

HOUSE & GARDEN

ALL ABOUT
SPRING
DECORATING

HOW YOU CAN
REFRESH & ADD CHARM
TO EVERY ROOM
IN YOUR HOUSE

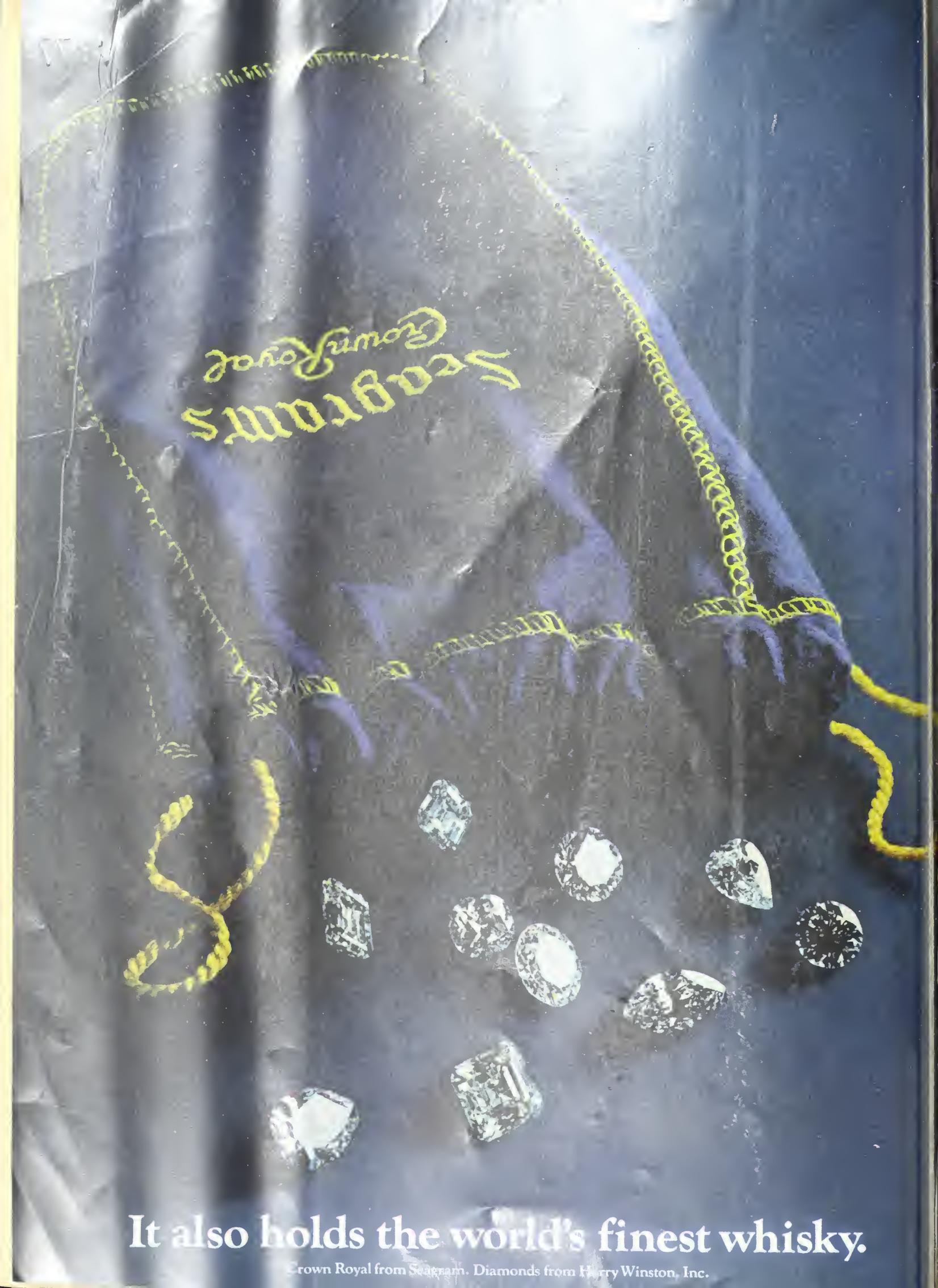


TERRIFIC DO-IT-YOURSELF
DECORATING IDEAS

FURNITURE ARRANGEMENT • MIRROR • LIGHTING • PAINT

OUR HEALTH:
HOW TO BE HAPPY
WITH WHO YOU ARE

AUCTIONS! WHAT TO LOOK FOR
HOW TO BID • PLUS HOW TO DECORATE
WITH WHAT YOU BUY



Seagram's
Crown Royal

It also holds the world's finest whisky.

Crown Royal from Seagram. Diamonds from Harry Winston, Inc.

The Baker Collector's Edition is a selection of reproductions which exemplify the enduring qualities of outstanding early design: proportion, detail, finish and material. Each is meticulously reproduced in the 18th century tradition of skilled hand-craftsmanship.

For example, the swan neck pediment of our Georgian mahogany secretary is intricately pierced in the manner of the original. On each of



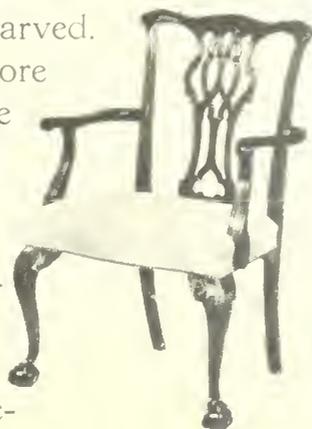
the five drawer fronts of the William and Mary chest, inlays and bandings surround are French walnut veneers. Both the knee and foot of the Chippendale cabriole chair leg



are deeply carved.

Many more examples are available in fine stores everywhere. You are invited to see the entire Baker collec-

tion in any of the showrooms



listed below through your furniture retailer, interior designer or architect.

Baker
Knapp & Tubbs

Showrooms in Atlanta, Chicago, Cleveland, Dallas, Grand Rapids, High Point, Houston, Los Angeles, Miami, New York, Philadelphia, San Francisco

December 1, 2 and 3:

A Mercury Marquis is rated superior overall to a 1977 Cadillac deVille based on 30 tests.

The new Cadillac deVille is a fine automobile about the same size as the new Mercury Marquis. But out of 30 individual tests of automotive qualities, the Marquis won 26. And was rated superior overall by 37 out of 50 big-car drivers.

Call toll-free 800-443-4221
and hear some of the reasons why.





ride. Based on smoothness, steadiness and quietness over various types of roads, Marquis won all tests.



6-passenger seating comfort. Marquis won 43 to 7 with the judges actually seated in both front and rear.



convenience. The Mercury Grand Marquis' convenience features won 8 tests, Cadillac's won 2.



Trunk Capacity. Marquis held more and was judged more convenient to use, winning 48 to 2.



Judges for all tests, big-car owners drawn at random from L.A., rode/drove the cars over various types of roads.



Quality. Marquis won 5 out of 6 tests of quality, including door solidness, carpeting, even stereo performance.

Test Program	Number Preferring	
	Marquis	Cadillac
Styling		
1. Front End	34	16
2. Side View	36	14
3. Rear End	29	21
4. Overall Exterior	34	16
5. Interior Styling	25	25
Ride		
6. Riding Comfort	33	17
7. Handwriting Test	27	23
8. Quietness	35	15
Driving		
9. Cornering Ability	28	22
10. Right Front Visibility	35	15
11. Parking Brake	36	14
12. Windshield Washer Operation	48	2
Quality		
13. Door Solidness	34	16
14. Carpeting	40	10
15. Upholstery	24	26
16. Sun Visor	30	20
17. Stereo Performance	37	13
18. Trunk Carpeting	48	2
Convenience		
19. Door Handle Operation	38	12
20. Rear Door Window	48	2
21. Glove Compartment	49	1
22. Window & Door Lock Controls	35	15
23. Ash Trays	23	27
24. Assist Straps	21	29
25. Front Center Arm Rest	46	4
26. Key Design	45	5
27. Interior Lighting	41	9
28. Spare Tire Convenience	47	3
Six Passenger Comfort		
29. Seating Comfort	43	7
Trunk Capacity		
30. Spaciousness/Convenience	48	2
Superior overall	37	13



hear what impressed some of these big-car owners about the Marquis, call 800-443-4221 (except Wyoming). Or write: Nationwide Consumer Testing Institute, Box 700, Times Square Station, New York, N.Y. 10036. Better yet, go to your Lincoln-Mercury dealer and test Marquis yourself.

MERCURY MARQUIS

LINCOLN-MERCURY DIVISION



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There are many exclusive features that make KitchenAid trash compactors well worth the investment.

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Troy, Ohio 45374

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APRIL
1977

HOUSE & GARDEN®

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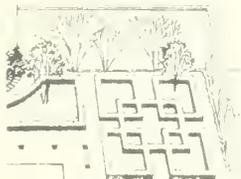
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MAN LIVES NOT BY WATER ALONE.

What would you pour into this legendary Waterford crystal? Think of a drink. To the hundred most interesting ideas that arrive before June 1, 1977, we'll send 4 Waterford goblets. Write to: Waterford Drink Ideas, P.O. Drawer 650, Parkside Santa Fe, CA 92067. We reserve the right to publish all entries.

WATERFORD®







The Charlie Difference:

What you wash in is just as important as what you wash out.

Wash in extra freshness and extra extra shine with highly active, yet gentle cleansing ingredients. No dulling ingredients and no harsh alkaline detergents to get rough with your hair.

Wash in manageability and silky body with pure conditioning agents that stay on to protect every shining strand — without leaving a sticky, greasy after-feel.

Wash in a breath of Charlie fragrance to keep that sexy-young smell lingering in your shiny-clean hair.

Wash out the dirt and excess oil build-up that makes hair look drab and lifeless.

Wash out the snags and snarls of wet hair, the static and fly-away of dry hair.

What you wash in and what you wash out with these lean, pH-balanced formulas makes The Charlie Difference. (And on what a gorgeous difference in your hair!)



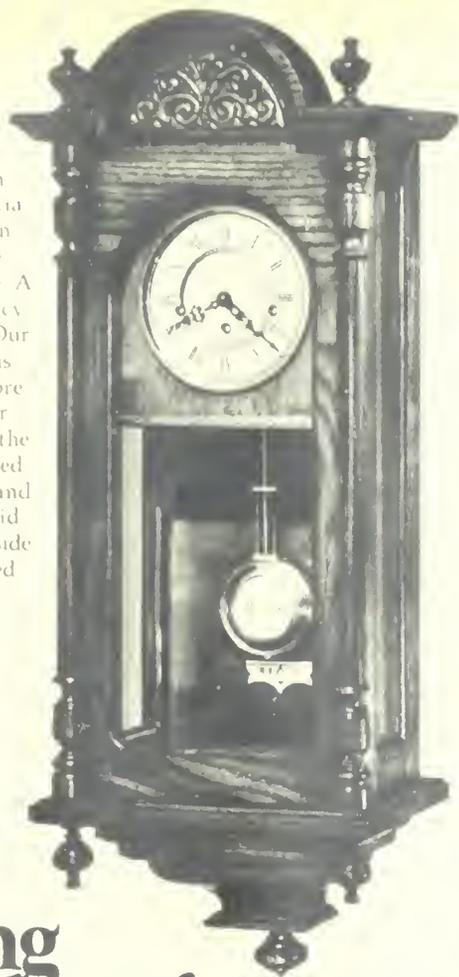
Extra Extra-Shine Conditioning Shampoo

In 3 formulas, so unique they're patented.

Charlie

By Revlon

Regulateurs was the name given to long case clocks in 18th century Austria. With their long pendulums, they were extremely accurate. A standard of accuracy for other clocks. Our Vienna Regulator is an authentic interpretation of a popular Austrian clock of the 1800's. Note its fired porcelain enamel and brass dial. The solid oak case has glass side panels and a carved pediment.



Striking examples of our wall and mantel clocks.

They strike on the hour . . . play the beautiful chimes of Westminster every 15 minutes. Their high quality West German key-wind movements were made in the Black Forest, where clocks have been made since the 1600's. You'll find these and many other striking wall, mantel and grandfather clocks at your Howard Miller dealer. Start a family tradition with a Howard Miller clock.

**Howard Miller
Clock Co.**

 Zeeland
Michigan 49464



In the early 17th century, Thomas Tompion was the most celebrated of English clock makers. This elegant timepiece was inspired by his work and we have named it after him. The rare Carpathian Elm burl facing on the door is skillfully accented with gold decoration. The mirrored back and glass inserts show off the excellent West German movement. Tompion would be proud.

HOUSE & GARDEN

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BEADLE

On the cover: the essence of spring freshness—an attic bedroom full of light and flowers. It belongs to home-furnishing designers John and Sarina Mascheroni, who stripped the floors and walls, keeping the narrow wood beams and installing white-painted wallboard between them. The sheets are from Sarina Mascheroni's new collection for Cannon Mills, now at Hudson's Rainbow Store, Detroit. Lamp by John Mascheroni. More on page 154.

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Benson & Hedges 100's

go ahead
laugh.
your turn
will come.

that's the breaks.



Regular and Menthol
in soft and hard pack

Warning: The Surgeon General Has Determined
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17 mg. "tar," 1.1 mg. nicotine, av. per cigarette—hard pack, by FTC Method; 18 mg. "tar," 1.1 mg. nicotine, av. per cigarette—soft pack, FTC Report Apr. '76.

At home in your home.

Do we really mean that a Stiffel lamp will blend perfectly with your fine furnishings, whatever style they may be?

Yes.

Elegant enough for traditional decor, simple enough for contemporary, every Stiffel lamp is graced with timeless design.

Left: A candlestick lamp—heavy, graceful, pure in design—finished in beautiful brass. 37½ inches high. About \$150.

Center: An ultra-elegant Stiffel inspired by a French oil lamp. In white ceramic with gilt detailing, on a brass finished base. Hand-sewn pleated shade. 32½ inches high. About \$190.

Right: A Stiffel design with a hint of Irish influence. Meticulously crafted with a spiral, fluted bowl. Finished in brass with a bright patina. 35½ inches high. About \$150.

Prices may be slightly higher in the South and West.



Stiffel

For brochure send 50¢ to The Stiffel Company, Dept. G, 700 N. Kingsbury, Chicago, Ill. 60610.

MICHAEL LOVE

"I didn't do the usual Florida 'bit' with this West Palm Beach condominium. A few years ago the busy owners asked me to design a haven where they could really unwind. So instead of vivid colors and bold prints, I used soft, low-key tones, fresh touches of white and natural textures. And the upkeep is nil. Even after several months' absence, they can just walk in—and relax."

We at Century Furniture are very pleased that Mrs. Love, A.S.I.D., chose two of our classic Parsons chairs. If you would like to see more Century furniture, including our through-the-home collections, send for our Century magazine. Enclose \$3.00 with your name and address to: Century Furniture Co., P.O. Box 608, Dept. J-4, Hickory, N.C. 28601.



Living

Decorating • Design • Plants
People • How-tos
Health • House tips • Travel

Garden art

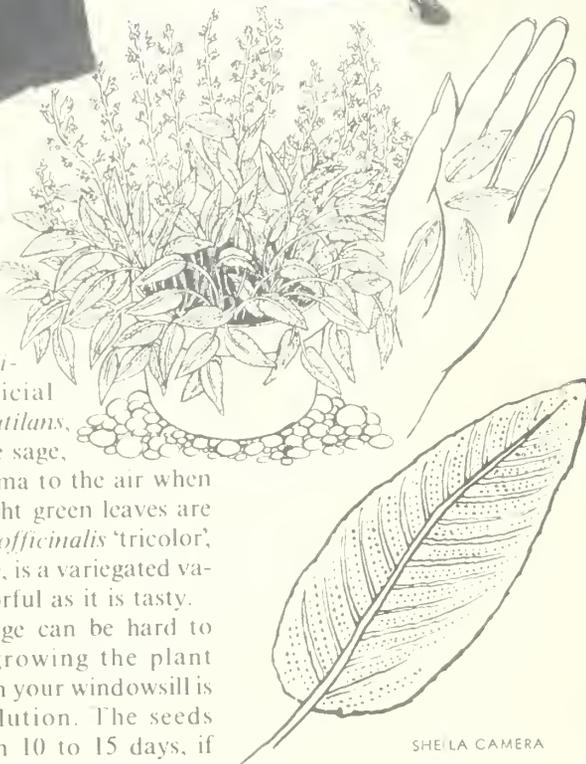
Sage for spring cooking

Sage, that delightful herb, is a tantalizing culinary conjurer that belongs in every kitchen herb garden. Freshly crushed leaves in cottage cheese turn a mound of white diet curds into an epicurean delight. Lamb dishes are complemented by it. And when it is used—always somewhat sparingly—in stuffing for fowl or in the basting of a pork roast, my mouth waters in anticipation. Fresh leaves dropped into a hot frying pan will dispel stale cooking odors, replacing them with a delightful aroma. Even tea is not beyond sage's scope. Dried leaves steeped in boiling water develop into a refreshing herbal pick-me-up. Served iced with honey and grated lime rind, it cools any summer thirst. The French ah, no water for them maccrate the leaves in port, for a fever tonic. As if this copious gourmandism were not enough, the plant itself comes in various attractive forms, including a tricolored version.

Most commonly grown is *Salvia officinalis*, official sage. *S. rutilans*, or pineapple sage, adds its aroma to the air when the fresh light green leaves are crushed. *S. officinalis* 'tricolor', painted sage, is a variegated variety as colorful as it is tasty.

Potted sage can be hard to find. But growing the plant from seed on your windowsill is an easy solution. The seeds germinate in 10 to 15 days, if planted in a heavy, well-drained soil. The more sun the merrier, but keep the soil on the dry side. Once the sage plants are 3 inches tall, you can begin harvesting by pinching back. This will also help keep the plants bushy. Their one problem—a tendency to get straggly if not plucked frequently—is more than compensated for by the fact that insects and such problems usually keep their distance.

RICHARD LANGER



The egg and dye

Ellen Kaufman, an elementary school teacher in Arcata, California, learned how to make Ukrainian eggs from a neighbor. Now a master, she has a thriving at-home business selling the brilliantly decorated eggs (left) at Christmas and Easter. *Pysanky*, or dyed eggs, are a mother-to-daughter tradition in the Ukraine. Ellen Kaufman calls them "batik eggs," because the same wax-resist process is used (the blown-out eggshell is marked with wax to create design, then dipped in dye as many times as there are colors; wax is melted off). To learn to make Ukrainian eggs yourself, get a beginner's kit—many shops in Ukrainian neighborhoods sell them. Ellen gets her materials from: Ukrainian Gift Shop, 2422 Central N.E., Minneapolis, Minn. 55418 (beginner's kit, \$2.50). Her tips: Try to get farm eggs; supermarket eggs don't take dye as well because of shell preservatives. Have eggs at room temperature to blow them out. Spray finished egg with high-gloss varnish.



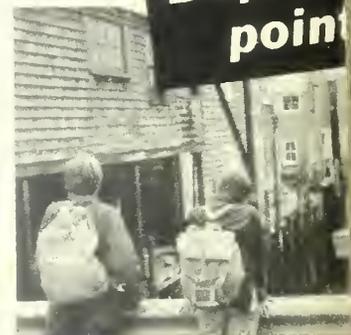
ALAN LEWIS KLEINBERG

Ellen Kaufman eggs include traditional designs and, right, a Northwest Coast Indian design.

Offbeat island

Grand Manan, New Brunswick, is 15 miles long, than 5 miles wide, and 2 h by ferry from Black's Har N.B. It welcomes visitors does not provide them v manufactured diversions. Th a place for walking—along shore to picturesque harb like Seal Cove and Woodwa Cove, or around the spectac cliffs on the west coast, or the wooded trails. Other sim pleasures: bird-watching, bea combing, rockhounding, ca ing, and fishing. Hope for on Grand Manan. That way you'll enjoy it

Depart point



Backpackers on Grand Manan

when it comes...bells, whistl foghorns, sound from buo lighthouses, and boats. Fog nights make the Marathon Ho a sea captain's 100-year-old inn North Head, that much cozi Rates: \$14.50 to \$19.50 per pers per day with meals (lobster eve Wednesday).

Island Itinerary

Grand Manan Museum in Gra Harbor has an astonishing colle tion of stuffed birds—a cra course in local geology ** Offshore Ross Island, reach on foot only at low tide (you ha 4 hours to get back) **** Dul a reddish edible seaweed ** Boat trips (for birdlife) to Gan Rock, Kent Island, Machias Se Island **** Smokehouses Woodward's Cove, Grand Ha bor, White Head Village.

ALLAN POSPIS

"Before I put my Olds wagon in this garage, I put this garage in my Olds wagon."

When I drove my new Custom Cruiser home, I picked up this specially-designed light-weight garage on the way. Which should give you an idea how Olds builds its full-sized wagon. Practical dimensions outside, plenty of room inside for the 1009 pounds of materials needed for my new garage.

I can flip the tailgate down for loading, or sideways like a door, with the window up or down. Even the hinges are concealed for easier loading. I ordered the new rear-facing



off my back when they built the Custom Cruiser. It's not just a spacious wagon. It's a car that looks good in any garage.

They really built one for me!



third seat because you can open it with one hand without climbing in; and I ordered the roof rack with adjustable crossbars.

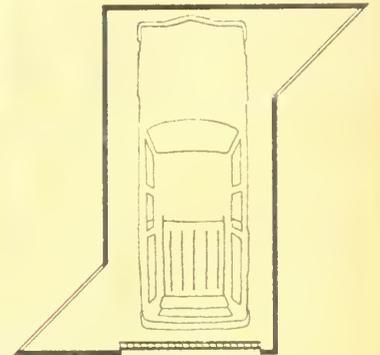
Yet this is more than just a roomy station wagon. It's an Oldsmobile.

It doesn't ride like a wagon. It's smooth, quiet, and a luxury to drive. Standard equipment includes Turbo Hydra-matic transmission, power brakes and steering, steel-belted radials. And it includes a 350 V-8 that can still give good gas mileage. (EPA estimates: 19 mpg in the highway test; 14 mpg, city. Your mileage depends on how you drive, your car's equipment, and its condition. In California,

EPA estimates are lower.)

And this is one wagon that's built for comfort. There's cut-pile carpeting that runs the length of the loading space and up the sides. There are two lockable storage areas, one underneath the load floor and one in the left side. There's a center armrest up front; you can even have velour upholstery, if you like. And the electric rear window is standard.

Oldsmobile took a big load



Garage is 10' x 20', with added triangular wings: total, 225 sq. ft. For complete building plans and list of materials, write Department W-1, Oldsmobile Div., Lansing, MI 48921.

Oldsmobile

CUSTOM CRUISER

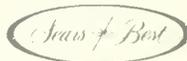
Can we build one for you?



Sears says buy a mattress like you would a car... find out what's underneath the hood.

The Sears-O-Pedic Imperial Innerspring Model

Individually pocketed coils engineered to carefully cushion every inch of your body weight with the proper degree of support.



Sears Exclusive Mattress-Within-A-Mattress Construction.

Surrounding the bed of individually pocketed coils are heavy-gauge steel border coils supported by double wire edge construction. No matter how much abuse the edge of your mattress gets, it resists sagging.

Six plush layers of comfort. Each luxurious layer specially designed to give you sleeping comfort on top of firm support.

Lustrous, deeply quilted cover. The elegant floral design is woven in for optimum luxury.

Reinforced cord handles backed by tempered steel plates for durability. Makes turning smooth and easy.

Air freshener vents. Eight vents to help prevent dust, mildew and odors.

Built-to-match boxspring designed expressly to enhance the firm support and comfort of your Sears-O-Pedic Imperial Mattress.



\$129⁹⁵*

Twin size mattress or boxspring.
(Queen size shown.)

*Prices higher in Alaska and Hawaii.

When it comes to firmness and comfort features, no mattresses in the world are built quite like the Sears-O-Pedic Imperials.

Prove it to yourself. Inspect the Innerspring and the Polymeric Foam Models, feature by feature. Each offers you just about the smoothest, most comfortable sleep possible. First-class luxury. Plus the durability and mileage you'd expect from a Sears Best—backed by Sears warranty.

Is innerspring or foam right for you? To find out, come to Sears and take The Mattress Test. Lie down with your eyes closed and turn as you would in your sleep. Your body will tell you in no uncertain terms which model feels best.

The extraordinary Sears-O-Pedic Imperial Mattresses. Available in twin, full, queen or king sizes at most Sears larger stores and through the catalog.

WARRANTY

The warranty statement below is printed on & attached to the Sears O-Pedic bedding (Mattress or boxspring).

FULL ONE-YEAR WARRANTY ON SEARS-O-PEDIC ADULT BEDDING

For one year from the date of purchase, Sears will, at our option, repair or replace this bedding, free of charge, if defective in material or workmanship.

LIMITED WARRANTY

After one year from the date of purchase until 15 years from date of purchase, if this bedding is defective in material or workmanship, Sears will, at our option, replace or repair this bedding, charging you 1/15 of your purchase price times the total number of years owned.

Contact your nearest U.S. Sears store for warranty service.

If bedding is queen size (60 inch width) these warranties only apply when the bedding is used with center support frame or bed rails that provide rigid center support.

The Sears-O-Pedic Imperial Polymeric Foam Model



Sears Best

Sears Exclusive Contour Support Construction. Hundreds of firm support cushions cradle every square inch of your body while Sears exclusive "posturized" foam provides extra support wherever your body weight requires it most.

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Sears

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Living

Health

Heart watch

A new 24-hour heart survey, done while you work, sleep, eat, bathe, play tennis, catch a plane, or just relax, can tell your doctor much more about your cardiovascular health than the familiar electrocardiogram. For this extended investigation, electrodes are secured to your chest and plugged into a machine resembling a tape recorder, which you carry with you during the 24-hour test. This ingenious procedure, thought up by Dr. Norman J. Holter, detects problems that might never surface during a 15-minute EKG in the doctor's office, or during bed rest in the hospital. You keep a 24-hour diary of the day's events, meal times, activities, and so on. These notes are compared with the taped readout interpreted by a scanning machine. If you want more details, discuss the Holter technique with your doctor.

MARY CATHERINE TYSON



Roman Forum today: buried under cattle field in 18th century, Piranesi etching, top.

Peering at Piranesi

In the early 18th century, Giovanni Battista Piranesi made a life project of drawing the landmarks of Rome. Almost 200 years later, Herschel Levit, Professor of Art at Pratt Institute, has embarked on a similar task, with a Hasselblad. So far he's filmed 41 of the 135 Piranesi views, which, with companion etchings, are printed side by side in *View of Rome Then and Now* (Dover, \$6). The comparisons are extraordinary. Many treasures unexcavated in the 18th century, arches and pillars buried deep in earth. It took 40 years of Piranesi to record the scenes; Levit has spent 5 plans to continue with a second collection next year.

Being of earthly use

"The expedition will proceed into this virtually unbroken expanse of virgin rain forest, often using machetes." An unusual description for a vacation, yet typical of the experience volunteer Earthwatchers get into. In this instance they will participate in an intensive biological survey of a remote, unmapped nature reserve in Ecuador, collecting and taking census of birds, amphibians, snakes, and other reptiles, plus plant collecting. There are other less demanding ecological projects on the Earthwatch program. This summer, volunteers will survey Provincetown Harbor

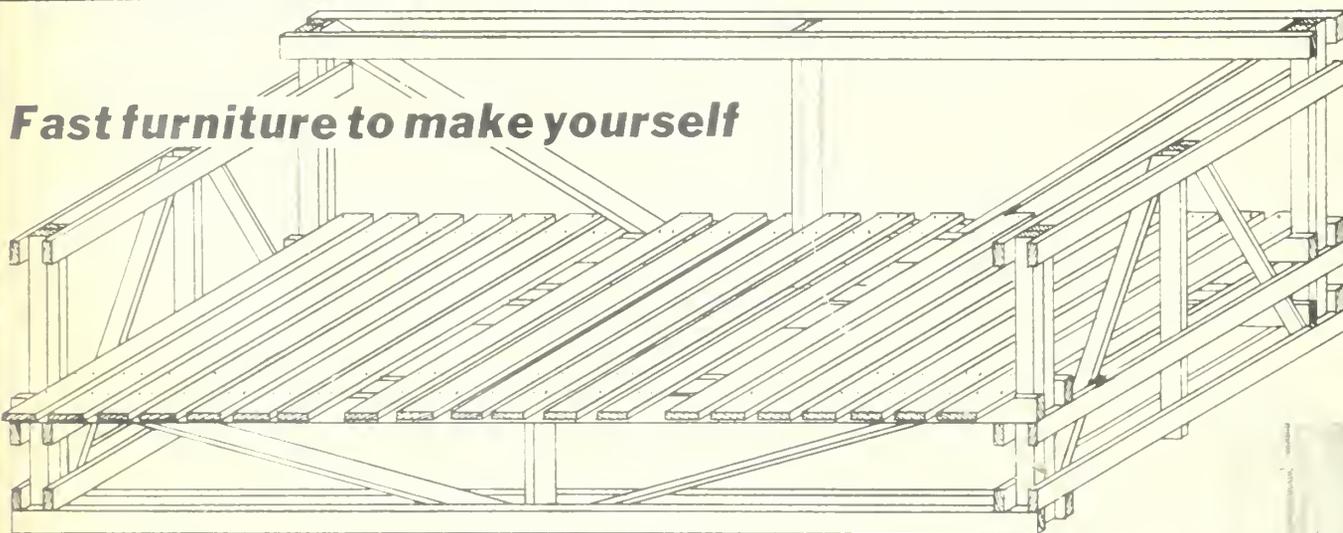
to study effects of shoreline development on marine life. (For this, you should like working up to your ankles in water in any weather.) Or you can observe wild ponies on Assateague Island, or dig out a Mayan ruin. The Earthwatch schemes match scientists with approved projects to vacationers who pay to volunteer their enthusiasm and muscles—chief requirements for most "alternative" vacations. Catalogue, costs (often tax deductible), and dates from Earthwatch, 10 Juniper Rd., Box 127H Belmont, Mass. 02178.

EARTHWATCH



Earthwatch volunteers measure 16th-century shipwreck off Bermuda.

Fast furniture to make yourself



Left: Couch, shown without pillows—by Peter Stamberg from *Instant Furniture*. Below: George Linck with his Parsons table adapted from *Furniture in 24 hours*.

It's a twofold pleasure: one's in the doing, the other's in the savings! They're the principles behind two brand new, large-format paperback books on make-it-yourself furniture. Spiros Zakas and his students at Parsons School of Design in New York have put together *Furniture in 24 Hours*. There are 42 designs worked out in the school's workshops, originally designed in the classrooms, backed up with plenty

of photographs, detailed drawings, and lists of tools and materials for the job. Peter Stamberg's *Instant Furniture* has 34 designs for sofas, desks, chairs, tables, couches—all of it based on pre-cut wood, glue, and finishing nails. Both books are packed with useful, attractive pieces that take a minimum of time, effort, and money. Attorney George Linck made the Parsons table from the *24 Hours* book and

adapted it to his own taste. He put a solid marble slab ¼-inch thick into the recessed top, after covering the whole table with the palest taupe heavy-woven cotton fabric. He says it took half an hour to glue the 4-by-4s together and about 6 hours to apply the fabric. Cost of the wood about \$20, cost of the fabric about \$25. *Furniture in 24 Hours*, \$6.95 (Collier); *Instant Furniture*, \$7.95 (Van Nostrand Reinhold).



ALAN LEWIS KLEINBERG



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Armstrong Designer Solarian with the richness of Inlaid Color.

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Visit your Armstrong retailer. And compare the unusual richness of Designer Solarian's deep-down Inlaid-Color construction to the other no-wax sheet floors. You can't miss the difference.

Because of its Mirabond® wear surface, Solarian keeps its sunny shine, without waxing or buffing, far longer than ordinary vinyl floors. And the cleaner you

keep it, the brighter it shines. Just sponge-mop with detergent and rinse thoroughly. Black heel marks come up easier, too. If heavy-traffic areas eventually show some reduction in gloss, your retailer can supply a special Solarian Floor Finish which can be applied occasionally as needed to help maintain the shine.

To find a nearby Armstrong retailer look in the Yellow Pages under "Floor Materials." Many are authorized Floor Fashion Center® retailers, offering the best in selection and service. Or, use the coupon to get free Solarian literature, maintenance instructions, and names of your nearest Armstrong retailers.



Pictured here are just five of the more than 50 different color and design choices available in this fine-quality floor. Designer Solarian. It's like an original work of art.

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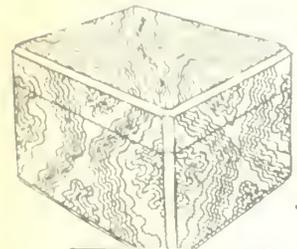
Please send me your free brochures on Solarian color and design selections, flooring maintenance, and names of my nearest retailers.

Name _____

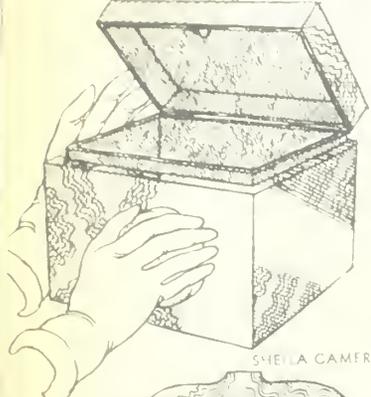
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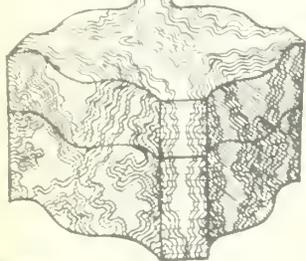
Living



← Finishing school



SHEILA CAMERA



■ If summer's your time for learning a new skill, then you may want to investigate the special Accelerated Class in furniture decoration at Isabel O'Neil's famous studio workshop. In two weeks of intensive daily instruction—June 20 to July 1—you are taught preparation, paint mixing, striping, antiquing, leafing, gilding with precious metals, and a multiplicity of patinas. The almost one-to-one teaching method ensures maximum progress, so by the end of the course each student leaves triumphant with three beautifully hand-finished pieces, one painted, one leafed with a design, and the other carved and gilded. (Boxes, left, have a patinated finish.) Every year the class (\$500 per student) attracts an interesting international group, "and it's fun," says Isabel O'Neil. Write her at 177 East 87th Street, New York, N.Y. 10028.

← Magical mystery tours

Author Wilcock and Easter Island statues.

The magnificent seven



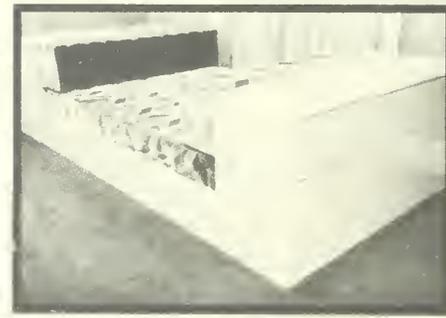
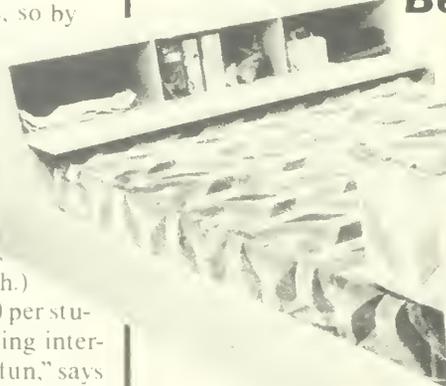
BILL ALLEN

• The ultimate cooking tool is here—concentrated essence of seven different stocks made in a top chef's kitchen, with which you can create a delicious instant gourmet sauce. The stocks—lobster, meat, chicken, Bordelaise, tomatoes and meat, duck, fish—are made without any added gelatin, salt, or preservatives. In handy 2-ounce containers, 4 in a box with recipe folder. Inspiration of David Liederman, left an American "graduate" of the Trois Gros kitchen in France. By mail from Saucier Cuisine, 55 Park Ave., New York, N.Y. 10016. \$22.95 for assortment of 16; \$27.95, 500 miles outside New York.

The people whose bedroom this is love Art Deco and the streamlined style of the 30s. They wanted a feeling of peace and serenity and felt conventional furniture cluttered up the 16-by-19-foot space. Solution by interior-designer Judith Carrington: two storage components at each end of the bed, 30 inches high and 16 inches deep, with touch-latch compartments for

clothes, books, clock, and other personal items. They are linked by a wood framework containing the box spring and mattress. No objects decorate the top of the units to interrupt the room's mood of quiet repose. Bed and its two square bolsters are covered in a handsome velvet—bronze green, and beige, against the white storage and velvety brown carpet—soft sensuous, and modern.

Bed with hidden potential



ALAN LEWIS KLEINBERG

Super storage, above, built around a bed. Left: bolsters turn unit into a day bed.

For jaded "we've seen it all" travelers, what about a journey to the occult world? "There's Colombia's Lake Guatavita, in which a city is supposed to be buried whose houses are all gold and silver," says John Wilcock, traveler and author of *An Occult Guide to South America* (Stein & Day). "Or you might prefer Easter Island, where the amazing giant carved statues baffle the experts even now. Or take a trip down the Amazon, reliving all the pagan ceremonies and rituals that thrive along the river banks."

As well as describing all the mystical and mysterious goings on in South America, Wilcock usefully lists hotels, places to eat, theatres, museums, and trips to take along the way. He has also just published, with co-author Elizabeth Pepper, *Magical and Mystical Sites, Europe and the British Isles* (Harper & Row), which reveals among other things that the innocent green landscape of Britain we know and love is really a hotbed of dragon legends and druidic rites. Suggested way to travel: by broomstick.

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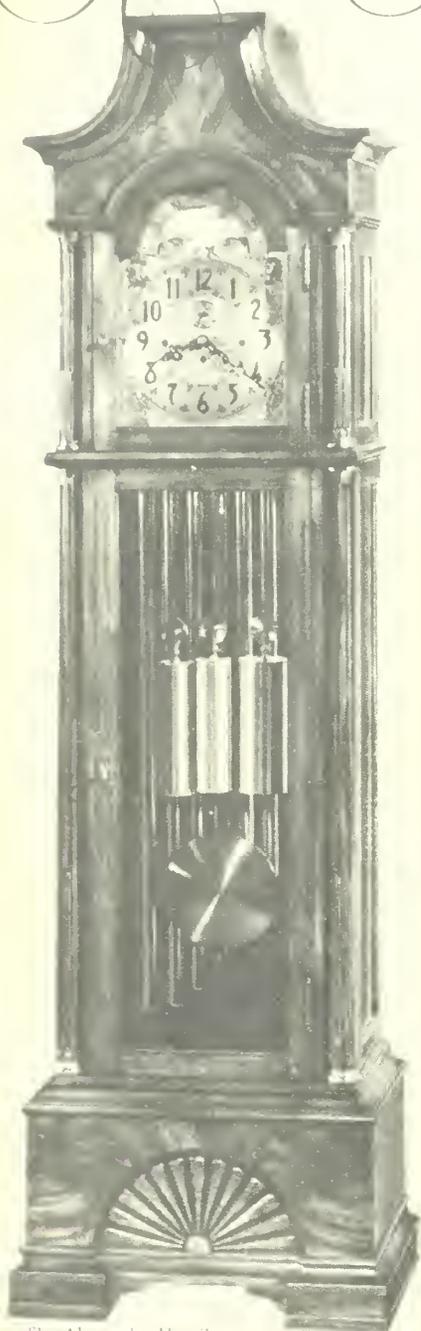
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Antiques

By Louise Ade Boger

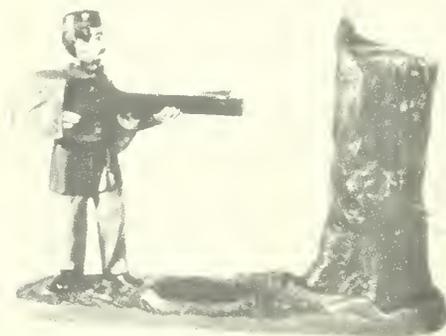
Early Georgian chair



I would like to know if my chair is English or American and what style it presents. R.B.S.—New Orleans, La.

Your English, early Georgian chair belongs to the enriched examples of the Queen Anne chair with a vase-shaped splat. In armchairs of the period, 1720-1735, the armposts, as in your model, no longer rise directly above the front cabriole legs in the traditional manner, but are set back on the seat rail.

Creedmoor



What can you tell me about my bank, which has "Creedmoor" on the base? The number 196870 is on the bottom.

M.H.L.—Forest Hills, N.Y.

Your mechanical bank, invented by James H. Brown of Philadelphia, was patented Nov. 6, 1877 and manufactured by J & E Stevens of Cromwell, Conn., the first and

most important (as well as prolific) toy bank manufacturer. It takes its name from the Creedmoor rifle range on Long Island, where annual international rifle shooting tournaments for the American championship were held until 1909.

German clock

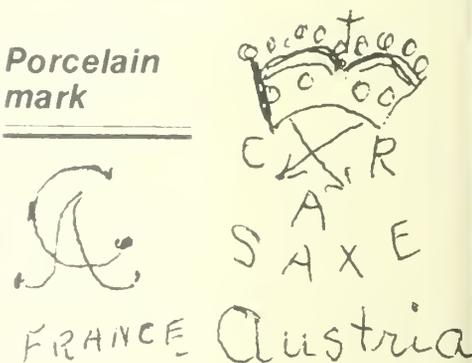
Is there anything about this clock that can help you determine its age and origin?

F.M.—
Santa Rosa, Cal.



The chapter ring (the section of the dial on which the numbers are engraved or painted and which also has the minute circle is slightly convex, indicating that your tall case clock is of German origin. The carved detail of the hood is markedly Art Nouveau, suggesting manufacture around 1900.

Porcelain mark



From the marks that I've drawn, can you identify the maker and age of my dish?

H.T. McC.—Long Beach, Cal.

C.A. is Charles Ahrenfeldt, who started a porcelain factory at Limoges in 1894. About the same time he started a factory around Carlsbad, Austria. The second mark may relate to this factory. Saxe is the French name for German Meissen porcelain. Your dish was made, perhaps, sometime before 1914.

Continued on page 28

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

GHTS: 11 mg. "tar", 0.8 mg. nicotine av. per cigarette, FTC Report DEC. '76. LONG LIGHTS: 12 mg. "tar", 9 mg. nicotine av. per cigarette, by FTC method.

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“I wanted my bedroom warm and cozy. And also light and airy. And also like an indoor garden. Too bad I have only one bedroom.”



From Martex's "Open House" collection in 50% Dacron® polyester, 50% cotton. "Green Grass" © Cindy Mufson, 1976. "Spring Valley" © Inger McCabe Elliot, 1976. "Peach Marble" © Marbles, Ltd., 1976. For "All About Your Home," volume II, a magazine on decorating with sheets and towels, send \$1.50 to Martex, P.O. Box 1951A, Birmingham, Ala. 35201.



I have each bedroom planned. Down to the sheets on the wall.

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I have never been easy about making up my mind. And now, those Martex[®] sheets (so easy-to-care for) with those Martex patterns (so easy-to-love) are making it even harder to decide.

I could have a light and airy bedroom. Full of "Green Grass" and punctuated by bold waves of color in "Spring Valley." It would be sophisticated. It would be naive. It would be my favorite.

Except for my indoor garden bedroom. It would not be full of the usual frilly flowers. I'd use "Tulips, Tulips." Tailored tulips. My indoor garden bedroom would be unexpected. It would be unpredictable. It would be my favorite.

Except when I'm in my Sarah Bernhardt mood. Then I need a warm and cozy room swathed in "Peach Marbles." A room full of drama. Where I could kind of drape myself across a chaise without looking completely silly.

Yes, it's really a shame I have only one bedroom.

But it's nice to know I can change the look of it about as easily as I change my mind.

So I'll plunge right in and pick one. And when I want to change the look, I will.

By changing the sheets.



Martex[®]



Cast-iron Indian

This iron figure has no back and is hollow. Do you have any idea what it was used for?

F.O.—Scarsdale, N.Y.

Your cast-iron figure, dating from about the 1870s, could very well have been an ornament from an old cast-iron-front building or, perhaps, a trade sign. It is an excellent job of casting.



American sea chest



We bought this chest in Maine and would like to know if it is really very old or in any way unusual.

C.S.—Dallas, Tex.

The paint on your American sea chest looks original, indicating a date of manufacture of about 1830. It is an interesting example, as sea chests are rarely decorated in any manner.

New York spoon



IS Porter

We think this spoon is very old. From my photographs and sketch of the mark can you tell me anything of its origin?

M.M.K.—
Neenah, Wis.

The shape of the bowl of your silver spoon suggests that Joseph S. Porter, working at Utica, N.Y., 1811-1850, made it about 1815. The



shoulder on the stem just above the bowl is a distinguishing feature of Empire spoons.

Chinese Export porcelain



I'm told this serving piece was made in China and exported to the U.S. I know nothing else about it. Has it a pattern name?
C.W.—Oyster Bay N.Y.

Your tureen with stand, dating c.1790, is a fine example of Chinese Export porcelain. It is decorated in the well-known Fitzhugh pattern, executed in orange. The name Fitzhugh is variously attributed to an American sea captain of that name and the mispronunciation of the Chinese city of Foochow.

Minton mark

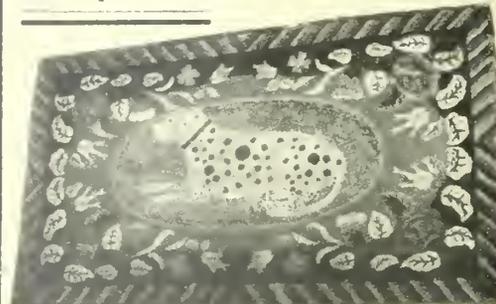
Can you identify the mark I've drawn? What does "opaque china mean?"

N.D.—
Barstow, Cal.



Your mark is an early English Minton mark, about 1822-1836. "Opaque china" indicates that your article is earthenware, since porcelain is translucent.

Philadelphia Antiques Show



Included among the 65 American hooked rugs in the loan exhibit *Underfoot—Floor Coverings Used in America*, at the 16th annual University of Pennsylvania Hospital Antiques Show, will be this 19th-century American hooked rug of a Dalmatian. The show will be at the 103rd Engineers Armory, Lancaster Ave. at 33rd St., Philadelphia, Pa., April 19 through 23.

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Caring for your neck

It's a central point for nerves and muscles—and it shows! Here are exercises and tips for keeping your neck healthy and beautiful

By Elin Schoen

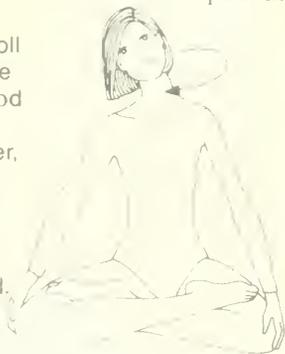


To correct a double chin, drop head back, stick chin straight out, move jaw gently right to left 10 times. Then drop head down.



Once upon a time, in Japan, the nape of a woman's neck was considered erotic. Customs have changed in Japan (gone are those piled-up, lacquered, neck-exposing hairstyles, for one thing). But in America, where nobody ever paid much attention to napes of necks, things are pretty much the same. We still overlook the neck not just the nape, but the whole thing. Until something goes wrong. It is no accident that spoiled children and leaky faucets, among other aggravating things, are *not* called "a pain in

Neck-roll exercise is a good muscle loosener, tension easer. Drop head forward, gently. Inhale, and roll head clockwise, keeping shoulders down; exhale. Then roll head slowly in the other direction, until it is back in original position, lowered.

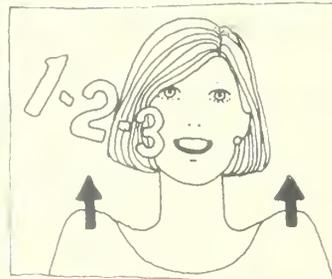


TITO BARBERIS



Shoulder shrugs are recommended by orthopedist Dr. Bernard Jacobs as way to relieve neck tension. Shrug shoulders, hold to a count of 3, relax. Repeat 20 times.

DURELL GODFREY



Surgery there is a whole clinic for neck problems (Dr. Jacobs heads this clinic) speaks for itself. "I call the neck the Times Square of the human frame," says Dr. Jacobs. "The spinal cord goes through it, and all the nerves to the arm and the two main arteries to the brain. All of these can be affected by neck disorders." So when neck pain is accompanied by nerve symptoms (pain, numbness, or a pins-and-needles feeling in your extremities) or frequent headaches or dizziness, you should see an orthopedist. These symptoms could indicate joint or disc problems, which can be treated a

number of ways—with exercises, collars to relieve stress, heat packs, traction, and certain drugs.

For all neck discomfort, from that stiffness that the English call "desk neck" (the result of sitting at a desk in a high-tension environment) to trauma-related problems (often, an incipient disc or joint problem is discovered only after provocation by some kind of accident), Dr. Jacobs recommends these measures for easing the neck's burden: (1) If you must bend down, don't bend from the waist (the neck goes down); squat, bending the knees. (2) Avoid reaching for things on

top shelves (in other words stretch your arms above head too strenuously). (3) turning your head quickly instance, someone calls you the rear-view mirror while driving, instead of craning your neck around to see what's behind



Japanese print highlights

(4) If you play tennis stretch your arm too far up when serving; you may modify your serve to achieve (5) If you do a lot of gardening, sitting on a stool, to bending your neck down stooping. Dr. Jacobs has gardeners among his patients.

Continued on p

the ankle." Neck ailments of varying severity are right up there with headaches as one of our nation's leading...well, pains in the neck (in matters of health, anyway).

Dr. Bernard Jacobs, Clinical Professor of Orthopedic Surgery at Cornell University, modestly describes neck problems as "very common." But the fact that at New York's Hospital for Special



The astrological guide to your fragrance

Suit yourself

If you are an ARIES, one of the three Fire signs (March 21-April 20), everyone around you knows it. You are outspoken, affable, optimistic, competitive—and inclined to slam doors when angry. Independence and free will are important to you. You are the least self-effacing personality of the Zodiac, but you can laugh at yourself. Initiating projects comes naturally, but with the shortest attention-span on record, it takes real discipline to see plans through to completion. You are a loyal, affectionate, and straight-from-the-shoulder friend, and demand the same qualities in

return. Sagittarius and Leo, the two Fire signs, are most likely to appreciate your enthusiasms.

Astrologically speaking, the fragrances for you should be as strong as you are. AROMATICS Clinique, is peppery and self-confident; it reaches out to you, match for the Aries verve. G. Beene's new scent, RED, will win many Aries, as red is the Aries vibration. Arden for Men has natural fragrance, SANDALWOOD, a grand splash for the noble

—Maria Reach, decorator

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Caring for your neck
continued from page 30

For tension-relieving exercises, Dr. Jacobs is fond of "shoulder shrugs." "Shrug your shoulders," he says, "and hold them shrugged to a count of three. Then relax. Do this 20 times." He also has some

Imperfect posture, or any activity in which the neck is bent frequently, can cause the neck to "age" before its time

isometric techniques: Put one hand behind the head and push the head back against it (without letting the hand yield) — slowly, and without tension. Hold this position to a count of three, then relax. Repeat the process with the hand on the forehead and the head pressing forward. Then do it with the hand on the right side of the head, and, finally, on the left side of the head. Do the push-release routine 20 times in each direction.

"Massage," says Dr. Jacobs, "is useful, but only as a temporary thing." He recommends it as a warm-up before and after doing the exercises. First, apply a heat

pack. (Commercially made packs, wet or dry, are available at drugstores and surgical appliance stores.) Then massage your neck. "It's better," Dr. Jacobs suggests, "if you have somebody you like do it for you." Do the exercises and afterwards, apply more heat and have another massage. If all this seems like too much trouble, you can get heat and massage simultaneously by doing shoulder shrugs under a warm, strong shower.

Massage is also helpful for that particular neck problem which is not merely common but universal, and which may not be physically painful but causes great unhappiness: the crepey neck that comes with the creeping-on of years. "Most women forget for years that they have a neck," says New York skin expert Mario Badescu. "But the skin on the neck is very thin and sensitive, and the first signs of old age appear here, the wrinkles and the folding." The aging process, however, is not the only reason for lines. Imperfect posture, or any activity in which the neck is bent frequently (writing, talking on the telephone, crocheting), can cause the neck skin to "age" before its time.

Badescu recommends light massage to help straighten out the problem. "Apply a little cream on the neck," he says, "and use a tapping movement toward the chin and also toward the back of the neck, following the lines drawn by folds of skin in the

neck. Massage very slowly, and not harshly. Just touch the skin." Lying as flat as possible when sleeping in bed (in other words, no fat pillows, or no pillow at all) is also helpful.

Walking around with a book on your head helps to correct that line-etching slump. Badescu also suggests the following "neck roll" exercise as a great skin smoother and muscle-loosener. Sit on the floor, "lotus" or "Indian" style. Drop the head forward... gently. Inhale, rolling the head clockwise (keep your shoulder down; the tendency is to raise it slightly to "meet" the head), then back. Exhale, continuing the head movement over the left shoulder, bringing the head back to its original position, facing front, lowered. The whole circle should be inscribed smoothly, in one continuous motion. Repeat it ten times. Then circle the head counter-clockwise ten times. For a double chin: Hold your head all the way back, stick your chin forward, and move your jaw gently from right to left ten times. Another useful chin exercise: Hold your head back and make a chewing motion up and down.

In addition to proper exercise, necks need moisture. "The neck should be cleaned twice a day, just like the face," says Badescu. "Use tepid water, never hot or cold, and avoid strong soap because it removes the acid mantle of the neck, making it very hard to maintain its youthfulness. And don't forget moisturizer, no matter what kind of skin you have." Also, since alcohol has drying properties, never spray cologne or use alcohol-based lotions on the neck. They remove the natural moisture from the skin. When you use a masque on your face, extend the treatment to the neck. Egg-yolk-and-oil or milk-and-honey masques are particularly good.

New York beauty and skin expert Janet Sartin does not believe in neck massage. She suggests the following pampering treatment. Cleanse the neck with a rich cleansing oil, the richest you can find. Apply an extra heavy night cream on the area. Take a thin layer of cotton just short of your neck size; saturate half of it with a rich moisturizing oil and fold the other half over it. Stretch the cotton over the neck surface fairly tightly. Lie down for 10-15 minutes. This is also a good treatment for the under-eye area (but don't use the treatment on blemished skin).

Dr. Stephen Kurtin, Assistant Clinical Professor of Dermatology at Mt. Sinai School of Medicine, agrees that the neck needs lots of moisturizer, either in cream or lotion form (the only difference between them is that creams are heavier). "What gives the skin moisture," says Dr. Kurtin, "is the amount of water in the skin. So apply moisturizer when your skin is still slightly damp. Oils don't give you moisture: They help to retain the moisture content of the skin."

Although from Dr. Jacobs's point of view, one of the neck's worst enemies is gardening, Dr. Kurtin sees things in another light—sunlight, to be exact. The sun is the

Continued on page 232

New in the stores *page 36*

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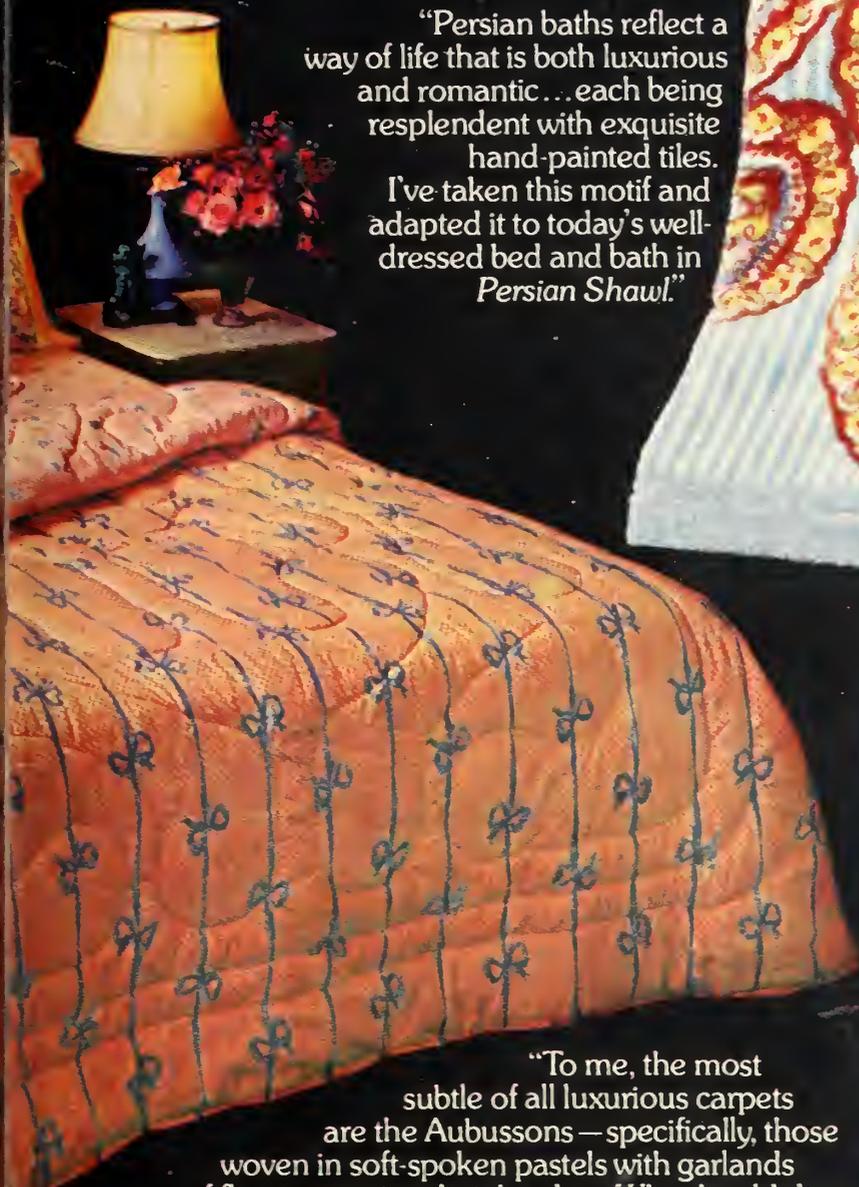


"There's nothing like a monochromatic color scheme to lull you gently to sleep. Here, in *Monochromatics*, my whole aim was to capture that feeling of utter tranquility by using delicate splashes of color from a pastel palette...all interwoven with a soft handkerchief-plaid motif."

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Beauty and health products new this month in the stores

What could be prettier than a fresh bouquet of brightly colored spring flowers standing in a graceful crystal vase? Don't be surprised, then, when you first get a chance to breathe in **Cristalle** by *Chanel*, a delightful new floral fragrance. It's in a special new formula. Not a perfume, but a stronger-than-ever cologne that you can splash or spritz on with a nonaerosol spray from a handsome, tall, crystal-clear bottle in the famous Chanel design. There's a body powder, too, that silken your skin. Which flowers? Jonquil, jasmine, hyacinth, and honeysuckle, with amber and green mosses for staying power. **Cristalle** 1-ounce introductory size, \$5.50, can be tucked in your desk or purse for travel. Two ounces for \$10.50 can stay at home.



Hyacinth, honeysuckle, narcissus, jasmine.

Moisture care for men? Why not? The fact is that shaving every day keeps a man's skin *looking* fresh and smooth, but shaving creams aren't usually packed with moisturizers. Three new, compact and concentrated moisturizers from *Aramis* get right into the skin, disappear on the spot, and work wonders from the inside. Two for the face, **Moisturizing After Shave** and **Moisturizing Concentrate**, let a man choose which application he's most comfortable using—creamy liquid or super-rich cream. **Moisturizing Hand and Body Lotion** for the rest of him. They're in small, lightweight plastic bottles; Concentrate's in a tube. After Shave and Body Lotion, \$6.50; Concentrate, \$7.50.

The Medical Products Division of the *3M Company* has come up with an ingenious little packet that you can use to substitute for hot or cold packs—in the same product! It's called the **Hot/Cold Pack**—a small, 10-inch-long plastic bag that's filled with gel. Stick it in the freezer or drop it into very hot water for whichever application you need. \$2.49 each.

One more good-for-you skin product that smells marvelous—**Herbal Listerex Scrub** by *Warner-Lambert*, for young, oily, troubled skins. It's a medicated lotion in a packable plastic bottle. Use it for your face and don't forget your neck, chest, and shoulders. In two sizes, 4 ounces, \$1.40 or 8 ounces, \$2.20. At drugstores everywhere.

Soap and water: Should you use it if your skin is dry?

If you've got to get your face clean but you have dry skin, you can't use soap or it will dry out even further. Right? Think again.

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How does it work? Two special hydrating agents* have been added to the original Neutrogena formula to make new Neutrogena Dry-Skin Soap. They're very much like the ingredients in moisturizers. And that's why this new soap will immediately leave your dry skin feeling softer and smoother than you're used to with other soaps.



Give our Neutrogena Dry Skin Soap a try. You may be in for a great treat: the fresh, clean feeling of soap and water on your face, and none of the worries.

Introducing Neutrogena® Dry-Skin Soap

*Purcelline Oil Syn. and Laneth-10 Acetate.

Decorator showhouses around the country

Among other delights of spring, it is the season for seeing other people's houses when historic houses are polished and prepared for house tours, when decorator showhouses are primed and the last ruffle and curtain are put in place for visitors. The concept of the decorator showhouse a house in which rooms are done by different interior designers with whatever fabric, furniture, flowers, and style most suit their fancies is popular across the country. An additional plus: Showhouses usually benefit a local charity or organization.

Here are some of the houses opening now that you can visit:

ALABAMA

Birmingham

Junior Women's & Women's Committee of the Birmingham Symphony Association.
2801 Mountain Brook Parkway
Birmingham, Ala. 35223
April 24-May 15

ARKANSAS

Little Rock

The Guild of the Arkansas Orchestra Society
1977 Symphony Designer House
4014 South Lookout

Little Rock, Ark. 72205

April 16-May 8

CALIFORNIA

San Diego

San Diego Historical Society; American Society of Interior Designers; Junior League of San Diego.
3326 Curlew Street
San Diego, Cal. 92103
April 24-May 15

CONNECTICUT

Fairfield

The Junior League of Greater Bridgeport.
401-415 Old Post Road
Fairfield, Conn. 06430
May 1-May 22

FLORIDA

St. Petersburg

St. Petersburg Symphony Guild
1724 North Shore Drive, N.E.
St. Petersburg, Fla. 33704
March 12-April 3

Orlando

Opera Guild of Florida Symphony Society
614 Lake Avenue
Orlando, Fla. 32801
March 14-April 3

GEORGIA

Atlanta

Junior Committee of the Women's Association of the Atlanta Symphony Orchestra

3351 Woodhaven Drive, N.W.

Atlanta, Ga. 30305

April 16-May 8

Savannah

Historic Savannah Foundation, Inc.
513 Whitaker Street
Savannah, Ga. 31401
March 28-April 17

MASSACHUSETTS

Boston

The Junior League of Boston
301 Waverly Avenue
Newton, Mass. 02158
May 1-May 22

NEW YORK

New York City

Brandeis University National Women's Committee
Carnegie-Mews
Fifty-sixth Street and Broadway
New York, N.Y. 10019
April 21-June 26

Scarsdale

YWCA of White Plains & Central Westchester
Bloomingdale Estate
Wilmot Road
Scarsdale, N.Y. 10583
May 1-May 31

Glen Cove

North Shore Science Museum
F.W. Woolworth Estate
Glen Cove, N.Y. 11542
May 9-June 5

OHIO

Columbus

Women's Board of the Columbus Gallery of Fine Arts
4497 Olentangy River Road
Columbus, Ohio 43214
April 24-May 15

OKLAHOMA

Oklahoma City

Women's Committee, Oklahoma Symphony Orchestra
420 N.W. 14th Street
Oklahoma City, Okla. 73103
May 1-May 22

PENNSYLVANIA

Pittsburgh

The Junior League of Pittsburgh
841 No. Lincoln Avenue
Allegheny West (north side of Pittsburgh)
15212
May 7-May 29

TEXAS

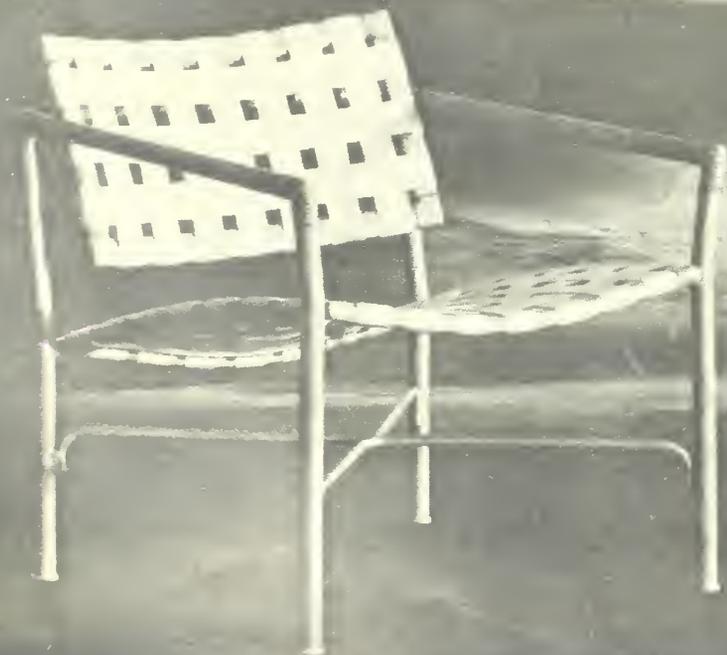
El Paso

El Paso Section of the National Council of Jewish Women
625 W. Yandell
El Paso, Tex. 79902
April 22-May 8

Houston

Houston Urban Bunch
5 Courtlandt Place
Houston, Tex. 77006
Month of April

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Is your child gifted?

Yes! say two experts. We're all born creative.
The big question is, will your
child grow up to be a gifted adult?

By Coralee Leon

Artist Edward Giobbi is a grownup now, but when he was a child, he was called "gifted." He is the father of three such children (see them and their work in *House & Garden*, December 1975). But: "I bristle when people rave about how gifted my kids are, because *all children are gifted.*"

Rhoda Kellogg, a prominent San Francisco preschool educator, has studied children for 30 years, and collected more than two million drawings by young children throughout the world. Her conclusion? "The idea that creativity is the gift of a special few is just not true. *We are all born creative.*"

All right, we might ask, if my 13-year-old was born gifted, what happened? Why did he lose interest in anything artistic at the age of 5? Why is his best friend just barely making it half-

heartedly through school, and why did the kids across town rebel altogether and turn to vandalism?

"All part of a basic human need that cannot be denied," Mrs. Kellogg replies. "Creativity is the inborn force that produces something that wasn't there before. If a child's natural expression is impeded, he will turn to creating other things, including holy hell."

It was the mandala—the crossed circle, ancient mystic symbol—that first led Mrs. Kellogg into her research. "The mandala is found in prehistoric cave drawings and in the liturgy of every ancient religion," she says. "Jung adopted it as his symbol of emotional stability. Just about the time I learned all this, I noticed that my 3-year-olds were drawing mandalas spontaneously and with great delight. I asked myself the question: How come?"

The ancient mandala is found in prehistoric caves, ancient religions, and the work of every 3-year-old

It begins with a scribble

Mrs. Kellogg observed that all children, everywhere, regardless of culture or national environment, proceed in self-taught art through a predictable series of steps beginning with scribbling. "Adults make a big mistake when they prevent their children from scribbling, or when they insist that children color within lines. Scribbling is the *prima materia* of all adult art. The child who is termed 'gifted' has done much early scribbling that was appreciated."

Mr. Giobbi: "I began to draw the minute I could hold the pencil. Nobody thought it was very important, but it kept me occupied, so I was left alone. When I went to school, there was no art program until fifth grade, when an art teacher came in once a week—and still largely left us alone. Today's elementary school art programs can be devastating to natural creativity. The best program is none at all: Give them some paper, some cheap paint, pencils, crayons, clay. And something to feed on—turn them loose outdoors." *Continued on page 42*

EDITOR'S NOTE: Edward Giobbi's paintings have hung in the Museum of Modern Art and are in the permanent collection of the Brooklyn Museum, the Boston Museum, and the Tate Gallery in London. Currently Mr. Giobbi's work can be seen at the Hirshhorn Museum in Washington, D.C. His one-man show at the Roy Neuberger Museum in Purchase, N.Y. will open in May.

Rhoda Kellogg is the past-director of the Phoebe A. Hearst Preschool Learning Center in San Francisco (she's now on the board of directors), and the author of several books, including *Analyzing Children's Art* (National Press Books), and *Nursery School Guide* (Houghton Mifflin). She is presently preparing 2,000 children's drawings for permanent collections in universities and museums.

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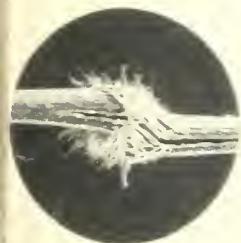
If you want your hair to look really good and healthy, remember that good things take time.

condition*

The 30-minute treatment for mistreated hair.



A split.



A break.



A frazzle.

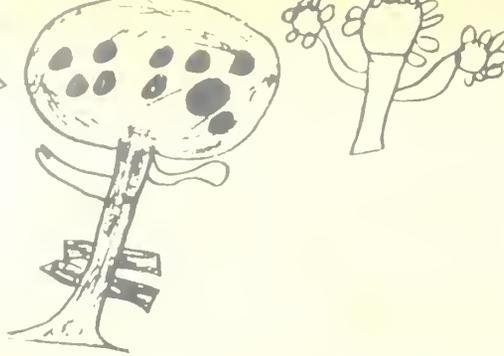


Is your child gifted?
 (Continued from page 40)

According to Mrs. Kellogg's research, even a child's first scribbles fall into about six universal shapings. From these, isolated shapes emerge—circles, lines, dots, crosses—which are then combined, according to a mysterious unalterable timetable, to form a predictable succession of patterns on paper, one of which is the mandala, which appears universally at about the age of three. And it's not just art that's developing, but an indication of mental ability. "The very processes by which brain and eye and hand progress through art advance every other area of learning and creativity." She says, furthermore, that children who are allowed to develop spontaneously in art learn faster in every area than those whose art has been structured by adults. "These children have taught themselves how to learn."

The first mistake

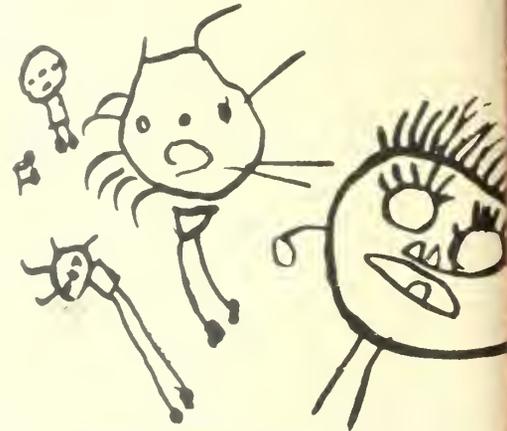
Most adults think children's drawings are feeble if adorable attempts to copy their environs—and feel a parental obligation to help. Wrong, says Mrs. Kellogg. "When a child draws what appears to be a man or a sun, it is merely a pleasant arrangement of lines and shapes. It is the adult who applies the label." And doing so, she feels, is an insult to the



child's intelligence, for any preschooler can see the sun does not really have spokes, and that a real man's arms do not come from the sides of his head. An astonishing observation supports her theory: Drawings of "people" done by Oriental children bear no facial resemblance to the Oriental faces in their environments, but are indistinguishable from those drawn by children in St. Paul or Paris. "And indistinguishable from many early cave drawings," Mrs. Kellogg adds. "Child art is the capsulization of the art of all mankind in its purest, earliest form. It is this purity that adults are trying to recapture."

Mr. Giobbi: *It is foolish to try to teach art to children; we should be learning from them. We do them a great disservice by pointing out that the sky is blue or the grass is green. If the day is hot, a child might paint the sky yellow or red. He'll hear sounds, smell fragrances, and try to get them into the*

picture. This is not to be dismissed as naiveté. The great painter Cézanne was also concerned with senses other than sight. He strove to paint what an apple tasted and smelled like. Painters today, who have been polluted by elementary school art programs, and then later on by the clever techniques they learn in art school, must go through painful catharses in an effort to get back to the purity we're all born with. I love to watch children paint. Very few adults can get back to that clarity of vision."



Is a Picasso born every minute?

We all know that not every child, even under the best of circumstances, is destined to become a professional artist. But if left to himself and encouraged, his natural gifts will show up in whatever field he chooses. "Children love to learn," Mrs. Kellogg says, and she's observed thousands. The tragedy is that they eagerly do prescribed work just for the teacher's praise. "Prescribed art lacks the dynamics of spontaneous art, and destroys the visually logical system the child is developing. And it is often woefully below the child's own level of interest and ability (think of the untold millions of jack-o'-lanterns drawn at Halloween). The child is frustrated and loses interest; or he or she succeeds by restricting art to formulas adults approve of—and then becomes bored and quits. Adults must learn that spontaneous children's art is based on balance, form, motion. It grows not from observation, but from what the child has drawn before. It is true creative learning."

Mr. Giobbi: *"It's always the learning process that's most creative. Consider the Impressionists: When they were involved with the exploration of color and light, their work was fantastic. It was later, when they had learned it all, that mannerisms developed. Michelangelo could cut stone beautifully at 21. From then on his work became rougher, more abstract.*

"Children know innately that it's the creative act—not the product—that's important. They're interested in what they don't know. When children are exploring, learning according to their own inner impulses, which no adult can hope to understand, their art is full of richness

Continued on page 44



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Sears Superplush towels. Now at most Sears, Roebuck and Co. larger stores and in the catalog.

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Is your child gifted?
Continued from page 42

and dynamics. They are more honest than many adult artists today, who paint only to demonstrate what they can do. The true artist takes risks, explores new territory, is always moving ahead."

Most art educators, Mrs. Kellogg has found, seem to be under the impression that children can't produce valid art until adults have taught them how. "Some even believe that abstract art is evidence of a child with special psychological problems. Psychology tests have been developed that base a child's intelligence on his ability to draw a man; the picture, of course, is judged by adults. These tests are crimes against the child."

The gift of creative parenthood

All parents long to encourage the natural gifts of their children, and they can, says Mrs. Kellogg, just by taking four steps—and no more.

1. Recognize that we were all probably brought up wrong.

2. Give the child a comfortable table, a smooth surface, a sheet of paper (9 by 12 or smaller is best, so he can see the edges), some poster paint or crayons, and light without shadows.

3. Leave him alone.

4. Learn how to praise.

"There's a world of difference between smiling with approval at the child's activity and raving over what he



Creativity is our closest link to nature

has produced. Never ask what the picture is. Keep remarks general, honest, and to a minimum. Just enjoy watching his natural progress, knowing that what he is doing is the beginning thrust of what great art is all about. You may not recognize it in what appear to be personified suns and humanoid animals, but it's there."

Mr. Giobbi: Unless a child has been conditioned to crave parental approval, when he's finished drawing he'll walk away. If the product is praised or criticized, if he suddenly thinks what he's doing is something special, he'll become self-conscious—the enemy of all spontaneity.

"I am a painter, but I never paint with my children. I might give them some paint and say 'Here's how to mix this,' but after that they're on their own. Age 5 is a critical turning point: The most difficult thing is to counteract what they learn in school.

"Even technique can be destructive. My son Cham, who is 13, is still innocent. His drawings are the products of an exploring mind. Lisa, who is 16, used to do wonderful things, and still her work has remnants of whimsy and unself-consciousness. But she is beginning to become technically better, and technique destroys instinct. I acknowledge that to an adult artist, technique is necessary. I studied all the techniques, and even went to Italy to study anatomy. But I have decided it has no place in my art. Reality often gets in the way of the truth."

Is there hope for grownups?

Before things were stamped out and mass-produced, Mrs. Kellogg reminds us, everything in the world was the result of human creativity. Today creativity is making a comeback, emerging in basket-weaving, cooking, decorating, crafts. "I myself crochet afghans," she says laughing. "People whose creativity has been so suppressed that they can't do anything will turn to other outlets: nagging family members, feeling sick all the time, making life difficult for themselves." Her advice is merely this: Try. Music, crafts, drawing. Even scribbling: Close the door and scribble, without self-consciousness or self-judgment, just to see what emerges. "You have to let go, but you can release some of your natural creativity."

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don't spend an hour soaking in a sudsy hot tub. Many dermatologists say those long sudsy soakings can take out too much of your skin's natural moisture. And actually leave it drier after bathing than before.

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*In a clinical study involving patients with atopic dermatitis (very dry skin) 91% of the patients experienced good to excellent improvement of their skin conditions with the use of Rainbath as their only means of cleansing. "An Alternative Bathing Technique for use in Dermatitis" *Cutis*, January 1973.

Neutrogena® Rainbath® Dry-Skin Bath Gel

Ask for it wherever Neutrogena Soap is sold.

By Paul Gross



Health insurance: Are you covered?

Escalating medical costs mean that what used to be good coverage may not be today.

A policy check-out, plus what to look for in a major medical plan

Most of us join a group health insurance plan we participate in through our company, fraternal organization, professional association or church group, and then just stop thinking about it. But now that medical costs are skyrocketing, as good as your group health insurance plan may be, it probably doesn't give you as much protection as you need. Pull out your policy and compare its coverage to what some illnesses could cost you. You may well find that you will have to reevaluate your coverage.

Don't misunderstand me. The basic health insurance that you get from your company or group is probably the best policy you can get for the money, providing more benefits for less than you could get by taking out a policy on your own. But it may not be enough. For example, the provisions "hospital room and board expenses" under most group plans don't usually cover the actual hospital bills. And the surgical schedules often are even more inadequate, generally paying only half the cost of an operation. Doctors' visits are not covered in many plans.

Because many basic group health insurance plans are either anemic in their coverage, or have some gaps, you may want to consider supplementing your health insurance with a major medical policy. (Of course, some group plans are very comprehensive and include major medical coverage. Even so, you might need more.) If you don't have a group plan, you can purchase a major medical policy as a comprehensive medical insurance policy.

The first step is to find a good general insurance agent who can help you buy the kind of coverage you need at the best possible price. One way of finding an agent is to ask your friends, relatives, and business colleagues for recommendations. And be sure to ask them why they like the insurance agent they are recommending. Generally, you want an agent who deals with more than one insurance company. The more lines your agent carries, the more flexibility he or she has in shopping around for a policy that fits your needs and your budget. The agent should also have a reputation for regularly reviewing his or her clients insurance policies. An agent should be willing to explain everything in a policy to you. And finally, he or she should be able to revise portions of your existing policies, if that's at all possible. That's much

cheaper than laying out the money for a brand new one (new policies are expensive because of the commission costs).

Here are some features to look for when shopping for an individual major medical policy for yourself.



✓ If a policy you're considering has a "coordination of benefits" clause, make sure that the insurance company gives you something in return—either by offering lower premiums or increasing the benefits. A coordination of benefits clause lets the insurance company avoid duplicating benefits you might receive from another health insurance policy. Therefore it potentially saves them money, not you. It works this way: The deductible on a major medical policy will rise automatically to match whatever you receive from another health insurance policy. (The deductible on a health insurance policy is the amount that you have to take care of yourself. For example, if there's a \$500 deductible for hospital costs, the insurance policy's coverage takes effect after the first \$500 in expenses). So, if the deductible on your major medical policy is \$500, it will automatically rise to \$700 under a coordination of benefits clause if that's the deductible on your basic health insurance plan. You are, therefore, potentially out \$200.

✓ Take a good look at the accumulation period—the amount of time you have to use up the deductible. It can range from as little as 30 days to as long as a year. The longer the accumulation period, the better off you'll be. In other words, if the policy has a short accumulation period, you might have to go back and meet the deductible over and over again before coverage started again. For example, say the policy has a 30-day accumulation period. Assume that you become ill and run up hospital bills well above your \$500 deductible. If you became ill again or had a relapse a month later, you would have to pay new bills *under* the \$500 deductible all over again. If the accumulation period ran for a year, you wouldn't have to worry.

✓ If you have a family, the policy should also have a family deductible. If it doesn't, you could pay large amounts to the deductible for each member of your family—should you all have a bad year. If

you had a family deductible, it would probably be reached fairly quickly, and the insurance company would reimburse most of the medical bills your family ran up.

You might consider supplementing a major medical policy with an excess major medical policy—the cost is cheap considering the protection you'll get

✓ Now comes a trickier issue: Figuring out how much of your medical costs you want to co-insure, or pay yourself. The more you feel you can afford to co-insure, the lower your insurance premiums will be. Generally, the insurance company will pay a percentage of all covered medical bills after the deductible has been met. You pay the balance. In a typical policy, the company will pick up 80 percent of covered costs, leaving you responsible for 20 percent. If you think you can afford it, however, you can get a policy that makes you responsible for 25 percent or more of these costs. That's not as much of a risk as it seems at first glance, because the insurance company will pick up 100 percent of the costs (up to the policy's limit) after the bills reach a certain specified amount. For example, assume you have a policy with the following provisions: a \$500 deductible that pays 75 percent of all covered bills up to a \$100,000 limit. The policy might, for example, pick up 100 percent of all covered costs after the bills reach \$3,000. Thus if your bills amounted to \$8,000, you'd pay only \$1,125—the \$500 deductible plus 25 percent of \$2,500. The policy would cover everything else. And chances are that you'd only have to pay \$675, because your basic health insurance would probably take care of the first \$500 of the bills.

✓ Look for a policy whose benefit period runs for 5 years. The longer it runs, the more protection you'll have if you are seriously ill, become the victim of a chronic disease, or are permanently disabled.

Continued on page 48

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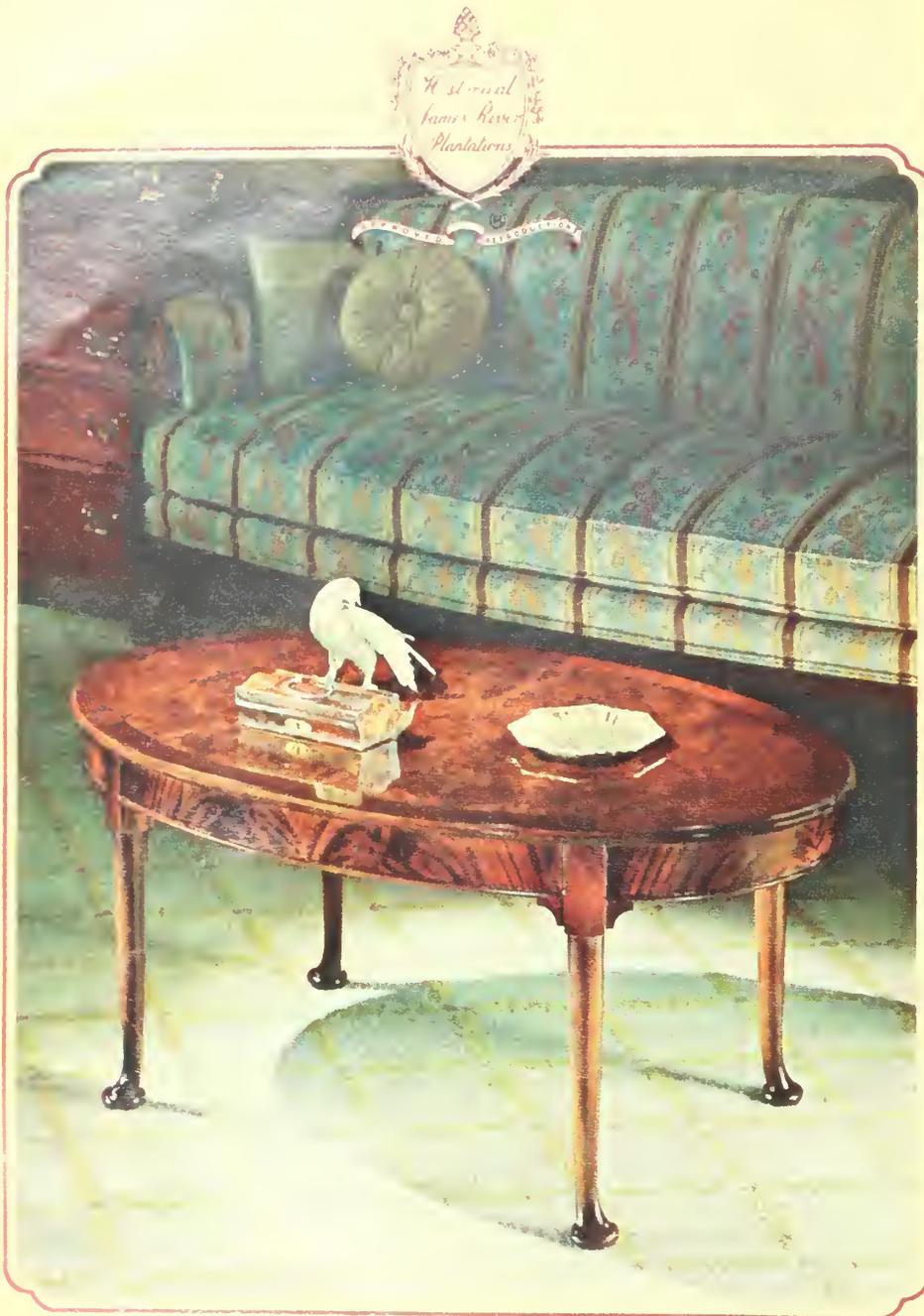
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✓ Avoid policies that have fixed schedules of benefits—a set dollar limit on the coverage for certain expenses, such as room and board. The limits may be way behind the times. You will be far better off with a policy that has limits which are based on what is “usual, customary, and reasonable” in your area. Note that the limits on the coverage for psychiatric care or private-duty nursing are usually lower than the limits on other costs, and the deductible is generally higher, because these are expenses that can just keep on escalating endlessly.

✓ Try to find a policy with a per-cause maximum—which places a *limit* on the coverage for a particular illness. If you exhaust the limit for one cause, say a heart attack, you’ll still be covered if something else, say a bronchial condition or some other illness befalls you. A lifetime maximum offers you less protection, because it could be quickly exhausted if you had a series of different accidents or illnesses.

✓ Finally, the policy should be guaranteed renewable. That means the company has to renew your policy providing you pay your premiums. What’s more, it can’t raise your premiums unless it raises them for the entire group of people you’re classed with.

✓ Your children should be covered from birth until age 18. Some policies will cover them until they’re 22, if they’re single, dependent, and students. Avoid policies that cover children from 3 to 18. The very costly medical problems with children usually occur from birth to age 3.

✓ When you look over a policy, make sure it spells out exactly what the insurance company considers a “preexisting condition.” Most policies will not cover you for a preexisting condition until a 2-year contestability period has elapsed. The catch is that you may have a preexisting medical problem that you weren’t even aware of. Hence you want a policy that states any preexisting condition you know you have, and promises to pay for any other illnesses not listed in your policy as preexisting conditions.

If you’re prudent, you might consider supplementing a major medical policy with an excess major medical policy. As I said before, medical costs are skyrocketing, and the cost of an excess major medical policy is cheap considering the protection you’ll get. If you coordinate the deductible of the excess major medical policy to what you can get from your major medical policy, you’ll get an incredible amount of coverage at a very low cost. For example, a \$250,000 excess major policy that has a \$10,000 deductible would cost only \$88 a year if you took it out when you were 45 years old.

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Plastic surgery: why and for whom?

A revealing sex compatability test

What to do when you've got too much to do



By Drs. Robert and Mary Catherine Tyson

Q When is plastic surgery recommended and for whom?

A Plastic surgery is recommended if you want to change the shape of your nose, make your ears flatter to your head, improve a double or receding chin, or do away with wrinkles or pouches under the eyes. In these cases, there is little risk, or pain. Alteration improves appearance and gives a psychological lift, encouraging a better self-image and social attitude. Unfortunately, though, all too common today is the fantasy that plastic surgery will make over a person's life. The woman who believes a new tilt to her nose or breasts is going to make her irresistible is probably in for a disappointment. A warm, friendly, outgoing personality might achieve this more easily.

There are several techniques for making the whole face look more youthful. All are painful and make public appearance for several weeks distinctly problematical. Results vary greatly. Thin-skinned, fair-complexioned people with little sun damage to the skin do best. Dark-skinned people tend to develop thickened, permanent scars. Dermabrasion (taking the top skin layer off with a rapidly revolving wire brush) or dermaplaning (slicing a thin layer off with a slicing machine) may give a fresher, younger-looking appearance when the underskin is revealed. But another technique, peeling with phenol (carbolic acid) should definitely be avoided. Phenol occasionally injures the kidneys and the lasting effect of this peeling is a taut, reddened skin resembling the aftermath of a second-degree burn, which indeed describes that treatment. Remember, all surgical face lifts are only temporary. Benefits rarely last longer than 5 years.

Body surgery—fat removal, for example—may not be permanent either. An overweight woman of 40, a compulsive eater, had fat removal done on her stomach, legs, and arms. Continued caloric indulgence caused her to regain weight and end up with stretched and disfiguring scars. On the other hand, treatment for the "riding britches" syndrome can be quite successful. In these cases, hips are trimmed down to improve an otherwise normal physical silhouette. Any plastic surgery should be agreed upon by the family physician in consultation with a conservative plastic surgeon. ■

Q Can sexual compatability be measured?

A Yes, surprisingly well, with a new Sexual Compatability Text devised by Dr. Arthur L. Foster of the Phoenix Institute in California. If you plan to seek counseling for sexual problems, you may ask to complete this new questionnaire. It will help you and your partner find out more about your love life. It was devised to meet guidelines of the American Psychological Association and is available only to professionals.

The 101 multiple-choice questions deal with caressing, embracing, verbalizations, kissing, fantasies, amount and variety of activity, overall satisfaction and dissatisfaction. A graph for you and your partner may be compared after the test, to reveal areas of similarity and, more importantly, differences. The test is diagnostic and not therapeutic. Typically, it serves as a helpful beginning for consultation with couples. The impersonal paper-and-pencil format helps draw out shy and less-talkative people. Comparison of answers stimulates partners to become freer in conversations with counselors. Sex therapy is improved through better communication and faster pinpointing of problems.

Responses of test takers are enthusiastic: "I had a good look at my sex life for the first time . . . eye opening." "We thought about our sex life in new ways . . . discovered new things to do." "Ideas I've had were not perverted, they were right there in the test." Couples find they begin to talk between themselves about sexual preferences and discover things they may not have known about each other in years of marriage. No such diagnostic device is perfectly reliable, but experts believe the test is at least better than guessing about causes and cures for incompatibility. It is the latest product of psychologists' firm, bold belief that whatever exists (even sexual satisfaction) is to some degree measurable. ■

Q What do you do when you've got too much to do?

A "I'm snowed under." "Can't see daylight." "Don't know where to begin." "No time for anything." "Everything comes at once." We all know that feeling. Very often it's a personal attitude that causes this sort of overload. Slave driver and slave combined, you keep up those high-pressure efforts. They may sound heroic, but they are the most common cause of muscular tension, anxiety, frustration, diminishing efficiency, and a miserable existence. Forcing yourself is the least effective way to get things done. You can do more, with less effort, with this three-point program.

Step 1. Get yourself organized with a desk calendar, a 3-by-5 pad, three boxes, labeled *urgent*, *near future*, and *wait*. Use your 3-by-5 pad to write down things to do. Then put every item, along with correspondence, bills, and other written materials in the boxes.

Step 2. Make one-day assignment piles of the urgent things, clipping them together or using rubber bands. Write on each the date when you can take care of it. Jot down the date in your calendar. Leave some time in your work schedule for a "near future" job or two. Note that in the calendar.

Step 3. Move into action. Postponement increases apprehension. Prompt, successful activity builds confidence. Allow one 10-minute rest for every hour of work, more for difficult tasks. Time out more than pays off. Sit down, take a few long slow breaths, let all your muscles go limp. Turn on the radio or TV, read something, or let your mind wander. Do anything that serves as a mini-vacation. This three-step plan will relieve pressure right away and help you "see daylight," because you know everything is taken care of and that its turn will come. Dig into the "wait" box only when time and energy allow—you will very probably find that "waiting" takes care of this batch of items anyway, without any further action on your part. Give up the anxiety-producing perfectionist fantasy that you can do everything. No one ever did and no one ever will. Learn to ease up your life by channeling effort on each day's tasks and doing them as well as you can. Frustration simply disappears. ■

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How to Brighton up a hall

The Royal Pavilion at Brighton is full of colorful ways to decorate with paint and wallpaper. Here is how some were adapted to create the room on page 136

It's the spirit that counts in translating the decorators' sketches for the Royal Pavilion into a real-life room: Taking liberties and mixing ideas is part of the fun. To give you an idea of what's involved in decorating Brighton style, here are some notes on the making of the room on page 136 from Joseph Staiano, who executed all the fantasy.

The tools you need. For carpentry: saw, hammer, level, miter box. For wallpaper: paste brush, smoothing brush, seam roller, razor blades, straightedge or miter blade. For painting: striping brush, 4-inch paintbrush. Plus staple gun, heavy tape.

Framing the door and window. (Skip this step if your doors and windows are importantly framed.) Measure door opening. Saw 1-by-6-inch flat boards to fit around it, mitering corners. Nail to wall. Tack on 1/2-by-3/4-inch lattice strips along inside and outside edges of the board frame. Nail a 1-by-8-inch baseboard around room between frames. *Note:* If you are using a vinyl wall-covering it is easier to paper the baseboard separately and nail it on after you have covered the wall.

Papering door and window. Remove hardware on old door. Paint panel moldings (if you don't have a panel door you can create one by nailing on strips of panel molding). Paint molding around panes of glass. Masking the glass with tape will make clean-up easier. The trick to woodgraining a door or window frame is to apply the grain on the paper as the grain of the wood would actually be in a paneled door, i.e. in the stiles or vertical members of the door the grain runs vertically; in



Start paper at outside edge of door frame.



Smooth the paper tightly over molding.

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Cut miter from inside to outside corner.

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the rails or horizontal members, it runs horizontally; in the panels grain generally runs vertically. With this principle in mind, measure, cut strips and panels of paper, and apply to door and window. Replace hardware. Some license is possible: We framed the door area with rails and stiles, and treated the rest as one central panel, letting the grain run vertically.

To make the fretwork design in the panels. We cut out sections of a fretwork-patterned wallpaper, traced the design on the panels, adjusting it to

Continued on page 56

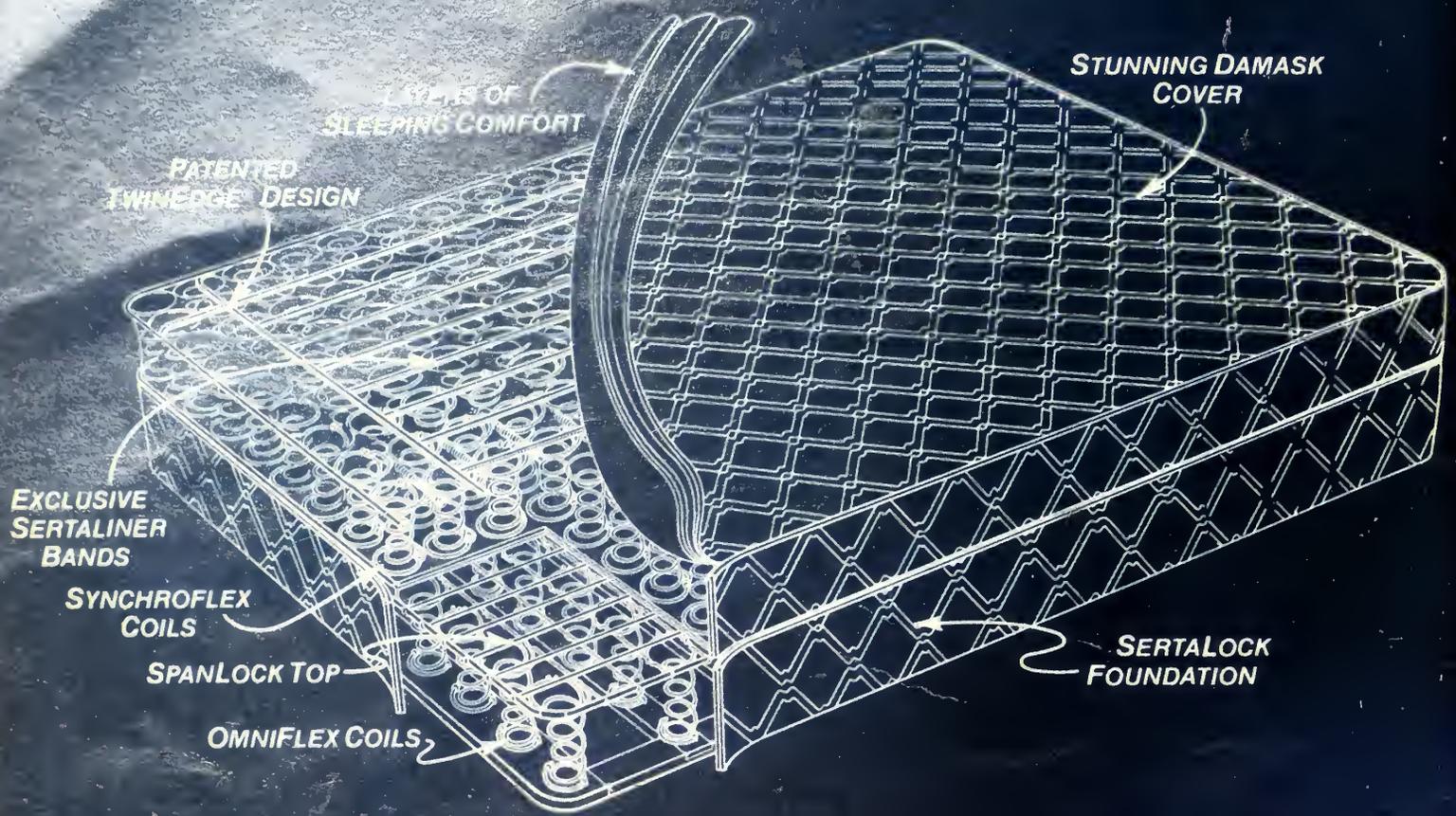
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How to Brighton up a hall

(continued from page 52)

the space and painted it. If you find a design that just fits your panels, you can cut it out and paste it on, as the Brighton decorators did.

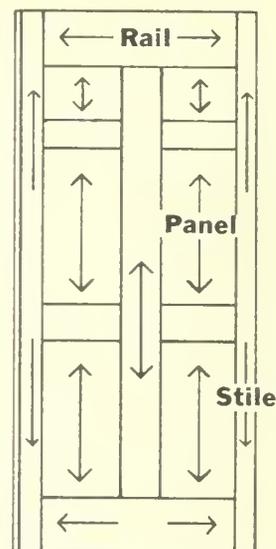
Columns. We made ours from cardboard carpet rollers, 4 inches in diameter. (Carpet dealers sometimes have them leftover from installations, and will let you have them.) Wooden columns are more substantial. Your lumberyard can order them 6 inches in diameter and 8 or 10 feet long, and they also have stock pedestals that you might want to consider rather than making up a pedestal as we did, out of graduated squares of plywood and fat screw-in wooden chair legs from an upholstery supply house. Cut the column to size, allowing space for the pedestal and enough space at the top so you can maneuver it into place. It's much easier to work out the proportions and decoration of the columns, if you draw one up to scale even before you order them. Prime, and paint columns, and pedestal. When paint is dry, paste on decorative bands. We used marbled bookpaper and wallpaper borders, cutting out separate elements from one of the borders to add variety. To make the leafy capitals, we used wired fabric leaves from a florists' supply house, painted, stapled around the top of the column and securely

anchored with heavy tape before they were bent into shape. (Leaves of tin or plastic will work also, as long as they can be bent into the form you wish.) Place pedestals and columns in place. Straighten, using a level and wedge the top to hold them straight. (Wedge will be covered by leaves.) Arrange leaves, adding extra ones to fill holes, and tacking them to cornice board if necessary to hold in position.

Papering walls and frames. Follow the directions for paste and trimming that come with the marbled paper you choose. In ordering paper, be sure to allow for inevitable waste in covering moldings. First paper walls, allowing an extra 2 inches to each strip if you are planning to paper over baseboard. Cover frames separately, doing first the sides and then the top. Measure width of frame and door reveal including ins and outs. Cut strips to width-plus-2 inches and at least 1½ inches longer than outside measurements of frame. Cover frames working from the outside in and from the bottom to the top. At corners, draw a line from inside to outside corner of frame and cut excess paper with a straightedge or mitering blade and razor. Trim excess in inside corner of reveal. Cut ½-by-¾-inch lattice strip to fit around outside of frames and on top of baseboard. Prime, paint, and tack in place.

Draw a line around the room 1 inch

below the ceiling and paste on wallpaper border with top edge on the line.



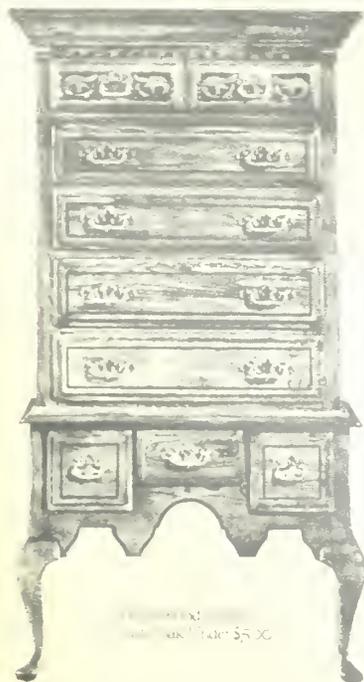
Arrows show how wood grain runs in panel doors. Blanks can be vertical or horizontal.

Cut 7/16-by-1½-inch panel molding the length of each wall, mitering the corners, prime, paint, and tack up 1 inch below lower edge of wallpaper border.

Ceiling cornice boards. Measure and cut 1-by-8-inch flat boards to go around ceiling perimeter, mitering the corners. Prime, paint, and nail to ceiling.

To create the illusion of a tray ceiling with woodgrain paper, measure length of ceiling along inside edge of painted board. Cut 2 lengths of paper to this measure and spread flat. Rule each in planks 8 inches wide. You will get 3 planks to 1 width of paper. Using a wide marking pen or a striping brush, paint over rules. Trim waste. Measure width of room, cut 2 lengths of paper to measure and rule in the same way. Trim waste. Paste to ceiling, starting on a long side and working around the room, mitering each corner as you come to it. To miter: Let paper overlap at corner, draw line with straightedge from inner to outer corner and cut along line with razor blade. Peel off excess, gently lift top piece, and pull off the other excess piece. By overlapping and cutting this way you can be sure of a tight join even if your cut is not perfect. Depending on the size of your ceiling you may find you want to add one or more additional rows of "planks." Cut them and put up in the same manner. Measure the remaining area, cut unruled woodgrain paper to fit and fill in. When the paper has dried, ink or paint in the line of the miter in each corner.

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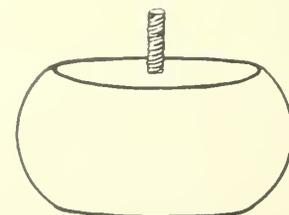
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The adventure of restoring a historic house



Double portico of Boush-Tazewell House, 1783, is one of the earliest in Virginia. Shirley has an 1831 version.



How one enterprising woman restored her family home, now a registered landmark — and some of the problems she encountered on the way

By Michael deCourcy Hinds

Iwouldn't do it again for a million dollars!" said Clarice Cook Gardner, referring to the restoration of her late-Georgian house in Norfolk, Virginia. But a lie detector's graph would certainly have played jump rope with that response — coming, as it did, after an enraptured chronicle of her 7-year restoration project.

Admittedly, there were problems. The building had been all but abandoned for 50 years when Mrs. Gardner's brother gave it to her in 1969. Dilapidated and biodegrading rapidly into a habitat for local flora, fauna, and vandals, the house was a sad memory of the former mansion

built by her ancestors in 1783, the house in which she was born, brought up, and married. All the blown-glass mirrors and windows were smashed, the roof leaked, and the structure was sagging into its foundations. Even the sea wall, fronting on the Elizabeth River, was in shambles, and much of the front lawn was eroded, further endangering the building's foundations.

"All hell broke loose," said Mrs. Gardner, "after I accepted responsibility for the house." Neighbors renewed complaints to the Health Department and family members wanted the house torn down. Contractors glibly estimated restoration costs at over a million dollars. "And I didn't have any money for the project," she said. "But I immediately began to restore it. I didn't know how I'd ever do it, but — the

Lord will provide!"

Norfolk Mayor John Boush commissioned the building of the house right after the British fleet destroyed the city in 1776. Since there weren't any architects in those days, Boush followed the custom of designing the house with its builders, who happened to be ship joiners. Employing methods of their craft, the joiners built the 8-room house with giant hand-hewn timbers, wooden pegs, and a minimum of nails. "They built it like a ship," said Mrs. Gardner proudly. "All the strength is in the exterior walls. In a strong wind, it even moves and creaks like a ship."

In the mid-1800's, she says, her most illustrious relation, Governor Littleton Waller Tazewell,

won the house in a card game from his cousin. At the turn of the century, urban sprawl forced Mrs. Gardner's grandmother to relocate the house in suburban Edgewater, where it has a riveting view. "It's fabulous," said Mrs. Gardner, "with the battleship coming and going. It was the perfect place to see the Tall Ship when they sailed into Norfolk."

In 1969, Mrs. Gardner began the restoration that would take years to complete. As an architecture school graduate and interior designer of 20 years' standing ("I've done everything — bank, fraternities") and also a budding real-estate entrepreneur ("I know why a house won't sell, so I buy it, fix it, and sell it"), she was professionally prepared to oversee the project. Every summer she commuted to Norfolk from her Princeton, N.J. home, and in the winters "earned all the money." Her husband, a banker, "gave me 1,000 percent support, but told me, 'You can't expect me to go down there.'" With no fondness for housekeeping, Mrs. Gardner said she "didn't mind living in the rubble all summer."

In the first summer, the house was weatherproofed: a new roof, sashes and windows, and foundation work. Next came two expensive and troublesome projects: leveling the house and rebuilding the sea wall. The sea wall fell into the jurisdiction of half a dozen bureaucracies, all of which required plans, photographs, and hearings before granting permits. And then the estimates were so steep that Mrs. Gardner had to keep her contractor's hard hat on.

With luck and some astute planning, Mrs. Gardner got a the landfill and building materials for a pittance. "I waited until Norfolk's Department of Public Works began some street construction," she said, "and then paid the truck drivers \$5 or \$1 for each load of broken-up pavement."



Before and after of upstairs hall shows it stripped of crumbling 19th-century plaster, and replastered. "It took years to plaster the house," says owner.



New central hall arch, right, was made from a molding taken of crumbling original.



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We know that she was young. Blonde. Beautiful. And that she was widowed. But did she create the original Amaretto di Saronno as a thank you for her portrait? Or was it offered as a gift to express affection for Bernardino Luini, the now famous artist whose painting immortalized her in 1525?

History has lost most of the answers—even her name—leaving us nothing but Luini's stunning fresco in

the Sanctuary of Santa Maria delle Grazie in Saronno, Italy. And...her romantic liqueur. We still like to think Amaretto di Saronno is a liqueur that inspired a great love.

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The Original Amaretto. From the Village of Love.

concrete and granite curbing that they helped to me instead of to the town dump. Once there was sufficient material, I hired a bulldozer and a backhoe to level it off and set up the bulkhead (sea wall). However, building inspectors insisted the house be supported by costly steel underpinnings, since it was to be open to the public. Because of the costs and work involved, it took 2 1/2 summers to get the house "on the level." But Mrs. Gardner again rounded up workmen and materials and again got the job done for a small fraction of the contractor's estimates.

Not until 1972 was any major work done on the interior. "I or the first month that summer," recalled Mrs. Gardner, "I hired some men and a truck to clear out the house. Nothing had been thrown away for 200 years! My daughter drove the truck to the dump nine times a day. We kept the good furniture, and there was still enough left to furnish the whole house."

Next came plumbing, wiring, and heating systems. Once the house was livable, the south wing was converted into an apartment to provide income and a year-round resident to watch over the property.

When it came to finishing the 14 1/2-foot-high walls, Mrs. Gardner learned the hard way that "there's no such thing as cutting corners. Anything you do, do it right! The best craftsmen, the finest materials, and don't let anybody talk you into anything different. You'll just be wasting your money." Mrs. Gardner wasted some of hers when she followed an architect's advice to plaster over the original wood laths. Brown stains from the laths bled through to the plaster surface, and the walls in one wing had to be wallpapered to cover the stains. To paint the woodwork in each room, Mrs. Gardner "hired a university student and taught him how to paint. I gave him the key and told him to take his time. He did a beautiful job."

With the project's end in sight, Mrs. Gardner said her "last summer was really fun. I washed and hung the curtains, polished the silver candlesticks, and pulled out the furniture." All that was left to do was to watch the Historic Commission nail up its plaque.

Once restored, the central hallway again became the house's most striking feature. A hallmark of the Georgian style, it extends the length of the house on both floors, and features fireplaces and comfortable furniture. It is the favorite sitting room in warm months because it is a natural breezeway, and never fails to impress visitors with its expansive charm.

What lessons did Mrs. Gardner learn in her restoration debut?

ON CRAFTSMEN: "You need artisans, not ordinary carpenters who are used to banging 2-by-4s together. The average person wants to rip out the old and put in all new stuff. But there is a vast difference between remodeling and restoring." How to find craftsmen? "Get a bloodhound, a private detective, and some good bait," said Mrs. Gardner, who let "several"

carpenters go before combing antique shops, woodworking shops, and auction houses in search of someone who "knew wood and loved wood." Finally, she recalled, "I met an antique dealer who said, 'I think my husband's the man you're looking for.' And he was." Although the cabinetmaker charged less per hour than a union carpenter, he required more time for each job and wound up being more expensive. The cabinetmaker spent an entire year hand-carving and repairing the woodwork. "But he was superb with detail," she said. Even the intricate designs on plaster moldings were restored by making templates of the originals and setting new castings in place. "Ordinary carpenters," summed up Mrs. Gardner, "were only useful on the exterior work."

ON ADVICE: "Advice is not very good for such a restoration. So-called experts don't know! They haven't been through this."

ON BATHROOMS: Putting a bath in the middle of the house without destroying its original layout was difficult, Mrs. Gardner said. She was able to convert an unnecessary back hallway into a bathroom using a fiberglass shower stall. Finding routes for pipes was also a problem, since the original piping, circa 1913, had been exposed, presumably because the ship-like construction hindered within-wall plumbing. The new plumbing was finally laid when plaster was removed to expose the intricate inner-wall construction and reveal possible by-passes.

ON STORAGE SPACE: "There wasn't a closet in the house. They used wardrobes in those days," explained Mrs. Gardner. Closets were carefully made by recessing some of the house's nine fireplaces. The cabinetmakers also built "secret," or flush-to-the-wall, doors to previously inaccessible storage space over the main entrance portico.

ON MATERIALS: The attic was a warehouse of replacement parts for flooring, doors, and woodwork. It is also necessary when restoring an old house, said Mrs. Gardner, to know a good woodworking mill, or a woodsculpting carpenter to supply missing elements. She made the chandeliers herself "from old gas fixtures I picked up in junkyards and thousands of prisms I'd found here and there." She had fixtures soldered and wired and then spent years putting them together with tiny pliers.

ON MONEY AND HELP: The Virginia Historic Commission granted \$6,000 towards the restoration, though she had applied for \$66,000. "I understand I was lucky to get that much," said Mrs. Gardner, whose house was competing with other restoration projects for the limited funds. More federal money will become available in 1978, and she hopes the government will underwrite the \$6,000 cost of painting the house. To be eligible for such grants, houses must be of architectural and historic significance as judged by the state and national registries of historic buildings.

Continued on page 80

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A whale of a time

Superb aquariums all over the country offer great family entertainment — dolphin shows, huge tanks with exotic reef fishes, sharks, and even whales

By Richard Langer



Two enchanting harbor seal pups, right, and an exotic striped poisonous lionfish, below, are typical aquarium inhabitants on view to visitors.



In this age of interplanetary exploration, the oceans of the earth represent one of the last, and certainly the largest, geographical unknowns. Schools of brightly colored, almost iridescent reef fish, numbering in the millions, flow silently between still sea fans and coral. While thousand-pound leatherback turtles slip beneath the stinging 40-foot tentacles of a Portuguese man-of-war, banded coral shrimps and scarlet ladies dart between anemones and sea cucumbers in a huge, silent Alice-in-Wonderland-like ballet where even the scallops swim. And all of us, if only through books or movies, have been awed by this veiled deep. Perhaps it is a primordial pull tracing back to the days "When you were a tadpole and I was a fish in the Palaeozoic time. And side by side in the sluggish tide, we sprawled in the ooze and slime."

Whatever the cause, one of the end results in this leisure-time era has been a huge increase both in the number of aquariums around the country and in the number of people visiting them. And I wonder—combining the best parts of a museum, a circus, and a school, the large aquariums of today offer dazzling exhibits far beyond the realm of anything kings and millionaires could have obtained only a few decades ago.

When you visit one of the oceanariums listed alphabetically below, however, remember you're apt to be whetting your appetite for more.

Aquarium of Niagara Falls

31 Whirlpool Street
Niagara Falls, N.Y. 14301



The ghost-like beluga white whale is fed underwater at Vancouver Aquarium. The largest beluga in captivity is at Mystic Marinelife in Connecticut.

(716) 285-3575
Entry fee: \$2.50 adults; \$1 children;
free 5 and under
Open daily except holidays

One of the first public aquariums to use synthetic sea water, the Aquarium of Niagara Falls has been drawing ever-increasing crowds since it opened in 1965. Over 2,000 representatives of some 100 species of aquatic life fill the exhibit tanks ranging from 100 gallons to 10,000—not exactly something you'd keep in your living room. There is also a central 100,000-gallon tank which houses the acrobatic bottlenose dolphins. Their show is accompanied by Prince Igor von Waterfeather XIIX, a pelican of dubious name and reputation. Educational facilities, school programs, and informative booklets.

Marineland

Rancho Palos Verdes, Cal. 90274
(213) 377-1571

Entry fee: \$5.50 adults; \$3.75 children;
free under 4
Open daily

Owned by 20th Century Fox, Marineland's amusement-park orientation is understandable. Highlights include Orky and Corky, the performing killer whales,

Bubbles, the pilot whale, and of course dolphin cohorts. Besides an extensive collection of sea life, there is a pirate cove with treehouse, suspension bridge, revolving barrel, and slides to wear out active children, and a slow 254-foot-high Sky Tower ride on which parents can catch their breath.

Miami Seaquarium

30 Rickenbacker Causeway
Miami, Fla. 33149
(305) 361-5705

Entry fee: \$5 adults; \$2.25 children;
free under 5
Open daily

An elevated monorail ride sweeps around the 60-acre Miami Seaquarium, built on

land reclaimed from a mangrove swamp. Part of the swamp was left intact as the Lost Island, a bird-breeding sanctuary where native blue herons and black-crowned night herons dart after fish between roseate spoonbills and pink flamingos.

Perhaps most famous as the home of the original Flipper, the Seaquarium is more than an attractive marine exhibit park; it is also an attempt to repopulate the area with some species of aquatic life on the verge of extinction. Romeo and Juliet, two huge, ungainly but lovable manatees, live in the Celebrity Pool with their offspring Lorelei, the first manatee ever born in captivity. Romeo and Juliet had been in each other's company for over 15 years without the romantic inclination of their names having the least effect. After carefully studying their diet, the Seaquarium's manager, Burton Clark, decided that perhaps a lack of phosphorus was the culprit. The addition of phosphorus vitamin pills to the manatees' diet produced results.

Green sea turtles are another species close to extinction on whose behalf the Seaquarium, in conjunction with the Department of National Resources, has expended considerable effort. Yearly, 300 turtles are raised from collected eggs to a size large enough to protect them from natural predators, and then tagged and released. The laboratory is open to students.

Continued on next page

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Mystic Marinelife Aquarium

Mystic, Conn. 06355
(203) 536-9631
Entry fee: \$3 adults; \$1.50 children;
free under 4
Open daily except holidays

One of the newest aquariums, Mystic Marinelife has, besides the usual trained dolphins, sea lions, and whales, the largest male beluga, or white whale, in captivity. Alex, 13½ feet long and over a ton in weight, was brought from the New York Aquarium in the hope that he would take a fancy to Okie, the resident female beluga. Perhaps by the time you visit, the family will have grown.

The marine life of the aquarium is exhibited under two main themes: adaptation and aquatic communities. In the first, emphasis is on the techniques that marine organisms have evolved to survive better in the sea. In the second, mini-environments are constructed of marine life of specific areas such as New England, the tropical Atlantic, and the Pacific Coast. Exhibits are limited to species native to the United States and its coastal waters.

While here, of course, you can visit Mystic Seaport, the re-creation of a 19th-century port.

New York Aquarium

West 8th Street and Boardwalk
Brooklyn, N.Y. 11224
(212) 266-8500
Entry fee: \$2 adults; 75¢ children 2-12
Open daily

Like New York itself, the aquarium has financial problems; still, it has managed to hold together and even opened a new exhibit hall, the Native Sea Life Building. Here is the seashore you've waded along in the heat of summer, the life off the piers of Brooklyn and bays of Long Island. Porgies, northern lobsters, flounders, sea robins, and striped bass live in their natural setting in a 15,000-gallon tank. Over the next few years, this exhibit will be expanded to include life in a tidal marsh.

Ocean World

17th Street Causeway
Fort Lauderdale, Fla. 33316
(305) 525-6611
Entry fee: \$4 adults; \$2 children;
free under 6
Open daily

The prime attraction at Ocean World, one of the smaller aquariums, is the dolphin show. Also offered, however, is a feature few other aquariums offer, and one that delights children: You can pet the porpoises in the play pool, and get

splashed at the same time. Also, because the park is small, you can sometimes chat with the trainers and find out how it's done.

New England Aquarium

Central Wharf
Boston, Mass. 02110
(617) 742-8830
Entry fee: \$3.50 adults; \$2 children;
free under 6
Open daily

The showpiece of the New England Aquarium is its 200,000-gallon ocean tank, the largest circular tank in the world—23 feet deep and 40 feet in diameter. Circular tanks not only keep the traffic swimming inside, with no corners in which fish can trap themselves, but keep it flowing on the outside as well. Spectators descend from the top of the tank along a spiral walk. Sharks, octopuses, turtles, and eels dart right by your nose not to mention the divers descending to hand-feed them.

Of the 2,000-odd fish on display, my own favorite is the electric eel; he has been wired for sound, and an amplified thump is broadcast each time he releases a charge.

Anchored next to the main aquarium building is the good ship Discovery, unique 180-by-54-foot, multistoried floating amphitheatre for the exhibition of marine mammals—in this case, the dolphin show.

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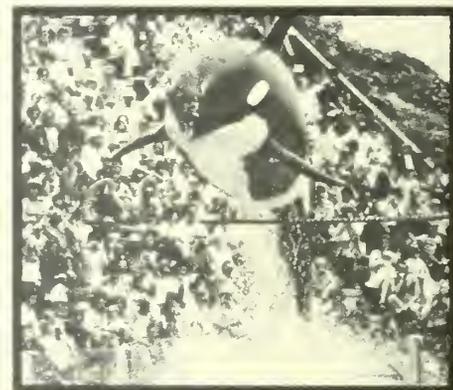
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A whale of a time

continued from page 64

Sea World is three theme parks in the full sense of the word. They are not pure aquariums or oceanariums, but have numerous rides and entertainment facilities as well, geared for children. Set in one of the best-maintained and landscaped commercial parks I've seen, Sea World in San Diego, the one of the three I visited, proved to be an absorbing day's outing for the whole family. More than 550 species of plants are identified and tagged for those curious about botany as well as oceanography. Papyrus is used for bird-breeding screens around the ponds, and this Sea World has the largest collection of exotic waterfowl in America, with over 140 forms in the 80-acre park. Included is a rare Harlequin duck, the only one in the United States, valued at around \$15,000.

Sea World is active in studying nautical mammal reproduction to assist endangered species, and it is also developing new capture techniques to assure the safety of specimens sought for exhibit and study. One doesn't readily think of sharks drowning, yet that's exactly what has occurred in past expeditions. The new live-capture techniques developed at Sea World have eliminated loss in the last ten catches. Now they are working on breeding some of the rare species.

The whale, porpoise, and otter shows are all good, but it is the highly successful integration of seashore life, plants, birds, and fish that is particularly appealing here.

John G. Shedd Aquarium

1200 South Lake Shore Drive
Chicago, Ill. 60605
(312) 939-2426

Entry fee: \$1.50 adults; 50¢ children;
free under 6; free Fridays
Open daily except holidays

One of the largest indoor salt-water aquariums, this is also one of the few inland aquariums. At one time everything, including the salt water, was shipped up by special train from Florida. Now the fish fly in comfort. The octopus is scary, the arowanas striking, but best of all is the coral reef tank, where some 1,000 colorful Caribbean fish swim through a subsea jungle of coral, sea fans, and sponges. The diver who enters the tank to feed the fish has a microphone in his mask so he can keep you abreast of who's eating who. Educational programs and films.

Steinhart Aquarium

Golden Gate Park
San Francisco, Cal. 94118
(415) 221-5100

Entry fee: 50¢ adults; 25¢ children;
free, under 12 and senior citizens;
free, first day of every month
Open Daily

Here is one of the most varied collections of aquatic life ever. Give or take a hundred, there are some 14,500 specimens. Many are common; others, such as the Flashlight fish from the Comoro Islands and the Port and Starboard Light Fish from Australia, both bioluminescent, represent the only specimens on display in the United States. For the gourmet-minded, there are in residence two dozen beluga sturgeons from the Volga River—no caviar for sale, though.

Later this year the 100,000-gallon Fish Roundabout will be opened. This is a doughnut-shaped tank where the fish will swim around in a three-knot current, and the observer will stand in the middle. For the fish it will be like the endless ocean. For the spectator it will be like standing in a submarine with an infinite horizon of the underworld sea spreading out on all sides.

Vancouver Public Aquarium

Stanley Park
Vancouver 3, B. C., Canada
(604) 685-3364

Entry fee: \$3 adults; \$1 senior citizens,
students, children
Open daily

If you're heading north of the border on the West Coast, a stop at this fine aquarium is definitely in order. The British Columbia Hall of Fishes offers an excellent cross-section of the marine fish and invertebrates of this coastal area, including the giant Pacific octopus. Other exhibits show freshwater mini-environments representing lake and stream bottoms of the region. Fall is a particularly good time to visit, when you can observe the spawning and hatching of the fabled salmon as it migrates inland. Fine educational programs for everyone from senior citizens to young students.

T. Wayland Vaughan Aquarium-Museum

Scripps Institution of Oceanography
8602 La Jolla Shores Dr.
La Jolla, Cal. 92037

(714) 452-4086
Entry fee: by donation
Open daily

Primarily an educational institution specializing in the fishes of California and Mexico, this aquarium does an excellent job of presenting the specimens in natural groupings surrounded by native environmental backgrounds. A unique tide pool with model waves and tides offers a fascinating glimpse into the mechanics of the seas.

The Hall of Oceanography depicts research projects from the oceans of the world. A little more static than the tanks full of fish, this exhibit is nonetheless a study any older child will find absorbing. And the bookstore is an Atlantis for any serious student of the oceans; it is by far the best of any aquarium in the country.

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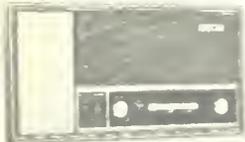


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For the house fixer

REPLACING AN ELECTRICAL SWITCH

By Deanne Raffel

Faulty electrical switches are very annoying with their intermittent current impulses that may cause a light to flicker or their stubbornness in turning a light on or off. Fortunately, however, these devices are easily replaced.

Purchase one of the many types available—an ordinary toggle switch, a silent mercury switch, or one of the attractive decorator switches that have been marketed in the past few years. Although the one you choose may not be identical with the old unit, it is installed in basically the same way. Be sure to obtain a 3-way switch as a replacement when two switches located on different walls control a single fixture. Example: The switch on the wall at the bottom of the stairs and another one in the hall at the head of the stairs regulate the same ceiling light.

Working with electricity can be dangerous business. To ensure your safety, be sure to shut off the current that leads to the device that you are going to replace—either trip the circuit-breaker to the "off" position, or remove the fuse. In electrical terms, this is called "killing the juice"; when the power is off, "the juice is dead." When you are in doubt as to which breaker or fuse leads to that particular unit, turn off the main switch that controls the power to your home. For additional safety insurance when you are required to touch the electrical service box: wear rubber-soled shoes,

stand on a dry wooden board, have completely dry hands, and use only one hand to switch off the current. *At this point, if you are still afraid to work with electricity, do not attempt to install a new unit—call in professional electrician.*

Once the current is turned off, remove the face plate that covers the device, and then the two screws that secure the switch to the metal wall box. Pull the unit a few inches out of the box. You may meet slight resistance—the wires attached to the instrument are a little stiff. Loosen the terminal screws. For the absent-minded: Make a diagram noting where each wire was secured as it is detached. There may be only one black and one white wire; two black wires; and in the 3-way switch one black, one white, and one red wire. There also may be a green wire included with any of these combinations. Note, too, that there are colored screws—brass-coated for the black and red wires, zinc-coated for the white wires, and green-coated for the green wire. You want to rewire the new switch exactly like the old one.

To install the device correctly, the top of the switch must be placed in the upright position. Loosen a screw, hold the hook of the wire facing clockwise, and situate it underneath the screw head. With the screwdriver turning to the right, tighten the screw down upon the wire. Return the newly wired unit to the box and replace the screws that hold it firmly against the wall. Resecure the switch plate and flip the switch to "off."

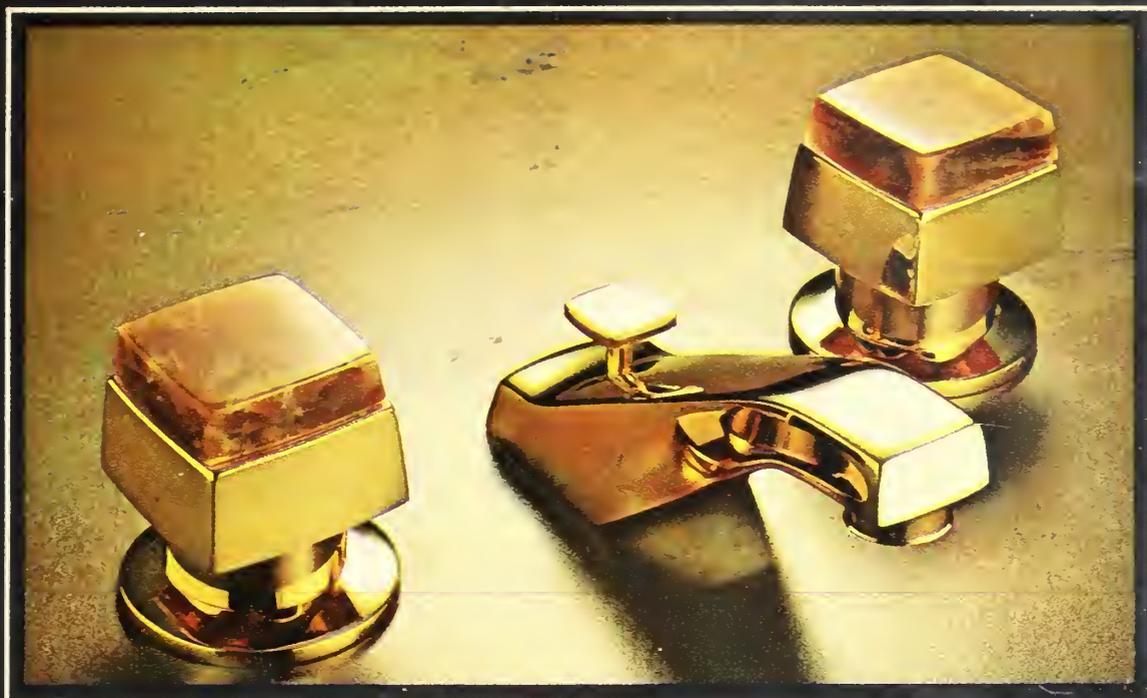
Turn the current back on and the switch will perform its duty. If the main house power was tripped, remember to reset the clocks, lamp-timers, and thermostat timers



Posh plant pedestal

Transparent acrylic planters dramatize plant displays. Available in a range of several sizes, from 8 to 12 inches in diameter and from 26 to 60 inches high, the cylindrical stands have polished-chrome plant containers and bottom trays. The removable containers are Teflon-lined, with solid bases to hold pebbles or stones for drainage. Retail list price for the smallest model is \$90; for the large, 12-by-60-inch model \$365. Architectural Supplements, Inc., 150 E. 58th St., New York, N.Y. 10022

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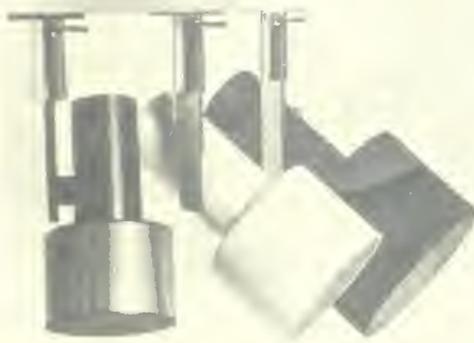
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continued

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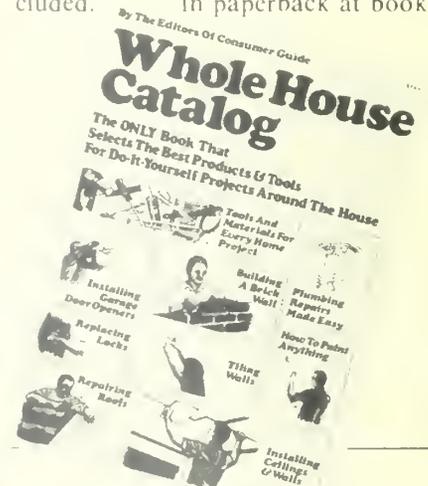
Getting it taped



Application of masking tape, freezer tape, or other household tape is easier with a new dispenser, the Quicker Sticker. An adjustable plastic wristband and wheel, it fits all standard tape rolls up to 1 1/2 inches wide. Fit a roll of tape on the wheel, fasten the band around your wrist, and tape. The unit frees both hands so you don't have to hold the roll and it lets you feed the tape straight through thumb and forefinger as you work; the tape won't snarl up. At paint and wallpaper stores, or mail order (\$2.95 plus 35c postage), Quicker Sticker, 204 W. 50th St., Loveland, Colo. 80537.

Self-help book

The editors of *Consumer Guide* have come up with a remarkably comprehensive book, *Whole House Catalog* (Simon and Schuster, \$7.95), on the nitty gritty of home repair, renovation, and maintenance. The 320 pages, illustrated with explanatory sketches, cover plumbing, wiring, construction, floors, furniture, painting, roofs, masonry, heating and cooling, windows, doors, appliances, and their repair and care. A national directory of building materials manufacturers with addresses and an Index of Recommended Products is included. In paperback at bookstores.



Hassle-free tile setting



Ceramic 4 1/4-inch tile, mounted on 2-foot-square sheets and pregrouted, is a boon to do-it-yourselfers. For walls and floors, the tile has silicone rubber grout already installed at the factory; flexible, it won't crack and is resistant to stain and mildew. "Redi-Set" includes "Rondelay" patterned tiles in three color combinations for walls and countertops, and crystalline floor tile in white, autumn gold, cobalt, and gold mist. Apply over plywood, wallboard, vinyl flooring, or existing ceramic tile. Available from tile contractors or American Olean Tile Co. Service Centers, Landsdale, Pa. 19446.

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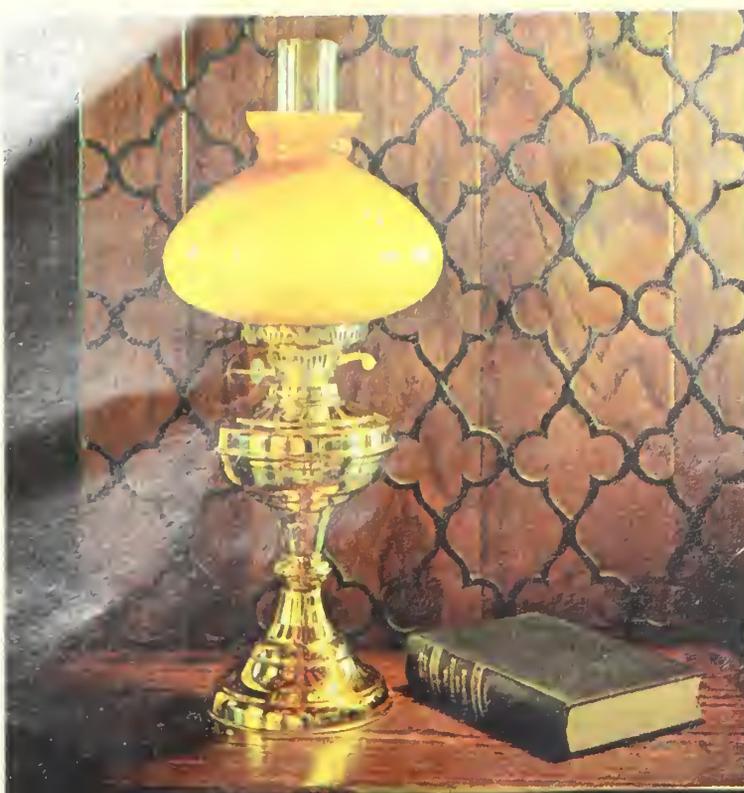


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Green-thumb reading

Gardeners are usually avid readers of garden books. New books and reissues are just out, from bonsai to herbs to perennials

By James Fanning

When Liberty Hyde Bailey, the unsurpassable horticultural authority, decided to condense the whole of his vast knowledge into a single book, he named the volume *Hortus*. Published in 1930, *Hortus* became a standard reference work for horticulture in North America in the next decade. A revised edition, *Hortus II*, was published in 1941, and went through several printings in the next 30 years. All this time, however, the staff of the L. H. Bailey Hortorium of Cornell University had been working on a third edition, incorporating the changes in nomenclature and horticultural procedures in effect since the first edition. Finally the work has been done, and *Hortus III* (Macmillan, \$99.50) is on its way to becoming the new horticultural authority.

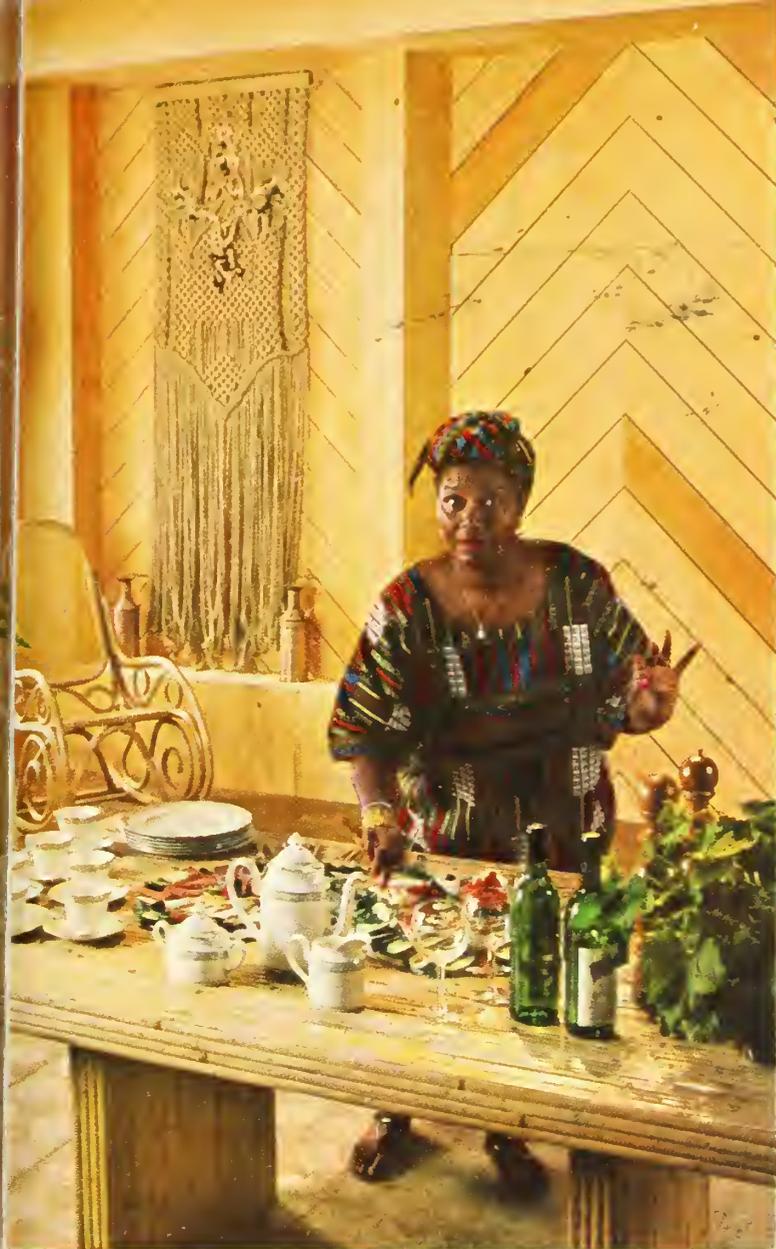
Just for teasers: the book has 23,978 plant entries, with complete cross-indexing of synonyms, a complete glossary, and a copious supply of black-and-white illustrations. To ease the way of nonprofessionals, arcane botanical language has been kept to a minimum throughout, and special attention has been given to outlying tropical regions of the United States.

One of the most-thumbed books in my library is *Sturtevant's Edible Plants of the World*. Compiled in the 1880s by E. Lewis Sturtevant, director of the New York Agricultural Experiment Station, this is still the leading authority on plants used for food everywhere on earth. All our familiar garden vegetables are here, with their proper botanical designations, plus an incredible number of plants used as food in other parts of the world. Just as history, the book makes fascinating reading. For instance, Sturtevant mentions that *Allium cernuum*, one of our most beautiful wild flowers, was a dietary staple for some of the early explorers of the North American continent. *Sturtevant's Edible Plants of the World* is available, in paperback, from Dover Publications, Inc., 180 Varick St., New York, N.Y. 10014, \$5, plus 40 cents for postage and handling.

The fine art of bonsai is a far cry from simply growing dwarf trees. Japanese masters of the art study every leaf, twig, and bud of their subjects and make cuts, twists, and bends with surgical accuracy. In fact, a set of bonsai tools looks very much like a surgeon's kit, and even includes scalpels. Naturally enough, you'd expect the last word on the subject to be written by a Japanese, and Masakuni Kawasumi has turned out to be just the man for the job. In his book *Bonsai with American Trees* (Kodanasha International, distributed by Harper and Row, \$10), Mr. Kawasumi tells it all, from how to make a top-heavy tree stand up in a shallow dish to mixing soil. Every point is illustrated with line drawings or black-and-white photographs, and there are lists of suitable trees and essential materials. There is also a list of organizations devoted to the culture of bonsai.

It is a pleasure to report that Adelma Simmons's *Herb Gardening in Five Seasons* is now available in paperback (Hawthorn, \$5.95). The new edition has full directions for growing, gathering, and using a long list of culinary, medicinal, and decorative herbs. Mrs. Simmons includes photographs and diagrams of her own, and other thoughtfully designed herb gardens. One feature that will be thankfully received is a chapter on pronouncing plant names.

Continued on page 186



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in Guadeloupe

plus how to choose a charter for this summer

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The beach is the clock-round center for activities at Club Med-Caravelle. Convinced that visitors don't want to be in their rooms for sunshine vacations, the Club Med offers special chairs for napping on the beach.

For Americans, Club Med-Guadeloupe is like summer camp in St. Tropez. The no-charge sports program has Olympic variety, one can swim skinny, practice one's French, and measure wits against G.O.'s from all over the world.

By Nancy Richardson

The first Club Med vacation village was built in Majorca 26 years ago. Europeans went in droves. Club Med villages appeared in the Caribbean in the late sixties. One was Buccaneer's Creek, Martinique, a pure distillation of Club Med theory polynesian-inspired huts clustered on a beach with a central structure where one eats and dances and signs up for sports. As in Europe, you were assigned a roommate unless you came with a friend. No money, no tips, a staff, the Gentils Organisa-teurs, skilled in Marcel Marceau antic-humor, the latest groupdances, and the specifics of several sports.

And recently, Americans have got used to the idea of Club Med. Expanding from a base of young people, now all ages appear in the seven existing resorts in the Caribbean, Mexico, Hawaii, and the Pacific. They are all full. Four more will open in three years. Not to miss out on the fun, I went to Guadeloupe recently with the idea of seeing the two Club Med villages there. They are very different,



Doo-dooos, Guadeloupians in madras uniforms, preside over a lunch buffet of island specialties.

for having a vacation yourself without having to leave children at home. There's a special baby's pool as well as a second one for older children, and amphitheatre, and lunch place in this "Mini Club" complex which offers daily organized activity away from adult fun.

For me Fort Royal offered a tranquility Club Med's often not credited with. The bulk of my stay however, was at the Caravelle where the action also became a form of rest.

THE SETTING — CARAVELLE

Pluses: a beautiful, wide white beach deep in palms; a central two-story pavilion; completely open-sided — porch veranda on top, roofed-over but open air dining room on the beach level; room wings that fan out from center; no elevators or "lobby."

NON-DRESSING WITH STYLE

The French have always been experts at beach life and beach play, bikinis and bodies, an atmosphere of funny flirting and non-dressing that Anglo-Saxons don't do in the same way. Club Med never makes you dress up and yet, with a bikini bottom and two fringed shawls knotted to and bottom, the girl G.O.'s have tremendous style. In fact the bikini bottom is the base garment for both sexes. The men can add pareos knotted at their hips; on G.M. (Gentil membre—guest always had a hibiscus behind his ear. Both sexes wore long, lightweight, cotton caftans late in the afternoon, which were available in the boutique as were the \$11 apiece, crocheted and fringed

Continued on page 70

How the alphabet can save you money on a summer vacation

ABC, OTC, ITC, all ways to fly places cheaper and stay there for less. They sound like a new government agency and it's thanks to one, the CAB, that they exist. That you don't understand what they mean for your life and travel plans is the big problem of the airlines and tour operators who are flocking into the charter business. For House & Garden readers, the letters to keep track of this summer are the ABC's, a charter category that involves just airfare and does not require hotel and car arrangements also. To qualify, make a reservation with a travel agent 45 days in advance for Europe and 30 days in advance for this country. In Europe you have to stay at least 7 days but anywhere else it doesn't matter. That means that this summer you can get round trip New York to London for under \$300. This wonderful new ABC program was just okayed by the Civil Aeronautics Board last fall and will only be getting off the ground this summer. It marks a great liberalizing of charter restrictions.

Last summer the big initials were OTC which meant you had to stay in Europe for at least 7 days and for one price got airfare, buses to and from the airport.

(Continued on page 80)

though based on the same format. The Caravelle is an old French resort hotel that Club Med has added on to. It's geared to single people and couples of all ages. Fort Royal, on Guadeloupe's other island, the Basse Terre, (it's mountainous, not flat as the name suggests, and at moments seems almost Swiss) offers a smaller setup with a central hotel block plus the sexy-because-informal beach bungalows that Club Med is famous for. Couples stay in these little tropical cottages that both border the beach and extend back into a hillside of palms and flowering vines that grow over all. Families, (the best reason to come here rather than the Caravelle) stay in the central hotel wing. With a "Mini Club" geared directly to children as young as 3 and 4, Fort Royal becomes a perfect facility

Best-Go's include an excursion to market in Pointe à Pitre.





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In Guadeloupe
continued from page 74

acrylic shawls. Tight summer jeans and T-shirts didn't look right at night when the choice was something lightweight and loose. Often the men wore carefully chosen and beautifully pressed flowered cotton shirts from the forties.

BRING A SENSE OF HUMOR

It was at mealtime, however, that the proof of the Club Med system existed. I went alone and normally am of the theory that privacy is an essential component of a vacation. At each meal I sat down at random at a different table of eight. Most of the time I got up feeling full from laughing not eating. There were always several nationalities at each table. Often the Germans spoke French as haltingly as the Americans. Stuck for a word they resorted to Italian. Anybody's linguistic efforts were boisterously encouraged and if some flamboyant flirting device failed to convey its message, arm and hand gestures took over. One G.O. stood on his head to attract the attention of a girl he liked.

THE ACTION

Lying on the beach is the best sort of activity for any new-arrival. When boredom sets in, one's options become endless. At 8 A.M., yoga and calisthenics start on the beach; waterskiers who want to try single-skiing can until 10 A.M. when double skis have a go. Snorkeling classes are at one end of the beach; in a low forest of palms at the opposite end is a beach for skinny sunbathing and swimming. Take it or leave it, but don't giggle. Sailfishes go out all morning long; larger sailboats take small groups on longer cruises around the island. Preliminary scuba diving exercises take place in 2 feet of water and as one passes these tests, special day-long expeditions can be taken to a diving island a short busride away. Six tennis courts are lined up behind the beach and they are full especially in the mornings and then again under lights at night. One tournament playoff was at 11 P.M. Late day one can go to a French lab and practice with tapes, play bridge or nap on the beach as classical music is piped out over the public address.

YOU DON'T OVEREAT

Both lunch and breakfast are buffet. The effect is not to make you eat too much; on the contrary, the tendency was to have a little of a few things. For breakfast: big bowls for café au lait or hot lemonade, fresh papaya, small sweet local apples and bananas, long skinny baguettes of French bread, other thicker coarser bread, baked apples, huge vats of preserves, prunes, terrines, cheeses, a gallon bowl of fresh yogurt; omelettes made as you watch. Lunch is the highpoint of the day, after which a several course dinner is only an afterthought. Couscous, sausage en croûte, croque monsieur that looked as rich as pizza, cold saffron rice with pieces of egg, ham and raisin salad, cold vegetables vinaigrette; hugh platters of avocado halves with a single blossom in the hollow;

always the big bowl of yogurt with the French brownish sugar to go into it; tiny, tiny fruit-topped pastry like Michel Guérard's; tiny crêpes made on the spot; tiny half grapefruits. On the beach itself is a big grill area with a roof over it, which turns out a complete Creole menu as a tremendous lunch alternate. Meat and chicken and fish are first marinated, then grilled; there are Creole vegetable combos and several types of rice. Late in the afternoon, once a week, there's a sea urchin tea served on the end of the dock with the sun going down. Lots of people are cutting the urchins open, others are eating them as is, or with lime juice or vinaigrette, with hunks of fresh bread and sweet butter to add ballast. (One is really just scraping out the roe from the inside of the creature.) Every one I tried to eat crawled off the side of the table when I put it down to get the bread.

EXCURSIONS:

Pointe-à-Pitre is a jumble of colonial French architecture, a few poured-cement highrise apartments, and old multicolored two-story houses and shops, which were makeshift even when they were first built. The Guadeloupians are very friendly. Pointe-à-Pitre has a bustling charm and is worth at least an early morning visit to the produce market. Some sights are familiar: stacks of string beans, tiny fat poddy bananas, piles of okra, little trucks filled with 100 heads of lettuce, live crabs and clams, spices, and flours. Others are strange: Bright-colored, odd-shaped things glisten in the rainwash of an early morning shower. It is hard to know if they are fruit or vegetable and sometimes they switch—cold and raw a fruit and cooked or steamed a vegetable. The *pomme malacao* is small and clear red—inside a plum texture. A corisol is an enormous green prickly strawberry shape, the okra has ridges and curls and twists, canelle are like small green pineapples with a podded surface.

Across the street is the first of a series of fabric shops where the best buys include more than the locally made madrases—narrow-width striped canvases from France; other solid color thin-thin cottons with lots of white stried throughout; a big choice of panel designs in cotton. Ann Wagner at the Caravelle made me a drawing for a caftan, which she said would look as well done in local cottons for the beach as it did in a silk for night. (See illustration page 74.) The doo-dooos, Guadeloupian waitresses, do wonderful things with madras wraparound circle skirts flounced at the hem, topped with white blouses. Over all that: voluminous aprons, sometimes bibbed and in a contrasting pattern, often caught up, shepherdess-fashion, to the waist.

The rate per person from New York for airfare and one week at the Caravelle is \$510 from May to June 26. (This is an OTC charter) In the summer the rates go up about \$40. From May until June 26 at Fort Royal, the rate for an adult is \$440; for 2 adults and 1 child, \$1161; 2 adults and 2 children, \$1505. ■

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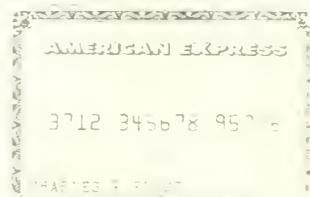
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and your hotel room. Make a reservation 30 days ahead for Europe, 15 days in the U.S. OTC's are still going and are what you want if the hotels and arrangements offered are what you would want anyway. (Club Med weeks in the Caribbean and Cancun are OTC's.)

No advance reservation is required for an ITC, but airfare, hotel, and airport transfers are included in the package, and one must be planning a trip with three different stops for at least 7 days.

These three types of charter flights are available only through a travel agent and reservations may not be made directly with an airline. American Airlines has a seven-aircraft charter fleet that books through various tour operators. These are usually 707's fitted with more seats than a normal 707. From New York to Los Angeles this summer, roundtrip is around \$219. The downside is that one has to reserve 30 days ahead and has to be willing to fly on a full aircraft that will not necessarily take off on time. Randall Malin, Vice President for Passenger Sales and Advertising at American, explains that charter travel is perfect for the nonbusiness traveler who will tolerate

Even if you don't want to stay at one of the hotels in airfare-and-accommodations-inclusive packages, the cost is still cheaper than most round-trip economy airfares

delays and crowded conditions in return for an unbelievably low fare. "What the public should know is that if repairs have to be made on a chartered aircraft the passengers have to wait until the work is finished whereas in scheduled service substitute aircraft will be wheeled out of the hangar in minutes and the flight takes off more or less on time. If you are willing to leave on a specified day, at an odd hour, and return on a specified day and don't mind long check-in lines at special desks at the airport, charters are definitely for you. Our 707's in regular service seat 147 people, a charter 707 seats 173 passengers."

TWA has worked out a number of European charter packages for summer and they have put them all in a big color brochure, which you can find at your travel agent. Their 9-day "stay put" vacations to London start at \$419 for airfare and a 9-day stay including hotel. Even if you don't want to stay at one of the hotels they've chosen, \$419 is still cheaper than the roundtrip economy airfare from New York to London. Some tour operators make a

point of using the charter fleets of the major airlines that exist just to do charter business. Fares vary so much according to the day of the week as well as the season and the length of your stay, that the best way to find the charter that's going to meet your needs is to go to a travel agent who has mastered all the intricacies of charter travel. What you have to be able to tell the travel agent is whether you want a cheap airfare and no land arrangements or a cheap fare with land arrangements.

To become an authority, subscribe to *Good Deals* magazine, a guide and listing of charter flights and tours that used to be available just to travel agents but is now also to individuals. Comes out every two months. \$6 for a year. Good Deals, 1116 Summer Street, Stamford, Conn. 06905.

Restoring a historic house continued from page 60

Making a successful application is a job in itself, according to Mrs. Gardner, who became a Norfolk historian and a press agent in the process.

"People had to know about the house, it had to be historically important on the local level, too, so I got the Norfolk papers interested in writing some articles." By keeping the press up-to-date on the house's progress, the whole community became aware of the project—and the clippings made her application to the commission more substantial. The purpose of such commissions is to encourage people to maintain landmark buildings and to open them to the public.

Before undertaking the restoration, Mrs. Gardner set up a Friends of Boush-Tazewell-Waller House, and assembled a board of directors of knowledgeable people, including an architect. Gifts to the Friends have included a very large Oriental rug, a Southern fourposter bed, and curtains. "Quite frankly, I solicited them," said Mrs. Gardner, who spread the word about tax-deductible gifts to friends, acquaintances, and a variety of merchants. Two different rug dealers donated a total of six Oriental rugs that were difficult to sell because of their enormous size. Other friends and "total strangers" made similar "white elephant" gifts. The Friends Committee will also help with Open Houses and tour guiding in Norfolk.

Even with all of Mrs. Gardner's economizing and her "astronomical" investment of time, restoration of the family heirloom cost almost \$200,000. Although she would never admit it, the setbacks and obstacles were really the building blocks of Mrs. Gardner's triumph—as her advice to neophyte restorers suggests: "I would say, 'Plunge in!' The very act of doing, you must learn. Maybe make a few mistakes, but do it. The joy, the thrill, the satisfaction that comes from this kind of thing is wonderful!"

Boush-Tazewell-Waller House is open 14 days a year and can be seen by appointment. Call Virginia Reed (804) 428-9222.

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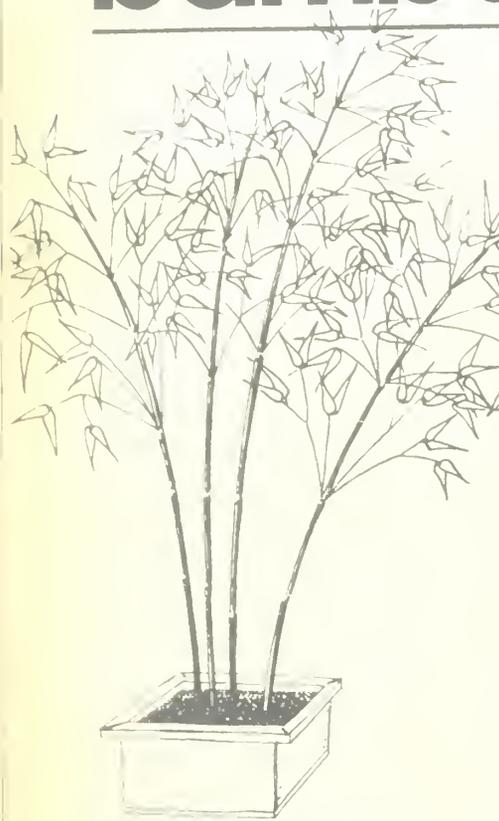


Jungle gems:

bamboo and palm

Hardy and barstun
with green foliage,
bamboos and palm
thrive indoors
and add a strong
decorative elemen

By Richard Langer



Bamboo *phyllostachys nigra* has striking, ebony-black canes.

Bamboo basics

When it comes to decorating with plants, there's a scarcity of narrow vertical greenery of the kind one wants for room dividers or as a balance to long, low furniture. A happy solution, particularly if there's even a hint of the Oriental in your decor, is bamboo.

Until recently, bamboos were relatively unknown indoors. People just did not think of them as house plants. But now we are beginning to recognize that not only do many species thrive indoors, but their variety of leaves and canes are striking. They are also fast growers — *Bambusa tulda* from India is on record as having grown an inch and a half in one hour. Unfortunately it is not available in this country yet, or we would have the closest thing to an instant house plant known.

To grow bamboos successfully, you need a light, porous

potting soil, an hour or so of direct sun a day, and lots of water. As with all plants, drainage is important to prevent overwatering, so make sure the pot sits in an overflow dish where extra moisture can drain out.

Problems are few and far between, as long as the soil does not dry out. If it does, you will soon have a nice stand of fishing poles with a leaf mat around the pot. Occasionally slugs and snails may slip into the bamboo pot. Make sure you pick them out speedily, since they will devour the juicy new bamboo shoots.

Pseudosasa japonica, the arrow bamboo, is the easiest of all bamboos to grow indoors. With leaves up to a foot long, the shiny olive-green canes arch gracefully from the pot. The plant likes a cool spot in the high 60's to low 70's, with a little direct sun.

Continued on page 84

Plants by mail

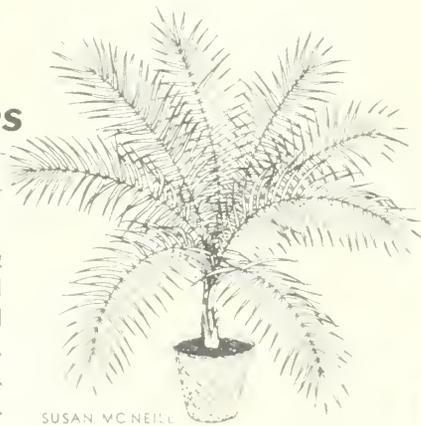
Bamboos are just bursting into the house plant scene, and so are often hard to find at local plant stores. However, the following sources can get you started. Pacific Bamboo has a particularly large selection.

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Reading your palms

In the tropics, palms represent the single most useful group of plants growing. Their fibers and fronds provide the building material for houses, boats, and furniture; the weaving material for carpets, clothes, animal traps, and fish nets. They supply pens, and ink to fill them, sugar, wine, vinegar... and that's only the beginning of the list. But palms are also among the best plants to provide some living greenery in temperate homes.

Given only minimal care, a healthy palm will be a strikingly graceful addition to any room for years, even decades. The trick is to purchase a palm that has been thoroughly acclimated to your region. Field-grown specimens shipped north from ranches in Florida or southern California will not take well to their new climes. When you buy a palm, the leaves should be a deep, rich



SUSAN MCNEILL

Phoenix roebelinii, the pygmy date, fans out in graceful shape.

green. Yellow fronds, no matter how novel they might look, mean the plant has been grown in far more sun than you will ever be able to give it indoors. A year might elapse before the palm adjusts to the lesser light; in the meanwhile it is prey to pests, disease, and other problems. And that defeats a major purpose in growing palms: normally they are much less prone to problems than other house plants.

Continued on page 84

THE SILICA CONNECTION

Bamboos are heavy feeders, and should be fertilized weekly during the spring and summer growing season. For truly spectacular results, slip them some silica as well. Bamboos are very efficient extractors of silica from the soil, using the material to help build their strong flexible canes. They are so efficient at it, in fact, that they will strip all the available silica from a pot of soil within a year. So to grow really stately bamboos, you must replenish their supply. Get some calcium silicate from the drugstore or a chemical supply house. Mix one teaspoonful to a quart of water and douse your bamboo with this "fertilizer" once a month from April through August. The results will be ceiling-breaking.



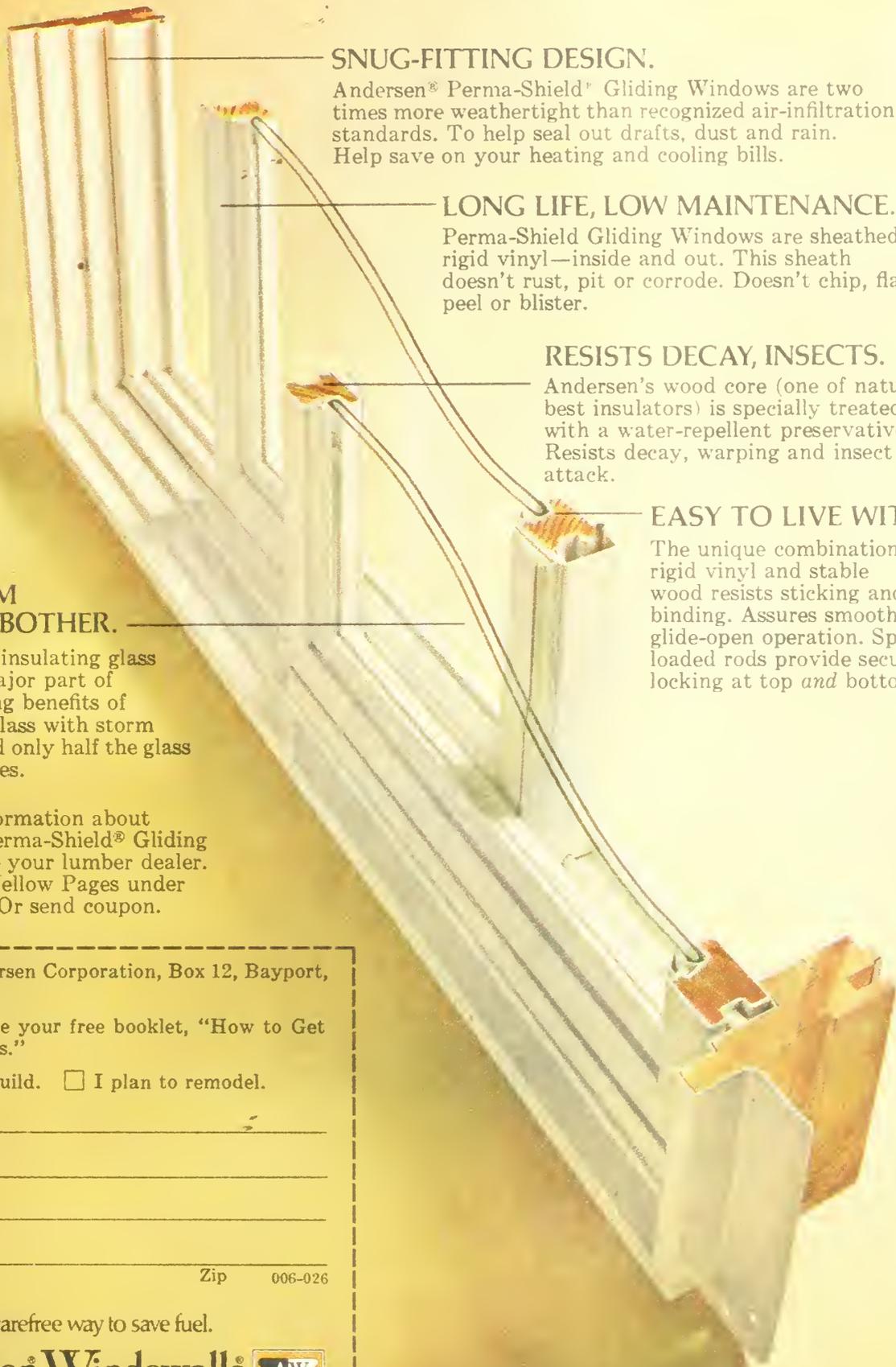
A dark green palm, on the other hand, one that has been shaded from harsh tropical sun, will be perfectly happy almost anywhere you put it.

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Bamboo basics
 continued from page 82

Grown as a garden plant in many southern areas of the U.S.A., *Bambusa multiplex*, the hedge bamboo, is excellent for pots and tubs. Normally it grows 4 to 5 feet high indoors, but can reach 40 feet under ideal conditions—ceilings permitting. It comes in about a dozen different varieties, of which 'Riviereorum,' 'Fernleaf,' and 'Silverstripe' are considered best for indoor cultivation.

For a really showy splash, consider *Phyllostachys nigra*, the black bamboo. The leaves are paper thin, dark green, and borne in pairs on thin, dangling branches. It likes sun, but if it gets too much the leaves will begin to curl. The most notable feature of this bamboo is its black canes. Although speckled green when young, on maturing they have the appearance of polished ebony umbrella shafts—which is exactly what they were used for in the past.

Reading your palms
 continued from page 82

long as it has good footing. This means soil that drains well. A newly purchased palm should not need repotting for several years. When the need arises, however—or if you want to try your green thumb at growing unusual specimens from seed—a potting soil of equal parts heavy loam, coarse sand, and peat moss, with a cupful of dried cow manure per 8-inch pot for extra nourishment, makes a good mix. The coarse sand is absolutely necessary for good drainage.

For palms, dry roots mean dead roots. So, as long as the drainage is good, it is better to overwater than underwater.

If the palms' roots are tender, their tops are tough. The leaves don't bruise, aren't bothered by grease in a kitchen, and generally withstand even the dry air of central heating. One thing to remember, however, is that since they belong to the monocot family, they have only one growing point. Trim away all the dead leaves you want, but don't pinch back the center tip in an attempt to make a palm bushier, the way you do with other house plants. If you pinch back a palm, it's good-bye palm.

Palms will thrive in any light, from a few hours of direct sun to nothing but a working day's-worth of fluorescent lighting. However, the less light, the slower the growth will be, and palms in general are not noted for speedy growth.

The basic four of indoor palms include *Chamaedorea elegans*, the classic parlor palm, a dwarf rarely exceeding 2 feet. Its feathery, dark green foliage is an excellent accent in any room. It is usually grown four or five to a pot for added lushness. The plants like warmth (average 75 degrees) and a bright area with no direct sunlight.

Various other species of *Chamaedorea* are sold as bamboo palms, the bamboo being a plant they greatly resemble. Quite cold-resistant, they will do well even in an

Continued on page 229

Grass-roots advice

about lawns

If your lawn is less than perfect, here are expert tips on what to do about weeds, thatch, sod versus seeding, fertilizing, and mowing.

By James Fanning

A fine lawn is as great a horticultural achievement as a houseful of thriving pot plants. The millions of individual grass plants in a lawn have the same basic requirements as other growing things. They need the same attention to soil, water, sunshine, and nutrients. They also need mowing—we call it mowing—far more often than trees, shrubs, or any other kind of plant. All in all, the keeper of a green lawn is entitled to as much credit as the grower of spectacular roses, orchids, tomatoes, or apples. More credit, really, since grass plants cannot be given the individual care and coddling lavished upon bigger plants.

Most of us inherit our lawns. Whether the house is owned or rented, the lawn that goes with it was probably made and maintained by someone who has moved away. So the great problems of lawn-keeping are either trying to maintain a standard of excellence set up by someone else, or, far more often, trying to correct someone else's mistakes.

Weeds are probably the lawn-keeper's most annoying problem. Broad-leaved



weeds such as plantain and dandelions are best dealt with by hand weeding. A lot of work, to be sure, but once the plant has been dug out with knife or trowel it really is gone for good—assuming, that is, that the digging is done before the weed has a chance to mature and drop its seed. Crab grass, the turf lover's pet hate, is an annual. That is, it grows new plants each year from last year's seed, and that gives the clue to controlling it. A dense,

fertilizing, and mowing.

A well-fertilized turf of permanent grass does not give the crab grass seedlings a chance to get started. Mowing no lower than 2 inches also helps crowd out the undersirable seedlings. And, of course, wherever it does appear, crab grass should not be allowed to set seed. At the time the seed heads appear, it is quite easy to rake them out before they can mature.

Chemical weed controls have appeared in droves during the past few years. Some of these work very well, particularly on the broad-leaved lawn weeds. Unfortunately, this whole class of materials has gotten a bad name among environmentalists. My own experience is



Crabgrass (*Digitaria sanguinalis*)

Continued on next page

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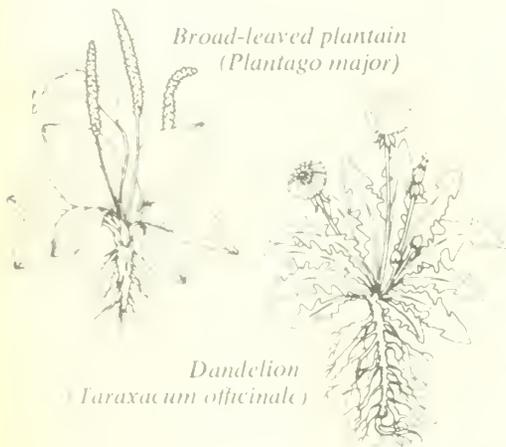
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that 2,4-D, used according to the manufacturer's instructions, is very effective on broad leaved lawn weeds and shows no undesirable effects. At present, the federal government is applying strict controls on the sale and application of weed-killers, so it would be foolhardy to recommend the use of any particular kind. The best source of information about what may be permissible, as well as effective, for your local conditions, is your county agricultural agent. You'll find him listed among the United States Government agencies in your telephone book.

Chemicals to control insects and diseases are subject to the same regulation as weed-killers. However, the beetle grubs that nibble away grass roots and leave spots and streaks of dying grass are



easily eliminated by a nonchemical means. This is the milky disease, a bacterial infection that attacks only the underground grubs of Japanese and other beetles. The disease spores are available as a powder to be scattered on the lawn and watered in. This material is sold in garden and hardware shops everywhere and besides being fatal to this year's crop of beetle grubs, it remains effective for several years. It is absolutely harmless to birds, bees, and pets, and cannot contaminate underground water. Among chemical insecticides, probably the safest and most effective is Sevin—used, of course, strictly according to the instructions on the package.

One of the problems that may develop in a neglected lawn is **thatch**—the deposit of grass clippings, dead grass, and other debris that settles down among the grass blades. This compacted material sheds water like a thatched roof, and not only keeps rainfall from penetrating the soil, but acts as a breeding ground for disease and insect pests. It should be removed by vigorous raking or, better yet, by using a motorized thatcher designed for the purpose. Available from machinery rental services, these machines scratch up an astonishing amount of dry material from the turf. This leaves the lawn looking rather moth-eaten, but it will quickly recover, particularly if the dethatching is followed by an application of fertilizer.

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If, in spite of watering and fertilizing, a lawn looks sparse and parched and feels hard, rather than springy, underfoot, the problem is probably soil compaction. This is easy to cure, again using motorized rental equipment. A mechanized aerator pulls small cylinders of earth out of the lawn, leaving it perforated with holes spaced about 6 inches apart. These holes let air and water into the soil and loosen the whole mass of earth beneath the lawn as they slowly refill from the action of falling rain. The lifted-out plugs of soil simply stay on top of the grass until they are raked in or dissolve with rain or sprinkling. Lime or fertilizer can be applied after an aerating treatment. These drop into the openings and reach the grass roots much more efficiently than if simply spread on the surface. A spiking tool is sometimes used for aerating, but is not really much good, since the holes are opened up without removing soil, so a good part of the loosening effect is lost. The best time for thatching or aerating operations is in late summer—also a good time to apply a fertilizer high in nitrogen, to stimulate growth before cold weather.

Some of us, of course, have the problem of starting a lawn from scratch, and this is where study, forethought, and hard work pay off. To begin with, there is the soil. Grass roots need a good growing medium. Six inches of fertile topsoil is the least grass can be expected to thrive on. The wise rule is, the deeper the topsoil, the better—given the chance, most grasses will send their roots down 2 to 3 feet.

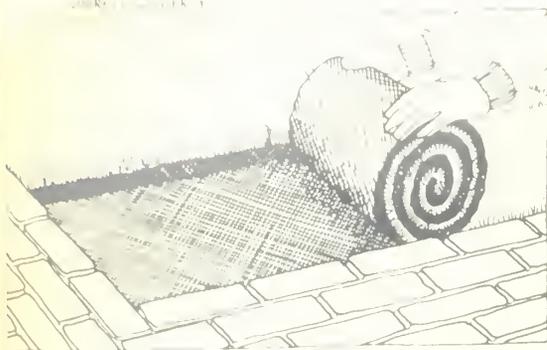
The subsoil must be considered too. Water should flow downward through the topsoil and on down through underlying layers, with no boggy spots to hold root-smothering water in wet seasons. Humus, fortunately, is the key to both increasing and decreasing soil porosity. It gives body to light soil and helps separate the particles of sticky, impervious clay. In either case, copious quantities are called for. Don't stint, and make sure the humus, whether homemade compost or commercial peat, is thoroughly worked in before the soil is raked to its final grade.

Soil testing is important, too. Quite often lime is needed to improve soil texture, and only a chemical test can determine how much to use. The same goes for nutritional elements—testing is the only sure way of telling how much of any of them should be applied. Soil-test kits for do-it-yourselfers are available at hardware and garden shops. For thoroughgoing professional help, though, consult your county agricultural agent.

Selecting the kind of grass to grow is probably the most important step of all in good lawn care. The only general rule is to choose a variety or combination of varieties suited to your local conditions. Here again your county agent will have sound advice to offer. In a cool, moist

Continued on next page

...of bluegrasses are at their best. Where it's hot and dry, fescue varieties do well. In the deep South, tropical grasses such as Bermuda and centipede grasses are best. And perennial rye, once much looked down upon, has now come



Sod to start a new lawn or patch old one

into its own with the introduction of varieties that combine the best features of bluegrass and fescue. Bent grasses, low and carpetlike, are so fussy in their requirements that they're seldom used in home lawns these days.

Sodding has come to be the preferred method of starting a lawn. Commercially grown sod has the advantage of being weed-free and is much quicker to become established than a seeded lawn. Soil preparation is the same as for seeding, and the sod, when laid on the raked and fertilized soil, tamped down and

well-watered, will be ready for use in a few days. Admittedly, sod is expensive. But the initial cost is practically the only cost. There is no need for the reseeding that is inevitably part of establishing a lawn from seed. The sod is not only weed-free, it also smothers any weed seedlings that may sprout in the soil beneath it. And patching is simple whenever necessary. All you have to do is buy a chunk of the same kind of sod, cut it up, and plug in the pieces. Ready-to-lay sod is available at nurseries and garden centers everywhere. Check on the variety of grass before you buy, though, to make sure it is one that will grow well under your local conditions.

Seeding a lawn has its advantages, of course. Whereas sod is almost always a single kind of grass, seed mixtures make it possible to establish a lawn of, for example, shade-loving and sun-loving grasses together. With such a combination, the grasses that need full sun will gradually disappear from the lawn's shaded areas, but those with a preference for shade will be right there, ready to take over and maintain the even carpet of green. One of the main difficulties in starting a lawn from seed is keeping the area evenly moist until the seedlings are well started. Uneven watering will result in a spotty germination, with results that will be visible for months, or may even be permanent. Borrow or rent enough

sprinklers to keep the whole seeded area moist or, better yet, install an underground irrigation system. These are available in a wide variety of types and are fairly easy to install—then the problem of even watering is automatically solved.

A crucial part of the maintenance of any lawn is mowing. Here the important rule is: Mow when the grass is ready. This means never letting it grow tall enough to become ragged looking or to produce a heavy load of clippings. A healthy, vigorous lawn may need mowing twice a week in the moist days of early summer, no more than once in two weeks in drier weather. In actual measurements, grass should never have more than one-third of its height removed at a cutting. If you keep your lawn at, say, a height of 2 inches, mow before it reaches 3 inches. And, whatever kind of mower you use, keep it sharp!

One of the best books on lawns is *Lawn Keeping*, by Albert W. Schery (Prentice-Hall, \$5.95 in paperback). Dr. Schery gives complete directions for establishing and maintaining turf in all parts of the country, and illustrates his points with diagrams, line drawings, and black-and-white photographs. ■

Weed drawings adapted from Dr. Schery's book. Sod drawing, from "Lawns and Landscaping" by Bruce Cassidy (Harper & Row).

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The green-grass Q&A

Some most frequently asked questions about lawn care

About this time every year, as the first pleasant days come along, people call up Scotts—the lawn people, for advice about their spring lawns. Scotts maintains a free telephone advisory service for people who need a quick answer to a lawn question. You can talk to a lawn specialist by dialing the toll-free number for your area: in Ohio, 800-762-4010; in Kansas, Alabama, and eastward, 800-543-1415; in western and some southern states, 800-543-0091.

1. I have to seed this spring. How can I prevent weeds, too?

You should fertilize at the same time you seed anyway, so use a fertilizer that also contains a crabgrass preventer; it will keep dormant crabgrass seeds from sprouting. Broadleaf weeds cannot be prevented, but must be controlled while they are growing. To control them, wait until the new grass seedlings have been mowed at least four times. Then fertilize with a combination product that also controls actively growing dandelions and other broadleaf weeds.

2. How soon can I mow my lawn after I have seeded?

Plan on mowing a newly planted lawn as soon as the grass is about 2 inches high, cutting it back to about 1½ inches. If you have seeded in order to thicken a thin

lawn, go ahead and mow whenever the grass needs it. The mower will not harm the seed you have planted.

3. I have some irregular patches of matted, browned-out grass in my lawn this spring. What causes it?

It is probably damage from a disease called snowmold fungus. Take a brush or a flexible rake, and lightly break up the matted grass enough to allow air to circulate and sunlight to reach the crown of the grass plants. Then feed the grass with a slow-release fertilizer that will provide the nutrients needed for sustained feeding and vigorous growth. Much of the grass will probably recover by late spring or early summer. Damage can be avoided in the future by using a fertilizer in the fall which contains a lawn-disease preventer.

4. I have brown circular spots in my lawn this spring, most of which are only 3 to 6 inches in diameter. What are they?

They are probably from the urine deposits of dogs. Flood the area with water to wash the deposits down through the soil. Repair the scars with sod or seed.

5. My grass is quite shallow-rooted, and when I rake it in the early spring, large pieces of it come loose from the soil. Why is this?

Very often grass is shallow-rooted when it

is grown in a shady area, or when it must compete with tree roots for available moisture and nutrients. Avoid severe raking. If possible, prune the trees to allow more sunlight to reach the grass. Follow a good fertilizing and watering program to help the grass compete with the trees.

6. When can I dethatch my lawn?

The recommended times for dethatching (removing some of the matted dead grass that collects in a lawn) are spring or early fall. This spring, wait until your grass has begun to grow again and has been mowed a few times. There should be some moisture in the soil, but the lawn should not be soggy, which can cause a thatching machine to tear out too much of the desirable grass.

7. My grass is going to seed. Can I mow it? Will the seed help to thicken the lawn?

The grass is probably bluegrass. This condition occurs in the spring as part of the normal growth pattern of bluegrass, is temporary and should last only a few weeks. The seedheads are of little or no value. A sharp and properly adjusted mower will cut these stems. Rake or sweep them up.

8. How can I eliminate wild onions?

Remove them by hand, or use a spot weed

Continued on page 22

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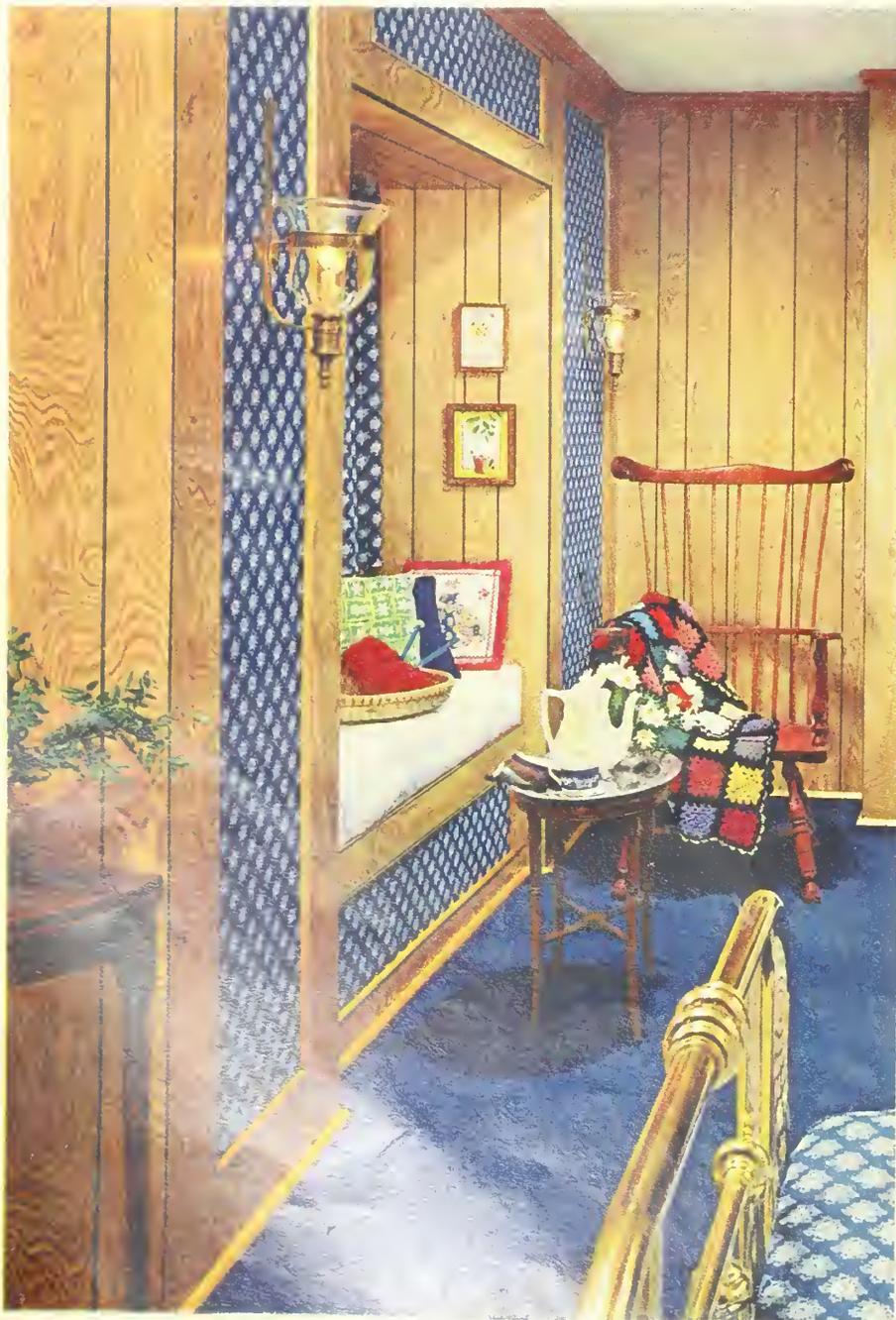


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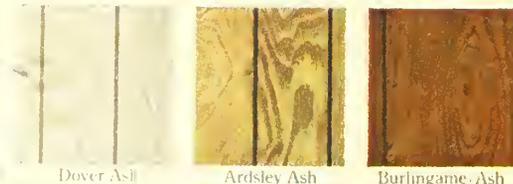
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FOLEY
Magnolia Building Supply

GADSDEN
Kimball Glass Company, Inc.

JACKSONVILLE
Franklin Paint & Wallpaper Co.

JASPER
Jasper Decorating Center, Inc.

RUSSELLVILLE
Russellville Decorating Center, Inc.

SYLACAUGA
Coosa Valley Paint Co.

TUSCALOOSA
Cabinets Paint & Wallpaper Cole Supply

ARIZONA

CHANDLER
American Interiors

GLENDALE
Paradise West Hardware

LAKE HANASU CITY
Color Center
Simpson's Paints

PHOENIX
Brandt's
Chet's Paint & Wallpaper
Painters Ware House Dec. Center
Thunderbird Paint Center

SCOTTSDALE
Paradise Hardware

YOUNTOWN
Paint Bucket

YUMA
Fifth Avenue Paint & Glass Inc.

ARKANSAS

LITTLE ROCK
Franklin Paint & Wallpaper Co. (3 Locations)
Robinson Paint Supply Company
Walls Galore & More, Inc.

NORTH LITTLE ROCK
Franklin Paint & Wallpaper Co.

SEARCY
Gardner's Ace Hardware

SPRINGDALE
Stamps Decorating Center

CALIFORNIA

ALAMEDA
The Home Zone

ALHAMBRA
Al's Paint and Wallpaper

ANGLES CAMP
Thompson's Mercantile

ARCADIA
Merritt's Paints
Sullivan Paint & Wallcovering Co.

BELLFLOWER
Jackson Paint Co.

BURBANK
Burbank Paint Company

CAMARILLO
Camarillo Plumbing & Paint
Spectra Paint Center

CANOCA PARK
Benson's Paint Co.

CASTRO VALLEY

Valley Paint Center

COLUSA
Colusa Paint Store

CORONA DEL MAR
Paint Paper... & Things

CORTE MADERA
Village Paint Shoppe

CULVER CITY
Center Paint and Wallpaper Co.
Standard Floor & Wall Co.

CUPERTINO
Kelly-Stephens Paint & Wallpaper Stores

DANVILLE
Fletcher's Wallcoverings
King's Danville Paint Center

FRESNO
Custom Colors

GARDEN GROVE
Ralph's Paint Mart

GRANADA HILLS
Granada Paint & Wallcoverings

HAMMOND
Paint City

HOLLYWOOD
C. S. Smith Co.

INDIO
Bentons Paint

KINGSBURG
Johnson Lumber Inc.

LACANADA
Crest Paint & Wallpaper

LA HABRA
Woodall Paint Center

LA VERNE
LaVerne Decorating Center

LONG BEACH
Boyes Paint & Wallpaper
Broadway National Paint Co., Inc.

LOS ANGELES
Armstrong Bldg. Materials
Westside Paint Co., Inc.

MANHATTAN BEACH
Supreme Paint Decorating Center

MILL VALLEY
Hues and Views

MODESTO
Modesto Color Center, Inc.
The House of CYN
The Paint and Wallpaper Company

MONTEREY PARK
Brack's Paint Co.

NEWPORT BEACH
Paint Paper... & Things

OAKLAND
The Paint Mart

ONTARIO
Paint Bucket Inc.

ORANGE
Wallpaper Warehouse

PACIFIC GROVE
Kidwell Paint & Wallpaper

PALO ALTO
Hubbard Paint Store

PASADENA
Merritt's Paints
Piercy Clark Corporation
Spectra Paint & Wallpaper Inc.

Petaluma
Peter Jones Paint & Wallcoverings

PLACERVILLE
The House Doctor

POMONA
Paint Bucket Inc.

REDLANDS
Bentons Paint
Redlands Paint

REDONDO BEACH
Supreme Paint Decorating Center

RIVERSIDE

Magnolia Paint Center
Paper World Wallcoverings

ROHNERT PARK
Colors and Hues

SACRAMENTO
Bio-Chem Paint Co.
Lane Calder

SAN BERNARDINO
Luns

SAN CARLOS
San Carlos Paint & Wallcovering Inc.
The Color Shop

SAN CLEMENTE
Casa Pintura

SAN DIEGO
Paints by Troché
Ryon's Wallpaper Market

SAN FRANCISCO
Al & Rich's Paint & Wallcoverings

SAN JOSE
Kelly-Stephens Paint & Wallpaper Stores

SANTA MONICA
Bryon H. Cox Paint Inc.
Sears-Naylor Fuller Paint
Tumans Paint Inc.

SANTA ROSA
Malvino Interiors
Santa Rosa Dutch Boy Paints

SOLANA BEACH
West Coast Paint & Wallpaper

SOUTH BAY
Bay View Decorating Center

TAFT
Wiens Paint Store

TAHOE CITY
Emerald Paint & Decorating

TEMPLE CITY
Newman's Paint Center

TUJUNGA
Crest Paint & Wallpaper

TURLOCK
Morwear Color Mart

TUSTIN
Ralph's Paint Mart
Tustin Paint & Decorating

UPLAND
San Antonio Paint & Decorating

WALNUT CREEK
Walnut Creek Paint

WESTCHESTER
Shamrock Paint Store

WHITTIER
Whittier Paint & Wallpaper Co.
Stan's Glass & Paint, Inc.

COLORADO

BOULDER
Arapahoe Paint Center
Boulder Color Center

COLORADO SPRINGS
Paint Supply & Glass Co.

DENVER
Kovac Paint Studio
LeMaster & Co.
Reed

FORT COLLINS
The Paint Spot

LAKEWOOD
Carney Paint & Wallpaper
Kovac Green Mountain

LOVELAND
Vorreiter Paint & Wallpaper

CONNECTICUT

BERLIN
Walsh and Meyer Co., Inc.

BRANFORD
Brantford Paint & Wallcovering Center

CLINTON

The Paint Pot

ESSEX
Carl Dahlstrom & Sons

FARMINGTON
American Paint & Wallpaper Inc.

GLASTONBURY
Katz Creative Decorating

KENSINGTON
Carlton's Wallpaper & Paint

MIDDLETOWN
Color Mart

NEW BRITAIN
Carlton's Wallpaper & Paint

NEW CANAAN
Aladdin Floors and Interiors

OLD SAYBROOK
Saybrook Paint & Home Decor Center

ORANGE
Standard Paint & Wallpaper

WATERBURY
Paint Service, Inc.
State Paint Co.

WEST HARTFORD
Jacobs Paint
Royal Paint & Wallpaper

WETHERSFIELD
United Paint & Wallpaper Inc.

WINDSOR
Henray's Decorating Inc.

DELAWARE

LEWES
Gibbs Paint & Chemical Co., Inc.

WILMINGTON
B. Frank Shinn Paint Co.

FLORIDA

CHIEFLAND
The Decorating Center

DELAND
Feasel Paint & Glass Co.

CLEARWATER
D P I Quality Paints Inc.

FT. LAUDERDALE
Boice Bird Window & Wall Coverings
Watkins Paint Company

FT. MYERS
The Paint Store... plus

GAINESVILLE
Erush and Bucket

HALLANDALE
Mary Carter Paints

HOLIDAY
D P I Quality Paints Inc.

JACKSONVILLE
Beaches Paint & Carpet Center
Duval Paint & Decorating Inc.
Rahaim's Wall & Floors (2 Locations)

LAKE CITY
Brown-Vann Paint Store

LAKE PARK
Decorating World
Park Avenue Paints, Inc.

LARGO
Florida Decorator

MIAMI
Sunny South Paint Co.

NAPLES
Barley's Paint Inc.

OCALA
Southern Plate Glass & Paint Co.

ORLANDO
Framlow-Mary Carter

PINELLAS
Pinellas Paint & Decorating Inc.

TAMPA

Bay Paint & Decorating
D P I Quality Paints Inc.
Tanner Paint Co.

VERO BEACH
Main Paint & Supply

GEORGIA

BARWICK
Beaty's (2 Locations)

BAXLEY
Hunter Johnson Lumber Inc.

CAIRO
Wight's Inc.

COLUMBUS
Jimmy Mordie Paint Center
Warner Paint & Decorating

DALTON
Decorating Supply
Ponder's Decor Supplies

DECATUR
Chapel Square Paint and Glass

SAVANNAH
B & B Paint Co.

WAYCROSS
The Paint Mart

IDAHO

BLACKFOOT
Johnny's Glass & Paint

BOISE
Mountain States Paint Manufacturing Co. (4 Locations)
Rogers Dutch Boy Paint

BURLEY
Betty's Paint Pot

COEUR D'ALENE
Fossum Paint & Flooring, Inc.
United Paint Mfg. Co.

IDAHO FALLS
Columbia Paint Company

LEWISTON
Columbia Paint Company

POCATELLO
Columbia Paint Company

ILLINOIS

ALEDO
Greer Home Improvement

ARLINGTON HEIGHTS
Paulson's Paint & Wallpaper
Raine's Paint & Wallcovering
Webber Paint Co.

BENSENVILLE
Ed's Village Decorating Center

BERWYN
Figatner-Scott Co.

BLOOMINGTON
Don Smith Paint & Wallpaper
Gilbert Interiors

CHAMPAIGN
Brown's Paint & Glass

CHARLESTON
Reasor's Decorating Center

CHESTER
Chester Paint & Fabric Store

CHICAGO
Barista & Bybee Paint & Paper
Bruno Movrich Paints
Excel Paint & Wallcovering's
Graham & Sons Inc.
Joe Harris Paint & Hardware
Paulson's Paint & Wallpaper
The Paper Place
Thybonny Paint & Wallcoverings

CRYSTAL LAKE
Lloyd's Paint N' Paper

DES LAINES
The Heritage Shoppe

DIXON
Dixon Paint Co.

DUNDEE
Dundee Paint Co.

EAST MOLINE
Quality Paint & Floorcoverings

EDWARDSVILLE

Home Decorating Center

ELGIN
Neil's of Elgin

ELK GROVE
Grove Paint & Wallpaper
The Carpet Shop

EVANSTON
Thybonny Paint & Wallcoverings

EVERGREEN
Bergman Paint & Wallpaper Stores

FAIRFIELD
B-Way Home Center

FRANKFORD
Alhandroni's Design World

GALVA
Miller's Paint & Wallpaper Store

GLEN ELLYN
Bob's Colors

GLENVIEW
Thybonny Paint & Wallcoverings

GREENUP
Holt's Store

HANOVER PARK
Hanover Paint, Glass & Wallpaper

HENRY
The Paint Store

HICKORY HILLS
Hills Paint Co.

HIGHLAND PARK
Lakeside Glass and Paint Co.

HOMEWOOD
Plaza Decorating Center

JOLIET
Harvey Dahlen Paints
Joliet Paint & Wallcovering Supply

LA GRANGE
The Colour Bar, Inc.

LITCHFIELD
Meier Decorating Center

LOVES PARK
John's Paint Pail

MONTICELLO
Montgomery's Paint
Monticello Lumber Co., Inc.

MOLINE
Dabney Decorating

MORRISON
Renkes Paint Store

MORTON
Roecker's

MT. VERNON
Dillon Paint Store
Lea's House of Draperies

NILES
C. Swenson & Co.

NORMAL
Don Smith Paint & Wallpaper

OAK FOREST
Paintin Place

OAK PARK
Wallace Gilmour's Inc.

OREGON
Fischer's

ORLAND PARK
The Village Bucket & Brush

OSWEGO
Oswego Home Decorating Ctr.

OTTAWA
Willcox Paint Company

PALOS HEIGHTS
Bergman Paint & Wallpaper Stores
Hillig House of Color

PEORIA
Born Paint Co.
Model Wallpaper & Paint
Roecker's (3 Locations)

PITTSFIELD
Casteel Color Wheel

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 MARIETTA
 Kinn Paint Co., Inc.
 MANCHESTER
 Tulle Modular Homes &
 Decor Shop
 MARYSVILLE
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 Center, Inc.
 Shelbyville Paint & Wallpaper
 SOUTH BEND
 E. E. Lee Co.
 TIPTON
 Tolle Brothers, Inc.
 WINCHESTER
 Sipe's Wallpaper & Paint Store
INDIANA
 ANDERSON
 Paul Greine Paint Co., Inc.
 The Wallpaper House
 BILLYE TON
 Art, Paint & Wallpaper Store
 CARMEL
 Carmel Wallpapers
 COLUMBUS
 Northern decorating center
 ELKHART
 Garbers Inc.
 Rolfe Williams Paint Spot Inc.
 ELWOOD
 Klumpf Wallpaper & Paint
 Store
 EVANSVILLE
 Formuth's Decorating Center
 Koresell Wallpaper & Paints
 Red Spot Decorating Center
 FT. WAYNE
 Pape Paint & Wallpaper Co.
 GARRETT
 Serfert Paint & Wallpaper
 GRIFFITH
 Postema Paint & Floor
 Covering

GREENFIELD
 Rector Wallcoverings-
 GREENFIELD
 Yount Glade Decorating Center
 GRINNELL
 Village Decorating
 HARLAN
 Harlan Paint Center
 IOWA CITY
 McCormick Paint & Wallpaper
 Center
 JEFFERSON
 Zimmer Paint Store
 ORANGE CITY
 Diamond Vogel Paint Center
 SHELTON
 Vogel Paint & Glass
 SHENANDOAH
 Killion's Decorating
 SIOUX CITY
 Sioux City Paint & Glass
 WATERLOO
 CCC Quality Cleaning & Supply
 WEBSTER CITY
 Color Machine
 WINTERSET
 Homestead Decorating
KANSAS
 GREAT BEND
 Sherwin Williams
 JUNCTION CITY
 Dean's Decorating Center
 LAWRENCE
 K & M Decorating Center, Inc.
 MANHATTAN
 Burnett Paint Store
 Hartley's Carpet and Drapes
 MISSION
 Larry Booker's Decorating
 Center
 NEWTON
 Smada Decorating Center
 PITTSBURG
 Taylor's Paint & Wallpaper Co.
 SABBETHA
 Stoller Interiors
 WICHITA
 Miller's Inc.

KENTUCKY
 The Garst Paint Center, Inc.
 HENDERSON
 Henderson Paint & Glass Co.
 LEXINGTON
 Color & Supply Co.
 Radden Decorating Center
 LOUISVILLE
 Aircraft Wallcoverings, Inc.
 DeHart Paint Co. (2 Locations)
LOUISIANA
 BATON ROUGE
 Harrison Paint Co. (2 Locations)
 LAKE CHARLES
 Harrison Paint Company, Inc.
 NEW ORLEANS
 Helm Paint & Supply Inc.
 SHREVEPORT
 Harrison Paint Co. (2 Locations)
 Roach Paint Company
MAINE
 BATH
 Greenblatts, Inc.
 GARDINER
 Mattson's Home Decorator
 Value Center
 GLOUCESTER
 Bud Bowling
 KENNEBUNK
 Sorrento Home Decorating
 Gallery
 NORWAY
 V. H. Ashton Co.
 PORTLAND
 Maine Paint Service
 WATERVILLE
 Mattson's Home Decorator
 Value Center
MARYLAND
 BALTIMORE
 Budeke's Paints
 BEL AIR
 Harrison's Paint Center, Inc.
 BELTSVILLE
 Scott's
 CAMBRIDGE
 Burch Paint & Glass Co.
 DUNDALK
 Scott's
 EDGEWATER
 Scott's

DAVISON
 North Paint Center, Inc.
 DEARBORN HEIGHTS
 Kent's Decorating Centers
 DETROIT
 Kent's Decorating Centers
 Mueller Paint Co.
 DRAYTON PLAINS
 Burke Building Center
 FLINT
 Central Paint Supply
 GRAND RAPIDS
 Helmholdt Home Decorating
 John Seven Paint &
 Wallpaper Co.
 Painter's Headquarters
 HAMBURG
 Wolverine Paint & Wallpaper
 HARPER WOODS
 Banas Paint & Wallpaper
 HILLSDALE
 Randall Interiors
 HOLLAND
 Color House
 Repcolite Paints, Inc.
 HOWELL
 Silver Lead Paint Co.
 IRON MOUNTAIN
 Bond Decorating
 JENISON
 Repcolite Paints
 KALAMAZOO
 Douglas & Son, Inc.
 J & J Paint & Glass Co.
 Koopsen's
 LANSING
 Knapp's
 Roberts Wlp. & Paint
 Silver Lead Paint Co.
 LIVONIA
 Kent's Decorating Centers
 MARQUETTE
 Marquette Wallpaper & Paint
 MIDLAND
 Northeastern Paint Supply
 Rainbow Interiors
 MT. PLEASANT
 Northeastern Paint Supply
 MUSKEGON
 Airline Paint & Supplies
 John Seven Paint &
 Wallpaper Co.
 PORT HURON
 Port Huron Paint Co.
 REDFORD HEIGHTS
 Keith's Decorating Centers
 RICHMOND
 Richmond Paint Shop
 ROCHESTER
 Rochester Glass Service, Inc.
 ROYAL OAK
 Walker-Crawford Paint Co.
 SAGINAW
 Buggia's
 Northeastern Paint Supply
 Saginaw Paint Manufacturing
 Co.
 Uloth's Paint Co.
 West Side Decorating Center
 SOUTH HAVEN
 Frank's Glass Co.
 STURGIS
 Bandholtz Paint Mfg. Co.
 THREE RIVERS
 C. G. Wellington
 WESTLAND
 Wolverine Paint & Wallpaper
MINNESOTA
 ALBERT LEA
 Albert Lea Paint & Glass
 Sullivan Paint Co.
 AUSTIN
 Austin Paint & Wallpaper
 BLOOMINGTON
 Nelson-Wiebbe
 BURNSVILLE
 Norton Wallpaper & Paint
 CAMDEN
 Lathrop Paint Supply
 CHASKA
 Ann Marne Decorating
 CLOQUET
 Wood Service Company
 DULUTH
 St. Germain's
 DUNDAS
 Youngs Drive In Paint Center
 FAIRMONT
 Doolittle Decorating
 Stromberg-Olson Paint
 HASTINGS
 Hastings Paint & Wallpaper
 KASSON
 Abel Signs & Decorating Ctr.
 MANKATO
 Vining's House of Color
 CONTINUED ON PAGE 98

MASSACHUSETTS
 BELMONT
 The Framemut Decorating Center
 BRAINTREE
 Braintree Paint & Wallpaper
 BURLINGTON
 Burlington Paint & Wallpaper
 Co.
 CAMBRIDGE
 B & D Wallpaper
 DENNISPORT
 Hubbard Paint & Supply
 FALL RIVER
 American Wallpaper
 Fairlane Paint
 FALMOUTH
 Hubbard Paint & Supply
 McDonalds Paint & Wallpaper
 HOLYOKE
 City Paint Factory, Inc.
 S. Marks Co.
 HYANNIS
 Hubbard Paint Wallpaper
 LAWRENCE
 Samra's Decorating Center
 LEOMINSTER
 Hawley Paint & Decorating
 Center
 LEXINGTON
 Woodhaven Wallpaper &
 Paint Inc.
 LINCOLN
 Inside-Outside
 MARLBORO
 B & D Wallpaper
 MEDFORD
 B & D Wallpaper
 NEW BEDFORD
 Bayless Square Paint &
 Wallpaper
 NORTH ADAMS
 Gazzaniga's Wall Paper &
 Paint Store
 QUINN'S
 Quinn's Wallpaper & Paint Inc.
 ORLEANS
 Hubbard Paint & Supply
 PEABODY
 Walls of Decor
 QUINCY
 B & D Wallpaper
 ROXBURY
 B & D Wallpaper
 SALISBURY
 Bill's Title & Carpet Shop
 SAUGUS
 B & D Wallpaper
 SPRINGFIELD
 Earle's Decorating, Inc.
 Serv-U-Stores (2 Locations)
 STONEHAM
 Stoneham Wallpaper & Paint
 VINEYARD HAVEN
 W. G. Manter Co., Inc.
 WAKEFIELD
 Stylecraft Supply, Inc.
 WALTHAM
 B & D Wallpaper
 WELLESLEY
 Anthony's Paint & Wallpaper
 WEST SPRINGFIELD
 Standard Paint & Wallpaper Co.
 WHITINSVILLE
 Sampson Color Center
 WORCESTER
 Fairlane Paint
 Henry's Paint & Supply Co.
MICHIGAN
 ALMA
 Van's Wallpaper & Paints
 ANN ARBOR
 Ann Arbor Paint & Wallpaper,
 Inc.
 BATTLE CREEK
 Henrick's House of Color
 BRIGHTON
 Keith's Decorating Centers
 Silver Lead Paint Co.
 CADILLAC
 Moore's Paint & Wallpaper
 CLARKSTON
 Burke Building Center

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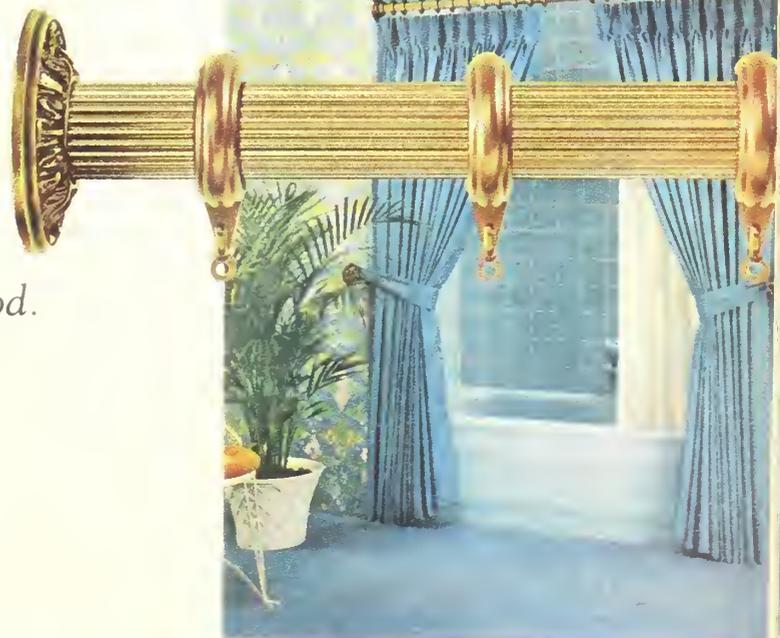
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Kirsch



K... Paint Store
 GRANDVIEW
 Colony Decorating Center, Inc
 INDEPENDENCE
 Zeke's Paint & Wallpaper
 KIRKSVILLE
 Beards Decorating Center
 LEBANON
 Cimw Paint & Glass Co
 MANCHESTER
 Strothkamp Bros. Decorating
 Center
 NEVADA
 Foster's Decorating Center
 REPUBLIC
 TAPJAC Home Center
 RDLLA
 Frank B. Powell Lumber
 Company
 ST. JOSEPH
 G. A. Thompson, Paints &
 Wallpaper Inc.
 ST. LOUIS
 Brod-Dugas Co. (5 Locations)
 Pearl Paint & Wallpaper Stores
 SPRINGFIELD
 McCurdy's Paint Stores
MONTANA
 BILLINGS
 Columbia Paint Company
 BOZEMAN
 Columbia Paint Company
 The Paint Pot
 BUTTE
 Columbia Paint Company
 The Color Rack
 GREAT FALLS
 Columbia Paint Company
 HAVRE
 Columbia Paint Company
 HELENA
 Columbia Paint Company
 KALISPELL
 Columbia Paint Company
 LEWISTOWN
 Charlie's Paint & Glass
 LIVINGSTON
 Nevin's House of Glass
 MISSOULA
 Columbia Paint Company
NEBRASKA
 BROKEN BOW
 Chapin's Davis Paint
 FAIRBURY
 Gaughenbaugh's Home Service

MORRIS MAPLE & SON
 SPARTA
 Alpine Paint Centre
 SPRINGFIELD
 Clinton Paint & Wallpaper Co.
 SUSSEX
 Sussex Plaza Paint 'N Paper
 WEST MILFORD
 Lazon Paints
 WILLINGBORD
 Creative Touch-Finnaren &
 Haley
 WOODSTOWN
 MacFarland Wallpaper & Paint
NEW MEXICO
 ALBUQUERQUE
 Custom Paint Center, Inc.
 CLOVIS
 Clovis Paint & Decorating
 Center
 ROSWELL
 Smith Paint
 SANTA FE
 Big Jo Lumber Co.
NEW YORK
 ALBANY
 R. H. Miller Paint Corp.
 AUBURN
 The Paint Mill, Inc.
 BEDFORD HILLS
 Wallauer Paint & Wallcovering
 BINGHAMTON
 Daniels Paint & Decorative
 Center, Inc.
 COHOES
 Swatling Paint & Paper Co.
 ELMONT
 Elmont Paint & Wallpaper Inc.
 FLORAL PARK
 Nassau Paint Supply Co.
 FRANKLIN PARK
 Paulson's—Franklin Park
 Paint Store
 FLUSHING
 Alexander's Paint & Wallpaper
 GLOVERSVILLE
 W. I. Trevett Co., Inc.
 GREAT NECK, L.I.
 Great Neck Paint & Wallpaper
 HERKIMER
 Factory Wallpaper
 JAMESTOWN
 Pearl City Paint &
 Glass Co. Inc.

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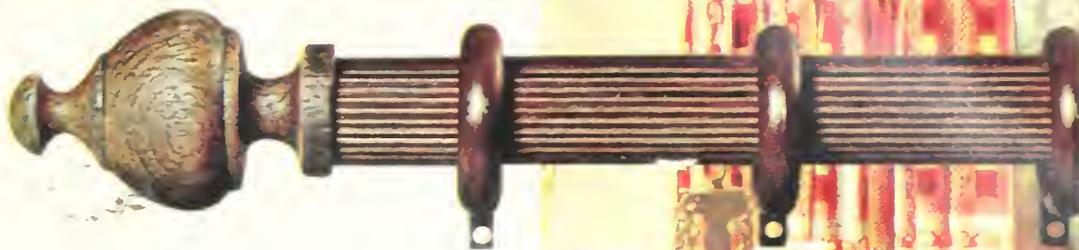
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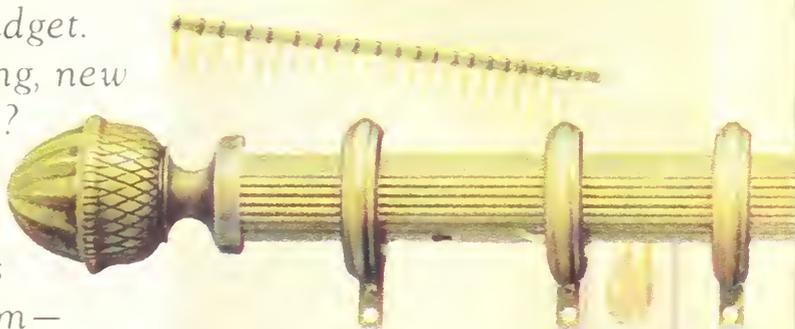
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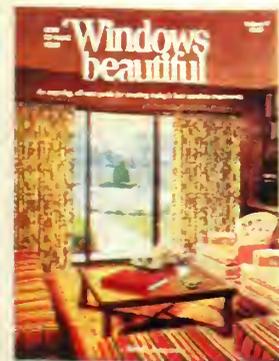
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How to renew a room with paneling

Instructions for
the method
used on page 126



The final result, paneled, decorated, and ready for living

The tools you need: hammer, crosscut saw or power saw with a hollow ground blade; 2-inch and 1¼-inch finishing nails; carpenter's square; level or plumb line; adhesive; and caulking gun.

Measuring: Measure walls at floor level, add footage. Divide by four for the number of panels you'll need. Standard panels measure 5/32-inch and ¼-inch thick and come 4-by-8-foot high. 4-by-7 and 4-by-10 also may be available through special orders.

Preparation: Minimal. Simply stack the panels, laying two full lengths of furring strips between each one, in the room for a day or two so they can adjust to the climate. Play with the color of the wood panels in both natural and artificial light until you get a sequence of shades and a grain-flow that pleases you. Mark each panel on the back with a crayon to keep the order straight as you work. Carefully remove the baseboards and moldings in the room with a wedge or a pry-bar. You may want to substitute moldings when the room is paneled.

About furring strips: Find the studs inside your walls with an automatic stud-finder or with a hammer (tap lightly until you hear solid rather than hollow sounds). Vertical studs are usually 16 inches apart. Make a framework for panels by nailing or gluing furring strips at those stud points. Use a level to determine the straightness of the walls and be sure to double-check the corner measurements. Bulges and hollows in the walls can be compensated for by the furring-strip framework; corner, ceiling, and baseboard moldings can hide other wall problems. In a badly contoured wall you may need to *shim*. This means nailing a solid backing material, building paper, or a wood shingle behind a furring strip to keep the wall-plane straight.



After furring frame is made, panels are nailed in position

Start at a corner: The first panel often needs to be trimmed for a snug fit because corners are so seldom true. *Scribing* a panel is a technique that produces an accurate, snug fit, though it takes some practice. Tack the first panel to the corner of the wall using nails only at the top and bottom so the panel can be removed easily. Use an artist's compass with the point placed at the top of the corner, the pencil in the panel itself. With a steady hand draw the compass down the length of the corner. The pencil will record on the panel all the variations. Place a strip of masking tape down the penciled line and cut, plane, and sand before putting up the panel. The masking tape reduces the possibility of chips and nicks in the panel face.

Nail or glue: Either way can be inconspicuous. If you nail, nail into the grooves of the random-plank paneling and cover the heads with a putty the same color as the wood. Depending on the kind of adhesive you choose, you may or may not need supplemental nails. A solvent-based adhesive is applied to a furring strip; panel is pressed onto the strips and then pulled away for about 5 minutes and repressed. Water-based adhesive needs extra nails. Both give you time to adjust the panel

Continued on page 104

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before glue dries. If you nail use 1¼-inch finishing nails or 1-inch brads.

Meeting at a corner: Measure the panel slightly wide and scribe for a snug fit. Be sure to keep the panel edge exactly parallel to its adjoining panel—don't use the corner as guide.

Spacing panels: Allow the space equal to the thickness of a dime between each panel; allow ¼ inch at baseboards and ceilings. Wood absorbs moisture and expands, dries out and contracts. It needs room, and if you overlook this allowance you risk warping and buckling panels.

Cutouts (window and door frames, pipes, air-conditioning or convector covers): Measure all distances from wall edges,

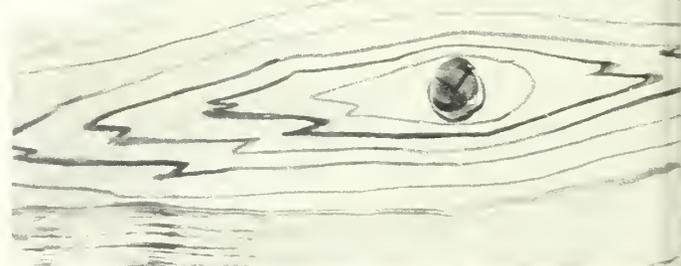
marking on the panel. Be sure to extend the measurement of door and window jambs to compensate for the furring strips. A jigsaw or keyhole saw is best for cutting out small elements like window moldings or electrical outlets, but you can also score with a mat or utility knife and cut with a firm blow of a hammer and chisel.

Temporary paneling: If you live in an apartment where paneling must be dismantled when you move, you can secure a 2-by-4 wood framework at the baseboard and ceiling only. Bolts, screws, or nails are adequate to hold up the framework without harming the walls.

Note: These instructions are straight from the experts at Champion Building Products. For more details, its booklet, *All About Wall Paneling*, is available at building supply dealers everywhere.

How to paint your own woodgrain

An easy way to get professional looking results.



This is the painted knot that gives your wood grain character.

Professionals are paid a fortune to paint natural-looking woodgraining on plain wood surfaces. This technique with acrylics takes only an hour to do a whole mantel, and could save you up to \$400. And if you make mistakes, you can correct them. Artist and designer Luis Molina used this method to handpaint mantel, baseboards, and bookshelves in the living room on page 126. Here's his method:

Tools: #7357, #3, #6 (fan) brushes by Grumbacher; two lightweight broiling pans; tin foil; 3M's Scotch Paper Tape; water; 3 wood-colored acrylics (see below); natural sponges; alcohol-soluble primer/sealer; enamel paint.

Method: Tape at edge of wood to mask wall. Prime the bare wood of your mantel or baseboard with Zinsser BIN primer/sealer or any other alcohol-soluble sealer. Let it dry for about an hour, then sand very slightly to work up a surface. Apply a ground coat or two of off-white or beige enamel paint. Do not use a latex paint. If your woodwork is already painted with enamel, apply one coat of McCluskey's Be-Tween-Kote and let dry for half an hour. Repaint with the beige or off-white enamel.

Line two broiling tins with foil. Make a watery mixture in the first pan with all three colors. Mr. Molina who uses Liquitex acrylic paints, chose Raw Sienna (a yellow cast), Burnt Sienna (red cast), and Raw Umber (dull brown cast). Cut a natural sponge into pieces that are

comfortable for your hand and paint the basic wood-grain surface in long sweeping strokes with the 3-paint diluted mixture. Let dry. *Important:* Acrylics dry to three times darker than they look wet. Should you find that you don't care for the result, the whole thing will come off clean with a cloth soaked in alcohol. In the second broiling pan squeeze three generous dabs of the colors and slightly dilute each with water. Take an end of cotton cloth, twist it, dip the end into the darkest color, and paint knots on wood. Using the #7357 brush, paint a pie-wedge inside the knot; outline the knot with the dark color. Dip the fan brushes in all three colors and lightly stroke along the wood to make grain. Copy the wood grain of the paneling you may have or make a study of how real wood is grained. Disregard carvings and other details on the wood pieces. You are painting the block from which the mantel was made so keep the wood pattern consistent. Acrylics dry in about 25 minutes, so work swiftly. And have the alcohol handy if you aren't pleased with the way it is turning out. It's very easy to swoosh it away and begin again. When you're satisfied, let it dry and cover the whole thing with a coat of polyurethane. If yours is a working fireplace, where smoke and heat could damage the paint, apply another coat of polyurethane 24 hours later. A damp cloth is all you need to keep the painted surface clean.

Continued on page 106



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How to paint your own flower borders and trompe l'oeil gazebo

Step by step
to the painted
fantasies
on page 124

Do-it-yourself decorating
continued from page 104

BORDER DESIGN

Equipment: pencil; ruler; scissors; cardboard (at least 20 inches long); No. 5 sable brush; 2-ounce tubes of acrylic paint: ultramarine blue, medium cadmium yellow, permanent green light; waxed paper; water; rags or paper towels.

Preparation: Walls to be painted should be a solid color to start. If they're white, put on a fresh coat of any color, as Adrienne Hines has done, leaving a 3½-inch white border along the side edges of each wall and below cornice moldings. If your walls are colored, draw the borders with pencil and paint them white. Paint moldings white.

Paint the vine: Cut one side of the 20-inch-long cardboard into 4 broad alternating curves each 5 inches long. Beginning in an inconspicuous place (such as behind a door), place centerline of pattern curves at edge of border, and lightly trace in pencil. Continue along sides and tops of walls. Double a piece of waxed paper as a palette and squeeze out

a generous dab of green paint. Load a damp No. 5 sable brush and begin to trace the vine from the top down.

Make it bloom: Paint in the two simple flowers freehand. The flower on the white border is a puff of light blue (ultramarine cut with white) with a center of solid ultramarine. The one on the colored wall has three white petals. Flowers are exactly 5 inches apart. Continue alternating flowers along the vine. Paint in curved green stems and leaves (see page 124).

TROMPE L'OEIL GAZEBO

Equipment: pencil; ruler; large roll of brown paper; tape; large cardboard sheets; scissors; range of sable brushes No. 5-10; stiff brush, 1 inch wide, 1½ inches long; 2-ounce tubes of acrylic paint: medium yellow, deeper yellow, rust-gold, brown, white, and flower colors; waxed paper; rags or paper towels.

Plan the latticework: Cut from cardboard an elongated octagon about 18 inches long and a strip 2 by 30 inches. These will be the patterns for the bamboo latticework. Cut and tape together

Continued on page 108



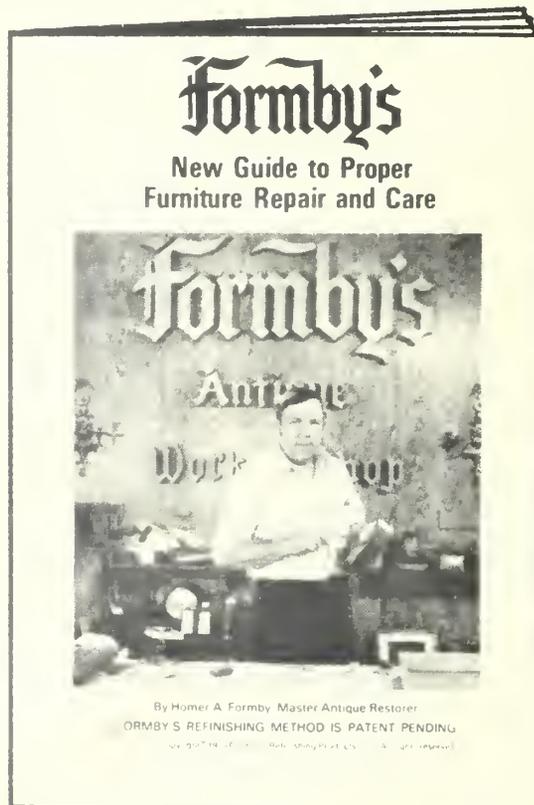
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then painted

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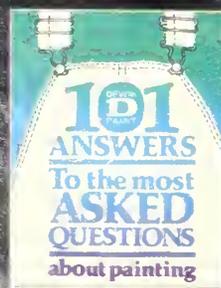
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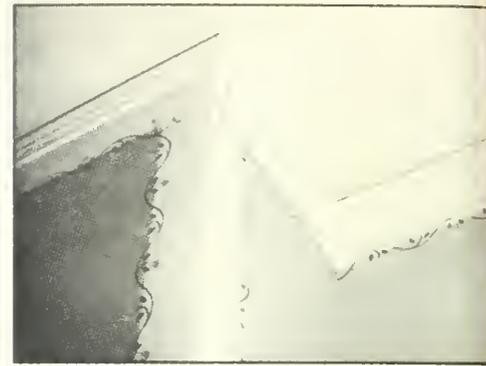


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Do-it-yourself decorating
continued from page 106



The finished vine, in bloom

lengths of brown paper the size of the wall in the room. Trace bamboo fretwork and borders using cardboard strip, and central motifs using octagon, arranging design to please your eye (see page 125). Hold mock-up to wall to be sure proportions are correct. Make adjustments if necessary. When you are satisfied, take measurements and transfer the design to the wall, again tracing octagon and strip.

Fool the eye: Keeping a cup of water handy for dipping brushes, prepare a folded-wax paper palette. Use medium yellow to fill in the bamboo, deeper yellow to make it look round and rust-gold for the deep shadows where bamboo strips cross. Use white for highlights.

When you have finished the gazebo, paint pots and hanging baskets in brown and gold. Mrs. Hines draws hers free-hand, but you can cut and trace cardboard patterns. Find inspiration in seed catalogues and plant books—and don't hesitate to dream up some flowers of your own. For her flowers, Mrs. Hines used red, coral, and yellow to go with the red floor, but you should pick colors that would bloom comfortably in your own room. Mrs. Hines says it took her about 30 hours to do the whole room. We suggest you allow a few extra. ■

COMING NEXT MONTH:
THE GREAT MAY
DECORATING AND
REMODELING ISSUE:

TERRIFIC ADD-ONS
AND MAKEOVERS
FOR YOUR HOUSE
OR APARTMENT—

PLUS DECORATING
IDEAS TO GIVE
YOUR ROOMS
YOUR OWN
PERSONAL STYLE

LOOK FOR THE MAY
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ON YOUR NEWSSTAND

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In 1896, when Mr. Peter Husting caught his wife smoking, he locked her out of the house until he could find a suitable punishment.

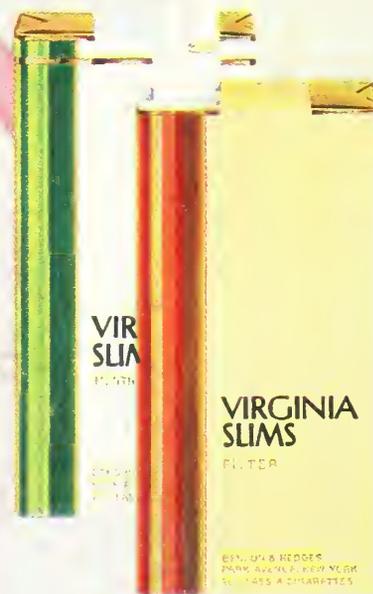
To Mr. Husting, suitable punishment did not come easy.



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Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Change— it's good for you

We human beings are subject to a curious affliction: a characteristic urge to make things better. Nature is partly to blame—we and everyone in our families, everyone who contributes to and shares in our lives, are subtly growing and changing every waking moment (and some say sleeping too). It's only logical that at some point we'll notice that our surroundings no longer fit. In a sudden rush of inspiration we rearrange the furniture, paint the walls, reorganize closets. We feel an intense need to have cleaned-out desk drawers, to add flowering plants, build bookshelves. But as we improve, another phenomenon is triggered: Each of us acts and interacts with the people, objects, colors, and spaces that make up our personal environments. As we change the room, the room changes us, subtly, in little ways, until we look back and see that, although we may not have altered much, for the room and for us, things are somehow very different.

This is the joy of true renewal: not a compulsive, arbitrary rush to see that everything is instantly new and absolutely perfect, but the result of subtle workings within, an irresistible and spontaneous impulse, like the sudden outpouring of life in spring after its patient, silent winter's contemplation. Perfection is sterile; reality has a few odd angles—because reality is a process, not an end result. And because it is filled with living people who breathe and laugh and mess up the living room and make mistakes, not picture-book images of what ought to be. Real life is built of small things, idea upon idea, moment upon moment. You never know what's going to happen next. And it's the unpredictability that delights.

To our readers:

The March issue of House & Garden was late in reaching both the newsstands and our subscribers because of severe weather conditions and the shortage of natural gas this winter in the part of the country where the magazine is printed. We very much regret the inconvenience to you, and we hope you will understand.



Renew!

Nature does: Out with the brown stalks of winter, up with fresh green shoots, flowers that insist it's spring. Houses need renewing too, so clean up, fix up, color up, reorganize, change. There's more than one way to refresh a room

Why we clean— and rejoice—in spring

It all began as an excuse to have a party. Two million years ago, when we were hunting-gathering nomads, renewal was a spur of the moment thing: Whenever you came to a new place and discovered exciting new sources of food and livestock, you killed a deer and celebrated.

When we stopped being nomads, maybe 10,000 years ago, and started staying in one place and learning to be farmers, according to anthropologist John Pfeiffer, the *seasons* suddenly took on meaning in our lives. We began to celebrate the times of year as they came around, the idea being to make the animals and plants increase and multiply, and expel what was regarded as hostile to life and prosperity.

Different countries have invented different ways of recognizing the season of renewal and rebirth. The Japanese Cherry Blossom Festival takes place in April; in England and Northern France, Morris dances are spring celebrations; and the Chinese came up with the Festival of Excited Insects, to salute the little creatures coming out of hibernation and resuming their normal activities.

Various symbols seem to have been common to many spring rites, such as putting out campfires and relighting them to symbolize rebirth, as the Natchez Indians did. General purification was often required, like the scouring of cooking *(Continued on page 162)*

Left: A little paint, some rustic furniture, and a lively imagination can go a long way to turn a dreary brown-brick porch into an attractive dining area. "I wanted to recreate the lightness of spring," says designer Richard Lowell Neas, who is responsible for the transformation. For freshness, he painted brick walls white and asked Luis Molina to paint the cement floor—now a trompe l'oeil of stone with flowers and friendly bugs strewn across. Mr. Neas installed split matchstick window blinds with tapes that match the lettuce-green tablecloths. He brought in a tree-trunk table, wood and rush peasant chairs, baskets, plants, and, as centerpieces, vegetables from the garden. Room designed for a showhouse sponsored by Morris-town Memorial Hospital Woman's Association. See Shopping Information.

Right: A tulip and an iris—two of the signs of spring's renewal.

Renew with

Fabric



One room, two personalities—it lets its owner change moods to accommodate the seasons. “During the spring and summer, I feel freer, less confined than I do in the winter,” says designer Frederick von Mierers. So, to open up the room in the warm-weather months, he removes the earthy straw rug to expose a gleaming all-white lacquered floor. Printed slipcovers—made from specially designed Billy Baldwin fabric “that reminds me of chipped ice”—come off to reveal fresh white-on-white textured upholstery. Cushions covered in slipcover fabric are removed and more of the

quilted raspberry-rose pillows are brought out to alternate on the two sofas with chamois off-white and beige pillows. For year-round light and air, Mr. von Mierers covered one entire wall with mirror, cut and fitted around ceiling beams. “The mirror opens up the room tremendously because instead of seeing one short beam the width of the room, you see one continuous beam stretching to infinity.” To add to the ethereal quality, invisible acrylic arches for coffee tables, a see-through oblong pedestal for a bust by Mrs. Cass Canfield Sr. Flowers from East River Florist.

Right: The living room wide open in summer. Parchment lacquered screen “that looks like an abstract painting” complements the lacquered Parsons tables, floor mats from Bali, and the beige Al Stokes painting on the mirrored wall.

Top right: On the right-hand wall, a 17th-century Japanese altar table. On the rear wall, behind the sofa Mr. von Mierers designed, a clean white sculptured canvas by Albert Cohrs “that makes me think of the ocean sculptured with waves.”

Above: The living room in winter with shade drawn, straw rug down, slipcovers on. Steven Krohn’s ice blue and white canvas—“the colors are like a winter sky”—is hung on the mirrored wall. On the chest, Empire vases, a 16th-century Buddhist Kwan-yin.

C



Change the slipcovers,
change the rug —
and you can change
the whole room



Renew with

Mirror

Mirror is magic:
It expands space,
brings in light,
adds glamour,
exhilarates



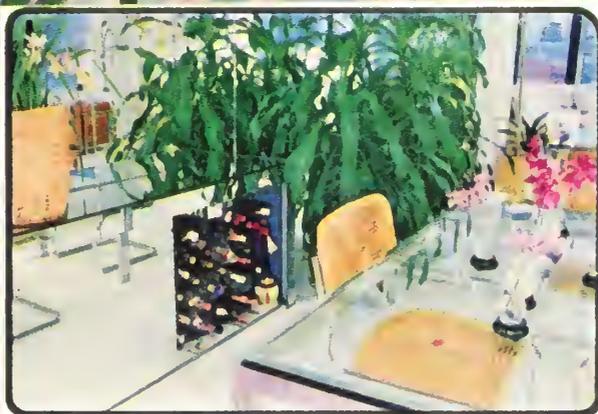
rs



On the mirrored wall, a painting by Ray Ciarrochi and the reflection of the window across the room.



The dining area, with glassed-in terrace reflected in right wall, the whole living area in rear wall.



Behind the dining table, a liquor cabinet in a mirrored buffet—"We did it to hide the radiator."

Mirror is the magic that can give a modern apartment with predictable straight-line design an exciting expanse of perspective and light. Here, mirror surrounds the dining area at one end of the room and covers corner screens behind the sofa at the other. To bring in the view, a wall of mirror faces the window. "I think it's very important not to let mirror reflect mirror," says fashion designer Richard Assatly, co-owner with Frank Masandrea, also a fashion designer. "If used improperly, mirrors can shorten a room. But if you have mirrors reflecting *something*—a view, or perhaps the rest of the room—you get a feeling of spaciousness."

Left: The living area looking towards the dining area. Cocktail and dining tables are glass because "glass works well with mirror to keep your eye moving, to keep the room light and open."

Interview with *Light*

SPRING REFRESHERS

The living room by day —flooded with light let in through the north-facing skylight and the all-glass, south-facing wall. Doorway leads to the white kitchen.



You flip a switch—and the whole room changes. That's the power of light. To prove it, designer John Saladino removed this living room's ceiling to expose structural beams, "dramatic as a bridge"; and, in one roof slope, punched a 4-foot square skylight fitted with electrical controls to let owners, Tina and Jeffrey Bolton, open it like a window. Then he designed a versatile lighting system that works for anytime. "By day I wanted the room bright and cheerful; by night, romantic and sensual."

NORMAN MCG

The same room at night, its ambiance created by a lighting spine—a fixture with 50-watt miniature-reflector floods placed on 1-foot centers and hidden among roof rafters. "Bulbs give off a uniform uplight that accents the skeletal bones of the room."



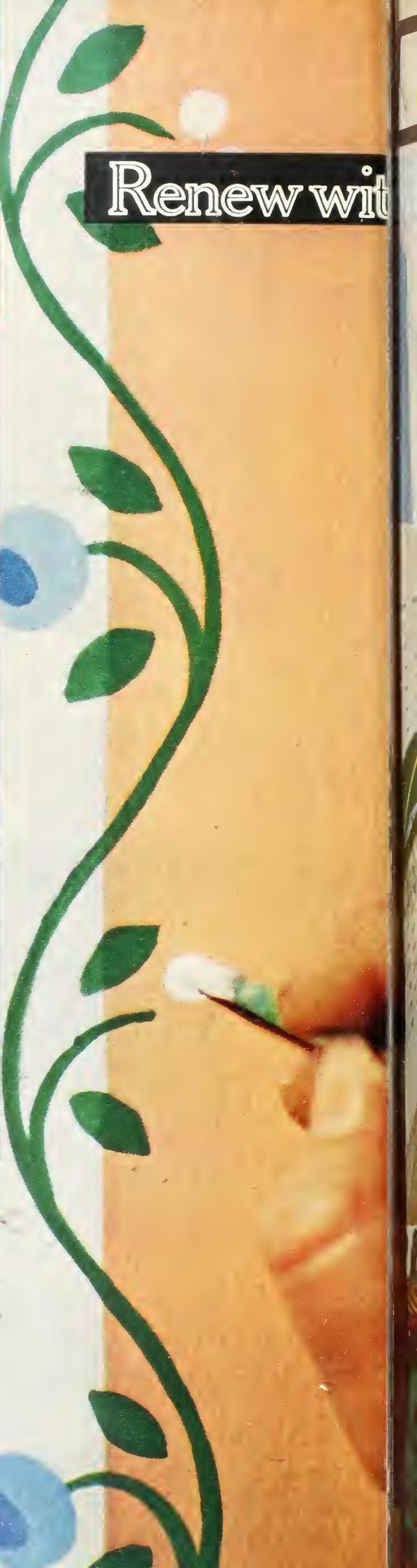
For intimacy, individual pools of light in every corner: two reading lamps—by the wicker chair and at the far end of the right-hand sofa—a light at the bar to the right of the fireplace, and between the sofas, a manila paper-shaded lamp 30-inches across.

day and night



A dramatic alternative: three floor canisters loaded with 150-watt bulbs to shoot columns of light up the warm terra-cotta colored walls that work with the original brick wall "to make the room an envelope of intimate color."

Renew with



With easy-to-do techniques you can turn a room into a romantic fantasy

If your walls could use a livelier perspective, try cheering them up with designs you paint yourself. "I like walls with depth," says designer Adrienne Hines, who used paint to turn her bathroom into a trompe l'oeil gazebo. And in her bedroom, for an added architectural dimension, she left a white border around each peach-painted wall, and painted thin vines along them. With patience and a steady hand, you can too. Learn how, page 102

Paint



Above: One corner of the master bath becomes a summer-time gazebo with trompe l'oeil trelliswork and painted plants (and real plants, too).

Opposite page, top left: The master bedroom, trimmed with white, freshened with painted vines. The fire screen is 1/4-inch plywood painted with a motif from love-seat fabric. Mrs. Hines's aunt made quilt.

Opposite page, right: A close-up of the vine, hand-painted with acrylics from a simple cardboard pattern. Mrs. Hines can paint 6 yards in 1 hour.

Opposite page, bottom left: Mrs. Hines painting a butterfly on gazebo walls.

Renew with

Paneling

SPRING REFRESHERS



Paneling a room is like getting a whole new skin. It adds character to plain rooms and is the perfect solution for walls that are badly contoured, cracked, or just too dreary to paint. You can extend the paneled look with a hand-painted fireplace mantel, baseboards, and bookshelves—see page 102 for the do-it-yourself details. Designers Abbey Darer and Bobbi Stuart wanted comfort for conversation. Low-level, lightweight, sectional furniture arranged around the hearth, a natural gathering place, gave them both. Matchstick blinds let in the sunshine.

Above and right: the completed room, paneled in 18 hours Weldwood Landmark Hickory paneling by Champion, sectional seating by Roche-Bobois, from Maurice Villency.

Far right: 4-step paneling method by R. Dickwisch; Lois Molina, **bottom**, wood-graining. See Shopping Information.

SUSAN WOOD

ing

Here's a 4-step way to install a roomful of wood paneling — plus an easy-to-follow wood-graining technique



Space off furring strips, about 16-inches apart.



Nail strips to wall; prepare panels for gluing.



Squeeze adhesive onto strip with caulking gun.



Press panels to gluey strips one at a time.



Woodgrain your trim. Instructions, page 102

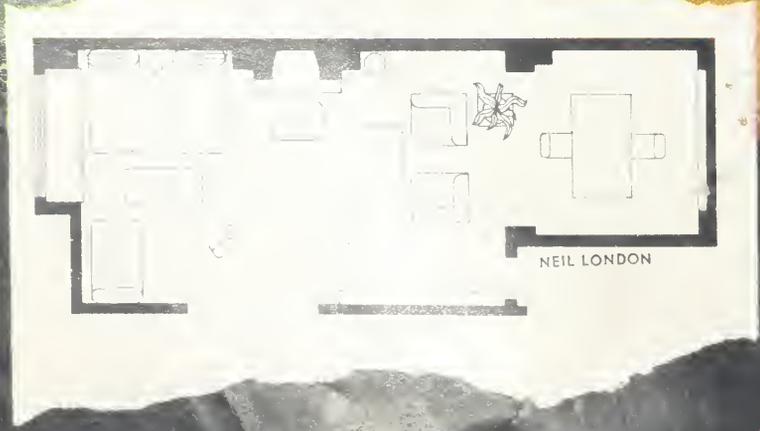
Renew with

Flexible

With glide-about modular seating you can create—and recreate—a room that's ready for anything



SPRING REFRESHERS



BEGIN WITH THIS ARRANGEMENT FOR COMFORTABLE LIVING

-urniture



This is the GLIDE that puts the furniture on the move



It's easy to make a room respond to any mood or activity from dancing for 20 to tea for two. All you need is switch-about, gliding furniture and a background of colors, textures, and objects that makes the furniture look right anywhere in the room. Walls are peachy cream—"neutral but kinder than white" explain designers Bob Patino and Vincent Wolf. The floor, covered with hard-wearing sisal, is rich caramel, the same color that wraps the soft leather seating. Black marble surrounding the fireplace (put in when the apartment was built in the Art Deco 30s) has been repeated in three tables, one large, two small. And that's basically it. No clutter of any

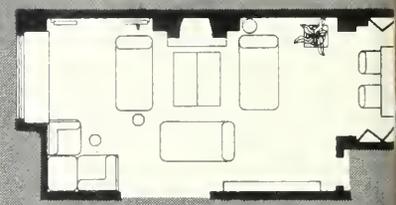
kind. The room is lit with two strategically placed reading lights, two strong theatrical floodlights and six floor canisters—powerful decorating tools in themselves. Entertaining is easy. The owners say they can have a party for 60 "and 20 minutes after everyone's gone you would never know they'd been here." It's that quick to straighten up.

Opposite page: Seating around a mirrored fireplace. Beyond sofa (made up of three units, two with arms, one without), the dining alcove.

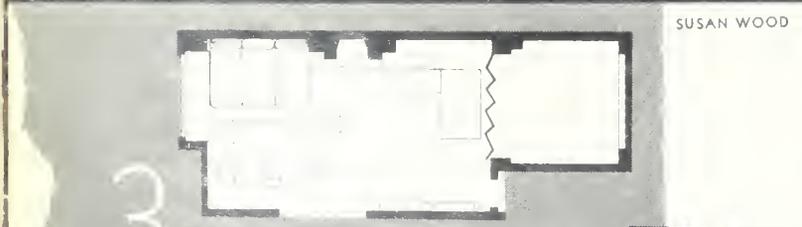
Above: At the other end of the room, three chaises in front of a window with mirrored reveals.



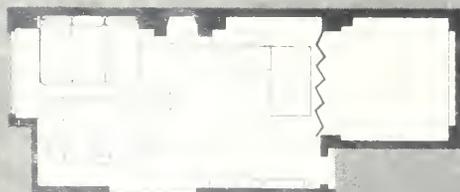
15 pieces,
dozens of
combinations.
Every time you
change your
activity, you can
change the
floor plan



The fifteen pieces of furniture that mobilize in this room consist of ten leather-covered seating units, one dining table, two identical coffee tables, and two plinths. The three chaises, four slipper chairs, two one-arm sections, and one ottoman combine in various ways to make sofas and love seats or pull up to the tables for dining. "If people want to lounge around or prop their feet up, there's nothing to stop them," Bob Patino points out. In addition, movable screens add architectural character, stand in as part-time walls. Covered in the same sisal that's on the floor, the 4-foot plinths are mood-makers. They may be stages for clusters of flowers, exotic greenery, a luscious bowl of fruit, or an art object like a Persian vase, all of which can change with the seasons to create constantly renewing color impacts in an otherwise neutral environment.



SUSAN WOOD



3

ARRANGE IT FOR PARTIES

Top: The dining alcove cleared for dancing.

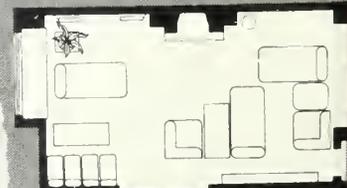
Above: Alcove screened off from the main part of the room, table set for buffet. When the alcove is used for dining, screens border side walls. These and everything else in the room by Patino/Wolf.

Opposite page, top: By the fireplace, the two marble coffee tables make a square tea table.

Opposite page, right: Serve-yourself supper in a wicker basket. Windows have vertical blinds—to cut sun's glare in summer, or let the room look cozy in winter.

Opposite page, bottom: At movie time, caramel leather (reversed in shade for pillows) makes a luxurious private cinema. And it's treated so it can be wiped clean.

*This is the LEATHER
that's impervious to spills*



NEIL LONDON



CHANGE THE ROOM FOR TEA



4 OR TO SHOW A MOVIE

"I decorated this room at auctions"

Learn from a master the winning techniques



Right: Practically everything in this living room was purchased at auction. And what wasn't was designed by the man who tracked it all down, architect Tony Cloughley. "Auctions are the best way I know to find the highest quality furniture for the least amount of money," says Mr. Cloughley, a partner in Albrizzi, Inc. "And it's a sport of sorts, too." Consider some of his trophies: a magnificent Indian rug bought for \$400 at the very end of a sale at Parke Bernet. Why is the price so low? Most of the bidders had left before the rug went on the block! That's the kind of excitement an auction can generate. The black George I japanned cabinet behind the sofa, a pair of Stella paintings on the end tables, *right*, plus the red leather chest in the foreground were all bought for around a third of their retail cost at an antiques dealer's or art gallery. And that's just part of the auction action. Read on.

SUSAN WOOD

Where to go ● How to judge merchandise ● How to



FOR THE
WHOLE STORY
TURN THE
PAGE

When to stop • What to do with it all when you get home

Time for one last look at that figurine before the sale

Auction's young modern: PB-84's director John D. Block

Everyone is welcome: families with children, young auction fans.

Parke-Bernet's Edward Lee Cave starts off the day's bidding.



"There's nothing like an auction

By Paula Rice Jackson

Buying something, anything, at auction just has to be more fun than buying it any other way! There's the hunt, the find, there's a chase, and with luck, a GOTCHA! Shrewdies love auctions. It's an opportunity to exercise your judgement, show off your restraint, and smile with

glee when you cart off a trophy that gives you real pleasure. We are a nation of auction goers. We buy and sell stock, art, real estate, tobacco, cattle, industrial materials, and machinery all at auction. But... *caveat emptor* was also coined for the auction goer. Where auctions are concerned "a word to the wise" is not sufficient. The risk is an important part of the fun—within reasonable limits. We asked two top auctioneers for their advice—and an inside look at the auction world.

"Think of Parke Bernet (pronounce the T, please) as

the most exciting museum where the exhibits change every day," says Edward Lee Cave, *below right*, art historian and Sotheby Parke Bernet's Sr. Vice President. "To get the most from the auction experience it takes legwork on your part and accessibility on ours. It's our staff's job to research, catalogue, and respond to customers' questions about the things in our galleries. No one should feel shy about asking the least thing about a piece of furniture, a painting, a rug, a silver collection, whatever."

Learn to read a catalogue. If it states that a cabinet is a

AUCTION TALK

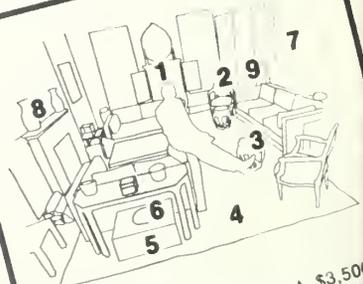
- Preview dates:** the time before the sale when property can be inspected.
- Lot:** the item, pair, or set of merchandise on the block for sale.
- Against the floor:** or **To the order:** A bid received from someone not present at bidding time. Usually announced at opening of bidding.
- Reserve:** The lowest acceptable price. An item may be withdrawn if opening bids are below reserve.
- Spotters:** people scattered through the crowd to determine who's bidding.
- Fair Warning:** Time's up, the bidding is about to close.

Bringing it all back home

Architect Tony Cloughley, *above left*, has a gift for selecting and blending random pieces that end up in a room that feels comfortable and pulled together. We asked him for pointers to help cut through the confusion of looking at dozens of unrelated things that's part of any auction-goer's experience. "Have a flexible plan. Look for things at auction that can do double duty for you. A chest or table or set of chairs may start off being used in one room but as you start collecting things you may want to rearrange to solve different needs and problems. You'll also want to buy some things new. For my apartment it was a trio of new, white sofas that made a good anchor for the rest of my auction finds. Don't expect to furnish a house quickly by buying at auction, nor to find a lot of modern furniture. Most of people find their best bargains at auctions when they get a piece that "miraculously fits" an odd feature of their house or apartment. If your ceilings are 9 feet high, when most people's are 8, an 8½-foot-high cupboard might be yours for a song! Try to envision things beyond their present condition, too. If a chair has a graceful form and lustrous wood but the upholstery is in tatters, think how it would look in a fresh new fabric. Use auctions to find the intriguing and unusual for your silver, crystal, and china collections. Mixing patterns for a tablesetting can be a strikingly beautiful change.



This George I cabinet came out of the catalogue and into Mr. Cloughley's new apartment.



- Auction finds**
- 1. George I japanned cabinet \$3,500
 - 2. Louis XIV medallion chairs \$1,800
 - 3. Chinese lacquered tables \$950
 - 4. Indian carpet \$400
 - 5. Chinese lacquered chest \$600
 - 6. Silver trays, plates \$20
 - 7. Painting on fabric \$1
 - 8. Chinese vases \$7
 - 9. Stella painting \$

far sides of the podium are spotters.

The fast pace attracts attention, forces decisions

waits for a competing bidder's nod or shake

his preferred seat—in the rear



for value, excitement, and fun!"

George I piece, it means that's been tracked down thoroughly. If the catalogue says that the cabinet is "in the style of" or "after," the house is not absolutely sure of its authenticity. The difference, of course, is reflected in the bidding. Examine everything you're interested in—pull out the drawers (or ask a staff member to do it). Look for repairs and replace-

ments, cracks, new veneers, fillers. Sit on the thing, familiarize yourself with its beauties and with its flaws.

"An auction gallery" says Mr. Cave. "has two responsibilities for each piece. One is to the person who has entrusted it to us to sell for him. The other is to the prospective buyer. When you think about it, buying and selling through auctions is an enormously democratic way of redistributing well-cared-for, often loved belongings." See the block below for Mr. Cave's suggestions for getting you started in the auction whirl.

The price of an average lot at Sotheby Parke Bernet runs about \$500. Just a few blocks uptown is an extension called

PB-84, which in many ways attracts a younger, more budget-minded, but no less serious auction-goer—here the average lot runs about \$200. PB-84's director, John Block, is 28 years old and a passionate auctioneer with an eye for pieces he knows his customers will appreciate. PB-84 stocks beds, chairs, tables, desks, paintings,

drawings, silver, rugs, jewelry, the works. There was even a fabulous auction of antique dolls just before Christmas that was reported by TV and radio stations across the country. As you would expect, PB-84 carries the Parke Bernet imprimatur of authenticity.

It also augurs a new wave of auctioneering. London's Parke Bernet Belgravia corresponds (Continued on page 232)



980

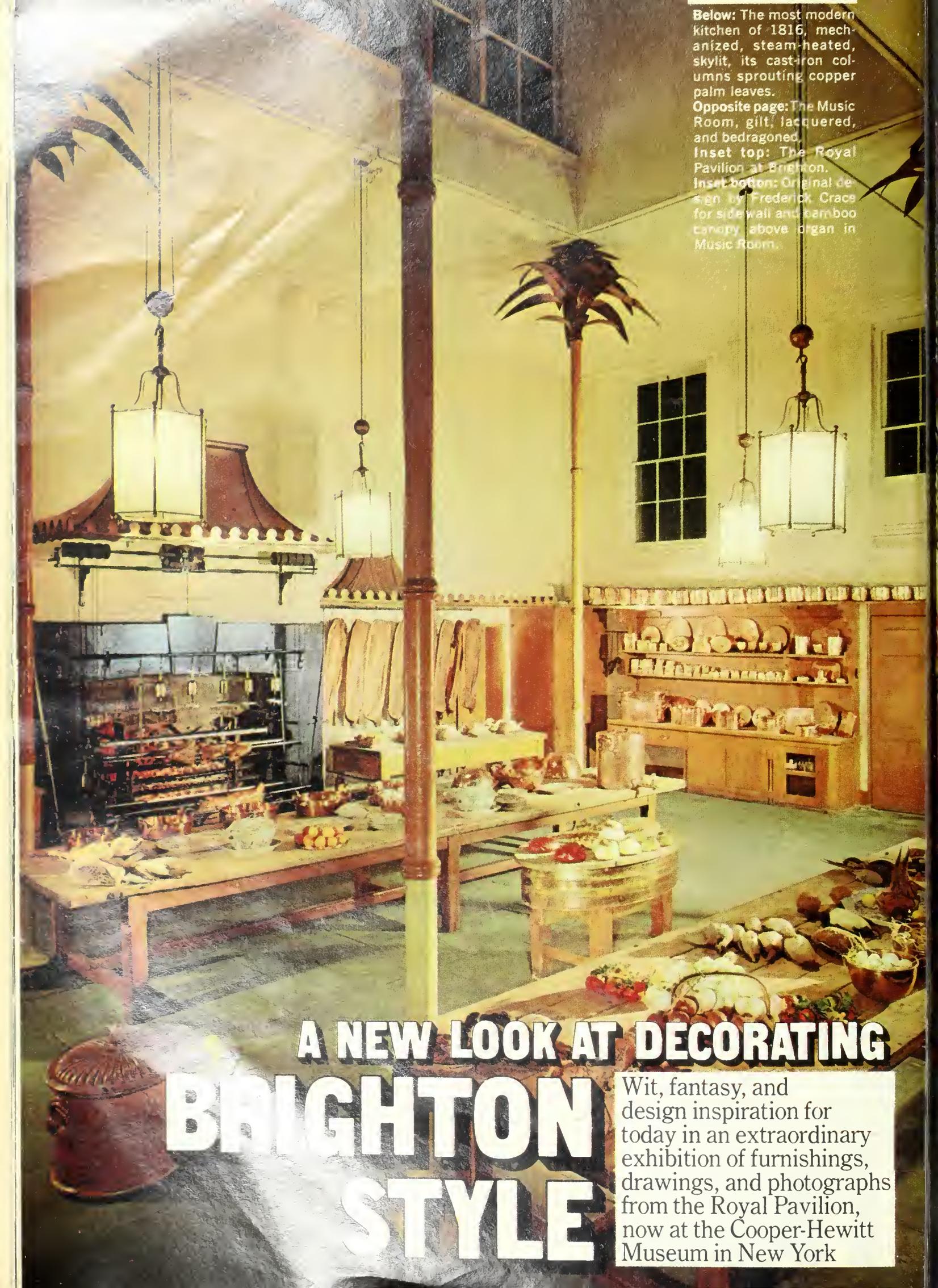
Large numbered paddles allow each bidder to see with whom he's competing.



HOW TO START

Tips from auctioneer Edward Lee Cave:

1. Spend a weekend or two observing. Try to guess selling prices. Are your estimates high? Low?
2. Don't buy anything at first. This teaches you to resist impulses.
3. When you think you're ready, go to a preview and choose something. Read about it in the auction house's catalogue.
4. Ask, ask, ask. The auction house staff is there to answer your questions.
5. Do your homework. Look for similar items in museums, antiques dealers, and antiques shops; learn about origins, compare condition, workmanship. Ask prices. All of this will help you make an informed purchase.
6. Estimate the selling price.
7. Bid intelligently. Keep your ego out of it.
8. Set an inflexible limit for yourself. When the price exceeds this, stop bidding.
9. After a year or two of experience, weed out your acquisitions as your tastes develop. How? Auction them off.



Below: The most modern kitchen of 1876, mechanized, steam-heated, skylit, its cast-iron columns sprouting copper palm leaves.
Opposite page: The Music Room, gilt, lacquered, and bedragoned.
Inset top: The Royal Pavilion at Brighton.
Inset bottom: Original design by Frederick Crace for side wall and bamboo canopy above organ in Music Room.

A NEW LOOK AT DECORATING BRIGHTON STYLE

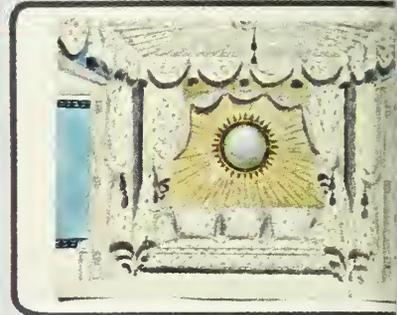
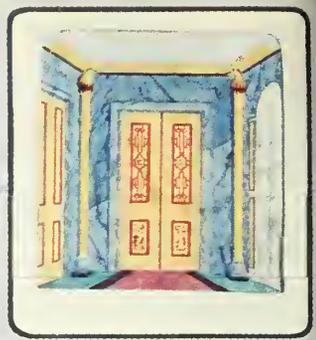
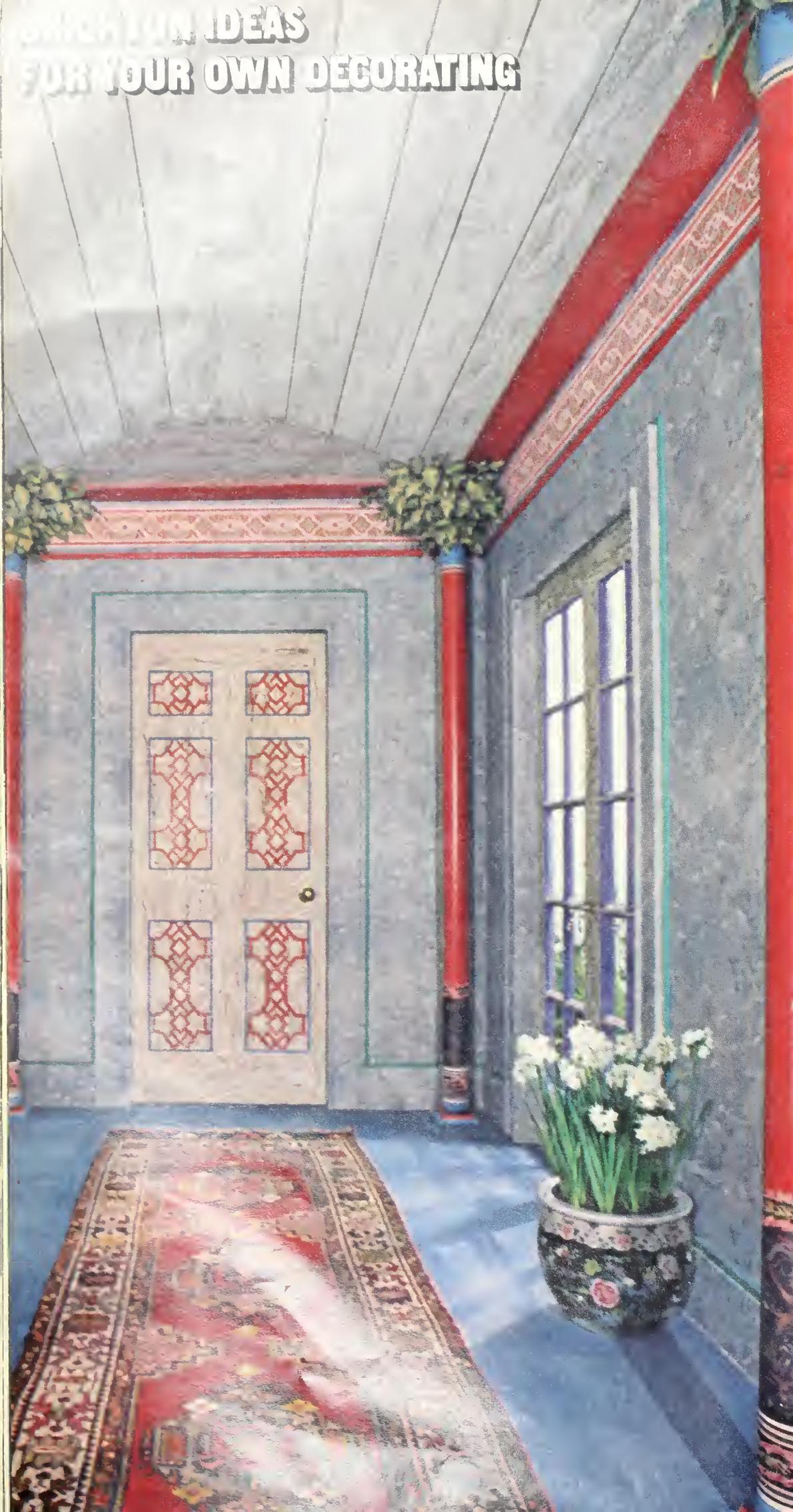
Wit, fantasy, and design inspiration for today in an extraordinary exhibition of furnishings, drawings, and photographs from the Royal Pavilion, now at the Cooper-Hewitt Museum in New York



Keith Trumbo



BRIGHTEN IDEAS FOR YOUR OWN DECORATING

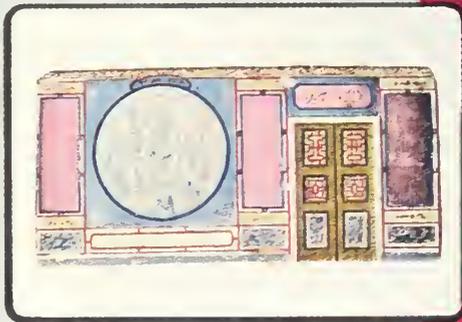
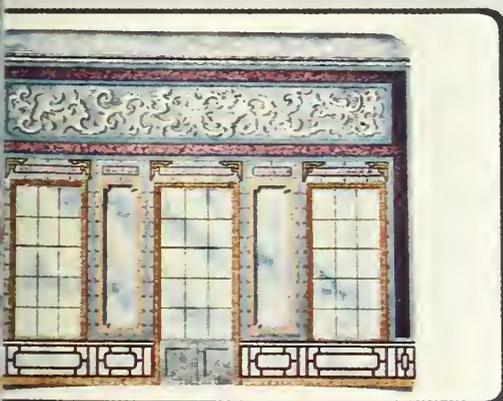
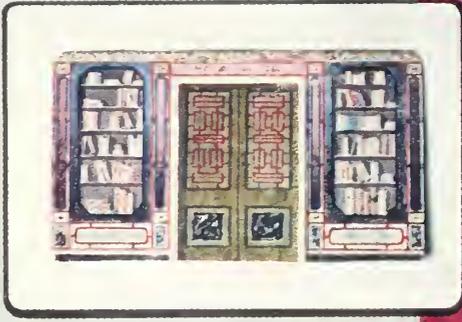
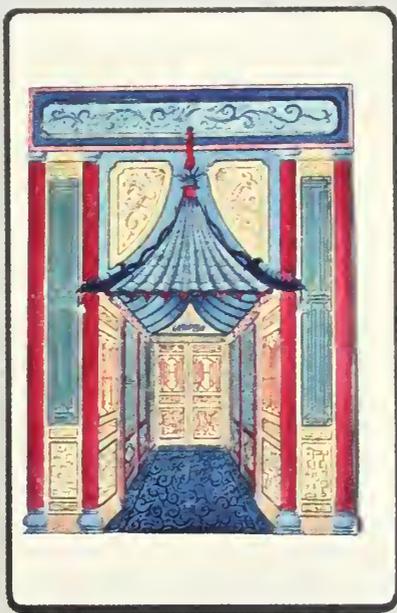
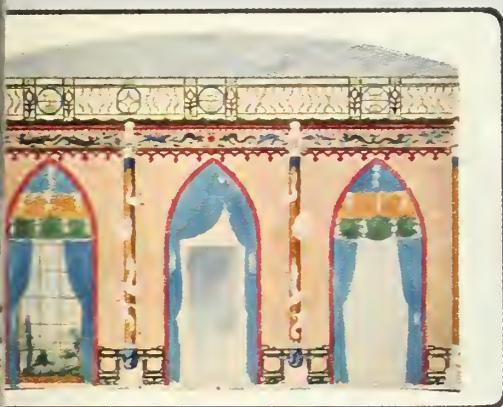


HOW TO BRIGHTEN UP YOUR HALL: All it takes is a sense of fun and a taste for ornament and illusion. The materials used to create the hall, left, are easy to come by. Most of the trompe l'oeil is wallpaper, marbled or woodgrain, and wallpaper borders—all widely available. Columns are cardboard carpet rollers cut to size and painted. Capitals are painted fabric leaves; pedestals are plywood squares topped with fat screw-in wooden chair feet. All wallcoverings from Louis Bowen. For how-to details, see page 52; for shopping information, page 184.

Romantic decorating at its most opulent, idea piled on exotic idea, The Royal Pavilion at Brighton is a pleasure dome to Coleridge's *Kubla Khan*—who was on the scene in 1816, just as it was taking its final form. The furnishings, drawings, and photographs of Brighton at The Cooper-Hewitt Museum, The Smithsonian Institution's National Museum of Design, are a fascinating exhibition. Here the romantic imagination at work taking chances, applying to the past and far away for inspiration, selecting, combining, manufacturing illusion to create a personal vision. It took 35 years, the services of architects, a firm of decorators, countless craftsmen, and half a million pounds to transform the simple farmhouse bought by George, Prince of Wales, as a summer place into the sumptuous palace of George IV, King of England. It wasn't a steady process. Discoveries proceeded by flashes of inspiration as the prince had new ideas and found the money to execute them. The first version, Henry Holland's Palladian villa, was started in 1787 and the prince moved in

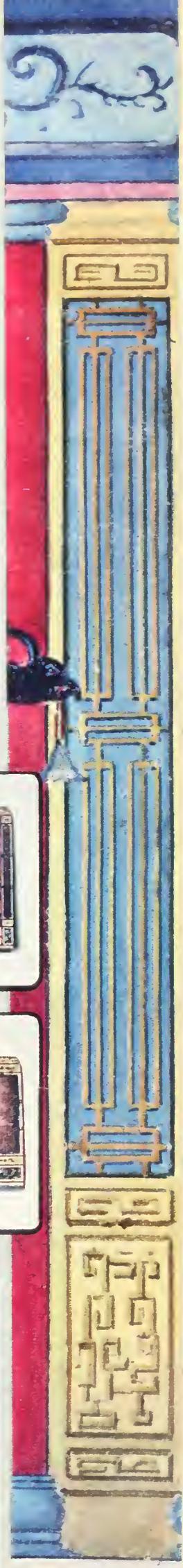
were conservative—simplified Adam with a French flavor. But soon more room was needed and in the midst of the 1802 alterations, the decoration took a turn for the Chinese, inspired by the gift of some Chinese wallpaper. The Royal decorators, Crace and Sons, bought lacquer cabinets, bamboo furniture, and porcelains from China. Walls and ceilings were ornamented with wood moldings painted to imitate bamboo, or with strips of bamboo-print paper cut and pasted in frets and panels. Schemes for a Chinese exterior to match were drawn up but discarded, as the prince's enthusiasm veered to the Indian. It was 1815 before architect John Nash began the final makeover into the prince's cherished dream of an Indian pavilion. Nash complained of the difficulties of remodeling, but he shared the prince's tastes: "H.M. knew also that the forms of which the Eastern structures are composed were susceptible more than any other (the Gothic perhaps excepted) of rich and picturesque combinations." Though the interiors remained Chinese in inspiration, they too were made over. As George became older, fatter, and

more solid, and light-hearted wallpaper trompe l'oeil gave way to gilt and lacquer. The interior designers, Frederick Crace and Robert Jones, submitted schemes, but it was the King's vision—he made the decisions and he was an exacting client: "Preparing and painting in imitation of bamboo the reeded ceiling at each end of the room and ornamenting the same with blue ribbons and highly varnished: £184:16:0 Repainting the ribbons lilac instead of blue by order of His Majesty: £46." His Majesty was right, his color sense was unerring. And he was fearless in carrying out his fantasies, mixing palm trees and dragons, Chinese and Indian, adding dashes of Gothic or Empire Egyptian. All the daring wasn't in the decoration: Nash's structure was one of the first uses of cast iron in domestic architecture, the kitchen was mechanized to the hilt, and inside and out the pavilion was lit by the newest illuminant of the time—coal gas. *The Royal Pavilion at Brighton* exhibition closes May 23 in New York and travels to The Minneapolis Institute of Arts and the Museum of Art, Rhode Island School of Design.

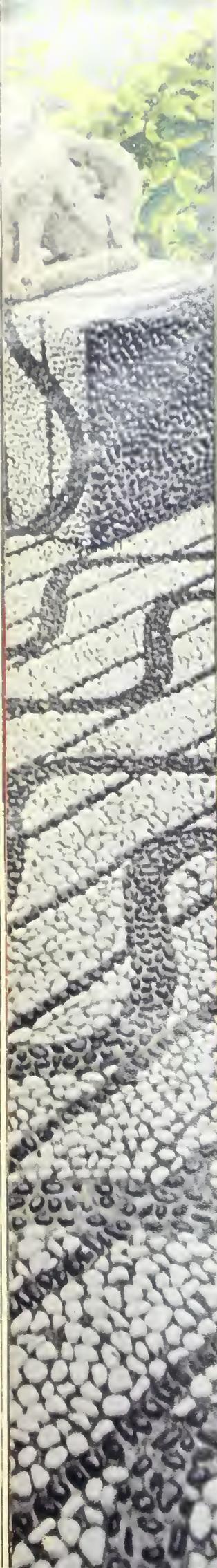


IRRESISTIBLE DECORATING IDEAS FROM THE KING'S OWN DECORATORS for walls and windows, doors and draperies; Gothic, Indian, Chinese, French, or all combined. John Crace and Sons, the decorators of the Royal Pavilion, presented pen and watercolor schemes by the hundreds for the king's approval. Whether he accepted or rejected them, they're all fantasies with possibilities as you can see from these in the collection of The Cooper-Hewitt Museum. 1. The scheme for a hall in the king's own apartment that inspired our re-creation. It was always intended to be executed in wallpaper. 2. Design for the king's bed alcove. 3. A more elaborate idea for the hall above. As sketch succeeded sketch for each room,

the complexity grew. 4. Arch-framed fireplace flanked by window and door. 5. Alternate design for the same wall. 6. Window wall in woodgrain and marbleizing. Are there painted cloud panels between windows or are the windows illusions, too? 7. Chimney wall for Banqueting Room. 8. Corridor with canopy—a mosaic of wallpapers. 9. Book wall for the king's apartment. 10. Another wall in the same apartment with chinoiserie panel. 11. Fretwork panel, detail of sketch 8.



A CLEAN SWEEP C



Space

Rooms built of terraces, terraces that are rooms, in a house where space flows, changes, surprises — and never ends



The most beautiful flow a house can have is the kind that starts indoors, goes out, then comes back in again. If this sounds architecturally rhapsodic, it is, but it can happen. For example: Mrs. Rina Brion's villa outside Portofino in Italy, whose original fortress-like look was totally redesigned by architect Gae Aulenti. She didn't design living spaces, she sculpted them, almost literally turning them inside out and surrounding them with gardens and terraces (the work of Pietro Porcinai). Each of these areas, inside or out, Mrs. Aulenti calls a *stanza*, the pretty Italian word for room. And together, these spaces give the house a new living dimension—all out of doors.

Left: The living room, carved in white, with tiered, carpet-covered platforms to sit on, and to display collections. There seems to be no outer wall (of glass, it slides away), a stratagem to make the terrace and its lemon trees part of the room. Most of the furniture was designed by Mrs. Aulenti. Beyond the suggestion of wall, the library, which flows on as a solarium.

Far left: A rear terrace.



Every glorious room is part garden, part sculpture, and all comfortable living space



...ity, to Mrs. Aulenti, is a
of architectural or decorative
ents that echo one another.
ever halts the visual flow with
rupt change of color (of which
es very little), nor, if she can
t, a solid partition. She marries
doors to the indoors. The ex-
of the villa is almost a hanging
a, and whenever possible, the
ery is brought indoors, where
ared for and fed by Mrs. Brion
f, who must have the greenest
o in Italy. She is also an author-
a electronics—and an incurable
tor with the gift of displaying
are glass and silver, her paint-
and her marvelous chairs with
ing simplicity.

Opposite page: Li-
brary-solarium, an
amalgam of books,
flowering plants, and
extraordinary con-
temporary chairs.
Opposite page, inset:
The library's book
wall, with a Mackin-
tosh design chair.
Right: Passageway
to covered dining ter-
race with its tables of
Piedmontese stone.
Right, above: Water
garden with lotuses.
Right, below: Steel
staircase painted
Pompeian red, rising
from gardens.



COMFORT CON BRIO

Combinations ad infinitum: Chair and ottoman units link straight or at angles. Leather or fabric upholstery, down-filled cushions. Designed by Mario Bellini for Cassina.

Glass-top table with roots—a splayed base of ash or walnut. Also available with wood top. Designed by Mario Bellini.

Designer Mario Bellini

King-size bed with pillow headboard

David Massey

It's a bed—pronto, it's a chair! Mattress folds for seating into its own natural canvas shell. Alberto Rosselli and Abe Kozo for BBB Bonacina.

Invention, imagination,
 surprise—from Milan,
 where great furniture ideas begin

No gadgets, no gimmicks, just the long-term economy of quality—that's the excitement stirred up by designers at Milan's Italian Furniture Fair. They innovated with leather, beautiful fabrics, glass, wood, and down-filled cushions in designs that function for living here today and tomorrow. One of these designers, Mario Bellini, visited homes all across the U.S.A., then came up with furniture to fit environments in which people help create the atmosphere. His seating modules (*top, left*) link together into a shape you create. Today's living demands flexibility, so seating modules come with their own slipcovers, chairs become beds, cocktail tables rise for dining, and even a kitchen designed by Masanori Umeda folds magically together for easy storage. Here, a brilliant sampling of designs with the promise of classics.



Above: Designer Giuseppe Raimondi of Studio A.BA.CO.
 Left: His table—glass top counterbalanced with steel wires on ash dowel and glass base. Cristal Art.



Two-faced sectional comes with its own slipcover. Here, Ken Scott fabric slips over velvet upholstery. De Pas, D'Urbino, Lomazzi for Zanotta.

removable quilted cover. Gigi and Pepe Tanzi for Biesse.

Chair so tidy it stores itself. Seat becomes a box for legs, back. Molded polypropylene with metal connectors. Enzo Mari for Anonima Castelli.



box
 CASTELLI

systems for living



Beautiful furniture,
thoughtful design,
all-out charm -- and it
all works together to
create a house for

The pleasure

Choosing a single beautiful chair or table, like choosing one perfect rose, is no great feat. The critical challenges are in the *combining* of furnishings and sympathetic accessories, and in making them at home in the surrounding architecture. Such a talent is demonstrated in this Connecticut house, where designer Tom Britt used a flexible new furniture system by Brian Palmer for Baker.

Below: Elements that form a whole: chairs, sofa, chaise, tables by Baker; Nuri Fahardi porcelains; James Rosati sculpture, Marlborough Gallery; Pace Editions graphics. See Shopping Information.

WILLIAM P. STEELE



of your comfort

The pleasure of your comfort



For the house, cost cutting materials and design ideas. For the furniture, built in flexibility that lets you plan a whole room within a room



Remarkable for its cost-saving ingenuity, the house's basic structure is laid on a flat concrete slab, and the blocks are stacked perfectly dry, with no mortar at all between them. This extraordinarily simple building method, used by Connecticut architect Dimitri Bulazel, is possible because the block walls are then coated inside and out with a newly developed glass fiber substance ("Bloc Bond" by Owens-Corning Fiberglas). This plaster-like material is strong enough, when it sets, to bind the block wall together structurally, and serves also as waterproofing and as a textured wall finish. Its use reduces the number of construction trades needed, as well. Bulazel has devised a plan with walls largely of glass to emphasize interior-exterior continuity. For further economy, he has designed these glass walls of stock commercial parts, such as the large plate-glass windows used commonly for factories and storefronts, seldom for houses.



WILLIAM P. STEELE



With all the qualities—flexibility, charm and comfort, an eye to future additions—called for by today's living, the furniture also has character—tails of fine craftsmanship that are a tradition among American cabinetmakers. The plinth, *above*, is the base on which you can create infinite possibilities. In a room—Britt, cabinets, shelving units, even speaker enclosures, stack (you can stack them to various heights), turn corners, allow for future changes and additions. Yet, once assembled, they have the look of custom built-ins. Cabinetry details and finishes are complemented by accompanying seating and occasional tables.

Top: Outside, Fiberglas wall finish troweled over concrete block.
Left: In the library, Baker storage modules house speakers, books, baskets, and bowls from Art Asia. William Sellers sculpture on glass-topped table from Sculpture Now; rug from The Pillowry. All furniture available soon across the country. See Shopping Information.
Above: The plinth for storage units.



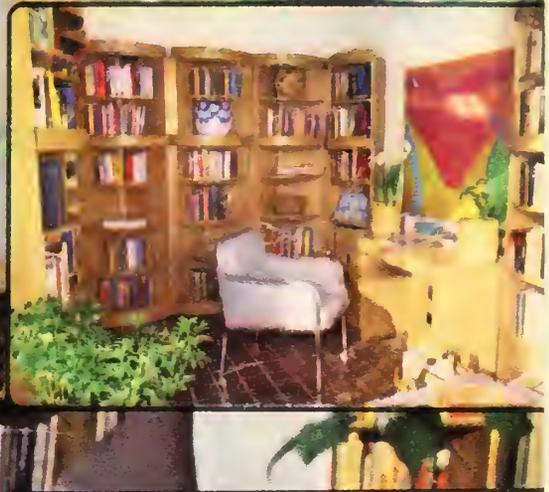
Furniture details that show a craftsman's caring, wood and fabrics for sensuousness and warmth



The pleasure of your comfort

Bow-front book

Nesting table drums



both the openness of the plan by architect Bulazek and the flexibility of Baker's furniture system leave plenty of opportunity for a designer to exercise his individuality, and Britt has made the most of the opportunity. His interiors, with their glowing woods and restrained range of soft colors, have an air of relaxed calm; yet, spiced with a startling mauve pillow or a turquoise porcelain vase, they never settle into blandness. Storage units settle into the living and dining areas, *left*, maintain the architectural unity of the two spaces, but provide a visual barrier and, not incidentally, a wealth of storage space. Wood table drums nest together in many combinations. In the living room here, a rug from Doris Leslie Blau; standing lamp by Koch & Lowy.

Left: The living room within a room. **Inset, top:** In the study area, bowing from the desk, a Ray Parker painting from the Susan Caldwell Gallery. Plant baskets from La Tienda. **Inset, above:** The dining area. Painting by Paul Feeley, André Emmerich Gallery. Baccarat crystal, Ceralene china, Christoffle silver. See Shopping Information.

WILLIAM P. STEELE



ERICH FROMM psychoanalyst, left, whose richness of thought and sensibility is interpreted in a collage by Artist Anita Siegel. Fromm, now 77 years old, is the author of such highly praised books as *The Art of Loving* and *The Revolution of Hope*. His latest book, *To Have or To Be* (Harper & Row) contains a lifetime's thought and experience on the subject of human change and our hopes for the future.

If someone asks you, "Are you happy what do you say? Many people go through life with the external signs of success: good job, a nice house, a healthy family, yet experience vague, nagging feelings of dissatisfaction that cannot be articulated. What's wrong? America is supposed to be the richest country in the world. We enjoy many of the qualities of the good life, why isn't everybody happy?

A man who has devoted most of his life to this problem is psychoanalyst and philosopher Erich Fromm. He is the sage of this century, and through the years he has studied people's worries, feelings, hopes, and beliefs, refining and shaping theories until now they seem to have come together in one great summary of vision. He believes that there are two modes of human life, *Having* and *Being*. We are living in the "having" mode that makes people unhappy, he feels. Our hope for the future is to change that outlook. To do so, I went to see him on one of his recent visits to New York.

You might think Erich Fromm would be a daunting person, in light of his incredibly distinguished career as doctor and author. Not at all. He is small, frail, and gentle with bright blue eyes. When I visited him high up in his West Side apartment, he talked to me patiently and generously with a quiet, lightly German-accented voice, the fragility of his manner contrasting with the strength of his ideas.

"Modern man defines himself as 'I am what I have,'" he explained. "Our world's security lies in the fact of having; and since we're insecure, we want to have more and more. This is shown in the development of our language. There are many so-called pro-

How to be happy with who you are

By Caroline **Bohm**

A blueprint for a more satisfying life from psychoanalyst Erich Fromm

languages which do not have a word 'have.' They express it some other way, such as in Semitic languages, by saying, 'Something is to me.' The interesting thing is that only later on, with the rise of private property, a new word, 'have,' was invented.

As a psychoanalyst, so people come to me and say, 'I have insomnia, I have problems, in spite of the fact that I have a nice husband, a nice house, and a car.' Even years ago, I can remember a different language: people would say, 'I feel uncomfortable, I am unhappy, I'm unhappily married.' Now we 'have' problems. But it's impossible. One can have a pound of butter, yes. But one cannot have spiritual, intellectual, or intellectual things. They are the activities that you experience."

Fromm then gave an example of how to think in terms of having things. He read a haiku by the 17th-century Japanese poet, Basho:

When I look carefully
I see a little flower blooming
by the hedge!"
(An exclamation point signifies joy.)
Then he quoted a poem by the 19th-century poet, Tennyson:
Flower in a crannied wall,
I pluck you out of the crannies,
I hold you here, root and all, in my hand,
Little flower..."

Tennyson has to *have* the flower," Fromm pointed out, "in order to understand it. The Japanese is content to look at the flower, to find an inner image of the flower, to identify himself to it without destroying it for the purpose of studying it."

What Dr. Fromm is expressing is of course not unfamiliar. Most of us are aware of our affluent society, the materialist age, consumerism, and other clichés of the 20th century. We are aware also that all this material success does not seem to be living up to its promise. Happiness evidently is not the second car, the Caribbean cruise, the diamond ring. We may not stop

Happiness evidently is not the second car, the Caribbean cruise, the diamond ring. We may not stop wanting those things, but after the instant gratification, so what?"

wanting those things, but after the instant gratification, so what? I buy a new dress, I wear it, and then want another one. So it goes.

Oddly enough, Fromm finds some of the pleasures engendered by our affluent society encouraging. "There is a great pleasure for us," he told me. "And I think it's greater in the United States than in any other country in the world. The United States has achieved almost the highest possible development of technology in

order to give people what they want. Yet today many people have found that this doesn't make them happy. A sailboat hasn't made them happy, a private plane hasn't made them happy—they are the same uneasy, anxious people. If you talk to

"There is a lesson to be learnt from nature—that everything takes time, everything goes slowly, in contrast to the overhurried rhythm of our lives"

them, even if they repress the fact, they sense that it's true. Now that is why I say there is a chance.

"You see, people in so-called socialist countries still believe what our grandfathers believed, that if they have a car they will be happy. In Russia or Poland, you would be considered a fool if you suggested they might be better off without private cars. I gave a lecture at the Academy of Science in Warsaw and suggested this, and I have never in my life met with such a stony, hostile silence. Yet it is different for Americans. We have become skeptical. We have started questioning."

Probably the first real questioning began in the sixties, when young people all over America began turning on the old social conventions, freeing themselves from materialist patterns they no longer found helpful, searching for new ways to live happily. They were looking for what Dr. Fromm calls "spiritual content." Today, we are still looking for that content—along a road that Fromm feels may be misleading. You must have noticed the number of gurus popping up everywhere, the ESTs and the TMs and the human potential movements that profess to help people find themselves. It's very characteristic of Americans to want to rush out and find a person or credo that will solve everything instantly. Fromm thinks that this leads only to disappointments.

"We tend to be active because we feel we should be active," he said. "If we are not doing things all the time, we feel anxious. Many people cannot sit still for 5 minutes without getting nervous or jittery. So our term of activity means busyness. If somebody said to me, 'What did you do yesterday?' And I said, 'Well, I just sat for 3 hours thinking nothing and just feeling myself, the air, who I am,' the other person would probably think I was slightly crazy.

"But the original sense of activity, in the humanist tradition, was 'inner aliveness.' Many great philosophers believed that the highest form of activity is contemplation. Activity means an expression of man's forces, of man's gifts. As a philosopher said, 'People should not consider so much what they are to *do*, as what they *are*.'"

Considering what you are, enjoying 'inner aliveness,' is not easy to come by.

You have to make an effort to learn how to be yourself. Dr. Fromm offers this as a start: "Sit still for 15 minutes every day, listen to your breathing, feel it and yourself, and try to think of nothing." This is the first exercise in your attempt to be active in a true sense. "It is difficult to think of nothing," Dr. Fromm told me. "Hundreds of thoughts crowd into your mind. But persevere, and you will begin to make progress. We are so busy, we have so much on our minds, that we don't feel anything any more. We are also impatient, so we don't notice what we really feel."

It is during the waiting, the listening, and the nonthinking, that you get to know your feelings. Fromm said a startling thing at one point in our conversation. "Most people," he said, "at least in my experience, know a lot of what they don't think they know. By which I mean we repress the truth perhaps more than we repress, as Freud thought, our evil strivings. We know a great deal. There is much proof of this. In

Fromm's own recipe for self-awareness is to practice self-analysis every day, however busy he is, for at least 30 minutes

WAYS OF BEING

Being yourself is one of the most difficult challenges in today's hectic world. From Dr. Fromm's own examples, here are a few exercises to practice that may help you to sort out your own nature from all the extraneous elements that may be smothering it:

1. Sit still for 15 minutes every day, listen to your breathing, feel it, and think of nothing at all.
2. Review your own behavior at the end of each day so you get to know yourself better.
3. Trust to your inner responses—you probably know more than you think.
4. Concentrate on activities that demand patience—the rewards will be greater.

our dreams we know things that consciously we are unaware of. For instance, you meet a person and are impressed, let us say, by his manners, looks, and behavior. You think, 'What a nice person.' Then you have a dream, in which this person tries to kill you. And you say, 'What nonsense.' But after you have dealt with him, you find out

Continued on page 186

Preserving the rustic life



A let's-get-away-from-it-all house, where a pair of designers love to garden, put up what they grow, and entertain for the joy of it.



Above: Attic bedroom with Sarina Mascheroni's sheets, "Artist's Choice," for Cannon Mills; lamp by John Mascheroni; painting by Ivan Chermayeff, Watermill Gallery. See Shopping Information.

Top: The Mascheronis in their garden. **Left:** Patio lunch: recipes, see Wine & Food section.

Opposite page bottom: Exterior of the house.



A Victorian shingle house has become the Long Island escape for homefurnishings designers John and Sarina Mascheroni and their two college-age sons. "We wanted a play place away from our work," they say, "plus a house we could improve without destroying its personality." That means no work areas or drawing tables anywhere: a relaxed interior makeover pursued little by little; and the cultivation of their hobbies, gardening and cooking. "Fixing the house is fun, and gardening and preserving aren't work. This is how we relax." Their entertaining is equally relaxed—informal buffets, brunches, dinners for 6.

BEADLE



...to love him with
...house by working with
...there. The secret is
...to keep everything simple"





Preserving the rustic life

The Mascheronis started work on their "play house" three years ago. The living room, *above*, was originally two rooms. They pulled down a wall and stripped the floors, revealing handsome wide boards, which they polyurethaned. The sofas are covered in heavy-duty duck. They painted walls and ceilings white throughout the house, and put simple shades on windows—no rugs on floors. They opened up the kitchen by removing a downstairs bathroom and making it a breakfast area, *opposite page, bottom*, painted (and polyurethaned) the floor white, and decorated shelves with dried sage, comfrey, and other herbs. In the dining room, *left*, they removed clumsy old wall sconces and lit the room with a kerosene lamp. "We'll get around to putting in indirect lighting eventually." Meanwhile they continue to work on the house—and it's all play.

Opposite page: In the dining room, a contrast of old and new: An old flue and original shelving, painted white, act as backdrop to John Mascheroni's contemporary glass and butcher-block dining table, bentwood chairs; the kerosene lantern is supplemented by candles in a collection of holders on shelves. **Opposite page, bottom:** Kitchen wall lined with jars of home-grown produce; white-painted floor. Fork and spoon sconces on wall. In breakfast area desk corner, Sarina Mascheroni's collection of can labels framed as art.

Left: The Mascheroni's cocktail spread, with arancini, crudités, shrimp with gazpacho dip. For recipes, see Wine & Food.

Above left: Sarina Mascheroni picking ripe tomatoes.

Above top: In the living room, coffee table and lamp designed by John Mascheroni; Chermayeff paintings at Watermill Gallery.



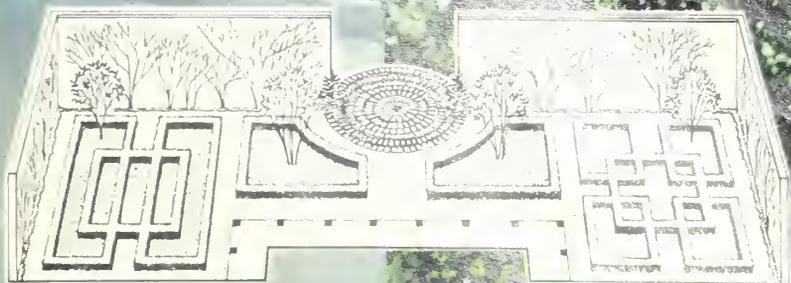
The

Romance of a walled garden

A simple idea that lets you create your own view, and gives you private, protected outdoor living space.



Plan of front walled garden



den



What lovely secrets does a garden wall conceal from passers-by? And what pleasures for the gardeners within? I.W. Colburn, who designed this house for his family, enclosed its exterior glass walls and soaring arches with a brick wall for privacy, and discovered the plentiful pleasures of a walled garden. Walls temper the wind and "give you a place to garden without having your socks blown off, even here near Chicago." Walls mellow the weather, creating a microclimate that often makes it possible to grow plants from more southerly zones. (Magnolias grow here, keeping their leaves till Christmas.) The gardener's season outdoors is longer, too. Not a golden moment of sunshine is lost. Best of all, a wall lets you design your own view. "You see every change, so you must be extra thoughtful about the plants you choose," says Mr. Colburn, who planted the walls with ivy and designed boxwood knot gardens that stay green all year, with flowers that reflect the sky and the seasons.

TOM YEE



Above: Forget-me-nots and clipped boxwood in walled garden at the front of the house (see plan, opposite page below). Forget-me-nots veil the fading foliage of snowdrops, crocus, miniature tulips, and bloom before grape hyacinths disappear.
Above right: Irises in a walled garden off the master bedroom. The garden also has space for sunning near a curved arborvitae hedge (see plan, right). Checkerboard beds have shrubs and ground covers, "but every other square is open for that feeling in spring when you want to plant everything."
Top and opposite page left: Views of the garden through the sitting room's glass wall.



frames and

includes

Self-help for vegetable

Ingenious growing techniques and mulches — all designed to produce better vegetables and more of them

1 SQUASH TABLE is snow fencing laid flat on a frame to help keep squash or melons from spoiling in areas with excessive ground moisture. Though snow fencing provides best ventilation and rain runoff, lath strips could substitute. Frame and legs are made of 2-by-4s with crosspiece supports. The squash is Burpee Butternut.

2 CUCUMBER HOUSE of boards and plastic netting can double as 5-by-10-foot playhouse for children (also see No. 4). Frame with netting stapled to top and sides provides air drainage to cut mildew. Boards are 2-by-4s for 6-foot-high roof ridge and 3-foot eave lines; others are 2-by-2s. Braces add strength. Cucumber is Burpee Hybrid.

3 TOMATO RING AND TEPEE boost yield. Ring, 5 feet high, 5 feet wide, is a decorative compost bin nourishing vines planted outside. Open at bottom, lined halfway with plastic, it is made of 6-inch mesh reinforcing wire cut at bottom so points stick in ground. For tepee, anchor 2-by-2s, tie at top. Burpee's Big Boy on ring; Big Girl VF on tepee.

4 CUCUMBER TRELLIS has plastic netting attached to two sides of 2-by-2 stakes and is planted on both sides. Trellis is an easy way to grow any kind of cucumber—regular, burpless, or pickling—in limited space. Stakes are set 5 feet apart; may be 5 to 6 feet high. Cucumbers require some intertwining and tying. This one is Burpee Hybrid.

5 BEANA-FRAME, PUMPKIN HOUSE are other structures that make picking child's play. A-frame made of 2-by-4s and netting; peaks at 7 feet, is 4 feet wide base. Good for any pole, snap, lima bean; here, Kentucky Wonder Triple Treat VP Pumpkins cover doorway of 5-by-8-foot beam made of 2-by-2s and chicken wire.

6 TOMATO STAKES hold fruit up sun, away from slugs. 8-foot 2-by-2s are thrust 2 feet into ground. Prune vine to one leader to about tomato size; tie gently to stake as plant grows. Shorter poles can be used for compact varieties. Stained or painted stakes last longer, and Twist-ems outlast twine. Tomato Burpee's Big Boy Hybrid.

Left Cucumbers on a net trellis, one of many ideas for growing better vegetables in less space, outwitting weather and pests, and simplifying harvests, at the Atlee Burpee Company experimental gardens, Fordhook Farms, Doylestown, Pa. Top: Peppers in conventional rows but mulched with organic cocoa hulls, baled hay, grass clippings, and artificial turf plus black, brown, and aluminum-coated plastic. Results, Moisture in, weeds out. Plants prospered about equal.



**“All right,” I said.
“I’ll do something different
with my pork chops.”
So I added a blend of
two rices with different
herbs and seasonings.**



What a success.



original fast cooking

Rejoice in spring
continued from page 117

vessels, the sweeping of houses, fasting, and other personal purification. People often went berserk with excitement at the celebrations intensified—Stravinsky's *The Rite of Spring* reflects this frenzy. In Roman times a young man impersonated the god of sowing and husbandry for 30 days and then was put to death to symbolize the end of the old god and the birth of a new one.

Luckily, modern renewal rituals do not require quite such drastic action, although those who carry out spring cleaning every year will testify that that is drastic enough. We still feel the urge to sweep our houses and scour our cooking vessels. We'd probably put out our campfires if we had any—perhaps turning off the central heating is the contemporary version. (And we'd probably prefer the insects to remain calm, at least until we put the screens up.)

In short, we still do the yearly act of spring, recalling age-old traditions and rites. But we are altogether more sophisticated now, and recognize that the symbolic acts also carry psychological significance. The notion of turning over a new leaf or starting afresh reflects a need to turn away from the darker and less acceptable things of the past. “Being able to set aside some of these past failures and negative feelings often enables you to address yourself to new things with energy and greater effort,” says psychiatrist and professor John A. Milici. “Indeed I think it is a natural mechanism. If we recalled all the failures and traumatic events of the past every time we were confronted with a bit of work we'd never get anything done.”

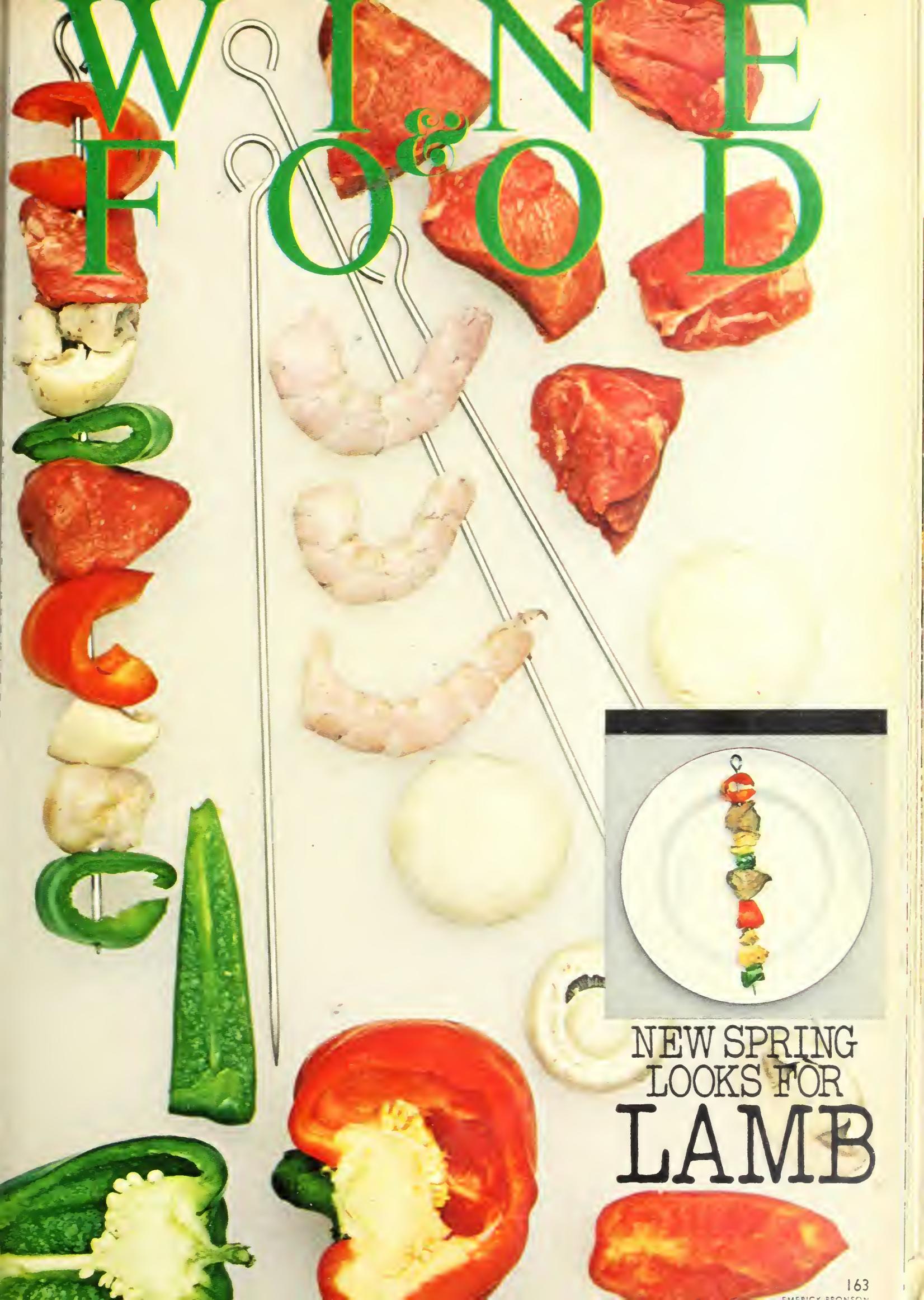
When you think of starting afresh, however, don't be misled into thinking that everything that's happened is forgotten. “We don't forget things, we put them down where they can be retrieved only with an effort or remain largely inaccessible. It's a very useful process. We can't possibly keep everything in the forefront of our minds. We must be selective.” In fact, this nonforgetting is part of a learning process. “As we go along, one of our tasks in life is to understand what our assets are, what our capabilities are, and to try to suit to them the problems we decide to take on. We learn from our mistakes.”

Dr. Milici also mentions another aspect of starting afresh that should not be forgotten. “All of us sometimes find that history is against us,” he explains. “We have a record of mishaps and find that because they happened before they may well happen again. But we have a great measure of control over our lives; chance has no memory. There is no reason to assume repetition of misfortune in our lives.”

The wish to clean, to scour, to repair, to change slipcovers, to move furniture around, all reflect our psychological

Continued on page 232

WINE & FOOD



NEW SPRING
LOOKS FOR
LAMB



There may still be places on earth
where Grand Marnier isn't offered after dinner.

For free recipe booklet, write Carillon Importers, Ltd., 745 Fifth Avenue, New York, New York 10022. Product of France. Made with fine cognac brandy. 80

WINE & FOOD

This month: New ways with a leg of lamb from Maurice Moore-Betty and quick tips on cooking, garnishing, carving, and boning. Michael and Tina Chow's at-home Chinese cooking that's fresh and uncomplicated. America's new wines from the Northwest—Oregon and Washington. Party food for a lunch and a cocktail buffet.

Garnishes, buying and carving tips, recipes, and cooking methods for the classic leg of lamb

Lamb

of the all-time great roasts, leg of lamb is delicious, be it braised with garlic, perfumed with saffron, or served with a tangy mint sauce. But that's not the only way there is an endless variety of ways to treat the leg: boned and stuffed, butterflied and roasted with a variety of marinades for broiling, or anchovy and olive oil crusted for roasting. Lamb chops can be cut from it, the trimmings used for countless kebabs, or stuffings for peppers and tomatoes; the bones can be used for a stock, the basis of so many hearty soups.

WHAT IS LAMB? or, when is a lamb not a lamb? "Spring" lamb is not available only in the spring. The term (currently out of favor with American lamb producers) determines an age, not a season. Lambs are born during geographical springs across the country. Lambs from southern California are the first "spring lambs" to reach the market in the new year, followed by those from northern California, Arizona, and Texas.

BABY OR HOT-HOUSE LAMB: Twelve days to 3 or 4 weeks old. Hard to find except in ethnic markets, especially Greek, neighborhood markets.

MILK-FED LAMB: Up to 4 to 5 months. Leg size varies from about 4 to 10 pounds. The larger varieties of sheep produced now account for legs in the market often weighing about 10 pounds, though they're still young in age.

WINTER LAMB: Born in the summer and sent to feed lots in the fall if the range has been poor and additional feeding is necessary; available in the winter season.

LOOK FOR fine-textured, lean pink flesh. Avoid lamb with dark meat and yellowish external fat.

LAMB AS A MEAL STRETCHER: Leg of lamb can produce two or

three meals, depending on how it is cut. The sirloin end can be separated from the leg to make two roasts; or the sirloin can be sliced for additional thin steaks or chops. The lower shank can be removed for stew or shish kebab meat. A butterflied leg can be divided for two separate meals.

Cooking time

"If leg of lamb is cooked at 325° until the internal temperature reaches 140° for medium-rare, shrinkage and juice loss will be reduced and you'll get two more servings," says the Lamb Council. Alternately, lamb can be cooked in a high oven, 425°, to brown; then cooked at 325° until it reaches the desired doneness (140° for medium-rare, 155°-160° for medium, 170° for well done).

COOKING BABY OR HOT-HOUSE LAMB: These tiny 6-week-old lambs are so delicate in taste that heavy seasoning is unnecessary. "All it needs is salt and pepper, butter, and lemon juice," says Maurice Moore-Betty. Salt and pepper outside and rub all over with melted butter. Roast in a 400° oven for about 30 minutes, brushing frequently with melted butter. Serve with a wedge of lemon.

TRY LEG OF LAMB COLD: "One of my favorite cold meats is leg of lamb. Served with a good salad it makes a supreme lunch," says Maurice Moore-Betty, who roasts the lamb as follows: Brush lamb with melted butter and season with salt and pepper. Roast in a 425° oven for 10-15 minutes. Reduce oven temperature to 350° and continue roasting until internal tem-

perature reaches 135°-140°. Plunge the leg into a large bowl of cold water with ice cubes for 3-4 minutes to stop cooking. Pat dry. Spread with a mixture of melted butter, white bread crumbs, finely chopped parsley, garlic, and salt and pepper. Return to a hot oven, or if you're careful, put under a broiler for a few minutes to brown.

Great garnishes

"SERVE TARTES SOUBISE, an individual tart shell filled with a rice-and-onion mixture sprinkled with grated Parmesan, then quickly browned," suggests Judith Olney, who teaches cooking in Durham, N.C.

BRAISED LEEKS FROM EDNA LEWIS: Trim leeks, leaving 1 inch of green top. Wash well. Place in ovenproof dish, add

enough salted water to barely cover. Dot with butter and set in oven along with lamb. Bake for 25-35 minutes. Garnish with finely chopped parsley or chervil.

Calories and cholesterol

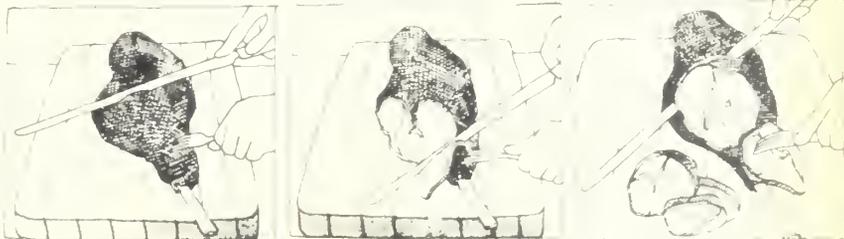
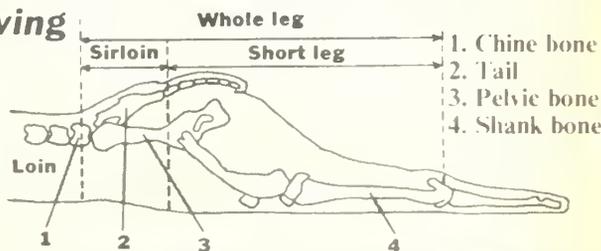
3½ ounces of roast leg of lamb are 195 calories, 28.2 grams of protein. Lamb is often recommended by doctors for patients on low cholesterol diets. Lamb, with little fatty marbling, and most of its fat on the outside where it can be removed after cooking, is the lowest in cholesterol of all red meats. One ounce of roast lamb contains 27.7 milligrams of cholesterol, compared to a very lean steak such as a filet mignon of the same size, which has 30 milligrams.

OTHER IDEAS:

- Thin wedges of spinach or onion quiche.
- Purée of lentils and mushrooms.

Cuts and carving

You may buy a whole leg or short leg (with sirloin portion removed). A whole leg is easier to carve if tail and pelvic bone are removed.

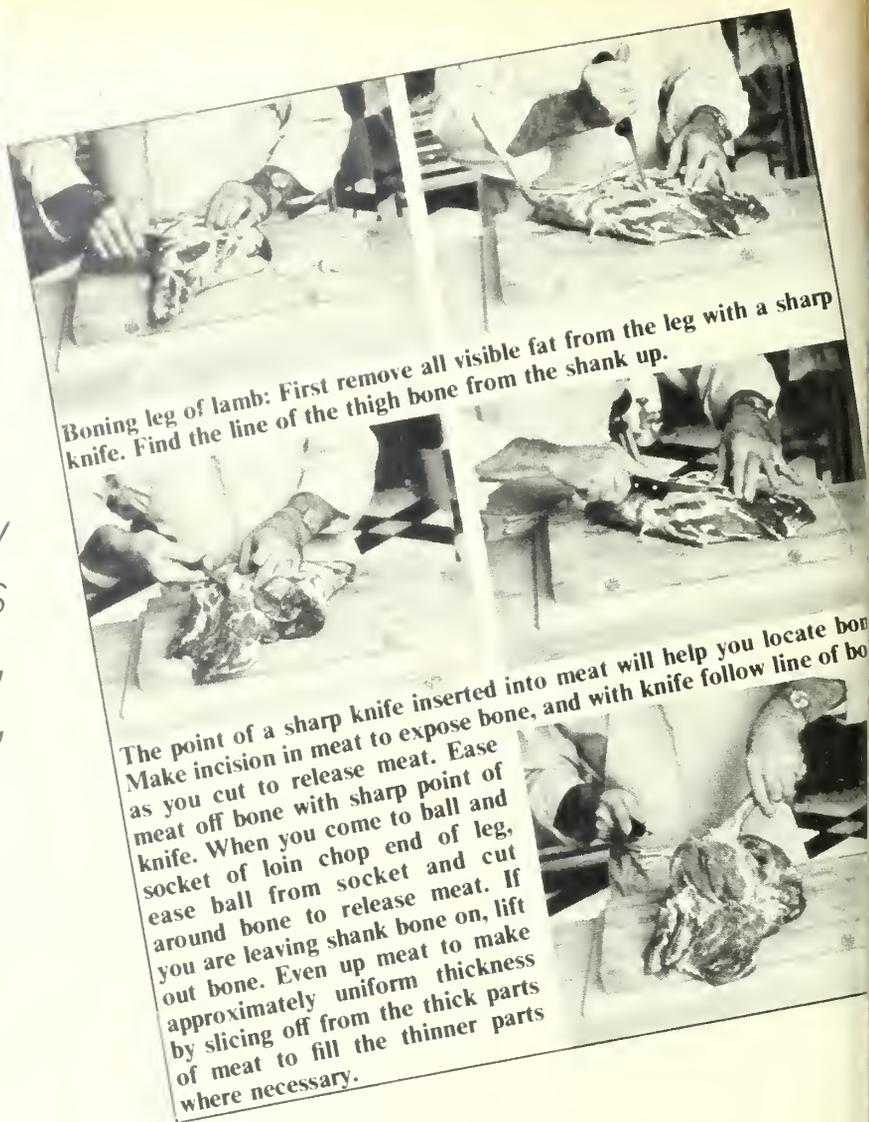


Arrange leg bone-side down, shank tip to left of carver. With a long, flexible slicer, start carving a third of the way down the leg by cutting a small slice from the top. Continue carving across top with the grain. Remove top slices, carve sides in long slices.

New spring looks for lamb

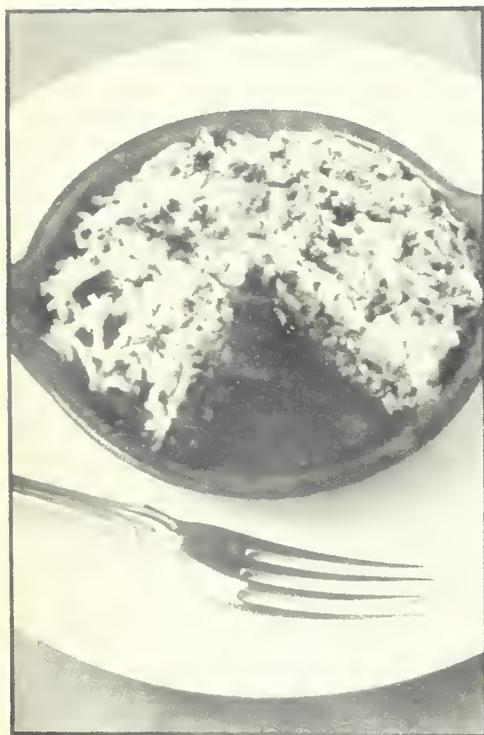


Master chef Maurice Moore-Betty takes lamb by the leg and comes up with six delectable recipes, from apricot-rice stuffing to lamb, shrimp, and shish kebabs



Boning leg of lamb: First remove all visible fat from the leg with a sharp knife. Find the line of the thigh bone from the shank up.

The point of a sharp knife inserted into meat will help you locate boning line. Make incision in meat to expose bone. Ease as you cut to release meat. Ease meat off bone with sharp point of knife. When you come to ball and socket of loin chop end of leg, ease ball from socket and cut around bone to release meat. If you are leaving shank bone on, lift out bone. Even up meat to make approximately uniform thickness by slicing off from the thick parts of meat to fill the thinner parts where necessary.



Individual ramekin of Shepherd's pie.

Maurice Moore-Betty loves lamb and often prepares it for his own dinner parties. Here are some of his ideas for serving the versatile leg: Brush the butterflied leg with a tangy marinade while you roast it on high heat and serve with a vegetable antipasto (see recipes). Or you can stuff a boned leg with an apricot-rice mélange and accompany it with a hot apricot compote. Brown slices from the leg in

hot butter and wrap in a latticed pastry crust for a beautiful new presentation of a lamb "chop." Thread lamb pieces on a skewer with bacon-wrapped shrimp, peppers, and onions and broil until tender. For leftover cooked lamb, or ground extra pieces, turn them into a hearty Shepherd's pie topped with crusty brown riced potatoes. This can be served in a shallow baking dish or individual ramekins.

Use the stock from the boning to make a satisfying Scotch broth.

Use leftovers for a salad as Judith Olney does. Marinate dente green beans and strips of lamb for an hour in a garlicky vinaigrette; then crisp arugula and herbs.

Or for a quick supper for children, cube lamb and reheat in a skillet with fat scrapings from the roasting pan. Moisten with water

Shepherd's pie

INGREDIENTS

2 medium onions, peeled and chopped
3 tablespoons butter
3 pounds lean lamb, ground
pinch dried rosemary
lamb stock to moisten
salt, black pepper
3-4 potatoes, about 1 pound, boiled
finely chopped parsley

Sauté the onions in the butter until golden. Stir in the lamb and rosemary. Cook, stirring, for 3-4 minutes. If too dry, moisten with a little lamb stock. Season to taste. Turn into a shallow baking dish.

Using a ricer, cover the lamb with potato. This may be done early in the day. Heat at 300° for 20 minutes. Run under the broiler for a minute to color the potato. Sprinkle with parsley. Serves 6-8.

Lamb stock

INGREDIENTS

lamb bones
1 onion, chopped but not peeled
1 small carrot, chopped but not peeled
1 small bay leaf
1 rib celery, chopped
a few parsley stems
4 peppercorns
salt

In a kettle, cover lamb bones with water to a depth of 2 inches. Simmer for 5 minutes or so and skim off the scum as it rises. Add onion, carrot, bay leaf, celery, parsley stems, and peppercorns, and

simmer covered for 1 hour. Add salt to taste. Strain, pressing liquid out of vegetables and use for Scotch broth or to moisten meat for Shepherd's pie. Makes about 1½ quarts.



Above: Boneless lamb chop cut from the leg, served in a laced pastry case.
Below left: Apricot-and-rice-stuffed leg of lamb.
Below: Butterflied leg of lamb, cut in thin bias slices.



When Mr. Chow isn't busy overseeing the delicious food at his two famous restaurants, he and his wife cook at home for fun

The kitchen is a very beautiful place. Ours is the center of our lives," says Michael Chow, owner of the Mr. Chow restaurants in London (Knightsbridge) and Beverly Hills (Camden Drive). Look through the Chinese entrance—a moon doorway—of their London house, *far right*: Space flows from living, cooking, dining, to swimming in a wedge-shaped pool. The Cantonese shrimp and the Szechwan beef dishes are featured on the menu at Mr. Chow. "They are traditional recipes, done without compromise or gimmicks," says Michael Chow, who is very competent in the kitchen himself. He believes "organization may be only one part of cooking well, but it is an important one." He lists all ingredients for a dish, then lines them up in bowls around the burner. His wife Tina arranges all the flowers for the London Mr. Chow. At home she specializes in quick, crisp vegetable dishes like the cucumber and crab, the green beans, and broccoli. They all can be done ahead. "You have to cook a lot to get a variety of taste," she says, but the dishes go together in a flash, and they give 3-year-old daughter China a chance to practice her two-fisted chopstick technique. "Chinese cooking is really done by feeling—don't take the measurements too seriously," confides Michael Chow.

Cucumber and crab

The dressing can be made ahead and kept in a glass jar in the refrigerator.

INGREDIENTS

- 1 cup white wine vinegar (or Japanese rice wine vinegar, or apple cider vinegar)
- 1½ tablespoons sugar
- pinch MSG (optional)
- 1 medium-sized cucumber salt
- about 3 ounces crab, cooked and shredded (about ¾ cup)

METHOD

- Put the vinegar, sugar, and MSG (if desired) in a jar and shake vigorously.
- Peel several strips from the cucumber skin with a stripper or zester. Slice cucumber thinly. Salt the

Continued on page 176 KAREN RADKAI



Chinese home cooking

Broccoli with sesame sauce

INGREDIENTS

- | | |
|---|-----------------------------------|
| 1 generous pound broccoli, washed, and trimmed into 2-inch pieces | 1½ tablespoons Japanese soy sauce |
| 1 cup sesame seeds, lightly toasted | 2 teaspoons honey |
| | ¼ cup sake |

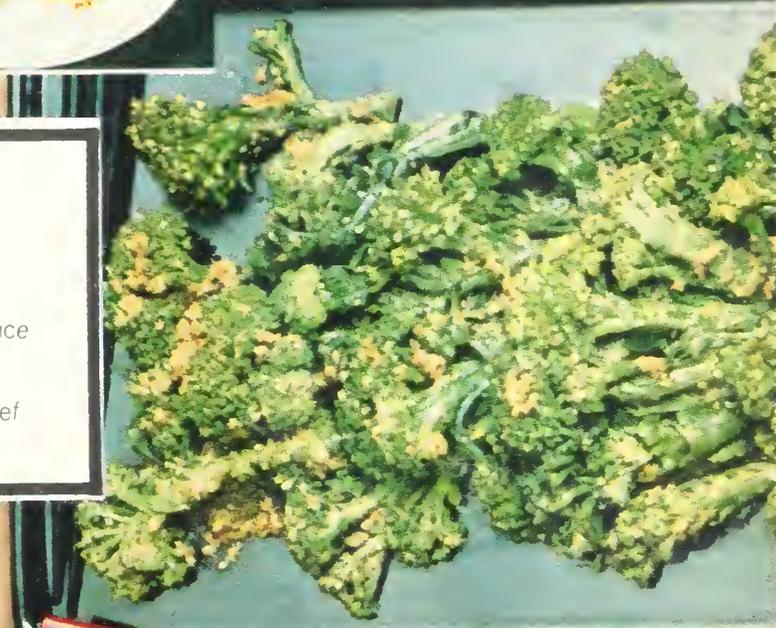
METHOD

- In a large pot, blanch broccoli in boiling salted water until tender but still crisp. Drain well.
- In a small bowl, mix together the sesame seeds, soy sauce, honey, and sake.
- Using chopsticks, mix broccoli with dressing, arrange on a serving plate. Serve cool. Serves 4.



DINNER

Green beans topped with crumbled bonito (a dried, salted fish)
Broccoli with sesame sauce
Cucumber and crab
Cantonese shrimp
Szechwan deep-fried beef with carrot



Opposite page inset: Michael Chow cooks with ingredients at the ready. Oven mitt protects working hand.

Inset this page, top left to right: Tina's green beans and bonito; Michael garnishes shrimp; deep-fried beef with carrot.

Left: The kitchen area, open to conversation with guests in seating area. Much-used copper pots hang above cooktop.

Right: Two of Tina Chow's dishes, both delicious, visually pleasing—broccoli with sesame sauce and cold cucumber and crab.

New wines of the west

By José Wilson

While New York State and California might be called the major league of the wine industry—the producers of most of the wine drunk in this country—the last 15 years have seen the rise of a minor league of ambitious, young contenders from other states. The coast-to-coast mushrooming of small wineries where the owner is also the wine maker can be attributed first to the development of hardy French-American hybrid grapes suitable for the colder regions, and the efforts of men like Dr. Konstantin Frank, who has dedicated his life to proving that even fragile vinifera varieties can survive a hard winter. Second, credit the great surge of interest in wine drinking and wine making. The 1970s' trend to the white wine apéritif has been good news for the new small wineries. White wine grapes fare better in cool climates than reds, and they can be marketed and drunk earlier, giving a quicker return on investment.

As the new wine makers discover by experiment the grapes that are best for their particular region, soil, wine-making techniques and aims, they are coming up with some astonishingly good wines that reflect the geographical diversity of the United States. While there is still a long way to go before we will have the sweep of "country" wines that one finds in Europe, we are already beginning to see glimmers of a regional style in the wines of the Pacific Northwest, the Northeastern states, and the Middle West. Good palates can savor the difference between a Pinot Noir grown in California and Oregon, or a Riesling from Michigan, Pennsylvania, or Washington state.

Admittedly, it isn't easy to taste some of these new wines unless you can go to the state or the source. Production is small, distribution limited, and too many are overpriced for the general competitive market. But bear in mind that this is only the beginning. Eventually, as the supply increases and the quality improves, the best of these wines will find their way to the liquor stores and the wine lists of major cities. A factor that will affect regional wines considerably is the introduction of a regulatory framework of standards and guidelines in what has been until now a confusing and hampering maze of federal and state regulations. Serious wine making in the

United States finally received official recognition last year when BATF (the Bureau of Alcohol, Tobacco and Firearms) put forward a set of proposals for appellations of origin and estate bottling that would give America's premium wines their own precisely defined standards.

To qualify for the new (though voluntary) ATF seal, wineries would have to follow certain strict production and labeling controls, a "truth in bottling" that would give the wine drinker a lot more information than he or she is getting now. Only wines originating in a defined viticultural area or approved vineyard could carry the seal. A viticultural area would be defined by geographic features, the vineyard as a continuous plot of land under common ownership. Ninety-five percent of the grapes in a seal wine would have to be grown in the stated area of origin. A varietal wine listing a single grape type, such as Chardonnay or Cabernet Sauvignon, would be made from at least 85 percent of that grape (present federal regulations require only 51 percent), with percentages of other grapes shown. Only vintage wine labeled by year of harvest from a defined viticultural area or vineyard could carry the seal. An estate-bottled seal wine would have to be produced entirely from grapes grown in a single viticultural area or vineyards, on property owned or controlled by the winery, with winery and vineyards in the same state.

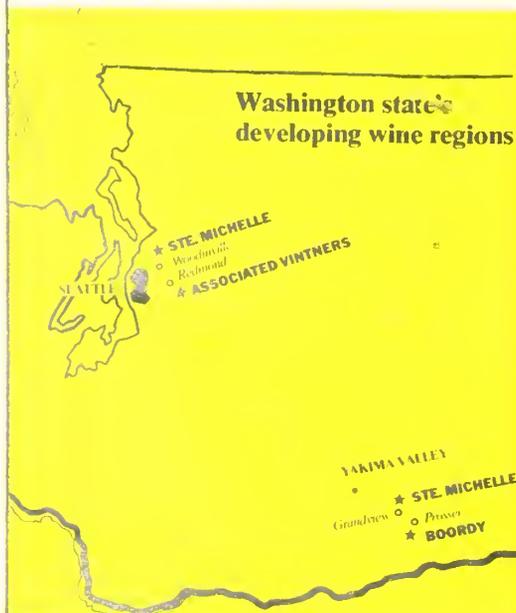
While this would inevitably exclude wines blended from different harvests from grapes grown in different states, a common practice—non-seal wines can carry a simplified "appellation of origin" indicating that the wine was made in the United States, a named state or county, and contained 51 percent of the named grape variety.

As yet, these are only proposals. There will be plenty of haggling before the final regulations are agreed on by BATF and the industry. It's not easy to precisely define a viticultural area, and many winemakers are understandably reluctant to lock themselves into that 85 percent varietal strait jacket, when experience has so often shown that a wine can be improved by a higher percentage of blending grape. Even the French are not such sticklers. Still, with origin and vintage becoming more and more what an aware wine drinker is guided by, there are long overdue steps in the right direction that will ultimately benefit all wineries, large and small, and all wine drinkers.

Washington wines

The most promising of the new regions is the Pacific Northwest. Oregon and Washington, with climates cooler than California, are within the same latitude as the wine regions of northern France (Burgundy and Alsace) and Germany with comparable summer temperatures and growing conditions, longer days and more hours of sunlight. Grapes harvested later here, into November, ripening slowly and developing good acidity, although they often lack sugar. Cold winters are a problem, but on the whole vinifera grapes have done well. Both states have been producing excellent white (or Johannisberg) Riesling, Chardonnay, Semillon, and Gewürztraminer. Oregon has also been successful with the difficult red Pinot Noir, which here makes a wine totally different from California's, nearer in style to the light Pinot Noir of Alsace or the Burgundy of the Chalonais, Mercurey and Givry.

With 3,000 acres of vinifera plantings and a potential of possibly 250,000, Washington could well become one of the major wine regions of the future. Most of the vineyards are in the interior



Continued on page 12



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Sour Cream Pudding Pound Cake

- 1 package (2-layer size) yellow cake mix
- 1 package (4-serving size) Jell-O® Lemon Flavor Instant Pudding and Pie Filling
- 1 cup (½ pt.) sour cream • ⅓ cup oil • 4 eggs

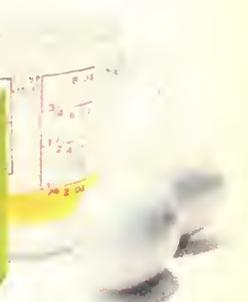
Combine all ingredients in a large mixer bowl. Blend at low speed of electric mixer just to moisten, scraping sides of bowl often. Then beat 4 minutes at medium speed.

Nobody makes a cake like you and Jell-O® Pudding.

Pour into two 8x4- or 9x5-inch loaf pans which have been lined on bottoms with paper. Bake at 350° for 45 to 50 minutes or until cakes spring back when lightly pressed. Cool in pans 15 minutes. Remove from pans and finish cooling on racks.

In high altitude areas, use large eggs, add ⅓ cup all-purpose flour and 1⅓ cups water; reduce sour cream to ⅓ cup and oil to 1 tablespoon. Jell-O is a registered trademark of General Foods Corporation. ©General Foods Corporation 1977. General Foods Corp., E. Court St., Kankakee, Illinois 60901.

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Yakima Valley, but they are now extending over other areas of the Columbia River basin.

The largest wine company in the Pacific Northwest, Ste. Michelle Vineyards, recently opened a second \$6 million winery in Woodinville, a Seattle suburb, and plans to increase production considerably. Under the expert guidance of consulting enologist André Tchelistcheff, the wine master who built the reputation of Beaulieu Vineyards in Napa, Ste. Michelle is making excellent vintaged premium wines such as Cabernet Sauvignon, Riesling, Chardonnay, Semillon, Chenin Blanc, Gewürztraminer, and Grenache Rosé. Ste. Michelle wines are already available in 25 states, in major restaurants that specialize in American wine (such as The Four Seasons in New York and the Kennedy Center in Washington, D.C.), and American Airlines serves its Riesling and Semillon Blanc. The vineyard also anticipated the new regulations by making its back label one of the most informative I have seen, listing grape type and percentage, harvest date, fermenting and processing procedures, aging time, and more esoteric technical data. If you are in the Seattle area, the new winery and tasting room is open daily to visitors (except on certain holidays), from 10 A.M. to 4:30 P.M., and you can picnic in its park.

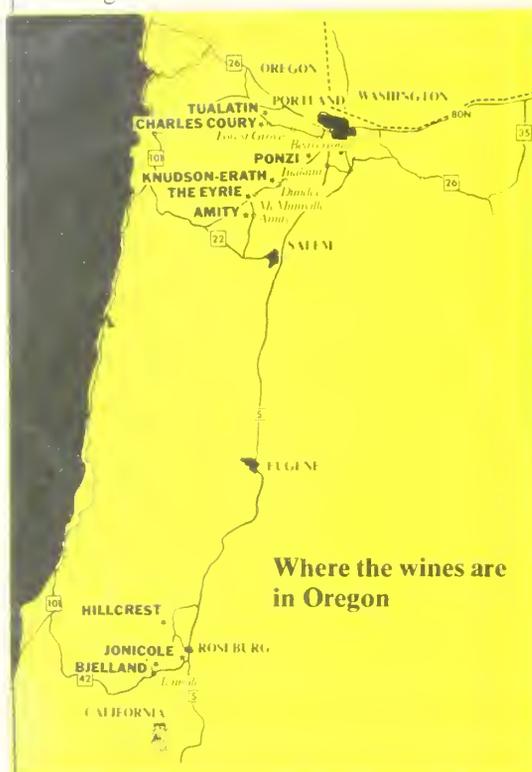
Two other Washington wineries of note are Associated Vinters and Boordy Vineyards. Associated Vinters, organized in 1962 by ten professional men from Seattle who shared a consuming passion for wine making, has just built a new winery and small tasting room at Redmond, near Seattle, for its Riesling, Chardonnay, Semillon, Gewürztraminer, Pinot Noir, and Cabernet Sauvignon wines. Boordy Vineyards, the Yakima Valley branch of the Philip Wagner-Seneca Foods collaboration at Penn Yan in New York State, makes both vinifera and French-American hybrid wines in Washington, shipping some back East for finishing.

Oregon wines

Last spring I spent about four days in the wine country of Oregon, a vastly different scene from the familiar California tapestry of mile-upon-mile of vineyards stretching across mountain slopes and valleys. Oregon's small wineries and their vineyards are scattered like a handful of pebbles here and there in the Willamette Valley, within easy driving distance of Portland, and the more southerly Umpqua Valley, around Roseburg. A third wine area around Medford lies in the great fruit-growing belt of the Rogue River Valley, near the California border. Plantings here are still

in the experimental stage, but it is hoped that the warmer temperature will make this the best growing region for red vinifera which, apart from Pinot Noir, have not done too well.

Since 1963, when Richard Sommer, a transplanted Californian started Hillcrest Vineyard in the Umpqua Valley, over 900 acres of vinifera grapes have been planted in Oregon. They are chiefly white varieties, such as Riesling, Chardonnay, Gewürztraminer, Sylvaner, Sauvignon Blanc, Pinot Blanc, Pinot Gris and Muscat Ottonel (two of the grapes grown in Alsace), and Müller-Thurgau, a German cross of Riesling and Sylvaner, with a smaller number of reds—Pinot Noir, Pinot Meunier, Gamay, Gamay Beaujolais, Cabernet Sauvignon, Merlot, and Zinfandel.



Oregon wines tend to be light and delicate, with high acidity and good varietal characteristics. They don't come on strong, like the big, fleshy wines of California, and have most in common with the wines of Monterey, another cool region where whites do exceptionally well. Right now, some of the wineries seem to be making a little of everything, not yet sure of the direction to take. The consensus among the wine makers I talked to was that eventually Oregon will specialize in the grapes of Burgundy, Alsace, and Germany, because of the comparable temperature range. Temperatures seldom go above 100, staying mostly around 70 to 80 during the day and 40 to 50 at night. Although the average of degree days is only 2,000 (degree days are measured by the sum of temperatures above 50°F from April through October), the days are longer at this northern latitude, with about 12½ percent more sunlight to help the grapes ripen. Alsace has 2,100 degree days, so you might call Oregon the Alsace of America. Certainly some of the best Oregon whites are Riesling, Sylvaner,

and Gewürztraminer, and Oregon vintners have had good results with Pinot Gris (or Tokay d'Alsace) and Muscat Ottonel.

There's a rusticity about Oregon, too, that reminds one a little of Alsace, with its peaceful countryside, farms, and fruit orchards. Oregon wineries have an engaging, dashing air of rugged individualism and the pioneer spirit—and you have to be something of a pioneer yourself to track them down, for there are seldom any signs, and directions tend to be of the “pass the general store and turn right by the drive-in” type. One winery nestles behind a public park; another is on a turn-off from a coastal highway among farms selling goat's milk and honey; another, converted from a turkey-processing plant, lurks behind the anonymous façade of a bleak building on a small-town street.

The majority of Oregon's vinifera wineries, those that are making the best and most interesting wines, are in the Willamette Valley. Three—Hillcrest, Bjelland, and Jonicole—are in the Umpqua Valley. The Eyrie Vineyards, Knudson-Erath Winery, and Charles Coury Vineyards were started in the sixties, so they are, comparatively speaking, old-timers, and their wines have already acquired a reputation in states other than Oregon. The newcomers—Tualatin, Ponzi, and Amity—planted vineyards and opened wineries in the present decade and are still in the fledgling stage.

David Lett, the husky, red-bearded owner-wine maker of Eyrie Vineyards, is a wine-making purist. He cleaves to traditional methods, and believes the best wine comes from grapes that must struggle to ripen. His reds are only racked, not fined or filtered, and the whites, after racking, are given one fining and one filtration. The Chardonnay is both fermented and aged 6 to 9 months in French Limousin oak. It is an honest, praiseworthy example of an Oregon Chardonnay, light on the palate but subtle, fragrant, and well-balanced, with a good varietal character. His Pinot Noir, aged in Limousin oak for 2 years, is 100 percent varietal and light in color (Pinot Noir lacks three of the pigments found in other red vinifera varieties), but he prefers not to blend for the sake of color and risk sacrificing the fragile varietal characteristics.

Although Eyrie is distributed in California, Colorado, Washington, and Idaho, as well as Oregon, production is small and Lett intends to keep it that way. The Pinot Noir, Chardonnay, and Riesling, and limited bottlings of Pinot Meunier and Pinot Gris sell out fast, so there is little opportunity to taste the progression of the wines. For an everyday *vin ordinaire*, Eyrie offers clean, fruity Oregon Spring Wine, a blend of whites that varies from year to year—perhaps Pinot Blanc with balancing touches of Riesling and Muscat Ottonel, or Muscat Ottonel and Pinot Gris.

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Nancy's favorite Recipes

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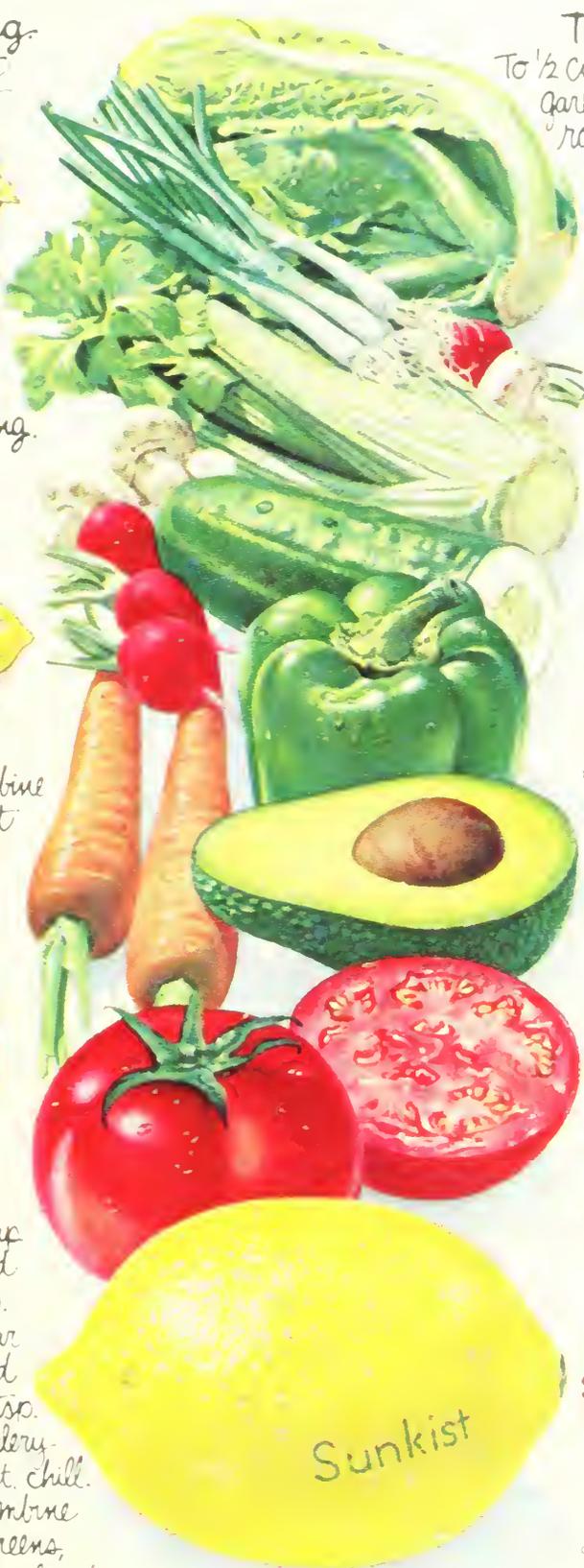
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To 1/2 cup olive or salad oil add 1 clove garlic, minced. Toss 2 med. heads romaine lettuce, torn in pieces with oil, 1 tsp. salt and pepper to taste. Break 1 coddled egg over salad; squeeze on juice of 2 Sunkist lemons. Add 1 tsp. Worcestershire sauce and 6 anchovy fillets; toss. Add 1 cup croutons and 1/3 cup grated Parmesan cheese; toss lightly. Serves 6.



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Fresh-from-the-garden party food

Freshly picked produce from a lovingly tended vegetable garden gives constant inspiration to John and Sarina Mascheroni when they plan a party in the country (see story on page 154). Here are menus and recipes for two favorite parties: One's a colorful buffet of finger food to serve along with drinks when friends stop by in the evening—vegetables freshly plucked from the garden; deep-fried arancini, a Sicilian specialty (Sarina Mascheroni's family comes from Sicily); a gazpacho dip for shrimp. The other, for lunch on the patio, is a subtle zucchini curry soup and an elegant boned and stuffed chicken.

COCKTAIL BUFFET

Crudités of celery, carrots, mushrooms, green beans, cauliflower, zucchini sticks, little yellow tomatoes, and cherry tomatoes
Cold shrimp with gazpacho dip

Arancini

Sliced and chunked seasonal fruit (pineapple, strawberries, and cantaloupe) with yogurt dip, garnished with fresh mint

Arancini

"Arancini means 'little oranges,' which is what these rice croquettes end up looking like. They originate in Sicily, where they are still very popular. I have often wondered why they never became better known in this country, as they can be used in so many different ways. As a first course, they easily take the place of a pasta or risotto dish. Two or three served with a fresh green salad make a delightful and economical lunch, and made in a smaller size, they also make a perfect hot hors d'oeuvre."

INGREDIENTS

6 cups chicken stock
½ teaspoon powdered saffron
2 cups rice (short-grained Italian rice if possible)
4 tablespoons butter
1 cup Parmesan, freshly grated
3 eggs, beaten
olive oil
2 cloves garlic, chopped
1 onion, chopped

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½ pound beef or veal, chopped
½ pound mushrooms, chopped
1 large can (2 pounds, 3 ounces) plum tomatoes, crushed or puréed in a blender, with its juice
1 cup green peas, fresh if possible
salt, pepper to taste
plain dry breadcrumbs

METHOD

□ In a large pot, heat the chicken stock until it boils. Pour in the powdered saffron and stir until it dissolves. Add rice to the stock and continue cooking over a brisk flame until all the stock is absorbed and the rice is tender. Add butter and mix in thoroughly. Allow rice to cool. Add cheese and 2 of the beaten eggs and mix together well. Set aside.

□ In a large pot, heat ¼ cup olive oil. Add the garlic and onion, and sauté until transparent. Add the chopped meat and allow to brown, stirring frequently to prevent it from sticking. Add mushrooms and continue cooking another 5 minutes, then add tomatoes and cook for about 1 hour until the sauce becomes quite thick. Add peas, salt and pepper and cook another 10 minutes. Set aside to cool.

□ When the rice and sauce are both cool, take portions of the rice equal to the size of a small orange and shape into a ball. Make a hole in the middle of each ball and fill it with some of the meat, peas, and mushrooms from the sauce. Smooth the hole closed to enclose the filling.

□ Dip the rice balls into the remaining beaten egg, then roll in breadcrumbs and fry in deep hot oil until golden. Drain on paper towels.

□ Arancini can be kept warm in an oven until ready to serve, or they can be made ahead and reheated in a moderate oven. They also freeze well. Makes 30 arancini. If they are being made for hors d'oeuvres, they should be made the size of a golf ball, or slightly smaller. Save leftover sauce to use over a pasta dish.

Gazpacho dip for shrimp

INGREDIENTS

1 cup ketchup
2 cloves garlic, chopped
1 onion, chopped
1½ green peppers, chopped
1½ small cucumbers, peeled, seeded, and chopped
2 tablespoons wine vinegar
2-3 drops Tabasco sauce
2 tablespoons oil

salt, pepper to taste
1 large tomato, peeled, seeded, and chopped

METHOD

□ Combine the ketchup, garlic, onions, 1 green pepper, 1 cucumber, vinegar, Tabasco, oil, and salt and pepper to taste in a blender. Blend until all ingredients are puréed and thoroughly blended.

□ Transfer to a bowl and refrigerate for several hours to allow taste to develop. Garnish with the remaining green pepper, cucumber, and tomato. Makes about 2 cups.

OUTDOOR LUNCH

Zucchini curry soup

Rollled stuffed chicken
Green beans with mustard dill sauce
Tomato and basil salad
White bean salad

Brie
Lemon sherbet

Saint-Veran

Zucchini curry soup

INGREDIENTS

8 medium-size zucchini
2 medium onions, chopped
½-1 tablespoon curry powder (depending on taste and strength of curry powder used)
4 cups or 2 cans chicken broth ("I prefer College Inn")
1-1½ cups cream or half-and-half
salt, pepper to taste
parsley or chives, chopped

METHOD

□ Wash the zucchini, trim the ends, and cut into thick slices. Place in a saucepan with onion, curry, and broth. Cover and simmer until vegetables are tender. Stir occasionally to make sure that the curry is thoroughly mixed in. Allow to cool slightly.

□ Put the mixture into a blender or Cuisinart food processor to make it into a fine purée. This may have to be done in several batches.

□ Put purée in a bowl and add cream or half-and-half. Season with salt and pepper. Chill thoroughly.

□ Serve cold, garnished with parsley or chives. Serves about 8.

Continued on page 176

If you didn't have any Pyrex® ware, what would you make for dinner tomorrow night?

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Not meatloaf.

Why risk burnt meatloaf? A meatloaf baked in Pyrex ware browns nicely. Top, bottom and sides. And if a little glaze drips onto the pan, it's easy to soak off. (Free gourmet hint: add ½ lb. of sausage meat and ½ cup of dark beer — yes, beer — to any 2 lb. meatloaf recipe.)



Not lasagna.

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KitchenAid[®]
People say it's the best.

Tualatin is another story—a large winery by local standards with 140,000 square feet of space, batteries of stainless-steel-jacketed fermenting tanks, and a centrifuge for the whites. Tualatin's wine maker, Bill Fuller, was formerly with Louis Martini in Napa, which gives him a good basis for comparison. He, too, feels that Oregon should work with the varieties that do best, rather than try to compete with California.

"We aren't going to jump into the best possible wines right off the bat," he says. "We're dealing with relatively virgin territory and young vines growing on their own rootstock, and we haven't yet seen the best they can do. Oregon doesn't have a track record for wine making, and it will take at least 10 years to find the right direction and come up with the right techniques. Right now we are in the position of being able to sell all the wine we can make, and we're selling it too young. Wines change in storage and we don't know how long they will live. Choosing the optimum time for bottling is something we have to discover. Certainly the quality of the wines we make will keep on improving as time goes on, and we have to stay flexible and capable of change. People are making judgments on tastings of today's wines, but we are still in a formative stage. It's a challenge, an exciting challenge, and one day we hope people will say Oregon wines are really outstanding."

One of the big problems for the Northwest as a whole is to develop markets for their wines before production outstrips sales, and to be able to sell at a competitive price. At the moment, although many Oregon wineries buy and crush grapes from Washington to supplement their own acreage, or to carry them until their vineyards are bearing, the grapes lose their appellation of origin when they cross the state line, nor can they carry a vintage date, which places them at a disadvantage in the market.

Marketing, publicity, appellation of origin, price—these are the problems, confronting all the new wine-making states, not just the Northwest, and the small wineries are in for a period of struggle. Some will go under. Others may hold on by staying small and selling all they make at the winery or to local restaurants. But inevitably, when winemaking is geared to transient, tourist taste, quality suffers—Middle America likes bland, sweetish wines. Those who set their sights high, specialize, and actively seek out markets and showcase for their wine, may make it. As Bill Fuller said, "The industry is in tremendous flux right now. It has had a series of these ups and downs, peaks and valleys ever since the repeal of Prohibition, but those who survive it will ride the crest as it has never been ridden before." For the sake of America's wine future, let's hope he is right.



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Antipasto garnish for lamb

INGREDIENTS

1 cup olive oil
1 clove garlic, quartered
1 bay leaf
1 stalk celery, cut into 1-inch slices on the bias
1/4 pound small mushrooms, trimmed and quartered
1/2 stalk white onions, quartered
1/2 cup green beans, broken into 1-inch pieces
2 carrots, cut into 1-inch chunks on the bias
1 small head cauliflower, broken into flowerets
2 small green peppers, cut into thin strips
1 small eggplant, unpeeled, cubed
8 large green olives
12 large ripe black olives
3 slices pimiento, cut into broad strips
1 cup ketchup
1 cup wine vinegar
2 tablespoons sugar
1 tablespoon mustard
salt, pepper to taste

METHOD

In a very large saucepan, heat the olive oil. Add the garlic and cook until it is golden. Remove the garlic and discard. Add bay leaf, celery, mushrooms, onions, green beans, carrots, cauliflower, green peppers, and eggplant. Cook them in the oil, uncovered, until they are tender but still slightly crisp.
 Stir in the olives, pimiento, ketchup, wine vinegar, sugar, mustard, and salt and pepper.
 Cook for 5 minutes, stirring frequently. Allow it to cool. Chill the antipasto before serving it with crisp bread. Serves 8.

Lamb and shrimp kebabs

INGREDIENTS

12 shrimp, peeled, deveined, and washed
1/2 pound bacon
about 1 1/2 pounds lamb, trimmed of all fat and cut in 1-inch cubes
12 mushrooms, stems removed, about the same size as the lamb cubes
1 large green pepper, seeds and pith removed, and cut in 1-inch squares
1 red bell pepper, seeds and pith removed, and cut in 1-inch squares
vegetable oil
salt, pepper

METHOD

Wrap each shrimp in a piece of bacon

and arrange all the ingredients on 4 skewers, making a colorful pattern. Brush with oil and dust with salt and pepper.

Broil for about 10 minutes under a preheated broiler. Serve on a bed of apricot rice (see recipe for stuffed leg of lamb). Serves 4.

Loin chops en demi-croûte

INGREDIENTS

4 loin lamb chops
1 recipe all-purpose pastry (see recipe below)
melted butter
1 egg yolk, beaten with 1 tablespoon water
salt, pepper

METHOD

Using a small, sharp knife, cut out the bone of the chops, if you wish. Roll out the pastry to about 1/8-inch thick. Lay a chop on the pastry and cut around it so that you have a piece the same shape, but slightly larger. Continue for all 4 chops. Sear chops in hot pan in a little butter until brown on both sides.

Arrange the "pastry chops" on a baking sheet and brush with egg yolk. Put the meat on top, brush with melted butter, and season well with salt and pepper.

Gather the pastry scraps into a ball and roll out again. Cut into strips about 1/4-inch wide. Lay 4 strips over the chop and press firmly onto pastry base. Brush with egg yolk, and trim the edge to seal strips to base.

Sprinkle lightly with salt and bake for 25 minutes in a preheated 350° oven. Serve with a purée of vegetables or a salad. Serves 4.

Basic Pastry

INGREDIENTS

2 cups flour
1/2 teaspoon salt
1/2 cup (1 stick) sweet butter, cut in pieces
2 tablespoons vegetable shortening
2 1/2-3 tablespoons cold water

METHOD

Blend flour, salt, butter, and shortening together in a bowl with a pastry cutter or knife. Gradually add the water, as little as possible, but sufficient to bind. On a pastry board, knead with the heel of the hand, starting from the outside and pressing hard. Form into a ball, and chill for at least 2 hours before rolling out.

Leg of lamb with apricot and rice stuffing

INGREDIENTS

1 small leg of lamb, weighing not more than 4-5 pounds
salt, freshly ground black pepper
8 ounces long-grain rice
4 ounces dried apricots, soaked and chopped
4 tablespoons golden raisins
4 tablespoons almonds, slivered
1 teaspoon powdered cinnamon
1 teaspoon powdered coriander
1 1/2 teaspoons powdered ginger
6 tablespoons butter, melted

METHOD

Bone the leg of lamb, leaving the shank intact. Set aside the loin chops and bone for freezing. Spread the meat out and make cuts in the thickest part to even up the

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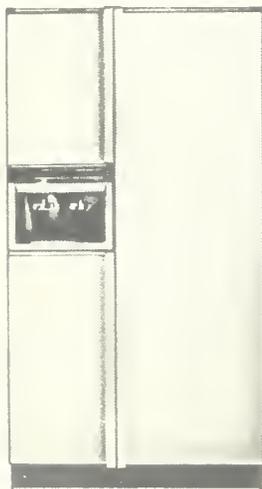
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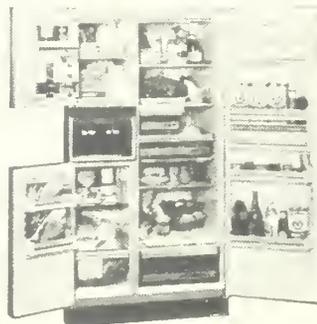
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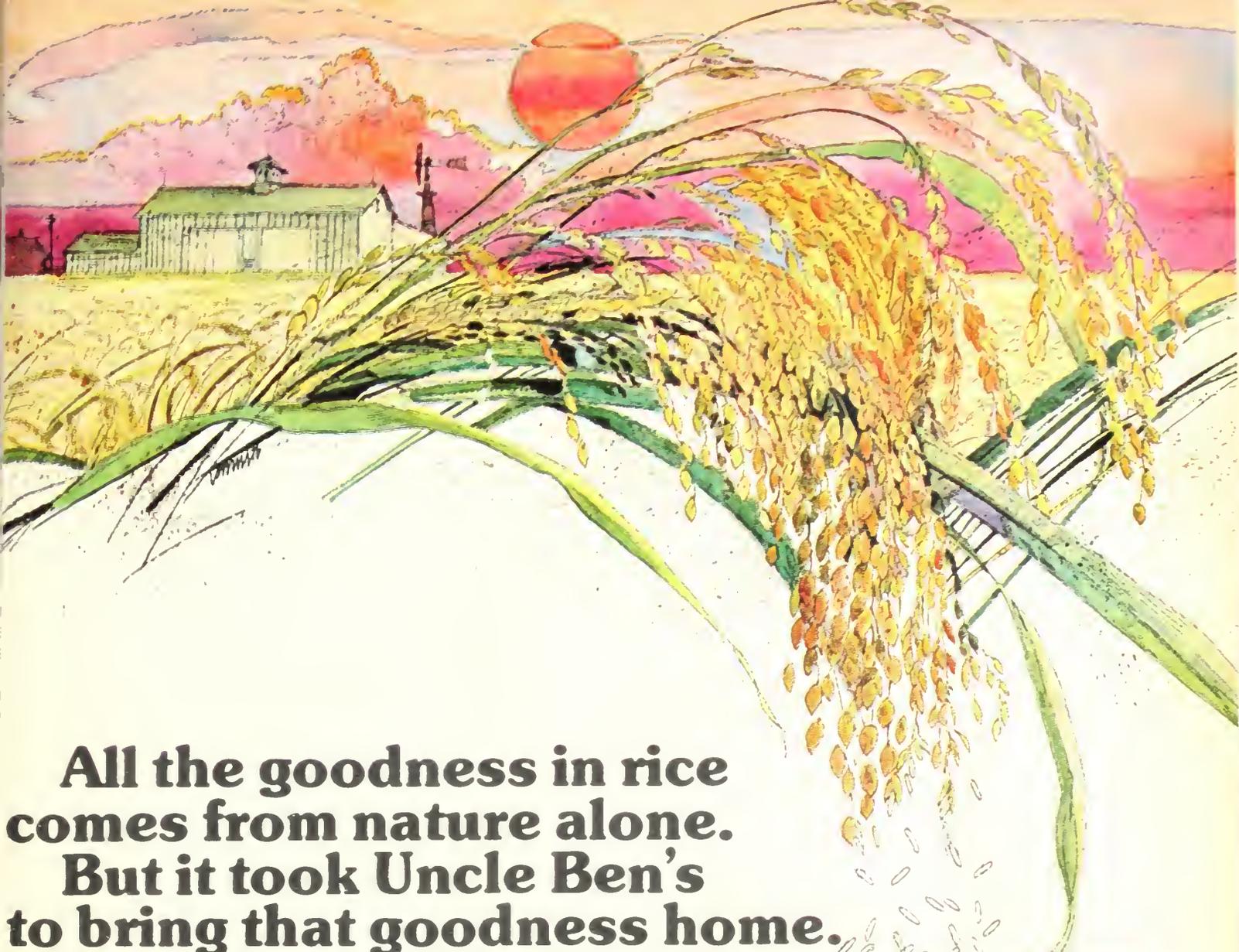


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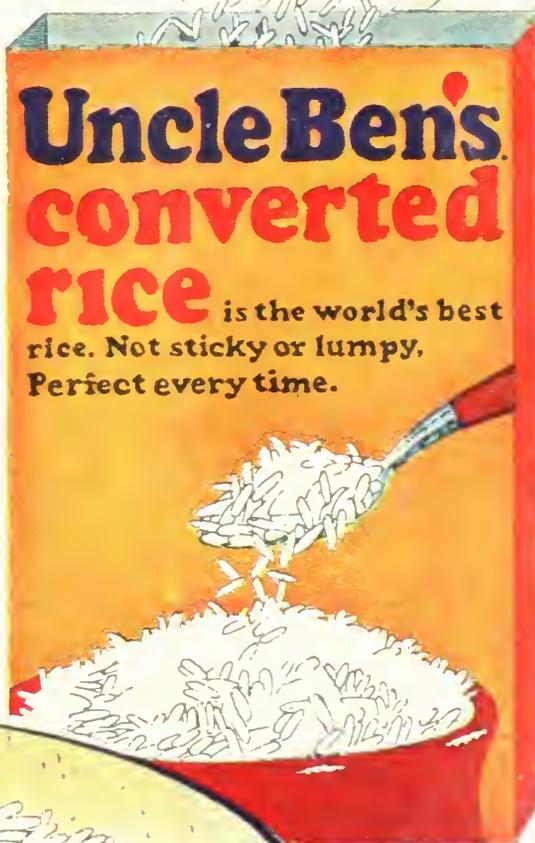


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overall thickness. Season well with salt and pepper.

Boil rice in a large pot, in 1½ quarts boiling water with 2 tablespoons salt, for about 12 minutes, until tender but firm. Drain well. In a bowl, mix the rice with the apricots, raisins, almonds, cinnamon, coriander, and ginger. Season with salt and pepper. Lay about ⅓-½ of the rice mixture on the lamb and reshape it to look like a leg. Sew it up neatly.

Lay lamb on a rack in a roasting pan. Brush generously with melted butter and season with salt and pepper. Roast about 1½ hours, or 20 minutes to the pound, in a preheated 375° oven. Remove to a platter and keep warm in a slow oven.

Pour off the fat from the roasting pan and stir the pan juices into the rest of the rice. If too dry, add some of the melted butter. Arrange the rice around lamb. Cut and pull out the string before carving. Serves 8-10.

Butterflied leg of lamb

INGREDIENTS

2 tablespoons prepared mustard
½ teaspoon salt
¼ teaspoon pepper
4 tablespoons brown sugar
2 tablespoons soy sauce
2 tablespoons olive oil
¼ clove garlic, crushed
⅓ cup lemon juice, strained
1 leg of lamb, weighing not more than 5 pounds, butterflied

METHOD

In a small bowl, combine the mustard, salt, pepper, sugar, soy sauce, oil, garlic, and lemon juice. Mix well.

Bone and flatten the lamb, "butterfly," (or have the butcher do it). Save bones for freezing. Brush lamb with seasoned mixture and roast in a preheated 450° oven for 35 minutes. Brush and baste with more sauce frequently.

Allow to rest before carving. Slice thinly on bias as you would a London broil. Serves 8.

Scotch broth

INGREDIENTS

1½ quarts lamb stock (see recipe, page 166)
1 pound, approximately, lamb trimmings, all fat removed
4 heaping tablespoons barley, rinsed
2 medium onions, diced
2 medium carrots, diced
2 ribs celery
1 leek, washed and sliced, using ¾ of the green part
salt, pepper
finely chopped parsley

METHOD

In a kettle, simmer the stock with the lamb trimmings for 10 minutes. Skim off scum as it rises. Add barley and all vegetables. Cook slowly, covered, for about 2 hours. Season with salt and freshly ground pepper. Serve hot in bowls, generously sprinkled with finely chopped parsley. Serves 6-8. This dish is a meal in itself when served with crunchy French or Italian bread.

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ON THE COVER

"Rose Palette" and "Garden Canvas" no-iron cotton and polyester percale sheets: Here, "Rose Palette" sheets, bedspread, and custom-sewn ruffled shams. "Garden Canvas" sheets cover the chair and were custom-sewn into the dust ruffle. Sheet, from about \$4.98 the twin size. Regular pillowcases, about \$4.98 pair. Bedspread, from about \$26.98 twin. Coordinating bath towels available. Shown in "pink shell." From the Artist's Choice collection by Sarina Mascheroni for Cannon Mills. At Hudson's Rainbow Store, Detroit.

"Dumbbell" white epoxy-enameled lamp: 20 1/2" high. For 50-watt reflector bulb. \$75 without bulb. Designed by John Mascheroni. By and at George Kovacs.

"View of Cadaques" acrylic dot painting on paper: 18 1/4" x 24 5/8". By Ivan Chermayeff, 1974. \$375 unframed. At Water Mill Gallery, Water Mill, N.Y.

SPRING RENEWAL

Pages 116-117:

Tree trunk table with travertine top: By London Marquis for LCS.*

"Kevin" cotton fabric for tablecover: 48" wide, 32 3/4" repeat. About \$18.75 a yd. By Hinson & Company.*

LIGHT

Pages 122-123:

White-painted metal canister upright: For 150-watt bulb. 12" high, 6" diam. \$29.50 without bulb. Also comes 15" high, 6" diam. \$35 without bulb. By and at George Kovacs.

PANELING

Pages 126-127:

"Landmark Hickory" hardwood veneer paneling: For interior walls. 1/4" thick, in 4' x 7', 4' x 8', and 4' x 10' panel sizes. Multi-coated lacquered finish resists most household stains. Panels can be cleaned with a soft cloth dampened with furniture polish. About \$20 per 4' x 8' panel. From the Craftsman series of Weldwood paneling by Champion Building Products.

"Voyageur" sectional seating: Armless, corner, and base (ottoman) units each about 35 3/8" square. Here upholstered in beige cotton velvet, about \$1,640 for 10 pieces shown. By Roche-Bobois. At Roche-Bobois stores throughout the U.S.

Round-backed wicker armchairs: 28" x 22" x 28 1/2" high. With natural finish, loose seat and back cushions. Wicker table: (To left of hall doorway) 43" x 20" x 17" high. Natural finish. Both at Walters Wicker.*

White ABS plastic hourglass-shaped table: 23 3/8" diam., 15 3/4" high. \$40. Designed by Achille and Piergiacomo Castiglioni for Beyerlian. At Shelter Designs.

White plastic laminate table with recessed base: 34" x 38" x 15" high. By Design Institute America.

Wicker chair: (in hall) 21" x 18" x 38" high.

Fish-shaped lacquered box: 11 1/2" x 8 1/2" x 2" high. At J. Garvin Mecking.

Obelisk andirons: 16" high. Here, black polished iron on brass base combination. Also come in polished iron alone. \$375 pair. Steel and brass fireplace shovel, brush, poker, and tongs: \$550 the set, with stand or wall bracket. At Edwin Jackson.

"Olive Oyl" standing lamp: 45" high. Epoxy-enameled in brown (shown), orange, yellow, white, or black, \$39 each. Or in chrome, \$55. Matching "Sweet Pea" desk lamp, 15" high, available. By and at George Kovacs.

Faux-bois mantel: Custom painted by Luis P. Molina.*

Kilim rugs and pillows: Early 20th-c. From The Pillowry.

Graphics: In large photograph: Pink, white, and beige silkscreen print and red, orange, blue, and white silkscreen print, 35" x 26" each, by Charles Hinnman. \$175 each unframed at Galerie Denise René. "Untitled" silkscreen print, 42" x 17", by David Novros, 1973. \$350 as shown in wooden frame. At Rosa Esman Gallery.

In small photograph—"AP Aurora" and "AF Phinney's Cove" pouchoir prints, 26" x 39" each, by Jay Rosenblum. \$150 each unframed at Galerie Denise René.

Tiruray black and natural bamboo rectangular baskets: \$14, \$18, \$22 each. Burundi basket plate: (holding nuts) \$12. Open cylindrical basket: (holding palm tree). All at Sermoneta.

Baskets holding ferns: (on windowsill) 20" diam., 12" high. At Renny.

BRIGHTON STYLE

Pages 138-139:

"Cracked Wood" wallpaper: 27" wide. About \$21.60 a yd. By Scancelli Wallcoverings.

"Marblestone" vinyl wallcovering: 27" wide. Shown in blue, white, and gold. About \$9.75 a roll. Documentary border on ceiling: 6 1/2" wide. Shown in green, pink, coral, turquoise, white. About \$3 a yd. Documentary border on columns: 6 1/2" wide. Shown in green, blue, black, white, and red. About \$3 a yd. All from Louis W. Bowen.*

"Kirsehir" antique wool runner: 11 1/2" x 3 1/2", from Turkey. From a large collection of antique rugs from Stark Carpet.*

Famille Noire porcelain planter: 12" high, 14" wide. Chinese, mid-19th c. \$1,300. From Charles R. Gracie & Sons.*

Solid brass melon-shaped doorknob: Medium size, \$12.95. Solid brass French lever door handle: \$12.50. Either can be custom-plated at additional cost. Both at William Hunrath.

ITALIAN DESIGN

Pages 144-145:

"Landeau" sectional seating system: Armless, one arm, ottoman, and corner units, each about 36" sq. x 27 1/2" high. Steel frame, polyurethane foam and Dacron fiberfill padding, loose back cushions with down padding, knife-edge throw pillows. In fabric, from \$570 to \$825 a unit. In leather, from \$815 to \$1,180 a unit. Glass-topped table: Comes 65" sq. (shown) or 65" diam., on Italian walnut, ash, or acacia wood base. \$1,850 to \$2,760. Both designed by Mario Bellini for Cassina and from Atelier International.*

"Pack 1" convertible chair/bed: As chair, 30" x 31 1/2" x 30" high. Cushion unfolds to 74 3/4" long mattress. "Pack 2" version is 37" high as a chair, 86 3/8" long as a mattress. Cushion covered in green, pink, blue, or violet and white stripe or plain white, green, brown, or hazel fabric. Canvas outer shell. Designed by Alberto Rosselli and Abe Kozo for BBB Bonacina.

"Primo" double bed: With attached-pillow headboard, wooden base, quilted cover that goes quickly on and off with self-adhering tape. Designed by Gigi and Pepe Tanzi for Biesse.

"Teorema" table: 48" sq. x 29" high. Ash-wood support, glass top and bottom connected by counterbalancing chrome-plated steel wires. Designed by Giuseppe Raimondi

of Studio A.BA.CO. for Cristal Art. To be available from The Pace Collection.*

"L'Ambasciatore" sectional sofa: End unit, 40" x 36" x 32" high. Steel frame, polyurethane upholstery, down cushions, two covers—under-cover is elasticized nylon velvet (not removable), second cover is available in a wide range of fabrics and leathers and is removable for cleaning. Shown here in checked fabric designed by Ken Scott. End unit, \$1,067 COM each. Corner unit, \$1,200 COM each. Designed by DePas, D'Urbino, Lomazzi for Zanotta. From ICF.*

"The Box" chair: Comes knocked down in 17" sq. x 4" high box. Green, yellow, dark brown, or white molded polypropylene seat, steel legs that store in seat. \$40 each. Designed by Enzo Mari for Anonima Castell. At Ambient Design.

COMFORT

Pages 146-151:

ARCHITECT AND LANDSCAPE ARCHITECT:

Dimitri Bulazel.

CONTRACTOR: Arcon, Inc.

SIZE OF HOUSE: 4,500 square feet.

SIZE OF LOT: 2 acres.

Materials and equipment in the house on Pages 146-151

STRUCTURE

Foundation: Concrete slab and concrete block walls on poured concrete footings.

Framing: Exterior and interior—bearing walls of concrete block throughout house.

EXTERIOR OF HOUSE

Exterior walls: Concrete block by Milford Concrete Co., laid without mortar.

Exterior finish: "Bloc-Bond" Fiberglas bonding and waterproofing coat by Owens Corning Fiberglas Corp.

Roofs: Built-up roofing on 2-by-10 1/2-inch tongue-and-groove plywood panels.

Insulation: Polystyrene in hollow concrete block core walls. Fiberglas batts in roof by Owens-Corning Fiberglas Corp.

Windows: Tubular extruded aluminum frame fixed sash with double glazed insulating glass.

Doors: Interior doors, 1 3/4- and 1 3/8-inch thick mahogany solid core flush doors with 3 coats of "Interlux 90" marine varnish by International Paint Co.

Garage door: Folding door by Overhead Door Corp.

INTERIOR OF HOUSE

Interior walls: Concrete block by Milford Concrete Co. laid without mortar.

Interior finish: "Bloc-Bond" Fiberglas bonding coat by Owens-Corning Fiberglas Corp.

Ceilings: 2 layers of 1/2-inch-thick wallboard screwed in place; finished with "Modac" acrylic coating by National Coatings Corp.

Floors: In major rooms, 6-inch-square "Velvet Brown Earthstone" ceramic tile by Florida Tile Co. In 4 bedrooms, 2 5/8-inch-thick hardwood maple wood floors.

Lighting fixtures: Redwood ceiling light fixtures custom-designed by architect.

Hardware: Doorknobs by Dexter Lock Division, Kysor Industrial Corp. Door and cabinet pulls custom-designed by architect.

Kitchen and bathroom cabinets: Custom designed.

Kitchen and bathroom countertops: Formica.

Plumbing fixtures: Kohler Co.

Continued on page 187

SILVERSTONE.*

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Today, there are those who find themselves asking this question.

Certainly the funeral can do nothing for the person whose life has ended beyond providing the dignity of a proper burial.

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The funeral helps meet those needs. It helps those who grieve accept the reality of death. They know it happened. But a part of their mind rejects it, runs away from it.

The funeral takes them gently by the shoulders and turns them to face it. And having faced it, having viewed it, things are easier.

Things continue to be easier (though it may not seem so at the time) as arrangements have them talking with sympathetic friends, reflecting upon moments shared, giving testimony to the life that was lived on earth.

Another thing the funeral does—whether the choice is made for a traditional, a contemporary or a humanist service—is to reaffirm the faith, the creed, or philosophy by which one's life was guided.

As the poet John Donne said: "No man is an island . . ." His death touches his world. A funeral considers the feelings of all those who shared his life. It is a moment when grief shared is grief diminished.

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How to be happy
continued from page 153

that your first impression was wrong, that you were influenced by the wrong things, and it turns out that although that person may not have wanted to go so far as to kill you, he is a scoundrel.

"In general, I think our society requires a good deal of repression of that which we know. It was particularly clear in the case of Richard Nixon. Everybody sensed what the phrase 'Tricky Dick' meant. There was no proof at that time, but people sensed it. We have a sense for things, an unconscious knowledge, that is usually repressed. *The challenge is to follow it, to listen to our own inner responses and become aware of them.*"

Dr. Fromm's own recipe for self-awareness is to practice self-analysis every day, however busy he is, for at least 30 minutes. I meditate on what I have done, review my own behavior—it's an important thing in my day." It takes time, he warned me. There's no easy way. It's not "Find happiness in 12 easy lessons." "To live life successfully you have to *practice* living, every day." (When he used the word "practice" I was reminded of the anthropologist Gregory Bateson, [House & Garden August 1976], who said that it was through practice that you could change yourself. Great minds *do* think alike.)

Practicing living takes time, and patience. That is why Dr. Fromm admires people who cook. You cannot hurry a soufflé. "To enjoy cooking is a sign of a life-loving attitude," he told me. "It's a great art that requires patience." Gardeners, too, need patience. A plant takes time to grow. You have to wait and watch. "We know from nature how long a plant grows; we know from nature how long a pregnant woman must wait till the baby is born. There is a lesson to be learnt from nature—that everything takes time, everything goes slowly, in contrast to the overhurried rhythm of our lives."

I asked Dr. Fromm finally whether patience was really a key to happiness—that anything that has to be done with patience indicates that it might be a worthwhile thing to do. Dr. Fromm nodded. "Yes," he said, "and that makes me think of a Zen Buddhist story, where a young monk came to his Zen Master to learn Buddhism, and after half a year, he told the Master, 'Master, so far you haven't taught me anything.' And the Master answered, 'Haven't you brought me my tea every morning? And haven't I said, 'Thank you?'"

We are advanced enough, according to Dr. Fromm, to sense that money can't buy happiness. The sad face of J. Paul Getty or the pathetic end of Howard Hughes seem proof enough. "Having" isn't the answer. Surely it's reasonable then to take the next step, as Fromm urges: Learn to *be*, giving birth to all our potentialities, gifts, talent, simply to the wealth of possibilities with which we are all endowed. If he is right, and happiness is found in the patient process of achieving "inner aliveness," then isn't it worth starting right this minute?

Green-thumb reading
continued from page 72

Most of us are accustomed to thinking that English writers have a monopoly on "literary" garden books, in contrast to the more pedestrian "how to" American approach. But now Ann Leighton has redressed the balance with a magnificent assemblage, under the title **American Gardens in the Eighteenth Century** (Houghton Mifflin, \$17.50). Mrs. Leighton has drawn upon the writings of plant collectors, botanists, early-day nurserymen and such plain-dirt gardeners as George Washington and Thomas Jefferson to round out the details of her own graceful narrative. On the practical side she quotes John Adams's recipe for compost, and, for the poetic approach, Mrs. Anne Grant's descriptions of gardens designed for beauty as well as utility. There are plentiful illustrations from books and magazines of the period, with Mark Catesby's drawing of a dayflower—including skunk—a particular standout.

MECHANICAL EQUIPMENT AND APPLIANCES

Appliances: Coppertone ovens, range, refrigerator by Frigidaire Div., General Motors Corp.; dishwasher by KitchenAid Div., Hobart Corp.

Water heaters: Two gas-fired 50-gallon hot-water heaters.

Heating and cooling system: 3 zone-forced air heating and cooling system with 3 gas-fired furnaces by York Div., Borg-Warner Corp. Automatic humidifiers and electronic air cleaner.

All furniture in the house: From the "Modern Collection" by Brian Palmer for Baker Furniture, available at W & J Sloane. Unless otherwise noted, all units come in bird's eye maple in "Sand"—shown—or "Umber" finish. Modular storage units are made to fit together on base units (available in 18", 36", 42", 72", 90", and 108" widths, from \$45 to \$156 each) or can be spaced 18", 36", 54", or 72" apart horizontally by using control bars available in 18", 36", 54", and 72" lengths. (From \$69 to \$189 each). You can convert the storage units to freestanding room dividers with optional slide-in back panels of four sizes: 18" x 24", \$34 each; 18" x 50" or 36" x 50", \$55 each; 36" x 50", \$99 each.

Pages 146-147:

Console table of Japanese ashwood: 60" x 16" x 27" high. Stainless steel legs and trim. \$855.

Arm chair with stainless steel legs and frame: 57" sq. x 28" high. \$550 COM.

Modular cocktail table units on casters: 57" rounded shape with cutout crescent, 16" high, with storage shelf inside. Several can be arranged side by side to form larger coverage or undulating shaped tables. \$256 each or \$999 the set of four.

Upholstered sectional-seating corner unit: 57" sq. x 30" high. Double-pillow back cushion, loose seat cushion. \$720 COM. **Matching ottoman:** 36" sq. x 17" high. Attached seat cushion. \$399 COM.

Upholstered canvas upholstery fabric: 54" wide. Shown in gray and (on chairs in dining room) "sand." By Hamilton Adams Imports. Available through Ronald Charles Associates,* Miami; S. Harris & Co.,* El Segundo, Cal.

Cotton durrie rug: 14'5" x 11'10". Early 20th c., from India. From Doris Leslie Blau Gallery.*

Polished chrome andirons: 14" high. \$175 pair. **Three steel and black wrought-iron fire-escape tools:** 29" high. \$95 the set, with stand. All from Wm. H. Jackson Company.*

Parthenon" polished chrome lamp: Used throughout house. 46" high, 7" long triangular shade. Takes a 60T bulb. Comes also in brass. \$112. From Koch & Lowy.*

Antique Oriental pottery: On table in foreground. **Antique Oriental plates with green flower design:** 10" diam. All from a large collection at Nuri Farhadi.*

Antique red lacquered box: 9 1/4" sq. x 4 1/4" high. \$98. At Diane Love.

Ukiyo-E" silkscreen and lithograph prints: Over fireplace. 33 1/2" x 39 1/4" framed. By Jack Pungerman, 1976. \$350 each, framed. By Ice Editions.

Untitled" steel sculpture of three forms: About 40" x 45" x 65" high. By James Rosati, 1975-6. \$17,000. At Marlborough Gallery.

Untitled" red enameled steel sculpture: On wall round table. About 13" high. By Lyman Tipp, 1976. \$1,000. At Sculpture Now.

Malede" acrylic on canvas painting: In dining room. 6'3" x 5'10". By Frances Barth, 1976. \$1,800. At Susan Caldwell Gallery.

Large tree basket and basketholding narcissus: At La Tienda.

Pages 148-149:

Stacking open shelf units: 36" x 19 3/4" x 53" high, with four shelves. \$411 each. 36" x 19 3/4" x 27" high, with two shelves. \$249 each.

Speaker unit: 18" x 19 3/4" x 27" high. \$256.

TV unit: 36" x 19 3/4" x 27" high. \$389.

Door unit: 36" x 19 3/4" x 27" high. \$367.

Prices above do not include bases or optional control bars.

Sectional-seating armless chair: 36" sq. x 30" high. Double-pillow back cushion, loose seat cushion. \$590 COM.

Oval glass-topped cocktail table: 57" x 32" x 16" high. On aluminum base. \$879. All the above by Baker Furniture. At W & J Sloane.

Cotton durrie rug: 9'8" x 13'3". Early 20th c. \$3,600. At The Pillowry.

Antique blue and white Imari dishes: 6" diam., \$24 each. **Antique baskets:** (On top of bookcase) At Art Asia.

Blue and beige vase: From Nuri Farhadi.*

"Untitled" enameled steel sculpture: By William Sellers, 1973. \$3,000. At Sculpture Now.

Pages 150-151:

In the living room:

Door units: 36" x 19 3/4" x 27" high, with one shelf and tray, \$367 each. 36" x 19 3/4" x 53" high, with two shelves and two trays, \$544 each. 18" x 19 3/4" x 53" high, with two shelves, \$344 each. Bases and optional control bars additional.

Triangular stacking units with curved fronts: 19 3/4" sq. x 27" high, \$211 each. 19 3/4" sq. x 53" high, \$333 each. Curved-fronted base, \$45. Control bars additional.

X-based polished aluminum smoking stand: 18" sq. x 20" high, with glass top, \$245. All the above by Baker Furniture. At W & J Sloane.

"F.M. Gox" sculpture: Of cold rolled steel, white bronze, and smoked plexiglass. 8" x 3" x 11" high. By Trova, 1976. \$1,200. At Pace Gallery.

Antique blue and white Imari dishes: 6" diam., \$24 each. **Japanese celadon bowl:** 7" diam., 3" high. \$60. At Art Asia.

Green leaf ceramic dish: 8 1/2" x 5 1/2" x 2 1/2". From Nuri Farhadi.*

In library:

Five-drawer desk: 54" x 26" x 29" high. Chrome hardware. \$879. By Baker Furniture. At W & J Sloane.

"Untitled" acrylic on canvas painting: 44" x 54". By Ray Parker, 1973. \$2,800. At Susan Caldwell Gallery.

On desk: **Antique Japanese blue and white covered cachepot:** \$60. **Buff-colored Seto ceramic hibachi handwarmers:** 9" diam., 9" high, \$180 pair. **Antique dish:** Holding pencils. 7 1/2" diam. About \$90. All at Art Asia.

Antique turquoise ceramic bowl: 9 1/4" diam. From Nuri Farhadi.*

On shelf: **Antique brown bowl:** 12" diam., 5 1/2" high, \$180. **Blue and white ceramic hibachi:** 13" diam., 10" high, \$180. Both at Art Asia.

Stacking boxes covered in blue and white Italian paper: With gray ribbons. Four sizes—\$14.50, \$18.50, \$22.50, \$26.50 each. At The Mediterranean Shop. **Basket:** At La Tienda.

Basket holding magazines: At La Tienda.

In the dining room:

Cane-paneled door units: 36" x 19 3/4" x 27" high, \$389 each. 36" x 19 3/4" x 53" high, \$589 each. With chrome hardware. Prices do not include bases or optional control bars.

Bird's eye maple dining table with polished aluminum legs: 72" x 40" x 29" high. \$939.

Cane-backed maple side chair: 21 1/4" x 23" x 32" high. Attached seat cushion. \$279 COM. All the above by Baker Furniture. At W & J Sloane.

Continued on page 232

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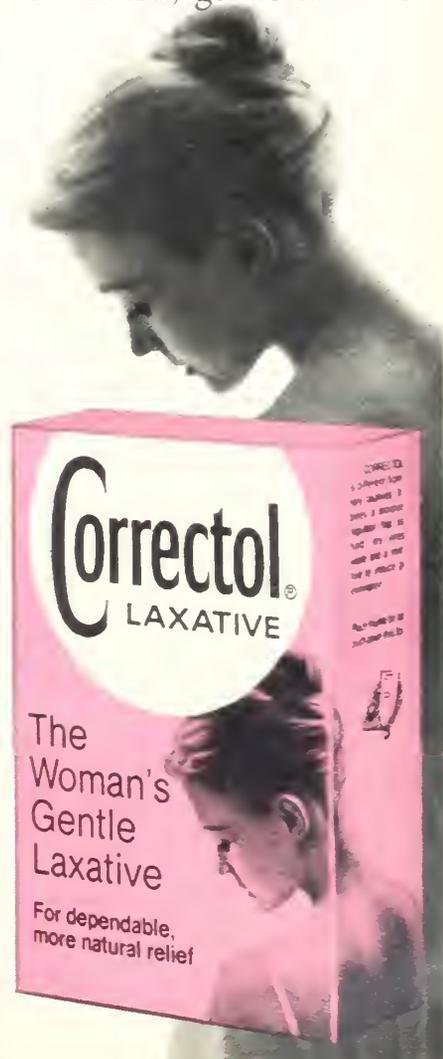
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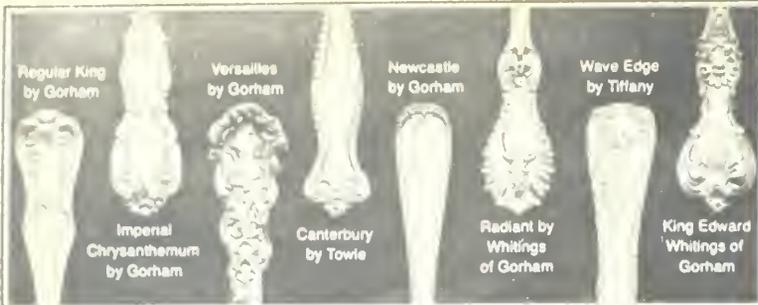
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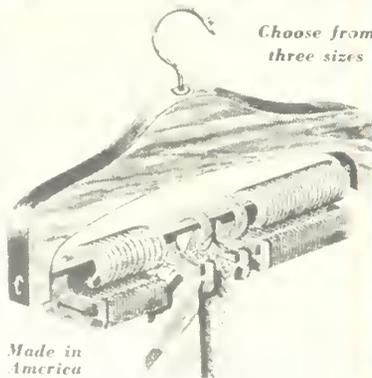
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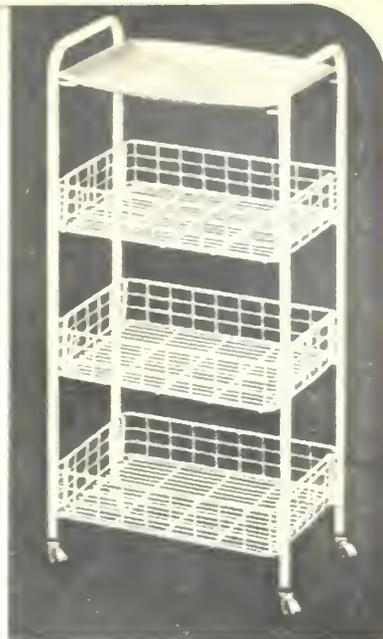
and Woodstock background. Pure polyester filling. \$22.95 plus shipping. Artisan Galleries, 100 N. Haskell, Dallas, TX 75204.



storage on wheels

The rolling cart of countless uses! Goes everywhere with cleaning supplies — fits a narrow space for extra roll-out pantry storage — goes outdoors with all you need to grill and serve a meal! All vinyl-clad metal, easy to assemble, no tools needed. Baskets slip in side slots to form a rigid frame, slip out any time to store it away. Italian import, 31 1/2" high, with 11 3/4 x 14 3/4" lift-off plastic tray, 3 10 x 14 1/2 x 2 1/2" basket bins, free-wheeling casters. Bright orange and white. 4630 Rolling Cart \$18.98

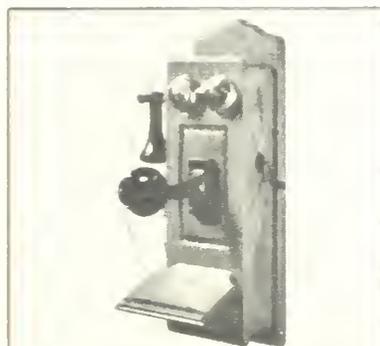
Add \$1.50 post. & hdlg. NY residents add taxes



Shopping around

LILLIAN VERNON

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Mt. Vernon, NY 10550



OAK WALL TELEPHONE

This stunning wall telephone has been reproduced so well, it's often mistaken for a refinished original! Outer case is solid oak . . . finished with the effect of adding an aged patina look to the wood. All hardware is copied faithfully from actual original equipment. Bells are solid brass. Behind the front door of case is a modern-day dial system. Has a 4-prong plug . . . all wired and ready to plug in and use. Case is 8x24x15. A phone of distinction. MADE IN USA No. 6-30 Telephone \$139.50 + \$2.50 P&H Ill. Res. Add 5% Tax. Gift Catalog \$1.00

HOUSE OF MINNEL

530 Lark St., Dept. 547, Geneva, IL 60134



1000
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ADDRESS
LABELS
\$1.00

1000 gummed economy labels printed in black with any name, address and zip code up to 4 lines. Order \$7.17 Economy Labels, box of 1000, \$1.00. Add 20¢ per set for postage & handling.



250
TOUCH &
STICK
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LABELS
\$1.98

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Walter Drake

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Box 320, Lynchburg, Tenn. 37352

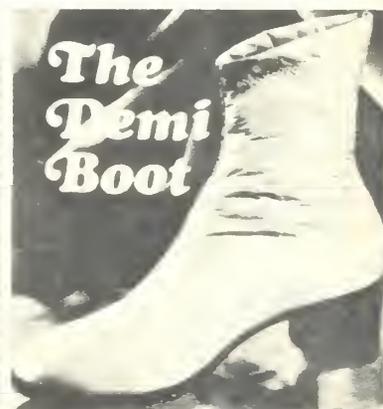
JACK DANIEL'S PLANTERS

Genuine white oak whiskey barrel planters, 10 1/2" high, 24" wide, 11" deep, sealed in durable polyethylene, heavy rope handles. Shipped postage paid.

A real bargain at \$29.50 each.

Send check, money order, or use American Express, BankAmericard or Master Charge, including all numbers and signature. (Tennessee residents add 6% sales tax)

For a catalog full of old Tennessee items, send 25¢ to above address



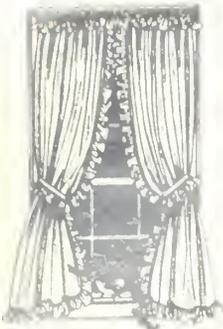
Cushioned platform demi boot, ideal for pants. 8 1/2" high in kidskin-soft stretchy polyurethane on nylon. Platform Non-skid rubber-like sole. 1 7/8" heel. Black, Brown, Navy, Camel, Red, Bone, White. Sizes 5-8 1/2 plus 9 & 10.

\$12 plus \$1.50 p&h

\$10 dep on COD's Satisf. Guar.
Old Pueblo Traders-H4P
600 S. Country Club Rd., Tucson, AZ 85716

COUNTRY CURTAINS

Ruffled Permanent Press



TIERS

25", 30", 36", 40" \$7.00 pr

TIEBACKS

45", 54", 63" .. \$10.50 pr.

72", 81", 90" .. \$12.50 pr.

VALANCE

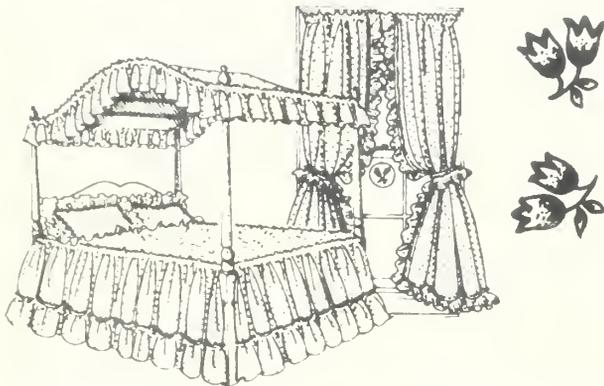
10" x 70" \$3.50 ea.



Oh happy days! Crisp and carefree ruffled curtains...so reminiscent of muslin but in minimum care 35% cotton and 65% polyester. A warm, fresh look for any room in creamy eggshell or sparkling white. These curtains have a very full 2" ruffle and are 78" wide per pair. Also available...unbleached or white 100% pure cotton muslin...the original Country Curtain, nearly impossible to find in this day of permanent press. For prices of cotton muslin curtains with 2" ruffles, send for free catalog.

COUNTRY CURTAINS

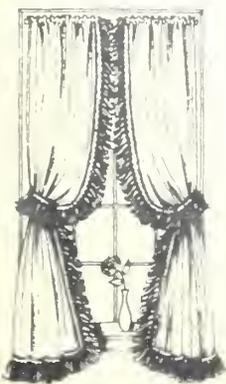
Petite Bell Flowers



A delightful new print...today's marvelous blend of 50% cotton and 50% polyester is dotted with lively sprigs of delicate flowers. Choose a scattering of little bell flowers for any room in soft blue, forest green, cherry red or nut brown on off-white. 76" wide per pair. 45", 54", 63" long, \$12 pr; 72", 81", 90" long, \$16 pr; Double bedspread (quilted top), \$50; Double canopy, \$30; Sham, \$8 ea; Tablecloth, 72" round, \$25. Twin and queen sizes available.

COUNTRY CURTAINS

Bedsread Fringe on Cotton Muslin



TIERS

20", 25" \$10.50 pr.

30", 36", 40" .. \$11.25 pr.

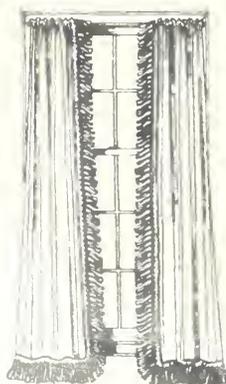
TIEBACKS

45", 54", 63" .. \$16.50 pr.

72", 81", 90" .. \$19.50 pr.

VALANCE

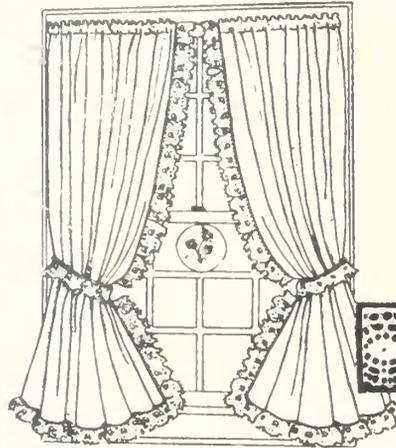
10" x 80" \$6.25 ea.



The inspiration for these curtains came from a Colonial farmhouse near Jane Fitzpatrick's Vermont home. 4" knotted fringe...so stunning with antiques. The muslin used by Country Curtains has a crease-resistant finish...there is really no substitute for the authenticity of pure cotton. Unbleached or white muslin. Permanent press in natural or white. Specify color and fabric.

Country Curtain

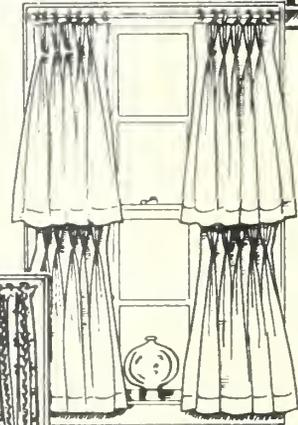
For years Jane and Jack Fitzpatrick have furnished homemakers with old-fashioned quality and conscientious service. Country Curtains are a charming tradition...Truly, they add a special warmth wherever used. Practical and long-wearing...New England at its very best!



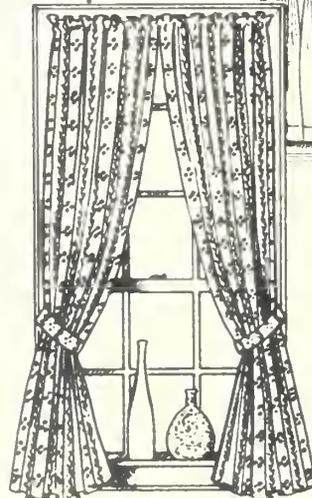
RUFFLED IRISH CLUNY LACE on unbleached or white muslin, all 100% cotton. Also natural or white permanent press. 90" wide per pair. 30", 36", 40" long, \$11.25 pr. 45", 54", 63" long, \$16.50 pr. 72", 81", 90" long, \$19.50 pr. Valance, \$6.75 ea. Specify color and fabric.

GINGHAM checks...charming on windows from Vermont to the Swiss Alps. 1/4" woven checks in red, yellow, blue, pink or brown with white. 74" wide per pr. 45", 54" long, \$10 pr. 63", 72" long \$11 pr. Valance, \$3.25 ea.

TAILORED WHITE BELFAST...35% cotton and 65% polyester...they almost iron themselves. Cover windows to 48" wide 25", 30", 36" long, \$7 pr. 45", 54", 63", 72" long, \$10.50 pr.



Old-fashioned **BROWN FLOWERED STRIPES** in flocking on pure unbleached cotton muslin. Unusually attractive in rooms with plain or panelled walls...the simplicity of these curtains makes them truly out-of-the-ordinary. 70" wide per pair. 45", 54" long, \$10.50 pr; 63", 72" long, \$11 pr. Valance, \$3.50 ea.



Advertisement



The Fitzpatricks, Jane, Ann, Nancy and Jack, enjoy Nancy's son, Casey. Also, Samuel, the Canine Crusader.

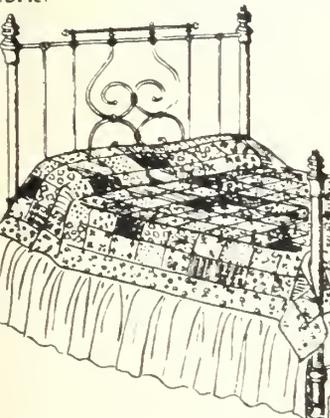
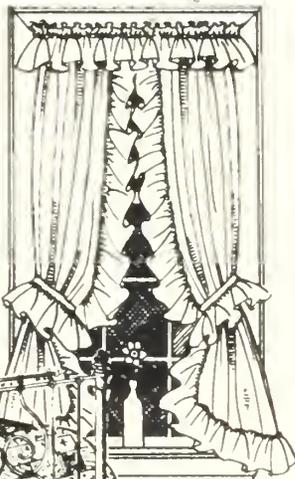
AT THE RED LION INN

STOCKBRIDGE MASSACHUSETTS



Douglas McGregor and his friend Norman Rockwell collaborated on this drawing of The Red Lion Inn, established over 100 years ago. Country Curtains salesroom, located here, is open 10-5, Monday through Saturday.

EXTRA WIDE RUFFLES... for a truly luscious look on your windows. Natural or white 50% cotton/50% polyester. Also unbleached or white cotton muslin. 84" wide per pair. 4 1/2" ruffles. 45", 54" long, \$11.50 pr; 53", 72" long, \$12.50 pr; 81", 90" long, \$14.50 pr. Specify color and fabric.



PATCHWORK COVERLET
4" squares of cotton prints in muted autumn leaf colors, lined with muslin. Washes beautifully. Crib size, \$55; Twin, \$80; Double, \$90; Queen, \$105; King, \$125.

JUST RUFFLE... natural or white, cotton/polyester. Twin or double, 15", 20", 25" drop length, \$17 ea; Queen, 15" or 20" drop, \$19 ea; King, 15" or 20" drop, \$21 ea.

PILLOW SHAM with 2" ruffle, natural or white, 50% cotton/50% polyester. \$4.75 ea



PATCHWORK TABLECLOTH... autumn leaf colors pieced by seamstresses and lined with muslin. Top cloth, 60" square, \$45. Round bottom cloth is unbleached muslin with 6" ruffle and lace insert. 72" round, \$26; 90", \$30; 96", \$32; 104", \$40. May be used separately.



Adorable stuffed DOLLY...with blue gingham apron, yarn pigtailed and a real straw hat. She's 24" long, \$14.00.

Advertisement

COUNTRY CURTAINS

Ball Fringe on Permanent Press



TIERS
20", 25" \$6.50 pr.
30", 36", 40" ... \$7.00 pr.

TIEBACKS
45", 54", 63" ... \$9.00 pr.
72", 81", 90" .. \$11.00 pr.

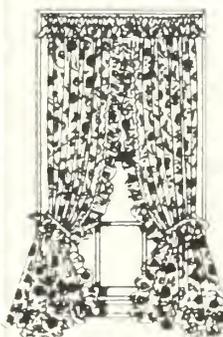
VALANCE
10" x 80" \$3.00 ea.



Wonderful! Wonderful! Charming ball fringe curtains of 50% cotton and 50% polyester...just like muslin, yet so easy to care for. Country Curtains' special ball fringe is carefully stitched on by seamstresses in the village. These curtains are a credit to your thriftiness...so versatile you can use them throughout your house. 90" wide per pair. Choice of natural or white. Also available in 100% cotton muslin with crease-resistant finish, unbleached or white. Please specify color and fabric choice.

COUNTRY CURTAINS

Care-Free Federal Floral



TIERS
25", 30", 36" ... \$9.00 pr.

TIEBACKS
45", 54", 63" .. \$12.50 pr.
72", 81", 90" .. \$16.50 pr.

VALANCE
11" x 52" \$4.25 ea.

A graceful 18th century design is recalled in this 50% cotton and 50% polyester floral print. An extremely well-made curtain edged with 2" ruffles...launders perfectly. And what lovely colors! Federal blue and rosy red or Federal gold and rust...on a soft natural background. 80" wide per pair. Bedspread: Twin, \$32; Double, \$37; Queen \$47. Canopy cover: Twin, \$27; Double, \$32. Pillow sham with 6" ruffle, \$8.50 ea. Tablecloth, 72" round, \$27. Please specify color.

COUNTRY CURTAINS

AT THE RED LION INN

Dept 43, Stockbridge, Massachusetts 01262



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FIRST EDITION



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WIND WATCHER

Whale weathervane, black-finish aluminum. Mount shown or flat cupola. Average overall height 30", whale 24" long, directional letters 3 1/2". \$32.50 ppd. Send 50¢ for a 48-page catalogue of cupolas, vanes and more. Cape Cod Cupola Co., HG4, 78 State Rd., No. Dartmouth, MA 02747.



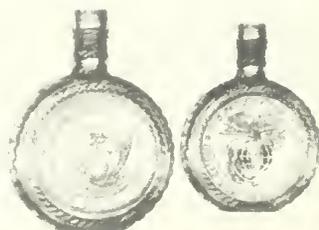
PROFIT IN FLOWERS

Free catalogue gives information on creative flower arranging at home. It details decorative table arrangements, corsages, bridal bouquets, sprays as a hobby, career in the home or shop, part or full time. Floral Art Center, Dept. 7DNE, 1628 East McDowell Rd., Phoenix, AZ 85006.



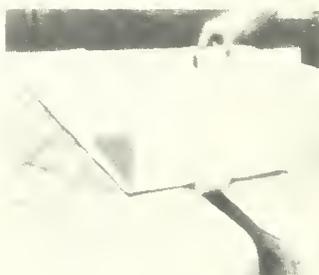
TRIM TABARD TUNIC

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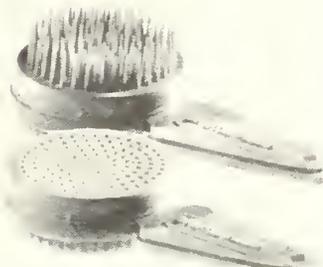
CH HERITAGE

Formal Chippendale chair hand-crafted of fine materials. Legs and stretcher of solid mahogany, solid brass nailhead trim. Over 30 colors in top-grain leather. 41"h, by 27"w, by 36"d. \$469.50. Ship. charges extra. Brochure 50¢. Carolina Leather House, HG-15, Box 1023, Hickory, NC 28601.



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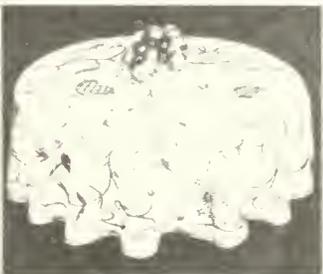
GREEN JADE EARRINGS

Chinese craftsmen have created delicate heart earrings to wear with evening sports clothes or more formal occasions. Choose findings for pierced ears or screw-types. 1 3/8" long. \$11.95 ppd. Shopping International, Inc., HG4, 14 Shopping International Bldg., Norwich, VT 0555.



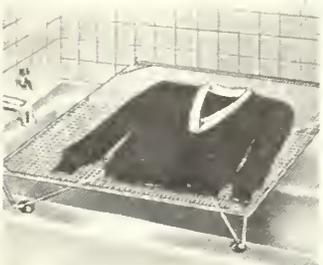
EMBROIDERED CIRCLE

Hand-worked crewel from India adds color and elegance to a natural cotton hand-loomed round tablecloth. A beauty for a spring table or dinner table. 70" dia., 90", \$60. Send 50¢ for catalogue and swatch. Gurian's G47, 16 Fifth Ave., New York, NY 10011.



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78-piece service for 12 \$59.95

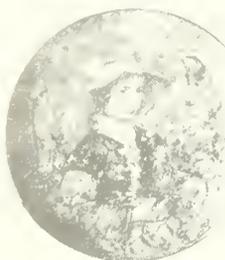
We also have the competitively priced Luncheon size you have seen advertised elsewhere. Our price is only \$23.55 post-paid.

Jenifer House
Dept. HG-17
GREAT BARRINGTON, MASS. 01230



LACY SEAGRASS RUGS

We've always loved handwoven sea grass rugs that look delicate but last forever! They give a finished look to the floor. Dia.: 4' \$16.95 plus \$2 post; 6', \$27.95 plus \$3 post; 9', \$64.95 plus \$3 post. Catalogue 25¢. Fran's Basket House, HG4, Rte. 10, Succasunna, NJ 07876.



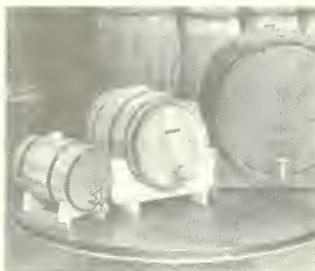
COMMEMORATIVE

Flower girl of Provence is a porcelain plate commissioned by the Hibel Museum of Art, Palm Beach, FL to celebrate its opening in January '77. Plate is 13 1/2" dia., has 32 colors; edition limited to 12,750. \$175 ppd. Limited Edition HG4, 2222 Sunrise H'way, Merrick, NY 11566.



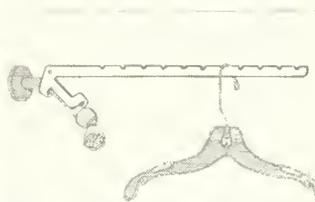
FROM IRELAND

Browse in the color catalogue of a leading department store. You'll find quality Irish and European merchandise including linens, handcut crystal, handknits, and lots more. 50 pages. \$2 (refunded with first order). Switzers, HG4, 92 Grafton St., Dublin 2, Republic of Ireland.



REAL WOODEN BARRELS

Walnut finish authentic wooden barrel decanters, expertly made from solid oak. Assembled individually into liquid-tight unit. Walnut finish, round decanters on solid wood cradles: qt. \$19.95; 2-qt. \$29.95; gal. \$39.95. Ppd. Name plates (include wording) \$3.25 ea. Cooperage Products, HG4, Box 382, Randolph, MA 02368.



HANDY HANG-DRYER

For travel or home use, a sturdy dryer to hold all your washables is a great help. Hooks onto any showerhead, notched shaft holds 11 hangers. Steel construction, rust-proof vinyl finish. \$2.98; two \$5.50. Add 50¢ post. American Century, HG47, P.O. Box 36232, Los Angeles, CA 90036.



COLONIAL ACCENT

Exact replica of 200-year-old stool used for milking, sitting close to fireplace. Blends with today's decor as footstool. Its worn places add to bygone look; stained white pine. 10" h., 12" dia. \$17 ppd. Americana reproductions catalogue is \$1. Daniel I. Hadley, HG4, Box 1456, Wilmington, DE 19899.



MAGNET HOLDS SOAP

Magnetic holder suspends soap in bathroom shower or kitchen sink, allowing soap to dry in a jiffy and remain clean. Easy to install. Will also hold brushes or knives. White, ebony or flame red. Three, \$5.50; six, \$9. Ppd. I & J Gordon, HG7, 555 East Chester St., Box 148, Long Beach, NY 11561.

THE ONE AND ONLY

FIRE EXTINGUISHER

Replica of 1890 firebox, practical and decorative. Stores dry chemical to put out oil, grease, wood, electrical, other fires. For counter, wall. UL approved. 11 1/2" x 4 3/4" x 10 1/2". Wgt. 2 lbs. 10 oz. \$19.95 plus \$1 post. Emerson Gifts, HG4, 5925 No. Emerson Ave., Indianapolis, IN 46220.



QUICK STRIP

Roto stripper for 1/4" drills strips off old paint and sands surface smooth in one operation. Flexible carbon steel fingers revolve at over 2,000 r.p.m.s. Safe for wood, masonry, metal. Great for rust removal. \$12.95 plus \$1 post. Roto Stripper, HG4, 47 Riverside Ave., Westport, CT 06880.



SPRING COLORS

Soft cotton-polyester T shirt has white piping at U neck and short sleeves with monogram to match. Emerald, bluebell, red, hot pink, orange, black, lemon, navy. S/M/L. \$13; monogram \$3 (mark last initial). Add \$1.75 post. Free catalogue. The Talbots, KY, Hingham, MA 02043.



LAMP TO DECORATE

Drum lamp in native hardwood is sanded ready to antique, decoupage or paint to complement the decor. 3-way switch, 8' cord and shade in white or beige shantung, oyster or natural burlap. 18" h. \$14.50 plus \$2 post. Free catalogue. Baxwood Crafters, PHG74, Box 7012, Lexington, KY 40502.



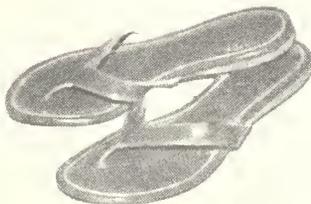
POT PRETTIER

Brush-on cleaner for aluminum, chrome, porcelain cookware, ovens, rotisserie and grills, 7 oz. can with brush. Dissolves carbonized grease, encrusted buildup. Does not darken or pit. \$3.98 plus 60¢ post. Anthony Enterprises, HG4, 556 Mission St., San Francisco, CA 94105.



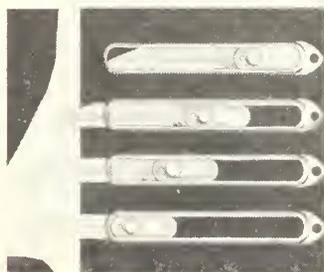
SPRING THONG

Light on your feet all through the summer. Smartly versatile to blend with all resort wear. White, green, pink, red, bone/cocoa, powder blue, yellow, black/white, gold, silver. Man-made vinyl with leather. 5-10 (except 9 1/2). \$6.50 plus \$1 post.; two \$14 ppd. Resorters Unlimited, HG47, Box 6, Bay Head, NJ 08742.



SURGICALLY SHARP

Swedish steel pocket knife slides open and closes with one hand. It cuts the toughest paper without tearing. 3 3/8" closed 5 1/4" fully opened. Locks at three cutting lengths. \$4.50; silverplated, \$7.50. Replacement blades \$1.50 ea. Add 40¢ post. The Christy Co., HG4, 911 N. Dickinson St., Fremont, OH 43420.



If your kids watch *Sesame Street* on TV, then we've got the magazine for them!

Ten big issues packed with ABCs, 123s, puzzles, games, posters, Big Bird, Bert and Ernie, Cookie Monster, Grover, Guy Smiley, Herry Monster, Snuffleupagus . . . All for \$6.00!

Sesame Street Magazine is an educational publication of Children's Television Workshop, creator of *Sesame Street*. Workshop revenues from the magazine will be used to help support CTW educational projects.

Subscribe today for ten exciting issues!

SESAME STREET MAGAZINE
P.O. Box C-10, Birmingham, Alabama 35283

Please enter the following fun-filled and educational subscription:

Child's name	Age	
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City	State	Zip
Your name		
Address		
City	State	Zip

If gift, sign gift card from

1 year/10 issues (\$6.00) 2 years/20 issues (\$12.00)
 New Renewal
 I enclose \$ _____ to cover _____ subscription(s).
 (Canada, \$6.50; other countries, \$7.00) Use separate sheet of paper if more than one subscription is desired. HG47

The brand new, old-fashioned ceiling fan. \$59.95

We took \$100 off the price.

The wonderful old ceiling fan has reemerged. At a fraction of the cost. And with new innovations. The 60 RPM speed provides increased efficiency of heating in winter, and cooling in summer. Plus improved air circulation for your treasured house plants, with the gentle movement. The result: efficiency without distraction.

Light-weight, strong and beautiful.

The Georgetown Ceiling Fan is authentically crafted of durable — yet surprisingly light — resin materials, for both beauty and strength. You won't have to worry about mounting it on heavy support beams. The rich wood grain blades span a full 44" in diameter. Drop from ceiling to bottom of fan is 12" with custom lengths available on request.



Add a light globe, too.

For only \$14.95 more, you can have your Georgetown Fan with a distinctive 6 inch light globe, to add even more function and beauty.

Satisfaction guaranteed.

The Georgetown Ceiling Fan is completely guaranteed. If not satisfied, return for full refund, within 14 days.

Order today.

Your fan comes to you complete and ready to install, as easily as any light fixture. Specify Walnut or Oak finish for woodgrain blades. Or solid decorator colors: Yellow or White. Send check or money order for \$59.95 for each fan, \$74.90 with light globe. Add \$7 shipping and handling in cont. U.S. Or charge to your Master Charge or Bank Americard. (Be sure to include account number and expiration date.)

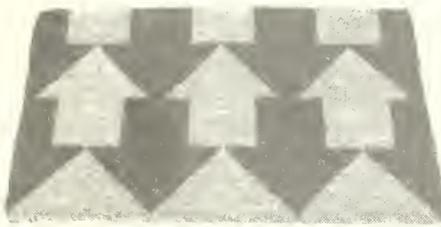
GEORGETOWN FAN COMPANY

Box 2128-HG, Denver, Colorado 80201. Phone: 303-892-6080

"THIS WAY IN!" SAY THE ARROWS

Look again at the contemporary design and it's "This way out!" as well! A hearty welcome and a cheerful farewell, plus the sure shoe-cleaning of thick cocoa-fiber from India. Non-skid latexed ends, distinctive black-on-natural stencil motif. 16x27".

9368 Arrow Doormat... \$8.98



Add \$1.00 post. & hdlg., NY res. add taxes

LILLIAN VERNON

Dept. G47
510 S. Fulton Ave., Mt. Vernon, NY 10550

To You ... with "Universal Love"
Anniversaries ...
Birthdays ... All
Occasions — A loving
gift in solid sterling
silver. 18" sterling
chain & velvet
pouch.



Actual
Size

P -
\$26

C
\$23

also in
Half Size
for \$12.00.

Add \$1.00 postage
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money order payable to:
Alpha Omega Orig., Ltd.
Dept. H-4, Box 327
Bay Station, N.Y. 11235

For
Him
or
Her

©1975

MOTHER'S DAY - May 8th

Be a Living Doll!

Have your picture or a picture of someone special, heat transferred to the face of a really fun rag doll. These 21" dolls are silk-screened in bright rainbow colors. They're great gifts for kids, friends, lovers, business associates, even your mother-in-law. Only \$15.98.*



YOUR
FACE

To order send front face photo (for best results face should be at least the size of a half dollar) with your name, address and zip printed on the back, along with your check or money order to:

BE A DOLL, Inc.
99 Prince St.
Dept. A, 4th Fl.
New York, N.Y. 10012

976 BE A DOLL
Patent Pending

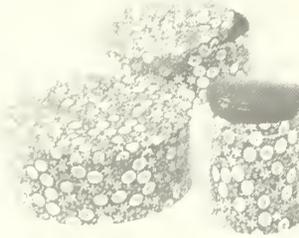
*Please add \$1.50 for shipping and handling. N.Y.S. residents add applicable sales tax. Allow 4 weeks for delivery; photographs will be returned.

SHOPPING AROUND



INDOOR SCENERY

Unusual three-dimensional wall sculpture depicting in metal a rural mailbox, tree and fence. Finished in a rich dark bronze. An arresting focal point in any room. 30" by 24" by 2 1/2". \$20 ppd. Send 25¢ for the catalogue. Fran Enterprises, Dept. HG4, Box 1022, Columbia, MD 21044.



VERSATILE ROUNDS

Nested metal boxes, lids. Latch-seal plastic lid/rubber gasket on a 4 3/8" by 6" h. canister keeps things moist or dry. \$2.98. Two rounds 9 1/4" by 3 3/4" h. and 7 3/4" by 3 1/8" h. in set \$5.98. All three \$7.98. Add 75¢ post. Lillian Vernon, G4E, 510 So. Fulton Ave., Mt. Vernon, NY 10550.



DROP-LEAF TEA TROLLEY

Handsome hostess cart in cherry veneers and solid hardwood has rubber tired wheels. 26" l., 14" w.; with leaves open, 32" w. Great for tea, cocktails, buffets or intimate dining. \$99.95 exp. coll. Write for catalogue of furniture, \$1. Magnolia Hall, HG4, 726 Andover, Atlanta, GA 30327.



MERRY SCENE

French tapestry depicting wine cellar merriment of days gone by. Pastel shades. For pillows, framing, upholstery. 10" by 10" \$5.95; 20" by 20" \$8.95. Ppd. Other scenes and sizes in color catalogue \$1. Peerless Imported Rugs, GTE-47, 3028 No. Lincoln Ave., Chicago, IL 60657.



COMFORT AFOOT

By Revelations. Supple leather upper, manmade crepe sole, padded insole, 1/2" heel. Black, camel, bone, navy, white. Full/half sizes (no 11 1/2). 7-12 S, 6 1/2-12 N, 5-12 M, 5-11 W, 5-10 WW. \$25 plus \$1.25 post. Branded Comfort, Dept. HG-477, Box 29677, San Antonio, TX 78229.



VICTORIAN ACCENT

Hand carved Honduras mahogany frame, button-tufted upholstered back and a wide selection of fabrics and finishes make this a perfect sofa choice for traditionalists. \$419.95 exp. coll. Catalogue of furniture, \$1. Martha M. House, HG4, 1022 S. Decatur St., Montgomery AL 36104.



HANGING BASKETS

Two-tier space-saver with rattan baskets hanging from sturdy rope. Heavy fishnet bottoms permit air to freely circulate around fruit and vegetables. 15" and 11" hand-crafted baskets hold up to 25-lbs. of produce. \$21.50 plus \$1.50 post. Newport Wackery, HG4, 69 Mill St., Newport, RI 02840.

FINAL TRIUMPH OVER THE BASIC CAUSE OF OVERWEIGHT

Now! THE DOCTOR'S PILL THAT HELPS YOU CONQUER FAT FOREVER!



Called the "Total Contentment" pill — it's safe as a cough drop, gentle as a vitamin pill . . . yet so effective it helps shut off your appetite for hours at a time. Meaning, instead of gorging yourself . . . instead of yielding to hunger . . . instead of battling those constant urges for snacks . . . you simply reach for a pill instead of fattening foods, and lose up to 6 pounds of fluid and fat the very first weekend alone.

Even more significant as long as you follow this medically proven lifetime slimmness program, you'll never again suffer embarrassing fat build-up for the rest of your life — even if you've been hopelessly overweight for the last 25 years.

YES! NOW LOSE 20, 30, EVEN 40 — OR MORE POUNDS, AND KEEP IT OFF FOREVER!

Yes, just 60 seconds from now you're going to discover how medical science now makes it possible for you to lose 10, 20, 30, even 40 pounds — or more AND NEVER GAIN IT BACK FOR THE REST OF YOUR LIFE! That's right! Lose up to 12 pounds in just 14 days . . . shrink your waistline up to 3 inches in a mere 2 weeks' time . . . and even more important, discover the way to make yourself ENJOY PERMANENT SLIMNESS FOR THE REST OF YOUR LIFE! In other words, PERMANENT LIFETIME SLIMNESS — FINALLY YOURS. Thanks to this doctor's brilliant program and the TOTAL CONTENTMENT PILL.

NOW! A LIFETIME OF SLIMNESS WITHOUT THE TORTURE OF HUNGER

How can medical science make this lifelong dream come true? It's simple. Because doctors have developed a remarkably easy way for you to TURN OFF EVEN A RUNAWAY APPETITE any time you want JUST LIKE YOU TURN OFF A LIGHT SWITCH! Yes, actually command hunger to STOP in just minutes . . . and make excess pounds and inches disappear from sight so fast . . . that in a matter of weeks you may actually need a brand new wardrobe.

NOW COMES MEDICAL SCIENCE'S INCREDIBLE "MEAL-IN-A-PILL"

The secret is a brilliant new development called the TOTAL CONTENTMENT PILL — that according to medical experts is so effective, just one pill has the same hunger-satisfying potential as a serving of bread, mashed potatoes, or any of these filling foods you would normally heap on your plate. Yes, one single pill that gives you virtually the same

"fully satisfied" feeling as a main dish of a delicious Sunday dinner . . . even on people with runaway appetites.

In other words, even before you have those first pangs of hunger . . . that maddening urge for food . . . you simply put your appetite to sleep with this amazing "meal in a pill". Just like water turns off thirst, this incredible TOTAL CONTENTMENT PILL turns off hunger AUTOMATICALLY . . . any time you want!

PERMANENT LIFETIME SLIMNESS ONCE A DREAM — FINALLY A REALITY!

Best of all, the TOTAL CONTENTMENT PILL is not only as safe and mild as a vitamin pill, but so gentle that the only sensation you experience is that of total satisfaction. And the only change you'll feel or see is in the smaller size of your clothing! **YOUR TUMMY FEELS LIKE YOU FEASTED — BUT, YOUR WAISTLINE LOOKS LIKE YOU FASTED!**

What does this mean? Simply that from this day on, depending on how overweight you are, any time you want to melt away 10, 20, 30 — or even more pounds . . . any time you want to . . .

- LOSE up to 4 to 6 inches off your waistline
- LOSE up to 3 to 4 inches off your hips
- LOSE up to 3 inches off your thighs
- LOSE up to 4 inches off your buttocks
- LOSE up to 4 inches off your stomach . . .

instead of torturous diet . . . instead of brutal exercise . . . instead of battling your will-power . . . you just take medical science's new TOTAL CONTENTMENT PILL as part of this "lifetime slimmness program" and SHUT DOWN YOUR OLD ENEMY, HUNGER — SHUT OUT FAT-BUILDING CALORIES . . . actually make yourself DEFEAT FAT BUILD-UP FOR THE REST OF YOUR LIFE — as long as you take an oath to faithfully follow this proven road to LIFETIME SLIMNESS!

PROVE EVERY LOST OUNCE ENTIRELY AT OUR RISK!

So . . . if you want to see pounds and inches vanish from sight forever faster than you ever dreamed possible . . . take advantage of the no-risk offer described below.

No one ever again need be even a single pound overweight! Why not take THE FINAL STEP and get rid of all those excess pounds, excess inches FOR THE REST OF YOUR LIFE. Act now.

VITAL NOTICE:

Even though the TOTAL CONTENTMENT PILL turns off your appetite just like you turn off a light switch YOU CANNOT GO ON FOR LONG PERIODS EATING NOTHING. You must eat at least two meals a day . . . even if you have to force yourself. And the doctor provides you with a way to stimulate yourself so you have a balanced caloric intake . . . no matter how little you care to eat. We urge you to show this entire program to your own family physician and see if he doesn't agree that this is a medically-sound approach to the problem of obesity.

MAIL NO-RISK COUPON TODAY
Mead-Wilson Pharmacal, Dept. JTCM-97
Caroline Road, Philadelphia, PA 19176

- Yes, I want to lose weight fast and permanently with this doctor's amazing program featuring the TCP Pill. Please rush the offer I have checked below. If not delighted, I may return it in 10 days and you will refund the full purchase price (except postage & handling).
- (# 000) Full 60-Tablet Supply only \$6.95 plus 35¢ postage & handling
 - (# 018) Full 90-Tablet Supply only \$8.95 (Save \$1.50) plus 50¢ postage & handling
 - (# 026) Full 120-Tablet Supply only \$11.95 (Save \$2.00) plus 65¢ postage & handling



Total amount enclosed \$_____ PA residents add 6% sales tax. Check or money order, no CODs please.

CHARGE IT: (check one) Exp. Date _____
 BankAmericard Master Charge
 American Express BANK NUMBER _____

Credit Card # _____
Name _____
Address _____ Apt. # _____
City _____ State _____ Zip _____
7214

Div. of American Consumer, Inc.

Amazing All-Day Facial Firm-Up MAKES YOUR FACE GROW YOUNGER BY THE MINUTE AND KEEPS YOU YOUNGER-LOOKING FOR THE REST OF YOUR LIFE!

The incredible "Instant Firm-Up Formula" tightens facial tissues on contact — reverses years of aging appearance in just minutes . . . makes lines, wrinkles and crows' feet disappear from sight for 6 to 8 hours at a time! (So quite obviously with just 2 applications a day you finally rid yourself of those horrid lines and signs of age ONCE AND FOR ALL!) . . . actually make yourself look like you've grown a brand new skin!

THAT PERPETUAL YOUTHFUL LOOK — FINALLY YOURS!

Think of it! No matter what your age . . . no matter what your complexion problems . . . just 2 treatments a day of this wondrous breakthrough discovery not only makes your face GROW YOUNGER BY THE MINUTE — not only makes you look up to 10 to 15 years younger in less than 5 minutes time — but keeps you looking younger . . . more radiant . . . more beautiful EACH AND EVERY DAY FOR THE REST OF YOUR LIFE!

NOW! WELCOME TO THE AGE OF THE ALL-DAY FACIAL FIRM-UP!

One week from today you are going to take all those lines and signs of age that shout your age to the world — and in just a matter of minutes actually FIRM THEM AWAY . . . make them disappear from sight . . . the same way professional people who depend upon their appearance for a living now shed years from their appearances ALMOST INSTANTLY! Yes, one week from today you are going to take a wondrous tissue-tightening extract, that doctors report TIGHTENS AND FIRMS aging skin on contact — apply it to those lines, wrinkles, crows' feet and furrows that rob you of natural youth and beauty . . . and in just minutes see your entire face and neck take on a new youthful smoothness . . . ACTUALLY GROW YOUNGER-LOOKING BEFORE YOUR VERY EYES . . . as all those signs of age DISAPPEAR FROM SIGHT IN JUST MINUTES!

Yes, this is the "Lifetime Youth Treatment" that now awaits you thanks to a brilliant instant-acting formula that actually smoothes and tightens collapsed skin areas . . . draws them firm and supple once more . . . makes complexion problems disappear from sight COMPLETELY . . . so that your skin literally GROWS YOUNGER-LOOKING before your very eyes . . . in just minutes! . . . and keeps that fresh glow of youth for hours at a time each and every day FOR THE REST OF YOUR LIFE!

A DOCTOR EXPLAINS HOW IT IS POSSIBLE TO MAKE YOUR FACE GROW YOUNGER BY THE MINUTE!

Let's be frank. Let's be honest. Nothing but plastic surgery can permanently lift away lines and wrinkles. And up to now — if you wanted to make yourself look 10 — 15 — 20 years younger your only hope was not a cosmetic expert, but a surgeon!

But suppose medical science now told you of a wondrous approach to that LIFETIME LOCK OF YOUTH that doesn't rely on permanent methods like surgery. But instead . . . a series of daily treatments of an amazing "wonder extract" that tightens and firms skin ON CONTACT . . . draws it firm, supple, youthful-looking in just 3 to 5 minutes . . . actually makes lines, wrinkles and crows' feet DISAPPEAR FROM SIGHT for up to a full 8 hours at a time. That's right, YOURS FOR THE REST OF YOUR LIFE . . . a more youthful looking skin all day all night, in fact even while you sleep . . . thanks to this ALL DAY FACIAL FIRM-UP that works so quickly, so effectively you can stand before your mirror and literally WATCH YOUR FACE GROW YOUNGER BY THE MINUTE!"

SO EFFECTIVE — EVEN WITHOUT MAKEUP, EVEN IN BROADEST DAYLIGHT — YOUR SKIN LOOKS AND FEELS UP TO 10 TO 15 YEARS YOUNGER!

Yes, this is the miracle that this wondrous ALL DAY

FACIAL FIRM-UP does for your skin. It plumps out collapsed surface tissues — the cause of lines, wrinkles, crows' feet. It gives an ALL DAY "Lift" to your complexion . . . meaning lines, wrinkles, saggy spots and pouches vanish from sight in just minutes for hours at a time. It INSTANTLY "Youthifies" the texture of your skin . . . firms and smooths the crinkled areas, the frown marks, the furrows . . . makes your entire face look so young again . . . that even without a drop of makeup or cosmetics you look as much as 10 to 15 years younger for up to 8 hours from each treatment. Meaning, just 2 applications a day . . . one in the morning, one in the evening makes your skin look young, fresh, beautiful all the time.

NOT A MAKE-UP, NOT A COVER-UP BUT AN ALL DAY FACIAL FIRM-UP THAT MAKES SKIN GROW FIRMER, SMOOTHER INSTANTLY!

Even more important . . . it means that other people will think you are up to 10 to 15 years younger than you really are because wrinkles, lines, deep glaring furrows will no longer mar your beauty.

And, most important of all it means that from this day on instead of trying to hide and mask complexion problems beneath a layer of cosmetics and makeup . . . you FIRM THESE PROBLEMS AWAY . . . MAKE THEM DISAPPEAR FROM SIGHT ONCE AND FOR ALL with this incredible approach to a more youthful appearance, more radiant beauty FOR THE REST OF YOUR LIFE.

PROVE IT YOURSELF ENTIRELY AT OUR RISK!

The name of this exciting all-day facial firm-up is "Nutri-Lift E/25" — an instant firm-up formula that actually makes your face grow younger by the minute . . . and keeps you younger-looking FOR THE REST OF YOUR LIFE!

But to really experience the thrill of watching lines, wrinkles, crows' feet and furrows vanish from sight before your very eyes . . . we invite you to try "Nutri-Lift E/25" entirely at our risk on this introductory trial offer.

Simply send the no-risk coupon today. When your "Nutri-Lift E/25" All Day Facial Firm-Up arrives . . . simply apply to any problem area of your face or neck that now broadcasts your age to the world. If, in just 60 seconds time, you do not feel an INSTANT FIRM-UP action on the surface of your skin . . . if, in just 3 minutes time you do not see your complexion grow firmer and more youthful right before your eyes . . . if in just 5 minutes time you do not see all those lines and signs of age disappear . . . in other words, if your entire face doesn't INSTANTLY look 10 to 15 years younger . . . simply return for a full refund. Could anything be possibly fairer?

Remember . . . thanks to this incredible scientific development no woman need ever again look her age . . . so act now!



5592-2001



8:00 A.M.
Even with make-up lines and wrinkles still stare through — broadcast her true age to the world.



8:03 A.M.
Just 3 minutes after new ALL-DAY FACIAL FIRM-UP is applied . . . complexion problems start to fade from sight . . . it's like growing a brand new skin!



8:05 A.M.
Thrilling new INSTANT-YOUTH treatment is finished . . . her face has actually grown up to 10 to 15 years younger-looking! Lines and wrinkles have disappeared from sight . . . she has finally solved the problem of an aging appearance, thanks to science's wondrous new ALL DAY FACIAL FIRM-UP that makes your face GROW YOUNGER BY THE MINUTE!

Look at this photographic accentuation of the wondrous effects of this new all-day facial firm-up . . . how in mere minutes all lines and signs of age are gently firmed away.

© 1977 American Consumer Inc., Caroline Rd., Phila. PA 19176

MAIL NO-RISK COUPON TODAY

NUTRI-BIO, LAB SALES, Dept. JNLA-23, Caroline Road, Philadelphia, PA 19176

Please send me on the no-risk trial basis described above the "Nutri-Lift E/25" Cream I have checked. I understand that if at the end of 30 days I am not thrilled and delighted in every way with my new, youthful appearance, I will receive a full refund of my purchase price (except postage & handling).

30-day supply only \$5.95 (plus 35¢ postage & handling).

60-day supply — only \$8.95 (plus 50¢ postage & handling).

Total amount enclosed \$_____ (Penn. residents add 6% sales tax). Check or money order, no CODs please.

CHANGE IT: (check one) Exp. Date _____

BankAmericard Master Charge

American Express BANK NUMBER _____

Credit Card # _____

Name _____

Address _____ Apt. # _____

City _____ State _____ Zip _____

Div. of American Consumer, Inc.

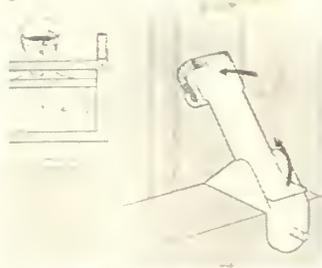
SLEEP IN LUXURY

Sheets of acetate satin in white, blue, gold, bone, red, brown, mint green. Machine wash/dry. Set: two sheets two cases (flat or fitted bottom sheet). Twin \$22.50; full \$23.50; queen \$27.50; king \$32.50. Ppd. Sloan-Peters, HG4, 160 Amherst St., East Orange, NJ 07019.



PROTECTIVE DEVICE

Safety lock works on closed or open windows to keep intruders out, and children safe while maintaining usual ventilation. Affords a feeling of security whenever you're away. \$1.98 plus 20¢ post. Write to Anthony Enterprises, HG4, 556 Mission St., San Francisco, CA 94105.



SASH AND TAB

Sash curtain to mix, match or go solo. In polyester, cotton, six colors. Teamed here in beige with tab curtain in tangerine Stevens Plains print by Waverly. 54", \$44; 63", \$50; 72", \$52; 84", \$60 plus \$2 post. Free catalogue. Constance Carol, HG4, Box 899, Plymouth, MA 02360.



SPARKLING SPRAY MIST

Crystal chandeliers, sconces and candelabra come bright and clear after a spray shower of silicone mist from an easy-to-handle 7 oz. can. No need to wipe; just let dry naturally. \$3.98 plus 75¢ post. Anthony Enterprises, HG4, 556 Mission St., San Francisco, CA 94105.



INTAGLIO SCENES

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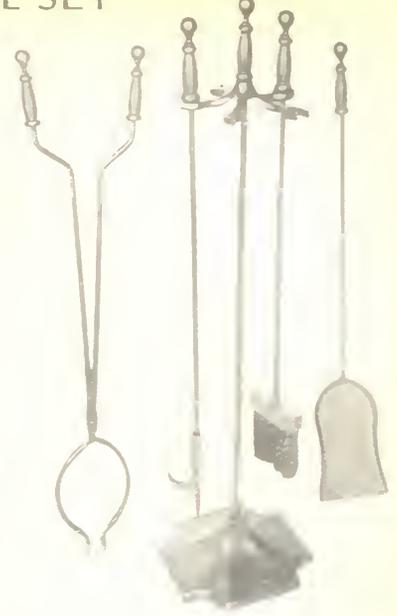
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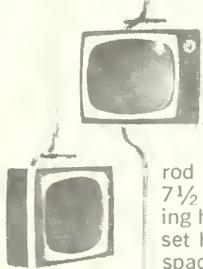
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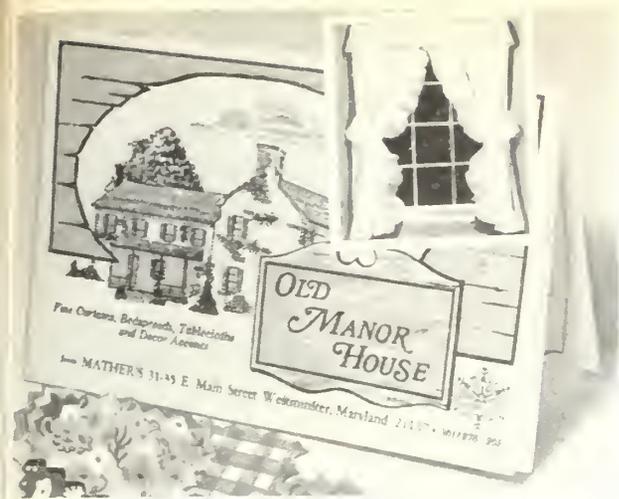
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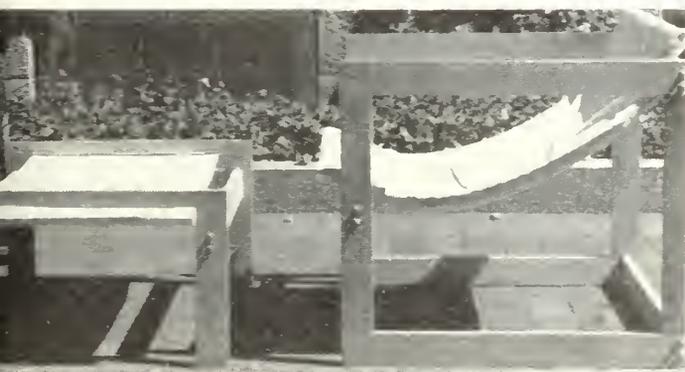


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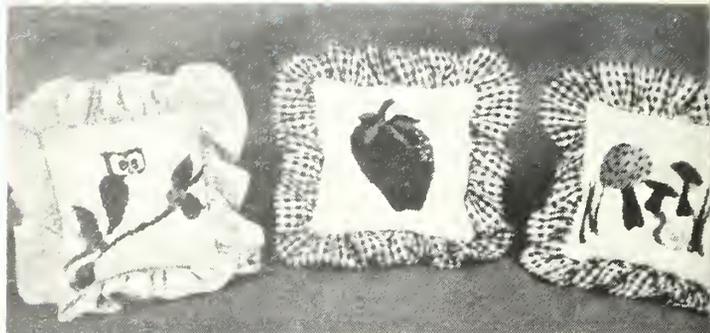
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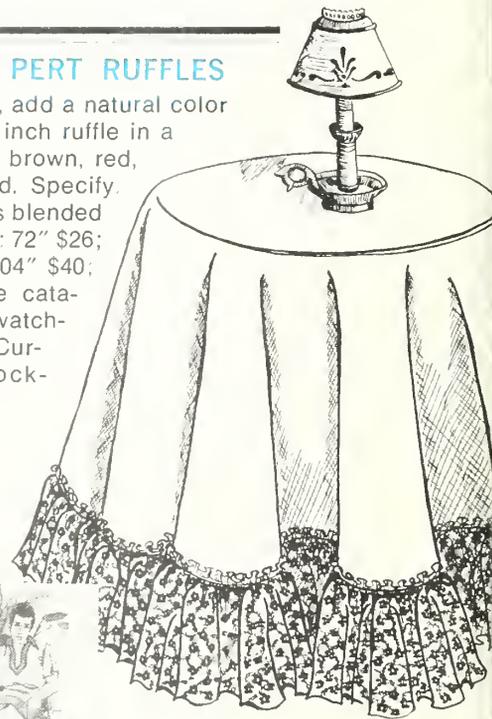


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House & Garden



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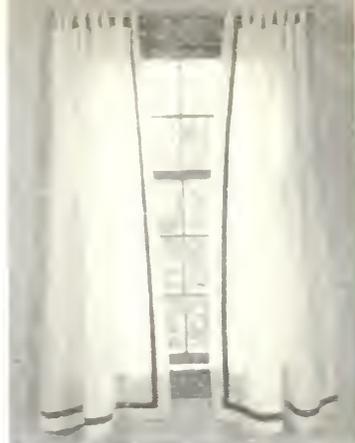
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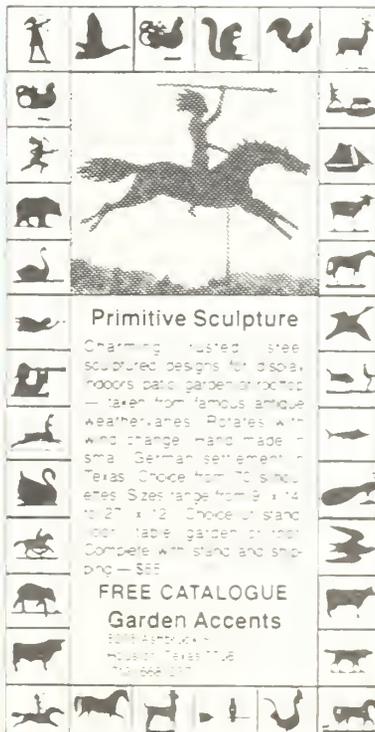
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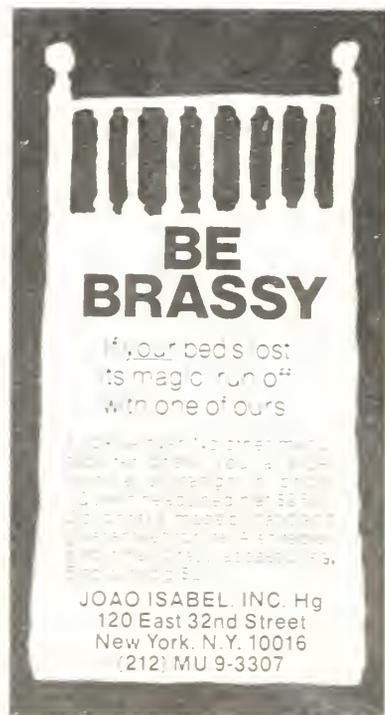


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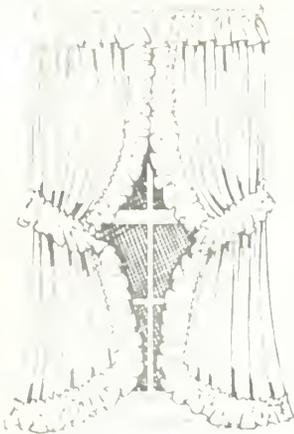
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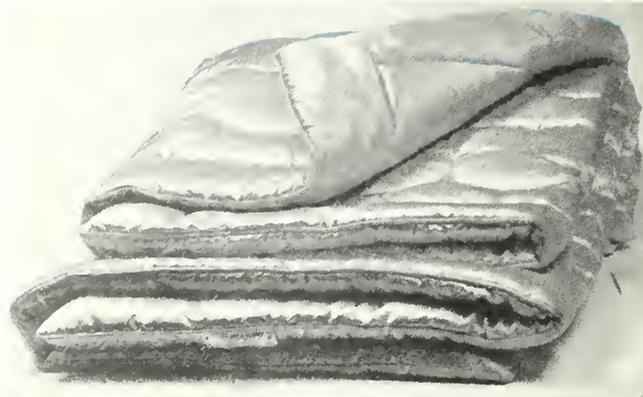
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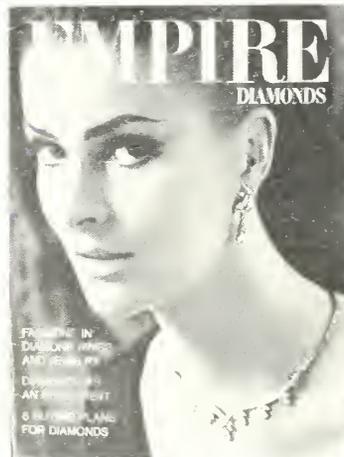
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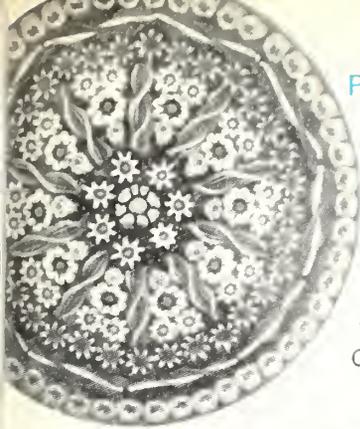
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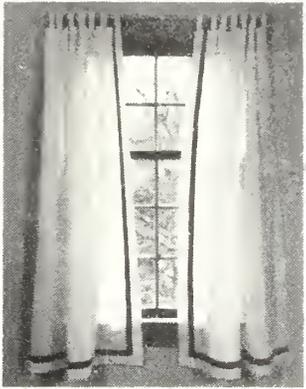
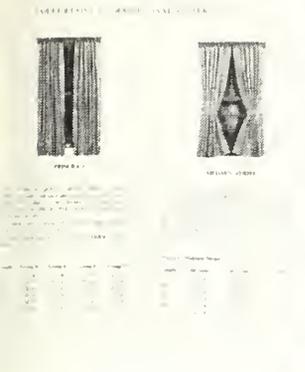
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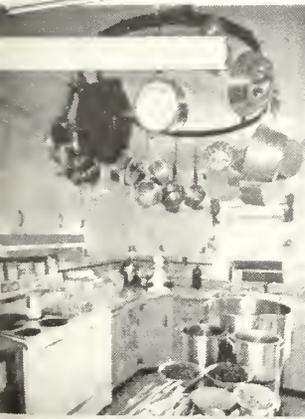


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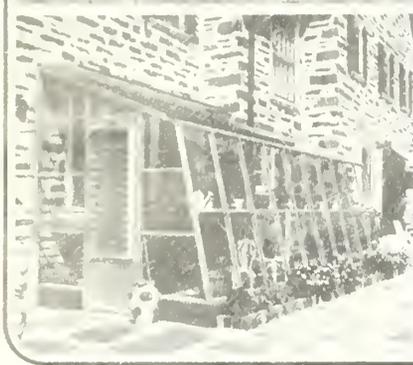
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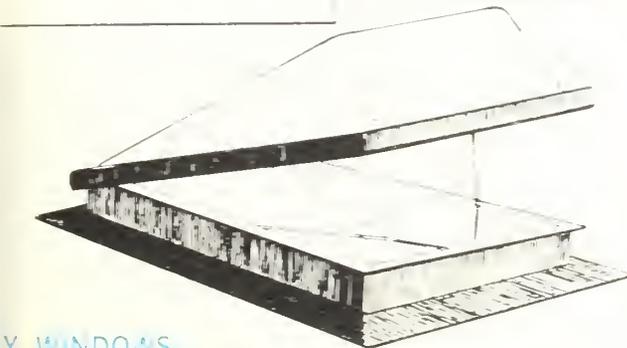


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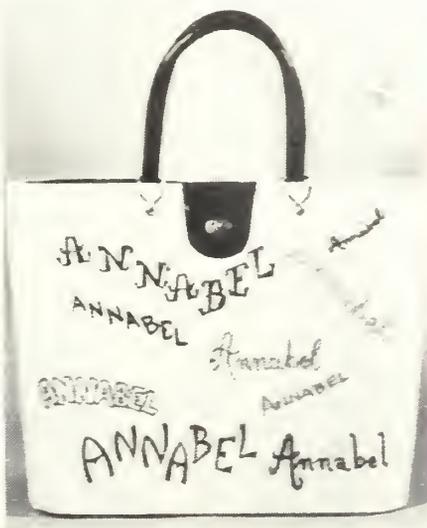


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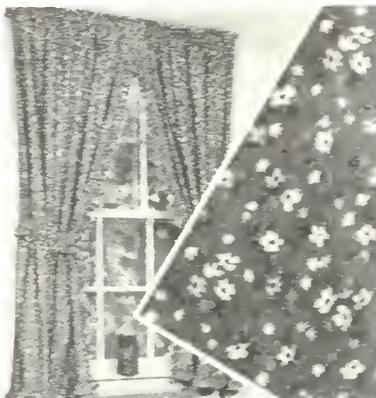


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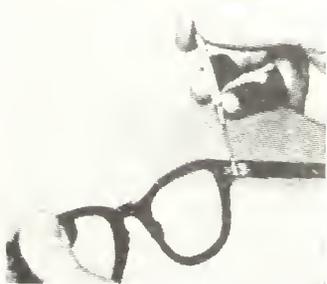
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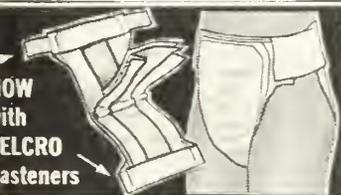


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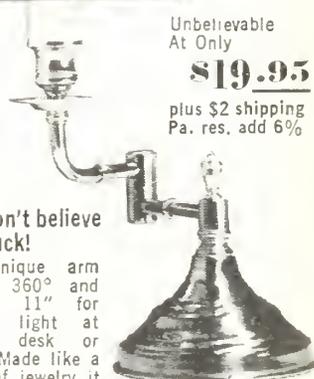
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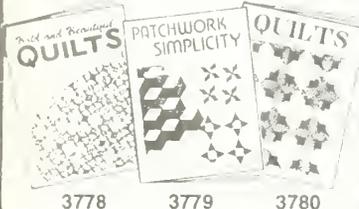
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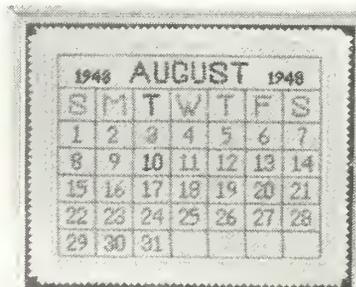
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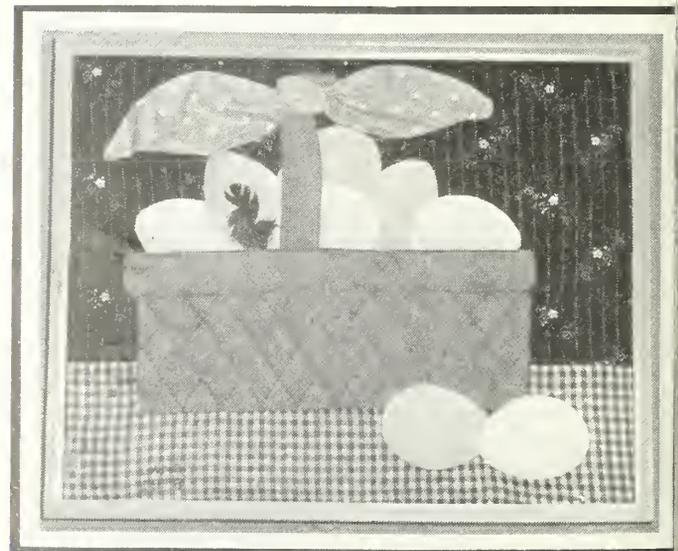


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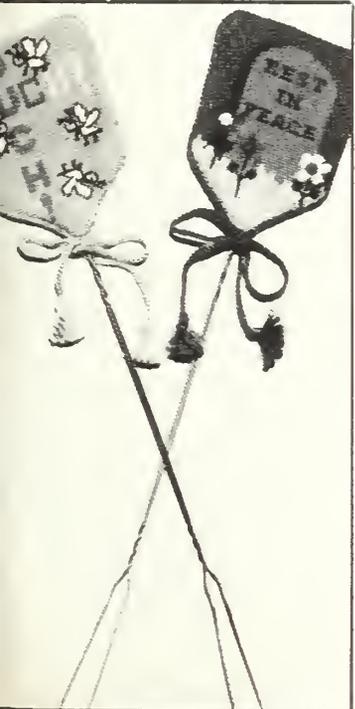
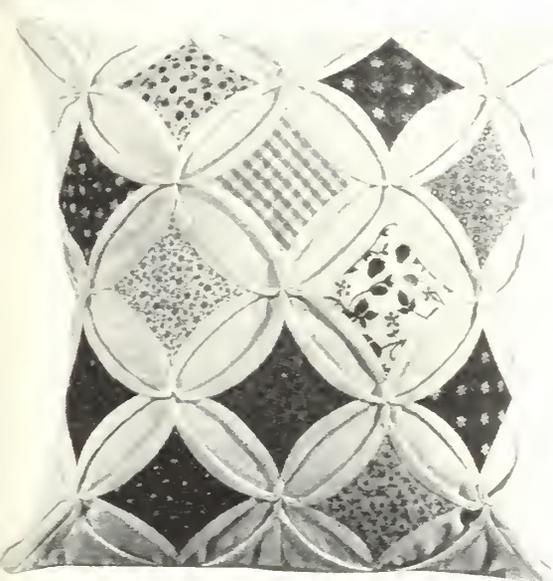
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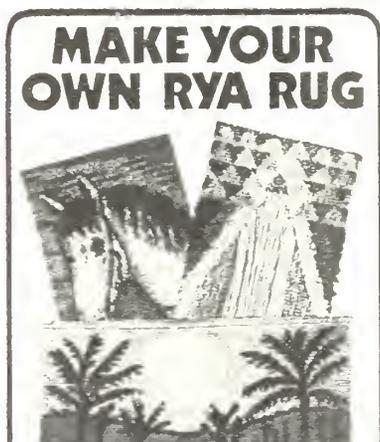
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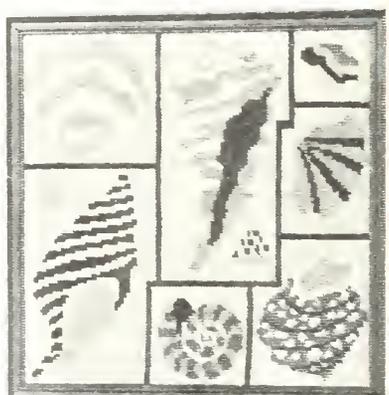
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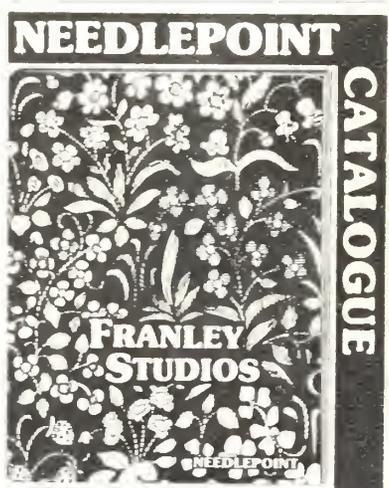
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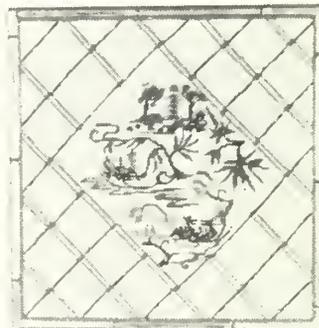
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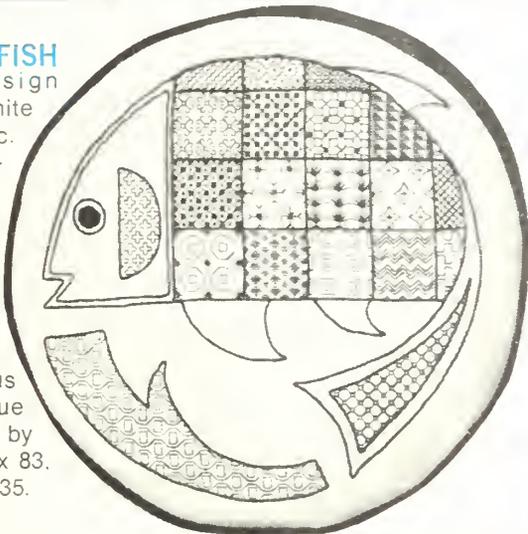


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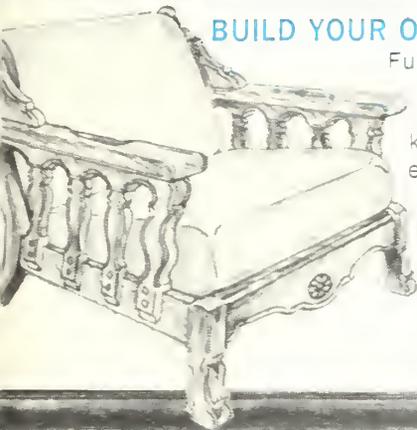


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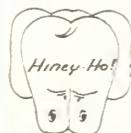


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Small-scale flower print perma-press curtains 80" w. a pr., tie-backs. Blue/lilac; pink/gold; gold/orange. 24", \$6.50; 30", \$7; 36", \$7.50; 45", \$9; 54", \$10; 63", \$11.50; 72", \$13, valance \$3.50. Plus \$2 post. Free catalogue. Old Colony Curtains, G742E, Box 759, Westfield, NJ 07090.



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Charming designs in vivid hues. Original paintings with artist name reproduced on plastic with a porcelain-like gloss. Rounded corners, 3¾" square, felt base. Gift box. Six in set \$6.98; two sets \$12.50. Add 75¢ post. Lillian Vernon, G4E, 510 So. Fulton Ave., Mt. Vernon, NY 10550.

WHO'S TO KNOW

Burglars or other would-be malefactors will bypass premises having a warning decal advertising an alarm system. Self-adhesive vinyl stickers are bright yellow and green. Set of four, \$1.98 plus 20¢ post. Anthony Enterprises, HG4, 556 Mission St., San Francisco, CA 94105.



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Miniature handspun glass treasure holds exquisite tiny spun glass buds. A jewel-like decorative piece to glisten on shelf, table, or etagere. Stands 3"h. A lovely gift idea for Mother's Day. \$3.95 plus 50¢ post. Order from Gifts Galore, HG4, Box 1447, New York, NY 10001.

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Mediterranean style cupboard with metal grillwork. For spices, small glasses, medicines. Two storage drawers. Includes 12 spice bottles, caps, gold labels. 14 3/4" by 11 1/2" by 2 3/4". Handsome accent for kitchen or bath. \$15 ppd. Halmarrive Associates, HG4, 14406 Hammar St., Van Nuys, CA 91401.



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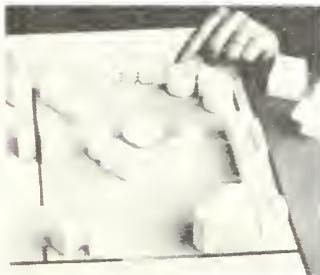
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Handsome reproduction of a hand-carved mahogany bas-relief is done in solid core durathane and hand-painted in soft natural colors glazed to a muted finish. 21" by 18" by 2" d. Hang in den, family room or bar. \$19.95 ppd. Accent Accessories, HG4, Box 3, Hudson, NC 28638.



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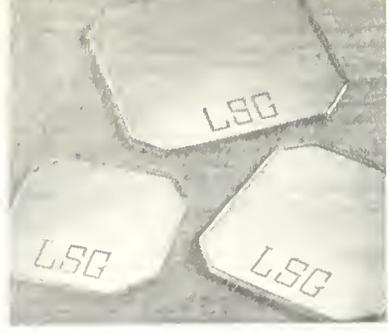
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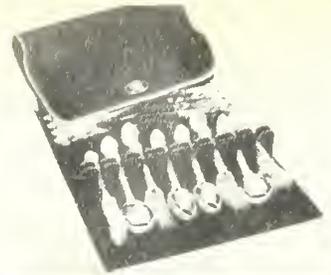
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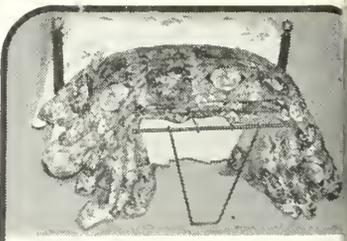
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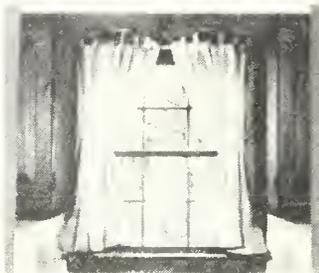
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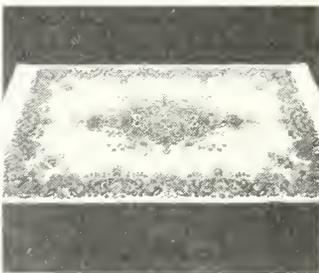
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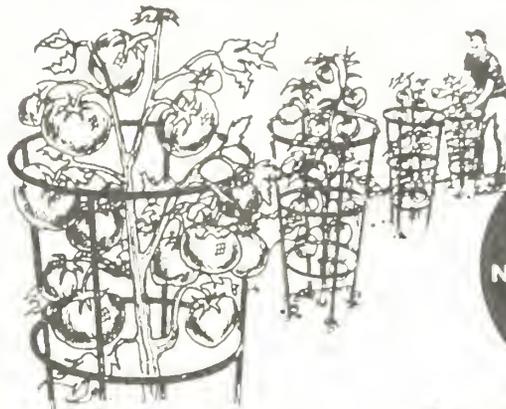
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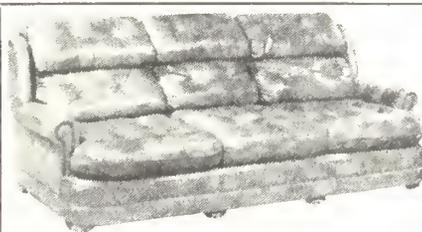
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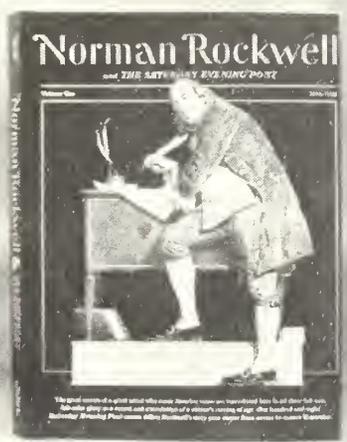
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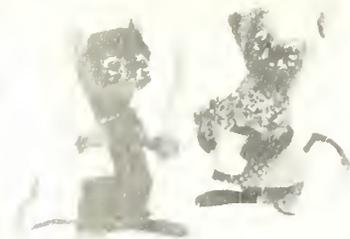
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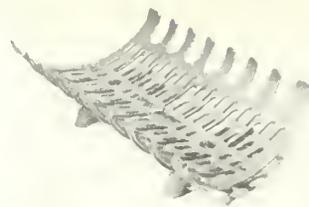


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By James Fanning

In the swing of Spring



The joy of gesneriads

George and Virginie Elbert could be called the Nick and Nora Charles of horticulture. Their urbanity equals that of the noted husband-wife detective team but is directed toward growing houseplants rather than tracking down criminals. Latest achievement of the Elberts is a book on that magnificent plant family—the gesneriads—*The Miracle Houseplants* (Crown, \$9.95; \$6.95 paperback). All the genera, including some that are not generally cultivated, are described, with special attention to the ever-blooming houseplants—African violets, gloxinias, adeniums, and streptocarpus. The book is illustrated with both color and black-and-white photographs, and growing instructions are given in the Elberts's customarily polished and thoroughgoing style.



One of the plants in "Miracle Houseplants," streptocarpus, is rapidly gaining the popularity it deserves.

For tiptop tulips

Now, when they're just poking through the ground, is the time to fertilize spring-flowering bulbs. A balanced formulation, applied now, will help produce healthy leaves, fatten up the flower buds, and make plump bulbs for next season's flowering. On my own bulb garden, I use Ortho rose food, which analyzes 8-12-4, scattered at the rate of a big fistful per

square yard and scratched in with a hard cultivator. If the roses get some at the same time, that's all to the good. Another way of accomplishing the same thing is to use a concentrated liquid fertilizer thinned down according to directions on the package and applied with a watering can, or by hose, through one of the liquid metering devices usually used for lawn feeding.

New national herb garden

Now in process of construction, the National Herb Garden at the National Arboretum in Washington, D.C., is bound to become a prime attraction in years to come. Sponsored by the Herb Society of America and designed by the internationally known firm of landscape architects, Sasaki Associates, the garden will display every kind of herb hardy in the Washington area, plus trees and

shrubs that provide aromatic or medicinal essences. There will also be a section devoted to old-time roses, and numerous places for visitors to sit and enjoy the colors and odors. Ground for the National Herb Garden was broken in July, 1976, but funds are required to see the project to completion. The Herb Society of America has its headquarters at 300 Massachusetts Avenue, Boston, Massachusetts 02115, and is always interested in acquiring new members as well as receiving contributions to the National Garden.



Still several years from completion, the National Herb Garden will eventually look like this.

NEIL LONDON

Orange plus

Yes, there is a hardy orange—one that survives the roughest of winters as far north as Boston. The fruit is nothing anyone would want to serve for breakfast, but the flowers are pretty and the green twigs of the plant are attractive all year long. *Poncirus trifoliata* comes from Korea and North China, and its great usefulness lies in its thorns. As much as 2 inches long and very sharp, these make a hardy orange hedge impenetrable by anyone without a suit of armor. Growing naturally as a small tree, it is easily pruned to shrub form, espaliered against a wall, or grouped as a nesting thicket for birds. The small, orange-like fruit hangs on well into the winter. Nurserymen don't like to grow the hardy orange because the thorns make it difficult to handle, so ask around—maybe somebody in your neighborhood has a plant or two.

Vacationing on a farm

Vacationing gardeners love to visit other people's gardens. Even more, they love to watch other gardeners at work. So what could be more to a gardener's heart than spending a vacation on a farm? Not many of us know of farms where we can spend vacations watching the farmhands pitch hay and harvest potatoes, but the lack is being supplied by an organization operating under the aegis of the United States Department of Agriculture. The *Farm, Ranch & Countryside Guide* is published at 36 East 57th St., New York, N.Y. 10022, and is available through bookshops or by mail. The price is \$3.50 plus 25c postage if ordered from the New York office. Five-hundred real, operating farms that welcome paying guests throughout the U.S. are listed, so anyone interested in sound agricultural practices, clean air, good food, and restful surroundings should be able to find a vacation spot within easy travel distance or his own dooryard.

News from the pumpkin patch

Plant breeders work very hard trying to make things easy for the rest of us. Recently, they've been laboring over pumpkins, and the results will be evident when 1977 gardens begin to yield their crop. The new pumpkins not only have a beautifully rotund jack-o'-lantern shape, they also have the thick, custardy flesh pie makers love and, marvelous to relate, hullless seeds. We all enjoy munching pumpkin seeds, but hardly anyone relishes the task of peeling them, so the elimination of this task is cause for rejoicing. The leading hullless variety is named, naturally, Lady Godiva. This and other naked-seeded varieties are listed in seed catalogues and stocked by garden shops for this year's spring planting.

Reading your palms
continued from page 4

overly air-conditioned office.

Straight from Biblical to the spiritual, fans come a hand's reach from the European fan palm. The striking fanlike leaves create a shimmering sun that the other indoor palms (two or three palms a day) but the plants are hardiest (more on large outdoors on the terrace or patio) in summer, and can be grown indoors year-round as far north as the Bahamas in the East Coast.

The areca palm, or "bird of paradise," needs a moist warm atmosphere. The perfect place for it is the bathroom, which, with the addition of a palm or two, can be transformed into a Tahitian paradise worthy of Gauguin. Incidentally, this is the palm to which yellow foliage is natural, so don't worry about it.

Of all the indoor palms, the pygmy date, or *Phoenix roebelinii*, is probably the most graceful and tropical-looking. However, it is also one of the slowest growers, so get one about the size you'd like it to be since it won't be any bigger for years. It dislikes drafts, otherwise it's easy to grow.

If you become a real palm nut, join the Palm Society, 1320 S. Venetian Way, Miami, Fla. 33139. Its quarterly journal, *Principia*, will keep you up-to-date in this regal world. As to unusual specimens, the best way to get them is from seed. The following are good sources:

Dial M. Dunkin Hurov's Tropical Seeds
B. x 2, 46 P. O. Box 1137 C
Harlingen, Tex. 75550 Honolulu, Oahu, Hawaii
price list (see list)
Exotica Seed Co., 420 S. Lorraine Blvd.
Los Angeles, Cal. 90005 (price list, \$3.00)

The green-grass quiz

continued from page 90

control—but do so carefully since some controls will destroy all vegetation with which they come in contact. Check label to see.

9. I have isolated clumps of coarse grass growing in my lawn. What can I do about them?

These are perennial grasses which do not die over the winter. There is no product which will eliminate these clumps without destroying other grass as well. They should be dug up or spot-treated with a non-selective weed control. The spot can then be reseeded or sodded.

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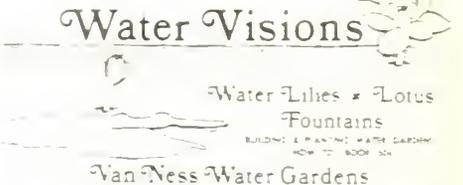
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1. "THE LIFE CYCLE OF THE TERMITE" is a folder that defines and pictures the habitat and habits of the all-too-common foe of buildings. "How To Avoid Costly Termite Damage" outlines damage done by subterranean termites, and explains the advantages of a protection plan available to both new- and old-home owners. Both from Terminex.

2. PLANNING A NEW KITCHEN? You'll get ideas for it—and for your bath and laundry too—from Elkay, in a booklet about the company's stainless steel sinks. Many models are shown.

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3. EIGHT COLLECTIONS OF FURNITURE by Century Furniture Company are presented in eight, 24-page, illustrated brochures. Cathay, Chandelle, Country Classics, Cit Classics, Continental Pine, Candlewood, Candia, and Chin Hua are the distinctive styles that can help you decide on your own decorating direction. Package of eight, \$3.

4. WHETHER FINISHING NEW FURNITURE, paneling, floors, or revitalizing old "finds," "Tips On Wood Finishing By Minwax" is a helpful, informative guide. The 16-page illustrated booklet contains hints on stripping, sanding, how to deal with imperfections, selecting the right finish and applying it.

5. "...BECAUSE FURNITURE SHOULD BE AGELESS." New 48-page color brochure displays the complete Tiara II Collection of

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EVERYTHING YOU WANT TO KNOW about the care and treatment of fine furniture and antiques is contained in "Formby's Guide to Proper Furniture Repair and Care"—a 16-page booklet that details all the steps of furniture cleaning, refinishing, reupholstering, plus helpful hints for a variety of household cleanup problems.

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Trip Kit, which includes many booklets offering information on places of historic interest, beach resorts, campsites, golf courses, a calendar of events, even a complete road map. South Carolina Dept. of Parks, Recreation & Tourism

12. VACATION INFORMATION about the world's second largest country—Canada. Booklet describes some of the highlights of each major tourist area. Variety of tours gives you a choice of "how to see." Air fare chart, too. Air Canada

13. "VIRGINIA." Full color, 36-page book, a comprehensive highway map featuring numerous color photos of places to see and things to do, plus self-addressed "Need More Information" card—all available from State of Virginia Travel

14. 1977 VACATION PLANNER will help you in putting together your Irish vacation. "Ireland Personally Yours" answers many of your questions about accommodations, architecture, historic monuments, and the many cultural, sporting, and recreational activities. Irish Tourist Board.

Potpourri

15. FLOWERING PLANTS and how to care for them is the subject of this beautiful, four-color booklet printed by Merchants Publishing Co. Among the dozens of popular varieties profiled on 80 pages, the Christmas cactus, pot chrysanthemums, begonias, impatiens, and flowering ivy. \$2.95

16. WHAT TO DO IN TIME OF BEREAVEMENT is explained in a 32-page booklet, "My Duty," from Clark Grave Vault, with letters of sympathy, poems, and suggestions of things you can do when others turn to you in time of grief

17. "QUICK & EASY LAMB RECIPES for busy women" is a handy how-to brochure filled with ideas for tempting lamb meals that can be prepared in minutes. 12 illustrated pages. From the Lamb Education Center

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... crystal gourmet glass: 22 oz. \$34. By Baccarat. "Perles" silverplated flatware: \$60.75 the 5-piece place setting. By Christofle. "Diora Flor" porcelain china: Dinner plate \$24. Octagonal salad plate, \$21. \$70 the 5-piece place setting. By Ceralene. All three at Baccarat.

Antique wooden hibachi: Used as a planter \$420. All bowls and baskets: All from Art Asia.

RUSSIAN

Pages 154-155:

(See also shopping information about the cover.)

"1972 Olympic Poster" serigraph: (above) 40" x 25". By Josef Albers. Three editions. Handsigned and numbered, \$650 each, unframed, signed in stone, \$75 each, unframed, offset poster \$20 each, unframed. At Kennedy Graphics.

Pages 156-157:

Acrylic and India ink drawings on paper: (over banquettes) 19" x 25" each. From the 1969 "Moon Series" depicting conversations between Apollo astronauts and Cap Com, Houston \$300 each, unframed. By Ivan Chermayeff. At Water Mill Gallery, Water Mill, N.Y.

Rattan-based lamp: 25" high \$150 with white linen shade. Designed by John Mascheroni. By and at George Kovacs.

Rattan coffee table: About \$300. Designed by John Mascheroni for Jordan Stuart. Late April at Barker Bros., Los Angeles.

Rejoice in spring

continued from page 178

fort to set aside the past and begin again in a better way. "Manipulating your environment, being able to straighten things and place them in a way closer to your heart's desire shows an ability to translate your own feelings into action—something we all try to do every day," says Dr. Milici.

You can get compulsive about this, however. Someone who is constantly cleaning a perfectly sparkling house, or who can't make a trip across the room without picking up a piece of lint or straightening an ashtray, is probably acting under a compulsion that has nothing to do with the face value of the action. "In many theories of psychology," explains Dr. Milici, "a concern or phobia about dirt represents the displacement of an emotion, thought, or impulse that is dirty or shaming in some way." Guilt is a well-known example of this kind of feeling, the classic case being Lady Macbeth's compulsive hand-washing in an attempt to rid herself of the guilt of regicide.

But a normal urge to keep things clean or refresh a room is a healthy activity, it seems. Your house, your rooms, your clothes, your garden, are extensions of yourself. Cleanliness, taking care of what is yours, is a reflection of your own positive feelings about yourself. So as

you fulfill the rituals first performed by man millions of years ago, you are responding not only to nature's cycle—warmer weather, brighter days, green shoots, and singing birds—but also to a deep need to put away old mistakes and habits and start anew. It's an encouraging time that should be enjoyed to the utmost.

If you can assess your assets, judge new situations and put your energy into them, learning from your mistakes, you should earn a celebration in your honor (what about the Festival of Excited Human Beings?)—next year.

Auctions

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to PB-84 and though Parke Bernet has a gallery in Los Angeles, there is no extension planned there yet.

"Of course we love a full house," says Mr. Block, "but taking part in an auction becomes more feasible for many when they know they can buy by mail. These are the bids that are announced as against the floor when the bidding reaches the absent bidder's level. Here's how it works at PB-84: There are fixed increments by which the price of a lot ascends. Say, from a dollar to \$200, the bids go in 10s; from \$200 to \$500, in 25s; \$500 to \$1000 in 50s. So if you mail in a high bid, higher than the level that the bidders at the sale are willing to go, you'll win by the next highest increment even if your bid is much higher."

What's best in the market these days? Mr. Cave: "Chinese porcelains and carpets. The best place to look for these is at country shops on the East Coast—Palm Beach, Newport, east coast of Maryland, Virginia, Long Island."

Mr. Block: "Collectors make the markets. Nineteenth-century and American country furniture, carpets, Chinese and Japanese art, porcelains, and silver are the best buys now. And any good auction is bound to have dealers bidding. They usually know each other and often sit together in a group (which is how you can spot them). Contrary to what many people think, the country auction dealers are often in the city buying up things to take back. My opinion is that the best auction bargains are here!"

Things to find out when you go to an auction: How does the house or gallery accept payment? Can you give them a personal check or is it cash only? Some houses require proof that you work before they accept a check; others want proof before they'll let you bid! Registering with the house is required at Parke Bernet in Los Angeles—a driver's license is sufficient. What are the pick-up and delivery arrangements? Does your purchase have to be taken away in 24 hours? Does the house retain the piece until your check has cleared? Find out before you buy. Do you pay a sales tax on auction buys? Yes. Is there really an auction etiquette? Secret signs? Yes, to procedure. No, to mysterious signs. Just ask

the auctioneer if there's anything special or different about the way he or she runs things. At PB-84 and at Parke Bernet in Los Angeles bidders use large, conspicuous, numbered paddles, so each bid can be plainly counted by the other bidders. "Bidding against yourself" does happen and it's such a waste when it does. Make an effort to observe the pace of the action before you jump in.

About dealers: Don't be intimidated by dealers at an auction. Here are three reasons why: A dealer must be careful about the amount he pays for a piece at auction because he has to include his mark-up percentage in his final selling price; a dealer may be bidding for one of his clients who also has a fixed limit that must be observed; dealers are often specialists. They may only be interested in selected things—not necessarily the same things you are.

Though most of these hints come from the staff of Parke Bernet, auctions are pretty much run on similar lines throughout the country. Auction hounds have a creed: "Scattered through the dross there is always one good find." Perseverance is what it takes to unearth that treasure.

Note: Each year Parke Bernet sends one or two of its appraisers on a nationwide tour called "Heirloom Discovery Days." During the tour, you can take your family's treasures in for free appraisals. Local charity organizations often plan benefits around this service. Here are the early spring and summer dates:

- Evansville, Ind., Mar. 18-19
- Lincroft, N.J., Mar. 19
- Atlanta, Ga., Mar. 25-26
- Waterbury, Conn., Apr. 15-16
- Cincinnati, Ohio, Apr. 22-23
- Providence, R.I., Apr. 29-30
- Minneapolis, Minn., Apr. 29-30
- Buffalo, N.Y., May 6-7
- Morristown, N.J., May 14
- Memphis, Tenn., May 20-21
- Hanover, N.H., June 3-4

Caring for your neck

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skin's worst enemy, and, as I mentioned, neck skin is particularly delicate. "A lot of my patients are models," says Dr. Kurtin, "and if you get a wrinkle, you may be unhappy. But if they get wrinkles, they may be out of a job. In the summer, you see these models walking around in hats, not for fashion but to keep the sun off their faces." And necks. Clothes, of course, are the best protection. But if you must be in the sun, or can't subscribe to the newborn fashion dictum, "Pale is beautiful," do use sun-blocking or sun-screening preparations. Dr. Kurtin likes any product with Paba, which allows tanning but prevents burning. And only sunbathe before 11 A.M. and after 3 P.M.

The one thing that can be said of all these neck-saving measures is that, although there is no known prevention for age, its effects can be minimized. And the sooner you begin, the better.