Spring Trends:
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The striking new home of Mr. and Mrs. Joseph E. Dempsey, in Glencoe, twenty miles north of Chicago, overlooks the spacious, wooded grounds of the Skokie Country Club. This view of the redwood and Tennessee Crab Orchard exterior is taken from the south. In the southwest corner is the living room; in the southeast corner, the master bedroom. On the north side of the ground floor are the family room, kitchen, and service area. The children's bedrooms and the maid's room are on the second floor. David Searcy Barrow was the designer and architect. He also designed the heating system, which was installed by V. A. Smith Company, Chicago.

The living room, facing the south and west, is located in heating zone 1. The large windows were designed not only to "bring in" the out-of-doors but to admit the cheerful rays of the winter sun. This tends to vary the heating requirements far more than in rooms not exposed to solar radiation. Obviously, it would be impossible for a single thermostat located here to control satisfactorily the temperature in rooms on the north side of the house or upstairs.

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A New Concept of Comfort

You'll never know how much sheer comfort you've been missing until you live in a house divided into separate heating zones — each independently controlled by its own thermostat system.

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It wouldn't be possible to keep all rooms in this type of home comfortable with a single thermostat — no matter where it was located. And in a home of this size even two thermostats would be a compromise with comfort.

"After analyzing the family living habits and figuring all the various problems of exposures involved," says architect and designer David Searcy Barrow, "it was obvious that for genuine comfort we'd need three heating zones. We specified a completely automatic clock thermostat system to regulate each zone."

That's why the Dempsey family now has a new concept of comfort — all the time — no matter what the weather — in every part of their new house.

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This is a view of the family room—on the north half of the ground floor. If both this room and the living room were controlled by the same thermostat, the heating would be out of balance much of the time. But Zone Control, with the two downstairs thermostats operating independently of each other, compensates for solar radiation, fireplace effect and differing exposure—thus assuring complete comfort in both rooms at all times.

Here is the boys' bedroom on the second floor—in heating zone 3. It would be quite impossible for either of the downstairs thermostats to meet the heating needs up here. So the second floor is a separate heating zone—with a completely independent thermostat system. When the upstairs rooms are not in use, the temperature can be lowered to save fuel. Automatic control systems, acting independently of each other, correct for occupancy and exposure variations to which each area is subject, and provide uniform temperatures in every room in the house—a result impossible to achieve without Honeywell Zone Control.

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Write today for the Drexel booklets: "Travis Court Portfolio", "New Versatility"—about contemporary Precedent, "American Traditional", "18th Century Traditional." 10c each or 35c for the complete set, in coin only. Address: 572 Huffman Road, Drexel, North Carolina.

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Enjoy the spell of springtime at the breezy-seascone Coronado on the ocean at Miami Beach. You’ll delight in our Magic Pool and cabana colony, complementing the finest resort hotel facilities. Fronting directly on a beachside private beach, the Coronado provides a secluded setting, yet is convenient to all attractions. Com­ pletely equipped, swimming pool, shady grounds, Christmas, New Years Eve. Excellent food. Fdr a dinner party call out of town. All traffic handled. Hotel Director.

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FOLLOW the flowers in April, head for the blossoming shrubs and trees. Visit Washington when the cherry trees are in bloom, drive through the Carolinas when the Charleston gardens are a tangle of camellias, magnolias, azaleas, wisteria, Banks roses and oleanders; when Wilmington is immersed in its astonishing annual display of azaleas.

Drive down the Blue Ridge Parkway to Great Smoky Mountains National Park, or go to Atlanta when the dogwood weaves like filmy pink-and-white lace among the pines.

In April the California and Arizona deserts spread out their brilliant carpet of multi-colored flowers.

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Point Lookout Club—A delightful Inn with cottages on a beautiful island in Penobscot Bay. Address inquiry P. O. Box 1422, Boston 4, Mass.

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Now! G. E. brings you a sensational new Automatic Dishwasher!

Saves you over 200 hours of kitchen drudgery every year!
Frees your hands from dishpan soaking!
Washes, rinses and dries dishes far cleaner than you could ever do them by hand!

With this matchless new G-E Automatic Dishwasher, you'll be able to lead a new life! Just imagine! You'll never have to wash another stack of dirty dishes! You'll never have rough, dishpan-soaked hands again!

You'll save yourself over 200 hours a year of hard, boring, tiresome work—have over 200 extra hours of precious leisure time! Extra day-time hours for shopping, for calling on friends, or for other household duties! Extra nighttime hours for amusement and relaxation!

This great new General Electric Dishwasher has a combination of work-saving, timesaving features you can't get in any other dishwasher!

Before you even think of buying any other dishwasher, you owe it to yourself to see this sensational new front-opening, easy-loading General Electric. You'll find it in a class all by itself!

Here's how the G-E Dishwasher goes to work for you!

Front Opening—Glides out or back under counter smoothly and easily—gives you extra counter space on top at all times!

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Completely Automatic—Turn one control and dishes, glasses, pans and silver are washed, rinsed and dried—sparkling clean!

Calrod® Heating Unit—Provides extra heat the instant dishwasher starts. Keeps the water hot during the double wash—double rinse! Dishes are washed to hygienic cleanliness!

Drying by Electrically Heated Air—Calrod-heated air is circulated up around the dishes—rapidly drying everything crystal-bright!

You can put your confidence in—

Large Capacity—Washes complete family service for eight. Once-a-day dishwashing for the average family of four!

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Your home will look better... be more comfortable... when you heat with Dunham Convectors.

These handsome, compact convectors take up little room... appear to take even less. You can recess them into walls or fit them snugly under windows—then paint them so they blend perfectly into the color scheme of your choice.

Comfort is something you can always count on since Dunham Convectors are precision engineered to distribute warmth evenly throughout the room.

Economical, too. Dunham Convectors are moderate in initial cost. Fuel bills are usually lower because convectors respond so quickly to heat needs and can be set for individual room temperature control. For that new home you’re planning... plan for the best... plan on Dunham Convectors in every room.

Air enters convector at floor level... is warmed by flowing over heated fins... then given a gentle outward push into your rooms.

The broad overhang of the roof shelters the house from hot Kentucky sun. The jutting entrance hall serves to enclose this flagged terrace.

If you live on a hill

Consider planning your house so it can be divided into two separate living units

You don’t want to live with empty rooms when your children grow up and leave home; but you do want a place for them when they come to visit. Designer W. Danforth Compton solved this problem for Mrs. M. A. Franke in her house at Big Hill, Kentucky, by building a three-room apartment under the main floor.

1. The main floor is complete in itself, centers on a large living room where Mrs. Franke, a musician and teacher, can give concerts, entertain students, enjoy handsome mountain view.

2. Because the land is hilly, Mr. Compton was able to install two bedrooms, bath, storage space, a recreation room and furnace room on a lower level to form a rentable apartment.

3. Since the apartment has its own door and terrace, each unit is independent. But when Mrs. Franke’s children are home, they can use the staircase in the front hall to reach their own rooms.

Floor-to-ceiling windows frame view
The dining room (between kitchen and living room) extends full width of the house, looks out north and south.
The plan is modern; the materials traditional
Boards and battens contrast with native stone. Rectangular plan was economical, easy for local laborers to construct.

House is planned to be run without servants
The cool kitchen has wide windows to the north and south, adjoins a laundry on one side, the dining room on the other. Deep freeze unit is in the laundry. Note excellent storage shown in plan.

House won House & Garden Regional Awards Mention. Most rooms have north-to-south through ventilation, especially the kitchen; hot western exposure was avoided. Hall is part of living room.

Scale in feet.

Playtex Superfoam Pillow
Guaranteed Gold Seal Guarantee

Top quality—always! Playtex pillows are made of first-quality latex, covered with longer-lasting, Sanforized pillow cases. These scientifically designed pillows are amazingly dust-allergy and mildew-free... more reasons why they are America's best-loved pillows!

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Regular Height Pillow, in white, pink, or blue extra-fine Sanforized cotton cover $9.95
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Also luxurious non-slip rayon satin covers or concealed zippers, slightly higher.

For every occasion... no gift compares with the gift of sleep!
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New kitchen conveniences are both practical and pretty

They cut as well as they look

Complete kitchen cutlery set: 6 high-carbon steel knives, concave-ground, hard rubber handles, 2 forks, spatula, trays, $47.10. Cutco, New Kensington, Pa.

Deck your walls with copper

Imported Swedish molds are double-tinned inside, have engaging folk art designs. 7¼" is $4; 5½", $2.75; 4", $2.25. Churchill's, Palmer House, Chicago, Ill.

Press-to-seal storage jars

Silex "Fresherator" glass jars keep food fresh longer; press-on covers give vacuum-tight seal; 18, 32, 48 oz. $2.95. "Mixie" for juice concentrates with ounce markings, $1.49. From Wanamaker's, New York.

New refrigerator stores more

New Deepfreeze refrigerator, compact and space-saving. Door storage has egg shelf, two water jugs, butter box, removable vegetable bin, bottle rack. 11 c.f. $439.95 at your dealer.
From appetizers to nuts

Nested hexagonal baskets which won Museum of Modern Art design prize are taut bamboo, have hexagonal design, decorative gallery. $12.50 set of 3. Langbein's, Brooklyn, N. Y.

Treat your fish handsomely

Cast-iron oval skillet makes fish easier to handle and serve. By Griswold Mfg. Co., $5.95 at G. Fox, Hartford, Conn. Glazed terracotta serving dish, attractively decorated in sgraffito, good for baking or cold fish salads. Two sizes, $8.50, $10.75, Bellows, N. Y.

New: a built-in griddle

A pull-out griddle, color control switches and broil-underglass are top features of Philco's new two-oven electric range. $449.95. Hecht's, Washington.

Swing your salad greens

Collapsible wire salad baskets imported from France are decorative, take minimum space. Square or round, $1.50 each at Macy's, N. Y.

Accent on the flavor shelf

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How to give your room glamour with glass and Color dynamics for the home will give you better house design and better decoration. The use of glass is key to the first, how it adds visu- ally to the size and brilliance of your rooms and gives you greater comfort. The second includes dozens of excel- lent paint color schemes for indoors and out. Pittsburgh Plate Glass Co., Dept. HG 31, Pittsburgh 22, Pa.

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This is the time to court the wrens when they're courting each other. A compact design to catch the wren's house-hunting eye. Of opaque glass with a red or a green glass roof, each has a strong metal bracket for attaching to tree trunk or porch. About 6" x 5". $1.50 ppd. for one; $2.50 ppd. the pair. Kreglow Gifts, Hotel Kreglow, Moundsville, W. Va.

Lawn decoration with a practical character is this "Rain Flower" sprinkling attachment that goes on your garden hose. Of plastic with a brass hose coupling, its mobile action is caused by water pressure from the hose. It costs only $3 postpaid. Order from Nevile's 100 High Street, Burlington, New Jersey.

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Buckfield, Maine

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EGG-TOPPER, each ... $1.00 Postpaid

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Fitted duffel bag in Army khaki, Navy blue or Air Force blue. Fabric is Skimmer's water-repellent material, reinforced with a fine leather. Besides the fitted shoe shine kit, there is a sewing kit, a shaving kit, toothbrush, soap and box, comb, washcloth, mirror. $7.95 ppd. Hammacher-Schlemmer, 145 East 57th Street, New York.

Ratchet lamp with a three point use. It's an adjustable floor lamp, a table and a magazine rack all in one. An exact copy of an Early American design, beautifully made of pine, handsomely finished, it would be prized by any lover of primitive American design. About 49" high. $47.50 exp. coll. Lenox Shop, 1127 Broadway, Hewlett, Long Island, N. Y.

SUGAR-FREE Cane Crystal Gum (Cinnamon, Peppermint, Maple, Peppermint, Raspberry, Strawberry, Vanilla); 1 Pkg. Celli Sugar-Free Sweetener (pours like powdered sugar, for fruits, cereals, etc.) and 2 Pkgs. Celli Sugar-Free Cream (Cinnamon, Peppermint). All sent ppd., only ... No C.O.D.'s, please.

FREE—Find these Celli Crystal Sugars in your local drug store, at good five and ten-cent food stores, and placed in miniature charts, Mutual Dietetic Supply House, Inc., 1750 N. W. Van Buren St. Chicago 12, Ill.

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The most delicious coffee cake you ever ate! A secret (honestly!) years-old recipe from Vienna has been brought to America to make this delightful old-fashioned butter nut loaf. It's rich with pure creamery butter, freshly toasted walnuts and saucy Saigon cinnamon. Delicious for breakfast, tea or desserts. Attractively packaged—it makes a wonderful gift! Stays fresh for weeks. Send $2.00 for extra large cake, postage paid, Baker Boy Bakeries, 1234 S. Lorenza, Los Angeles 23, Calif.

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Full 12" by 18" beautiful, double-thick, hand-woven Sinamay—a fine Philippine hemp fiber that has a delicate shimmering, linen-like texture. Easy to clean with damp cloth. Beautiful color fast background colors; tulp design applied in natural. A compliment to your finest silver; gayest china and pottery.

Your choice of these background colors: Dark green, brown, chartreuse, gold, coral, rust.

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Now only $9.95

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Neat—new—narrow—the perfect playing card for a fistful of Canasta or an evening of bridge. About a ¼ inch narrower than others, and giltheadged. The faces are reproductions of famous paintings; the backs are from court cards. Packed for bridge or Canasta, 3.50 for twin decks.

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Featherweight waterproof plastic raincoat with zipper fly front (new—the rain-proof zipper). Added attraction, the raincoat sleeves that zip easily over bulky clothes. Overall hood and compact 6½” x 1½” carrying case. All guaranteed not to crack, peel, stick or mildew. Sizes 4, 6, 8, 10 and 12. Order now at this low price. 3-piece set, $2.95 postpaid.

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Available in Prelude, Blossom Time, Brocade, Minuet.

This spoon is different... its bowl is perfectly sized and shaped for infant’s mouth from birth until baby can feed himself. An extra long handle makes it more convenient for mother, and shallow bowl makes it easier for infant feeding a genuine pleasure. It’s beautifully wrought of solid silver by International Sterling. One size fits all, 3.75” in diameter. Order from Holiday House, Upper Montclair, New Jersey.

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In triple silverplate makes an attractive finger bowl, an individual soup bowl for a festive dinner or an ash tray. Exactly copied from an original fourteenth-century tray. Exactly copied from an original fourteenth-century piece, it measures about 4” in diameter. Wonderful for a wedding present. $7.95 the pair ppd., tax included. Order from Holiday House, Upper Montclair, New Jersey.

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At home or away, this portable guard makes any bed a safe sleeping spot for infants. Held securely in place by four long “feet” that slip under mattress, Fence-Me-In prevents tumbles, keeps baby safely in bed. Folds to convenient size for travel. Hardwood, maple finish.

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Ingeniously simple lamp table made of old, old pine that's finished to a hand-polished, thin gloss. The four peg legs are beautifully proportioned, the center post is finely turned and the top has special inlays. Perfect for use alone or in pairs in either a traditional or modern room. About 29" h., 17 sq. $24.50 exp. coll. Jeff Elliot, Route #3, Elizabeth City, N.C.

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**Something to dream about.** Food collection made up of shrimp, lobster, anchovy and kipper pastes from England; smoked mussels from Holland; pickapeppa sauce from British West Indies; clam bisque from New England. Also trout pale, fried bacon and kipper pancakes from England; smoked mussels from Holland; pickapeppa sauce from British West Indies; clam bisque from New England. About $125.00 exp. coll. Jeff Elliot, Route #3, Elizabeth City, N.C.

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For Mother’s Day, sterling-silver pincushion and sterling-silver thimble. The velvet cushion is easily removed from the filigreed frame for easy cleaning. The thimble with three-letter engraving comes in all sizes. Pincushion $5.50 ppd. tax included; thimble $3 ppd. tax included. Wayne Silversmith, 546 S. Broadway, Yonkers, N. Y.

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Silver baskets to fill with sugar mints, with candied ginger; or to hold cigarettes on a dinner table. Of sterling silver with delicately-pierced handles, each basket is 1 1/2" x 2 1/2" x 2 1/2". A set of four would make a welcome wedding gift. 12.75 ppd, the pair, Fed. tax incl. Nelmor Jewelers, 901 Bergen Ave, Jersey City, New Jersey.

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Amazing Liquid Chaperone keeps dogs, rabbits, etc. away from garden, garbage piles, Easy to use—just apply on. Works like magic. You don't smell it—dogs can't stand it and keep their distance. Harmless to you, your pets and your plants. Economical, won't wash off. A little goes a long way. 8-oz. bottle. Liquid Chaperone, only $1. For larger Savings, Qts. $2—Gall. $8. Keep Dogs Off Furniture To keep dogs off chairs, etc., use Powder Chaperone, also $1.

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Put car wash money back in your pocket! Simply attach new 1951 “Wonder Wand” to garden hose and brush away grime in 12 minutes for your Sunday best. It pays for itself in a few washings! Amazingly improved—has every wanted feature: colorful Eastman Tenite brush head a hammer can’t break; 4 ft. handle of featherlite aluminum alloy; and big soft fountain brush of magic Durostylene bristles (won’t shed or mat). Gently scrubs, soaks, rinses as it cleans. Also for windows, porches, walls, boats, etc. Exclusive with Breck’s by mail. Order today—stock is understandably limited. Order No. U265.

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5 sprayers on 1 hose

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One or more in a room are decorative and functional... use it as a cocktail or coffee server. ... For candy, fruit or canape trays... A gracious silent hostess.

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THOUSAND-EYE CRUET WITH PURE VANILLA EXTRACT

Old-fashioned, handmade, brush-white opalescent "thousand eye" cruet from our famous "Quaint American" collection. 4½" high. Filled with approximately 4 ounces of old-fashioned pure vanilla extract. Guaranteed not to bake or freeze out the delicious vanilla flavor. $1.00

Send 25c for NEW 1951 80-page "Quaint American" Catalog.

Carl Forland, Inc.
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Imported Pottery
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Unique in design, with large green leaves forming five separate sections. Center compartment for sauce has matching cover and ladle. $7.50

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Crest ear chain in solid finish. $2.50

IMPORTANT! Specify year and make of automobile.

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• Choose from 158 patterns by all leading American silversmiths.
• Receive your sterling set with your first payment! Set includes: 4 knives, 4 forks, 4 teaspoons, 4 salad forks, 4 cream spoons, 4 spreaders.
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Pattern No.

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of just-alike wallpapers and fabrics
It's easier than you think to express your own charm, personality, and decorating originality with these beautiful small-patterned wall papers and colorful, exactly-matching fabrics for draperies, slipcovers, bedspreads.
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Tells how to approach decorating, prepare for wallpapering, and take care of wall paper. Also includes several actual samples of the Waterhouse Collection wallpapers and matching fabrics.

BRASS or COPPER FOOTED WASTE BASKET
Hand crafted of heavy gauge brass or copper and trimmed with embossed bands of solid brass, it stands 13 1/2" high, top is 9" x 12". Weight: 3 lbs. Watertight and lacquered to prevent tarnishing. When ordering specify brass or copper. A distinctive gift.

RIGHT: West of Mississippi Without feet, $15.50 plus 75¢ for sending.

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BRASS or COPPER FOOTED WASTE BASKET
Hand crafted of heavy gauge brass or copper and trimmed with embossed bands of solid brass, it stands 13 1/2" high, top is 9" x 12". Weight: 3 lbs. Watertight and lacquered to prevent tarnishing. When ordering specify brass or copper. A distinctive gift.

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BAROQUE ACCENT for a modern room is this attractive square mirror. It has a molded wood frame finished in off-white, an easel-back, a perfect reflection. About 13" x 15", it's the right size for a dressing table or a guest closet. Interest ing in pairs, too, for wall decoration. $6.50 ppd. Order from Henry Rosenzweig, 723 Lexington Avenue, New York.

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PROTXEM's liquid solvent evaporates and penetrates the brushes and dissolves the binding oils in paint, varnish, lacquer, enamel and shellac. Brushes do not hang in liquid. Guaranteed.

Free sample with pint of vaporizing liquid postpaid $2.95

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Hand made of heavy brass, with hand-wrought rivet-proof wire scrollwork. Beautifully finished with two-coat BAKED ENAMEL (in Bone China White, soft Terra Cotta or gleaming Black), or polished to a lustrous NATURAL BRASS. Blends with the style and setting of your home. Order today—instant deliveries.

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Illustrated: "California Originals" Linoleum in Arrowhead Green. Material cost for average-sized room approximately $44.50

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Chippendale Styling in Solid Honduras Mahogany With Genuine Leather Top

Ideal as a server in the dining room— as a dinette table for small apartments— for tea and cocktail parties. Made with care of mahogany with hand rubbed finish. You can have plain solid mahogany top or solid mahogany with handtooled, gold embossed, top grain leather top. Full length drawer, removable serving tray, mounted on 3" ball bearing casters.

Size: open: 42" wide, 28" long, 30" high.
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The Table Top is a light right top which fits over your card table and is used as a serving and work top. Standing the size of your card table by itself, it has shelves and drawers, will serve two or three people, is easy to move about, and when not in use can be folded back on itself. Standing 4'-6", it has a drawer and shelf. Shipping Charges Collect. Send Check or Money Order to:
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THE CRAFT HOUSE

Solid mahogany: $64.75
Top grain leather top: $74.75
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ONLY 25c SQUARE FT.

Now you can own your very own picture carpet with real diamond lace in your choice of 13 fine styles. Designed to sit on top of your carpet or, for those who prefer no backing, can be ordered with a rubber back. All hand-crafted and in assorted colors, each is bound in its own portfolio, matted on heavy cardboard. Display them as they are or have them framed. This one costs $3.20 ppd. Send for illustrated booklet of the full story of the latest miracle of science— the story of a glorious jewel discovered in the laboratories of one of the world's largest corporations. Read all about the Kenya Gem that so closely resembles a diamond that only an expert can tell the difference.

Epergne Set of brilliant French chambelled glass in Diamond Lace design.

Sizes 1/8" dia. $5.00 each.
2/8" dia. $9.00 each.
3/8" dia. $12.50 each.
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Name
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• Casual Leather Top

Ideal as a server in the dining room— as a dinette table for small apartments— for tea and cocktail parties. Made with care of mahogany with hand rubbed finish. You can have plain solid mahogany top or solid mahogany with handtooled, gold embossed, top grain leather top. Full length drawer, removable serving tray, mounted on 3" ball bearing casters.

Size: open: 42" wide, 28" long, 30" high.
Closed: 18" wide, 28" long.

THE CRAFT HOUSE

Solid mahogany: $64.75
Top grain leather top: $74.75
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BOX 607
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Three-tier table, just the thing to make your buffet service smoother, to help you glide through many kinds of entertaining. Of fine-toned mahogany with polished brass posts, it's 19" x 13" x 21". A pair in the dining room or dining area would be heaven. $18.95 each, exp. coll. Maymac Co., 79 West Grand St., Mount Vernon, N.Y.

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AROUND

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Jewelers to the discriminating patrons of the Waldorf for 20 years.

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for every home that has a wall
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Gay little wagons that handsomely hold your favorite plants... look completely captivating heaped with the season's first peonies. Made of strong coppered wire, with copper colored plastic plant or flower containers. The Flower Cart is 7½" long, 4½" wide, 5½" high; Street Cleaner’s Cart is 8" high, 6½" wide. Attractive, too, filled with candles, nuts, etc. For your own use or to sell; available all stores. $3.00.

Send for catalog postpaid (plants not included). (Mail in. OH no COD's. Please)

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Attractive and historic designs hand-glazed onto tile in beautiful colors. These 6" square ceramic tiles are felt-backed and equipped with hooks for hanging. This newly designed wall decoration or hot plate makes a perfect gift for yourself or friends. A fine finishing for your tile collection.

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Send check or m.o. to

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GLEN OAKS, N. Y.

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**OF A LAZY SUSAN!**

Handsome, endlessly useful... the Lazy Daisy is a wonderful accessory for every busy hostess! Designed in the shape of a daisy with 8 petal-shaped, removable, oven-proof dishes on an easy-rolling, ball bearing base. Perfect for relishes as well as piping hot dishes. Complete with chrome handle for easy carrying. 17" in diameter. Choice of white or green. Makes an impressive gift!

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**COOKIE JAR and matching SALT & PEPPERS**

Weather-beaten chimney and a red barn make set off this big (18"Hx13"W) ceramic Cookie Jar that will hold all the cookies you can bake! Authentic reproduction. May also be used for centerpiece or as a serving dish.

$10.00 ea., ppd.

Matching Silo Pepper and Red Barn Salt Shakers, 3" high for only $3.50 pair, ppd.

Send for Catalog No. 41

THE VILLAGE VENDORS
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**Hepplewhite Drop-Leaf Table**

with Banquet Ends

HICKORY MFG. CO.
Bedroom Furniture Dining Room
HICKORY NORTH CAROLINA

**Titania**—the gem stone you read about in Reader's Digest

MORE BRILLIANT than DIAMONDS

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Quaint Coppered Carts... for Plants and Spring Flowers!

Say little wagon that handsomely hold your favorite plants... look completely captivating heaped with the season's first peonies. Made of strong coppered wire, with copper colored plastic plant or flower containers. The Flower Cart is 7½" long, 4½" wide, 5½" high; Street Cleaner’s Cart is 8" high, 6½" wide. Attractive, too, filled with candles, nuts, etc. For your own use or to sell; available all stores. $3.00.

Send for catalog postpaid (plants not included). (Mail in. OH no COD's. Please)

**FRENCH PROVINCIAL**

Ceramic Tiles for Your Home

Attractive and historic designs hand-glazed onto tile in beautiful colors. These 6" square ceramic tiles are felt-backed and equipped with hooks for hanging. This newly designed wall decoration or hot plate makes a perfect gift for yourself or friends. A fine finishing for your tile collection.

Any two—$3.00 ppd. anywhere
Set of four—$5.00 ppd. anywhere

Send check or m.o. to

AMERICANA HOUSE
GLEN OAKS, N. Y.

**A Daisy**

**OF A LAZY SUSAN!**

Handsome, endlessly useful... the Lazy Daisy is a wonderful accessory for every busy hostess! Designed in the shape of a daisy with 8 petal-shaped, removable, oven-proof dishes on an easy-rolling, ball bearing base. Perfect for relishes as well as piping hot dishes. Complete with chrome handle for easy carrying. 17" in diameter. Choice of white or green. Makes an impressive gift!

$7.95 postpaid

C.O.D. only

**Hepplewhite Drop-Leaf Table**

with Banquet Ends

HICKORY MFG. CO.
Bedroom Furniture Dining Room
HICKORY NORTH CAROLINA

**Titania**—the gem stone you read about in Reader's Digest

MORE BRILLIANT than DIAMONDS

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ON THE COVER: Spring setting for a spring lunch accents white with Bitter Green (details on page 140). Photograph by Herbert Matter.
An old team, a new trend:

Black plus white plus color

The color team of black-and-white, whose resurgence is spearheaded by House & Garden in this issue, appears and reappears like a leitmotiv throughout the history of the decorative arts. It occurs in the work of artisans widely diverse in time and place: in Egyptian murals, crowded with black-wigged figures clothed in white, on the innumerable Greek vases, in the sculpture of the Solomon Islands, the textiles of the Navaho and Huichol Indians, the tapa cloth of Samoa. But nowhere has it appeared more persistently than in Italy. The ruins of Pompeii and Rome conjure up the vibrancy of black-and-white mosaic floors. Black-and-white rises in horizontal stripes over the walls of the Cathedral in Siena, the Baptistry in Florence. In England, Robert Adam’s Great Hall at Syon has white Doric columns underlined by a floor of black-and-white marble—such as you often find in French châteaux. Amid the cozy clutter of Victoriana, the same color combination plays a role in the mother-of-pearl inlay on black papier-mâché furniture. Eighteenth-century America supplies an elegant example in the hall of the Van Rensselaer manor house (now in the Metropolitan Museum). Here large murals and elaborate arabesques in grisaille stand out against a yellow ground with dramatic results. Time-tested in a variety of historic styles, black-and-white takes its place with ease in today’s decoration. On the following 15 pages, House & Garden shows you how to utilize the impact of black-and-white with color. You will find current examples of its effectiveness in the work of such talented designers and decorators as Melanie Kahane (opposite), Robsjohn-Gibbings (p. 83), Dorothy Draper (p. 85) and Gio Ponti (p. 92); plus a sampling of white furniture sponsored by Syrie Maugham (p. 94). We give you new furniture, carpets, wallpapers and fabrics utilizing black-and-white by 41 manufacturers. We demonstrate how black-and-white combines happily with Regency, French Provincial, Italian and Swedish furniture. In short, House & Garden shows you how all of these can help you to turn an old trick to a new advantage.

For full data about the room, opposite, write to House & Garden.

Black plus white plus orange

Use black-and-white as staccato accents for French Provincial furniture

To make the most of a tiny room, settle on a unified color scheme. New York decorator Melanie Kahane uses black, white, nasturtium here. Don’t be afraid to fill your room with pattern; choose varying scale. A black ceiling serves to tranquilize the room. By putting a four-poster bed on a platform, building the ceiling down, you can achieve the effect of a French Provincial lit clos.

Melanie Kahane created this room
Black plus white plus gray

Create a masculine, restful room with monotones

In his New York apartment, designer T. H. Robsjohn-Gibbs places his own specially-designed, dark walnut furniture in an all-gray setting. By using stone-gray linen for curtains and upholstery, gray walls and carpet, he achieves dignity and serenity. He says, "The consistent use of one color and one fabric throughout an entire house is the most successful way to create a beautiful background for individuals, their clothes and the furniture."

Gray (the sum of black-and-white) equals a quiet study

Use trim black-and-white checked wallpaper and bedspreads of gray taffeta from Schumacher as foil for Kindel Regency furniture. Choose brisk color accents: Bitter Green Masland carpet, Nasturtium silk, a nosegay of anemones. For a fresh pattern-on-pattern effect, mass pictures over the night table. Furniture: Hathaway's, New York; L. S. Ayres, Indianapolis; Suniland Furniture, Houston.
For a feminine room: a neat-and-tidy lace print

For a tailored room: fresh "Wicker Chair" print

Black plus white plus Cherry

If your teen-age daughter has outgrown pastels, give her black-and-white

By the time a girl reaches her teens, she is apt to be thoroughly sick of nursery pink (later she'll want to go back to it). When you take the plunge and do her room over, give her a lively scheme like this one in the room by Earline Brice of Alfred Auerbach Associates for Charak. The fine butternut furniture will be welcome for her guest room when she marries and has a home of her own. French Provincial will never go out of style. She will love her black quilted percale ruffle, the printed material for the bedspread repeated on the headboard and the Cherry red slipper chair. For shopping data, write House & Garden's Reader Service.

If you live in an old Victorian house, capitalize on its scale with black-and-white

For a party room, whatever its size, take a strong line, as New York decorator Dorothy Draper has here. The wallpaper is pure drama—a classic design, boldly scaled, in black on white. It is flocked, which means the black has the texture of velvet, the white is polished like lacquer. For an effect of height, hang your curtains (white lined with Bristol blue) straight to the floor from a wide cornice which carries the eye to the ceiling. Budget version: Use white sheeting for curtains, a moderately-priced wallpaper and a white cotton rug.
8 ways to achieve the black-and-white look on a budget

You can add black-and-white to your life without putting your budget out on a limb or tearing your present decoration to shreds. Use your imagination, and you can work wonders and make every penny count.

1. Try black Westmoreland glass plates for dessert on white cotton mats. Both inexpensive and effective.
2. Buy black, opaque, lacquered lampshades in place of the ones you have. Or paint the ones you have black.
3. White ironstone is reproduced at surprisingly low cost. Use it as lamps, on your dinner table, and as accessories.
4. If you have a paneled screen, give it a fresh look by shirring black-and-white material into its “windows.” If you have a solid screen, cover it with black-and-white wallpaper which can be changed whenever you redecorate.
5. Start a collection of black japanned boxes (you can find them in secondhand shops).
6. Don’t be afraid to paint old furniture white; it smartens up undistinguished pieces.
7. Your old gilt picture frames will be wonderful white, with moldings in black.
8. Paint a bulletin board black; the memos you thumb-tack on it will stand out.

Team these black-and-white fabrics with your favorite color

Use spring prints like the four above, which give you a clue to the versatility of black-and-white. 1. “Nonesuch Chest” is an architectural design, in the Italian manner, on antique satin. 2. A country print called “Fluctuation” is a tidy, new geometric arrangement of black, white and gray. 3. Ideal with pine is “Providence,” cotton and mohair for upholstery. 4. Modern and spirited is a Danish design, “Branches,” with an etched look, printed on chalk-white glazed chintz.
Put black-and-white at your windows or on your walls

These materials and wallpapers are based on the black-and-white theme (with excursions into black-with-color). 1. “Menzies” cotton plaid is black-and-white. 2. “Marbala” wallpaper is white-on-black (also made in standard colors). 3. “Shatter” has black, white and gray hand-printed on cotton twill. 4. “Roman Scene” is printed in black on sheer white voile. 5. “Heirlooms” is white on black, hand-printed on a new mixture of wool, rayon and cotton (also six color combinations). 6. “Octet” wallpaper has red or green on black, or gold on coral or green on cinnamon. 7. “Happy Leaves” adds Lemon Peel, Bitter Green and black to white, is also made in five different combinations.

OPPOSITE

Black plus white plus pink

Create a feminine bedroom with organdy and chintz

To Sunday white, add frappé pink. Start with a Georgian tester bed by Heritage-Henredon, lacquered white. Match its crisp texture with a polished white chintz bedspread and dressing-table skirt, by “Lovely Lady”, banded with eyelet-embroidered organdy. The “Wunda Weve” cotton carpet, used wall-to-wall, is ingratiatingly soft, the ironstone lamps cool as ice. Victorian wallpaper by Birge is pink, flocked with pink, and the painted ceiling and silk-shantung upholstery match it to a T. As sharp accents for this gentle scheme, try antique papier-mâché chairs, inlaid with mother-of-pearl, and ruby overlay glass jars. This room is at Lord & Taylor, New York.
10 rooms prove how well black-and-white works with today's furniture

You will find that news-making furniture this spring (from Regency to Far-East to Italian Directoire to modern) has a strong affinity for black-and-white. In many instances (see photographs on these pages), you will notice black lacquered pieces designed to be used with fruitwood, mahogany and other woods. Try underlining them with black-and-white carpets, upholstering them with black-and-white fabrics, putting black-and-white screens behind them. And use black-and-white accessories. Shopping data page 192.

Additional photographs, page 166

Contrast black and natural birch furniture

For a crisp effect, use modern Swedish sectional furniture with a fret design in a country living or sun room. The D. R. Bradley Company, Inc. Upholstery fabric, Schumacher. Floor, E. L. Bruce Co.

Set off Georgian furniture with black-and-white

Why not use "Menzies" black-and-white plaid cotton by Morton Sundour on a modern sofa and have a Georgian chair covered in white leather? Furniture, Loeblein of Kent. White rug is "Wunda Weve."

You can have stools and tables with identical frames

Wrought-iron frames make equally good tables or stools according to the tops which you decide to use on them. For stools, have moire-covered foam-rubber cushions; for tables, white marble, slate or glass. By Avard Inc. Chenille carpet by Mohawk has Greek keys in black on a white background.

Here are ideas for your conversation corner

You can create just such a friendly room as this designed by Robsjohn-Gibbings for the Widdicomb Furniture Company, focusing on a black-and-white material on sofas and a tall screen.

Make a point of black-and-white with period pieces

For your living room, Baker adds new furniture to the Italian Directoire furniture (introduced in November House & Garden). Have the armchair upholstered in black leather, add a blackamoor lamp and white shutters.
Give your Regency chairs white leather seats

You will find that mahogany looks beautiful with white upholstery, like that on these lyre-back English Regency chairs. Set them off brilliantly with black-and-white tiled floor. Against a gunmetal-gray wall, place an English Sheraton mahogany break-front. Furniture by Frederick Tibbenham Ltd.

Use a white detachable tray with a black chaise longue

Informal version of the black-and-white theme is comfortable and adaptable. You may attach either an upholstered arm or a white laminated-plastic tray to either side of this foam-rubber chair. Cover it with black sailcloth. For extra comfort, add an ottoman. Furniture, Herman Miller. Carpet, Karastan.

Consider using tweed upholstery on late Directoire chairs

With this furniture you can dine or play cards (table expands from 20" x 38" to 84" x 38"). By John Widdicomb. With it use Calhawaii woven curtains, natural bamboo or color. Bruce floor.

Try mixing various woods and finishes in one room

Regency furniture (see Dictionary of Design on page 108) combines fruitwood, satinwood, mahogany and rosewood. Accent it with the black-lacquer finish of a dressing-table bench. Good idea: upholstery with a modern design in black-and-white. Furniture by Kittinger; white "Wunda Weve" rug.

Center your living room around a big table

Why don't you have a generous (48" diameter, 15" high) coffee table in the middle of your living room? This black lacquered Chinese modern table and the white-upholstered chairs have insets of natural caning. By S. J. Campbell. Red-oak block floor by E. L. Bruce Co.
This black-and-white room synthesizes Italy's new design ideas

The Italian's feeling for materials, his unexcelled craftsmanship are shown in this room designed by Gio Ponti. Part of a great exhibit called "Italy at Work" (H&G, December, 1950), it is now at the Art Institute of Chicago on its tour of 12 leading American museums. Ponti, Milanese architect and Editor of Domus, assembled this room which can be ordered from him. His specialty is turnabout units.

The bar niches, opposite, swivel and disappear; the wall at right angles to them is a folding screen concealing a buffet for glass and china; an elaborately decorated panel, right, opens like a book to reveal a fireplace. Of special interest is the technique of lacquered photomontage and stencil used by Piero Fornasetti of Milan on the walls and furniture, also his mural painted on a mirror door.

The superb cabinetwork makes optimum use of the beautiful grain of Ferrarese walnut root. Striking ceramics are by Melotti and Richard-Ginori.

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Interchangeable mural and fireplace

The ingenious unit at the left embodies an idea easily adaptable to American interiors. Brass fireplace is built in a shallow, ceiling-high cabinet closed by doors decorated inside and out. In each door is a window which, when closed, frames one of Richard-Ginori's ceramic chess figures, when open, one of Gio Ponti's obelisk wall lights. Photomontage is by Fornasetti.
Dininji corner closed

Same corner with screen folded back, bar niches swung around.

Black plus white plus red

The dining room walls, white furniture are stenciled in black; upholstery is Cherry red

Any piece in this composite room can be ordered singly.
Syrie Maugham, international decorator, still likes to:

- Paint furniture white
- Slipcover and upholster chairs and sofas in white
- Mass white flowers in every room
- Use white knives on her table

Syrie Maugham, like her friend the late Elsie de Wolfe, set the stamp of her taste on her generation. Twenty years ago she introduced the White Era and earned for herself the sobriquet of the White Queen. During the decade that followed, she was the greatest practitioner of what she preached. Today she is part and parcel of the white revival that is sweeping through decoration like a fresh breeze. Her story, well enough known in the 'twenties, is worth repeating here.

Intent on a career in decorating, Syrie Maugham went to see Elsie de Wolfe one spring morning in 1920. From her bed, the oracle gave her verdict. "You're too late, my dear, much too late," chirped Miss de Wolfe. "The decorating field is already over-crowded." Undaunted, without training or financial backing (Mrs. Maugham had just £400 in her London bank account), she entered the highly competitive decorating field like a tornado—with a white room. Her assets, though intangible, were more than enough to establish an unparalleled success. She had imagination and a vast capacity for work. Both of these she applied to her tangible assets: some old furniture in storage. She got it out and set up her first interior. From this small beginning, she built a business with offices in London, New York and Chicago. Alert and intuitive, with as keen a taste for people as for things, she thinks of rooms in terms of individuals and has a flair for characteristic objects. For many years a favorite pair of white porcelain gardenia trees traveled with her back
She uses gilded metal tables in white rooms.

She had this "trophie" made in London.

She paints a traditional chair white.

and forth across the Atlantic. At Sunningdale in Berkshire (perhaps her best job), which belonged for a time to Princess Elizabeth, she created a series of romantic rooms: a dolphin room and a swan room, enhanced by the reflection, in huge mirrors, of swans on the lake outside. On the walls, she hung French eighteenth-century paintings of waterfowl and rushes, swans and trees in a shimmering medley reminiscent of the English "follies," those fantastic country houses of the nineteenth century. In America, Mrs. Maugham created some of her best rooms when working with the late David Adler of Chicago, with whom she got her original start in the United States. The clarity and precision of his architecture found their counterparts in her decorative ideas. Returning to America after the Second World War, Mrs. Maugham was surprised and delighted to find her ideas still in vogue. It would be curious if they were not. In decoration her name still holds a particular magic for people of taste and talent everywhere.

She upholsters a white slipper chair in velvet.

She creates a tufted green or white loveseat.

Furniture by John Gerald, New York.
Available through your decorator.
Built 26 years apart, the two wings of this house live compatibly together.
The case of the aging house

How it was given a new lease on life

- Its assets were sound structure, simple form, adequate mechanical equipment, good-sized rooms
- Its liabilities were a three-story plan, entrance far from parking, poor storage, out-dated kitchen

Mr. and Mrs. Arthur U. Hooper’s house at Baltimore, Maryland, forms an index to the rapid change in our pattern of living. Only in the United States, where standards of comfort and convenience advance daily, could a house grow old in 26 years. Built in 1925, it was considered modern as the minute in every way. But by 1948, although still in good shape, overhauling was indicated. The Hoopers asked architect Marcel Breuer to do the job. First on the list was bigger and better quarters for their two little girls (preferably near the ground level). The solution they hit on was a new wing adjoining the master bedroom at one end, the play yard at the other. A new garage tucks in underneath. The garden door became the main entrance (it is near the garage) and with the kitchen door moved around the side, the second-story passage forming a roof overhead, this makes a pleasant outdoor anteroom. The old entrance is now a paved terrace. Inside, the house is basically unchanged but a re-organized kitchen, a modern color scheme and carefully planned storage facilities have readjusted this 26-year-old house to today’s more practical living.
Second-floor bridge links children’s wing to main house

So that the children could play directly off their rooms during the day and yet be heard from her room at night, Mrs. Hooper asked that their wing be simultaneously at second-story and ground levels. This requirement was met by cutting the wing into a rise of ground south of the house. The upper floor of the main house is unchanged except for the new bathroom at the end of the central hall and removal of a partition which divided the master bedroom.

Ground-floor plan shows entrance between the wings

The new entrance illustrates a growing trend to more convenience, less formality. As you drive up, you see only a modest gate. But once beyond it, you are in a delightful garden court with the wings of the house at either side, a glimpse of lawn straight ahead. Stalls next to carport will house children’s ponies. Architect Breuer, no horseman, questioned the proximity but Maryland is horse country and the Hoopers assured him a down-wind stable never becomes a nuisance.
Here, all storage units are built out from the walls

Storage sheathes the north and west walls of the living room to a depth of 12 and 16 inches respectively. Designed as a wall-wide composition, it includes shelves, a desk, file cabinets, a radiator enclosure and sliding frames which hold split bamboo window shades. Even the new window wall embodies heat and light sources in its smooth expanse. (This was sole masonry removed in remodeling.) Mrs. Hooper made tapestry (above-mantel) from design by Constance Breuer, architect's wife.
Concentrated storage frees space for living

Storage, heating, lighting are carefully dovetailed to recede into the background. Cabinet at right includes a radio, record player, storage compartment with drop-leaf door. Fluorescent trough behind cabinet lights wall. Fixed panel of split bamboo is a pocket for bamboo window blinds which slide in behind. Convector grille is perforated hardboard.

This passage is keystone of the house

The original three-story house gains a measure of one-story convenience from the position of the new wing. The children’s playroom and play yard connect; at night their parents are near. Stair climbing is confined to bedtime and meals. Passage was accomplished without blocking windows, demanded knocking out very little of the wall area.

Light and color can make all the difference in a spare modern dining room such as this. Here, light comes from overhead troughs, is reflected off Chinese red ceiling and fills the room with a rosy glow. Yellow curtains, hemp matting add warmth. Black table and chairs against bare off-white walls lend elegance to the ensemble.
Playroom surfaces are sturdy, washable

The flagstone floor has many virtues: easy to clean, virtually slip-proof, neither sand nor roller skates can harm it. Heat pipes running underneath make it comfortable to sit on. Window walls need frequent washing but they make the room so cheerful (these pictures were taken on a rainy day) that Mrs. Hooper feels they are well worth it. Fixed outside blind cuts western glare. Toy shelves encourage tidiness.

Children's bath has a draft-proof dressing corner

A 10-foot clothes closet, two chests of drawers line up along two sides of the children's bath-dressing room. This confines the washing-dressing process to one place and helps to prevent colds. As the future demands, the clothes poles may be moved into other positions. The giant's-foot bath mats are hooked rugs designed by Eliot Noyes. Mrs. Hooper made them in two shades of beige with bright red toenails.

The youngsters' rooms are uncluttered

Three children's rooms, identical in size (a bit under 10 by 10 feet), open off the large playroom. The rooms are deliberately kept bare (11 by 16-inch blocks form impromptu chairs and tables) but each is proportioned to become a study in future years. The studio bed is a foam-rubber mattress on a plywood base. In addition to their own wing, the girls have a dining area opening off the kitchen.
The playroom has a flexible future

The playroom is cut to the measure of the children’s activities, now and in the future: 35 feet long, it is big enough for an indoor swing and seesaw, a sitting area near the fire. Its stone floor was left rough to prevent slipping, but later on half of it will be sanded and waxed for dancing. The south wall frames both fireplace and view. Masonry is limited to fire area, double layer of terra-cotta flues forms the chimney column. More photographs, page 160.
PERSONALITY IS A HALLMARK

From its original color scheme to its rare collector pieces, Mrs. Benjamin Rogers’ apartment reflects her individual taste and special talent.

On both sides of the Atlantic, friends like to talk about Mary Rogers: her faultless house in the Faubourg St. Germain with its velvety green garden; her enchanting Vermont farmhouse created out of seven crooked barns; her taste in furniture, objets d’art, clothes, jewels; her own sensitive landscapes and flower paintings. Vital, gay, filled with endless curiosity about things, people and places, her personality is stamped on the New York apartment we show here. The furniture has a rare unity, dating either from the short reign of Charles X (1824-30) or from closely related periods. Rugs are Directoire needlework and rare Aubusson. Color is bold, modern. Mrs. Rogers painted her library deep gunmetal, her study peacock blue with brown woodwork, her bedroom pale blue with a mauve ceiling. Bibelots are used as color notes: blue Sèvres in her bedroom, red Bohemian glass on the dining table, green and white opaline ornaments in the library. Her own charming paintings add a finishing touch to the picture.

Breaking the wall of books, this framed recess in the library sets off a superb inlaid Charles X commode. Portrait and lemonwood furniture are all of this period.

LEFT, Mrs. Rogers’ hats, her crystal clock on a fruitwood sewing table.

RIGHT, portrait of her daughter, Mrs. Huttleston Rogers, by the late Bernard Boutet de Monvel.
Mrs. Rogers' antiques were collected with intelligence, are combined with flair

**ABOVE,** Mrs. Rogers on a Directoire sofa under a painting of the Directoire period in her library. Behind her is a small bronze bust of Napoleon. The brown bolsters complement gunmetal walls. Color notes: a pink glass lamp with frieze of figures in Etruscan red and an opaline cigarette urn. The dress she wears is by Lanvin.

**LEFT,** one of Mrs. Rogers' flower paintings strikes a note of glowing color against a modern copy of an antique wallpaper simulating drapery by Nancy McClelland. The green glass, crystal and bronze doré epergne, in the foreground is French eighteenth-century, probably by Pierre Philippe Thomire.
Three personal choices: painted furniture, unusual jewels, rare glass

The study from Mrs. Rogers’ bedroom. Commode to the left of door is from a Louis-Philippe set, black painted in bright flowers and gold. It holds pieces of opaline glass. On the mantel, a Louis-Philippe clock. Over it are grouped eighteenth-century still-lifes.
In Mrs. Rogers' small upstairs sitting room, patterned wallpaper on walls and door.

A border of another design accents this over-all sprigged effect in pale pink, white and green which covers even bathroom door (papers Nancy McClelland). Furniture is Adam satinwood. Around mirror are eighteenth-century color prints, Boucher drawings.
How to recognize Regency furniture

After George III went finally and irrevocably mad, his son had to wait nine years, from 1811 till 1820, to become George IV. During this period the Prince served as Regent. The style which takes its name from this state of affairs cannot be so neatly circumscribed; it is more nearly embraced by the years 1800 and 1830, and even fans out beyond these dates. Today, it is enjoying a vigorous revival. The rare and valuable Regency furniture which has come down to us shows a beauty, quality and vitality which, when wisely edited, appeals strongly to the twentieth century.

The furniture designers were the modernists of their day. Impatient of triviality, they were trying to create simple forms, large uninterrupted surfaces, continuous lines and bold curves. Ornament (copied from whichever culture was currently in vogue and much of it produced in cast metal) was used so sparingly that basic forms of furniture managed to survive it.

The most interesting thing about any style is the way that it mirrors its time and the men of its time. In the forefront of the Regency was the English architect, Henry Holland, whose architectural style was born in the shadow of the Adam brothers and developed into Classicism in the French manner (the Tories considered him a Jacobin). To Rome he sent Charles Heathcote Tatham to make drawings of (Cont'd on page 149)
SET OF "FASHIONABLE FURNITURE" FROM CONTEMPORARY BOOK

ROSEWOOD WRITING TABLE, BRONZED LION HEADS, FEET, BRASS GALLERY, BEADING.

FOOTSTOOL LIKE MINIATURE BENCH.

BAROMETER WITH GLASS PANEL FACE PAINTED IN BLACK AND GOLD.

MAHOGANY BOOKCASE, BRASS WIRE TRELLIS, MARBLE SLAB.

CARVING ENRICHED WITH GILT, CANED SEAT AND BACK.

MAHOGANY WRITING TABLE WITH LEATHER TOP, C. 1800.

FOOTSTOOL COVERED IN HAND-PAINTED VELVET.

HEXAGONAL MAHOGANY WRITING TABLE WITH LEATHER TOP, C. 1800.

CONVEX MIRROR IN A GILT WOOD FRAME.

POLE TYPE OF FIRESCREEN WITH SCROLL FEET.

COUCH IN CRECIAN MODE, MOLDINGS PICKED OUT IN GILT.

CHEST, BAMBOO MOLDINGS, GRAINED WOOD FINISH.

BRASS-BANDED MAHOGANY WINE COOLER, LION-HEAD HANDLES.

DRAWINGS BY WALTER HORTENS
ELABORATELY DRAPE CURTAINS FOR THREE WINDOWS.

CLASSIC CURVED CHAIR, PAINTED AND BRONZED.

ASYMMETRIC TREATMENT FOR A SINGLE WINDOW.

REVOLVING LIBRARY TABLE, C. 1800, SATINWOOD INLAY.

WORK TABLE, ZODIAC SIGNS, C. 1810.

FAVORITE MOTIF: GREEK ANTHEMIAN.

BLACK-PAINTED WHATNOT, MARBLE TOP, BRASS GALLERY.

DRAWINGS BY WALTER HORTENS
JARDINIERE WITH AVIARY DESIGNED BY GEORGE SMITH.

WINDOW SEAT DESIGNED BY GEORGE SMITH, 1808.

MAHOGANY BERGÈRE, Padded Arms, Caned Back, Seat.

REVOLVING MAHOGANY BOOKCASE TAPERS UPWARD TO URN FINIAL.

EXTENSIBLE MAHOGANY DINING TABLE; LEGS OF PILLAR SUPPORTS HAVE CLAW FEET.

ONE OF PAIR OF BOOKCASES WITH WIRE TRELLIS IN DOORS.

PIER GLASS AND TABLE BETWEEN WINDOWS.
Through the windshield:

North and South Carolina

House & Garden visits the azalea country in the second of its AAA motor trips in the U.S.A.

The topographical assets of the Carolinas range from the billowing grandeur of Great Smoky Mountains National Park and the Blue Ridge Parkway to the gently rolling sandhills region and the mossy oak-studded coastal plains. They are traditionally at their best in the spring, when the Wilmington and Charleston gardens are in bloom. This year, the former city holds its annual Azalea Festival from March 29 to April 1; the latter, under the auspices of the Historic Charleston Foundation, opens its best houses to the public during the last two weeks in March and the first two in April. Should you, however, prefer golf and horses to gardens and history, the trip could just as easily be made with extended stopovers at Aiken, Pinehurst and Southern Pines.

Our trip, prepared in co-operation with the Carolina Motor Club (an affiliate of the AAA), takes about two weeks. Hotel rates (subject to change) are European Plan unless otherwise indicated.

Elizabeth City has been a port since 1666, and was once a favorite of Blackbeard the pirate. Today, apart from its commercial aspects, it is a sportsmen’s center. The National Moth Class Regatta takes place here each October. The ocean and inland waterways afford excellent fishing, and the Great Dismal Swamp attracts hunters of big and small game. For the history-minded, it is a gateway to Kill Devil Hill National Memorial, where the Wright brothers made their first flight; Manteo and Fort Raleigh National Historic Site on Roanoke Island, where the English made their first vain attempt to found a colony on American soil in 1585. The story of these early settlers is the theme of Paul Green’s pageant, The Lost Colony, presented each summer from July 1 through September 3 at Fort Raleigh. Further down the outer banks are Cape Hatteras and Ocracoke Island, a hunting and fishing preserve with an old village whose sand streets are overhung with oaks and yaupon. Stay in Elizabeth City at the Virginia Dare Hotel, $3.50 to $5 single, $5 to $8 double; the Carolinian Hotel at Nags Head on the ocean, $8 to $11 single, $16 to $20 double, American Plan in summer.

Edenton, like Brazil, might be described as “where the nuts come from.” At any rate, it is the largest peanut processing center in North Carolina. It contains a number of old buildings built prior to 1800 such as St. Paul’s Church, Chowan County Courthouse, of which the exquisitely paneled Assembly Hall is worth visiting, and Cupola House, built in 1758. On April 13 and 14, a pilgrimage to 11 private houses and four historic shrines in the vicinity will be conducted by the Junior Woman’s Club.

New Bern, the second oldest town in the state, was settled in 1710 by Swiss and German colonists, and was for some years the provincial capital. Remaining evidence of its long past: the narrow streets and historic markets, the old buildings like the wing of Tryon’s Palace, formerly a part of the finest state house in America, now an apartment house... Stay at the old Queen Anne Hotel, $4 to $5 single and $6 to $8 double.

Wilmington, famous for its annual Azalea Festival (March 29 to April 1), was once the capital of the Colony and the headquarters of General Cornwallis. Straddling Cape Fear River, 30 miles from its mouth, it is North Carolina’s principal port of entry. Things to see: St. James Episcopal Church, which houses a remarkable Spanish painting taken (Cont’d on page 172)
Bountiful Britain

England, Scotland and Northern Ireland will display a largesse of cultural and physical assets during the Festival Year.

The National Festival of Britain, which opens on May 3 by declaration of his Majesty the King, is more than a celebration. It is an affirmation of faith by the United Kingdom in its moral and economic vitality and in its ability to endure, a nation-wide re-assessment on every level. For the visitor, it means the greatest concentrated display of cultural, industrial and scientific achievement that Britain has assembled since the Crystal Palace dazzled Victorians in 1851; in other words, a bonus beyond the usual attractions of England, Scotland and Northern Ireland. Travelers wanting to make the most of it should be forehanded, center as early as possible with their travel agents over accommodations and transportation. For general information about the latter, turn to page 175. Following is a description of various activities to take place this year in Great Britain’s cities and villages.

LONDON, as is to be expected, will be the focal point of the Festival Year, with its centerpiece the exposition grounds on the south bank of the Thames. There, in a setting that will probably cause New Yorkers nostalgically to recall their World’s Fair, will be demonstrated Britain’s material contributions to civilization—past, present and future. Up the river at Battersea Park, the Festival Pleasure Gardens will contribute to the entertainment of visitors of all ages and varied tastes, providing open-air cafés, restaurants, a children’s corner, a fun fair, hand concerts, a riverside theater, fireworks displays and an exhibition of sculpture covering the last 50 years. Architecture and town planning will be simultaneously displayed at Poplar in the East End, in the new housing community comprised of apartments, maisonettes and terrace houses for about 1,500 people, a home for the aged, schools for over 1,000 children, two churches, a shopping center, a market square and three public houses. Activity in the arts will be particularly lively during May and June. Over 200 musical events have been planned for these two months. The British Broadcasting Corporation will present a series of concerts tracing the development of English song; the Purcell Society will give eight concerts of Purcell’s music; another series will deal with the history of English music from 1300 to 1750. There will be special productions of opera at both the Royal Opera House and Covent Garden, as well as performances by the Sadler’s Wells Ballet into July. The Sadler’s Wells Opera Company, the English Opera Group and the D’Oyly Carte will also appear during the season. More than 40 theaters are scheduled to be open, including the Old Vic, back at its pre-war home on Waterloo Road. The National Gallery is busily repairing as many galleries as possible so that all the more important pictures may be seen. The Tate will hold three important exhibitions: the work of Hogarth, the sculpture of Henry Moore and the eighteenth-century Eton “leaving Portraits,” a collection of self-portraits presented by boys when they left the school. The British Museum will hold what promises to be a remarkable exhibition of English watercolor landscapes, a display of memorabilia of the 1851 Exhibition, and a show of T’ang Dynasty Chinese art. The Victoria and Albert Museum will exhibit for the first time in 11 years one of its most treasured possessions, the famous Raphael Cartoons. These, however, are but a few of the activities now scheduled for 1951.

ALDEBURGH FESTIVAL, June 8 to 17. In the tiny Jubilee Hall of this seaside town in Suffolk, the English Opera Group will present a new production of Purcell’s Dido and Aeneas (with a harpsichord figured base realized by Benjamin Britten) and revivals of Mr. Britten’s Albert Herring and Let’s Make an Opera. Choral concerts in Aldeburgh Parish Church will include performances of Handel’s Jeptha and Britten’s St. Nicholas Cantata. Paintings by John Bright, Thomas Churchyard and John Piper will be exhibited and there will be lectures by E. M. Forster, Sir Kenneth Clarke and T. S. Eliot.

BATH ASSEMBLY, May 20 to June 2. Five orchestras will present concerts at Bath this year: the Royal Philharmonic, conducted by (Continued on page 174)
The English Garden at its best
is often formal, always friendly

Typical of the enduring attractions of Great Britain is the Garden at Lye Grove, the Countess of Westmoreland's house in Gloucestershire. Offset (as are all Gloucestershire gardens) by the local pinkish-gray stone, the formal section, shown above, is enlivened by the casual spotting of plants in the paving around the pool. This garden will be one of those open to the public this summer. For complete lists write to The Queen's Institute of District Nursing, 57 Lower Belgrave St., London S.W. 1; Scotland's Gardens Scheme, Camallt, Fintry, Glasgow; The Queen's Institute of District Nursing, Scottish Temperance Buildings, Belfast.
An old Paulownia tree adds coolness to this garden and helps to shape its design.

To save the roots of shade trees, build up the soil level and enclose soil in a brick retaining wall.

Use the brick wall as background for a pool.
Turn your backyard into a garden-living room

When hot weather hits the city, turn your backyard into an out-of-doors living room. Make a point of potted plants and shrubs which are largely self-sufficient and will resist smoke—dirt (for list of plant material suited to cities, see p. 188). The three tiny gardens on these six pages are in the Georgetown section of Washington, D. C. They are packed with ideas for you; each is quite different, since each solves a different problem.

If your terrain presents layout problems, HOUSE & GARDEN will be glad to assist you.

1. Capitalize on shade trees and water to cool your garden

Both landscape architect Perry Wheeler and owner James M. Snitzler wanted to save the Paulownia tree for the shade its big leaves would give this pocket-handkerchief garden. Old bricks hold the soil around tree's roots and pave the yard. They also are used for the pool and the far wall where an openwork pattern lets air currents through. French chestnut picket fence tops wall, dramatizing tree trunk. White form of Cercis canadensis and white flowering dogwood in tubs give height and bloom near the windows. Serpentine brick edging and low hedge of Ilex crenata convexa enclose a planting bed of pyramidal forms of flowering cherries, Fontanesia and small-leaved Rhododendron carolinianum. Japanese maple, larger rhododendrons, azaleas and Pieris floribunda dominate the opposite corner, banked with potted plants easily moved for different effects. Brackets in wall hold pots of ivy above the pool. Steps lead to storage area.
• Focus the view from your windows on a fountain, attractive the year round.

• Lead the eye to your fountain by raising the brick in the wall above it.

• Pick up the tones of the brick with pink geraniums below fountain.

• Shape your flower beds to match the form of the base of the fountain.

• Your garden will act as a delightful extension of your living room.
2. Eighteenth-century French fountain is the keynote of a tiny garden

When the owners, Mr. and Mrs. John W. Auchincloss, and Mrs. Elinor T. Donaldson, landscape architect, designed this backyard garden in Georgetown, they matched its design to a rare old French baroque fountain. They put a wide window in the rear of the house to capitalize on the garden view. They framed each pane of the window with vines. Look closely and you will see the grapevine. To simplify upkeep they have primarily a green garden highlighted with white azaleas and bright flowering bulbs in spring. After the spring bloom interest centers on polled plants. Instead of grass, they have a flagstone area near the house where chairs do no damage. Gravel panel needs little care.

**THE FOUNTAIN**

Subtle color is keyed to the eighteenth-century fountain. The cast iron of the horse's head has weathered to a soft gray. Rain and exposure have turned the bronze leaves to a blue-green tone, which is picked up by the foliage of the geraniums, whose rose-pink flowers blend with the pinkish bricks and old-rose marble base.

**THE PLANTS**

In each side bed Snow azaleas glisten against a background of evergreen *Ilex crenata helleri*. A fig tree is espaliered against white clapboards, its base a mass of *blue Phlox divaricata*. In the far corners, *Viburnum carlesii* sends forth fragrant blooms, faintly pink above other evergreen hollies and a mass of pink *Scilla campanulata*.

**THE CONSTRUCTION**

Brick steps lead down from the living room of the house to the garden's flagstone sitting area, which is 8' deep. Covered with pale gravel, the terrace proper is very easy to care for. The bricks which edge the beds are set on end. In each recess, there are bricks set flat, at ground level, to make a solid base for potted plants.

Its scalloped edges and symmetry give this garden the charm of an Aubusson carpet.
3. To break the long look of the average yard, use circular motifs

Large evergreen magnolias form a green wall at far end of the garden. The bird bath acts as focal point.

Behind a very old house in Georgetown is this evergreen garden of Mr. and Mrs. Robert McKay designed and tended entirely alone by Mr. McKay. He planted the three *Magnolia grandiflora* trees for their broad leaves that are lustrous green all year and their large cup-shaped fragrant white flowers in spring. Forsythia adds finer foliage and ivy vines cover the base of the bird bath.

Center of the circular scheme is an old ivy-bedecked millstone, set just above the intricate brick pattern.

The circular design in old bricks which Mr. McKay worked out for this section of the garden is repeated in the two semi-circular areas to give a unity to the entire paved area. Between the bricks he planted herbs such as thyme, basil and spearmint. Step on them and their fragrances are released. Moss obtained from the woods was set in other crevices in the bricks. Up-ended bricks enclose the circle; behind them a bank of periwinkle or *Vinca minor*, excellent evergreen ground cover, dotted with starry blue flowers in early spring. American box trees add corner accents.

Privet sheared on a slant carries the eye up and on to the rest of the garden.

At the foot of the privet, a band of periwinkle adds foliage contrast. Its roots are restrained by the continued edging of bricks set on end. A few clippings during the growing season keep it neat, and that is about the only care required for the ivy and other evergreens. The left wall of the garden is 20 feet high. It is covered with such vines as wistaria, clematis, honeysuckle, Virginia creeper and a trumpet vine to attract the hummingbirds. On the right is a five-foot trellis which supports ivy, honeysuckle and red climbing roses. Another large magnolia fills the corner by the house, shades a small table. (Continued on page 106)
Extend your garden year with chrysanthemums

by RODERICK CUMMING

The plaintive "You should have seen my garden last week" is the gardener's theme song in autumn. It needn't be. Chrysanthemums will take over when other flowers are sear and seedy and add from six weeks to two months to your gardening year. Well into October they are magnificent and hang on through early frosts till the final "killers" arrive. Besides this, chrysanthemums are considerate of gardeners. They are quite hardy, relatively undemanding and easy to cultivate. Give them good drainage, plenty of sunlight, space in which to grow and expand and any soil which will produce annuals and vegetables. But don't think that you can plant them and leave them unmoved year after year.

If you want tidy plants and masses of bloom, divide the more vigorous kinds early each spring. (There are exceptions, such as Summertime and the cushion chrysanthemums.) Less hardy kinds should be divided every other year. The younger, outside growth will give you the sturdiest new plants. Before you transplant these, prepare their soil bed in the way usual for other husky perennials. Use well-rotted manure and compost and feed the plants regularly with balanced plant food. Good nourishment is the secret of uninterrupted growth and abundant blooms. Here is all that (Continued on page 207)

Opposite

| 1 | POLARIS | One from a series named after birds. Large frost-resistant flowers cover the plant from September all through October. |
| 2 | TANAGER | Brilliant, clear-toned blossoms. 1"-1½" in diameter, bloom abundantly on low-growing stems with thick, plentiful dark foliage. |
| 3 | HAPPY | This single to semi-double Arctic hybrid variety, with its daisy-like center, will reach a height of as much as 2½'. Extremely hardy. |
| 4 | DECORATIVES | This gleaming white sport of the widely grown Lavender Lady gives an abundance of pearly white blossoms, ranging in size from 2" to 2½" in diameter. The rich dark green of its airy foliage and pale green center enhance the iridescence of the flowers. |
| 5 | SINCERITY, SPORT OF A HARDY TYPE | Exclusive to semi-double Arctic hybrid variety, with its daisy-like center, will reach a height of as much as 2½'. Extremely hardy. |
| 6 | MASQUERADE | Small, individual globes and fine foliage form a rounded mass of color about 2' tall from early October until frost. |
| 7 | PATRICIA LEHMAN | Large, heavy clusters of blooms from 2½" to 3" across and heavy, well-formed foliage grow to 2' on firm upright stems. |
| 8 | OCTOBER | This hardy Northland daisy has wide petals, fine leathery foliage; produces symmetrical mounds of flowers to 2½' in early October. |

TO SHAPE PLANTS, INCREASE BLOOMS

Pinch back, with sharp knife or fingernail, every two weeks until mid-July the terminal and lateral buds (gray in the drawing, based on one in Chrysanthemums for Pleasure, by Ernest L. and Aleita H. Scott).
Turns on a terrace

Now is the time to add

a new outdoor dimension to your summer

The terrace that blooms in the spring is only a prelude to a good six months of open-air living. The basis of it is furniture such as we show opposite and on the next four pages. The beauty of it is that, being planned as a room, it automatically enlarges your entertaining space. There are lots of little tricks that make terrace living inviting. The marquee shown opposite is one of them. So is the idea of bringing the garden close at hand in pots or in countrified baskets. This year, the furniture presents a whole array of interesting new textures such as wicker and iron, decorative mesh painted white, lacquered rattan, rough-surfaced glass, shining aluminum, warm redwood, metal with the eye-interest of bamboo. In addition, it is down-to-earth utilitarian. Foam rubber caters to your comfort in the cushions. Chaise lounges have adjustable backs, which means reclining and reading ease. The top of a dining table can do a flip-flop that brings it down to bridge-canasta size. A utility wagon folds its wings and silently steals away on smooth-running wheels. Today, you don't have to take the weather into your plans, for metal is rust-proof, wood lacquered against moisture. As for the wrought iron, it is completely suited to the double life, sturdy enough to sit out in rain or shine and handsome enough to move back indoors with you next fall. For your covers, you can have linen, canvas or duck, all of it fade-proof. Choose subtle colors for traditional pieces, bright seasonal hues for modern. Whether yours is a patio, a terrace or a loggia, there is furniture made for you. Turn to our preview of it on the next four pages.
Wicker and iron, good with garden greenery

Fresh materials and the new Italian look, invite you out-of-doors

There is a new approach to textures in this Salterini group of furniture which combines wicker with iron. By designer Tempestini, two nested cocktail tables, above far left, have tops of imported Italian wicker, iron legs, cost $35. They are matched by the low coffee table by the same designer ($25) and by the low-slung, wide-angled chair, left ($55). Available at Miller & Rhoads.

All prices approximate.

Meals on wheels come to you

Utility wagon, shown far left, maple or birch with ash legs, 30” x 36” with leaves up. Heywood-Wakefield, is $50 at Gimbel Bros., New York.

Here's how to play games out of doors

Game table, left, in maple or birch, ash legs, 32” x 64”, has flip-over sliding top. Heywood-Wakefield, $60 at Gimbel Bros., New York.
Room for one to lie, three to sit
Summer classic, right, by Potter is white iron with dark green canvas, adjustable back. $10 at Callimore’s, Oklahoma City.

You can lift this chaise with one hand
Light aluminum, far right, plastic in 4 colors, adjustable back. Florida Plastic Tops, $48 at F. & R. Lazarus, Columbus, O.

Your comfort begins horizontally with a chaise longue
Sturdy and informal chaise

As your best investment in warm-weather enjoyment, put any of these chaise longues into the picture sketched below. You can choose either modern or traditional. Left is the Utility Cabinet Co.'s sequoia redwood chaise of the Santa Cruz group. On wheels, it has an adjustable back, a pad upholstered in dark green sailcloth. It costs $40 at Halle Bros., Cleveland, Ohio.

Redwood, a positive color note outdoors
Point up a patio with furniture of airy mesh and crisp wrought iron

Light a sun-and-shade area with bright cushions.

This five-piece group is made in white or Pompeian green; the detail is delicate, the mesh is diamond-pattern. Love seat, left, costs $75. Chaise, above, is $52, its sailcloth pad in House & Garden Sprout, coral, yellow, or turquoise, is $15. Armchair is $37, cocktail table $28, round glass-topped table $44. All are made by Gallo Original Iron Works, available at Lammert's, St. Louis. 

Try this with modern

“Continental” chair, right, has white rod frame, screen back, foam-rubber seat. Kneedler-Fauchier, $50 at New Design, N.Y.

Traditional for indoors or out

Scroll-back chair, far right, fits terrace or living room. George Koch Sons, $30 at Furniture Mart Inc., Louisville, Kentucky.
On a breezy terrace or loggia, put warm-toned wood, lacquered rattan

Textures that recall a tropical veranda

Look for bamboo-textured metal
Nested tables, right, designed by Lyman for Molla, are lightweight metal, have glass tops, $90 at Hemenway, New Orleans, La.

More useful: extra-high lazy Susan

More summer furniture page 161
This compact little kitchen (13’x19’) can serve 100 guests

It is not unusual for Mr. and Mrs. Harold E. MacDonald to entertain over 100 people on the lakefront terrace of their house in Glencoe, Illinois, remodeled by Jerome Cerny. The answer: Ingenious space-planning of the kitchen. The cooking peninsula bends to include a pie-shaped cabinet. Six instead of the usual four surface burners give 50 per cent better meal production. Baking and broiling are done in a nearby corner where two ovens are set in a brick chimney. With sink, dishwasher, pot and pan storage, chopping block and pastry center at hand, this area is self-sufficient for everyday use. For parties, the other half of the kitchen comes into play, complete with second sink, glass and china storage. Cross-ventilated, airy, the decorative details of this kitchen were inspired by the cover of House & Garden for February, 1950. All cabinets were made to order. Of driftwood gray oak, they have a graceful French Provincial paneled motif which is echoed in the scalloped apron of the steel hood above the burners. Floor is vinyl-coated cork, the sculptured wall covering carries out the chimney’s brick design. Cabinet tops are either stainless steel, marble (pastry), maple (chopping) or Sprout Green vinyl.

Guide to the floor plan:

1. Storage of brooms, cleaning things; shelves for molds, platters, extras.
2. Five drawers for silver storage.
3. Tray storage behind paneled doors.
4. Overhead cabinets for glass, china.
5. Second sink for party wash-up, easy access from dining room, terrace.
6. Five long drawers for table linens.
7. A two-door cabinet for fine glass; below it, an infra-red plate warmer.
8. Frigidaire refrigerator (10 cu. ft.).
9. Cabinet built over refrigerator.
10. Curving cabinet containing cutlery, bread box, canister, chopping board top; fluorescent light, under wall cabinet above, shines down.
11. Clothes chute to the basement.
12. Utensil cabinet with marble top for
pastry-making; on it, Le Creuset oblong covered casserole, Thompson coffee mill; spices are above.
13 Wall cabinet for utensils; fluorescent lighting is under apron.
14 Two Thermador ovens in chimney.
15 Snack bar with Romweber chair.
16 Hobart stainless-steel dishwasher.
17 Elkay stainless-steel sink with a Williams Dispos-A-Matic for waste.
18 Pie-shaped cabinet for cutlery, pot-lid storage, ingredient assemblage.
On it, Thompson salt and pepper.
19 Custom-built six-burner Hotpoint range top; over it, stainless-steel hood, fan, light; under it, the pots and pans are stored on sliding rods.

*For further information write to House & Garden*
Spring floor show

The new carpets on these pages will put fashion on your floors

The news in carpets: When you shop, look for geometric designs. Top designers are responsible for tidy variations of the spatter-dash theme, for crisscross patterns and attractive block arrangements (all shown on the next two pages). Over and over, you will find color used tone-on-tone, in variations of loops and cut pile, frequently worked in marbled effects. Take note that twist weaves are particularly hardy. Remember that textured surfaces and over-all patterns are less liable to show footprints than are plain weaves. Remember, too, that light, bright colors in tweed medleys stand up beautifully. They are particularly well suited to country houses, hard wear by children and depredations of pets. The perfecting of man-made fibers (such as rayon) for carpets is headline news this spring. These are either used alone or are blended with wool and other conventional fibers. Here are the points to bear in mind:

Man-made carpet fibers

• Man-made fibers are your protection against shortages (carpet wools, since they are all imported, are becoming increasingly scarce).

• Today, man-made fibers take dyes impeccably so that you can have them in clear, new colors and they can be used in a wide range of designs, such as the new geometrics.

• You will find that they wear like iron under every sort of condition (resist crushing and destruction by moths).

• These smooth fibers tend to shed dirt and they are also remarkably easy to clean.

• Note for your budget that, since these fibers are made-in-America, they are not subject to import duties and consequently their prices are in general reasonable.

The carpets shown on our pages, and others of like quality (many of them featuring House & Garden colors), will make their debut from coast to coast during the week of April 7. Be sure to see them at your local store.

Why don’t you decorate a room around a new carpet?

You might begin your decoration at floor level, let your carpet set the scheme. Alexander Smith’s October design is highlighted with gay cushions in Siamese silks. The room and the carpet were both designed by Edward J Wormley.

Shopping data, page 189
Marimba by Bigelow-Sanford. Woven loops of new carpet-rayon fiber combine three colors in this rock-strata pattern.

Lorain by Archibald Holmes is two-tone viscose acetate rayon yarn in two levels of looped pile, giving a treebark effect.
When you decorate, remember that your floor
is as important as your walls
and choose a carpet with character

Cloisonné by Gulistan is a swirling, over-all design woven of wool. In shades of gray, it has a classic air, adapted to any room.

Tempo by Karastan is black, white and gray cotton in a fashionable, contemporary design. Striking and varied for a large, informal room.

Modern magic by James Lees blends wool and acetate rayon in soothing colors, is a new version of the traditional block pattern.

Easier living, designed by Russel Wright for Artloom, is cotton with a fur-soft cut pile. The spatter design combines colors well.

Tanglewood rug by Needletuft is of a new man-made fiber and cotton in tawny tones, has strong architectural pattern with a tweedy surface.

Hacienda by Masland is an all-wool Wilton in a contemporary mosaic design which is sturdy underfoot and graceful to the eye.
One of the questions most frequently asked me is how I happened to start playing classical music when "swing"—which was introduced more or less by my orchestra—was at its height. This question remained unanswered for many years for the good reason that I myself was uncertain of the answers. Eventually I became sufficiently intrigued by the question to sit down and try to analyze the various causes which had started me off on my career of a musical double life.

As a child, my only personal contact with music was through listening to band concerts in the parks in Chicago, and hearing the bands in parades. At the age of nine I was lent a clarinet by the Synagogue—why a clarinet instead of some other musical instrument I have no idea, nor do I have any recollection of yearning for a violin or a tuba. I seem to have accepted the clarinet as part of my life from the moment it was put into my hands and I popped it in my mouth. My double life started practically immediately. As soon as my father thought I showed some promise, he sent me to an old German teacher named Franz Schoeppe, who was a rigid classical disciplinarian. When I was 10 years old, I played a Haydn transcription in a small concert with a little girl accompanying me at the piano. About the same time, I made my first appearance at the Central Park Theater doing a take-off on Ted Lewis playing When My Baby Smiles at Me. By the time I was 12, I was a professional jazz musician and my lessons with Herr Schoeppe had long since come to an end.

During the next five years, I spent all my time listening to and playing with most of the great jazz musicians in Chicago, which during that era was the great center for that music. And lucky I was, as these men included Louis Armstrong, Bix Beiderbecke, Frank Teschmacker, Bud Freeman, King Oliver, Jelly Roll Morton, Leon Rapollo, Ben Pollack. The whole spirit of jazz was astonishingly different from the spirit of popular music today. Believe it or not, we had only a very small audience so there was practically no temptation to commercialism of any kind. We were all immersed in music to the exclusion of just about everything else. I can remember one incident when I was playing with Ben Pollack's band in Chicago. We induced the proprietor of the Southmoor Hotel, where we were fulfilling an engagement, to hire a substitute band one evening so that we could take the night off in order to travel approximately 350 miles to Detroit, simply to listen to a certain trumpet player whom most of the band had never heard. It was Bix Beiderbecke, who at that time was just another musician and not the legendary figure he has since become. During the ensuing years I played with various bands (Continued on page 181)
How to be comfortable and save money

Thorough insulation is a vital part of any comfortable house—it helps keep winter heat in, summer heat out and it cuts fuel and upkeep costs.

Insulation is a building product that is kind both to you and your pocketbook. It increases your comfort the year round and it can pay for itself through fuel savings and other economies that it makes possible. It encloses the shell of your house snugly and sets up a barrier to the escape of heat from it. Properly insulated, your walls, floors and ceilings won’t be chilly or drafty in winter and draw warmth from you. Room temperatures can be lower and more uniform; the air will be healthier and less stuffy. In summer, rooms will be cooler because insulation impedes the flow of heat into the house just as it retards its exit in winter. The fact that less heat passes out of an insulated house means that your heating equipment burns less fuel to keep your rooms comfortable. So your fuel bills will be less. In a new house, proper insulation may mean that the size (and consequent cost) of your heating equipment can be less. This is also true of summer cooling equipment in a warm climate. Since much of the heat loss of a house is through window and door openings and crevices around them, they must be weatherproofed. Double glazing with storm sash or insulating glass (two layers of glass with a hermetically-sealed air...
In a basementless house with a shed roof

Insulation goes under the roof structure of this modern house, in exterior walls (2), around the edges of the concrete slab foundation (3). Vents in the eaves (1) give circulation of air over insulation. Space between... takes care of windows; weatherstripping and caulking seal window and door frames and cracks.

The need for complete weatherproofing of a house is increasing today. The most prevalent type of new house now is a rambling, one-story so-called “ranch” house. It has large wall and glass areas. It is often built directly on the ground without a basement and has a flat or low-pitched roof without an attic and has few interior partitions. All these features—slab foundation, flat roof, outside walls and large windows—need adequate insulation. This must be properly planned and placed if the house is to be comfortable and heated economically. Yet in many such houses only the attic floor or roof is insulated though most heat loss in houses occurs in the walls.

Questions and Answers

Here is a series of questions and answers to aid you in understanding the insulation problem in your own house. They discuss what insulation does, various types, how it is installed, the need for a vapor barrier, ventilation and the like.

Q. Why do I need insulation if my house is solidly built?
A. Solid construction is no barrier to loss of heat. It flows through wall and roof materials, through wood and masonry, and always moves from the warm to the cold side. Heat will flow out of your house in winter, into it in summer, unless you install adequate insulation to act as a barrier.

Q. How does an insulating material work?
A. Most insulation consists of various kinds of fibrous or fluffy substances enclosing countless air cells. These materials resist heat passage. Their insulating value generally increases with their thickness. Sheets of foil or metal are other forms of “thermal” insulation, acting as heat barriers by deflecting heat rays off their surfaces.

In a 1 1/2-story house with basement

The second story of this house is heated and occupied; insulation is carried up walls (2), between roof rafters, and between “collar beams” at top. Gable end vents (1) prevent condensation of moisture.

Q. How many types of insulating materials are there?
A. Insulating materials vary in appearance but there are four main classifications: loose fill, flexible blankets or batts, rigid boards and the reflective type mentioned above.

Q. What is loose fill?
A. Fill insulation is made from mineral wool (rock, slag or glass wool), from wood fibers, from vermiculite. It is a loose, lightweight material which can be blown, poured or packed into walls, roofs, floors and other spaces in order to insulate them. It can be blown into walls and attics of old as well as new houses.

Q. What is flexible insulation?
A. Manufactured in the form of blankets or batts, and sized to fit between the studs, joists and rafters of a house, it is made of mineral wool, wood fibers, etc. It usually has

Continued on page 138
a foil or paper moisture barrier on one side which resists the passage of moisture vapor.

Q. What is rigid insulation?
A. It is better known as insulating board and is made from wood or vegetable fibers. It is available in various forms—as exterior wall or roof sheathing, as lath for plaster, as decorative interior finish in tiles and planks and as an exterior finish in the form of insulating siding. Insulating boards or slabs of mineral wool are also used now to insulate concrete slab foundations.

Q. What is reflective insulation?
A. Aluminum foil in plain sheets, or attached to paper backings, is hung inside the house framework to reflect heat back into the house or reflect outdoor heat away from it. Foil is also attached to some insulating boards and blankets. Thin sheets of steel have also been used as a reflective surface.

Q. How do you judge an insulating material?
A. Besides knowing how well it stops the passage of heat, you should know if it is fireproof or flame-resistant, if it discourages insects, resists rot and mildew. It must not absorb moisture either or lose effectiveness with time. Suitability to the construction of your house is important also. There are certain factors to bear in mind about each type of insulating material listed here. Loose insulation, usually applied to older houses, must completely fill the

In a house where attic is used
Insulation (3) encloses walls and ceiling of second-story rooms and roof dormers as well as walls of first-floor rooms. Vents (2) and gable-louvers (1) provide necessary ventilation around upper rooms.

In a house with an unused attic
Main house has a full basement so no floor insulation is needed. Wing of house is built on ground so floor must be insulated. Walls and attic floors (3) are insulated. Eaves (2), gables (1) vent attic.

This is what insulates your house

Board insulation, left, has structural as well as insulating value. Reflective insulation, right.

Ready-made combination windows, left, include storm sash which do not have to be put up and taken down. Insulating glass, right, retards escape of heat.
space into which it is blown for maximum effectiveness. The insulating value of flexible insulation is determined by its thickness. Insulating board can be used as either a structural or an insulating material. Reflective insulation will ordinarily work best when it is installed facing an enclosed air space. This must be at least three-quarters of an inch.

Q. Where should insulation be placed?
A. A precise answer to this question depends on how your house is designed, constructed and used, where it is located and the problems of hot or cold weather it faces. In general, insulating materials are installed in the following parts of a house: in all outside walls; in the floor of a basementless house with a crawl space; around the edge of a slab foundation; in the ceiling and side walls of an attic that is used; in the ceiling below an unused attic space; around dormers; in a flat roof; in a shed roof; in the walls next to an unheated garage or an open porch and the floors above them; between piping and exterior walls.

In a house with an inside garage

The floor above an unheated garage (1) needs to be insulated so heat doesn’t escape from upper rooms. The wall between garage and adjoining room must be insulated to keep first floor rooms comfortable.

Storm sash, insulating glass and weatherstripping for windows and doors should be included as well. The sketches on these pages illustrate means of insulating various types of houses and show where the insulation is placed.

Q. What causes condensation and what is a vapor barrier?
A. When warm air strikes a cold surface, it condenses into water. A typical example is summer air coming into contact with a pitcher of ice water. The moisture that forms on the outside of the pitcher is condensation. The bathing, cooking, laundering that goes on in any house loads the air with moisture vapor. In extreme weather, if this warm, moisture-laden air can pass from the warm inside surface of the wall to the cold outside surface, it may condense into moisture. This may damage the insulation and the house framing or finish. To avoid this, many insulating materials have a moisture-resistant paper called a “vapor barrier” on one side. When the insulation is installed, this side must face the “warm” or room side of the house structure. It acts as a barrier to the passage of water vapor.

Q. Does insulation need ventilation?
A. Yes. Ventilators in the gables, eaves or roof of a house will create a wash of air above the insulation. This will help eliminate any water vapor or condensation in the attic or roof construction. Ventilation under the crawl space of a basementless house is advisable if the floor is insulated.

In a house with a partly enclosed porch

The floor over a porch which is open to the weather (1) needs insulation if the upstairs rooms are to be comfortable underfoot. The wall between porch and first-floor rooms must be completely insulated also.

Q. Are storm sash and weatherstripping important to insulation?
A. They are a very important winter insulating measure. An ordinary window loses about four times the heat that an equal area of uninsulated wall will. The increasing popularity of large windows makes this a serious problem for the heating plant unless insulating glass or storm sash is used.
Light lunches for spring appetites

by JEANNE OWEN,

Secretary of the Wine and Food Society, author of four cook books

April, often called the month of poets, is quite as much the month of gourmets.

As the weather relents, you look forward to less formal ways of entertaining, menus that are less filling. For this, lunches are ideal. Keep them light and you will be rewarded not only gastronomically, but when you step on the scales dressed in your new spring suit. Remember that a small meal must be right in every detail, the contrasts of flavor, the creamy, light or crisp textures following in just the correct succession to leave the palate completely satisfied. The ingredients are in the markets now. It is up to you to shop for them intently and use them with imagination.

Make a point of the wine you serve with the meal.

There are excellent inexpensive white wines available now, both imported and domestic. Serve them well chilled. The five menus which follow should lay the groundwork for your (Continued on page 193)
You feel no wintry draft sitting near such a window wall. It’s Thermopane® insulating glass. It has a blanket of dry air sealed between two panes. The inner pane stays warmer in winter, thus reducing the “low-comfort zone” you get near single-glazed windows. With Thermopane windows, all your floor space is usable for effective groupings of furniture. Thermopane cuts heat loss and saves fuel, too. And under normal humidity conditions steam doesn’t collect on the warm inner pane to hide your view. You need no storm sash... Thermopane stays in the year ’round. In summer, its insulating air space helps keep heat out. For building economy, Thermopane is made in over 90 standard sizes. For details, write for our Thermopane book. Libbey-Owens-Ford Glass Company, 241 Nicholas Building, Toledo 3, Ohio.
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And this classic design, harking back to the musical high-tide of Bach and Handel, reflects in its outward elegance the superb tone and impeccable workmanship which make it a great piano. To put this Louis XV Grand in your home is a mark of rare good taste.

Makers of Grand and Console Pianofortes

This chest, one of a pair designed by William C. Pahlmann, serves as a bar in a New York apartment. Its mate contains radio-phonograph.

Patterns for parties

These bar arrangements are efficient and unobtrusive

To ask your friends in for a drink is a genial and pleasant way to entertain, and the good host likes to have ingredients close at hand so he can get on with the mixing without leaving his guests. A bar is attractive when it is built into a wall or a piece of furniture where it is easily available but concealed. If you prefer the English “grog tray,” you can decant the liquor, then pour it into a shining array of decanters, on a convenient table, as shown at foot of this page.

Behind bookshelves, left, is a bar in Mr. and Mrs. Harold Mixsell’s pine-paneled library at Locust Valley, Long Island. Two doors swing outward to reveal shelves stocked with glasses and bottles.

The marble top of a Victorian table, below, is handsome, indestructible and cool for drink mixing in the living-room of a New York apartment. Decanters of different shapes make an effective décor.
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For dealer's name, see Classified Phone Book under "wallpaper."

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To get your copy of "Tile . . . For a More Beautiful Home", illustrated in rich color and showing many decorative ideas and practical uses, send 10¢ to the Tile Council of America, Room 3401, 10 East 40th Street, New York 16, N. Y. or Room 433, 727 W. Seventh Street, Los Angeles, California.

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HERE'S HOW Dispersion Magic of TEXOLITE makes walls and ceilings color-rich:

DIAGRAM A — pigments protrude above binder, disperse light; make surface look dull flat.

DIAGRAM B — pigments buried. Binder above them reflects glossy glare.

DIAGRAM C — pigments so dispersed and pigment-binder ratio such that pigments touch surface without protruding and are covered with only a minute film of binder. Light rays absorbed, reflected, diffused. Result: IT'S COLOR-RICH!

Diagram A

DULL FLAT

Diagram B

GLOSSY GLARE

Diagram C

COLOR RICH!

TEXOLITE Seven Star Imperial

...gives you color-rich walls and ceilings — yes! Thank the new Dispersion Magic of TEXOLITE for that — and for other advantages, too. Seven Star goes on so evenly, it seems to spread all by itself ... so easily, your paint brush simply glides along.

Seven Star is scrubbable, of course: wash it again and again — it's still color-rich! And look at these other Seven Star advantages: it comes in newest trend colors, is an oil finish, is ready to use, goes over most any surface, dries in an hour, leaves no "painty" odor, a gallon covers the average room.

Better see your paint dealer about this color-rich "beauty paint" — real soon!

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From April 2nd to 12th, the official Carpet Fashion Opening, your floor covering dealer will have on display the new carpet fashions for 1951. Townley Cotton Broadloom by Artloom will shine out as the color hit of the show!

14 stunning decorator shades . . . with jewel-like depth and intensity . . . enhance Townley’s sumptuous, sophisticated texture — soft, deep, and smart. Townley is a genuine, cotton broadloom woven on real carpet looms . . . with a serviceable, lush, woven-in pile . . . and plenty of cling-to-the-floor heft. Any size, including wall-to-wall. An amazing value at $9.95 per sq. yd. (price subject to change).

Send for FREE illustrated booklet, "Color Magic for Your Floors," packed full of decorating ideas.

Artloom Carpet Co., Inc., 295 Fifth Ave., N.Y. 16, N.Y., for over 65 years, weavers of fine wool carpets for every decorative requirement, in all price ranges.
classic details for Carlton House. These drawings did much to encourage interest in the antique styles. Greek ornament became essential to the house of any man of taste; Greek vases dotted his rooms and much of his furniture was modeled on the same source. (The Elgin marbles were installed in the British Museum in 1816.) Details such as the anthemion and acanthus were applied to superb furniture in dark woods such as rosewood, kingwood and mahogany and to brass and ormolu mounts. Styles which found expression included the Indian, Egyptian, Roman or Rustic (the "Picturesque" leading to the Gothic) and they were summed up in the fantastic Pavilion at Brighton where the Regent indulged his taste to the full, shown in House & Garden, December, 1948. (It is interesting to remember that the Regent's extravagant taste was generally considered monstrously vulgar.)

Often held to be greater than Holland is Thomas Hope, another architect who spent eight years sketching architectural remains in Greece, Turkey, Asia Minor, Syria and Egypt. As a result of the decoration of his house, Denbies, in Surrey, he published a book, Household Furniture. He attempted close archaeological reproduction of Roman furniture such as couches, cross-framed chairs or stools, round tables with lion feet. He copied as ornaments lyres, winged sphinxes and lions. Severity was his ideal but he was sufficiently gifted and unpedantic to create his own classics where prototypes did not exist, inventing firescreens, bookcases and sideboards that were congruous to the Roman style.

Chinese taste was revived during the Regency when Henry Holland designed a Chinese drawing room for Carlton House while later on Brighton Pavilion was to become a memorial to its most bizarre manifestation. The furniture displayed against palm-tree columns was angular but gay, frequently made of bamboo, and it was generously adorned with dragons and Chinese characters, pagodas and figures.

At the end of the century (as in the twentieth) the world was growing smaller. Napoleon's armies moved across Egypt from 1798 to 1801 accompanied by a corps of archaeologists headed by Vivant Denon. Back in Paris, Napoleon had Jacob Desmarter make him a bedroom in the Egyptian style. What the Emperor liked was the world liked and Denon's book on the Egyptian safari popularized the style in England. In 1806 it was said to be the "present prevailing fashion." Thomas Hope decorated a room for his collection of Egyptian antiquities with motifs from mummy cases and papyri.

Napoleon's conquests gave the Egyptian style to Europe but at a price. His wars had been costly in many ways and the economic conditions which came in their wake changed furniture. The new style characteristic of the eighteenth century were too expensive to produce at the beginning of the nineteenth. Inlay work and carving were in general victims of the time. Gilt metal mounts replaced them. The woods (satinwood, mahogany, amboina and rosewood) more than made up for what was lost. Rosewood came from Brazil (trade with Spanish and Portuguese colonies in the New World expanded during the Napoleonic Wars) and other woods were often stained to imitate it. Kingwood, another South American wood with a finer grain than rosewood, was also popular. The yellow tone of satinwood was sometimes relieved with ebony inlays. Veneers with striped or marbled figures, such as calaminader and zebrawood, were well liked for small tables and cabinets.

The French excelled in chased ormolu mounts; the British forte was brass inlay, cut from sheets and inserted into the veneer of the wood. By 1820 the tendency to overload furniture with brass ornament and inlaid designs had become almost intolerable and furniture forms, especially of chairs, were so varied that it was said "it now baffles the most skilful artists to produce new forms." As in our time, a reversion to Greek models of the fourth and fifth centuries helped to save the day. Other notable points of similarity were the insistence on numerous small tables, the invention of extension dining tables, the liking for marble-topped tables. Sofas, then as now, were extremely popular. They were used for reclining, so that in function they closely resembled our daybeds. Regency chairs were light, easily moved. We probably inherit our taste for mobility from this epoch. The movable bookcase was mounted on castors so that the determined reader could pull it from room to room.

Mirror was much in fashion, used over large areas and frequently carried all the way to the ceiling. In the Brighton Pavilion there was a mirror 13' x 8' to reflect all manner of "cosily embellishments." In smaller rooms, mirrors were used to extend the apparent dimensions and the landscape architect, Humphrey Repton, installed them to exaggerate the length of his trellised walk. In Soane's Pitzhanger Manor, a visitor to the library, mistaking a pair of enfiladed mirrors for a corridor, injured himself so severely that it was thought best to remove the offending glass!

Lighting improved greatly during the Regency. In addition to the huge chandeliers (called by their French name "lustres"), hanging oil lamps after Roman models, wall lights, candleabra and gaslights were introduced.

Beds in general were divided between four-posters and the lighter, tent-like field bed. The French couch-bed was also introduced into England, and used along, rather than at right angles to, the wall. It usually had a low, straight headboard, with outward-curved scroll ends and was topped by curtains or a canopy.

The illustrations on pages 108-111 do not include examples of "pure" Chinese, Indian, Gothic or Egyptian pieces because these are so extreme. They were, however, the sources on which the foremost Regency designers drew, simplifying them to meet the demands of the day. Contemporary American designers have added another chapter to Regency today so that the style is eminently suited to our ways and our times.
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**Turns with a corkscrew**

There's a whiskey for every taste and a favorite formula for every whiskey.

- [Image of whiskey bottles and glasses]

** IMPORTED VERMOUTH from Italy by the ORIGINAL 100 Year Old secret formula**

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**VERMOUTH of Italy by the ORIGINAL 100 Year Old secret formula**

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**VERMOUTH of Italy by the ORIGINAL 100 Year Old secret formula**

(Hoffmann Imports of America)
If whiskey has been called the most controversial of all liquors, it is merely because the people who drink it have such marked preferences. Offer a Scotch drinker a rye highball and it is unlikely that he will be happy. The fine points between Bourbon and rye can make considerable difference in the enjoyment of an evening. Therefore, we hold no brief but merely suggest four ways of savoring the qualities and characteristics of four fine drinks, together with a few remarks on how they got that way.

**Scotch and soda**
Because the barley malt that forms the basis of Scotch is dried directly above peat fires, the flavor of this whiskey is smoky. Old Angus Scotch from National Distillers Corporation: 12-oz. Belgian crystal glass, Mayhew Shop.

**Old-fashioned**
Bourbon whiskey is generally made of corn. The "bottled in bond" label guarantees this: that it is 100 proof and over 4 years old. Old Forester Bourbon, Brown-Forman Distillers: Fostoria's "Holiday" double old-fashioned glass.

**Whiskey sour**
Rye whiskey takes its name from the grain it is made of, which gives a somewhat drier character than corn. A good mixer, it is a cocktail favorite. Melrose Blended Whiskey, Melrose Distillers, Inc.; "Etiquette" glass by Imperial.

**Whiskey collins**
Canadian whiskey is made much like American but is generally distilled at higher proof so that it is lighter in body, a fine summer drink. Seagram's V.O. Canadian, Seagram's Distillers Corp.; 14-ounce Diamond Etch collins glass is from Mayhew Shop.
Give your walls new horizons

Whether you have a traditional or a modern house, scenic wall coverings will give your rooms the illusion of space, distance and decorative diversion. Use them as panels, over fireplaces, to heighten ceilings. Other walls can be papered in plain tones or painted to match background.

"Serenade" is modern
Designer Ilonka Karasz offers a courtyard fantasy, geometric, yet appealing as a Persian miniature. Two panels, white on Van Dyke brown, $27 ea.

"The gate" is a picture panel
This independent panel widens a narrow wall by using foreground, middle distance, horizon and sky. On 12" strip, 18" wide, $12; brown on gray, geranium red on white, green on off-white.

"Enchanted brook" scenic
Designed in clear floral colors for traditional, Chinese or contemporary rooms, "Brook" is made in five 27" panels covering 11' 3" wall, $80 set.

Extensole offers you a truly beautiful dropleaf table with fully-concealed extension facilities. Because of exclusive features, there are no tell-tale splits in top or ends to detract from the gleaming beauty of its deep, rich mahogany veneers. At your dealer's for only $105*

Other Extensole tables in smaller and larger sizes, both modern and traditional, are $85 to $175.

Send for folder and name of nearest dealer.

*Slightly higher in the West.

Extensole Corporation • Sparta, Michigan
Tropical "Caribe"
Flora and foliage, coral, island palms blend in a tropic mood. "Caribe" points up coral white, lemon yellow, pale pink, watermelon green. Set of four strips, each 22" w., covers 9' 4" wall, $65.

"Currier & Ives"
For early American interiors and period furniture, this repeat pattern of forest walks, coaching days and river vistas is effective on small wall areas. Hand-printed on gray, yellow, pink, Nile, coral, blue, $6.60 a roll.

"Fisherman's Wharf"
This interpretative waterfront scenic gives a fresh horizon to informal rooms. Hand-printed in four strips to cover a 9-foot wall, $48 set.

"World map"
A library wall panel for grownups, or for use in a youngster's study room, "World Map," is $18 for 2 sections, has a matching border which you can trim off to face extra sections.

For shopping information on scenics write to House & Garden Reader Service.
Before you make your lifetime investment in fine bedroom and dining room furniture, browse through an RWAY showroom. Suites of period and modern design are displayed in some 50 attractive model rooms. Compare the style, quality and value. Purchases may be arranged only through authorized RWAY dealers.

Send 25¢ to RWAY Furniture Co., Sheboygan, Wisconsin, for a copy of “Create Charm in Your Home” … 44 pages of information and pictures.

What you should know about power mowers

by L. E. Childers

Head, Division of Information Bureau of Plant Industry, Soils and Agricultural Engineering of the U. S. Department of Agriculture

A well-kept lawn is something everyone admires and enjoys. It's a goal well within your reach—unless you are slave to a worn-out push mower that won't cut. Luckily, however, is the owner of a power mower. He can relax and enjoy his lawn with family, friends and neighbors. Power mowing takes the drudgery out of good lawn care.

No one knows exactly how many power lawn mowers are now in use but it probably runs into millions. Before the war, the annual census of manufacturing showed production of all power and gang mowers below 35,000 each year, except in 1940. In 1947 (last figures available), however, production zoomed to 432,000, about 10 times as many as in the last pre-war years with power mowers alone totaling more than 362,000. It has continued at a high rate. Although official figures are no longer included in the census, some private estimates of 1950 production run as high as 600,000 to 700,000.

Before the war, the average person considered a power mower beyond his means or an extravagant investment because he could always get help at reasonable wages for the hard jobs. Today the neighborhood handyman has all but disappeared. At the same time, better roads, higher incomes and more automobiles make it easier for people to work in town and live in the country. Now your power mower is an attractive time- and labor-saver for every commuter with an average-sized lawn.

Developments and improvements in power mowers continue to be made. Today manufacturers offer a range of sizes to fit varying demands and conditions. New types are available. Altogether there are now several score of makes, so your choice is a wide one.

JOB GOVERNS CHOICE

In selecting your power mower, you must take into consideration so many variables that no one set of rules could possibly fit all situations. You may want a machine primarily for cutting grass while your neighbor needs his for various jobs related to his garage as well as his lawn. One lawn may be level, another hilly or rough. Features of the mower itself are important considerations. In the final analysis, choice rests largely on your own judgment. However, some guidelines can be drawn that may prove helpful.

Sizes of most power mowers range from those cutting a swath of 18 to 30 inches to sectional models cutting 6 feet or more. In general, the single-unit mower is best suited to the needs of the small homeowner. If you allot enough time to the job, you may use even the smallest mower to mow a large lawn. However, an over-sized model may require more repairs and last only half as long as a larger one. Ease of operation, satisfactory and trouble-free service, as well as the time needed to do the job are all elements that help determine the value of a particular machine.

CAPACITY RATINGS

Power specifications often (but not always) include a capacity rating in acres per day. Such estimates are helpful in choosing a proper size. It is a relatively simple problem in arithmetic to calculate the time needed with any size of mower to cut a lawn of given size at a specified travel rate. As a partial guide and for convenience, time requirements for two different common sizes of lawn with mowers of different sizes are shown at the foot of this page. Some lost time will occur under the best of conditions so make allowance for this.

Several types of power lawn mowers have been developed, including the revolving-reel, rotary-scythe, sickle-bar and combination reel-and-sickle-bar. Each has its good points.

The reel type is similar in principle to the ordinary hand mower. It is extensively used by small property owners though its ability to do a smooth cut is limited.

(Continued on page 156)
Following is the shopping information for the merchandise shown on page 88.

Prices approximate, subject to change.

All available at Lord & Taylor, New York, unless otherwise indicated.

FURNITURE: Tester bed by Heritage-Heurond, mahogany, lacquered white, $269; Love seat, $126 in muslin. Upholstered in pink "Carolina." Antique papier-mâché chair, Napoleon III period $295, Lord & Taylor's "Now and then Shop."

BEDSPREAD, CANOPY AND DRESSING-TABLE SKIRT: "Lovely Lady" chintz and eyelet-embroidered organdy. Double size spread $70; pillow slips $10 ea.; canopy made of two pairs of curtains $30 ea. and valances $7 ea.; dressing table skirt $40.

WALL COVERING: By Birge, "Charleston" pink flock wallpaper $5 a single roll at The Warner Co., Chicago.

FLOOR COVERING: Belrug Mills "Wunda Weave" loom-woven cotton carpet $10 sq. yd.

ACCESSORIES: Lamps, by Mutual Sunset ironstone reproductions $78 ea., with shades finished to match. Overlay covered jar, c. 1850, available through decorators at David Weiss, N. Y.

Following is the shopping information for the merchandise shown on page 89.

Prices approximate, subject to change.

1. Morton Sundour "Menies" tartan plaid, all cotton, 54" wide. $5.65 yd.*
2. Laverne Originals "Marbals" wallpaper 35" x 45" sheets, $1 ea.*
3. Gene McDonald "Shatter" hand-print cotton twill. 50" wide, $8 yd.*
4. Quaintance "Roman Scene" black on white voile, 45" wide, $8 yd., Neiman-Marcus, Dallas.
5. Goodall "Heirlooms" hand-print, wool rayon and cotton blend. 50" wide, 40 yd.*
6. Gene McDonald "Octet" wallpaper, $3.90 roll.*
7. Schumacher "Happy Leaves" duck material. 36" wide, $4.15 yd.*

*Available through decorators.

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Simple but elegant, casual but smart — qualities that distinguish Molla cast aluminum and wrought iron furniture. Groupings for the living room, dining room, porch or patio.
When properly designed and adjusted, reel mowers cut evenly the full width of the blades and at various heights. Smoothness of cut depends, however, on the number of clips per foot, which is governed by the number of blades and speed of the reel in relation to ground travel. Most users want a reel with no less than 5 blades, at least 6 inches in diameter, making about 10 clips per foot.

Reel mowers include both side-wheel and rear-roller drives. One manufacturer who builds both types explains that the side-wheel mower is better adapted for steep grades or hillyside mowing and handles more easily and more quickly than a reel. With a side or rear roller type, it is claimed, does a better job on lawns broken by trees, flower beds and shrubs because of its ability to cut close. The wide rear wheels also act as rollers and smooth the terrain as you go along.

The rotary-scythe mower is one answer to mowing overgrown areas, trimming fence-rows, tall weeds or other heavy growth. Vacuum action of the blades tends to lift leaning grass and seed heads for a uniform cut. The whirling blades slice into the plant growth, shredding it to a fine match, left on the ground to improve soil.

High speed of the whirling blades presents some hazard, but the danger is minimized when the unit is well guarded. On the other hand, adequate guards tend to lessen the advantages of this type for cutting weeds. Scalping sometimes occurs from the rotary blades, mainly on hills. The mechanism is simple, there is a minimum number of parts, so repairs are easy to make.

Some rotary-scythe mowers are hand-propelled, with power only for the cutting unit, the whirling blades themselves tending to pull the mower forward. This type has high maneuverability, is readily pushed in and out of areas which are hard to reach, such as under shrubbery. Some also power both the cutting unit and traction wheels. An ability to trim close is also claimed as a feature of these.

Sickle-bar mowers also are popular for cutting tall grass or weeds. They usually do not cut much lower than 2 inches from the ground nor do smooth work in green succulent grasses that tend to clog the cutter bar. With small sickle guards, you can do a fair job of mowing on broad areas where small imperfections are not readily apparent and a close cut is not needed. Under many conditions it is not desirable to cut closer than 1½ to 2 inches, especially during the hot summer months.

Proponents of sickle-bar mowers cite as advantages easy handling on rough ground, side slopes, ditch banks and around trees and shrubs. Sickle bars are both side- and front-mounted. High visibility of the work is claimed for the front-mounted sickle bar. With the cutting unit in front on a well-balanced mower, a little pressure on the handles will enable you to miss rocks or other obstacles. But it may result in uneven mowing unless you give close attention to your work. Front mounting eliminates side drag from the sickle bar. The side sickle may, however, have advantages for mowing over banks or in ditches. In tall weeds, the cut material falls to the side rather than into your path. The side sickle also is convenient to move under shrubbery, around trees.

Within limits, the combination type has some advantages of both the sickle-bar and reel types. With a sickle bar preceding the reel, you cut weeds and seed stems to a height that assures uniform mowing by the reel—which still remains the limiting unit insofar as extremely tall or heavy growth is concerned. Another way to clip the high seed stems is to substitute a special reel for the standard lawn reel.

Aside from size and type, you will want to consider various operating features of different mowers. Sectional rear rollers; location and type of speed and clutch controls; drive mechanisms that provide for differential action of the wheels with ratchets, and paws or a regular automotive type differential—all these are aids to maneuverability. Controls for both clutch and throttle should be readily accessible on or near the mower handles. If some means is provided to stop the reel when you hit large sticks or stones, you may avoid damage to your machine.

Engine power for such mowers ranges from 1½ to 4 horsepower, the majority falling between 1½ and 3. Overall weight and type of traction also have a relationship to power delivery and hill-climbing ability. You will want enough extra power to climb a reasonable grade, possibly 30 per cent, without pushing. A range of operating speeds also is desirable, say from 1 to 3 miles an hour.

Most mowers for average-sized places have a 1½- to 2-inch belt and chain drive. It is desirable that chains and sprockets be enclosed. Where the mower is gear-driven, the gears should be enclosed in an oil- or grease-filled housing. Easily accessible oil holes or grease fittings make lubrication convenient and aid in prolonging the life of working parts. Antifriction bearings, packed with grease and sealed to exclude dirt, are essential for long life of the mower.

Look for rugged construction throughout the machine. The frame should be rigid and strong enough to withstand breaking or getting out of line if you bump the mower against walls or other obstructions.

Adjustments should be positive and such that they do not slip during service. Ease and convenience of starting as well as dependability of the engine are essential points about which to inquire. You will observe many other features that will help you to select a mower to suit your requirements.

Check to see if the mower you like can be serviced locally. The reputation and stability of the manufacturer as well as the dealer are important. Will they stand behind their product? After all, value is a combination of quality plus price plus service. Get all the first-hand information you can about the performance of various mowers. Ask owners about them. It may be desirable to try them out on your own lawn, prior to critical of the mower's performance.

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Singing, singing, singing

New records present vocalists both past and present

W
ritte considerable fanfare and justified pride, RCA Victor has brought out a new series entitled *A Treasury of Immortal Performances*. As you may gather from the name, it consists of re-recordings of highlights in Victor's large library. It is intended that this series shall cover a wide field, including both popular and classical music. However most of the first records issued deal with opera, and it is these that we shall consider here. Magic has obviously been employed in transferring the old records to the new Long Playing and 45 rpm variety, for all of the old surface noises—and how many there used to be!—have just disappeared. Caruso dominates the group. He appears alone on two LP records singing his greatest operatic roles (Record LCT-1007; $7.52), as well as light music (Record LCT-2; $4.67), and on other records in duets and ensembles. Chaillia as Boris is the subject of another record (LCT-3; $5.72), while a fourth, The *Golden Age at the Metropolitan* (LCT-1006; $7.52), displays once more the voices of Lucrezia Bori, Emma Calvé, Geraldine Farrar, Amalia Galli-Curci, Marcel Journet, Rosa Ponselle, Titta Ruffo, Tito Schipa, Luisa Tetrazzini, Elisabeth Rethberg and John McCormack. *Golden Voices Sing Light Music* (LCT-1958; $7.52) features some of the same artists, as well as Louise Homer, Alma Gluck and Ernestine Schumann-Heink. Among the Golden Duets (LCT-1904; $5.72) you will hear Rosa Ponselle and Giovanni Martelini in the final scene of *Aida*; Geraldine Farrar and Caruso in the garden scene from *Gounod's Faust*; and Ponselle and Marion Telva in Act II of *Norma*. Some of the greatest ensembles ever to appear on the Metropolitan stage can be heard on *Golden Age Ensembles* (LCT-1003; $5.72): Caruso-Curci, Minnie Egerer, Caruso, Angelo Bada, Giuseppe de Luca and Marcel Journet in the sextet from *Luisa di Lammermoor*; Caruso, Frieda Hempel, Leon Rothier, Maria Duchine and André Des Segovia singing the quintet, *E scherzo ad 4 furlane* from The Masked Ball; Frances Alda and Caruso performing the Miserere from *Il Trovatore*; Louise Homer, Caruso and Marcel Journet singing *Je suis allée célébrer la victoire* from *Samson et Dalila*; and Elisabeth Schumann, Laisset Melchior, Friederich Schorr, Gladys Farr and Ben Williams in the quintet from Act III of *Die Meistersinger*. As though this were not enough, another record, *Composers' Favorite Interpretations* (LCT-1; $4.65), features Lotte Lehmann as the Marchallin of Der Rosenkavalier; Maria Jeritza as Flora Tosca; Geraldine Farrar as Madame Butterfly; Mary Garden as Louise and Edward Johnson as Julien in the same opera. This series should appeal to those who remember the Golden Age and those who would like to find out what all the shouting is about. All the latter group has to do is listen to Galli-Curci singing *Caro nome* from Rigoletto, treating it not merely as an exercise in vocal pyrotechnics, but expressing, as Verdi intended, the rapture of a young girl in love; or hear Elisabeth Rethberg's passionate, gleaming rendition of *La sonnambula*. The voices of critics will change; the voices of opera have changed little.
It was nice to see the Smiths again—but I’m afraid I caught a cold in their chilly, drafty house.

Funny—they have a good heating plant and their house is supposed to be completely insulated.

I’ll bet Bill Smith didn’t get a wind-proofed insulation. Mighty smart of you to insist on wind-proofed Balsam-Wool in our house!

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Entrances are now on the side of the house, handy to the motor court and carport. The children’s rooms are defined by the banks of windows; wall areas above and below are asbestos-cement panels, painted blue, gray, white and umber.

The entrance court, with its partial walls and the passage overhead, makes a pleasant transition between the driveway and the house. Rhododendron and mountain laurel grow beside the flagstone paths. In summer, Mrs. Hooper’s house plants add their share of color. The main outdoor living area lies beyond.

The children’s terrace is recessed under the roof of their wing. A shatter-proof skylight lets the sun shine through; raised above the roof and open on two ends, it also prevents hot air from accumulating under the terrace roof. The round chimney is made of double sections of terra-cotta flue lining with staggered joints.
SUMMER FURNITURE continued from page 129

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Picnic at a rattan table, 48" d., $90, on plastic-topped, 15" rattan stools in 7 colors, $23 ea. Ficks Reed, Paine Furniture Co., Boston.


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Mechanics of living

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Clear the air of grease and grime with a kitchen ventilating fan. 10" wall model has easy-to-remove 8-oz. stainless-steel grille washable in soap and water. $32.95. NaTone, Inc., Cincinnati, O.


Freshen the air with an ozone-producing Sterilamp, the size of a walnut. One-bulb wall unit is $6.95; two-bulb unit $11.95. Westinghouse Electric Corp., Bloomfield, New Jersey.


Storage is built into this lavatory; counter cabinets for linens, soap, supplies; hamper for laundry. Plastic tops, aluminum drawers. Bath Maid, Andrews, Inc.
Hang it up, plug it in and you have a four-in-one: heater, fan, hair dryer, clothes dryer. Runs on AC, weighs 11 lbs., and costs $89.95 incl. Fed. tax. By Fresh'n-Aire Co., Chicago, III.

Ventilators to eliminate moisture under roof eaves, in basements, closets. Also made with louvers that deflect rain. Aluminum, 1" to 4", $4 to $10 a dozen. Midget Louver Co., Norwalk, Connecticut.

Spotlight for road signs, street numbers, turnoffs, gives 27,000 candlepower light, throws beam 1,000 feet. Fits into car lighter outlet, $9.35. Arrow Safety Device Co., Mount Holly, N. J.

No-glare lighting in this medicine chest illuminates your face evenly from either side through frosted panels in mirror. Also lights interior of chest. Steel, with chrome-plated hardware, two fluorescent bulbs. Fits opening 18½" x 25½" x 3½". $73. L. E. Holley, Harrisburg, Penna.

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Blue Ridge Patterned GLASS

Old iron fences in New England

by RICHARD HARRINGTON

NEW ENGLAND's romantic past can still be read in her picturesque wrought-iron fences. These elegant barriers with delicately scrolled signs evoking a Victorian sense of propriety, are frankly sentimental. At the same time they show the forthright artisanship which once adorned stately lawns and gardens, city doorways and family plots. The few that remain have a unique history. Within the traceries of design, both elaborate and classical, you can discover in this form of art-in-iron something new about yesterday.

CAST IRON was first really widely used for architectural embellishment early in the nineteenth century. This was partly as a result of great development in the processes of casting and molding iron in the later years of the preceding century (when iron structural forms were first introduced into large French and English buildings, eventually producing such marvels as the Crystal Palace of 1851 in London and the early Chicago skyscrapers). Partly it was because the rather florid taste coming into vogue during the reign of Queen Victoria demanded numerous elaborate designs in iron. Patterns of all kinds were required for the fences, the balconies, the grilles and railings which sprouted like fungus about and upon the architectural "creations" of the new fashion. Such fantasies could be executed by casting with much greater speed and in much greater quantities than had formerly been possible with wrought iron, so expensive and laborious to produce.

While wrought-iron designs were usually unique, being worked according to special drawings for special requirements, cast-iron fences and ornaments were often made by factories in a wide variety of standard patterns. These were listed in Sears Roebuck in pattern-books from which the Man of Property, the landscapist or the architect could choose. Consequently, many popular patterns enjoyed wide distribution, and, for example, a fence in an ordinary does not necessarily create disharmony, and many stately white Greek Revival houses are very agreeably enhanced by mid-century black iron fences with Gothic points and pendants. It was, of course, quite customary to paint all iron fences black, but in some cases a white lead paint was used which when fresh gave a silvered effect but which in time usually turned a dirty grayish-white or putty-color. Some fences and gates whose patterns included naturalistic representations of flowers or foliage were painted—forays of almost any color. Some fences and gates whose patterns included naturalistic representations of flowers or foliage were painted—for instance, the honeysuckle anthemion and frieze, which in time usually turned a dirty grayish-white or putty-color. Some fences and gates whose patterns included naturalistic representations of flowers or foliage were painted—fortunately not very often—in the colors appropriate to the vegetation, producing a result more bizarre than artistic.

The very earliest cast-iron designs, appearing when the late Federal style was at its height in this country, were possibly the simplest cast-iron patterns and the most sophisticated. Geometric forms were much used, as were conventionalized flower chains and wreaths; sometimes the less ferocious trophies and weapons of war—crossed spears or arrows—were shown. During the ensuing Greek Revival period many motifs transplanted from antique architectural carving were appropriately introduced: the so-called Greek key fret, the honeysuckle anthemion and frieze, etc. These provided a happy accompaniment ...
ment to the numerous houses in Greek and Roman temple form which were rising in the young republic, considered so Athenian in its ordered democracy. Heavier classical designs, more robustly Renaissance in conception, like the sturdy balusters shown opposite, as well as fragile Gothic traceries came to America in the Civil War period at the middle of the century, when a more gentle contest also existed between the "Italian villa" style and the ornate Victorian Gothic taste for dwellings. Later, in the 'seventies, during the period of the mansard roof and the reflected opulence of France's Second Empire, richer, involved scrollwork and elaborate whirls of heavy foliage complemented the brownstone magnificence so self-consciously paraded on our city streets.

Throughout the century, designs for fences in cemeteries often retained their own special character regardless of period, showing such motifs as inverted torches, drooping willows, mourning lambs and weeping angels. Certain other unusual designs purely local and original in inspiration were also manufactured. Eastern seaports frequently displayed fences incorporating arrangements of sea-going motifs or nautical symbols. In a Newport, Rhode Island, fence the pattern is made up of anchors suspended from ropes; in agricultural sections the plants and fruits of the important crops were used with naïve and charming effect.

Towards the end of the century, when Richardson's Romanesque revival and, soon afterwards, the magnificent classification of McKim, Mead and White held sway, cast iron became out-of-date and was even considered a slightly vulgar adornment. Its use for fences was not, therefore, carried over at all into the twentieth century and much of it was destroyed in the early nineteen-hundreds. What was not removed then or torn down a little later by the march of business into residential areas, was often neglected, left unpainted and victim to the gnawing of rust or the strong, destructive hands of youth on-the-loose. Then came the Second World War and the need for scrap metal. Into the melting pot went most of the remaining fences, with the exception of those retained by a few sentimental and unyielding homeowners and such well-sung ironwork as the grilles and balconies of New Orleans and Mobile. Today you encounter, here and there, rows of granite or brownstone columns separated by wide and empty intervals which cast iron once so attractively filled. Now you notice the gap, but soon the gaps will not be noticed, nor will it be remembered that the designers and iron foundries of the Victorian era exercised much creative ingenuity to fill them.

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In a study: Cherry or walnut desk, licorice-black leather top $414; cherry or walnut commode $225; mahogany chair with “faded” finish, licorice-black leather seat $177. All by the Baker Furniture Company. For stores, write House & Garden.

Mahogany game table has a tooled black leather top 36” x 26”, is 29” high ($346). Mahogany and rosewood armchairs, black trimmed ($130 ea. in muslin), stand 34” high. By Kittinger, Bloomingdale’s, New York.

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(B) Goodall's "Stratford" upholstery fabric covers the sofa in Gunmetal, newest fabric-color fashion. Cushions are in Goodall's "Interlude," companion handprint to "Middle Kingdom" drapery fabric.

(C) Nubby-textured "Deauville" in gray-toned Avocado Green makes effective upholstery for the button-back chair (lower left).

(D) Traditionally patterned "Beekman" upholstery in Avocado Green is used on Mandarin chair and arm chair. All beautiful Goodall Fabrics are color-coordinated...even to that wonderful Goodall "Seamlee"* carpeting!

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How to make cooking easier

A collection of tricks, old and new, to keep kitchen equipment in good running order, make cooking more fun.

**Each generation of cooks inherits a number of kitchen techniques from the preceding one. Each new generation (working with improved equipment) adds to the ideas which are already familiar. Here is a collection of tricks-of-the-trade which, added together, are sure to save you bother and fuss with every meal you get. They will also help you to keep your pots and pans in good condition, an important point in view of the probability that they may soon be in short supply.**

Always use a wooden spoon to stir things while they are cooking; save your flat spoon for use in pots and pans.

Use a rubber spatula to clean the blads and the mixing bowl of your electric beater.

Never wash a flat or bowl on the top of your range when you are cooking to keep your mixing spoon in; lessen the afterburn clean up of the stove.

Put a saucer of ammonia in warm oven or broiler for about 20 minutes with the door closed. The fumes will loosen anything which has spilled and cooked onto the interior.

For keen cutting blades, keep your knives in a box made with slots for each one or on a wall rack. If you toss them into a drawer, they will soon get nicked and dull.

Dry your dishies on a rubber-covered wire dish drainer; this helps to prevent chipping.

Avoid stacking plates in cupboards (for the same reason); rubber-covered storage racks cut down on breakage.

Use plastic bowls wherever suitable; they won't break.

When recipe calls for buttered carrots or pan, melt butter in the utensil and rotate it over the whole inner surface with care; cuts down chances of food sticking.

Slice and cut vegetables, etc., on a wooden board; makes for easy disposition of scraps and prevents cutting linitin countertops.

Put plastic "caps" on seldom-used plastic "caps" on seldom-used bowls, then you won't have to rewash them when you get them out.

For onions without tears, put them upside down, over top-of-range units for about 20 minutes before peeling. To keep your hands from getting sticky, put them in a warm oven about five minutes before peeling.

To keep crackers fresh, pull a plastic "cap" over the open end of the cracker box.

To "French" carrots, split them in two, flat side down, on a board and split it twice, then cross-cut all strips at diagonal tips.

To keep cheese fresh, wrap it in a cloth wrung out in vinegar or white wine.

To wash loose-leaf lettuce: remove soil or outside leaves, cut out the core with a sharp knife; hold upside down and run cold water through this opening; drain upside down.

To keep bread in the refrigerator if possible; it keeps fresh longer.

To "bring back" stale bread, wrap it in damp paper or cloth towels and put it in warm oven long enough for moisture to be forced into loaf. Unwrap and crisp crust in hot oven.

To use up limp crackers for canapés or cheese, sauté them quickly in bacon fat, drain in a warm place.

Keep cut alligator pears, peaches, bananas and other fruit from darkening by squeezing a little lemon juice over them as you put them in the refrigerator (or freezer). To keep your mixing spoon in; lessen the afterburn clean up of the stove.

Miss cut alligator pears, peaches, bananas and other fruit from darkening by squeezing a little lemon juice over them as you put them in the refrigerator (or freezer).

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Keep cut alligator pears, peaches, bananas and other fruit from darkening by squeezing a little lemon juice over them as you put them in the refrigerator (or freezer).
Five ways to cook WILD RICE

NOWAYS, wild rice costs more than a dollar a pound. The Indians used to get it for nothing, and perhaps still do. Of course, they were willing to prowl shallow waters of the Central and Southern states, and especially of the upper Mississippi Valley, spending days in shaking winter's food into their canoes. It is a comparatively short time since wild rice has been of national interest to white men. Those living near the growing areas of Minnesota and Wisconsin came to regard it as a delicacy when the Indians sold their surplus. Gradually its popularity has grown so that now, despite its price, we eat it frequently.

It is doubtful, however, if there will ever be a large quantity of wild rice available—enough, say, to bring down the cost. But it is flavorsome and is especially appealing served with game or fowl or creamed mushrooms. Like many a luxury food, it is especially delicious and can be cooked in many ways.

Here are a number of ways to serve it:

**BOILED WILD RICE**
1 cup wild rice
1 tsp. salt
4 cups boiling water
3 tbsp. butter
Wash the rice thoroughly in cold water, rubbing it between the palms of the hands. Gradually add to the boiling salted water. Boil until the rice is soft but firm—this will take from 35 to 45 minutes. Add the butter and toss well.

**ONE LIGHT—ONE DARK**
1 cup wild rice
1 tsp. salt
4 cups boiling water
3 tbsp. butter
Wash the rice thoroughly in cold water, rubbing it between the palms of the hands. Gradually add to the boiling salted water. Boil until the rice is soft but firm—this will take from 35 to 45 minutes. Add the butter and toss well.

**To serve:** Place in a covered serving dish and use instead of potatoes. Or, pack in a ring mold. Unmold on a serving platter. Fill center with creamed turkey or chicken. Garnish outside of ring with spiced orange slices and sprigs of water cress. Or, surround mold with sautéed breasts of guinea hen on rounds of buttered ham. Garnish with small cranberry molds and parsley.

**WILD RICE AND ALMOND CASSEROLE**
3 tbsp. minced parsley
1 tsp. sage
Few grating of nutmeg
1 cup finely-chopped celery
1 qt. chicken broth
\( \frac{3}{4} \) cup finely-snipped parsley
1 tsp. salt
1 tsp. marjoram
1 tsp. salt
1/2 cup halved hazelnuts
Dry red wine
Sauté the finely minced onions, celery and parsley in the butter until cooked but not brown—10 minutes over low heat. Add the bread crumbs, wild rice and seasonings. Fold in the hazelnuts and moisten with red wine. Stuff the goose.

**NOSE:** In roasting the goose, prick often during the roasting period. Drain off all the fat. Baste with 3 parts of red wine and 1 part melted butter.

**WILD RICE STUFFING FOR GOOSE**
3 medium-sized onions
1/2 cups finely-chopped celery
1/2 cup finely-snipped parsley
1 cup butter
1 qt. fresh bread crumbs
1 qt. boiled wild rice
Salt and pepper
Few gratings of nutmeg
1 tsp. marjoram
1 tsp. salt
1/2 cup halved hazelnuts
Dry red wine
Sauté the finely minced onions, celery and parsley in the butter until cooked but not brown—10 minutes over low heat. Add the bread crumbs, wild rice and seasonings. Fold in the hazelnuts and moisten with red wine. Stuff the goose.

**NOSE:** In roasting the goose, prick often during the roasting period. Drain off all the fat. Baste with 3 parts of red wine and 1 part melted butter.

**FRENCH FRIED WILD RICE**
In a small but deep saucepan, have hot fat—390°F. Add a teaspoon of wild rice. Cook until the rice grains pop. If the fat is not hot enough the rice will not pop. Do not fry more than a teaspoon of rice at a time. Remove from fat with a skimmer. Drain on absorbent paper. Salt. Serve as a canapé with cocktails. 

—ETHEL KEATING
If you live on rocky land, put the rocks to work

You can turn a rocky hillside into an asset, as Mrs. Paul Tison’s gardens, shown here, prove. Frame formal beds of biennials and perennials in stone walls; plant rhododendron, laurel, andromeda and other spring-flowering native shrubs in informal groupings around stone outcroppings. Friede Stege was the landscape architect.

Wall your garden with native stone

Plant the beds with vivid biennial Canterbury bells and pansies to contrast with edgings of gray-foliage perennials, stone walls.

Plant native evergreens beside native stone

Curve stepping stones through your informal garden of blooming, broadleaf evergreens; fringe them with low-growing myrtle, bugle.

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Many others

and throughout the Exhibit Rooms... FIRTH OF ENGLAND CARPETING distributed in America solely by Grosfeld
CAROLINAS
continued from page 113
from a pirate ship in 1748; Greenfield Lake Gardens, a public park filled with azaleas and roses; Wilmington National at Crescent Aisle, with its magnificently landscaped azalea garden, 8 miles east of Wilmington; Wrightsville Beach, 10 miles east on the ocean; Carolina Beach, 16 miles south on the ocean; Moore's Creek National Military Park. The mansion on Orton Plantation, between Wilmington and Southport, near the mouth of Cape Fear River, is one of the state's finest examples of elegant Colonial architecture. Stay at the Hotel Cape Fear, $3 to $4.50 single, $5 to $8 double.

Myrtle Beach, the first major stop on Route 17 after you cross the South Carolina border, possesses some of the finest beaches of the Atlantic coast. Here you may engage in beach activities throughout the year.

Most of the private resorts have facilities for trap shooting, quail and pheasant hunting, and angling in the Inland Waterway. Look for the Arundel Plantation and the Church of Prince Winyah; then enters Charleston, which if you are horse-and-carriage minded, is where you have been hunting all along.

Charleston presents in its gardens and those of the surrounding plantations an overwhelming succession of Watsonia japonica, azaleas, dalesia, magnolias, Banks roses, crape myrtles and oleanders. Because many Englishmen came to Carolina by way of Barbados, its early houses combine Georgian with West Indian characteristics; lacy ironwork twines around windows and garden gates. Its ante-bellum houses are grandly magnificent, their exterior walls patterned with Greek porticos, huge doorways and floor-to-ceiling windows. A must, if you are there during the last two weeks in March and the first two in April are the private house tours sponsored by the Historic Charleston Foundation. (Inquire for details at their headquarters, 94 Church Street.)

Other things to see: the Heyward-Washington house, once the home of Thomas Heyward, Jr., a signer of the Declaration of Independence; Calhoun Row, the original of Catfish Row in Porgy and Bess; Planters Hotel and Dock Street Theater; St. Philip's Church, noted for its Doric porticoes; St. Michael's Episcopal Church, designed after St. Martin-in-the-Field, London; the Joseph Manigault Mansion, built in 1773; the Prospect House, a fine example of the Charleston "double house"; the Edwards House, with its "pineapple" gates; Sword Garden with its Magnolia Avenue; exquisite Adam ballroom, formal garden. Out of town: Magnolia Gardens, once described by Galsworthy as "the most beautiful in the world." In them are more than 50 varieties of camellia, some more than 100 years old and 25 feet high, and banks of multicolored azaleas. Middleton Place, the oldest formal gardens in America, on a 700-acre plantation; Cypress Gardens, a fresh-water lake abandoned to nature. Displays the Texaslum districum, one of the first species of cypress, draped with gray Spanish moss; Pipers Cruz Gardens, a series of charming little plots, strung along a meandering walk, containing over 200 varieties of camelias which bloom from December through March; Mateeba Gardens, part of the old 12,000-acre Ashley Barony, cover more than 50 acres with thousands of multicolored azaleas, white dogwood and flowering shrubs;

Mulberry Plantation, of interest for its beautifully furnished 1714 house and azalea and azalea gardens along the river. Northwest of Charleston, 24 miles, is the pleasant resort and town of Summerville, where the azaleas, camellias and wisteria are combined for a change with the noble pine. In Charleston, stay at the Fort Sumter Hotel, $5 to $10 single, $8 to $14 double; St. John Hotel, $2.50 to $5 single, $5 to $10 double; the Villa Margarita, $6 to $8 single, $9 to $10 double.

Beaufort is south of Charleston on Port Royal Island, one of the 64 picturesque islands clustered offshore in that area — others being St. Helena, home of the colorful Gullah Negro, and Parris Island, site of the U.S. Marine Base. Beaufort is another of the typical Charleston town of Summerville, where the azaleas, camellias and wisteria are combined for a change with the noble pine. In Charleston, stay at the Fort Sumter Hotel, $5 to $10 single, $8 to $14 double; St. John Hotel, $2.50 to $5 single, $5 to $10 double; the Villa Margarita, $6 to $8 single, $9 to $10 double.

Turning north, the route leads to Orangeburg, in the heart of the cotton country, and Edisto Gardens (more azaleas, magnolias, et al.), then veers west to Aiken.

Aiken, a winter resort of long standing in the sandhills region, is periodically awash with horses — some 2,000 polo, trotting, steeplechase and riding horses spend their winters there. Catter- ing to horses and/or humans are 16 polo fields, the Aiken Mile Track, 11,000-acre Hitchcock Woods, and two 18-hole golf courses, tennis courts and facilities for trap shooting, quail and dove hunting. The climate is salubrious by universal agreement. Stay at Wilcox's Hotel, November 15 to April 15; $12 to $18 single, $20 to $35 double, American Plan; Hotel Henderson, $2.50 to $5 single, $5 to $7 double.

Following Highway 1 north, you pass through Columbia, the state capital, and Camden, another winter resort; and equestrian center, to North Carolina again and still more resorts: Pinehurst and Southern Pines, liked by many golfers and tourists.

Pinehurst, with a winter climate similar to New England October, is a golfers' paradise, and several tournaments are held there annually. It is also one of the main training centers for harness, steeplechase, show horses. Stay at the Carolina Hotel, October 1 to May 1; $12 to $25 single, $24 to $32 double, American Plan; Holly Inn, October 1 to May 15; $9 to $14 single, $18 to $20 double, American Plan. Southern Pines, liked by many gophers.

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erations of Americans for its dry bracing air, mild winter climate and long-leaf pines, was established primarily as a health resort. It now, however, has seven 18-hole golf courses and a typical season includes such events as the Annual Sandhills Horse Show during the last week of April, the April Carolina Open Golf Tournament, fox and drag hunts held by the Moore County Hounds each week throughout the winter and spring. Stay at the Mid Pines Hotel, $12 up, single, $24 up, double, American Plan; Hollywood Hotel, $3 to $4 single, $6 to $7,50 double; Highland Pines Inn, October 29 to May 15, rates on request.

Raleigh, North Carolina's capital, is the last stop on Highway 1. You then head northwest for Durham, producer of 19% of the nation's cigarettes and 44 brands, including Chesterfield, Lucky Strike, Pall Mall and Herbert Tarcyton. Guided tours are available at the new Liggett & Myers plant. You may also want to visit the two vast campuses of Duke University, the Bennett Place Memorial, where General Joseph Johnston surrendered all Confederate troops to General Sherman. At Durham you have a choice between two routes: one southwest through Chapel Hill, the other west through Winston-Salem, both ending at Concord. Stay at the Sedgefield Inn, Greensboro, en route; $4 to $6 single, $6 to $16 double.

Chapel Hill is the home of the University of North Carolina, the oldest and one of the finest state universities in the country, chartered in 1789. It considers itself as vital a part of the new as of the old South and is proud that such contemporary writers as Paul Green, Betty Smith and James Street have colonized here. Stay at the Carolina Inn, $3.50 to $7.50 single, $5.50 to $10 double.

Winston-Salem, another tobacco manufacturing center, produces Camel, Prince Albert and other brands, is an important bright-leaf tobacco market, over 75,000,000 pounds of tobacco being auctioned annually in its warehouses. Visit the Municipal Iris Gardens, containing 25,000 iris of 525 varieties, which bloom in May and early June; the tobacco warehouses, open from late September through January; the R. J. Reynolds Tobacco Company. Stay at the Robert E. Lee Hotel, $3.50 to $7 single, $5 to $12 double.

The route from Concord, now a textile center, but once the site of a feudal;: and liдает the Carolina's largest city, Belmont, site of the first cathedral abbey in the United States, whose excellent wood carving and Gothic window are worth stopping for, and on to Lake Lure, one of the artificial lakes produced by the South's huge hydroelectric power development program. You are now in the mountain resort region radiating from Asheville.

Asheville, the metropolis of western North Carolina, is important as a manufacturing center, particularly of rayon, but its fame as a resort is probably greater. It has recreational facilities too numerous to list. A splendid highway

(Continued on page 176)

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Sir Thomas Beecham, Bart.; the Hallé, under Sir John Barbirolli; the London Symphony Orchestra; the Royal Neel and Bournemouth Municipal Orchestras. Two major choral works will be performed by Bath choirs: Handel’s ‘Messiah’ and Elgar’s ‘Dream of Gerontius.’ There will also be a Festival of Church Music in the Abbey, dramatic performances and a series of programs by Antony Beevor and B. B. Rambert.

Cambridge Festival, July 30 to August 18. Theatre will flourish in Cambridge this summer. The main dramatic events will take place at the Arts Theatre, including a production of a Shakespearean or Restoration play by the famous Marlowe Society, and of The Tempest by Dryden and Davenant with music by Purcell. A series of the best British films will be shown at the Arts Cinema. Organ recitals and choral concerts of sacred music will be given in the chapels of King’s College, St. John’s College and Trinity College, with choral and orchestral concerts at King’s College Chapel and in Cambridge Town Hall. These programs will include Monteverdi’s Vespro, Handel’s The King Shall Rejoice, Howells’ Hymnus Paradisi and Elgar’s Dream of Gerontius. Concerts of chamber music will be given on the river at King’s College Bridge and other places; and there will be symphonic performances.

Brighton Regency Festival, July 16 to August 25. The Royal Pavilion will house an exhibition of Regency furniture, some of it lent by members of the Royal family. Special tours of Regency Brighton will be available under the guidance of experts; and there will be an exhibition of paintings by Sir Thomas Lawrence, as well as concerts and a Regency Costume Ball.

Canterbury Festival, July 18 to August 16. This festival of religious music and drama will center on the great cathedral. It was here that T. S. Eliot’s Murder in the Cathedral was first produced. This year it is expected that Robert Gittings’ play (as yet untitled) about the Archbishop, St. Alphege, will be presented. There will also be performances of a new opera by Antony Hopkins and Christopher Hassall, relating the story of J. S. Bach and his sons and entitled A Trip to Italy. The King’s School and Canterbury Choral Society and a chorus of the Kent Federation of Music Societies will perform sacred music in the cathedral, including Bach’s Mass in B Minor and Mendelssohn’s Elijah, accompanied by the Royal Neel Orchestra. In addition to other musical events, there will be the festivities attendant on Old Stagers’ Cricket Week, an annual event inaugurated in 1840.

Cheltenham Festival, July 2 to 14. Contemporary music is the keynote of this festival. The English Opera Group will present for the first time Brian Easdale’s opera, The Sleeping Children, at the Opera House, as well as performances of Purcell’s Dido and Aeneas (the Britten version). In the Concert Hall there will be new symphonies by E. J. Moeran and John Gardner performed by the Hallé Orchestra; the fest will also play new works by Gordon Jacob and Herbert Howells. New works will be included in concerts by the Boyd Neel Orchestra, the London Symphony, the London Wind Players and the Robert Masters Pianofoorte Quartet. Other activities: an open-air performance of As You Like It, an exhibition of contemporary English painting, a display of Cotswold craftsmanship and an architectural exhibition with particular emphasis on Regency, of which Cheltenham has many fine examples.

Liverpool Festival, July 22 to August 12. A large battery of England’s best orchestras will be performed at the Royal Opera House (with Flagstad) and the Sadler’s Wells Ballet. Theatre will be represented in part by a special season at the Liverpool Playhouse, by what is called a Festival Season of the traditional English Music Hall, with emphasis on Lancashire’s own stars, and by large-scale out-of-door spectacles produced by Tyrone Guthrie. These last will attempt to surpass in twentieth-century style the great fireworks and water displays used all over Europe for public celebrations in the seventeenth and eighteenth centuries. Art will be represented by an exhibition of works of Stubbs, the eighteenth-century animal painter, another show devoted to Augustus John and a third to contemporary local painters.

Oxford Festival, July 2 to 16. A series of musical and dramatic performances, exhibitions and public lectures by distinguished scholars will constitute the Oxford program, titled The Arts of England in the Seventeenth Century. The seventeenth century in general will be discussed by the Provost of Oriel and other scholars; literature will be considered by Professor Wilson, Professor C. M. Bowra, Lord David Cecil and Mr. George Rylands, Professor Anthony Blunt will lecture on the Duke of Buckingham and his sons and entitled A Trip to Italy. The King’s School and Canterbury Choir Society and a chorus of the Kent Federation of Music Societies will perform sacred music in the cathedral, including Bach’s Mass in B Minor and Mendelssohn’s Elijah, accompanied by the Royal Neel Orchestra. In addition to other musical events, there will be the festivities attendant on Old Stagers’ Cricket Week, an annual event inaugurated in 1840.

Worcester Festival, September 2 to 7. The Three Choirs Festival which Worcester shares with the two other cathedral cities of Gloucester and Hereford will celebrate its 224th meeting this summer. The main events will be the choral and orchestral concerts in the cathedral, performed by the Festival Choir of 300 voices, the London Symphony and Boyd Neel Orchestras. Notable program items will be Elgar’s Dream of Gerontius (which appears to be hardly avoidable) and his The Kingdom; Bach’s Mass in B Minor, Handel’s Messiah, Palestinian Soprano Mater and Vaughan Williams’ San Juan Capitol.

York Festival, June 3 to 17. Beneath the mediaeval stained-glass windows of the thirteenth-century Minister there will be performances of Verdi’s Requiem, Beethoven’s Ninth Symphony, Faure’s Requiem and Elgar’s ubiquitous composition. The unique part of the festival, however, will be the performance in the ruins of St. Mary’s Abbey of The Creation and Redemp.
tion of Man and the Life of Christ. This is the name for the York Cycle of Mystery Plays which have been preserved in manuscript form for over 570 years when they were last performed.

Edinburgh Festival, August 30 to September 8. The Scottish city’s annual International Festival of Music and Drama will celebrate this year’s largest festival season to date. The first visit to 20 years of the New York Philharmonic, conducted by Bruno Walter and Dimitri Mitropoulos, The Royal Philharmonic under Sir Thomas Beecham, Bart., will also perform, as will the Glyndebourne Opera Company and the Sadler’s Wells Ballet and Opera Companies. The latter will give the world premiere of Benjamin Britten’s Billy Budd. In addition there will be three weeks of drama and chamber music and also a film festival.

Aberdeen Festival, July 30 to August 13. The principal agricultural event of the year in Britain will be the Highland Show from June 19 to 22. In addition there will be other activities in the dramatic, musical and art fields. Nearby in Braemar the world-famous gathering of the clans will occur during the first week of September.

Glasgow Festival, May 28 to August 29. In the vast arena of Kelvin Hall, Glasgow will stage an Exhibition of Industrial Power as the major part of its festival participation, but there will also be several artistic, theatrical and musical events, including a display of modern Scottish books.

Llangollen International Eisteddfod, July 3 to 8. This gathering of choirs, folk-dance teams from Europe and the Americas takes place each year in the North Wales town of Llangollen. It involves hundreds of choirs and dancing groups, all in their national costumes, so that the gray stone town is literally engulfed in color. The Eisteddfod itself takes place in a white pavilion, but the singing and dancing goes on everywhere, at almost any hour.

Belfast Festival, May to August. The Ulster Farm and Factory Exhibition, opening in June and housed in the interior and grounds of a new model factory, will tell the story of the rise of the linen craft from the time it was a farm-house craft developed by the Huguenot refugees; also the history of Ulster County’s agricultural development. There will be a Northern Ireland Theatre Festival in May and June, during which period The Ulster Group Theatre goes on everywhere, at almost any hour.

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HOUSE & GARDEN will publish this April its Book of Building. In view of rising costs, it is essential that you get the most for your building dollar. This manual was written to help you achieve just that. We begin with fundamentals: what to know about choosing a site, financing, arrangements with architect and contractor, etc. We give you a series of articles which discuss modern building materials and building techniques so that you will be familiar with what choices lie open to you. Although you will presumably be employing experts, it is obvious that the more you know, the better the value you will get. Forty houses and plans will fill a major number of the pages of HOUSE & GARDEN's Book of Building. From guest houses to large-family house, they are carefully chosen to include many designs which will be of use to you. Here are the essentials of good planning and sound structure for every sort of condition. These houses have been built in all of the main geographical sections of the United States, so whether you live in Portland, Maine, or Miami, Florida, you will find ideas that will work well in your particular climate. Ask yourself the following questions: How much should you spend on your house? Do you know the provisions of Regulation X? What are the arguments for and against flat roofs? Is a hillside lot better than a flat one? What sort of heating will do the best job for you? What is the best way to arrange your house on your land? When do you pay your contractor? If you are at all handy about these and dozens of equally important building points (as most people are), you need HOUSE & GARDEN'S Book of Building. Here you will find the essentials of good house planning, inside and out, and ideas on every page. By studying this cross-section report on the best American house building in recent years and familiarizing yourself with the practical information in the articles, you will put yourself in a position to plan and build your house with confidence. On April 13, HOUSE & GARDEN'S Book of Building will go on sale in newstands and at better book stores across the country. The price is $1. Reserve your copy today!

CAROLINAS

leads to Great Smoky Mountains National Park. Other points of scenic interest reached by short drives are Mount Mitchell State Park, Mount Pisgah, Chimney-Rock, the Biltmore House, just about the most sumptuous estate in the country, Craggy Gardens, a 600-acre natural rhododendron garden in the Craggy Mountains. Stay at the Grove Park Inn. April 1 to November 1: $15 to $22 single, $27 to $35 double. American Plan; Bent Creek Ranch, $13 to $15 single, $18 to $20 double, American Plan; Albermarle Inn, $4 to $6 single, $8 to $9 double. Two other important resorts in this area are Hendersonville and Tryon, placid mountain oases where the inhabitants are fond of square dancing, handicrafts and weaving. In Hendersonville, stay at the Echo Inn, $7 to $12, $14 to $24 double, American Plan. In Tryon, the Mimosa Inn, $7 to $12 single, $15 to $20 double, American Plan. From Asheville we offer you two exits from the Carolinas, each so beautiful that we would not dream of telling you which one to choose. The first leads through the Great Smoky Mountains National Park into Tennessee, the second past Blowing Rock over the Blue Ridge Parkway into Virginia. Either way will take you through just about as much scenic beauty as a mere mortal can possibly endure on a two week trip.
Whether you're looking for the one right color to accent your bathroom decor—two or more tones of a basic color—or want to mix them imaginatively to your own queenly taste—Martex is the palette to pick from. For every one of the eighteen is color coordinated to live together smartly.

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End-o-Weed...the all-purpose pest protection every garden needs. A ready-mixed, three-way dust in a handy cartridge refillable dust gun.

...destroys over 100 kinds of weeds. Roots, stems, leaves and all. Just mix with water and apply as a spray. Eight ounces treat 2000 sq. ft.
Review of new books for the gardener

An Eighteenth-Century Garland, by Louise B. Fisher

Subtitled, “The Flower and Fruit Arrangements of Colonial Williamsburg,” Mrs. Fisher’s book reveals the painstaking research which forms the basis of the famous floral decorations that now grace the Governor’s Palace. The opening chapter, Discoveries and Rewards, explains the logical choice of certain flower forms in modern interpretations based on old prints. Following chapters deal with the handling of freshly-cut material and its arrangement during the periods of bloom, and in Winter’s Pleasant Ornaments, there is invaluable advice on collecting and drying suitable plants without loss of form and color. Notes on eighteenth-century horticulturists, research sources, an index to plants now grown at Colonial Williamsburg and 31 superb photographs, many in color, complete the book. Published by Colonial Williamsburg, Williamsburg, Virginia. $3.75.

Weeds: Guardians of the Soil, by Joseph A. Cocannouer

Professor Cocannouer explains how you can bring unused land which lacks the right nutrient and essential trace elements for productive crops to permanent yield. Chapters include Weeds as Food, Weeds and Pasture Improvement, Plant Roots, Weeds in the Compost, Weeds as Mother Crops and Weeds as Wild Life. Illustrated. The Devin-Adair Company, New York. $2.75.

Trees, Trails and Hobbies, by Ruth Cooley Cater

For tree-enthusiasts still in the “shade-stage” or the inveterate botanist, this book will make informative (if slightly whimsical) reading. Over 200 species of native American trees are covered, their characteristics and habitats described, with 32 pages of halftone illustrations. The author suggests tree hobbies without botanical technicalities to confuse the layman and describes the role trees have played in literature and history. Doubleday, N. Y. $3.50.

The Plant Doctor, by Cynthia Westcott, Ph.D.

This is a completely rewritten third edition of a practical handbook well-known to many gardeners. It discusses the latest developments in chemicals and control methods in the Northeast, with special chapters for other regions of the country. The dictionary of host plants, diseases, apparatus and other topics has been greatly expanded to include new fungicides and insecticides, many with representative trade names. Of interest to part-time gardeners are the control measures recommended which require only an hour’s work per week. J. B. Lippincott Company, Philadelphia. $3.


Sponsored jointly by The Garden Club of America and The National Council of State Garden Clubs, this handbook lists and identifies (with over 400 marginal line drawings and colored photographs) a great many plants to be seen in this country. The first part contains complete descriptions, with common and botanical names; the second shows maps, locating points of horticultural and conservational importance. Farrar, Straus & Company, Inc., New York. $3.
You owe one of these to your laundry

Iron high or low
Met-L-Top is tailored to various sitting-standing heights; six easily operated adjustments lock firmly, automatically. Smooth, ventilated enamel top, $14.95.

Dry more in less space
This Old New England clothes dryer has 37 feet of hanging space, takes two other positions, one to fit in bath tub, other to hang on the wall. Folds flat for stowing, $4.95.

Keep curtains in shape
Quaker Curv-A-Matic pinless curtain dryer is ideal for nylon and rayon fabrics. Numbers marked on rods make stretching to size easy, assure perfect rectangle. Channel prevents center crease. Frame folds. With chest, $8.99.

Sit down while you iron
Adjusting to nine heights from 26" to 36", the Arvin board is fully ventilated for speedier drying. Horizon blue enamel top and legs. Opens, closes in a single motion; safety lock. Hangs compactly for storing. $12.50

Write to HOUSE & GARDEN Reader Service for stores carrying these products.

Bake and roast on top of your range
West Bend Ovenette®

Use it for
- Pies
- Cakes
- Potatoes, Squash, etc.
- Muffins and Rolls
- Casserole Dishes

Fits over one range-top heating unit. Roasts or bakes — saves fuel and keeps kitchen cool. Use the Ovenette as an extra oven when you have several dishes to prepare. Or take it to your summer cottage or school or church. So easy to use! No stooping to peer into a hot oven. Just lift the cover. Has a handy heat indicator. See the Ovenette at housewares and appliance stores in the U. S. and Canada. And join the thousands of women who enjoy this convenience.

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Complete set — 13 pieces — $6.50 (excise tax included)

Cover
Base
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Cake Pan
Muffin Cups
Casserole Pan

Prices approximate. Subject to change.
in Chicago, California, New York, and in whatever other cities we could get engagements. When I was 20 years old, I moved to New York, and my time was fully occupied with radio and record dates, playing for dances, with just an occasional peek into classical clarinet literature. I did discover, though, that this literature is limited in quantity but extremely high in quality. Judging by the masterpieces they wrote for it, composers like Mozart, Brahms and von Weber must have loved the clarinet.

The next great event for me was the forming of my own band when I was 25, and the enthusiastic reception of swing music shortly thereafter. Everything went successfully if hectic for several years until classical music reared its head then ugly head in the following ridiculous incident. I must have been more than slightly distracted at the time, as I normally take a very serious view of a serious venture. Anyway, I blithely and rashly set a date with the brilliant Pro Arte String Quartet to record the Mozart Quintet in Chicago. I had dallied mildly with the Quintet with an amateur group on a few previous occasions so that the music was not entirely unfamiliar to me... but when I’ve said that I’ve said all. For those of you who may be unfamiliar with chamber music, may I say that there exists no group of musicians more meticulous and painstaking who strive more earnestly after perfection than a first-class string quartet. The Pro Arte group personified these characteristics. At this time I was on a one-nighter tour of the Middle West. The night before the recording date, my band and I were playing in Wisconsin. When the engagement was over, we piled into a bus, drove through the night and arrived in Chicago at 6 A.M. Four hours later I breezed into the recording studio, met the Pro Arte members for the first time, sat down, took out my clarinet with the same reed in it which I had used the night before for the One O’Clock Jump and bashed right into the Mozart Quintet—and right out of the studio a few hours later! My co-performers were surprisingly decent about the whole business and did nothing to add to my humiliation. I went home, got some sleep and did some serious thinking.

It was not until several years later that the occasion again arose for me to play with a chamber music group. This time it was the Budapest String Quartet, another of the great ensembles. By now I had learned my lesson, I studied hard for weeks beforehand. I asked other musicians to listen and criticize me, and I couldn’t even count the hours I spent looking for the perfect reed. After that, we had days of rehearsal going over every phrase again and yet again. I am happy to report that the results of this second recording date were very different from the first one.

Looking back, I suppose that it was at this moment that my musical life started in earnest. Once I had become even slightly familiar with the other world of music, it was quite impossible for me to dismiss it, although I have continued right up to the present time playing jazz and will always enjoy doing so. In this I am not unique. Many first-class musicians playing in symphony orchestras throughout the country started as jazz players, and conversely jazz has influenced a large number of contemporary composers and performers.

As far as I can see, the greatest difference between the two kinds of music lies in what one might call the expression, the two forms being diametrically opposed. The greatest exponents of jazz are those with the most originality in ideas plus the technique to express them. In classical music, on the contrary, the musician must try and see into the composer’s mind and try to do his best to convey the piece to be played. To do this naturally requires many long hours of preparation and practice. I have learned to accept this fact during the past years, but apparently it has been more difficult for my family.

I remember one occasion several years ago when my wife, who is a passionately enthusiastic gardener, had been listening to me through an open window repeating endlessly certain passages of a piece I was preparing for a concert. She finally came in and said, “Don’t you ever get tired of playing over and over and over the same phrase?” I had been glancing out the window from time to time while playing, so I replied, “It’s funny you should ask me that. I have been watching you working in the broiling sun for hours on end, weeding, digging, planting, pruning, covered with dirt, and I’ve been thinking the same about you!”

So perhaps one thing is common to both gardening and music. Good results depend inevitably on the work one is willing to put into it, and in the work itself—whether practicing or playing—you find your true enjoyment.
Long life for rugs and carpets

Today, with improved manufacturing processes, excellent dyes and durable weaves, rugs and carpets can be counted on to hold up under considerable wear and tear. If you can keep just a little ahead of dust and dirt, you can help your carpets to retain their original good looks and their lasting power.

Start by getting a good vacuum. If you own a number of wool rugs and carpets, you will find that the upright motor-driven brush or agitator type cleans quickly and thoroughly. Before you start work, pick up all hard objects from the floor—possible pins, tacks, hairpins, etc. These may damage the belt or moving parts. When using the vacuum, hold the cord with one hand to take up the slack and prevent machine running over cord. Empty dirt bag after each cleaning.

Carpet care begins with daily care

Wool carpets: Pick up surface dust, threads and crumbs each day with a carpet sweeper or vacuum. Each week, vacuum thoroughly making sure your machine is clean, otherwise you wage a losing battle against accumulated soil. If you have rugs, turn them every now and then, vacuum on the back.

Don’t worry if loose fluff appears on a new wool carpet; it comes from pieces of yarn left in the pile surface during the weaving process. Fluff will disappear in a few weeks.

Carpet colors dim gradually from exposure to dust but good carpets do
Shag or loop rugs, cotton or wool, are kept effectively clean with a tank-type vacuum. GE's new model, $79.95.

not fade under normal conditions. To brighten the surface, try a quick-evaporating cleaning fluid, one of the synthetic cleaners diluted with water or an absorbent powder cleaner. Follow the printed directions for use on carpets and you'll find your floor covering looks refreshed.

To fend off hungry moths and beetles, let sunlight and air in as often as possible; occasional moving of heavy furniture and changing the position of movable rugs will give floor coverings a breath. Cleaning baseboards, cracks and corners, as well as the seams and crevices of upholstered pieces is all a part of moth prevention. Commercial sprays are easy to use, but do be sure that your rug has a chance to dry out before replacing furniture on it.

Rayon floor coverings: Chemical fibers are new in carpets and rugs (see page 1321). Care for carpets which are made with a blend of carpet rayon and wool or 100% carpet rayon just as you would all-wool carpets. Chemical fibers offer no food to parasites or insects so there are no worries about moths and beetles.

Cotton carpets: Cotton carpets with canvas backs are washable and rug sizes up through 4 x 6 feet can be laundered easily in home washing machines. The National Cotton Council says that proper washing improves the quality of cotton carpeting, tightening the backing yarns and locking the tufts in place.

Some cottoms are now being made on standard carpet backs. These can be carpet-swept and vacuumed.

Professional cleaning: Far thorough cleaning that removes all of the soil imbedded in your carpets and to brighten them up annually, look to the services of a reliable carpet and rug cleaning establishment. A good professional is supplied with the latest information on new methods and processes and you can rely on his advice about your particular floor coverings. If you have wall-to-wall carpeting, you may have it professionally cleaned right on the floor.

Spotting: When the inevitable accident does occur, get into action fast. Generally you can avoid a permanent stain. Use a clean, absorbent cloth to soak up liquids. A dull knife or spatula is good for picking up anything semi-solid. After mopping up, sponge the surface with water or a soapless lather cleaner diluted with water, especially if you're not sure what caused the spot. Avoid wetting the carpet through to the back since pile carpeting dries slowly and air can't get to the back of the carpet where dampness may cause mildew. To dry carpet, use an electric tool of vacuum. Attach flexible hose and tool to exhaust outlet and run under the carpet to the wet spot. Warm air from vacuum hastens drying.

Some other than vacuuming when the carpet is taken up. With an agitator type, use the floor brush attachment.

Tips for care of floor coverings: Don't beat carpets. It loosens the tufts, lifts the pile, breaks the backing and will age your rugs before their time.

Sometimes smooth surface solid-color carpets begin to look shaded or streaked. There's nothing wrong with them; this occurs when constant traffic over the carpet presses the individual tufts in different directions. The better you keep the tufts in order, sweeping and vacuuming in the same direction, the less shading will be evident.

If you purchase stair carpeting, it's a good idea to buy a little extra and have it tucked under at the top of the stairs. Before the carpet becomes worn, move it down a little so the portions which were over the treads will show a completely unworn expanse.

Floor coverings woven of wool or the new carpet rayon do not burn easily. Cigarettes may char the pile and flying sparks from your fireplace may damage the surface but the pile will not burn unless it is exposed to a direct flame. Charring can be remedied by clipping the blackened ends with sharp scissors and following up with a soapless cleaner and water spraying. Some patented carpets can be repaired by cutting out the damaged portion and replacing it with a new piece in the same color, taped invisibly into place.

With a little daily attention on your part, you will find that carpets and rugs will wear for a long time and keep their fresh look.
Nothing in your new home will give you more enduring pleasure than the right kind of a heating system. For a lifetime of satisfaction, install B & G Hydro-Flo Heating. . . . hundreds of thousands of homes today are enjoying the benefits of this modern comfort-maker.

B & G Hydro-Flo Heating is a forced hot water system—nated for marvelously accurate control of temperature and for fuel economy. Whatever the weather, B & G Hydro-Flo Heating delivers just the right amount of radiant warmth to keep your home supremely comfortable. No wasteful overheating—even in fall and spring, when only a little heat is needed. And you have a choice of radiators, baseboard panels, convectors or concealed radiant panels.

Besides all this, you'll never have to skimp on hot water for kitchen, laundry and bath. The Water Heater of a Hydro-Flo System furnishes all you can use, not just in winter but all year round!

All the facts on B & G Hydro-Flo Heating are given in a completely illustrated, 4-color booklet. Send for your copy.

Uncle Sam's million-dollar print shop

Making life easier and more comfortable for the farmer in Caney, Kansas, the businessman in Los Angeles and the truck driver in Kearny, New Jersey, is the concern of the Government Printing Office. If you want to know how to mix whitewash or how to tend a wood lot, if you desire information about interterritorial freight rates, about physical fitness through physical education, about weather-forecasting or watch repairing, the United States Government Printing Office has a publication that will supply your answer in a professional and authoritative manner. One of the Federal Government's least publicized but most beneficial operations, the services of the GPO are used by millions of Americans each year. Innumerable requests reach the Government Printing Office every day, asking for some kind of publication that will answer general as well as specific and personal problems. There is hardly a question which cannot be answered by a pamphlet or book already published by Uncle Sam.

The routine output of this rather obscure government agency includes millions of departmental pamphlets and forms, The Congressional Record, Congressional committee reports, The Federal Register, stationery and books, and any other printing the Federal Government needs done (except stamps, paper money and government bonds which are printed by the Bureau of Engraving and Printing).

The subjects handled by the Government Printing Office cover a wide range from agriculture, manufacture, labor, geology, foreign relations, foods and cooking, to child care, public health, radio, recreation, national resources and home construction. These are by no means dry statistical publications, many are in the field of human knowledge and affect every aspect of better living.

During 12 months, the Superintendent of Documents—the GPO's distributing agent—sold 36 million books and pamphlets to Americans in every walk of life from coast to coast; the GPO's bestsellers, Pre-Natal Care and Infant Care, sold in excess of 6½ million copies and still are going strong.

In contrast to the average commercial publisher, the GPO is not allowed by law to use any kind of promotion or advertising to boost its sales. It has no salesmen, no press agents, never spends a nickel on advertising. Its publications are priced in exact relation to their costs. Should there be any profit, the Public Printer turns the amount over to the United States Treasury at the end of the fiscal year.

Today, the Government Printing Office operates the largest printing plant in the world. Spread out over 33 acres of floor space in four buildings on North Capitol Street in Washington, D. C., are more than 200 giant printing presses, 370 composing machines, the biggest monotype room in the world and the most modern equipment available anywhere. The printing and binding plants, manned by nearly 8,000 employees—three times as many as any comparable print shop in the nation—often stay open 24 hours daily, seven days a week.

An underground conveyor belt carries more than 3,000 mail sacks to the City Post Office, two blocks away, every 24 hours. How large this amount is can be judged by New York City's Madison Square Station, one of the country's busiest post offices, which on an average day handles 6,400 mail sacks for hundreds of firms in one of America's largest business districts. A direct double spur track connects the plants of the GPO with Washington's Union Station to expedite shipments to and from Uncle Sam's print shop.

Last year the GPO required so much paper that if it all could be loaded tightly in one shipment 3,600 railroad box cars would be needed to transport it from the mills to Washington. The GPO consumes about as much paper annually as The New York Times uses in the same period for its daily and Sunday editions, although the type of paper may differ.

The Government Printing Office reached its highest point of operations in modern times during World War II. The Office of Civilian Defense, for example, needed millions of handbooks, although the Selective Service System became the GPO's biggest customer since the letters of induction were printed by the GPO. War stamps and bond campaigns confronted the GPO with new, unheard-of demands. Some of its vital accomplishments were: 73 billion ration stamps, 430 million laundry lists for soldiers, 1½ million million books of Army tags, a quarter of a billion V-mail forms all in one year's production and six million post cards a month for the OWI.

In eight days, the GPO rushed off the printing of a manual for the construction of pontoon bridges, a manual that was of immediate assistance to American soldiers in establishing bridgeheads across the Rhine. Every pilot who flew for the United States Air Forces carried a GPO-printed navi-
UNCLE SAM'S PRINT SHOP
continued from page 184

gation chart and every bombardier a
GPO-printed bombing table to help
him get over the target.

The GPO's publications are sold
at cost price or at a minimum of profit.
Many of them are distributed free by
Act of Congress.

By sheer necessity, the world's
largest printing plant needs a very
large distributing agency as well. This
function is carried out by the Superin­
tendent of Documents. In order that all
persons interested in government pub­
lications may be advised as to what i-
available to them through the GPO,
the Superintendent compiles monthly
and biennial catalogues covering all
Federal publications in addition to a
biweekly list of selected publications,
some of which are mailed out free of
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Every week additional titles are
added to the already long list of GPO
publications, every day the GPO deliv­
ers printing to the departments and
agencies of the Federal Government
and to Congress. Without the Govern­
ment Printing Office our government,
in the executive, judicial and legisla­
tive branches, could not operate effi­
ciently. The service GPO renders to the
average citizen is often indispensable.

The next time you want to give a
book as a present, you might think of
buying it from the Government Print­
ing Office. Where else could you get the
37-column, well-bound edition of The
Trials of the Major War Criminals at
Nuremberg for $50, or the booklet
Across the Top of the World, a discus­
sion of Alaska, for 20 cents?

For further information about U. S.
Government publications, write to the
Superintendent of Documents, Govern­
ment Printing Office, Washington 25,
D.C. A list of publications at low prices
is issued semi-monthly and may be ob­
tained free of charge. Copies of govern­
ment publications are available in prin­
cipal library branches of the country
for consultation.

BUY SAVINGS BONDS

to match your Dreams

The St. Giles
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Warwick Finish

The CONTINENTAL
FURNITURE COMPANY
HIGH POINT, N. CAROLINA
Designers and Makers of Fine Furniture Since 1901

The furniture Hepplewhite made famous was created in his
workshop in St. Giles parish, England—hence the inspiration
and the name for this graceful bedroom group by Continental.
The twelve curved drawer fronts in the double dresser and
six drawer fronts in the chest are made from solid Honduras
mahogany, as are all other exposed surfaces—tops, ends and
frames. Continental makes furniture for the bedroom exclusively,
in Solid Mahogany, Cherry and Maple, for those who appre­
ciate the ultimate in design and quality.

A booklet of Continental solid mahogany bedroom pieces
is available for 15 cents.
To experience the real Europe of splendid cities, castles, ancient towns, quaint hamlets, costumed folk, of great arts, a gay and polished way of life . . . to cut down your overall travel budget . . . linger in Austria amid the magnificent Alpine scenery of Vorarlberg, Tyrol, Salzburg, Carinthia, Upper Austria and Styria; enjoy the famous festivals, the fabulous spas of (Badgastein and others) the lake resorts, the forests teeming with game; Vienna's incomparable opera, university, smart shops, gay coffee houses . . . Perfect roads, ample gas. No entry formalities. $2 to $6 a day for room and three meals. Favorable exchange rate makes Austria's superior facilities the most inexpensive in Europe.

Consult your travel agent or:

AUSTRIAN STATE TOURIST DEPARTMENT
48 East 48th Street, New York 17 (MU 8-0355)

FESTIVALS: Bregenz, July 27-Aug. 12; Salzburg, July 27-Aug. 31 *
Vienna, May 20-June 20; Graz, July. *Tickets sold through us.

FAIRS: Vienna, March 11-18; Graz, April 28-May 6; Innsbruck, July.

SUMMER SCHOOLS at Alpbach, Gmunden, Salzburg, Mozarteum, Mayrhofen.
Write for dates and full details.

Use a piece of sculpture to bring out plant beauty
This contemporary sculpture, by Harry Rosin, is set among groups of rhododendrons, Pieris japonica, Kurume azaleas and spring-flowering bulbs.

Man-made materials
set off nature's own

From these two Georgetown gardens, entirely different in character, you can learn an important principle: the effectiveness of man-made materials, skilfully combined with a variety of plant materials. In the garden, above, Mrs. Walter Louchheim has chosen a simple but striking piece of sculpture to brighten this corner of the terrace which features evergreens.

1. Spring flowering bulbs such as white daffodils and the white form of Scilla campanulata (the Spanish squills) give light touches above.
2. In the garden patio, below, of Mrs. Frank West, the central feature is a six-sided dipping well which does double duty; its waters reflect the ancient maple which shades the area, and they cool the air on a hot day.
3. Ivy clings to the sides of the dipping-well, provides a green division between the stonework of the coping above and the gray flagging below.

Use shrubs, vines and trees to soften stonework
Evergreen box, holly trees and other shrubs are planted by stone steps and along the enclosing wall of this garden courtyard. Gravel combined with the flagstone paving minimizes the upkeep.
Choose your plants so that their textures and forms will point up or add to stone or brickwork in your garden.

Use plants as a background for your bird bath

Birds prefer to bathe in a spot that has some shelter from neighboring plants. So set your bird bath in a corner of the garden among greenery. This one is clothed in ivy, has a background of forsythia and magnolias.

Herbs and mosses soften the lines of old bricks

To start moss growing between your bricks, first collect some clumps of it from the woods. Put moss through a coarse meat grinder, then mix it with a small amount of molasses and place between the bricks.

Truly a masterpiece of outstanding beauty, clean-cut and functional, yet heavy and sturdy enough for constant use, this exquisite Bowl will lend sculptured elegance to your table as either a serving piece or a decorative fruit-flower holder. A superlative example of the rare artistry, meticulous design and unhurried craftsmanship of brilliant American hand-made crystal. . . . Available in 9", 10" and 13" diameter—all open stock.
BACKYARD GARDENS

continued from page 121

These plants like city life

In spite of shade, smoke and generally dry soil conditions, you can have a thriving backyard garden in the city. If you already have an attractive tree, use it as the focal point for a garden room to be enjoyed the year round, or plan to use as the basis of your design one of the trees or tree-like shrubs suitable to your climate (see following list). Train hardy vines over the bare expanse of a high board fence (painted white or a soft neutral shade, to reflect light). Balloons are excellent for city gardens and certain perennials are adaptable (consult your nursery catalogs for hardy varieties). Many annuals will add new colors each year to the borders or movable pots and boxes. If grass won't grow, try one of the ground covers listed. Most of these are evergreen, some nearly so; some actually are climbing plants but may be used as creepers.

The following list of trees, tree-like shrubs, vines and ground covers not only endure shade but those marked * are especially smoke-resistant.

TREES AND SHRUBS
- Acer negundo (boxelder)
- Aesculus parviflora (horse-chestnut)
- Ailanthus (tree-of-heaven) *
- Amanita arbutiloifolia (chokecherry)
- Catalpa *
- Cornus florida (dogwood)
- Deutzia scabra *
- Eucalyptus citriodora *
- Euonymus japonicus
- Forsythia (golden bell)
- Hamamelis virginiana (witch-hazel)
- Hibiscus syriacus (Rose of Sharon)
- Hydrangea paniculata grandiflora *
- Ilex crenata (Japanese holly)
- Ilex crenata convexa
- Ilex crenata microphylla
- Lindera benzoin (spicebush)
- Loricea tatarica (siberian honeysuckle) *
- Lonicera x (prince)
- Mahonia aquifolium (Oregon grape)
- Platycarya strobilacea (London plane tree) *
- Rhamnus cathartica (buckthorn) *
- Rhus radicans
- Rhus copallina (dwarf sumac) *
- Ribes alpinum (mountain currant)
- Spiraeas vanhouttei *
- Symphoricarpus albus (snowberry) *
- Symphoricarpus orbiculatus (coral-berry) *
- Taxus cuspidata (Japanese yew)
- Viburnum acerifolium (shadblow)
- Viburnum dentatum (arrowwood)

VINES
- Actinidia arguta
- Akebia quinata
- Ampelopsis in variety
- Campsis radicans (trumpet creeper) *
- Celastrus orbiculatus
- Clematis paniculata
- Euonymus radicans
- Hedera helix (English ivy)
- Lonicera henryi (Henry honeysuckle)
- Lonicera japonica halliana (Halls honeysuckle)
- Polygonum aubertii (silver lace)
- Viscaria vivipara

GROUND COVERS
- Cotoneaster horizontalis
- Euonymus radicans miniatus
- Hedera helix (English ivy)
- Iberis sempervirens
- Mahonia repens (creeping barberry)
- Pachysandra terminalis
- Phlox subulata
- Rhus aromatica (fragrant sumac)
- Rosa wichurainana
- Vinca minor (periwinkle)

GIO PONTI continued from page 93

Although many of the items shown on pages 92 and 93 are one-of-a-kind and others are still in short supply, look for displays of the work of Gio Ponti at:

- The Wm. Hengerer Co., Buffalo, N. Y.
- Lord & Taylor, New York, N. Y.
- Jackson's, Oakland, Calif.
- Meier & Frank, Portland, Oregon
- House of Italian Handicrafts, New York

For further information write to House & Garden's Reader Service.
FLOOR SHOW
continued from page 134

Following is the shopping information for merchandise on pages 133-134. Prices approximate, subject to change.

Left photograph
Page 133


Floor covering: "October" all-wool by Alexander Smith, designed by Edward J. Wormley, 25" wide, $180 linear yard.


Page 134


Lower photographs left to right: "Easier Living" carpeting by Anthos, designed by Russel Wright, 27", 9', 12' widths $13.50 sq. yd., at Macy's, N. Y. Mattson work chair, molded-birch legs with compressed paper webbing, imported from Sweden, $45 at New Design, N. Y.


"Match-Ups" as featured on Page 67 may be purchased at the following stores:

Baltimore, Md. - Hatzler Brothers Co.
Boston, Mass. - Jordan Marsh Co.
Buffalo, N. Y. - J. N. Adams & Co.
Cleveland, Ohio - The Halle Bros. Co.
Dayton, Ohio - Elder & Johnston
Des Moines, Iowa - Younger Bros.
Grand Rapids, Mich. - Paul Steketee & Sons
Hartford, Conn. - G. Fox & Co.
Indianapolis, Ind. - L. S. Ayres & Co.
Kansas City, Mo. - Robert Keith, Inc.
Los Angeles, Calif. - Bullock's
Minneapolis, Minn. - The Dayton Co.
Newark, N. J. - L. Bamberger & Co.
New York, N. Y. - B. Altman & Co.
Oakland, Calif. - Jackson Furniture Co.
Philadelphia, Penn. - Gimbel Bros.
Pittsburgh, Penn. - Kaufmann's
Portland, Ore. - Meier & Frank Co.
San Francisco, Calif. - City of Paris
South Bend, Ind. - Robertson Bros.
St. Louis, Mo. - Lammert Furniture Co.
St. Paul, Minn. - The Emporium
Syracuse, N. Y. - C. E. Chappell & Sons
Toledo, Ohio - Lammson's
Washington, D. C. - Hecht Co.

Marble is the most practical and economical of all materials for window stools. It is easily maintained, and affords great savings year after year by eliminating the costly redecoration and refinishing needed by other materials.

Literature available. Write today to:

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165 FORSTER AVENUE, MOUNT VERNON, NEW YORK

NO ONE WOULD EVER GUESS what's inside this handsome cabinet

It looks like—can, in fact, be used as—a lamp table or console, a night stand or server. But release a secret catch and the door swings open to reveal...
Imagine, gorgeous, natural colors from nature's palette skillfully woven into exciting new drapery patterns! Even the bark-like textures of these "naturally beautiful," refreshingly different, fabrics were inspired by nature! Be sure and see them at your favorite store.

Setid 10c in coin to Dept. K for your copy of "Interiors Beautiful."

OUTDOOR BEAUTY

brought to Indoor Living!

Imagine, gorgeous, natural colors from nature's palette skillfully woven into exciting new drapery patterns! Even the bark-like textures of these "naturally beautiful," refreshingly different, fabrics were inspired by nature! Be sure and see them at your favorite store.

Send 10c in coin to Dept. K for your copy of "Interiors Beautiful."

**SKYLINE**

Cheerful as Sunlight!

The thirty-six new Skyline patterns all have a "sunny disposition." They make your table a more cheerful place to eat and linger and enjoy life. Through the long years they retain their gaily-colored designs, because, like all Blue Ridge Ware, they are hand-painted under the glaze. The pattern shown here is Sunny Spray (No. 4052 Skyline). Priced lower than such quality and beauty command. See your dealer today, and take your choice from these thrilling Skyline patterns.

**BLACK-AND-WHITE**

continued from page 86

Following is the shopping information for the merchandise shown on pages 86 and 87.

Prices approximate, subject to change.

Page 86.


Page 87.

Furniture: Breakfront-secretaire, 82" h., 78" l., 21½" d., $1,635. DIRECTOR chair, 34½" h., 19½" w., 19" d., $152 in muslin. Tea table, 23½" h., 21½" d., 21½" l., $121. Card table, 32" square, 29½" h., $240 with leather top. All birch with walnut finish. Armchairs, 37½" h., 22½" w., 20½" d., birch with antique white finish, $296 each in muslin. Upholstered in Greff Fabrics "Barletti," 36" wide, $5.70 yd., available through decorators. All by DeGaul & Walker available at Lord & Taylor, New York: Dayton Co., Minneapolis; Neiman-Marcus, Dallas. Upholstered chair, by Kittinger, mahogany frame 30½" h., 30½" w., 23½" inside depth, 37½" outside depth $180 in muslin available through Lord & Taylor, New York.

Floor covering: "Catavan" plain wool velvet by Masland. Lemon Peel color specially dyed, 23½ sq. yd., at Harter's, Baltimore. Block prime red oak flooring by E. L. Bruce Co., available through local dealers.

Lamps: By Hansen. (On tea table) 3-legged lamp designed by Benjamin Baldwin $63 at Competch & Benesch, Baltimore. (Near card table) swing arm floor lamp, $69 available through decorators. Both polished brass bases, opaque linen shades.


**FABRICS**

LOUISVILLE TEXTILES, INC., 1318 McHenry St., Louisville 4, Ky.

NO. 4052 SKYLINC

SUNNY SPRAY

The thirty-six new Skyline patterns all have a "sunny disposition." They make your table a more cheerful place to eat and linger and enjoy life. Through the long years they retain their gaily-colored designs, because, like all Blue Ridge Ware, they are hand-painted under the glaze. The pattern shown here is Sunny Spray (No. 4052 Skyline). Priced lower than such quality and beauty command. See your dealer today, and take your choice from these thrilling Skyline patterns.

**BLACK-AND-WHITE**

continued from page 86

Following is the shopping information for the merchandise shown on pages 86 and 87.

Prices approximate, subject to change.

Page 86.


Page 87.

Furniture: Breakfront-secretaire, 82" h., 78" l., 21½" d., $1,635. DIRECTOR chair, 34½" h., 19½" w., 19" d., $152 in muslin. Tea table, 23½" h., 21½" d., 21½" l., $121. Card table, 32" square, 29½" h., $240 with leather top. All birch with walnut finish. Armchairs, 37½" h., 22½" w., 20½" d., birch with antique white finish, $296 each in muslin. Upholstered in Greff Fabrics "Barletti," 36" wide, $5.70 yd., available through decorators. All by DeGaul & Walker available at Lord & Taylor, New York: Dayton Co., Minneapolis; Neiman-Marcus, Dallas. Upholstered chair, by Kittinger, mahogany frame 30½" h., 30½" w., 23½" inside depth, 37½" outside depth $180 in muslin available through Lord & Taylor, New York.

Floor covering: "Catavan" plain wool velvet by Masland. Lemon Peel color specially dyed, 23½ sq. yd., at Harter's, Baltimore. Block prime red oak flooring by E. L. Bruce Co., available through local dealers.

Lamps: By Hansen. (On tea table) 3-legged lamp designed by Benjamin Baldwin $63 at Competch & Benesch, Baltimore. (Near card table) swing arm floor lamp, $69 available through decorators. Both polished brass bases, opaque linen shades.

**BEDROOM**

Following is the shopping information for the merchandise shown on page 82.

*Prices approximate, subject to change.*


**Wallcovering:** Schumacher’s “Cross-Icy” $3.75 a roll, available through decorators.

**Floorcovering:** Masland’s “Caravan” wool velvet, Biltmore Green color specially dyed, 9’ width $24 sq. yd. at Hutzler’s, Baltimore.

**Accessories:** (Top of chest) black and gold candelabrum, available through decorators at David Weiss, N. Y. (Top of night table) Italian glass bowl, $25; gold Directoire lamp, gold china, black marble base, $70; Italian glass ash tray $17, all available through decorators at Mottahedeh, N. Y. Prints from Fred Baker, N. Y. Clothes, accessories, Gunther Jueckel Inc., N. Y.

**TABLE**

Following is shopping information for the merchandise on the cover and p. 140. Prices approximate, subject to change.

**Furniture:** The Spencerian Group by Lee L. Woodard & Sons, available at John Wanamaker, Philadelphia; May- er & Co., Washington, D. C.; Lammert Furniture Co., St. Louis. Table 32” X 66”, plate-glass top, cast-aluminum scroll base $290. Armchairs $58 each in muslin. Side chairs $54 each in muslin. Chairs have wrought-iron frame, with cast-aluminum scroll backs.

**Upholstery:** The Felt Association, Bitter Green felt, 72” wide $5 yd., available through decorators.

**China:** Josiah Wedgwood & Sons

**Linens:** White embroidered organdy and linen oval place mats and napkins. 16-pc. set. $72, Anita Gardner, N. Y.

**Accessories:** Dress by Christian Dior, N. Y. Jewelry by Seaman Schepps, N. Y. Flowers. Irene Hayes, N. Y.

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Silver wraps
18 x 31 inches about $2.20
36 x 31 inches about $2.70

BLACk-AND-WHite continued

Following is the shopping information for the merchandise shown on pages 90-91. Prices approximate, subject to change.

Page 90.

Upper left photograph

FLOORING: Prime red oak, E. L. Bruce Co.

Middle photograph
FURNITURE: By Loeblein of Kent at Six, Baer & Fuller, St. Louis. Sofa, back and seat of down, $435 in muslin. Chair, $128 in muslin.

UPHOLSTERY: Morton Sundour “Menizes” all-cotton tartan, 54” w., $5.65 yd., available through decorators.

FLOOR COVERING: Belvite Mills “Wonda Weve” loom-woven cotton rug $10 sq. yd., Lord & Taylor, N. Y.

Upper right photograph
FURNITURE: By Avard Inc. Small square stool-tables, wrought-iron bases, 24” square 15” h. Left, with foam-rubber cushion $79; right, with marble top $89 available at Avard Inc., N. Y.

FLOOR COVERING: By Mohawk Carpet Mills, “Grecian Key” black design on white chenille, widths up to 30” without seam. Special order from Barker Bros., Los Angeles.

ACCESSORIES: Green wire plant basket $65 at W. Jay Saylor Co., Inc., N. Y. Chinese fruit $35 available through decorators at Mottahedeh & Sons, N. Y.

FURNITURE: By the Widdicomb Furniture Company at Strawbridge & Clothier, Philadelphia. Sofa, right and left arm sections, 72” L. 34” w. x 32” h., $450 each in muslin. Chair 30” w. x 34” h., $198 in muslin. Corner table, walnut, 48” square, 16” h., $149. End table, walnut, 20” w. x 30” L. x 23” h., $85. Coffee table, mahogany, extends 18” each side from center, 16” h., $49. Wood pieces have “Sortie” finish.


ACCESSORIES: Lamp, designed by T. H. Robsjohn-Gibbings for Widdicomb $89 at Lord & Taylor, N. Y.

Lower right photograph
FURNITURE: By the Baker Furniture Co. Sofa 82” L. 32” d., 34” h., $705 in muslin. Lamp table 26” diam., 27” h., $205, Armchair 24” w., 26” d., 27” h., $157 in muslin. Cocktail table 27” w., 39” L., 16” h., $185. All of French cherry. For dealer’s photograph, House & Garden’s Reader’s Service.

UPHOLSTERY: (On sofa) By Boris Kroll, $15.60 yd. available through decorators. (On chair) Sears, Roebuck & Co. “Riveted” wool textured carpet, $31 sq. yd. available through decorators.

(Continued on page 194)

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Established 1926
Washington, New Jersey
LUNCHES continued from page 140

spring entertaining. Recipes which follow are for the dishes starred. The quantities given will serve four people.

Chilled cream of sorrel*
Cheese soufflé
Melted toast
Hearts of romaine with dressing forestière*
Frozen sliced peaches au kirsch*
Madrone Johannesberger

CREAM OF SORREL SOUP
1 lb. sorrel leaves (or 2 bunches watercress) 2 oz. (4 tbsps.) butter
3 cups chicken broth
1 cup light cream
Salt
Pinch of cayenne
Juice of 1/2 lemon
Wash and drain sorrel or watercress leaves. Discard the stems. Take several leaves at a time and cut them in shredded with scissors. Melt the butter in a saucepan over low heat and add the shredded sorrel, mixing thoroughly with a wooden spoon. (It will soon reduce in bulk as it "melts" in the butter.) Add the chicken broth—canned or home-made. Simmer for 10 minutes. Beat the raw egg yolks and cream with a fork. Remove the soup from the stove and add the egg-and-cream mixture, constantly stirring. Add salt and a tiny pinch of cayenne. Put over low flame again and keep stirring until soup coats the wooden spoon. Remove immediately and pour into a cold bowl. This is to prevent the egg from cooking and curdling. When cool, put in the refrigerator and chill thoroughly. Add the juice of half a lemon. Serve in iced cups. Soups can be made the day before and the cups put in the refrigerator 2 hours before serving.

HEARTS OF ROMAINE FORESTIÈRE
Use only the hearts of romaine, cut lengthwise. Dressing forestière is a plain French dressing made with white wine vinegar and olive oil to which finely chopped raw mushrooms have been added. Use only mushroom caps.

SLICED PEACHES AU KIRSCH
Defrost frozen peaches and add kirsch to taste. Mirabelle, a fruit brandy distilled from plums, is excellent also.

Jellied turtle broth with Madeira*
Fresh crabmeat remoulade*
Thin corn bread*
Salad of watercress and endive*
Café Lidgseite*
Beausoleil Napa Valley Beauclair

JELLIED TURTLE BROTH WITH MADEIRA
1 qt. turtle broth
2 whole cloves
1-inch strip of lemon peel
Dash of salt
3/4 cup Madeira
Lemon wedges
Add to turtle broth: cloves, oil twisted from lemon peel, dash of salt. Bring to a boil and boil 1 minute. Extinguish flame and add Madeira. Strain, cool and

(Continued on page 195)
Keep your kitchen neat as a pin...

with New KITCHEN K-VENIENCES

No more grooping for pans in the depths of the cupboard! Kitchen K-Veniences keep things handy, yet out of the way...hold everything from dish towels to dust mops...make any kitchen much more convenient! They're beautifully made, by the same company that gave you closest K-Veniences ...smartly finished in gleaming chrome.

It's fun to install K-Veniences! A few minutes with a screwdriver and they're ready to use!

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BLACK-AND-WHITE continued from page 92

Page 91.

Upper left photograph

FLOOR COVERING: Black and white rubber tile g" squares 76q sq. ft. installed, Victor Hemchel & Co., N. Y.

Upper right photograph
FURNITURE: By the Herman Miller Furniture Co. available through decorators. Chair, metal legs, 25" w. $137 in muslin. Arm $18 in muslin. Attachable tray, white laminated plastic, 17" w., 25 1/2 h., $31. Ottoman, metal legs, 25" w., 30 1/2 d., $87 in muslin.

FLOOR COVERING: Karastan "Tempo" from the "American Casual" Group, all cotton, 9' and 12' widths $13.50 sq. yd., also standard rug sizes, at Pray's, Boston.

ACCESSORIES: Venetian glass ashtray $10. available through decorators at Mottahedeh, N. Y.

Middle photograph
FURNITURE: By the Kittinger Co. at the Dayton Co., Minneapolis. Dressing table, fruitwood finish, satinwood drawer fronts, rosewood top, brass base, 29 h., 46 1/2 w., 21 1/2 d., $390. Mirror. mahogany and rosewood with brass trim, 32" x 42", $110. Bench, satin-black lacquer, 18" h., 21" w., 15 d., $80 in muslin. Chest, mahogany, rosewood top, black and gilt trim, 56 h., 26" w., 19" d., $140.

UPHOLSTERY: (On bench) J. H. Thorp woven fret pattern $54. $12.75 yd. available through decorators.

FLOOR COVERING: Beiging Mills "Wunda Weave" loom-woven cotton rug $10 sq. yd., Lord & Taylor, N. Y.

ACCESSORIES: One of a pair of crystal lamps, available through decorators at David Weiss, N. Y. Antique Sévres busts, bisque, mounted on porcelain disks $160 pr., at Orleans House, N. Y.

Lower left photograph

FLOORING: Prime red oak, E. L. Bruce Co.

CURTAINS: Natural bamboo woven curtains by Calhauui, Pasadena, Califor- ni.

Lower right photograph
FURNITURE: By the S. J. Campbell Co. at Hemenway, New Orleans. Table, black lacquer on birch, natural caning, 48' diam., 15", $275. Canard chairs, top, Caned frames, black lacquer, natural caning on backs and arms, 26", 26 d., 32" h., $215 ea. in muslin.

ACCESSORIES: Antique Loebscof hovel, $170, available through decorators at Mottahedeh, N. Y. Antique Wedgwood pottery leaves, 21" ea. at Sheba Taylor, N. Y.

All flowers by Irene Hayes, N. Y.

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LUNCHES continued from page 193

put in refrigerator to jelly. When ready
to serve, break up the jelly with a silver
fork and serve in chilled cups. Garnish
with lemon wedges.

SAUCE NAVIGOTE
1 cup mayonnaise
1 tbsp. chopped parsley
1 tsp. finely cut chives
1 tbsp. freshly dried tarragon
2 tbsp. capers
Few grains cayenne
The above ingredients indicate correct
portions to be mixed with a cup of
mayonnaise as a base. Stir them well to­
gether. If you like it, put in a whole
chop of garlic while you are mixing the
sauc. Remove it before serving.

THIN CORN BREAD
1/2 cup sifted flour
1 1/2 cups yellow corn meal
1 tsp. salt
1 tsp. sugar
2 tbsp. baking powder
3 eggs
1 cup milk
1/4 cup cream
1/2 cup melted butter
Mix well the flour, corn meal, salt, su­
gar and baking powder. Beat eggs into
milk until well blended. Add the cream and blend,
then finally the melted butter. Grease a
shallow baking pan well and pour the
batter into it. Spread very thin over the
bottom of the pan. It should be about
1/2 of an inch to 1 inch deep. Bake in a
preheated 400° oven about 15 minutes.
While still very hot, cut in squares and
remove from pan quickly, wrapping
corn bread in a napkin to keep it very
hot till served.

CAFE L'EGEOIS
1/2 glass milk
1/2 glass of chilled coffee
Sugar to taste
1 scoop of ice cream
The above ingredients make one por­
tion. Use freshly made strong coffee.
When all ingredients have been added,
mix them slightly in an electric blender.
Top with whipped cream if desired.
Hot chicken consommé with julienne
of truffles
Cheese sticks
Individual mushroom pies*
Salade Italiene*
Viennese pancakes*
Coffee
Souverain Rosé

INDIVIDUAL MUSHROOM PIES (4)
2 lbs. fresh mushrooms
3 oz. (6 tbsps.) butter
Salt, freshly ground pepper
3 tbsps. flour
1 cup hot chicken broth
1 cup light cream
2 oz. sherry
Pinch of ground nutmeg
Pie crust
Beaten egg
Choose mushrooms with small, closed
heads. Wash and dry but do not peel
them. Trim off the ends of the stems.
Melt the butter in a saucepan and when
(Continued on page 196)
LUNCHES continued from page 195

but not brown, add the mushrooms. Shake the pan as the mushrooms cook, to coat them with melted butter. Be sure not to overcook them—they should remain firm. Add salt and freshly ground pepper. Drain off the butter with the liquid from the mushrooms. (Cover the mushrooms to keep hot.) To the butter, add flour, cream, blend well. Cook slightly over a low fire, pour in the chicken broth and blend it with the roux till the sauce thickens. When the mixture is thick and smooth, remove from the fire and add sherry—the medium, not too sweet—and nutmeg. Ladle mushrooms into individual earthenware baking dishes and pour sauce over them. Cover with your favorite pie crust, brush this with beaten egg. Place pies on a cookie sheet and bake in a quick oven.

SALADE ITALIENNE
1 can small French carrots (Vanbop brand)
1 cup cooked peas
1/2 cup pitted, ripe olives, cut in half
1 tomato, skinned, seeded, chopped
French dressing flavored with curry powder
Boston lettuce

Combine the vegetables, mix with dressing and arrange them in inside leaves of Boston lettuce.

VIENNESE PANCAKES
These are small, thin pancakes spread with cottage cheese which has been sieved, moistened with a little sour cream and mixed with shredded coconut. While the cakes are still hot, spread them thinly with the cheese mixture and roll them. Sprinkle the rolls generously with powdered sugar.

Chilled fresh clam broth
Spring salad
Truffled cream cheese sandwiches
Custard with port
Spice Islands Turkish coffee
Fino est! Pinot Chardonnay

SPRING SALAD

Breast of chicken or turkey
1/2 lb. Italian ham
1 cup sliced bamboo shoots
Inside celery stalks
1 green pepper
1/2 cup roasted pistachio nuts
French dressing with a little horse-radish

Cut the chicken or turkey meat into julienne strips (you will need two cups of the strips). Slice the ham and cut each slice into narrow strips with your kitchen shears. Cut the celery stalks and pepper into narrow strips. Add bamboo shoots, then the pistachio nuts or, if you cannot get them, blanched, shredded almonds. Arrange these on a platter, mix lightly, pour the dressing over the mixture and allow it to marinate.

TRUFFLED CREAM CHEESE SANDWICHES

Mash the cream cheese and soften it with a little cream. Salt slightly and

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**LUNCHES**

continued from page 196

**FINGER CANAPÉS OF ANCHOVIES**

Use flat anchovy fillets; drain off the oil; separate them and cover with chopped parsley, finely chopped shallots (or scallions), a sprinkle of wine vinegar and fresh olive oil. When ready to serve, arrange the fillets on strips of unbutted toast without removing the parsley and shallots.

**FRESH ASPARAGUS WITH POACHED EGGS**

Drain freshly cooked asparagus and arrange on individual plates. Pour melted butter and a little lemon juice over the tips. Place a poached egg on each serving and then sprinkle it with bread crumbs and grated cheese in equal amounts. Run them under the broiler for just a moment before you serve them.

**FRESH STRAWBERRIES WITH STRAWBERRY SAUCE AU RHUM**

First wash the strawberries; then hull them. For the sauce, choose berries which are bruised or imperfect. Put in 2 ounces of water and ½ cup of granulated sugar. Cover and heat over low flame. Crush hot berries with a wooden spoon and cook till quite soft. Remove from range and press through sieve. Drain freshly cooked asparagus and then hull them. For the sauce, choose berries which are bruised or imperfect. Put in 2 ounces of water and ½ cup of granulated sugar. Cover and heat over low flame. Crush hot berries with a wooden spoon and cook till quite soft. Remove from range and press through sieve.

**CUSTARD WITH PORT**

Baked cup custards

Fresh or frozen raspberries

1 glass currant jelly

2 tspbs. boiling water

2 tspbs. port

Turn cup custards out on separate plates and surround each with the fruit. Make a sauce by melting the jelly with boiling water, then add port to taste.

**SPICE ISLANDS TURKISH COFFEE**

This is a ready-prepared coffee, which you can buy in many food specialty shops. It is already slightly sweet and contains cinnamon. To prepare four demitasse servings: bring 5 demitasse cupfuls of water to a boil in a small saucepan. Add 8 level teaspoons of coffee and allow it to boil for 30 seconds. Serve the coffee immediately without straining. Fine grounds are customarily served in Turkish coffee. Do not stir.

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Fresh strawberries with strawberry sauce au rhum

Coffee

Cresta Blanca Grey Riesling

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How to control animal pests

Tunnelled lawns, nibbled plants in flower beds and vegetable gardens, disappearing bulbs and fruits of crops—not situations calculated to bring out a gardener's better nature.

MOLES tunneled our own lawn so badly a few seasons ago that we despaired of ever getting it back into condition. Grass roots died after being disbodied, and rolling alone was ineffective. Most effective of all the controls we used were the traps, and a commercial pellet known as Mole-Nots.

First the lawn is rolled and all tunnels flattened to see which are still in use. Traps are set in the used tunnels. These work on a hair-touch spring, and must be properly set. Use of gloves when setting is recommended. The pellets are dropped into the runs, and the lawn rolled a few days after.

We have no desire to completely eliminate moles, for they destroy great numbers of grubs. But we don't want them in lawns and flower beds.

MICE, it is reported, follow mole runs, and under this convenient cover carry their own depredations. The pests favor tulips and lilies, and during the acute bulb shortages were more intolerable than ever. Where mole runs are present, elimination of the moles comes first. Bulbs may be placed in small baskets fashioned of one-quarter-inch wire, open on top, at planting time. A fellow gardener has used a handful of naphthalene flakes under each bulb as it is set out, and reports success. This latter method is not as permanent, for effects wear off.

Proper winter mulching discourages nesting of the pest, and cuts down its number in the garden vicinity. If a pest is present at that time despite all care, a poison bait can be used under cover of the mulch, where pets and birds will not get at it.

RATS may also be present, especially if there are chickens on the place, for they are lured by the feed. Rat traps of the ordinary type, or one of the box types now available, may be set.

WOODCHUCKS can devastate a garden patch. These dwell in burrows, each of which has two entrances, usually found under or near old trees. One hundred per cent control is achieved by locating the burrow, scaling the openings, but leaving a tiny hole in one. Rocks and dirt are used to close them up. Pour a teaspoonful of cyanogas, or similar product, through the little hole left open. Being heavier than air, it settles down and permeates the entire burrow, bringing certain death to the inmates. Do this during the hibernating season.

Any of these preparations should (Continued on page 199)

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PESTS continued from page 196

be used with care since they are poisonous. Directions should be followed exactly as given on the labels.

SKUNKS, particularly the younger ones, have a fondness for tender ears of corn. Box traps are available once again, and are safer than steel traps, which might catch an unwary pet.

SQUIRRELS lose their appeal when they prove themselves pests of the first order. Our own burrowing squirrel has been a gymnast for them, and they have been bold enough to come to the bird bath for a drink, or to the feeding station in winter. For these, too, a trap, the box type, baited with their favorite nuts, is effective. This is, in our experience, and with confirmation by our game warden, the best way to get rid of them.

RABBITS remain an exasperating enigma and few gardeners have compunctions about using a shotgun against them. That is about the only method that really works. However, a planting of soybeans around the garden, or in its vicinity, may help to some extent by luring them from the other vegetables. A dusting with repellent preparations may also help. Personally, we have found a good dog about as effective as any method. Trapping may also be tried, but we have not had particular success with it.

DEER have been troublesome at times in this New Jersey area, causing heavy damage to vegetable crops. With the recommendation of our game warden, the following control proved completely satisfactory, not only for deer damage, but also for bird attacks on formed ears and fruits. Stakes are driven around the garden, tall enough to permit tying reaper twine or similar cord to them at waist height. Strips of white cloth woven if possible, are tied to the cord at four- to six-foot intervals.

Creosote or sheep dip is put into a wide-mouthed jar, and each tied-on strip of cloth is dipped generously. Scent of either liquid will keep the deer away. Redipping of these strips after heavy or continuous rains is advisable. Neither material should be permitted to drop on plants, since it burns foliage severely and will result in their loss.

The scent itself has no effect on crows, but the constant motion of the strips in the lightest breeze makes them suspicious enough to keep away.

This method should be applied to the garden as early as necessary for the crops to be protected. Deer enjoy green beans, beet and carrot tops, sweet corn and green tomatoes as well as ripe ones. A buck can swallow a green tomato the size of an apple, and so neatly does he eat that there is no sign of how the fruit disappeared from the vines—only deer tracks.

NANCY RUSZKA SMITH

APRIL, 1951
Fortunate are you who live in a home surrounded by stately shade trees. Protected from storm ... shielded from hot summer sun ... yet probably not aware of the tremendous difference which the loss of just one priceless tree would make. A difference not only in satisfaction and comfort but in the value of your property.

Today ... not tomorrow ... is the time to give thought to the preservation of your precious trees. Just as your house needs periodic painting and maintenance, so, too, do your trees need the periodic servicing of a competent tree expert — the familiar Davey Man.

The Davey Man is not just an "outdoorsman"... nor just a "woodsman." He is a skilled craftsman, as painstakingly schooled for his chosen work as craftsmen in other fields of endeavor. His training, paralleling that of the medical man, prepares him to cope with any tree damage caused by accident or disease.

Right now, for example, you can trust your Davey Man to know the right time to spray and the right materials to use to safeguard the living beauty of your trees. Why not arrange to be placed on Davey's spraying schedule immediately? If the Davey Tree Expert Company is not listed in your phone book under "Tree Service," write us today.

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**Rotary-scythe type**

Toro's 22-inch Whirlwind cuts tall weeds, heavy undergrowth, shreds grass to a fine mulch, eliminates raking, cuts under bushes, fences. Cutting height adjusts, 2.5 HP engine.

**Grass guards prevent matting**

The Savage Yard Chief gives trouble-free operation. Has easy clutch, speed controls on handle; cutting heights adjust to the changing height of roller. 1-3 mi. per hr., traction tires, 1.6 HP engine.

**Combination mower**

Moto-Mower's Scout, right, is a sickle bar weed topper and reel type. Sickle cuts tangled weeds first, enabling reel to trim weeds, grass to normal height. Driven by 11/2-13/4 HP engine.

**36-inch power sickle bar**

This does work of five men with hand scythes. Toro Zipper is ideal for farms, estates; for use on steep banks, tough brush, open meadows. Cutting height 11/2" to 13". Powered by a 11/2 HP engine.
For lawn area 100' x 100' or less
Jacobson's Lawn Queen has speed and capacity to cut such an area in about 45 minutes. Cutting width 21". It has a quick starting 1 1/2 HP Jacobsen engine.

For large lawns
Eclipse's 21" Park Mound will cut 2-4 acres a day. mow heavy grass. One-qt. tank capacity gives about 3 hours' continuous service. Tires are air cushioned. Reels 6" in diam.

For extra large lawns, parks
Toro's 27" Starlawn gives high capacity power with 2.5 HP, 4-cycle engine. Adjustable cutting height, all-steel construction, finger-tip controls take labor out of all-day mowing. Riding sulk is available.

Medium size reel
For suburban lawns, Pincor's P-22 has built-in reel sharpener, puncture-proof tires, easy clutch control. Transmission enclosed. Mower cuts close to flower beds, trees and shrubs. Quick starting 1 1/2 HP Pincor engine.

For additional examples of power mowers
see the following in House & Garden
Lodge & Shipley's Cothamaster 1-wheel tractor with attachments, Jan. 1950, p. 53.
Coldwell's Bear 21" power mower, Eclipse's Lark power mower for grades and terraces, March 1950, page 183.
Johnston Lawn Patrol power mower, June 1950, page 185, and January 1951, page 83.
Britten's Trim-Master, Sr., grass trimmer; Reo's 25" Trimalawn power mower, January 1951, page 83.

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To grow more, healthier plants, get a good start

First determine what nutrients your soil needs by making a soil test. There are a number of good home kits on the market (for details on how to use one, see page 203).

Make a rough estimate of your plant-food needs, using the reaction of your soil test as a guide. In addition to special nutrients, include plenty of complete balanced plant food, humus and peat moss in quantity, dried manure and other manures if available.

Plan to build compost piles of leaves, cuttings, weeds, etc., to give you additional organic materials.

Obtain the necessary dusts to control fungus diseases which may disable plants. Use them early to prevent attacks.

Be sure you have dusts and sprays to control both chewing and sucking insects. Include one, non-poisonous to humans, to use on leafy vegetables and those in which the edible parts are exposed.

Ease your lawn-care job by using a weed killer on the broad-leaved weeds, a crab-grass killer on this pest. Whichever preparation you use, follow the directions exactly to obtain best results. Keep a separate sprayer for liquid weed killers. (Continued on page 203)

Spread plant food carefully

Fill a pail with balanced plant food. With a trowel, drop an even amount along each row, at least three inches away from young seedlings.
HEALTHY PLANTS  continued from page 202

Home soil-test kit
You can easily test the nutrient needs of your soil with such a kit.

A good soil kit includes equipment for testing not only the acidity or alkalinity of your soil, but also the amounts of the three most important basic nutrients—nitrogen, phosphorus and potash. Whether you test your own soil at home or send a sample to your state experiment station or local horticultural organization for testing, you must first know how to obtain a representative sample of soil.

In any area of 1,000 square feet or less, choose three diverse locations distant from each other. With a sharp trowel or small spade, extract a vertical slice of soil to a depth of three to six inches. Mix these three equal amounts together thoroughly and then take a small amount of this mixture on which to make your actual tests for each of the basic chemical elements and for the amount of acidity.

Soil-testing kits for home use come with detailed directions which are easy to follow. Once you know your soil's deficiencies, you can figure out the amounts of nutrients you need to use.

A great aid for all gardeners, but especially the beginning gardener, is the complete balanced plant food, available under different well-known trade names. In addition to a formulated combination of nitrogen, phosphorus and potash, these balanced plant foods contain certain of the minor or trace chemical elements which have been found to be of such importance to good, healthy plant growth.

If you will follow a regular system of application of such plant foods, you can obtain good results. Your spring feeding is the first important one. To figure the quantity of nutrients that you will need, consider that a good average amount for most flower beds is two to three pounds of complete plant food to every hundred square feet. Suppose this with well-rotted or dried manure, compost or other organic materials to help make the chemicals more available and the soil of a better consistency. For most vegetable crops, figure on four to five pounds of these complete nutrients to each 100 square feet for the beginning of the season and about half that amount multiplied by the number of additional feedings you plan to give during the growing season, the whole again supplemented by organic materials.

It is very important that all plant foods be well worked into the soil to a depth that will benefit young feeding roots. At the beginning of the season, plant foods and organic materials can be spaced into the ground when you are working over the soil. They will become thoroughly mixed as you do additional cultivating. Later in the season, the food may be applied along rows or around plants at a distance of three inches or so. Be extremely careful that none of the chemicals hit young leaves or stems of plants or come in direct contact with tender roots, as this will cause burning. Spread the manure as illustrated on page 202 and then work it well into the soil with a cultivator.

National garden program
You as a gardener can aid in your country's national defense program. By stepping up your plans for producing and preserving vegetables, fruits and berries, you contribute in a number of ways. You improve your diet by including more of these vitamin-filled foods in your daily meals. Gardening is a creative activity as well as an excellent form of exercise, therefore you benefit your own health and morale. Include the children in the planning and they will enjoy it despite the work involved if you do not overburden them with so many tasks that they become discouraged. You will also increase family unity. By growing and preserving some of your fruits and vegetables, you can stretch the family food budget as well as relieve some of the strain on transportation, manpower and packaging.

Perhaps you have no spot to garden in but are deeply interested in gardening. Then you might join in your community's support of this program. The Extension Service of the United States Department of Agriculture has its regular garden program underway. With its excellent network of State Extension workers, all specially trained in particular activities, it will be responsible for much of the leadership required to put over an extensive intensified program of this type. But the U.S. Department of Agriculture will need help from many other groups. These include garden clubs, horticultural, botanical gardens, youth groups, women's organizations, service clubs, industrial groups, community and other civic organizations. If you join one of these groups you may be able to help with its work.

When the National Advisory Garden Committee was called together by Secretary Brannan in Washington late in January, Civil Defense Administrator Millard Caldwell assured the group of the cooperation of our agency in encouraging this program. We are also recommending to the state civil defense authorities that they, too, cooperate with the state agricultural agencies which have charge of this necessary activity.

Whether you increase your own garden's production or help in the work of a community canning and freezing or preserving project, you will be doing your part.

Details on vegetable and fruit gardening will be found in HOUNG & GARDEN for January, pages 42-43, "Berries"; pages 46-47, "Vegetable gardening"; and in March, pages 138-141, "How to convert your garden from flowers to vegetables."
How to mulch with stones

If you live in rocky New England, a most practical way to conserve moisture when you transplant trees is to mulch them with stones. If you notice the rapid way plants will grow up along the ubiquitous stone walls, you will see the soundness of this method. In the New Hampshire hills, I transplanted an evergreen tree from the woods to the yard between house and barn. A layer of small stones, placed on the ground underneath the branches and around the trunk, helped retain the moisture. The tree grew and flourished with no further attention.

The same process was put to test later at a summer place in Connecticut where the soil is sandy and full of stones and gravel. (Stones for mulching are usually right at hand, wherever you dig a hole. You only need to save them in a convenient pile.) I used stones as mulch, first, for evergreen trees, then also for perennials.

Most of the land surrounding my summer house is in woods. The low buildings on a bare hilltop cluster beside a tall windmill which draws water up to a tank on a high platform. In planning a garden, I decided that a taller growth of trees would soften the extreme contrast of low buildings and high windmill and water tank. The obvious material for this was the many native evergreens growing at the edge of the woods. Yet, the project posed a special problem. They would need water to help them get well established and to offset the shock of being moved to the open hilltop with its dry soil. Stone-mulching retains evaporation and conserves water, it also saves time and work.

Given similar conditions, here is the way you may proceed. In transplanting evergreens, dig holes 18 inches to two feet or more deep, according to the size of the evergreen and its ball of roots. Remove any poor soil, and add plant nutrients if needed. For this we combined partly crumbled leaves and litter as well as the fine, black dirt from the woods. Drainage was present in the form of sandy soil below. If drainage is deficient, you may add broken tiles or stones to the bottom of each hole.

When you take up a tree to transplant it, hold the soil firmly on the roots with a piece of burlap. Before you start to dig, make sure the soil around the roots is damp. This will help hold the soil on the roots. It is very important to keep the roots of evergreens from drying out while they are being moved, because, being resinous, their sap soon hardens if exposed to air.

After you place the tree in the new hole, cover the roots half way with good dirt. Then pour in several buckets of water. (Continued on page 205)
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MULCH WITH STONES

continued from page 205

first garden year around the base of the windmill’s steel frame. We planted petunias, regal lilies and a clematis vine, to cover part of the steel framework. In the windmill supports and around the hand-operated pump in the center. We mulched each plant with stones. As soon as the plants were full grown, the stones became remarkably inconspicuous.

Here, again, the stones kept the weeds down and helped hold the moisture. Even though we thought it best to water plants in such a sun-drenched position, this watering was kept to a minimum thanks to the presence of the stones and their ability to absorb moisture, even from dew. I have also used stone mulches in other gardens. In one, I set them along a young hedge. Stones are particularly valuable if the ground slopes, for they hold the dirt and protect the roots. I carried a newly-planting, tender rose through a dry spell in Westchester County, New York. In this manner. There I covered the stones with grass clippings, which I also spread around the bases of the established roses in the same bed. In time the new plant put down deep enough roots to reach the lower moisture usually present in this locality; then, in this case, I removed the stones and mulched with peat moss and compost spreading it over the entire surface of the rose bed.

In the sandy soil of Connecticut, stone-mulching of roses is even more effective than in Westchester. In Connecticut, roses do not develop very deep roots, so they reach out for food in the upper layer of soil. Therefore you should maintain this soil at a high level of richness. Today one of my new Peace roses owes its flourishing condition to the temporary safeguard of a layer of stones covered, for uniformity of appearance, with peat moss, which was spread over the flower beds before summer heat. Later we removed these stones but meanwhile they helped in strong growth. Thus, sometimes you will want to leave your stone mulches on the ground only until an evergreen or other plant becomes well-established. It depends largely on whether you object to the appearance of stones. If all gardeners understood the value of stone-mulching, few would object to their appearance, particularly under evergreens. For with them you will have the fall of needles which eventually creates a brown ground cover. In time the general effect becomes much the same, with or without the aid of a stone mulch.

RUTH SANDERS

EDITOR’S NOTE: Readers interested in this subject will find much additional material and experiences of various gardeners in the book "Stone Mulching in the Garden" by J. L. Rodale published by the Rodale Press, Emmaus, Pennsylvania.

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CHRYSANTEMUMS

continued from page 122

chrysanthemums ask of you if they are to thrive. First, pinch the tips off the growing shoots (about every two weeks) from spring till mid- or late July. This makes the plant bushier and laden with blooms (see illustrations page 125). You can buy potted or field-grown plants in early spring or transplant bushes in full bloom in the fall. The latter will brighten your garden immediately and save you some time and labor, but do not expect all of them to winter successfully; spring planting gives chrysanthemums a better chance to develop properly.

Improved size and hardiness, many new color combinations and new shades added to existing groups are the outstanding contributions of breeders to the new introductions discussed here. Some of these outdoor varieties give a bloom as large as the greenhouse varieties. Please bear in mind that observations in this article are based on a Connecticut point of view; a variety must bloom fairly early to beat killing frosts there. Those of you who live in milder climates have a wider choice.

Generally, the larger doubles are called "decoratives," have heads measuring 3" or more in diameter. Mrs. T. Riley is a notable white example, blooming in mid-October. A newcomer to this group, Flaxen Beauty, often puts forth 4" cactus-like blossoms in soft blended tones of coral, peach and light gold. Moonbeam, also large of flower and spray, and excellent for cutting, is soft primrose-yellow. Sincerity is a lovely yearly-white-spotted of the well-known Lavender Lady, and gives a beautiful supply of blooms. (See photograph on page 123.) Ivory Glow, developed by the United States Department of Agriculture, is exquisitely ivory-toned, well rounded in form with flowers to 3". Golden Hours, similar in form, has canary-yellow petals. Like Ivory Glow, it will bloom in early October. Fortune (shown on page 123) is a big cream-colored beauty, and Seagull, with flowers 4"-5" across, has a compact cream-colored center with pure white outer petals.

Among the pinks verging on rose or coral, we find Misty Maid, a profusion of buds and open flowers in the softest imaginable shade of shell pink, its 3" flowers contrasting pleasantly with the deeper-toned pink buds. A seedling of chrysanthemum Betty, it is loosely informal in habit; its large sprays provide great possibilities for bouquets. Swallow has a soft coral-pink bud and opening into a double buff-colored flower with irregular petals and blooms from early September until frost. Time opens to a glowing orchid pink; when fully opened, Life is a soft blend of coppery rose, buff and old gold. Strong, brilliant colors and blends are well represented in the following: Huntsman, a vigorous growing bronzy scarlet, (Continued on page 208)
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desirable for mass planting as well as cutting; Success which makes a magnificently colored display. Brilliance is vivid tangerine scarlet; Brigitte, new this year, is generally described as a light duotone or red with coral.

Blooming freely from September through October are Tanager, bright crimson-cherry red (shown on page 125); Killewee, which opens a bright golden bronze and finishes with frilled petals of yellow bronze; and Grosbeak, with bronzed centers and rosy-pink petals. The rich golden yellow of Camerata will create a sunny spot where it is grown. Excellent for cutting, its symmetrical blooms measure 3½" to 4".

Three new chrysanthemums of the double Korean type, large, hardy and produced in long-stemmed vivid clusters from August until frost, are General Marshall, General MacArthur and General Bradley.

General Marshall is a blend of deep old rose, purple and gold or copper tones with tips slightly incurved, exposing the light buff reverse; tips of the expanded petals are recurved with slightly lighter centers. An excellent choice if you want cut flowers, it can be grown indoors, too.

General MacArthur is completely double, its 2½" to 3" flowers of glorious coppery red opening to pure red and lightening to yellow red, often with a tinge of yellow near the tips and light orange reverse. In general effect, it is similar to General Marshall.

Some somewhat smaller as to flower, with fewer petals, General Bradley (the parent plant of General Marshall) is a lighter color harmony. The half-opened flower resembles iron rust, gradually opening to dark apricot buff, with outer rows becoming flesh pink. The reverse is lighter buff shading to seashell.

Additional decorative chrysanthemums that will add color to your garden are: Alert, a new early dark purple blend; Mayor W. Marshall is a blend of mellow pink, with elegantly fashioned blooms; Dawn Rose, in lovely shades of amaranth purple; Mayor W. Walgreen, which may be similar to General Marshall.

CHRYSANTHEMUMS

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POMPOUS

Another type of chrysanthemum is the pompon. This is a small, tidy, rounded flower, usually borne in large sprays and ideal for cutting. Perfection of individual bloom is an outstanding characteristic of this group. Pompoms may be grown outside for fine bouquets and make excellent masses of bloom in the garden. Not so many of the newer varieties come under this classification, but here are some worthy choices.

Canyon Wonder, a sport from the greatly favored White Wonder, possesses an entirely new color for the group, soft, canary-prime yellow. Another novelty is Masquerade (shown on page 123), a rounded mass of lilac rose globes, reaching a height of only 18". Another low mound of flowers is Chiquita, with golden-yellow blossoms from September 15 on. (Improved Early Wonder, better in form than its parent, is a deeper, more lasting pink.

Ponce, from the stern climate of Nebraska, is a unique shade of mauve to Bengal rose, useful for cutting and for blending with softer colors. Golden Memories, a good garden ornament from October 8 on, is an excellent bright yellow opening with a red eye. Yellow Blanks may well be an improved Juditk Anderson, long the standard for low-growing, late-blooming, golden-yellow pompoms. Governor Duval is a sturdy and brilliant orange bronze.

CUSHIONS

Many gardeners prefer the so-called "cushion" low mounding plants usually noted for quantity rather than quality of flower. If a low, stocky mound of color is what you want, you should try some of the improved introductions in this class. Usually, cushions will not bloom early until the second year, so do not divide old plants until the third spring, for some of them, which commences in July.

Red Cloud bears a mound of velvety scarlet, with flowers often 3", hormone-free. Powder Puff, a very hardy plant, is highly recommended because it eventually exspands to a really pure white; White Mound, with individual blooms more nearly perfect doubles, blossoms early in September. A splendid companion to this is Bronze Mound, a glowing mass of bronze in varying shades, all good. Hollymum, distinguished by leaves of crisp American holly shape, bears well-formed 2" yellow flowers that cover the plant, and Golden Carpet lives up to its name with great quantities of glittering golden flowers.

NEW SHRUBS

The original Korean hybrids which served to initiate the great present-day interest in chrysanthemums were singles. These are daisy-like flowers with a distinct yellow center showing. There is an airy charm about them and they are very popular in the market. A few new singles will be available this year, to add interest to the border. Cindy is a large and very red, richly colored. October shown on page 123, a new golden yellow, may become noted for its outstanding leathery foliage and winter hardness. A new group from England has the strain of some species bred into it. The plants seem quite tough, but some varieties lack floral identity and refuse to stand erect after a rain. Our own preference is for Princess Margaret, an attractive salmon, full of bloom from September 15 on; the red Duchess of Edinburgh and daphne-pink Mira Goddard are also noteworthy.

ANEMONE TYPES

The anemone group is distinct in form, the flower consisting of an outside row of petals with a heavy center pad or cushion. A newcomer to this very hardy species bred into it, the plants seem quite tough, but some varieties lack floral identity and refuse to stand erect after a rain. Our own preference is for Princess Margaret, an attractive salmon, full of bloom from September 15 on; the red Duchess of Edinburgh and daphne-pink Mira Goddard are also noteworthy.

ENGLISH CHRYSANTHEMUMS

Actually, English chrysanthemums do not form a separate group but it might be well to consider them from the special viewpoint of climate and cultivation. Remember that the English climate has been growing much longer than we and that their climate is considerably different from ours. Hence, their tastes in chrysanthemums will be different from ours, at least in many parts of this country. English chrysanthemums are bred for floral perfection; usually the blossoms are splendidly double. They seem to do well in our Pacific North-West and south of New England. If you live in an area where frosts do not appear until mid-October, it is possible... (Continued on page 210)
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CHRYSANTHEMUMS

continued from page 209

for you to grow many of them. Here are a few you might like to try.

- The Sweetheart group blooms in late September and gives flowers of very fine quality. The original Sweetheart is a good pink and has sported to many other colors. We like Egerton Sweetheart, bronze; Red Sweetheart, orange red; and Pearl Sweetheart, soft creamy pink. Ronald is a beautiful claret or plum-wine color, erect in habit. A nice soft creamy pink is Dorothy Vernon. Large yellows are always favorites and we recommend Vanguard as a worthy newcomer. Many others are lovely, but seldom reach full bloom in Connecticut, because of early frosts.

SPOON TYPES

Spoon types of chrysanthemums are seldom very double, but are extremely graceful in an airy way and splendid for intricate flower sprays. This type derives its name from the spoon-shaped tip of the petal. Perhaps the showiest new form is Cardinal Spoon, a vivid red and gold blend. Loveliness Spoon is quite double, in a pleasing shade of orchid lilac. Magenta Spoon (do not be misled by the name) has attractive deep rose tones and is very desirable. These all bloom around the first of October and, with older varieties of other colors, could add much interest to your garden.

This list by no means covers all of the new varieties, but names the most promising ones as observed here in Connecticut. Many chrysanthemums still reign supreme in their group and many other new ones as yet untested, may prove superior to all these.

The color pictures on page 123, with the exception of No. 2, are of varieties grown for testing at the New York Botanical Garden.

For sources of chrysanthemums, write to HOUSE & GARDEN Reader Service, 420 Lexington Avenue, New York 17, N. Y.

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