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Wrought Iron

It's wrought with all the beauty of an ancient Italian grille, yet it's the perfect relief for surface-smooth modern. It's wonderfully comfortable, too. Add to this its inside-outside qualities, and the wide acceptance of wrought iron is completely understandable. From Woodward & Lothrop's superb Salterini collection we illustrate Tempestini of Florence for indoors and, for outdoor use, the Neva-Rust group (guaranteed to withstand rust for six years).

Indoors: Tempestini in dusky black. Round table, 42" glass top. 140.00. Raffia seat side chair. 50.00. Arm chair. 57.25.

Outdoors: Neva-Rust statuary bronze. Spring steel base chair. 47.50. Sto-Out nest of three tables. 45.00. Bench. 65.00. Lily pad nest. 12.50.

Mail and phone orders accepted.
So much more than meets the eye! What you see is the finest in modern Lawson styling—with an embossed Poinsettia design that has the appearance and feel of genuine Matelasse. But the covering is actually Batlaflex plastic... and that means more years of beauty than you ever dreamed of!

Never Before Such Beauty
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So much more than meets the eye! What you see is the finest in modern Lawson styling—with an embossed Poinsettia design that has the appearance and feel of genuine Matelasse. But the covering is actually Batlaflex plastic... and that means more years of beauty than you ever dreamed of!

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Matching chair available
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Deep Carpet Luxury and Double Carpet Life

Heels and footsteps eat away the beauty and life of rugs, unless they have this luxurious protection.

U. S. Rug Underlay places thousands of shock-absorbing sponge “pillows” underfoot to lengthen the life of your carpeting investment. U. S. Rug Underlay absorbs heel-shock because it’s so resilient. So while you enjoy this silent, soft-walking luxury you enjoy economy too, for a lifetime of rug beauty.

So easy to keep rugs clean, smooth and handsome over U. S. Rug Underlay, because it does not create dust, cannot mat or lump or creep. It’s moth- and vermin-proof, and vacuums or sponges clean. It won’t mark your floors, and anyone can cut it to fit.

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with fabric backing
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You'll like their airy, "see through" look,
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Isn't it lovely? and you'll be amazed how practical, too!

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"What a perfectly exquisite table cloth", your guests will say. And you'll know, too, that your Quaker Lace Cloth is a double delight... as practical as it is beautiful! So simple to keep it fresh. Spots sponge off easily. Wrinkles vanish under the lightest touch. Seldom needs laundering.

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For city or country rooms in three completely new and unusual color combinations designed exclusively for Craig—green-white-tangerine; brown-beige-gold; charcoal-blue-coral—and tailored with their well-known perfection.

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"Loudest linoleum in all the land"—styled in many themes capturing the magnificent colorings of California mountains, lakes, valleys. Ready to give your home the charm of California living, to bring fresh beauty into any room. "Soil-Sealed" for easiest upkeep, an exclusive Pabco feature.

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Allegro...combining wrought iron and wood

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Renaissance

Design becomes texture
when this shadow-gray arabesque
is delicately traced
on the luminous ivory tone
of FRANCISCAN fine CHINA

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FRANCISCAN fine China and FRANCISCAN Ware are made by Gladding, McBean & Co., Los Angeles, Calif. Established 1875
The dustier-dressed gentleman above is James Melton...famous singer and owner of the James Melton Museum of Antique Automobiles in Connecticut.

The museum's old-time cars, in their delightful Gay Nineties setting, captivated Mr. Kandell...inspiring him to create the gay new pattern, "Mobile."

Above you see just one motif of "Mobile"; below, the whole endearing pattern. It's as colorful as the era that inspired it. A superb chintz pattern for any room!

how a Sunday at the James Melton Museum prompted Mr. Kandell to create "Mobile"

If your home is you...if you long to surround yourself with possessions that truly express your own personality...you'll want Kandell Chintz in every room. For Kandell offers a superb range of patterns...keyed to every period, to every taste, to every color scheme.

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Over the years your choice of Imperial Modern Tables will be more than justified by the lasting, genuine mahogany construction, the convenience and versatility of their design, the refreshing Sahara mahogany finish. Since 1903, Tables bearing the Green Shield Trademark have been famous for quality, so why accept less when you can have Imperial... the best.
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Informal knotty white pine furniture
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Like a refreshing spring breeze, Habitant will bring a new warmth and beauty to your home. A rare blend of beautiful wood and smart styling makes Habitant Knotty White Pine furniture perfect for today's informal living. In addition, Habitant is built to a high degree of craftsmanship and is backed by a thirty year reputation for excellence of construction. There are Habitant groups and individual pieces for dining room, bedroom, youth's room and recreation room. Only Habitant, the originator of fine Knotty Pine Furniture, offers you a complete selection. Habitant is displayed by better furniture and department stores everywhere. Write for the name of the dealer nearest you... plus colorful booklets showing the complete line and the interesting story "The Romance of Pine".

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Now—Furniture you want at prices you can afford.
THIS GAS BOILER, the Empire, is clean, streamlined, compact, fully automatic. It's ideal for game room installation. Burners are precision-made for efficient fuel burning. Excellent for modernization of small or medium size homes.

THese HIDDEN HEATING PANELS by American-Standard are the new way, the smart way to heat your home. Replacing your regular baseboards, they give you more wall space, greater latitude in room decoration, more uniform heating comfort.

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ONE of the greatest steps ahead for heating new homes or old are the new Radiantrim Panels perfected by American-Standard. These heating panels take up but little more space than the baseboards they replace. And though practically out of sight, you'll know they're on the job by the clean, uniform warmth they deliver. And how you'll bless them when you decorate! You have complete freedom to arrange your furniture and draperies any way you want. Your rooms seem larger. They are more attractive. And yet you have uniform, floor-to-ceiling warmth!

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All the Miraplas wall tile for an average tub recess... $62.50
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Installing Miraplas is no more disturbing to a home than papering a room. It can be installed on any clean, level, sound wall without additional construction expense. And once installed you can enjoy it for many long years without consideration of replacement.

19 fascinating colors!
Miraplas color goes all the way through to the back and cannot come off. There are 19 harmonious colors with 6 basic colors in feature strips and bull nose caps.

You'll never believe the magic that beautiful Miraplas can work in a drab kitchen, bath, recreation or other room until you see it. Rich and lustrous looking, it transforms a room into a colorful pleasant place to live, work or play. It has a rugged, permanent appearance and indeed will give years of satisfying service with minimum care. Common household acids and alkalis have no effect upon it.

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Miraplas withstands changes of temperature without harm to the tile. Write for name of nearest distributor and color folder.

S & W Moulding Co., Columbus, O.
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Kitchen equipment by Crosley, Division of Avco.
End color confusion with **Color Unlimited**

For the first time, you can give your rooms a completely new appearance with paint and paint alone. Use the furnishings you have. The colors of your present rugs, draperies and fabrics can now be wedded into handsome, harmonious rooms because Martin-Senour brings you color unlimited in paint.

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1. Take samples of your furnishing colors—or any color from anywhere—to your Martin-Senour Nu-Hue Custom Color Bar.
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Take confusion out of color plans with new patented MARTIN-SENOURL COLOR VISUALIZER. Includes color chips and folder with drawing of room and furnishings on window-like cover. To “try on” new colors in unlimited combinations place color chips in slots beneath drawing. Only 10c.

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DEPT. HG-42
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THE GREATEST NAME IN RUBBER
Lucky you
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You're in luck
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Designed to be used together—matching stemware and tumblers. It's "Coin-cut Classic"—by Freda Diamond. Correct with both traditional and modern china.
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Bronze-grilled gate in brick wall, over it Fatshehara luziei, Japanese white pine, bamboo. Owners, Mr. and Mrs. Harry L. Halseman.

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There's so much to do ... take time to do it right!

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Spring pick-up: attractive serving bowls. These handsome covered aluminum bowls are perfect to use indoors or out; for either hot or cold food. Of heavy gauge aluminum. $3.29 ppd. for the 2½-quart size; $3.98 ppd. for 4-quart size. Order from Miles Kimball, 100 Bond St., Oshkosh, Wisconsin.

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Exceptional value is apparent in this ladder-back chair. Strongly made of hardwood, it has a hand-woven rush fiber seat. About 42” high, it's perfect for any room. Unfinished $6.75; natural $7.75; mahogany $8.50. Express collect. Minimum order: 2 chairs. Jeff Elliot, Elizabethtown City, North Carolina.

Hitching-post finial. This cast-iron horse head is beautifully done. Use a pair as a driveway barrier, as markers for your garden, as ornaments for the terrace. Finished in mat black with a gilded star decoration. About 12" x 5" with a 4" hole in the base. $12.95 ppd. From Foundry-To-You, Worcester, Mass.

Don’t miss this new book if you’re interested in cocktail recipes, in wine lore. The author, Ted Saucier, has compiled over 780 recipes for mixed drinks: a vintage chart from 1926 through 1949; 269 pages of lively text and full color illustrations. 87.50 postpaid. Order from Bar Man, 62 West 45th St, N. Y.

Grow your sweet potato vines in a container like this. Designed in the form of a deep dish pie, it has a hole in the top crust to accommodate the tuber. Add an inch of water, and in ten days the vine will come through. $2.25 ppd. for one; $4.25 ppd. the pair. Foster House, 15 Cole Court, Princeville, Illinois.

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The Bulletin Board

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Practical memo pad, smartly styled, expertly made. Once you own one you'll never be without one. About 9" x 4", black, red, or white plastic. Holds standard roll of adding machine tape, has pencil attached. Perfect for home or office. $3.25 postpaid. The Krebs, 45 Broad Street, Westerly, Rhode Island.

Good news for the gardener! The Brooklyn Botanical Garden now publishes a fine quarterly magazine which ought to be of enormous help to every gardener. Subscription is $2 per year; plastic binder to hold it is $1 ppd. Back issues 60¢, Brooklyn Botanical Garden, 1000 Washington Ave., Brooklyn, N. Y.
AROUND

Ant-O-Pocket is designed to hold those essentials you need while driving: cigarettes, glasses, tissues, road maps. The pocket adjusts to the glove compartment, is made of top grain cowhide, comes complete with pencil and key chain. About 6" x 5", $3.60 postpaid. Annis Baker, Box 551, Newark, New York.

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Keep furniture clean and still let

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hanger. It works on a new principle: instead of

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1. **IMPORTANT:** There are two soft, electrical transformers in the rear of the heater. Never let the unit run dry, as it can cause a fire hazard. Make sure the unit is plugged in and that it doesn't come in contact with fuses. Keep the unit away from flammable materials, and do not use near water. The unit has an internal safety thermostat, which automatically turns the heater off if the unit overheats. The unit also has an on/off switch, which allows you to control the heat output. Always unplug the unit when not in use. Clean the unit regularly, and check for any signs of wear or damage.

2. **No Need to Remove Tops or Cords.** The heater is designed to be easily portable, and you do not need to remove the tops or cords. Simply plug the unit into an electrical outlet, and adjust the thermostat to your desired temperature. Make sure the unit is placed on a stable, flat surface, and avoid placing it on flammable materials.

3. **COMPLETE TROUBLESHOOTING GUIDE.** If you experience any issues with the heater, consult the troubleshooting guide included in the manual. This guide provides step-by-step instructions for solving common problems, and includes a list of parts and replacement options.

4. **DELIVERY CHARGES COLLECT. NO C.O.D. PLEASE. MONEY REFUNDED IF NOT DELIGHTED.** This product is shipped via freight, and delivery charges are collect. No C.O.D. is accepted. If you are not satisfied with the product, please return it within 30 days for a full refund, minus shipping charges.

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11. **A GARDEN OF IVY.** This decorative piece is made of high-quality materials, and is designed to add a touch of elegance to any space. It features a sturdy construction, and is suitable for use in a variety of settings, including living rooms, bedrooms, and offices.

12. **Beautify your home with HEINLEY MOBILE SHUTTERS.** These shutters are made of high-quality materials, and are designed to be both functional and attractive. They feature a wide range of styles and colors, and are suitable for use in a variety of settings, including homes, offices, and hotels.

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15. **HEDGWORTH & GARDEN.** This company is a leading manufacturer of high-quality garden supplies, and is known for its innovative and creative products. They offer a wide range of products, including gardening tools, pots, and seeds, and are dedicated to helping customers create beautiful and healthy gardens.
AROUND

Heirloom. Your child will love to use a sterling silver fork and spoon. And later on, the set will be handed down to his children. The design is the same as one used in the early Colonial days and it is sure to be cherished for a long time to come. $7.50 ppd. Fed. tax incl. Colonial Silver, Box 631, Freeport, N. Y.

Little pitchers, big pitchers. Whatever the size may be, they’re always welcome. These are made of earthenware with a milk-white glaze. Use them for flowers, for batter, for milk, cream, or syrup. Large one holds 3 quarts, small one 5ths of a pint. $3.95 ppd. the set. Order from Elizabeth McCaffrey, Orange, N. J.

Blenda-Mix is an attachment to use on your electric mixing machine. With it you can puree fresh or raw fruits and vegetables, blend mixed drinks, chop onions and nuts. When ordering, specify the make of your mixing machine. $1.98 ppd. for blender, jar, and recipe book. Mrs. Damar, 22 Trent Place, Newark, New Jersey.

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$4.25 the set of three postpaid

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Imported expressly for us

Lacy and cobweb soft, it is 4 feet square and has many uses—as a baby blanket, bed jacket, chaise lounge cover and stole. Colors in heavenly blue, soft peach, chalk white. $6.85 Postpaid

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HOUSE OF LOGAN

BOOTHBAY HARBOR, MAINE
**Sunflower Spoon Rest**

For serving sauce and forks between stirring and serving. Keeps table free of sauce stains.

**“Squeezit” Ketchup Dispenser**

A big red or black tomato is real natural coloring with a hint of green. Dispenses tomato in a butter knife. Made of durable plastic. You merely squeeze the lid and out come ketchup to the exact amount desired. No shaking, no syringing, no ketchup on the table and you have a refillable $1.00 (for ppp)

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**Amethyst, Emerald and Crystal**

Large plant. Assorted shapes similar to the illusion. Send for free brochure of wonderful new items.

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They're beautiful and easy to find in this wonderful new Closet Valet. Clever pigeon-hole shape and easy to find in this wonderful new Closet Valet.

**NEW CLOSET VALET**


**Holland**

Sends these hand-crocheted doilies. They're exquisitely and precisely done in pastel green, pink, or aqua. And, of course, they come in white, too. Use them on a spring breakfast table. About 18" in diameter. $1.50 postpaid. Bertram Shrier, 1145 Conn. Ave., Washington, D. C.

**“Flicko” Clown Light Switch**


**“Squeezit” Ketchup Dispenser**


**“Quintuplets”**

Five opening boxes and five closing doors make this a great gift for the woman who has a lot of little soap bars, little hairpins, little earrings, little buttons, little pins, little pieces of jewelry, etc. The set comes in an attractive cabinet. 2'/" x 5'/" x 6'. Comes equipped with the firm gripping adhesive that comes through the back. $100 postpaid.
AROUND

Clever and really useful are these individual baking dishes in the shape of a crab. Try serving your well-seasoned leftovers in these and the family will be delighted. Of oven-proof china, all white or in crab green with a white lining. $1.50 postpaid each. From Edith Chapaman, 50 Piermont Ave., Nyack, N. Y.

Nested Easter eggs. These are made of papier-mâché. You can remember how you admired these eggs when you were a child! Give them to the children filled with small sweets. $2.50 ppd. the set of two. Large egg about 8" x 5"; small one about 6" x 4". O. T. Novelli, P. O. Box 54, Murray Hill Sta., N. Y.

Provincial candle stand with reflector. This is a charming reproduction of an antique stand. The fine clean lines of the earlier model have been faithfully copied. Made of solid brass. About 9½" x 6". $65.00 ppd. for one; $12.50 ppd. the pair. From Forest Hills Gifts, 105-17 63rd Road, Forest Hills, N. Y.

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2 Compartment HAND-MADE ITALIAN SEWING CABINET
Made of super olive wood with dovetailed corner construction. Top is 7½y2 by olive wood veneers... with hand-painted sewing motif and lay-down handle. Overall size 45½" x 16½". 395.00 postpaid.

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T H R E E S H A P E S

M A K E S F O O D M O R E A T T R A C T I V E

This stainless steel scoop makes mashed potatoes, beans, rice and other foods, and does it fast. Easy to clean, even in the dishwasher. 59.95.

KITCHEN SERRATOR

T H R E E S H A P E S

M A K E S F O O D M O R E A T T R A C T I V E

This stainless steel knife makes mashed potatoes, beans, rice and other foods, and does it fast. Easy to clean, even in the dishwasher. 59.95.

TWO-CUP COFFEE QUICKIE

One of two cups of delicious fresh coffee in a jiffy. This fascinating electric percolator saves coffee. Lowers price. Dependable. One year guarantee.

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Place just under pan and pan and there is no chance of burning or scorching foods. The steel air cushion provides slow, steady heat which is the real secret of good cooking. Keep one and save $9.95.

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MAKES CLEANING EASY

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Three heavy duty permanent magnets hold knives and other metal utensils within easy reach of any oven. $1.00.

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Scandinavian Style

Made in original Swedish "Platte-Panna." They're thin, light, neat, to your pruning. Brushed satin finish, unique for any interest, a handsome practical gift. Made in Sweden.

CABINETS

BATHROOM CABINET

Hardwood White Enamel Bathroom Cabinet
Hanging by two hooks from either side of the wall. Comes complete with plastic brackets. Brush that hangs inside the door. Two shelves accommodates medicine bottle, soap and soap. Hidden latch keeps door closed. 18" wide, $24.95.

PATTY SHELL IRON

FILL PATTY SHELLS WITH CUSTARD, CHOCOLATE, BUTTERED VEGETABLES. Make delicious muffins too. Complete set of 4 molds and dishcloth. WITH RECIPES

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In practical Swedish "Platte-Panna." They're thin, light, neat, to your pruning. Brushed satin finish, unique for any interest, a handsome practical gift. Made in Sweden.

REFRIGERATOR SPACE SAVER

Save your refrigerator and perishable foods in 4 separate crystal-clear containers that fit into a 12"x12"x14" metal rack for quick, easy access. Each holds one or two-half cans. Lids are bright orange. $7.95.

BATHROOM CABINET

HANDY HOME WHITE ENAMEL

Bathroom Cabinet
Hangs by two hooks from either side of the wall. Comes complete with plastic brackets. Brush that hangs inside the door. Two shelves accommodates medicine bottle, soap and soap. Hidden latch keeps door closed. 18" wide, $24.95.

STEAK SIZZLER

INDIVIDUAL

Aluminum Platters

Stainless steel steaks and chops are tender when they come to the table steaming hot. These beautiful platters will also assistive to your table 12" long. 4½" wide. With tips, edges, and ties. $17.95 each.

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FOR LOVERS OF FINE FOODS. This famous Danish Lloyd Disk is becoming a growing breakfast, brunch or dinner party treat. Delicious apple sauce covered with caramel whipped topping 9½ oz. $3.95.

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Complete with wood basket, lace, and basket liner. $3.95.

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ELEKSERIVER IRON

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52

AFRICAN CAMP CHAIR
Acclaimed by leading decorators, this unique new chair is now available at a low price. Frame is in black, white, yellow, green, orange or terracotta that adjusts to body contours. Won't sag or lose shape ... good for modern or semi-traditional interiors. Available in drop-in and mainfold. Regularly $19.95. NOW $10.95. Also available in finest grade saddle leather. $49.95.

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This remarkable new invention uses one of the most effective reducing methods employed by masseurs and beauticians. Vibration of the body has been the subject of scientific research for years. When you use the Spot Reducer, it's almost like having your own private massage at home. It's fun, too, for the entire family.

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SUNSET HOUSE
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HOUSE & GARDEN

SHOPPING

Don't mislay baby's first identification tag. Instead, have the necklace, the wrist band he received on his arrival set into a heavy glass paperweight. About 3 1/2" in diameter, it has the first name inscribed in gold. $2 ppd. Order from Artistic Studio, 36 East Merrick Road, Freeport, New York.

Lucky pony shoes to use for coats and hats, for necktie racks, for holding long-handled household equipment. They're made of real pony shoes finished in dull black. About 3" x 3" x 3", $5 each; 3 for $2; 6 for $4; all postpaid. Horseshoe Forge, 5 Muzzy Street, Lexington, Mass.

Father will love this combination saw. The handle is designed to fit the crosscut blade with double-cutting edge, the pruning blade, and the keyhole blade. Handle is made of varnish-hardwood, the blades are of full-tempered steel, $3.45 ppd. the four-piece set, Treasure Island, Room 714-G, 10 High St., Boston.
Persian brocade in rich colors covers this handsome eyeglass case. You might even use it as an evening purse, it's so beautiful. It will carry your glasses, or cosmetics, change, and cigarettes. About 7" x 3 3/4" x 2". $3.95 ppd. Merrill Ann, 100 Warren St., New York.

Pearls and chiffon! Can you imagine anything more luxurious for a scarf? Or anything more alluring? Of course the pearls are frankly fake, which doesn't affect their beguiling charm. Colors: black, white, and all pastels. About 18" square. $3.95 postpaid. From Aimée Lee, 545 Fifth Avenue, N. Y.

Al fresco dining will be completely gracious if you use a pair or more of these hurricane candle-and-plant holders. Made of tôle finished in black, white, or gray trimmed with green, they have crystal-clear glass chimneys. About 17" high. $6.30 ppd. for one. Thomas Sloane, 46 Franklin Ave., Lynbrook, N. Y.

RE-PLATE works! Silver in just FIVE MINUTES! New plate solution is applied with a cloth—instantly restores worn spots. Free trial! We were skeptical too...until we tried it. "RE-PLATE," the new silver-plating liquid, can transform pure silver. Apply it to any silver-plated article, and like magic...every worn spot disappears. The new silver coating will not wash or peel off. Saves you the cost of expensive or poor plates. Send for free sample of our "brand-new" look again! Try it at our risk; if "brand-new" look doesn't return, your money is instantly refunded. Maple trademark-preventing base tree with 87 size! Write for free sample mailer!

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IT'S AN OLD, OLD
European Favorite

This excellent cake
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Right in Your Home!
Pick fresh mushrooms all season long. Enjoy for the first times in your life all the mouth-watering flavor and appetizing aroma of plump tender mushrooms served fresh and delicious as they were meant to be! It's profiable fun growing them for the whole family. Simply place my specially prepared trays in a cool place and water them. That's all you do. In just three weeks mushrooms appear and ripen in flashes ready for picking and eating every few days. 3 trays will keep your family supplied for months. Nothing but the purest mushrooms can grow in these trays. Full, printed instructions included. Trays each measure 15" x 17" and are shipped F.O.B. Ashtabula, Ohio 2nd class express, with full instructions, Trays weigh 12 lbs. each. Your mushrooms are like slender green spears. The arrangement comes in an attractive green bowl. $12 postpaid. Order from Constance Spry, 522 Park Ave., N. Y.

If you didn't know, you'd think these were real lilies-of-the-valley. The pale green stems are laden with wax flowers and the leaves are like slender green spears. The arrangement comes in an attractive green bowl. $12 postpaid. Order from Constance Spry, 522 Park Ave., N. Y.

Need repairs? Send them to Nelson for expert handling. When they're returned you'll find it hard to distinguish them from a new pair. $6.95 plus postage for a brand-new look. Write B. Nelson Company, 10 East 39th Street, New York.

Sauce & Butter Warmer
The Final Touch for Lobster Dinners, clams, asparagus, artichokes, etc. Better keeps piping hot during the entire meal—thanks to the long-burning candle which sets firmly under an attractive 2 ounce ceramic pot. Ideal, too, for serving hollandaise, or for hot dessert sauces like chocolate, fudge or wine sauces. An adorable gift for the bride, hostess, or all who enjoy good food at its best. Price $4.95 for the set consisting of bright stainless metal stand and cover, 1 candle holder, 1 candle and attractive ceramic pot (servo two), in pastel green or light brown. Please state color when ordering. Smartly boxed. Box of 10 refill candles only. Sent p.p. No C.O.D.'s.

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A HOSTESS WITH THE MOSTES'
... on the ball will see this fun-to-
finish cross-stitch sampler that says "No Matter What I Serve My Guests It Seems They Like My Kitchen Best!" and hang it in her popular kitchen. Kit includes 11" x 14" black frame, all the multi-colored floss needed, and easy-to-follow design stamped on super fine white linen, plus complete instructions.

Kits: S2.95 p.pd. Finished one for a friend, too. Sh'll love it.

Satisfaction Guaranteed By

Susan Smith
4 East Main St.
DUNDEE 11, ILL.

To suit your fancy: a fine brass lamp to stand on a desk, to hang on the wall. The gyromatic duel swivel which connects the stand and lamp makes it possible to throw the light in any direction: up, down, or sideways. About 11" high over-all. $7.95 postpaid. Order from Personal Greeting Co., 10 East 44th St., N. Y.
Beau Bunny is probably the largest, lightest rabbit on the toy market. Made of washable, laminated vinyl, it is 42" long. The charming costume is colorful, imaginative. Your young one will take it to the highchair, to the bathtub, to bed. $8.95 ppd. Order from Amy Abbott, Box 232, Croton-on-Hudson, N. Y.

Charming accent for a table setting: a pearl-handled pie server. It will complement your silver pattern, your china, your glass. Ferrule is of sterling silver, blade is stainless steel. Perfect as a wedding gift. About 10" long. $9 ppd. Fed. tax incl. Nemor Jewelers, 901 Bergen Ave., Jersey City, New Jersey.

Stag handles are almost collector's items. But the Sheffield steel steak knives shown here boast real stag handles. Each is a trifle different because they are handcrafted. Tips of knives are serrated. Consider these for wedding gifts. $12.50 ppd. Fed. tax incl. From Mason & Sullivan, 159-03 28th Ave., Flushing, N. Y.

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Henrietta, ecy and demure, and Henry, fastidious and alert, are ready to extend a cheerful "good morning" as your toast and eggs are served to you to perfection.

Handpainted underglaze in harmonizing colors on semiporcelain, the plate is 7¼" diameter and the cup 4" high.

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At last a sturdy set of cooking tools for you outdoor Oceas. 2½ inches long, stainless steel, finished hardwelded handles. Strong enough to turn a rhinoceros. Take singed eyebrows out of outdoor cook-off. $5.95 ppd. Ordered at only.

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ITALY sends this handsome natural coffee rahra handbag. Tiny polka dots in red, green, or blue decorate the natural background. About 10½" x 8" x 3½", it is fully lined, capacious, has a clever snap catch. $7.50 ppd. for one, $19.95 ppd. for 3. Kathleen Weller, Box 336, Bryn Mawr, Pa.

Pretty appointment. A tray from Mexico and it's made of that delightful Mexican tin which never tarnishes. Light in weight, it's sturdy too, because the tin is applied to a strong wood frame. About 20" x 7". Wonderful for a wedding gift! $4.50 postpaid. Frederick's, Highland Terrace, York, Pennsylvania.

Have you a parakeet? Then by all means be sure to get this fascinating and practical record "How to teach your parakeet to talk." One side gives instructions for training the bird, the other is a recording of a trained parakeet's voice. $1.95 ppd. Arthur C. Barnett, 520 North Michigan Ave., Chicago.

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AROUND

Unless you own one you'll never know how wonderful it is to cook and serve in a cast iron quartz-finished casserole. Lovely to look at, it keeps an even heat. $6.45 ppd. for 1/4 quart size; $3.30 ppd. for individual casserole. Page & Biddle, 21 Station Road, Haverford, Penna.

Quick-Life is a new plant food developed by Breck's of Boston, whom you'll remember as a bulb and seed company. You'll want to try their new product on your house plants now, later in your spring garden. $2.25 ppd. for a 1/2 lb. box. Order from Breck's, 142 Breck Building, Boston.

The Toy is an amazing device that will enthral a child. With the package, which includes 8 panels, 38 dowels, 36 flexible connectors, a youngster can build at least 50 different units large enough to play in. For example: a beach cabana, a playhouse. $3.50 ppd. Green Globe Gifts, Box 44, Graele Sta., N. Y.

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Only $11.05 each, complete with training book ("The Talking Bird.") and much of supply of seed. Also extras, such as seedlings, training and persons. Write for free catalog. Use only Post Office Remittance; no C.O.D. easy to use. Send check or money order to order. C.O.D. is not done. No charge for training, will not be sent. Money back if you are not satisfied. Order your bird most please you or return within 10 days for immediate refund.

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The garden glove that has everything—it's watertight, vinyl coating repels thorns, extra-comfort "interlock" knitting. Snug curved fingers to handle even seedlings...wonderful on wet jobs, pruning, everything! You'll love two-tone green Gard'nettes. Order No. HR-245—only $1.89 postpaid. No COD's please.

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Woven of strong, natural raffia, this beautiful 9½" basket is just the thing for the long summer months ahead. Fastens securely... opens with wide top. A smart accessory. And there's a matching 5½" basket of natural straw, embroidered with gay little posies. Just the size for daughter or little sister.
9½" basket, $4.50 ppd.
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WALL & CEILING LAMPS WITH HEAVY MOLED FIBRE-GLASS SHADES
Transparent, unbreakable shades in Chartreuse, Green, Beige, Red. Bases available in same colors as shades.
Brand new idea in lighting, these versatile lamps. Functional, decorative, they are used as pin-up lamps or for permanent installations... since they fit perfectly over any wall or ceiling outlet...no adjustments, no extra parts needed. Installed in a jiffy, Direct outlet...no adjustments, no extra control switch to light either or both lights. Double units have 4-way control switch on base.

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Personalized by Etching
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Send in name and date to be remembered...and signatures of wedding party, family members, guests: add 4 names (total $5.00). We'll duplicate each name by etching. also available:
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A three generation brand. Send full names of yourself and your parents names, names and birthdates of great-grandparents. Add 16 names (total $10.00).

Now—You're ABLE To LABEL!!
Amateur artists can sign their paintings with ease. But alas! There has never been a way to identify your sewing, knitting, crocheting and other needlework in a flattering manner. Now, there is a new and exclusive process that personalizes your name on actual fine cloth labels. These lovely labels make perfect gifts to yourself and others. Can be used on most anything. Special Trial Offer (per name) 12 labels for $1.00, 30 for $2.00, 50 for $3.00.

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...an ingenious bed lamp with serpentine neck and swivel base... offices to the back of any headboard, adjusts to any position for perfect lighting. Swings entirely out of sight behind the bed for daytime decor. Now only 4.95 each.
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National champions. Shown here are two highball glasses from a set of eight. One lists the winning football teams from 1936 to 1950; the other lists the heavyweight champions from 1889 to 1951. The others, not shown, are informative about other sports. $5.95 ppd. set of 8. Crane's, 419 E. 57 St., N. Y.

Amateur artists can sign their paintings with ease. But alas! There has never been a way to identify your sewing, knitting, crocheting and other needlework in a flattering manner. Now, there is a new and exclusive process that personalizes your name on actual fine cloth labels. These lovely labels make perfect gifts to yourself and others. Can be used on most anything. Special Trial Offer (per name) 12 labels for $1.00, 30 for $2.00, 50 for $3.00.

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See how Wunda Weve's rich texture, its luxurious cotton pile, its gem-clear colors set your rooms aglow! No carpet you could choose for your home matches Wunda Weve's incomparable "flair" for decorating—whether your setting is traditional or modern, formal or casual.

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See it at leading rug departments everywhere. 13 beautiful decorator colors in any size carpet for every room—very modestly priced.

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You've always wanted truly fine furniture in your bedroom. MAINLINE brings it to you at a wonderful low price in this new George Washington series. Here is beauty and quality usually found in furniture costing much more—beauty of traditional design in lovely cherry, the favorite wood of Early America—quality of "Hooker", an old, reliable name in American furniture.

See MAINLINE'S George Washington suite, and other MAINLINE traditional and modern suites, at leading furniture and department stores from coast to coast.

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Come in and see this new Kuehne-Khrome dinette...

A woman knows what she wants! That's why we asked thousands of you your idea of the perfect dinette. The result? This handsome, all new "Planter" Chrome Dinette Set. Modern... decorative... yet, so practical, you'll thank yourself every day for having it in your home. You'll thank yourself for Kuehne's Plastic top that defies wear... for the ever-brilliant luster of the famous Kuehne Khrome... for styling so advanced, it brings a decorator's touch of genius to your home. Yes, you'll thank yourself for this wonderful Kuehne Dinette. And why shouldn't you? After all, you designed it!
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Baroque andirons are perfect in many 18th-century rooms, in Victorian rooms with marble mantels. These are solid brass, about 18" high. $45 the pair. With connecting kerbs (about 34" wide), the set is $75.00, exp. coll. Detroit Mantel & Tile Co., 1431 Farmer Street, Detroit, Michigan.

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Victorian jewel case. It's made of heavy silver plate with a repousse design of roses. Velvet lined, it has four graceful legs, piano hinges. Remember this for four graceful legs, piano roses. Velvet lined, it has with a repousse design of good St., Andover, Mass. Craftwood Products, Os­

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Recently designed with soft-touch wooden base and brass handle, this attractive server with a colorful mirrored-sided mirror to hold for both of dinner or or not servers. 18" diameter, double in green or yellow 9E. 1/2 x 1/2. No C.O.D.'s. Send 19 for catalog.

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Hitchcock-type Bench

Length 42"—Depth 17 1/2"—High 33"

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Craded F.O.B., Stroudsburg, Penn.

Hand decorated, in limited number, as shown with black-grained background and Grape and Peach Fruit design. Also available in natural colors. No C.O.D.'s.

Hitchcock spindles—solid maple turnings—hand molded seat of kiln dried poplar. Write for complete free catalogue.

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D Tax and land boss, this motif will be used primarily with a white marble base or white marble in the holder for lovely con-
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Recently designed with soft-touch wooden base and brass handle, this attractive server with a colorful mirrored-sided mirror to hold for both of dinner or or not servers. 18" diameter, double in green or yellow 9E. 1/2 x 1/2. No C.O.D.'s. Send 19 for catalog.

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Organize the refrigerator with a revolving Frig-Tray made of perforated Masonite. It turns with finger tip ease, prevents the usual back-of-the-refrigerator clutter. Finished in white enamel. About 15" in diameter. $2.95 ppd. From Glasscraft, 920 G Chicago Ave., Evanston, Illinois.

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Around

Three-dimensional shadow box. The frame is made of hardwood, the back is lined with green velvet, and the cherub is detachable. Hang several for dramatic effect. Frames, cherubs finished in white, antique gold, pickled pine. About 12" x 16" x 3", $9.75 ppd. for one, May Bin, Box 26-G, Mt. Vernon, N.Y.

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Dog to Evergreens, Shrubs, Flowers, Vegetables, etc.

Amazing Liquid Chaperone keeps dogs, cats, rabbits, etc. away from evergreens, gardens, even garbage cans. Just spray on—works like magic. You don't smell it—dogs detect it and keep their distance. Harmless to you, your pets and your plants. Economical, attractive. 10 cent a day. Don't wait—order today.

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Northbound. This beautiful neighborhood to your roosting will tell you what kind of reception you will receive. Here is the finest quality aluminum and mossy rocks set in oil filled nest. A true copy of the bird's nest. For birds. $29.50.

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Real deerskin, velvety soft and washable, for gardening, driving and outdoor chores the year round. Customers write us: "Most wonderful garden gloves I ever had!" For women, medium and large, 1.75 pair. Men's sizes, 9, 10, 11, are $2.50 pair. Postpaid.

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This Kit--2 Piece Home Owner's Set includes: spading fork, new rake, shovel, brine rake, 4-tooth weeder, hoe, and holder for 11 tools. Steel heads are forged from finest analysis plow share steel. Ash handles are lacquered golden-rod yellow. Convenient and safe tool holder only--finished in black satin finish. Approx. 7½" high. $14.50 exp. coll. Convenient and safe tool holder only--finished in green and yellow with plated hooks. $2.00 exp. coll.

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Traditional wooden bucket, with warm, hand-rubbed Maple finish and bright metal hoops is a charming and practical shoe shine stool. Just right in height, with rigid non-slip foot-rest on lid. Interior holds polishes and applicators. Interior holds polishes and applicators. 9½" high x 8½" diameter. $2.95 Postpaid (No C.O.D.'s).

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Care out to slip easily over a 2" metal pipe, or fitted to larger wooden post. A pair make an attractive driveway entrance; readily converted as barrier by using a chain. Used simply as newel postheads, sign posts, door stops; around stables, tack rooms, etc. $7.90 each; $15 the pair. We pay postage. Satisfaction guaranteed. 10" CHAIN, $2.25 extra. Send check or money order to:

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It's just about perfect for
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The lines are clean and
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AROUND

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maple finish. Perfect with period, they add warmth to a modern room as well. Delightful conversation pieces!

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420 Lexington Ave., New York 17, N. Y.

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HOUSE & GARDEN is published by The Condé Nast Publications Inc.
Iva S. V. Patck-Mitch, President
Frank E. Soule, Vice President & Advertising Director
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The vegetable and flower garden of Marieittie Jenks... by Gloria Swanson... by Frank Merkling

Out of the Pacific... by J. (.... Furnas... by Lester A. Collins...

EXOTIC TROPICAL PLANTS... by John J. Marshall... by Pierre de Croisset...

• III-100... by Frank Merkling... by Lester A. Collins...

Hawaiian idyll: flowers and hospitality... by John J. Marshall... by Pierre de Croisset...

The airy look of lanai house... by Mrs. C. J. Jackson... by Mary E. McNulty...

For the theme of this issue, HOUSE & GARDEN is indebted to Mr. Harry Jackson who in 1951 was given the New York Home Fashions League Trail Blazer Award and this year was named All-American Retailer by the National Retail Furniture Association. He evolved the Pacifica idea as a result of wartime contact with life in the Islands and developed it in collaboration with Mr. Henry Humphrey, former Editor of HOUSE & GARDEN. Mr. Jackson and Mr. Humphrey are co-authors of a book called Life as you like to be published this fall. Other pioneers of Pacifica ideas are mentioned, p. 154.

ON THE COVER: The California House of Mr. John G. Dempsey, designed by Worley K. Wong, architect, and John Carden Campbell (see pages 104, 138). Photographed by Fred Lyon. For shopping information please turn to page 165.

There are four House & Gardens... American, British, French... by John J. Marshall... by Pierre de Croisset...

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April, 1952
The song of the Pacific is a harmony of pleasure and leisure... and that's the theme that inspired Pacific Casual furniture (created for "Pacifica").

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Pacifica

A new trend in LIVING

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In this issue, we show you ways and means to capture its charm.

A new mood in DECORATING

Look for the lanai, the latticed wall, the sliding panel, the patio
Look for the airy coolness of grass cloth, bamboo, and matting
Look for the k'ung, the low table, the ottoman, the floor cushion
Look for the clean-swept colors of sand, sun, sea, and sky
Look for textures that range from grained wood to metal
Look for designs that stem from Island themes

On the following 32 pages House & Garden presents a new chapter in contemporary design and decoration
A philosophy of serenity

by J. C. Furnas

Quintessence of serenity: the Pacific island of Oahu
Down there the trade winds blow most of the year. They are reliable as the sun, liquid as the never-ending blue salt water that dwarfs the Islands on the map. Nobody has ever defined the “down there” in question. It is a world of islands—the serener part of the Pacific that they call the South Seas—west and south of the Golden Gate, very far west, very far south, but, for all its distance, exerting bland influences back on the continent of nine-to-five. From Hawaii and beyond, close to the mass of Asia, the details can be volcanically monumental like Saipan in the Marianas or incredibly sculptured like the inland crags of Eimeo across from Tahiti, piled with greenery but stern with character or superbly stretched out in necklace-style atolls, the flattest, most precarious land in the world and the most intimate with sun and sea and the wind.

The sea will drown you, given half a chance, the sun will flay you, but the trade winds are all benevolence. They invisibly pervade and sustain, slightly anesthetize and yet sharpen awareness. They feel like a property of one’s own skin rather than an outside force traveling thousands of miles impersonally to confirm some weatherman’s theory of air-currents. The effect on the personality—a slightly swirled euphoria taken for granted within a few days—is something you could never deduce from the standard South Seas movie. It is prevalent almost everywhere, as much on the barrenest scrap of islet as on the windward coast of Hawaii’s Oahu, taking inland the noise of the great Pacific breakers.

How much the trade winds contribute is never understood until the short seasons when they temporarily die away. Then they talk of Kona weather in Hawaii and people get twitchy and troubled in spirit. In Samoa they are oppressively daunted by the wild way the weather drums on the corrugated iron roof—the Rain motif, sure enough. In the Cook Islands, since the hazardous weather at these times of year means lack of ships to bring imported butter, you take to mashed alligator pear on your breakfast bread and find it an admirable substitute. Such seasons often mean the stultifying languor of the equatorial tropics pervading the human system like a disease, making mere existence an ordeal. But with the eventual revival of the trade winds, all this disappears, making instantly understandable what Robert Louis Stevenson, the writer who best recorded the South Seas, meant when he wrote that this climate made “my bones feel sweeter to me.” The basic thing that drew the

(Cont’d on page 147)
PACIFICA IS

lanai living: open yet sheltered

HOUSE & GARDEN, APRIL, 1952
Rooms are shaded by the low eaves of a sloping roof, ventilated by Japanese grilles at the gable ends.

The Honolulu house of Mr. and Mrs. Gerrit P. Judd, 3rd, can be opened on all sides to the out-of-doors with Oriental sliding walls.
PACIFICA IS

the latticed wall

Horizontal and upright planes create
decorative patterns of light in the Judd dining room

* In the dining room sliding panels of wood and opaque glass provide decoration, light, and ventilation
Mr. and Mrs. Judd's Japanese-inspired house, designed by Albert Ives and decorated by George Spencer, has the clean-swept elegance, the precise details of its Oriental predecessors. Although uncluttered, it is warm rather than bare in feeling, because of the extensive use of native woods and textured, tweedy fabrics. The dining room, below, has the latticed air of a tea house, which comes from a wall of opaque glass panels. It glows with the warm color of Koa wood walls. Chair cushions are sea-green.

- Polished wood and stone give the hallway an airy uncluttered look

- Furniture pushed clear of center in the drawing room combines with low horizontal lines to create a clean-swept elegance

The entrance, top above, is paved in Hawaiian lava rock, walled on one long side with sliding wood panels which open into closets and a powder room. The front door also slides open or closed, is paneled in glass. The white ceiling is trimmed with dark wood. The drawing room, above, has the textural interest, the impressive calm of the large Japanese paintings that dominate two walls (a third wall opens onto a terrace). The floor is covered in black and white tiles laid in a checkerboard pattern. The two 12-foot sofas are upholstered in white tweed. The chairs, of a different texture, are also white. Sofa cushions are of green silk. Other accents are provided by the black lacquer Japanese tables and the Chinese pewter lamps. More photos page 137
natural textures

Coral rock and wood are combined in Mrs. William Worthington's Hawaiian house

It is texture that gives a casual, informal character to this house. Outside, the texture of the tawny coral rock, of whitewashed concrete blocks, of striated wood. Inside, the texture of more concrete blocks, this time combined with the sheerest silks of China, with gold Chinese tea paper, with the glossy sheen of Biedermeier, Chinese teak, and antique furniture of the Hawaiian monarchy which shows English influence. Vladimir Ossipoff, architect, designed this house and Damon Gifford decorated it to complement the sophisticated personality of its owner. White prevails, indoors as well as outside. In the drawing room there are citron-white walls, shell-white chairs, sheer white curtains combined with green. White is also used with green in the dining room, with gold in Mrs. Worthington's bedroom, with brown in her son's bedroom, and with pink in the kitchen. Fabrics with rough, tweedy textures keep the indoors relaxed and informal in atmosphere.

Opposite

- Coral rock, concrete blocks, wood, and translucent glass create a dramatic entrance

You enter Mrs. Worthington's house on steps of coral rock, between a wall of whitewashed concrete blocks and a house wall of light native wood. Combined with the striated wood ceiling and the translucent glass panels beside the door, these materials create a dramatic, all-pastel effect, accented by green of tropical plants.

- Mrs. Worthington's bedroom combines Chinese silk and concrete blocks

More photos page 152
In the drawing room, furniture is low, fabrics are luxurious

Mrs. Margaret Emerson’s Hawaiian house has a terrace canopied in bamboo

The airy look of bamboo

This house was created for one of Hawaii’s most charming hostesses. Designed by Vladimir Ossipoff and decorated by Robert Ansteth, its mood is both suave and relaxed. Its air of leisure is emphasized by many conversational groups: low, broad chairs interspersed with accommodating tables, one of which, foreground above, is a 17th-century antique from China’s Jehol Province. In the drawing room, fabrics of silver and gold vie with yellow, emerald green.

Opposite

- White Thunbergia blossoms festoon a court for outdoor living

Both the drawing and dining rooms open out into this leafy court, banked with cool green tree ferns and Monstera, and covered with a laced bamboo pergola, overflowing with the lavish blossoms of a white Thunbergia vine. The result is a florally opulent setting for outdoor living, entertaining.

- A window corner for Canasta overlooks the Pacific Ocean
the coolness of grass cloth

Storage is behind grass-cloth panels in

Mr. and Mrs. A. L. Y. Ward’s house below Diamond Head

From the entrance hall, below, with its easy-to-care-for cork tile floor to the meticulously-designed clothes closets, opposite, everything in Mr. and Mrs. Ward’s house has been designed for easy, ordered living. Architect Vladimir Ossipoff has seen to it that each section—living, sleeping, and service—has convenient, capacious storage space. Bookshelves are built-in; so is the music system, which is arranged so that Mrs. Ward can listen to the same concert in her potting room that Mr. Ward is listening to in his study. Surfaces everywhere are simple, texturally varied, and easy to clean.

* Storage is built-in, minutely planned

Mr. Ward’s brown and beige study, above, has bookshelves built into the window wall. Both the dining room and the hall outside Mrs. Ward’s bedroom, opposite, have storage space behind sliding doors, carefully divided so that Mrs. Ward’s clothes, linens, china, and cutlery are always ready for use and in perfect order.

* Entrance hall has easy-to-clean cork tile floor. The door wall is a black cedar and glass Japanese grille
PACIFICA IS

patio living

It satisfies the prevailing desire to be indoors and outdoors at the same time

- The Ward master bedroom opens onto a Japanese miniature garden

- All rooms in the Ward house open onto a court, terrace, or garden

Diamond Head looms behind the Ward house and Honolulu lies below it. From practically every room you can enjoy either a big view or an intimate view. For most rooms open onto a court, terrace, or garden. When the drawing room is opened on two sides for parties, the guests circulate freely from the lanai court, above, through the drawing room to a terrace on the other side. More photos, page 144

Opposite

- The large shadow of Diamond Head emphasizes the intimacy of the entrance
A new mood in decorating

The trend toward uncomplicated living is surging across America. From the West Coast to the East, houses are flinging open their walls to sun and sky. Gardens are turning into outdoor living rooms. Furniture is being designed for interchangeable use. A brand new tide of textures is coming in. All this adds up to a new mood in decorating, a style which gives meaning and unity to indoor-outdoor living. It is called Pacifica. Architects, decorators, and designers have found new inspiration in the islands of the Pacific and the countries bordering it. They are adapting for American use such time-tested ideas as the shoji (sliding wall panel), sukiyaki tables, and floor cushions from Japan; the hikie from Hawaii; South Sea motifs deriving from tapa cloth, fishnet, and primitive carvings. A color palette is evolving from sun-bleached sand, brown-black lava, blue skies, tropical birds, flowers. Here and on the next 16 pages, HOUSE & GARDEN presents a portfolio in this new decorating mood.

Opposite

The sun-swept look

Pacifica is a feeling, not a formula. It's a feeling for leafy patterns, linear designs, one-color effects, and light-struck textures. It's the brilliant flash of orange as an accent color. It's a bold Papaya print by Vera. It's tropical fish suspended as a mobile. It's a tall trestle room divider lined with thin wood bowls which suggest hand carvings from the South Seas. Inspired by Pacifica, such manufacturers as Cheney Brothers, Schumacher, and James Lees and Sons have created new designs in fabrics, wallpapers, and carpets to help you create the Pacifica mood.

*Copyright and trademark exclusive property of Pacifica Interior Designs.
For a list of stores featuring Pacifica merchandise and shopping information on this and the following pages, see page 165.
Additional merchandise is shown on page 156.
Pacifica continued

Designs that stem from the islands

- The open-aerate look in “Tonga Thatch,” a bold geometric in light and dark Gunmetal on 50” cotton twill.

- Bamboo design molded in 54” vinyl fabric wall covering or upholstery called “Sune.”

- “Water Grasses,” left, in muted tones on 50” Orlon and on matching sailcloth.

- Thatch from the South Seas inspired this 50” printed sailcloth.

- Hand-carved motifs, left, from a primitive adz adapted by Vera to “Diasalo” wallpaper, in five subtle color combinations.

- Island butterflies and flowers are outlined by Vera on wallpaper called "Funafuti."

- Tropical fish and shells in a large-scaled print by Ken Scott, called "A Fish is a Fish," on 50" linen and on pure silk.

- Undersea motifs, left, in "Tonga" print on 48" rayon and cotton.

- "Loro" print, above, has the textured look of a Tahitian tapa, on 50" cotton twill.

- Reeds, chenille, Lurex metal yarns are hand woven into a blind by Dorothy Liebes, right.

- "Sea Grasses" ripple in gold on Forest wallpaper or shantung.

- The design of a tapa cloth inspired "Tahiti," left, a 50" woven damask.

- Designs from the handle of a ceremonial adz are woven into 50" damask, right.
Above: The k'ang couch, derived from the Chinese bed, has low, squared lines, a railing at one side and across the back. It's of rattan in a light teak finish, with a foam-rubber mattress upholstered in beige linen. Arranged informally around it are black lacquer tables, 20" square and 11" high, which come in groups of four and can be combined or separated for an infinite number of uses as either tables or benches. The square (24") lamp table is also black lacquer.

Opposite: Ottomans on metal legs serve as dining chairs around a low sukiyaki table, in this dining room overlooking an individual sundeck and a grove of eucalyptus trees in San Rafael, California. Motifs from the South Sea islands are used throughout this room. A primitive print covers the low ottomans; island grasses in sand and gray on white make a shadow print on sheer curtains. Wall-to-wall carpeting is a spatter design which resembles crushed rock.
The light look in wrought-iron furniture

*Opposite:* In a dining room overlooking a sundeck, a dining table with a black wrought-iron base, has an interestingly grained Kelobra wood top, shaped in the graceful curve of a surfboard. The low-backed iron dining chairs have Cerulean Blue seats and back pads. The table and chairs, designed by Peter Rooke-Ley, are shown in the Kent Woodlands, California, house of Mr. John G. Dempsey.

*Above:* Rounded black iron combines smoothly with a square slab of light mahogany and makes a clean-cut dining table. Chairs are covered with a white textured fabric. Note the compatibility of walnut with lacquer on the cabinet, of hemlock walls with white brick, in the San Rafael, California, house of Mr. and Mrs. H. A. MacChesney.

*Right:* On a sundeck, black iron frames sturdy fishnet to make low, curving sun cots. Deep sun chairs have sea-green and sun-yellow cushions.
Furniture that fits any arrangement

Opposite

Rattan accented by black and white

Rattan officer chairs have zipperred slings of sand-colored heavy textured fabric in this lounging corner of Mr. and Mrs. H. A. MacChesney's San Rafael, California, house. Rattan sofa and ottoman, by Paul Frankl, are covered in a sturdy molded vinyl. Black and white accents: the decorative wall scroll, sofa pillows, the marbleized flooring.
Spare and simple lines

The classic hikie, covered in orange tweed, is derived from an age-old Hawaiian version. The armless lounge chair has been scaled to fit, equally pared down, equally close to the floor. And on the same low plane are a pair of Japanese black lacquer tables. Note the unfamiliar, off-balance arrangement, with hikie placed at right angles to the curved window wall in the house of Mr. and Mrs. Harry Jackson. The carpeting is sand colored.

A new height for dining

The cocktail-dining table, large enough to seat four, is derived from the Japanese sukiyaki table. This has a split and pressed bamboo top, with frame and curved legs (reminiscent of the sukiyaki tables’ turtle legs) in a darker, contrasting wood. Tweed-covered cushions are used with it, Japanese fashion, tossed on hemp squares. Table is set with green plates, lighted by low-hanging Japanese lanterns.
Black metal accents the linear look

The controlled, linear look characteristic of the Far East is captured in this dining table and chairs. Chair backs and arm rests are exactly table height, carry out low, horizontal lines. Of mat-finished black metal, they are slanted for seating comfort, light, easy to move about. Upholstery is luxurious, acid-green Siamese silk.

Textures and colors that set off traditional pieces

The centerpiece sets the Pacifica mood, shows how well it blends with modern American china in sandalwood (Franciscan's "Encanto Nuevo"), with American goblets and decanter (by Tiffin Glass) and American silver (by Gorham). Woven palm leaf screen by Ficks Reed picks up the Eleanor Forbes designed, rattan dining chairs by the McGuire Company, the straw mats from the Mayhew Shop. Coral notes: the monogrammed, double damask napkins from Léron, slip cover made of Schumacher linen. The shell ash trays are from the Mayhew Shop.
Firecracker red sets the mood in Japanese brocade runners, butterfly orchids, lacquered bowls. Square plates are black and gold.

On a mirror-topped table, water lilies are arranged in an antique Chinese Lowestoft duck dish, with cereus-shaped dessert dishes.

On a crushed-lava terrace, low Japanese tables are set with Hawaiian koa plates and bowls, accented with white Plumeria.
Hawaiian idyll

The Pacific archipelago offers flowers and hospitality in abundance.

The Matson Line takes you there in air-conditioned splendor

Mark Twain, who visited Hawaii and never forgot it, once wrote retrospectively: “In my nostrils still lives the breath of flowers that perished twenty years ago.” And the breath of flowers, if you visit Hawaii by ship, is the first thing to greet you, drifting languorously, across the water. If you make the trip from either San Francisco or Los Angeles on the Matson Line’s air-conditioned S.S. Lurline, styled and decorated by Raymond Loewy, you will be somewhat familiar with the effect of Hawaiian flora by the time you arrive; for most of the decoration—patterned fabrics, murals, and plaques—reflects the appearance of the islands, and the luxurious lanai suites have grilled room dividers, banked with tropical plants. Massed on the dining-room tables are the tartly aromatic carnations of which you will set so many during your sojourn. You will also have had a foretaste of the monochromatic room schemes prevalent in Hawaiian homes, where color is abundant in flowers and people’s clothes.

Flowers greet you practically everywhere you go on the islands. At the entrance to the dining room of the Royal Hawaiian Hotel there is a fantastic tree, whose blooms change daily: orange, pink, and red hibiscus one day, white and yellow carnations another, or masses of pink orchids. At parties flowers may float in huge, low bowls, stream down the center of a long table, or twine around the wire forms of outsized pineapples. On the island of Hawaii at Hilo fields of orchids stretch like velvet lakes across the landscape. Kauai is bursting with gardens.

Hospitality is similarly widespread. Whenever it is prof ered, it appears spontaneous, effortless. This is true in both private homes and the hotels of Waikiki: in the pink Royal Hawaiian, rising out of a tropical garden as glamorously and festively as a Russian Easter egg (this hotel has been decorated (Continued on page 155)

Opposite

Low tables, bright flowers for informal dining

Mrs. George H. Moody of Honolulu likes to entertain in her garden beside a lily pool. She finds wooden plates ideal for out-of-doors and often uses them, sometimes lacquered, sometimes finished to make the most of natural graining. For House & Garden, she set three tables in a tropical mood.
How to achieve the Pacifica look in your own house

Airy cane matting makes a headboard

In a bedroom, a double bed or single beds pushed together help carry out the low, horizontal look. These single beds can swing out for making up, are joined by a single headboard of cane matting outlined in dark teak.

Bleached wood tones key a bedroom

In a pale beige bedroom, headboard, storage chests, and bedside tables are all of light finish ash. Lines are squared, the drawer pulls are unobtrusive.

A movable sun screen provides shade wherever you want it

These have plastic webbing to filter the too-hot overhead sun but not block out welcome breezes. They are adjustable, made of easy-to-move aluminum, finished to be entirely weatherproof.
Versatile cabinet, ottomans save space

This cabinet can serve as a buffet or sideboard, store liquor. It is oak in a nutmeg finish with black Formica top, brass banding, teardrop pulls, foam-rubber upholstered ottomans. Acetate carpet is “Tropica pattern.

An over-wide sofa minimizes its own size

Blending into a contemporary sitting room, an 86”-wide sofa can be made to look light. Covered in “Tonga Thatch,” a cotton twill print. The sofa has rounded legs.

A pair of six-drawer chests has a clean-cut look

For a Pacifica note in a contemporary bedroom, create low, horizontal lines with a pair of storage chests placed side by side. These are made of light tanguile mahogany from the Philippines, have brass wave pulls.
Pavillon Colombe

This small house outside of Paris, restored by the Marquis and Marquise de Talleyrand, is a compendium of 18th-century French taste

In America, a pavilion has come to mean either a glorified swimming-pool cabana or a sample booth at a fair. In France, it is a beautiful house, relatively small but perfect down to the last detail. Take, for example, the Pavillon Colombe, shown here. Like many 18th-century châteaux-in-miniature, its origins are of a slightly scandalous interest. It was built by a collector of farm revenues for two beautiful Italian actresses, stars of the Commedia dell' Arte. Called Les Demoiselles Colombe, Fragonard painted them holding doves in their hands. As colombe means dove, this gave the Pavillon its name and perhaps forecast its singularly peaceful, romantic charm. In 1916, it so fascinated the novelist Edith Wharton that she acquired it and immediately set out restoring it and buying back its dispersed lands. In 1937, it passed to the Marquis and Marquise de Talleyrand (he inherited a superb 18th-century collection; she is an American who has made a great study of French houses and gardens). With exceptional taste and understanding, they have brought both house and garden back to their present perfection of ensemble and detail.

Opposite
The salon has 18 wall panels of 18th-century Venetian découpage

Walls are a harmony of off-white, pale green, and pale pink. The painted Venetian desk is faced on the other side of the room with a Louis XV mantel. Note ormolu and faience garniture completing inlaid desk; the corner table skirted in cut velvet.
In the yellow sitting room,

Tiepolos and the portrait of an ancestress

The Louis XV chairs are comfortably covered in leather. The desk is a magnificent piece combining ormolu and inlay. Grasset painted the Duchesse de Dino, 19th-century ancestress of the Marquis de Talleyrand. Corner grouping of paintings and drawings includes Tiepolo and other 18th-century artists.

Drawings are hung in groups on the walls of smaller rooms; books are casually arranged in the library

In the library are more drawings by Tiepolo, Guardi, and their contemporaries. Rug is 17th-century Spanish.

Haven for a scholar and art-lover, the library has a warm, lived-in feeling. Ceiling-high bookcases that flank the marble fireplace are in constant use. The fluted boiseries are Louis XVI.
Focus of interest in the dining room: a collection of faience birds in a niche

Set on a stone floor, iron chairs painted green have a fine-drawn elegance. The perfectly plain, polished oval table is Louis XVI. On two marble-topped consoles graceful vitrines hold a collection of faience vegetables. The back of the niche containing the birds is silvered to reflect light. Gold-garlanded pilasters accent pale terra-cotta walls.

The Marquise's bedroom is a harmony of pale greens and pinks. Painted doors match a Louis XV bedspread also painted in muted pastel colors. Dressing table is black lacquer of the Regency.

The Marquis' bedroom includes a writing desk crowded with graceful bibelots and mementos. Walls and chair show his fondness for the drawings he inherited from the Marquis de Biron.
The orangerie makes a sheltering terrace wing

This charming façade makes use of a typically French arrangement of round, arched, and slightly curved openings. Wistaria and climbing roses reach the mansard. A rustic rose arbor effects a change of pace

In contrast with the topiary, this flowery allée has a romantic charm. It is bordered with a low, clipped box hedge. To one side is blue garden planted by Edith Wharton.

Unusual topiary frames the main parterre

Planted by the Talleyrands, this rich and unusual pattern was copied from one of their numerous books on old gardens. Low border is box; pyramids are clipped yew. The blue garden was designed by Edith Wharton

Centered on an opulent stone vase filled with sculptured flowers and fruits, its beds are planted with paeonies, Nepeta mussini, delphinium, and clipped rose of Sharon.

Pattern, which keys this garden, is used with so much variation and imagination that it gives architectural unity but never looks studied

HOUSE & GARDEN, APRIL, 1932
The Marquise’s maiden name, which was Emery, is recalled in this horticultural tour de force. It was designed by her sister, Mrs. Audrey Emery.

Switch to a geometrical design makes this parterre seem like a whole new world. Planted with fringed pinks, its beds are bordered with sweet alyssum.

One of the few features which date from the original ownership of the house, the “pièce d’eau” is centered on its original 18th-century lead figure.
American artists
design and sign
new fabrics

"Art needn't be mysterious," says Reeves Lewenthal, head of Associated American Artists—some of whose faces are shown here. "Today's artist is a designer, not an Ivory Tower tenant. His is a field of practical creativity and every American room can become a showcase for his genius." As proof of the pudding, HOUSE & GARDEN shows you these colorful new Riverdale fabrics called "Pioneer Pathways." Each is a signed original. All are sensibly priced. In their design is the flavor, character, and signature of our native scene, expressed by leading American artists.

1 "American Splendor" by Luigi Lucioni, whose realistic Vermont landscapes and portraits have won him acclaim. Fabric colors are green, red on white; brown, gold on natural ground. All "Pathway" fabrics 48" wide.

2 "Ride of Paul Revere" from an original by the late, great Iowa-born Grant Wood, whose classic "American Gothic" draws thousands to see it at Chicago's Art Institute. Design expresses regional art, has vibrant colors.

3 "Pioneer Pathways" by Anton Refregier, designer and painter who is represented by 27 murals in the San Francisco Post Office and paintings in museums. Fabric is made in turquoise, mustard, parchment red.

4 "Shell Chest" by Witold Gordon, painter, muralist, designer, who sees decorative art in natural forms. Design is in brown, gold, green, blue, or terra cotta.

5 "Country Auction" by Aaron Bohrod, winner of some of America's most coveted major art awards. His imaginative fabric depicts knickknacks, is made in brown, light green, charcoal, olive green, red, blue.

6 "Curio Cabinet" by Doris Lee, prize-winning painter, lithographer, illustrator of national repute. Her fabric is made in brown, white, red, light green, and gray.

Opposite
Tobacco-store Indian figure, mid-nineteenth century, evokes American folk art theme which inspired fabrics.

Shopping information on page 168
Is your house color-conscious?

The imaginative use of color has spread from the inside of the house to the outside today. Fresher, subtler colors are available in literally hundreds of new paints and stains, and the exterior of your house can now be as individual as the interior. The improvement it effects over old-fashioned house painting conventions is demonstrated on the opposite page. Walls do not have to be plain white, or mousy gray, or tepid tan. Shutters and trim need not inevitably be blue or green. Planning exterior color begins, of course, with walls and roof. They are the largest areas of color on your house and must always tie in well with the landscape. In choosing a paint scheme remember that natural stone or brick walls, weathered roof shingles are all part of your over-all color scheme. And don’t forget the great importance of details for color contrast. Your doors, window sash and frames, the cornices and eaves of the roof, the chimneys, shutters, window boxes, fences, and gates are all places for sharp or muted color accents. Important, too, are the colors of outdoor furniture, window curtains, the terrace paving and paths, the flowers and planting around the house. All these factors need to be related for a good color scheme. And don’t forget that colors of neighboring houses are also influential factors.

The new importance of color on the outside of the house has come about for several reasons. First of all, paint manufacturers have solved the technical problems of making exterior paints that are non-fading and durable. They are offering extensive color palettes in ready-mixed or custom-mixed paints and stains. (Many of them match House & Garden’s own colors.) Second is the general trend, inside and outside the house, to match nature’s colors. The popularity of warm, earthy exterior paints and the natural finishes such as redwood, cedar, and cypress on the outside of the house are evidence of this everywhere.
To begin with, I am not giving advice about how to live longer and look younger. My observations about what I eat and drink came through trial and error. The only person whose health needs I know is myself, and through food I have done more for myself than through medicine. Mother Nature is the best doctor on earth, and from eating natural foods I've gained vitality, energy, and resistance to infection.

When I was a child I lived in the tropics (Puerto Rico) and because the available food was poor, I developed a taste for raw fruits and fresh vegetables. My great grandmother was Alsatian, and I remember her vegetable and fruit cellar with baskets of apples and ripe russet pears. Nothing was picked too soon, nothing refrigerated, with its natural juices frozen. The only way to eat fruit for its full nutriment is to eat it quickly from the vine or tree.

We are a synthetic country and we take our energy in bottles and vitamin pills, swallowing little tablets of pseudo health on the side. We like our foods and breads in pretty packages; we like everything we eat to look appealing: fluffy white rice, white, flour-enriched breads. We are a country of candy-bar consumers, of sugary syrups, instead of enjoying candies made of raw molasses, full of energy-building iron. Most of us need more iodine in our systems, yet the salt we put on our food has most of the

(Continued on page 186)
Our music festivals come of age

From Carmel-by-the-Sea to Aspen and Tanglewood, American music festivals now equal their European counterparts in quality and scope. Their 200-year history includes such spectacular phenomena as a mixed chorus 20,000 strong.

by Frank Merkling

Spurred by our own prosperity and cultural coming-of-age, and aided by conditions that disorganized Continental festivals and drove many talented Europeans to our shores, America's music festivals now rival Europe's both in number and caliber. At mountain resorts such as Aspen and the Berkshires, at centers of industry such as Bethlehem, Pa., at colleges and conservatories all over the country, we now can enjoy seasons of music that rank with those of Salzburg and Edinburgh.

There are differences. These American affairs seldom go in as heavily for the other arts. But the European festivals that do are aimed at the varied tastes of an international clientele. Neither, as a rule, are ours devoted to a single musical name whether because of America's cultural mixture or because her Wagners and Mozarts have yet to appear. But like its counterpart in Europe, the American festival usually takes place during the summer in a setting of natural beauty. However, music festivals must be distinguished from the regular summer repertory of the leading orchestras. The purpose of the true festival is not to supplement a winter season but to celebrate an ideal: exceptional music in exceptional surroundings. This ideal has taken time to evolve; the story of the festival in America contains some embarrassing chapters. Moreover, it cannot be told without a glance at the festivals of Europe. Aspen is the child of Edinburgh.

Britain has always taken the lead in organizing large musical gatherings. The oldest festival on record is the Welsh Eisteddfod (pronounced East-edfed), a great national contest of bards dating back at least to the seventh century. In England as early as 1683, St. Cecilia's Day—November 22—was marked annually with a "Musik Feast." Important British festivals got under way in the 18th and 19th centuries, and most of them are still going strong. These events leaned heavily on choral singing, Britain's forte. Incidentally they were all organized as charity benefits—a festival excuse rare outside the British Isles.

America's first music festivals, inspired by the Handel Commemoration of 1784, were instigated two years later in Boston and Philadelphia. They were isolated attempts, however. More important in preparing the ground for later developments were the groups of men and women who gathered by candlelight in lonely schoolhouses to be taught by itinerant singing-masters. In post-Revolutionary days, these "singing-schools" replaced singing by rote with singing by note, and they fostered an appreciation of, and a capacity for, choral programs.

The end of the War of 1812 saw a number of "peace festivals," which resulted in the founding (1815) of America's second oldest musical organization, the Handel and Haydn Society of Boston (older: Harvard's Pierian Sodality of 1808). In 1857 this group started giving oratorio seasons every three years: generally, however, the ending of wars remained the chief festival stimulus. The sensational Peace Jubilees held in Boston in 1869 and 1872 were monster affairs. The second, we are told, was given in an auditorium seating 50,000, and featured military bands from Europe, a chorus of 20,000 culled from as far west as Omaha, and a 2,000-piece orchestra which Johann Strauss led in his own waltzes. It left a deficit of $100,000.
Not to be outdone, New York whipped together a “Great Beethoven Centennial Jubilee” in 1870. Though it lasted a week, this shindig managed to include only three of Beethoven’s works; the rest of the time was taken up with arias, duets, trios, quartets, finales, as well as *The Star-Spangled Banner* and the *Anvil Chorus*, performed by military band, drum corps, bells, anvils, and “an electric battery of artillery.” The fever spread quickly. That same year San Francisco staged a similar celebration inspired by Washington’s birthday rather than Beethoven’s. Shops were closed, and the city decked itself in flags for the jubilee. Its resources were much the same as New York’s, plus a chorus of 2,000 schoolchildren and a ten-year-old violinist who played Beethoven’s violin concerto, *Home Sweet Home*, and *Yankee Doodle*. This time the anvils were manned by 100 firemen in red shirts.

We can take consolation in the thought that America was not alone in suffering from musical elephantiasis ("growing pains" might be a better diagnosis). In 1876 Richard Wagner saw, in the inaugural festival... (Cont’d on page 141)
Exotic tropical plants

These brilliant, bold-leaved plants have civilized garden habits

The hibiscus is Hawaii's own flower and the emblem of the Territory. You will see it everywhere you go, in gardens, in floral arrangements, in leis, and in many places as a hedge. It is as a hedge that it is most often used in the tropical sections of the United States, in Southern California, Florida, and Texas where frosts do not kill it in winter. The brilliant red, scarlet, delicate pink, or occasional yellow blossoms last only for a day, but are constantly replaced by new opening buds. Sometimes you will see single plants in tubs in northern greenhouses. The brilliant-foliaged croton, Codiaeum variegatum pictum, is very popular as a tub or pot plant indoors in the North and as a specimen or hedge plant outdoors in the tropical sections of the United States, in Southern California, Florida, and Texas where frosts do not kill it in winter. (Continued on page 193)
An Oriental garden in New England

by Lester A. Collins

Chairman of the Department of Landscape Architecture at Harvard University

Occasionally a gardening friend asks me to design an Oriental garden for him. Usually what he has in mind is an outdoor room with an atmosphere of serene tranquillity. The solution is not purple wistaria reflected in naturalistic pools, or Japanese stone lanterns and bridges. Instead, what is needed is to look upon space as an architectural tool; to organize it by choosing plant materials which will give simplicity in a peaceful, uncluttered plan.

Invariably, in designing such a garden, I begin by stealing, humbly, pointers from the Japanese garden, for the Japanese garden builder has long striven in his art to summarize nature; to acquire space by transcending the natural scale of the area in which his garden is designed. One of the desired results in such a plan is to achieve serenity. This usually means limiting the number and choice of plants to be used. Sometimes I arbitrarily cut the planting list from 30 Latin names to seven.

I want very simple ground covers: grass-like, simple in leaf (Cont'd on page 183)

1 Terrace paved with gray concrete brick set in basket-weave pattern is edged with large slabs of crab orchard stone. Sculptural form is a water-worn rock, shadowed by a white flowering crab.

2 Split bamboo irrigation trough above the tiny pool carries a thread of water to the roots of a sweet bay magnolia and patch of herbs at the far end of the wall. Partially screened by foliage, a horizontal sheet of fluted glass (see drawing on page 184) guides a gentle flow of water into pool, its smooth cascade broken by ivy tendrils.
Constant color is an attribute of this New England garden. Throughout the year the color values are approximately the same. The rose quartz hill in the foreground remains pink in summer and in winter. Evergreen plants complement rather than accent the firm structure of the garden’s basic form.

3 The terrace is defined by a low-sitting wall of terra cotta flue tiles laid end to end on leveled ground.

4 A slim panel of corrugated glass forms textural contrast with concrete brick of the terrace, shields herb plantings from wind and passers-by. A vertical accent, it also marks transition from terrace to the open meadow and woodland beyond.

For more pictures see page 182.
You don't have to be mechanically minded in order to operate a power lawn mower. It's no more difficult than running your vacuum cleaner or learning to drive the family car. Just remember to do these two things before you attempt to start the engine of your new mower: (1) read the instruction sheets that accompany the mower; (2) be sure there is oil in both the crankcase and in the air filter. As your power mower service man will tell you, the proper adjustment of the engine and the mechanism which operates the cutting blade are the two most important things about this machine. It can take as little as a sharp blow against a fence, heavy rock, or a large branch to jar your mower out of adjustment. Mark such objects well or remove them before you begin to mow, and disengage the reel before you pass over a gravel driveway or walk, heavy tree roots, curbs, and the like.

The two things that you will need to do most frequently to prolong the life of a mower are to oil it and clean it. Although most mowers are delivered already lubricated (except for crankcase and air filter), equip yourself immediately with an oil can and grease gun and use these regularly to keep the moving parts operating smoothly and efficiently. The chart that comes with your mower will show exactly which parts to lubricate and tell you how often to do it. From time to time, it's a good idea to inspect the oil can, gasoline tank, and funnel, to be sure they are free from dust and grime. Improper lubrication may cause your engine to "freeze." A 2-cycle engine uses oil and gasoline mixed together, but a 4-cycle engine uses them separately: oil in the base of the engine and gasoline only in the tank.

Properly cared for, the reel and the bottom blade should not need regrinding for a long time. But because the motor has more push than your muscles, you may be unaware of the gradual dulling of the blades until the grass begins to look as if it had been chewed off. When this occurs, it is wiser to turn the mower over to your service man than to attempt to resharpen it yourself. It is not only a matter of properly grinding the stationary bottom blade, but of adjusting the revolving reel blades at the same time. If you will lightly brush the surface of the stationary blade with a thin film of oil, this will prevent undue friction and help to keep it sharp.

Grass is generally cut to a height of 1" to 2", depending upon the kind of lawn you have and the time of the growing season. When you adjust the blades to the desired cutting height, first make sure there is no up-and-down play in the reel. Some mowers have self-adjusting bearings; others require tightening of the bearings, as shown in illustration 5, opposite. Each blade of the reel should make light but positive contact all along the bed knife, or stationary blade. Illustration 4 (page 135) shows an easy way to test, with slips of paper, the scissors-like action between these parts.

It's good practice to clean your mower after each job. (Cont'd on page 194)
1. **Tighten all loose bolts**
Check your power lawn mower regularly to see if there are any loose bolts on the handle, countershaft, or other fittings. If you keep these properly tightened, your mower won’t rattle.

2. **Don’t spare the oil**
Oil the moving parts of your power mower regularly to reduce wear, keep machine operating smoothly, economically. Change oil in crankcase and filter after every 20-25 hours of operation.

3. **Keep the mower rust-free**
Remove wet grass clippings after each use, and wipe clean with a dry cloth. Then mop the cutting edges with an oily cloth to prevent rust; store the mower in a dry place.

4. **Test blade action**
Cut short pieces of paper, the full length of the reel. When you get a clean, scissors-like action from end to end you can be sure adjustment is correct for smooth mowing.

5. **Adjust cutting height**
Place the mower on a firm, level surface and loosen roller brackets. Elevate bed knife on wood block to desired cutting height; tighten brackets securely.
Nothing could be more intriguing to a food author than doing an article on Pacific eatables. For, when you add up the continents, countries, and islands whose shores are washed by this great body of water, you can see why the menu suggestions are practically endless. The Chinese alone gave us the world's first civilized cookery, which some people still consider the best. The Pacific way of life, which spread from the Islands to California to the whole of summertime America, has developed a style of dish which tastes delicious out-of-doors, whether under a blue sky or the close night stars. We have adapted our own version of the Hawaiian luau, or beach barbecue. We have paralleled the night-swim feastings of Tahiti. One interesting contradiction you'll find is that some of the finest cookery in Pacific-bordered lands came originally from other places. A half-Chinese chef, who had wandered from Manila to Monterey, gave me the recipe for the egg-drop soup in Menu 4. A canny Middle East gentleman named George Mardikian migrated to San Francisco, there to devise the famous version of shish-kebab in Menu 3 which he serves in his Omar Khayyam restaurant. A gifted young Castilian, now at the Union Club in Panama, turns out the succulent chicken cazuela of Menu 1. I have carefully chosen these Pacifica dishes for you to weave into your own  

(Continued on page 173)

Table accessories of unusual shapes and textures

The roll of meticulously bound bamboo, left, is actually a place mat. The artichoke platter recalls a canoe, is made of marbleized china. The handsome serving bowl is black Plexiglas. Tossed salads, as well as fruit, look appetizing in the green glass bowl framed in wrought iron. The Pacifica pineapple is also wrought iron, in two parts.

Shopping information on page 167.

An enormous, hand-hewn wood bowl for parties
Windowed gallery gives privacy to the sleeping wing, faces on the terrace, affords a view of lawn and ocean. At the left, a series of louvered doors provide circulation of air through all bedrooms. Beige wood tones of floor and ceiling give the gallery a cool, outdoor feeling. At the far end, a small chest, Japanese lantern.

Left

Powder room has grass-cloth walls streaked with silver. Wood dressing table is built in and has storage underneath. On the mirrored wall is a Japanese fretted wood panel. The two stools are covered in coral-colored silk.

Below

Guest room has its own private garden, accessible through the paneled window-doors. Curtains and headboard of bed are of floral chintz in mauve and pink bouquets on white. Chair is covered in purple twill. Above bed, a Japanese fretted panel.

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PENNSYLVANIA COUNTRYSIDE No. 8232—left
BROOKFIELD No. 8220—right
THE WICKER No. 8252—above

Platform house at tree level

Perched on a hillside, nestled into the trees, this house opens its rooms to the sun and the view by means of an outdoor deck, an extensive use of glass

Clean, crisp lines of the house contrast with its leafy surroundings. In summer, doors open all the way back. In winter, the living room can be partially heated by the sun. House was designed for Mr. John G. Dempsey by Worley K. Wong, architect, and John Carden Campbell.

A T-shaped plan incorporates maximum living in a small space. Living-dining room features an off-center fireplace. Kitchen is handy to living room and terrace. Roof overhang creates semi-shade for outdoor dining on deck.

Like a tree house, this sun deck stretches out to form a platform in the air. Enclosing railing has built-in seats running around two sides.
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OUR MUSIC FESTIVALS

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be known chiefly for music under conductors like Toscanini and Bruno Walter. In 1922 the International Society of Lady Oratory Music began holding festivals annually in large American cities. The one held in 1925, in Venice, gave rise to a permanent Venetian festival. Florence followed suit by inviting, in 1933, its Maggio Musicale ("Musical May"), whose special glory is the performance of new or neglected operas for the lovesick by the battlements and behind the Pitti Palace. The following year Mr. John Christie threw open his Glyndebourne, in the rolling Sussex hills, for first-rate presentations of opera, especially Mozart; a special train service made Glyndebourne accessible to the London public.

The progress made in America between wars, though sparked by those developments across the Atlantic, took the form not so much of a mushrooming of festivals as of a vast improvement in quality over the circuses of the '70s. The latter had been outgrowths of energy rather than of signs of an increasing interest in music. The former, however, had not had time to be cultivated. Besides, the big festivals were big financial flops. It was a long time before the last of the first generation of European talent and example, felt financially and culturally secure enough to launch important new events.

San Francisco, for instance, which in her son's estate had gone wild over anvils and artillery, was ready for a third big festival. The wait was worth it.

In 1924 the city could take, and like, programs that had not had time to be cultivated. Besides, the big festivals were big financial flops. It was a long time before the last of the first generation of European talent and example, felt financially and culturally secure enough to launch important new events.

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with their Old-World leadership in the arts, and return to the roots of all culture. They tended also toward more clearly defined objectives than their predecessors; increasingly the music festival had a "point," a personality of its own. Best of all, these American festivals of the '20s and '30s were recurring events rather than all-out splurges—an indication that the festival was coming to be a successful financial proposition. All that it needed to do was to gain hold in Europe as a new experience in indoor comfort and glamour.

The end put to the European gatherings by World War II was only temporary. All the major festivals are being held once more, and promising new beginnings have been made at Frankfurt, at Aix-en-Provence, and particularly at the Casals Prades Festival, which was repeated last year at Perpignan. Britain's comeback is the most heartening of all. She has not only reinstated every one of her old festivals but created three fine new ones: Cheltenham (modern English music), Aldershot (opera), and above all, Edinburgh. Begun in 1947, Edinburgh's late-summer feast of opera, concert, ballet, drama, and films has become the festival of today. Its quality and variety and the splendor of its setting are a challenge to the world.

But that challenge is being answered, on this side of the Atlantic, by two of America's youngest and brightest festivals. The first is Tanglewood. On an August weekend in 1934, Henry Hadley, distinguished American composer and one-time conductor of orchestras in Seattle, San Francisco, and Tokyo, gave a "Berkshire Festival" at Stockbridge, Massachusetts, with a group of players from the New York Philharmonic-Symphony. It was repeated in 1935, and the audience grew from 3,000 to 8,000. In 1936, Hadley went to Stockbridge and, as the late Sergei Koussevitsky laid plans to turn Tanglewood into a sort of combined resort, school, and summer stand for the Boston Symphony, the 1937 premiere of the reorganized Berkshire Festival underwent much the same baptism of water that had been visited on the Ann Arbor half a century earlier. Held under the tent, the concerts were all but rained out; but the next year Elie Saarinen's handsome music shed was built. In 1940 the Berkshire Music Center opened, giving courses in theory and technique. The festival lengthened to three weeks and the audience grew to 10,000 per concert. Tanglewood is now America's No. 1 music festival. On week ends in July and August it presents, in a setting of surpassing loneliness, operas, recitals, and concerts of one of the world's greatest orchestras.

The latest major U. S. festival, and the most precocious, is that of Tanglewood's western rival, from the dual standpoint of music and magnificent scenery: Aspen, Colorado. Nestling in the Rockies 100 miles southwest of Denver, Aspen was once, during the "silver rush" of the '30s and '40s, Colorado's second largest city. Its rebirth is due largely to the benevolent determination of one man—Walter Paepcke, culture-minded head of the Container Corporation of America and a Chicago patron of the arts—to make a year-round playground and art center out of Aspen. In 1949 he threw open freshly-painted doors as host to the world for the Goethe Bicentennial Convocation, which boasted as its chief ornament one of the greatest of living men, the doctor-philosopher-theologian-musician Albert Schweitzer. Like Tanglewood, the Aspen Institute has a music school, staffed by top-notch composers and performers. Concerts and forums are presented during an eight-week season, on a different theme each year, in an amphitheater designed by Eero Saarinen, Eliel's son.

Tanglewood and Aspen culminate America's 200-year climb toward the goal of regular music festivals that combine a healthful climate for recreation and creation with exacting standards of repertoire and performance. But these stellar events do not tell the whole story. There is not space to do justice to many other festivals whose level of excellence is often out of keeping with their modest scale. Since 1933, Baldwin-Wallace College, at Berea, Ohio, has had a Bach Festival, one feature of which is a Brass Choir that plays chorales from a tower before each concert, after the manner of the festivals in Bach's own day. Also honoring Bach annually is Carmel-by-the-Sea, the lovely California town, which for 15 years has been a center of musical activity; with first-rate soloists or with the exalted form and the majestic size of the festival's permanent orchestra, the concerts have become a major event. At Cape May, New Jersey, the Festival of Contemporary Music, which began in 1951, has held concerts of music composed in the last five years or less. Of the annual six-week festival of the Santa Fe Music Society, which was repeated last year at Pittsburgh, each concert is performed in an old church, with the audience seated on a platform surrounding the performers. Its orientation is toward new music. Inaugurated in 1948, the first year of the annual San Diego Festival of Contemporary Music, which was repeated last year in Santa Barbara, San Diego, and Berkeley, an outstanding feature is the presence of major 20th-century composers. At the 1949 festival, for example, the music of Babbitt, Harris, and Boulez was presented.

Problems remain, however. One arises from the very feature that is outstanding about the U. S. festival: that it so often offers excellent facilities for the advanced student. Sometimes a semi-amateur quality creeps into performances—a quality not in accord with first-rate soloists or with the expense frequently involved in getting to, and staying near, a festival. Another criticism is that often the residents of the community are prevented, by heavyweight programs and high prices, from taking any real part in the festival advertised as theirs but, in reality, an import. The very principle of festivals has been attacked on the ground that they exhaust the community, at the expense of its normal activity.

As against all this, a festival is a stimulus and a source of wholesome pride, a link to the past, a vehicle for enlightenment—and, of course, a community.
OUR MUSIC FESTIVALS
continued from page 142

merial magnet. As a spur to the com-
position of special works, it helps
bridge the deplorable present-day gap
between composer and public. At its
best, in smaller and more homogeneous
communities, the festival is a force for
unity and achievement arising out of
the place itself and its outstanding
creative personalities.

At least music festivals are no long­
er condemned, as they once appear to
have been, as "exhibitions intended to
gratify the senses." In 1834, up in arms
over a proposal to hold a festival in
Westminster Abbey (scene of the Han­
de! Commissions a half-century be­
fore), the London press huffed:

"The true character of these festi­
vals has been manifested. The revelling
and banquetting with which they are
associated, the masquerading, the dance­
ing, the dissipation, proclaim in lan­
guage too plain to be mistaken, that
these festivals are not of God, but of
the world, and therefore the world
hears them."

The world hears them more than
ever today, at a hundred seasonal gath­
erings, but they are no longer sources
of shame. The "revelling" and the
"dissipation" seem to have gone by
the board—unless, like the Music of
the Spheres, they are with us all the
time!

Winterthur Museum

Following HOUSE & GARDEN's presenta­
tion of the Winterthur Collection in
our February issue, the Museum has
received an avalanche of requests for
tickets of admission far in excess of
expectation. As a result we are asked
to explain to our readers that tours of
the Museum have already been filled
and booked through most of 1952.
While you may not be able to see
Winterthur as soon as you hoped, your
interest is most gratifying to the Staff
and requests will be met as soon as
possible. Please note the following cor­
rection: Winterthur is closed on Mon­
days, but is open on Saturdays. The
admission is $2 but there is no tax.
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addressed to Mr. Charles F. Mont­
gomery, but to "Reservation Office,
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The site plan provides three separate outdoor living areas

Landscape architect Richard Tong skillfully extended all main rooms outdoors. There is a large paved garden court on one side of the living room, the master bedroom opens on a secluded private garden, the living and dining rooms adjoin a terrace (see picture below).
The wall-enclosed driveway faces the main road. The gate at center opens to the entrance courtyard by means of steps which lead down to the house. From road, only the roof of the house is visible.

The house requires minimum upkeep

Intelligent planning takes contemporary living, hobbies into consideration. House has maximum storage, can be run by one servant. All main rooms look out on view.

The terrace is raised above the slope, opens into the living room

Roof overhang gives the terrace partial shade. Glass walls at the right slide so the terrace can become a part of living room. The sweep of the roof is Japan-inspired.
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The living room is arranged for conversation groups, easy entertaining. Sliding door panels, painted with birds, are antique Japanese doors. Large pieces are upholstered in rough-textured fabric.

In the lath house, Mrs. Ward inspects her collection of miniature pink and white orchids. This outdoor room has a lath roof, shelves for potting soils, storage for garden tools, supplies.

Tang Dynasty camel dominates a corner of the dining room. Dining table and chairs are of specially designed magnolia wood. The window ledge opens out on hinges to become a buffet table for parties.
attention of Jack London, Somerset Maugham, James Michener, Nordhoff and Hall, to the South Seas was the trade wind. Without distinction, it sweetened the bones of missionary and beachcomber, globetrotter and scientist, writer and painter. The painter is the lucky man. He has no need to spin yarns. He can approach directly a subject that arouses a direct emotion. The late Robert Flaherty managed much of that in the film he shot in Samoa, although Samoans are perhaps the least tranquil of all Polynesians.

Modern Polynesians' dwellings occasionally contain clocks, but few of them tick. These mechanical devices for cutting time into sharp pieces all alike to the ear have nothing in common with the trade wind's continuous flow. The sounds that go with it are an irregular soothing rattle in coconut fronds overhead and the merest suggestions as of wind in a ship's rigging. In more remote places, the Islander still prefers to pace his activities to the sun and stars, which need no winding up. The timelessness that Rupert Brooke was so ready to put into his verses about Polynesia, the intense immobility of the Tahitian women that Gauguin painted are all of a piece with the connotations of a world where the air is never still but almost never blusters.

When, 60 years ago, the wandering Stevensons sat down for a while in the far end of Tahiti, they were delighted with the local village's old style birdcage houses, open as a latticed porch. When they rented quarters on Waikiki Beach, they were struck to find their main dwelling was all verandas—the blessedly ever-present Hawaiian lanai—with practically no house at all within. When they settled for months on Apenama, an atoll in the Gilberts, they were amused to see how the king's retainers quickly made them a dwelling in a chosen spot simply by picking up and walking off with wicker-work structures already standing elsewhere. By then, of course, they were well acquainted with the South Sea's axiomatic airiness.

My own house in the States is full of tapa, the South Seas bark cloth like heavy parchment paper, painted or stamped in various blacks or browns according to designs traditional in this or that Island group. No two styles are alike. Some pieces are unblushingly made for the souvenir trade, some are gifts from Island dignitaries, so their quality varies widely. All would look best in a many-pillared Samoan fale with leaf-woven blinds. But their present situation in thick-walled rooms with forced-draft air replacing the

(Continued on page 151)
Monastery gardens
in Siam

Alexander Griswold describes the peace of old-world gardens, tells you why Buddhist monks believe that a protecting angel lives in every large tree

The European garden may be an essay in logic and design, or in landscape improvement and control, or it may be an exercise in horticulture. The Siamese monastery garden is a very different thing. For the Buddhist stands in a different relation to nature—he is closer to it, and less willing to disturb nature's arrangements. He knows that every animal, as well as every demon and every angel, has once been a human being like himself, and is now being temporarily punished or rewarded for actions in some past life. The chain of transmigration goes on endlessly, and the creature who is an animal today may be promoted for good actions to be reborn as a prince in some future life, while today's angel, careless of the future, may be reborn as a beggar's child. And old-fashioned Buddhists, believing that a protecting angel lives in all large trees, are aware that it is not only unkind but also rather risky to cut them down.

The garden of a Buddhist monastery, though it is beautiful, is not designed primarily to please the eye. Surrounded by a white stucco wall dis-colored by age and lichen, such a garden is a welcome intrusion of nature into the spaces between the monastery buildings, a happy blending of tree and shrub with flagstoned courtyard and fantastic architecture. The growth merges harmoniously with the whitewashed walls, the brilliantly-colored tile roofs, and the gilded spires. It is a shady refuge from the fierce heat of the sun and the cares of daily life. It is a receptacle of cool breezes and a place of meditation.

Buddhism, which arose in India some 2,500 years ago, is not a religion in the Western sense at all. It teaches that belief in God is optional and unimportant, and that the whole aim of man should be the eradication of human misery. The way to accomplish this is "To take joy in the joys of others and sorrow in the sorrows of others, and to be entirely indifferent to one's own joys and sorrows." In order to attain this frame of mind, a life of great simplicity and prolonged meditation, such as the monks lead, is helpful. Meditation, in this sense, is an exercise of mental concentration like some forms of Yoga. The monk is advised to seat himself cross-legged in a comfortable position, with his body erect, in some quiet place away from distracting sights and sounds. Having controlled his breathing in a certain way, he "gathers up" his mind and concentrates his gaze on a leaf or a shaft of light, until he goes into a kind of trance which enables him to see spiritual truths that would otherwise be elusive to his mind.

In a great city like Bangkok, with its noisy traffic and modern worldliness, this sort of concentration would be difficult were it not for the quiet gardens provided in the monasteries. Even in the smaller towns, every monastery has its garden, which may be no more than a courtyard of smooth earth swept clean and shaded with great trees.

The Buddhist scriptures tell us there are eight objections to living in a house: it is a lot of trouble to build; it must be kept in repair; some nobleman might seize it; too many people may want to live in it; it makes the body tender; it provides concealment for committing evil deeds; it causes pride of ownership; and itharbors flies and bugs. There are ten advantages, on the other hand, in residing under a tree: it can be found with ease; it can be found in any locality; the sight of falling leaves is a reminder of the impermanence of life; a tree arouses no covetous thoughts; it affords no opportunity for evil deeds; it is not received from any person; it is inhabited by good angels; it needs no fence; it promotes health; it does not involve worldly attachments.

There are some monks who still follow this advice; but the great majority—having assumed the duty of giving instruction to large numbers of people—live in monasteries. There are almost 20,000 monasteries in Siam, ranging from the small and simple buildings on a mountaintop or in a remote village to the splendid royal establishments in Bangkok. But even in the most splendid of them the monks live austere and simple lives, having no possessions except their yellow robe of coarse cotton, a few personal necessities, and the begging bowl which they carry forth each morning to receive donations of food from the pius.

The indispensable element of every monastery garden is a bo tree. This tree grows as large and spreading as an oak and has aspen-like leaves that quiver delicately with whispered music in every breeze. It was under such a tree that, long ago in India, the Buddha attained "Enlightenment"—the comprehension of the doctrine that would free all men from suffering and dispel their fears. That very tree was long remembered and revered by pilgrims. Cuttings were taken from it and planted in Buddhist monasteries in many lands; and most of the bo trees in Siam can trace their genealogy to the original one in India.

In a monastery in South Siam I once saw an architectural feature of unique beauty. A narrow interior stairway led to an upper story, where I (Continued on page 151)
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emerged upon a small courtyard raised some fifteen feet from the ground and surrounded by a wall high enough to block out the vision of anything except the sky and the gilded spires of the neighboring reliquary towers. In this elevated courtyard there was no ornament or flower—nothing except four ancient bo trees. The sight of such giants growing from this unexpected elevation assured me that it was the work of monks who had long ago designed a beautiful refuge that they knew they would not live to see mature.

Everywhere in monastery gardens the fragrant honeysuckle and its perfumed resinous remnants of orange-blossoms. This shrub, with its dark glossy leaves like rhododendron and its white blossoms with a golden center, has a strange wistfulness which has earned it the Siamese name “tree of sadness.” The hedges are bright with scarlet hibiscus, and the white oleander grows beside the gateways.

Pink clusters of Honolulu creeper drop from the eaves, purple bougainvillea tops the walls, and orchids grow in rustic boxes hanging on the tree-branches and balustrades. Grass is not wanted, and if there is no paving the earth is kept bare and clean-swept. There may be beds filled with marigolds or zinnias or roses—but there is more dependence on the mottled caladium and the flowering shrubs that harmonize so well with the architecture and sculpture. The Siamese, like the Chinese, are fond of trees that lend a thing to live with if luck brings the name “tree of sadness.”

In some courtyards there are ponds, framed in an elaborately-shaped coping; and there may be tame crocodiles that lazily push their snouts up through the tangle of waterlilies to receive bits of food thrown by children—even these unattractive creatures must be kindly treated, for they may be the re-incarnation of some worthless but beloved acquaintance. Near the courtyard there flows a stream or a small canal, whose waters rest the eyes and make the body forget the heat of the sun. From these waters at a certain season there springs a riot of pink lotus-flowers; the symbol of the true purity that is uncontaminated by the mud from which they grow.

The carefully-tended gardens of the great monasteries provide one kind of beauty, with the statements in architecture and sculpture, and their responses in trees and flowers. But the neglected growth framing the paneled teak buildings of humble monasteries in the country provides another sort. Perhaps the second sort is closer to the vision of the old meditative monk who long ago described the ten advantages of living under a tree.

THE PACIFIC

trade wind has not leached away their character. I find—as so many people in Hawaii have found—that those great bold expanses of almost pure design go best with Chinese and Japanese things. I am not artist enough to know why, only the fact is there. Perhaps, in its population, predominantly of Oriental descent and in its close connection with China through the sandalwood trade, Hawaii has had special opportunity to sense this relationship.

Some Islanders have always built themselves dark, close-thatched sheds to sleep in. Most modern Islanders prefer a board shack to any dwelling built according to the old ways. But these contrarinesses have not altered the blessedness of the trade wind. It is still a thing to live with if luck brings you the opportunity—a good wind that blows nobody ill.

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continued from page 147

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- Brookline Table No. 766
- Belvedere Mirror No. 6011
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Walls and Woodwork: Chintzweave period

Floor Covering: Oriental rug or wall-to-wall broadloom in dark green

Draperies: Waverly's Gloken

Waverly's Spray No. 62

Note: Ask your local master painter for an estimate on painting your walls and woodwork.

Circular dining room houses rare shells

Niche holds a collection of Polynesian shells. Hai Monarchy table, C. 1840, is used effectively with high-backed contemporary chairs.

In the son's room, a Monarchy bed

Antique koa wood bed dominates one wall. Room is whitewashed concrete blocks. Sepia drawing by Madge Tennant above bed.

The house combines low, horizontal lines, natural textures

Whitewashed concrete blocks give a contemporary look to Mrs. Worthington's house. Main rooms look toward the hills, open onto a patio garden, enclosed by high wall, right. Grounds on each side of circular drive are planted with white star jasmine.
The plan provides for easy upkeep, entertaining, privacy. Kitchen, service rooms face the circular drive. Bedrooms, living and dining rooms look out to the hills, open easily onto the patio, which is enclosed by the garden walls. The roof extends over the drive creating a porte-cochere which gives guests sheltered access to house.

The patio is planted to simulate a small grove. The garden room is floored with cut coral stone, Strawberry guava trees are grouped in irregular plantings as they would be in a natural grove. Glass doors open into the living room, relate it to the out-of-doors.

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FREE FOLDER FOR BATHROOM PLANNING

Biography of an idea: Pacifica

PACIFICA, the new mood in decorating, has been in the making for many years. The work of architects, decorators, and designers whose interest and experience spans the Pacific Ocean has appeared in HOUSE & GARDEN and VOGUE since 1942. Here is a short review of the personalities and ideas which have contributed to the new Pacifica trend. Architect Frank Lloyd Wright, who designed the Imperial Hotel in Tokyo in 1916, and other outstanding work, was one of the first to bring Oriental motifs and planning to our shores. Harwell Harris introduced an Oriental influence to houses, using sliding walls, natural wood siding, and wood joinery as a frank part of his designs. Antonin Raymond, who lived and worked in Japan for many years, also brought us the clarity and simplicity of the Far East.

Isamu Noguchi, whose finely detailed American furniture has Oriental ancestry, applied the patient, painstaking techniques of Eastern craftsmanship to both houses and furniture. Burton A. Schott made room dividers which resembled Japanese paper-paneled panels, adapted the Hawaiian moon gate, and swept the lines of a hip roof outward like a pagoda. In Portland, Oregon, John Yeon and Pietro Beluschi both developed informal styles of architecture and used natural textured materials. Outside Honolulu, Walter Lamb designed his own beach house with a wall open to the sea, and created furnishings which were inspired by tropical colors and shapes. Thomas D. Church, who approaches landscape design like an architect, began to use the rocks and trees of nature much as the Japanese do, and created wandering paths, vistas, and a tranquil air.

In designing interiors, decorators also added the flavor of the Far East. Frances Elkins knowingly mixed low Chinese tables with eighteenth-century chairs and projected color schemes from Chinese ancestor portraits. William Haines, who has had a background in Chinese art and travel, was a pioneer in the use of natural reeds, bleached cork, and Chinese figures. His office-and-design room at Beverly Hills was an early example of his taste. In Honolulu, Florence Bates Hayward combined openwork Chinese carvings, a goldleaf Japanese screen, natural teak walls and floors in her own house. The colors she selected forecast Pacifica: natural, off-white, emerald, black.

Glimmerings of Pacifica have appeared throughout the field of home-furnishings design. In 1947, Paul Frankl's custom-designed furniture reflected the influence of Chinese and Japanese art, and he went on to create tables with fret motifs and the lines of a k'ang. T. H. Robsjohn-Gibbings, who said good-by to Mr. Chippendale in 1944, was one of the first to combine the designs of Oceania with contemporary furniture and architecture. For accessories he used po'i bowls from Tahiti and Hawaii, masks and spears from the Marquesas Islands, Holli's Baker's subtle, trim furniture modeled on antiques of the Far East helped to introduce the Chinese idiom to HOUSE & GARDEN readers in April, 1949. This issue set a new trend for both readers and the home-furnishings field.

Dorothy Liebes, who designed a Pacifica exhibit at the San Francisco Golden Gate Exposition of 1939, drew color and texture ideas from Hawaii and other Pacific areas. Her imaginative hand-woven fabrics interwove such materials as metal threads, patterned ribbon, leather, cork, chenille, reeds. In the field of accessories, Dickman Walker, notable for a sensitive use of clay and glass, and Jade Snow Wong, creator of handsome enamel copperware and stoneware pottery, have been cited time and again for their designs.

In California, Mr. and Mrs. Richard B. Cump, who have an outstanding collection of Chinese antiques, sponsored a movement to encourage good design. In New York, at the Museum of Modern Art, René d'Harnoncourt, in collaboration with Professor Ralph Linton and Paul S. Wingert of the faculty of Columbia University, organized a compelling exhibition of Oceanic art in 1946.

Today, Pacifica reaps the benefits of all this early work. The contributions of these and many other architects, decorators, and designers have made it possible for HOUSE & GARDEN to crystallize the Pacifica trend.

Glossary of Pacifica terms

The following words help to identify Pacifica as a style, much as the wing chair and tilt-top table recall 18th-century design. The term originated in Hawaii as a porch under the roof of a house, open on two sides. The Japanese tea house was an open shed set frequently in a garden, at which tea was served to travelers. The k'ang, derived from a massive Hawaiian bed, began as a structure of mats extending the length of a room, and later was placed on a slightly raised platform called a kahina. The k'ang was a Chinese bed of planks laid on trestles and covered with a woven mat. In cold, northern China, it was a broad, low platform of bricks, hollow inside and heated. Tables and small cupboards could be placed on it.
by Frances Elkins, who has made eff ective use of the fabrics and woven blinds of her fellow-Californian, Dorothy Liebes); in the serene, white Moana; and in the glittery, new Surf Rider (designed by Gardner Daley of San Francisco and Wimberly and Cook of Honolulu). The islanders do almost all of their entertaining at home, and a visitor who is lucky enough to meet some of them will probably come away with the impression that they entertain continuously. The party settings are apt to be outdoors, illuminated at night by flares or lanterns.

INTER-ISLAND HOPPING has become increasingly popular in recent years, thanks to the frequent air-taxi service, and Waikiki today shares the limelight with attractions on Maui, Kauai, Molokai, and Hawaii, the largest in the archipelago. On Maui, they include: Haleakala Crater, the world's largest dormant volcano, best seen at sunrise or sunset; Iao Valley, a heavily foliaged gorge out of which rises for 1,200 feet a volcanic freak known as the Needle; the Hotel Hana-Maui, replete with ancient lore and modern conveniences.

On Kauai: Waimea Canyon, the local version of Arizona's Grand Canyon, and not to be sneezed at; the Spouting Horn of Koloa, a geyser-like phenomenon caused by the action of the waves in cavernous coastal rocks; the Wet and Dry Caves of Haena; the majestic Hanalei Valley, On Hawaii: the Hawaiian National Park, including a green erie tree fern forest; the Parker Ranch, the second largest cattle ranch under the American flag. On Oahu, besides Waikiki and Diamond Head: Nuuanu Pali (cliff) at the head of Nuuanu Valley, where Kamehameha the Great defeated the Oahuans in 1895, forcing thousands of defeated warriors over the precipice. In Honolulu, the notable restaurants range from The Broiler, where you eat steak under a thatched roof, through which the smoke from the fires billows, illuminated, into the sky to the Ischi Garden, where you remove your shoes because it is Japanese.

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**PACIFICA** continued from page 99

**Cocktail table** is mahogany, available also in raffia (light) and coconut (dark) finishes. 46" dia., 14" h. $200, Sherman Bertram of California. Ceramic bowls are designed by Marguerite Wildenhain, Pond Farm Workshops.

**Ravenhill chair** has caned back and sides, a birch frame. In muslin or with the cover furnished, it is $195. Made by the S. J. Campbell Company.

**Ceramic salad set** makes a point of a design of fishes. Bowl is $15; fork and spoon are $8. From Terry Designs.

**Try a striped cotton** at your windows, or as a slip cover. "Gold Stripe" is cotton cloth with a tree-bark texture, gold metallic print on white and colors. 48" wide, $3 yd. By Covington Fabrics Co.

**Octagonal coffee table** has an oak-frame, marble top. $392. Top is also available in Panelyte, cork, or leather. 42" x 42" x 16" h. By the S. J. Campbell Company.

**Casual side chair** is made of hand-woven peel cane. Two of them could flank a chest, line up on a porch. $12 each, Calif-Asia Rattan Company.
Candle holders of black iron give a new look to spring tables. "Spiral" copies a traditional design. "Trivet" stands on tripod legs. $3 each. By Charmwick Candles.


Linoleum with a striae block texture combines earth, sea colors. "Samoa Sunset" is $2.65 sq. yd. Pabco Products.

"Rush-Wai" fiber rug resembles an island weave. In tones of beige, 9' x 12' about $28. By Waite Carpet Co.

Birch flower pots from Scandinavia are caught together on a rattan stand. Three pots can hold plants, flowers. The stand and pots cost $9. Raymor Mfg. Div.

"Tropica" acetate rug has a big, bold leaf design. Willow, Forest, Gunmetal, Dove Gray with black design. 27", 12" widths, $12.50 sq. yd. James Lees & Sons.

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Gardener's gear

Good tools are the groundwork for a garden

Left
A neat lawn depends on a double edged trimmer (left) to remove long weed and grass stems, a dandelion weeder (center), and a turf edger (right) with half-moon blade sharpened from end to end.

Right
Use bow-end rake (left) to clear lawns, beds, and borders for seeding. Steel fingers of lawn broom (right) spread from 11 1/2" for cleaning between hedge plants, to 20" for sweeping leaves, clippings.

Right
Spading fork (left) penetrates, turns soil easily. Use garden shovel (center) to dig, move large plants, clumps. Use floral shovel with rounded blade (right) in flower beds and to transplant perennials.

Left
Four hoes which lighten work are (left to right): narrow nursery hoe for crowded places, soil knife hoe for use under growing plants and shallow cultivation, sharp pointed warren hoe for work in tiny spots, standard hoe for general field and garden work.

Left
Curved tine cultivators (left and center) ease job of tilling under low foliage. Working depth of tines is about 4". Two-prong hoe (right) breaks up hard soil, loosens tough weeds. Use edge to cultivate.

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Piano music by romantic composers

Great pianists invariably admire Chopin—not only because he permits virtuosity but for his truly creative power. On one of the latest LP records in their series, A Treasury of Immortal Performances, RCA Victor has assembled seven great pianists of the past who perform his music. They are Pachmann, Rosenthal, Paderewski, Levitski, Cortot, Rachmaninoff, and Lhevinne. Although each possessed a distinct artistic personality, they exhibit on this record (LCT-1038) a remarkable homogeneity of style—partially imposed by the period, but mainly, one suspects, by the persuasive musical character of the composer. A great pianist of the present, Artur Rubinstein, is presented by RCA Victor playing Chopin’s 19 Nocturnes (LP album LM-6006) and four Scherzos (LP record LM-1132). Both items are of commendable quality, but it is the latter which reveals the depth and greatness of pianist and composer. Anyone who believes that Chopin and sentimentality are synonymous should listen to it... Alexander Brailowsky and Claudio Arrau can each be heard playing the 24 Preludes, Op. 28, the former for RCA Victor (LP record LM-1150), the latter for Columbia (LP record ML-4420). Brailowsky’s interpretation struck us as slightly more Olympian, Arrau’s as more impassioned, more metallic as to tone, but each is definitely first rate. Brailowsky can also be heard performing the 14 Waltzes on another RCA Victor LP record (LM-1082) with clarity of outline, fluidity of phrase.

Schumann, Brahms and Fauré

Chopin’s contemporary, Robert Schumann, once fancied himself in love with a young woman whose birthplace was Asch, and he composed a loose set of variations for piano, based on the letters that form the name of the town (in German musical notation A is A-flat, Es (or S) is E-flat, H is H natural). He called it Carnaval, and when Franz Liszt first heard it he roared, “It is one of the greatest works I know!” We cannot agree with Liszt’s verdict, but it is certainly a work of enchanting lyricism, grace, and humor, particularly as played by Gyorgy Sandor on a Columbia LP record (ML-4452). Mr. Sandor has also recorded Schumann’s Papillons, The Prophet Bird, and Toccata in C Major (Columbia LP record ML-4375) along with five intermezzi by Brahms, realizing the particular graces of each composer... Gabriel Fauré has been called by some a French Schumann, by others a French Chopin, but his breed of romanticism is ultimately his own. Robert and Gaby Casadesus make the most of it in Dolly, his piano suite for four hands (Columbia LP record ML-2205).
Roots of Pacifica designs

Here is a survey of authentic South Sea arts

edited by Ernest S. Dodge,
Director of the Peabody Museum of Salem, Mass.

At one time or another, nearly everyone longs to be on a faraway island. Today, you can capture some of the enchantment without leaving your front doorstep. Modern designers have tapped the simple and inventive arts of the South Seas and adapted the motifs to furnishings for your home. Their inspiration was the angular, geometric design of eastern Pacific and Polynesia, and the spirals and S-curves which distinguish the art of New Zealand, New Guinea, and other parts of the western Pacific. The art of the islands is all the more fabulous when you consider how little the natives had to work with. For the most part, they knew nothing about looms, metals, or pottery. They turned tree bark into fabrics, grass into thatch for their huts, stone into tools and weapons. They plucked the feathers of brilliant birds to make cloaks and decorate their weapons. On some islands of the Pacific, even the simplest materials were hard to come by.

The styles vary with each group of islands which seem almost as far-flung and numerous as stars in the sky. Originally guided by these stars, the people of Asia first opened those open canoes eastward and traveled thousands of miles, settling north of Australia in Melanesia, then further north and east in Micronesia. From Micronesia, the boldest went on to the easternmost islands called Polynesia. Islands on which plants flourished inspired strong color contrasts. Natives isolated in dense jungle tended toward static and traditional forms; enterprising coastal fishermen developed bold designs. Wherever they settled, whether it was a humid tangle of forest, a coral reef, or a land of lava and ash, the islanders manufactured and decorated objects for everyday use as well as for ceremonial occasions and war. It is only today that we are beginning to appreciate and adapt them.

The best source of inspiration for Pacifica designs is the tapa, or barkcloth. Each group of islands manufactured and decorated a different kind of tapa, but the most pleasing ones come from Hawaii and Tahiti. Tapas were made from young trees, usually of the paper mulberry variety. After soaking green shoots until they were soft, the outer bark was peeled off and the inner strip laid on a wooden anvil and beaten with a tool which had a pattern incised on it. Separate pieces of cloth were then beaten together into one piece. On Easter Island, where there was a dearth of trees, bark-cloth had to be made of very small pieces quilted together. Finished tapas were the texture of tough paper and varied in thickness.

In Hawaii, the tapas were decorated with stamps cast from bamboo, usually one inch square, and dipped in paint. Mottled effects were achieved by shredding dark colored tapas and beating the fragments into a new light-colored tapa. In Western Polynesia, Samoa, Tonga, and Fiji, the cloth was spread over a surface which had a raised design, rubbed with red earth root to transfer the design to the cloth, then touched up with dark reddish brown paint. At first, the rubbing plates were made by women from pandanus leaves and coconut midrib. Later, these fragile plates were replaced by models carved in a more angular style by the men. East of Samoa, tapas were decorated by freehand painting. In the Society Islands, the tapa was stamped with flowers or fern leaves dipped in dye. Finished tapas were sometimes oiled to resist water and often perfumed. They were useful (Continued on page 163.)

PERFECT PLEATS

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Cook Islands spear

as clothing, sheets, blankets, or table covers. Hawaiian blankets were several bark-cloths sewn together on one side so that layers could be turned back on warm nights.

In addition to preparing and decorating tapas, the women of the islands plaited grass and leaves into mats, wove baskets out of roots, and knotted roots or bark fibers into nets. Today's designers have translated their motifs into fresh textured patterns. Since there were no looms in the islands, dexterous finger-weaving produced the enormous baskets which displayed palm fruits and fish, the nettings and baskets which supported gourds, the fans which were carried as signs of rank.

The thatched huts, as familiar to most of us as the palm tree, have also suggested a variety of interlocking designs for fabrics and three-dimensional effects for wallpapers, carpets, and table mats. The original huts were no more than one-room houses built on a simple framework of timber poles, covered with grass or thatch from plants in the region, and sometimes lined with reeds and tree-fern stems. To accommodate new members in a family, the natives simply built more huts rather than larger ones. It is interesting to note that most of the efforts of a community went into constructing assembly houses, men's club houses, or houses in which ancestors and deities were worshipped collectively. These were elaborations of the usual humble family dwellings.

The skillful carvings by the men in the South Seas have given a new dimension to modern design. These men had a faculty for visualizing the design as a whole; thus they were able to scale patterns exceptionally well to any surface, whether it was wood to be carved, rafters to be painted, or leaves to be tattooed. The lines, contours, and colors are surprisingly elegant. They attacked their work with fervour because each symbol was part of a language which helped to identify their world with the great invisible world of ancestors and cosmic deities.

The arts practiced by men were bound to their occupations which were fishing, agriculture, and war. With reverence, the fisherman carved the prows of their canoes in majestic curvilinear designs. They even utilized the small flat surfaces of paddles for unusual geometric motifs. Firm believers in luck, signs, and omens, they also put a good deal of effort into carving floats and siners, fish spears and hooks, particularly on islands where fish was the principal food. Other examples of carving are the neck rests which were supposed to induce revelations during sleep, boxes for sacred feathers, the shields and clubs they carried into battle. Carved figures represented ancestors who governed their living world. These were placed near the burial grounds or posted in front of the houses as protectors.

The most important tool was the adze, a primitive type of ax used to prepare timber for huts and canoes and to make wooden implements for household use and gathering food. Adze handles from the Cook Islands display a uniform series of simple geometric designs which have been ingeniously adapted today to fabrics and wallpapers. The basic design was a juxtaposition of K's, X's, and 1's, which probably resembled the sitting positions of human beings. These were carved in the handles with sharks' teeth or bits of shell and look very

(Continued on page 164)

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New foreign materials were introduced to the islands and many objects have been produced expressly for tourists. We are therefore indebted to the museums which have preserved the authentic art and traced the origins and uses. The Peabody Museum of Salem, Massachusetts, has a particularly fine collection from the South Sea Islands, upon which this brief survey is based.

While the basic colors of today's Polynesian palette were derived from sand, sea, sky, and leafy plants, the accent colors were inspired by the distinctive birds of the Pacific. Always considered magical, the tail feathers of such birds as the cockatoo, lorikeet, and the king bird of paradise, were plucked and used to decorate primitive staffs, cloaks, and helmets. The New Zealand Maori attached feathers to long staffs and waved them to confuse their opponents. In Hawaii, bundles of feathers were thrust into the knots of nettings and arranged so that they overlapped to form a feather cloak. Red and yellow were their favorite colors, the crescents their favorite motif. It took hundreds of birds to supply enough feathers for one cloak, so the latter was saved for ceremonies and battles. Decorative masks, too, suggest dramatic colors. They were often painted red, yellow, black, and white and decorated with rata, bark-clotch, shell, or feathers. The Torres Straits in New Guinea produced exquisite masks made of tortoise-shell plates.

Since the turn of the century, authentic examples of the early art of the South Seas are difficult to find, because new foreign materials were introduced to the islands and many objects have been produced expressly for tourists. We are therefore indebted to the museums which have preserved the authentic art and traced the origins and uses. The Peabody Museum of Salem, Massachusetts, has a particularly fine collection from the South Sea Islands, upon which this brief survey is based.

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PACIFICA

continued from page 99

The following stores are headquarters in their city for Pacifica. If you do not find the specific item you wish at these stores or if you would like additional information, please write to House & Garden’s Reader Service.

CALIFORNIA
Jackson, Oakland, Berkeley, Sacramento, Vallejo, Walnut Creek
Frank Brothers, Long Beach

ILLINOIS
Carson Pirie Scott Co., Chicago

KENTUCKY
Hubbuck-in-Kentucky Louisville

LOUISIANA
Hemenway, New Orleans

MARYLAND
Gomprecht & B Elder & Johnston Co., Dayton

MICHIGAN
John H. Pray & Sons, Boston

MINNESOTA
The Dayton Co., Minneapolis

NEW YORK
Altman’s, New York (Schumacher fabrics only)

OHIO
Elder & Johnston Co., Dayton

PENNSYLVANIA
Gimbels, Philadelphia

WASHINGTON
Frederick & Nelson, Seattle

CANADA
The Robert Simpson Co., Ltd.

Toronto

Here is the shopping information for the merchandise shown on the cover. Prices are approximate, slightly higher on the West Coast.

Cyclone fenced sofa designed by Harry Lawenda, covered in Thaihok’s Si­

cleek, $275 by Kneedler-Fauchere.

Cocktail table, $80, by Mansion House.

Norman screen, $750, by Kneedler­

Faubert.

Lamp on end table has hand-turned redwood base, weathered redwood fin­

ish. Shade of antique gold or natural hempcloth, 35” h. Base with gold shade, $47, with hempcloth shade, $5.50, designed by Raymond Pfennig for Zina Lamp Co.

Abaca hemp squares are 30c sq. ft. by TropiCraft.

Brass planter, $20, by Herbert Van

Doorn.

Here is the shopping information for the merchandise shown on pages 98­

115. All prices are approximate, slightly higher on West Coast.

Page 98
Black metal frame room divider designed by Muriel Coleman, $100 by California Contemporary, Inc. “Ante­

lope” chair, designed by Ernest Race, white metal frame, red seat, $45 by Waldron Associates.

Fish mobile, designed by Clark Voor­

hees. Mobile is made of four different woods: rosewood, ebony, tulipwood and zebra, $225 by Hansen.

Mahogany bowl (foreground, contain­

ing grapefruit), $40 by Edith Hernan­

dez & Co.

Wooden bowls on room divider shelves, top, $18.75, center, $21, lower left, $21, all from America House.

Wallpapers (shown on wall) L to r.: ferns pattern wallpaper, $1.50 roll, by Talisman Wallpapers. Striped linen on paper, in Driftwood, Forest green, or black, $12.50 roll, imported by Kneed­

ler-Fauchere for Murals, Inc. “Algiers” wallpaper, gold on porcelain, designed by Virginia Hamill, $8 roll, by C. W. Stockwell.

Fabrics (back to foreground): “Pan­

daus” fabric, Dove Gray and Gu­

nmetal, designed by Vera, 50” wide, antique twill, $3.75 yd., “Papaya” fabric, Forest green on white, designed by Vera, 36” wide, cotton duck, $4.35 yd.; and “Suva” molded vinyl material on fabric backing, 54” wide. Available through decorators. All fabrics by F. Schumacher & Co.

Wallpaper (foreground under bowl): “Kaitan” designed by Virginia Hamill, in Pebble, black, and porcelain, $7 roll, by C. W. Stockwell.


Page 100
“Tonga Thatch” printed cotton twill in Dove Gray and Gunmetal, four other color combinations, 50” wide, $4.98 yard.

“Suva” matchstick bamboo, 54” wide upholstery fabric or wallcovering, in six H&B colors; $8.25 yard, both by F. Schumacher & Co.

“Water Grasses” print on vat-dyed cotton sailcloth, in Sandalwood and Driftwood on white, also available in other color combinations, 50” wide, $10 yard by Cheney Brothers.

“Thatch” sailcloth print, Driftwood and Sandalwood on white, also other combinations, 50” wide, $10 yard by Cheney Brothers.

“Diavolo” wallpaper designed by Vera, Porcelain Blue, gold on white, Citron, Gunmetal, or Avocado, $2.50 roll by F. Schumacher.

(Continued on page 106)
LE NORMAND
by

FOR
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ILLUSTRATED
FOLIO,
PLEASE SEND
25c

BUFFET-DRESSoir... FROM OUR FRENCH PROVINCIAL GROUPING IN FRUITWOOD...
DESIGNED BY RALPH W. WIDDICOMBE.

FANCHER FURNITURE COMPANY
SALAMANDA • NEW YORK

House & Garden

PACIFICA continued from page 165

Accessories on table: lamp base is a double rectangle of hollow square metal tubing, $65, by Knudler-Fancher. Cigarette box by Lemurian Crafts. Glass bowl, 11" diameter, $4 by Imperial Glass Corp.


Page 101
"Fiji" damask, in Terra Cotta and Pebble, also available in other color combinations, 50" wide, $9.75 yard, F. Schumacher.

"Faulkner" wallpaper designed by Vera, comes in Flame and gold on Gunmetal, also available in other color combinations, $2.50 roll by F. Schumacher.

Handwoven blind of reeds, chenille, and Luxe metallic yarns, in beiges, quade to order, available up to 90" widths. Through decorators, by Dorothy Liebes.

"A Fish in A Fish" print on linen, designed by Ken Scott, 50" wide, $160 yard. Also available on pure silk at $12 yard in various color combinations by W. B. Quaintance & Co.

"Tonga" spun rayon and cotton fabric, comes in three color combinations, 48" wide, $2.30 yard by Riverdale Fabrics.

"Lava" cotton twill printed fabric, in Driftwood and other H & G colors, 50" wide, $5.25 yard, by F. Schumacher.

"Taht'" damask, in Mustard, also available in other colors, 50" wide, $6.65 yard, by F. Schumacher.

"Sea Grasses" handprint wallpaper, gold on green, gray, and Hot Chocolate on beige, $5.80 roll, F. Schumacher.

"Ardh" derived from ceremonial haku, woven abstract texture comes in Gunmetal and five other H & G colors, 50" wide, $15.20 yard, Cheney Brothers.

Page 102
Kang couch, rattan, light teak finish, upholstered foam-rubber mattress, covered in "Masur" linen 49" w. 89 yd. by Schumacher. $360 in muslin (pillows extra), by The McGuire Co.

Table-bench, four in group, black lacquer, each with 30" sq. top, 11" high, $106 each. Lamp table, 24" sq., 21" h., black lacquer, $50, both by Metropolitan Furniture Co.

Lamp has hand-turned hardwood base, finished to bring out natural color and grain of wood, 29" high, designed by Raymond Plennig for the Zina Lamp Co.

Flaxtex "Arlington" carpeting, $12 sq. yd., by the National Carpeting Co.

Curtsains are "Water Grasses" print on linen. For genuine comfort! Graceful table and four "Ardh" derived from ceremonial haku, woven abstract texture comes in Gunmetal and five other H & G colors, 50" wide, $15.20 yard.

Buffet-Dressoir... from our French Provincial grouping in fruitwood... designed by Ralph W. Widdicombe.
PACIFICA

shades, $50 ea. by Design Technics. Horse rubber scrubbing, $25 by T. F. Fan Co.

Page 107

Page 109
Day bed, strata pumpkin cover, 75" l., 29" w., 14" h., $198. Cocktail tables in black lacquer, four in group, 20" sq., top, 11" high, $40 each. Floor chair (TV sofa), strata pumpkin cover, 26" w., 22" seat depth, 24" high, as shown: $120, all by Metropolitan Furniture Mfg. Co. Accessories: lantern lamp, black metal frame, shade of transparent hemp cloth mounted over Fiberglass, 14" over-all height, $40, by Kneedler-Fauchere. Antique lacquer trays, $7.25 each by Grossman-Moody, Ltd. Decorative pillows, $10 each, by Mansion House. Flaxtex "Arlington" carpeting, $12 sq. yd. by the National Carpeting Co.

Page 109

Page 109
Dining table, wood top, black wrought-iron legs, Pacifica group, $215. Dining chairs, Pacifica group, $110 in muslin. As shown: upholstered in Siamese silk by Thibaut Fabrics Ltd. All by Kneedler-Fauchere. Accessories: black wrought-iron candleabra, $25 by Van Keppel-Green. Silk wall hanging, hand blocked by Jimmy West, $60 by Kneedler-Fauchere. Carpeting is "Multitone" may be ordered in any width, 40" sq. yd. by Adamo Co.

Page 111
"Old French" pattern, 6-piece luncheon setting, $31.75; 6-piece dinner setting, $34.75 by Gerharm Silfer Co.
"Encanto Nuevo" Franciscan Fine China in sandalwood, $13.75 place setting, by Gladling, McBean. "Viking" pattern, goblets, wines, and all other stemware, $33 doz. Crystal decanter, $8.25, both by U. S. Glass. "Pandanus" folding screen of woveen palm leaf, three sections, natural color, $80, by Eicks Reed, N. Y. Centerpiece is of driftwood branches, sea shells, "pears," and butterflies (made to order), $75 by Helen Cole, Inc., N. Y.

Page 111
Linen double damask napkins in Flame, with seede monogram in cobra brown, $40 doz. or $3.75 each with monogramming from Leron, Inc., N. Y. Ash trays of real shell, $.45 ea., table mats with brown face around edges, $5.75 ea., all from Mayhew Co., N. Y. Dining chair designed by Eleanor Forbes for the McGuire Co. Rattan with light teak finish, $72, foam-rubber cushion, $50, in muslin. "Parrina" linen on seat cushion, 50" wide, $7.50 yard, by F. Schumacher & Co., N. Y.

Page 114
Top right
Headboard 4½", $85; also available 3½". Night stands, $35 ea. Double dresser, $105. These pieces are from the Santa Fe Group, of ash wood, especially inlaid, Backskin finish. By See-Mar of California.

Bottom right
Headboard of oak, finished in dark teak, inset headboard of cane matting is natural cane color, $115 by Grand Rapids Bookcase & Chair Co. Currains of "Papaya" fabric by F. Schumacher. Sun screens, designed by Farkas-Baehrman, frame of tubular aluminum with "Perma-Clean" finish makes them weatherproof, webbing is Firestone's plastic Velon, screen is adjustable, $70 by Donson Corp.

Page 115
Top left
Combination buffet-sideboard, with two nesting benches, cabinet is 48" x 21" x 33½" high, black Formica top, brass bindings, brass knobs on doors; wood is Indiana oak, natural nutmeg brown finish, $400. Benches are 21½ sq. ft., 16½ high, attached cushion with brass nails, benches in muslin, $72 each, by S. J. Campbell Co. Rug, "Tropica" pattern, acetate 27", 12" widths $12.50 sq. yd. by James Lee's.

Top right
Sofa from Pacifica Casual group, 86" l. x 28½ h. x 36" d., $340, in muslin by Sherman/Bartram of California. As shown: covered in "Tonga Thatch" twill by F. Schumacher. Cushion. Double dresser, six-drawer chest with base (two shown), wood is tangleu Philippine mahogany, $240 by Brown-Saltman Furniture Co.

Page 116
Langhein bamboo place mat. Black marbled Lucite platter, $28, by S. G. Roost. Round Graineware plastic bowl, 16" diameter, 3½ high, $17.50. Green glass salad bowl in wrought-iron stand, $10 by Dunbar Glass Corp. Pineapple sectional bowl, available in black, white, or three colors, $25 by Ferris Shackman. Bottom right
Large wooden bowl by Langhein is hand-hewn, can be used for wall decoration.
NEW FABRICS
continued from page 122

Shopping information for the fabrics on pages 122-123. Prices are approximate.
All the fabrics listed below are vat-dyed, pre-shrunk, textured cotton material, 48" wide.

Page 122
1. "American Splendor" by Luigi Lucioni, $2.30 yard.
2. "Ride of Paul Revere" $2.30 yard.
3. "Pioneer Pathways" by Anton Reffeger, $2.30 yard.

Page 123
4. "Shell Chest" by Witold Gordon, $2.80 yard.
5. "Country Auction" by Aaron Bohrod, $2.30 yard.
6. "Curio Cabinet" by Daris Lee, $2.30 yard.

These fabrics were developed by the Association of American Artists in conjunction with Riverdale Fabrics. They are all available at Macy's, New York; Frederick & Nelson, Seattle; Carson Pirie Scott, Chicago; and Bamberger's, Newark.

Indian figure is by courtesy of Helena Penrose, N.Y.

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HOUSE & GARDEN, Boston Post Road, Greenwich, Conn.

A wall of light brightens basement recreation room in home of H. Oswald—St. Louis County, Mo.

Structural Corrugated Glass Adds Glamor To Rathskellar

This inviting basement room is a mecca for entertaining or family relaxation. The beauty and utility of rhythmic Structural Corrugated glass by Mississippi creates an atmosphere of spaciousness and comfort difficult to achieve in a rathskellar. The entire basement is flooded with "borrowed light," yet garage and storage space are hidden by the translucent glass partition.

Architects and designers everywhere are recognizing the place of translucent, light diffusing glass in contemporary construction. Consider this fresh, dramatic material to add sparkle to your ideas. Available wherever quality glass is sold.

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Here’s free advice on how to use sculpture

A newly opened consulting service in New York by the Sculptors Guild is an idea you could adapt in your own community. Not only is the work of members shown, but you can get expert advice and can further consult prints, photographs, and drawings on how to use decorative sculpture in your house or garden. The Guild’s office at 96 Fifth Avenue, New York, is open Monday, Wednesday, Thursday, and Friday afternoons, or by appointment.

Decorators William Pahlmann, Mrs. Jesse Ernshaw, architect William Lesez and consult sculptors Guild files

- Idaho White Pine
- Ponderosa Pine
- Sugar Pine

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New ideas for improving your house this spring

Here are the latest products to help you control fresh air, reduce glare, seal quiet into your walls and ceilings, give you better lighting, and other practical comforts.

Louvered window (Sun-Sash) lets in light, fresh air even during rain. Opens to permit partial or 100% ventilation, locks automatically. Small openings prevent children falling out, burglars climbing in. Simple to install, one-finger lever operation, cleaned from inside, glass slats just slide in. Sizes for any opening. Average window, $.90 for sash and hardware; approximately $4.50 for glass. Sun-Sash Company, New York, N. Y.

Versatile paint brush ("3-4"'), a simple brush that converts to three different-size brushes. Assembled, it is a 4" wall brush, ideal for broad surfaces. It converts to either a 2½" varnish brush or a 1½" sash brush. Made of 100% bristle. Screwdriver built in handle attachment makes assembly simple and easy. $3.95. At leading paint and hardware stores.

Interior glass door (Securit) provides privacy but admits light. Patterned glass ¼" thick, is reversible so door can be used right or left hand. Tempapered for maximum strength; does not splinter. Easily installed, it includes door hardware. Does not warp, needs no refinishing. 26"x60", 26"x80", 36"x80", 36"x78", four additional frame sizes. Blue Ridge Sales Div. of Libbey-Owens-Ford Co., Toledo, Ohio.
Greenish tint glass (Solex) absorbs sun’s heat, reduces glare and fading of fabrics; keeps interior temperatures 10° to 20° F. cooler in summer. It is designed to absorb sun heat by shutting out most of the solar infra-red and ultraviolet rays. At the same time it admits soft daylight and provides clear vision. Pittsburgh Plate Glass Co., Pittsburgh, Pa.

Acoustical tile (Nu-Wood) for soundproofing ceilings or walls has tongue-and-groove joint for snug, smooth joining. Simple application with clip support. Also it may be nailed, applied with adhesive, or screws. While textured surface can be painted without losing acoustical value, 15/2¢ to 16¢ a sq. ft. Wood Conversion Co., St. Paul, Minn.


Electric dehumidifier prevents dampness, mildew; removes up to 3 gals. of water a day. Plugs into 115 volt A.C. outlet; can be moved to any room. Weighs 100 lbs., 24" x 14" x 19". Dehumidifies space up to 10,000 cu. ft. Steel-cased,enameled blue-gray. It costs about $151.50. Timer clock at $9.95 can be added to control unit part time. Westinghouse Electric Appliance Div., Springfield, Mass.

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Easter ideas for children to make themselves

Children who take to treasure hunts like ducklings to spring rain, anticipate the delightful hide and seek scramble for Easter eggs on Easter morning. Here are easy cut-outs, trimmings, and egg decorations designed by the.

Crepe paper, cardboard egg centerpieces. Easter chick

Dennison Mfg. Co. for H&G, and you. We'll be happy to send you a set of instructions for your child or a neighborhood group, showing how to make green and yellow crepe-paper baskets, cottontail bunny cups, egg-shaped nut and jelly-bean cups, colored paper napkin holder and personal place card, centerpieces festooned with ribbons and sprays of spring flowers to hold treats and prizes. You'll need scissors, glue, assortments of floral, chick, and star seals for pasting on hard boiled eggs; wire for basket shanks, lace-paper doilies, cardboard, crepe paper in Easter colors. Older children can make the large centerpieces with a bit of helpful prodding from you. Toddlers will enjoy cutting crepe paper into fringes and strips, and pasting the egg trimmers on.

For hungry victors of the hunt, and the undaunted runners-up, we suggest a simple menu of baked eggs in ramekins, tomato or chicken aspic in ring molds, fresh carrot sticks, cheese straws, chocolate ice cream in Be'er Rabbit shapes, with salted nuts and the ubiquitous jelly beans tucked in individual crepe-paper cups.

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MENUS continued from page 136

way of life at home, on the pool terrace, at the outdoor grill, or in your lanai.

**MENU 1**

For a poolside party

**Macadamia nuts and smoked Alaskan sturgeon**

**Borsch, Cathay Hotel, Shanghai**

**Chicken cazuela, Union Club, Panama**

**Green rice, Barlingame Country Club style**

**Fried red bananas, Waialae Golf Club, Honolulu**

**French bread**

**Pago-Pago stuffed pineapple**

**Minted limeade or lemonade and Pimm’s No. 1 Cup**

**Hot or jellied borsch**

Grate 8 average-sized peeled beets, or the same amount of canned beets. Add 3 tbsp. grated onion pulp, 1 tbsp. strained lemon juice, ½ tsp. basil, 7 cups rich consommé (canned is fine). Salt and cayenne, to taste. Simmer slowly for 30 minutes. Two tbsp. sherry added after simmering is a fine variant. If borsch is to be served cold, now add 1½ envelopes clear gelatin dissolved in cold water, stir well, and chill in the bouillon cups. Just before serving, heat or cold, add 1 tbsp. sour cream to each cup, then ½ tsp. caviar for final garnish. Serves 8 to 10.

**Chicken cazuela**

On top of stove, lightly brown two jointed fryers in olive oil or butter, seasoning with garlic salt and hand-milled pepper. Place in glazed pottery oven dish or, for drama, a big Spanish cazuela. For each pair of birds add ½ tsp. each of mace and anchovy paste, dust with a little cinnamon and clove; add 1 cup dry white table wine and ½ cup light Puerto Rican rum, then cover ¼ inch deep with crushed pineapple. With cover on, braise in low oven at 275° until chicken is tender but not falling off the bone.

**Green rice**

Cook white rice thus: add 1 cup washed rice to 2 cups boiling water containing 1 tsp. salt, piece lemon peel, and ½ tsp. lemon juice. When water boils up again, cover pot tightly, put on lowest possible heat. Inspect after 20 minutes. Rice is done when fluffy-dry but not too soft. Now add 2 tbsp. melted butter, 3 tbsp. fine-chopped (stemmed) parsley, 1 to 2 tbsp. fine-

**Continued on page 174**

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TABLE MAKERS

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MENUS continued from page 173

**Fried red bananas**

Red bananas have better flavor than yellow, I think. Anyhow, slice a dozen lengthwise, then across. Put in well-buttered frying pan, moisten lightly with lime or lemon juice, dust generously with cinnamon and clove, then sprinkle with plenty of brown sugar and mask with pineapple pulp. Fry gently, covered, until bananas are tender all through, basting new and then with pineapple-sugar syrup. This can also be baked, covered, in a 350° oven. It’s amazing how banana flavor changes in cooking, becoming, instead of a sweet, a good relish with meat.

**Pago-Pago stuffed pineapple**

Trim off top of a ripe fruit 1½ inches down. With knife and big spoon remove pulp, being careful not to puncture the shell. Discard tough core and dice pulp. Even off large end so fruit will stand; return all pulp and juice. Add 3 dashes Angostura bitters, ¼ cup apricot brandy, 3 pinches each clove and cinnamon, 3 tbsp. sugar, 1 tbsp. chopped green mint. Stir well. Recap fruit and chill overnight. Hawaiian, Eleuthera, or Mexican ripe pineapples, all large, are best.

**MENU 2**

For lunch on a boat

- **Hawaiian makiki appetizer**
- **Acapulco seafood chowder**
- **Red kidney beans de luxe**
- **Hot Mexican chocolate**

**Hawaiian makiki appetizer**

Put the pulp of a ripe avocado in a mixing bowl; season rather highly with Tabasco, lime or lemon juice, a little grated onion pulp, a trace of tarragon vinegar. Add fine-chopped, crisp, lean bacon and spread on thin toast or Melba toast.

**Acapulco seafood chowder**

Make a stock by pulling in pot 6 small raw split rock lobsters, 2 lbs. raw jumbo shrimp, heads and fins from the fish you will add later, 2 coarsely chopped (parrots, 3 chopped stalks celery, 2 quartered onions, 1 small lemon, ¼ cup lemon juice, ¼ tsp. thyme, 12 crushed peppercorns, and 1 tsp. salt with enough water to cover. Simmer 1 hour. Strain through a coarse sieve, rubbing any edible matter through but reserve lobster and shrimp. Shell both, cut former into bite-sized pieces. In heavy kettle, sauté 1 bunch chopped onions in ¼ cup chopped crisp almonds. Mix gently with a fork, but don’t damage grains. For more flavor, chicken broth can be used instead of water.
butter until soft. Add lobster and shrimp, together with 1 lb. each boneless fillets of any three fish except mackerel. Cut these into 2-inch square pieces; add also 1 pint small oysters with their liquor, 1 tsp. saffron dried in big spoon over heat, and pulverized. Add strained stock, and put in just enough dry white wine to cover. Simmer gently uncovered until chowder is very thick and rich, but do not stir as this breaks up fish. As fish are tender, it is cooked in about 20 minutes. Serve, juices and all, over thick slabs of French or Spanish bread, toasted. Clams will do as well as oysters, either shelled or intact.

Red kidney beans

Use the large, canned variety. Add a trace of sugar, the pulp of a small onion, grated, and as much canned chili con carne as you have beans. Heat to simmering point and serve hot. You might use macaroni instead of beans if you prefer.

Hot Mexican chocolate

Use bitter chocolate squares and a milk base in a richer proportion than the directions on the package say. For every cup, add 2 drops vanilla, sugar to taste, and 1 tbsp. thick cream. Beat to a froth with millinillo, whisk, or egg beater. On a cold day, add a touch of rum.

MENU 3

For the outdoor grill

Panned oysters, Seattle Olympic Athletic Club
Omar Khayyam’s shish-kebab de luxe
Omar Khayyam’s pink rice pilaf
Mark Hopkins stuffed baked potato
Mixed green salad, Beverly Hills Hotel
Tahitian mango delight
Mocka-Java blend coffee

Panned oysters

Gently sauté Olympic (or any other small) oysters with thin curls of Canadian bacon, a few drops of lemon juice, a few chopped Button mushrooms and enough sherry to flavor lightly. When edges curl, mask with a mushroom cream sauce such as you will find in any standard cook book, or chopped, sautéed mushrooms simmered until semi-thick in half a can of cream of mushroom soup.

Omar Khayyam’s shish-kebab

Trim lean meat (no gristle) from 6 lb. leg of lamb, and cut into 1½ inch squares ½ inch thick. In bowl put ½ cup dry red wine or sherry, 2 tbsp. (Continued on page 176)

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MENUS continued from page 175

olive oil, 1 tsp. oregano or marjoram, 1 tbsp. salt, ½ tsp. crushed peppercorns (I also add ⅛ tsp. crushed juniper), ½ lb. sliced onion, 2 crushed garlic cloves, scant tsp. lemon juice. Mix well. Add cut-up lamb, tossing until well coated. Marinate 4 hours (optional if you have time); drain. On long skewer (the square type is best as round skewers tend to roll and burn meat on one side) put thin-cut ⅛ inch squares of lean Canadian bacon, a piece of lamb, a piece of fresh mushroom, a small thick slice of ripe tomato, a round slice of green pepper. Repeat until each skewer holds 5 or 6 pieces of lamb, ending with bacon at the last. Grill directly over coals, turning often, until well browned. Serves 10 to 12 people generously.

Omar Khayyam’s pink rice pilaf
Melt ½ lb. butter in frying pan, I prefer a heavy iron one. Turn in 3 cups of dry rice, cook until butter bubbles briskly. Add 2½ cup finely chopped onion, ¼ cup chopped skinned ripe tomato (take as many seeds out as possible), 2½ cups tomato juice, and 3 cups lamb or beef broth or consommé; stir once, adding salt and pepper to taste. Cover, bake in a medium oven at 375° for ½ hour. Inspect, separate gently with a fork, cover, and bake for about 20 minutes more. When grains are tender but not too soft, the pilaf is done.

Mark Hopkins stuffed baked potato
Use big Idaho or California potatoes. Scrub, brush with bacon fat, bake in a 400° oven. Remove when potatoes are still firm, but cooked through. Cut a flat trapezoid on top side. Spoon out pulp, mash in a bowl with 1 tsp. chopped chives, 1 tsp. melted butter, 1 tsp. thick cream for each potato. Season with a pinch each of curry powder, salt, and cayenne. Mix well. Restuff shells and mask, first with finely chopped, lean, crisp bacon, then with plenty of grated Parmesan or other sharp cheese. Brown cheese topping lightly under broiler; serve sizzling.

Mixed green salad
Use equal amounts of iceberg, Boston lettuce, tender green mustard, endive, romaine, and watercress. Garnish with uncured, stemmed parsley, a few nasturtium blooms, a thsp. marigold petals. Make a mild French dressing of 1 part vinegar, 3 parts olive oil, ¾ part dry red wine. Season with fresh marjoram and/or basil, garlic salt, hand-milled black pepper. Toss gently but well.

Tahitian mango delight
Use canned or home-processed mangos. You can buy the canned variety at many specialty shops. For 6 people, use 3 small cans of mangos. Arrange (Continued on page 177)
MENUS

continued from page 176

Poached Pacific black cod

Don't confuse this boneless, tender, sunset-tinted miracle with ordinary flannan haddock. Freshen rod in cold water for 1/4 hour. Cut into generous portions; put in a pan with enough scalded milk to cover to 1/2 or 3/4. Add a little dry sherry or wine, 1 pinch mace and 1 bay leaf for each sizeable piece. Poach very, very gently, covered. This is cooked when the fish is tender but not broken. Drain and serve as is, or with an egg cream sauce—see any standard cook book.

New parsley potatoes

Peel tiny new potatoes; boil in lightly salted water until tender. Drain. Add enough butter in dry hot pot to cover generously; turn with a spoon. Add chopped green parsley (stemmed) to garnish nicely: serve hot. I add a pinch of chopped mint for a new flavor.

Trader Vic’s stuffed avocado salad

Mix 1 cup crabmeat, 1 tbsp. finely chopped spring onion, cup thinly chopped green parsley (stemmed) to garnish nicely: serve hot. (Continued on page 181)

DEEPFRY

fruit on a serving dish; drain syrup into a bowl; mix with 3 tbsp. of lime or lemon juice, 3 pinches each of clove and ground ginger, 2 tbsp. of brandy or Cointreau, 1 tbsp. grated orange rind. Mix, pour over mangos; chill very cold indeed.

MENU 4

For outdoor brunch

Chinese egg-drop soup

Don the Beachcomber’s chicken livers rumaki

Poached Pacific black cod

New parsley potatoes

Trader Vic’s stuffed avocado salad

Coconut ice cream, Royal Hawaiian

Chinese egg-drop soup

In a saucepan put 4 cups clear canned chicken broth, 1 tbsp. grated onion pulp, 1/2 cup of fine-chopped celery hearts and 1/4 tsp. monosodium glutamate. Simmer gently 10 minutes. Add 1 beaten egg, very fresh, stirring until thickened. Put 1/2 cup watercress leaves (no stems) into the still-boiling soup. Simmer exactly 60 seconds longer, and serve. Chinese cabbage, sliced paper thin, is also delightful in this one.

Chicken livers rumaki

On skewer, put 1 can of B-in-B mushroom caps, 3/4-inch-thick slice of canned 1/2 Choy water chestnuts, 1 round-cut piece of lean bacon, a generous slice of chicken liver. Repeat this 3 to 4 times, ending with a mushroom. Season lightly, dust with flour or cornstarch, dip in olive oil enamblined with a little soy sauce. Brown under broiler or over coals. Serve really Ridgley.

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Ingredient-wise, there is no such thing as the generic tropical drink. Exotic concoctions that taste good in warm weather can be brewed out of anything from anisette to vieille-cure. There are, however, certain niceties about serving them which cater to the cool look. You want plenty of ice in cube or frappé form, also glasses big enough to "swell" and remind you of the contrast between the temperature of their contents and what the thermometer reads outside. Fruit juices are a good hot-weather ingredient, which accounts, in many tropical drinks, for the prevalence of rum, a willing blender with everything from lime to coconut milk. Gin takes well to citrus juices, too, combined with tonic water, it is a favorite with the British Colonial—unless he happens to prefer Pimm's No. 1 Cup, which is simply doctored-up gin as created by a London pub and carried to India years before the Kipling era. In Hawaii, they make the most of a good thing by adding pineapple juice to their drinks or even serving them out of the whole fruit, à la Royal Hawaiian Hotel. Okolehao, distilled from the ti root, is another Island classic, but it is not available here. On the West Coast, well-known bartenders serve exotic drinks in everything from a whole ripe coconut to a wooden trencher. Some add a floating flower. Ideal accessories to carry out the Pacifica idea in drinks are matting, straw, or wood. We show a sampling here.
Royal Hawaiian Special is served in hollowed-out ripe pineapple at the Royal Hawaiian Hotel, Honolulu. For full recipes of the drinks shown here, write to House & Garden Reader Service. PH gin is from Crosse & Blackwell. Hemp matting squares from New Design, Inc.

The Stranger’s Club, Colon, Panama, serves the Bird of Paradise, published in The Gentleman’s Companion by Charles Baker, Jr. (see page 136). Blackberry liqueur from Renfield; Booth’s House of Lords gin, Park & Tilford; basket and glass are from Langbein Giftwares.

From California comes Trader Vic’s punch served in a coconut. Wray & Nephew Dagger Punch Jamaican rum, Schieffelin & Co. Wooden canoe bowl, a Langbein original; Madagascar mats, Basket Bazaar. For Trader Vic’s Pacifica Punch, created for H&G, see page 181.

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From California comes Trader Vic’s punch served in a coconut. Wray & Nephew Dagger Punch Jamaican rum, Schieffelin & Co. Wooden canoe bowl, a Langbein original; Madagascar mats, Basket Bazaar. For Trader Vic’s Pacifica Punch, created for H&G, see page 181.

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sliced celery hearts, 1 tbsp. each of lemon juice and mild mustard, ½ tsp. curry powder, salt and pepper to taste. Mix the ingredients well and add 2 small cubed skinned tomatoes. Mix gently and then heap the chilled avocado halves with this mixture. Chill again. Serve with a generous dollop of mayonnaise on the top; garnish with thin shreds of anchovy, whole capers, and some finely chopped pimento.

Coconut ice cream

Mask each serving of vanilla ice cream with 2 tbsp. canned cream of coconut; dust lightly with finely chopped crystallized ginger and candied orange peel; sprinkle with chopped canned macadamia nuts or blanched almonds.

RUM PUNCH continued from page 179

Trader Vic, San Francisco’s connoisseur of South Sea island potables, invents a “Pacifica” punch for H&G

Throughout Polynesian and other South Sea islands, the communal punchbowl is an important part of entertaining. Usually it is made of guavas, mangoes, and other exotic fruit. In this country it is possible to duplicate its character by the use of bananas, citrus fruits, bottled Passion Fruit juice.

5 dozen oranges
4 dozen lemons
10 bananas
3 grapefruit
2 pounds brown sugar
2 sprigs fresh mint
10 bottles white wine
1 bottle Passion Fruit Nectar (Myor’s)
6 bottles white rum (Ron Merito, Don Q, Brugal, etc.)
1 bottle Jamaica rum (Red Heart or Myers’s)

Squeeze the fruit and slice the bananas. Combine and put all ingredients in a crock, rings included, with the exception of the rum. Let this concoction stand overnight. Next day add the rum, Strain off and discard the fruit pulp and rinds. Pour liquid into barrel or punch bowl with plenty of ice. Let the mixture chill as long as you can stand it (says Trader Vic), then “blow the starting whistle.” Serve, preferably in individual coconut cups.

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The use of small trees instead of shrubs is another idea adapted from the Orient. Here a dwarfed Koster blue spruce, shadblow, and an aralia, all easy to keep in bounds in a small area, form fresh contours above a brick terrace.

Here an upright block of granite, once used to support an old farm fence, stands in stark simplicity. Juxtaposed with a long low bench at one side of the lawn, it creates a quiet spot for rest and for meditation.

In summer the owners use the porch for everyday living, dining, and recreation. Glazed tiles of different colors and shapes are arranged in patterns on the table top; they are used in the place of flowers.
ORIENTAL GARDEN continued from page 132

structure. I choose Hemerocallis, day lilies, to provide coarse, rather tall ground covers, with grayish-leaves. For an even coarser ground cover and something evergreen, I use massacings of yucca. On a smaller scale, for blue-gray color, I use Festuca glauca, a wire-like grass.

To achieve the restful horizontals of a Japanese garden I use blue stone and gray-black concrete brick, Black, shifting back-and-forth coal makes another satisfactory, horizontal "rest" for the eye. Before putting coal on, I sterilize the ground so that there will be no sprouting. A little, casual weeding in a patch of herbs has to be done in most gardens, but I believe in cutting down on maintenance, even in ground covers. Rose quartz chips or ground-up oyster shells from a poultry feed store make good ground covers for tonal effect.

There are two important veins of rose quartz in the United States, one in Maine, one in North Dakota. When boulders are shipped by freight car they bump together and ellipt develop. In our garden I used 1,000 pounds of these rose quartz chips on top of a base pile of gray, New England stones which we found while we were building our terrace.

With serenity in mind, I never plant a garden so that it can alter my planned scaled plan by suddenly bursting into profuse bloom. To establish the boundaries of such a garden and keep them strong, even in winter, I use a mossy wall, a hedge of yew, a shrub massing so dense that it becomes a thicket; or I place a piece of sculpture against the horizon. I avoid selecting any plants which need spraying or special feeding and pampering. Particularly, I avoid formal plantings of roses, because serenity implies a minimum of upkeep and effort.

Locust nuts are used to hold the soil in a 4" podium at the base of an Amelanchier shadbowl tree.

In June the heavily pruned kolkwitzias produce pink, cloud-like bursts of bloom at tips of branches.

A garden which expresses serenity is best achieved in a small space, so I try to keep a defined area within twice the size of the house foundation. My own house is square, about 30 by 30 feet, with a porch on the north side which takes the roughhouses of every day living. Beyond the porch, and three steps down, lies the garden. Its measurements are about 20 by 60 feet. Even though it is in the lee of a two-story house, there are advantages in a garden to the north; morning and afternoon sun spotlight it. A garden to the south is seen only in silhouette, or at best by overhead light.

My ground plan is geometric and simple—one square with one cone, another square with one circle and one rectangle. The terrace is a square of pine needles and the cone at a corner of the square is a miniature mountain, about 40 inches high, of rose quartz chips. Opaque facets of pink rise from the texture of pine needles. The terrace is defined by a low-sitting wall of terra cotta flue tiles. That kind of wall is very easy to construct. Our local lumber yard truck left the 14-inch flue tiles in a pile. We didn't bother with footings or foundations, but leveled the ground and laid the tiles end to end. Then we laid the next row, staggering the joints. Occasionally we turned a flue tile with the opening out. This gave us a patterned rhythm of square openings and long, rectangular solids. (Continued on page 184)

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Like a great horn of plenty, Italy overflows with holiday experiences and pleasures... particularly in this year which marks the 500th birthday of Leonardo da Vinci. Here is the storyed past... the festive present... the quaint... the charming... the spectacular. Here natureowears her loveliest dress... here man has wrought his noblest achievements. Here you will find everything that makes for complete enjoyment of a holiday... fine food... fine hotels... fine transportation... at dollar prices which add the final touch of satisfaction. 10 and 20 Day Railway Tickets permit unlimited travel... special coupons secure gasoline at reduced prices. See your Travel Agent now!
ORIENTAL GARDEN continued from page 184

These transitions between indoors and outdoors—the same studies we are now able to make because of the freedom shown in contemporary architectural construction—have been in the making for centuries in the Orient. Too often, in the Japanese garden, the textures and form have been worked out so thoroughly and conscientiously in what the mind conceives, and the emotions respond to, are actual forces in the garden design. You can find gardens in the Orient that are more complicated, in their subtle balances, than a Mondrian painting. This should be understandable because to the Japanese the art of garden making is as important as the art of music and of writing is to us. So, from the Orient—adapt, don't adopt. In our American gardens we built miles of French parterres; we did not get our money's worth because the climate and social conditions here are different from 18th-century France. And let us have no more arbitrary adoptions, no more moving of Scottish castles, stone by stone. Above all, don't build a Japanese garden in America, but analyze the qualities which you seek. You must realize that the Japanese garden involves the artistic genius and philosophical aspirations of the Japanese race. We are different. Beg, borrow, steal—humbly and appreciatively; adapt, never adopt.

Woodland garden

The photographs of the woodland garden, and the individual plants, which were used to illustrate the article on pages 76 and 77 of our February issue were taken on the property of Mr. and Mrs. Franklin B. Kirkbride, at Five Wells, New Canaan, Conn. The plant identified as cinquefoil is correctly called Alchemilla vulgaris. Lady's-mantle, a member of the rose family.
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Seven-foot light extension hose
on handle attaches to garden
hose—valve controls soap, scrub and rinse operation. Has 3-ft.
Telescope handle which opens to 6 ft. long. GUARANTEED not
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wash average two-story home at only $14.95 postpaid. Short handle model pic
tured above, only $11.95. Aluminum quote reduced 65%, making early orders
advisable. ORDER DIRECT or write for details.

TUCKER MFG. CO., Dept. HG-452, Cedar Rapids, Iowa

THE VEGETABLE AND I
continued from page 127

iodine refined out of it. How often, in
restaurants, I've ordered a plain, sim
ple, mixed green salad. The waiter
brings me a plate of something that
resembles a chlorinated sunburst. The
greens are limp, running, with a fancy
dressing; nothing is crisp or fresh.

I've trounced all over the country,
and with a show to play, my body is
like a barometer. No drugstore orange
linement that the clerk
squeezes for you is probably
certains wax as a shipping preservative;
it came in a freight car; it often has a
color preservative added to make it
look pretty, and it's been frozen
tice. Once, on the road with a show, I
took along an electric plate. I had holes
bored in the bottom of the upper sauce
pan of my double boiler, for steaming
fresh vegetables from the local towns
where I played. In this traveling
kitchen of mine (one electric plate and
only a little determination) I ate steamed
new potatoes, fresh string beans, swiss
chard, zucchini, with lots of parsley.

If I had to run a race I'd prime
myself with raw meat, beef, or liver.

But green vegetables (steamed, not
boiled) and lots of sweet butter,
chard, zucchini, with lots of parsley.

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Easy to Use!

A Cutler-Hammer Multi-Breaker ends the
blown fuse nonsense forever! No longer will
you have to hunt fuses in the dark... or
break off in the midst of preparing a
meal to go to the store for the new fuses
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It tells you how to plan your closet
space for every need and how to
specify and use colorful
Brown's Supercedar closet
lining to best advantage
in new homes, or old.

Specify Brown's Supercedar in your plans

THE VEGETABLE AND I
continued from page 127

a plate of chops and "french fries,"
then a heavy slab of pie for "sugar
energy." He arrives short of breath,
heavy, sleepy, torgid from such a "pro
tein" dose.

Learn a food lesson from a cow,
who gets its bone and muscle from
grains, corn, grass, alfalfa. Jungle ani
mals eat meat in zoos; but that's a
pleasure, not a necessity. In the jungles
an animal survives on natural raw
foods, grasses, fruit, etc. All of us put
too much store in eating for pleasure,
in store-bought vitamin pills, without
studying what foods are over-refined,
and poor in natural minerals. Let's not
be a nation of trash-eaters. Let's learn
to steam our fresh vegetables with the
skins and jackets left on. Nothing is so
rewarding in taste or mineral content
as tender small green macini squash
—steamed whole, not chopped up, to
look pretty.

There's so much waste of food in
America: portions too big in restaur
ants, too big on our dinner plates at
home. We waste more minerals (which
should be trucked out and dug back
into our farm soil) than the whole of
Europe. If we enriched our soil prop
erly, we wouldn't have to resort to so
many insecticides and sprays. A prop
erly balanced soil repels bugs and
tungus; so do the skins of vegetables
and fruit it produces. What about this
craze for cross-hybridizing and con

(Continued on page 187)
THE VEGETABLE

continued from page 186

stantly refining a new strain of vegetables and fruits? Naturally a strain can be improved, but I'm inclined to think that there is too much tampering by the scientists, with what Nature put in the ground to grow. If you cross-breed an orange, isn't it possible that the skin will grow thin, delicate and lose its natural resistance to insects? If you compost wisely, enrich your soil, your vegetables will repel blights; you won't have to resort to quantities of synthetics, plant pills, sprays.

Fame and fortune have had very little bearing on my food and diet theories. When I was a little girl I wanted the limelight and I was determined to rise to the top. But even if my ambition had been to be a telephone operator, I'd have been the best operator in the world. And I'd have the same food theories. To do any job well you've got to have pride, drive, but above all, health. How have I kept mine? Discipline and common sense. Actresses are busier than housewives, and I like no time these days to do many of the things I want to do. Unlike the popular misconception that "stars" are creamed, massaged, and given to expensive diets, I work hard. I know that I have a duty to a position, a very public position. I'm a conscientious person, so I want to look my best for the people I entertain. That's why learning about what to eat and how to cook it, has helped me. I take no salt on anything, and have found that condiments taint my natural taste.

Sometimes I fast for 24 hours, on a diet of potassium broth. This is made with celery, string beans, zucchini and parsley; 2 cups of water to 1 cup of solids, strained. No seasoning whatsoever! When at home I eat very simply. Breakfast consists of cereals with brown or raw sugar or two or three pieces of bread. For lunch I might have sliced cucumber with sour cream, or peaches or pears or pineapple. (these you can get canned when out of season and are sometimes better than fresh because only the ripe ones are canned as a rule). These fruits are good with cottage cheese—no dressing. For dinner—have a plate of five vegetables (steamed) zucchini, string beans, cauliflower or broccoli, swiss chard, new potatoes (boiled), raw carrots and raw celery—sometimes steamed celery root. When dining out in a restaurant I eat meat—beef, lamb, or liver with a salad as a rule because the vegetables have had to be precooked and therefore have lost a lot of their value. One might gather from my diet and theories that I am not a lover of food. This is not true. I enjoy good food, but in proper quantities and when sensibly selected, balanced, cooked—in short, I eat to live rather than live to eat.

For information about the plan and equipment in the kitchen shown on page 126, write to House & Garden's Reader Service, 420 Lexington Ave., New York.
Honolulu garden overlooking the sea

The breeze-cooled lanai of Mr. and Mrs. Robert L. Forbes’ house, outside Honolulu, overlooks the Pacific.

Sliding panel walls open on their living terrace

In the small entrance courtyard, louvered doors admit flowing air. Large out-of-hand Monstera, an a'pe with huge, bold leaves, and other exotic shrubs give textural variety. At right is the rare tree heliotrope, Tournejordia argentea, found on beaches of coral islands.
Honolulu terrace-garden

Well-chosen native plants, tranquil landscaping keynote this garden by Wilbert Choi for Dr. and Mrs. Richard Sakimoto.

The lanai terrace has pleasantly-spaced living areas, natural simplicity. Potted Trinidad hougainvillea, shade trees, leafy greens give freshness to whitewashed walls, lava-brown shutters, Cerulean Blue terrace furniture.

The giant Monstera leaves make an interesting contrast to slender-trunked native trees, give a constant play of light and shadow over the terrace. The planting is on a scale that maintains itself with minimum upkeep. Ground cover of Spathyphyllum borders paving,

Screened behind hedges of Murraya exotica (orange jasmine), which bears fragrant white flowers, the house is separated from the adjacent road by high fences and a driveway. Large tree against skyline and spiny-riddled mountains is the monkeypod tree, which bears fluffy pink flowers.

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For years, science has known that plants thrive by absorbing nutrients dissolved by the soil's moisture. But only now is science mastering nature's way of providing properly balanced food in the form which plants can absorb immediately and efficiently... without waste or damage. We have been watching developments in this field carefully... waiting for a formula we could offer you with confidence. Now we're proud to recommend Nurish—developed by the scientists of the Battelle Memorial Institute, famous research center—and made by the NACO Fertilizer Company, producers of agricultural fertilizers for almost half a century.

NURISH DISSOLVES IN WATER

to provide a liquid plant food ready for instant absorption by your plants. Sprayed on the leaves it enables them to take some nourishment through their pores (see diagram). The remaining penetrates ground and feeds roots.

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provides essential foods in proportions that promote quick, luxuriant growth for everything you grow!

ENOUGH NITROGEN

...essential to life processes of plants... an element in chlorophyll, the green substance which captures the sun's energy.

ENOUGH PHOSPHORUS

...essential to cell formation and development of seeds, fruits and flowers.

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...essential to all growth processes... strengthens stems and roots... stimulates formation of young leaves and buds.

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for all stages of plant growth is assured with Nurish... it has what your plants need for beauty, productivity and disease resistance. Nurish gives you greener lawns... bigger, lovelier flowers... finer, tastier fruits and vegetables. Use Nurish for seeding, planting, throughout the growing season. Especially beneficial to transplants. Used as directed, will not burn tender forms of plant life. Nurish fed annuals and perennials grown in average soil will show 2 or 3 times as much growth as unfertilized plants grown in same soil and as much as 5 times when soil is poor in nutrients.

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Special Dispenser Container of 32 moisture-proof packets net weight 11/2 lbs., $2.25 postpaid. Send check or money order. No C.O.D.'s please... Nurish is available only by mail.

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Please send me, postpaid, quantity of Nurish checked below. [Add sales tax if required.]

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Cross section of leaf (below) shows intricate structure including pores through which Nurish is absorbed.
Luxuriant white star jasmine gives fragrance to this night courtyard which can be indirectly lighted. The dark green Japanese grass, Mondo japonicum, makes a deep carpet underfoot, never has to be cut.

Honolulu orchid garden

Mr. and Mrs. A. Lester Marks cultivate rare orchids in this courtyard, often open their large gardens to charitable causes.

Open courtyard view shows detail of lattice which gives protection to potted orchid specimens. These form exotic borders of color below fence. Adroit design of lattice makes a flickering pattern of sun and shade.
Feeding and mulching will improve your plants

How you enrich the soil for newly set-out plants is important. There are excellent balanced or complete dry plant foods on the market as well as many fine liquid nutrients which are very easily applied. For any feeding, follow these two simple rules: read the instructions on the label of the product you use; and, in order to avoid “burning,” do not let any of the young roots come in contact with the nutrient.

When you transplant, dig the hole deeper than the plant requires. Use the bottom layer of soil to mix with a small quantity of balanced plant food and cover the mixture lightly with plain soil so that tiny roots will not come in contact with the nutrient. Keep your plant roots moist and lightly covered until you are ready to set them into the soil.

Spread out the roots and set your plants in the center of the hole. Do not set them too deep or too shallow; firm the soil as you fill it in. For ever-bearing types, such as Red Rich, set the plants 15” apart with 15” between each of the rows.

Add rest of soil and press it firmly around the roots. Water thoroughly. Now, or before the plants have grown large, mulch 1”-1½” deep with loose airy material such as chopped hay, chopped straw, or sawdust. To produce heavy crops of everbearing strawberries, keep the runners and blossom or fruit stems cut off until about the first of July.

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Planting and Feeding Guide for the home gardener

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Success, at last, is assured for the home gardener. This RA-PID-GRO chart will solve most of your gardening problems. It gives complete instructions on:

1. How and when to plant and feed vegetables.
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3. How to transplant sets.
4. How and when to feed RA-PID-GRO through roots and foliage.
5. How to overcome shock of transplanting trees, shrubs and plants.
6. How to feed potted plants for luxuriant growth and bloom.
7. How to feed new and old lawns.

IMPORTANT!

Get this chart and start using RA-PID-GRO now! You’ll be glad you did when you see the vast improvement in your yard and gardens all summer long—and, especially when you see the prices of vegetables and fruit next fall! ... If your dealer cannot supply you, fill out the coupon and get your chart now ... while they last.

Buy RA-PID-GRO from your nurseryman or favorite store. If he cannot supply you, use this coupon.

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Name

Address

City, Town
FEEDING AND MULCHING

continued from page 191

You can also feed plants after they have been transplanted or established in beds.

Dry balanced plant food should be spread carefully in small quantities over the ground around the plants at least 3'-4" away from the crown. If you prefer, use a diluted liquid plant food or mix 2 ounces of soluble granular nutrient in 2 gallons of water to take the place of one regular watering.

Carefully mix dry granular plant food with the soil, using a hand hoe or other tool. To avoid burning of tender roots, be sure there is no great concentration of nutrient in one spot. When thoroughly mixed, water the roots, then spread your mulch over the surface to keep down weeds and retain soil moisture.

Old-fashioned heavy tools went out with the "hired man." Modern folks use these small, strong, easy-to-handle SPEEDLINE tools to tend their lawns and gardens.

SPEEDLINE tools for every purpose, are balanced like golf clubs and finished alike to make a matching set. Your dealer has them—or can get them quickly. Just look for the blue handle. It's SPEEDLINE.

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3 bulbs $1 POSTPAID
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Modern floral hoe—has 5" wide blade to slip between close-planted flowers. As sturdy made as big hoes, but easy to handle as a putter.

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Can be moved with water on.

Quick! Positive! Safe! A non-discoloring insecticide spray for flowers, shrubs, vines, trees, vegetables and lawns. Recommended by government experts. 4 oz. bottle makes 6 gallons.

EXOTIC TROPICAL PLANTS

continued from page 130

true hot tropics. Native to the South Pacific Islands, Java and Australia, crotons are available in hundreds of horticultural forms. The thick, shiny leaves are marked in reds, greens, and yellows, come in short and long sizes, narrow and broad, with straight, wavy, or curled edges.

One of the handsomest of the tropical woody vines, used a great deal in plantings in Honolulu as well as in the far South here and throughout the lands of the Caribbean, is the allamanda, a beautiful evergreen vine with large tubular yellow flowers in constant bloom for many months. Native to South America, the best known is probably A. cathartica hendsersoni, with flowers as much as five inches across. It was sent from Cucuta to England in 1865; shortly afterwards it was sent here where it has been popular ever since as a greenhouse climber in the North and outdoors in the far South.

Another useful vine, grown more for its unusual foliage than its aridic-flowered, is Monstera deliciosa. It is fast growing in popularity for use in northern apartments and modern homes due to the decorative effect of the huge, deeply-lobed leaves with their added window-like holes in the older specimens. In Guatemala where it is native, there is one section along the coast road where the Monstera and its close relatives, the large-leaved philodendrons, literally cover the tree trunks. You will see its large, shiny green, spathiphyllum leaves in many a Honolulu garden or patio. Take a note from the way it grows in its native haunts and always provide a support for it to climb on.

The flamingo flower is another striking avoid. It originated in Colombia but is now one of the most colorful exotics in Honolulu, Florida, Southern California, or for your own living room or greenhouse. Most of these you will find are forms of Anthurium andraeanum. The leaves and flowers grow from a main stalk on long stems. The heart-shaped leaves are deep green; the actual candle-like flower, or spadix, is surrounded with a waxy-like spathe also somewhat heart-shaped, in colors of pink, red, or white according to the variety grown. The flowers last as long as a month on the plant and as long as two or three weeks when properly cut in their prime.

Fancy-leaved caladiums are also avoids from tropical America that are highly prized as summer bedding plants, as pot plants for indoors in cold weather and on the terrace or around the patio where the climate is warm enough.

For summer plant beds with an effect entirely different from caladiums, you might try the Madagascar periwinkle (Continued on page 195)
LAWN MOWERS continued from page 134

Remove all the wet clippings and wipe the reel clean with a dry cloth; then go over the cutting edge with an oily cloth to prevent rust (see illustration page 135). If this is done regularly, and any part or adjustment is loose, you'll be sure to notice it. After a spell of damp weather, leave your mower in the sun for an hour or so. This will evaporate any unseen dampness that might be present. At the beginning of each season, remove the wheels, clean the gears, and apply a coat of ordinary gun grease to the wearing surfaces of the drive gears.

In caring for the crankcase and the air filter, do be sure to use only the grade of oil or grease specified by the manufacturer of your mower. Generally this is a heavier lubricant than that used on bearings and small parts. A glance at the oil lever in the motor will tell you when the oil should be changed, but you can best determine when you should change the oil in the air filter by dipping your finger into the bottom to see if sludge has accumulated. The oil at the top will look clear and clean even after sediment has formed. The air filter ought to be washed out with gasoline at least once a month, oftener if the weather has been dry and dusty. At the same time, a thin coating of cup grease or vaseline on the chains will keep them in good condition.

Before you store your mower at the end of the season, drain the gasoline from the tank. Gasoline evaporation creates a gummy substance which clogs the carbureter and makes the motor hard to start in the spring. It might be a good time to have your mower service man go over your machine and make any adjustments or repairs needed, so you can start next season's mowing with confidence that you will have a well-kept lawn.

So much for the things you should do to maintain your mower properly. Equally important are the things you should not do. Never adjust or repair a power mower without first stopping the engine. Never let more than one person at a time work on the mower; accidents can happen when two or more people try to make adjustments. Never start the engine with the clutch engaged and never run full speed when cutting. Never tamper with the motor of your mower. When your machine is delivered to you, the motor has been adjusted by the manufacturer for proper operation. Should repairs become necessary, after long use, the service station designated by the motor manufacturer will be best equipped to make the proper adjustments.

The care of a rotary mower is essentially the same as that of a reel type mower. Never try to make any adjustment while the motor is in operation, and take particular care to keep your feet well out of reach of the rotary blades at all times. Before you start the engine, be sure there is oil in the crankcase. Lubricate the mower after every 10 or 12 hours of operation. Keep the

Recipe for America's Favorite power mower

Ingredients—Finest materials, experienced engineering, modern design.
Performance—Add years of successful operation on lawns, estates, parks and golf courses.
Engine—Top off with a Jacobsen engine, designed and built for power mower use— for instant starting, smooth, trouble-free power.
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Jacobsen Estate 24 and Riding Sulky Jacobsen offers six more reel-type mowers with cutting widths from 18 to 62 inches.

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Result—America's favorite power mower. See it at your Jacobsen dealer.
EXOTIC PLANTS

continued from page 193

winkle, *Vince rosea*. This close relative of our harder, low creeping myrtle, *V. minor*, is actually a tender perennial, usually treated as an annual. It grows erect to as much as two feet, with glistening green leaves and pink or white flowers with a deeper pink eye. Individual blooms are as large as a fifty-cent piece.

The chenille plant is a strange-looking East Indian tropical shrub with long red tassels of flowers which drop down from the extreme six-inch leaves like a cat's tail. You can grow this tender *Acalypha hispida* in pots in the greenhouse and stick them into the garden beds when all danger of frost is well past.

Another odd tropical shrub which lends itself to pot culture in the house is the shrimp plant, *Acalypha arce- tate*. Its name comes from the crinum-like orange-pink set of bracts which appear at the tips of the slender 15" to 18" stems and which shield the rather inconspicuous smaller flowers.

These are but a few of the more noticeable exotic plants you will see in the islands of the Pacific, which you might try growing on your own place. You will find directions for their culture in many of the better garden dictionaries, encyclopedias, or volumes which include the more unusual types of house plants.

LAWN MOWERS

continued from page 194

blades sharp, and after each time you inspect the spool-like shoe, directly above the blades, removing any lengths of vine, soft twigs, twine, etc. wound around it.

It is also good to clean off the grass mulchings from the bottom of the blade housing at frequent intervals. This will increase its grass mulching efficiency, especially if your rotary mower incorporates the suction lift principle.

Photographs on page 135 courtesy of the Toro Manufacturing Co.

BUY DEFENSE BONDS

The May issue of House & Garden will be on sale April 15th.
GARDENING

Roses are featured on the cover of Andrews new garden catalog. Inside, there is a selection of hybrid tea roses bred for growing in the North, some floribundas and climbing roses. Of special interest are new pyramidal flowering crab which bloom profusely, and can be used as corner plantings or as screening. Flowering shrubs, hedges, and windbreaks, plus Northern-grown gladiolas, perennials, and fruit make this an excellent catalog. Andrews Nursery, 104 Ivy St., Faribault, Minn.

The Worcester is a power mower in a variety of models, for maneuverable mowing or for cutting tough weeds and grass. Hand mowers in the Worcester line are also shown. Worcester Lawn Mower Co., Division of Savage Arms Corp., HG 4, Chicopee Falls, Mass.

Savage mowers will probably give you more leisure time. They’re easy to operate, precision-built. Three hand mowers are shown in this folder, plus four power mowers, built in a range of sizes, and powered to accommodate a small lawn or an estate. Savage Arms Corporation, Lawn Mower Division, HG 4, Chicopee Falls, Massachusetts.

A well-tended garden is one of the focal points of an attractive house. Your shrubbery can present neat, clipped lines if you keep it well-trimmed. For this, you may want to investigate the Sunbeam hedge trimmer. It is powerful, high-speed, lightweight, easy to handle. Advice on how and when to trim deciduous hedges and evergreens is given. Sunbeam Corporation, HG 4, 5000 Roosevelt Road, Chicago 50, Ill.

Rootone is a plant hormone powder which stimulates root growth and cuttings. Directions on making cuttings, culture, etc., are included in this folder. There is also a list of books on propagating plants which should be of interest to all gardeners. Write to American Chemical Paint Company, Agricultural Chemicals Division, HG 4, Ambler, Pa.

Jacobsen power mowers will take care of small city lots, large estates, areas broken by flower beds, trees and shrubbery, lily lawns, special turf. To do all this, various models have been designed to care for each particular need. Descriptions, specifications, cutting heights of the models can be obtained by writing to Jacobsen Manufacturing Company, HG 4, Racine, Wisconsin.

Homko power mowers feature a clutch control which enables the operator to power the mower by raising and lowering the handle. Model numbers, weight, horsepower, engine and cutting widths are listed on folder. Information can be obtained from Western Tool and Stamping Co., Lawn Mower Div., HG 4, 2725 Second Ave., Des Moines, Ia.

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5-pc. Place Setting with 10¾” dinner plate $8.95*

* Slightly higher South and West

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by Finn Juhl, has been added
to the Baker collections.

Several pieces from this new group
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Springfields' Venus
the most beautiful blanket in the world

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Newly-wed or not... enjoy

**Trousseau Luxury**

by Fieldcrest

One wedding cake is par for any wife, but who can blame her for wanting a second trousseau? Piles of thick, thirsty towels.

A brace of beautiful blankets. Or sheets.

and bedspreads in high-fashion colors. So pamper yourself... and your budget, too.

Get trousseau luxury by Fieldcrest that gives you so much beauty for the little you spend.

Thick, thirsty Lustre towels also come in white, blue, lemon, green, violet, navy, hunter green or maroon.

Monograms by Linton Embroidery Co.

**Fieldcrest Towels**

Sheets • Towels • Blankets • Bedspreads

Electric Blankets • Karastan Rugs • Lace

Tobedcloths • Curtains • Housey • Bayones