put them to set in the refrigerator. Decorate with pieces of truffle cut into small decorative shapes.

Make a fish aspic by putting the stock, tomato paste, sherry, remaining gelatin in a pan, adding 3 stiffly beaten egg whites and beating over the fire until the mixture comes to a boil. Draw aside and let stand, without moving, for 15 minutes. Strain mixture through a cloth wrung out in cold water. Put half the aspic in the refrigerator to set and stir the remainder over ice until it is on the point of setting. Take fillets out of refrigerator, coat them with the almost-set aspic and chill again. To serve, arrange fillets on an oval flat serving dish in the shape of a fan. Chop the rest of the aspic and arrange it between fillets, garnish with the prawns and put a bunch of watercress at each end of the dish. Serves 8.



AIDS TO SEAFOOD COOKERY: PLATTERS LARGE ENOUGH FOR WHOLE FISH IN ASPIC (1,14); OVEN-PROOF SERVING DISHES FOR CRAB (2), COQUILLES (3,4); MOLDS FOR MOUSSES (5, 12, 13); COPPER COOKER WITH REMOVABLE INSERT FOR POACHING (6). COOK'S TOOLS: LOBSTER CRACKER (7), SHEARS (8), OYSTER KNIFE (9), BONING KNIFE (10), FISH SCALER (11). Shopping data, p. 118.

NOTES FOR THE HOSTESS

continued from page 8

Bubble, it's handblown, handcut, another Takashimaya exclusive.

* * *

Some ironstone and ovenware I saw the other day already has me rearranging my cupboard shelves to make more space. Both sets are Raymor imports.

The ironstone is, as you'd expect, white, and offers a large variety of serving bowls and storage jars, plus plates, cups and saucers in handsome modern shapes. The ovenware is brown and sturdy, with a high glaze reminiscent of early lustreware. Common to both sets are charming little red ceramic handles attached to dish and jar covers by means of a metal ring. The ceramic handles are toggle shaped, rather like the fastenings on those fleece-lined duffle coats youngsters wear these days.

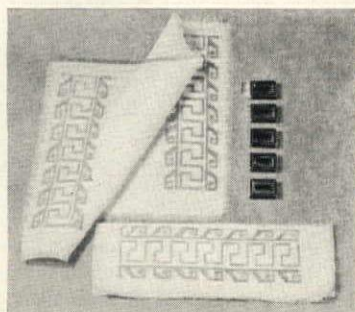
One of the brown covered jars looks like an old-fashioned beanpot, and that's just what I'm going to use it for when I have the neighborhood children in for early supper. Two pots filled with oven-baked beans, plenty of frankfurters (is there a child who doesn't like them?), Boston brown bread, and nobody—not even my basketball-playing nephew—should go home hungry.



CONTEMPORARY IRONSTONE

Mary Cutler is a woman I can admire but never emulate. Her guest towels are always monogrammed in colors that go with her bathroom wallpaper, her closet hangers are covered to match the shelf molding, her scarves add just the right note to her costume, her—well, it's just too depressing to go on. But the last time Don and I were there for dinner I thought she had gone a bit too far. Is it worth the expense, after all, to have match boxes specially made up to match place mats? True, the mats were certainly handsome.

They were of a linen-weave fabric, but stiffer than linen, white with a gold geometric stripe down each side. The gold motif was repeated on the napkin, and when coffee was served I noticed that the match boxes at each place had a similar motif embossed on gold.



COMPANIONATE MOTIFS

The effect, Mary told me later, was achieved not so much by forethought as by luck. She bought the mats for practical reasons—the handsome woven fabric is rayon and the stiffness that makes them lie so neatly on the table doesn't wash out; it's a coating that improves their washability. The match boxes? Well, her sister found them at Lord & Taylor in New York, sent her a box, and it was just happy coincidence that the Greek key design was a perfect mate to the geometric stripe on the mats.

I'm going to order some of the matches even though I have no Greek-key table linen. They are attractive, unobtrusive and will look very nice on my individual white china ash trays.

* * *

Didn't think you could ring any new changes on the cheese-board theme but a bachelor friend of Don's did—at least it was new to me. He had the usual arrangement of sharp, mild, runny and firm-textured cheeses, and the usual crackers to go with the array. He served those small salty shredded biscuits too, which isn't particularly original, but before serving them he had popped them into the oven. No different from toasting crackers really, but for some reason I've never tried it. Surprising how it improves the flavor. Oven-warmed, they're a wonderful match for a fine old wheel of Cheddar.

Continued on page 119

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Another famous product of Economics Laboratory, Inc., St. Paul, Minn.

continued from page 67

cocktail parties, dinners and the like. But in addition parents ought to develop and maintain social contacts in order to do a good job as parents. Getting to know other parents, if only for the sake of the children, sharing their knowledge and experience, learning about community facilities—all these make up what we call a family's social resources and they are highly important in today's impersonal, mobile society. Their development should not, however, interfere with the well-being of the children. We emphasize this because when we were interviewing 40 children once in the course of a study we were told again and again how much they had been disturbed by their parents' parties.

Home during the family's budding stage should above all be marked by simplicity—for simplicity means less work for mother, fewer opportunities for the children to get into trouble, consequently more harmony all around.

The growing up or blossoming stage in recent years has taken on a new importance. We have come to realize that bringing up a child means far more than providing for physical growth and education. What it also involves is the molding of a personality. All children—not just juvenile delinquents—are the products in large measure of their family and home backgrounds.

This applies especially to the middle class family which today is so largely thrown back on itself. It is a relatively small family. It consists of one couple and their children and does not as a rule include the wider circle of grandparents, uncles, aunts and cousins. It is likely to move from place to place a good deal, and while it has many acquaintances and impersonal contacts, it is apt to have few close and continuing friends. The children's home background, therefore, is more or less limited to the rather small circle of the family itself.

But one of the most important aspects of bringing up a child is the process of grooving it into the parents' world, both within the family circle and in the wider world outside—of building up living habits and values that are socially acceptable. Our own research has convinced us that family meals are probably the best setting for this grooving process whether or not the child is consciously aware of it. Family meals can be fun, too, which helps to make the lessons more easily learned and longer remembered.

These blossoming years are

also the years for developing family rituals. These are no more than family routines raised to a ceremonial level, but they have the power to dramatize vividly what the parents value. Family rituals usually center around holidays, anniversaries, religious holy days and various leisure-time activities. Some families as a group go in for cooperative projects—a family art exhibit, barbershop harmony, sports, or the cultivation of a garden plot. The family that does things together is the family that leaves its mark on its members. So a home for the growing up years needs places for group activity, both inside and outside the house.

There is, however, another need that grows out of the child's periodic resistance to group living. It stems from the youngster's growing sense of self affirmation which begins to express itself usually by the twelfth year, if not before. Parent-child tensions are set up and may continue throughout the teen years. Sociologists call this the process of social weaning and it helps somewhat to remember that the problem is perennial, recurring in each generation.

There is a classic story of a French peasant and his son who, in the latter stages of his social weaning, knocked his father down and dragged him into the orchard. As they came to the third row of trees, the father suddenly cried out: "Stop! Stop! I dragged my father only to the second row."

But it is even more helpful if, during this stage, the family lives in a house that allows some judicious separation of children and parents. A room where Junior is free to play his rock and roll records, experiment with radio, revel in his choice of hi fi, will help considerably to keep him out of father's hair. A place where Jane can bring her friends to talk and talk and talk may ease the pressure on mother as well as facilitating bobby-soxers' conversations. It is at this stage of growing up that a room of one's own is a necessity to satisfy the awakening sense of being an independent person. In addition, the attractiveness of the home needs to be emphasized now, in contrast to its simplicity of earlier years. For these are the years when the niceties and refinements of living should come to have meaning in the lives of children.

The stage of independence is also of increasing importance today for several reasons. One is the current vogue for early marriage, which means that children leave home earlier to establish households of their own. The smaller

Continued on page 121

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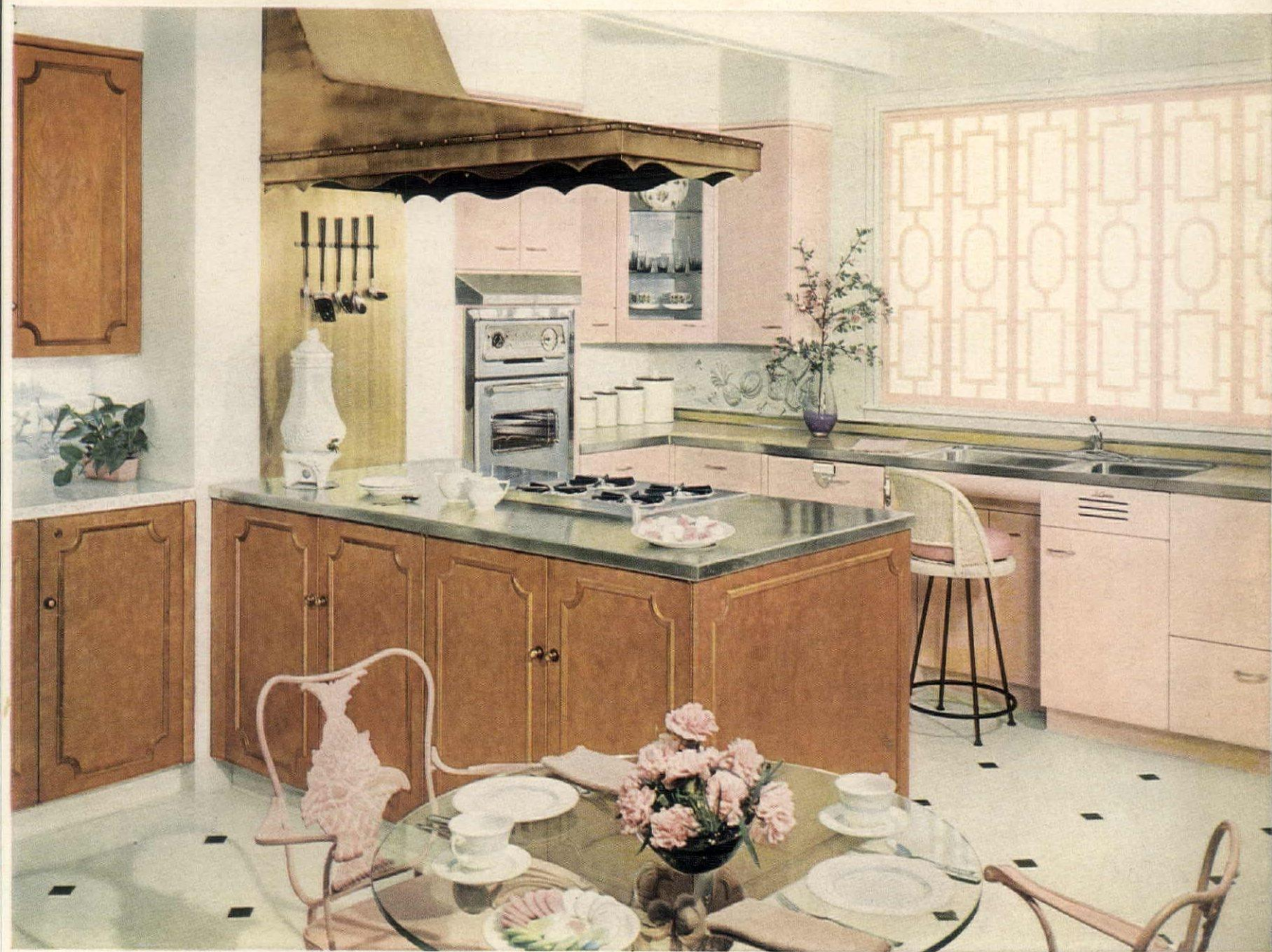
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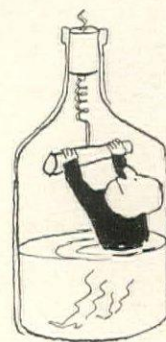
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LITTLE-KNOWN WINES OF FRANCE

BY JAMES A. BEARD



Most of us are acquainted with the great wines of France. We know them all, at least by name, and they are standard stock for the well furnished cellar and for all good restaurants. But it is the small wine of the country, the very special wine of an individual district, that is the little gem which may make a lasting impression on palate and mind. Such wines are sometimes invigorating, sometimes gay and delightful, and some have no equal as young, fresh accompaniments to certain dishes.

Now, thanks to the great restaurants and some of the little ones along the traveler's route—as well as to some of the bistros and great restaurants in Paris—we have these wines at our command. In our own country, too—since the fallacy of "this wine will not travel" has been exploded—we find many of these delightful and delicious wines in the shops in the larger cities. We can perpetuate at home our joys in tasting some of these little-known pleasures.

From the Loire Valley

As an example, a wine called Muscadet, which we wrote about a year ago when we discussed the valley of the Loire, has become increasingly popular in this country, though before World War II it was completely unknown. It is delicate; it is youthful. It has vivacity and charm, as well as a fruity flavor which makes it a most delightful wine. Try it with seafood or as an aperitif with that delightful combination of oysters on the half shell and pork sausages, so popular in Brittany and Charente.

There are two other wines from the Loire valley that are little known to the average wine bibber. One is Chinon, the favorite of Rabelais. If you should be in Paris and have not done so before, visit the restaurant Mouton de Panurge, with its Rabelaisian waiters, its off-beat food presentation and fine Chinon. You will have an evening to be well remembered.

The second is Bourgueil, which is delightfully fruity and fragrant, made from the same grape, the Cabernet Franc, used in Bordeaux wines. This wine from St. Nicholas

de Bourgueil, however, never has the depth or finesse of the great Bordeaux. The Hotel Grand Monarque in Chartres, where one dines exceedingly well, features both the Bourgueil and Chinon. Try either one of them with the quail of the countryside or with the Poularde Grand Monarque, which is an excitingly good dish prepared with morilles.

Delectable finds

Farther down the Loire, in the region which produces the great favorite, Pouilly Fumé, one finds Quincy, made from the Sauvignon Blanc grape. If you enjoy a light, pleasantly dry wine with body and personality, you will find Quincy completely captivating. It is now imported into this country, and already has established itself as a popular, inexpensive good wine, just as it has in Europe.

Two other wines from that particular district, which come from the Pinot Chardonnay grape, are the Solutré and the Pouilly-Vinzelles. The Solutré is sometimes called Solutré-Pouilly. These, like Pouilly Fumé, are dry, light and delicious with a lovely perfume. Both are available here in limited amounts.

From south of the Bordeaux district, near Bergerac—famous for Cyrano—there is a wine of rather sweet nature, generally considered a great dessert wine—Monbazillac. It is certainly a wine for the end of the meal or with fruit or petits fours in the evening.

Near Sete on the Mediterranean, from whence come some of the finest dry vermouths in France, you will find one of the justly famous sweet wines, the Muscat du Frontignan. As its name suggests, it is rich with the Muscat grape, therefore its sweetness is enhanced by the inimitable spiciness of that fruit. Muscat de Frontignan has been heralded and praised for centuries. In fact, there are those who claim that it was the English who were responsible for teaching people to drink wines other than the great sweet ones. Paul Géraudy continues in that vein in this short poem in praise of Muscat du Frontignan:

*Nos pères en buvant, naguère
Un vin de soleil enchanté
Léger, doré, sucré, fruité,
Riaient de tenir dans leur verre
Toute la France et tout l'été.
Aujourd'hui des Messieurs
austères
Boivent des vins secs en grognant
C'est un goût qui vient
d'Angleterre...
Le vin qui réchauffait Voltaire,
C'est le Muscat de Frontignan*

In the valley of the Drome, there is a very well known wine which goes back to Roman times, called Clairette de Die. It is a fruity wine made with Clairette and Muscat grapes and it has a spicy, rather heavy, quality to it that does not particularly appeal to my palate, but is, I would say, worth your tasting and having among your wine memories.

We have often mentioned the wine known as Chateau Grillet from the Rhone valley—a white wine of great interest and character. The Cote Rotie and the Hermitage Rouge, while they cannot be said to be as little known as the Chateau Grillet, should be included in any wine adventure. They are always good and sometimes exceedingly great. Recently, one of my classes tasted an Hermitage Rouge, 1953, with a duck. It was the first time for many of the students and the enthusiasm and discussion on this particular wine were most interesting and exciting. Hermitage Rouge is full, rich and round. Knowing this wine is a must for any wine lover. The white Hermitage, too, is unusually rare, sometimes almost bone dry. One example is the fascinating name of Chante Alouette (Song of the Lark) which is well known for its luscious flavor and its unusual keeping quality as a white wine.

In the adjacent and mountainous section of the Jura, one finds a wine which to me is more interesting for its background and story than for its taste. Chateau Chalon, the most highly prized wine of the Jura and a straw yellow in color, is made from Savignon grapes and aged for six years in barrels that are never refilled. This treatment results in the formation of a film of yeast comparable to the flor which forms in the wines of Jerez in Spain. Chateau Chalon has a strongly characteristic taste, rather reminiscent of some of the light sherries. It is bottled in a distinctly squat container and is known to be a wine that will live to great age, probably because of its treatment dur-

ing the fermentation. Certainly this is a wine to try and savor for its flavor, its history and its story.

There is a luscious rosé from the Arbois, one of the finest in all France. It has a distinctive character of its own, totally different from Tavel or the light rosés of the Cassis district.

Two wines that come from the mountainous districts of the Savoie are the Seyssel and Seyssel Mousseux. The Seyssel Mousseux is bottled and sent to the United States and labeled Blanc de Blanc. It is a private-labeled wine, exclusive with two or three of the great wine and spirit houses and is the most exquisitely light sparkling wine other than Champagne.

I have often mentioned the gay light rosés of Provence and the Riviera. There are also several most palatable and pleasant light white wines from that district. A white wine from Cassis in long, Moselle-type bottles has been available in this country for many years. It was almost a daily potable for me during part of the war years when I was in Marseilles. At that time I developed a real affection for the wine and ever since then have drunk it with a pleasant nostalgia.

Two startling and exciting wines from the Côte de Nuits have just made their appearance in New York and several other parts of the country. I am certain they will be much sought-after, as they become better known. One of these, the Rosé de Marsonney, is a new experience for rosé drinkers. It has character and an assertion that few pink wines have ever achieved. The white wine, the Chardonnay de Marsonney, is newsworthy for several reasons: It comes from what is basically a red wine section and it has excitement, a full excellent nose and a robust quality which makes it a more than agreeable accompaniment to meat and poultry.

One of the most favored wines of Henry the Eighth, who was no mean gastronome, and a wine which was often drunk at the court of Louis XIV in Versailles, is a comparatively little-known red wine from the Champagne district called Bouzy. Fruity and palatable, it is one of a long list of wines worth your seeking out.

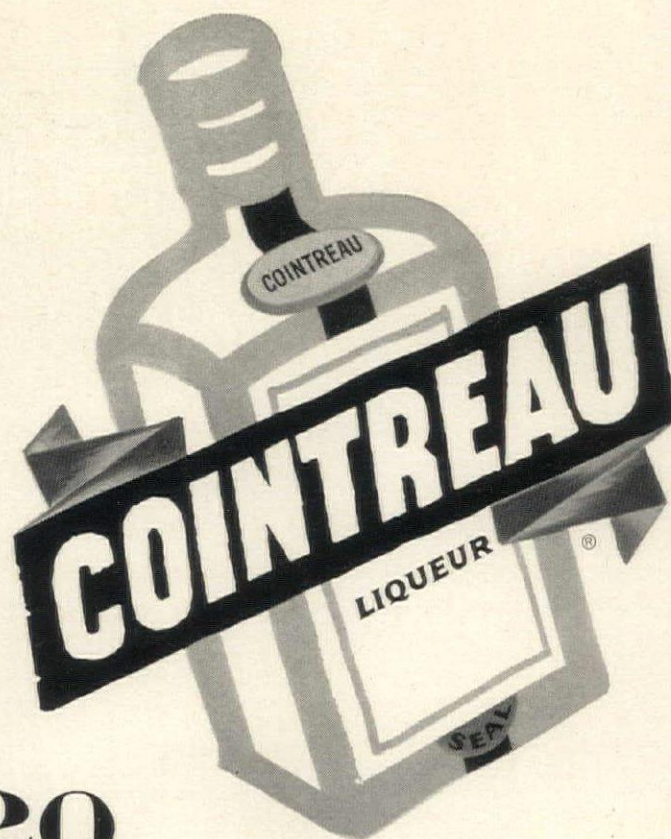
The wines I have mentioned are only just beginning to break into the wine-drinking programs of people who are building cellars. All are a challenge to the taster; and if you have a vinous curiosity, you will be pleasantly repaid by searching for them.

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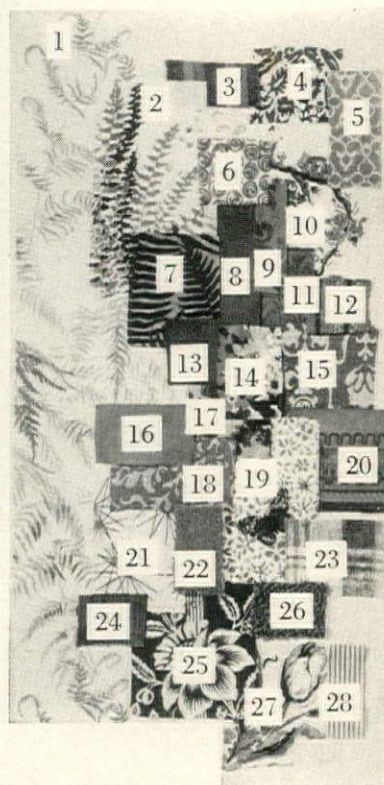


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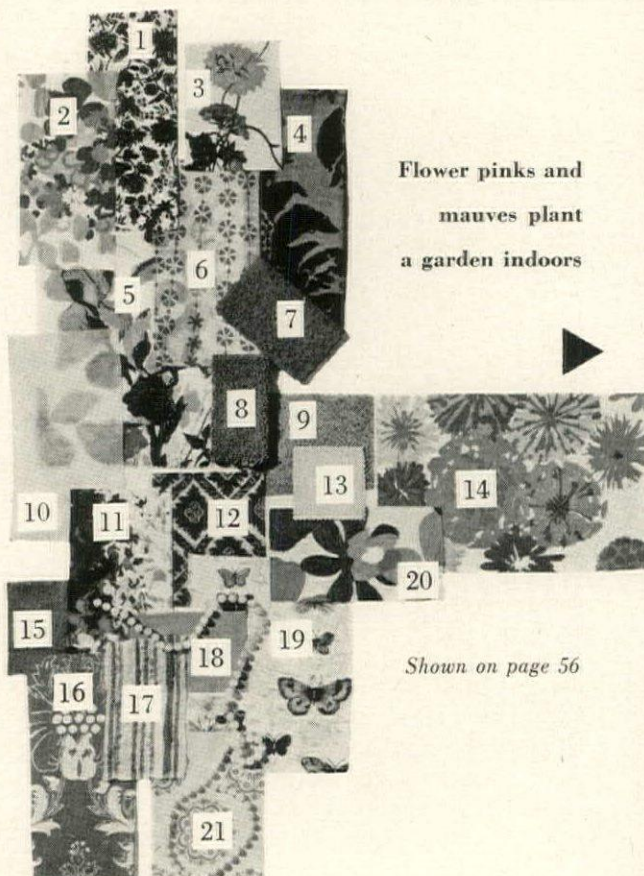
SPRING COLOR, continued from page 55

Fern greens, verdant and cool, are good mixers

Shown on page 55



1. "Woodferns" hand printed on sheer white Arnel. Greeff Fabrics, \$9.50 yd.
2. "Woodland" printed cotton, silk and Fortisan gauze, vat dyed. Jofa Inc., \$8.25 yd.
3. Rough weave cotton and rayon stripes. Kravet Fabrics, \$7 yd. in the East.
4. "Stra" damask design on French repp, pure cotton. Eaglesham Prints, \$9.75 yd.
5. "Pitti" upholstery cloth, viscose and nylon. Boris Kroll, \$13.95 yd.
6. "Roundout" haircloth of cotton, rayon and goat hair. Eaglesham Prints, \$9.75 yd.
7. "Fern" on natural linen. Patterson Fabrics.
8. "Maixlin" Moygashel linen, Acrylic back. Water repellent. L. Anton Maix, \$7.50 yd.
9. Georgian damask, pure silk. Scalamandrè Silks, \$25.35 yd.
10. "Amiens" glazed chintz. Scalamandrè, \$6.25 yard.
11. Textured damask, spun rayon and cotton. Stroheim & Romann.
12. "Latham" stripe, cotton, rayon, linen. Greeff, \$15 yd.
13. "Seville Green" cotton corduroy. Cone Mills.
14. "Spring Beauties" Glosheen. Waverly Fabrics, \$2.10 yd.
15. "Firenze" viscose and nylon. Boris Kroll, \$13.95 yd.
16. "Rajah Silk Satin", 100 per cent silk. Brunswick & Fils, \$18 yd.
17. Imported cut velvet, spun rayon and cotton. Stroheim & Romann.
18. "Resist" linen, custom only. Eaglesham Prints, \$9 yd.
19. "Butterflies" chintz. Brunswick & Fils, \$8.25 yd.
20. "Mar-rakech", viscose and nylon. Boris Kroll, \$13.50 yd.
21. "Morning Shadows", linen. L. Anton Maix, \$9 yd.
22. "Langley" carpet, Acrilan. Cabin Crafts, \$12.95 sq. yd.
23. "Toulouse Linen Plaid". Brunswick & Fils, \$8.25 yd.
24. "Fern", viscose and nylon. Boris Kroll, \$10.95 yd.
25. "Madras" cotton. Brunswick, \$4.90 yd.
26. "Magnum Frieze", Acrilan. Firth Carpet, \$13.50 sq. yd.
27. "Maintenon", linen. Brunswick, \$9.75 yd.
28. "Festival Stripe", an Everglaze crease resistant cotton. Everfast Fabrics, \$1.65 yd.

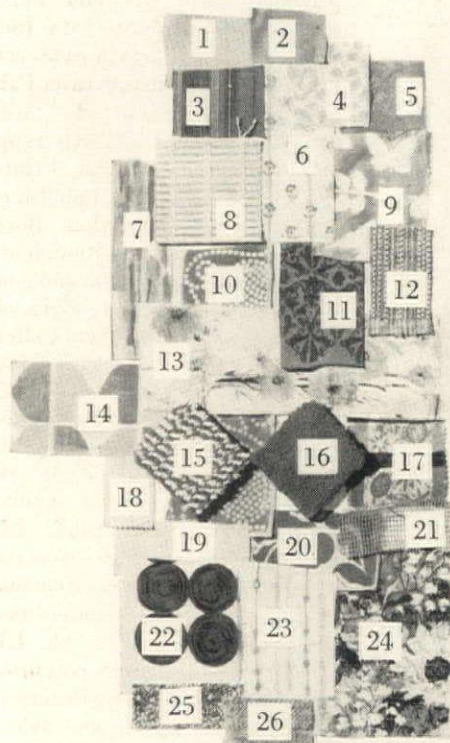


Flower pinks and
mauves plant
a garden indoors

Shown on page 56

Fruit golds drench a room with sunlight

Shown on page 59



1. "Caldwell", cotton and viscose. S. M. Hexter. 2. "Lumina", Saran-Dacron casement. Knoll Associates, \$5.55 yd. 3. "Quarry", viscose and cotton. Boris Kroll, \$11.85 yd. 4. "Pitti" viscose and nylon. Boris Kroll, \$13.95 yd. 5. "Ardennes" linen, vat dyed. Stroheim & Romann. 6. "Antoinette" glazed cotton chintz. Brunschwig, \$3 yd. 7. "Corona" linen. Jack Lenor Larsen, \$10.50 yd. 8. "Ariel" Lattiswood blind, comes as draperies; cord & pulley or roller shades; 3' x 6' (cord & pulley) \$18.15, Columbia Mills. 9. "Primavera" cotton, glazed. Patterson Fabrics. 10. "Aladdin" linen. L. Anton Maix, \$9 yd. 11. "Segovia" cotton and rayon upholstery material. Kravet Fabrics, \$11.45 yd. 12. "Bahia" cotton and rayon. L. Anton Maix, \$13.50 yd. 13. "Trellis" Bemberg and Fortisan. Cohama, \$5.50 yd. 14. "Mira" linen crash. Knoll, \$7.50 yd. 15. "Mitchell" Acrilan carpet. 12' and 15' seamless widths. Cabin Crafts, \$12.95 sq. yd. 16. "Canyon Hues" Spunvis and nylon carpet in 12' seamless width, cut pile. Cabin Crafts, \$9.95 sq. yd. 17. "Plaid" figured cotton. Cyrus Clark, \$2.69 yd. 18. "Suede-text" cotton. Ben Rose, \$3.75 yd. 19. Knoll Fiberglas. Knoll, \$6.75 yd. 20. "Duke D'Anjou" cotton and rayon. Kravet fabrics, \$10.90 yd. 21. "Breeze" Banlon casement, Franklin Harward Fabrics, \$7.80 yd. 22. "Lanterns" cotton sheer. J. H. Thorp, \$9.25 yd. 23. "Baubles and Beads" Fortisan sheer. Laverne Originals, \$8.85 yd. 24. "Floroscope" rayon and cotton. Cohama, \$5.95 yd. 25. "Triad P" cotton. F. Schumacher, \$4.50 yd. 26. "Haitian Cotton" twill. Jack Lenor Larsen, \$14.25 yd.

Opposite:

1. "Calicut" cotton. Cyrus Clark, \$1.59 yd. 2. "Carol" cotton chintz. F. Schumacher & Co., \$5.65 yd. 3. Chemisford New Era cotton guaranteed against light fading. S. M. Hexter. 4. "Venetian Damask" linen. Patterson Fabrics. 5. "Cake Walk" iris pattern, Everglaze crease resistant cotton. Everfast Fabrics, \$1.79 yd. 6. "Parfait" Fortisan sheer. Laverne Originals, \$8.85 yd. 7. "Vel-Plush" cotton carpet. Suwanee Carpets, \$6 sq. yd. 8. "Langley" Acrilan carpet. Cabin Crafts, \$12.95 sq. yd. 9. "Tea Chest" wallpaper. Laverne Originals, \$2.50 per sheet. 10. Dacron batiste for casement. F. Schumacher, \$2.95 yd. 11. "Delphinium," an Everglaze crease resistant cotton. Everfast Fabrics, \$1.79 yd. 12. "Lorraine" printed damask on cotton and linen. Bloomcraft, \$2.50 yd. 13. "St. Germain" corduroy cotton. Crompton-Richmond, \$1.98 yd. 14. "Capri" flower print, all cotton French repp. Eaglesham Prints, \$12 yd. 15. "Tempera Group" cotton. Jack Lenor Larsen, \$8.70 yd. 16. 19th-century damask-type print, basket weave cotton. Scalamandr , \$9.90 yd. 17. Striped casement, rayon, cotton, silk. Cohama, \$3.95 yd. 18. Tropical linen. Scalamandr , \$4.95 yd. 19. "Mariposa" Everglaze chintz. Cyrus Clark, \$1.89 yd. 20. "Lowell" floral print, cotton and linen. Bloomcraft, \$2.95 yd. 21. "Snowflake" glazed cotton. Cyrus Clark, \$1.69 yd. Plastic beads on nylon cord for curtains, Laverne Originals, \$5.84 square foot.

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Sacramento.....Breuner's
San Francisco.....Jacksons
Vallejo.....Jacksons
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COLORADO
Denver.....Bethune & Moore

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Hartford.....G. Fox & Co.
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Atlanta.....Davison's
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Evansville.....Town and Country Interiors
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Muncie.....C. Cree Gable, Inc.

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Cedar Rapids.....Smulekoff's
Sioux City.....Younkers

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Dodge City.....Eckles Dept. Store, Inc.
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Chadron.....Midwest Furniture Co.
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Lincoln.....Miller & Paine

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Keene.....Bowler, Jones & Page Inc.

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Rahway.....Koos Bros.
Summit.....Zeigner's Furniture Shops

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Albuquerque.....American Furniture Co.

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Brooklyn.....Abraham & Straus
Hempstead.....Abraham & Straus
Jamestown.....Jamestown Sample Furniture
New York.....Bloomingdale's
Port Chester.....Mulwitz Co.
Poughkeepsie.....Lucky, Platt & Co.
Rochester.....McCurdy & Co., Inc.
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Kline Village.....Bowman's-East
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Philadelphia.....Gimbels
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Reading.....C. K. Whitner Co.
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SOUTH CAROLINA
Charleston.....Condon's
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SOUTH DAKOTA
Aberdeen.....Olwin Angell Store
Mitchell.....Johnson's Inc.

TENNESSEE
Bristol.....Hayes & Reynolds
Knoxville.....Miller's Inc.

TEXAS
Abilene.....Ernest Grissom's
Beaumont.....White House Dry Goods Co.
Dallas.....Titcher-Goettinger
El Paso.....American Furniture Co.
Houston.....Suniland Furniture Co.

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Provo.....Dixon Taylor Russell

VERMONT
Barre.....Hooker's Wayside Furniture

VIRGINIA
Charlottesville.....Margaret Millar Inc.
Norfolk.....Willis Furniture Co.

WISCONSIN
Eau Claire.....Wm. Samuelson Dry Goods Co.
Manitowoc.....Rahr's Inc.
Milwaukee.....Kunzelmann-Esser
Racine.....Porter Furniture Co.

CANADA
London.....Simpsons London Ltd.
Regina.....The Robert Simpson Regina Ltd.
Toronto.....The Robert Simpson Co. Ltd.

WINE CELLAR

continued from page 92

good for any natural wine. Fortified wines (those with an alcohol content of 14 per cent or more, like sherries) are more robust and may stand upright on a shelf like spirits. But you can store more bottles in less space if you lay them all on their sides.

One of the simplest ways to store wine in limited space is in an upended whiskey case or, better still, in a Spanish sherry case with wooden dividers. You will also find a variety of ready-made wire or wood racks available in various sizes, as well as honeycomb racks of galvanized metal to stack side by side in an expandable storage arrangement. If you have the space and the inclination, it's not hard to build a permanent storage rack. The simplest is made by using two 1" by 4" boards for crosspieces—jigsawing one with scallops for the bottle necks to rest in, the other with slightly deeper scallops for the punts.

The measure of a truly satisfactory wine stock is variety. But again there is no need to invest in a vast stock in order to achieve a good balance. Many wine shops are glad to sell mixed cases, or if your family is not large, you can insure variety by acquiring part of your stock in half-bottles.

With wine as with anything else, however, there are economies in buying in fair-sized quantity. The best time to do it is in the spring. Wine is generally bottled in the late spring or early summer and arrives at the wine merchants' in early fall. So come spring again, most shops have an inventory clearance. If you'd like to buy more than you have room for at home, your local wine shop may be willing to serve as an auxiliary wine cellar. All wine shops are equipped to store large quantities under ideal conditions, and many of them will accommodate a customer's stock without charge for at least a year.

Few people today feel the need of storing *vins de garde*—wines that will not mature for four or five years to come. For one thing, since our cooking tends to be simple, we are more apt to want the simple, hearty, young wines. (They are carefully filtered so sediment is no problem.) The rosés, southern Burgundies and regional wines are all delightful when they are young. The great wines of Burgundy, Bordeaux and the Rhine, however, do require time in the barrel and time in the bottle to reach full maturity. But if you want to buy them when they are new, the more practical course, again, is to let the wine shop store them for you.

THE END

SHOPPING INFORMATION

All prices approximate. Include Federal tax.

Cover

Sunflower cotton twill, 36" wide, 36" repeat; \$3.75 yd. Made by Howard & Schaffer.

"Sailtone" orange cotton, 36" wide, \$1.19 yd. Made by Fuller Fabrics.

"Lemon Ice" drapery cotton, 54" wide, \$1.29 yd. Made by Indian Head Mills.

Love seat: pecan frame and stretchers, foam rubber reversible seat and back cushions; coil spring seat; 67" x 32" x 30"; \$486. Commode: pecan frame, marble top, gold-washed alloy hardware; 34" x 11", 31" high; \$210. Bench: exposed pecan frame, removable upholstered unit; 28" x 28" x 18" high; in customer's fabric, \$108. At Vanleigh Furniture Co., through decorators.

Coffee table designed by Elizabeth Constantine and Lewis Krevolin; oiled cherry base, clay inlay in natural earth colors; 48" x 24", 12" high; \$225. At America House, 32 E. 52nd St., New York.

Rug, "Cantaloupe," designed by Bittan Valberg; Acrilan, 6' x 8', at F. Schumacher, through decorators.

Venetian lamp, \$180 the pair; beaded flower arrangement, \$95, footed bowl, \$25; clock, \$121; leaf plate, \$2.50; onyx cigarette box, \$65; onyx lighter, \$15; French porcelain birds, in pairs, \$28.50, \$42.35, \$49.50, \$82.50, 104.50. At Bonwit Teller, 721 Fifth Ave., New York.

Brackets, Italian pottery, 6½" wide, 8½" high; \$17 the pair. At R. H. Stearns, 140 Tremont St., Boston, Mass.

Silk pillows, from a hand-made collection at Karl Mann, 16 E. 55th St., N. Y.

Spring color

Page 54:

Printed linen, "Stra," made to order in any color, \$10.50 yd. Made by Eagle-sham Prints; through decorators.

Haitian rug, 4' x 6', \$45. At Bloomingdale's, 743 Lexington Ave., New York.

Fabric on pillows: "Maixlin," on Moygashel linen, 50" wide, water repellent; \$7.50 yd. Made by L. Anton Maix; through decorators.

Faience head, two-faced; \$262.50. At Frederick Victoria, 154 E. 55th St., New York.

Page 57:

Desk, Italian Directoire, walnut finish, 54" x 24", \$254; captain's chair, walnut finish, 26½" x 23", in muslin, \$101.50; both from Contessa Collection. Lamp table, walnut finish, 30" diam., 21" high, \$107. All by Mount Airy Furniture Co. Love seat, walnut

finish, cane inserts, 54" x 33", in muslin, \$440; club chair, mahogany legs, 28" x 33", in muslin, \$213.50; both by Erwin-Lambeth. At John Stuart, through decorators.

Club chair slipcover and curtains: "Concerto" cotton satin, 36" wide, 17½" repeat; \$2.60 yd. On love seat, Everglaze chintz, 36" wide, \$1.50 yd. Both Everglaze tested crease resistant. On captain's chair: cushion covered in black wool felt, 72" wide, \$6 yd. Made by Continental Felt Co.

Wool rug, "Valencia," 12' x 15', \$21.95 sq. yd. Made by Gulistan.

Cushion on love seat, 15" square, Dacron filled, silk cover; \$7.95. Made by Bloomcraft.

Bench, "Faux Bois," a French artificial wood finish on wood; cane seat, brass feet; 22½" x 16", 17" high; \$195. On lamp table: plate, \$25; box, \$30; both English papier maché. At Doris Dessauer, through decorators.

Blackamoors, hand-decorated Italian ceramic, \$375 the pair; tea set, 23 pieces (8 shown), \$95 the set; tray, French tôle, \$9.50. Lamp, ceramic base from Holland, \$185, silk shantung shade, \$24. Painting, Venetian panel (one of a pair), \$480 the pair. Desk lamp, French tôle, \$39.50. Desk set, three pieces in natural pigskin (memo pad shown), \$150 the set. At Bonwit Teller, 721 Fifth Ave., New York.

Drawing, Degas reproduction. H&G Bitter Green mat, Green Olive frame; \$45. At New York Graphic Society, 10 W. 33rd St., New York.

Potted podocarpus, \$150. From A. Denis, 101 W. 28th St., New York.

Page 58:

Sofa, fruitwood legs, foam rubber and down cushions; 90" x 33", 31" high. In muslin, \$850. Chair, foam rubber back, foam rubber and down seat cushion; 31" x 33", 29½" high. In muslin, \$405. Table, walnut with brass gallery; left or right drawer; 43" x 24", 24" high, \$345. Table, cherry with ebony inlay, 32" diam., \$300. Made by Charak.

Fabric on sofa: "Decorator's Spotted" treated velvet; 54" cotton, \$11.40 yd. Made by J. H. Thorp; through decorators.

Fabric on chair: hand-woven Siamese silk, 40" wide; \$20.25 yd. Made by Thaiok Fabrics; through decorators.

Rug, "Keys of the Kingdom," custom made in any size and color by Edward Fields, 509 Madison Ave., New York.

Red box, papier maché, \$60, plate, \$21; French tôle cachepots, \$97.50 the pair. Louvered screen, walnut, 8' high, \$750.

Continued on next page



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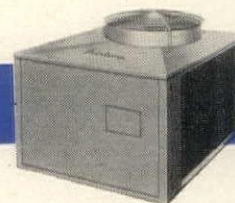


"I may not look it, but I'm *really* smiling...now the Airtemp's in. It's got a special Climate-Minder Control that keeps me always comfortable—automatically. Turns on air conditioning when it gets too warm. Turns up the heat if it gets too cool."



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It's not too early to begin enjoying Chrysler air conditioning. And, if you're looking for a furnace, remember: A Chrysler furnace brings you half-way to full home air conditioning. Your Chrysler Airtemp dealer will be happy to show you how easy and inexpensive it is.



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See "Radiance" and "Caravan" at Sears Retail Stores, Catalog Sales Offices... or order from your Sears Spring Catalog. Call Sears for samples to be shown in your home without obligation. Sears guarantees satisfaction or your money back. Budget your purchase if you wish on Sears Easy Payment Plan.

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Please send sample swatch of "Radiance" ☐ "Caravan" ☐

Verel is the trademark for Eastman modified acrylic fiber. Only the fiber is made by Eastman, not the carpets described here.

Eastman MODIFIED ACRYLIC FIBER
VEREL

EASTMAN CHEMICAL PRODUCTS, INC.,
subsidiary of Eastman Kodak Company,
260 Madison Avenue, New York 16, N.Y.

SHOPPING INFORMATION

continued

At Doris Dessauer, 228 E. 51st St., New York.

Linen closet
Pages 60 to 63:

Flower print, "Breath of Spring" towels, sheets, blankets, bedspreads; check, "Country Flair." Solid color towels and sheets, "Royal Velvet." Automatic blanket, "Crown Jewel"; "Duracale" sheets and pillow cases. Made by Fieldcrest.

"Stratapanel" storage system: six plastic drawers, each 17½" wide, 22" long, 6" deep and three slide panels, \$75 complete. Made by Robert A. Schless & Co., available through architects, building supply dealers, decorators.

Interior lining: "Calico" Con-Tact plastic, 18" wide, 49c yd. Made by Comark.

Brass hardware on doors, \$4.80 each; on pull-out shelves, 75c each. Paul Associates, 208 E. 50th St., New York.

K-V Shelf Support Assembly: set of four standards, 16 clips, \$1.98. Made by Knappe & Vogt Mfg. Co.

Guides for sliding shelves, 71c pair. Made by Washington Steel Products.

Magnetic catches in molded nylon case, natural or walnut brown finish, 59c each. Made by John Sterling Corp.

Needlepoint
Pages 84, 85:

Bucilla "Fleur de Lis" kit, 18" x 23", \$13. Color combinations: black with Larkspur, Tangerine or Canary. Worked patterns only: 18" x 23", \$2.98; 23" x 23", \$3.98; 30" x 30", \$5.98.

"Snowflake" kit, 27" x 27", \$18. Colors: Tangerine, Green Olive or Marigold. Worked patterns only: 20" x 20", \$1.98; 21" x 27", \$2.98; 27" x 27", \$3.98.

"Sea Shell" kit, 18" x 23", \$13. Color combinations: black with Cerulean Blue, Canary or Green Olive. Worked patterns only: 18" x 23", \$2.98; 23" x 23", \$3.98; 30" x 30", \$5.98.

"Ruban Rose" kit, 20" x 20", \$12. Colors: Canary, Tangerine, Marigold, three tones of Sandalwood, or tones of Sky Blue. Worked patterns only: 20" x 20", \$2.98; 21" x 27", \$3.98; 27" x 27", \$5.98.

Wrought iron bench: cushion 14" x 20" x 1½"; in muslin, \$23.50. Made by Gallo Original Iron Works.

Ottoman: cushion 23" x 23" x 4"; in muslin, \$69.50. Made by Schoonbeck.

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Cabinet, brass oval grille lined with Antique White leather; 62½" x 18"; 32½" high; \$803. Made by Harvey Probbler.

Side chair, painted French Provincial; in muslin, \$100. Made by Dixon-Powdermaker.

Table of the month
Page 95:

"Red Colonel" bone china; 5-pc. place setting, \$24.40. Spode.

"Tara" sterling flatware; 6-pc. place setting, \$36.75. Sterling tray, 20" long, \$225. Reed & Barton.

Crystal bowl, "Allegro," 16" diameter, \$47.50. At Black, Starr & Gorham, 594 Fifth Ave., New York.

Orange linen cloth, 70" x 90", \$9.98; linen napkins, 79c each. At Bloomingdale's, 743 Lexington Ave., New York.

Caribbean
Page 96, center:

Sterling flatware, "Silver Sculpture;" 6-piece place setting, \$36.75. Reed & Barton.

Chair, Gio Ponti design, \$55; Fairwood dinner plate, \$2.75; "Figaro" crystal goblets, \$2.50 each; plastic tray, 11¼" x 15¼", \$2.95; straw basket, 8" x 8", \$1.50; wrought iron warmer, \$2.75; teak plate, \$4.50. At Bonniers, 605 Madison Ave., New York.

Tablecloth, from a collection of Indonesian sarongs. At Far Eastern Fabrics, 171 Madison Ave., New York.

Lotus bowl, \$4; small white bowls, 60c each; asymmetrical dishes, 75c each; small white dish, 50c. At Azuma, Inc., 802 Lexington Ave., New York.

Bottom, left:

Day bed, smoked oak frame, \$460 complete. At Luten-Clarey-Stern, through decorators.

Fabric on day bed, raw silk, 50" wide, \$12 yd. At Far Eastern Fabrics, 171 Madison Ave., New York.

Thonet bentwood rocker, \$140. At Frederick-Thomas Associates, 210 E. 60th St., New York.

Tiles, "Berain," natural terra cotta, curvilinear, \$2.54 sq. ft. At Three Centuries, 205 E. 56th St., New York.

Bird cage, made in Tunis, \$125. At Hammacher Schlemmer, 145 E. 57th St., New York.

Lazy Back pillows, from \$6 to \$15 each. At Bloomingdale's, 743 Lexington Ave., New York.

Plants from Julius Roehrs Co., East Rutherford, N. J.

Cook book
Page 101, cover

Sterling oval platter, 20" long, \$215. "Fairfax" sterling server, \$16.50; wine cooler, silver plated, \$60. "Ardsley"

claret glasses, \$2.75 each; Royal Crown Derby dinner plates, \$32 each; teak tray, 17 $\frac{3}{4}$ " diam., bowl insert, 5 $\frac{1}{2}$ " diam., \$14.95. At Black, Starr & Gorham, 594 Fifth Ave., New York.

Tablecloth, Carina cotton, 80" x 108", \$22.50. At Lord & Taylor, 424 Fifth Ave., New York.

Page 108:

1. Earthenware platter with removable drainer, 24" long, 11" wide, \$20. At Bonniers, 605 Madison Ave., New York.

2. Glazed earthenware dishes, 5 $\frac{3}{4}$ " wide, \$1.85. At La Cuisiniere, 133 E. 55th St., New York.

3. Porcelain ovenproof shells, 5 $\frac{1}{4}$ " wide, \$2.50 each. At Soupçon, 203 E. 61st St., New York.

4, 5. White shell, 6 $\frac{1}{2}$ " wide, 95c; antique copper mold, tin lined, \$25. At La Cuisiniere, 133 E. 55th St., N. Y.

6, 7. Copper fish boiler, 13" long, 5" wide, \$29.95. Chrome lobster cracker, 6 $\frac{1}{2}$ " long, \$1.25. At Bazar Français, 666 Sixth Ave., New York.

8. Kitchen shears, 7 $\frac{3}{4}$ " long; nickel plated, \$2.95; chrome or copper plated, \$3.95; red, yellow, green, turquoise or pink handles. Made by Wiss.

9, 10. Oyster opener, 7" long, \$1.50; Sabatier boning knife, 6" stainless steel blade, \$3.10. At La Cuisiniere, 133 E. 55th St., New York.

11. Fish scaler, stainless steel blade, \$1.75. At Bazar Français, 666 Sixth Ave., New York.

12. Earthenware fish shaped mold; 1 $\frac{1}{2}$ pints capacity, \$4.25. At La Cuisiniere, 133 E. 55th St., New York.

13. Copper curved fish mold; one quart capacity, \$7.50. At Bazar Français, 666 Sixth Ave., New York.

14. Earthenware fish platter, Strasbourg rose pattern; 24" long, 10" wide; \$35. At Soupçon, 203 E. 61st St., New York.

WINE CELLAR

Addresses of stores

SHERRY WINE & SPIRITS
679 Madison Avenue
New York 21, N. Y.

ALANBERRY COMPANY
679 Madison Avenue
New York 21, N. Y.

BLOOMINGDALE BROS.
Lexington at 59th Street
New York 22, N. Y.

LEHMANN ETCETERA SHOP
769 Madison Avenue
New York 21, N. Y.

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133 W. 3rd Street
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ACCESSORIES

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Addresses of stores mentioned on pages 64, 65:

B. ALTMAN & CO.
Fifth Ave. & 34th Street
New York 16, N. Y.

BLOOMINGDALE BROS.
743 Lexington Avenue
New York 22, N. Y.

BONWIT TELLER
721 Fifth Avenue
New York 22, N. Y.

EAST HOUSE
1075 First Avenue, N. Y.
(Express collect)

GEORG JENSEN INC.
667 Fifth Avenue
New York 22, N. Y.

R. P. KENNER INC.
644 Lexington Avenue
New York 22, N. Y.

LORD & TAYLOR
Fifth Ave. & 38th Street
New York 18, N. Y.

NEIMAN MARCUS
Dallas, Texas

NOTES FOR THE HOSTESS

Continued from page 109

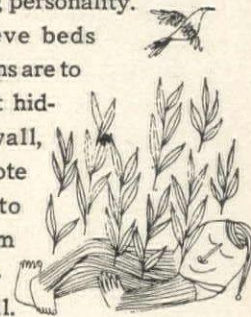
Two kinds of table settings I specially love: the happy-accident kind, where new and old silver, plain and decorated china, Victorian and modern glassware all blend together in a pleasing jumble; and the disciplined kind, where each piece is chosen to go with its companions and yet the effect is serene rather than studied. Shirley Jones is an artist at the planned arrangement. She outdid herself last Tuesday at a luncheon for her newly engaged cousin. The plates were of blue-gray faience, with a lovely purple and yellow tulip design around the border. If she hadn't told me it was a new pattern from Arabia of Finland, I'd have guessed. Their designs always manage to look simple, pretty and sophisticated all at the same time.

Shirley's goblets and fruit dishes were Finnish, too. The color is called violet blue but it's as close to the purple of the dishes as any glassware could come to earthenware. I'd have shied away from using yellow and purple tulips on the table—too much of a good thing—but I would have been wrong. The trick, I think, is that the pattern on the faience is quite stylized, so the real flowers bear only an attractive color relationship to the dishes. END

The bed with the withdrawing personality

The bed that folds back into a wall compartment was invented in 1909. Known the world over as the Murphy Bed, it served a useful purpose for one-room apartments, for slapstick comedy situations and for getting rid of relatives. Also for that small minority of people who prefer to sleep folded into the wall. While Fieldcrest has no objection to the Murphy Bed, and in fact makes sheets and blankets well suited thereto, we cannot claim any great enthusiasm for this bed with the withdrawing personality.

We believe beds and bedrooms are to be seen, not hidden in a wall, and we devote ourselves to making them outstandingly beautiful.



No greater glory than the new "One Look" fashions for bedroom and bath which Fieldcrest has been pleased to assemble for you. In "Breath of Spring", for example, sheets, blankets—yes, even bedspreads—have all combined in a floral fantasy. Your bedroom becomes a perfect exhalation of the spring spirit, and even the bath accessories join in the fun to give both rooms "One Look".

Underlying the frivolity, of course, is the rigorous perfection that Fieldcrest has always demanded of itself in each of its products... the smooth strength of its sheets, the airy lightness of its blankets, and so on down the line.

So unless you are fanatically loyal to beds that conceal in the wall, won't you have a look at "Breath of Spring"—either in its separate components or as a total bedroom and bath decor.

Fieldcrest
FASHIONS FOR BED AND BATH

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SPRING FLOWER SHOWS and Home and Garden Tours

Every year at this time those exciting heralds of spring, the flower shows, make their appearance across the country to inspire spring garden planners with bursting color and freshness. Greenhouses both amateur and professional have been working for months to prepare the handsome flowers, shrubs and trees that will transform armories and auditoriums from Boston to Oakland into a fairyland of beautiful gardens to stimulate the winter-weary eyes of millions of Americans. Here is a short listing of important shows which you should plan to attend, if you are anywhere near these cities at the time. This is by no means a complete listing, so watch your newspapers for announcement of other rewarding shows in localities near your home.

- | | |
|------------------------------|---|
| <i>Feb. 21st-March 1st</i> | Detroit Flower Show
Armory, West 8 Mile Road |
| <i>Feb. 28th-March 8th</i> | Cleveland Home and Flower Show
Public Auditorium |
| <i>March 6th-March 12th</i> | National Capital Flower and Garden Show
National Guard Armory, Washington, D.C.
Theme: "Nature on Parade" |
| <i>March 7th-March 14th</i> | 42nd International Flower Show
New York City Coliseum
Theme: "A Garden Community" |
| <i>March 9th-March 14th</i> | The Philadelphia Flower Show
Commercial Museum |
| <i>March 10th-Mar. 15th</i> | New England Spring Flower Show
Horticultural Hall & Symphony Hall
Boston, Massachusetts |
| <i>March 10th-Mar. 15th</i> | Northwestern Ohio Garden & Flower Show
Toledo Civic Auditorium
Theme: "Gardens of the Roman Empire" |
| <i>March 14th-Mar. 22nd</i> | Chicago World Flower and Garden Show
International Amphitheatre |
| <i>April 18th-April 26th</i> | California Spring Garden and Home Show
Exposition Building, Oakland |

Here are some forthcoming Home and Garden Tours with the addresses to which you can write for further information:

- | | |
|--|--|
| <i>Feb. 28th-April 1st</i> | The Natchez Pilgrimage
P.O. Box 21, Natchez, Mississippi
(30 antebellum houses) |
| <i>March 4th-March 6th
March 11th-March 13th</i> | Williamsburg Garden Symposium
Colonial Williamsburg, Williamsburg, Va.
(Theme: "Old World Plants in New World Settings." Special tours of gardens and homes not usually open to the public.) |
| <i>March 14th</i> | Tour of Homes and Gardens
St. Simons—Sea Island
Box 435, St. Simons Island, Georgia
(18 places to visit in a seaside setting) |

- March 15th-April 5th* Tour of Charleston Historic Houses
Historic Charleston Foundation
51 Meeting Street, Charleston, S. C.
- April 5th-April 18th* New Orleans Spring Fiesta
Fiesta Headquarters
546 St. Peter Street, New Orleans, La.
(Five different Home Tours)
- April 18th-April 25th* Historic Garden Week Virginia 1959
Room 3, Mezzanine, Jefferson Hotel
Richmond 19, Virginia
(Historic and modern homes and gardens)
- April 19th-April 29th* Tennessee Pilgrimage Week
Assn. for the Preservation of Tennessee
Antiquities, Belle Meade Mansion, Harding at Leake Ave., Nashville 5, Tenn.
- April 29th-May 1st* Maryland House and Garden Pilgrimage
Room 217, Sheraton Belvedere Hotel,
Baltimore, Maryland.
- May 2nd* Wilmington Garden Day
Shipley at Eighth, Wilmington, Delaware
(29 gardens and four homes)

THE 3 STAGES OF FAMILY LIFE

continued from page 110

size of the average family also means that the budding and blossoming stages are over sooner than they used to be. Today the statistically average mother has her last child when she is 27, from which it follows that she is likely to be a grandmother before she is 50. At the same time, her average life span has been moved forward to 70 and more. The stage of independence now lasts a long time.

What should these middle-aged grandparents do? Where and how should they live? Should they sell their suburban home and return to smaller quarters in a city apartment? Members of the clergy and medical profession tell us that many grandparents who have done this have been coming to consult them in their restless unhappiness. Should they hold on to their big house so that the children and grandchildren have a home base to which (psychologically at least) they can always return? Both of us recall vividly how much this meant to us in the years after our own marriages, and one of us now observes his daughters, happily married—with households of their own, often returning to home base, to renew, Anteuslike, their inner strength.

Keeping the old house might well be the first choice of many of us, speaking sentimentally. It might indeed be pleasant if we

were still living in a more simple and stable society in which the Old Homestead of song and story could be kept up after the children leave. But life has changed. The spacious setting that makes for gracious and happy living during the children's growing up years becomes an unnecessary burden and expense when they have grown. Hence grandparents turn to smaller houses that maintain the essence of home but make fewer demands on their time and energy. This gives them a chance to develop new hobbies and interests which serve the double purpose of insuring their happiness and of making them independent of their married children with their children.

What is of paramount importance is the maintenance of a *homey* base, one to which children and grandchildren can turn, sometimes in reality, perhaps even more often in their thoughts. So long as the new and more conveniently planned house has some room where they can come to stay, it will serve its basic purpose.

"What I appreciated most, after I married and left home," a middle aged woman once said to us, "was that for years there has been a vacant room in my parents' home, and I had a key to the front door of their house." Her parents lived twelve hundred miles away.

END



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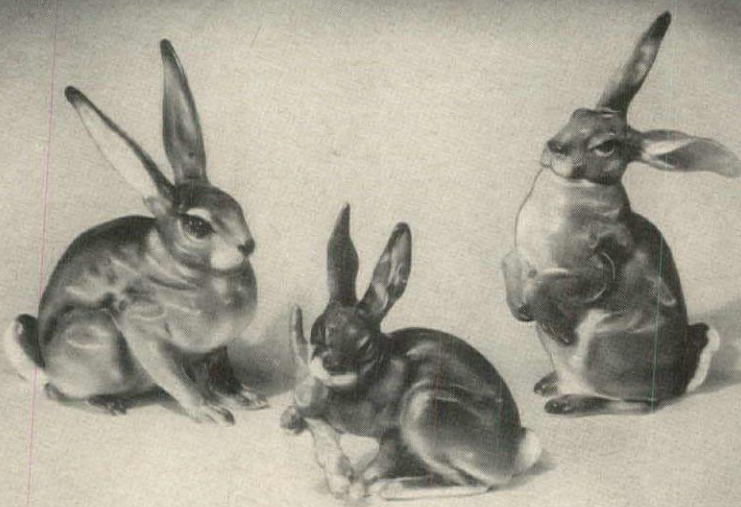


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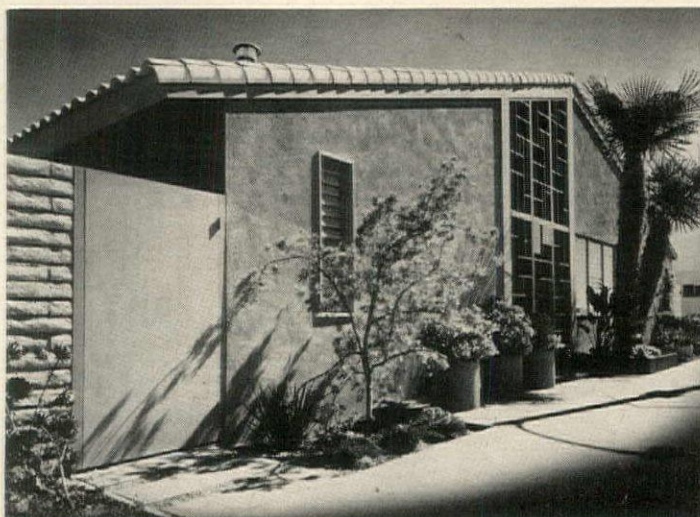
SAMUEL CABOT INC. 316 Oliver Bldg., Boston 9, Mass.
Please send Color Brochure on House and Trim Paints

FOR THE BLOSSOMING YEARS continued from page 77

Entrance is dignified but wastes none of small lot



Young friends take off from Romberger house. The community, on an island in Newport Bay, Cal., is an ideal spot for teen-age activities. Boating, swimming, tennis are right at hand all year round.



Front of house is built flush with street to meet deed restrictions but gains advantage of additional space indoors. Tile roof (also mandatory) caps the plaster walls.

SHULMAN



Entrance hall has dropped ceiling in contrast to 1 1/2 story ceiling of living room. Young crowd goes straight to girls' study, right, without traipsing through living room.



Sprawling on the floor for a game of cards, Anne and Kathie Romberger's friends find this a house where they can be themselves and have fun.



Living room is divided from dining area by a shoji screen that also serves useful purpose of concealing several speakers of sound system. Sound comes through shoji's fabric panels.



Dining area also looks out on a court. Clerestory windows above built-in buffet bring in light at east end of house. Movie screen pulls down above buffet. Speakers for organ are concealed in this wall.



From living room you can look through entrance hall to front door, across patio at right to study. Rombergers say they can also keep an eye on activities in the study from their bedroom.



for your living room, dining room or hall, this impressive breakfront from the

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Write Dept. G for illustrated folder

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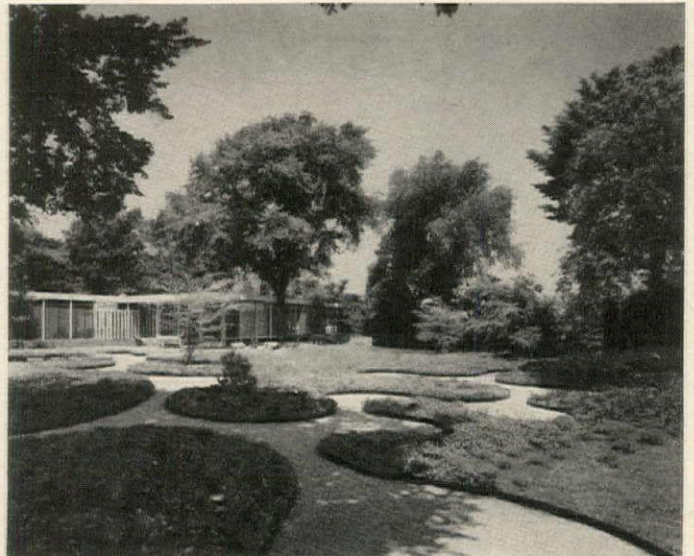
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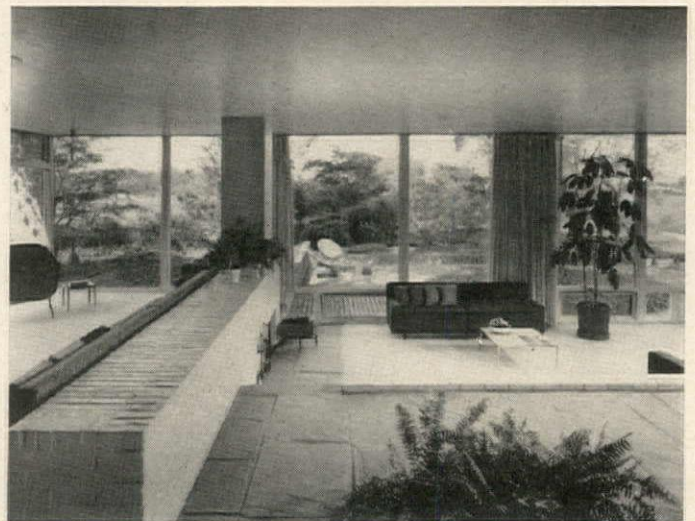
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Dept. J-1203, South Haven, Michigan
Please send new, full color edition of your piano fashion portfolio.

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ADDRESS _____

Garden areas are happily related to house



Green garden all year is achieved with evergreen ground covers of different shading and textures. View of this area through glass walls on south and east sides of house is delightful surprise because north and west sides, where you enter, are windowless.



Low brick wall which includes fireplace is line of demarcation between study, left, and living area. Extended outdoors as terrace border, it helps create illusion that room extends beyond windows. Both brick wall and stone floor are easy to care for.

GEORGES



Interior garden court is open to the study above as well as to the master bedroom. Two brick walls as high as the house give the court complete privacy from outside. It is paved with brick, makes a pleasant breakfast spot most of year.



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As we turned into the bay where the ship docked we entered Man's realm of pyrotechnics. The shore was ringed with a thick haze of smoke in which yellow fires smoldered and huge red spheres of flame seemed to be suspended, making us feel we had inadvertently sailed into the mouth of Dante's Inferno. It turned out to be the oil refinery, the principal industry of Curaçao, which employs more than a tenth of the island's population.

Even discounting this dramatic display, Man seems to have made the better show in Curaçao. Since there is very little water, most of the island is a near-desert of cactus and divi-divi trees, and only a few gardens have large displays of either flowers or foliage. But the houses more than make up for it. Painted every color you can imagine, they are frosted with scrolls and tracteries of painted wood and in many cases topped with the steep tile roofs and baroque gables typical of Dutch architecture. A long-ago governor of Curaçao, we were told, suffered from headaches, and when he complained to his doctor was advised they were caused by the sunlight reflecting from the white houses. He promptly issued an edict forbidding white houses. The story may be apocryphal but we didn't see any white buildings. Warm colors predominate—deep brick

reds and pale pinks, yellows in all tints, and bright orange in the tiles. But here and there a deep green or pale blue cools them off a bit. Some buildings are one color in front, another on the side and still another in back. The effect is particularly striking in a town where the houses are squeezed against each other. In the afternoon when we drove around the island we found the same colors on massive 18th century plantation houses like Brievengat and on the smallest huts, each with at least one imaginative touch of trimming.

Curaçao is famous for its free-port shopping and the list of goods it imports is a long one. The bargains in perfume and liquor to be found at stores like the Yellow House, El Louvre or Penha are as good as they are well advertised. Fortunately, most of the shops are grouped in a few blocks near the harbor so that you can browse through all of them in part of a day. But bargain hunting is only part of the sport of shopping, so we concentrated our detective work on the less familiar imports or native crafts of more than souvenir interest. Much of the merchandise in Curaçao turned out to be the same as that on the counters at home but we did find some antique faience and silver at Fanny's shop. We also found some very attractive baskets and straw mats at the

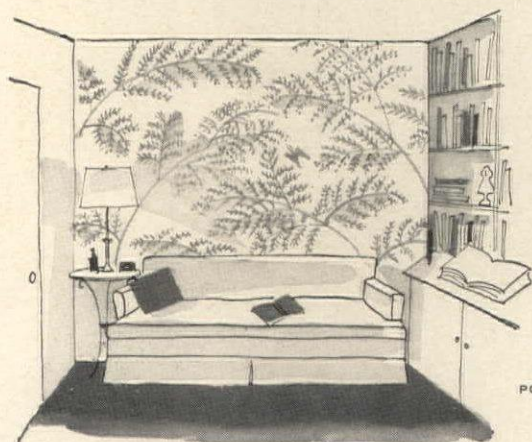
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Expand a photograph to pattern a whole wall

Right: Drawing by Lily Cushing, enlarged photographically and touched with color, papers walls of suite on *Santa Paula*.
Below: Photograph of tropical leaves extended in same way could make a spirited black and white design for a study.



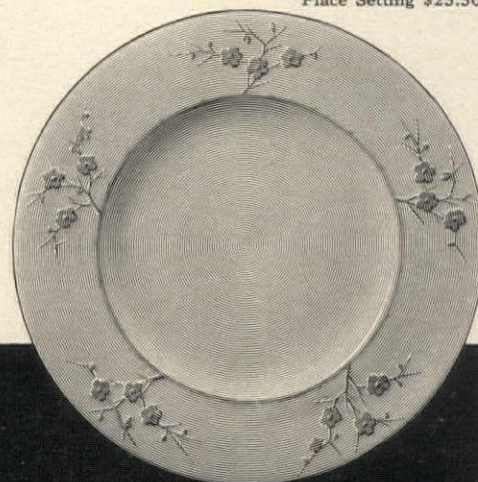
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IN THE CARIBBEAN *continued*

Home Industry Exchange.

The native market is fun for looking but there's not much to buy there except food. Fruit, vegetables and fish are brought into Willemstad by schooner from Venezuela and sold from the decks of the schooners as they tie up at the quai. Bit by bit the colorful display is carried off in fantastic arrangements on the heads of the shoppers. Unfortunately we can't report on how it was cooked or how it tasted, since our ship sailed before the dinner hour.

We reached Caracas, a long, thin city in a cigar-shaped valley, after a 45 minute drive through dark green mountains from La Guaira, its port, and here again we were greeted with color. The streets were a tangle of posters exhorting us to Vote Blue, Vote Green, Vote Yellow, Vote Red and on through the rainbow. This was not a color preference poll, we discovered, but a political election—all of the parties in Venezuela identify themselves by hue. In a country that does even its electioneering by color we were not as startled as we might have been by our next vista: a forest of modern apartment houses painted in the brightest of clashing pinks and reds, blues and yellows. It was a low-cost housing development built

by the Venezuelan government to replace the shacks (also gaily painted and decorated with Coca Cola signs and old license plates) perched on the sides of the hills where the poorest workers had been living. The colors gave these great blocks of apartments an élan not common in housing developments. But we were told that the occupants were finding it difficult to adjust to a tenth-story view of Caracas after a life firmly tied to the soil and their own goats, chickens and gardens. All of Caracas seemed caught up in a headlong rush into modernity. Everywhere we drove buildings were coming down or going up, and whole quarters looked so shiny new that we could almost believe they had been set down there overnight.

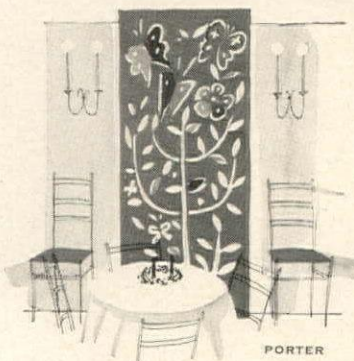
In both new and old buildings we found provocative ideas. Wide louvered doors and windows in old houses and openwork concrete walls in new skyscraper apartments screened the strong sunlight, without blocking the flow of air. Both gave decorative patterns to the surfaces of the buildings. The traditional Venezuelan house presents an opaque exterior to the street and turns inside to patios for light and air. In modern versions of this introspective plan we saw how attractive great glass

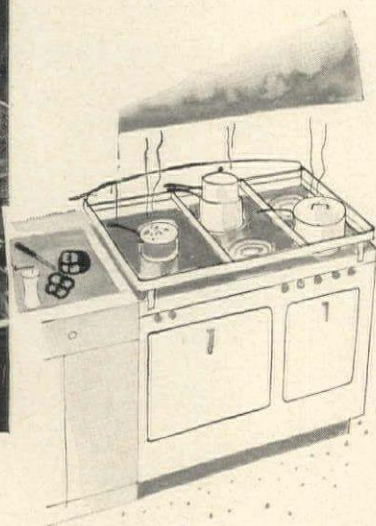
Continued on page 128



Cut gay designs in panels of paper to set the stage for a party

Crisp white metal screens designed for the *Santa Paula* by Van Day Truex and Jordan Steckel inspire a new kind of party decoration: Cut stylized patterns out of panels of heavy paper and hang from the moldings around a room. Lights behind panels bring out design.



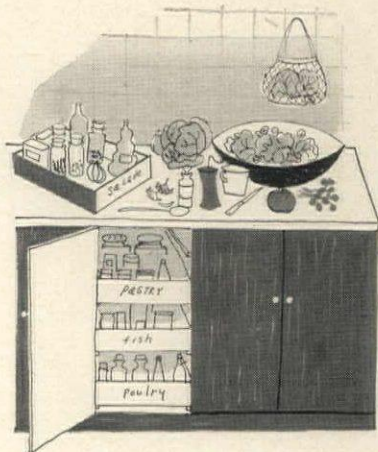


Guard your pots with a metal grid

A steel grid keeps hot kettles from sliding off the stoves on the *Santa Paula* during heavy weather. A similar device clamped to the back of a kitchen range would prevent an inquisitive child from showering himself with the contents of a hot saucepan.

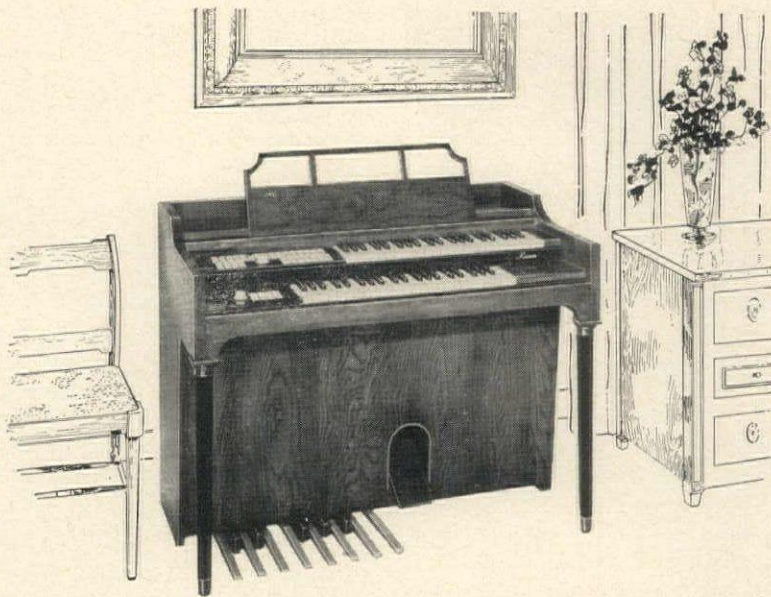


DE MORGOLI



Organize your seasonings according to use

Each cook in the galley of the *Santa Paula* has a large tray in which he keeps all the seasonings he likes to use. He carries it with him to the different work areas, stores it with those of the other cooks in a central cabinet. At home, a lot of last-minute fumbling with floury hands for a forgotten spice might be prevented by clearly labeled trays that keep together the condiments used for each kind of cooking—salad, pastry, meat, poultry, fish.



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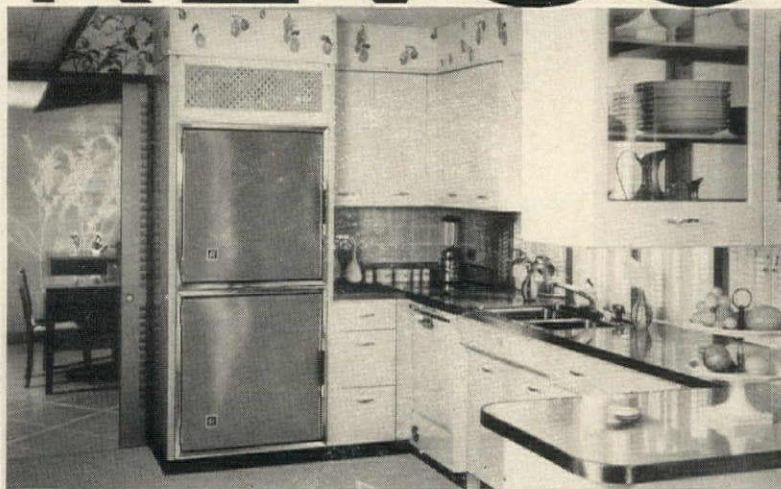
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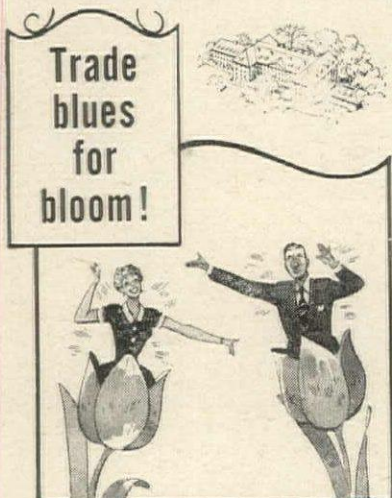
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IN THE CARIBBEAN

continued from page 126

walls can be even in a city when the vista is a charming little interior garden. Strong color plays a more polite role in most of the buildings than in the housing development where we first saw it. On exteriors, panels or bands of brilliant color are toned down by areas of pale color or white. Inside the houses, too, color is restricted to a few places and concentrated there: a brilliant orange and yellow kitchen faces a white courtyard and opens into a white dining room; a deep blue and green study contrasts with a light-filled, glass-walled, white living room.

Color in Caracas gardens comes from leaves, not flowers. We found out why from Roberto-Burle Marx, the Brazilian landscape architect who is in Caracas working on the Parque Nacional del Este to be finished by 1961. Flowers, he told us, fade too quickly in the strong sun, and he rarely uses them to create the bold masses of color that he orders as precisely as the colors in a Mondrian painting. In the garden we visited he had used harmonizing and contrasting bands of color the way most designers use color in a room. Even the lawn was designed like a rug.

Having so many things to see restricted our shopping time in Caracas. But we did locate at Folklore and Salon de Exhibiciones some handwoven Venezuelan Indian blankets in characteristically bright colors and plaids that would make wonderful bedspreads or upholstery. Those two shops also had fringed hammocks and a few examples of native basketwork and pottery. Both antique wood sculpture and the work of local artists could be bought, we were told, from occasional exhibition sales at the Fine Arts Museum (Museo Bellos Artes).

In Aruba, the next island we touched, products from all over the world were displayed, again at free-port prices, and its cities Oranjestad and San Nicholas, rivaled Willemstad, Curaçao, as shopping centers. We found unusual imports from India in the Aruba Peasant Shops in both cities and calligraphic Dutch rattan furniture at Mesker in Oranjestad in addition to more conventional bargains like those in Curaçao.

Aruba has beautiful beaches and we were tempted to sit in the sun and listen to calypso. But curiosity got the better of us, so we drove into the interior to see an experimental farm. On the way we

Continued

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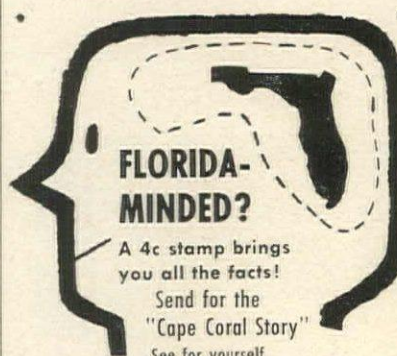
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noticed colored pennants flying from house tops and were told they indicated which party the owner was supporting in the elections. Politics robed in color again! At the farm we saw vegetables planted in concrete-walled beds of gravel, through which was pumped water carrying the necessary minerals for growth. It is hoped that "hydroponics," as this system is called, will enable Aruba to grow its own vegetables in spite of the water shortage. The water can be "recharged" and re-used and very little is lost through evaporation.

Our relaxation came in the evening when we went to dinner at the Bali Indonesian restaurant, which is on a houseboat tied to a pier in the harbor. It has only half a dozen tables so while our dinner was being cooked we lounged in comfortable chairs on the pier and watched the lights in the harbor. In about half an hour we were summoned to a table set for *rijsttafel*, the classic Indonesian dinner. At each place there was a printed sheet explaining the meaning of the name (rice table) and describing the eight categories of dishes that accompany the rice. Out of the several hundred possibilities, 15 gave us ample opportunity to test the basic principle of *rijsttafel*: every mouthful should produce a new combination of flavors. It was such fun trying to identify the ingredients, the variety was so stimulating and the flavors so good that it seemed an ideal party meal. We carefully saved the Bali's description as a guide to reproducing it at home. It ended with coffee and brandy on the pier outside.

From the minute we landed in Jamaica, pattern and color, man-made and natural, competed for our attention. The blue, green and yellow houses there are covered with a lace of iron grillework. Blue mountains and blue sky make a background for the brilliant green tracery of ferns and Flamboyant trees and the sea of basketwork textures in the markets is punctuated by the vivid primaries of the vendors' clothing. Even native woods display bold stripes. Plates of mahoe, mortars and pestles of lignum vitae, bowls and trays of cedar, and table tops of gwanga are among the best buys in Jamaica.

We found well designed wood articles in downtown Kingston both at Hill's Galleries and at the Victoria Crafts Market, which displays almost every kind of Jamaican handicraft. We liked especially the goblets made of coconut shells, the thick ceramic bowls in straw cases, the lacy rugs, the strings of red, orange, black, brown

and white beads that were sold as necklaces but could be made into bead curtains or screens, and, of course, the baskets. They came in every size and shape for every use, and the smartest were lined with bright-colored cotton prints. A seemingly endless variety of hats, handbags and place mats completed the array of straw-work.

The Victoria Crafts Market is specially organized to present indigenous products to the tourist, but there are also interesting things in the native markets of Kingston, like carved wooden spoons, decorative terra cotta pots and amusing penny banks in the shape of birds and fish. The Crossroads Market is a good one to visit, but if you do, it is wise to take a guide, and very unwise to take a camera, as any attempt to take photographs may cause a riot, and you'll find the color of the produce hard to resist.

In the country no one seems to mind picture-taking. We saw even more ornamental arrangements of fruit along the road from Kingston to Ocho Rios, which we carefully recorded as source material for table decorations. Bunches of oranges and grapefruit tied into tight columns with vines hung like lanterns from the roadside stands and every basket of bananas and melons was a decorative composition.

Food is served at the table with as much style as it is sold. Breakfast at the hotel began with a crystal bowl of ice heaped with wedges of papaya, melon and pineapple and garnished with slices of lime. Lunch ended with fruit salad in a scooped out orange. The centerpiece on the luncheon buffet was a pyramid of pink lobsters, the clawless Caribbean ones, terminating in a fan of brighter pink carnations. It would be just as appetizing and just as dramatic, we thought, with the red lobsters and red carnations we have at home. (See Cook Book cover, page 101.) We weren't in Jamaica long enough to taste all the seafood specialties but we did find one recipe to bring home, *escabeche de pescado*. To make it, filets of a white fish are sautéed; then marinated in a cooked sauce of oil, vinegar, spices, chopped onions and peppers; and served cold with chopped red and green peppers. It is as refreshing as it is pretty.

The last of our Caribbean islands was Nassau. There the colors in the houses paled to ice cream tones: strawberry pinks, banana yellows and pale mint greens with white stucco icing. The darkly polished wood of the doors and shutters gives them char-

Continued



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acter. Here was still another orchestration of color to remember and try. Nassau also provided us with some additions to our collection of patterns: wooden lattices with the basic crosswork interrupted by medallions, sunbursts and stars. We found more baskets to buy and a variety of useful boxes made of tortoise shell.

We made one more stop before we reached New York—Port Everglades, Florida. But this was home country so we finally took out time to sit in the sun and fill in the missing details in our notes. As soon as we've tried out the ideas we saw on this cruise, we're going back for more. —D.O.

* * *

Here are some shops
we found
well worth visiting

WILLEMSTAD, CURAÇAO

The Yellow House, Bredestraat.
J. L. Penha & Sons, Heerenstraat.
El Louvre, Heerenstraat.
Home Industry Exchange, Helfrichplein 8.
Fanny's Shop, facing the park.

CARACAS, VENEZUELA

Folklore, Edificio La Previsora,
Conde a Principal 14.
Salon de Exhibiciones, Avenida
Andres Bello.
Museo Bellas Artes, Plaza de los
Museos.

ORANJESTAD, ARUBA

Aruba Peasant Shop, Nassau-
straat.
N. V. Meubileringsbedrijf
Mesker, Nassaustraat 7.

KINGSTON, JAMAICA

Hill's Galleries, Harbour Street.
Victoria Crafts Market, King St.

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of the gift
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ON YOUR NEWSSTAND

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In the bedroom above, note the charm of walls covered each with a single large panel of Homasote—of corners and joints achieved without moldings or tapes—of an ornamental ceiling. There are also sound-deadening Homasote panels under the wall-to-wall floor covering. (They are comfortable to walk on.)

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H&G's GARDENER'S

LAWN QUESTIONS

AT THE

GRASS-ROOT LEVEL

With a few concise but vital answers from Dr. R. Milton Carleton, who believes that if you want to mow good grass on top you must start it properly at the bottom

First of a series

Q. *Why does it seem so much harder to grow a good lawn than to grow a good flower garden?*

A. Perhaps because in your lawn you crowd as many as 40 to 60 individual plants into a square foot of space. In the flower garden you seldom average more than one plant to 2 or 3 square feet. As your grass plants struggle to survive the competition, you complicate matters further by cutting away the healthiest and most vigorous part of the grass plant—the growing tip. Of course you don't do this to make things hard for the plant, but because you are trying to force a low, compact, artificially dwarfed habit of growth, entirely different from the upright habit of most garden flowers.

Q. *But isn't it true that cutting grass blades encourages the grass plants to multiply and put up more leaves?*

A. It is true that you threaten and badger your grass plants into making new growth when you cut them. But the growth limitations you impose upon them all add up to produce an environment in which the vigor of the individual plant is suppressed to produce a uniform whole. In other words, your lawn grasses can survive only if you give them special help.

(Continued on page 132)

SOW SEEDS EARLY TO PRODUCE BETTER PLANTS

Starting seeds ahead of time indoors is
a short cut only to earlier bloom

It is a mistake to assume that you will save work by starting seeds indoors before it is warm enough to sow them outside. It is probably also a mistake to assume that early seed starting will, of itself, ensure better plants. On the contrary, if your timing is faulty and the growth of your seedlings is checked severely because of transplanting shock or temperature changes that are excessive, your final crop—the flowers—may be poorer than if you planted the ordinary way. If, however, you are willing to count more work simply as more pleasure, and to give heed to proper timing for the germination and growth needs of each kind of plant, then we commend to you the step-by-step plan opposite.

MONTH

March is the month of real beginnings: for your lawn (look to fundamentals below ground); for your plants (start early seeds indoors); for spring itself (see notes on things it's time to do).



The good green carpet you mow so proudly once a week is merely the frosting on a horticultural cake that has several layers and a great variety of ingredients. Beneath the careful grooming that makes turf unique among growing plants and provides a picture as pleasant as a summer's day lies a carefully built structure of earth and nutrient, of seed and root, of water, air and sun.



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Separate pots made of peat and wood pulp may be grouped 40 or more to a standard flat and filled with a sand-loam mixture to give limited number of plants a really good start.



Three seeds to a pot ensure at least one vigorous seedling that may be left undisturbed in original medium for continuous growth until it is safe to harden plants to cool spring nights and set out permanently in the open garden.



Sand covering protects seeds from tendency to rot at ground line, reduces light and conserves moisture that hastens effective germination. After seedlings develop two pairs of true leaves, cut off all but the best plant in each pot.

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continued

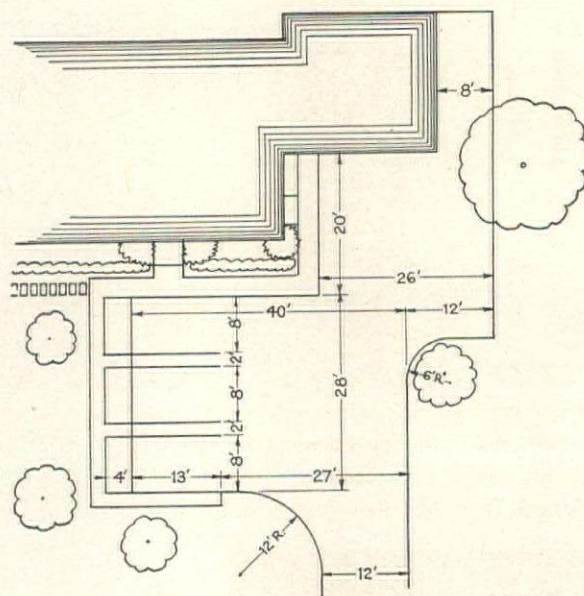
A. Probably. Although that in itself is not important. What is important is that you understand the artificial nature of the conditions under which your lawn grows if it is to be successful. Once you do understand those conditions, or at least the most important of them, much confusion will be cleared away and lawn making will be less of a riddle.

A. As an inexperienced lawn maker, the first question you should ask yourself is this: "If I were to upset a 100 gallon barrel of water in the middle of the area on which I want to plant a lawn, where would the water go?" To that there would be a multiple answer. Most of the barrel of water on a soil suitable for lawn purposes, would pass downward to the natural sub-surface drainage channels and disappear within a few minutes. A little of it would flow out along the surface of the ground, but long before it reached the edge of the lawn area it, too, would have percolated downward and disappeared. A still smaller amount would pass off into the air by evaporation, but again, if the soil were suitable for lawn purposes, not all the water would get to the underground drainage channels. Much of it should be blotted up by spongy elements near the surface of the soil and held for later use—presumably by your future grass. On very sandy soils water disappears quickly, and instead of being trapped underground almost all of it will pass down and away, since there will be little to absorb and hold it. On a heavy clay soil, particularly if the surface is quite level, water may remain on top for a long time, often until a good deal of it disappears by evaporation, the rest penetrating slowly if at all. On clay ground that slopes, the water may run off without penetrating at all. However, if your heavy clay soil contains spongy organic matter, the water will be held before it can run off and gradually will wet the clay particles. Again, however, much of it may be lost through evaporation. In soils of mixed sand, spongy matter and clay, much water will be held a long time and sudden surpluses will drain away.

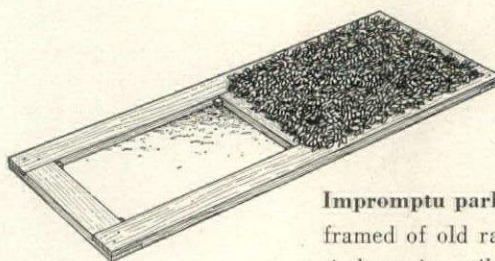
Continued on page 134

Plan your personal parking lot for attractiveness

as well as for the convenience of your friends



No interlocked fenders here if the minimum distances between parking lanes, turning radii, pavement markers of H&G's ideal home parking lot are followed. Dimensions suggested above could be adapted to areas much smaller in size.



Impromptu parking planter may be framed of old rail ties or 4" by 12" timbers in crib pattern and laid where drive and lawn meet to suggest same parking lanes as built-in lot.



Plants that relieve paving add color and texture as well as pattern to parking. Squared timbers fixed in place with iron stakes suggest lanes for cars, prevent wheels from overrunning plants. Rados residence; Richard J. Neutra, Architect.



Adjacent garage-guest areas provide maximum convenience for family, ensure dry-shod loading and unloading for visitors. Stone chip paving is no winter problem in South. Owners: Dr. and Mrs. J. H. Adler, Memphis, Tenn.; J. Duke Moody, L. A.

BAER



Undercover approach is part of the architecture of this California house as well as of the design of the landscape and motor entrance. Cars unload along covered walk, park under roof overhang at far end of drive. Owners: Mr. and Mrs. Joseph B. Degolyer Jr.; Geraldine Scott, L. A.

GEORGES



Plants that soften space offset the uncompromising if useful rectangle that makes parking for many cars a matter of driver's choice. Owners: Mr. and Mrs. Israel Zion (see pages 78 to 81). Robert Zion-Harold Breed, Landscape Architects.

Continued on next page



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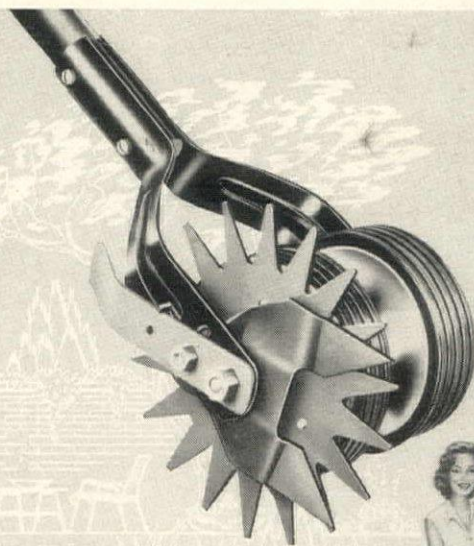


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LAWN QUESTIONS

continued from page 132

Q. *What has all this got to do with starting my lawn?*

A. Just this: in the disappearance of your barrel of water you can see the reason why the first and most important step in lawn making is to study and analyze your lawn site. No turf expert or landscape architect worth his salt would undertake a lawn project of any size without such a preliminary study. Nor should you.

Q. *What is the procedure?*

A. Part of your analysis concerns the soil itself and had better be reserved for separate treatment later. The other part of it concerns grading and sub-grading the site, especially the slope of the land and the natural path the run-off water takes when rains fall that are too heavy for the soil to blot up at once. Except on lighter sandy loams where water disappears almost too rapidly, and where a flat lawn has some value, a perfectly level lawn should never be allowed to exist. Drainage problems on such a lawn are almost unavoidable. At the same time it is silly to talk about the ideal slope to maintain. You don't usually have much choice. You must work with the front or back yards you already have inside your lot lines and with no real control of the drainage beyond them.

Q. *But suppose I do have room to maneuver and to make changes in the slopes?*

A. Then the ideal gradient is between $\frac{1}{8}$ and $\frac{1}{4}$ inch fall per lineal foot of surface. That means that 4 to 8 feet from the house walls your lawn should be one inch lower than at the house line. On steeper slopes, some washing may occur in every rain. On flatter ones surface water may not run off freely. Carrying this further—if your house stands 40 feet from the front walk, a common enough setback, and on a level lot, you will have to add about 5 inches of soil at the house line and remove 5 inches at the sidewalk line in order to achieve a slope of $\frac{1}{8}$ inch in one foot.

Q. *Is this a real problem in these days of bulldozers?*

A. It may be—and for two reasons. The first, while modern machinery has proved a boon in many ways, the bulldozer can be

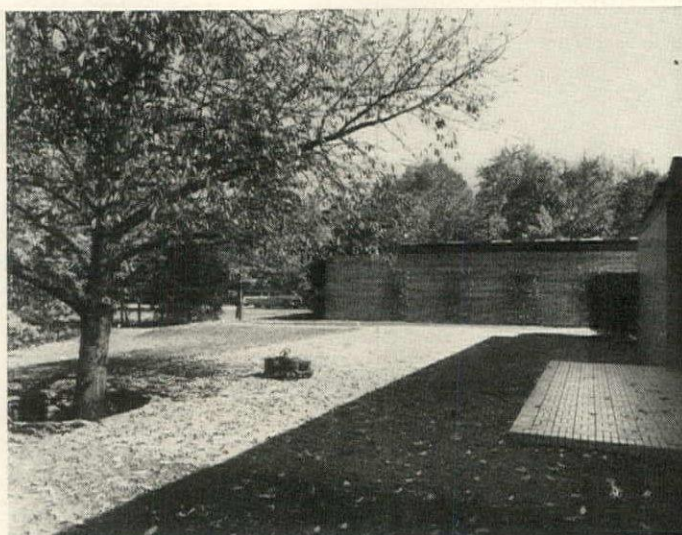
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PRIVATE PARKING SPACE *continued*

BERNARD G. SHERAN

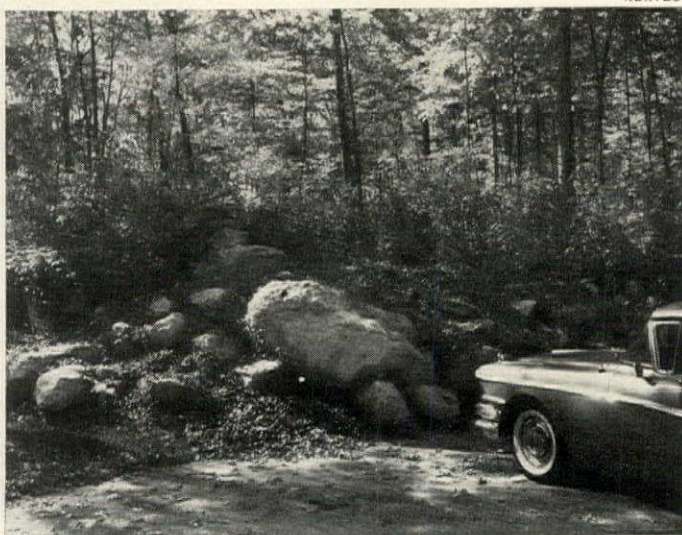


Wide open space with privacy is a combination not so simple as it sounds, even on a multi-acre lot. Here house itself and a hedge of American beech achieve both. Owners: Mr. and Mrs. Richard Deutsch, Greenwich, Conn.; James Fanning, L. A.



Parking, in its place, is ideally near street, accessible to house, unobtrusive in the landscape. Forecourt of this Connecticut house is clear of cars which are parked in an expanded part of the drive beyond. Owners: Mr. and Mrs. Richard Hodgson.

KERTESZ



Parking lot, not boat basin, is what you want—and what it calls for is good grading, an adequate storm drain or dry well, and effective catch basins. Good drainage is vital in rocky areas, like this one. Another view, of whole area, on page 91.

A good parking lot should be usable 24 hours a day, with well designed, well placed, all-weather lights



Pedestrian convenience is no less important in making guests feel at home than provision for efficient parking of cars. Walks and steps must be safe day or night, well lighted by glare-free low-level light.

Adequate stairs are part of the traffic pattern where home parking facilities are well designed. These steps (at Williamsburg, Va., like step above) are made of wood timbers, lit by directed beam supplied by inconspicuous fixture with lens-like glass panel.

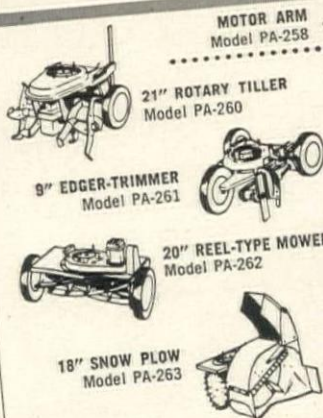


Lamps by day should be as inconspicuous as they are visible by night. These simple and functional rainproof boxes flank path between parking space and entrance of Hodgson house. Wiring for adjustable fixtures is in conduit.

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NOTES FOR THE MARCH

March marks the turning point for early bird and late worm, for the backward year and forward gardener



First weekend Second weekend

Northern tier: It takes very little in the way of virtuosity to convince the winter-bound gardener that he is about to get a headstart on spring. He can go down to the basement (or into the storage wall) and clean up his garden tools. He can repair and renew old seed flats (see page 131). He (or you, to abandon the indirect approach) can even go outdoors, in the warmth that signals the coming of the equinox, and clean up the boundaries. This is a more practical task than many other forms of tending. Despite appearances, it is, in fact, insurance that later in the season you will have fewer marauding insects, fewer slugs and grubs, fewer mice (fewer rabbits, too, perhaps), a lower ragweed pollen count, less trouble with poison ivy, honeysuckle and bindweed, fewer weeds in general and, unless you are careful, fewer songbirds. On the first counts: using what is sold as a billhook or brush hook and pruners, move in on the hedges and fences; eliminate—and burn—all dead grass, weeds, shrubby undergrowth, suckers from such trees as sassafras, sprouts from barberry and privet hedges, old newspapers and beer cans (how do such things ever get in there?) and, of course, dead and rotting twigs, empty sweetgum seedballs and the like. On the last count—the birds: preserve and foster occasional clumps of twiggy shrubs (thorn, chokeberry, vines like Virginia creeper) if you have no hedge. Much of the undergrowth you remove for sanitation in the garden would make admirable living space for birds, and the more "tangle" the safer from cats and crows small birds and their nests would be. But you have to balance one good against another and, as usual, reach a compromise.... So you do get a headstart on spring.

North and north central: Interest in and preoccupation with lawns are on the increase ("Are you ashamed of your shabby lawn?" "Do your neighbors laugh when you get out your lawn mower?"). Grass becomes greener in spring, often browner in summer, is frequently missing by the following March. Overfeeding (not overall but at the wrong times), overwatering, too-close mowing, not to mention harmful top-dressing and mulching—all these symbols of good husbandry may make northern lawns especially vulnerable to winter ills and disease. It is not enough, once mistakes in the previous year's upkeep program are recognized, to resolve to do better. And you need not weaken in well-doing. But you must repair incidental damage already done. Two things are now indicated: application to good turf of a standard general purpose lawn fungicide (which will alleviate some troubles without causing others); and re-seeding of spots where turf is either dead or so obviously wretched that it might as well be. Scattering the seed (till it is as visible as a light dusting of powdery snow would be) is the first essential. Equally essential—and this may startle you: to avoid stirring up the bare patches in the hope it may help the seed sprout. In four cases out of five, you will only encourage the germination of more crabgrass and other weed seeds to start (and start faster) than the freshly sown good grass. Our recommendations, then: spread top quality seed on the bare spots *before* night freezing of your ground ceases for the year; refrain from scratching or raking your ground before or after seeding; sit back and let the last freezings and thawings of the ground embrace the new grass seeds without excessive stirring.

GARDENER



Third weekend

North temperate zone: Wherever deciduous shrubs and trees lose their leaves before a period of winter dormancy, the last weeks of winter are pruning times. But before you address yourself, snippers in hot hand, to the challenge of a prunable branch, consider what to prune and why. In general, observe one caveat: never prune without a clear purpose. Prune only to remove dead or injured wood, to promote growth in a different direction, to encourage production of flowers or fruits, to keep your plant at peace with its surroundings. There are two principal types of shrub growth—that in which branches spring from but one or two trunks, and that in which multiple stems or canes rise from the ground to form a clump. Examples of the former: magnolia, gordonia, rose-of-Sharon, witchhazel; of the latter: forsythia, barberry, lilac, spiraea, most viburnums. These types may result from natural growth habits or from your ministrations. But to go along with nature (always preferable in the absence of a really compelling reason to do otherwise), prune the single or few-trunk types only above the point of principal branching. Thin clump-types at the base, eliminating the oldest or least productive stems first and shortening the branch tops only where you must to keep them within bounds or to balance flower and leaf buds. For the first type of pruning, the small saw and the *secateurs*, or hand pruners, are usually best. For thinning clumps, saws often do more harm than good; so long handled pruners or, with light canes, a berry hook (hook-like blade on long thin handle) is especially useful. . . . Above all, study your plant and project its probable growth a season or two ahead in your mind's eye before you cut.

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Frost free zones: Pruning is often a more urgent problem in areas where growth never really stops at any time of year. But in the whole northern hemisphere, this is the month that is usually best for pruning of deciduous shrubs. Wherever you live, prune plants that flower in spring right after rather than just before their bloom.



Fourth weekend

Indoors—last call: There are two notches, one above the other, in the door jamb in the north wall of a greenhouse in a New York suburb. The upper notch marks the highest point reached just before Christmas by a certain shadow from the greenhouse frame. The lower notch marks the same descending shadow's height at the time of the vernal equinox. The first shadow, indicating winter's lowest sun, marks annually the re-birth of hope ("Spring is coming; the days are getting longer!") The second means that everything in the greenhouse will now be growing too fast, including the insects. Daytime temperatures will be rising too high for the automatic roof vents to handle. Night temperatures may go too low when the automatic heat does not come on by sundown, too high during gray and windy days when the heat stays on. Hosing down, instead of being a pre-breakfast pleasure will be a pre-commuting chore—with this plant needing to be "run dry" because it is going dormant, that one calling for more and more water because it is suddenly beginning to grow rapidly after a winter's sulk. At times like this, running a greenhouse calls for two heads and six hands. Upshot: watch, above everything else, the ventilation as your greenhouse shadows pass the mark of spring. The air is not yet warm enough to make a great difference in its ability to maintain naturally high humidity, especially in view of the increased demands of the plants for moisture. Yet the intensity of the sun because of its diurnal rise above the horizon increases markedly the temperature of the greenhouse air. Result: loss of buoyancy or, even worse, because of the open-and-shut weather prevalent in March, either a feast or a

Continued on next page

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NOTES FOR THE MARCH GARDENER *continued*

famine for plants seeking means to grow. Make sure, therefore, that hand control of side vents is available to supplement motors, that water is available when needed over here, withheld when it would be poison over there. (Recruit members of the family—even neighbors, if you must—to help you.) Check the under sides of leaves; look in leaf axils, beneath pot rims, under flats and pot bottoms for unnoticed infestations of insects, slugs and sowbugs. Spray, preferably with aerosols, at the first sign of trouble. But beware lest your sprays come at so close range or so frequently that they burn the tender new growth of favored plants.

Reading notice: Two books deserve a place on your bed table before you clear it of the winter's accumulation and again start sleeping at night. One is Frances Perry's *The Woman Gardener* (Farrar, Strauss and Cudahy, \$5), an English book that has been edited for suitability to American requirements (at least for more

suitability than most English books have) and is just as informative to males as to females. It is a good and authoritative book, written affectionately but practically by a very competent gardener. The other is *Garden Ideas and Projects*, edited from material originally prepared by members of the staff of *The Home Garden* and, for the most part, originally published in that magazine. The book (Doubleday-American Garden Guild, \$3.95) has been compiled under the practical hand of Richard D. Whittemore and deals more with the technical and procedural aspects of gardening than with plants and flowers. Things to make and build; how to erect and plant walls; how to pave walks and terraces and with what; ways to spray, till and plant; how to recognize a mistake when you meet one face to face; how to pronounce plant names—these and a thousand other useful odds and ends that round out a gardener's life and time are finally gathered between two—instead of two hundred—covers. **THE END**

LAWN QUESTIONS

continued from page 134

an unmitigated evil for the home lawn owner. True, it enables a contractor to do in an hour what would take men with wheelbarrows and shovels a day or two to accomplish. But by the time several tons of diesel-propelled iron has rolled back and forth over what is supposed to become a lawn, any natural porosity or drainage that once existed has probably disappeared and the soil become as hard as concrete. Where you have any control, insist, before grading is started, that all grading be done in the subsoil—with the top layer (if it is better than the rest) held for spreading after the heavy machine work is done. The second point is that cutting and filling, as it is called, is better done at both edges of the property rather than all near the house, say, or all near the walk. This not only involves hauling less dirt, which is the hardest part of the work, it also makes the changing grade less conspicuous than if all ten inches were removed in one place. Furthermore, there will be less difference in the consistency of the resulting soil between the high part and the low.

Q. What do I do if grading is already finished and the top soil already in place?

A. Then use a rotary tiller, setting the tines to turn the soil eight inches deep. This loosened soil is much easier to put into good condition for seeding and final leveling than the hard-packed stuff that is left by most grading.

Q. Suppose I can't achieve this ideal grade on all the areas where I want to plant my lawn?

A. In a sandy or gravelly soil neither run-off nor drainage should be a problem. In a stiff clay soil, however, you may have to resort to special means for providing under-drainage, especially where heavy rainfalls are prevalent. (And before you ask—the way to find out what kind of soil you have is to dig plenty of holes.)

Q. Special means such as what?

A. If there is any doubt about the capacity of your soil to handle run-off or to absorb it in a matter of hours at most, you should lay drainage tile under your entire lawn or as much of it as is necessary to carry off surface water during spring thaws or summer and fall rains.

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LAWN QUESTIONS

continued from page 138

Q. *What is involved in laying drain tile?*

A. This is a job that, if required at all, must not be skimped. To skimp it would be to risk the good money it will cost you to do it. Lines of drain tile should fall, like the surface itself, from $\frac{1}{8}$ to $\frac{1}{4}$ inch in every foot. The trenches should be about 30 inches deep and the drain lines 6 feet apart. These lines should all lead to the lowest part of the lawn where some kind of outlet should be provided to carry off the water collected by the drain. If a final outlet is not possible, either collect the water where it will do no harm or else don't build a lawn. Tile lines should fall evenly from high point to low and the lines should be covered with tar paper and sand after you lay them and before back-filling the trenches. This will prevent the joints in the tile from filling up and clogging. Do your rough grading, if you can, after tiling and before preparing the surface seed bed.

Q. *Doesn't this involve a great deal of labor and expense, just for the sake of a little grass?*

A. It's not a little grass, but a lot—remember? And consider this one fact: if you do your job well, your soil should be in good working condition for a half-century or more. Certainly it will be out of your reach. You will be unable to roll up the sod later and repair damage without even greater expense and inconvenience. Improve your soil now, assuming it needs it, or you may miss your chance to do it at all.

Q. *Isn't it easier and less expensive to mix sand with a heavy soil than to lay tile drains?*

A. Most of the people who glibly recommend adding sand to a heavy soil apparently live where good loams are prevalent and clay is no problem. To mix enough sand into clay to produce a fine mellow soil for a sizable lawn would cost a small fortune. You would need at least a third as much sand as clay in your finished mixture. Otherwise the sand would act like the aggregate in concrete, with the clay particles acting as cement. In most metro-

politan suburbs washed sand may run to \$5 or more a cubic yard delivered. In a small lawn, no bigger than 20 feet by 50 feet, 10 yards of sand might be required to treat heavy clay, and even then you might not have a really satisfactory result.

Q. *But suppose my problem is not so much one of unusually poor sub-soil or an unusually difficult grading dilemma, but rather just preparing for seeding a level area of run-of-the-land soil that has already been roughly graded. Do I have to hire bulldozers and surveyors and do a lot of fancy landscape work?*

A. No. We have been talking about some of the extreme cases, not the average situation. Not only do you not need a lot of expensive labor or equipment but you can improvise perfectly adequate procedures yourself. For example, a ladder from 10 to 20 feet long laid along a slope with a carpenter's level fastened to one rail does a very good job of showing how the surface lies. Marked variations from desired grades can be noted for later attention by driving stakes down to the level of the bottom of the ladder rail. The tops of the stakes will indicate the fill you need to bring the surface up to the desired point. The ladder also can serve as a drag grader that will do as good a job as a \$20,000 land plane. A strong rope tied to the ladder at both ends forms a handle for dragging it across the soil surface, leveling off minor high spots by pushing the soft earth ahead of the rails and filling depressions by dropping the collected earth into them. Excess soil is either retained by the first rail or collected between rails and dropped off when a bigger hole is reached.

Q. *Won't the ladder bounce around on heavy or uneven soils, without actually leveling it?*

A. Maybe. But lay a board along the rungs with a few cement blocks on that, pick up an extra hand or two on the rope and you will be in business again. Besides what do you want for the \$20,000 you just saved?

(Next month: Questions and Answers on Lawn Soils)

Fight Mental Illness

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