MARCH
HOUSE & GARDEN

THE EISENHOWER EPIC ON FABRIC
and the Slip-Cover Look for Spring
How to Buy a Lamp
The Complete Egg Cook Book

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BARWICK'S SUPERLATIVE—Luxurious carpeting you'll live with and love through the years. Magnificent, deep, rich cut pile. Made of viscose and nylon for long, long wear and easy, easy care. Stain, soil and moth resistant. Enduring brilliance of color, just backed like heirloom rugs. 12' and 15' widths. Approximately $10.95 per sq. yd.

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makers of fine carpeting
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Brilliantly colored, beautifully tailored by Craig—and now, corduroy bedspreads for any bed, be it single, double or dual size! Tile, toast, gold, mocha, beige, moss, green mist, peacock blue, grey, charcoal, turquoise and coral. Single, 22.50 double, 27.50 dual (for two twin beds), 32.50 The toss pillows, 4.50 and 4.95 Loop-top curtains—72 inches, pair 13.95 36 inches, 8.95 Lord & Taylor New York, Westchester, Millburn, West Hartford, Bala-Cynwyd, Garden City
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Today's lighting fixtures give you an artist's control over the personality of your home. Rooms leap to light for a party—hush to a whisper when the evening ends. More than that, light decorates—actually enhances the rich textures of your furnishings, rugs, drapes and wall coverings... adds sparkle to your table settings... and the fixtures themselves form a decorative part of the room. Call on one of the selected lighting fixture distributors listed here for a free consultation on today's latest lighting ideas... these lighting specialists can tell you how to enrich your home life with lighting.
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If you have specific questions on home furnishings, houses or gardens shown in this issue, please write to House & Garden Reader Service, 420 Lexington Ave., New York 17, N. Y.
Complete selection of gift-boxed sets, serving pieces and open stock in 5 patterns.

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Name of my nearest Moe Light Dealer.

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Above is the new 24" Cosmopolitan, with 3 high fidelity speakers. 10 watt high fidelity amplifier—10 times as powerful as ordinary television. Available in genuine Mahogany, solid Oak, Cherry or Walnut, with stand. At left, the Magnavision 21", with concealed top tuning. Your Magnavox dealer's name is listed on the yellow pages of your telephone book. The Magnavox Company, Fort Wayne 4, Indiana.
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Discover the 7 satisfactions of living...

IN A NEW HOME OF YOUR OWN!

LESS HOUSEWORK—in a well-designed kitchen like this, with its triple sink, waist-high oven, built-in range top, generous cabinet space—and even a business-like desk, complete with bulletin board for Mother's memos and menus. (Just think how wonderful it would be to work under that skylight!)

THE FUTURE IS MORE SECURE, as your money goes into something that will always be yours—a new home of your own! It's protection for your family while the children are young; a deep-down satisfaction during your middle age; the basis for happy, carefree retirement in your "golden years."
YOU'LL LIVE MORE HAPPILY, in a home designed for today's tastes. Wouldn't life be one long picnic in a charming patio like this one, with its handy grill and bar, and lattice-guarded dining area; its pleasant contrast of sun and shadow; its grass and flowers, plants and climbing vines!

YOU'LL LIVE MORE COMFORTABLY, with modern equipment like Lennox All-Season Air Conditioning. Air's warmed and gently circulated in winter, delightfully cooled in summer; always filtered and humidity-controlled. A boon to beauty, too: no winter-drying; no summer melting!

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THERE'S LESS UPKEEP time and expense, thanks to materials that can "take it"—like the cement and brick and sturdy wood of this "indoor patio," with its all-weather barbecue and picnic table. (A hospitable room like this saves wear and tear on the rest of the house—as any mother knows!)

DISCOVER THE TREASURES YOUR LOCAL BUILDERS HAVE FOR YOU!
They're the exciting new houses already built and waiting—waiting for a family just like yours to transform one of them into a happy home!

THIS VERY WEEKEND—call on your local builders; let them help you find the home you'll say must have been built with you in mind. Discover the 7 satisfactions of living... in a new home of your own!

Lennox Industries Inc. — Air Conditioning and Heating—founded 1895: Marshalltown and Des Moines, Iowa; Syracuse, New York; Columbus, Ohio; Ft. Worth, Texas; Los Angeles, Calif.; Salt Lake City, Utah; Decatur, Ga. In Canada: Toronto, Montreal and Calgary.

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aren't you using more color inside and outside your home? Everybody else is! Look at the new colors in appliances, fabrics, furniture, and accessories...the rich new colors on exteriors, doors, patios, fences!

It's now a simple matter to achieve the color dramatics you want inside and outside your home—with Colorizer Paints. These remarkable paints come in a choice of 1,322 colors—decorator-selected to match or harmonize with anything you own or plan to buy, whether it's a pink refrigerator or a new carpet.*

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IN CANADA — FLO-GLAZE • IN ENGLAND — ROBBIALAC

* 40 popular new Colorizer paint colors are shown (in actual paint chips) in "Those New New Colors"—a do-it-yourself guide to smart decorating. For your copy, send 10 cents to Colorizer Associates, 349 North Western Ave., Chicago 12, Illinois.
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House & Garden

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No. 1 THE COMPLETE FISH COOK BOOK by James Beard

A brand new idea in cook books! 12 full pages packed with dozens of different, delicious, easy-to-make recipes... bound in a handsome cover for quick reference! The first in a series of 12 complete cook books that H&G will publish during the year... make sure that you don't miss a single chapter! Each installment can be removed from the magazine and put in a special binder to form a big, comprehensive cook book.

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Little Miss Muffet said who wants to rough it? / My house must be perfect today! / To impress any guest I have chosen the best / My carpet's Magee all the way!

Little Miss Muffet in perfect taste

magee carpets and rugs
make a house a home
Ah, the thrill of planning a new home even before it's a house! That picture window, for instance. How magnificent those draperies will look . . . and how smoothly they'll glide on Eastern's new Coronet Deluxe Traverse Rod. Unlike ordinary rods, it's two tracks in one. Right and left draperies ride on separate tracks . . . can't jam or stick! Draperies glide on nylon slides . . . overlap completely, too. Just one of Eastern's “window wonders” . . . featured at your favorite department, hardware, specialty or variety store.

Eastern makes the rods that make the window!

The Eastern Venetian Blind Co., Baltimore, Md. • Also makers of AirLume aluminum awnings, DecorLume Venetian blinds

Cafe curtains are the rage, and Eastern has the rod. Its name, Lok-Seam. Its claim to fame, far stronger than any other . . . won't sag or twist ever! Brass, white or black finish.

Narrow windows got you down? Transform them with Eastern's Duotrax Window Widener Traverse Rod! Extends draperies well beyond frame . . . lets in full light and air. Extensions to 200".

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Today's woman is no longer a mere "cook," content to slave away her day in a dreary, dismal work-room. She has become, instead, a knowing homemaker and gracious hostess, relishing her hours in the happiest room in her home—the brightly beautiful and wisely practical St. Charles Steel Kitchen.

Color is hers to choose. This daring purple, purest high-fashion, suggests the extreme variety of her choice, which includes light or dark solid wood exteriors. Convenience is at her fingertips. Here, you see it in the broad, shallow trays of this newest linen storage unit. In the glass-doored wall units, with matching mid-way compartments below. In the welcome capacity of floor-to-ceiling storage, containing a convenient drop-counter. And all of it custom-built to your order.

So it will be with your new St. Charles Kitchen...color-keyed to your taste, expertly planned to attain the convenience you want. And, when it's all your very own, you'll experience a feeling of "rightness" and a pride of possession that few other belongings can bring. Won't you see your specialized St. Charles Dealer, soon?

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You have to know people to design windows like Curtis

Every Curtis Silentite wood window—and there are many styles and types—embodies a host of "humanized" extras that help to increase your comfort, convenience and safety. That's why we suggest you look inside yourself—ask yourself what features YOU want most in windows—then visit your Curtis Woodwork dealer and see how closely Curtis Silentite windows measure up to your ideal!

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To mark the most important day of your life together—... The moments you'll cherish forever. Executed in hand-set synthetic rubies on calendars accurate to the day, month, and year. You choose raspberry baroque trim. Choose powder blue; and soap dish are fine translucent china, hand-decorated with spring flowers and emerald green and gold. 20" x 25"—$16.50 each, $30 pr. Ex平时 for one: $32.95. With an initial: $34.95. Postpaid. Grill-Aid, Box 543HG, Carthage, Mo.

The rolling cart is a source of never ending joy to a hostess. The one shown here is handsome and efficient. Made of wrought iron and expanded metal, it is finished in either jet black or eggshell white. Note the two trays, two galleries, two sets of handles. 33" x 29" x 17". $32.95. With an initial: $34.95. Postpaid. Grill-Aid, Box 543HG, Carthage, Mo.

Exceptional value: the velvet covered ottoman shown here! Made of hardwood, coil springs and steel webbing, it is firmly upholstered and covered in stained-glass-color velvet: red, rose, topaz brown, sage, leaf or emerald green and gold. 20" x 25" x 17". $16.50 for one: $30 pr. Express collect. Order from Hunt, Box 192, Hickory, North Carolina.

Bathroom jars. You will enjoy looking at and using these charming appointments. Each one is faithfully copied after the Victorian jars used in apothecary shops. Made of fine white china, each is decorated with gold and marked in black. Each is about 6" high. $3.98 for the set of four. Add 35c. Lowy's Creations, 2601 116th St., Rockaway Park, N. Y.
A Provinceal room will respond to this attractive plaque which holds two semi-circular fruit bowls. The plaque is made of pine, the bowls of maple and the entire piece is finished in honey-tone maple. You'll want one for the kitchen, another for an informal hall. Over-all: 161/2" x 131/2". $8.95 plus 35c. Foster House, 430 S. Jefferson, Peoria, Ill.

The musical chime of this attractive dinner bell will add a benison to the evening meal. It is made of brass finished in antique green. The rims and the graceful leaves are highly polished brass. The double peal from the two clappers rings clear and rhythmic. 51/4" high. $5. Postpaid. Gilbert and Leonard, HG3, Northern Blvd., Manhasset, New York.

The Easter Bunny this year will have a surprise for you! We show Mrs. Peter Rabbit snug in a multi-color basket. Lift up Mrs. Rabbit and you will find 3 baby rabbits. Both basket and rabbits are made of hand-detailed and decorated wax, an art in Austria. 3" x 2". $2.50 ppd. Order from Gina & Selma, 1048 Lexington Avenue, New York, New York.

For Easter giving: sterling silver crosses and a sterling silver medallion. At left: the Rose cross ($3); center: a medal of the Madonna and Child ($5); right: the Asiatic cross ($4). Included with each of these sterling silver pieces is a 19" sterling chain. $10 the set of three. Postpaid. Tax incl. Jamaica Silver, 79-32 164th St., Jamaica, N. Y.
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At last we have it! A full line of Bamboo flatware, complete with serving and accessory pieces! Of stainless steel, with Wanqee root handles which will not splinter or crack. Perfect with your pottery, for buffet support, for everyday family use. Inexpensive, too! Never needs polishing ... you can wash it in your dishwasher.

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- (5) 4 Salad Forks $3.95
- (15) 4 Iced-Tea Spoons $4.95
- (9) 8 Corn Picks $3.25
- (21) 12-pc. set (4 knives, 4 forks, 4 spoons) $12.50
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- (17) 2-pc. Salad Servers $3.95

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Send for FREE Spring Catalog!

Susan Smith
3 East Main St., Carpentersville, III.

Grace note (and we mean that literally) for your entrance door. We think it is one of the nicest door knockers we've seen in a long time. The Veda note comes in solid brass ($3.95 ppd.) or in black finished brass ($3.95 ppd.). 6" high, it weighs 1 lb. Bedroom size 4" long solid brass ($3.75 ppd.).

Catalog of other unusual items 10 cents

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The "Veda"

Lovely to look at, and so comfortable! Constructed of hand-painted native hardwoods, with tempered steel coil springs to assure you years of lasting satisfaction. The Veda is truly an outstanding value at our low, low price. It is hand-painted with a Basketweave, Red, Rose, Gold, Turquoise, Maple Brown, Maple Brown, Squaw, Lost and Emerald Green. (Materials as requested.) $4.25/2", W. 22", Seat Depth 16", Seat Height 17 1/2". Only $34.90 (your fabric, 3 yds. 54", 4 1/2" p/u 36", $36.75). Express Galler: No C.O.D. For folder, Hunt Galleries’ Prices, send 10c in coin.

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Scotland is the inspiration for this charming Thistle Set. The wispy thistle is beautifully reproduced in hand wrought sterling ... an inspired gift. Pin and earrings are $2.75 each, and the bonnie bracelet sells for $6.50. Complete set only $10.75. Matching necklace $10.00. For the MEN: Cuff Links $4.50, Tie Clasp $4.50, Set $8.00. Also Thistle Ring $6.00. Send size.

Tax included: postpaid U.S.A. You must be satisfied or your money cheerfully refunded.

The Jamaica Silversmith
79-32-G 164th Street
Jamaica, New York

Ladies’ Barrel Bag

Manufactured by us of high grade gloss tanned leather with matching handles and zipper closing. Color: Cream. Size 10" long x 6" diameter. Price, including 10% Luggage Tax, $20.00 postpaid.

L. L. Bean, Inc., 37 Main St., Freeport, Maine

For barbecues or for the game room party we suggest the "Bottle Apron." Made of washable cotton in assorted colors and designs, it is a comfortable accessory to hang on the neck of a cola, beer or soda bottle. Note the tiny pocket which holds a square of tissue. $2 postpaid for the set of six aprons. Scandicrafts, Dept. HG3, Box 315, Scarsdale, New York.

Six drawer shelf. This is a faithful copy of an Early New England wall shelf. Made of pine, it comes to you ready to assemble and to finish. Handsome in design, it will hold books or ornaments. Over-all size: 37½" high x 36¼" wide x 9" deep at bottom x 6½" deep at top. $24.95 exp. coll. Hagerly Cohasset Colonials, Dept. HG3, Cohasset, Massachusetts.

Color has invaded the golf links. We show here fluorescent colored golf balls which haven’t a trace of bashfulness. These will not hide shyly in the rough. Made with compression liquid centers they come in sets of four: one tangerine color, one tomato, one magenta and one lime! $3.95 the set. $11.50 doz. Ppd. Glasscraft, 920 Chicago Ave., Evanston, Ill.

SHOPPING

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AROUND

Collector's Club: The Doll of the Month Club! Shown here is a doll which will come to a member directly from France. Subscription rates: $9.95 for a three months membership; $17.95 for a six months membership; $32.95 for a twelve months membership. Something every doll collector will covet. Doll of the Month, 3720 W. 9th St., Los Angeles.

Compact comfort for the weekend or for a trip to Europe is your guarantee if you own the cosmetic case shown here. It's made of pastel plaid plastic and it is fitted with two plastic bottles, a plastic jar, a tooth brush, wash cloth, soap and two crystal clear plastic folding hangers. Size: 8" x 7" x 1". $5.95 ppd. Beverly Baker, Box 185, Darien, Conn.

"Jewel basket" is the fitting name given to the crystal chandelier shown here. It is a brilliant and faceted jewel made of hand-cut and hand-polished crystals. It will add beauty to any room in which it is hung. Over-all size: 15" high x 8" in diameter. $29.50. Express collect. Order from Paulen Crystal Co., Dept. HG3, 296 Broadway, New York 7.

KOSHER midget-party SALAMl

A spicy taste-teasing delicacy that will make your friends and family ask for more. U. S. Government Inspected—approx. 1 lb. Price $1.85 postage prepaid in continental U. S. Send check or money order, sorry no C. O. D. ISRAEL NATIONAL Dept. HG-15 83 Norfolk Street, N. Y. 2, N. Y.

You save real money by ordering custom-made draperies direct from Toni Moran Studio. You can choose from a distinguished collection of decorator fabrics—and a wide selection of exquisite colors. Toni Moran draperies are custom-made to your window specifications, yet cost far less than you'd expect to pay for ready-mades. If you prefer to make your own draperies, you can purchase any fabric listed below for just $1 a yard. Either way you save money—and get that distinctive custom-decorated look.

7 exquisite fabrics—$1 a yard!

Silk-Nub: a sturdily, sophisticated fabric with 100% silk noil texture.
Fiesta: an unusual two-toned material with a gay contemporary air.
Faille: a soft, dignified material for traditional or modern homes.
Mandarin: a luxurious cross-dyed fabric with strong textural effect.
Airspun: a shimmering Fortisan ninon voile with gold Lurex stripes.

SEND FOR COMPLETE SET OF 68 COLOR SWATCHES

Selecting the right drapery fabric and color is easy the Toni Moran way. Just enclose 25 cents in coin with coupon below. We send you a complete set of 68 fabric swatches, together with easy-to-understand directions for ordering both yardage and custom-made draperies.

Pretty and Practical... and such a value! What a delight these quaint measuring cups are for practical purposes as well as a picture-perfect kitchen wall accent. They're made of ceramic with a heavy glazed butter. Those pieces are the genuine Rockingham-ware. Trimmed with a gay, colorful strutting chintzcliker, they come in 1 1/4, 1 1/2, and full cup sizes. Smart wooden rack included.

COMPLETE SET $2.95 plus 25¢ shipping

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Precious and Practical... and such a value! What a delight these quaint measuring cups are for practical purposes as well as a picture-perfect kitchen wall accent. They're made of ceramic with a heavy glazed butter. Those pieces are the genuine Rockingham-ware. Trimmed with a gay, colorful strutting chintzcliker, they come in 1 1/4, 1 1/2, and full cup sizes. Smart wooden rack included.

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—and enhance your reputation for originality in
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SHIPPING

Chanticleer hooks to
hold so many things: the brass or
antique copper ones shown here.
For example, the large one (4" x
3") will hold a plant bracket, a
wall clock, a mirror. The small
one (3" x 2 1/2") will hold a copper
skillet, a pipkin, a clip board.
$1.95 for two large hooks or four
small ones. Ppd. Vernon, 156 HC,
Fourth Ave., Mt. Vernon, N. Y.

"Comfort-rest" is a new
device for inducing relaxation.
Compact and sturdy, it can be
used on any upholstered chair as
a leg rest. Or use it in bed to keep
the feet elevated. Made of chrom-
ished steel, it is padded and
covered with plastic. Maroon,
green, beige. 16 1/4" x 27 1/4" x 17".
$9.95 Exp. Coll. Hammacher
Schlemmer, 145 E. 57th St., N. Y.

A neat mold for you to use
when you make meat patties, po-
tato cakes! This flexible plastic
device is designed to make two
different size portions. It's easy to
use. Fill the mold, close the cover.
A pressure on the open mold will
release the patty. Color: white or
yellow. $1 ppd. Order from Par
Sales, Department HG3, 6912
Around

For ease in the kitchen we suggest that you use terry cloth. It is easy to wash and never needs ironing. Shown: a gaily striped apron made of lint-free terry cloth. $1.75. Matching dish towels (18" x 27") are priced at $1 each. White with red, aqua or lemon. Ppd. Susan Smith, Department HG3, Carpentersville 11, Illinois.

On the ranch spurs, wagon wheels and horseshoes are commonplace. For the ranch house entrance door we show a knocker made of bronze finished with an antique patina. It is decorated with these well loved symbols: a spur, a wagon wheel and a horseshoe. 9½" x 4½". $2.50 postpaid. Order from Artisan Galleries, HG3, 2100 N. Haskell Avenue, Dallas, Texas.

Soft accent for your spring and summer fashions: the deer-skin clutch bag. The one shown here is beautifully made, precisely finished. And the color is perfect here is beautifully made, precisely finished. And the color is perfect.

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Custom made for your home or office. Latest development in decorative wall treatment. The mural YOU want, made for YOU, from your negative or ours. ANY PICTURE . . . ANY SIZE . . . ANY COLOR . . . Limited only by your imagination, photo-murals fit any decorative scheme. Sold internationally by World's foremost producer. Send 50c for illustrated folio refundable on purchase.

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E. RAPSCALLION BUNNY-51/2", Kiddles will love this one! $3.50.
F. EASTER IMPORTS Order now for delivery in time for Easter.
G. T. NOVELTY CO., Inc., Box 54 Murray Hill Station, New York 16, N. Y.
SHOPPING AROUND

A wall desk is the perfect accessory for the kitchen or the small study. Shown here is one made of knotty pine finished in maple or mahogany. It has four compartments for 3" x 5" filing cards and a deep shelf (metal lined) for plants or for stationery. 10" x 11", $6.95 plus 50c postage. Order from Yield House, Dept. HG3, N. Conway, New Hampshire.

Modern plaques which depict the symbols of the four seasons are perfect accessories for a contemporary room. Leaves, flowers and bouquets are handmade of metal finished in black. Frames are of wood finished to match. Each is 20" high x 8" wide. $10.95 ppd. set of four. From Jennifer House, Dept. HG3, New Marlboro Stage, Great Barrington, Mass.

Baubles and beads make these mules something to dream about. Uppers are made of jet black velvetn intricately embroidered with multi-color bead flowers. The soles are made of Australian suede leather. And for comfort the slippers are fitted with foam rubber inner soles! 1 to 12. $3.65 ppd. Edward H. Ziff, 1534A Merchandise Mart, Chicago.

Staffordshire mugs to add to your collection of virtu, or to give as a special present to a friend. These pieces are made from the original molds. Background color is white; the scene is Venetian. Each mug measures 3½" high. $6.95 postpaid the set of six. Order from Here's How, Dept. HG3, 27 East 22nd Street, New York, New York.

A fine bench for a fine price is something you don't find easily these days. Here is an excellent piece of furniture which can double as a table as well as a seating piece. Made of beechwood finished in ebony or blond, it has simple, graceful lines, a handmade natural rush convex seat. 20" x 17" x 17½". $14.95 ppd. Hobi, Dept. GP3, 15 W. 57th St., N. Y.
Chatham's lightweight blankets in enchanting new "Summer Rose" print

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What luxury! Breakfast in bed to start a happy day...a dreamy, cloud-weight blanket, light and warm as laughter, to cozy you through a cool night! It's Chatham's new romantic "Summer Rose" print...to pay you and your bedroom a pretty compliment.

Chatham's lightweight blankets are the just-right weight for spring, summer and fall. See these delightful lightweight blankets at your favorite store now—in engaging "Summer Rose" print, pink, blue or yellow, at $5.95...in cloud-soft "Miami" in nine fashion colors, to mix or match to your decorating delight, at $4.95. Duraloom-bound for lasting beauty—and kept fresh for you in a protective clear-view package, both "Summer Rose" and "Miami" come in the practical 72" x 90" size for single or double beds.

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Living room need a lift? Here's your opportunity to bring a fresh new outlook into your home—at a price that won't even ruffle your budget! A value made possible only by advanced new manufacturing methods in the huge Kroehler factories—bringing this thrilling new-look furni-
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OPEN-END TWIN SOFA $110 $130 right or left
QUARTER-CIRCLE TWIN $195 $230

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Prices slightly higher in some areas. Foam rubber.
The big picture above shows how attractive a room can be with a floor-to-ceiling wall of Pittsburgh Polished Plate Glass. Now look at the small picture. This shows what the same room might have looked like without the glass wall. Quite a difference, isn’t it?

With plenty of Pittsburgh Glass, an undistorted view of the whole outdoors is an integral part of the room. There is more light, beauty, and a feeling of greater spaciousness.

Why not do the same thing for your home... whether you are planning to build a new house or renovate your present one? You will find it the best investment ever... in more relaxed and more gracious living. The cost is less than you think.

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Here's just one of the exquisite ways Imperial Washable Wallpapers bring charm and warmth to a room so personally yours. And there are so many colorful patterns you can select for any period or decor. Economical too, because they're guaranteed washable . . . they'll stay fresh-looking for years! You owe it to yourself and your home to see the new 1956 patterns at your Imperial dealer today. Pattern illustrated is Garden Plan #8371.

The OLDE ORCHARDE Group is rich solid hard maple finished in sunny Autumn Tan. Send 25¢ for 24 page 4-color booklet "Your Bedroom and You" describing Olde Orcharde and other Kling groups, and containing a wealth of information on color selection and bedroom decoration and arrangement. Kling Factories, Dept. C-3, Mayville, N. Y.
De luxe box for the entrance door: the ornamental wrought iron mail box shown here. Finished in weather resistant black, it is marked with aluminum letters finished in white. 10" x 10", it has a bracket for magazines and newspapers. $10.95 postpaid. Each aluminum letter costs 50c extra. From Hagerstrom Metalcraft, Old Milwaukee Rd., Wheeling, Ill.

The nominee for the Presidency in 1996 should own this lamp in 1956. The bracket is made of cast iron and it bears the legend: Bless Our Future President! The white glass fiber shade has an insert to hold the picture of your child. Bracket is finished in blue or in copper. 9" x 14", $5.95 ppd. Order from Seth & Jed, Dept. HG3, New Marlborough, Mass.

Lacquer ware from Japan is an old favorite newly seen on the market. Shown here is a set of eight lacquer ware coasters which come in two good colors: jet black or Oriental red. Note the stylized gold decoration! When not in use, the coasters stack for easy storage. $2.95 postpaid for one. Order from Harvey Sales Company, HG3, P.O. Box 53, Cedarhurst, New York.

A shine on your shoes is easy to have if you use the new device "Shoe Mitt." It is a chemically treated cloth made into an easy-to-slip-on mitt. It will polish and preserveathers of all types (except suede) and all colors (except white). And it has a long life! $1 postpaid for one. Order from Huntersville, N.C.

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No silverware clutter or tarnish when you use this new Silver TREASURE-TRAY. Stacks a 12-place setting (or 100 pieces) in a minimum of space—fits all drawers. Tarnish-resistant flocced Tray comes with Pacific Silver Cloth cover that positively prevents tarnish! Lift out the whole tray...carry anywhere. Replaces old-fashioned, bulky silver chests. Guaranteed to keep your silver bright and orderly, or your money back! Only $2.98, postage paid. Order TREASURE-TRAY direct by mail from Sunset House, 892 Sunset Blvd., Hollywood 46, Calif.

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This new CHAPERONE automatic spray can makes America's favorite dog repellent even easier to use, even more popular! It's the safe, humane way to prevent burned evergreens, trampled flowers, disfigured lawns, spilled garbage cans.

You can't see or smell it—dogs, cats, rabbits detest CHAPERONE and KEEP OFF! Harmless to you, your pets, and your plants. Just remove cap, press button—It sprays! No gush to buy, nor messy leeks of your ground. Big econo size, only $1.49. (For sprayer use in larger yards, full quart bottle Liquid CHAPERONE, $1.98.)

Also try new SHINE Shampoo—best and easiest way to clean dogs and cats. You'll have buckets of rich, creamy lather—just squeeze top, rub in, wipe off with damp towel. Ends whiteness, leaves a sheen. Also good for kids. 50c.

Send No Money—Order C.O.D., or send check or money order payable to Mail Order Dept. 3 East Main St., Carpentersville 3, Illinois.

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Now! Twice as much for only $2! New miracle preparation builds LONG,
GLAMOUROUS nails easily, quickly as you brush it on. Replaces broken
nail with permanent one of your desire
in minutes. Lengthens, strengthens, protects. Stays on tight, grows with
the nail! Can be filed, cut, polished. Sure care for "NAIL BITERS". Com­
plete kit for 25 nails $1.50 ppd. NEW

DUAL SIZE ONLY $2 ppd. Carol I.

MRS. MARK JACKSON'S STUDIO-G 123 West 57th Street, New York 19, N. Y.
Redolent of spring: the tulip jewelry shown here. You can almost smell the astringent odor of the red and yellow tulips, of the pale green leaves. Made in Austria, this jewelry is fashioned of gold-plated bronze hand painted in red, yellow and green. $1.75 for the spray pin; $1.75 for the clip earrings. $3 the set. Mono-Art. 50 Delancy St., New York.

Good value and good looks are the attributes of the decorative toss pillows shown here. Made of kapok covered in corduroy the pillows come in two different shapes. Avocado, nutmeg, coral, emerald, charcoal, pink, chartreuse, red, aqua, mustard. $3.50 for 17” square with button; $3.50 for 14” round. Add 90c. Colten’s, 1351 Beacon, Brookline, Mass.

The Easter Basket should contain among other things Mr. Rabbit, the artist. It’s a fine action toy made of soft plush and fitted with a clockwork mechanism. Wind it and Mr. Rabbit will wiggle his ears, turn it in a circle and diligently paint the egg. About 6” high. $2 for one; $5.50 for 3. Pp’d. Q. T. Novelty Co., P. O. Box 54, Murray Hill Station, New York.
Use CESS-KLEAN, the most amazingly effective lasting-action chemical cleaner ever developed for cesspool, septic tank and clogged-up drains. One application lasts indefinitely. Can't harm plumbing or stain porcelain or tile. Non-corrosive to all metals. Harmless on skin contact. Takes 10 seconds to use! Enough for 5 ft. deep pool.

**STOP CESSPOOL OVERFLOW CLEAN OUT SEPTIC TANK**

**NON-ACID! NON-CAUSTIC! ABSOLUTELY NON-CORROSIVE TO METAL!**

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**TAN or GREEN**

SWEET ALMOND OIL

MUST by October 15 or $10.85 Postpaid. Other vanes from $10.85 to $17.50. Cathervane 10" x 23" is all aluminum and covered roof, $.32 for 10 Express Collect.

**COMPLETE MONEY-BACK GUARANTEE!**

Used with thrilling success by thousands of home owners — industries, schools, municipal governments. Approved by famous Edel Chem. Labs. Try it yourself. If not delighted, return empty container for full refund.

Max Schling Seedsmen, Inc.

538 Madison Avenue, Dept. 661, New York 22, N. Y.

**THESE ROSES BLOOM INDOORS AND OUTDOORS ALL YEAR 'ROUND!**

The precious Swiss "Easter Rose" (Rosa Rosollii Hybrids) never grows taller than 8" to 12". Covers itself with a wealth of beautiful, colorful, perfect miniature roses!

Needs no special care. Blooms indoors all Winter and early Spring. Then put it outdoors and it will bloom again all Summer and through the fall with a short rest period in Nov. and Dec.

Delightful in a rock garden or border. A thrilling sight indoors!

**DODSON BIRD HOUSE CO., Est. 1895**

481 N. Harrison Street, Kokomo, Ind.

**CAPE COD CUPOLA**

Ready Built, fully assembled CAPE COD TUPO-LA for your garage, breezeway or ranch house that will fit in any pitch roof. Made of pine, stained two coats white, 28" high, 18" square at base, fully lined with crisp, attractive in appearance (brush is not included). A thrill for the birds!

Send string and pet's name. Orders filled promptly.

Max Schling Seedsmen, Inc.

538 Madison Avenue, Dept. 661, New York 22, N. Y.

**New Aluminum Trellis**

This new lifetime all aluminum trellis will be the pride of every gardener. Beautifully designed with lifetime endurance; easily assembled in 8 stunning designs to fit your particular need (instructions enclosed). Save time and money! Rust-proof — no more replacing and painting old, wooden trellis. 3 convenient sizes: 3 ft. $2.98; 5 ft. $3.98; 6½ ft. $4.98 (check, M.O., or C.O.D.). Rosemary Enterprises, 1604 W. Olney Ave., Phila., 41 Pa.

**SHOPTING**

Information depot for the entire family: the chalk board. Shown here is a metal one finished in gray and bordered with a gay design in chartreuse and coral. It's equipped with a chalk holder and an eraser which have permanent magnets to hold them to the board. Over-all size of board: 11" x 14". $2 ppd. Miles Kimball, HG3, 100 Bond St., Oshkosh, Wis.

In proud array you can display a dozen of your fine silver spoons if you own the spoon rack planter shown here. Made of pine treated to a hand-rubbed finish, it is decorated with two 3" square ceramic tiles, with a section to hold vines or green plants. Over-all size: 8½" x 4" x 16". $9.50 postpaid. Order from Jeff Elliot & Co., Statesville, North Carolina.

For beauty's sake you should brush your hair every day for at least a half hour. With Vibra Brush, the electric hair brush, you can accomplish the same result in five minutes! Attractive in appearance (brush is powder blue, housing is aluminum) it is easy to use, simple to clean. $9.95 ppd. Vibra Brush Co., 318 Market St., Newark, N. J.

**DRESS HIM UP FOR SPRING IN WHITE • BLACK • RED • TAN OR GREEN COWHIDE SHOES**

⽐次n lock giltli.

**DRESS HIM UP FOR SPRING IN RHINESTONE DOG COLLAR**

**DRESS HIM UP FOR SPRING IN DRESS Hometric white, green, tan or black (plastic or metal) collar, chain and dog tags. Also, colors for men's jewelry with rubies, diamonds or crystals. Send for free catalog. Co., Statesville, North Carolina.**

**CURTIS CREATIONS**

AROUND

Whimsey for the sun room: umbrellas made of woven rattan finished in mauve and decorated with sea shells. Designed to hold your trailing vines, an arrangement of leaves or flowers, they will add a bright note to the wall. Each is 15" high. $2.98 for one; $5.75 the pair. Add 25c for postage. Helen Gallagher, Dept. HG3, 413 Fulton St., Peoria, Illinois.

Grace notes for the library table, for your Great Man's office desk: musical note book ends. Made of cast brass, each set has black bases. Notes come in two handsome finishes: natural brass ($9.95) or lacquered in black ($4.95) postpaid. Order from The Tennessee Chromium Plating Company, Dept. HG3, 206 Louise Avenue, Nashville, Tennessee.

Colorful ornaments for the table, for the curio shelf or for an unusual flower arrangement: a pair of fighting cocks. Made of high glaze ceramic, each small bird is finished in full color: crimson comb and wattle, black and white feathers. Each is 6" high. $1.50 postpaid the pair. Order from Jeredith Manor, Department HG3, Box 130, Nyack, New York.

EVERY GOLFER WANTS A LAZY CADDY

GYPSY BAIT OIL MAKES FISH GO CRAZY

Mysterious aroma of Gypsy Fish Bait Oil compound makes fish wild through thousands of smell organs covering their bodies. One potent drop on any artificial or live bait draws all kinds of game and pan fish like magnet in fresh or salt water everywhere whether you still fish with pole, cast, spin or troll. Really works. Only $1.98 (for $4.98). Cash orders postpaid. If C.O.D. postage extra. Makes fish bite every day or money back. FREE! Handy large water-resistant pouch with every bottle. Write FISHERMAN'S PRODUCTS, Dept. 161-C 2822 Nizuma Ave., Birmingham 5, Ala.

MINNETONKA'S

STRAWBERRY GARDEN

BIG, LUSCIOUS STRAWBERRIES IN 60 TO 80 DAYS

ABSOLUTELY WINTER HARDY!

AHHS INTEREST AND BEAUTY TO YOUR GARDEN! PRODUCES BIGGER, BETTER STRAWBERRIES!

Scientifically designed to grow more berries in less space, more quickly and easily.

5 FOOT DIAMETER JUST RIGHT FOR 50 PLANTS... Only $7.95 p.p.

SPECIAL WITH 50 SUPERFICATION EVERLASTING STRAWBERRY PLANTS

 Pyramid and Plants... Both $9.95 p.p.

BIG, FIRM JUICY Sweet Sugar

Superfection Strawberries

THE EVERLASTING VARIETY THAT YIELDS 3 TIMES MORE FRUIT

Takes only 80 days to bear the finest berry you ever tasted. This new taste sensation has big roots with hundreds of large, flavorful tendrils.

Three vigorous plants thrive even when others fail. Picked up from early spring to fall.

25 plants... $1.75 100 plants... $5.95 ORDER NOW! Send check or Money Order. Plants sent in plenty of time. Guarantees, postpaid.

MINNETONKA NURSERIES, Dept. HG3, Excelsior, Minnesota

Pyramids....Pyramid with 50 plants... Superfection Plants only

Name ____________________________
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Write for New Oilt Catalog

Prompt shipment. Send check or Money Order for $9.95.

Send prepaid Pyramids, Pyramid with 50 plants, Superfection Plants only. Order from Dept. M-5. St. Matthews, S. C.

DOWNS & CO.
DEPT. 1473, EVANSTON, ILLINOIS

PROMPT SHIPMENT

FREE Catalog (15 cts. please for mailing).

Illustrated are Bird Baths, Pedestals, Benches, Wall and Center Fountains and Figures. Largest available stock. Unsual finds in many rare imports.

Erkins Studios
38 West 40th St.
New York 18, N. Y.
Washable calfskin is used to make the glove-soft mocassins shown here. And the pretty pin-wheel design is hand-worked in gay color heads. Note the built-in wedge heel which gives comfort and resiliency! Sizes: 8 through 10. Colors: white, natural, turquoise, red. $5.95 postpaid. From Old Pueblo Traders, Department HG3, Box 4035, Tucson, Ariz.

A precious document can be preserved in beauty if you sent it to Townsend House. It will be mounted on a handsome, hand-made wooden box which is decorated with multi-color and gold leaf by Italian craftsmen. The box can be used for cigarettes or jewelry. $8.95 ppd. Order from Townsend House, Dept. HG3, 645 Bergen Avenue, Jersey City, N. J.

Elegant table from Italy: the alabaster pedestal table. Hand-carved, hand-polished it has a beautiful patina and delicate veining. Included with the table are three other alabaster pieces: a flower urn, a cigarette box, an ash tray. Over-all height of table: 24"; diameter: 12". $32.95 complete express collect. Edith Chapman, 260 Main Street, Nyack, N. Y.

**SHOPPING**

**New "Shaped-To-Fit" Plastic Covers GUARANTEE Complete Protection!**

At last! No more worries about keeping your lovely upholstery fabrics clean. Whether it's a bulky wing chair, the cushions on the sofa or a roomful of curtains, House of Schiller covers keep your furniture pristine! Made of soft, durable FireKote Velon, nothing can get through them; and they protect even the most delicate fabrics from hard wear. Dust, dirt, liquids, foods, grime, spills all clean! And Velon is transparent, so every detail of your beautiful upholstery shows through.

**Letters to Edith Chapman**

**COLTEN'S**

3351 Beacon St., Brookline 46, Mass.

"Laugh Clown Laugh" PILLOWS

Satisfying all the time, these clown throw pillows add that extra touch around the house to make everyone laugh. Use them for lounging or show them off to your dear living room or bedroom. Either way they're great to have around.

Clown is approx. 16½" tall—18½" wide. Made from the finest cuddle Rayon stuffing with Applique Fall face. Red Polka Dot background with brightly colored eyes, ears, etc. An exciting and unusual gift. Only $1.95 each postpaid.

Complete set of six which consists of Clown, Knudle, Pussycat, Boy Friend, Piggy and Pink Elephant. Specialty priced at $10.93.

Order Now! We Pay Postage. (No C.O.D.‘s, please)

Send for FREE Gift Catalog

CRAF T SHOP, INC., Cambridge, N. Y.

**HOUSE & GARDEN**
Dehumidizer is the electric appliance you need for a damp cellar, or any room in the house which is inclined to be damp. The corrugated steel hopper is 16" wide x 22" high and holds ten pounds of calcium chloride. It works on 110 volt, 60 cycle AC. Plug it in and it will collect water from the air. $29.50 exp. coll. Dehumidizer, Glenside, Pa.

Stamps are money and you should treat them with respect. To help you follow this good resolution we show here a handsome solid brass case which will hold a roll of stamps, and will protect them from moisture, dust and damage. Top is polished, sides are brushed brass. This case can double as a paper weight. $1 ppd. Schiller, 180 N. Wacker, Chicago.

Glove trees. Use these perforated plastic forms whenever you wash gloves: leather, fabric or wool. The forms will keep the gloves in perfect shape, will add longer life to every pair. A set of trees is the perfect gift, too, for the traveler. It eliminates ironing. $1.50 postpaid complete with plastic case, Order from Downs & Co., Dept. 1473, Evanston, Illinois.

CHINA Rabbit Tureen
China Rabbit Tureen with ladle 5½" x 8". Off white in color shaded gray with yellow lemon handle on cover. Can be used for sauces, flowers, or decoration. $8.95 P.P. incl. at the RED BOX, Inc. 289 Post Avenue Westbury, L. I., N. Y.

Nosegoy Container . . .
For a real old-fashioned nosegay effect, arrange your small flowers in this delightfully different metal lace container. Its dainty, delicately designed sloping brim, simulating a lace doily, is 8" in diameter and the water cup is ¼" deep. Pure white enamelled.

Sloping Brim M-264A $2.50 postpaid
Flat Top M-268 $2.50 postpaid

Fill one and use as a gift. Write for free illustrated copy of "Birds Highlights" for flower arranging fans.

PUMPS CUT DOWN . . .
Shell or D’Orsay Style. 3.95
NEW HEELS . . .
any style, height, leather or suede. 3.75
SHOES MADE TOELESS . . .
slash, round or V style. 3.95
REPTILE AND LEATHER . . .
shoes or handbags reglazed. 2.98
SUDE SHOES REDIMED . . .
the Factory Way. 1.89
RENEW YOUR SHOES . . .
with soles and heels. 4.49

Century Re-Styles and Repairs
Shoes...
The Factory Way Mail shoes with complete instructions
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CENTURY FACTORY SHOE REPAIR
210 Park Ave. Baltimore 1, Md.

Delightful Moss Rose
BRIDGE SERVICE
$100 PER SET POSTPAID

MARCH, 1956
HOUSE & GARDEN

SHOPPING AROUND

A litterbag should be standard equipment in every car. It will help keep the highways and the country attractively neat. Shown: a plaid plastic bag which can be attached to the dash, a door panel, a seat or a back. $1.25 ppd. for bag and 3 liners. 60c extra for 20 liners. Order from Elron, Department HG3, 225 West Erie Street, Chicago 10, Illinois.

A nursery light which will appeal to children is the cunning one shown here. Base is made of enamel-finished metal; the plaque is hardwood finished in washable paint. Figureine comes in pink for a girl or blue for a boy. The prayer is the beloved old favorite. $3.95 ppd. complete with 6-foot cord. U.L. Approved. Graymoor, Box 313, Skokie, Illinois.

An elegant note for a fastidious woman: the lace bedspread. Shown here is one made of the finest combed and carded yarns. Easy to launder, it requires no stretching, starching or ironing: White only. Sizes 96" x 110" (full size) and 78" x 110" (twin size). $9.95 for either size. Add 35c. Hildegard Studios, HG3, 597 Farmington, Hartford, Conn.

Tonic for a tired fur coat: send it to Morton's to be made into a pretty and ever-useful jacket. Shown here is a brief coat with three-quarter sleeves and a neat neckline. Cost for this magic rejuvenation is a modest $22.95. Send for illustrated brochure from Morton's, Department HG3, 312-7th St., N.W., Washington, D. C.

Switch plates for an exquisite room: the elegant cast brass ones shown here. There is nothing more handsome than these on the market. Finish is antique or bright brass. $7.50 for single toggle (3" x 5"). $10.00 for double (4½" x 5"). $15.50 for triple. Add 25c postage. Sherle Wagner, Dept. HG3, 123 East 57th St., New York 22, N. Y.
B. F. Goodrich

Comfortable, beautiful and rugged...

that's new Air-porous Koroseal upholstery on Heywood-Wakefield chair

HERE is the modern upholstery that gives you the beauty and wear you want. Air passes through thousands of tiny cells for cool, comfortable seating. Yet, no water can come through Air-porous Koroseal upholstery material when you wash it.

New Air-porous Koroseal has been chosen by many fine furniture manufacturers like Heywood-Wakefield to best suit the needs of modern America. The soft, luxurious feel of this exciting, new development in modern upholstery will convince you it's the material for your new furniture.

New Air-porous Koroseal in many attractive colors is now on many fine pieces of furniture at your local dealer. Look for this tag. It identifies the one and only Air-porous Koroseal, the modern upholstery material that is soft to the touch, washable, comfortable and durable.

The B. F. Goodrich Company, Mattoon, Ohio.
ONE EXCITING PRINT
A blooming good idea for your bathroom

First signs of spring—an exciting new print “dress” for your bathroom.

You’ll find Pacific’s “American Beauty Rose” in a bouquet of colors to match or co-ordinate with your present color scheme. So there’s no need to re-do the whole room to show them off.

And—a sign of true quality— they’re reversible. Printed exactly the same on both sides. They’re the one and only towels with two fronts. Pick yours from Pacific’s big Decorator Collection of patterns and co-ordinated plains. It’s time for a change—and the change is to prints.

"AMERICAN BEAUTY ROSE"— Pacific’s newest Decorator Towel comes in Petal pink, above; Sky blue and Sunshine yellow, below.

Super-big bath sheet, 36 x 78, about $5.

Bath towel, about $2. Hand towels, washcloths.

PACIFIC SUPERSORB® TOWELS
PACIFIC MILLS DOMESTICS CORP.
An affiliate of Wamsutta Mills
1480 Broadway, N.Y. 18

Available at these and other fine stores: STERN BROTHERS, New York • STRAWBERRY & CLOTHIER, Philadelphia • JOHNSON BROS., San Antonio • MILLER & RHoads, Inc., Richmond • WOLF & DESHAUER Co., Fort Wayne • GIMBELS, Pittsburgh • EMPORIUM, St. Paul • JOHN A. BROWN Co., Inc., Oklahoma City
SHOPPING AROUND

Anywhere you wander you can have writing comfort. For example: fit this suction cup ball point pen on the dashboard of the car. Pen is attached to the base with a 17" gold color chain. Or use the set on the telephone or on any other smooth surface. Pen takes a standard refill. $1.98 ppd. Bayer Enterprises, 2236 N. Gower Street, Hollywood, Cal.

Give the bird a really wonderful cage and it will reward you with amusing antics or melodious song. Shown here is a large cage (42" high x 12" in diameter) made of steel finished in black and gold. The price tag is unbelievably low for a cage this large! $7.95 express collect. Order from Myon Products, Dept. HG3, 407 N. Maple Dr., Beverly Hills, Calif.

The egg is a delectable but a temperamental viand. It demands the gentlest of handling! To help you treat it properly we show the newest egg cooker. Made of aluminum, it consists of two covered cups attached to a handle. Use it to poach, coddle or shirr. And it is reasonably priced! $1 postpaid. Order from Old Mexico Shop, Dept. HG3, Box 1674, Santa Fe, N. M.

A modern version of the old-fashioned shadow box: the circular one shown here. Made of select birch, it comes in two ways: unfinished ($14.95) or finished in red or black lacquer ($19.95). It is capacious (30" in diameter x 4" deep) and it will complement your bibelot. Express collect. Order from Unpainted Furniture Center, 2417 Farnam, Omaha, Nebraska.

Mexican import: the white cotton peon pants and matching shirt. Both of these fashions are well made. The pants depend on good lines for decoration: the shirt is highlighted with hand embroidery in either red or black. Pants: S. M. L. ($5.95); Shirt: 12 to 18 ($8.50). Postpaid. Order from Old Mexico Shop, Dept. HG3, Box 1674, Santa Fe, N. M.

FADE THEM OUT

Weathered brown spots on the surface of your hands and face tell the world you're getting old—perhaps before you really are. Fade them away with new ESOTERIC, that formulatd cream that breaks up masses of pigment on the skin and makes hands both white and young again. Equally effective on the face, the new ESOTERIC, is a cerve-up. Acts in the skin—on it, fragrant, greaseless base imparts undetected, beautifying skin as it clears up those blemishes.

SEND NO MONEY—7 DAY TRIAL TEST

Send name and address. Pay only $2.00 on arrival plus C.O.D. postage and tax on guarantees you must be satisfied with first results or return returning ESOTERICA for money back. Or save money. Send $2.25 which includes tax and we pay postage. Same guarantee.

MITCHUM COMPANY
Dept. 161-C, PARIS, TENN.
(Canada 51) 325 Jones Ave., Toronto 5, Ont.

MAD MOTTOS

Crazy mixed-up wall plaques ready to hang. In hardwood frames. 9½" x 9½", they're perfect for the home bar, playroom, for gag gifts. $1.50 each, ppd.

Beverly Baker
Dept. HG-2
Box 135
Darlen, Conn.

BURNS GARBAGE, LEAVES & LITTER

to a Powdered Ash!

Quickly! Safely!

Price f.o.b. N. Y.

No. 1—1½ bu. wt. 70 lbs.—$49.50
No. 2—2½ bu. wt. 120 lbs.—$59.50

No. 6—6 bu. wt. 150 lbs.—$59.50

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WHO'S WHO IN YOUR FAMILY?

"The Record of My Ancestry"

BAILEY'S PHOTO-ANCESTRAL RECORD

The expert's way of preserving your family records. Endorsed by leading genealogists everywhere. THE RECORD OF MY ANCESTRY—the original volume with the cut out windows. Glance through the windows of the RECORD into your family history. For beginners or experts—compact, complete, easy to use. Full Instructions with each book. In use over FIFTY YEARS—now in its SIXTH EDITION, enlarged and improved. Write for FREE illustrated brochure.

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Absolute Satisfaction Guaranteed

Down Comforts Beautifully RE-COVERED

Free Samples of Coverings, Tapestry锦s, etc.

ALSO... Old Featherbed con-\ntected into heirloom, cloud-soft leather-fluff comforts by ALDEN

Send for FREE samples of coverings and literature without obligation.

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MARCH, 1956
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**ALUMINUM FOLDING BED**
with Elevating Head or Foot Rest

"Elevated" Head Rest reclines head & shoulders for reading, resting; "Elevated" at Foot Rest it's ideal for "feet-up-chair" relaxation. FLAT—it's a comfortable full-size bed—NO MATTRESS NEEDED. Folds to just 4" x 28" x 37" (fits in a corner of your car trunk). Opens to 75" x 28". Spacious, heavy gauge aluminum frame, multi-colored SARAAN plastic covers. Only 9 lbs. Protect for indoors, outdoors. The ideal guest bed.

Send check or M.O. shipped anywhere collect on return. Money-back Guarantee. All porcelain piano ash tray—magnificently detailed with Liberace's extraordinary new kind of chemical that gives window washing forever! Simply glide this amazing formula, diet foods, fruit vegetable juices 5-day money-back guarantee. COD's plus fees. 5-day money-back guarantee. With COD, please specify in a corner of your car trunk.

**MAKE DARK FURNITURE LIGHT...** and 22-carat gold.

CEDARIZED - Keeps Moths Away, dirt, rain runs right off without usual condensation. No soap—no water. Base, $6.95 for sale! **Ends Window Washing Forever!**

**ALUMINUM FOLDING BED**

**DIRECTIONS GUARANTEED**
Get authentic, blend wood finishes or furniture, fans, paneling, television sets, plase, etc. Use on metal, steel, etc. When ordering, send drill or slot. Available: Dark Brown, Antiques, Black, Antique White, Fruitwood, Mahogany, Maple, Oak, Pine, Swedish Maple, Walnut, etc.

Satisfaction Guaranteed—Now—$19.95

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**A-C-M PLASTIC FINISHING**
Graining System

**SATISFACTION GUARANTEED**
Get authentic. High-impact, flexible, non-toxic, non-flammable. Natural or colored. For woodwork, doors, frames, paneling, television sets, plan. Use on metal, steel, etc. When ordering, send drill or slot. Available: Dark Brown, Antiques, Black, Antique White, Fruitwood, Mahogany, Maple, Pine, Swedish Maple, Oak, Walnut, etc.

C. SCHRACK & CO. Dept. HG-3

**SLIM VITAMIN, AHSOKTMKNT.**
Called an "extraordinary new kind of chemical that gives window washing forever!" Simply glide this amazing

**ENDS WINDOW WASHING FOREVER!**

**WINDO-GLEEM**

**SLICES** • scallop;**CHOPS • CRUMB**

**DICES • CHIPS** •

**FOOD CUTTERS**

**NEW EXPANDABLE "CEDAR" DIVIDERS**

**Unscramble CLUTTERED Drawers!**

Ends假冒 the definitive container to use in a foyer, in the music center, on the dining room table. Made of metal it comes in three finishes: black, white, pink or turquoise. The tuning keys are tipped with brass. Over-all size: 25½" x 10½" x 2½". $4.95 plus 25¢ postage. Order from Laurie & Co., Dept. HG3, 507 Fifth Avenue, New York, New York.

**School days** can be confused days if a small girl loses her lunch money or her carfare. To insure against this calamity we show here the Pocket Belt. The elastic cinch has a pretty buckle, a brass ring to hold a handkerchief and a zipper. Color: red, navy, light blue, brown, white. 20 to 30. $1.95 ppd. Pocket Belt, 702 N. Harvard Blvd., Los Angeles.

**From France** the House of Jacques Fath sends a new perfume "Fath de Fath." It is a delightful fragrance which you will enjoy using. And it is modestly priced! $2.95 for a ¼ ounce. When it is delivered you will have to pay the postman the usual fee which ranges from 15¢ to 26¢. Order from La Maison du Parfum, Department HG3, Noroton, Conn.

**Salad Maker**

**SALAD MAKER**

**ALUMINUM FOLDING BED**

**Avoid Removing Old Finish**

**Ends Window Washing Forever!**

**WINDO-GERM**

**SLICES • scallop;**

**CHOPS • CRUMB**

**DICES • CHIPS** •

**FOOD CUTTERS**

**NEW EXPANDABLE "CEDAR" DIVIDERS**

**Unscramble CLUTTERED Drawers!**

Ends假冒 the definitive container to use in a foyer, in the music center, on the dining room table. Made of metal it comes in three finishes: black, white, pink or turquoise. The tuning keys are tipped with brass. Over-all size: 25½" x 10½" x 2½". $4.95 plus 25¢ postage. Order from Laurie & Co., Dept. HG3, 507 Fifth Avenue, New York, New York.

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AROUND

The gardener does a lot of speculating in the month of
March. For example, he prunes the pros and cons of tools. For his
benefit we show the Jet Hoe. It
do things: it weeds and it
cultivates! Fitted with a double
edge, self-sharpening blade, it has
an adjustable handle. $3.95 p.p.d.,
Luster Manufacturing Co., 7261
Van Buren Ave., Arlington, Cal.

Monogrammed cases.
One holds a 2 3/4" magnifying
glass, the other an identification
card. Each is marked with three
initials. Use the one with the iden­
tification card as a luggage or key
card. Each is marbled with three
glasses, the other an identification
case.

One holds a 2 3/4" magnifying
handle. $3.95 p.p.d.

Enduring beauty, a por­
trait of your child. The Burnett
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with immediate infor­
mation on the cost involved, how
to go about having a portrait
painted. Burnett Art Gallery,
Dept. H63, 151 W. 57th St., N. Y.

Hand Loomed Stoles
From Old Mexico
A delightful accessory for any lady made of
light weight wool closely woven, for year 'round
use. Full size, 72" long by 40" wide, with 46"
fringe on each end. Offered in the following
colors: Amber, Brown, Pale Blue, Gold, Pink,
Rich Red, White, Soft Yellow, Tangerine, and
Turquoise. Please name first and second choice.
Please use C.O.D.'s. $7.95 each. Postpaid, if not
pleased return in 10 days for refund.

M. D. PRICE
221 East Elmiria St.
San Antonio, Texas

Hand Loomed Stoles
From Old Mexico
A delightful accessory for any lady made of
light weight wool closely woven, for year 'round
use. Full size, 72" long by 40" wide, with 46"
fringe on each end. Offered in the following
colors: Amber, Brown, Pale Blue, Gold, Pink,
Rich Red, White, Soft Yellow, Tangerine, and
Turquoise. Please name first and second choice.
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Please use C.O.D.'s. $7.95 each. Postpaid, if not
pleased return in 10 days for refund.

M. D. PRICE
221 East Elmiria St.
San Antonio, Texas
NEW HOLLYWOOD LIP BAR
Holds 4 lipsticks and lip brush "at your fingertips"

The dramatic flair of Hollywood... fabulous land of the art of make-up... is simply evident in this luxurious, brilliant aluminum Lip Bar, home-sweet-home for your favorite lipsticks and a lip brush. Clear or cream finish is correct in any setting. In clear, blue, or coral sink; attractively gilded, monogrammed, for yourself and for gifts. Money back guarantee.

Only $2.00 each postpaid. (without lipsticks)

CLAIRE HOFFMAN
Dept. HG-36
4952 West 6th Street, Los Angeles 6, Calif.

Safeguard Your Cancelled Checks

Check Fills holds 100 personal-size checks—reduces three-foot filing for average family. Made of solid aluminum, mirror finish, readily stamped in solid aluminum checks never fade, convenient for rainy day checks are impossible—eke away—than

POMONA INC.
47 East 42nd Street, New York, N. Y.

It's light! It's rust-proof!

It's ALUMINUM

You can't tell it from cast-iron, till you lift it. Then what a difference! It's easy to move, easy to store. And it won't crack or chip from dropping! Comes in beautiful, high-gloss white lacquer finish.

Cast Iron Cast Aluminum
Set of 3
$22.50
Chafing Dish 14" wide $14.50
Table 23" long $10.50 Complete set in Aluminum $60.00 Send check or M.O. Express charge collect.

Decorative HANGING SHELF

Interesting hanging shelf adapted from a Shaker seed chest, vintage 1825. Made of solid Vermont sugar pine, finished in a hand waxed warm amber tone. Groove for plates. Dresser are simulated. Solid white porcelain knobs (brass knobs optional), 23½" wide, 3½" high, 2½" deep. 10 day money-back guarantee (plate and mugs not included).

$9.95 Postpaid U.S.A. No C.O.D.'s

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FIRST OFFICE BOX 42
WHITE PLAINS, N. Y.

PETER COTTONTAIL EASTER BASKET
PLAYS GAY MUSIC!

Just turn the crank of this exciting Easter Basket—and a compulsory Peter Cottontail "fuzz" with his theme song! Beautifully colored basket, 13½" x 12"! Is filled with delicious candy baskets. Only $1.00, plus 25¢ postage, Money back guarantee. Send check, check or money order today!

Mrs. Dorothy Damar
399 Demar Blvd., Newark 5, N. J.

For safety's sake you need a rear-visor mirror which will give you a wide-angle view of the road behind. Shown here is one (14") which is made of fine glass tinted to filter out dangerous glare. Easy to install it clips to the standard rear-visor mirror in your car. Metal finish is chromium. $7.95 ppd. Nelson's, 80 West Montecito, Sierra Madre, Calif.

The hearth tendor shown here is an adaptation of the antique pipe tongs used in the Seventeenth Century. Handmade of iron, it has polished brass fittings. Log lifting and ember picking will be easy if you own this fire tool. Overall height: 32". Weight: 3 pounds. $7.50 postpaid. From Cape Cod Hearth Tenders, HG-3, Box 343, Yarmouthport, Mass.

Shoestring potatoes and French fried potatoes are both easy to cut with the appliance shown here. Made of sturdy steel, it comes fitted with one blade ($2.98) or with two ($3.98). It makes a fine kitchen shower gift!

Postpaid. Color of frame: white or pink. Order from Mrs. Dorothy Damar, Department HG-1, 741 Damar Building, Newark, N. J.

A combination you are not likely to find often is the tire gauge-key case shown here. It makes a fine idea because it enables you to check your tires regularly (which you probably don't do) and it keeps your car keys in a safe place. Made of plastic it holds three keys and the gauge. White only. $1 postpaid. Gift Horizons, 475 Fifth Ave., N.Y.
AROUND

For a garden path you need the handsome light shown here. Graceful in design, it is built to give life-time service. The stem is made of iron treated to resist weather; the shade is made of spun aluminum. Both are finished in leaf green. Over-all height: 54". Included is a 12-foot heavy duty fiber. 30" high; seat 18" x 15" x 18". It comes in two ways: unfinished ($8.95) or finished in pine, maple, cherry, walnut or mahogany ($12.95). Exp. coll. Hitching Post, H.G. Sea Cliff, N.Y.

Take the chair shown here and you will be delighted with its qualities. Simple in design, it is strongly built of solid birch. The seat is made of hand-woven rush fiber. 30" high; seat 18" x 15" x 18". In comes in two ways: unfinished ($8.95) or finished in pine, maple, cherry, walnut or mahogany ($12.95). Exp. coll. Hitching Post, H.G. Sea Cliff, N.Y.

For special recipes you need a file box. Shown here is a steel box finished in red. The engaging decorations are in multi-color. The file is fitted with cards on which you will record your favorite combinations. Note the printed guides! Over-all size: 3" x 3 3/4" x 5 1/4", $1.25 postpaid. Order from Bodine's, 501 East Preston Street, Baltimore 2, Maryland.

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You'll have fun choosing your Dream Home from our outstanding selection of plan books—all sizes and styles of homes. We will bring your castle in the air down to earth by showing how to build it at a price, selection, comfort, and livability into superbly-planned economical homes. Prize Homes—66 beautifully designed homes, $1. Ranch & Country Homes—Finest and most complete plan book available, $2. Harmonious Homes—Mostly small homes but some income, $1. Award Homes—Our newest, $1. Our books will save you money because of their 100's of new and different building ideas. Complete low-cost proven plans are available. All books only $49. Nationwide Plan Book Company, Box 946B, Los Angeles 28, California.

MARCH, 1956

FOR THE HOME!

SAVE $2 to $13 a pair!

Fiberglass
CURTAINS and DRAPES
What wonderful curtains and drapes amazing Fiberglass fabrics make! Never need ironing, stretching, starching! Wash, hang and drapes them in 7 minutes! Guaranteed never to shrink, fade, stretch, sag! You get your choice of 96 sizes to fit any window, and colors to fit any decorating plan. Our huge buying power and direct-to-you selling policy save you up to 70% per pair. Write for FREE Catalog and 24 actual Color Swatches.

RONNIE, Dept. 86JJ-12
Fairview, New Jersey

Kills Fleas while Cats Nap
What a wonderful gift for your cat! The miraculous new Kitty Chaser is a soft and billycow bed that also kills fleas and lice while cats nap. Its inviting aroma entices them away from even softest chair or sofa. No more messy powders, sprays. No risk of flaky shine—harmful deposits from even these softest chairs! Vent mange. Stops biting, scratching. Improves disposition. Popular by those who enter pets in shows. Long-lasting. $1.50. Extra江ner pack, $1.50. Indescent Light, $2.99. Extra Cover, $1.48. Bib, $1.50. FEED-SCENT-Pad for Dogs—just as comfortbale! Just as effective! Kills fleas and doggle odor. $1.25 lb., $1.49 Super size, 28x36 in., $4.98.

Send No Money—Order C.O.D., or send check and we'll pay postage. Money-Back Guarantee. Sudbury Lab- oratory, Box 25A, Sudbury, Mass.

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for Limited Post Only

"IF YOU WILL SEND YOUR OLD RUGS, CLOTHING
— I GUARANTEE to send you the Finest, Longest Wearing Rugs you ever had for So Little Money."

Walter E. Olson, Pres.
No matter where you live, write for beautiful, new, FREE Rug and Carpet Style Book in color and Get Acquainted FREE YARN Offer. Learn how valuable wool and material in your old rugs, clothing, etc., is reclaimed like new, sterilized, shredded, pickered, bleached, merged, blended with choice NEW WOOLS, then reeled, repun into rug yarn, and woven in 3 Days into deep-textured new, Reversible Broadloom Rugs or wall-to-wall Carpeting, line enough for any home. Double the Wear, 9 x 12 ft. weighs 46 lbs., not 32 lbs.

CHOICE of 44 patterns regardless of colors in your material, any size up to 18 ft., any length. Solid Colors Embossed Effects Florals

Tweed Blends Early American Lead, Scroll
Two-toned Oriental Designs Ovals
No RISK OFFER. Send materials at Your Expense. Satisfaction guaranteed. Over 3 million customers. Monthly Payments if you wish. Mail Coupon or Postcard to Nearest Address.

FREE Yarn Offer, Book in Color With Model Rooms.

GLOBUS STAMP CO.
268-4th Ave., Dept. 123
New York 10, N. Y.

100 YEAR OLD
U. S. STAMPS
Believe it or not, but ours is the only firm capable of sending "On Approval" all U.S. stamps, even those over 100 years old, and all foreigns too, incl. Roosevelts, Coronations, etc. Try it and see! Send 10¢ for our introductory bargain of 50 diff. U. S. and state whether approvals shall be U. S., foreign or both.

GLOBUS STAMP CO.
268-4th Ave., Dept. 123
New York 10, N. Y.
Collectors' Item — Conversation Piece — Historical Trophy!

Give your den, sunroom, master bedroom or study a legendary accent with the Remington Rolling Block Rifles! These Remington Rifles have been gathered from the armory, workshops and armories of many nations (probably the last quantity of any importance in the entire world) yet they are still rare American in tradition and ingenuity. Their smooth efficient action was devised by Joseph M. Fox who contributed many features to the Colt and Smith and Wesson "Equalizers" that entered in our frontier days.

The Remington Rolling Block Rifles at this low price are not offered as being in shooting condition, but as interesting and inspiring trophies. A few history of the Remington Rolling Block is included with each rifle.


First come first served. Supply of "Trophy" grade rifles limited. Others, in shooting condition—good to very good (NRA standard) available at $16.95 to $24.95. Inspire if interested.

Order today. Winfield's long and jealously guarded reputation for square dealing is your assurance of a satisfactory, inspiring purchase.

Winfield Arms Corporation

YOUR OLD FUR COAT

INTO NEW CAPE, STOLE!

$22.95 COMPLETE

ORDER BY MAIL. 2-3 week delivery

I. R. Fox, for remodeling specialists remodels your old, worn-for-coat regardless of condition into a glamorous 1956 cape or stole. Save more than half, at our low price of $32.95! (None higher.) I. R. Fox skillfully furriers will clean, dye, repair your fur, refrigerate, add new trimmings to a glowing, glorious, like-new show. Finally our master stroller remodels completely and provide a lovely NEW LINING and INTERLINING & Monogram at no extra cost. The thrilling result—a luxuriously glorious, like-new sheen. Finally our master stylist remodels completely and provide a lovely NEW LINING and INTERLINING & Monogram at no extra cost. SEND NO MONEY! Just wrap your old fur coat, mail it to us now. Send dress size and height on postcard. Pay Postman $22.95 plus postage, when new cape arrives. Or send for FREE style book now! Many different styles to choose from. Write:

I. R. FOX, 146 W. 28th St., Dept. 0-8, N.Y.C., N.Y.

DON'T BE FAT!

If you just can't reduce and have tried dieting, pills and tablets—try relaxing, (B.A. approved) healing SPOT REDUCER, a massager that's tested, and has U.L. approval. Lose weight where it shows most! The relaxing, soothing massage helps break down FATTY TISSUES, helps tone the muscles and flush, and the increased awakened blood circulation helps carry away waste fat—helps you regain and keep a firmer and more graceful figure.

When you use the SPOT REDUCER, it's almost like having your own private masseur at home. It's fun reducing this way! Lose pounds and inches quickly, safely, safely, without risking health. For aches and pains due to over-exertion. Also used as an aid in the relief of pains for which massage is indicated. Send today for 10 DAY CRACK GUARANTEE! Reduce or NO CHARGE! (FIRMS SOLD ON MONEY BACK GUARANTEE!

EKARD HOUSE, Dept. HG-16
F.O. Box 402, Hollywood 28, Calif.

KNEE-LIFT gives you CONTOUR CHAIR COMFORT

Now you can enjoy the relaxed comfort of a hospital bed in your own home. Hospital beds and motor chairs are designed with Knee-Lift action because straight leg discomforts and fidgeting when knees are bent for long periods cause aches and pains. By using the knee action, your knees and ankles, which can only be held straight, can remain relaxed. They sit flat on the floor when using Knee-Lift beds. The Knee-Lift action remains permanently down after using this amazing Knee-Lift Cushion for a few nights. Wonderful for restless sleepers, those over forty and bed readers—ideal for invalids and during pregnancy.

Recommended and used by many doctors and hospitals. A true self-help gift. Guaranteed to please. Immediate delivery. Send $2.98 to

BETTER SLEEP CO.
Dept. 351, New Providence, New Jersey
Now for America's finest homes, a single all-electric unit that cools and heats the entire home all year.

heats without flame, soot, odor... cools without water...

all-automatic

WEATHERTRON

THE GENERAL ELECTRIC ALL-ELECTRIC HEAT PUMP

G-E Weathertron makes it so easy to live in this beautiful home... so easy to keep its fine furnishings spotless. Weathertron provides the cleanliness, comfort, safety and healthfully-balanced year-round air conditioning possible only with electricity. Weathertron may be installed in a garage (as shown below), playroom, utility room, closet... almost anywhere... even outdoors!

all-automatic... set the thermostat for the temperature range you like. Weathertron will keep it that way day-in, day-out—all year long, if you wish—completely automatically.

all-in-one... with a single all-electric unit providing heating and cooling, you are free of seasonal startups and shutdowns... free of fuel pipes, valves, controls and tanks. There's no deterioration of idle equipment either, for Weathertron is always on the job—heating or cooling, as the outdoor temperature demands.

no flame—no greasy film... the G-E Weathertron is safe, clean—burns no fuel, so you have no flame to worry about... no greasy film to cover walls and furnishings.

uses no water... no wells or pumps are necessary—no pipes buried in the ground. Weathertron uses only electricity and the free outside air to keep your home at a comfortable temperature, the whole year 'round.

for all-electric living... thousands of families are now enjoying the benefits of all-electric living, the Weathertron way. Join these families! You discover a more comfortable, convenient way of life... you make a wise investment in the maintenance of your property value. For complete information, call your G-E Weathertron dealer. He's listed under "General Electric Weathertron Heat Pump" in the Air Conditioning section of your classified telephone directory.

WEATHERTRON DEPT., 5 LAWRENCE ST., BLOOMFIELD, NEW JERSEY

Progress Is Our Most Important Product

GENERAL ELECTRIC
On behalf of C. O. D.

Sir:
The article How to Live Beyond Your Means by James Miller (January) is a masterpiece of asininity. Your writer, bless his mortgaged soul, suggests that installment-buying is an indication of good financial management, and that few repossessions or legal actions are actually ensuing. I suggest that Mr. Miller buy (for cash) a copy of the recent Consumer Reports commenting on the dangerous over-extension of consumer credit and the number of outlets failing because of customers not paying installment debts.

L. S. B., Mt. Vernon, N. Y.

Sir:
It is gratifying to know from your editorial that you are opening your pages to your readers, among whom my wife and I have been numbered for more years than I care to count and during all which we have been warm admirers of your fine magazine. Until now.

It is my earnest hope that this letter is only an added note in what should be a rising crescendo of rage at your utter lack of social responsibility in printing the extraordinary article with the inflammatory title How to Live Beyond Your Means.

Is this Mr. Miller of yours so astonishingly naive as to think things always are on the up and up? Has he so little respect for frugality that when his honey-mooner is down to his last $50 he and his wife, with cheery abandon and profligacy, spend some of it on gin and vermouth to make even a warm martini? Is his honey-mooser (viz: Mr. Miller) so financially iliterate as not to know that abstention for only a brief period from daily martinis soon will totle up enough to pay for a refrigerator without recourse to installment financing? Or does Mr. Miller really believe in what, by inference, he is preaching: "Eat, drink and be merry, for tomorrow we will have ice, too."

W. S. S., Orange, Va.

Sir:
Alas, the times do change! Not so long ago the American humorist Artemus Ward wrote, "Let us be happy and live beyond our means even if we have to borrow money to do it." It made people laugh like the devil. Now you run a serious piece How to Live Beyond Your Means (subtitled "A Primer on Prosperity in Our 1956 Economy"), and I haven't heard anybody laugh yet.

H. S., Salisbury, Md.

Without 120 billion dollars worth of outstanding mortgages and consumer loans, the U. S. would not have enjoyed the record prosperity—the jobs, the profits, the pleasures or the savings—achieved in 1955.

Ed.

Recipes for the Record

Sir:
Your January issue now rests in the family archives. Because my teenage daughter is learning to be a specialist in the cooking of hamburgers, your feature Complete Hamburger Cook Book was right down her alley.

v. p., New York, N. Y.

Sir:
I am a clipper of recipes and, being fond of many of yours, I am dismayed many times to find one which I wish to paste on a card under "Soups." May I respectfully suggest that you back recipes with advertisements?

J. H., Fort Edward, N. Y.

See page 107 for announcement of new cookbook issues. Ed.

For and against

Sir:
As an inveterate reader of home magazines and as a fellow who harbors a continuing interest in architectural trends, I wish to compliment you on the outstanding publication in the field. Your magazine features a happy balance between the minimal housing made necessary by the constraint of economy and the prodigal housing which is grand but impractical. Keep it up.

C. J. C., Sinsbury, Conn.

Sir:
It is hard to take your Best Building Ideas of Our Time (February) seriously when you show a house that looks like a warehouse and its kitchen in the living room. The owner has a right to the house he fancies, but why foist extremes on us?

MRS. J. L. M., Fort Worth, Tex.

Look for this tag on fine carpeting by these makers:

RUGS AND CARPETS

Adams Company
Lusumex, Glen Tweld
Allday Twist Mills, Inc.
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Glen Ellyn, Glenview, Lenoxburn, Hillsboro
Bayton, Glen Aved, Chestfield, Fantashadow, Supreme, Cenamara
Belrug Mills
Wanda Lyn, Wanda Belle
Berkem Rug Mills, Inc.
Sant, Mar, Sant, Marin, San Amelio, San Laseo
Berkem Southern Mills, Inc.
Mecoco, Miles, Cahaba, Elyseu, Yalica, Mem
Calin Craftets—Needle Tufted
Bathrug, Bathrug, Barrant, Arista
Callaway Mills, Inc.
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Carver Brothers, Inc.
Pinehurst, Pinehurst
Chanhhu Text Mills
Span Tex, Charn Glow, Olympus, Spartan, Great Tex
Collins and Alkman Corp.
Mayor Rug, Mayor Surrey, Mayor Tweld
Crowen Rug Co.
Nyl Glow, Princess
Dellinger, Inc.
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Lusumex, Olympus
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Miles, Niyshen, Colormex—Loop Pile
A. A. K. Kanhauneck
Saxoqua, Chntachelt, Sharon
Katherine Mills
Royal Entequs, Royal Windsor
Magoo Carpet Co.
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Montague, Benton, Dumont, Brookbume, Montaupe, Villa, Intagio
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Paton Rugs Mills
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Tennessee Tufting Co.
Tami, Calo, Tati, Athlica
Texas-Tuft Products, Inc.
Idealde, Safe, Westing
Tira Carper Mills
Lady Leisure—Call Pile, Lady Leisure—Loop Pile
WITTER RUGS

Callaway Mills, Inc.
Ivor de Las Chalateine, Tami, Tropick, Goldspray
Charn Trout Mills, Inc.
Spun Tex, Charn Glow, Olympus, Spartan, Glencreek
Patonor Rugs Mills
Super Twist Nyloros, Coromine
Russell-Leeay Co.
Yorkville, Dayton, Ohio
Patonor Tufting Co.
Patio, Calor, Terraix, Anahein
BATH MAT SETS

Maples Company
Ray Talt

Look for this tag on fine carpeting by these makers:
Rich carpeting may cost you half what you think

There's no earthly reason to put off owning carpets that put you in seventh heaven! Have them room size or wall to wall—lusciously thick, joyous in color, buoyantly springy—at about half the expected price. Have them tweedy or sculptured or plain to play background music for traditional or modern. Just look for the Avisco Integrity Tag. That good-as-gold label tells you that your carpet's high quality starts with the basic rayon fiber, every inch planned for carpet use, every inch as luxuriantly dense as Avisco standards say they must be. Don't wait another day for carpets you'll be proud to own! Luxury carpets for little are one more dramatic result of Avisco fiber research.

AVISCO is the reason

ASK FOR CARPETING MADE WITH AVISCO RAYON BY LEADING MAKERS LISTED OPPOSITE
The thread of the story is LUREX

LUREX® IS THE LOOK OF SPRING . . . bringing its lilting brightness to new window fabrics and lending its own creative talents to new weaves, new textures and—most of all—enchanting color interpretations as in this Dorothy Liebes' fabric. See opposite page for list of stores featuring Lurex-woven fabrics in their "Magic Casements". Lurex, non-tarnishing metallic yarn made only by The Dobeckmun Company, Cleveland 1, Ohio • New York: 350 Fifth Avenue • London • Amsterdam
Lurex-Woven Fabrics

to transform your windows into "Magic Casements" may be seen in a variety of styles* at these fine stores and others throughout the country.

Baltimore—Hutzler's
Beaumont—The White House
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Canton—Thurin's
Cincinnati—The John Shillito Co.
Dallas—Titche-Goettinger Co.
Dayton—The Rike-Kumler Co.
Detroit—The J. L. Hudson Co.
El Paso—American Furniture Co.
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Grand Rapids—Paul Steketee & Sons
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Indianapolis—L. S. Ayres & Co.
Los Angeles—J. W. Robinson Co.
Miami—Burdine's
Minneapolis—Dayton's
New Orleans—D. H. Holmes Co.;
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Oakland—Jackson Furniture Co.
Ohio City—John A. Brown Co.
Omaha—Orchard & Wilhelm Co.
Portland—Meier & Frank Company, Inc.
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Sacramento—Breuner's
St. Louis—Stix, Baer & Fuller
St. Paul—Schuneman's
Salt Lake City—Z.C.M.I.
San Antonio—Honighlums
South Bend—George Wyman & Co.
Tampa—Maas Brothers
Tulsa—Brown-Dankin Co.
West Palm Beach—Burdine's
Wichita—Innes
Montreal—The T. Eaton Co., Ltd.
Toronto—The T. Eaton Co., Ltd.

*The Dorothy Liebes' fabric as illustrated is woven to special order only.

Lurex, non-tarnishing metallic yarn made only by
The Dobechman Co.
Cleveland 1, Ohio
New York: 350 Fifth Ave.
London ♦ Amsterdam

TRAVEL

"MOST OF YOU GO STRAIGHT TO CANTERBURY"

or,
A few kind words

for The Manorhouse, Tunbridge Wells, Kent, England

By Lawrence Williams

For six months last year my wife and I were in England while a play of ours was being put on in a London theatre, and at an early point in our stay it became apparent that some rewriting of the script would be useful. It was suggested to us that this could best be accomplished not in our London hotel room but in some quiet country town near enough to London to make commuting practical yet far enough away to insure an interval of uninterrupted concentration.

Everyone we knew had a pet village somewhere near London, ideal for our purpose, they said. Tunbridge Wells in Kent was recommended to us by our director—or producer, as the English call him, to the constant confusion of Americans. (Speaking of an actor, he would say, "She's not bad, but I had a hell of a fuss producing her last winter").

Tunbridge Wells is exactly the sort of place you're looking for," the director said. "Queen Anne once took it up. Now it's a place where people with stomach trouble go to drink the waters—not a tricky thing to do from morning till night."

There were hourly trains all day long from Tunbridge Wells to Charing Cross Station, he told us, the journey requiring only a few minutes over an hour. A friend kindly drove us down and we moved into a fairly large, ugly, extremely comfortable Edwardian hotel called The Manorhouse. Our room was huge and sunny, though bathless, and overlooked a tidy series of lawns and terraces, at the bottom of which was what promised to be a really spectacular rose garden. On the whole we were very pleased when we went down to our first dinner.

We had been told by the manager that dinner was served at 8 o'clock, and although we arrived at no more than three or four minutes after eight the dining room was nearly full. It was an unusual hotel dining room; it was absolutely silent except for the clink of silverware, and most of the tables seated only one person. The tables at our end of the room were placed against the wall with their chairs at one side, so that the diners sat back to front like people on a bus. Each table was occupied by an individual—women predominated—of immense age. Two or three pillows to a table were standard, and as many as six not uncommon.

It was apparent that the arrival of two of us demanded a certain amount of reorganization in the seating. Two of the tables had been pushed together, breaking up the regularity of the bus arrangement on one side of the room, and forcing one lady to see, when she looked up from her plate, not the back of someone's head as did everyone else, but me. This lady, I noticed, was somewhat younger than the rest, no more than seventy perhaps, and it occurred to me that she had been singled out by the management for this switch in routine as being the most resilient in the face of sudden change.

I was careful never to look directly at her during the meal, feeling that to do so would have been to take an unpardonable advantage of her exposed position. As it turned out, I need not have been so fussy, for it was she, at dinner on the following evening, who chose to make overtures.

When we sat down she leaned slightly forward across her table and touched my wife's shoulder. "I don't believe you have a menu," she said, smiling tentatively and holding out a little typed card. "Sometimes they forget. I'm afraid. But I really don't think they should have done it with our new visitors."

My wife thanked her and took the menu. There was, in fact, already a menu on our table, on my side of the butter plate, and in any case it was not a menu in the sense that it presented one with a variety of dishes from which to choose. It simply told you what you were going to get.

(Continued on page 150)

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Bermuda is a group of 365 islands. One for each day in the year, so Bermudians say. Sailing among them is a never-ending pleasure. Golf, tennis, fishing, cycling, picnicking are all-year sports. Bermuda's beaches are wide, pink and soft. The water is blue, inviting and refreshing. Bermuda's houses are unique—an artful blending of white roofs, pastel-coloured walls and massive chimneys. And flowers—Hibiscus, Oleander, Bougainvillea, Easter Lilies—splash the Islands with brilliant hues.

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There are many details to be considered in planning any holiday. But you'll save yourself a lot of time and trouble by talking things over with your travel agent. Helpful too is the Bermuda Vacation Kit which you can get by writing to: The Bermuda Trade Development Board, 620 Fifth Avenue, New York 20, New York.

PEOPLE

in House & Garden

Jessica Tandy
London-born graduate of the Old Vic, Ophelia to Gielgud's Hamlet, Catherine to Sir Laurence Olivier's Henry V, and the tragic Blanche of A Streetcar Named Desire, Miss Tandy entered her marital and professional collaboration with actor-writer Hume Cronyn in 1942. Out of it have come The Fourposter and a string of other successes in the theatre, TV, radio and films. Offstage she is the mother of three children, lives in a New York duplex remarkable for its art collection and the dramatic lighting planned by Mr. Cronyn. Its features are on pages 86-87.

Jack Gould
What Gould, author of Color Television (P. 122), thinks about television interests even the networks. This became evident not long ago when a network persuaded him to quit newspapering and become a TV executive. But Gould had been smeared indelibly with printers' ink and, after a brief spell on Madison Avenue, returned happily to his old desk at the New York Times to resume his daily TV column. It is often sardonic, sometimes caustic and always knowledgeable.

Peter White
What Is Light? (P. 81) is a product of many hours of library research plus consultation with a number of eminent physicists (including a Nobel laureate). Mr. White, a magazine editor and freelance writer, was a member of the first Army Intelligence team to interview Nazi scientists who were working on Hitler's rocket weapons at Garmisch-Partenkirchen. A Viennese by birth, he went to schools in Austria and England and is a graduate of Columbia College, in New York.

C. Eugene Stephenson
A sure guide to successful room schemes, says the author of The Decorative Role of Light and Color (P. 82), is to see to it that color and light sing in close harmony. Mr. Stephenson is a past President of the American Institute of Decorators, and member of the Board of Trustees of the Parsons School of Design. He has designed many interiors and home furnishings (everything "from budget jobs to palaces"), and is a co-author of the book How to Decorate and Light Your Home.
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Picture the Poconos in the spring: the forestland is tinted with laurel blossoms, and dogwood lines the winding roads. Rashing, thaw-fed streams cascade over waterfalls, and verdant fairways beckon the avid golfer. What nicer prescription for your post-winter woes than to visit this scenic playground with 1500 square miles of lake-studded mountains and valleys. Here you will find well-stocked trout streams, many excellent tennis courts, and nine-, eighteen-, and twenty-seven-hole golf courses. Picturesque riding trails are dotted throughout the area, and there are miles and miles of woodland trails for the hiking enthusiast and lover of wild life.

Explore the Appalachian Trail, for example, and get a memorable view of the Delaware Water Gap. Enjoy good food and a healthy life out of doors in this pleasure-ground in the Poconos where there are activities for every member of the family—every age. Accommodations range from rustic cabins to resort hotels, the prices varying accordingly.

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THE STRANGE PRIDE

“It is amazing how the Americans like to show off their living accommodations. No sooner do you cross the threshold than you are ushered into the kitchen, the bathroom and even the lavatory.

“All this is done without any particular bragging, but with the strange pride of a people for whom the color of the furniture covers in the drawing room sometimes has more interest than Rembrandt’s canvases and the construction of a new garage more fascination than the architecture of the Louvre.”

Such, according to a New York Times dispatch, was the report in a Soviet magazine by one of seven Russian journalists who journeyed in this country late last year. The published impressions of all seven visitors were generally both friendly and favorable to Americans and to our way of living. For the first time in many a year, Russian newspaper readers were permitted to know that we are not a nation of refugees from “The Grapes of Wrath”. For this we may be glad, and we salute the Department of State for making the visits possible.

But there also is cause for regret: we are saddened that our Russian visitors seem to have missed the point about how we choose to live. Their journeys were rather short, and their knowledge and experience of America were rather limited. This may well explain the failure to evaluate properly what they saw. The inclination to become five-day experts on other countries and to look for easy and superficial comparisons to life at home instead of seeking basic causes and effects is regrettably not peculiar to Russian foreign correspondents.

A visitor from a land where it is common for six families to share a single kitchen, where inside lavatories of any kind are the exception and where most families live in one or two rooms, is understandably amazed on being shown American living accommodations for the first time. But what the communist reporters apparently and unhappily failed to see, and what we Americans are perhaps inclined to take for granted, are the reasons for the pride we take in our homes.

We prefer to have our civilization judged, not by the power of the state which we freely choose to govern it, but by the beauty and happiness created by free individuals in their own homes.

W. H. L., Jr.
by definition, a slip cover is a removable cover. It enables you to have a quick change of color scheme without going to the expense of re-upholstering. You can shed the restraints of practicality and use just about any color under the sun because a slip cover does not have to be cleaned on the chair or sofa. Best of all, the slip cover’s uses are almost unlimited. Taking the definition in its broadest sense, you can cover anything in a room from the floor to the ceiling. The fabulous choice of fabrics styled in H&G colors makes it possible to develop a completely new decorating scheme with slip covers. These colors are selected to be used together. You can combine printed fabrics and plain fabrics in harmonious colors. You can match the colors in paint, carpets, accessories and even in furniture. If you want professional help in planning a scheme for any room in your house, you can order a House & Garden color scheme by mail, based on any one of the 36 colors or custom-designed to go with a swatch of fabric you want to use for slip covers. Details are on page 121. The slip cover is this year’s big news in decoration.

New fit: Contoured covers fit as trimly as upholstery. You can have them made to order, with or without skirts, to follow the lines of the original upholstery. You can buy ready-made ensembles of expert detailing. Or, if you want to make them yourself, there is a new and easier method of pin-fitting slip covers right on the furniture to assure smooth lines.

New fabrics: Washable, closely woven fabrics that tailor well come in a wide range of H&G colors. Some have polished finishes; others are woven in interesting new textures. In linen there are new printed patterns and new strié surfaces. Fortisan is used in sturdy woven fabrics for extra strength. Plains, stripes and block plaids are co-ordinated in color so that they may be combined in one room.

New fashion: Printed and woven patterns lend distinction to the new slip-cover fabrics. Small-scaled prints include striking sunburst motifs, mosaic designs, allover florals, diamonds and blocks. Embroidery has returned in printed, stitched and tufted designs to give fabrics a new dimension. Quilted fabrics are available by the yard in prints and plains, many co-ordinated with sheers and solid-color materials to complete a room scheme. Traditional toiles are simplified in coloring and detail. Checks, pencil stripes and subtle plaids are suitable for furniture with straight lines.

New function: Slip covers can be used throughout the house to provide a quick change of color scheme. You can use removable covers not only on furniture but to change the appearance of a wall, a window, a ceiling. Slip covers are excellent camouflage for a room’s least attractive features. You can use them as the basis of a color scheme, whether you start with white walls or Oriental rugs. Even a group of throw pillows with two sets of slip covers in different colors can give your room a complete change of effect.

America’s first commemorative toile in over 100 years depicts in scenes and symbols President Eisenhower’s career. His childhood home in Abilene, West Point, the home in Denver where he was married, Columbia University, the Gettysburg farm and the White House are represented, together with military flags and arms, the five stars of his rank, crossed swords and cap, and the shoulder patch of SHAEF, the Presidential eagle, the GOP elephant, and his hobbies, painting and golf. Integrating the design is a garland of state flowers and acorns which signify strength and fruitfulness. Arranged on tinted background with pinpoints of color, this pattern blends well with modern furniture or antiques. It is printed in ten colors including the characteristic red and white and blue and white. The toile was styled by the Eisenhowers’ decorator, Elisabeth Draper, for Schumacher.

Shopping information, page 120.
"Slip covers are not confined to summer."

MICHAEL GREER

"Unless you travel a lot and are away from home several months of the year, it is a good plan to change slip covers at least twice. I don't advise a radical change of colors because both schemes should be harmonious with accessories and paintings. You can use a printed fabric that matches the color of your walls in winter; then choose an accent color of the print as the primary color of your summer slip covers."

"Give full swing to color in slip covers."

MELANIE KAHANE

"You can be extravagant because they can be changed so readily. Colors you might hesitate to use the year-round can be given full expression in the summer interlude. If you have a neutral white or beige room you can go into red, white and pink or the electric blues and greens. Tropical colors are excellent to use when the climate is temperate and there is sunlight that permits these colors to live."

"Plan from the start with two sets of slip covers."

JACK L. STEINBERG

"It's economical in the long run. If you are furnishing a room from scratch, buy furniture in muslin instead of having it upholstered, and plan to use slip covers which allow for a wide variety of changes. Choose pieces with clean, simple lines and try to avoid chairs with a great deal of frame exposed. You can either slip-cover everything in a room the same for unity or break up a pair of chairs by slip-covering each in a different color or harmonizing pattern."

"Make them exciting."

STEPHEN MALLORY AND JAMES TILLIS

"Otherwise a room just dies. Instead of an obvious chintz, use cotton taffeta, in a pin stripe, for example, or lightweight linen, sateen, or even curtain lining sateen which comes in wonderful colors. The material should be pre-shrunk and given a special finish to resist wrinkles. Slip covers should look as permanent as upholstery. We prefer them only in summer, using one fabric, one color throughout a room to create a tailored background. Throw pillows can be in a lighter tint of the basic hue. Paintings and accessories, not slip covers, should be the predominant accents in the room."

"Let color and texture tell the story."

JOHN AND EARLINE BRICE

"We like slip covers neat and simple. They should be washable so that you don't have to send them out to be dry cleaned. If they are made of a closely-woven texture with some give to it and tailored to fit tightly, you can wash them and put them back on the furniture slightly damp without having to iron them. It's a good idea to have two sets in two different but compatible colors. This enables you to change a color scheme completely, and if one piece goes to the laundry before the others, the alternate slip cover will fit right into the scheme."

"Slip covers without gimmicks."

MELVIN BROWN

"Too much applied decoration spoils the effect. You can get interest in a room in other ways, with pillows, accessories and greens. The style of slip covers depends on the style of the furniture; they should be made to look as much like the original upholstery as possible so that you can hardly tell the difference."

"Once you begin, slip-cover everything."

SHERIDAN KETTERING

"Be courageous enough to use one fabric throughout and run the gamut of colors. Choose a basic pattern such as a ticking stripe that comes in a wide range of colors. Slip-cover every piece of furniture and every pillow in a different color. The current vogue for white or pastel walls makes it possible to mix colors in a room effectively. Using the same material will give unity. Simple cotton is always good, provided that once you start, you use it everywhere."

"Slip covers must be done with a sure hand."

DOROTHY DRAPER

"You must know beforehand the kind of look you want. If you admire the delightfui look of English houses, you will want your slip covers to fit loosely. The loose fit is softer and especially suitable for sofas with down cushions. The alternative is a tight fit like a sausage which looks slick but seldom inviting. In Wilton House, in England, the grand gray and white drawing room has all the upholstered furniture loosely slip-covered in brilliant red brocade."

Modernizing a room with H&G colors

Proof that slip covers are compatible with any period is illustrated in this living room whose colors radiate from a handsome old Turkish rug. For the sofa, the slip cover is Saffron to harmonize with the background of the rug. On pull-up chairs, a multicolor block stripe combines the colors in the border of the rug. Ottomans, sofa pillows and accessories are in the least conspicuous colors of the rug. Curtains are varied widths of fabric in muted Cantaloupe, Lemon Peel and Flame. The materials, rich in color, are from a new group of fabrics mixing two or three natural fibers (Egyptian cotton, linen, silk, Ramie). "Odyssey Group" fabrics by Thai brok, furniture by Dunbar, available at Lord & Taylor, New York. Turkish rug by Coury, available through decorators. Shopping information, page 120.
Flowers in romantic blues link dining and living areas

Butterflies-by-the-yard are spring tonic

A pink and white mosaic print enlivens a living-kitchen
For the dining room:
A SLIP-COVER WARDROBE

Opposite, top
In living-dining room printed slip covers key the color scheme. An allover floral design hand-printed on washable cotton, its dominant colors are picked up as accents against a white background. Dining chairs covered to match lounge chairs can be recruited for extra seats in the living area without throwing the decorating scheme out of balance. Since the design is non-directional, this print is a good choice for an open-plan room where furniture is arranged in groups and seen from every angle.

Opposite, lower right
In small dining area an open, airy feeling is created by using white cotton printed in butterflies and bunches of grapes. The design, crisply detailed, lends itself to several decorative treatments to give variety to a room scheme. Here, the panels of a screen are slip-covered in the print. Chair seats are appliquéd with cut-outs of the individual butterflies. To slip-cover chairs with upholstered backs, the material can be quilted effectively.

Opposite, lower left
In family room dining area a polished cotton print adds warmth to sleek tile and plastic surfaces and glass walls. It is a small-scaled diamond mosaic well suited to slip-covering small chairs as well as the big loose cushions of a modern settle. Printed in H&G's Carnation Pink and white, it is an Everglaze fabric, which means that it is resistant to wrinkles as well as dirt.

In living-kitchen, which is also used for dining, one wall is slip-covered in black and white ticking. This is an adroit way to introduce fabric for interest in a room where there is no upholstered piece that can be slip-covered, and scant window area to curtain. Hung in panels from the picture molding and decorated with ornaments and pictures, the ticking takes away from the laboratory look of a kitchen.
Variety for a white-walled living room is achieved by slip-covering furniture in three different materials: a white textured fabric on club chair and ottoman, two-tone blue and white tweed on wing chair, blue and green stripe on the sofa. Lemon Peel and Tangerine sofa pillows are warm accents. Designed for year-round use in a suburban house, the slip covers are made of heavy weight materials that tailor and wear like upholstery.

Photographed at Rocklyn Hills Country Estates, N.Y.
Decorator: George Arthur Associates

Seasonal change is ushered in with all-white slip covers in textured cotton. For winter the furniture in this living room is upholstered in bright blues and Bitter Green. Summer white covers, specially finished to shed dust and wrinkles, protect the upholstery and change the room's climate. Benches and sofa pillows are slip-covered, too, in pink and red chintz as bright as a flower border. Off-white curtains and tweedy beige rugs blend with both schemes.

Decorators: Mr. and Mrs. Leroy S. Rosenbaum.
Decorator: Sheridan Kettering
Top
Harmony in a living room furnished in a mixture of styles is accomplished by using a single slip-cover material throughout. Club chairs and modern cane-backed sofas with loose cushions are covered alike in a washable linen stripe. Siamese silk in contrasting stripes and solid colors are used on accent pillows as punctuation for the scheme.

Right
Individuality for a small conversation group derives from slip covers made of allover quilted chintz. The covers are artfully cut to conceal the exposed wood frames of the high backs; they give the Provincial chairs a lighter look. One-piece fitted covers on studio-couches in the same room are made of identical material to tie the scheme together.

Owners: Mr. and Mrs. Henry Fischbach
Designer-architect: Harold M. Schwartz

HOUSE & GARDEN, MARCH, 1956
Top left

**Tone-on-tone daisy motif** frames a bedspread of lustrous cotton broadcloth. The fine looped stitches are reminiscent of a type of hand-embroidery which originated in 16th-century France in the Loire Valley. Today, the needlework is done on tufting machines but the needles are guided by hand. The bedspread has a full, gathered skirt, is ready-made to fit single and double beds. Matching fabric by the yard makes a slip cover for the headboard to add a decorator finishing touch.

Bottom left

**Embroidered strawberry border** gives a romantic flourish to a bedroom. The coverlet and dust ruffle, trimmed in matching bands of embroidery, are ready-made but have the custom look. Canopy for the tester bed is created of the same fabric which is available by the yard with the border on only one side. The strawberries are embroidered on white or pastel cotton broadcloth which can be washed by hand or dry-cleaned. "Provence Daisy" and "Strawberries of Avignon" are from Chateau Embroidery Group by Cabin Crafts.

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**For the bedroom:**

**SLIP COVERS WITH EMBROIDERY INTEREST**

Opposite

**Delicate stitched embroidery** transforms familiar materials into an exquisite bedroom ensemble. The coverlet is made of Everglaze chintz encrusted with all-over embroidery in H&G's Carnation and Siamese Pink. For the slip-covered headboard and other custom effects, the embroidered chintz can be had by the yard. The dust ruffle is a flare of pleats, permanently set in Carnation Pink cotton. Curtains are ready-made of sheer material enhanced by the same intricate embroidery. To point up the ensemble, the wall behind the bed is painted Siamese Pink, the other walls white. Club chair and desk chair are slip-covered in deep red. Bloomcraft ready-made bedroom ensemble and fabrics by Charles Bloom, Inc. "Wunda Weave" carpeting by Belrug Mills. Shopping information page 120.
New fashions in slip-cover fabrics

Mosaic look
Cottons printed in vivid colors "inlaid" to look like bits of tile have a three-dimensional quality. The designs range from simple arrangements of triangles and lozenges to intricate butterfly and stained-glass motifs. Rich in coloring and inspiration, they recall mosaics of the Far East, Spain, Pompeii, and the Promenade in Rio de Janeiro.

Flower look
Bold arrays of flowers or delicate nosegays bring a year-round look of spring to any room. Some are "painted" in realistic fashion; others are collected into pretty bouquets. Traditional English and French toiles have been redesigned in fresh colors, many in H&G's romantic blues. Trim shirting stripes and plain cottons in textured weaves harmonize with the prints.
Embroidery look

The filigree patterns of fancy needlework add new interest to room schemes. Quilting is being revived in all-over jagged designs, outline stitching, and prints that counterfeit the look of quilting. Embroidery is imitated in border-printed chintz and in lacy gold metallic prints. The French soldier print is available plain or quilted, and there are striped and solid-color fabrics to act as foil for the design.
Sleight-of-hand

Slip-cover separates give new style to a day bed (a single box spring and mattress attached to a pair of headboards). Quilted chintz top, cut like a contour sheet, and straight, tailored skirt look like one when the bed is made up. Zippered covers for the bolsters are the finishing touch.

Floor-length cover of bright felt trimmed with white braid turns a round game table into an accent piece. For dining, the table changes character with a change of slip covers, for example cotton damask.

Bed canopy hung with slip cover of printed cotton brings traditional charm to a modern bedroom. Matching fabric makes a box-pleated bed skirt and curtains. Walls, too, are slip-covered with lengths of fabric using double-faced cloth tape and half round molding to conceal top and bottom edges.
with slip covers

Crossing the boundary between utility and decoration, slip covers are the answer to many an old and familiar decorating problem. You can use them to modernize your house: to change the identity of an old-fashioned piece of furniture; to give walls, ceilings, doors, windows new beauty.

**Reversible stripe** in four shades of blue gives unity to a pair of sofas used face to face. You can switch the stripe so that the darkest shade begins at the same end of both sofas, to balance the window area.

**Left**

**Slip-covered panels** remodel an old-fashioned door and serve as color accent for a corridor. The stripe is used horizontally to give the effect of a lattice shade. The same fabric can be used as curtains inside the room. Attach the door panels (and the slip covers on the bedroom walls opposite) with double-faced cloth tape.

**Left**

**Sliding panels** slip-covered in an attractive print take the place of a wall between living and dining areas. The fabric is a large-scaled repeat of a flower arrangement drawn like découpage. On the reverse side the panels alternate two colors picked from the bouquet, in plain cotton.

**Right**

**Slip-covered valance** points up a window. A tier of sheer cafe curtains hangs inside the window reveal, and valance of bright felt slips over the cornice. It is a simple treatment for summer.

Shopping information on page 120

For how to make slip covers see page 152
IS THERE SOMETHING NEW IN AMERICAN PAINTING?

By James Johnson Sweeney

In the meeting here of Oriental and North European painting, an eminent museum director senses a trend

Perhaps "American painting" is the wrong term to use. "Painting in America" might be a much wiser one. This is no semantic hair-splitting. As yet we have no established tradition of art in this country that is recognizable and associable with us as a people.

It is clear that within the past fifteen years in the United States something in the nature of a pronounced upheaval has affected the outlook and production of our younger generation of painters. We are aware of it here and find the fact recognized not only by visitors from abroad but by artists and writers overseas who have had an opportunity to see a few examples of the total work.

Today the young painter in Paris is inquisitive about what the young painter in New York or on the Pacific Coast is doing. In the early 'thirties the younger European writers looked with interest toward this country, but never the
James Johnson Sweeney, head of the Solomon R. Guggenheim Museum in New York City, stands in his new clean-lined galleries.

younger Paris painters. That they do today is quite unprecedented, and provides some assurance that we are not completely deluded by a chauvinistic hope. Something has taken place here and is apparently still going on.

Whatever change of direction has begun to evince itself in painting in the United States was fostered during the war which ended in 1945. Of this there is no question. Previous to 1939 the single great event that might have broken down the spiritual frontiers between the artists of the United States and the rest of the painting world was the famous Armory Show of 1913.

The Armory exhibition opened the eyes of the American public, and of those artists who had not had the opportunity to travel abroad, to the explorations into unknown art areas that European artists had been undertaking over the previous fifty years. The schools of Munich, Dresden, Florence and Rome could no longer claim the prime attention of the young American artist as they had in the nineteenth century. Paris as the capital of both exploration and achievement in painting and sculpture had finally been revealed to him.

Still the Armory Show's principal value was a shock value—perhaps better—a jolt value. It upset hidebound attitudes. It opened up new vistas. It created fresh appetites. The show itself was relatively short lived, but its effects remained—the appetites it created, the vistas it opened up. There was, however, no immediate means in this country of fertilizing the seeds of fresh interest that had been planted. And a year later a world war blocked the communications with Europe which the Armory Show had promised to open up.

Eventually some American (Continued on next page)
painters found a partial solution in moving to Paris. In most
cases this was not until after the war had ended and the art
they discovered in 1913 had already developed a vocabu-
larv quite alien to that of even the most advanced examples
in the Armory Show. Those artists who remained at home,
and who continued to cherish the stimulation which the shock
of the Armory Show had provided, gradually found their in-
spiration thinning; their work began to take on an ingrown,
dead-end character.

The outbreak of new hostilities in 1939, however, led to
quite a different set of conditions. It gave the younger Ameri-
can painters at home, particularly those on the Eastern sea-
board, a chance to know and watch several of the leaders of
contemporary European painting. For, during the war, such
painters as Mondrian, Léger, Chagall, Ozenfant, Lipchitz,
Ernst, Tanguy, Masson (and shortly after the war Joan Miro)
were settled in or near New York. Their studios were meet-
ing places for young artists. Several of these visitors actually
taught. All were hospitable and generous with ideas and sug-
gestions. The atmosphere of New York during these years,
thanks to these guests and other visitors such as Andre Breton,
Marcel Duchamp, William Hayter, the architects Le Corbusier
and Alvar Aalto, took on an intellectual and creative liveli-
ness closer in character to that of Paris than to the normal
tenor of Manhattan Island.

At first few results were evident. In spite of the younger
men's interest and their admiration of the visitors' work,
the rash of imitation which one might have expected did not
materialize. Still the association was having its effects beneath
the surface; and by the end of the war a group of younger
artists had established themselves in New York with a dis-
tinctive character of expression—different at once from what
was being done by artists of their own generation in Europe.
Americans such as Pollock, Gottlieb, Rothko, Guston, Baziotes,
Motherwell, Clifford Still, Tworkov and De Kooning, to name
only a few, had worked their way into a field that became
loosely known as Abstract Expressionism. The teaching in-
fluence of the Bavarian Hans Hofmann on this generation was
important and led away from the restrictive conventions of
representative painting. An emphasis on color and the rhythmic
organization of "free gesture" brushwork became the domi-
nant characteristics of these American painters' new work.

In New England and the Middle West two other Central
European expressionists, Karl Zerbe and Max Beckmann, were
exerting at the same time the strongest influences on the
student artists of those regions.

Just after the war Rothko, Still, Tworkov and Motherwell
and their colleagues, through teaching posts in different quar-
ters of the country, spread their wartime exploratory outlook
across the nation, even to the Pacific shores. One of the most
responsive areas was around San Francisco Bay. There Clifford
Still and others emulated Hofmann's teaching methods by en-
couraging a free search for personal pictorial expression.

In the Northwest, notably in the neighborhood of Seattle,
the influence of Oriental art had shown itself before the war
in the work of Graves and to a less obvious extent in that of
Tobey. This was undoubtedly in part due to the rich collection
of Oriental art in the Seattle Museum; but it was also probably
because the inhabitants of the Pacific shores were acquainted
with the Orient. In the work of a painter such as Carl Morris
of Portland, the aesthetic influence of Chinese painting mixes
with the forest-landscape atmosphere of Oregon's Pacific
watershed. And ten years after the close of the war we find
Oriental influences cropping out in all quarters of the coun-
try, from the subtle tonalities explored in the Northwest long
before the war, to the influence of Oriental calligraphy super-
ficially adapted to abstract compositions. And there was
the admiring recognition of work by Oriental-born artists
painting in this country—notably Kenzo Okada and his
younger fellows, Tadashi Sato (Continued on page 137)

Opposite

To herald the spring a table setting in delicate flower colors

As the days grow longer and the breezes softer, why not enjoy a welcome change of season
indoors as well as out? Your table might bloom with a flower-scattered cloth, leaf-green
napkins and a still life centerpiece of fruit (here, a giant apothecary jar makes an unusual
and effective container for small green grapes). Surfeited with heavy winter meals, family
appetites can be stimulated by lighter foods served on cool milk glass: a fluffy soufflé, crisp
salad, grapes and bite-size petits fours for dessert. Milk glass and crystal by Westmoreland

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What is Light?

It is a form of energy that makes us see, but the blind also live by it. Although none of us can do without it, we can get too much of it. This primer explains how light works, what it does to the mating of pheasants, why the sky is blue, why plants look green and why you see red.

By PETER T. WHITE
Today light is thought of as traveling energy. Nobody knows exactly what it is and, for that matter, nobody can tell you precisely how it travels. But we do know a lot about what it does; where it comes from for example, what happens when it reaches things and men, and why higher forms of life, from plant to human, cannot exist without it.

All light is given off by atoms when they are struck, so to speak, an atomic blow. As particles of one substance hit another, energy is given off in the form of light. The phenomenon can be violent, as in an atom blast, or gentle, as in the glow of fireflies and deep sea fish when they chemically combine oxygen with a protein in their so-called photogenic organs. They do it in the course of normal body functions, or to warm other animals, or to attract prey or a mate.

Men make light through heat by friction, as in a spark; through chemical heat, as in the burning of a candle; through electrical heat, as in the filaments of light bulbs; and by sending electricity through a gas or vapor—as in neon or fluorescent tubes, in which heat is incidental and light is a chemical glow.

The universe, it is believed, produces light continuously through the fusion of hydrogen atoms to form helium in the sun and the stars.

Now, what does light do?

It exerts pressure. This can be shown in the laboratory with tiny tops. They spin when light from a 100-watt bulb is focused on them. If sunlight were used, they'd be driven at such high speed that they might explode.

The life cycle of many animals appears intimately linked to light. Roughly, the more light, the more activity. Keep weasels in less light than they're used to, and they'll grow winter pelts in late summer. Keep light on hens fourteen hours a day and they'll continue eating, and grow fat so fast they can be eaten weeks before normal time. Pheasants in cages lit all night mate sooner than normally and lay eggs in January instead of April.

Light is essential to plants for photosynthesis. This chemical process results in the formation of sugar out of carbon dioxide from the air, and out of water and minerals from the soil, in the presence of a pigment called chlorophyll. (Not everything about chlorophyll is known, but one thing you may be confident of is that it is not essential to toothpaste.) All life—plant, animal, and human—depends, directly or indirectly, upon photosynthesis for all food and most fuel. Light gives energy to plants which feed animals, and both plants and animals feed men. Coal has resulted from plants and oil from animals and other organic materials that were buried millions of years ago, and the energy released by them now came originally from sunlight.

Evident to us all is the importance of light for seeing, a process which is understood just so far and no further. The retina, the delicate inner lining of the eyeball, has millions of tiny nerve endings. When stimulated by light, these nerve endings perform a subtle action which turns the light energy into minute impulses, partly electrical. The optic nerve—a kind of stranded cable—passes these impulses on to the brain which generates the sensation of seeing. Nobody can say just how the brain does this, but the seeing apparatus is so sensitive that it can react to the light of a candle 19 miles away. (Some doctors are speculating about a device to make the blind see.)

(Continued on page 139)
THE DECORATIVE ROLE OF LIGHT AND COLOR

BY C. EUGENE STEPHENSON

The effect of light on color, texture and form is as important in creating a room as in painting a picture.

Lighting is an integral part of the decoration of a room. The amount of light and the atmosphere you want to create should be decided at the beginning, at the same time you choose the colors and plan the arrangement of furniture. Some houses that seem lively and beautiful in the daytime become dull, impractical shells after dark; other houses that are drab and uninteresting by day become vibrant when the lights go on. The successful room is the one in which lighting and color are in harmony. Used intelligently and with imagination, lighting can make even a small, uninteresting room come alive.

When choosing your color schemes and furnishings, it is important to consider the effect that lighting will have on the colors and textures. Under artificial light at night colors may change subtly. Textures may be altered and seem softer or harsher depending on the way they are lighted. Good lighting enhances the furnishings and can create the atmosphere that is pleasing to you. Each room presents its own problems, and each person responds to lighting in different ways. A room that is used primarily for leisure and entertaining usually calls for a gay, stimulating atmosphere; a subdued scheme is more suitable for a bedroom which is planned for rest and relaxation. Be consistent in your choice of color and light. White or pastel walls give a high reflection of light. Dark walls reflect a relatively small amount of light; consequently you will have to use more wattage. If the walls are dark, the ceiling and rug should be lighter for reflection value.

With the wide variety of artificial light now available, you can give a room almost any desired atmosphere and add a number of exciting area interests with pools of soft, warm color on floors and furniture groupings. Lighting will accentuate texture in pile fabrics and carpets, highlight the glint of metal threads in materials, bring out the depth and contrast of rich woods. As you plan your room scheme, plan to take advantage of the various kinds of lighting: portable table lamps and floor lamps; ceiling mounted or recessed lights, floods and spotlight; fluorescent cornices and valances and brackets; adjustable fixtures, including pull-up lights on walls and ceilings; accent lights; and luminous ceilings and walls.

(Continued on page 142)
Barbecue terrace is fully lit at night yet the window wall, thanks to lights recessed in the roof, never becomes a black mirror.

Although electric light has been with us some 75 years, only recently have we stopped treating it as a candle flame or gas lamp. Attractive at times, the dim and fixed light of candles and gas lamps has a limited area of effectiveness. But new electric fixtures built into the framework of a house actually distribute a more balanced light than daylight. Light tubes in series create luminous ceilings, ring rooms with cornices of light and flood entire walls with illumination. Lighting planned as in this house eliminates window reflections that often screen a moonlit garden. Such good general illumination not only aids the eye and lifts the spirit but gives a new visual dimension to interior decoration (with new dimmers you can control the intensity of light to suit the mood of the evening). A home also needs individual fixtures for specific purposes like reading, shaving, cooking and dining. Portable lamps add still another attractive and useful effect.

Stanley Benjamin house in Cleveland, shown here, was designed by W. D. Riddle, architect for General Electric Lamp Division.

THE BENEFITS OF BUILT-IN LIGHTING

Lighting fixtures, planned as parts of the architectural whole and built into the framework of a house, give more even light and a new visual dimension.
A good plan balances general with direct lighting

Table in kitchen gets direct lighting from an adjustable three-light ceiling fixture (it has 75-watt bulbs). Recessed fixture, flush with ceiling, brightens window wall, adds general light as do the cornice lights.

Cooking center is lighted by two 30-watt fluorescent tubes above it. The tubes are recessed in the cabinet over the counter so they don't shine in your eyes at the table. Such direct light for work surfaces is vital.

Book shelf conceals two 40-watt fluorescent tubes over bed. Ceiling cornice has four 40-watt tubes for general illumination. Such well balanced, well distributed light prevents glare and eye strain. Bed switches control all lights in house. One turns on coffee in kitchen.

Today's better, brighter light needs a plan. Squares shown above are recessed ceiling lights; dots fixtures; long lines tubes. Below: in kitchen series of tubes in cornices give working light.
Above sofas, cornice lighting (six 40-watt fluorescent tubes) casts a glow over walls and upward over ceiling, and both surfaces diffuse the light evenly. Lamps give direct light. Below, opposite wall of living room balances this light with fixtures over fireplace to highlight texture of stone. Ceiling spots over the windows bring out color in the curtains.

Overhead lighting (two 40-watt tubes) gives direct downlight to pantry-bar at one end of dining area. Accordion doors conceal bar and refrigerator when not in use.

More photographs on page 144
The professional experience of actor Hume Cronyn and his actress wife, Jessica Tandy (co-stars of The Fourposter), influenced the decoration of their New York apartment. They approached the task with the theatre's appreciation of the dramatic effects of lighting. Mr. Cronyn consulted an expert on theatrical lighting and their plan resulted in a system with much of the flexibility usually found only behind the footlights. Its built-in fixtures illuminate the Cronyns' superb art collection; its combination switches and dimmer controls allow the couple to create the atmosphere that suits their mood, or to spotlight the best features of their apartment and possessions.

STAGE LIGHTING SETS STARS' OFF-STAGE SCENE

HOUSE & GARDEN, MARCH, 1956
Ceiling downlights halo a great Picasso over the mantel, shed a reflecting glow on a music corner and a tea table.

Hume Cronyn directs play of light from ceiling by flipping the switch plate, then adjusting the glow with dimmer.

Pre-Columbian plaques and grotesque masks mounted on boards are dramatized by ceiling lights of hallway.

HOW TO BUY A LAMP

A major concern in furnishing your house is to find the right lamp for the right background. To simplify your selection, do a little homework in advance. A lamp has two purposes—the functional one of giving light and the decorative one. Consider thoughtfully what areas in your home need good light; then weigh the lamp's functional value with the decoration it can contribute to your room scheme. In the kitchen, bathrooms, stairway landings, entrance halls leading to utility rooms good illumination will take precedence over decoration. Indirect or built-in lighting is best for these areas. Decoration is of equal importance in the bedrooms, dining room, living room, family room, study, bar or game room.

Think of lamps in relation to the areas of activity for which you need lighting. End tables next to armchairs or sofas in conversation groups, bedside tables, chests of drawers and desks need lamps. You may prefer a standing lamp next to a club chair, a piano, or game table.

Next, consider the type of illumination you require of your lamp. This may be a direct focal light; a general glow; or a special lighting effect to dramatize a picture collection or other point of interest in a room. A uniform light will often make your room seem larger. Too great a concentration of light by a chair or sofa may, on the other hand, narrow and break up furniture you have grouped for conversation. Many people are tempted to invest in too large a lamp in the belief that its size will solve both these lighting needs by shedding a large amount of light. Actually size has little to do with the quantity or quality of lamplight. A small lamp with a bulb of high intensity casts as satisfactory a light as a large one. It may be better to use several lamps of 60-75 watts for good general illumination than to depend on a 100-watt intensity in one table lamp. Every lamp buyer should investigate the diversity of lamp bulbs. Only about one tenth of the types available are commonly purchased. Similarly, in addition to the conventional three-way switch control, you might look into lamp fixtures that have the newer touch control, in which pressure is needed to light the lamp.  

(Continued on page 145)
The Scandinavian way

Admired for centuries as a practical race, Scandinavians today are expressing an uncommon gift for creating utilitarian objects of beauty and grace.

The creations of the artists and craftsmen of Scandinavia and Finland today rival Norway's fjords and the stately beauty of Stockholm and Copenhagen as lures for the traveler. To the devout student of home decoration who wishes to maintain a reputation of knowledgeability the ateliers of Oslo, Copenhagen, Stockholm and Helsinki have become meccas requiring a pilgrimage. The interest of laymen has been whetted by the fine Scandinavian silver, glass, furniture and textiles shown in shops in New York and other cities and in the touring exhibit “Design in Scandinavia.”

The excellence of these northern handicrafts has been known for decades to the discerning, but in the last few years Scandinavian design has undergone a flowering that has carried its fame wherever the arts of living create conversation.

Since the war new talents, of course, have joined the old guard of Scandinavian craftsmen and increased their creativeness, but the compelling attraction of their output remains what it has been: The Scandinavians bring exceptional artistry to the design of everyday utilitarian things, whether they be silver candlesticks, chairs of simple line or wooden spoons and straw baskets.

Last September, Denmark, Finland, Norway and Sweden joined in a “Scandinavian Design Cavalcade” to display the newest and best domestic arts and crafts in each country. In Copenhagen, Helsinki, Oslo and Stockholm there were museum exhibits of ceramics, glass, textiles, needlework, weaving, silver and furniture as well as informal displays in studios, stores and workshops. The illustrations you see here were photographed by House & Garden at the exhibits. The Cavalcade will be held again this fall (see dates on Page 151) and the schedule is planned to let a traveler visit them all in the usual course of a trip to Scandinavia.

The Societies of Arts and Crafts and Industrial Design in the four countries (designers, manufacturers, merchants and consumers who establish and enforce the high standards of design and quality of Scandinavian arts and crafts) sponsor the Cavalcade. Continued on the next page
1. Embroidered Swedish tea cozy, wood birds.

2. Glass cases display Swedish arts and crafts.

3. Finnish rug is called “Park at Night”.

4. Swedish textiles offer rich variety in design, color.
5. Coppery blue, bark and lichen tones in fine Finnish pottery.


7. Two Danish silver candelabra form a spray of light.

8. Souvenirs of Swedish hand crafts exhibit.


10. Goblet, glass bowls from Norway.

11. Fun and fine design in Danish signed pieces and souvenirs.
The silver craftsmen’s sense of form and proportion transforms the tools of living into art objects. Ceramic artists, on the other hand, use vivid colors and caricature for whimsical effects.

We started the Design tour in Norway last September after a comfortable 17-hour flight from New York on a Scandinavian Airlines System “Royal Viking”. Flying east we met the sun coming up; it cut the night in half and made the trip seem brief. Landing at Oslo, we made our first stop at the “Kunstnerne Hus” (Artist’s House) for an official display of applied arts in glass, enameled silver, ceramics, needlework and wonderful wood pieces—bowls, platters, salad sets. New furniture was arranged in room settings in strange but interesting color schemes: somber greens, dark reds, purples recalling Aline Bernstein’s rich settings for Ibsen plays. Domestic arts were shown at “Husfliden,” the showroom of Norwegian Home Arts and Crafts. There were all kinds of straw baskets, beautifully whittled wood spoons and ladles for the kitchen, scarves woven on two sides, sweaters and brightly colored Norwegian gloves.

Connecting these two exhibits, and extending between Oslo’s Royal Palace and Cathedral, is the Karl Johansgate, the hub of the town. There, or nearby, are many fine shops you will not want to miss—the silver shops of David-Andersen and Tostrup, the Glasmagasin for Hadelands clear crystal or deeply colored glass. Bordered on one side by a park where in the shade of trees you will find flower-decked cafes, this wide avenue reflects the energetic Norwegian’s love of outdoors. Strollers crowd the cafes. There are flowers everywhere—in boxes, in windows, in beds; Norway, snowbound in winter, rejoices in the colors of summer. Oslo’s City Hall is the town’s most imposing new building. Built near the shore, its two great towers dominate the Oslofjord. It contains painting and sculpture by most of the country’s outstanding artists; the sculpture of the courtyard and fountains is notable. But it is the surrounding wooded area and the fjord that appeal most to the Norseman. In good weather everyone walks on (Continued on the next page)
In the hands of artists in all four Scandinavian countries, glass and clay are shaped into fanciful forms and put to ingenious uses, thus gratifying the contemporary demand for things that have beauty and serve well.

Sundays to the ski jump at Holmenkollen, to Vigeland Park or to visit small countryside villas with their mustard colored walls and tomato red trim. (The newest, most interesting house, however, is architect Arne Korsmo’s. It has two stories of solid glass in a country with 20°-below-zero temperatures.) The ancient seafaring tradition is strong; Norwegians delight in boating on the fjord and showing visitors the Kon Tiki or the Viking ships on Bygdoy.

In Copenhagen the annual exhibition of the Danish Society of Arts and Crafts and Industrial Design at Charlottenborg was the Cavalcade’s attraction. It was formally opened by the Minister of Trade, who is a Garbo-like beauty, Lis Groes. Both handmade and machine made objects for the home are displayed in the comprehensive show. Textiles, ceramics, glass, carved wood and products designed for industry, such as metalwork and lighting fixtures, were introduced together with a Hans Hansen silver exhibit covering 25 years of his work. There was some furniture (see the convertible chaise longue by Hans Wegner on Page 95) but the Copenhagen cabinetmakers’ exhibition, so important in Denmark where furniture design is a fine art, came later in the month as part of the Cavalcade. (Chairs from it may also be seen on Page 94.)

Leaving the exhibit and walking to the circular plaza, Kongens Nytorv, you get the feel of this city. Around are tall, gray-blue old buildings, tile roofed and narrow windowed. Not far away you see the high masts of ships; water almost surrounds Copenhagen and canals cut through it. The skyline is punctuated with green, copper sheathed Baroque towers. (One has a fantastic outside stair winding to the top of a steeple.) In the distance (Continued on page 94)
19. Swedish shaker has jigger-top.

20. Boat-shaped bowl, vase of crystal clear glass are Finnish.


22. Finnish bowls, single-flower vase are glass.

23. Finnish wine, water glasses.

24. Heavy glass vases of flower-like shape from Finland.

25. White bone china coffee set, Swedish design.

26. Blue and white Danish ceramics.

27. Norwegian fabrics, silver, glass and wood.

28. Wood candlestick, bowls are from Denmark.

29. Glazed pottery by Finnish artist.
Newest Scandinavian furniture, both handmade and mass produced, continues to justify its reputation throughout the world. It proves that good design and simple usefulness can go together.

are the sweeping lawns and massive trees of Rosenborg Castle, where visitors may see fabulous crown jewels and regalia. Right at hand is the hotel d'Angleterre's terrace where, from a sidewalk table as you enjoy a drink, you see pass an exuberant procession of towheaded, pink-cheeked tots and, presently, waves of bicycle-borne Danes suddenly released by a traffic light.

To see and buy the best that Denmark offers for the home, go to Den Permanente, the permanent exhibit of members of the Danish Arts and Crafts Association. Everything shown must first be approved by a selection committee. Quality is their only criterion. You will covet the beautiful teak and oak furniture made by hand with honest construction and a sure feeling for the tone and texture of natural wood. Collected here under one roof is a variety of modern chairs, tables, sofas and desks by the famous designers including Finn Juhl, Hans Wegner, Einar Larsen and Bender Larsen. This furniture is completely new in form, but the design and finish are liked with equal fervor by modernists and traditionalists. Most of the creators of these pieces are men of great versatility. Besides designing furniture, Finn Juhl and Hans Wegner practice architecture; others design silver, textiles and woodcarving. All the great names in silver, porcelain, ceramics, textiles are represented together with the work of many unknowns. The display  

(Continued on page 148)

For more pictures and details of Scandinavian art, please turn to pages 146 and 147.
36. Denmark’s beautifully hand crafted furniture is typified by the elegant silhouette of this teak frame chair with upholstered back and seat.

37. Danish teak desk has removable drawer and pull-out leaves.

38. Danish smoked oak piece can be stool, lounge, bench or chair.
The weekend athlete and
HEART DISEASE

By ARTHUR S. CAIN, M.D.

A specialist in cardiovascular research and surgery, Dr. Cain teaches at the Columbia University College of Physicians and Surgeons. In addition, he writes a nationally syndicated health column.

On the first mild Saturday morning of springtime, most winter-weary businessmen are smitten by a curious non-medical infection. Suddenly, after drab months of physical indolence, they become dedicated to “getting back in condition.” The amateur gardener takes spade in hand and the weekend golfer races for his country club. Neither is likely to suffer any harm from his sudden, impulsive burst of energy. For, as any physician knows, a single day of strenuous gardening or golfing cannot alone cause a heart attack, any more than can a single night of overeating, drinking and smoking. But it is a fact that the sudden changes of season impose a special burden on the human body. The danger of heart attack, according to medical records, increases sharply when radical shifts in the weather occur.

A man has a heart attack because, for a long, long time he has been building up to one. Some men lay the groundwork faster than others, and once vulnerable, unwittingly push themselves into a hospital. Some, like the President of the United States, find it difficult to protect themselves. But most men could take advantage of what is known about heart attack and do much to guard against a serious and possibly fatal heart attack.

Victims hear heavy loads
I speak exclusively of men because men are usually the victims—six times in seven. Women have a relative immunity to heart attack until they are fifty or more. Although men and women are about equally affected after fifty, the disease must be considered primarily a male problem, most serious between the ages of forty and sixty.

Not only do heart attacks predominate in men, but in certain kinds of men. Some men are not very likely to have heart attacks. Farmers, woodsmen, outdoor laborers and those whose work requires regular muscular effort are seldom victims of heart attacks. Business and professional men, who work most of the week in an office, carry a heavy load of responsibility, make decisions and worry about them and depend in general on their wits and ability to cope with people, are the outstanding victims of heart attacks.

They, too, are the weekend athletes. They cram what exercise they get into two days each week. They golf, work in the garden and take pride in their houses and their gardens. They go duck-hunting in the winter and fish in the summer. They go to extremes in whatever they do, in business or pleasure, and they have most of the heart attacks.

Why?
Because they have atherosclerosis.
Atherosclerosis is an unfamiliar word. But it describes a very common disease. There is hardly a man of thirty who hasn’t a touch of it, or a man past forty who should not take heed of it. To understand heart attacks, you must understand atherosclerosis.

How atherosclerosis grows
Atherosclerosis is a bit like scale in a kettle or callouses on the hands. It accumulates in lumpy patches on the inner lining of arteries. There is no symptom to betray it or test to reveal it. Over the years it collects, thickening the walls of delicate arteries, reducing their size, bulging into their channels and impeding the flow of blood to the vital organs they supply. By their size and location these useless deposits of fatty chemical limit the amount of blood passing through an artery. In the heart, where two small arteries are the sole source of nourishment, such interference can be damaging. In time of stress, a laboring heart can suffocate for want of blood—and that is just what happens in a heart attack. The severity of the attack depends on the amount of heart muscle shut off from its blood supply or, more exactly, how much atherosclerosis blocks the path in the branches of the two small arteries.

What can a man do to protect himself from atherosclerosis and its consequences? Is the disease inevitable? Must a man give up his golf, stop mowing the lawn and let the garden go to weeds? Should he fear to climb a ladder, pitch a tent or crawl to a duck blind? And what about good food, good drink and tobacco; are they taboo?

There is much that can be done to control atherosclerosis. But no medicine can help. Although the disease is inevitable insofar as our present knowledge is concerned, it is the amount of the disease that is important. The amount can be influenced by an intensely personal therapy called self-discipline. Success depends on a willingness to form new habits of work and play, in the office as well as at home and on weekdays as well as on weekends.

Atherosclerosis and heart attacks have a predilection for fat people. The slender have the least amount of atherosclerosis and the fewest attacks. The lumps and thickenings of atherosclerosis are made of a fatty substance, cholesterol, and...
it is a scientific fact that a diet low in fat as well as in calories slows the formation of these troublesome deposits. Reduction in weight not only retards progress of the disease but reduces the load on a heart already infiltrated by it. Energy once used to pump blood through pounds of fat can be used to meet safely the needs of walking, gardening, and golf.

Reducing is not easy for a fat man, and it requires help from a wise and patient wife. Because most fat people overeat to relieve nervous tension, the wife who spots the sources of tension and finds a way to remove them has her husband's reducing battle half won. Meals require planning for calorie content, but lean steaks and hamburger, tossed salads and green vegetables are good to eat as well as essential in any reducing menu.

Alcohol, tobacco and the heart
Two minor pleasures often puzzle a man on a diet or a man curious about heart disease: alcohol and tobacco. Neither of these drugs encourages atherosclerosis, nor do they have much influence on weight. Alcohol does stimulate the heart and increases its work rate. It also relaxes a person. In moderation it is seldom harmful. In general the same may be said of tobacco but with certain exceptions. Some people are especially sensitive to tobacco and should avoid it.

There are two common diseases that promote the development of atherosclerosis: high blood pressure and diabetes. Both require the attention of a physician, and the presence of each can be entirely unknown to the victim. Here again, fat is a contributing factor. Weight reduction alone often lowers blood pressure and may help diabetes. Early correction of either of these diseases can prevent a heart attack.

Exercise and exertion play important roles in heart attacks but neither ever hurt a normal heart. Exercise is necessary to keep a heart in good condition, for the heart is just a mass of muscle and its strength and endurance depend upon the way it is trained. A man whose heart supports a certain amount of exercise every day profits from the work. Regular work leads the heart to better its own blood supply by enlarging its arteries, developing new branches, and even improving connections between the two arteries.

But a man can't go for years with little or no exercise and expect his heart to respond safely to strenuous effort. Spurts of exertion demand too much from a rusty heart. The weekend athlete must see that his heart maintains a regular level of work during the week, so that his weekend efforts are not dangerous. If he has been guilty of sedentary week-day living, he must reach the proper exercise level gradually and preferably with the advice of a physician.

Closely related to muscular effort is emotional effort. The heart responds to emotions as it does to exercise. Anger, fear, anxiety and excitement make it dig in for work just as a stint behind the lawn mower or running up a flight of stairs does. The pulse speeds up, blood pressure rises, and the heart gulps in and pumps out more blood with each beat. Emotional crises, like exercise, must be controlled and held to an even level. They must not run to extremes. The combination of violent emotion and violent exercise has precipitated many a heart attack. The weekend athlete, angered by a stalled car with a dead battery, must not add to his heart's work by pushing the car. The combined load may be too much.

The same control of emotions applies to meal times. Digestion calls for work from the heart. A man must relax before eating even if it means postponing the meal. The heart should not handle both tension and digestion at once.

A gradual change of heart
The earlier a man brings all the factors in atherosclerosis under control, the less has he to fear from his heart; but it is never too late to begin. After years of neglect and irregular demands on his heart, a man can start, gradually and intelligently, to improve its condition. His objective is to avoid sudden and unusual loads. He must bring his daily activity up to the healthiest maximum for his particular heart, and reduce the violence of the unusual demands.

The same advice applies to a man who has had a heart attack. He must find the amount of activity best for his heart. Even after a heart attack most hearts benefit from a certain amount of exercise. The kind and amount must be carefully determined in each case. Much depends on the load of emotion the victim carries. The more anxious and worried the patient, the less physical effort is he permitted. Most victims of heart attacks do not die. They return to work. How much work they do depends on how carefully they train themselves to handle work. Their problem is no different from that of the weekend athlete who has not had a heart attack. Both must learn to keep the strains level, to avoid the violent peaks of effort and emotion, and to correct the habits and diseases that encourage the development of atherosclerosis.
What it takes to grow a respectable lawn

Everybody would like a perfect lawn; most of us will settle for a good one. Here is how you start it.

A lawn is no better than its grass. The best grasses are cool weather plants that thrive in spring and fall, and drowse through summer. While fall offers the best growing conditions for new grass, spring is the time when many gardeners are inspired to start a new lawn, and the earlier in the growing season you sow your grass seed, the better. The first step is to take care of all basic grading before planting. Most rough site grading, contouring and leveling require professional skill. Otherwise good grading is hard to achieve, with or without machines. In any case, avoid using heavy types of machinery that may cause too much soil compaction. After grading, the seed bed is either hand-spaded, or tilled with a tilling machine to a depth of six inches and liberally laced with organic matter like one of the moss or cultivated peats or animal manures. A clay soil, or a subsoil that is well mixed with plenty of humus-forming material, will support excellent grass. The surface mixture of the lawn bed is next spread, raked, and re-raked until smooth and free of sticks, sod chunks and stones. You need not bother to pulverize the soil. Lumps are actually good for grass since they improve aeration, and are broken up by the grass itself. Just prior to sowing, fertilizers and ground limestone, where a soil test shows it is needed, are raked into the soil surface. Fertilizer may take the form of a standard balanced plant food (formula 6-8-6 of nitrogen, phosphoric acid, and potassium) or one of the new, delayed-action lawn fertilizers. Select either a balanced brand or a high nitrogen type with supplements of superphosphate and potassium. Their function is to release nitrogen slowly, throughout the growing season, and without burning the grass. All are available from garden supply dealers. Seed sowing is best done with a mechanical spreader, from which fertilizer may also be spread. Light raking, followed by light rolling to press the seed into the soil, complete the job. Watering will seldom be necessary on early spring grass. (Cont'd on page 167)

Five lawn problems and how to solve them

1. If grass won't grow under trees: trim branches high to reduce shade; give extra food and water spring and fall so tree roots will not starve grass. Or re-seed each spring with annual grasses tolerant of shade. Or plant English ivy, pachysandra or myrtle ground covers. Under Norway maples and most needle evergreens, better lay a terrace.

2. If slopes are too steep for grass: loosen and enrich soil on bank and stake in place; across slope, 6" boards laid on edge 12"-18" apart. Plant groundcovers between. Plants will soon cover boards, hold slope alone. Where regrading is feasible, break the slope into terraced areas with retaining walls.

3. If there are wet spots after rain: either the surface grade or the subsoil may be poorly drained. Where large areas are affected, either re-grade and re-seed or install lines of drain tile, with asphalt paper over open joints, 2' below surface to carry water from area. Tile line should drop 5' in every 100'.

4. If lawn has humps or hollows: lift and stack the sod in 12" squares 1 1/2" thick; pile good soil at one side; shave off subsoil at high spots and raise level of low spots. Roll in both directions, then replace good soil, followed by sod. If the job is carefully done, the turf will settle to form an even surface.

5. If large rocks protrude in lawn: probe to determine size; dig hole slightly larger and 18" deeper than rock immediately beside it; lever rock in with crowbar and bury. Where burial of boulders is not feasible, or where ledge rock shelves out under grass, either blast rock or plant an ornamental tree beside it, with rock plants and ground covers.
TWO FOR THE SHOW:

Azaleas and Rhododendrons

April's daffodils, May's tulips, even the roses that come in June are not more highly prized among gardeners than azaleas and rhododendrons. Flowering through the three most spectacular months of spring, bearing their drifts and clusters of color, some on bare branches, some on stems showing the first green of leaves, still others on sturdy shrubs that keep their foliage the year round, they are surpassed by few plants in either usefulness or beauty. From the smallest of the family, suitable for nooks in the rock garden, to the tallest boundary evergreens reaching fifteen feet or more, there is a rhododendron to provide flowers in any color except true blue. Among the azaleas, you can choose anything from a foot-high puff of solid color to airy blossoms reaching up ten feet to brighten the springtime woods. There is an azalea or rhododendron (botanically they are all classed as rhododendrons) of every size and shape, with or without leaves, bearing flowers singly, in groups, in clusters, in solid sheets. They grow in all but the most wintry climates or the most sultry. But you must accept at the outset the fact that not all kinds will prosper in all climates; that many of them, especially in the evergreen rhododendron group, are of limited hardiness in north central and plains areas. Up both coasts, to Vancouver in the west and to Boston or beyond in the east, there are wide choices for most gardens. Across the broad temperate belts running west and south from Long Island, New York, and along the entire west coast, the selection is even greater. Wherever the rainfall averages 30" or better per year, where the winter temperature spends most of the time above 15° F., azaleas and rhododendrons are a good gamble. They offer great opportunities to new homeowners who want to create a rich and colorful foundation planting. (Continued on next page)

Five ready for planting, from left: hardy Ghent azalea, that blooms as leaves unfold, 30" size. Catawba hybrid rhododendron, evergreen, dependable, 30". Hinodegiri azalea, evergreen, moderately hardy, 12". Carolina rhododendron, first native species to bloom, 18"-24". A. kaempferi, hardy and near-evergreen in mild climates, 30". All roots are balled and burlapped. With the tools you need for planting are big baskets of oak leaves and pine needles for year-round mulching and coarse peat moss for the planting holes.
They insure color and fine foliage texture in permanent garden backgrounds. They make handsome and friendly screen plantings for backyard privacy. They open a whole new set of possibilities for landscaping the north sides of houses and difficult places under big trees and at the woodland edges.

Before you spend much money, however (and you can spend from $3.50 to $12.50 or more apiece for plants like those shown on the two preceding pages), take time to observe the kinds that do well in your region. Follow the recommendations of the nurserymen. If you are a beginner, start with the most reliable species and varieties and branch out from there. The basic cultural requirements of azaleas and rhododendrons are important but not usually difficult. They will be summarized at the end of this article. Some of the types, species, and varieties that should grow best for you are listed and briefly described in the following paragraphs—azaleas first, then rhododendrons, early flowerings to late.

**KOREAN AZALEA** (*A. macroanutsi*), from northeastern Asia and Japan. Deciduous; in northeastern rosy-purple flowers in April precede leaves; flowers appear earlier on west coast; reaches height of 6'; fall foliage yellow to bronzy crimson; easily grown and very hardy, but liable to bud damage where frosts come late in spring. In such a climate plant in a northern exposure to delay bud development.

**ROYAL AZALEA** (*A. schlippenbachii*), from northern Asia and Japan. One of the best and one of the hardiest; fragrant pink flowers in early May as leaves open; reaches 8'-10'; colorful fall foliage. Good as a single accent plant or in groups.

**A. POUKHANENSIS**, variety of the Yodogawa azalea (*A. yedoensis*) from Asia. Usually low and compact, but reaching 9' in shade. Bears in May, even when young, purple flowers with red markings. Good for large rock gardens, in mass plantings among other deciduous types and evergreens.

**PINKSHELL AZALEA** (*A. vaseyi*), from North Carolina. With light pink flowers in mid-May, reaches 6'-8'. Deciduous; hardy to —20° F.; does well in moist woods, beside pools. Pinkshell has colorful fall foliage. (Continued on page 170)
Massed azaleas include natives as well as kaempferi, Hinodegiri, amoena, Gable hybrids, with Carolina rhododendron, at lower right.
The ubiquitous egg is a cook’s best friend. There is the egg that binds; the egg that enriches; the egg that gives substance to a sauce, and the egg that gives a soufflé its splendor. Apart from the egg’s protean ability to combine with other foods, it is—dressed in infinite variety—a meal in itself, as nutritious as a steak and at a fraction of the cost. For centuries immemorial the creators of truly great dishes have devoted a large measure of their inventiveness and artistry to the ennoblement of the egg’s unique flavor and consistency. But it takes an uncommon cook to do justice to the common egg. There are few abominations to equal an egg scrambled or fried to tough tastelessness. Chefs de cuisine of eminence have long considered the egg a worthy companion to the most sophisticated foods, fit to crown with a Madeira sauce, to be poached in Burgundy, to rest on a purée of chestnuts or to be covered with foie gras. To those who have known the egg only in its simplest forms, the recipes on the following pages should provide rewarding inspiration.

All recipes use two eggs per person when the dish is served as a main course, one egg when it is served as an introductory course.
**SCRAMBLED AND EN COCOTTE**

### Scrambled Eggs

For a dish of scrambled eggs to be at its best, it should be served immediately after leaving the hands of the cook, as in that form eggs tend to deteriorate rapidly in taste and quality. Some cooks use cream or cream sauce to keep scrambled eggs in condition for a reasonable period of time. I do not recommend the use of sauce unless it is absolutely necessary; cream or water is much more satisfactory. The most important point is never, on any account, to overcook the eggs. This general recipe will give satisfaction if the directions are strictly followed:

Butter a sauté pan liberally. Put into it six well beaten eggs. Season with salt and pepper and put on the fire. Keep stirring constantly with a whisk or a wooden spoon until the eggs become cream-like in consistency. Then add two more ounces of good sweet butter and if the eggs can't be served immediately, add heavy cream, approximately 1 tablespoon to every two eggs, or 1 teaspoonful of cold water for each egg before cooking.

### Eggs En Cocotte

Eggs en cocotte are prepared in much the same way as eggs cooked in timbales with the exception that the eggs are not turned out. The cocottes should be made of fine porcelain or earthenware, preferably with little handles attached, and set in a water bath for cooking. Cooking time is from 6 to 10 minutes, according to the heat and preparation. If the cocottes are lined with forcemeat, the cooking time should be lengthened accordingly to allow for this.

### SCRAMBLED EGGS ALICE

**Eggs Mollet**

Eggs mollet should be properly classified as soft-boiled eggs. In preparing them, it is again absolutely necessary that the eggs be fresh. Plunge them into boiling water, draw the pan aside, and leave for eight minutes without boiling. Plunge into ice water for two minutes, after which the shell may be easily removed without damaging or breaking the egg inside. Put the egg back in water or broth until ready to serve or until added to other ingredients in a recipe.

**Hard-boiled Eggs**

In order that eggs should be properly hard boiled, they should be put into boiling water and allowed to remain there for ten minutes only and then cooled off right away in cold water. If cooked longer than ten minutes, the yolk acquires a greenish tinge on the outside and the white will expel a very unpleasant odor. Very few people are aware that eggs which are cooked and cooled off and then found to be not sufficiently done cannot be cooked any more)

if put back into boiling water. Hard-boiled eggs can be kept a long time in a cool place if they remain in their shell, but if shelled they should be rubbed with a weak solution of lemon juice and water and used as soon as possible.

### BRANDADE D’OEUVS MOLLET

6 eggs mollet
1 lb. fresh cod
12 cups olive oil
4 large cloves garlic, crushed
3 cup boiled milk
Salt, freshly cracked pepper
1/2 cup clarified butter
1 tbsp. freshly chopped chives
6 tbsp. whipped cream
6 slices white bread

Season the cold with salt and pepper and steam between two plates for about 30 minutes or until quite cooked. Then skin, bone and flake roughly with a fork. Put in a heavy pan with 1/4 cup olive oil and the crushed cloves of garlic. Stir briskly with a spoon until well crushed and smooth, adding the rest of the oil slowly, tablespoon by tablespoon. After having added 6 tbsp. of oil, add 3 tbsp. of boiled milk. Continue adding oil and milk until the fish is the consistency of light mashed potato. Then correct the seasoning, being a little heavy handed on the pepper. Arrange down the center of a hot, flat serving dish in the form of a bed. Make six indentations in the center. Put a teaspoon of clarified butter and one egg mollet in each indentation. Mix the chives and the rest of the clarified butter and coat the eggs with this mixture. Put 1 tbsp. of whipped cream on top of each egg and place under a very hot broiler just to scorch the cream. Then remove the crusts from the slices of bread and cut in half diagonally. Fry in the rest of the olive oil until golden brown on each side. Surround the dish with the fried bread.

(Continued on page 160)
OMELETS AND SOUFFLÉS

Omelets

There are three most important rules to be followed in the preparation of an omelet. First, the omelet pan should be kept extremely clean and never used for any other purpose whatsoever. When not in use, it should always be left a little greasy with butter, wrapped up in aluminum foil and kept in a cool place. Water or any other liquid should never touch the pan. In the rare and unhappy event that it has to be cleaned, heat the pan gently first and then rub it out with plain steel wool. Use a clean rag and vegetable oil to wipe off any steel wool that may be left there. Second, the eggs should be well beaten with one teaspoon of ice water and % teaspoon of salt added for each egg. After beating, the eggs should be strained. This is the only way to remove the little white spots which can otherwise only be eliminated by over-beating. Third, the pan must always be heated before any butter is put in and the omelet cooked over a brisk fire. A fork is the very best implement for making an omelet.

To make an omelet for two, break four large eggs in a bowl. Beat with % teaspoons of water and a little salt. No pepper should be added until after the omelet is made. Then strain the eggs into another bowl. Heat the omelet pan. When it is hot enough to make the butter sizzle without browning, put in a lump of butter about the size of a pigeon's egg and almost at once add the strained egg mixture. Stir with a fork, shaking briskly with your left hand the whole time until the eggs are nearly set. Spread out the mixture so that no holes are left on the bottom of the pan. Then tip up the omelet, fold it over with the edge of the fork and turn it swiftly out onto a hot flat serving dish. The best way is to grasp the handle of the pan with the left hand, hold the dish near the end of the pan and tip the two together. The whole thing should take not more than two minutes, and great care should be taken not to overcook the omelet. The egg mixture should be stirred so quickly that it never touches the bottom of the pan without being moved. This will ensure a perfect omelet.

Soufflés

The thing to remember about soufflés is to follow meticulously the instructions in any good recipe, and of course, pray. It is extremely important that the egg whites should be shiny and not 'dead' in appearance before they are folded very gently into the mixture.

MUSHROOM OMELET

The following omelet recipes serve 2.

- 4 beaten egg omelet mixture
- % lb. firm white mushrooms
- % oz. salt butter
- 1 tsp. lemon juice
- Salt, black pepper

Melt the % oz. of butter in a shallow heavy (Continued on page 163)

SHIRRED AND FRIED

Shirred Eggs

Shirred eggs are cooked and served in small china dishes especially made for the purpose. Butter the dish lightly and break into it either three or four eggs. Pour a little hot melted butter over the yolks and cook in a slow oven for a few moments until the yolks look as though they are covered with a veil. The seasoning of the eggs, if no sauce accompanies them, should be left to the eater, as salt and pepper would destroy their beauty.

Fried Eggs

There are two distinct methods of frying eggs, one which may be termed the French way and the other the American or English way. The French cook includes under frying anything that is immersed and cooked in very hot fat, either oil, lard or butter, while the American or English cook applies the term to anything that is cooked with the aid of a fatty substance and generally at a much lower temperature. From my point of view the American or English way of frying with a small quantity of butter over a moderate heat preserves the lightness and digestibility of the egg better than the French method. Melt two tablespoons of butter per egg and cook in a heavy pan over a slow fire for 3 minutes. Again, no seasoning should be added except at the table.

SHIRRED EGGS BRETONNE

- 6 fresh eggs
- 2 cups baby white onions
- 2 oz. butter
- 1 cup sliced sautéed mushrooms
- ½ cup heavy cream
- Salt, freshly cracked pepper

Blanch the baby white onions which should be very small, about the size of a large pea. Drain them and sauté in the butter with salt and pepper until soft and a little brown. Mix the sautéed mushrooms with the onions and cover the bottom of a large shirred egg dish. Make 6 hollows in the mixture and break an egg in each. Pour over the cream and cook 8 minutes in a 350° oven. Remove and season at the table. (Continued on page 164)

POACHED AND IN TIMBALES

Poached Eggs

Poached eggs are merely eggs cooked in water without the shell. The most important requisite is that the egg be fresh. A stale egg will never poach well. There are two methods of poaching eggs. The first method is to fill a deep pan three-quarters full of water and add a teaspoon of salt and a tablespoon of tarragon vinegar for each quart of water. Turn down the heat and allow to simmer gently. Stir with a spoon to make a whirlpool. Slide in the shelled egg. Simmer for 3½ minutes, remove at once and put into a bowl of warm or cold clear water with a little lemon juice, depending on whether you plan to use the eggs hot or cold. The second method is to stand the lightly greased poaching bowl in a pan of shallow hot water. Break the eggs into each mold and simmer gently for 3½ minutes. The first method is the best as the yolks should be completely surrounded by the whites.

Eggs Molded in Timbales

The term timbale in cookery is properly applied to anything having the shape of a small goblet. However, today many molds of different shapes are termed timbales. Eggs molded in timbales require the same treatment as eggs in cocottes or eggs in cases with one difference: they are not served in the molds but are turned out upon the dish or plate in the form of the mold. Eggs prepared in this manner should always be cooked in a water bath. The greased, filled molds are set in a pan and hot water added until it reaches halfway up the side of the mold. The eggs are then poached in the oven.

ŒUVS POCHÉS L'ESTRAGON

- 6 poached eggs, cold
- 6 cups clear chicken stock
- ½ cup dry sherry
- 2 tbsp. brandy
- 2 tbsp. tomato paste
- 6 tbsp. plain gelatin
- 3 beaten egg whites
- ½ cup fresh tarragon leaves

Rinse out a ring mold in cold water and set in refrigerator to chill. Put the stock, sherry, brandy, tomato paste, gelatin and egg whites into a pan. Heat over the fire until the mixture comes to a boil, draw aside and leave for 15 minutes. Pour through a damp cloth. Half fill the ring mold with this aspic when on the point of setting. Decorate the top of the aspic with the tarragon leaves and arrange the cold, dry poached eggs on the top, evenly spaced. Cover with more of the aspic and put to set in the refrigerator. Take also 6 baby timbale molds and half fill them with aspic on the point of setting. Put several tarragon leaves on top of the aspic and fill up the little molds with the rest of the aspic. Put to set in the refrigerator. Turn out the large mold in the center of a flat silver dish. Turn out the little molds and arrange around the edge of the dish. Serve very cold.

In House & Garden's April issue

A NEW FEATURE

To give you a brand new, authoritative, quick-reference recipe library, H&G food articles hereafter will appear as handsome self-contained 12-page units within the magazine, each with its own four-color cover. James A. Beard's Complete Fish Cook Book is No. 1.
The return of the large house

Of all the vital statistics concerning the American population, the most dramatic is that families are growing bigger. Every 12 seconds somewhere in the United States a baby is born—more and more often as an addition to an old-fashioned-size family of three, four or more children. As a natural consequence, houses are getting bigger, too. Government findings indicate that three of every four houses built in 1955 have three or more bedrooms. By one official estimate, 65 per cent of new houses have a family room or study. But bigger
families do not alone explain the comeback of the large house. Our unprecedented prosperity has enabled the builders of new houses to gratify appetites for luxuries. Even childless couples are building larger houses because they want and can afford the things only larger houses have: separate dining rooms, privacy for study, work or hobbies. One such house appears in this portfolio. The other two houses are unusual in that their plans provide virtually independent apartment units for the children of the families.

1. FOR A FAMILY WITH MORE CHILDREN

By average standards, the house shown here has enormous size—6,425 square feet of living space. But more important architecturally than sheer size is the plan that gives the five children of the owners, Mr. and Mrs. Percy Straus of Houston, Texas, a domain of their own. This domain consists of three areas—a bedroom-bathroom wing on the second level, a children's dining room on the ground level and a playhouse built apart from the main house. Though the children are free to use all rooms in the house, they spend most of their time in their own areas. As Mrs. Straus points out, "Everything they may want or need is within their rooms." The house was designed to absorb the wear and tear of a large family. "We have lived in it at a fast tempo," says Mrs. Straus, "yet it is extremely easy to maintain. We do not like to nag about wet feet padding in from the pool or muddy boots in rainy weather. So the architect specified materials which can withstand all sorts of conditions." The floors of the entrance hall, living room and children's dining room are of stone. A washable plastic wall covering is used in all service areas and on a stairway leading to the children's bedrooms, each of which has a wall of built-in closets. The central gathering-place of the family is the study, "a natural refuge for the flora and fauna collected by the children.

Broad grass terrace at rear of the house borders an oval shaped pool, which is visible from living, dining rooms.
This house allows the children freedom without invading the peace or privacy of the parents.

Second floor has six bedrooms and four baths. "The idea of separate rooms for the children," says Mrs. Straus, "is to give each of them a place for solitude. When they crave companionship, they congregate in the playroom." The stairway at left permits the children to reach their wing from either the dining room or the outdoors without going through the adults' rooms downstairs. At the opposite end of the second level is the master bedroom suite, with a bath and a dressing room. In the darkroom across from the suite the Strauses develop photographs taken on big-game hunting expeditions.

The boys' bedrooms are small but efficient, each having a full wall of storage closets and a pull-down desk top. While both the boys' bedrooms and baths are simply decorated, the girls' rooms are colorfully wallpapered and have built-in shelves for books, dolls and souvenirs. The Strauses expect changes in the ways the house will be used as the children get older. "Their dining room will be a place for dancing and record-playing, and they will take over the living room without disturbing us in the den."

The children's playroom, sparsely furnished, is designed to take hard knocks. On the dark section of the wall, at right, the children are allowed to make drawings. The panel on which the railroad tracks are mounted is lowered by a cable. The older children make the new playhouse their play and hobby center. Originally a builder's shack, it was enlarged "because the boys needed room for model-making and the girls wanted slumber parties away from the children's wing." Like the main house, the playhouse is air-conditioned.
First floor is planned so that the adults' special rooms—the den, living room and dining room—all are accessible from the large entrance hall. The service area, stretching 54' across the front of the house, includes a cleanup and storage section, a pantry, a cooking center and a laundry. Children's dining room, with access to the outdoors, doubles as a breakfast and snack room for the family. A paved court and new playhouse, not shown above, are at left of garage. Stairway outside den leads to master bedroom.

The living room, with its huge glass wall providing a view of the wooded countryside, fulfills the Straus' "Texas need for long vistas." A large room, 17' by 30', it faces grass terrace which minimizes glare of intense sun. Paneling is oak plywood.

Formal dining room is independent of both living room and kitchen. Its walls, except for wide glass area at left, are covered with Japanese silk wallpaper. Room is mainly for guests, but the entire family uses it on special occasions.

Most popular room in the house is the den, where the parents may have tea with children or cocktails with guests. Because it is adjacent to a closet and a bathroom, the room may be used to accommodate guests. On the wall, which is covered with Peruvian linen, are mounted impala and gazelle trophies bagged on African hunting trip.
While most larger houses are being built today to accommodate families outgrowing undersized homes, this house has a different reason for being. Simply to give the couple who own it the things they wanted, it had to be big. The owners wanted a house with a separate living room and a formal dining room which would do no double duty whatsoever. They also wanted a front hall, a kitchen, a laundry, a pantry, and a breakfast room with their separate identities respected. The house is traditional in guise, designed with details inspired by American Colonial style. The luxury of many separate rooms gives it individuality and variety, lessens clutter and lets household wheels turn more smoothly than they do in some more openly designed houses. Yet, as in houses of contemporary design, most main rooms open to outdoor areas, a beautifully landscaped rear terrace among them.
Wide bow window has the expanse of single pane modern picture windows, but its glass is divided by many muntins in traditional style. View takes in gardens owners began landscaping 10 years before building house. Door, left of window, opens onto porch.

Living room fireplace wall is painted in celadon green. Wood swags flanking 18th century portrait over mantel were carved by Grinling Gibbons. The antiques are rare and choice and the fabrics for draperies and upholstery are traditional designs.

Traditional house is untraditional in plan. It spreads out, and most main rooms have windows which provide cross circulation of air. The bedrooms are in one wing, service and living room area are well separated.

Study is also a studio for Mr. Scott, who is an illustrator. The bay window, nine feet high, lets in north light perfect for an artist. Room was a “provisional” idea, says Mr. Scott. “But it has worked out well and is becoming the most lived in room in the house.”
3. FOR THOSE WHO LIKE THE HOUSE
THEY HAVE OUTGROWN

The traditional house of the Walter Bareiss family in Greenwich, Conn., was a comfortable one, but as the five Bareiss children grew, the space problems grew proportionately. Mr. and Mrs. Bareiss were reluctant to give up their house and its ample grounds. So they built a contemporary style wing and connected it to the main house with a two-story passageway. The mating of the two architectural styles was unorthodox, but the results are gratifyingly practical. The new wing provides the Bareiss children with a small world of their own—a place where they can sleep, eat, watch TV, ride their bikes and even learn to cook. On the ground floor (see plan at left) is a 14½' by 26' playroom enclosed by two walls of glass, one of stone and a fourth with large closets for toys. The stone flooring in the playroom is continued outdoors as a terrace play area. While they were at it, the Bareisses also added to the main house a glass-walled sun room (see picture at left) which is connected to the new wing by the passageway.
OWNERS: Mr. and Mrs. Walter Bareiss
ARCHITECT: Eliot Noyes
LOCATION: Greenwich, Connecticut
SQUARE FOOTAGE: 2,273 sq. ft.

The new wing’s bedrooms, occupied by the family’s three youngest children and a nurse, are on the second floor above the playroom. Windows of each room have adjustable vertical louvers of linen to control sunlight. The bathroom area opposite the bedrooms (see plan at right) is actually three separate but connected units designed so that three children can use the area at the same time without getting in each other’s way.

The playroom on the ground floor is large and open. In warm weather, when a section of the long glass wall is open, the children may ride bicycles around all three sides of the terrace and into the playroom. Even when it rains they can play table tennis and other games outdoors without getting wet; the second floor overhangs the terrace on the far side of the wing. The long rear wall of the playroom is made of a tough fabricated board. This wall is used by the children as a bulletin board and a place where they can pin up drawing paper; it conceals a number of storage closets for toys, a bathroom and a kitchen unit, sometimes used for preparing simple luncheons. Running along the length of the acoustical tiled ceiling are three rows of spotlight lights which may be moved back and forth along tracks to furnish concentrations of light where it is desired (left). Though the playroom serves mainly as a heavy-duty room for the Bareiss children and their friends, it is also used occasionally by the parents for informal entertaining or TV.
**First weekend**

**NORTHEAST:** Even if there is no fire-wood to split, you can keep warm by giving still leafless hedges their only structural pruning of the year. Use sharp shears. Slope sides inward toward top to let new foliage receive ample sun. Later on you will merely trim for neatness.

... Leave winter mulches in place except where early bulbs are pushing through them; then remove the coverings gradually. ... It is not too early to scatter grass seed on spots where the lawn looks thin or brown. Grass will not sprout till the weather is suitable, but the seed's reaction to spring is more reliable than the gardener's... **NORTH CENTRAL:** This is the time when broadleaved evergreens, though sheltered from cold northerly winds, may suffer from southerly sun. Now if ever shade prized plants... **MID-SOUTH:** Wherever the frost is out of the ground, plant three things: garden peas, deciduous (leafless) trees, roses. ... **SOUTHWEST:** Fertilize already established perennials with a balanced (5-10-5) plant food. Azaleas and camellias need acid food; sulphate of ammonia for quick effect, cottonseed meal or just oak leaves and pine needles for the long pull. ... **NORTHWEST:** Don't give up too soon on broad leaf evergreens damaged in the freeze-up of last November. Plants are a lot tougher than you think.

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**Second weekend**

**NORTH AND EAST:** While it is still too early to plough or dig in low areas, slopes and sandy ground may be frost free and tillable. An hour or two with a spade will wake slack muscles pleasantly... And there are always holes to dig; deep holes for new fence posts; shallow holes for next season's compost. ... **MID-SOUTH:** It is time to de-mulch, clean up, and fertilize bulb plantings when crocuses are either in bloom or showing color. Cultivate complete plant food into the surface soil among bulb foliage, a scant cupful per square yard of ground. You are feeding 1956 bulbs to get 1957 flowers. The same procedure follows with hardy bulbs the country over as soon as frost leaves the ground. ... **SOUTHERN CALIFORNIA:** Cut back geraniums (pelargoniums) hard now or be prepared for leggy growth later. Dust your roses for mildew as the rainy season ends, lest the first important growth be slowed just when it should be speeding up. ... **BAY AREA:** Slugs and snails are moving south (it seems that way) so get out the metaldehyde and bait them in earnest. ... **NORTHWEST:** Start pansy seed in flats for flowers this fall.

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**Third weekend**

**NORTHEAST:** Impatient vegetable gardeners can start digging now. Peas are already sown along the coast as far north as Connecticut; it is time to place your bets on beets. You might win. But mostly this is the time for turning over sodland, for rough spading of new ground, adding compost and manure as liberally as you can. **MID-SOUTH:** Any necessary shaping of camellia bushes is best done gingerly, as soon as blossoming is over and before new growth really starts. Pruning consists largely of shortening wayward shoots. Follow this with an oil clean-up spray, at half dormant-spray strength, to counter any of several kinds of scale insects. ... **SOUTHERN CALIFORNIA:** The eleventh hour is striking for seed sowers. All annual flowers, even the tropical kinds, should go in the ground. Summer bulbs, too, including, if you have never tried it, agapanthus, the blue lily of the Nile. It is a good border accent flower. ... **BAY AREA:** Clean out the garden pool. Renew soil around hardy water-lilies; divide and eliminate surplus plants. Nine out of ten garden pools are slums by July. ... **NORTHWEST:** Under broad-leaved evergreens and other plants where weevil damage has been noticed, apply chlordane dust. Use it according to package directions. Chlordane kills white grubs in turf, too.

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**Fourth and Fifth weekends**

**NORTH, EAST AND WEST:** All across the country, wherever the ground is frost free, plant shade trees, especially those that benefit most from early spring planting, like oak, sweet gum, honey-locust. Dig holes both wide and deep and pack good loam firmly around the roots. ... Plant the last fruit trees, the first strawberries, and a quart or two of yellow onion sets to provide early scallions for the salad bowl. ... Trim curving lawn edges along the flower borders with sharp spade or half-moon edger, then set metal edging strips to hold the line permanently. ... Where worn spots on the lawn reveal short cuts, bow to the inevitable and place plastic edging strips along the perimeter. ... **SOUTHWEST:** Where worn and leafmold. especially in pockets eroded by retreating winter...
Wouldn't you know she'd choose a Bigelow... Whether she is choosing a gown at a famous salon... a pair of gloves at her favorite boutique... or a sterling candelabra at her jeweler's... only the best of the best will do. So you can be sure that her instinct for perfection will lead her to Bigelow when she buys broadloom for her home. Bigelow is truly the most prized of all broadloom. Designed by leading carpet stylists, loomed of precious yarns, a Bigelow will bring years of beauty, comfort and luxury to your home.
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ONLY THE FLAVOR TOUCHES YOUR LIPS
BUILDING DATA
(Straus house, page 108)


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MARCH, 1956

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Black paper-mâché tray, green onyx cigarette tray, white onyx cigarette tray, white, green opaline cigarette boxes, white faience pitcher. All from Doris Dessauer, 228 East 51st Street, New York 22, N.Y.

Page 62, top:

“Eisenhower Toile,” is available, through your decorator, in mistelot green, peascot green, cinnamon, carnation pink, toile red and white, oak brown, apricot, joss blue, charcoal and white, and ruby, F. Schumacher & Co.

Page 65:

“Mirror, 32” square, brass frame, Dunbar Furniture.
HOUSE & GARDEN
COLOR SCHEMES BY MAIL

H&G will work out a standard or custom color scheme for any room in your home if you fill in one of the order forms below. You receive a chart with actual swatches of materials for upholstery, draperies and floor coverings, paint samples and shopping information. For a Standard Color Scheme ($7.50), select one of H&G’s colors on which your scheme will be based. If you are unfamiliar with H&G colors, check space below and we will send your set of H&G 1956 color chips immediately, prior to designing your color scheme. For the Custom Color Scheme, you may send a color sample of rug or draperies you want to keep and name your H&G color preference. A set of color chips comes with either scheme, unless previously ordered. Since all materials are individually selected, please allow at least three weeks for delivery.

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GREENWICH, CONNECTICUT

Please send House & Garden STANDARD Color Scheme to:

(Please Print)

NAME: ____________________________

STREET: __________________________

CITY: __________________ ZONE: ______ STATE: ______

Give kind of room for which color scheme is desired (e.g., living room, dining room, bedroom, kitchen, etc.):

Give name of H&G color on which scheme is to be based:

I enclose $7.50 for each room color scheme ordered. Please send Color Chips at once [ ]

To: HOUSE & GARDEN COLOR SCHEME SERVICE
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Please send House & Garden CUSTOM Color Scheme to:

(Please Print)

NAME: ____________________________

STREET: __________________________

CITY: __________________ ZONE: ______ STATE: ______

Give kind of room for which color scheme is desired (e.g., living room, dining room, bedroom, kitchen, etc.):

I enclose sample of fabric, wallpaper, paint or carpet to be used on:

Walls: __________ Floor: __________ Windows: __________

Large seating pieces: __________ Small seating pieces: __________

My House & Garden Color preferences are:

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two years. With a good show, color may help; with a bad show, it doesn’t.

Is a color set difficult to operate?
At first, yes. The tuning is critical and the slightest maladjustment can produce a rainbow of ghosts.

On a color set there are two controls not found on a black-and-white receiver. One controls the vividness of color, how red the red should be. The other control makes certain that the colors are properly placed. When this knob is out of adjustment the faces of performers can become green or mauve. Flesh tones generally are the best reference points for color TV: when they have a natural and familiar pinkish tint, the other colors are right as well.

What makes color TV more expensive than black-and-white?
The color TV set must perform double duty. First, it must be able to do everything a black-and-white set does; second, it must be able to reproduce colors. This requires much more complicated circuits inside the set and, above all, a highly complex picture tube. The picture tube is the basic bottleneck.

How are color pictures sent through the air?
Color itself, of course, is not sent. What are sent are different types of electrical signals representing the primary colors, which are red, blue and green. In effect, the color picture seen by the camera is broken down into small parts in the broadcasting process. These parts are then put back together again in the color receiver.

In the studio a camera with three lenses focuses on a scene. One lens passes only the red portions of the picture, one, the green portions, and one, the blue portions. These individual pictures next are changed into individual electrical signals. These signals are mixed together and go out into the air in a steady stream.

At the receiver this stream is “demixed” back into individual red, blue and green signals. These signals are then projected onto the face of the tube. The red goes where the red is wanted, the blue where the blue is wanted and the green where the green is wanted. The original picture is then reproduced in color in the home.

What makes the color picture tube so complicated?
The inside of the color picture tube consists of hundreds of thousands of little dots of phosphor. A phosphor lights up when hit by the electrons in an electrical signal. The red signal lights up the red phosphors; the blue, the blue phosphors; and the green, the green phosphors.

In the color sets now on sale three “guns” are used to shoot the three signals at the right phosphors. The problem is to make sure that the red signal does not inadvertently hit the green phosphors. The utmost precision is required so that the three “guns” converge correctly on their appointed targets. In short, the color picture tube is an extremely delicate piece of equipment, difficult to make. This is why color TV costs so much.

Will the color tube be improved?
Unquestionably. Present color tubes suffer from lack of brilliance; in daylight the shades in a room must be drawn if the image is not to be “washed out.” There is a different type of tube, developed by Professor Ernest O. Lawrence, Nobel prize winning physicist, which calls for use of a single gun that would flick red, blue and green signals on alternate strips of red, blue and green phosphors. Its practicality remains to be demonstrated, however.

Who is “pushing” color?
The Radio Corporation of America, which is the corporate parent of the National Broadcasting Company, is providing the basic momentum behind the new art; in comparison, other networks and manufacturers seem to be dragging their feet.

David Sarnoff, R.C.A. board chairman, admittedly has everything to gain—in patent royalties, in set sales, in broadcasting leadership—by advancing color. But he also has traditionally played

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WHEN YOUR WINDOW DECORATING STARTS WITH Kirsch

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Windows make the biggest difference—and everyone sees them! To give your home a look of new interest and fresh color, start at the windows. Kirsch window styling ideas help you get the most for your efforts—and your money!

RELY ON KIRSCH DRAPERY HARDWARE...
Drapery hardware is not "all alike," and you pay no more—to enjoy the security, smooth performance and extra durability of superior Kirsch products, such as the beautifully-styled—and versatile—new "Superfine" adjustable traverse. Be sure to see it—and always ask for KIRCH!

COLOR TELEVISION
continued from preceding page

the role of the pioneer and relishes nothing better than a good scrap with the rest of the industry.

Why are other manufacturers less interested?
For one thing, the market for black-and-white television sets is still surprisingly strong. Neither manufacturers nor dealers want to rock the boat; periodic furors of color TV publicity have often made buyers hesitant. In addition, some dealers are not excited over color because color sets usually require much more servicing.

However, enthusiasm is gradually building in much the same way it did in the early days of black-and-white. Bars, clubs and other places attended by the public are installing color sets for their novelty value. The list of people who can afford to have the very latest also is gradually lengthening. 1956 may be the year that color TV suddenly becomes "fashionable."

What is the big need of color TV now?
Much more programming. For all the widely publicized spectacles there still are many nights when there is no color programming at all. To sell sets there are some afternoon features but prospective purchasers want to be able to count on seeing something regularly at home in the evening before they spend $800.

This brings color TV to the same situation that has marked virtually every stage of video progress: which comes first, the chicken or the egg? Before sets can be sold, there must be programs. But before there can be many programs, there must be an audience to see them.

In the case of black-and-white television there was the advantage that both the chicken and the egg were brand new and had enormous novelty appeal. Whatever programs are put on in color, however, also can be seen in black-and-white by existing viewers on their present sets. The public may be missing something, but by no means everything.

Color TV is not a new service, in short, but a supplementary one. The television industry will spare no art of persuasion to make the Joneses appreciate the pleasures of color TV; thereafter they are confident that the Smiths will want to keep up with the social parade.
A MODERN VIEW OF THE BRITISH RAJ

There is good news for admirers of Rudyard Kipling and even for those who may find India fascinating but despite Kipling's attitude toward Indians. The prolific John Masters, author of 1954's highly successful Bhaudani Juntion, has written a volume of autobiography that might be described as Kipling brought up to date. The British military men who inherited the traditions of Kipling's soldiers people the book, and much of the action takes place on India's North West Frontier, beloved of Kipling and his followers. Like Kipling, Masters has an eye for color, a sharp wit and a fluent pen. Where they part company is at the point of view. Masters is a modern man; for him India has no "beethams," only people.

Bagels and a Tiger (a Book-of-the-Month Club selection from the Viking Press, $3.95) tells of Masters's education, if that is the proper term for it, at the Royal Military College at Sandhurst, England, and of his service with the 4th Prince of Wales' Own Gurkha Rifles, which included campaigns on the North West Frontier. It is an adventure story (the tiger of the book's title might have swiped the author's head off) and a soldier's story. But more than that, it is the story of a man who loved India from childhood and who, in spite of India's stifling heat and penetrating cold, the boredom and the frustrations, felt an obligation to her beyond his military duties.

Now 41 and a naturalized American citizen, Masters was born in Calcutta. Some member of his family had been in service in India since 1805; he was of the fifth generation to serve. The Indian Army took eleven years of his life and gave him a career. Now he has embarked on another. Since 1951 he has published five novels, and he proposes to write thirty or so more to tell in fiction the whole long story of the British Raj in India. Bagels and a Tiger is a temporary interruption of the grand design and a happy one.

Not the least of the book's virtues is the light it sheds on how Colonel Blimp got that way. Through two world wars the colonel has both buffeted and impressed his American counterparts, alternately saddening and maddening them. Masters's chapters on life at Sandhurst are the first this reviewer has seen that really illuminate the process of becoming a British soldier.

At Sandhurst, according to Masters, cadets got drunk regularly without causing concern to the faculty. They fought each other with brass knuckles, and im­perilled the lives of innocent bystanders with wild horseplay. (A cadet took his girl to a dance at London's Savoy Hotel aboard a stolen steamroller.) They cheated in examinations: the only crime was to be caught. West Point's honor system would have seemed not merely silly to them but the absolute height of "caddishness." A minute grain of sand in a rifle drew punishment for "filthiness," yet Masters never learned to shoot.

When Masters left Sandhurst and reported for duty in India, he felt that he had come home. His real military education did not begin until he was assigned to the Gurkhas, by a fluke, he says. (A riot prevented the Gurkha officers from getting a close look at him.) His time with the Gurkhas made a soldier of him and taught him a love amounting to reverence for the untiring, unafraid little men, whose one rule of war and life was, "I will keep the faith."

Devotees of Kipling will feel comfortable with Masters's accounts of the British Army messes in India and with his exciting tales (Continued on next page)...
BOOKSHELF continued from preceding page

of combat with the savage, wily Pathans of the Afghan border. But his version of life among the officers' wives in the hill resorts will lift the eye of any who still believe in the clear-eyed, pure beauties from Kipling's pages. According to Masters, no sooner was an officer outside the door on his way back to duty than his rivals began maneuvering to see who would enjoy memsahib's favors until the husband's next leave. "The fact was that hill stations presented an unusual picture of a race that is supposed to be frigid."

Masters sees the insanities of the messroom code, but he also understands the sacrifice, the loy­alty and heroism implied in the medals and battered regimental silver so proudly displayed in the messroom cabinets. He was part of a great tradition in India, now gone forever. Few kind words are spoken nowadays for that tradi­tion, but it was not all had. Mas­ter's dispensation and humor will help restore the balance.

Alec Waugh's new novel

The wide divergence that has oc­curred in the last forty years be­tween the American and British branches of English literature is perfectly illustrated in Alec Waugh's diverting new novel, Island in the Sun (Farrar, Straus and Cudaby, $3.95). It is on a sub­ject uppermost in the minds of the American literati, but, with two possible exceptions, no recent American novelist would have written it, or could have written it, in a manner even vaguely resembling the one Waugh has chosen.

Island in the Sun, to peel it to its core, deals with the color problem and political self-deter­mination on the mythical island of Santa Marta in the British West Indies. The contemporary Ameri­can novelist confronted with these two subjects rolls up his sleeves forthwith. Depending on his tem­perament, he becomes sanctimonious or acrimonious: his eyes, though they can distinguish black or white, are blind to gray. The idea that humor exists is offen­sive, and the literary necessity of black satire is dismissed as beneath the point.

Waugh, on the other hand, has a lively time telling what hap­pened on Santa Marta when a noisy American journalist discov­ered, and printed, that some of the island aristocracy had Negro blood. The revelation came at a ticklish moment because a new constitution for the island was in the offing, the swaggering labor leader was plotting trouble and a daughter of one of the feudal families exposed by the journalist had become engaged to the British governor's son.

In the West Indian sunshine of Waugh's Santa Marta love flourishes and tempests on occasion rage. The events set in train by the arrival of the American journalist lead to arson and mur­der, which Waugh examines with the same sardonic equanimity his brother Evelyn displays. The am­bitious, the jealous, the fears and the inhibitions of Santa Mar­tas Waugh delineates with a deft pen, engaging humor and sympa­thetic understanding. His col­ored people have faults, like the whites, and while Waugh is expounding their plight he does not overlook the chips on their shoulders.

It is easy to read Island in the Sun as merely an engaging novel for both the Waughs are adept at story telling, but when you come to the end you may discover he has implanted in your mind ideas about the race problem that you have missed in the dratries of the professional crusaders.

Random Choices

The Grand Mademoiselle, by Francis Steegmuller (Farrar, Straus and Cudaby, $3.75): A well written biography of the singular Duchesse de Montepensier, who was the richest woman at the court of Louis XIV and whose great love was thwarted by a king.


H.M.S. Ulysses, by Alistair Mac­Lean (Doubladay, $3.95): An ex­citing first novel by a World War II sailor about a tragic convoy to Murmansk.

The Look of the Old West, by Foster-Harris with illustrations by Evelyn Curie (Viking, $7.50): The author is not interested in statistics on the Old West but in how the statistics "kept their pants up." It is indisputable reading for anyone still in the thrill of Amer­ica's most romantic period.

Second Ending, by Evan Hunter (Simon and Schuster, $3.95): The author of The Blackboard Jungle takes a look at heroin addiction among the beatsters. The paper­back has pretty well exhausted the subject, but Hunter's journal­istic skill gives this novel special interest.

J. D.
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SHERRY: THE ARISTOCRAT

By James A. Beard

If you are like most people, the unique flavor of sherry is your earliest "taste memory" of wine. Millions of insistent children have been permitted by their parents to take small sips of it, and there have been some who have not made wry faces. I was the sort of child who liked sherry right from the start. I associated it with Spanish treasure ships, pirates and the lusty characters in Shakespeare who were always drinking "good old sack." In my less romantic maturity, I tend to think of sherry as comfortable and proper. As Thomas Carlyle's wife, Jane, said: "A glass of sherry makes all cozy inside."

It was the English, not its Spanish makers, who gave sherry its enormous status and popularity. In England particularly, sherry is regarded as the aristocratic wine, a drink of dignified, well-mannered hospitality. In the grand days of the Empire no great home was without its decanter of pale golden sherry; it stood on the sideboard awaiting the arrival of guests. It was served with what the English call a "biscuit."

This ancient wine was first drunk in western Europe and England at the time when the Moors ruled southern Spain. The town that is the center of the sherry industry is Jerez de la Fontura, then called Sherris. Hence the name of the wine. All sherry originally was heavy and sweet. About the beginning of the 16th century, English taste buds began to demand a dryer product, and the casks of dry sherry they ordered were marked "seco," Spanish for "dry." This term became the "sack" so often mentioned by Shakespeare and other English literary lights of the period.

Sack was so important to the swashbuckling Elizabethans that even when England and Spain were at war, English privateers made certain that the supply would continue unpimpered. They raidied Spanish ports and sent huge amounts of the wine—to the delight of Elizabeth and her court.

British respect for sherry is still evident in the names of the great shipping families at Jerez de la Fontura: Williams and Humbert, MacKenzie, Buck, Davies, Gordon, Duff-Gordon. For generations these families have been a bit of Britain firmly established in the midst of the Spanish sherry producing area.

Sherry is made by a process peculiar to it alone. In fact, it goes through several steps that would be considered unthinkable in the making of other famous wines. For example, after the grapes are pressed, the new wine is put into casks, and these are stacked in open courtyards and gardens. Here they stand, above ground, exposed to the sun and weather, a treatment that would quickly ruin a fine Bordeaux or Burgundy. After the first violent fermentation takes place, a second fermentation, called a "flowering," occurs, and a thin film of yeast forms on the wine. At this time, the wine is classified as to quality. The casks are usually marked with strokes of chalk—one, two or three strokes, referred to as "raya," "dos rayas," "tres rayas," the latter being the poorest quality.

This double fermentation often takes as long as a year and a half. The casks are checked and reclassified—as pale dry, medium or sweet wine—over a period of three or four more years. Finally they are placed in the criaderas, or "nurseries," where they stay until they are introduced into the solera for which they have been selected. The word solera means roughly "soil" or "foundation," and it is aptly used for it is the solera that in the end determines the quality of the sherry produced.

Imagine three rows of casks perched one above the other.

Continued on next page
The bottom row holds the oldest wine, the second row the next oldest and the top row the youngest. When the shipper bottles sherry, he draws a little from each cask in the bottom row—never more than 30 percent. This is replaced with wine from the second row of casks, an equal amount being taken from each one. The second row is in turn replenished from the top row, and this is supplied from the nursery stocks. Thus there is always a residue of old sherry to blend with the newer wine.

Naturally, the finer the solera, the finer the sherry. The names of famous old soleras are household words among sherry lovers: Dry Sack solera, #28 solera, Tio Pepe solera, Bristol Cream solera, Victoria Cream solera are a few that have been known for years. Some are over a hundred years old and their value could not possibly be estimated. You might pause the next time you drink a glass of fine sherry and remember that you are imbibing at least a few drops of very ancient wine.

The many sorts of sherrys may baffle the uninitiated. A puzzling term one often sees is "East India Sherry." This meant in the old days that the casks had actually been given a long sea voyage—originally to India and back—to age and ripen the wine. This practice is no longer followed; only the name survives. Here are the classifications of sherry:

**FINO:** The very pale dry sherrys are called Fino sherrys and should be drunk well chilled for best effect. These are admirable aperitif wines, very stimulating to most people.

**VINO DE PASTO:** These are dry, but much tenderer to the tongue and palate. They should be chilled.

**MANZANILLA and MONTILLA:** The latter is really not a sherry but is considered so by many people. Both are exceedingly dry. Some Manzanillas are almost astringently dry.

**AMONTILLADO:** These are still dry, but darker in color and more definitely aged; they are the great favorites with most sherry drinkers. They should be chilled.

**OLOROSO, AMOROSO and GOLDEN:** These romantically named sherrys are medium dry, nutty flavored.

**BROWN and CREAM:** These are rich, sweet and very heavy. They may be drunk at room temperature or cooled, as you wish. Serve them as after dinner wines as well as for aperitifs. With nuts and fruits they make a good evening snack, and with sweet biscuits a very popular ladies' afternoon tipple.

Sherry is used so much in cooking that there are many confused housewives who believe there is a special kind known in this country as "Cooking Sherry." There is no such thing, even in Spain, so it is safe to say that the best results are obtained by using a good cooking sherry.

There is no such thing as "Cooking Sherry," but there is a good drink called "Sherry." It is the flavor, not the alcohol, that is important in all wine cookery: consequently, the better the sherry the better the result. The wise cook uses it generously, but with discretion. Just enough is perfection; too much drowns the natural flavor of the food you wished to enhance.

Although sherry is native to Spain, it is also made in other countries and in our own California. Some years ago, California sherry was produced by a short cut method. The vintners were persuaded by Frank Schoonmaker, the wine expert, to change to the solera system, and thanks to him we have very good American sherrys today.

To my taste, sherry has little place in mixed drinks. I prefer it straight or in an eggnog or flip:

**Sherry eggnog:** Break a fresh egg into a cocktail shaker. Add 1 teaspoon of sugar, 2 ounces of sherry (or more, if you like) and a cup of rich milk. Shake these ingredients together thoroughly. Strain the mixture into a tall glass and dust the top with nutmeg.

**Sherry flip:** Break a fresh egg into a shaker and add 1 teaspoon of sugar and 2 ounces of sherry. Shake well, strain into a wineglass and dust with nutmeg.

Sherry glasses are conically shaped. They should be clear crystal to enable you to observe the delicate shadings of the various types of the wine. If you are serving sherry chilled, be sure that the glasses are cold but don't let them be damp when you pour the wine.
Choosing Sides

A BALLOT FOR BALLET

By Irving Kolodin

For uncounted millions of Americans, December 12, 1955, will rank as a day of Discovery, the introduction to a world of entertainment they never knew existed.

That was the occasion, of course, on which the Sadler's Wells Ballet Company, bidding farewell to this country at the end of its fourth American tour, appeared on the Producer's Showcase TV program and rolled up an astonishing audience; counted by the same rule of thumb used for measuring the competing Burns and Allen and Godfrey's Talent Scouts programs, it totaled 30,000,000 viewers.

Along with discovering that Margot Fonteyn, Michael Somes, Rowena Jackson, Beryl Grey, et al, are pretty fine dancers, these "uncounted millions" learned that Sleeping Beauty is something special in the way of visual entertainment and Tchaikovsky even more special as a composer of ballet music. It may seem rather late in the day for this revelation, but candor compels the notation that those who thought they knew Tchaikovsky made the same discovery only a few years ago when Sadler's Wells brought the work for the first time to New York's Metropolitan Opera House.

Ballet Is Music, Too

Of course, we were long familiar with the "Bluebird Variation" and the "Waltz of the Flowers," but those first fine performances under the direction of Constant Lambert (unfortunately, since deceased) demonstrated to the fortunate few—relatively speaking—in the theatres around the country that there is not only the music of ballet, but also the ballet as music. That is to say, most of us who knew these items so well or the various bits of Swan Lake or Nutcracker were equally ignorant of the bigger lines and larger pleasures of the total miracles wrought by Tchaikovsky. Fortunately, for those who acquired a new awareness of the music from the telecast, and for those who missed the experience but are eager to sample its aural equivalent, the echo is easily available from records.

A Commercial Whimsy

Whether it is Sleeping Beauty, Swan Lake or Nutcracker, there are choices among complete versions of Tchaikovsky's fertile inventions. Antal Dorati (an old hand at ballet) has recorded all three complete for Mercury, with the Minneapolis Symphony. Energy and excellent technical work characterize all, though I would mention only the Nutcracker (Mercury OL-2 101) as an unqualified choice. I would stipulate the Sleeping Beauty and Swan Lake as directed by Anatole Fistoulari (London LL 636-637 and LL 565-6) as preferable. Fistoulari is an excellent ballet conductor who actually participated in the most recent Sadler's Wells tour. Robert Irving, the company's present musical director, also has a full length Sleeping Beauty on RCA Victor (LM 6034), and an abbreviated Swan Lake on the less expensive Bluebird label (LBC 1064). Both are of equal musical and technical excellence, despite the commercial whimsy that decrees a disparity of price.

Oddly enough, the same trend toward preference for the complete rather than the fragmentary (which has favored the Tchaikovsky works noted above) has also affected fashions in recordings of Ravel's Daphnis et Chloe. For years and years, it was the Suite No. 2 (containing much of the most exciting music in the score) which was favored in performances by Koussevitzky and the Boston Symphony, Toscanini and the NBC (Victor LM 1043) or Ormandy and the Philadelphia (Columbia ML 4316). However, in the wake of the Sadler's Wells performance of the complete score—with chorus—listeners have discovered a new unity and purpose.

(Continued on next page)
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CHOOSING SIDES

continued from preceding page

in Ravel's original conception. Ernest Ansermet made this apparent in a path-breaking version with his Suisse Romande orchestra on London (LL 693) a couple of years ago, and the avenues of approach have been widened in later versions by Antal Dorati (Mercury 50048) and Charles Munch with the Boston Symphony (LM 1893). The last named disk scored high in a recent critics' poll of 1955's "Best."

These are the advance guards in the parade which will, eventually, see all the celebrated ballets of the last hundred years in total form on records. So far, such others as Delibes' Coppélia and Sylvia, Prokofiev's Romeo and Juliet and Cinderella, Adolphe Adam's Giselle and Malcolm Arnold's Homage to the Queen are available only in part or not at all, but these overights will surely be remedied within a short time. Meanwhile, the Delibes scores have been effectively surveyed by such conductors as Montenex (RCA Victor LM 1913) and Desormiere (London LL 846), the Prokofiev samples are extensive on Columbia 4229 and RCA Victor LM 6028, and Adam is generously served by Irving and the Royal Opera—Covent Garden—Orchestra on RCA Victor LM 1092.

Either for those whose interest in ballet music has been stimulated by such happenings as the TV Sleeping Beauty or with "live" performances by the traveling troupes of Ballet Theatre, New York City (Balanchine) Ballet, or others, it is worth noting that much of the best contemporary music came into being for similar purposes. That is to say, whether Stravinsky's Petrouchka, Firebird or Sacre du Printemps are actually being danced right now, or Hindemith's St. Francis or Falla's Three Cornered Hat, they shared much the same purpose; namely, to support, by melodic, harmonic and rhythmical devices, the projection of a dramatic situation on a stage.

In this respect it is absorbing to note that contemporary composers, by and large, have fared better with ballet-as-story than they have with opera-as-story. For every contemporary opera that has sustained a place on the stage—the list is too short to be mentioned without embarrassment—there are five ballets which are playable, time and again. This may relate to the circumstance that ours is an instrumental time rather than a vocal one and that it is easier to invent a plausible scenario than to write a playable text for music-drama; finally, that the technique of execution is more easily acquired on pointes than viva voce.

The consequence is that interest in ballet may well serve as a link to certain kinds of contemporary music that may seem to some a bit difficult and abstruse—not only the Stravinsky works mentioned above, but also such others as Bartok's Miraculous Mandarin, Schuman's Undertow and Menotti's Sebastian, Copland's Appalachian Spring has an honorable place in this sequence, though it has long since moved on a special into a general category, likewise his Rodeo and Billy the Kid. How general the category is may be noted in the fact that it was Agnes de Mille's choreography of Rodeo (in the early '40s) that commended her to Rodgers and Hammerstein for participation in an affair which attained fame as Oklahoma.

Interest in ballet may also serve as a link to music's obscure past. Innumerable ballets have been based on the works of greats like Handel (The Gods Go A-Begging), Bach (The Wise Virgins), Scarlatti (The Good Humoured Ladies), Rossini (Boutique Fantasque), Meyerbeer (Les Parvenues), Chopin (Les Sylphides), Chabrier (Gottione), Debussy (L'Apres midi d'un Faune), Ravel (Bolero), even Sir Arthur Sullivan (Pinee, Plo Poll). Indeed, one might paraphrase Dr. Samuel Johnson by saying, Sir, show me a composer who has not had a ballet built on his works, and I will show you no composer.

What seems clearly evident from this discussion is that the interrelation of music and movement is a complex thing, from which all concerned derive mutual benefit. If the telecast of Tschaikovsky's Sleeping Beauty disclosed one thing about his magnificent score for that ballet, then Manuel Rosenbahl's arrangement of Offenbach music for Gaité Parisienne (as recorded by Arthur Fiedler and the Boston "Pops" orchestra on RCA Victor LM 1817) reveals another aspect of the values movement can impart to music, and vice versa.

Indeed, the values can be so interchangeable that a sumptuous melody by Borodin for his Prince Igor ballet music can become Hit Parade matter as "Stranger in Paradise" from Kismet. Believe me, it is richer, more stirring and of greater enchantment as delivered by Leopold Stokowski in the original form (Victor LM 1054) than when sung by any musical comedy voice, whether it belongs to Alfred Drake or Howard Keel.

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## List of Preferred Recordings

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EARLY AMERICAN:
FINE ART AND FOLK ART

By Alice Winchester

How early is "early American"? And how American is it?

This term for antiques is one of the most widely used and one of the most loosely defined. It has been applied to almost anything from a pine settle of 1650 to a mechanical penny bank of 1890. It often refers, as seems reasonable, to household gear of the seventeenth or eighteenth centuries; but we hear it used for Currier and Ives prints, for instance, which were made in the second half of the 1800's; for pressed glass and art glass of types produced after the Civil War and even after 1900; for chinaware, metalware and textiles made in Europe or in the Orient and for other heirlooms that are neither very early nor very American.

A false conception

Actually "early American" is more or less synonymous with "American antique" and that, as we have seen, is an elastic term. Early American does not denote any single style or type or period. Yet to many people it has come to mean only country antiques. It calls up a mental picture of pine furniture, pewter, ironwork, cotton fabrics printed in small patterns, heavy pottery, colorful painted tin. Early American in this special sense is widely used in connection with modern reproductions of household goods, to distinguish simple, informal wares in old styles from the more sophisticated period pieces commonly called traditional. But these are really trade names, not antiques. All the old styles, formal and informal, are traditional, and many of the sophisticated ones are early American.

Is this confusing? It needn't be if we abandon these vague, misleading names and speak of antiques in their own terms. This usage of early American in the sense only of the coy, informal, and quaint arises out of a false conception of what early America was like.

We were all brought up on tales of frontier life in America, its hardships and crudities, and we heard less of urban life in the early days. But full-fledged cities existed here by the mid-1700's. In the largest of them, Boston, Newport, New York, Philadelphia, and Charleston, there were well-to-do folk who lived in what may accurately be described as luxury.

Most of the colonists looked to London for leadership in matters of taste and style, for they thought of England as home. Many sent their sons to England to be educated. Some of them imported from England the best they could afford in the way of fashionable furnishings for their homes.

But not all this finery had to be imported, at great expense and with long delays. In the cities there were craftsmen fully competent to cater to the demands of the local aristocracy, some newcomers from abroad, others born and trained there. In the early newspapers we read of many a craftsman "late from London", and ready to supply wares "as fine as may be had from London".

Cabinetmakers and carvers working in malogany from the West Indies and Honduras followed designs in the English pattern books of Chippendale and Hepplewhite, and with a skill to rival their English contemporaries. Silversmiths wrought their shining metal into forms as graceful and as richly ornamented as those produced in London.

The exotic appeal

But not all the elegancies of the home were produced here with equal success. American glassmakers of the eighteenth century could not rival the best craftsmen of England and Ireland. The (Continued on page 136)
Early American craftsmen had skill and inventiveness.

Connecticut Valley doorway

Carver chair

Staffordshire salt glaze

English delft jug

Brass candlestick

Philadelphia highboy

Banister back chair

Pewter tankard

Creamware teapot

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first to approach them in quality was John Frederick Amelung who began working in Maryland after the Revolution. Potters were among the earliest and most numerous of American craftsmen, but their wares were thick and heavy, and not until the 1820's did one of them, William Ellis Tucker, succeed in making porcelain in any quantity. Native fabrics for draperies and upholstery were also lacking, as were fine rugs. But these luxuries could be imported.

In the fine urban dwellings of the eighteenth century could be seen English cut and engraved glassware, English delftware, salt glaze, and creamware. Chinese porcelain, silk damasks and lampshades and brocades from the Continent, carpets from England and rugs from the Near East. We have virtually adopted these things as American antiques, because they were used in early American homes. Such luxuries are as truly early American as the country antiques, and between the two extremes are plenty of pieces that are neither fine art nor folk art.

The appeal of country antiques is their individuality. They were made by craftsmen not necessarily less skilled but less highly trained and less well equipped than their city cousins. For furniture they used native woods and often dressed them up with paint in pictorial designs or in simulation of wood graining. Their pieces were primarily utilitarian but often embellished with a bit of turning or carving, a pierced motif in a chair back or a scrolled edge on a table top. In iron, tin, pewter, pottery, glass, linen, and wool, the country craftsman showed the same individuality.

Styles changed more slowly in the country than in the centers of fashion, and simple handmade articles continued to be made there in the traditional way long after city dwellers were enjoying the doubtful benefits of the machine age. These unassuming creations are beloved of many collectors today. They seem very much at home in the country, where they were made, particularly in an old house. And for people of different tastes, there are all the other kinds of early American.

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PAINTING continued from page 7B

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Perhaps the war, as a consequence of focusing national interest on Asia, fostered this wide hospitalization towards Oriental influences through the contacts that many of the younger generations of artists made directly with the Orient in the service. But perhaps this widening hospitalization towards Oriental forms and calligraphic modes, which shows itself particularly in the work of artists linked to what we have loosely described as "abstract expression", points to a reason other than the increased familiarity brought about by the war in the Pacific.

However, before we undertake to explore this possibility, there are two other points I would like to underline regarding the work of practically all the younger artists and one I have mentioned; the assertive two-dimensional emphasis of their interests, and their dependence on running rhythms for the organization of their paintings rather than the angular structure of rectilinear forms within a suggested three-dimensional space which generally marks the work of their European colleagues. It is in this emphasis on linear rhythm and a greater interest in a two-dimensional organization of the picture surface that we find the work of these Americans to differ inherently from that of their European contemporaries—"abstract" or "non-figurative" in the conventional sense of representation as both may be.

What is the reason for this difference between the expressions of the younger artists of our country and of Europe? Is it merely a matter of incompetence or lack of understanding on the part of American painters that we so often hear intimated? Or is it something deeper that makes this linear emphasis and the relatively two-dimensional interest of our own contemporary painting—"abstract" or "non-figurative"—the conventional sense of representation as both may be.

Then, to carry this suggestion of possible links a step further, may our sympathies lean toward the linear expressionist traditions of northern European art, in turn have a direct relationship to the animal design decoration of early Scandinavia. And the picture begins to take a still wider embrace, Europe's invasion by the animal design underlying the art of medieval Scandinavia and the Irish illuminated manuscripts traces its way along the amber river of the Dutch to the Black Sea, and from the Black Sea and south Russia into Asia; the cycle begins to repeat itself. For the roots of the zoomorphic art where in gods and animals are portrayed as one, which the nomads carried to Europe, were also the roots of Chinese decoration and closely allied in spirit to that which gives its rhythms to the calligraphy of China and Japan. When one notes a generation and a people peculiarly responsive to the linear rhythms of northern European art, would it not be equally responsive to the line rhythms of the Orient? And why should artists

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PAINTING continued from preceding page

so conditioned by race or tradition be found wanting when they follow what is evidently most natural to them—the primarily two-dimensional linear expression—and be criticized for not employing the Mediterranean basin emphasis which are relatively alien?

Another point is our nomadism, for as a nation we are nomads. We are a nation of immigrants, in a manner of speaking, constantly on the move. From Europe, for one reason or another, toward the West; from the East coast across the continent to the Pacific for three centuries, until in our modern world the possibilities of transportation have finally made a static existence for many of us a serious unlikelihood. The art of the nomadic peoples of Europe and Asia has always been that of the zoomorphic decoration with its running patterns in contrast to the art of settled peoples, the mobile dwellers around the Mediterranean basin, whose art is based on the static character of sculpture and architecture. Perhaps the time of the static expression belongs to yesterday—perhaps Calder, as our most "exportable" American artist, is the personal symbolization of this trend—Calder, "the mobilist."

And while you may say with justice that abstract painting is not the only type of painting that is valuable, and that quality and interest are not impossible in other modes of expression (admittedly the case), why is it that, today, so-called "abstract" painting has taken such an important place in the production of younger artists, not only in this country but also in Europe today?

A painting is a means of communication. It must be considered as such if it is to be judged as a work of art. For a work of art can only be judged critically on the grounds of the effectiveness with which it speaks to its audience or to a highly trained sensibility. (It was Thomas Aquinas who in the Summa implied that the standard for measuring the quality of work of art was the judgment of the highest trained sensibility.) As a means of communication painting is a language made up of two elements: first, its surface features or vocabulary which are constantly changing, affected by every temporal, physical and psychological condition, just as is the vocabulary of our spoken language; and, secondly, its basic structure or syntax which changes only very slowly, if at all, from period to period, from style to style.

The peripheral references, the shapes related to a particular style or period, are features of this vocabulary, this constantly changing element; the structural essentials—its basic form relations within the delimitation of the canvas—are its "syntax."

Perhaps this is how this particular trend in contemporary painting will one day be seen in relation to its time.
WHAT IS LIGHT? continued from page 81

The device would replace the eye and optic nerve of blind people and stimulate the brain electronically to create sensations of light and perhaps outlines of shapes.

Visible light comes, like radio waves, in various wave lengths. The eye is similar to a radio receiver in that it is sensitive to a certain band, or spectrum, of wave lengths only. When light of all the wave lengths within this range is mixed together it appears to us as white. White light is in fact made up of all the colors we know. Newton, who discovered this in 1666, wrote: "The rays of light, to speak properly, are not colored. In them is nothing else than a certain power and disposition to stir up a sensation of this or that color." To prove this, he thrust a glass prism into a stream of sunlight. The prism broke up the light into its colored wave components, or spectrum. The same thing happens when water vapor breaks sunlight into a rainbow, or when a diamond shows colored fire. You can demonstrate it in your kitchen with a flashlight, a pan of water and a pocket mirror. With the shades down and the light switched off, you'll observe how

the mirror set on a slant in the water and the water, acting like a prism, break the white beam into a multi-colored spectrum on the wall. Now stir the water. This mixes the colors of the spectrum, and the reflection on the wall will be all white until the water is smooth again.

The visible spectrum ranges from the red wave lengths (1/30.000th of an inch long) through orange, yellow, green and blue to the shorter violet ones (1/60,000). There are thousands of color gradations within these limits, but the untrained eye can distinguish not more than about 125.

A white object looks white because it absorbs practically no light. Instead, it reflects all into the eye, and to the eye a mixture of all colors appears white.

Why do colored objects appear colored? Because their paint or pigments absorb—and thus remove—some components from white light; they reflect only the rest. Take, for example, a plant. From white sunlight, the plant's chlorophyll absorbs the red wave lengths. The left-over wave lengths

(Continued on next page)
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WHAT IS LIGHT? continued from preceding page

are chiefly green. These are reflected to the eye, and we see the plant as green. Conversely, we see red when an object absorbs most wave lengths except the red ones, and therefore reflects only red.

Why does the sky, without any pigment in it, look blue? Because sunlight on its journey through the atmosphere encounters tiny particles—dust and molecules of air. They are too small to affect the longer light wave lengths, but they scatter ("distract" is the scientific term) a lot of the sunlight spectrum’s shorter wave lengths (blue). These come to our eye as the sky’s blue.

An object that absorbs nearly all wave lengths of light appears black. A truly black object would absorb all wave lengths, but it doesn’t exist. If it did, it would be invisible, and we could only guess its outline as it hid objects behind it. The nearest thing to the ideal black object is an (almost) completely closed cavity in an opaque body—such as a jug. Light entering the jug is almost completely trapped and absorbed.

Thanks to our knowledge of light’s wave lengths, physicians can diagnose some diseases and the FBI can catch kidnappers. It’s done with the spectroscope. Here’s how:

Since any material object—say a drop of blood or a textile fiber—is made of atoms, it can be made to give off a glowing vapor when heated. This light, broken down by the spectroscope prism, yields a spectrum revealing the composition of the original material. No substance is so pure that the spectroscope won’t pick out specific impurities in it, and these are important clues.

The doctor, wondering if a painter has lead poisoning, tests a drop of his blood in a spectroscope prism. If there’s lead in it, he’ll see it, even if there’s so little that it wouldn’t show up in chemical analysis. The FBI technician, examining a wool fiber caught on a fence, can tell whether it came from a suspect’s shirt. Thanks to the spectroscope, the astronomer can explore the universe without a space ship. Each star gives off light; he analyzes it and finds precisely what substances make up the star. Thus he can tell, for instance, that some plant life as we know it could exist on Mars.

Now consider another interesting thing about colors.

You may have heard that the so-called primary colors—are described because they can be combined to form any other. Infra-red cannot themselves be broken down into component colors—are red, blue and yellow. That’s wrong. The primary colors are red, blue and green. When red, blue and green spots are played on a screen, the place where they coincide will appear white.

The primary colors are the key to color photography. Color film has three layers, one sensitive to blue, one to green, one to red. Each layer takes on its proper color during developing. Then when white light passes through these layers consecutively, the wave lengths mix and many colors can be seen on a white screen.

Some light is invisible. Its wave lengths adjoin the visible spectrum, infra-red at one end, ultraviolet at the other. Infra-red light is useful, among other things, for locating enemy troops at night (the World War II sniper scope rifle) and for penetrating camouflage. On infra-red color film, the chlorophyll in living plants shows up red, but imitation trees made of cloth or dead vegetation appear dark, close to black.

Ultraviolet light has uses too, and dangers. It dissolves pigments, especially in textiles. If living organisms are exposed to a lot of it, their genes will be affected, and mutations may result. Fortunately for men, a layer in the atmosphere absorbs most of the sun’s ultraviolet rays. The ones that get through, however, can affect the skin. After excessive exposure, the body deposits a protective pigment in the skin, and...

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ON YOUR NEWSSTAND MARCH 28TH
we get tanned. By itself, ultraviolet light has long been used to kill viruses and bacteria, as in the making of vaccines, and may help produce new ones against mumps, measles, and the common cold. It was found, though, that some bacteria "killed" by ultraviolet light may revive if they are exposed quickly to white sunlight.

When a physicist speaks of light, he may be referring to a tremendous range of radiations—all similar to visible light in nature. This is the electromagnetic spectrum. It includes radio waves, heat waves (they are infra-red, too), X-rays, the gamma rays given off by radioactive materials and cosmic rays. Visible light is a tiny slice near the middle. In terms of this whole spectrum, we can be said to be about 99 per cent blind to the phenomena around us.

Just how visible light and other electromagnetic energy moves has been a prime concern to many modern physicists. Light was thought to travel in waves, until Planck and Einstein showed that it behaves like particles. Einstein proved that light—like any other particle—is energy, in his celebrated equation \[ E=mc^2 \]. This stands for "energy equals mass multiplied by the speed of light (186,310 miles per second) squared," which is a way of saying that energy and mass—or weight—are different aspects of the same thing.

For the time being, physicists look on light as both waves and packets of particles. They cope with this dualism mathematically, but we can only try to imagine a simplification. If a wave of visible red light carries one packet of energy, violet carries two and ultraviolet carries eight: X-rays would carry 8,000, and gamma rays—detected by a Geiger counter—perhaps 800,000.

Cosmic rays are pretty much the least understood form of energy in the electromagnetic spectrum. Almost every week there's news about them. Yet for all their perplexing obscurity, cosmic rays are closely related to the light from the 75-watt bulbs in your living room. And in a way, there's still mystery enough right there.
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Lighting by areas
For some years, cove lighting was considered the answer to lighting a room by areas. Now there is a more satisfying and flattering way of lighting broad areas of walls and windows in what decorators call bathed or washed lighting. People and furnishings look better; color schemes take on new life and meaning. The improvement in fluorescent lighting in many forms is perhaps the greatest advance in successful room lighting. Some years ago its color was harsh and hard, reminiscent of the butcher shop and unflattering to the complexion. Today it is available in soft tones that supplement incandescent light admirably. The basic use of fluorescent lighting in decoration by the new principle are cornice and valance lighting and bracket lighting. The method is the same in each case, but the application varies.

Cornice and valance lighting
Lighting from the top of your walls is called cornice lighting. Valance lighting is the similar application at valance height, usually not less than 10" to 12" below the ceiling. In a contemporary room, a cornice of wood painted to match the walls or covered with fabric to match the curtains can conceal fluorescent lighting across an entire wall. In a dining area with a unit recessed in the ceiling you might use cornice lighting in addition at opposite ends of the room for an effect of spaciousness and contrast to the feeling of coziness in the ceiling lights. The same plan works for other rooms where balanced light is wanted, and it can be supplemented by portable lamps. In a study, you can have illuminated book walls, down lighting over the desk, and a table lamp to relieve glare and shadows. Other types of supplementary lighting are swing-arm wall lights (on either side of a love-seat or over a table desk to save space) and dropped ceiling lights on pulleys which allow flexible lighting over a dining table or a low coffee table.

Since ceilings reflect cornice lighting, it is one of the most economical ways of getting lots of light. Used on the narrow walls of a room, it makes the room look square. Walls and ceiling painted a light color and lighted from a valance make a low room seem higher. Valance lighting can also be used to create a "room within a room." It can accentuate the texture of curtains, dramatize a group of pictures, light a wall behind a TV set to reduce eye strain. Another imaginative and practical way to use a lighted valance is over a bed. Fluorescent lights concealed behind a valance about one foot deep dramatize a bed ensemble and will supply light bright enough to read by.

Bracket lighting
This is another application of the horizontal line of fluorescent lighting which has wide acceptance.
LIGHT AND COLOR  
continued

Today, its chief advantage is that it can be directed both up and down. It is usually applied on a wall at about 5'6" from the floor (measured to the top of the bracket), at comfortable eye level. The major uses of bracket lighting are on walls over sofas, over storage pieces, as illumination for shelves in dining areas, over headboards or chests of drawers in a bedroom, over ranges or sinks in a kitchen, over or under decorative wall panels or groups of paintings, over work surfaces and play areas in children's rooms. Architecturally, brackets can be used as continuous light sources on brick or stone walls to accentuate texture.

Accent lighting

There are occasions when light is required purely for design interest. This is called accent lighting. You can dramatize a piece of sculpture, a decorative pierced screen, a grouping of plants or flowers by silhouetting it against a plain wall with small concealed floods or spots. This type of lighting should be used skillfully, however, so as to make the accented piece seem a part of the room, not a distraction.

Always remember that the decorative purpose of all lighting is to put people at ease and things in pleasing relationship.

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GOOD LIGHT IN EVERY ROOM

continued from page 83

Chabl's room has lighting over desk-top and ceiling lighting above bookshelves, 40-watt fluorescent tubes, installed so they don't strike the eye directly, are used in both places. The room also has general ceiling lighting.

Bathroom countertop and mirror are illuminated from above by a 4' fluorescent tube covered by a translucent fixture.

Family room gets general light from concealed strip over windows, work light from fluorescent tube over desk and decorative light from large plastic Chinese-style lamp fixture.

Laundry corner of kitchen is lighted by strip of two 40-watt tubes concealed behind door-high cornice. The washer and dryer are concealed when a folding door is closed.
Before you buy a lamp, take into consideration the architecture and color scheme of the room. The style of your room determines how much decoration you will want on a lamp, from base to shade. A traditionalist looks upon a lamp as an interesting accessory, and rightly so. The most effective lamp for a traditional interior is one that complements the background colors of the room if you have color accents elsewhere. Reflection from a white background are a good choice in mind. Reflection from a white surface, you need fewer lamps, and homes is built-in and inconspicuous. Most lighting in contemporary sculpture, glass window walls, and lamps would want on a lamp, from base to shade for a higher degree of illumination in general lighting. Dark backgrounds absorb light and require more light than stiffened burlap, coated paper or heavy parchment. The colors of the materials you choose will influence the tone of the lamp light and its effect on the surrounding colors. Take time, in a lamp store, to judge the color and value of light through, under, over and around the shade. Make sure that glare from the bulb is concealed by the shade. The right points in mind when you buy a shade for a lamp you already have.

You may have a porcelain urn or blown glass bottle whose shape lends itself to a lamp base. If you want to have it wired for a lamp, first make a pattern of the piece by drawing around it in profile on a large sheet of paper. Next, have the piece wired and mounted. Then take it with your sketch in a shade in relation to the shape and size of the base. The right points in mind when you buy a shade for a lamp you already have. Try to picture the lamp in its future surroundings. The right lamp makes the difference in the look and comfort of any room.

**How to Buy a Lamp**

Planned as a unit for a pleasing composition.

In choosing lamp shades, be sure the shape and material are in keeping with the lamp base. Elaborate shades no more belong with simple, brass shafts than textured burlap or woven bamboo shades do on baroque bases. Whether the materials are opaque or translucent is important.

Light does not come through an opaque shade but it is cast upward through the top and downward in a focal glow. Opaque shades are best used to confine light in a specific area, for armchair reading, piano playing, or a family game table.

A translucent shade lets the light filter through. There are many degrees of translucence and your choice of materials will affect the lighting quality. Pale silk, silk lining, even more light than stiffened burlap, coated paper or heavy parchment. The colors of the materials you choose will influence the tone of the lamp light and its effect on the surrounding colors. Take time, in a lamp store, to judge the color and value of light through, under, over and around the shade. Make sure that glare from the bulb is concealed by the shade. Bear these points in mind when you buy a shade for a lamp you already have.

You may have a porcelain urn or blown glass bottle whose shape lends itself to a lamp base. If you want to have it wired for a lamp, first make a pattern of the piece by drawing around it in profile on a large sheet of paper. Sketch in a shade in relation to the shape and size of the base. Next, have the piece wired and mounted. Then take it with your sketch to the lamp shade maker or buy a ready-made shade that is appropriate with the base.

Try to picture the lamp in its future surroundings. The right lamp makes the difference in the look and comfort of any room.

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Norwegian pitchers of bright colored pottery (yellow with white polka dots) are also made in black and white patterns. Designed by ceramic artist Kari Bing.

Swedish spice jars, which are also good containers for herbs, are gray ceramic with cork stoppers. Their squat shapes are good looking and easy to hold. Signe Persson designed them.

Casseroles for oven use, plate for cutting fruit, juicer for fruit were designed in cheery yellow-on-white patterns by Carl Harry Stalhane and made by Rorstrand of Sweden.
Finnish ceiling lamps
(metal in colored enamel) in various shapes, are designed by artist Lisa Johansson-Pape.

Double teapots, sugar and cream pitcher are tough textured pottery with dark brown glaze. Designer is Finland's Richard Lindh.

Pitchers, casseroles in brightly colored enamels on metal are Danish, by designer Jens H. Quistgaard for Torskov.

Salad bowl, carved from burl of teak, wood platter and tongs were designed by Norwegian artist Nils Jorgensen.

Enameled casserole of iron becomes two serving dishes when wooden handle is inserted in the lid. Jens H. Quistgaard designed it for Di Fornehed Jernstoberier of Denmark.

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**SCANDINAVIA**

(Continued from page 94)

includes posters and table linens. New things appear constantly, for the Permanente, despite its name, is not static. The standards for admittance are rigorous; there is even a Committee to Improve Souvenirs.

During the Cavalcade the showrooms of noted cabinetmakers, Fritz Hansen, Johannes Hansen and others, the silver shops of Georg Jensen, A. Michelsen and Hans Hansen, the porcelain factories of Royal Copenhagen and Bing & Grondahl have special exhibitions.

When you have seen the Cavalcade exhibits and seek diversion, you will find Copenhagen a gay place, famous in northern Europe for its food, its theatres and its cafes. You should stay at the Tivoli and the public amusement park in the town's center. It is one of the few places left in the world with a true spirit of fun and fantasy, devoid of the synthetic and the commercial. It has 16 restaurants outdoors and indoors. Every Saturday and Sunday night during the season there are magnificent fireworks.

In Sweden the most delightful exhibit of the Cavalcade was in the Kungstradgarden, or Royal garden, one of Stockholm's parks. Glass show cases built over pools and terraces, see page 89, held samples of the newest products of Swedish design, all available in shops around the city. This lovely park, like others in this stately city, is green with shade trees and brilliant with flower beds (in all the Scandinavian capitals flowers were blooming riotously in late September). In another park, away from the city, the Liljevalchs Konsthall presented a comprehensive show of handcrafts. Every region of Sweden, from Skane in the south to Lapland in the north, was represented. The exhibits included rugs, pottery, linens, baskets, laces, embroidery, textiles, wooden goods, wood carving and work in metals. A huge map in the entrance was labeled to show the regions that produced each type of hand work. The extraordinarily attractive pieces were impressive as evidence of a formidable craftsmanship. Color was bold and brilliant (see the tea cozy on Page 89, the wood bowl on Page 90). The rugs were among the most tempting articles shown. Rugs were of traditional Scandinavian "rya" and "rolakan" types, woven tightly in smooth, flat-surfaced bright geometric patterns or in shaggy loose weaves of deep, intense crimsons, vermillions and maharals.

A tour of shops and antecillers on the Birger Jalsgatan, Hammagat- an, Strandvagen and other main streets of Stockholm will reward you with a sight of the newest in Swedish design and applied arts. The Swedish Society of Industrial Design, which sponsors the Caval­cade here, provides complete information. Two Swedish pottery makers, Gustavsvex and Ros­strand, companies well known in the United States for china, have show rooms in Stockholm. Here you can find the regular lines of china and ceramics and stone ware and original, signed vases and objects called "unique" pieces. The work of Stig Lindberg and Carl Harry Stalhane is outstanding among the designers. Some of the mass-produced wares such as bone while demi-tasse sets are wonderful buys if you can take them with you. Shipping increases the price. Handsome Swedish glass, decanters, shakers, vases, from the great Orrefors factory are at Svenskt Glas and other shops. You will find excellent silver and cutlery and stainless steel in Stockholm. Svenskt Tenn carries a variety of textiles, ceramics, glass and furniture of new and old design. Carl Malmsten, a prominent designer for many years, shows furniture that is a blend of the traditional Swedish farmhouse types and present-day design. Much of it is painted and some looks like our own Colonial furniture.

Stockholm has a great store called NK (Nordiska Kompaniet) which is almost an institution. It offers Swedish glass, ceramics, furniture designed and manufactured by its organization. Under Astrid Sampe's direction, NK's textile workshop turns out brilliant fabric designs which she and Viola Grasen create. Much of the best work in Sweden today is in textiles. Brilliant and extraordinary color combinations, cut-out, printed patterns in velvets, and striking geometrical designs come from this atelier. So did the Markels' textiles shown in the United Nations building in New York. NK modern furniture is designed and produced under architect Elias Svedberg's leadership. In a shop directed by Lena Larsson a popular price line of furniture, fabrics and lighting called "Triva" is sold in sections.

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SCANDINAVIA

which the purchaser can put to­
gether himself.

After you have seen all the
handicrafts that your eyes can
take in, see Stockholm itself. Built
on numerous islands in Lake
Malaren, it overlooks bays and
inlets of the Baltic sea. From a
cafe of the Grand Hotel (still
grand in the pre-war manner and
tradition of service) you can look
across the water at the great mass
of Sweden's Royal Palace. (You
can also visit the Palace.) The
Royal Opera House and Royal
Dramatic Theatre are imposing
structures so large and lavish in
foyers and staircases that a stroll in
them in the en'ties is as
good as the show. The opera fol­
lowa traditional repertory, and
the state theatre was playing a
period version of Camille in Sep­
tember, but the Swedish theatre
does not cling to the past. The
number of Tennessee Williams plays
are given, and one of the last
Eugene O'Neill plays, unproduced
in the United States, is to be pre­
sented in Stockholm soon. The
great Berns restaurant in beau­
tiful little Berzelii Park, all red
and gold and right out of Franz
Lindh create glazed pottery with
a humorous turn. Kaj Franck de­
velops his designs exquisite bowls and vases
the Karhula-littala Glass Works
where Goran Hongell is also an
important designer) and in the
great Wartsila-Arabia ceramics
and glass factory, with which a
great number of the most creative
Finns are connected, the major art­
ists are free to do experimental
work and follow their own bent
while subsidized by the company.
Most do not do work on "commer­
cial" products at all.

There was no formal general
exhibit in Helsinki for the Caval­
cade but the Finnish Society of
Arts and Crafts and Industrial De­
sign sponsored tours to glass and
porcelain in black and white geo­
metric patterns. Rut Bryk's
work and follow their own bent
artists are free to do experimental
work and follow their own bent
while subsidized by the company.
Most do not do work on "commer­
cial" products at all.

There was no formal general
exhibit in Helsinki for the Caval­
cade but the Finnish Society of
Arts and Crafts and Industrial De­
sign sponsored tours to glass and
ceramic showrooms, to the Friends
of Finnish Handicrafts and to
various studios.

The tour of the Wartsila-Ara­
bia plant was rewarding. The roster
of artists in these studios includes
many of Finland's best. Kylliikki
Salmenhaara creates vases and
bowls with surface patterns re­
sembling the birch bark and lichen
distinctive to her country. Friedl
Kjellberg works in white porce­
lain and is noted for bowls and
coffee sets in translucent patterns.
Toini Muona made the vases on
page 92. Michael Schilkin does
pure decorative work including
whimsical and appealing animals
in stone and ceramics. Rut Byk's
wall plaques are brilliantly col­
derful ceramics, some of them with
a humorous turn. Kaj Franck de­
velops his designs exquisite bowls and vases
the Karhula-littala Glass Works,

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SCANDINAVIA continued

(credits, pages 89-94)

Page 89
3. Rug design by Eva Brummer of Finland.
4. Fabrics designed by Astrid Sampe; towels by Marianne Nilsson at Studio of Textile Workshop of Noridiska Kompaniet, Stockholm.

Page 90
6. Spoons designed by Arne Korsmo, executed by Greta Tostrup for Tostrup, Oslo.
7. Candelabra designed by Egiil Jensen, executed by A. Michelsen. At Den Permanente, Copenhagen.
8. Painted wood birds are souvenirs from handcrafts exhibits, Stockholm.
10. Goblet by Arne Jon Jutrem, blue bowl by Willy Johansson, green bowl from Hedelands Glasverk, Oslo.
11. Chair designed by Hans Wegner; Johannes Hansen, cabinetmaker. Fabrics designed by Paula Trock and Lise Plum. Figure and urn, by Bjorn Winiblad, Monkey, and soldiers by Kaj Bojesen. Spoons designed by Ole Hagen; silversmith, A. Michelsen. Bowl by Hans Lyngby. Bird by Gunvor Knudsen. Table designed by Einar Larsen and Brender Madsen; cabinetmaker, Willy Beck. At Den Permanente, Copenhagen.

Page 91
14. Dish designed by Thorhald Lie-Jorgensen; silversmith, David Andersen, Oslo.
15. Cigarette box and caddy designed and made by Bertil Gardberg, Helsinki.
17. Silver by Bertil Gardberg of Finland.

Page 92
18. Vases designed by Toini Muona of Finland.

Page 93

20. Glass designed by Timo Sarpeneva for Karhula-Iltala, Finland.
22. Bowls designed by Timo Sarpeneva for Karhula-Iltala, Finland.
24. Vases designed by Tapio Wirikala for Karhula-Iltala, Finland.
26. Figures designed by Bjorn Wiinblad, At Den Permanente, Copenhagen.
27. Embroidered hanging, Linenwe Avdahl; fabric in foreground, Birgit Wesse; basket, Signe Schou; Eskimes and boat, Arne Tjomland; spoons, Arne Korsmo for Tostrup; cup and plate, Jens von der Lippe; de­ canter, Gunnar; gnastad; goblet, Arne von Jutrem; platters, Arne Lindaa; tongs, Nils Jorgensen, Norwegian arts and crafts displayed.
28. Candelabra, bowl and cups, Laur Jensen. At Den Permanente, Copenhagen.

Page 94
29. Ceramic vases by Francesca Lindh for Wartsila-Arabia, Helsinki.

31. Chair designed by Kofod Larsen; cabinetmakers, Christensen and Larsen, Copenhagen.
32. Chair by S. Rosen for Ns­ sjo Stolfabrik, Stockholm.
33. Tables designed by Einar Larsen and Brender Madsen; cabinetmaker, Willy Beck, Copenhagen.
34. Armchair by Jorgen Hyl, Copenhagen.
35. Desk by Elias Svedberg; chair by Carl Malmsten, Stockholm.

Page 95
36. Chair designed by Finn Juhl; cabinetmaker, Niels Vodder, Copenhagen.
37. Table-desk by Erik Worgt, Copenhagen.
38. Chaise lounge by Hans J. Wegner, mass produced by Getama, Copenhagen.

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HOUSE & GARDEN
Triennale for one of her damask tapestries. While the colors are muted (quiet notes on predominantly gray backgrounds) the patterns and figures are strong. The soft-textured, hand-woven rugs of deep pile by Kirsti Ilvessalo, Uhra Simberg-Ehrstrom and Eva Brummer use colors as intense and brilliant as those in stained glass. The patterns seem to give a three-dimensional effect. These true works of art deserve to be hung on walls rather than be walked on. The three artists and others of equal stature may be seen at the showroom of The Friends of Finnish Handicrafts.

Helsinki is also proud of Bertil Gardberg, an exceptional young silversmith whose work shows both originality and finesse. It does not follow the classic forms, but it has the richness we associate with them. The illustrations on Page 91 show how he combines Brazilian rosewood with silver in flatware and how imaginatively he can mold a cigarette box.

Another artist to whom Finns point with pride is Paavo Tynell, whose lighting fixtures have influenced many American designs.

Helsinki is modern, attractive and interesting. Your stay at the Palace or Vaakuna hotels, which are glass-walled contemporary structures with rooftop outdoor terraces will be luxurious. The Palace is atop an office building overlooking the Gulf of Finland. It has a fine dining room and bar and, on the roof, you will find one of the best Finnish baths in Europe. Among the good restaurants are the Savoy (also on a roof), and the Fisherman's Hut (Kalastajatorppa) outside the city.

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SCANDINAVIA
(Continued from page 149)

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Vase, 10" high—Bowl, 12" dia.
When an experienced craftsman drapes fabric on a chair and cuts out a slip cover right before your eyes, it looks simple. But most methods recommended to amateur home decorators involve several operations: making a muslin pattern, cutting out the cover and fitting it wrong-side out and opening the seams to insert the welting. The Singer Sewing Machine Company has developed a new and simplified method of blocking out and building the slip cover right on the chair. All your tailoring is done on the right side of the fabric to save time and guesswork. Since you take all the measurements and cut out blocks of the fabric on the straight or grain line of the material, it is easier to create a slip cover that fits correctly. It is also easier to match a pattern and place it properly on a chair, or other piece of furniture. Be sure to choose a tightly woven fabric that holds its shape and is easy to sew. For your first slip cover it is wise to pick a piece of furniture with simple, symmetrical lines.

We have selected a straight contemporary armchair to demonstrate the basic principles of making a slip cover. The trickiest step is cutting and fitting around the arms and the apron, and since these parts of a slip cover take the most strain, it is important to get them right. Before you begin, study your chair and try to judge where the stresses on the material will be heaviest. It is usually best to follow the lines of the original upholstery, but you may wish to make certain changes in detail for simplicity or interest.

The first step is measuring your chair. Work in an orderly fashion. Take the outside measurements first, adding 1" wherever seams occur. Then take the inside measurements, adding 1" seam allowances and 3" wherever the slip cover must be tucked in to stay securely. Length measurements are taken to the floor to allow for adjustments. Width measurements should always be taken at the widest parts. List each section of the chair with its measurements on a chart to use as your guide in cutting out the material. To estimate the total yardage required, add all the length measurements together, plus allowance for welting and skirt treatment. If you choose a printed fabric, you will need more yardage in order to match the pattern. The material you choose should be wide enough to cut out the widest section of the slip cover to avoid piecing.

Place the chair on a low table or platform improvised with a pair of benches and a sheet of heavy cardboard. Mark the lengthwise center of each chair section, top and bottom, with pins, basting thread or Scotch tape. You are now ready to cut the material. Always cut, don't tear. Straighten the material first by drawing out a crosswise thread and cutting along its line. If both lengthwise and crosswise threads slip easily, pull them out to give you the exact cutting lines; otherwise use a yardstick and mark with chalk. Block out pieces of fabric for each section of the chair, following exactly the length and width measurement from your chart. Make sure all the length measurements are taken on the straight of the fabric, not on the bias or crosswise. Cut the large sections first and as you cut each piece, pin it in its proper position on the chair, placing the lengthwise center of each piece over the center marking on the chair. Cut each piece to the exact measurement needed and save the surplus material for other smaller pieces such as the arms, boxings, skirt. Now mark your welting according to instructions on page 155.

When all the pieces are cut and pinned in position on the chair and the welting is made, you can begin to fit. Fit the inside sections first, pin the welting to the seam edges, remove from chair and stitch on the machine. Do the same with the outside sections. Fit the boxing sections. Re-pin completed inside and outside sections; turning in seam allowance of welting sections and fitting over the boxing. Remove cover and stitch together from the right side. Return cover to chair, adjust and mark for zipper and for skirt.

Taking the measurements

Back of chair: length to floor plus 2" for seam allowances; width plus 2" for seam allowances. Side (two): length to floor plus 2" for seams; width plus 2" for seams.
to make slip covers

Front of chair back: length with cushion removed plus 5" for seam allowances and tuck-in; width plus 2" for seams. Arm (two): length plus 2"; width plus 5" for seams, tuck-in.

Seat: length to front apron plus 5" for seam allowances and tuck-in; width plus 8" for seam allowances and tuck-ins. Boxing on arms: length plus 5" for seams, tuck-in; width plus 2" for seams.

Apron: length from seat to floor plus 2" for seams; width plus 2" for seams, 3" for tuck-in. Boxing on back: length plus 2" for seams; width at widest part plus 5" for seams, tuck-ins.

Cushion: (two) length plus 2" for seams; width plus 2" for seams; depth of boxing at widest part plus 2" for seam allowances; length of boxing plus 1" allowance for each joining seam.

Blocking and fitting

Mark center of chair back with pins, basting thread or Scotch tape. Fold the back piece of fabric in half lengthwise and pin to center of chair back. Pin across center back and to seam line.

Anchor side pieces in the same way. Be sure lengthwise line of fabric is placed lengthwise on the chair. Find center and mark with pins. Smooth out from center and pin up close to seam line.

Pin block of fabric in position down lengthwise center of chair. Smooth and pin to fit snugly, from center to outside edges. Trim to 1" seam allowance. Anchor inside arm and seat section in the same way.

(Continued on next page)
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SLIP COVERS

continued from preceding page

Mark curve line where front meets arms, clip and turn curve. Smooth arm sections to meet front. Trim these two pieces together, tapering from full tuck-in at seat to close fitting at arm joining. Turn in seam allowance and slip-pin seams so that they are ready to stitch when you remove this section of the slip cover. Pin welting along seam lines of front and arms, rounding out corners. Pin to right side of material, raw edges corresponding. Join front and arms to seat. Slip-pin seams together in the same manner.

Pin apron to chair at center front and fit around sides. Turn under seam allowance where it joins seat and slip-pin. Fold into miters at the corners. Fit carefully for side tuck-in.

To miter corners of apron, bring right angles of fabric together to form a diagonal. Crease and mark. Trim excess fabric to 1" seam allowance. Turn these edges in and slip-pin for stitching.

Remove inside section and stitch. Use cording foot or adjustable zipper foot to attach welting. Fit outside section and attach welting. Re-pin both sections and fit to boxing, turning in welted seam.

Insert zipper in back seam of chair. Welting conceals teeth. Zipper of chair cushion should be inserted in back boxing before it is joined to the top and bottom sections of the cushion.

Make skirt one inch short of floor. Cut skirt strips on grain of fabric, piecing inside corner box pleats if possible. Use 2" hem or cut skirt double. Mark joining line, measuring from floor.

(Continued)
Welting

The Singer method of cutting a continuous strip of true bias for the slip-cover welting avoids cutting progressively shorter strips and piecing them together to get the length you need. First, measure the welting on the original upholstery and purchase this length plus 2-3 yards of cable cord, which you can buy in various sizes. To find the width of bias strip needed for welting, measure the circumference of the cord by wrapping a tape measure around it and add 1" for seam allowance. Straighten one end of your material first by drawing out a crosswise thread and cutting along this line. Measure off a square the width of the material. From one yard of 36 inch material you can obtain approximately 24 yards of 1 1/2 inch bias.

Form a triangle of the fabric by folding it once on the diagonal. Keeping right sides together, pin on diagonal fold; cut on fold. Join the two pieces at lengthwise edge and stitch on machine with fine stitch. When you open up the piece, it is a parallelogram.

Stitch the short sides of the parallelogram together but with one edge extending beyond the other the width of the bias strip you need. Seam with fine stitch. With bias gauge attachment on your scissors adjusted to width you want, cut one continuous strip of bias going around and around the cylinder of fabric.

For a chart of yardage requirements for slip covers for various types of furniture, write to H&G Reader Service, New York 17, N. Y.
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Ready-made slip upholstery

Italian chair tailored in foam-rubber has tight-fitting cover that laces up the back like a corset. Chief advantage of this type of upholstery is that it can be removed for cleaning while chair stays put.

Separate seat cover slips over sides of chair and under to lace up firmly at the bottom.

Eyelet lacing on bottom of chair holds the slip cover taut. It is easy to tighten if the cover loosens over a period of time.

Gathered panel flips over back of chair and ties underneath to conceal lacing. Belt buttons over back flap to hold gathers in place, gives the couturier look.

Contour cover solves the problem of changing covers on a modern barrel chair that would be impossible to slip-cover in the usual way. It is made in solid-color or checked wool. Separate cushion has zipper cover. Chair, available through decorators, is made by Altimira.
Traditional club chair is one of 21 different pieces including sofas, love seats and sectionals which are made with removable upholstery, by Wycombe-Meyer Company. Available at department stores.

Buttons fit through metal eyelets on the cover and screw into chair back. This is the first step after placing cover in position on the chair. Two sets of buttons are provided with each cover.

Arm is adjusted so that the welting outlines the chair and anchored using a tuck-in stick which is part of basic package.

Underside shows how ends of cover are pulled through and fastened by means of springhooks and eyelets. The chair is soundly constructed of durable materials so that it doesn’t have to be re-built when you are ready to change the upholstery to give your room a new look.

New covers are available in wide selection of pre-shrunk fabrics such as tweed, damask, linen, matelassé, or can be made of your own material.
TRAVAL
continued from page 38

"You're the first visitors we've had from out there, you know," she continued. "Most of you go straight on to Canterbury."

"Americans, you mean?" my wife said. "Yes, I suppose they do. It's too bad to miss Tunbridge Wells. What little we've seen of its streets was very attractive.

"Life may be rather quiet for you here," she said, with a touch of apology. Then she added, "No baseball matches and no committees investigating Senator MacArthur. I'm afraid."

She began to eat her soup—a large, bony woman with kindly close-set, bright blue eyes, before which a pair of rimless pince-nez wobbled unsteadily.

"Are you acquainted with the United States?" my wife asked.

"Well, I've never been there, actually," she said, looking up again, "although I feel very much in touch. You see, I have a niece living out there. My brother's daughter married a Yank, a physician, and while I've not seen her since she was a very small child she and her husband always send me a Christmas message. It gives me a personal as well as a general interest in the States."

"Where exactly does your niece live?" I asked.

She frowned in concentration at her soup plate for a few moments and had to straighten her pince-nez. "How dreadfully stupid of me," she said finally. "It's gone. I'm afraid. I have the address somewhere in my room. Boston is the best, isn't it?"

"Well," I said, "I suppose Bostonians think so."

"Really?" she said. "Not everyone! How very interesting. I thought it was generally agreed upon—Harvard and the food and the military institute. Which place are you from?"

I explained that while we had lived for many years in New York City, we now spent the greater part of the year in a small town on the Massachusetts seacoast. "I see," she said when I had finished. "That way you can run up to New York for weekends. Smashing. I know you all have machines, haven't you?"

"Yes, but it's over three hundred miles to New York," I pointed out.

She nodded thoughtfully. "Oh, you move at a faster pace out there," she said. "There's no doubt of it."

Our food arrived and the conversation ended, but later in our room my wife and I discovered that we had both been turning over in our minds the concept of continued

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continued

our native land as "out there." It sounded to her, my wife said, as we are told much the same proposition sounded to certain adversaries of Columbus at the western edge of the dinner-plate world one sailed off into an undiscoverable infinity of space, a starless void. Out there. It seemed a plain duty for us to fill in the gaps.

Our acquaintance with the lady at the adjoining table increased, not only in the dining room but in conversations on the enclosed terrace at the side of the hotel where we sometimes sat with her for half an hour or so after lunch, watching the rain outside. Her name, she told us, was Miss Abercrombie. She was a maiden lady, who had lived for years on the Continent and had once studied singing in Berlin.

Our infrequent appearances in the hotel's public rooms and in the town puzzled her. When we told her we were working on a play for an English production, she only nodded absently. She had no interest in the theatre. It was dead, she informed us, its demise dating from the retirement of Sir Johnston Forbes-Robertson. The United States was what she really wanted to talk about.

It developed that we had to go up to London almost every other day to interview actors for the still uncast parts in the play. We missed a number of meals at the hotel in consequence, and once, when we had gone down to Bournemouth to see an actress in a try-out there, we had missed the last train back and been forced to spend the night. These irregularities in our lives had a special significance for Miss Abercrombie.

"You know," she said, shaking her head, "Englishmen simply couldn't do it. The pace. They just couldn't keep up."

"But, objecting, "all the people we've been seeing are Englishmen." I documented my objection with instances of English energy among our acquaintance. Our director, in particular, was downright indefatigable.

"You stimulate him, I expect," Miss Abercrombie said. "Left to himself he'd be quite a different man. Your Mr. Alistair Cooke was speaking on this subject only the other day in his broadcast from America. He's frightfully informative, you know. He was describing the accelerated pace of your political elections, likening them to a foot-race, both candidates running. So go on."

"That's simply our way of phrasing it," I explained. "In England you stand for election—here we run."

"My point exactly, Do you continued
know Mr. Cooke?" I said that I didn’t but that I had always admired his reporting. I added, “I suppose you know he’s an Englishman. Rather, he was born an Englishman and has become an American citizen.”

Miss Abercrombie chuckled appreciatively, her pince-nez dangling perilously on her nose, and got up from her chair.

“It’s perfectly true,” I insisted. “Some English friends of ours happen to be friends of his and...”

But Miss Abercrombie moved off toward the elevator, her shoulders shaking silently as she wiped the mist from her glasses.

Since our arrival in England a few weeks earlier the weather had been rainy and cold, and in our room we had worked always close beside a shining-in-the-slot gas heater. But on the day before we were to return to London, although it was still only May, we woke to find the sun shining and much of the chill thawed from the air. By noon it was pleasantly warm; we had turned off the gas heater and experimentally opened one of the windows a little.

In the dining room we found Miss Abercrombie in a silk print dress and white shoes, poking listlessly at her fish, a fried plaice.

“I really feel I must apologize,” she said to us at once. “I can only assure you that this sort of heat wave, even in the south of England, is quite extraordinary in May. I’m afraid your work must be suffering.”

“We had finished our play revisions that morning and so spent the two or three hours after lunch strolling around Tunbridge Wells. We watched part of a cricket match on the town green, then went on to the Pantiles and tried the water from the wells, which tasted something like a flat club soda. We didn’t get back to the hotel until nearly four.

Miss Abercrombie’s face, as I had last seen it at lunch, had returned to disturb me several times during the afternoon, and I was especially pleased, therefore, when one of the housemaids came to our room to announce that Miss Abercrombie hoped we would take our tea with her in the lounge downstairs.

When we arrived we found not only Miss Abercrombie but six or seven particular friends of hers. There were some fancy pastries on a table and a general air of subdued festivity. Here and there among the guests were signs of unusual dressiness—a cameo brooch pinned to a black velvet dress, a shawl of handsome Italian lace. A Mr. Dormer, who had spent forty years in the Colonial Service in Africa, had gone so far as to put on a pair of black patent leather pumps with his sack suit.

I was delighted to see, as the party progressed, that Miss Abercrombie, her earlier mood entirely dispelled, was herself again, a genial, capable hostess, eager to explain to the others any Americanisms that turned up in our speech. Indeed, so successful was continued on next page

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TRAVEL
continued from preceding page
her party that it was broken up
only by the clink of dishes in the
adjoining dining room, warning
us that the tables were being set
for dinner.
We stayed on for a few min-
utes after the others had gone, to
thank Miss Abercrombie and to
say goodbye. She had asked for our
American address and my wife had
written it out on a slip of paper
for her. In exchange she took
from her bag a slip of her own.
“I’ve taken the liberty of
writing down my niece’s address,”
she said. “I’d so like you to meet
when you’re back home again. She
and her husband have a machine.
I know, and it would give me such
pleasure to think of them driving
over some afternoon for tea.”
We said we would certainly
get in touch with them when we
went back.
“There’s something further I
want to tell you,” Miss Aber-
crombie added, almost shyly. “I’d
like you to know that I’ve ac-
cquired a most friendly feeling for
American voices on the radio
since you’ve been here. There are
a great many, you know, not just
Mr. Cook’s but ever so many
others. I feel so much more closely
attuned now.”
We all shook hands warmly
and said goodbye again after din-
er. Packing kept us busy during
the evening and as we left im-
diately after breakfast the next
morning it was not until we were
settled in the train going up to
London that my wife took out of
her handbag the slip of paper
Miss Abercrombie had given her
and read it carefully. She seemed
to study it for a curiously long
time before she handed it to me.
When at last she did so, I
read in Miss Abercrombie’s tidy,
school-girlish hand: “Dr. and
Mrs. Theodore Dockweiler, 114
Elston Place, Omaha, Nebras-
ka. (Clarissa B. Abercrombie’s
niece).”
As the comfortable little
train rattled along through the
fields of Kentish hop, I fancied all
of us out there—my wife and I in
our house in Massachusetts, the
table heavy with good things—
keeping the water hot on the stove
while Dr. and Mrs. Dockweiler
popped over from Omaha. And if
anything should happen to hold
them up along the way, we could
always pass the time listening to a
conversation, investigating Senator
MacArthur on the radio while we
waited. The pity, of course, was
that Miss Abercrombie would not
be joining us.
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information-packed pages. Important—include pool’s
dimensions and whether it’s painted.

COOK BOOK
BOILED, MOLLET
continued from page 106

OEUFS MOLLET EN ASPIC
6 eggs mollet
6 cups clear chicken stock
3 tbsp. plain gelatine
1/2 cup dry white wine
4 tbsp. dry sherry
4 tbsp. tomato paste
3 beaten egg whites
Few leaves fresh tarragon or dill
6 oz. foie gras
3 small truffles, sliced
6 slices tongue
1 bunch fresh watercress

Put the stock, while hot, sherry,
gelatin, tomato paste and stiffly beat-
en egg whites in a pan. Stir over a
slow fire until mixture comes to a
boil. Draw aside, stand for 15 min-
utes and pour through a wet cloth.
Stir over ice until the point of
setting. Half fill a wet ring mold with
mixture. Decorate evenly with the
tarragon or dill leaves and put in the
refrigerator to set. Remove and add
another thin layer of thin aspic on the
point of setting. Insert at inter-
vals in the aspic layer a slice of truffle
topped by a cold egg mollet. Put a
slice of boiled tongue cut with a fancy
cookie cutter between the eggs. On
the top of the tongue place 1 ounce
of foie gras. Fill the rest of the mold
with more aspic on the point of
setting. Chill in the refrigerator for at
least two hours. Remove and dip
quickly into a bowl of boiling water.
Slice a sharp knife around the edge
of the mold. Turn out onto a flat, cold
serving dish and garnish with water-
cress and chopped set aspic.

OEUFS MOLLET EN SURPRISE
6 eggs mollet
6 tbsp. salt butter
3 tbsp. flour
1/2 cup milk
1 tsp. French mustard
Salt, cayenne pepper
1/2 cup crumbled Gruyère cheese
1/2 cup crumbled Parmesan cheese
4 eggs, separated
1/4 cup buttered bread crumbs
3 oz. farm white mushrooms
Few drops lemon juice
6 slices ham
2 tsp. freshly chopped parsley
2 tsp. freshly chopped dill
6 tbsp. sour cream
1 egg white

Melt half the butter. Stir in the flour,
off the fire. Pour on the milk and stir
over the fire until it thickens. Then
stir in French mustard, salt, pepper,
Gruyère cheese, half the Parmesan
cheese and the egg yolks. Beat well
together. Fold in the stiffly beaten egg
whites. Butter a shallow ovenproof
glass baking dish, dust with a few
buttered bread crumbs and a little
Parmesan cheese. Half fill with the
soufflé mixture. Make six indentations
with the back of a wet spoon. Slice the
white mushrooms and sauté them
briskly in half the remaining butter
(Continued on next page)
with salt, pepper and lemon juice. Divide them and put equal amounts in each indentation. Wrap the egg yolks in thin slices of ham and place them on top of the mushrooms. Mix the herbs with the sour cream; season, and put a spoonful on top of each egg wrapped in ham. Cover with the rest of the soufflé mixture, sprinkle the top with the rest of the buttered bread crumbs and Parmesan cheese and sprinkle the top with the rest of the butter, melted. Bake briskly in a 375°F oven for 15 minutes. Remove and serve at once.

**OEUFFS MOLETL ARGENTEUIL**

Short savory pastry: 
1½ cups all-purpose flour
2 tbsp. melted butter
1 cup grated Parmesan cheese
2 tsp. dry mustard
1 tsp. salt
½ tsp. dry tarragon
4 oz. butter
1 beaten egg
6 eggs mollet
2 bunches asparagus
6 tbsp. butter
4 level tbsp. flour
1 cup powdered milk
1 cup whipped cream
½ cup grated Gruyère cheese
Salt, cayenne pepper
A little Parmesan cheese
A few buttered bread crumbs

Make short savory pastry by mixing all the dry ingredients together including the strained hard-boiled egg yolks. Cut the butter in with a knife until it is in pieces the size of a pea. Quickly work in the beaten egg and, if necessary, a little ice water, but this should be a firm paste. Chill half an hour. Roll out ¼ inch thick and use to line small deep tartlet molds. Prick the bottom with a fork and line with waxed paper and rice to keep the shapes while baking. Bake for 15-20 minutes at 375°F. Remove, take away paper and rice, and half fill with the following asparagus puree.

Remove the tips from the asparagus and cook them separately in salted water until just soft but still firm. Drain well and puree. This should be a firm paste. Chill half an hour. Roll out ¼ inch thick and use to line small deep tartlet molds. Prick the bottom with a fork and line with waxed paper and rice to keep the shapes while baking. Bake for 15-20 minutes at 375°F. Remove, take away paper and rice, and half fill with the following asparagus puree.

**WALL VAULT**

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around the edge the drained hard-boiled egg whites and fill them alternately with the tuna fish mixture and the cream cheese mixture, using for one a pastry bag with a large plain tube and for the other a pastry bag with a rose tube. Decorate the tops with the sliced gherkins and pinion-tos and serve.

**OEUF À LA TRIPÉ**

6 hard-boiled eggs  
4 large Bermuda onions  
4 oz. butter  
½ cup olive oil  
3 tbsp. chopped fresh parsley  
4 tbsp. flour  
1 cup milk  
½ cup grated Gruyère cheese  
2 tsp. dry mustard  
½ cup light cream  
Salt, freshly cracked pepper

Skin the onions; cut in half and then in thin slices. Plunge them into hot water for a minute or two. Drain well. Sauté them in olive oil and half the butter until soft but not brown. Shell the eggs, remove the egg yolks and put them through a coarse strainer. Cut the egg white into thin slices and mix with the strained hard-boiled egg yolks. Grease a shallow baking dish. Put a layer of onions, a layer of egg, a sprinkling of parsley, then another layer of onions, egg, parsley, until the dish is full. Pour over the Bercy sauce. Melt 4 tablespoons of butter in a pan. Stir in the flour off the fire. Season with salt, pepper and mustard. Pour on the milk and stir over the fire until the mixture comes to a boil. Then add the grated cheese and, bit by bit, the rest of the butter. Add the cream and simmer 5 minutes. When the egg dish has been well coated with this sauce, sprinkle with a little more butter and brown quickly under the broiler before serving.

**OEUFs CARRÉMÉ**

6 hard-boiled eggs  
6 cooked artichoke bottoms  
3 truffles  
½ lb. of foie gras  
½ lb. firm white mushrooms  
½ lb. butter  
2 tbsp. lemon juice  
Salt, freshly cracked pepper  
1 tsp. freshly chopped tarragon

Bercy Sauce:  
2 tbsp. salt butter  
2 tbsp. finely chopped shallots  
1 cup dry white wine  
⅓ cup strong chicken stock  
1 tsp. finely chopped tarragon  
1 tsp. finely chopped parsley  
3 level tbsp. flour mixed into 4 tbsp. sweet butter  
Salt, freshly cracked pepper

Shell the hard-boiled eggs and cut each one into 6 even wedges. Cut the artichoke bottoms into 6 slices. Dice the truffles. Allow the foie gras to get well chilled, then cut into thick slices. Slice the mushrooms thinly and sauté briskly in the butter, lemon juice and seasonings. Carefully mix all these ingredients together and arrange in the bottom of an au gratin dish. Cover with a piece of greased waxed paper and keep warm.

**Bercy Sauce:**  
Melt the salt butter. Add the finely chopped shallots and cook very slowly until soft but not brown. Pour on the dry white wine and chicken stock and add the herbs. Season with salt and pepper and stir over a slow fire until the mixture comes to a boil. Stir in the combined flour and butter bit by bit. Reboil. Simmer 10 minutes. Remove waxed paper from the egg dish, pour the sauce over and serve at once.

**OEUFs DURS BOULANGÈRE**

(Hot French sandwich to serve 3 people)

6 hard-boiled eggs  
6 small French rolls  
½ cup diced boiled tongue  
½ cup diced smoked ham  
2 tbsp. chopped garlic  
2 tbsp. chopped fresh chives  
½ cup drawn butter  
2 tbsp. chopped fresh parsley  
½ cup sour cream  
1 tbsp. French mustard  
Salt, freshly cracked pepper

A little hot olive oil

Cut a thin slice off each end of the rolls and very carefully remove all the white part. Pour a little melted butter through each roll. Shell the hard-boiled eggs and chop them up coarsely. Mix with the ham and tongue. Add the chopped garlic to the rest of the hot butter, stir for a few moments. Then add parsley, chives, sour cream, French mustard, salt and freshly cracked pepper. Mix this into the chopped hard-boiled egg mixture and stuff each roll well with this filling. Brush all over the outside of the rolls with hot olive oil. Roll up in sheets of aluminum foil and bake 10 minutes in a 350° oven. Serve piping hot individually wrapped in a starched napkin.

**SCRAMBLED EGGS AUGUST**

6 eggs, scrambled  
4 cups sliced mushrooms, sautéed in butter, lemon juice, seasonings  
1 cup finely shredded smoked beef  
½ cup melted butter  
Salt, pepper  
Finely chopped hard boiled egg yolks  
Finely chopped fresh parsley  
Large croutons of fried bread

Lightly mix the peas, mushrooms and beef together with the melted butter and seasonings. Half fill one side of a shallow, hot au gratin dish with this mixture. Fill the other side with the scrambled eggs. Sprinkle the top of the scrambled eggs with the parsley and the top of the pea mixture with the hard-boiled egg yolk. Surround with the croutons of fried bread and serve.
SCRAMBLED EGGS TURRIGO
6 eggs, scrambled
3 small brochets
2 bananas salted butter
6 lamb kidneys
A little chopped garlic
6 mushroom caps
1 tsp. tomato paste
1/4 tsp chopped shallots
1 tbs. wine
1/2 cup beef stock
2 tsp. potato flour
1 tsp. meat glaze
Salt, freshly cracked pepper

Carefully remove the caps of the brochets and take out all the soft part. Pour a teaspoon of melted butter in the bottom of each and wrap them individually in aluminum foil. Heat the kidneys and brown the mushrooms quickly in the same butter. Remove mushrooms and stir into the same pan tomato paste, meat glaze, potato flour. Pour on the red wine and the stock and stir over the fire until it comes to a boil. Simmer 5 minutes. Remove brochets from oven and take them out of foil. Fill them with the scrambled eggs. Place on top of each a mushroom cap. Place on top of each mushroom cap a kidney. Cover with the tops of the brochets. Arrange on a hot serving dish. Just before serving pour over the sauce, sprinkle with parsley and serve.

EGGS COCOTTE LORRAINE
6 fresh eggs
3 slices bacon
3 thin slices Gruyère cheese, halved
1 cup heavy cream
Salt, freshly cracked pepper

Cut the bacon into very thin dice and fry until crisp. Drain. Divide bacon and put in bottom of 6 little cocottes. Then line each dish with a thin slice of Gruyère. Put a spoonful of heavy cream on top of the Gruyère and break a fresh egg on top of the cream. Pour another spoonful of cream on top of the egg and season with salt and freshly cracked black pepper. Bake in a 350° oven for 6 minutes or until just set.

EGGS COCOTTE SAGAN
6 fresh eggs
2 pairs of calves' brains
A little chicken stock
1/2 cup heavy cream
2 oz. butter, melted
1/4 cup grated Parmesan cheese
Salt, black pepper

Simmer the calves' brains in a little chicken stock for 10 minutes. Drain and cool. Cut calves' brains squares and mix with half the cream and half the melted butter. Season with salt and pepper and half fill 6 cocottes with this mixture. Break a fresh egg on the top of each. Season with salt and freshly cracked pepper. Pour over each the rest of the cream. Sprinkle with grated Parmesan cheese, a little melted butter, and bake 6 minutes in a 350° oven.

EGGS COCOTTE À LA CRÈME
Put a spoonful of whipped cream on the bottom of each cocotte. Add a teaspoon of melted sweet butter, salt and freshly cracked pepper. Break an egg into each cocotte. Cover with more whipped cream, season again with salt and pepper and bake in a water bath in a 350° oven for 8 minutes or until just set. Add a little freshly cracked pepper just before eating.

SCRAMBLED EGGS FRANÇAISE
6 eggs, scrambled
6 large artichoke bottoms
1/2 cup chicken stock
1/2 cup sautéed mushrooms
2 tbs. shallots
1/2 cup grated Gruyère cheese
4 tbs. melted butter
1/2 cup grated Parmesan cheese

Brown Sauce:
2 tbs. butter
1 tsp. potato flour
2 tsp. meat glaze
1 tsp. tomato paste
1/2 cup red wine
1/2 cup chicken stock
A little pepper

Heat the artichoke bottoms in the chicken stock; drain and arrange them down a long flat serving dish. Mix mushrooms, truffles, Gruyère cheese and butter with scrambled eggs. Fill artichoke bottoms with this mixture; sprinkle tops with Parmesan cheese. Pour over each a little melted butter and brown quickly under the broiler. Pour around the dish the following brown sauce. Melt butter, stir in potato flour, meat glaze, tomato paste. Pour on wine and stock and stir over fire until it comes to a boil. Simmer with pepper, stirring five minutes before pouring around the dish.

OMELETS, SOUFFLÉS
continued from page 107

pan and when almost on the point of browning, add the sliced mushrooms with salt, pepper and lemon juice. Sauté briskly 3 minutes. Add this to the egg mixture and make omelet in the ordinary way.

JAM OMELET WITH RUM
2 eggs
2 tsp. granulated sugar
Butter
1/2 cup strawberry preserves
Confectioners’ sugar
1/2 cup light rum

Separate the eggs. Add the granulated sugar to the egg yolks and beat until light and fluffy. Add the stiffly beaten egg whites and fold in carefully. Heat the omelet pan. Add a very small amount of butter, spread the mixture over the bottom. Allow to brown a little. Hold the pan under the

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**COOK BOOK**

continued from preceding page

brolly just long enough to set the top. Put the strawberry preserves in the center. Fold over, turn out on a hot serving dish. Dust the top well with confectioners' sugar. Mark a cross to the top with red-hot skewers, pour flaming rum around the omlette just before serving.

**WATERCRESS AND SOUR CREAM OMELET**

4 beaten-egg omlette mixture
1 cup large watercress leaves
1 cup sour cream
Salt, pepper

Mix the watercress leaves with the egg mixture. Make the omlette in the ordinary way and turn out on a hot flat serving dish. Pour over the sour cream and garnish with a sprig of fresh watercress.

**HAM AND CHICKEN LIVER OMELET**

4 beaten-egg omelette mixture
4 chicken livers
Salt, pepper

Brown the chicken livers quickly in a heavy skillet. Season with salt and pepper to taste. Add the cream and let simmer until thick. Stir in the cheese and hot butler. Pour into greased shell. Serve hot.

**CHESTNUT AND CHOCOLATE SOUFFLE**

3 1/2 cups strained Camembert cheese

Mix the cheese with the chocolate and pour into a soufflé dish. Bake in a 350° oven until well set. Serve immediately.

Melt the butter. Stir in the flour. Pour on the milk and stir over the fire until it comes to a boil. Season with salt and pepper. Mix in all the cheese, reserving a little grated Parmesan cheese. Mix in the egg yolks and, lastly, fold in the stiffly beaten egg white. Tie a band of waxed paper around an ungreased soufflé dish and fill with the mixture. Sprinkle remaining Parmesan on top and bake in a 350° oven for half an hour. Remove from the paper carefully and serve at once.

**COLD CARAMEL SOUFFLE**

5 whole eggs
3 tsp. powdered mustard
3 tbsp. granulated sugar
1 1/2 cup lemon juice and water
3 tbsp whipped cream
1 1/2 cup granulated sugar
1/2 cup water
1/2 tsp. cream of tartar
1/2 cup water
4 few chopped walnuts

Beat the eggs, egg yolks and 6 tablespoon of sugar with a mixer until mixture holds its shape. Fold in the gelatin, dissolved with the lemon juice and water, half the whipped cream, and a little made from the 1/2 cup water. Fold in the 1/2 cup sugar and cream of tartar. Stir caramel ingredients over fire until dissolved. Stop stirring when melted and continue cooking until a dark caramel color. Then dilute with approximately 1/2 cup water. Tie a band of oiled waxed paper around a soufflé dish. Fill up to top of paper with mixture. Put in a refrigerator. When set remove the paper carefully. Garnish the top with whipped cream forced through the rose tube of a pastry bag, and edged with chopped nuts.
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COOK BOOK continued from page 104

SHREDDED EGGS BOCK

6 shredded eggs
1 oz. butter
1 chopped clove garlic
2 tbsp. finely chopped shallots
6 small, skinned tomatoes
6 slices broiled bacon
Salt, freshly cracked black pepper

Heat butter in a pan. Add garlic and chopped shallots and cook briskly 2 minutes. Cut the tomatoes in thick slices, add and season with salt and pepper, cook briskly for 3 minutes. Cover the eggs with this mixture and garnish the top with the broiled slices of bacon.

FRIED EGGS AU BEURRE NOIR

6 fried eggs
4 oz. salt butter
1 tbsp. finely chopped onion
Salt, pepper
3/4 cup large capers
3/4 cup tarragon vinegar
Large croûtons of fried bread

Heat the butter very slowly and allow it to get almost black. Then add the finely chopped onion, salt, pepper, capers and vinegar. These last ingredients should be added simultaneously. Pour this black butter sauce over the eggs whites only and garnish the dish with the croûtons of fried bread.

FRIED EGGS ESPAGNOLE

6 fried eggs
2 beaten eggs
1/2 cup creamy milk
Salt, pepper
6 rounds of bread
3 tbsp. olive oil
6 rounds of ham

Tomato Sauce
4 tbsp. butter
1/2 tbsp. flour
2 tbsp. tomato paste
1 tsp. chopped garlic
1/2 cups water
Salt, pepper

Mix the 2 beaten eggs, the creamy milk, salt and pepper together. When well blended dip the slices of bread in this mixture. Fry in a little oil until golden brown on each side. Arrange them on a hot, flat serving dish. Fry the ham also in a little oil and place on top of the bread. Place a fried egg on top of each bread and ham slice and pour over the following tomato sauce.

Melt half the butter in a pan and stir in the flour, off the fire, and the seasonings. Mix in the tomato paste, parsley and water. Stir over the fire until it comes to a boil. Simmer 5 minutes, adding the rest of the butter, bit by bit, and serve.

PRAISED, IN TIMBALES continued from page 107

OEUFES POCHÉS GEORGETTE

6 poached eggs
6 small baked potatoes
2 cups whipped potatoes
A little beaten egg
Lump of butter
Salt, cayenne pepper
1 cup sliced cooked shrimps
1 tsp. finely chopped parsley
4 oz. butter
4 tbsp. flour
1 cup milk
3 tbsp. light cream
1 cup grated Parmesan cheese

Carefully cut the tops off the small baked potatoes. Remove all the potato without breaking the skin. Rub the potato through a strainer and mix it with the whipped potato. Mix in a little beaten egg, a lump of butter, salt and cayenne pepper. Put mixture into a large pastry bag with a large rose tube. Pipe six small rosettes, evenly spaced, on the bottom of a flat serving dish. Anchor a potato skin on the top of each rosette. Mix the chopped parsley with the sliced cooked shrimps. Melt half the butter in a pan: stir in the flour, off the fire; season with salt, pepper, and pour on the milk. Stir over the fire until mixture comes to a boil. Then add the grated cheese and the cream. Simmer slowly 5 minutes. Put a spoonful of the shrimp and sauce mixture in the bottom of each potato skin; place a poached egg on top; cover the poached egg with a little more sauce. Top with potato cap and cover the cap completely with the mashed potato forced through the rose tube of the pastry bag. Sprinkle a little beaten egg over the top and brown quickly under the broiler before serving.

MAYOISSANE D’OEUFS POCHÉS MACEDOINE

6 poached eggs, cold
1 cup diced cooked green beans
1 cap small cooked lima beans
1 cup diced cooked carrots
1 cup diced cooked peas
1 cup diced raw cucumber
1 cup diced, skinned, and seeded tomatoes

Squeeze of lemon juice
Salt, freshly cracked pepper
3 egg yolks
1 tsp. French mustard
Salt, cayenne pepper
2 tbsp. tarragon vinegar
2 cups grated cheese
1/2 cup light cream
A few sprigs fresh watercress

Mix all the vegetables together lightly with two forks. Season with salt, pepper and lemon juice. Arrange them on the bottom of a shallow, ovenproof dish. Carefully place the drained cold poached eggs on top. (Continued)
COOK BOOK continued

Pour over the following mayonnaise sauce. Put the egg yolks in a bowl with salt, cayenne pepper and mustard. Beat until light and very fluffy. Mix in vinegar and slowly add, drop by drop, the oil. Lastly, add the 1/2 cup light cream and, if necessary, a little more. The sauce should be a thick, pourable consistency. Pour over the eggs and garnish the top of each with a sprig of fresh watercress.

OEUFS EN TIMBALE CARDINAL

6 fresh eggs
2 oz. batter
tsp. flour
1/2 cup heavy cream
1 chopped truffle
1/2 cup heavy cream
tbsp. brandy
1/2 cup chopped lobster meat

Thoroughly grease 6 small timbale molds. Line them with the lobster coral, finely chopped. Break an egg into each; season with salt and pepper and place in a water bath. Cover the tops with well-greased waxed paper; cook 6 minutes in a 350° oven. Melt half the butter in a pan; stir in the flour of the fire. Add the light cream and stir over the fire until it comes to a boil. Then add the truffle, heavy cream, brandy, and lobster meat. Add, bit by bit, the rest of the butter and simmer gently for 2 or 3 minutes. Pour this sauce on the bottom of a hot shallow dish for serving. Remove the timbales from the oven, turn them out and place down the center of the dish.

GROW A RESPECTABLE LAWN

continued from page 99

But the ground surface should never be permitted to dry out until grass roots have a good start, which may take all spring. A good lawn, once the site grading is done, will cost at least $20 per 1000 square feet including proper preparation, organic matter, limestone, plant foods and seed. With professional help it may cost up to $40. In either case, this allows, per 1000 feet, for the following: 3-5 lbs. of peat moss, 3 bags of peat, or 400 lbs. of leafmold (all better than most “top soil” you can buy); 60 lbs. of ground limestone; 20-40 lbs. of balanced plant food; or 8 lbs. of a high-nitrogen ureaform fertilizer supplemented by 20 lbs. of a 0-10-10 fertilizer (the potato growers’ formula); and 3-5 lbs. of lawn seed. Lawn seed should consist primarily of high-quality perennial grasses, usually blue grasses and fescues, that will stay green as much of the year as is possible in your climate. Special grasses are available for frost-free regions. Your county agricultural agent (he is in the telephone book) will recommend the kinds of permanent grasses or mixtures for local use. We suggest that you buy the best quality. Lawn mistakes are troublesome to correct later, and skimping on grading, soil preparation, and seed quality is false economy.

Good lawn maintenance, including adequate watering, setting the lawn mower high, and leaving the clippings to act as a mulch, will help to offset summer heat and drought. Anybody can have a fine lawn in spring and fall; to have thick green turf in August is a real achievement.

Don’t worry too much about the weeds and crabgrass that inevitably follow spring sowing. The toughest weeds can be eliminated by spot applications of 2, 4-D this summer. Virtually all the crabgrass can be eliminated chemically next spring after your lawn has become well established. You can easily control insect and fungus attacks when the grass is mature. Meanwhile enjoy your lawn and keep it growing.

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Riding attachment fits most reel type mowers, including the 18" Jacobsen shown here, and saves the gardener steps. Brewer-Cycle supplies assembly bolts. $39.50 F.O.B. Butler, Wis. E. F. Brewer Co.

Staggered wheel design keeps the Riviera power mower's blade at the correct cutting height on uneven terrain and assures a level cut. Cost about $135. The Moto-Mower Company, Richmond, Indiana.

Hammer-knife mower cuts 18" swath, shreds grass clippings and leaves at same time by means of new free-swinging cutters rotating on shaft at high speed. Mott Homesteader, priced around $139. C. W. Mott, Brookfield, Illinois.
Cutting belt that trims strip 33" in width is new attachment for 6 h.p. Muleh-Vac Sweeper. Ribbon-Cut mower $165. Sweeper $495 F.O.B. Atwater Strong Company, Atwater, Ohio.

Chopping lines of Midland Rotary Tiller are made of forged steel, will cultivate or till strip 16" wide and turn sod land. Midland Rotary Tiller, about $145. Midland Co., Milwaukee.

Three basic strokes of gardening are made with new hand tools that hoe, cultivate, dig. Rapid-Ho, Rapid-Till and RapiDigger cost $2.80 each. Mann Edge Tool Co., Lewistown, Pa.

Push button cure for rose troubles is delivered by liquid insecticide, dry fungicide in one aerosol. Rose Spray-Duster, about $1.98. E. I. DuPont de Nemours Co., Wilmington, Del.

Lifetime guarantee goes with 50' plastic hose above. $7.95. American Extruded Products Co., Los Angeles, Cal.

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bloom; very hardy. H. W. Sargent, crimson; very hardy. Everesteium, rosé lilac; Caractacus, purplish crimson, inferior flowers but hardy variety; Meadowbrook, best rose pink; Mrs. Charles Sargent, good rose red, yellow spots, one of the hardiest; Ignatius Sargent (The Boss), cherry pink; President Lincoln, lilac; Edward S. Rand, red, yellow eye; Purpureum Elegans, purple; Roseum elegans, lavender pink; poor color but good grower, serviceable the year around. Most of above available in sizes up to 2%/4", a few 18".

R. MINUS. Native in South Carolina to Georgia, and Alabama; to 7'-9'; looser growth than Carolina; June-July; 3'-12' in gardens. It is known to grow to 30' in Appalachians. Generally hardy except in dry, or cold, wind-swept climates.

OTHER HYBRIDS: Where gardens are protected from wind and enjoy moderate winters, a few other hybrids are worthy of trial. Bowbells has rounded leaves, bell shaped rich pink flowers in May; to 4'. Choice hybrids from the garden of Mr. Lionel de Rothschild at Exbury, England, are naturally slightly acid and thus favorable to these acid loving plants. Where limestone or alkaline soils prevail, a generous handful of powdered sulfur for each square yard or so of ground will help create more favorable conditions.

How to grow azaleas and rhododendrons: The first rule in preparing a place for any of these plants is to provide liberal amounts of leafmold, peatmoss, compost or well-rotted farm manure to be mixed in wide planting holes beneath the shallow, fibrous root masses. The second rule is to set the plants (always purchased with a burlapped ball of earth around the roots) not more than 1" deeper than they grew in the nursery. Third rule: spread and maintain a layer. 3" of oak or hardwood leaves, or an inch or two of peatmoss or pine needles over the plant roots the year round. Fourth, keep the plants well watered, without waterlogging, through the first growing season. With evergreen varieties, especially, make sure that watering is continued in autumn until the ground freezes for the winter, since evergreen leaves lose moisture all year. Best time to plant: April and August-September.

The best location for evergreen azaleas and rhododendrons has good drainage and is lightly shaded during the height of summer days, or faces east, with protection from cold winter winds. Southern exposures may be bad if they permit late winter sun to strike the leaves. Frigid winds may cause excessive drying of green leaves, thus making protective windbreaks of boards or burlap advisable. Where winter temperatures often run below 20°, some rhododendron buds may suffer; some azalea buds may suffer below 15°, especially in late winter. Where bud damage is prevalent, give your plants northern exposures or provide some means for delaying bud development: a location that is cold and sunless in the fall and in late winter may actually benefit a plant of doubtful hardiness.

Most woods soils and sandy loams of the east and southeast are naturally slightly acid and thus favorable to these acid loving plants. Where limestone or alkaline soils prevail, a generous handful of powdered sulfur for each square yard or so of ground will help create more favorable conditions.

As for pests and diseases, spraying at ten day intervals in spring with DDT or Malathion should control most insects; chlordane dust on the ground will take care of weevils, grubs, oriental beetles, when young leaves are chewed at night. Azalea petal blight may be a problem in humid areas of the south; it is controlled by Dithane Z-78 or Parazate. Fertilizing, aside from renewing the year round mulch, should seldom be required.

Prices of azaleas and rhododendrons vary with the seller, the variety, the size of plant, the region in which the plants are grown. Shipping balled and burlapped plants is expensive; but buy from a good source (you can tell a lot from the catalogues, and from satisfied customers) and accept the fact that for a plant to live as long as you will and get more beautiful all the time, the price is more than you can hope to do, a seemingly stiff price may be a bargain after all.
A power mower by Jacobsen is the choice of those who want a beautiful lawn. Consult your Jacobsen dealer, listed under "Lawn Mowers" in your classified telephone book.

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Forward your change of address as early as possible to

HOUSE & GARDEN
Subscription Dept.
Greenwich, Conn.

H & G’s guide to GARDEN TERMS

Every new gardener with his ear to the ground is going to hear some strange words as spring approaches. What with axils, tubers, succulents and zumpkins, about the only thing he may be sure of is that a trowel is a tool and a beetle a bug. But in the course of gardening he may need to prick off a pan of seedlings or pinch out the axillary shoots on his tomatoes or merely turn under a cover crop, and it will help him to know what these terms mean. H & G’s dictionary of this often puzzling but always fascinating language is intended especially for beginners. But it will bolster the confidence of any tyro who has perused a nursery catalogue, or driven up to a garden center for his season’s supplies. More often than not there are sound reasons for using the special words and phrases of gardening. They are usually the most precise, often the most descriptive. Part of the full joy of gardening comes with proficiency at using its tools—not the least of which is its vocabulary. Our choice, wholly our own, is based solely on the desire to make your gardening seasons both fruitful and pleasant. Here is the first installment of a service to be continued in subsequent issues.

Accent plants: Plants set singly or in small groups to emphasize a garden picture. They may be used singly, for special color or foliage effect in a border; in pairs, to frame a dooryard or driveway entrance; in a group, to enliven a lawn, or for display around house walls.

Acid phosphate: Chief source of phosphoric acid in commercial fertilizers. Commonly available as superphosphate, which contains at least 16% usable phosphoric acid, and in "complete" plant foods.

Acid soil: A soil deficient in lime; often one containing a high proportion of partly decomposed organic matter; one that is waterlogged, airless, or exhausted by over use. The degree of acidity is expressed by a numerical scale running from pH 6.5 (neutral) to pH 4 (very acid). Rhododendrons, azaleas, many other broad leaf evergreens and woods plants need acid soils. (See Alkaline Soil.)

Aeration: Circulation of air through the soil to supply life-giving oxygen to plant roots.

Agricultural lime: An inexpensive mineral product which increases alkalinity or pH of soil.

Agriculture, U. S. Department of (U.S.D.A.): A Federal service, more useful to gardeners than generally realized. It provides bulletins and research pamphlets on soil, plants, farming, gardening, pest and disease control, conservation, reforestation, State game and fishery laws, etc.

Alkaline soil: The opposite of acid soil; it contains either natural limestone or deposits of alkali salts. The degree of alkalinity is measured from pH 6.5 (neutral) to pH 9 (very alkaline). Some plants

(Continued on page 174)
Offers variety, quality and ease in buying

In the mail-order advertisements appearing here, you will find new and unusual plants that are sure to attract even the most selective and discriminating home gardeners. In many instances, you will find recent plant introductions long before you will see them in stores. The reason being, that the plants are still too new, and the supplies are still too limited for over-the-counter distribution. Then too, these advertisements will also feature well known plant varieties that have long established their beauty and worth in gardens everywhere...varieties that you can depend on to add beauty to your garden.

Shopping by Mail offers you, the home gardener, a fine showcase for all types of garden merchandise. On these pages you will find only top quality, dependable merchandise offered by reputable firms ... firms who make no false or exaggerated claims, and who stand behind the quality of their merchandise.

Look over the fine merchandise offered here. Take advantage of the variety, quality and ease of Shopping by Mail. Your reward will be a beautiful and distinctive garden this summer.

BUSINESS

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CHOREMASTER featuring the 60-second switch from tilling to mowing

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CHOREMASTER Division
WEBER Engineered Products, Inc. 884 Evans • Cincinnati 4, Ohio

MARCH, 1956

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do better in moderately alkaline soil than in acid. Examples: sweet peas, asparagus, melons, iris, rhubarb. Most plants do well in soils between pH 6 and pH 7. (See Acid Soil.)

All-America awards: Awards given to new plants grown from seed, to new roses, and to new gladiolus varieties, each on the basis of trials in 20 or more test gardens. Seedsmen and nurserymen sponsor the programs.

Alternate: Referring to leaves, twigs or branches growing singly at intervals along a stem rather than opposite one another.

Annuals: Flowers commonly grown from seed that live for just one growing season. Examples: zinnias, marigolds.

Anther: The pollen-bearing portion of the stamen of a flower.

Aquatic plants: 1. Plants that live entirely submerged in water. 2. Plants that root at the bottom of pools or streams but project stems, leaves or blossoms to float, or stand in water. 3. Plants that thrive around damp edges of pools and ponds.

Arboretum: A collection of trees and shrubs classified by generic groups and grown for scientific reference or public enjoyment.

Axil: The point or base line used in establishing the geometric form of a garden design or landscape plan. Also the main stem of a plant, the trunk of a tree.

Background planting: Shrubs and trees used as a boundary screen to provide a garden setting; any tall plants arranged to set off a feature in the foreground, like a pool, or garden statuary.

Balanced plant food: A complete fertilizer, such as 5-10-5, containing all the nutrients necessary for plant health and growth, as well as the "big three": nitrogen, phosphorus, potash.

"B&B": Balled and burlapped—plants with a ball of earth protecting bud tissue.

"B.R.": Bare rooted—a plant that is simply dug up, moved, or shipped with no soil around its roots. Many deciduous shrubs and small trees are sold bare-rooted.

Bedding plants: Plants, usually low growing, massed in a bed or border for particularly effective foliage color, or texture.

Biennials: Plants that take two years to mature from seed and that bloom the second year. The first year they make a root and top growth. The second year they produce flowers and seed. Examples: hollyhocks, foxglove.

Binding plants: Vines and creepers with above-ground running stems, or underground spreading roots which help to bind the soil on dry banks, sandy areas and slopes and to check soil erosion.

Bog plants: Plants needing wet ground but without submersion. Examples: Some marshes, ferns, primroses, marsh-marigolds, violets.

Bonemeal: An organic fertilizer, mostly phosphorus (2-10-0), used in potting soil mixtures, as a top dressing, and to mix with garden soil. It is slow acting, neutral to alkaline in reaction.

Botany: The science of the plant and vegetable world, from lowest microscopic forms to flowering, seed-bearing forms.

Bract: One of the small, stemless leaves in a flower cluster that protect bud tissue.
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MARCH, 1956
Easy-to-make decorations for
AN EASTER PARTY

Easter bunny centerpiece with broom straw whiskers and button eyes will delight the pint-sized set. It is contrived from a salt box.

Yellow duck basket to fill with jelly beans and gumdrops is an ice-cream container in a new guise.

Easter basket to fill with eggs is decorated with clusters of tiny bows around rim and a large bow on handle. Bunny is a dressed-up egg.

Place card and favor has a lollipop face. Skirt, ears and arms are colored paper.

Easter cart is pulled on colored ribbon by a yellow chick. Paper wheels are decorated with gold ribbons and sequins.

Designs by Sasheen Ribbon
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