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Watch your child's face as she listens, and you will know why music is like sunlight on the human soul, essential to your home.

Few can deny that a piano is the ideal instrument to encourage and enrich your family's enjoyment of music. It supplements all other means of appreciating music and adds physical grace and dignity to the home. The question is, which piano shall you buy? This is a major decision, for the purchase of a piano is for the average family a once-in-a-lifetime investment.

If there were only one word to describe what to look for, that word would be quality. The more perfect the quality of the engineering, the materials and the workmanship, the more dividends will your piano net you in pleasure and service. There are five basic points to consider carefully when you are determining piano quality:

**Tone** Regardless of whether or not you have had any musical training, the tone of the instrument should be pleasing to your ear. Good tone quality is pure and resonant, and rings out clearly whether you press the keys softly or strike them hard. Each note on the keyboard should have a consistently rich and pleasing quality.

**Touch** Touch translates the downward pressure of your finger on the key into the sound you hear. Every key should respond quickly to each variation of finger pressure. Moreover, every key should be back in position to play again the instant you lift your fingers. Touch is particularly important to beginners, for sensitivity of touch makes learning much easier.

**Style** Select a size and style of piano that will fit in with your living room. The case should be of authentic design, so that it will retain its beauty through the years, without becoming "dated." Examine the finish, and assure yourself that it protects the surface and enhances the beauty of the casework.

**Durability** The endurance of your piano will depend largely on the superior quality of its materials and craftsmanship. A piano should be made of the finest woods, seasoned for several years, both in the open air and indoors. Bear in mind that an instrument which is known for its fine quality has a high resale and turn-in value.

**Reputation** Reputation is important because it is always earned. Note the manufacturer's name on the fall-board. Is it an honorable and established one, a name you will be proud to have on display in your home? Does the instrument have a wide and enthusiastic acceptance among concert artists and other discriminating musicians? Remember that a guarantee is only as good as the organization behind it.

Which piano, you may ask, has all five quality features in the greatest degree? The answer is the Steinway. Its vast superiority of tone, action and durability has won it the acclaim of nearly every celebrated musician of today. In terms of value received, the Steinway, whether Grand or Vertical, is the most economical of all piano investments. For further assistance in the selection of your piano, write to **STEINWAY & SONS**, Steinway Hall, 109 West 57th Street, New York 19, N. Y. Telephone Circle 6-1100.
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In this issue

HELEN DANFORTH LOVELL likes herself an amateur farmer even as readily as a cantata. Born 43 years ago in Rurli-jul in the Country), though she raises herbs commercially and lectures and writes on them phatic views on modern music (p. 49), describes herself as an urban type.

ALEC WILDER can write a popular song (Trouble is a Man, It's so Peaceful in the Country) as readily as a cantata. Born 43 years ago in Rochester, New York, educated at its celebrated Eastman school, he holds emphatic views on modern music (p. 49), describes himself as an urban type.

HOPE HAMMOND considers herself an amateur farmer even though she raises herbs commercially and lectures and writes on them (p. 84). A professional decorator and designer, she enthusiastically practices the household arts, lives on an RDF route near Woodstock, Vermont.

HOPE HAMMOND is not only the mother-in-law of Mary Martin (page 39) but a professional designer of furniture and furnishings, on which subject she has also written articles. Born in Columbus, Ohio, she lived in nine states before settling in Connecticut to be near her famous family.

IGOR E. POLLEVITZKY, son of an electrical engineer and a woman surgeon, came to America in 1922 as a refugee from the Russian Revolution. Now one of the busiest architects in Florida, building houses, hotels, apartments, offices, his style evolved from its climate and topography (p. 52).

YOU'LL be proud of the new house you're planning—and save money in the long run—if you build it with concrete masonry walls, concrete subfloors and a firesafe roof.

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GOLDEN SCEPTER
(Pat. 910). A new yellow Hybrid Tea—with long buds opening into majestic 5½" blooms.

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(P.A.F.). A brilliant new Hybrid Tea from the well-known Jean Gaujard in France. Long slender buds are golden-yellow at base, scarlet at top. 6" flowers are light scarlet-red with buff yellow on reverse of petals. French Gold-Medal Winner.

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Children's records to entertain and educate

They come with picture books and in different speeds

Since more and more companies are making phonographs that play all three speeds (45, 33 1/3 and 78 rpm), the problem of choosing your records has practically disappeared. An exception to the three-speed machine is RCA Victor's amazingly compact little phonograph which plays 45-rpm records exclusively. Its small scale, ease of operation and the gaily colored, non-breakable records it plays recommend it highly as a children's machine; and should you decide to throw your child's fate in with Victor's, it will leave you with plenty of choice in records. There is, to begin with, Cinderella, based on the Walt Disney film, and adapted to the Little Nipper Series. This means that the album includes an illustrated story book in which the words are printed exactly as they occur on the records. The Cinderella album is, as you can imagine, illustrated with shots from the film (Album WY-399; $2.68). Another Little Nipper album is The Brave Engineer, again based on a Walt Disney film. It is the pleasantly foolish story of Casey Jones and the Western Mail, as sung and told by Jerry Colonna (Album WY-400; $1). Adventures in Mother Goose Land, another in the same series, contains 15 familiar Mother Goose rhymes set to music and sung affectionately by Jack Arthur with The Song Spinners (Album WY-34; $2.68). An agreeable method of teaching your child the difference between one musical instrument and another is to let him listen to Little Black Sambo's Jungle Band and Pee-Wee, the Piccolo. The first is a variation on the traditional Little Black Sambo story in which the hero walks into the jungle in his new clothes and meets a number of friendly animals all of whom play instruments (Album WY-334; $1.68). The second is about a likeable, if nervous young piccolo who is supposed to play a solo and loses his music (Album WY-344; $1.68).

(Continued on page 11)

Prices include Federal excise tax.

RCA VICTOR'S 45-rpm automatic phonograph has a maroon base, gold-finished top and a red turnable mat. An appropriate size for children, it is easy to operate, plays RCA Victor's 45-rpm non-breakable records. It has an amplifier, loudspeaker, plugs into any 115-volt AC outlet; about $30.
When the membership rolls close again—as they must in a few short weeks!—you will be glad indeed that you seized upon this opportunity to obtain

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**WHEN THE MEMBERSHIP** rolls of The Heritage Club are publicly opened to new members—and you may know that this does not happen often—you are offered an unusual opportunity which you should be alert to seize.

Now The Heritage Club is preparing the announcement of the Fifteenth Anniversary Series of its fine books, for distribution to its members during the coming twelve months; and the membership rolls are opened for a brief time.

The Heritage Club distributes to its members “the classics which are our heritage from the past, in editions which will be the heritage of the future.” These books are not falsely “deluxe,” nor are they old editions dressed up for a new market. They are especially designed by the most famous typographers, illustrated by the greatest of the world’s artists, carefully printed by leading printers on papers which have been chemically tested to assure a life of at least two centuries, and then handsomely bound and boxed.

You may find this next statement hard to believe; but nevertheless it is true, and it seems a principal reason for the continuing success of this cooperative plan: the members obtain these books for the same price that they are called upon to pay for ordinary rental library books! Despite increases, during the past six years, of about one hundred percent in the costs of production, each member pays only $3.65 for each book—or only $3.28 if he pays in advance!

Now—the Prospectus for the Fifteenth Anniversary Series is being prepared, and in it are described all of the books which will be distributed to the members during the coming twelve months. To celebrate its Fifteenth Anniversary, the Club is making new editions of some of its most popular volumes which have for years been out of print—and fetching high prices in the resale market. Because the books have not yet been printed, it is possible for the directors of the Club to increase the number of copies; and, for that reason, the directors invite one thousand interested people to come into the membership at this time. If you apply for one of these new memberships (and in time to get one of them!), you will obtain books like these:

- War & Peace, in a wonderful volume illustrated by Vereshchagin and Eichenberg; Ivanhoe, with beautiful water-colors by Edward Wilson;
- Madame Bovary, illustrated in Paris by Pierre Brissaud; The Pilgrim’s Progress, with the water-colors of William Blake; and The Way of All Flesh, and The House of the Seven Gables, and Faust...

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**THERE HAVE BEEN** great book bargains before, of course, and there will be again. But it seems safe to say that never in the history of book publishing has a greater bargain than this been offered to wise buyers of books.

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from the beautiful GALLERY GROUP.
FOUR new Columbia Long Play children’s records have come our way since December, when we last reviewed records for the young. The most interesting to parents with pre-school children is probably one which describes exactly what a child can expect on The First Day at School. Aimed at helping youngsters over one of their most difficult hurdles, it offers an entertaining as well as instructive musical picture of what the classroom, teacher and lessons are like.

Dinah Shore, whose voice should soothe almost anyone, acts as narrator and sings 11 simple but catchy songs (Record MJV-66; $1.25). On a more exciting level is Tiger, in which the late Frank Buck enacts the capture of a tiger on the Malay Peninsula, explaining in detail what lies behind bringing the animal to the safe confines of a cage at the zoo. Tiger is on the same record as Champion, which as every child old enough to go to the movies knows, is Gene Autry’s horse. Here the story is told of how Mr. Autry met, tamed and made his own “the horse no man could ride” (Record JL-8012; $2.85). Another Gene Autry story, Stampede, is coupled with Slugger at the Bat, the baseball story featuring Jackie Robinson and Pee Wee Reese which we reviewed at Christmastime. Stampede, as its title indicates, concerns cattle in the Wild West and contains all of the traditional Autry movie ingredients: cattle rustlers, chases, gunplay and, of course, Mr. Autry’s songs (Record JL-8009; $2.85). The last record contains The Glooby Game, in which Chris, a highly imaginative little girl, plays with the mailman, milkman, policeman and grocer, pretending that they are clowns, cowboys and other more colorful characters than they really are. On the other side is Chummy, Your Record Playmate, which invites the listener’s participation. We recommended it last December, and we now do so again (Record JL-8011; $2.85).

Prices include Federal excise tax

TURNTABLE

STEELMAN’s three-speed portable phonograph, left, is called “The Collegiate,” but is also handy for the younger set. Its pick-up arm comes to the rest position after the last record has been played. Enclosed in a case of cream simulated rawhide, trimmed with alligator, holds overnight necessities and the phonograph; AC, $30.

WEBSTER-CHICAGO’s portable phonograph automatically plays all three speeds without any special adjustment. Its pick-up arm comes to the rest position after the last record has been played. Enclosed in a case of burgundy leatherette, it operates on 105-120 volts, AC, $80.

Phonograph prices approximate.
An amusing new planter: the cat and the canary. A sporting fellow, the cat, with a satisfied grin, a bow tie and a little canary in his inards. 16½" high, 9½" wide; cage has a removable metal base for plant arrangement. $4.25 ppd., without plants. Page & Biddle, 21 Station Rd., Havertown, Pa.

Summer time, winter time
will pass happily if measured by the sundial in the hands of this little cherub. Charming decoration for the rose garden, the green garden, the Lily pool. Of weathered green Pompeian stone. 36" high, $135 ppd. From the Pompeian Studio, 169 Lexington Avenue, New York City.

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Just a slight touch of your thumb—and wiener turns round and round, assuring even roasting and cooking. Smart idea, isn't it? This new barbecue fork is $1 long, with a lacquered wood handle to keep your hand cool and comfortable. Holds 5 wieners or 12 marshmallows—or keep your hand cool and comfortable. Long, with a lacquered wood handle to isn't it? This new barbecue fork is 31" heads turn round and round, assuring just a slight touch of your thumb—and itreamlined, it has a 10" x 21" broiling grill. Made of sturdy build, and streamlined, it has a 10" x 21" broiling grill. Made of sturdily built, and streamlined, it has a 10" x 21" broiling grill. Made of aluminum fin.

SPECIAL PRICES on this Cast Iron Furniture

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1 settee $25.00
2 chairs at $15.00 ea. $30.00
1 table $12.50
Total $67.50
Our Special Price $44.50

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2 chairs at $13.00 ea. $26.00
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Painted in Permanent white, Sturdy graceful. Made by expert iron craftsmen.

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Beautiful lifelike in design and coloring. Hand painted, lifetime aluminum. Ideal for Lawn, Rock Gardens or Patio.

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THE OLD MILL 3535 S. W. 8th St., Miami 35, Florida

For a young Casey Jones who would rather play games than eat his dinner. Colorful plastic feeding train that will keep him amused from his spinach to his milk which he drinks out of the smoke stack. Including the fork and spoon, $1.25 prepaid. Wendell Enterprises, 3118 Magnolia Boulevard, Burbank, California.

Music and scent for a romantic lady. This atomizer of glass decorated with fine metal filigree stands on a base of gold-color metal which contains Swiss musical movements. Lift the bottle and a little tune tinkles charmingly, 6" high, 4" across base. $6.50 prepaid. Bren Linda, 545 Fifth Ave., N. Y. C.

Throw-Away Plates

Joyous news for summer housekeeping, barbecues, entertaining, are those plastic-surfaced paper plates that won't absorb hot food or gravy. An assortment of 148 dinner, luncheon, and salad sizes comes in chartreuse and burgundy.

$5.50 postpaid

(Add 25c W. of Miss.)

1/2 quantity, $2.95 postpaid.

6-dozen assorted burgundy plastic knives, forks, and spoons, $1 postpaid.

The Fitzgeralds Dept. C 545 Fifth Avenue, New York 17, N. Y.

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The Nason is the largest household type deep French Fryer now available. Keeps heat always ready for immediate use. Beautiful stainless steel fryer complete with one 12" x 4" tray, two 8" x 3" trays, one 9" x 2" tray, one 6" x 1" tray. Complete with 12-ounce filter. Maintenance temperature automatically kept at 65 degrees. Shell is completely molded to prevent table top. Satisfaction is guaranteed.

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For solid comfort, take along "Holdup," a
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Preserve your Fine Blankets, Woolens, etc. when Stored for Summer . . . . PLUG-IT chases excess moisture and protects your stored valuables from the ravages of dampness. Used in closets, cupboards or other confined spaces.

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This **SELF**-insulating window

**Eliminates storm sash!**

Looks like an ordinary double-hung wood window, doesn't it? That's one of the good things about it—an insulating window that not only looks like, but works like regular sash.

But instead of having single panes, it is glazed with *Thermopane*® insulating glass—a double-glass unit with dry air hermetically sealed between the panes. With this kind of window you can enjoy the extra comfort and fuel savings of double glazing without all the expense and bother of storm sash.

No ladder climbing to put up or take down storm windows. No storage problem. No cleaning problem. Your window insulation job is done, once-and-for-all, when your house is built!

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*Thermopane* is made in more than 80 standard sizes, as well as special sizes, for use in all types of sash—double-hung, casement, picture windows and other styles—made of either wood or metal. Your L-O-F Distributor can furnish full information. Or write to Libbey Owens Ford.

Opens and Closes just like a regular window. Easy to operate. Screens can be full length so you can open your windows top and bottom for ventilation.

Cuts Window Washing in Half. Just two surfaces to wash—the indoor and outdoor—not four, as with storm sash. Hermetic seal keeps dirt from getting between panes.

Year-round Insulation. *Thermopane* windows keep rooms more comfortable, save on fuel bills, reduce frost and fogging. In summer, they help keep rooms cooler.

*Made only by LIBBEY-OWENS-FORD GLASS COMPANY*

4275 Nicholas Building, Toledo 3, Ohio
Music is a part of good living

Like the flowers in your garden, the paintings on your walls, the food on your table, music is a part of good living. When you are alone, it is your companion, speaking only to you. When you give a party, it keys the spirit of the evening. As you read this issue, you will get an idea of how much music there is over the length and breadth of this country. Like Walt Whitman, you will hear America singing, to say nothing of playing a whole orchestra of instruments. Your own share in this symphony may consist of turning on the radio to catch a little Berlioz-with-breakfast, or dancing to the latest tunes at the country club. You may be the kind of concert-goer who, if you enjoyed the program, will bring it home permanently in the form of recordings. Or you may be one of the millions of amateurs who like to give impromptu performances on anything from a clarinet to a zither. We show you children who are growing up with music and artists in domestic moments. We bring you ideas for decorating rooms around the new radio-and-television sets. We show you a cross section of instruments within the reach of anybody's pocketbook. Finally, we offer some useful hints on the care of your piano and a critical piece on the state of jazz today.

Opposite

In pursuit of music...

Like the pursuit of happiness, music is an American birthright. From coast to coast, Americans start and end their days with music. In Chicago, which surprisingly enough produces more harps than any other city in the world, future harpists come to Lyon & Healy for lessons from Mme. Marie Ludwik. Rent Lyon & Healy harps for home practice. In this way an instrument once primarily reserved for angels has entered the lives of many mortals.
Made more than a century apart, but part of today's living

Above: AN IVORY PLAQUE on this satinwood harpsichord announces that it was made in Paris by Pape. The serial number places its date about 1810, making it one of the first upright harpsichords. Yet today, Mr. and Mrs. Frederick P. Victoria enjoy its beauty and its music; the whole family plays it constantly.

Opposite: THE CLASSIC LINES of a Steinway grand take to modern design with surprising ease. The late Gilbert Rohde originally designed the taut metal base and Mr. George W. W. Brewster, Massachusetts architect, made certain refinements in the case work when he decided to use it in the living room of his house in Brookline.
Uncontrary Mary Martin

An affectionate portrait of America’s favorite singing-actress, the star of “South Pacific”

By Hope Hammond, Mary Martin’s mother-in-law

Mary Martin’s vocabulary would not be diminished a whit if the first person pronoun “I” were removed from the English language. Following 11 years of happy relationship with Mary, I tried to set her unusual nature into a biographical pattern; but I reached a dead end. Mary might have been Venus risen from the sea, so little of her ancestry had she revealed. Through search, it was established that she is mostly of Scotch descent, with a trickle of Irish through her mother’s family. The Scotch Martins and the Scotch-Irish Presslys (Mississippi and South Carolina families) migrated to Texas, both families settling near Weatherford. They did not know one another, however, until a handsome law student, Preston Martin, on his two-wheeler overtook black-eyed Juanita Pressly, also bicycling, and inquired: “Aren’t you the little fiddle teacher?” At 17, gifted Juanita Pressly was the head of the string instrument department of Weatherford College. It is said that from her mother Mary inherited her musical talents. Her joyous nature, her genius for making friends, her infallible memory and quick, active mind, are a direct heritage from her father, a successful Texas lawyer. When I first met her in Hollywood (after her Broadway success singing *My Heart Belongs To Daddy* in the musical comedy, *Leave it to Me*) she was a frustrated motion-picture star, as nervous as a Mohammedan mullah, vowed to incessant whirling under the direction of a dozen disparate directors. But then she appeared on Broadway in the musical play *One Touch of Venust*, in which she emerged from her Hollywood cocoon as the top glamour girl of the Hellenic age. Despite her success she has remained delightfully uninhibited. She has no affectations, no company manners. Should an unexpected caller enter her garden and find her face a blob of cold cream, the caller might say, “I am so sorry.” Not Mary. The cream really magnifies a radiant smile of welcome. Her friendliness exceeds her joy in beautiful things, even clothes which she adores. But her taste is quite restrained. As her young daughter, Heller, recently said: “Mummy likes trees better than diamonds.” Yes, the legend that Mary’s rare charm reaches from the stage to individuals of her audiences and that she plays to each one, is true. Believing that every seat holder is entitled to the best that she can give, Mary never slips through a show, although handicapped at times. Audiences were not aware that due to torn ligaments, one of her legs had to be medically “frozen” before each performance for a week. Nor did she escape the Virus X epidemic last winter. Two doctors often treated her until curtain time. One of those nights, a man was heard to say to his companion as they left the theater, “It must be grand to be as healthy as Mary Martin.” A lacerated leg did not prevent the exuberant Nellie Forbush from dancing with joy about her Wonderful Guy, but should Mary Halliday’s feet tire at home she walks out of her shoes, regardless of guests. She brings home a wealth of news from the procession of friends and admirers that pass through her dressing room. But her conversation never begins “I”—“I am,” because she sees, hears and speaks beyond the first person singular.
Music is protean: 
you can coax it from 
dozens of instruments

HEBERLEIN VIOLIN. 
Mellow fiddle, left, 
made of maple in Ger­ 
many, has a spruce 
top. The body of the 
 violin is 14" long, $135.

LEEDY & LUDWIG STUDENT SET. 
Single-head 10" snare drum; 
double-head 18" bass drum and 
red lacquer shells, set is $50.

HOSE & GARDEN, JULY, 1960

DUSEKIN RECORDERS, right. Alto, 
pitched from F, $20. Tenor, 
pitched from C, $25. Both have 
 excellent, well-balanced scales.
UXULELE, left. Mahogany body and neck are finished in a dark tone; nylon strings; rosewood fingerboard; ebony nut and bridge saddle. Regular size, $28 from C. F. Martin.

"CANTERBURY" MARIMBA. Honduras rosewood, has 4½ octaves, built-in electronic metronome, $99.5, by Musser.

TRUMPET has fast, air-cushion valve action. B-flat and A, medium base, $188 with case, Buescher.

BOEHM CLARINET, right, has 20 keys, seven rings. It is $340. C. G. Conn Ltd.

ACCORDION, black plastic, 41 treble keys and 120 basses, $365, by Rudolph Wurlitzer.

All prices approximate. Write House & Garden for stores which have these instruments. For pianos and organs see page 96.
The case for
music on the school curriculum

By Elva R. Heylmun, Chairman of music, National Congress of Parents and Children

One of the most important parts of a child's education is musical training, as most parents who have progressed beyond the Dark Ages of child psychology know. For far too long, music was considered in terms of accomplishment by the talented few, rather than as an integral factor in the total development of every child. Today, we see people everywhere expressing themselves through music as a normal part of their daily living. The parent who feels that his child doesn't need any music because he himself never had it (and got along all right) is depriving his child of something that can contribute a great deal of satisfaction to his life. He is also denying a basic American concept. Almost every parent works, and many of them make sacrifices so that their children's attainments may surpass their own. Dr. Alexander J. Stoddard, superintendent of schools in Los Angeles, California, points out that music makes good citizens because it is an outlet for emotional tensions and a means for self-expression needed by every child. It is a wholesome activity that eliminates any desire for anti-social behavior. He feels that the ability and enjoyment derived from playing musical instruments helps teach democracy, since music knows no class, creed or racial distinctions. Music helps bind people together in the home, the community, the nation and the world. It makes for better relationships everywhere. Of course it is no new idea that music contributes to a child's social life. If he can play an instrument, even passably, he is welcomed everywhere for the fun and spontaneity he can contribute to any gathering of youngsters. Careful studies by many educators have shown that music can even increase the child's I.Q. because it teaches him to concentrate. This ability is carried into his other studies. It is not uncommon to find a 10 point increase in the I.Q. of a child after he has had a year's musical training. When should musical experience begin in a child's life? The late Louise Robyn, a prominent authority on child training said, "My experience has shown one important fact—that all normal children of preschool age show a well-defined aptitude for music. If one can meet and teach them on the plane of their understanding. Note that I say aptitude, not talent. Some have talent; all have aptitude." So it becomes the great privilege of the parent to guide the child in his infancy to the enjoyment of expressing himself by imitating the world he knows through music. Music then becomes a living thing to the child and establishes a pattern of expression and enjoyment for the rest of his life.

The most reassuring thing that is happening in the educational life of America today is the expanding of the school music program. (Continued on page 102)
Television: your theater at home

This new dimension in entertaining suggests a new approach to decorating

From now on, "a night at the opera," concert or theater is more apt to mean a seat in your own living room than in the Grand Tier. Television has worked this change. Since you are now responsible for the setting of your theater at home, it behooves you to see that it has something of the glamour you associate with theater-going. To achieve a gala mood you will want harmonious colors, comfortable chairs (possibly the excellent ones which swivel), a cushioned carpet, a galaxy of small tables for ash trays and drinks, conveniently placed. For its part, television is creating increasingly good programs to inspire your decorative efforts. To us, it seems that opera is the field of music which opens the most exciting new vistas for this medium. During the past year both CBS and NBC have experimented with opera, tailoring it to meet the requirements of the home screen. For example CBS presented Carmen and La Traviata; NBC has sponsored Madame Butterfly and The Tales of Hoffman. Response to these productions was so enthusiastic that they can be definitely counted as harbingers of a larger operatic future for television. It is interesting to note that though audiences in auditoriums are still debating the question of opera-in-English, the television audience is solidly in favor of opera-in-English. This would seem to prove that in the friendly, familiar confines of our own living rooms, we like to know what is going on. Having established itself as a favorite guest and an accomplished one, we expect this delightful newcomer, television, to speak our language.

Opposite

Television takes to traditional decoration, modern color

A twentieth-century invention wears an eighteenth-century mien in this RCA Victor combination of television, radio and record players in a mahogany case which provides room for record storage ($795). Against blitter-green walls, chairs are strikingly covered in "Porcelain" leather from The Upholstery Leather Group and the couch is upholstered in Scalamanire chartreuse cotton velvet. Kaplan Beacon Hill furniture from Altmann's, New York. Anemones are seen against the background of Bigelow-Sanford's "Cassandra" carpet, also at Altmann's.

Further shopping information on page 107.
For more television rooms see next two pages.
A modern party room for music and games

In this long, narrow room, lightweight ottomans, upholstered in Schumacher material, face the Admiral television-phonograph, $775 (which is set against a wall covered in Authority Line Fabric). They move easily to the Everett “Regency” piano, $850 with bench, right. Eames chairs draw up to a card table. All furniture by Herman Miller. “Skyline” carpet by James Lees.

Television fits into a French Provincial room

Bodart’s graceful furniture contributes to a flexible arrange- ment which can focus either on the sofa or the Du Mont “Han -over” television set ($595). This set, in a blonde wood cabinet, gives FM reception on all channels, can have a record player at -tached. Gallisian “American Provincial” carpet copies an antique.

Please turn to page 97 for further shopping information.
The state of jazz

By Alec Wilder, composer, who looks at "bebop", finds it wanting

The subject of jazz literature has had such competent coverage in both books and articles that I am making no attempt to add to it here. I am merely trying to evaluate the over-all contribution of the various phases of so-called popular music. For today we have come up against a new approach. For the first time, the public is being asked to listen to popular music as it listens to serious music. "Bebop," its champions maintain, has become serious music. This claim I take the liberty to question. Before the First World War, the urge to dance and the song of the day were mainly responsible for the existence of dance bands. Until the emergence of jazz, these bands played with little more than vigor and a strong beat. On the early records we find such groups as The All Star Trio (piano, xylophone and saxophone), The Six Brown Brothers (six saxophones), The Joseph C. Smith Orchestra (a predecessor of the Meyer Davis-like bands of today). The musicianship was negligible, the orchestrations nonexistent, but the beat was steady and the tune played strictly. Then, as jazz asserted itself in recordings which are now considered collectors' items, the tune retreated and the ideas of the performer advanced. At the same time the "paper" bands (those which played special orchestrations) became increasingly popular. They added brass and woodwind instruments, shifted from banjo to guitar and began to attract the attention of legitimate musicians and composers. Paul Whiteman was certainly a pioneer in this field. Other contributors have been Isham Jones, Benny Goodman, Duke Ellington (an astounding mixture of prepared and improvised music), Tommy Dorsey, Ray McKinley, Woody Herman, Boyd Raeburn, Dizzy Gillespie and Stan Kenton. These bands represent landmarks in style and technique. They did and still do employ soloists who improvise (in other words play from inspiration rather than the written note) but their music has been primarily the expression of the orchestrator or "arranger."

In contrast to these "paper" bands there are the more devout groups which play solely from inspiration. They include the contemporary "progressive" and "bebop" sets which are frantically concerned with developing new revolutionary forms. These bands are now being promoted in terms of their listening value. It is my belief that although they attract talented performers and ingenious arrangers (many of whom are better than their symphony orchestra counterparts), this popular music revolution is still unconvincing as an art form. Whether it ever becomes one or not is problematical. I must admit that I find most of it momentarily... (Continued on next page)
(Continued) stimulating, but upon repeated hearing, it seems to me pretentious, callow and derivative. Rhythmically, it is not only ingenious, it is frenetic. It often employs highly complex Latin percussion instruments and rhythms as well as the often argued-over methods of the late Mr. Joseph Schillinger (author of Schillinger's System of Musical Compositions), who taught many contemporary "arrangers" how to write music by means of mathematical formulas. I can only say that I know a student (of a student) of Schillinger who once told me, "Isn't it wonderful! I wrote the whole piece without thinking!" I don't mean that this is typical. Orchestrators like Eddie Sauler have produced a new, legitimate sound, often exciting, always professional. A sincere, well-schooled "sound-making" orchestrator, Pete Rugolo, a representative of the avant-garde, has proved his capacity to handle all kinds of ensembles excitingly and professionally even though, to me, he fails when he composes.

I have avoided defining "bebop" much as a lukewarm churchgoer might refuse to define religion. But I can offer this as a definition of contemporary "progressive" bands. They are primarily derived from serious composers insofar as their orchestrations are concerned. Rhythmically, they derive in part from Latin music, in part from a doubling or quadrupling of whatever basic rhythm they are playing to; harmonically, they employ a kind of "I'll-be-original" polytonality which may be found better stated in any score by Stravinsky, Milhaud, Prokofiev, Shostokovich, and in weak moments, Richard Strauss. Melodically, the flatted fifth, the classical appoggiatura and the simultaneous use of different keys by the solo instrument and the rhythm section are characteristics of "bop." Also, a few iron-bound "riffs" (melodic figures) which, upon repetition, bear all of the earmarks of clichés.

While "bop" or its equivalent has caught the public's fancy, there have been many performers of the swing era who have staged a counter-revolution and set up recording sessions and night spots for themselves; I suspect that I am of their era. But I find their ideas and conceptions more nourishing, more musical and more professional than those of the "bop" boys.

The music that I believe we have a right to demand is mature, professional, improves-with-age music. But the "bop" musicians assume that if they can excite an audience they have fulfilled their mission. To me this is deplorable, since excitement is perhaps the most temporal of all emotions. We demand it of carnivals, prize fights, baseball games and a hundred other forms of entertainment. In a concert hall, it is not sufficient. Though sincere and enthusiastic, these leaders are musically immature. When they do grow up, they will warrant more earnest consideration.

Be kind to your piano

By Gyorgy Sandor, Hungarian-born pianist

RECENTLY I was invited to a housewarming party. The hostess, whom I did not know very well, was proud of the decoration of her new apartment. In showing me around the living room she explained that a few finishing touches were still needed. "The bookcases, for instance, are an actual part of the color scheme but I still have to order a few more blue books for the upper shelves." I refrained, under the circumstances, from inquiring about the authors. "And the piano," she continued, "is to have an antique Chinese embroidered cover which will hang down and camouflage the fact that the case is not one of the handsomer woods like mahogany or walnut." "Do not disdain the simplicity of ebony," I pleaded. I sat down to try the piano. Guitar tones came from one part of the keyboard and a metallic jangle from another part. First, I removed the ash trays from the piano top. These and similar objects often induce just such sympathetic vibrations. Then I lifted the lid to peer inside. The twangs had been caused by pieces of paper and a fountain pen left on the strings. Delving further I found some bobby-pins, a few tacks, pins and other evidence of a harassed housewife.

I admire the efficiency of Americans, their practical way of thinking, their determination to streamline all the processes of living, including the desire to find the best type of piano and the best way to take care of it. These are important matters; but first I should like to stress the fact that a piano should be treated as a human being. Your piano is as temperamental as a prima donna. If Lily Pons, Rise Stevens, or any other of the ladies of opera were to come to your house, you would not think of asking her to sit beside a steaming radiator or in an icy draft from an open window. Give the same consideration to your piano. It has
more vocal chords than a singer. Atmospheric change affects the human throat and every instrument with strings, of which the piano is one. It needs a competent tuner-technician as regularly as the four seasons succeed each other through the calendar year. The acoustical societies of the United States, Great Britain, Germany and France, together with tuners’, manufacturers’ and standards’ associations, have adopted 440A pitch. The Bureau of Standards of Washington, D. C., broadcasts the 440A pitch several times a day. You can test your own piano for accuracy.

So many people in the United States go south in the winter, leaving their pianos in unheated houses, that I should like to caution you about abandoning a sensitive instrument. I have found the following procedure successful: use perfectly dry newspapers, bunch them into balls the size of your fist and place these inside the piano on the strings. Put naphthalene or camphor in four or five small bags the size of tobacco bags. Set these on the gilt plate at intervals with cardboard under each bag. Close the top and the fallboard over the keys. Place blankets on the top and the underside of the piano and tie them with strings. Your piano will slumber cozily while you are away. If you are among those who do not migrate, remember it has been proved that your artificially heated rooms are apt to be drier than Death Valley in California. Yet pianos and fine furniture are expected to remain perfect in this arid condition. Instead of the 15% of moisture or relative humidity in the average room, there should be 40%. The use of a reliable humidifier will protect your possessions made of wood. Never place a piano near radiators, convector, grilles or registers.

Atmospheric conditions affect even the mechanism of the piano. If you find the action heavy under your fingers, it may be due to the absorption of dampness by the felt or bushing. Also, when a piano is not played often, the same result can occur. The piano needs “casing,” and you had better call a piano technician for help as you would your doctor when you have a fever. With a much-used or old piano, the felt bushing becomes worn. This means that the action needs “re-priming,” a highly skilled and specialized job best not trusted to the average piano tuner. Incidentally, the center of a piano keyboard is the most used section and the quickest to show wear in the inner mechanism. The high and low registers, being less used, retain longer the springy action quality which is essential. The very heart of your piano is the soundboard. It swells when it greedily soaks up the 75% to 80% moisture in the air during hot or rainy summer months. A lacquered finish does not prevent this absorption. In turn the soundboard shrinks when this accumulated moisture evaporates in the artificial heat of winter months. These alternating conditions often produce cracks. The soundboard will be weakened, its vibratory capacity diminished and the musical value of the piano seriously damaged. This may appear more alarming than it really is. A competent tuner-technician—accent on both parts of that hyphenated word—can advise you and regulate defects already apparent. Your piano should be tuned twice a year and preferably oftener when it is new and still in the process of adapting itself to its surroundings. During the first year, four times is not too much.

The interior of your piano should be cleaned from time to time to prevent damage to fine wool felts which are liable to attacks from moths and to prevent corrosion of strings and pins. No oil or polish should ever come in contact with the latter. If the exterior finish of your piano is dull or there are finger marks, use fine cheesecloth dipped in water and well wrung out. Wipe always with the grain of the wood; then a dry cheesecloth will remove any remaining dust particles without scratching the surface. If it has a special finish, consult your dealer as to how you ought to treat it.

For the keyboard a mild solution of alcohol and water is best. The white keys are made of ivory, which turns yellow when continuously kept from light. Therefore, leave the fallboard over the keys up, although the top of your piano should be closed when not in use. All parts of the globe are represented in the materials of a good modern piano. The ivory may come from Africa; the woods from North and South America; the wool felt from Australia; the steel from Pennsylvania; and so on. At one Steinway factory, it takes nine months and 400 workmen to produce and assemble the 12,000 parts which go into the half-ton bulk of a grand piano. It is estimated that many piano buyers spend several months of thoughtful consideration in the investment. Three quarters of all piano sales are made to women. Most pianos are bought for the sake of children nowadays. And the piano should be a family instrument. Use your piano; learn to play it. Americans own more cars than the people of any other nation. They take enormous pride in their cars and are meticulous about the care of them. Many Americans understand the inner workings of the engine as well as the function and operation of the car as a whole. Every intricate mechanical part of a piano has interdependent action, just as do the moving gears of an automobile. No one expects a car to be driven 30- or 40,000 miles without attention. Nor should a piano be expected to maintain itself without adjustments. Be as kind to your piano as to your car. The investment in each is considerable.

For further notes on piano care, see page 95.
MR. AND MRS. HELLER, who are avid gardeners, wanted the landscaping for their house to be typically Floridian. Accordingly, architect Polevitsky limited the lawn areas, using sand and gravel instead. Planting is native sea grasses, cacti, sea grape, palm and melaleuca trees. Water from the swimming pool drains into the fish pond, makes a decorative disposal system. Since at sea level you hit salt water by digging a couple of feet, this fresh-water pool is above ground,
Ever since the first Roman built his house around an atrium (patio) and faced a peristyle (porch) to the view, outdoor living has followed the same basic pattern. In Florida, where oranges and outdoor living are equally big business, architects have been seeking new and better ways to make the famous sunshine and sea breeze an integral part of houses. This one, built for Mr. and Mrs. Michael Heller on one of the causeway islands in Miami, reverses the usual approach: instead of opening the rooms to the outdoors, the architect Igor Polevitzky has screened off 20 by 76 feet of land and created varying degrees of shelter inside. The raised swimming pool welcomes sun and breeze through walls and ceiling of Lumite plastic screening. For shade, the deck adds a Cernesota roof (sheets of asbestos-cement); for privacy, rail-high canvas panels. The Hellers can live outdoors at least 350 days of the year; so their living room is small, has one wall of sliding glass toward the garden near the stairs. Bedrooms are completely enclosed, have slatted jalousied windows for privacy and ventilation. For building data on this house turn to page 106.

Around their Miami house and pool, Mr. and Mrs. Michael Heller have built a sheath of plastic screening to bring in the breeze (but keep out mosquitoes).

Because they run the house without servants, they chose materials that require little care, resist corrosion of salt air.

Walls and floors are concrete.

Self-insulating asbestos-cement board makes the roof.

Wooden columns are treated with plastic preservative.

Windows are aluminum alloy.

Without visible support, the pool terrace and its airy superstructure cantilever out in apparent disregard of gravity. The answer is reinforced concrete, an apt, practical material in tropical, salt air. Fluted, translucent glass marks entrance.
Each room within the screened enclosure takes a different approach to the Florida climate: the pool and its terrace are for sun; the deck for breeze; living room for shelter.
THE DECK is the coolest spot in the house and it is perfect for parties. After swimming, guests dress in the adjoining cabana. Canvas panels snapped to the railings provide privacy from the two causeway roads which border the property.

ENTRANCE WAY is sheltered by a high canvas roof and bordered by tropical plants.

THE LIVING ROOM, used generally for dining, becomes a sitting room during the 10 to 15 days of chilly weather in a year. Mrs. Heller usually leaves the sliding glass doors open. There are single-hung windows on the garden side; tilting translucent glass louvers face the street. The mauve and gray harlequin floor is of precast, structural cement squares with a smooth, easy-to-clean surface.

HALF THE KITCHEN is in the living room. Because Mr. and Mrs. Heller both like to cook, they had the Thermador oven and range built in behind the breakfast bar. The kitchen is for storage, dish washing.
FROM THE DECK you look down on the pool through branches of a bucula tree rooted in the entrance garden below. Paradoxically the pool is both indoors and out. The taut structure of webbed steel beams and wood columns ties it in with the house; yet sun streams in, breeze sweeps through and trees (planted outside against west glare) add a foliage wall. Pale green screening makes it hard to see in, but yields a view of Biscayne Bay.

Opposite

The pool
with its enclosure
of Lumite screening
is like another room
In the ruins of a Tudor castle,
V. Sackville-West, the author, and her husband, Harold Nicolson, writer and diplomat, have evoked a series of charming gardens and allées.

The thing to remember about this garden is that 19 years ago, in 1930, there was no garden. The place had been on the market for three years since the death of the last farmer-owner; the buildings were occupied by farm-laborers; and the slum-like effect, produced by both man and Nature, was squalid to a degree. There was nothing but a dreadful mess of old chicken houses and wire chicken runs, broken down spike fences, rubbish dumps where cottagers had piled their tins, their bottles, their rusty ironmongery and their broken crockery for perhaps half a century, old cabbage stalks and a tangle of weeds everywhere. Brambles grew in wild profusion; bindweed wreathed its way into every support; ground elder made a green carpet; docks and nettles flourished; couch grass sprouted; half the fruit trees in the orchard were dead; the ones that remained alive were growing in the coarsest grass; the moat was silted up and so invaded by reeds and bulrushes that the water was almost invisible; paths there were none, save of trodden mud. But it had its charm. It was the Sleeping Beauty’s castle with a vengeance, if you liked to see it with a romantic eye; but if you also looked at it with a realistic eye you saw that Nature run wild was not quite so romantic as you had originally thought, and entailed a great deal of tidying up.

It took three years to clear away the rubbish, three solid years, employing only an old man and his son who also had other jobs to do. Neither of them was a gardener; they were just casual labor. It was not until 1933 that any serious planting could be undertaken, but this was perhaps as well, because during those three impatient years we had time to become familiar with the “feel” of the place—a very important advantage which the professional garden designer, abruptly called in, is seldom able to enjoy. A hundred times we changed our minds, but as we changed them only on paper no harm was done and no expense incurred. Of course we longed to start planting the hedges which were to be the skeleton of the garden, its bones, its anatomy, but had we been able to do so in those early days I am sure we should have planted them in the wrong place. Even as it was, we made some mistakes; the yew walk is too narrow, and I stuck a Paulownia imperialis into the middle of a future flowerbed, where it is becoming too imperial, and is now rapidly attaining the dimensions of a forest tree. I have not the heart to cut it down, although I know I ought to.

It was not an easy garden to design. We had so very little to go on. There were no existent hedges, except rubbishy ones which just demanded to be grubbed out, and no old trees, such as a cedar, or a mulberry, which one might reasonably have expected to find in so ancient a site and which would have provided a starting point here and there. It is true that we had some guiding lines in the old walls of pink Tudor brick, and God forbid that I should be so ungrateful to those, for they are in many ways the making of the garden, but after the charm-in-jah haphazard fashion of Tudor builders (who presumably had no professional architect to draw plans for them) none of the lines seemed to be at right angles to one another, but shot off most inconveniently in odd directions. It looked all right from ground-level, but once you had climbed the tower and looked down upon the windy layout as though you were seeing it from an aeroplane, you discovered that everything was at sixes and sevens. The tower wasn’t opposite the main entrance; the courtyard wasn’t rectangular, as you thought, but coffin-shaped; the moat wall ran away at an oblique angle from everything else; the moat followed an even more inexplicable angle. It required great ingenuity to overcome those problems, but fortunately my husband, Harold (Continued on next page)
Nicolson (who might well have made his career as an architect or a garden-designer instead of a diplomatist, politician and author) possessed enough ingenuity, and also enough large paper sheets ruled into squares, to grapple with these difficulties.

The result is, I think, entirely successful. He has contrived in the most ingenious way, as you may appreciate from the accompanying photographs, to produce a design which combines formality with informality. He has managed to get long vistas over and over again, in a relatively small space. This makes the garden look far larger than in fact it is. He has also managed to make vistas meet at the queerest angles, a condition particularly apparent in the placement of the classical statue behind the old moat: that statue is visible from the steps of the tower, and also from the seat at the end of the moat walk. This vista took some thinking out, I can tell you. I had the smaller part, for Harold Nicolson did the designing, and I did the planting. We made a good combination in this way: I could not possibly have drawn out the architectural lines of the garden, and he couldn't possibly have planted it up, because he doesn't know half as much about plants as I do. This is not saying much, for I know very little, but he knows even less. But he does know how to draw the axis between one viewpoint and another and that is something I could never have accomplished. To sum up, I think I have succeeded in making the garden pretty with my flowers, but the real credit is due to him, who drew its lines so well and so firmly that it can still be regarded with pleasure even in the winter months when all my flowers have vanished.

Having paid this tribute to Harold Nicolson, I must go back to some detail about the making of this garden and what we grew in it. We found it, as I have said, in a dreadful mess. The only thing we found of any interest was an old Gallica rose, then unknown to cultivation, which is now listed as Gallica var. Sissinghurst Castle at 10 shillings a plant, by Messrs. Hilling of Chobham, to whom I gave some runners. Miss Nancy Lindsay, who is an expert on such matters, says that my old rose is Gallica Tour des Maures, a great rarity... that is as may be. I don't know whether this shrubby, woody old rose I found romping here is of any interest at all. I know only that it is fun and interesting to find anything growing on any old site, because you never know what it may turn out to be. This is the way in which many old plants are forgotten and then rediscovered, whether it is an old rose, or an old primrose, or an old double wallflower or an old double Sweet William, or what. Apart (Continued on page 62)

Windblown poplars, at the left, silhouetted against the sky; in the foreground, the moat.
from that, there was nothing, unless you count a hoary quince tree which certainly is a lovely sight in spring with its flat, pinkish-white blossoms and its heavy golden fruit in autumn; in the intervening months it now has a clematis scrambling all over it, clothing it in purple. The most urgent thing to do was to plant hedges. We were extravagant over this, and planted yew, and have never regretted it. Everybody told us it took at least a century to make a good yew hedge, but the photograph of the yew walk will, I think, disprove this: it is now only sixteen years old, a mere adolescent, and at the end where the ground slopes and it has been allowed to grow up in order to maintain the top-level, it is 16 feet high. This should be heartening to those who hesitate to plant yew. We did nothing particular to encourage it; we did not hose it with bullock's blood or anything like that; but we did put in very young plants, what the nurserymen call $\frac{3}{4}$ to 2 feet, which look more like the heads of a birch-broom dotted along a line than like anything which promised to become a solid hedge. We did this partly from motives of economy but also because I am a firm believer in young plants that have not had time to get settled in their ways. The percentage of loss is far smaller. In fact, I don't believe we lost a single one; and when they do “get away,” in the gardener’s phrase, they go ahead without check and far more vigorously. But it does demand a lot of patience, and for years our garden looked like a nursery garden with rows and rows of little Christmas trees for sale.

Similarly, we planted some acacias. They looked like walking-sticks stuck into the ground. I paid about tuppence each for them, from a nursery in France, and truly they were not more than twelve inches high. Twelve naked little inches of a miniature walking-stick. Today they are large and graceful (Continued on page 104)
Picnic on wheels

Bright July days find Young Marrieds picnicking wherever the road, their fancies and their trim Ford station wagon take them. These 12 items will make your own picnics more enjoyable:

- **PORTABLE REFRIGERATOR**, the Thermaster by Polaroid, costs $10.95. Foley Bros., Houston.
- **TWO-PIECE TRAVEL TABLE**, $13, Lewis & Conner
- Her clothes by Toni Owen; his from Brooks Brothers
- **SIX PLASTIC TUMBLERS** fit compactly into a carrying tube, $1.50 a set, Lewis & Conner.
- **HAMBURGER BROILER**, $1.50; grill and spatula for turning meat, pancakes, etc., $1 each. The three from Wanamaker’s, New York.
- **FITTED PICNIC BASKET** serves four, is 20½” x 13½” x 8”; with equipment, is $19.50 at Hudson’s, Detroit.
- **FAUCET**, $9.95, Hammacher Schlemmer.
- **TWO-PIECE JUG** holds ice in base, keeps 3 qts. of liquid cool in top, has non-drip faucet, $9.95, Hammacher Schlemmer.
TWIN cushions zipper together to form seat, $6.95 ea., Abercrombie & Fitch.

BEACH CHAIR, canvas on aluminum frame, grips sand, $6, Macy's, N. Y.

CARIBBEAN firepot made of aluminum, weighs 8 1/2 lbs., is 12" across, 9" high. With grill, $24, Lewis & Conger.

HANDBY folding table opens to seat four on attached seats, folds to fit in the back of your car. Complete, it is $27.50, Macy's, New York.

CARRIER, $4.50, Epicurean, Greenwich, Thermos, $2.40, Bloomingdale's.

All prices approximate.

Scott Hyde
Be wise about windows

Your comfort will depend considerably on how well your windows are designed, equipped and located. Study these improved, ready-made types.

Few architectural features have changed more than windows in recent years. They have grown higher, wider and handsomer and are, in fact, changing the whole form and appearance of our new houses. Their popularity and increased use are the result of improvements in their construction and design and in development of better glass. Today windows are more weather-tight—better able to keep cold winter air out and warm air in. They are more durable and easier to keep clean and in repair. They admit more daylight, offer better protection from insects or intruders, and can control ventilation more satisfactorily. With proper placement windows can snare the winter sun to help heat the house yet keep it cool in summer with the aid of roof overhangs, shades, etc. These improved windows are largely ready-made stock windows.

Factory-fabricated, they are sold as a package which includes frame, sash, glass, trim, weatherstripping and hardware with storm sash and screens available as well. All these parts are machine cut, fitted together with precision and tested for performance. A number of them are illustrated on these four pages to indicate some of the varieties available. They are divided into three basic types (sliding, swinging and fixed windows) and the characteristics of each type are described here.

Choosing a basic type does not solve all your window problems, however. Each window must be right for its purpose and location. If it is a "picture" window it must frame a pleasant outlook at all times, not view the neighbor's garage part of the year or expose your room to passersby in the street. It must be selected and placed to gain the greatest benefit from a sunny south exposure, a garden view, a prevailing breeze or give the best protection from the cold and from winter winds.

Windows that slide open

The familiar double-hung window does a good job of letting in light and air. Made of two sashes which slide up and down, it can be opened from top or bottom. It affords 50% ventilation, won't interfere with screens, shutters or curtains. It used to depend on pulleys, cords or sashweights which got out of order. New windows, however, have friction guides or springs which operate easily and are freer from trouble. Some of these windows can be removed inside the house for cleaning. "Packaged" windows (next page, upper left) are lightweight metal units with storm sash and screens. Windows which slide sidewise on tracks (shown next page, upper right) are readily removable, have no pulleys or weights.
Windows that include storm sash and screen and are removable

Tubular steel window sash, two storm sashes, weather-stripping, a plastic screen, make up the combination window above, left. It permits rainproof ventilation, automatic locking. Has baked-on enamel finish. Sash removable for inside cleaning. F. C. Russell Co. Wood window above, right, cushioned by springs, won't stick or rattle, needs no pulleys or weights. Removable for inside cleaning or painting. R. O. W. Sales Co.

Traditional, double-hung type

Large, floor-to-ceiling windows for traditional houses. Factory-built, of Ponderosa pine in standard sizes, they work smoothly without binding or rattling, are weatherstripped. Curtis Woodwork Co. Sash-balance and weatherstrip, left, eliminate pulleys and ropes. Master Metal Strip Service Co.

This sash slides open sidewise

Removable wood windows slide horizontally in plastic sill tracks. Lined up evenly when closed, right-hand sash glides in front of left sash to open. Screens and storm sash attach easily from inside. Andersen Corp.

Electrically controlled window

With the flip of a switch this window changes from a fixed glass window to a screened opening. Double glazed insulating glass panel disappears below sill, pulls screen down over opening. Switch has motor. Vita Automatic Windows, Inc.
Windows that swing open

Casements, which give 100% ventilation fully open, are the best known swinging windows. Best models swing outward so they won’t interfere with curtains and are equipped with extension hinges to make window cleaning from inside simpler. Screens must be placed on the inside of these windows and a rotary crank is then necessary to open the casements. Increasing in favor are the “awning” or projected windows (next page) which swing out in tiers. Each sash forms a hood to protect the open window from rain.

Casements adapt to any style

The fixed panes above, the wood panels below, increase the scale and attractiveness of this casement. It has a steel frame with wood trim and sash. A special hinge swings sash so either side can be washed easily from inside. Rolscreen Co.

Window walls; floor-to-ceiling sash and fixed glass panels

These large windows increase the apparent size of the room, greatly improve its lighting. Because both the fixed glass and casements are of double thickness (insulating glass) the windows lose little heat in winter. In summer the built-in screens roll down like window shades from top. Rolscreen Co.

Hardware for windows


Screens and storm sash

Screens, left, fit on the inside of the window but rotary cranks let you open casements without removing screens. Truscon Co. Aluminium sash, right, has storm windows which you slide out inside the house. Eagle-Pitcher Co.
Windows of fixed glass

Fixed glass panels don’t open so they aren’t windows in the usual sense. But they can be combined with ventilating devices such as louvers (right). Such glass panels, set into the framework of the house, need less construction and weatherproofing than windows. Large fixed glass sheets are feasible today because they use insulating glass (Thermopane and Twindow) which reduces heat loss. It is composed of two or more panes of glass separated by a quarter or half inch of dry air and hermetically sealed. Insulating glass is manufactured in both standard and special sizes.

Glass louver windows

Glass louvers for window or door openings or for porch enclosures. Inside handle operator lets you adjust them to any desired angle for ventilation or for protection from sun, wind or rain. Clear, obscure or heat-resistant glass is obtainable. Frame for louvers is aluminum and is weather-stripped. Aluminum screens fit inside and are interchangeable with storm sash where needed. Clearview Co.

How louvers operate

Sketch above shows handle control which you use to open or close louvers partly or fully. All hardware is corrosion-resistant and carefully engineered at factory for smooth functioning. Weather-stripping is included as part of window. Casement Hardware Co.

Combining “picture” windows with windows that give ventilation

Sash that opens can be added to “picture” windows, providing ventilation as well as generous daylight. Top: Two wood double-hung windows beside a fixed sash show use of traditional type of windows. Curtis Woodwork Co. Center: “Awning” windows beside a fixed pane. Easily operated by indoor crank, they shield against rain, permit 100% ventilation. Gate City Sash & Door Co. Bottom: Aluminum double-hung windows and insulating sash are light, easily operated. Aluminum Window Corporation.
The elastic inch

New furniture design takes account
of small space and makes the most of it

BECUSE every cubic inch of your
house or apartment is precious,
forward-looking furniture designers,
among them Harold M. Schwartz
(who designed the pieces on these
two pages for Romweber), have de-
vised new ways to stretch inches. Mr.
Schwartz makes a specific contribu-
tion to the small dining room with
his folding table which, when not in
use, slides over a storage-and-serving
chest, requires no extra room. Topaz-
finished oak furniture at Modernage,
New York; Fakes & Co., Dallas;
Sterling-Lindner-Davis, Cleveland.
Shopping information on page 99.

The table in use

Burl top of table ($195) makes a hand-
some setting for Castleton "Mandalay"
china, Gorham's new "Lily of the Valley"
stereo1, both at Black, Starr & Gorham,
New York. Val St. Lambert crystal at
Tiffany; raffia mats from Hammacher
Schlemmer, New York. The orchid and
its basket are from Lum's, Madison, N. J.
Inez Croom "Frankincense Grove" wall-
paper designed by Lyman, from Arthur
H. Lee (through decorators), and "Ram-
bino" blind, Holland Shade Co., N. Y.
Cart has serving wings, a drawer, $295.
AT EASE IN A SPACIOUS ROOM, THE TABLE IS DESIGNED TO WORK EQUALLY WELL IN A TINY SPACE

HANDSOME LINES, good storage and ability to slide under the dining table to form a console (left) characterize this Romweber cabinet ($425). Two front panels slide open to reveal a partitioned silver drawer and other engineered storage (above). Flanking it are two well-scaled, spindle-back chairs ($65 each).
Air minded

With cool-as-a-cucumber furniture, you can give your living room the airiness of a terrace

 Architects have long known that one of the best ways to keep you cool is to encourage the surrounding air to move. The Swanson Associates applied the same principle when they designed this outdoor-indoor furniture for Ficks Reed. It presents a minimum of solid surfaces to trap hot summer air. For upholstery on chairs and chaises, they substitute sturdy duck, lashed with cord to wrought-iron frames. Instead of extensive table tops, they use slatted fir as airy as a louvered window blind. This furniture can stay out in all weathers, since the black-metal frames are painted to withstand rain, the wood treated with marine spar varnish to take all weathers. It is light enough to move easily, adapted to many uses. The tables, like modular units, can be grouped together (as shown) to form any-size dining or cocktail tables. Finally, it is priced to fit comfortably into almost any budget.

Adobe colors spiked with black widen the summer horizon

TERRACE COOLENESS in a living room.
Key to comfort, two chaises ($35 each) flanking a 42" square cocktail table ($35). In the corner and left center, benches, 22" x 18", 18" h. ($15 each). The dining table is the sum of two tables, each 30" square (each $25) around which are four armchairs ($21 apiece).
All furniture by Ficks Reed.
"Sunburst" Sculpturon tiles designed by Richard Cromwell frame the fireplace, fancy leaf caladiums from Bobshink & Atkins. Outfit by Nelly de Grab; sandals by Bernardo; stole, Brooke Cadwallader.

Further shopping data on page 107
How to make the most of your freezer

by MARIAN MAEVE O'BRIEN

A freezer is as vital to good living today as a refrigerator. Here is how an accomplished cook, an old hand at freezing, sums up some points on using your freezer (see next page for latest freezer models)

It is about time, it seems to me, to re-evaluate the home freezer. During the past ten years or so, we have gone through a period of learning how to use it. Where do we stand with a decade of experience behind us? Here is the gist of my own findings which I hope will save you some of the mistakes which I made. HOW BIG A FREEZER? It's a wise family that buys a large freezer. While experts suggest from three to six cubic feet per person, depending on the size of your family, other important factors to consider are the amount of entertaining you do and the sources of your provisions. Actually, there are no hard-and-fast rules for determining the size to buy. Many families (such as mine) start out by concentrating on freezing what they grow in their gardens and storing a few commercially frozen packages. They soon find that these are just two of dozens of ways to use their freezers. More and more you will discover that you can save endless time and considerable money by stocking it with pies and cakes, biscuits and cookies, whole meals and school lunches and specialties for parties. These are some of the reasons why a large freezer is a boon. If your kitchen is small, you might consider equipping it with a small, counter-high unit and putting a larger cabinet in your laundry-utility room, basement or garage.

HOW WILL YOU USE YOUR FREEZER? Owning a freezer will almost certainly change your way of living—and for the better if you learn to capitalize on what it has to offer and literally “live out of it.” By that, I mean use it every day. My cardinal rules are: keep your freezer full and keep the contents rotating. When I know that my freezer is stocked with food that lends variety to our daily diet, if it provides us with special delicacies in and out of season and helps me prepare meals for my family and guests with a minimum of effort, I feel that I am putting it to good use.

To get the most out of your freezer, you will need to keep records and if you have no time for elaborate bookkeeping, you will want to keep your records simple. I keep track of mine on a large sheet of paper, divided into columns, each headed with the name of one variety of food. I mount my sheet on cardboard and hang it over the freezer with a pencil strung beside it. I count all packages of frozen food on hand and enter the totals in the proper columns. Then as I take something from the freezer, I deduct what I've hauled out and jot down the new figure. It’s as simple as that and I know at a glance just how much of everything I have so I can replenish diminishing supplies. My packages are labeled and dated, with a wax crayon, china marking pencil or waterproof ink, which tells me what to use first for rotation.

KEEP POSTED ON PACKAGING MATERIALS. Since success or failure can hinge on proper packaging, you will want to know first principles and keep up with new techniques. Again the rules are simple: wrap everything correctly; seal everything tight to keep moisture out. This can best be done with wrappings that are moisture-vapor-proof, odorless and won't crack or become brittle at low temperatures. For this you need special materials.

The new polyethylene bags and clear plastic boxes with pressure closure lids are doubly useful: in the freezer and the refrigerator. They can be washed and used again and again. For irregular-shaped foods, cuts of meat, poultry, cakes, pies and the like, use sheet wrappings and the drugstore wrap. As well as the familiar Cellophane, plain and laminated, there are the freezer-weight aluminum foils and the plastics—pliofilm and polyethylene. Cellophane and film call for outer protection such as stockinette. Don't

Opposite: Hawaiian color for a July lunch

The graceful bamboo outlines of this furniture, designed by Lyman for Molla, belle the fact that it is actually cast aluminum, to weather the out-of-doors or luxuriate indoors in your dining room. The side chairs, their cushions covered with solid-colored material, are $72 each, matching armchairs, $82 apiece, and table, 32" x 48", $120 at Mayhew Shop, New York. High color is contributed to the table by the Citron yellow “Tarzytown” pattern cloth, 32" x 70", by Simtex. With six matching “matkins” it is $65.00 at Macy’s, San Francisco. Gladding McBean’s Franciscan china in the “Paloman” design combines yellow soup cups ($4 each) and stands ($3 each) with black “Encanto” service plates ($5 each) at Carlisle Stopell Ltd., New York, and Bromberg’s, Birmingham, Ala. Seneca “Savoy” water and wine goblets are $13.50 a dozen each at Cardel Ltd., N. Y. Six-piece kitchen setting of Tuttle’s “Onslow” sterling, $55 incl. Fed. tax, at Altman’s, N. Y. Multi-colored cinerarias in a tole basket. It and the porcelain cocktail set are from Mrs. Henry Parish II, Inc., N. Y. Prices approximate.
(Continued) stock Cellophane in great quantities; it will become brittle if kept too long, especially in a dry place. Aluminum foil molds to any shape, stays put and can be used again if you handle it with care. Pliofilm is elastic. Use it as you do Cellophane. Polyethylene is rugged, remains pliable at zero and works well tied with string or taped. Bags of polyethylene for dry packing of fruits and vegetables, small meats and chops should be given a gooseneck twist at the top and tied or fastened securely. Waxecd folding cartons, Cellophane-covered or lined, are good for dry-packing vegetables and small cuts of meat or fish. They save space, freeze fast. Square cartons, heavily waxed, are easy to pack and stack well in the freezer. Aluminum boxes freeze fast, can be used in the oven when you take them out of the freezer. These you crimp-seal with a special tool. New glass jars have wide mouths so it's easy to take food out of them.

EXTRAS FROM YOUR REFRIGERATOR. How you live is a good guide to what to freeze. If you are hospitable but must do your own cooking, you can take the sting out of preparing a large dinner by working ahead and freezing the ingredients. Don't forget that an impromptu party will be the better for a supply of extra ice cubes in the freezer and that you can chill bottles here in a remarkably short time. If your children will take their lunches to school next winter, you can mass-produce sandwiches and cookies at one time and dole them out day by day. Any time that you roast meat, use the rest of the space in your oven for baked apples, muffins, puddings and such, which can be frozen against another day. You can make jams and jellies in winter from fruits frozen in summer. It's good practice, too, to freeze citrus fruits at peak seasons to drink later or serve as fruit purées and sauces. Mint and parsley flourish in summer but it's wonderful to have them the year round. Select handfuls, wash and trim the stems short, package and freeze a dozen or so in envelopes. Make up such time-consumers as spaghetti sauce, stuffings, stews, in advance, when you have time to do your best.

Be ready for Thanksgiving, Christmas and birthdays with turkey stuffings, mince pies, cakes and ice cream.

WHAT DO YOU GAIN? You'll find, I feel sure, as we do, that your freezer saves you time, work and money. It has taught me how to cook many things in quantity when I have free time, package them in amounts suited to our family. It helps me to save money by buying in bulk when foods are in season and consequently low in price, by harvesting my garden produce and storing left-overs which might otherwise be jettisoned or repeated to the infinite boredom of my family. My freezer keeps me composed in the face of last-minute guests. Because of its resources, I can contrive delicious meals and it has added to my reputation as a cook. In season and out, my family enjoys fresh fruits, vegetables, excellent meats, their favorite breads and pastries. Our meals are better than they used to be and our bills are lower. We think that living out of a freezer adds up to better living—and so will you.
COMPARTMENT to hold packaging materials, a feature of 11-cu. ft. Hotpoint unit, $369.

THREE COMPARTMENTS, one for fast freezing, have sloping shelves to conserve cold; 7½-cu. ft. upright stores 260 lbs. of food within sight and easy reach, $299.50. Philco.

SEPARATE storage space for wrapping materials; control dial set in this compartment keeps it from children's reach. $369. General Electric.

KITCHEN UNIT, 4-cu. ft. freezer stores 140 lbs. Flat black linoleum top gives six square feet of useful counter space. $179.95. (Marbleized Vinylite top in 4 kitchen colors, $5 extra.) From Crosley.

HANDBOMELY DESIGNED 9-cu. ft. freezer with Lucite and blue trim has separate 2.3-cu. ft. freezing compartment, $289.50. Ben-Hur Manufacturing Co.

TWO-COMPARTMENT, 10-cu. ft. model holds 630 lbs. Baskets move on tracks; Meter-Miser unit keeps freezer at zero. $499.75. Frigidaire.

DE LUXE 20-cu. ft. Deepfreeze home freezer holds 700 lbs.; fast freezes 115 lbs. in separate freezing compartment. Easy to lift counter-balanced lids; three large ice cube trays, three interior lights, adjustable temperature control. 0° to -10° F. $549.95.
Portugal

A prodigal land of majestic palaces and gardens, vineyards and fishing villages

Rich, evocative, the patina of history lies over Portugal, deepening the formalized beauty of its cities and the character of its scenery. The latter is extremely varied, considering the fairly intimate size of the country, ranging from the alpine nature of the Serra da Estrela to the North African aspects of the Algarve and parts of Alentejo. Untouched by both world wars, Portugal has managed better than any other European country to maintain the grand scale of living. The gardens of its private and public palaces are among the finest and best-kept in the world. Lisbon, draped on seven hills, is a city so beautiful that its inhabitants are constantly creating vantage points, or miradouros, from which they can enjoy it. The Avenida da Liberdade, broad and palm-lined, is one of Europe's great boulevards. Along its mosaic sidewalks (the predecessors of those in Rio de Janeiro) pass some of the world's most smartly dressed women, alongside of fisherwomen carrying baskets of eels on their heads. The food of the sea is at its best in Portugal, especially the lobster, the sardine and the sole. Remember when you go there that you are visiting the home of fine port wine and sherry. Remember to see the Royal Palace at Queluz, Lisbon's coach museum, the gardens of the Fronteira Palace, Estoril with its beaches, thermal baths, casino and resort hotels, and Sintra where Ferdinand II planted an entire mountainside with camellias, rhododendrons and azaleas. For information on how to get to Portugal, please turn to page 105.

Opposite

The Moorish towers of the Pena Palace on the mountains at Sintra overlook a medley of villas, gardens and vegetation once called by Richard Strauss the true enchanted garden of Wagner's Rienzi. The palace itself is surrounded by a magnificent park containing such charming spots as the Fonte dos Passarinhos (Fountain of the Birds) and the Vale dos Lago (Valley of the Lakes).
The First Foundation Stone of the Federal city of Washington was laid on the Potomac marshlands 159 years ago. Today, in honor of a great capital city, freedom-loving people everywhere pay tribute to Washington and to America's first citizen.

On the next three pages

G. Washington's herb and kitchen garden
Locusts, George Washington's favorite trees, bloom by the Potomac, across the lower garden.
GEORGE WASHINGTON. Commander-in-Chief of the Continental Army, First President of the United States, was in private life a simple man who cared deeply for his family, his friends, his farm. As evidence of his domestic interests and his feeling for the land, stands this herb and kitchen garden at Mount Vernon, which he himself brought to the present size and shape in 1786. From the General’s own books and records, it was restored to a typical 18th-century pattern of beds and paths in 1936, by the sympathetic work of the Mount Vernon Ladies’ Association. A large variety of his favorite herbs are used throughout the garden as borders, while his favorite vegetables and fruits are set out in much the same manner that he grew them. It was Washington’s custom at Mount Vernon to make agricultural notes in his farm journals, to write of his daily life to Lafayette, to Jefferson, to farmer friends in England. These homely garden phrases evoke the character of the man: “At length. I am become a private citizen on the banks of the Potomac ... under my own Vine and my own Fig Tree ... Began my brick work today, first taking away the foundations of the Garden houses... repairing the damages to the walls ... Began also to sow the Siberian wheat which I had obtained from Baltimore ... Spent the greater part of the day in making a plough of my own invention ... Grafted 15 English Mulberries on wild Mulberry Stocks ... near the Spring path ... The Albany pea, which is the same as the field pea of Europe, I have tried and found it will grow well ... The rains have been very general and more abundant ... than ever happened in a summer within the memory of man ... No fish caught today ... Grafted 10 Carnation Cherrys on growing Stock in the garden, viz. 5 of them in and about the Mint Bed, 3 under the Marella Cherry Tree ... I sowed with the Barrel today, in drills, about 3 pints of a white, well looking Oat brought from Carolina ... The vetches of Europe have not succeeded with me; our frosts in winter and droughts in summer are too severe for them ... Am sorry to hear of the depredations of the weevil in your parts ... Grafted 48 Pears which stand as follows, viz. in the 3rd Row ... next the Cherry Walk are 12 Spanish Pears; next 8 Early June Pears; then 10 Later Bergamy Pears. Then 8 Black Pears of Worcester ... Then 10 early Bergamy Pears ... Of all the improving and ameliorating crops, none in my opinion is equal to potatoes ... Agriculture has ever been amongst the most favorite amusements of my life, though I never possessed much skill in the art.”
Vegetables follow each other in the typical listing below

1. Polyanthus, violets. 2. Carrots and radishes, sweet potatoes, onions.
3. Head lettuce, bush beans, spinach. 4, 26, 58, 59. Sage. 5. Onions,
loose-leaf lettuce, bush limas. 6. Head lettuce, bush limas, beets. 7.
Onions, loose-leaf lettuce, bush beans. 8. Radishes, eggplant, onions.
9, 10, 22. Espalier fruits. 11. Brick path. 12. Grass path. 13. Peas,
cucumbers, spinach. 14. Onions, bush beans, turnips. 15. Onions, bush
beans, spinach. 16. Peas, summer squash, kale. 17, 38, 55. Parsnips.
Spinach, eggplant, onions. 23. Turnips, loose-leaf lettuce, carrots and
radishes. 24. Cauliflower, turnips, head lettuce. 25, 29, 31. Figs. 27.
Broccoli, bush beans, onions. 28. Onions, winter squash, onions. 30.
Onions for seed. 32. Pennyroyal. 33. Strawberries, potatoes. 34. Lily-
47. Carrots and radishes, acorn squash. 49. Cucumbers, broccoli. 50.
Sweet peppers. 51. Peas, tomatoes. 52. Peas, pole limas. 53. Spinach,
peppers, onions. 54. Cucumbers, beets. 56. Swiss chard, cayenne pep-
Lavender. 3, 5, 6, 7, 32. Germander. 4, 18, 19, 21, 38, 47, 50. Rue. 9.
23, 24, 28. Marjoram. 27. Hyssop. 30, 56. Parsley. 31. Jerusalem arti-
chokes. 32. Primroses. 33. Chives. 35, 36. Tarragon. 37, 39, 46. Box-
wood. 42, 43, 44, 45, 51. Thyme. 49, 53. Nasturtium. 54. Winter savory. 57,
60, 61. Lemon balm. The numbers refer to the sections in the plan below.

Plan, courtesy of The Mount Vernon Ladies’ Association

Photos on these three pages. Gottsch-Schlesiner

WHITE PICKET COLONIAL FENCE ALONG THE GARDEN WALK

ESPALIERED FRUIT, THEN AS NOW, THE PRIDE OF MT. VERNON
Primer on herbs

Herbs are easy to grow, need little care, yield a variety of flavors and scents

by HELEN D. LOVELL

When the early settlers came to this country, a precious possession of many a housewife was her cuttings and seeds of herbs. As the pioneers pushed westward, their herbs went with them. Today, they still add charm to our gardens and blessed variety to our cookery. Herbs are easy to grow and require a minimum of care. They are practically free of diseases and pests and do not need chemical plant foods because the latter stimulates too luxuriant growth, the plant parts then lose some of their essential oils. Most herb plants prefer a sunny location and a well-drained soil. Since they like soil slightly on the alkaline side, a good suitable soil can be made by mixing one-third lime rubble with one-third compost and one-third good garden loam.

You may grow your herbs in rows in the vegetable garden, or in a compact area reserved just for them, as near the kitchen as is convenient. You may plant them in borders against a low wall, or in individual plots in a small enclosed area, with picket or other type of wooden fence for background. Do not crowd them, as they need plenty of light and air in order to develop fully. You may add to the appearance of your beds by edging them with low-growing plants such as clipped hyssop and germander, violets and pansies, clove pinks or nasturtiums, or the very useful parsley and chives, alternating plants for contrast in foliage. You may find it an advantage to arrange your herbs by their uses. One bed for the annual culinary herbs could include basil, chervil, marjoram and summer savory with an edging of parsley. The third might layain sage, tarragon and thyme, with an edging of parsley. The fourth, your bed for the fragrant herbs, would include bergamot, spearmint, peppermint and balm, and use camomile for the edging. If you are a beginner, it is best to start with only a few types and a few plants. Learn their uses as you learn to grow them. If you are an ardent gardener you probably

(Continued on page 108)

How to grow them

**CULINARY HERBS**

- **Basil** (annual) is sown outdoors when danger of frost is past. You can cut a few leaves six weeks after planting. Branches of the plant, placed in water, root quickly.
- **Chervil** (annual) germinates easily but should be sown where plants are to grow as they do not transplant well. One of the few herbs that likes partial shade, easily provided by larger plants.
- **Marjoram** (annual) takes two weeks to germinate. Sow it indoors and transplant to the garden after danger of frost is past. It is also propagated by layering.
- **Summer Savory** (annual) is sown outdoors as soon as the weather permits. As it will not stand cutting back, make more than one sowing for a continuous supply.
- **Chives** (perennial) is readily raised from seeds. Mature plants consist of clumps of little bulbs and propagate well by division. Cut back after its rose-purple flower-heads have appeared.
- **Sage** (perennial) grows from seed or from cuttings started in sand. Do not cut much the first year, nor severely at the end of the season in any year as it needs a good head of leaves to go through the winter. Tie up the plants for winter protection. Replace every few years as the plants become woody and the flavor lessens.
- **Tarragon** (perennial) grows from cuttings or root division when the clumps get large; prefers partial shade.
- **Thyme** (perennial) is propagated by seed sown outdoors and from layering. Tie up the plants for the winter; clip and shape in the spring.
- **Parsley** (biennial). Sow seeds in the open ground. As they are slow to germinate, the row should be marked with occasional radish or lettuce seeds.

**PICKLING HERBS**

- **Dill** (biennial treated as annual). Sow in the spring after danger of frost, as it does not like transplanting. Since dill reseds freely, be careful to harvest the leaves when the flower opens, the seeds as soon as ripe.
- **Borage** (annual). This perennial sower flowers quickly. Beloved by bees and often planted more for its lovely flowering than its use in pickling.
- **Red Pepper** (annual). Sow seed indoors in April. When true leaves appear, transplant to paper pots to make a good root growth and set out after all danger of frost is past. Its very hot fruits are picked and dried.
- **Horseradish** (perennial). Buy roots in the spring and set out 2" apart, 5" deep. Dig roots in fall. Cut off side shoots and store in sand for sets in spring. Store main root in sand until used or make into pickle at once. Very hot.
- **Nasturtium** (annual). Sow outdoors in May, not too closely. In dry weather aphids appear but can be dispelled.
FENNEL likes good soil. Sow seeds early.
Use seeds, leaves as condiments, eat stems.

DILL, a salad, soup or pickling herb, is really biennial, best treated as an annual.

SAGE leaves are a favorite seasoning for poultry; tea soothes sore throat, aids colds.

SPEARMINT AND PEPPERMINT grow best in damp spot, flavor dozens of things.
Make the wall part of the party

Create an entertainment corner by building in television, radio, record player, wire recorder.

The component parts of a music system for your house are the radio tuner or receiver, the power amplifier, loud-speaker and record changer. To add sight to sound, you may build in a television chassis. Some manufacturers sell these parts properly matched as a "package" to be installed in such custom designs as you see on this page. The loud-speaker, the most vital part of the sound system, should be placed from 4 to 6 feet off the floor, at ear-listening height. It should face the area where people sit and must be rigidly attached so there is no rattling. The back of the speaker needs a closed air space around it of at least 6 to 10 cubic feet, preferably more. The TV chassis, consisting of receiver and controls, can be set in the wall next to or below the speaker, at eye height sitting down. The amplifier needs ventilation, must be near an electric outlet. The radio tuner and record player must be located at a convenient height for comfortable use and ample storage for records should be included nearby.
Wood Gutter of Douglas Fir belongs on good homes. It is another 4-Square Lumber Product that gives extra value to every house. Put into place when the cornice is built, 4-Square Wood Gutter becomes a permanent part of the house structure... adding substantially to exterior design and appearance. In the New England states, Wood Gutter has been a preferred building material since Colonial days, and has become especially famous for its remarkable durability. It is also widely used on the West Coast.

The gutter is not only a functional member, but one of the important decorative features of a fine home. It must be strong enough to support ladders and be safe for a man to step on. Gutters are a prominent part of the "trim" of a home... a major detail of design.

Besides beauty, 4-Square Wood Gutter offers long life and low upkeep. Snow, ice, moisture, atmospheric fumes or salt laden air have only a weathering effect on it. Costly replacement is unnecessary. The first cost is the last cost except for an occasional coat of paint.

For beauty, for permanence, and for economy... build or remodel with 4-Square Wood Gutter by Weyerhaeuser. Wood Gutter belongs on good homes.
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This is sheer joy...as blue water refreshes you...friendly sun caresses you.

This is peace...living leisurely, graciously in a fine hotel or cottage.

This is living...brilliant colours of sea, sky, flowers...the moonlit night and music borne on the scented air.

Hours so bright with sunshine...so dazzling with colour...so filled with living...you want to shout with joy. And the magic nights you want to last forever...music and the scent of flowers in the air...dancing figures in the silvery moonlight. This is what you longed for...this day...this night...in Bermuda.

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HOUSE & GARDEN

AUTOMATIC SCREEN is attached to outside of sash and sill, right. Open the window and plastic screen unrolls on tracks. Close window, screen rolls in aluminum case. No screen changing. Lockhart Mfg. Co.

LARGE STOCK WINDOW, 9' x 6', left, combines projecting panes (for ventilation) with fixed sash. Aluminum frame, stainless-steel hardware. The projecting sashes are a shield during rain. Aluminum Window Corp.

"PRIME" WINDOW is a complete packaged unit—upper and lower glass panels, screen, weatherstripping, insulating storm sash. Made of tubular galvanized steel, baked-on enamel finish. No weights or balances. Panels removable from inside for cleaning. Available in standard sizes. F. C. Russell Co.

ALUMINUM SLIDING WINDOW is completely weatherstripped, has slim frame which lets in maximum light. Remove sashes for cleaning or full ventilation by simply lifting them from frame. Aluminum Window Corp.

WOOD CASEMENT SASH, left, eliminates need for putting up, taking down, storing storm sash. Also includes screen which rolls up into housing at top of window frame, and pulls down like window shade. Rolscreen Co.
Magnavox brings you all this and television when you want it!

WHAT a wealth of wonders the Magnavox radio-phonograph offers! All this: Full reproduction of every glorious note in today's improved recording ranges! Hours of uninterrupted music from your favorite records! Just the right cabinet for your home—your pick of the industry's most magnificent designs, unusual woods and mellow, hand-rubbed finishes! PLUS space for television at any time! Yes, the big-picture Magnavox TV chassis slips into extra record storage space. Dividing the purchase makes your complete combination easier to budget. Whatever your reason for not buying television today, be sure that the radio-phonograph you select lets you change your mind tomorrow! Only the finest stores, listed in the radio section of your classified directory, sell Magnavox. See their greater values, made possible by factory-to-dealer distribution. Prices start at $169.50. Many dealers offer time-payment plans. The Magnavox Co., Fort Wayne 4, Indiana. Prices subject to change without notice.

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Mechanics of living

New equipment for safety, ease and comfort, in your house

LOCK IN THE KNOB, lets you open front door single-handed. Astra lock can be set at any point from the edge to the center of the door. About $20. Schlage Lock Co., San Francisco.

COMBINATION lavatory-dressing table, for dressing-room or the bath. Cabinet, basin, hamper-seat in color, about $130. Alliance Ware, Inc., Alliance, O.

DEHUMIDIFY to prevent mildew, warping in basement rooms. Compact unit, left, (34" high, 13" dia.) absorbs up to 12 qts. water a day, plugs in electric outlet. Chrysler Airetemp, Dayton, Ohio.

ELECTRIC HOUSE NUMBER with raised plastic digits on black background is visible day or night. Requires little power. 1 to 5 numerals, wrought-iron or silver-gray finish $3.95; brass $4.95. Nutone Inc., Cincinnati.

HEAT REFLECTING SCREEN, left, keeps you cool all summer. Its closely spaced leaves shade out sun, bar insects, cut glare, shed rain; due to their angle, you can see out but not in. Durable, needs no paint. About 30c a sq. ft. Kaiser Aluminum Co., Oakland, Cal.
HANDSOME CONVECTOR to recess in a wall when you build, remodel. Damper controls heat; spring tension holds it open at any width. Snap-on front, grill make cleaning, servicing easy. For steam, hot water systems; copper heating unit. Modine Mfg., Racine, Wis.

FABULON, a transparent, protective floor coating, for wood or linoleum is waterproof, skid-proof. $1.73 qt. Use Pronto to remove old wood floor finish, $1.24 qt. Pierce & Stevens, Inc. Buffalo, N. Y.

PREVENT roof fires with Fire-Chex shingles. They have Fire Underwriters Class A rating. Attractive color blends in red, green, gray, blue, brown and white; also solid black. About $15 per square (100 sq. ft.) Philip Carey Mfg. Co., Cincinnati.

DIAL HOT WATER NEEDS with new table-height water heater, left. Settings include "vacation," "average," "extra hot"; allow for varying seasonal, local needs; eliminate complicated servicing when automatic dishwasher, laundry are installed. 40 gal., $144.95. Hotpoint, Chicago.

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No rotting, no rust-streaks when windows are Alcoa Aluminum

Make sure your new home has windows of Alcoa Aluminum. They never need painting, or special care, because aluminum can't rot, warp, or rust-streak. Aluminum windows won't shrink or swell, can't stain adjoining surfaces.

Women like aluminum windows because they add so much beauty, yet need so little care. No deep dirt-catching corners to slow housework. Just wipe the frame when you wash the glass and Alcoa Aluminum will keep its smooth, lustrous appearance.

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For long life, freedom from painting and lasting good looks, make sure the awnings and canopies you buy are made of Alcoa Aluminum.
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Now your radio-phonograph can become a concert stage... you can lean back in your favorite den or living room chair and listen to concert-like reproduction of the world's finest music... all made possible by your new Webster-Chicago "triple-action" completely automatic record changer.

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Its sensitive tone arm, recognized by leading concert artists, delivers full, rich symphonic tone... exciting new fidelity makes your old records sound new.

There is a Webster-Chicago completely automatic record changer to replace your present unit in two price ranges... or, if you want to make a combination with your television set, the semi-portable unit is the one for you... just plug it in.

Your music store or radio dealer always has a complete Webster-Chicago stock. Call today; his trained service man is your guarantee of perfect service.

as important as the records themselves

WEBSTER-CHICAGO

record changers and phonographs

Turns with a corkscrew

Roll these four refreshers out-of-doors to the terrace on summer weekend

SUNDAY lunch in the country is an amiable affair which week-ends always enjoy. After a round of golf or a splash in blue seas, your guests look forward to this refreshment. Yesterday's heavy formal lunch was a stiff-collar ordeal but today's entertaining is informal, moves out of doors like a fête champêtre. It moves literally on wheels, on serving carts and cocktail tables festively arranged to hold the ingredients you need for mixing drinks and making snacks. Corkscrew suggests four liquid preludes to a successful lunch, any of which—blended or shaken to frost—will serve as pleasant reminders that though it may be 90° below in Verkhoyansk, Siberia, or Hades-hot in Zululand, comfort still comes in tall glasses on the home front, U. S. A. To concoct an Americano: Mix 1 jigger of dry vermouth, 1 jigger of sweet vermouth, ½ jigger Campari bitters. Add ice, soda, spiral of orange peel. Frozen Daiquiri: 1 part sugar, 1 part Triple Sec, 2 parts fresh lime juice, 8 parts light Puerto Rican rum. Pour mixture in electric liquidizer with appropriate quantity crushed ice. Mix at high speed to fine snow consistency. Serve heaped in the glass like an inverted ice-cream cone. Top with short straw. Peach Bowl: Peel fresh peaches the night before. Put one in each glass, cover with brandy, chill overnight. Next day pour well-chilled champagne over peaches. Serve with spoons. Silver Fizz: Pack shaker with cracked ice. Put in juice of 1 lemon. Sweeten to taste. Pour ½ jiggers gin over ice in shaker. Add 1 tsp. heavy cream, ½ egg white, beaten but not stiff. Shake vigorously, pour as a base into a highball glass, fill up with soda.

MIX AMERICANO with Martini & Rossi sweet and dry vermouths from Renfield Importers. Campari bitters at Sherry Wine & Spirits. Lee L. Woodard wrought-iron tea wagon, $59 at Carole Stupell Ltd. "Baltic" glasses by Hunt, Bucket, Friedman Silver. Tray, Haminacher Schlemmer.
FROZEN DAIRIES take National Distillers' Ron Merlin Puerto Rican rum, De Kayper Triple Sec, "Gloria" glasses, Van Dusen grill, Knapp liquidizer, Hamburger Schlemmer. Molla cart, $60, Klingsman's, Grand Rapids.

PEACH ROULE: Choose Moët & Chandon champagne, Hennessy cognac from Schioppettino Co. Finks Reed table, $100 at Paine's, Boston. Pfister glasses by Imperial. Wine cooler, Black, Starr & Gorham. Chicopee napkins.

SILVER FIZZ takes Lloyd's London Dry gin from Julius Wile, "Pristine" shaker, ball bottom glasses, sugar and creamer, by Cambridge Glass. Ice bucket from National Silver. Tray, Pome cheese, at Hamburger Schlemmer. Walnut cocktail table, wrought-iron frame, removable tray, pull-out leaves, Salterini. $200, at Bloomingdale's, N. Y.

for all those who study music

A WEBSTER-CHICAGO

Electronic Memory

is an amazing new aid to music study

Electronic Memory has been hailed as the first forward step in music study during the past quarter century . . . and no wonder, look at what it does . . . it actually brings each full lesson into the home at every practice session . . . the lesson is recorded and each word and every note played by the instructor is on the wire . . . this is played back during the practice session time and time again . . . you get many hours of teacher-instruction for the price of one lesson.

Now the pupil can hear himself play . . . an entirely new experience . . . educators have proved that the learning process is faster when the pupil hears his own mistakes and corrects them . . . and it's all done simply and easily with a Webster-Chicago Electronic Memory wire recorder in your home.

Your music dealer will be happy to show you the new Electronic Memory—it will pay you to see it. You can use the Electronic Memory for all sorts of home entertainment, too.

multiply music teacher effectiveness with the

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Electronic Memory Wire Recorder
Guard Privacy...Gain Light

through DOORS
Brighten rooms and halls with Blue Ridge Patterned Glass. It lets light through, banishes the dark areas caused by opaque doors. Yet blocks vision. Looks equally smart on both sides. At right: Blue Ridge Satinol Flutes used horizontally and vertically.

through WINDOWS
Obscure views and still be distinctive with Blue Ridge Patterned Glass. Its square, linear and all-over patterns make any window a center of beauty...in rooms where both privacy and light are required. Below: Doublex glass in aluminum windows by Timm, Los Angeles.

More light in every room! You gain it without sacrificing privacy...through panels, partitions or entire walls of Blue Ridge Patterned Glass. "New Adventures in Decorating" shows what a variety of effects you can achieve with this versatile glass. Comes in over 20 patterns. May be Satinol*-finished for greater privacy and Securitized for greater strength. Ask your L-O-F Glass Distributor for details. Or send 10c with coupon below for illustrated book.

Stay-at-home pleasures

Now, as never before, you can have music, recorded or airborne, in your living room, to say nothing of the performances presented over television.

In addition, recorders are both useful and vastly entertaining at parties. On these pages are new models.

CAPEHART-PARNSWORTH radio phonograph in a French Provincial, cherrywood console with fruitwood finish, 33" h., 34" w., 18" d. Dual range tone control, 12" speaker. Plays 33⅓, 78, 45 rpm records, $395.

ARVIN radio, right, has unbreakable, one-piece steel case finished in HOUSE & GARDEN colors, 5½" h., 8¼" L, 3¾" d. Equipped with three tubes plus rectifier, this costs $15.

CROSLEY Coloradio, left, 6½" h., 12¾" w., 7¾" d. has 5½" speaker, antenna, plug for record player. Five colors, $45.

WEBSTER-CHICAGO wire recorder, right, has microphone, self-contained speaker, three spools of pre-tested recording wire. Complete with burgundy leatherette carrying case, $150.

BRUSH "Soundmirror," left, records and reproduces on paper coated in magnetic compound. Also records radio or discs. Has microphone and loudspeaker, is $250.
A good "Raincheck" is your FREMONT rubber tile floor

Shades of Davey Jones! Batten the hatches! A couple of young "sea dogs" discover how to spend a hot July day. But don't worry, Mom. Your foresight in planning a Fremont Rubber Tile floor gives you a water-tight battleground. Let them sink the S.S. Bathroom.

A swish of the mop afterward has the floor sparkling new. For halls, kitchens, dens, play-rooms, nurseries, Fremont's 17 beautiful fade-resistant colors make smart decorator schemes, outwear the best efforts of the younger set, stay like new for the colors go clear through. Next building or remodeling time, plan a floor that can take a beating and be beautiful—Fremont Rubber Tile.

AT FLOOR COVERING DEALERS EVERYWHERE

Patterns: 402 Canterbury Blue, 800 Dove Gray

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305 McPherson Highway, Fremont, Ohio

Enclosed please find 10 cents in coin or stamps to cover handling charges in sending me the following:

☐ full-color room brochure
☐ how to plan and install a rubber tile floor

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CITY STATE
NEVER BEFORE A FREEZER SO EASY TO USE!

Because only a PHILCO has this exclusive design

Only PHILCO puts 70% of the storage space above knee level.

Only PHILCO slopes in to the bottom so you can stand closer comfortably.

96

Three new spinet pianos

Even in a small apartment, there is always room for a piano, thanks to the revival of the spinet type. Into these popular upright designs, today's piano makers have built the beauty of tone once associated only with grand pianos.

JESSE FRENCH “Reverie” piano, right, is mahogany in eighteenth-century style. Special voicing action, regulation and other engineering features are part of this instrument, 36½” h., 56½” w., 24½” d., which costs $760. The bench costs $30.

GULBRANSEN “Clipper” Minuet spinet, right, is expertly made of quality materials, has 7½ octaves, three brass pedals, sliding music rack. It is 30” h., 61½” w., 27” d. In ebony, satin finished, it costs $855.

WINTER “Federal” Musette reflects the design of master furniture craftsmen, is one of several pianos lighter than standard, owing to Alcoa aluminum plates supporting the strings. In mahogany, spinet, 37” h., 57” w., 24” d., costs $700.

PHILCO HOME FREEZERS

Holds 435 lbs. of Food! No freezer ever built gives you quite as much in design, features, and money-saving value as this magnificent new 12.5 cubic foot Philco. Built so a woman can use it more easily, more conveniently, it has 70% storage space above knee level, brings more food packages within easy reach without stooping. It has a front that slopes in to the base so you can stand closer. It has 3 gleaming porcelain compartments with new easy-lift storage baskets and new plastic Utillity.

Temperatures as low as 15 degrees below zero permit sharp freezing in any compartment. Far and away the most advanced home freezer for ’50, this newest Philco sets a new high in freezer convenience, economy and value!

See the new Philco freezers, 4 to 30 cu. ft., at your dealer’s now! *In Zone 1

EH-121—Illustrated above—$349.50

DH-81—8 cu. ft. capacity in 3 cu. ft. cabinet. Holds 280 lbs. $265.00

DH-41—4 cu. ft. capacity in 2½ cu. ft. cabinet. Holds 140 lbs. $189.50

All prices approximate (Continued on page 98)
PROVINCIAL ROOM  continued from page 46

Following is the shopping information for the merchandise shown on page 46.

All prices are approximate

TELEVISION: Du Mont "Hanover" television set 40" h., 33½ w., 25½ d., 19" screen, $95. (Write to House & Garden for stores which have this set.)

FURNITURE: By Jacques Bodart Inc. Available through decorators. Pull-up chairs 36" h., 20½ w., 20½ d., $165 ea. in muslin; sofa 29½ h., 92" w., 23½ d., $595 in muslin; cocktail table, marble top 30" h., 32" sq., $235; armchairs 34½ h., 21½ w., 18½ d., $165 ea. in muslin. All European beechwood. Mahogany Empire pedestal table 20½" sq., 20½ h., $245.

MODERN ROOM  continued from page 47

Here is the shopping information for the merchandise shown on page 47.

All prices are approximate

TELEVISION: Admiral television-phonograph, 12" speaker, 19" tube, blonde mahogany cabinet 43½ w., 30½ h., 24½ d., $775.

PIANO: Everett Piano "Regency" model, lined blonde oak with matching bench 41½ h., 25½ w., 58½" L, $850 with bench.

(For information about stores which have the television set and the piano, write to House & Garden.)

WALL COVERING: Authority Line "Chinese Star" by Standard Coated Prods., Div. of Interchemical Corp. $6.50 a roll, Hudson's, Detroit.

FLOOR COVERING: James Lees "Skyline" wool carpeting $12.50 square yard, Carson Pirie Scott, Chicago.

FURNITURE: All by Herman Miller at Foley's, Houston. Card table 34" sq., 29½ h., $55; dining chairs 19½ w., 18½ h., $30 ea., both impregnated molded plywood, chrome-steel legs. Ottomans 28½ w., 16½ h., 33½ L, foam rubber over no-sag springs $103 ea., in muslin. Shown upholstered in Schumacher's textured fabric 54" w., $6 a yard. Large storage unit (available finished in different colors with interior

(Continued on page 99)
AN ALUMINUM "BACKBONE" SAVES UP TO 100 POUNDS IN PIANO WEIGHT

Every time you clean house or rearrange your furniture, you’ll be glad you bought a piano with a strong, light Alcoa Aluminum Plate.

This great piano improvement gives today’s lighter pianos a wonderful, new "feel". You get easy-to-move convenience—in addition to piano beauty and rich, full tone. Just ask one of the more than 50,000 owners who have aluminum-equipped pianos. He’ll tell you it’s a good investment when you can get such fine musical performance in a lighter piano—at no extra cost.

Before you buy, have your dealer show you a piano with an aluminum plate.

STOP... See your dealer’s pianos with aluminum plates.

LIFT... or move one end of a piano. Compare the "feel".

LISTEN... to its full, rich tone.

ALCOA First in Aluminum

FREE BOOKLET
ALUMINUM COMPANY OF AMERICA
1833G Gulf Building, Pittsburgh 19, Pa.

Please send my copy of your new Piano Plate Booklet.

MUSIC continued from page 96

Two organs for contemporary rooms

HAMMOND spinet model, right, is a complete, self-contained organ with "harmonic drawbars," six controls. In walnut, 42" h., 45" w., 25" d., it costs $1300.

WURLITZER electronic organ, below, self-contained speaker, two 61-key manuals, full 25-note pedal keyboard. In mahogany, 40" h., 62½" w., 44" d., $1895.

How to look after your piano

YOUR piano deserves the same meticulous care which you give to fine furniture. HOUSE & GARDEN canvassed the following group of piano manufacturers to give you facts on piano care:

JESSE FRENCH & SONS recommend a routine of wiping off the case with a damp cloth, then polishing it with a dry one. To restore the finish, they like DuPont No. 7 Duco polish and Duco wax. For the keys, use a cloth dampened in vinegar.

GULBRANSEN COMPANY suggests using wet, soft cheesecloth on the wood. Wring the cloth out thoroughly, apply 8 or 10 drops of crude oil. Wipe the piano with this, then dry it off.

WINTER & CO. AND HAMMOND recommend any good furniture polish. Follow the instructions on the container for best results.

STEINWAY suggests wiping the piano with damp cheesecloth, then drying it with another cloth. Work in straight strokes, following the grain of the wood at all times.

WURLITZER likes the practice of washing the piano with Ivory soap and water. Dry it and apply lemon oil or crude oil as a final step.

EVERETT advises owners of their pianos to use a damp cloth and a very small amount of Ivory soap, or a chamois skin which has been wrung out in cold water.

IN GENERAL, to decide which of the foregoing procedures to follow, consult with the man who sold you your piano or write to the maker of your particular instrument. Almost all piano makers issue booklets which they are delighted to send you and in many of these you will find sound advice on piano care. (Some of these booklets are described on page 103.) All makers caution you to have your piano tuned regularly by an expert and always protect it from extremes of climate. For further advice on this subject, see article on page 50 by Mr. Sandor.
MODERN ROOM continued from page 9

storage arranged in numerous ways: 48" w., 32" h., 16" d., frame is extruded aluminum, side, top panels, drawers and shelves plywood, all other fittings are plastic $95; screen 57" h., 5" wide extended, impregnated molded plywood, has 6 panels $65.


ELASTIC INCH continued from page 70

Here is the shopping information for the merchandise shown on pp. 70-71. All prices are approximate

Page 70

Page 71
Upper photograph:
"Bambino" natural blinds 90c sq. ft., Holland Shade Co., N. Y. Inez Croom "Frankincense Grove" wallpaper $8.25 a roll through decorators at Arthur H. Lee, N. Y. Kentile "Travertine" asphalt tile, white with black marbleizing, 9" squares 40c a sq. ft. installed, at Macy's, N. Y.

On the table: The same as page 70 plus Val St. Lambert "Cathedral" decanter $29, Tiffany & Co.


On cabinet: Large round basket $7, add $1 for shipping. The Lighthouse, New York.

Lower left photograph:
Laloma flower pot $18, America House. Side chair and arm chair from our Unité French Provincial dining group. Sturdily built of fruitwood in antique French walnut finish. Upholstered in a choice of matelasse covers. At better furniture and department stores. Send two-cent stamp to Dept. G for booklet.

UNION-NATIONAL, INC. • JAMESTOWN, N. Y.

CAST ALUMINUM FURNITURE FOR

Gracious Dining

A grouping of delicately sculptured cast aluminum for indoor and outdoor dining. Petal-soft pastels and white, specially finished to safeguard their beauty against rust and chipping.

by

molla

Write for name of dealer and illustrated catalog Mollp, 171 Madison Avenue, New York 16, N. Y.
How to build
a compact, modern armchair

If you enjoy working with your hands, here is a way to produce useful furniture at home.

Ever since man felled his first tree, whetted a stone ax blade, cured a hide, the urge to build has progressed with unabated gusto. Hobbyism—no respecter of age or season—seizes one or more members of every household with a perennial itch to construct everything from coat hangers to cradles. By using the Dal Fabbro method of easy-to-assemble furniture, you can turn out these sundries, progress later with wood, drawing paper and tools to original designs of your own invention.

Mr. Dal Fabbro's plans are so practical that you will be confident of achieving success. This month, with an eye to summer comfort, we suggest you try making a simple armchair, built of hardwood, with back and seat in one piece of canvas or leather. The well-designed, multifunctional chair, shown above, takes minimum space in small rooms, is comfortable, not bulky. If you want to finish the seat in cowhide, buck- or deer-skin, you can use it indoors all season in your study or game room. If you have growing youngsters, this type of chair is a sturdy addition to their playroom. For outdoor use under shade trees or on a garden terrace, you may prefer to paint the chair frame in any one of House & Garden's 22 colors, and finish the seat in white sailcloth or canvas. For a detailed set of building plans, send 50c to Fabbro Products, 110 West 84th Street, New York 21, New York.
Summer music festivals
from coast to coast
Wherever you go, you can vacation with music this year

TANGLEWOOD, MASSACHUSETTS
Bach, who is being played all over the world this summer on the occasion of the bicentennial of his death, will be the piece de resistance of the July Tanglewood festival. The Boston Symphony provides the background for visiting guest artists. Between July 8 and 16, the series of Brandenburg Concerti will be conducted by Koussevitzky, who will also direct the B-Minor Mass on August 10. On the 19th, James Fiskin will play excerpts from the Well-Tempered Clavier and the Goldberg Variations. The Art of the Fugue, the solo violin sonata and a selection of organ music make this festival unusually rewarding to Bach lovers. For the modern-minded, two new operas are on the program: The Jumping Frog of Calaveras County by Lukas Foss, after the Mark Twain classic; and Roi d'Yrétot by Jacques Ibert. This American premiere on August 7 honors a visit of the composer.

ASPCEN, COLORADO
The Rocky Mountains' new festival center, which last year went all-out on Goethe, has an ambitious music program for this summer. Here, too, Bach is the mainstay. Chamber music will be emphasized, with the Paganini String Quartet, the Juilliard Quartet and the Albanesi Trio in residence as teachers and performers. Dr. Julius Rosenstock conducting the ensembles. There will be four performances of the Denver Symphony and concerts by the two-piano team of Vronsky and Balbin. Modern compositions to be heard are by Hindemith, Stravinsky, Milhaud, Bartok and Britten. The Aspen Institute will sponsor a lecture series relating music to literary classics.

NEW YORK
At the Lewisohn Stadium, the big news for 1950 is that ticket prices for the 7,500 unreserved seats have been lowered to $1.20 at $2.50, including tax. Over 7,500 unreserved seats have been lowered to $1.20 at $2.50. The 1950 season is the mainstay. Chamber music will be emphasized, with the Paganini String Quartet, the Juilliard Quartet and the Albanesi Trio in residence as teachers and performers. Dr. Julius Rosenstock conducting the ensembles. There will be four performances of the Denver Symphony and concerts by the two-piano team of Vronsky and Balbin. Modern compositions to be heard are by Hindemith, Stravinsky, Milhaud, Bartok and Britten. The Aspen Institute will sponsor a lecture series relating music to literary classics.

HOLLYWOOD, CALIFORNIA
The 29th season of the popular "Symphonies Under the Stars" programs will open on July 7 with a performance of Fanini, followed by eight weeks of ballets, operas and concert. Solo performances in the latter include Artur Rubinstein, Oscar Levant, Jascha Heifetz and Yehudi Menuhin. The conductor's baton will be wielded in turn by Rodzianki, Ivrii, Wallenstein and Koussevitzky, the last directing the performance of Beethoven's Ninth which climaxes the season.

RAVINIA PARK, ILLINOIS
Novelties of the Chicago summer music season are the new $185,000, fan-shaped shed and the first American appearance of Josef Krips, former conductor of the Vienna Philharmonic. In all, there will be six weeks of symphonic music directed in turn by Messrs. Ormandy, Dorati, Steinberg and Monteux. The final week of chamber music features the Paganini Quartet with Lotte Lehmann and Claudio Arrau as soloists.

MONTREAL, CANADA
A gala performance of Bach's St. Matthew Passion opens the Canadian city's nine-day festival on July 24. The orchestra des Concerts Symphoniques will perform twice under the baton of Dr. Wilfrid Pelletier. Bizet's L'Arlesienne will be presented on August 8. There will be an evening of ballet, one of folk arts, and performances of Shakespeare and Giraudoux.

BREVARD, NORTH CAROLINA
Off of highway 64 in Great Smokies, a unique music camp called Transylvania will climax its 1950 season with a six-day festival. Held under the auspices of the Brevard Music Foundation between August 11 and 20, it will feature such works as Rachmaninoff's Second Concerto, the Eroica, the Tschaikowsky Concerto in D-minor and violin, the Dvorak New World Symphony and a full-dress performance of Verdi's Requiem.

CENTRAL CITY, COLORADO
Ever since 1932, this "ghost town" high in the Rockies has held an annual summer festival designed as a revival of the gold-mining days when Central City was a stop-off for touring opera companies. This year, the attractions will be Madame Butterfly, which will have 25 performances, and Don Pasquale, which will be given eight times. Both productions will be in English.

CARMEL, CALIFORNIA
Bach Week in this seaside resort will bring a superb cross-section of the great composer's works. The opening program presents the B-Minor Mass in the Sunset Auditorium. This is to be followed by organ recitals; a sampling of the great piano compositions; all the Brandenburgs; the Well-Tempered Clavier; cantatas and choral; songs; concerti for strings and solo parts; the Concerto for Three Piano and Orchestra; and, finally, The St. John Passion. Before each concert there will be a special performance of trombones.
America's Finest Family Piano for America's Finest Homes

Nearly a half-million families have chosen Kohler & Campbell pianos—for their superb richness of tone, ease of action, master-crafted construction and beauty of design. Whether you prefer contemporary or traditional styling, there's a Kohler & Campbell to add charm to the decor of your home. Spinetts, studios and grands, moderately priced to meet the family budget.

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JULIUS A. WHITE, President
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FOR MORE THAN A HALF-CENTURY

In the classroom we find experiences in music taking place many times during the day. We no longer have music scheduled for 2:15 p.m. on Wednesday. Instead, it has become an integral part of language, arts, history, geography and in an automatic, making each more meaningful. In the school of today, the students have a part in planning their activities, selecting materials and evaluating their experiences gained in working together. In this scheme of things, music education looms large and moves ahead, because young people have realized that music is not divorced from life but part of a philosophy of living.

Official figures confirm the fact that music is a deterrent to juvenile delinquency. The New York Music School Settlement, located in the heart of the city's East Side, offers amazing evidence. Of the 30,000 children enrolled in its music program, no single class or course comes above the Boys Working Band in Winfield, Kansas, where over 75 per cent of the children have musical ability and opportunity to exercise it, there is no delinquency whatsoever.

In the elementary grades, the playing of simple musical instruments is important because the children find them fun to play. This builds a favorable attitude toward music and the playing of larger instruments later on. Frequently in the smaller towns and villages we find that 80 or 90 per cent of the student body is studying instrumental music and playing in the band or orchestra. In larger towns and small cities, the average drops to 40 or 50 per cent, while in the metropolitan areas (where outside attractions are numerous), the percentages are still lower. The national average is low—only 8 per cent of school children receive education in music as part of their schooling.

There are some remarkably bright spots in the picture, however. In Houston, Texas, when the public school music department set up instrumental courses for the first time last year, supervisors anticipated an enrollment of only about 300 pupils. When the term started, the schools were swamped. More than 500 Houston children are now studying stringed instruments alone in nine elementary schools.

These courses don't attempt to offer a complete musical education; for advanced work the student must go to a private teacher. Nor are the Houston schools teaching music as an end in itself. The supervisor believes that through musical training the children can learn to accept responsibility, to appreciate beauty, can gain in concentration, intensity of effort and teamwork while finding release from tension. Very few children in the classes ever had music before and the school system hopes that they might never have learned to play an instrument without this course.

The supervisor of one Arizona elementary school attests the value of musical training in this way: "Our classroom teachers support our music program wholeheartedly. A child who has found the music period interesting and stimulating is easier to get along with the rest of the day. Interests developed in music class can be capitalized on in social studies, language, arts. The life of the child can be greatly enriched by integrating his music experiences with work in other fields."

In Milwaukee, Wisconsin, the major part of the school music program is offered on Saturday mornings. Instruments are provided by the schools for children who cannot afford them. Two thousand boys and girls, between nine and 19, give up their Saturday morning leisure to take their lessons. In the elementary schools, 35 per cent participate in preliminary music. Supplemeniting this are numerous school choruses, bands and orchestras. The high point of the whole year's music lessons is a huge musical festival, put on by all the schools, for the entire town. It is regarded by parents (even with no children in school) as one of the city's more interesting events.

York, Pennsylvania, presents another high point. School children are offered a chance to learn to play an instrument, free and on school time, and are granted full school credits for it. Among York's 56,000 inhabitants, there are 56 bands, 50 chorals groups beside the church choirs. 20 professional dance bands, a symphony orchestra, more than 100 Sunday-school orchestras and 200 barber shop quartets! In York, even the public school is playing tunes. Music has been ingrained in the people of the town from their school days. The mayor credits music with doing much to raise the standards of the city and enrich the life of its people.

This carrying over of school musical experiences into adult life is the primary aim of the school music program today. Many of our educators, realizing the importance of the music program, have enlarged the schedule to seven periods of 40 minutes each. This procedure is used in the Oak Park-River Forest Township High School, near Chicago. Such a schedule allows time for a large percentage of students to have some music. Assembly singing has been recognized by high-school teachers as an ideal way to achieve participation by all.

Schools today are alive to the importance of training intelligent listeners, without whom there would be no audiences for concerts, operas and recordings. Opportunities are offered to children of all ages to hear good music. If such a plan is to succeed, parents must support it in their children's home lives. The parents who can help their musical interests of their children because they cannot bear the sounds of practicing—especially on stringed instruments during the "squeaky" phase—are barring their children from such pleasures as playing in the orchestra or the chance of carrying their musical skill into adult life.

The school music program is more than just learning to play an instrument. It is an entire philosophy of living. It enables our children to live more richly and to be stronger, better, happier and more cooperative. What greater gift can we give our girls and boys?
Write for these booklets

Music

Knabe at the Metropolitan Opera is a new folder which commemorates the 25th anniversary of the Knabe as the official piano of the Metropolitan Opera Assn. A full-page photograph has captured the mood of opening night at the Metropolitan. Photographs of artists appear, with a master of performers during the 65th season. A sketch of the opera and photographs of Knabe grands and Mignettes appear. Wm. Knabe & Co., HG 7, East Rochester, N. Y.

Gulbransen piano fashions appear in a small portfolio. Among the spinets here are Pianofore, Countess, Chippendale (whose styles are as varied as their names); nine consoles and seven grands, all beautifully finished and expertly constructed. Each carries the Gulbransen Warranty of Perfection. Gulbransen Co., HG 7, 816 North Ked- zie, Chicago, Illinois.

Eye Witness Television makes the RCA Victor an outstanding choice with such features as the picture synchronizer, automatic multi-channel station selector, tone system. Table models and consoles are handsomely designed. RCA Victor Div. Radio Corp. of America, HG 7, 36 West 49 St., N. Y.

The Hammond Spinet has a richness of tone, "harmonic drawbars," six controls and many of the other excellent features of its relative, the Hammond Organ. Two other booklets feature the Hammond Church Organ and the Solo-vox, that meaningful attachment to your piano which effects sustained, singing tones. All booklets are available from Hammond Instrument Co., HG 7, 4200 W. Diversey Ave., Chicago 39, Illinois.

The Creation of Quality is one of several booklets from the Wurlitzer Co. It describes how organs are made. A specialist checks each organ key action, an electronic technician adjusts the tone selectors, and experts check on experts. Engineered test equipment checks the work of production and assembly divisions, and will uncover the tiniest flaw in an amplifier circuit. An ingenious mechanical organist, his steel fingers running the scale over and over, checks the organ keyboard. The Rudolph Wurl-itzer Co., HG 7, N. Tonawanda, N. Y.

Piano Style Book shows the Jesse French styling and many important features. Tone, key action and tuning charts enable you to make your own decisions about the Jesse French piano. Models are shown, among them the Rhapsody, in mahogany and walnut, and the new 52" grand, traditionally looking, musically, mechanically and artistically an outstanding piano. Jesse French & Sons, HG 7, Piano Div. of H. & A. Selmer Inc., Elkhart, Indiana.

The new Muzette piano is a portfolio of spinet specifications. Mahogany and walnut woods are a rich covering for the detailed specifications for strings, sounding boards, keys, bridges, etc., which go into making these spinets. Photographs enable you to choose the model for your music or living room. Winter & Co., Inc., HG 7, N. Y. 54.

The Everett in your home is a guide booklet to the selection of a graceful, small piano—furniture-styled for your house. A selection of models is made for contemporary or traditional room settings. New dynamic tension scale gives depth and brilliance of tone to these small pianos. Everett Piano Company, HG 7, South Haven, Michigan.

The backbone of aluminum that lightens modern pianos is known as an Alcoa Aluminum piano plate. Harp-shaped, it lightens your piano makes for a fine tone. Booklet shows how plates are tested, Aluminum Co. of America, HG 7, 800 Gulf Building, Pittsburgh, Pennsylvania.

How to choose your piano is a fascinating booklet by Steinway. Shown are the Hepplewhite, the Ely Carved Grand, Early American, Pianino, Mahogany and Louis XV. Technical features of the Steinway are elucidated, as is the famous Steinway reputation. Steinway & Sons, HG 7, 100 W. 57, New York, New York.

Furniture

Romantic Revival in the 1850's is a booklet about Widdicomb bedroom furniture. We particularly like the excellent Widdicomb storage partitions which enable you to put almost everything in its place and have a place for everything. Shown also are small commodes, swing beds joined to one headboard, high chest and dressing tables. 25c. John Widdicomb Co., HG 7, 1 Park Ave., New York, N. Y.

Period Tables form a decorative background for prized needlework, keep books conveniently at hand, hold ash trays, magazines, flowers and lamps. If you use your living room for entertaining you'll want a cocktail table, quietly elegant. For everyday life, you'll need a coffee table, a capacious book-lamp table, a step table. Sketches help you in your decoration. 10c. Cowen Furniture Mfg. Co., Inc., HG 7, Chicago.

Miscellaneous

Charm all over the place shows you Craig Creations—those delightful informal curtains which can be used in every room of your house. A variety of styles leave you no curtain problems. Lord & Taylor, HG—7—Curtain Dept. 424 Fifth Avenue, New York 18, N. Y.

Kool Vent ventilated aluminum awnings give you year-round comfort, modern, colorful beauty and all-weather protection. Shown in color, these awnings are designed and custom-made to harmonize with the architectural style of your house. A backed-on enamel finish cleans readily with a damp cloth and retains its beauty for years. Kool Vent Metal Awning Corp. of America, HG 7, Keystone Building, Pittsburgh, Pa.
SISSINGHURST continued from page 62

trees, twenty to thirty feet high at a modest estimate, drooping their sweet-scented tassels of flower in June. A good tupenny worth.

The only exception was the four big yews in the courtyard. Here we did take a risk. We found them in a nurseryman's garden, to which they had just been transplanted from Penshurst churchyard. The parishioners of Penshurst apparently thought them too gloomy and threw them out. They were old trees, but they were just what the courtyard at Sissinghurst demanded and we challenged it. We were justified: they all survived, and they now look as though they have been there forever. We did take some trouble over these; we sank drainage-pipes down to their roots, and poured bullock's blood into them. I used to abstain myself while this unpleasant operation was taking place; but I now feel that the five pounds the four trees cost me was a five well expended.

In the same nurseryman's garden I found an old rose growing against the office wall. It was a very deep red, fading to purple, with the strongest rose scent that ever a rose hail. They said I could have the old plant if I liked to risk moving it. I risked it; it bore the move; and has turned out to be Souvenir du Docteur Jamain, a climbing hybrid perpetual almost lost to cultivation. It strikes easily from cuttings, and now has a lot of children, both in my own garden and at Messrs. Hillings, at a price.

All this was great fun, but we had to get on with the hedges. We planted hornbeam where we couldn't afford yew; and we also planted an avenue of young silver birch in a rough place and left them to look after themselves. The result of this can be seen in the photograph showing the pleached walk with a statue looking down it. It is now the spring garden. Primroses and polyanthus in a carpet of color grow beneath bushes of golden forsythia, with many bulbs of Narcissus, Scilla grape hyacinth and the like. It is prolonged and finished off by a huge expanse of colored primrose and polyanthus growing beneath old nut trees of Kentish cob and filberts. At the end of all this is the herb garden, which always seems to allure visitors, no doubt because it is a secret sentimental little place. “Old World charm” is the phrase I always expect to hear; and nine times out of ten I get it. But, less romantically, the herb garden does supply very useful things to the kitchen.

How shall I sum up this garden, that has been made in so short a time, and yet looks so matured that it might have been here for as long as the old Tudor house round which it has been made? This may sound sentimental, but it is very true. One needs years of patience to make a garden; one needs deeply to love it, in order to

(Continued on page 105)
SISSINGHURST continued from page 104

keep that patience. One needs optimism and foresight. One has to wait.
One has to work hard oneself, sometimes as I worked hard, manually, during the war years, cutting all those hedges with shears in my spare time. I hated those hedges, when I looked at my blistered hands; but at the same time I still felt that it had been worthwhile while planting them. They were the whole pattern and design and anatomy of the garden; and, as such, were worth any trouble I was willing to take.

The rest of the garden just went wild during the war years. We had begun to get it tidy, and then it reverted to the wildness in which we had found it in 1930. We could not cope with it at all. Now it is better. We have spent the three years since the war ended in eradicating the weeds and getting things back into some sort of order. It was like starting at scratch again, and I must record my gratitude to my admirable gardener, John Vass, who returned to us after an adventurous career in the R.A.F., and whose keenness, intelligence, energy and devotion have gone far towards making the garden what it is.

PORTUGAL continued from page 79

TRANSPORTATION TO PORTUGAL

By air: Pan American World Airways has 5 flights weekly from New York to Lisbon, stopping at Boston and the Azores. Flying time: 14 hours. Trans World Airlines has 8 flights weekly from New York to Lisbon, stopping at the Azores and 3 times a week at Boston. Flying time: 16½ hours. One way fare by either is $356. Round trip fare varies depending on whether you travel during the "on" or "off" seasons. The "on" season extends from April 1 to August 31 for eastbound planes, from July 1 to November 30 for westbound planes. The "off" season occupies the remaining months of the year. The round trip fare if you go and return during the "on" season is $640.80; if you go "on" season and return "off" season, $537.80; if you go and return "off" season, $474.70.

By sea: The Home Line has monthly sailings from New York to Lisbon, with the Italia and the Brasil alternating. Minimum first class fare is $290, one way; $580, round trip. The Greek Line's Nea Hellas sails every 5 weeks from New York. Minimum first class fare is $385, one way; $770, round trip. The trip takes approximately 9 days on both lines.

Modern Design
by Blenko

The three glassware pieces shown here were chosen by the selection committee of the Museum of Modern Art as examples of some of the best in modern design for home furnishings in 1950. Designed by Window Anderson, they represent a combination of the modern touch with one of the oldest of arts—glass blowing. All Blenko glassware is handmade and has the charm which is imparted to it by the skilled artisan. Though not produced in volume, the many types of Blenko glassware can be seen at better department stores and gift shops. Write for catalogue showing the complete line.

Blenko Glass Company, Incorporated
Milton, West Virginia
**Heller House** continued from page 53

**Building Data**


**Electronics Oil Burner**

Saves up to 50% on fuel bills

The New Master Kraft electronic oil burner just bristles with sparking new engineering advances—to give the very finest in oil heating operation—plus an extreme economy on fuel which is delighting owners from coast to coast.

**Electronic Control:** The amazing new control harnesses the science of electronics to supervise burner operation. An "electric eye" watches the fire every instant it burns—gives closer control, is designed for super-safety because it works three times as fast as ordinary oil burner controls.

Saves up to 50% on fuel bills. The patented Dual-Observer, built into this burner, combines a double charge of oxygen with the oil...gives hottest oil flame ever developed, burns even catalytic oils with ease. One Master Kraft owner saved $190.00 first heating season. Another 48% on fuel costs, another $186.00 in five months...be sure to investigate this burner before you buy. Mail the coupon for details.

*Names supplied upon request.*

---

**DuoBis Woven Wood Fence**

DuoBis Family

**Woven Wood Fence**


**DuoBis Old Fashioned Post and Rail Fence**

The favorite fence for suburban and country homes. Hand split and cut, with either chestnut or locust posts. 2, 3, 4 or rail styles, 4 feet high, creosoted post ends. Also makers of DuoBis 4 and 5 Bar Hurdles.

Write for free folders.

**DuoBis Fence & Garden Co., Inc.**

342 Madison Ave., 310 Chey Chace Dr.

N. Y., N. Y., Los Angeles

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**Which Do You Want?**

**Better Digestion & Normal Elimination**

Rainful Sleep

Strong Healthy Teeth

Continued Good Eyesight

In preparing food the ordinary way, you peel off and throw away those vitamin and mineral filled parts which are so essential to good health. With the Vita-Mix you can keep all the natural health-giving food value. That's why you can literally drink your way to health with the Vita-Mix. Completely liquefies, whips, chars, emulsifies all fruits and vegetables into liquids, assuring maximum juices, coloring, flavoring of every part of every vegetable. Vita-Mix makes, juices, purées, shakes, etc. Easy to sterilize.

Get 2 Gifts If You Order Now

Electrical Grill and Toaster worth $3.95

Vita Miracle Recipe Book...worth .55

Beverages

Vita-Mix Drink Mix...worth $3.95

Total Value $38.45

Natural Foods Institute

Dart, N.Y.7, Clinton Falls, Ohio

1 orchard $20.55, a saving of $5.55

Ship C.O.D. I still pay postage

Name

Address

City

State

*Cresta Blanca Wine Co.

LIVERMORE, CALIF.

WINERIES: LIVERMORE AND NAPA VALLEYS"
Continued from page 72

Following is the shopping information for the accessories on pages 72-73.

All prices are approximate.

FLOOR COVERING: Ficks Reed hemp rugs 6' x 9', $8 at William P. Taylor & Co., New York.

ON CORNER BENCH: Round glass ash tray $15; cigaretteurn $10, Bonniers. Schlamholz cork ice bucket $22.50, New Design.

ON COCKTAIL TABLE: Cigarette urn $10; square glass ash tray $11.75; art books; basket $14.50, all at Bonniers. Basket is silver with amber glass. Large black plastic plate $5; glass pitchers $7.50; mugs $12 doz., New Design.

ON DINING TABLES: Woven mats $3.50 ea., black plastic luncheon plates $1.75 ea., individual red plastic salad bowls $1.75 ea., large red plastic bowl (page 73) $7.50, Swedish tumbler $18 doz., Swedish stainless-steel forks $17.40 doz., salad forks $15.60 doz., knives $19.80 doz., New Design; wooden salt & pepper shakers $1.80 pr., Bonniers; white linen napkins $7 doz., Schoenhut Linens, All in New York.

FIREPLACE: "Sunburst" tiles 11 1/2 sq. 1/2" thick, gold overglazed, 1 doz. $15 ea., 2-3 doz. $12 ea., more than 3 doz. $10 ea., by Richard Cromwell, Hollywood, Calif. Woven wood basket on floor near chaise $6.75, Bonniers, N.Y.

TELEVISION

continued from page 44

Here is the shopping information for the merchandise shown on page 45.

All prices are approximate.

TELEVISION: R.C.A. Victor traditional design television, radio and two record players, 45 rpm and 78-33 1/3, mahogany, 45 1/2" h., 40 1/4" w., 25 1/2" d., 16" screen $798. (Write to Horace & Garden for stores which have this set.)

FURNITURE: All by the Kaplan Furniture Co., at B. Altman & Co., New York; Gerald Hepplwhite armchair, mahogany 23" w., 20" d. 27" h., $210 in muslin; Lowell wing chairs 45" h., 27" w., 19" d., $190 ea. in muslin. Chairs upholstered in "Porcelain" leather from The Upholstery Leather Group. Ames Sheraton drum table, mahogany with tooled leather top 36" diameter, 29" h., $249; Edgewood Regency sofa table, mahogany cross-handed with rosewood, 44 1/2", 26" d., 28" h., $495; Heathen English type over-stuffed sofa, kidney shaped, tapered legs 59 1/2" w., 29" h., $425 in muslin. Upholstered in Scalamandre Silks challarque antique cotton velvet 54" w., available through decorators. Baldwin cocktail table, mahogany, 34'' 1/2", 27" w., 20" d., $119.

FLOOR COVERING: Bigelow-Sanford "Cassandra" "Lockweave" carpet, William green, 9' wide, $13.95 sq. yd. at Altman's, N.Y.

HERBS

continued from page 84

In your cooking, you are almost sure to like: dill with fish, mint with lamb, basil with tomatoes and summer savory with green beans. But this is just a beginning. Experiment with herbs. If a single herb is sharp, use it in combination with one or more other herbs whose flavors are more bland. An example of this is the famous fines herbes of French cookery. You will quickly discover the combinations you like best. An easy way to use these fines herbes is in herb butter, which you can make by creaming one-quarter cup of unsalted butter with a few drops of lemon juice and then adding one heaping tablespoon of your favorite herb combination, chopped fine; melt and pour it over your meat, fish, etc.

Another use for fresh herbs is as a bouquet garni, which in France consists of a sprig of thyme, chervil, a bit of bay leaf; in Italy, a sprig of parsley, thyme, marjoram and bay. Tie those herbs in a bag, add them to soups or stews the last hour of cooking and remove them before serving.

When you use dried herbs in cooking, remember two things: exposure to light and air deteriorates their flavor and longer cooking makes them bitter. Grind only a small amount at a time, place them in small, well-labeled jars. Dried herbs are stronger in flavor than fresh ones, so in cooking use less, about one teaspoon or one tablespoon, whatever suits your taste. But this is just a beginning. Experiment with herbs. You will quickly discover the combinations you like best. An easy way to use these fines herbes of French cookery. You will quickly discover the combinations you like best. An easy way to use these fines herbes is in herb butter, which you can make by creaming one-quarter cup of unsalted butter with a few drops of lemon juice and then adding one heaping tablespoon of your favorite herb combination, chopped fine; melt and pour it over your meat, fish, etc.

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During the summer when your herbs start to flower, they have the most oil, and thereby flavor. Gather them on a clear day as soon as the dew has dried. Cut off any bottom leaves that are dirty, tie them in bunches and hang them head down for two weeks, in a warm, dry, airy place, out of the direct sun. If you cut your annuals back no further than 4", some will send out new side branches. Cut only the top two thirds of your perennials early in the year.

When your herbs are dry, strip the leaves from the stems, keeping each variety separate. If the leaves appear to be dusty, drop them, one variety at a time, into bags made of tobacco cloth. Hold the open end closed, the other end in your other hand, and shake well. You will be surprised at the amount of dust removed. Then store each variety in individual, well-marked, air-tight containers in a warm, dark place.

HERBS FOR FLAVORING

HERBS

continued from page 84

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HERBS

continued from page 108

recipe you are preparing requires only a short time to cook, it is well to soak the dried herbs about half an hour in the liquid called for in the recipe, before mixing it.

HERB VINEGARS

Another method of preserving herb flavors is in vinegar. Use cider vinegar which has not been treated with a preservative. In a clean quart jar, place a handful of a single herb, cover with vinegar, seal and place in the sun for two to three weeks (in warm weather). Shake occasionally. Strain through several thicknesses of cheesecloth, bottle it and store in a dark place.

HERBS IN JELLIES

Another delightful way to use herbs is in jellies. For flavored apple jelly, prepare your regular basic recipe, taking care not to use apples with too much color if you wish to have your jelly green. After you have strained the juice, but before you add the sugar, put a handful of mixed herbs, or mint, rosemary, or rose geranium into the kettle with the juice; bring slowly to a boil, stirring and bruising the herbs from time to time. The herbs will rise to the top and come off when you skim.

HERB TEAS

Many people like herb teas, iced in summer, served hot in winter. To make them, take a handful of fresh herbs, place in a porcelain or glass pot, pour boiling water over it and let steep for 15 to 20 minutes. If using dry herbs, prepare in the same manner, but use only one tablespoon of herbs. Strain the infusion into heated teacups and sweeten with honey, add perhaps a slice of lemon. Refreshing teas may be made from basil, marjoram, sage, thyme, rosemary and lemon verbena as well as from bergamot, spearmint, peppermint, lemon balm and camomile.

POTPOURRI

You can take the fragrant herbs (lavender, rosemary, rose geranium and lemon verbena) and add them to dried petals of roses and other flowers to make a potpourri or sachets. Use rose petals and lavender blossoms, which retain their fragrance. Keep each one in a separate, nonporous container until you are ready to mix them. You may fortify the rose petals by adding a few drops of commercial oil of rose, and add oil of lavender to your lavender.

When you are ready to mix your

(Continued on page 112)
Here are two ways to achieve control of crabgrass: one by spreading a dry compound, the other (page 113) by spraying with a solution.

**Control crabgrass with a dry compound**

Easy to spread on your lawn, use it on any dry day

For the last 25 years, various experimenters have tried to develop chemical control for crabgrass, that annual invader of summer lawns. Among the materials tried in the past with more or less success were iron sulfate, sodium chlorate, ammonium thiocyanate, various arsenicals, even oils. None have come into extensive use because they are non-selective, that is, if they worked on crabgrass they also injured or at least severely browned the desirable grasses. More recently, forms of organic mercury have been used with much greater success than anything previously tried.

The crabgrass problem has been a particularly challenging one to makers of lawn care products. Because of interest in promoting the idea of better lawns, one company in the last 10 years, devoted more of its extensive lawn research efforts to crabgrass control work than to anything else.

The results of this long and painstaking effort are now visible in a new product—a clean, safe, dry compound called scult. It incorporates a differential chemical with an inert carrier and is quickly applied with a spreader.

Applications can be made with relatively little discolouration to your lawn, except for the fading plants of crabgrass, What's more, scult seems to work on both major types of crabgrass. Digitaria sanguinalis, the large hairy crabgrass and more common type, extends roughly from Philadelphia south to Washington, and west in about the same latitudes, to the Rockies and south to northern Texas. D. ischaemum is the type commonly found in New England, along the Atlantic Coast to New York. Its small, smooth blades can become quite objectionable by late summer, but it does not creep by root joints as much as the large type. Both are found on the West Coast.

One of the active ingredients in the new compound is an organic mercury compound. The use of mercury for this purpose seems first to have been suggested late in 1946 by Dr. L. W. Keithari, recently retired in Washington, D.C. He suggested at seven to 14 day intervals, so the material will have three or four weeks' time to do its work. The repeat treatments catch late-germinating crabgrass as well as the plants which may have been skipped accidentally before. If you delay until mid or late August, a bit more drastic approach is necessary. By that time, crabgrass will be of coarse, stemmy growth, the large hairy variety in matted patches, both varieties shooting seed heads. In this condition a double rate treatment is advised, repeated once in every seven to 14 days.

After such treatment, the crabgrass will turn an ugly brown, but you will have stopped it from smothering the desirable grasses, and from setting any further seed. The effect will not last. Timely fall feeding and seeding under way to restore your lawn to its full beauty.

Among the tests made last year, Dr. L. W. Keithari, recently retired Senior Agronomist, Weed Investigations, United States Department of Agriculture, reported: "I have seen many crabgrass control experiments in the past 20 years, but none as outstanding as these... Patches of the large hairy crabgrass were dead while all around were bright, vibrant areas of Kentucky bluegrass and bent grass."

J. WILKINS LENTZ
Gardener's gear

These water-conserving aids will also save your time, labor and lawns.

**METCO WAVE SPRINKLER**

Will water every corner of a plot 40' x 50'. Easily adjusted to smaller areas. Alternating device insures deep penetration. $16.95. Metallizing Engineering Co., Inc., 38-14 30th St., Long Island City 1, New York.

**HANNAH HOSE REEL**

Is ready for instant use, whether you wish to use 1' or its full 150' hose capacity. Reel without hose costs $29.95. Clifford B. Hannay & Son, Inc., Westerlo, N.Y.

**SPRAY WAVE SPRINKLER**

A miniature irrigation system, gives a large swinging fan of water to lawn areas up to 40' x 50'. Adjustable speed of travel, length of swing, direction of sprays. $18.95 f.o.b. Troy, Skinner Irrigation Co., Troy, Ohio.

**SPRINKL-MATIC**

Right, automatic shut-off valve, fits all garden hose and permanent sprinkler installations. Compressed soluble pellet acts as one-hour timer, valve turns water off when the pellet is dissolved. $3.95. Prier Brass Manufacturing Co., Kansas City, Mo.

**NEW, SAFE SCOTTS WAY TO CONTROL UGLY CRABGRASS**

**SCUTTL**

Ask for "SCUTTLE"

**EASY TO APPLY**

From handy shaker box or with spreader

Now, thanks to Scotts Lawn Research, the infiltration of coarse, ugly crabgrass in your lawn can be stopped ... easily, quickly and without harm to lawn grasses. SCUTTL is a dream come true—the treatment is so simple anyone can do it. SCUTTL your lawn now and kill crabgrass before its millions of seeds mature.

At Scotts Dealers, or write O.M. Scott & Sons Co., Marysville, Ohio.

**COSTS SO LITTLE**

1250 sq ft box $1.95
400 sq ft box — 95c

A Proven and Warranted Scotts LAWN CARE Product

(Continued on page 114)
HERBS continued from page 109

HERBS IN THE HOUSE

Before the first frost, pot some seedlings for your kitchen window (you may have a sunny window and you cook with electricity, gas or your herbs —) parlies, about five plants to a bulb pan (a low, broad flower pot), basil, marjoram, thyme (a young rooted branch) and rosemary (which will not winter in cold climates). Chives brought into the house in the autumn do not thrive very well. However, if left in the ground to freeze, and dug up in a late December or early January thaw, they will then produce vigorous plants.

GROWING HERBS continued from page 84

HERBS IN THE HOUSE

Flowers and fragrant leaves, set out all your ingredients together including ground cinnamon and cloves, as spices, some 0rta root and powdered gum benzoin. Take a large bowl and put into it a small amount of your flowers and herb leaves (mentioned above) and mix thoroughly. Continue adding until you have about two quarts of the mixture, then add teaspoon of spice (the ground cinnamon and cloves), teaspoon of powdered gum benzoin and tablespoon of orris root and mix well. Put mixture into glass container and revolve slowly. If it separates, add more herb leaves or petals. Keep in air-tight container in the dark 3 or 4 weeks.

by pouring cool, sudsy water over them several times.

FRAGRANT HERBS

LAVENDER (perennial). Start indoors from seed or cuttings. When the two bottom flowers, which blossom first, have withered, clip plant to desired shape. Dry flower stalks. Tie up plant in winter. Be patient in the spring as lavender is a long time coming up, but never fails if covered with snow. If you have an open winter, protect plants with burlapped frame as for boxwood.

ROSEMARY (evergreen shrub in warm climates must be treated as tender pot plant in the north) roots readily from seed which should be started early in

doors. Winter some plants in the kitchen and take cuttings in January. Both a fragrant and culinary herb.

ROSE GERANIUM (tender pot plant) is raised from cuttings rooted in sand; or buy plants. Seems to do well anywhere.

Store plants in a cool cellar for winter.

LEMON VERBENA (tender pot plant) is raised from cuttings, set out in the garden after all danger of frost is past. Winter in a cool cellar.

CLOVE PINK (perennial), Plant seeds in June or July. Set in beeder following spring. Cut off pots for future.

For help in locating sources of herbs and herb plants, write to HOUSE & GARDEN'S Reader's Service, Greenwich, Conn.

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FARR NURSERY CO. Box 175, Womelsdorf, Pa.
You can spray away crabgrass

Use low concentrations of phenyl mercuric acetate

Crabgrass, scourge of lawn owner and greenkeeper for years, has met its match. Now you can spray away this ugly pest as easily as you knock out dandelions with 2,4-D. Phenyl mercuric acetate is the answer—a chemical first used for control of fungal diseases of turf before it was noted that it would also kill crabgrass. Crabgrass, in case you’re not sure, is that rank, stemmy grass that appears in lawns everywhere and chokes out the fine turf grasses. It is an annual plant, and it always comes popping up in your lawn around the time of the first hot spell. It’s lighter green than the average lawn grass and takes on a purple tint as it grows and spreads.

Then in the fall, it turns brown and dies, leaving unsightly areas on your lawn.

Phenyl mercuric acetate solution can change all that. You apply it as a spray, using low concentrations. Also, one firm has developed a successful formula combining solution-solubilized phenyl mercuric acetate with 2,4-D.

At recommended concentrations, the chemical does not harm the desirable lawn grasses. In concentrated quantities (as it is in the bottles) it is poisonous, so handle it with care. Diluted solutions as used for crabgrass spray are relatively nontoxic.

Good news also is that phenyl mercuric acetate is now on the market in a powdered form (as described in the article on p. 110). The Rhode Island Station will test this dry type this year.

Phenyl mercuric acetate as a crabgrass killer was discovered accidentally, as so often happens in science. Four years ago, a co-operative turf disease project was being run in Rhode Island. One of the workers noticed that every plot treated with a phenyl mercury compound had little or no crabgrass. This find immediately set off three years of intensive study of the compound as a crabgrass killer.

Several other compounds, such as sodium arsenate, 2,4-D and potassium cyanate, were tested also. These trials were on crabgrass in the lawns of Kentucky bluegrass, various bent grasses and the fescues. In almost every case phenyl mercuric acetate did the best job of killing crabgrass with the least injury to the lawn grasses.

Tests at other experiment stations have given similar results. The workers noted that phenyl mercuric acetate (in spray form?) sometimes discolored the turf. However, this discoloration was not serious and usually happened on weakened turf, when temperatures were extremely high or soil very dry. This chemical has been applied on healthy putting-green lawns as often as every second week, with no injury to the lawn grasses.

In the past, fall has been generally considered the best time to plant a lawn for the new season has all fall and early spring to make a good, healthy stand of new grass, before the hot summer comes with its weed and disease troubles. Since phenyl mercuric acetate has been on the market, spring-seeded lawns have a much better chance for success. By eliminating the crabgrass, the young grass gets a good start.

Ordinarily, two applications of phenyl mercuric acetate will give excellent control of crabgrass.

The spray is best applied when the crabgrass is young, then repeated again within 10 days to two weeks, depending on weather conditions. Only precautions about applying the spray are that in hot and dry weather it is more apt to discolor the grass.

(Editors’ note: The dry product discussed on page 110 is safer to use in hot weather as the crystals stick just to the broader crabgrass foliage and so are less harmful to the finer grasses.)

Unfortunately, perhaps, sprinkling cans do not work too well, but a small garden sprayer is fine for the job. The idea is to get a fine coating of spray distributed evenly over a specified area.

The Rhode Island tests show that 2½ ounces of 10 per cent phenyl mercuric acetate solution in five to 10 gallons of water per 1000 square feet on established lawns will do the job. On new lawns, two ounces of 10 per cent phenyl mercuric acetate solution will be enough. The exact amount of water needed varies with the type of sprayer, nozzle and pressure that you have.

Detailed directions come with the chemical. Several different concentrations are available.

Crabgrass can be beaten! Two or three sprayings a year at the right time with phenyl mercuric acetate can make your lawn smooth and green, free of this coarse, unsightly, choking weed.

J. D. Deprance and D. E. Wells
Agricultural Experiment Station
Rhode Island State College

(Editors’ note: Products for crabgrass control are differently in various sections of the country, depending on many factors, including climate, weather, soil conditions, types of other grasses and differing chemical formulations. If you wish detailed information for your particular region, it is advisable to write directly to your own State Experiment Station.)
GEAR continued from page 111

STAMCO lawn sprinkler gives oscillating spraying action over areas from 10' x 10' to 40' x 40' by regulating water pressure. $7.75. Stamping Products & Mfg. Co., Detroit, Mich.

SUNBEAM RAIN KING'S button control, right, sets spray for lawn areas 5' to 50' diameter; automatically gives rain-like shower. Model K, $7.25 (Denver and west, $7.50). Sunbeam Corp., 5600 Roosevelt Rd., Chicago, Illinois.

LAWN MASTER sprinkler, light in weight, designed to travel on the hose, cannot mar your lawn. Waters areas from 8' to 65' diameter. Automatic shut-off. $29.95 ppd. Masterbilt Products Corp., 1314 Kinyon St., S. Bend 16, Ind.

NATURAIN IRRIGATOR, adaptable to large or small grounds, consists of aluminum and stainless-steel units. Spray adjustable from 20' spread to 2' trickle. 5' primary unit, with end cap and stand, $2.95; 5' extensions, $2.75 each. Western Home Products Co., Prudential Bldg., Buffalo 2.

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