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House & Garden A look into 1957privacy is the key to a year of genee

CONTENTS JANUARY, 1957

House & Garden

A Guide to the Arts of Living Vol. 111 No. 1

ON THE COVER:

An invitation to cross the threshold of a new year, a year of grace. This issue is your key. It opens the door to new ideas in living which will be explored in H&G in this and future issues. Another door is opened with a reappraisal of privacy. Still other doors are opened on self-expression in decorating houses, planning kitchens and gardens. Cover designed by Lester Grundy. For shopping information please turn to page 94.

JOHN STEWART

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(Cont. on p. 8)

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VERONA, THE POETS' CITY

By FRANCIS STEEGMULLER

Travel

A city comparatively little known to Americans deserves to be introduced; and a city that gave birth not only to the Latin poet Catullus but also to Romeo and Juliet deserves to be introduced poetically.

Let Verona's introducer be the poet Shelley.

In his *Lines Written Among* the Euganean Hills, Shelley stands on a summit that rises from the flatlands southwest of Padua and tells us what he sees:

Beneath is spread like a green sea The waveless plain of Lombardy, Bounded by the vaporous air, Islanded by cities fair

Even though Shelley did not mean them as such, those lines are a wonderfully eloquent "placing" of the city of Verona geographically. She stands just there—in northern Italy between the Alps, the Apennines and the Euganean Hills; and though she is technically in the province of the Veneto, the "waveless plain" she stands on is but the Lombard plain prolonged.

In the prologue to *Romeo and* Juliet we hear of Verona, too:

In fair Verona, where we lay our scene... A pair of star-cross'd lovers take their

A pair of star-cross a lovers take their life.

And it is in the title of another of Shakespeare's plays, *Two Gentlemen of Verona*, a play that nobody reads. Where else do we hear the name Verona, or utter it? On first thought, nowhere.

But Verona has recently taken on, for thousands of Americans, new actuality and new vividness. Many of us have seen Romeo and Juliet on the screen, in color, produced by an Italian company with an English-speaking cast, filmed in Italy, partly in Verona itself; and not only the lines but also the scenes have enchanted us. The grandiose, lionguarded church porch is the porch of the church of San Zeno, just inside one of Verona's city gates, on the Milan road. The solemn, manyleveled church interior, where the grieving Capulets and Montagues meet, is San Zeno again. We will not soon forget the manyarched cloister, nor, above all, the vista of the red-brick mediaeval city walls and the green of their moats and meadows in the golden, slanting, early-morning light. It is not going too far, perhaps, to say that in this extraordinary picture the architecture and the landscape are as beautiful as the two beautiful young people who play Juliet and Romeo.

And the architecture and the landscape are always there, in Verona, easily seen and visited by travelers.

Most Americans travel in summer, and it is in summer that Verona puts on its most famous show-its season of outdoor opera in the huge Anfiteatro Arena, a veritable colosseum that has stood in the heart of the city since the days of the Romans. Nabucco, The Barber of Seville, La Gioconda, Tosca-such were the four operas scheduled for July and August 1956, and a similar program is scheduled every year. On opening night there is always a ceremony. Every member of the audience receives a little candle. As the overture is about to begin, the electric lights go out; every candle is lit. There is a hush; the music starts; and to the flickering of 30,000 candles in the rising tiers around the ancient oval arena the orchestra plays on. One by one the little candles go out; the arena grows dark; the overture ends. And then the stage bursts into light and into life, and another opera season is under way.

Fortunately, there is little rain in Verona on summer nights. When it does threaten, it is wise to pray the Rain Gods to let it come during the first act. Then you can get your money back. According to Italian law, if you've heard one act you can't. There was one performance in Verona a year or two ago that Maria Meneghini-Callas, the new star of the Metropolitan Opera, is said to refer to as "the easiest money I ever made." The opera was Mefistofele; in it, practically speaking, the soprano role begins in the second act; and as Act Two began the heavens opened and the audience ran home, not having heard a note of the divine Callas.

Certain summers, there is a Shakespeare festival in Verona. This usually takes place not in the Anfiteatro Arena, but in the riverside Teatro Romano, which is not a full oval, but curved like the open-air theatres in Greece. Here, if you are lucky, you will watch Romeo and Juliet in their own

city. You can visit a certain brick house in the narrow Via Cappello, running out of the flower market. This house has a plaque. When you have read the plaque you probably will stare a long time at a certain feature of the house-its balcony. Later you can visit its garden, too, blooming with oleanders. Even the most skeptical students of literature stare at this house. "Who am I," the most hardened and analytical commentator on the texts says to himself, "to be sure that Juliet didn't really live here?" And it is the rare traveler to Verona who does not visit the vault of the disused monastery that contains the socalled "Tomba di Giulietta". The tomb is a brownish-green marble sarcophagus, and empty; but there are usually flowers beside it. Who knows, after all, whether the Romeo and Juliet are "merely" legendary characters? If you "will" to believe that there is a basis in fact to the story, Verona is the place to succeed.

In a recent biography of the poet Gabriele D'Annunzio and the actress Eleanora Duse, *Wingless Victory*, by Frances Winwar, there is a fervid passage about the importance of Juliet in Verona:

"... On a Sunday in May in the ancient amphitheatre under the open sky, before a multitude of simple burghers who had lived in that legend of love and death, I was Juliet," Duse says. "No triumph ever gave me the intoxication and the fullness of that great hour... I felt the strange silence on which my sorrow fell. It was as if the crowd had sunk into the ground ... The tragedy drew to its close ... When I fell upon Romeo's dead body the crowd shouted with such vehemence that I was dazed ..."

You probably will stay, in Verona, in the Hotel Riva S. Lorenzo e Cavour. It is a good inn, and it has one of those delightful situations that are the joy of travelers in Europe-on the banks of the River Adige, with riverfront life below your windows. When you stroll out through the town, you will see that there is a lot of red in Verona. Old red brick. The red city walls, for one thing; and some of the old red bridges over the Adige; and fortified red palaces and red private houses. There are battlements. And Renaissance and pre-Renaissance façades. For of course the city's history has been (Continued on page 97)

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H&G's Newsletter



J. W. Mortell (Kankakee, Ill.) has brought out a weathertight Foamflex <u>DOORSTRIP</u> of wood piped with vinyl foam, which insulates, absorbs shock. Enough stripping for

Continued

from page 4)

average door comes packaged with nails.... <u>SPIRAL NAIL</u> being marketed by Jones & Laughlin (Pittsburgh) is threaded like a screw, pushes wood fibers aside instead of piercing them. New peg is easier to drive, has greater hold-

ing power than smoothshanked nail....Weatherdrubbed plastic panels can be freshened up now with Resolac, <u>LIQUID LACQUER</u>



developed by Resolite (Zelienople, Pa.). A coat or two restores washed-out color, can



cut down heat and light transmission.... <u>HAY FEVER RELIEF</u> rides in on the air

conditioner: electrostatic filter in two 1957 Philco models generates negatively charged ions, which medical research team says will relieve symptoms of air-borne allergies.... <u>NEW MANNER OF COOKING</u> which allows the dieter his favorite foods is put forth in a recent McGraw-Hill book, <u>Low Fat Cookery.</u> Authors Stead and Warren give substitute ingredients in recipes which cut calorie intake without uprooting family eating habits. <u>For further information on Newsletter items,</u> address your inquiries to the manufacturer.

H&G's GAMBIT

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on the arts

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GAMBIT

Bookshelf

THE BRILLIANCE OF

I f Rebecca West's brilliant journalism of late years has made us forget her earlier accomplishments in the art of fiction, the new work from her pen, her first novel since 1936, is a forceful reminder. *The Fountain Overflows* (Viking, \$5) deals with one of the most difficult subjects a writer can tackle; it goes on for 435 pages, and there is not one without its stroke of originality or one on which the story lags.

We offer up this praise of *The Fountain Overflows* in awe. The Aubrey family of whom Miss West writes is a set of insufferable (and on the whole unbelievable) prigs, and Miss West has chosen the most insufferable and the most priggish of the lot, daughter Rose, to be the narrator of her tale. If there is a villain in the piece, it is daughter Cordelia, and she is the only sensible member of the family—indeed, the only attractive one. All this is burden enough for a storyteller to carry through 435 pages, but Miss West compounds the handicaps she has inflicted on her tale by seeming to ask our acceptance of the actuality of poltergeist. No other major writer we can think of would dare today to embody so many intellectually repellent concepts and characters in a novel. Miss West not only dares but brings it off.

Musicianship and money troubles united the Aubreys against the world. Miss West would have us believe that they all loved the corruscating Mr. Aubrey though his feckless gambling kept them in a degrading poverty. The only false notes in the household came from the tortured strings of poor Cordelia's violin and from her dogged determination somehow to be like normal people. The Aubreys were a most unlikely family to become involved in a sensational murder case, but so it happened. What this contact with a harsh world deaf to the intricacies of Mozart did to the Aubreys takes the narrative to its climax.

It is generally agreed that one of fiction's most onerous undertakings is the portrayal of the artist, especially the young artist, in his relation with the insensitive world. It is doubly hard if the artist be a musician, for he exists on a plane unknown to most of us. Miss West explores this relationship with a subtlety unmatched even in Romain Rolland's great *Jean Christophe*. Whether her perceptions are valid we are in no position to say, but they are undeniably and constantly fascinating. The only time she stumbles hadly is in her picture of the son of the family, but this shortcoming is common to authors of her sex. The late Marjorie Kinnan Rawlings' Jody in *The Yearling* was the only believable small boy any woman has managed to create in fiction. (Charles Scribner's Sons has just published *The*

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ADDRESS

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Books

Art by Emily Genauer Verse by Ogden Nash

Music by Roland Gelatt

TV by John Sharnik

Q. & A . by Felicia Maria Sterling

MISS REBECCA WEST

Marjorie Rawlings Reader, \$6. It is recommended to anyone unfamiliar with this greatly gifted writer, whose reputation is bound to grow through the years.)

With *The Fountain Overflows*, we have had two major novels this year whose authors have foregone the temptations of blood letting and pornography and taken the hard road of wit, brilliance and originality. The other, of course, was Edwin O'Connor's gloriously amusing *The Last Hurrah* (Atlantic-Little, Brown, \$4.) It is too early to spot a trend, but let us take fresh hope.

Our favorite war

The flood of books about the American Civil War flows on unchecked. The newest addition is *This Hallowed Ground* (Doubleday, \$5.95) by Bruce Catton, whose *A Stillness at Appomattox* won a Pulitzer Prize in 1954. It is narrative history of the conflict as seen from the Union side with considerable emphasis on the individual soldier, be he a private in the bloody sunken road at Antietam or the redoubtable General Smith gratefully quaffing a julep handed into his tent by a trembling junior officer. It will not enlarge perceptibly the knowledge of even a casual student of the Civil War, but it exercises the fascination that seems to grow and grow as that time of our lost innocence recedes further into the past and more frightening possibilities of human carnage threaten the future.

On travel

Harcourt, Brace & Co. is to be congratulated on its issuance of a new addition of Norman Douglas' classic work on Southern Italy, *Old Calabria* (\$6). This book, which was first published in 1915, is travel writing in the grand manner, worthy of a place on the shelf with Doughty's *Travels in Arabia Deserta*. Douglas' cultural equipment was perfect for the task: he was an archeologist, a botanist, an antiquarian, a linguist, a musician, an erstwhile professional diplomat and, above all, a civilized man. John Davenport has contributed an understanding and illuminating introduction to this new edition.

Douglas' kind has all but disappeared today. The only travel writer who approaches his distinction is Freya Stark, and the same publishing firm has a new book from her, *The Lycian Shore* (\$6). It is an account of a trip by yacht along the coast of Asia Minor with excursions ashore to explore its antiquities. It is worth reading. —J. H. D.



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I SPY

The depravity of privacy

or

By Ogden Nash

My voice is a minor one, but I must raise it; I come not only to bury privacy, but to praise it. Yes, this is my long farewell to privacy; Democracy seems to have turned into a sort of Lady Godivacy. We are living in an era by publicity bewitched, Where the Peeping Toms are not blinded, but enriched. Apparently it is not so much talent that creates the celebrity As his or her highly publicized excursions into virility or muliebrity.

The very paper in which the fishmonger wraps his mackerel and flounders

Reeks with the temporary attachments of glamorous alley cats who would have been once ostracized as tramps and bounders.

Keyhole-itis is contagious, and I fear that by our invasion of the privacy of the people who pay money for their

privacy to be invaded,

Well, we are ourselves degraded;

And now that we can't leave the privacy of public personalities alone We end up by invading our own.

What puts a neighbor's teeth on edge?

Your growing a hedge.

He is irked because he can't see what you're doing on your own lawn, raising tulips,

Or swigging juleps,

And curiosity is what he is in his knees up to. And also exhibitionism, because he not only wants to know what you are doing, he wants you to know what he's up to.

ne s up to

So he has a picture window to look out through that he never lowers the blinds on, so you

can't help looking in through it,

And you are forced to observe the nocturnal habits of him and his kin through it.

Things have reached a pretty pass, even my two goldfish Jael and Sisera,

Complain that they have no more privacy than a candidate's viscera-

Well, privacy is a wall,

And something there is that does not love it: namely the Pry family, Pauline and Paul.



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Turntable

THE GREATEST CELLIST

By Roland Gelatt

n the little French Pyrenean town of Prades the post office is well accustomed to handling excessive quantities of mail. Prades is no ordinary village but the residence of a man who has been for more than 50 years the world's most distinguished cellist, Pablo Casals. Yet even the seasoned Prades post office must have been burdened lately by an avalanche of letters, telegrams, cables and packages, for Casals was born 80 years ago, on December 29. It has been an occasion to inspire messages of respect and affection from every part of the world. And of especial interest to his American admirers is his forthcoming trip to make music at a Casals Festival from April 22nd to May 8th in Puerto Rico, where his mother was born more than a century ago.

When well-known musicians reach a venerable age, it is customary to pay them honor. But for Pablo Casals there is an added dimension in such birthday tributes, beyond and above what men in his profession normally receive. He is revered not only as a musician but also as a man of rare moral fortitude, to many a symbol of individual protest against mass injustice. The late Thomas Mann expressed the reverence in which Casals is held when he wrote a few years ago: "He comports himself in a way which, in truth, ennobles and heightens our understanding of what an artist should be. In our demoralized epoch he is an example of proud and incorruptible integrity." It is plain that Pablo Casals is something more than just a talented musician.

But to become "something more," he had first to become a celebrated cellist. Casals spent the years of apprenticeship in his native Spain, where he studied at first with his father (a church organist) and later at the Royal Conservatory in Madrid. In 1899, at the age of 22, he secured an engagement as soloist with the Lamoureux Orchestra in Paris, where he was acclaimed beyond his most sanguine expectations. Le Menestrel reported, "His interpretation (of the Lalo Concerto) demonstrated a co-ordination of technical virtuosity and artistic conception that is ever striven for and rarely attained." Reviews of this order launched him on an international career that kept him touring musical capitals for the next four decades. The United

States, South America, Russia, as well as Europe became acquainted with the short, bald, seriously intent man whose command of the cello evoked universal admiration.

Casals literally revolutionized the technique of cello playing, creating a new discipline of fingering and bowing that has been widely emulated. But, as his debut in Paris had demonstrated, Casals allied this tremendous instrumental skill to significant artistic impulses; he did not employ virtuosity as an end in itself merely to startle audiences. Musicians of all kinds attended Casals' recitals to profit from his unique musical insights, and especially to hear him perform Bach, whose music he animated with a Mediterranean verve and grace that were as convincing as they were unorthodox.

Besides appearing either as recitalist or as soloist with orchestras, Pablo Casals devoted much time to chamber-music concerts with other prominent musicians. The performances and recordings (now unhappily no longer available) of the Casals-Cortot-Thibaud trio provided examples of refined and dedicated musical collaboration such as one seldom encounters. Casals also achieved a reputation as a conductor, principally of his own orchestra in Barcelona. He founded and largely financed it out of his own pocket because he felt that the people deserved a first-rate symphony.

Of such achievements was his career compounded until 1936. That year saw the eruption of civil war in Spain between the elected Republican government and the insurgent forces of General Franco. It saw as well a turning point in the career of Pablo Casals. Up to this time the cellist had spent his energies solely for the glory of music. After that music and political morality became for him inseparable. For Casals the issue was a clear one. He threw himself with all the authority he could bring to bear on the side of the Spanish Republic, performing under fire for his compatriots and giving fund-raising concerts outside of Spain. After the final victory of Franco's forces Casals went into self-imposed exile and vowed never to return to his native land until it enjoyed once again the blessings of a freely elected government. That vow he has maintained.

(Continued on page 17)





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THE "KIDULTS": HISTORY RIDES AGAIN!

By John Sharnik

don't know how it works in your family, but around our house the television hours have always been as sharply divided as Korea-on one side, children's shows, on the other, the grownups'. The kids generally go away and give us our head once they've seen their pet cartoons, comedians, singers and bronc busters. And, until our turn comes, we elders go quietly about our rug-weaving and candle-dipping, merely tolerating the sounds from the television corner unless they become extravagantly brutal.

That's an old-fashioned arrangement, however. The new pitch in TV programming is the "family adventure show," or "kidult" (a piece of ad agency word-coinage, incidentally, that I'll bet you can't pass anywhere off Madison Avenue). A "kidult", as explained by a spy in a gray flannel suit, who slips words to me now and then from an adjoining seat in the bar car, is "the thing that clients are running around looking for nowadays, with million-dollar checks in their fists"in other words, another Disneyland or Robin Hood.

It is the effort to reproduce Disneyland or Robin Hood that accounts for the striking incidence, on the home screen these evenings, of filmed series involving historical figures and literary subjects in the public domain. The Adventures of Jim Bowie, The Adventures of Sir Lancelot, Broken Arrow, 77th Bengal Lancers, The Buccaneers —those are just some of the newer ones.

Well, a title like one of those may or may not lure me away from the loom and the tallow pot, but it does sound like something both exciting and nourishing for the little ones, especially when it is introduced with a ringing phrase or two ("hero of the American frontier" . . . "men who lived his-tory" . . . "colorful chapter from the story of an empire in the making"). Those historical and literary overtones give the material an air of wholesomeness. As a parent, you have to go along with a classic. And, who knows, you might just sit in with the kids for a minute or two, to see how things have been going, back there in old Sherwood Forest, since you were a juvenile reader.

I've been sitting in with the

kids lately, myself, and I can report that you'll find things still fairly lively back in Sherwood Forest—and Camelot and points west to the Rio Grande. Still, you may not care to go along with all these classics in their current form.

There is a satisfactory amount of dashing around by various quaint means of transportation, on the trail of various forms of villainy. There are some impressive special effects, such as the ear-filling arrow twang that is used as a kind of theme sound on Robin Hood and that is the envy of many an associate producer. (I don't know how they get that sound, but I do know that you get an atomic bomb explosion by playing a certain 78 rpm recording of a Chinese gong at 331/3. Not a very useful piece of information, now that we've all gone back, en famille, to the olden days.)

Finally, there is also some history that certainly slipped by me when I was supposedly learning the stuff. It took a Jim Bowie episode, for instance, to acquaint me with the curious role that John James Audubon, the bird artist, played in French politics-inadvertently and from this side of the Atlantic. He was actually thought by some of his French contemporaries to be the lost Dauphin, and a Bourbon restoration plot and counterplot swirled around him for a while, down in Louisiana

I haven't been able to determine whether or not, as the sponsor suggested, it was Bowie who saved Audubon from the plotters. (Audubon's path did often cross that of a frontier colonel named Daniel Boone, but I guess we'll have to leave that to another sponsor.) Some liberties have also been taken, in Sir Lancelot, with the character of Merlin the magician, unless my memory is faulty. He is played as a benevolent fraud, whose magic is based on advance information and elementary chemistry, rather than mystic powers. But this strikes me as an amusing invention. Anyway, you've got to allow some rewriting of literature and history for the sake of drama.

Curiously, though, for all the action and the period color, much of what I've been looking at isn't very dramatic. The Olde England stories, *Robin Hood* and *Sir Lancelot*, do manage a certain brisk pace—some good acting helps them along—but in some of the others, where the acting is straight out of horse opera, the elements of suspense and surprise are missing. Maybe it's because what they often give us is neither quite history *nor* drama but mere violence, dressed up in old clothes. From some of these programs you get the idea that the destiny of nations was largely shaped by pistol whippings, sluggings and various other forms of gangland sadism.

I don't mean to say that the heroes themselves indulge in this kind of brutality. They are handy men, all right, with the long rifle, the cutlass or-in Bowie's casean especially unpleasant sort of carving knife. But some of the leading men wield these instruments with the grim reluctance of a high-principled private eye, and some are characterized by a Sunday school pallor (in that respect, Robin Hood isn't much different from Jim Bowie). All the original blood seems to have been drained out of these heroes; each is even overshadowed by his own special weapon, which is given a fearful kind of personality of its own.

There is a great emphasis on the weapons and on their use in scenes of violence by which, in these samples, all great issues of the past appear to have arisen and to have been decided. And the decision is often arrived at by a curiously stilted sequence of eventsagain out of horse opera-in which the hero is first inveigled off the scene by some transparent piece of plotting, and then reintroduced at just the right time and place, bearing the weapon that identifies him. The emergence of the weapon is the climax, like the emergence of Superman's cosmic power. It is, in fact, a kind of Superman view of history-one that I wouldn't care to see taken up by any generation.

Those are some of the things you can expect if you decide to get with the family adventure trend. There is enough of the more sensible, better-played shows to keep the youngsters happy. And there is just enough of the bad to keep us older folks on our toes, exercising the ability that *separates* the kids from the ults—the ability to spot a phony and switch it off, even when it has been brought on in the guise of history, wrapped in patriotic banners. END



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but only one example of a major work is presently available in Victor's LP catalogue: the Dvorak Cello Concerto, in which Casals is accompanied by the Czech Philharmonic Orchestra under George Szell's direction. Grove's Dictionary of Music and Musicians characterizes this as "a rendering which seems destined to mark a

Turntable

Casals disappeared from view

during World War II. It was wide-

ly feared that he had been taken

prisoner when Hitler's armies in-

vaded France. But somehow he remained unmolested and spent

the war in Prades, a dusty town

on the French side of the Pyrenees.

doing what he could for the miser-

able Spanish refugees in that area

and practicing, practicing on his

cello. Shortly after V-E Day

Casals gave a few triumphant con-

certs in England and France. But

once again political considerations

intruded on his musical career.

Casals had expected the Allies to

restore democratic government to

Spain; when he realized that this

was not to be, he canceled all fur-

ther engagements and resumed his

exile in Prades. In 1950, friends

prevailed upon him to take part

in a special Bach festival in

Prades itself. Each year since

then he has participated, along

with other well-known musicians,

has fortunately given us, and pos-

terity, a number of extraordinary

recordings. In the years preceding

World War II, he accomplished

an extensive recording program

for Victor's European affiliates,

This extraordinary musician

in similar festivals.

standard for generations." It is certainly all of that. Casals was 60 when the recording was made, at the very fullness of his instrumental powers, and he was working with an orchestra that had the Dvorak idiom in its blood. It is a fine concerto, the Dvorak, probably the most satisfactory cello concerto in the repertoire, and Casals and his Czech associates endow it with a magic that it does not ordinarily possess. From the gutty thwack with which the cellist launches his opening cadenza to the last long-held notes in the epilogue, this performance dazzlingly displays virtuosity and imagination. Any record collection is incomplete that does not include

Correction

In the November issue H&G mistakenly referred to James Montgomery

Flagg as "the late" Mr. Flagg. This famous magazine illustrator, whose

extraordinarily productive career in both writing and painting began

in 1890 on the old St. Nicholas Magazine, is very much alive, and will

observe his 80th birthday in June. His home is in New York City. H&G

regrets the error and wants to be first to salute him on his anniversary.

(Continued from page 15)

RCA Victor LCT 1026, one of the undeniable masterpieces of recorded music.

Beginning with the 1950 Prades Festival, Casals has been recording for Columbia, both as cellist and as conductor. It would be misleading to assert that Casals in his mid-70's played with guite the dexterity and tonal control of his younger days, but the deterioration of technique has been very slight and the musicianship is as compelling as ever-at times even more compelling, perhaps. "If you want me to weep," wrote he Roman poet Horace, "you must first grieve yourself." Is it completely fanciful to suggest that the disappointments and loneliness of Casals' old age have served to deepen his interpretative gifts? The opening theme of Beethoven's Sonata in A, which he has recorded with the pianist Rudolf Serkin (Columbia ML 4878), is enunciated with a noble, almost griefstricken majesty that is profoundly affecting. But late-vintage Casals is by no means all melancholy. The Scherzo in that same sonata, for instance, is made to bubble with all the jaunty delicacy it demands. I find this one of the best of Casals' latter-day recordings. Another warmly conceived performance is Schubert's Trio in E-flat, in which Casals is joined by the pianist Horszowski and the violinist Alexander Schneider (Columbia ML 4716). The Schumann Cello Concerto, a diffuse work, is worth having for the individual illuminations that Casals applies (Columbia ML 4926).

Casals inveighs against the notion that musical interpretation should be objective. He injects himself into everything he plays and tries always to discern the music that lies behind the written notes. This attitude prevails in all his recordings, particularly in the recent ones, which at times have an almost improvisatory quality. One feels that Casals has purposely created an extemporaneous atmosphere in order to prove that a performance, even if not mechanically perfect, can be convincingly beautiful. If such was his purpose, the listener need only add a contented Q. E. D.

END



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JANUARY, 1957

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Antiques

QUESTIONS &

This column is devoted to questions about old things. Letters will be answered either on this page or by mail. No attempt at evaluating antiques will be made. One question to a letter, please.



I have been told this is an original Gros portrait of Napoleon. Please tell me about the painter and his works. D.C .- El Monte, California

Baron Antoine Jean Gros (1771-1835) was presented to Napoleon in Milan in 1796 by Josephine and painted the great Corsican many times. One of his most famous canvases, now in the Louvre, is the stirring portrait of Napoleon on the Bridge of Arcole carrying the tricolor of the new Republic.



Can you decipher these marks on my silver tea and coffee service? The pots have bird's-head spouts.

A.E.H.-Laguna Beach, California



The conjunction of the triple-leaved pineapple with the star and crescent punch indicates Augsburg between the years 1690 and 1705. The N, on the other hand,

is either an unrecorded maker's mark or the town mark for Nuremberg, where additional pieces for your set may have been made.



I have an old rope-laced bed purchased from a lady who inherited it from a Massachusetts relative. What can you tell me about it? C.L.-Rosalia, Kansas

Your photograph indicates an American low-post bed of 1830 to 1850. These are found fairly generally east of the Mississippi, usually made of local hardwoods.

ANSWERS By Felicia Marie Sterling



Can you tell me something about the style and background of my dark oak chest? B.M.-Stamford, Connecticut

The style of this cassone is distinctly of the late Italian Renaissance. Such forms as the arched panels and lunette frieze reappeared in other parts of Europe in the 18th century.



" Seuresi Bavaria

This was given to us by a friend. Please tell me about it. The plate is my mother's. I am 9 years old. P.F. Jr.-Longview, Texas

This is the trademark of the F. Thomas porcelain factory, which was founded in 1903 at Marktredwitz, Germany.



Can you identify this table set for me?

J.D.C.Jr.-Fairfield, Connecticut

From the indistinct mark that accompanied your photograph it would seem that this bisque garniture was made at the art porcelain factory of Karl Ens, founded in 1898 in the Thuringian town of Volkstedt-Rudolstadt.



I have recently acquired an oval tray with these marks. I would like to F.D.-West Chicago, Illinois know age, origin and quality.

Although not silver, your tray is of considerably more than routine interest. The truncated rectangle mark was used by James Dixon & Sons of Sheffield, England, from 1835 on; it is usually seen on articles made by the process of fusing silver on copper. In 1836 Dixon was granted a patent for plating on nickel silver, an improvement over the copper in color. The little letters PNS on your tray mean "Plated Nickel Silver", and make the piece transitional between the original process and that of electroplating, which revolutionized the industry in the 1840's.



Revco, the key to kitchen charm

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VINI



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THE PRIVATE WORLD OF ABSTRACT ART

By Emily Genauer

The charge most frequently leveled against American painters today is that they make a fetish of obscurity. Deliberately, it is held, they paint pictures so private in their symbolism and their associations that the spectator ignorant of an artist's case history is incapable of enjoying or understanding his work. Studios, to judge from what comes out of them, might be chambers hermetically sealed against the color and the vigor of the crowd, of everyday life, of the larger world.

And it is true that to a great many persons a visit through a museum or gallery hung with contemporary art is like a walk down a hotel corridor past a succession of closed doors. The doors may be gaily decorated. Perhaps they're just slightly ajar, so the passer-by overhears fragments of conversation that yet remain unintelligible. Possibly the doors are of opaque glass, and he gets blurred glimpses of shadowy figures moving on the other side. But the pictures, which should be open doors to experience, remain barriers. The experience is a frustrating one, and too many persons leave the scene in anger.

This is a great pity. For if many abstract pictures today are closed doors to the disappointed stranger in the halls of modern art, they are more easily opened than he realizes. Nor will the gesture of pushing them open be a violation of privacy. The painter may indeed be a withdrawn, lonely man plumbing his neuroses. Be sure, if his pictures are on exhibition, that he wants to share his findings, his intuitions, his dreams. Now there are painters who do not. One of them, Walter Rauschenberg, recently exhibited in a reputable New York gallery canvases entirely blank except for the suggestion of a shadow falling across the picture surface. A few -Clyfford Still is an examplegenerally refuse to exhibit altogether. Still says, "Demands for communication are both presumptuous and irrelevant." And at least one-the world famous painter, Marcel Duchamp, whose "Nude Descending the Stairs" shocked America almost 50 years ago but today is one of the prized possessions of the Philadelphia Museum of Art-carried to the ultimate his distaste for communication and just stopped painting in order to spend his days playing chess.

With such fanaticism we are not here concerned. Starting with the fact that the majority of pictures being painted today are abstract, and proceeding to the assumption that the artists who exhibit them hope they will find an admiring and sympathetic audience, the question may still be asked by persons of normal perception and sensitivity and perhaps even better than average education, "Why does the artist paint so private a world that we cannot follow him into it?"

To this there is no easy answer. Perhaps the one most often true is that in our so-called public world the artist feels he cannot compete. He would have no choice but to pit himself against the continuous assault of the socko billboard, the 40-feet-tall popular idols of the movie advertisement, the glaring headlines, the gossip columns, the pressure for conformity, brevity and the commonplace, the "tells all" psychology that has people opening their doors to millions of televiewers, or baring their secrets to the Inquiring Reporter.

And therefore many artists have taken the alternative course, the one that avoids fact and explores fancy, that seeks intensity of feeling instead of clarity, that substitutes mood for matter, that values the heart-to-heart over the person-to-person encounter. In so doing they ask the spectator to forego his normally passive role as receiver of stock images and to undertake an active one. The first action he must take is, in a manner of speaking, to push open the door and enter the painter's private world.

Once inside, if the artist has integrity, imagination and skill, and if along with these he has a temperament with which the visitor can establish a rapport, the latter may find he is far more at home than he could possibly have imagined. Rapport is the important word here. Painting is always the projection of a personality. And there are personalities with whom one can in no circumstance (Continued on page 98)

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House & Garden January, 1957

A YEAR OF GRACES

While we would hope that the new year may be especially influenced by divine favor, the words on the cover of this issue of H&G that describe 1957 as a year of grace are concerned with other kinds of grace. They are intended to suggest a time in which, quite simply, our living is to become more becoming.

Indeed, Aglaia, Euphrosyne and Thalia, the sister Graces, who in Greek mythology preside over all that is beautiful and refined and pleasing in nature and in human life, might well be evoked once more to reign over the arts of living in 1957. For, as the forecast published on the following pages points out, we have reached a new stage in our pursuit of those arts.

The last dozen busy, prosperous years of building and creating have been accompanied by a wide growth of extraordinary discernment and taste. One welcome result is that this age of wealth may be largely spared the pretentious display of opulence common to so many previous ones. There is, we feel hopeful, to be no return to the would-be elegance of the tasseled turn of the century. In the end we will rise up and reject those things that are designed only to look fancy, different and expensive. The new emphasis in the arts of living is on refinement.

Ours, as the forecast further suggests, is a time for synthesis in design. Some houses and some furnishings designed in our time promise to achieve an enduring distinction that will make them in their turn the period pieces of this age. Such designs we will cling to and refine. Happily today there is less preoccupation with novelty for its own sake and even less interest in poor imitations of old styles. Rather we seem to be re-establishing the logical and necessary link between what was good in the past and what at the present would seem to have lasting merit.

The full time and considerable talents of more artists and craftsmen now are given over to refining the proportion, line, color and finish of home furnishings than perhaps ever before. The fruit of such efforts will be the grace with which we may live this year.

W. H. L. JR.

FORECAST 1957

In this exciting, wonderful era of ours, the technicians and artists whose ideas enrich and beautify our homes produce their creations so fast we are hard put to keep up. Each year brings a bounty of new things and imaginative refinements of the old. Comes now the season to raise the curtain on 1957 and see what the decorative arts will offer to make our homes more efficient, more comfortable, more beautiful. Last year H&G forecast the Low Look in furniture. It is all around us today, and equally imaginative (and practical) developments are in the offing. We are entering a phase in which the starkness of contemporary design will give way to the softening influence of man's ever recurring love of the opulent. It is a turning point in the decorative trend, and turning points always are exciting. Out of the play of influences will emerge a style not altogether new, but never altogether old. No one can say what the ultimate trend will be, but these Forecasts for '57 are signposts along the way.

The White Look

Classic white is coming into its own. Used throughout a room or as background for bold accents, it takes on the quality of wood tones and other colors in the scheme. New non-perishable materials (washable leather, nylon, Dacron, Orlon, textured vinyl) make white practical. You will see it in different weights of material and different values from chalk to ecru and light beige.

The Historic Look

More fine houses in the traditional styles will be built in 1957, and for the first time in years adaptation of traditional architecture will appear in tract developments. The interest in traditional architecture is as lively in California, forefront of the contemporary movement, as in the East.

DRAWINGS BY ARNO STERNGLAS



Oriental Influence

remains strong in architecture as well as decorating. In architecture the use of post and beam construction, sliding windows and walls and Oriental ornamentation is spreading eastward from the West Coast. In decorating East Indian and Persian motifs in rich textural weaves with gold and metallic yarns will share the stage with Japanese design.

The Wildflower Look

Floral patterns will be in favor for fabrics and wallpapers, but a new freedom in design is notable. The symmetrical bouquets of posies so familiar to our fathers will be less in evidence; the patterns will have the random profusion of wildflowers brightening a summer field.

Machine Age Housekeeping

The built-in vacuum cleaning system long used in public buildings is appearing in private houses: one central motor, wall outlets in handy places, tubing installed in the walls.

Houses from a Test Tube

will come a step closer in '57. Plastic materials which need no paint but come in a wide range of colors are being developed for roofing, outside walls and window frames. The rain will do the washing.



Push-button Bouquets

Vending machines for flowers will offer, 24 hours a day, a choice of bunches in single colors or mixed colors, America's technological improvement on Europe's ubiquitous flower stalls.

Squared-off Kitchens

For neater fit and cleaner lines, kitchen appliances and cabinets are losing their curves. (So are pots and pans.) Yellow is the new favorite in kitchen colors.



Split-level Plants

New configurations in houses—new configurations in plants, and with them the low look in foundation planting. Look for spreading yews instead of upright yews, prostrate junipers in the place of upright ones. 1957 color for the garden: Yellow is icumen in.

The Shell Motive

Venus emerging from the conch is an age-old symbol of beauty, and the shell is being revived in '57 as a delicate decorative motif for wallpaper, fabrics, silver, plates and accessories.





Pavilions

will dot the nation's gardens this summer. The contemporary version of the summer house is a cool vantage point at which to enjoy the breeze and the green lawn and colorful flower borders to which you have devoted thought and labor.

The Low Look

characteristic of Detroit's gleaming new models will increase its influence on furniture design in 1957. Casual pieces for indoor and outdoor use will flaunt new colors: hyacinth, pink, blue and (the one to watch) apricot. The Shakers

Furniture designs created by this austere early American sect are being adapted for today's homes. The gentle curves and lean lines go well with simple contemporary interiors. Surface enrichment with marquetry is a furniture trend, too.





For the Gourmet

Frozen dishes from world famous restaurants in Paris and New York will lend distinction to the nation's dining tables. Specialties from New York's Chambord and Luchow's are available, and so are fancy canned foods (wild boar is one) from abroad.



DECORATING WITH A FUTURE

For an advance glimpse of some important turns American decoration will take in 1957, this small Palladian house in Beverly Hills, California, is worth study. The decorating scheme makes great use of white, a forecast color for the year. It emphasizes formality (a new, sensible formality stripped of ostentation and clutter), but still retains the invitation of comfort to be lived in. Period pieces from England, France and Italy are mixed with contemporary furnishings, but restraint in the selection and use of them has been insisted on. Through the year all these concepts will have a widening influence on the appearance of the American home and on its moods.



Set in a formal garden on a wooded hillside in Beverly Hills, this house reminds one of a jewel box in the effective way it displays the possessions of its owners, Mr. and Mrs. Paul Granard. Mr. Granard, a decorator, applied his professional philosophy to the creation of a simplified modern background for traditional and contemporary furnishings in a fundamentally classical setting. He opposes excessive decoration and thinks that most houses have too much furniture in them. IN THE DINING ROOM, opposite, the floor was scraped, then grooved in blocks and stained a rich teakwood color. It was left bare. The walls and ceiling are covered in an old French paper with fruit motif in 14-carat gold to make the room appear larger. The room centers on a small round Regency table and chairs with black patent leather seats. Antique Italian pedestals with French Regency blackamoors draw the eye to the four corners of the room and emphasize its high ceiling. Through the double doors is the white-walled living room. ON THE TER-RACE, left, cement scored like the wood floors indoors and painted black sets off a pleasant "potted garden." An Italian lead sundial is the focal point on the light blue wall. At the enclosed end of the terrace are hung Japanese garden bells. Metal chairs with black and white webbing punctuate the setting. The house was designed by Sumner Spaulding, A.I.A.

(Continued)

LYON







COLLECTIONS contribute color, pattern and sparkle

Good decoration, Mr. Granard believes, is not a matter of "slavishly" following trends or rigidly adhering to periods but of expressing personality with furnishings of fine design. In keeping with this philosophy, attention is directed to the collections of pictures and art objects. PICTURE WALL behind the sofa, opposite, is a composition of color-washed pencil drawings executed by Sir Thomas Lawrence around 1769. The pictures are framed alike in gold with blue taffeta mats. Light passing through CRYSTAL PAPERWEIGHTS arranged on a Louis XV backgammon table behind a sofa sparkles and gleams. An unusual collection of BLACKAMOORS lines the shelves of an antique Italian fruitwood cabinet, above, flanked by Venetian chairs. The blackamoors are French Regency bronze figures. ANTIQUE OAK CARVING from a single piece of wood accents the fireplace wall. Marble veneer on the fireplace and hearth has been painted black so as not to compete with the furnishings. On each side of the fireplace are carved gold and white Venetian consoles with intarsia marble tops. Symmetry of balanced furniture arrangements, simplicity of an all-white background bring serene harmony to the room.



(Continued)



INDIVIDUALITY is the keynote in decorating the bedrooms

White walls are a dramatic background for the antique pieces in the bedrooms. THE STUDY GUEST ROOM is furnished with a mixture of Italian and French pieces. Placed in front of the window is an early Italian desk. A pair of bold Piranesi prints framed in black with gold mats flanks it. The window is hung with neat pleated shades instead of curtains. A subtle touch of color is introduced in the apricot raw silk on the Louis XV bench. At one side of the room a cabinet designed by the owner holds books. Against the opposite wall is an early 19thcentury folding bed (a Napoleonic officer's traveling bed) of gilded iron. Its decorative frame contrasts with the simple lines of the Directoire end tables. The walls are white and the floors, as in other rooms, are stained to resemble teakwood. THE WHITE-WALLED BEDROOM shown on the opposite page is a foil for strong color. A quilted material in garnet red is used on the headboard, bedspread, pillows, armchair, ottoman and desk chair. The color is repeated on painted cabinets used as night tables at each side of the bed. Above an antique Italian shelf at the entrance to the room is a pair of delicate ivory miniatures framed in gold, hung at eye level. The desk is in front of the window. It was designed by Mr. Granard on Italian Provincial lines to harmonize with other pieces in





the room. A French opaline and bronze oil lamp was wired to make a three-way desk lamp. On the dresser, shown below, Mrs. Granard's collection of antique jewelry is displayed on a black lacquered pallet. An elaborate gilt fire-screen has been made into an ornamental dresser mirror. Notice how simple arrangements of a single flower variety or a single blossom by itself add freshness and vitality. Unfilled wall space over the dresser and the bed becomes a decorative asset; against it the outlines of the flowers and the accessories stand out. In this room, as in all the rooms of the house, clutter has been eliminated and interest focused on objects and arrangements that reflect the owners' tastes.





privacy

By PHYLLIS McGINLEY

There is a house out of my childhood which I recall with peculiar nostalgia. It did not belong to my own family but to a grand-aunt whom I occasionally used to visit in the summers. Aunt Jeanette was a widow and she had lived, forever, it seemed to me, in an ugly turreted piece of Victoriana with a basement kitchen and a garden primly bedded with salvia and canna lilies. Her benevolences were austere. She had no children and few friends with children, nor did she bother to provide me with much amusement. In that house was no closetful of toys, no conscious device for trapping children's fancies. She let me accompany her shopping, gave me a great deal of lemonade, and I was permitted all the time I liked in the local library; but if there were treats like picnics and excursions I have forgotten them. I remember only that she taught me several different ways of playing solitaire.

I loved that fortnight with Aunt Jeanette, however, for something dearer than entertainment—and that was the bedroom where she always let me sleep. It was alone in a cupola. An eccentric, spiraling set of stairs led up to it from the second floor. It had no bathroom near and only two of its four windows opened. In hot weather it must have been unbearably stuffy for anyone over 12 years old. But it was sweetly, entirely, irresistibly private. No eyes peered in on me, no household voice reached me once I shut the door. I could look out over treetops and imagine myself anything from Rapunzel to the Little Lame Prince. Aunt Jeanette was strict about mealtimes but otherwise tranquil about my nonappearances, and never before or since have I had such a heady sense of being mistress of my own domain.

I always returned home reluctantly, and am not yet able to pass a place of that period without wishing it belonged to me. Recently, in our village, a rococo house went on the market and I rushed around to it at once with the real-estate dealer, plans for remodeling it hot in my head. But its architect had been a cheat. There were no stairs to any aerie, the cupola being nothing but an exterior decoration—literally a hollow sham. So ended my dreams of a tower. I went back to my stubborn daily struggle for a genuine retreat, one unviolated by visitors, maids, progeny, or the telephone.

N ow I am quite the opposite of a recluse. I like parties and people, fiercely cherish my friends. I am perfectly willing to put up lodgers for the night, out-of-town guests, relatives, and frequent hordes of young ladies who leave their slippers under every sofa and invite their young men to make themselves free with the refrigerator. But I have never lost my longing for privacy, that most civilized of luxuries, and perhaps the one most difficult to get.

Sometimes I think people have forgotten it *is* a luxury. This is an age which puts a premium on "togetherness," on the extroverted soul. From infancy at home, from kindergarten at school, citizens are taught that they must adjust to

noise

O f all the invaders of privacy in the home, noise is the worst offender. It was not always so. In some households of only 50 years ago Sundays were lived in whispers. No Elvis Presley bawled from the megaphone of Mr. Edison's gramaphone. Mr. Bell's telephone hung sedately on the wall, out of reach of the sprawling teen-ager (who had not even discovered he was a "teen-ager"). TV was a Jules Verne dream. Children had yet to decide to be heard as well as seen.

Now the shackles are off, and the volume is turned all the way up. Today's way of living has welded us willy nilly into the "happy" family group, and each of us has come to the gathering place with a favorite noise maker. The crunch of the plastic fire engine is loud in the land. And if the hubbub of our domestic bliss seems loud, it is drowned in the all pervading cacaphony of the society outside our door.

Acoustics engineers have calculated that if all New York City's 8,000,000 people were to shout in unison, "Happy Birthday, Mayor Wagner!" the roar, as recorded in decibels on a sound-level meter, would approximate the noise of a single jet transport taking off. Such a demonstration for Mayor Wagner is not likely to assail the public peace, but the jet airplane is an acoustically painful reality. Jets blast off on their appointed rounds every few minutes in the U. S., and their ear-splitting reverberations already constitute a public problem.

Not long ago a high-ranking Air Force officer, active in the Air Force's noise abatement program, was cruising above

a public mold. Heads of government are judged as much on their ability to "mingle" as on their gifts of statesmanship. Business expects its executives to have a folksy way with stockholders, be open with the press, and marry wives who conform to an approved gregarious pattern. Anonymity we seem to fear as if, in losing touch with multitudes, we also lose touch with ourselves. It used to be said that gentlefolk had their names in the papers only three times in their liveswhen they were born, when they married, when they died. Now no one seems to mind name or picture published in any medium, complete with the most intimate details. Scottish Lords stand for their portraits, praising plaid sox. American families sail on their national steamship lines and approve them all in print. Librettists write musical comedies lampooning female ambassadors or important international marriages, and the living prototypes of their characters are expected to take the matter in good fun. It isn't considered sporting to object to being goldfish.

On the same public plan we build our dwelling places. Where in many a modern house, can one hide? (And every being—cat, dog, parakeet, or man—wants sanctuary now and then.) We discard partitions and put up dividers. Family rooms take the place of parlors. Picture windows look not onto seas or mountains or even shrubberies but into the picture windows of the neighbors. Hedges come down, gardens go unwalled; and we have nearly forgotten that the inventor of that door which first shut against intrusion was as much mankind's benefactor as he who thought up the wheel. I suspect that in a majority of the bungalows sprouting across the country, like toadstools after a rain, the only apartment left for a citadel is the bathroom. In our commendable search for light, air, sunshine and, of course, economy, privacy has been the chief sacrifice.

Tet who could deny that privacy is a jewel? It has always been the mark of privilege, the distinguishing feature of a truly urbane culture. Out of the cave, the tribal tepee, the pueblo, the community fortress, man emerged to build himself a house of his own with a shelter in it for himself and his diversions. Every age has seen it so. The poor might have to huddle together in cities for need's sake, and the frontiersman cling to his neighbors for the sake of protection. But in each civilization as it advanced those who could afford it chose the luxury of a withdrawing place. Egyptians planned vine-hung gardens; the Greeks had their porticos and seaside villas; the Romans planned atria inside their houses: English gentlemen retired into their country seats guarded by parks and lime-walks and disciplined stone walls. Privacy was considered as worth striving for as hallmarked silver or linen sheets to one's bed.

Then why, in this country of abundance, have we undervalued it? The miracle of our culture is that so many graces which once only the very rich could enjoy have been made available to all, or nearly all. Only the great man once had his own carriage. It was the privileged few who ate fruit out of season, traveled to foreign parts, could keep warm in winter and clean at any time of day. Now 200 horses carry the artisan to his work, and he likely dines on beefsteak and salad and strawberry short-cake like a gourmet any January evening. Everybody—or nearly everybody—can read and write, buy a book, (Continued on page 98)

First in H&G's 1957 Building Series

Dayton, Ohio, at 800 knots in an F-100 Super Sabre. When he dropped his pencil and bent over to pick it up, he accidentally nudged the controls. The plane, exploding through the sound barrier, set off a shattering thunderclap heard in several counties. The sonic boom jarred a fire alarm into action at the Dayton State Hospital, where 1,800 mentally ill patients were sheltered, and seven fire engines rushed to the scene. Buildings trembled; rush-hour traffic was snarled. Supremely appalled by his little slip, the officer said, "I had no intention of causing any commotion."

Here, inadvertently stated, is the crux of the great American noise dilemma. Except for a sprinkling of willful malcontents, most noisemakers—which is to say, most Americans—never intend to cause a commotion. Quite the contrary, in fact. Planemakers urge us to think of the jet's sonic boom not as a traumatizing shock but as "your New Sound of Freedom!" Monster tractor-trailers are designed not to jar us loose from our wits but to haul goods that enrich our lives. Boiler factories, outboard motorboats, juke boxes, washing machines and roller skates all exist to make our working hours easier or our playtime happier. But hardly a major American city is without a noise abatement program. In principle everyone supports any measure to reduce the incidence of "boilermaker's ear." The problem is where and how to begin.

Acoustics experts define noise as unwanted sound, although they know this by no means tells the whole story. The definition tends to break down when two scientists (or, for that matter, when you and your neighbor) try to agree on whether a sound is wanted or unwanted. The decibel system for measuring relative degrees of loudness is often of little help. Many soft sounds are (*Continued on page 62*)

Seclusion by design

Americans are a wonderfully gregarious people who love the company of their neighbors—most of the time. We love the outdoors, too. But in planning a house few are willing to surrender all claim to privacy. So, we are faced with a problem. As land prices rise and lot sizes shrink, can we afford such luxury? Is it possible in today's tight surroundings to enjoy glass walls and outdoor entertaining and still cherish privacy? The answer is yes. The open plan, as it knocks down partition after partition, is not destined to rob us of a final refuge from the hammerings of an unbearable congeniality. You can have privacy in a contemporary pattern of living. The two houses shown here prove it.

BEHIND A CAMOUFLAGE OF SCREENS AND WALLS: BLESSED SOLITUDE

N ine magnificent oak trees on a corner lot in suburban Los Angeles caught the eye of architect Frederick E. Emmons when he looked for a site for his own home. It was the lot he wanted, but he had to contrive a plan that would save the oaks and at the same time assure his privacy from nearby houses and busy street traffic. His solution, at the cost of only two oaks, is shown in these pictures. The house is L-shaped with a glass-walled entrance vestibule connecting the living and bedroom wings. The way he placed the house on the lot and used screening walls and fences gave him three protected outdoor living areas open to both wings of the house. It is an open plan in an exposed location, but the owners have entertained as many as 250 guests in the privacy of complete seclusion.




Front of the house, close to the busy street, has maximum privacy. Masonry wall conceals a side terrace. Living room wing is windowless at the street end. A translucent screen is a decorative shield for the entrance and creates a fore-court. Oaks are silhouetted against redwood and stucco walls.

Carport, around the corner from the entrance of the house, walls one side of a large center patio and shields it from the street. At this end of the house there is only one window on the street. The bedrooms in this wing have rear walls of glass, protected by screening brick walls.

> Entrance court is an attractive approach to front door and the glass-walled entrance vestibule. Beyond the vestibule are the center patio and garden. The entrance, which connects bedroom wing, right, and living wing, is shaded by an oak which rises through an open section of roof.



SECLUSION BY DESIGN continued



Center patio, dominated by gnarled oak, is accessible from entrance and both wings. It is practical to have window walls facing the patio because screening devices block view from street and neighbors. Although indoor area measures less than 2,000 sq. ft., the terraces double living space.

OWNER: Mr. and Mrs. F. E. Emmons ARCHITECTS: A. Quincy Jones A.J.A. and Frederick E. Emmons A.I.A. LOCATION: Pacific Palisades, California

Plan for privacy opens living and bedroom wings to outdoor terraces but protects them from street by carport wall, from neighbors by screens and fences. Forecourt is formed by a translucent screen.

> If the site plan is good, outdoor terraces, as well as indoor rooms, will be private



parking

Maste

Terrace of brick and concrete at side of house adjoins study, living room and kitchen. Extended redwood wall of the house helps to screen terrace from next-door neighbors.





Translucent glass panels join carport wall at back of center patio to form a graceful enclosure. The pool, sculpture and planting create a pleasant atmosphere for outdoor entertaining and also provide an interesting focal point in the view from the living room and the entrance vestibule.



Living room fireplace divides window walls leading to large side terrace. The room, which also opens to center patio, has oyster-white walls, cork floors, gold moulding around fireplace opening.



Study opens to terrace, is divided from living room by storage wall which helps to isolate it. It is screened from neighbors by fence and two oaks. TV, desk, bookshelves are built in.



Rear of three-winged house opens wide to terraces on the south and lawn.

A HOUSE THAT RESPECTS THE FAMILY'S PRIVACY

 ${f E}$ ven with the blessing of a large, secluded site, the problem of privacy is only half solved. There should be a place where each member of the family can shut himself away when the mood is on him. Such refuge is abundant in this fine contemporary house at Harrison, N. Y. It is divided into three distinct zones: One wing is devoted exclusively to the small son and daughter for their play, snacks and sleeping. Each child has a bedroom. They share a large, toughsurfaced playroom, which includes a large storage closet for toys. From their playroom, the children may pass directly to a terrace of their own, separated by the parents' wing from the adults' terrace off the living room. By closing two sliding doors, the children's wing can be made virtually soundproof. The parents' wing is almost a self-contained living unit. A large cypress-walled study may be closed off from the living room. A spacious dressing room with large and ingeniously designed closets separates the study and the master bedroom and helps to soundproof the latter. The living-dining area is nearly 60' long, and the 11' ceiling in the living room is scaled to this measure. While the living-dining wing includes the kitchen and service rooms, a long wall of kitchen storage units divides the two general areas and has the effect of soundproofing. The dining room, two steps up from the living room, is partially separated from the living room by a large stone fireplace, and at its far end a doorway leads to a high-ceilinged, private screened-in porch. Although the public road runs past the entire length of the house, a high thick screen of planting shields the house front from passersby.

The children's wing is a private world of its own.

Girl I4'x II

Boy

Playroom.

16' x 18



Entrance walk is built of flagstone. Planting along the curve screens the glass-walled entrance.



HOUSE & GARDEN, JANUARY, 1957

Sunny screened porch faces terrace, wooded knoll.

SECLUSION BY DESIGN continued



Children's playroom has its own terrace. Flooring, walls resist wear.



Toy storage wall with sliding doors simplifies housekeeping. Paneling is walnut.



Boy's bedroom has a southern exposure. Storage wall muffles noise from rest of house.



Living room includes music alcove, which has concealed bar on wall opposite piano. Glass wall overlooks children's terrace.



Fireplaces in living room and study are of native stone. Terrace is at left. Screened porch is seen at end of dining room.

A master plan for privacy must pay attention to many details

Although the three-zone plan of this house forms a framework for family privacy, its final success depends on creating a refuge for each person's possessions, thoughts and moods. Storage closets, all finished in walnut paneling, meet the special requirements of parents and children. Each child has a bedroom desk. The storage space in both the children's bedrooms and the parents' dressing room has special drawers for specific things: shirts, sweaters and numerous other clothing articles. In the parents' study is one whole wall of bookshelves and hi-fi, and another wall with built-in TV.



Built-in bar in living room is completely concealed when ceiling-high doors are shut.

Dining room keeps its dignity in an open plan

The dining room, raised two steps from the living room level, is partially screened by the fireplace wall but remains open at either side. This ensures privacy without hampering freedom of movement at large parties. The color scheme is based on the natural tones of wood and stone. For a small dinner, china, glass and silver are purposely simple. Rough Siamese silk place mats and napkins in the same soft greens and blues as the upholstered dining chairs, are the main color accents. For a centerpiece, wooden candlesticks of varied heights and shapes ring low bowls of flowers. Franconia "Gracious" china. Tuttle's "Onslow" sterling. "Mimosa" glassware designed by Sussmuth. Shopping information for pages 40, 41, on page 94.





Breakfast room for family meals is buffer between kitchen, living areas.



Built-in hot tray in buffet keeps food out of sight. Covering leaves fold back for serving.



Dining table, hidden from living room by stone fireplace wall, can be set while party progresses.

PINPOINTING PRIVACY

Ask any six people for a definition of privacy and you will get six different answers.

Because privacy is many things to many people it is not something you can buy ready made.

In a home privacy is the sum of many parts. It is an extra sitting room or study which serves as a retreat for adults. It is a playroom where children can create a world of their own.

It is personalized storage for clothes, books and hobbies. It is space that can be closed off for dining, for music and TV, for loafing in the sun. By pinpointing privacy in certain areas of your home you can achieve an overall feeling of comfort, relaxation and seclusion that fits your own pattern of family living.



Pinpointing privacy IN LIVING AREAS



Personal desk for each member of the family cuts clutter, safeguards privacy. Here a study area has been created in small space. The lightly scaled desk has a handy magazine rack. Built-in storage unit holds books and files within easy reach. *Adapted from design by H. W. Grieve, A.I.D.*

Office at home in a separate wing gives author Joseph Hayes (*The Desperate Hours*) a refuge for writing. Desk with file cabinet base is equipped with telephone and electric typewriter. Extra files, bulletin board, reference books line wall. The room has a studio ceiling, its height emphasized by the copper stove pipe. Architect: Burton Bugbee.



Room divided by a curtain wall becomes a retreat for reading or napping. This open-plan room is carpeted throughout and the walls covered in silk paper for a feeling of spaciousness when curtains are opened. The extra sitting area may also be converted into a guest bedroom. *Photographed at The Brevoort Apartment House. Designed* by Bertha Schaefer, A.I.D. and Edward J. Wormley, A.I.D.





Compartmented hobby space keeps chaos out of the family room. Dark room and a work shop at one end for the hobbyist's tools and apparatus are hidden behind metal sliding doors. (Doors come ready to install.) Storage for games, records, is built into fireplace wall.

Communications center at the entrance to a living room is behind an acoustical tile screen. The buffer screen serves two ways: it gives the telephone user quiet and muffles that bane of family living, teen-age telephone chatter.



Pinpointing privacy IN INDOOR AND OUTDOOR DINING AREAS **Cane-paneled screens** that reach nearly to the ceiling create a separate dining room at one end of a large living room. Lefthand section, designed to look like part of the screen, is a storage unit for linens and accessories. *Adapted from design by Mallory-Tillis Interiors, Inc.*





Portable trellis of clothesline or sash cord gives a dining terrace an atmosphere of privacy without shutting off the view. Boxes on casters at each end may be planted with canary bird vine, morning glory, cypress or kudzu vine.

Multiple arches decorated with *trompe l'oeil* topiary shape a dining corner in a living room. Woven blinds may be drawn for privacy during dinner or when clearing the table. *Adapted from custom design by Michael Greer, A.I.D.*

Pinpointing privacy IN AN ENTRANCE HALL



Ribbon room-divider is a decorative deterrent to unnecessary room traffic. Striped grosgrain is stretched on dowels attached to ceiling and one wall. *Owners: Mr. and Mrs. Maurice Sommer. Decorator: Mallory-Tillis Interiors, Inc.*



Vertical louvered blinds reaching from floor to ceiling on the window-wall of a living room are extended to screen off an entrance hall. This flexible arrangement creates a visual privacy without shutting out light or air.

Pinpointing privacy ON A PORCH OR PATIO



Colorful canvas panels guard a family's privacy on an apartment porch which can be viewed by the neighbors. End panels are laced to the frame for a windbreak. Additional panels are hung café style for protection against the sun.

Canopy and awnings define a barbecue-dining patio and shelter it from sun, showers and surveillance. Furniture can be left outdoors, cushions stored in compartment next to the built-in barbecue. *Owners: Mr. and Mrs. Edwin Luchs.*



(Continued)

Pinpointing privacy IN FAMILY BEDROOMS



Room-divider storage unit turns one end of a master bedroom into a dressing area. Clothing and accessories are stored on one side of unit. On the bedroom side are books, radio and TV. Curtains of the striped material used on bed may be drawn across the dressing area for additional privacy.





Young girl's room can be a study and playroom in one, with storage facilities for all her possessions. Desk, chest with record player, and seating units are built in beneath the window. She has a chest for clothes, hanging shelves for toys and magazines. Trundle bed (not shown) lets her have an overnight guest. *Designed by Harold M. Schwartz*.

Central playroom between children's bedrooms is the ideal arrangement. They can romp without bothering the rest of the house. Each bedroom may be closed off with sliding room-divider panels covered in felt and cork for sound-proofing. The cork surface serves as a pin-up board.



Shelved headboard has room for favorite books, art objects, pictures and flowers, a collector's cherished belongings. Telephone and directories, clock and radio are at your fingertips. Lighting concealed in headboard is controlled by rheostat. *Adapted from design by Philip C. Johnson, A.I.A.*





Pinpointing privacy IN AN OUTDOOR SETTING



Zig-zag screen is a psychological barrier beside the pool. Solid panels alternate with open-frame panels. The central panel is varied by setting concrete in planes, producing an abstract similar to a Mondrian painting. *Designed by Florence Alston Swift assisted by Douglas Baylis, L.A.*



Portable sun-bathing screen lets you follow the sun in privacy. Two shades of canvas are sewn in harlequindesign panels laced to a lightweight aluminum frame 3' to 4' high. Screen may be moved around lawn or set up on roof. It folds conveniently for out-of-season storage.

THE JAPANESE TEACH US TO SAVE SPACE

Contemporary kitchens can benefit from the Orient's art of decorative composition

lien though they seem, the technological luxury of the American kitchen and the aesthetic discipline of the Japanese way of life are surprisingly compatible. In the relatively small (16' by 17') kitchen shown here, the design borrows freely from the Japanese genius for creating a sense of space while safeguarding privacy. Shoji, disappearing room dividers and natural tones contribute to the harmonious composition of separated areas for cooking, dining and living within one room. The kitchen-laundry, confined to one wall, can be screened by roll-down blinds. An unbroken counter of storage cabinets on the opposite wall is backed by shoji-like windows. These are made of reinforced panels of an opaque, rigid printed plastic that resists the weather, has insulating qualities, is decorative and insures privacy. A luminous ceiling of pink-tinted plastic floods the room with a subdued rosy light. The color scheme has the mood of an Oriental scroll of the seasons. Wood brown and natural tones are accented by a lacquer red table (red is rubbed into the wood grain) and by vivid cooking and cleaning accessories. The countertop is egg-shell colored plastic with a crackle finish that resembles old porcelain. All this follows the ancient Japanese philosophy which stresses compactness in the home, simplicity of design and use of only a few accessories of restrained form and with an affinity for their surroundings. It achieves an uncluttered distinction and is a good basic formula for a small contemporary kitchen. This kitchen, which opens to a terrace, has facilities for large-scale entertaining. A Japanesestyle buffet, exotic in flavor, yet simple to prepare and serve, is in keeping. Guests take appetizers and sake from the bar while shrimp tempura is prepared on the range. The main dish, sukiyaki, is cooked on the outdoor grill (or in electric skillets at the tables). Rice keeps hot in a lacquered bowl on the table. Fortune cookies and tea are served later. For sources of Japanese foods and detailed floor plan, write to H&G Reader Service. Shopping information, page 94.



Cold storage area has a roll-out undercounter freezer as well as a wall refrigerator-freezer.



Floor plan shows how room for an island of living space can be found in a small kitchen.



Corner cabinets used in a row form a curved counter with knee room for sit-down jobs. Carousel shelves increase storage space by 50 per cent.



Kitchen-on-a-wall contains cooking, laundry, storage, refrigeration equipment in 14'6" of space. Adjoining utility closet, 3' deep, has a sliding door of perforated hardboard which requires minimum space and blends with wall when closed. General Electric 9' unit combines range, sink with disposal, dishwasher and washer-dryer. Two 4-drawer cabinets and a roll-out freezer fit neatly into remaining space. Wall refrigerator is flush with wall cabinets. All equipment is finished in matching woodtone brown with stainless steel countertops. The kitchen can be screened from view by rolling down the two 7' woven blinds. Recessed ceiling lights and strip lights give illumination for the work counters.

Living and dining section of the kitchen centers on the table, which can be extended to seat 8. Portable TV mounted on a pole over the counter swivels for viewing from any part of the room. Bar area by garden is opposite the refrigerator and out of the way of kitchen traffic. *All cabinets, major equipment, appliances and TV by General Electric* HOUSE & GARDEN, JANUARY, 1957





Gardener's Year

PART 1. About some of the plants whose varied usefulness and

beauty reflect the changing seasons and enrich the days in which we live

The calendar year circles through 12 months and comes back to its starting point. But the gardener's year spirals and never finishes in quite the same place it began. The general cyclic pattern, however, is reassuring, and it is comforting to know, as the Book of Genesis sets forth, that "seedtime and harvest, and cold and heat, and summer and winter, and day and night shall not cease." It is equally reassuring, and much more stimulating, to know that the pattern is never the same twice, that the shape of the year to come is substantially ours to dictate.

Growth alone brings change; but the gardener is concerned not so much with generalities as with specifics: this tree grew five feet last year, that one six inches; such and such a bush flowered for the first time a year ago, produced its first berries this past autumn; a quarter teaspoonful of petunia seed gets you half an acre of flowers—then nothing. The land itself also changes, and invariably for the worse unless it is sufficiently replenished to balance what a season's growing and a season's weathering take out of it. If change is fundamental to every aspect of a garden, it is in change that the major challenges as well as the principal delights of gardening lie.

The gardener during his year has two related but distinct preoccupations. One is his concern for his plants, for their selection, planting and care. The other preoccupation is the garden itself, the plan by which the site is disposed and the plants arranged or rearranged upon it. The first is H&G's concern this month. In February we shall discuss planning, from the basic development of the building site to planting its boundaries, sowing its lawns, laying out its terraces and special areas, and making its flower beds. We shall also have something to say about landscaping costs.

In this issue then, on these and the following eight pages, H&G deals first with the plants by which every garden is ultimately judged. While you do not need flowers to have an attractive landscape setting for a house, or even a pleasant terrace or outdoor vista, you cannot, except as a tour de force, produce a genuine garden without genuine flowers. As you will see on the next page, the creation of a flower garden that takes full advantage of the procession of the seasons and the possibilities of good ground requires the use of a great diversity of plants, from small quick flowering species easily grown from seed to slow perennials that, once planted, endure for half a lifetime. Because the success of all plants depends upon the ground in which they grow, we discuss the soil and the demands made on it under the highly unnatural conditions of home gardening. This may involve either the mass production of flowers for beauty or the selective growing of food for flavor, or both. Finally, because nothing changes like news, H&G, in a brief report, lifts the curtain on 1957's latest in annual and perennial flowers, roses and other shrubs, even a new red pear tree.

The range of interest in gardening is great, varying all the way from a wave of the hand toward the family lawn on Saturday to a beady-eyed absorption in the propagation of the cleistogamous species of the genus viola. In between, surely, there is something for everybody. (Continued)

In a good garden the hand of nature is directed by artifice to create an extension of a house and a way of life. The springtime picture opposite is an example. The basic plants, once placed in a location suited to their needs, are long lived, slow growing, easy to care for. From the ground up: blue stars of evergreen creeping myrtle beneath serene white trilliums; rhododendron and mountain-laurel accented by the azalea's early pink; hemlocks and tall beeches over them all. Garden of Mr. and Mrs. Hendon Chubb, Llewellyn Park, New Jersey.

TOM LEONARD

THE PROCESSION OF FLOWERS

Truest measure of the gardener's skill is found in the hardy border



The well arranged flower border constitutes gardening on a mass production basis. Nature in her wildest dreams never thought of anything half so demanding of the earth, of plants, of the weather, of the seasons, as a zealous gardener can create. Not just one crop per year, but a dozen or more are expected to follow or accompany one another in virtually the same ground. And each flower, whether it started as a lowly seed on a winter window sill or as a vigorous nursery plant, is expected to outdo its fellows. Strangest part of all is that, more often than not, the system works. Good husbandry is the answer, of the earth and its fertility, of the plants themselves, in their selection and the satisfaction of their requirements. A venturesome heart and hand are also important to attempt the unusual or unfamiliar, the new variety as well as the old, the bold color contrast and not merely the tested harmony. In the long curving border above are more plants than most gardens "The best purpose of a garden," wrote Miss Gertrude Jekyll, great English gardener of the last century, "is to give delight and to give refreshment of mind, to soothe, to refine, and to lift up the heart in a spirit of praise and thankfulness. It is certain that those who practise gardening in the best ways find it so." There is an aptness in these words that even less dedicated gardeners than she, living in another place and time, will find satisfying, especially where the garden of flowers is concerned. For both the beginner, who thinks first of flowers, and the old hand, who in the end always comes back to them, find a garden without flowers not only unthinkable but undefinable. Whether they are right or not, there is nothing that so epitomizes the real nature of gardening as the creation and enjoyment of the herbaceous border. From the last snow of one winter to the first snow of the next, flower follows flower, annual, biennial, perennial and bulb. In failure or triumph they tempt, challenge, exasperate and reward the gardener, always generously but always, with even-handed justice, according to his deserts.



could support without confusion. But this is a big planting. In it, blended for maximum seasonal color with fewest gaps (there are always a few gaps to keep us humble) are such indispensables as daffodils and tulips, alyssum, mertensia and candytuft, iris, columbine, English daisies, violas, forget-me-nots, all in bloom or bud. Peonies, delphinium, foxglove, poppies will follow, also dianthus (several kinds), summer phlox, geum, trollius, platycodon, many campanula varieties, coralbells. Later will come asters, windflowers and chrysanthemums, moved in from summer beds. Background for the borders on either side is provided by low walls over which cotoneasters reach. Mountain-laurel and other broad-leaved evergreens separate the flowers from the taller trees beyond. A few pots of annuals, especially petunias, marigolds, zinnias, are kept ready for emergency duty, to be transplanted where needed when failures occur. *Garden of Mr. and Mrs. Walter L. Johnson, Briarcliff Manor, New York.*



GARDENER'S YEAR continued

GARDENER'S LOAM Since you can no longer buy, beg, inherit, or steal it, you will have to make your own There is a special word for the soil medium best suited to the needs of the intensively cultivated flowers and shrubs, lawns and trees of the modern home landscape. That word is loam. Don't confuse it with topsoil. Topsoil is the word for the natural surface deposit on the earth's crust that contains all the life-giving organic matter. But topsoil is not and never was the gardener's loam. Loam is a friable mixture of clay, sand and organic matter. It is the perfect anchor for plant roots, and the ideal reservoir for holding and releasing, on demand, the nutrients, water and air which roots continuously require.

LOAM IS PLEASANT TO THE TOUCH, with the grittiness that assures an open, readily drained texture. It has weight and substance, derived from the fine rich clay and mineral particles. It is soft and spongy because of its content of organic or humus forming matter. Friable simply means crumbly, both vivid words. Today the land most gardeners have to start with is likely to be yellow subsoil from the basement excavation of a new house. It may lean toward the consistency of clay, or be chiefly sand, which is really a very coarse grade of the same thing. In either case it may possess considerable fertility, needing **Compost,** by any name, is essential to good plant growth under garden conditions. You may call it peatmoss or humus and buy it by the bale or bag, although in adequate quantities it may be prohibitively costly; you can buy animal manures, which are also costly now and often impossible to obtain. But it is a fairly safe generalization to say that all experienced gardeners process at least some of this vital organic matter on the home grounds, using leaves, weeds, grass clippings, other garden waste as a base. In the Harold Ross garden, Hingham, Mass., opposite, manure from nearby farms speeds bacterial action in heap, which is sifted as needed. The Noble Hoggsons' trees in Seattle, Wash., below, fill the twin leaf bins serving an ingenious sift-and-mix platform. In both cases, as with all working compost piles, the process of collection, processing and use is continuous.



only the mellowing improvement of organic supplements to turn it into a good working grade of loam, the gardener's best friend.

ORGANIC MATTER, such as manure, leafmold, peatmoss, cultivated peat, or home-made compost will improve your land, whatever its mineral content. It will lighten soils that are too heavy and impermeable, bind together those that are too porous. There are in fact few ills that garden soils are heir to that plenty of organic matter and a good spade cannot ameliorate. Composting of all plant wastes, supplemented by commercial peats, by farmyard or processed manures, and intermixed with nitrogenous fertilizers to speed the bacterial action, offers to gardeners an inexpensive but continuously effective antidote for the impoverished and mistreated soils found around today's houses. Appreciation of the virtues of good garden loam comes slowly. It follows a diligent trial of many shortcuts, many near miraculous incitements to the gardener's natural optimism. In the long run the easy way becomes too difficult, the hard one surprisingly easy. With a garden full of loam, and a realistic program of conservation and replenishment you have the one most important garden essential except for the plants themselves.



Mulching, or covering the earth around plants with a loose material (chopped sugar cane is used above), is an excellent means of conserving the qualities of good loam as well as improving growth.



Good mulches, such as the buckwheat hulls above, are light, but not unstable; organic, so they may eventually be incorporated in the soil; slow to decompose, so they will not rob plants of food.



Peatmoss, above, is a good mulch if cared for, is better used in the soil itself to improve its qualities as loam. All rose beds pictured are in Mr. and Mrs. L. Q. Brooks' garden at Easthampton, N. Y. (Continued)

HARVEST OF FLAVOR

Quick freezing saves you from vegetables at their worst, but only your garden gives you the best

Flavor is a specialized form of taste and, like taste, not subject to proof. A sure way to start an argument, however, is to tell a dedicated vegetable gardener that quick-frozen peas are the equal of the home grown product, or that "farm fresh" corn at the supermarket is really fit to eat. This is the kind of talk that stiffens the sinews of a dwindling but indomitable band of gardeners who hold that a well grown tomato is as fair as any rose and that flavor is everything. If you have tasted green peas half an hour after they left the living pod, or sweet corn barely 15 minutes from its stalk, you may agree with him. You may also agree that, while the average of quality in the vegetables we buy has been raised by modern quick-freezing procedures, we are on our way to forgetting what the best really tastes like.

Unless he is a fanatic, the spare-time gardener does not grow vegetables at random. He may experiment at the outset, but soon he will settle on the relatively few that have distinctly better flavor than those he can buy, or that require little space and attention. In a season or two he will know what kind of crops his land is capable of producing with reasonable improvement and care. His preferred list, if he gardens in a temperate climate where the seasons are clearly differentiated and rainfall abundant, will almost surely start with garden peas. Peas are more difficult to grow well than most other vegetables. and they require a fairly long cool spring for best maturity and flavor. In the opinion of many they are also unsurpassed among green vegetables. Snap beans, far easier to grow than peas in most gardens, scarcely lag behind in popularity. As with peas, freshness is essential to fine flavor. Sweet corn must be included among the best for home growing, and tomatoes, abused and neglected though they seem in so many weedy patches at season's end. (The only trouble with tomatoes is that people grow too many of them.) Lettuces and salad greens are indispensable to the well balanced kitchen garden. Anything else is largely optional. Young beets and carrots are succulent and surely different from those you buy, but the difference is perhaps less marked than in the other crops. Vine crops, other root crops, such things as peppers, eggplant, broccoli, even lima beans in many instances, may be almost as good frozen or in the purchased product as they are from the home row. If this be heresy, then let it start still another argument.

The choicest according to taste

Ideal soil: well tilled, well drained loam. Sandy soils need extra watering and fertilizing. Lighten clay soils with organic matter (compost).

- PEAS are most rewarding in flavor compared with purchased product. Best soil: stiff loam, well limed. Sow dwarf variety (World's Record, Lincoln) where springs are short, summers hot. Tall ones mature late, need support. Sow double rows 6 ins. apart when ground thaws.
- BEANS are easier than peas, may be sown in short rows every two weeks (for snap beans) when ground becomes warm, mellow. Limas need whole season. Try Tendergreen, Pencil Pod Wax (bush); Blue Lake (pole); French Horticultural (bush shell); King of the Garden (pole lima).
- SWEET CORN must be grown rapidly for sweetness and flavor, picked when mature, cooked at once. Apply water in dry times. Grow in blocks of short rows for best yields. Long season supply may be assured by succession sowings (bi-weekly) of one or two varieties or by sowing once or twice a group of varieties maturing in sequence. Latter method is best suited to many hybrid varieties. For table quality, you still cannot beat Golden Bantam.
- GREENS for salads include lettuce, escarole, endive, perhaps mustard and upland cress. Romaine is good for hot weather. Oakleaf and Matchless are at top of lettuce list. All like a cool season start. Water them plentifully in drought; shade them in midsummer.
- TOMATOES, of course: 4 plants, 5 ft. apart each way, allowed to sprawl on straw mulch; or 8 plants staked and pruned to 1 stem. Try an early hybrid or main-crop Rutgers.

Perennial vegetables and fruits

- RHUBARB, 3 or 4 roots, belongs in every food garden, even where space is limited. Allow a sq. yd. of deep, rich soil per root. Best flavor: Chipman's Canada Red.
- ASPARACUS, 25 plants minimum, should be set in rich soil at least 18 ins. apart (rows 30 ins.); 1 year Washington roots.
- STRAWBERRIES are worth trying, at least 25 plants, 1 ft. apart each way. Treat as biennials, discarding after second year. Try everbearer Red Rich first.
- RASPBERRIES (5 plants) may be intensively grown in 12 by 3 ft. space. Good red everbearer: September (best in fall).
- TREE FRUITS are available in many varieties on dwarf understocks. Best for home gardens: apple (grow 2 varieties for good fruiting); pear (try new Starkrimson); cherry (plant tart Montmorency for best pies, or 2 sweet varieties). Home fruits should be treated like ornamental plants.





Flowers and flavor together are often attempted, especially by beginners, but only an expert (and a true amateur in the best sense of that word) would be likely to come up with the splendid combination of flowers and vegetables pictured above. Since this is a midsummer garden, there are no peas. But the three vegetables here shown in their prime (or succession of primes) are bush beans across both beds directly in front of tomatoes, on the left, and sweet corn on the right. Along the fore edge of the garden are annual asters; behind them, marigolds and zinnias. More important than the simplicity of this companionable planting is its air of health and vigor, which is the result of well chosen varieties kept actively growing in the kind of situation and soil they require for best performance. It is significant that the soil of this relatively small garden is all one kind, a fertile sandy loam. In it thrive equally shade trees and a fine lawn, succulent vegetables, flowers of many kinds, fine roses (page 55) and, at left, side beds of asparagus and rhubarb against the fence, punctuated by cherry and other fruit trees. *Garden of Mr. and Mrs. L. Q. Brooks at Easthampton, Long Island, N. Y.*

(Continued) 57

DRESS REHEARSAL FOR 1957

A preview of the best new annuals and perennials, fruit, shrubs and roses

H & G has been behind the scenes of a colorful show being prepared for your summer garden and can report that it will feature yellows, the colors of the sun—sparkling marigolds, a magnificent forsythia, an All-America climbing rose. There is exciting news, too, in a star-flowered



have swept handsomely through their try-outs in the field and are ready to make their bows to you.

phlox, a delicious red pear and many others. They

Seed packet annuals: Marigold Crackerjack, a

radiant yellow, blooms weeks earlier than the Sun-

set Giants, a compact, hardy plant with flowers

4-5" across (Bodger, many seedsmen). Marigold

Golden Pygmy, deep yellow, mahogany on petal

bases, a long-blooming, bushy plant, is ideal for

edging and miniature arrangements (Mandeville &

King) ... Petunia Red Satin surpasses previous

reds, is fade-resistant, flowers freely from early

spring to frost. All-America medal (Bodger) ...

Petunia Glitters, first introduction of a striped

scarlet and white bi-color, is a sensational hybrid;

AA award . . . Phlox Twinkle, remarkable for star-

pointed petals, has great use as a dwarf plant, 8"

high, is easy to grow, a cheerful mixture of red,

rose, cream, white, salmon, pink. AA selection . . .

Dahlia Fall Festival is long-stemmed, well branched, has single, double blooms. It is $2^{1}/_{2}$ ft. high in a

range of vivid autumn colors (Waller).

PETUNIA RED SATIN



PHLOX TWINKLE



DAHLIA FALL FESTIVAL

Perennials: Six chrysanthemum introductions are added to Jackson & Perkins' outstanding "Bird" series...White *Iceland Gull*, light yellow centers, has incurved form, 2¹/₂ ft. high...*Golden Cockatoo*, a rich Indian yellow, bears 5¹/₂" blooms, dark green foliage... *Carolina Parakeet* is orange bronze



ICELAND GULL

on one side, golden bronze on reverse. It blooms profusely, may need staking... *Teal*, slightly shaggy silver pink, is 2 ft. high with light green foliage, in flower by late September... Lowgrowing cushion chrysanthemum *Minnpink* blooms mid-August to peak in September, spreads to 2 ft.... *Minnbronze* flowers mid-September to hard frost, is 9-10" high, adapted to extreme cold (University of Minnesota, introducer)... New gladiolus are *Caribbean*, the finely ruffled light blue; *Maytime*, a ruffled deep rose pink. Both, All-America gladiolus selections for 1957.



FLAR STARKRINSO

New fruit variety: Starkrimson pear, a fullsize fruit on young dwarf trees, is a bright, solid red, ripens 10 days to 2 weeks ahead of Bartlett. Trees have high degree of hardiness in variety of soils; pear is richly flavored, the fruit firm and good to eat. It is an especially welcome addition to small gardens (Stark Brothers). Flowering shrubs: Forsythia *Beatrix Farrand*, deep golden yellow, orange markings on throat, bears flowers 2" in diameter; it is a vigorous, symmetrical bush, 8 ft. tall (Gulf Stream Nursery; Wayside Gardens) ... *Smoke bush*, Notcutt variety, has claret-colored foliage; feathery plumes in July (Wayside) ... *White*





Hedge, improved form of Snowberry, makes ideal landscape shrub (Wayside) ... Deutzia elegantissima bears rose-pink, fragrant blooms; medium shrub (Wayside) ... Buddleia Hever Castle, 5-6 ft. high, is hardy, densely branched, with lavender clusters in early July . . . Spirea Swan Lake, 3-4 ft. high, a rare shrub from North China, has fine form and profuse white flower clusters (both the above from Wayside) . . . The Corliss Euonymuses are four outstanding new evergreen forms, columnar, spreading, broad, or upright; all are hardy, resistant to scale and drought, require no shearing (Corliss Bros.)

CORLISS EUONYMUS

... Camellia *Cinderella*, rose-pink petals, crimson veins, is crinkly textured, white edged; early flowering. AA camellia award.

Roses: Floribunda White Bouquet is first white rose to win All-America honors. It is fine for bedding and cutting, a spicy fragrance; constant blooming habit. Summertime is a pink hybrid tea (both Jackson & Perkins) ... Golden Showers, first climber in 16 years to take AARS award, is vivid yellow, blooms early spring through summer, has long stems, grows 6-8 ft. in a season (Germaine) . . . Hybrid tea Lady Elgin combines orange and scarlet, 35-48 petals per flower, is hardy, handsome plant . . . Floribunda Sumatra, a junglebright red, has large pyramidal clusters of flowers 3" across (both from Conard-Pyle) . . . Floribunda Moonsprite, pale gold, bears cheerful, gleaming blooms 2-21/2" across, a compact plant of medium height with light green foliage, excellent for mass planting . . . Hybrid tea Midnight, deep red-black, has cinnamon-clove scent; graceful, long buds, flowers over long season (both from Armstrong) ... Floribunda Texan is red as a prairie fire, has big clusters of bloom and main canes taller than average (Howards of Hemet) ... Ardelle, a large, shapely hybrid tea, creamy white, is a seedling of Peace whose strong stems, fine substance it inherits (Wyant).



WHITE BOUQUET



GOLDEN SHOWERS



MOONSPRITE



LADY ELGIN

Quilt of Crackerjack Marigolds for a summer bed BODGER SEEDS, LTD.



THE FAMILY OF YELLOWS: SPICE OF THE PALETTE

Like the golden sun, yellow has a life-giving quality. In H&G's palette are three yellows which we predict will be increasingly popular in decorating this year. Lemon Peel is a sharp accent to be used for flavor or as a bold stroke of color against white and wood tones. Citron, a softer hue, makes a cheerful background. Mustard, a subtle gold tone, enriches any color scheme. The family of yellows mixes effectively with low-key colors or, with white, is a color scheme in itself.

FOR A BACKGROUND

the boldness of Lemon Peel traditional flock wallpaper brings pattern and elegance to a contemporary dining room. Light-scaled chairs have yellow plaid seat pads. Inset and border of yellow in white vinyl tile floor define areas like a rug. Complementary touch: yellow-banded pottery.



IN PAINTED PIECES

Citron is congenial and practical for a boy's room. Painted headboard and chests, lemon-slice cotton rug, striped linen sheer curtains are easy to wash. For hard wear: director's chair with canvas seat, plastic and aluminum stacking chairs.





TO GIVE UNITY

airy yellows are repeated in adjoining rooms. Lemon Peel grasscloth in the hall leads to a living room where the walls, rug and upholstery are in shades of Citron. Lemon Peel, Mustard and Citron predominate in the chintz curtains. Accessories such as an antique tureen, wrought-iron lemon tree, mosaic table are interchangeable accents.

FOR KITCHENS

yellow is the coming color. Equipment, appliances and countertops are finished in soft Pastel Citron; accessories, window shades, wall and floor coverings in pastel and brighter yellows. The effect is cheerful, makes food look more appetizing. HEILEMANN

H&G'S BUILDING SERIES:

NOISE continued from page 33

unwanted, while some loud ones are universally accepted. A dripping faucet, which scarcely registers a murmur on a sound-level meter, is an unwelcome noise; so is the scampering of a mouse and the squeaking of a floor. But we love the roar of the surf or the shrieks of a football crowd.

Much as a person may bitterly hate noise, he can be hoodwinked into accepting it. A Harvard psychologist cited the experiment of a life insurance company which sound-proofed its office walls. The result, as everyone predicted, was an appreciable increase in the workers' output. But when the company removed the acoustical surfacing and went back to the old, hard walls, the output stayed at the same high level. "Working populations," explained the psychologist in dismayingly unscientific terms, "care that you care about them."

A further lesson in the psychology of acoustics, particularly for the noise-ridden homeowner, may be extracted from the experience of a New York restaurant. After covering the ceiling of the place with sound-absorbing materials, the acoustics people were puzzled to discover the noise level had dropped twice as much as they had calculated. Looking around for a reason, they found it in an unsuspected source—the customers. Since they no longer had to scream to be heard, they had lowered their voices.

Though noise has seemed inevitable in American life, some relief may be on the way. What noise abatement experts have been unable to do, an aroused public opinion may yet accomplish. Planemakers are making an earnest search for adequate muffling devices for jets. Industry is spending an estimated \$100 million annually to squelch blatant noisemakers.

Fortunately, a high degree of silence can be built into your house with structural methods and acoustical materials, such as are shown on this page. Decoration can also play a major part in soundproofing the home. A California physicist offers a simple formula for deadening noises with furnishings: A 14' x 20' room with 9-foot ceilings should contain upholstered seating for eight to ten persons, 150 square yards of draperies, and 100 square feet of either books or planting. Three-quarters of the floor should be carpeted, with matting beneath.

Nothing, obviously, will ever eliminate all noise from the home, nor would anyone want it so. All most people seek is a perceptible drop in the domestic decibel reading. It is the blessed nature of silence that some of it begets more. In your house, soundproofing may set off a chain of peaceful reactions. Children may exclaim, rather than shriek; shoes may be placed, not dropped; TV may be temperate instead of tempestuous. And your nervous system may live happily ever after.

HOW TO LIVE WITH NOISE-



A study or library symbolizes quiet and privacy. Outside noise should be kept where it belongs—outside. The ceiling is acoustical tile in a striated pattern that gives a decorative texture to the room. It looks like combed wood but is mineral fiber which can be painted any color without impairing its efficiency. It cushions and absorbs sound, keeps it from bouncing from window to wall. The cabinet walls and book shelves help to muffle noise from adjoining rooms. A thick, wall-to-wall carpet or rug is a sound deadener underfoot and heavy draperies at the windows make excellent sound absorbers and mufflers in the room.



Bedroom and bath deserve the ultimate in privacy and hence demand isolation. Noise muffling materials and ingenious planning can shut off most of the noise. 1. Bedroom ceiling is a fissured material resembling travertine; it is an acoustical, mineral fiber tile, but the joint edges don't show. 2. Bedroom walls and bath ceiling have a laminated woven wood material applied over acoustical tiles. It looks like bamboo but does not diminish acoustical properties of the tile. Storage cabinets between bedroom and bath, as shown, are fine sound traps (good between bedrooms too). In addition, plumbing fixtures are in compartments, and the adjoining walls are filled with insulation.

4 SUCCESSFUL SOLUTIONS



The kitchen, with its rattle of pots and pans, and the heater room with its on-and-off roar of the blower fan, may be the noisiest parts of the house. Surfaces of walls, floors and equipment are usually hard and sounds reverberate. Shown here are three materials to reduce the noise. 1. Plastic coated glass fiber tile on the kitchen ceiling is non-porous, will not absorb grease. Smooth finished, it can be wiped or painted. 2. Incombustible acoustical tile of pressed fiber (the familiar dotted hole material) covers the heater room ceiling. 3. Enamel finished metal tiles are on heater room walls concealing mineral wool batts.



The playroom or family room is planned for activities and activities mean noise. Such rooms frequently have hard surfaced, durable walls and floors-are often, in fact, concrete basement rooms. There are surface covering materials to quiet such rooms, as shown in the picture above. 1. The ceiling is acoustical plaster applied over a regular plaster base; it looks like stucco and can be spray painted five times without impairing its usefulness. 2. Cork acoustical tiles are applied to walls and floor (floors above ground only.) Cork is resilient and sound absorbent. 3. A vinyl covered accordion door muffles sound in its folds.



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COOD Manual



18 cultured pearls are set into the handsome 14K gold links bracelet shown here. This is a piece of jewelry you will be proud to give for a special occasion. And she will cherish it all her life. And it is amazingly low priced for such fine quality. \$50 ppd. Federal tax included. From Johnston Jewels, Dept. HG1, Hotel Waldorf-Astoria, New York, N. Y.

Grandma's linens were subtly scented because she never * failed to tuck dried lavender flowers into the corners of the closets. Shown here is a willow basket filled with imported French lavender. Hang it in a linen or clothes closet. The long lasting perfume will please you. Available, too, filled with rose buds. \$1.55 ppd. Downs, HG1, Evanston, Illinois.

A fine rack for paper napkins is not easy to find. Shown here is one made of pine finished with an antique patina. It will hold one hundred luncheon or dinner napkins. If you have a Provincial kitchen or breakfast room, this nice accessory will point it up. 91/2". \$3.95 ppd. (without the napkins). Artisan Galleries, 2100 N. Haskell Ave., Dallas, Texas.

Decorative note for the wall: the cast aluminum cupid bracket. This charming ornament comes in two finishes: black (\$3 for one; \$5.75 the pair); brass (\$3.50 for one; \$6.75 the pair). Use one or more to hold ornaments, small plants or arrangements of flowers. Overall height: 71/2". Postpaid. Nouvelle, HG1, 225 West Erie Street, Chicago 10.

AROUND

with Ann McLaughlin

order, as few of them handle c.o.d.'s. You may return for refund any item not personalized if you return it promptly by insured mail and in an unused condition.

Royal appointment.

This 24K gold-plated soap dish will charm the heart of a Sybarite. Made of cast bronze finished in gold, it has a pedestal designed like a mermaid. A fluted shell forms the soap dish. Give this to an elegant hostess and you will be included in all her parties. Available in silver, too. \$43 ppd. Sherle Wagner, 123 E. 57th St., N. Y.

A "solid gold" grandmother deserves a solid gold 14K charm for her bracelet. Shown here is one which she will love. It is engraved with the likeness of a boy or a girl. \$52.50 for the charm with a picture back; \$27.50 for one with a solid back. Postpaid. Federal tax included. Order from Brand Jewelers, HG12, 231 N. Brand Boulevard, Glendale, Calif.

A clerical friend will appreciate the Plexiglass plaque shown here. Designed to fit on the dashboard of a car, it is decorated in two ways: with a St. Christopher medallion or with a Cross. Each is engraved with the legend "The Lord is My Shepherd." Each plaque is fitted with two magnets. \$1.95 ppd. for one. From I. S. A., Box 42, Kew Gardens, N. Y.

De luxe bowl. The crystal clear top of this handsome appointment is 12" in diameter. It is decorated with handcut, diamondlike crystal prisms which hang from the rim. The base is silverplated metal cast in the form of cupids. Filled with fruit, it makes a fine centerpiece. Use it, too, for punch. \$25 exp. coll. Paulen Crystal, 296 Broadway, N. Y.





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SHOPPING

The brush off for tweeds should be done with the Bahia fiber brush shown here. Made by Kent of England, it has a handsome natural wood handle. The Bahia bristles have the resilience necessary to keep the tweed fibers free from dust. Note leather thong! Length: 9"; bristles are 3". \$3.89 postpaid. Here's How, 27 East 22nd Street, New York.

The gold record can be yours whether you sell a million records or not. Holiday House will make a gold record charm for your bracelet and inscribe it with the title of a favorite song. A 2-point diamond will be set in center. \$19.50. Complete with links bracelet it is \$39.50. Ppd. Tax incl. Holiday House, 212 Bellevue Theatre, Upper Montclair, New Jersey.

A fragrant mist of your favorite scent will settle on your hair, your lingerie or your pretty neck if you fill one of these atomizers with your perfume. The bottle is made of china decorated with a multi-color bouquet, with gold high lights. 31/2" high. \$1 postpaid for one in either shape. Order from Heidi Herwig, Dept. HG1, 710 Elm Street, Chillicothe, Illinois.

A sensitive skin will appreciate the batiste cloths shown here. Designed for use in removing make-up, they are made of the finest, unstarched fabric. The small red ones are for removing lipstick; the white ones are for general make-up removal. And they wash like only fine batiste can. \$3.50 for 12 large, 6 small cloths. Ppd. Bache, 24 E. 55th St., New York.

English import: the sentimental heart-shaped frame shown here. It is made of polished brass which is finished to resist tarnish. Fitted with a folding easel, it is the perfect frame for the dressing table, the desk or for travel. 23/4" high, it is attractively priced at \$2 postpaid. Federal tax included. Seth & Jed, Department HG1, New Marlborough, Massachusetts.

AROUND

Finial for your flag pole: the gold-leaf cast aluminum one shown here. This handsome spread eagle is the perfect size and proportion for the standard size flag pole used in private dwellings. Beautifully modelled, it is finished in 23K gold leaf. 51/4" x 61/2" it has a 4" stem. \$7.75 postpaid. Cape Cod Cupola, Dept. HG1. North Dartmouth, Mass.

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Man or boy he will love the Swiss watches shown here. Both have chrome finished metal cases, radium numerals, sweep second hands. The small one is ideal for a youngster, the large one is the perfect watch to wear for work or sport. And each one is priced at only \$8.98. Ppd. Federal tax inc. The Nassau Company, HG1, 200 West 34th St., New York 1.

Federal sconce for a perfectly appointed room: the shield with spread eagle. Copied from an original made in 1820, it has a center field of midnight blue glass which is decorated with 24K gold stars and an eagle. The finial eagle is made of solid brass. Use this sconce to hold a candle or have it electrified. \$18 for one, ppd. Kumfort, 79 Sudbury St., Boston, Mass.

Delftware is liked by nearly everyone. We show here a pair of candlesticks which are made in a traditional design. When the Dutch first settled in America they used candlesticks designed exactly like these. The blue and white color combination is lovely, the design of leaves and butterflies is effective. 6" high. \$12.95 the pair. Prince Enterprises, 103 Park. N.Y.











-



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SHOPPING

The tow belt should be standard equipment in your car trunk. Shown here is a fine one made of nylon webbing. It is fitted with metal buckles which are easy to adjust. This one has towed a tenton truck without breaking so you can be sure that it will give you and your car faithful service. \$3.50 ppd. Walter Drake, Drake Building, Colorado Springs, Colo.

Feminine and pretty:

the rosebud electric light pull. You will love this dainty cord to use in the closets which have ceiling lights. The long silk cord is fitted with a ball made up of three dozen rosebuds and finished with a 2" silk tassel. Colors: turquoise or petal pink. \$3.95 postpaid for one. Order from Edith Chapman, Department HG1, Nyack, N. Y.

The Queen's taste in jewelry tends to crowns and coronets. For the little Queen in your life we show this sterling silver set of crowns. The 13/4" one is a handsome pin fitted with a safety catch. The two 1" ones are earrings fitted to screwbacks. This is a set she will wear with her daytime clothes. \$5 ppd., Fed. tax incl. Jamaica, 79-32 164th St., Jamaica, N. Y.

A treasure from childhood: your youngster's first sketch or drawing. Send to Young Rembrandts to reproduce on tile. They will then fit the tile to a handsome leather cigarette box (chestnut or burgundy) which will be your choicest possession. 5" x 5". \$13.30 postpaid. Fed. tax incl. Young Rembrandts, Dept. HG1, Loch Lane, Port Chester, New York.

The black cat is a symbol of good luck. We show a black cat made of cast iron finished in black which will add interest to the entrance door. It's a knocker which will give years of service. 7" high, it weighs two pounds. \$4.75 postpaid. It is available in solid brass, too, for a slightly higher price. \$6.75 ppd. Tennessee Chromium, Nashville, Tenn.

254 Giralda Ave. Coral Gables 34. Fla.



AROUND

Order on the road is an aid to safety. Keep all the things you need when driving the car in the compact "Car-Tote" shown here. Made of steel and plaid canvas, it has compartments for tissues, road maps, vacuum bottle, lunch box. Note the steel bracket which fits on front or rear of seat. \$5,95, Ppd, Carol Beatty, 7410 Santa Monica, Los Angeles, Cal.

A child's room needs a rocking chair. And you will not find a nicer one than the Boston rocker shown here. Made of hardwood, it comes in two finishes: antique maple or black lacquer decorated with gold stencils and gold trim. This is the rocker which will become somebody's heirloom. 29" high, \$12.95, Exp. Coll. Templeton Craftsmen, Templeton, Mass.

Solitaire is a popular card game. For the many devotees we show this clever combination. The board is made of Styrofoam (12" x 14"). Featherlight, it is fitted with grooves to hold the cards. A booklet entitled "150 Ways to Play Solitaire" is part of the unit. Cards which complete the set are "Patience" size. \$3.98 ppd. Ward Phillips, Carpentersville, Ill.

For beagle trials, country walks, or any other outdoor activity in winter we recommend the Pacemaker shoe. Made of elktanned cowhide, it is lined with wool pile, has a thick Nuron crepe sole, is laced with rawhide. Women's sizes: 4 to 9. Black or red. Men's sizes: 7 to 13. Black or brown. \$11.50 for either. Add 35c. Carroll Reed, North Conway, N. H.

Kitten on a drum made of fine French milk glass is the perfect powder jar for a dressing table. Made from the original mold (100 years old), it is the sentimental piece everyone loves. You can use it, too, as a candy jar or as sheer decoration. The kitten is the handle for the cover. 2" diam., 4" high. \$2.95 ppd. Page & Biddle, Haverford, Pennsylvania.









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research on all the most cherished collectibles. In celebration of its thirty-fifth anniversary the magazine will feature each month during 1957 articles presenting a new perspective on topics treated consistently since its founding: Salem furniture, historical Staffordshire china, painted decora-tion on tin, furniture, interiors, American pewter, Shaker crafts, American silversmiths, Currier & Ives prints,

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JANUARY, 1957



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SHOPPING

The Grand Tour may have to be put off until next year but you can enjoy the treat of foreign cheese right in your own home now. Shown here is a collection of 15 packages of cheese imported from all parts of the world. Each piece is individually wrapped and marked as to country of origin. \$4.98 plus 35c. Merrill Ann Creations, HG1, 102 Warren St., N. Y.

Plants will grow in less light if you use the "Glo-Grow" planter. Made of wrought iron finished in black, it is fitted with a light socket which holds a 71/2 watt bulb. Keep this burning night and day and it will provide enough light to keep a plant healthy. \$3.95 for ceramic pot, bracket, bulb and 6" cord. Ppd. Cinderella House, 85 Newbury, Boston.

Keep it hot and everyone will praise your coffee. After you have finished brewing it, pour it into the porcelain carafe shown here. It comes with a wrought iron stand finished in black and fitted with a candle socket. White background decorated with red cherries or gold flowers. 3 cup capacity. \$1.95 complete. \$3.50 for two. Add 25c. Lee Wynne, 5446 Diamond, Phila., Pa.

Remarkable value: these three stacking tables. Made in Sweden, they can be used separately or fitted together to make a handsome coffee table. Each is 16" square x 18" high. Legs are finished in blonde lacquer; tops are finished in either black or white. \$6.95 for one table. Express collect. Order from Scandicrafts, HG1, Ardsley, New York.

Faceted rhinestones in

a prong setting make this bracelet distinguished. Copied from a fabulously expensive piece, it will add a glamorous note to your afterdark fashions. The metal links and catch are finished in silver-plate. Wear it for your gala holiday party. \$7.95 postpaid. Federal tax included. Aimée Lee, Department HG1, 545 Fifth Avenue, N. Y.


AROUND

Little pitchers which have big ears and pretty faces: the kitten pitchers shown here. The set of three is made of high-glaze ceramic. Background is white, decoration is olive green and pink. Sizes: 1/4 cup, 1/2 cup and 1 cup. Use them for serving pieces, for containers for small flowers. \$1.50 the set. Add 25c. Helen Gallagher, 413 Fulton, Peoria, III.

Classic note for a traditional or a contemporary room : the brass candle stick with a glass chimney. The base is made of solid polished brass; the chimney is urn shaped and made of crystal clear glass. This is the appointment to use on a sideboard. Height: 16". \$14.95 the pair. Add 75c West of Miss. Jenifer House, New Marlboro Stage, Great Barrington, Mass.

Wall decoration: the signet engravings shown here. A round black frame (31/2" in diameter) is matted in black velvet and set with a gold color reproduction of an antique signet. Two frames are attached to narrow black velvet ribbon to make the attractive wall hanging. \$2 postpaid for two signets on ribbon. Art Mart, Box 27648, Los Angeles, California.

From Hong Kong. The exquisite handloomed brocade which is used to make the four-in-hand ties shown here is made up in two designs: symbolic or scenic. The colors are conservative and elegant: black, gray, red or gold. The fabric drapes easily. \$3.50 ppd. for one. Order from Duncan & Duncan, 1222 Connecticut Avenue, Washington, D. C.

Min Gei calendar. The decorative Japanese calendar shown here comes in a portfolio of twelve sheets. Each is made of rice paper beautifully designed and brilliantly colored. We think that this calendar will add great charm to the room in which it is hung. Each sheet is 11" x 15". \$4.95 ppd. the set of twelve sheets. Elizabeth McCaffrey, Orange, N. J.













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SHOPPING

Space-saver. This wall table will give you a working surface 15" x 20" when open. Closed, it extends only 21/2" from the wall. Strongly made, it has a Formica surface (gray, yellow or red) trimmed with stainless steel. \$9.95. Other sizes: 18" x 24", \$12.95; 20" x 30", \$15.95. Ppd. World Wide Trading Co., 12-05HG 43rd St., Long Island City, New York.

Forestall the teenager with the telephone lock. The Yale lock shown here is easy to use. Insert into the dial and, when you want to lock the mechanism, just turn the key. Hide key in a convenient place. This device will not interfere with incoming calls. It will limit the interminable outgoing calls. \$1 ppd. Mrs. Damar, Damar Bldg., Elizabeth, New Jersey.

Pearl strands. Wear these pretty fake pearl bracelets in pairs. The large lustrous pearls are joined together with links made of metal finished in either gold or silver plate. These make a nice gift for teen-agers or for party prizes. They are modestly priced at \$1 postpaid for two bracelets. Tax included. Ruth Brawer, Dept. HG1, Box 4035, Tucson, Arizona.

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AROUND

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AROUND

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works: paintings, drawings and lithographs are collected and beautifully presented in the volume shown here. It contains 50 full color letter press plates, 60 gravure illustrations, a selection of posters and program covers. Text is by Douglas Cooper, an authority on modern art. \$12.74 ppd. Abrams, 10 E. 44th St., N. Y.

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JANUARY, 1957



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SHOPPING

A crowing rooster tops the weathervane shown here. It is beautifully made of cast aluminum finished in weather-resistant black paint. Mounted on an aluminum arrow, the rooster vane comes complete with the directional signs and a sturdy upright metal post. 22" x 32". \$13.95 ppd. Petersen Products, HG1, 4156 Lake Michigan, Grand Rapids, Mich.

The poker party will be enlivened when the members of the game note this picture in your card room. Dogs are pictured at the game table and the canine expressions are amusing. 13" x 17", the full color print is framed in maple. \$3 postpaid for one picture. A set of four is \$11 ppd. From West Coast Picture, HG1, 4321 N.E. Cully Blvd., Portland, Ore.

Escoffier Jr. It the young one likes to imitate Daddy, do get him (or her) the chef's apron and cap shown here. Both are made of white cotton trimmed with washable red tape. "Chef Junior" is marked in red on the apron; "Bar-B-Q" is on the cap. \$1.49 ppd. Add 50c for child's name. Order from Beemak Plastics, HG1, 3450 Wilshire Blvd., Los Angeles.



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AROUND

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Ebony Lucite is used to make the desk appointment shown here. It can be decorated in two ways: with your lucky silver dollar (\$6.95) or with a treasured wedding invitation, birth anouncement or other sentimental document (\$6.95). With either decoration you get a ball point pen and a two-line inscription. Ppd. Keepsake Shops, HG12, Union City, N.J.

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His jewelry will be safe and well cared for if he stores it in the handsome leather case shown here. Lined with suede, it is covered with polished leather, marked with his initials. 9" x 7", it comes in black lined in red or in tan lined in brown. It will hold cufflinks, watch, collar pins. \$15. ppd. Federal tax included. Order from Blair Gifts, Allenhurst, N. J.

Winter blooms will chase the doldrums away! To prepare for the gray days of late fall and winter we suggest that you get a strawberry jar like the one shown here. It comes with planting fiber and a dozen lily-of-the-valley pips. It takes only twenty-one days too, for the blossoms to bloom! 5" high. \$4.95 ppd. Max Schling, HG12, 538 Madison Ave., N. Y.

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AROUND

Doll collectors will be interested in the Portuguese costume dolls shown here. Each small figure is handmade in Minho, Portugal, by industrious housewives. Dolls are made of multi-color wool varn. Costumes are made of cotton print. Both the man and the woman doll are authentic in detail. 5" high. \$1 the pair ppd. Wide-World, 3218 Atwater, Los Angeles.

For pizza you need the knife shown here. One side of the stainless steel blade is serrated for easy cutting through cheese and crust. It is wide for serving segments of the delicious pie. The blade is fitted with a pakkawood handle which is decorative and practical. Over-all length: 12". \$2.95 ppd. Order from Kirkham's, 71 Bay Street, Glens Falls, New York.

Lazy Susan table. Here is an opportunity to get a really fine table at a modest price. 48" in diameter, it comes in five kinds of wood: knotty pine, solid walnut, mahogany, cherry or maple. The finish is smooth and mellow, the workmanship excellent. The Lazy Susan can be removed from the table if desired. \$59.50 ppd. Newcomb's, Box 1249, Durham, N. C.











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THE LANGUAGE OF FRENCH WINE LABELS

By James A. Beard

The labels on French wines may be mystifying to a beginner, but they are there to help, not hinder, your choice. Of course, you acquire actual knowledge of wines only by drinking them, and by the fascinating experience of comparing one to another. The label on the bottle should be regarded as a good introduction to a wine. It can tell you what the bottle contains—in general.

Even when you know a bit of French, labels can be confusing. Here are bottles marked *Château* so-and-so or *Clos de such-and*such; sometimes a man's name followed by propriétaire, or négociant, or vigneron. And here's a recurrent phrase in small letters, appellation contrôlée.

Each phrase is a clue. First, let's consider appellation con-trôlée. Almost all French wines are marketed under government regulations that prevent fraudulent labeling. Committees in each wine district set the district boundaries, the kinds of grapes to be grown, the maximum amount of wine to be made from each acre. Growers and shippers must follow these regulations if they wish to label their wines with the name of the vineyard, the commune or the district. The phrase appellation contrôlée signifies that these rules have been observed. Yes, there are exceptions: older bottles of wine do not carry this statement; the law is fairly recent.

Now, about those labels saying *Château so-and-so*? This does not mean the wine was bottled in an old stone castle. These wines come from Bordeaux where the individually owned vineyards use chateau names. Labels carrying the name of the chateau generally say *Mis en bouteilles au Château* —made and bottled at the chateau. This guarantees the wine is not a mixture from various vineyards but from grapes of a particular vineyard and a particular vintage.

Simply because a Bordeaux wine has a chateau name doesn't mean it is outstanding. The quality of the wine depends on the quality of the vineyard. So, you ask, how can I tell if it is good? If you have had a little experience in tasting wines, price is a good indication. A fine bottle from a great chateau costs more than a lesser wine from a lesser chateau. A few château wines are sold in cask to shippers who bottle them. The labels carry the name of the château and the shipper but do not state *Mis en bouteilles au château*. Yet this does not suggest that they are inferior.

Bordeaux shippers bottle and export many regional wines labeled with the name of the major district from which they come (Médoc, St. Emilion, Pomerol, Graves, Sauternes, Barsac) or with the name of the commune within the district (St. Estèphe, Margaux, St. Julien) and with the name of the shipper. This label tells you that although the wine may be a blend, it is made from grapes grown in that particular region. The quality of a regional wine depends on the shipper. How can you tell a good shipper? The only sure way is to taste, but there is one useful clue. Look for the letters ADEB on the label. This signifies that the shipper is one of a number of vineyard owners and Bordeaux shippers banded together to maintain high standards in Bordeaux wines. Some chateaux also use these letters.

Labels on Burgundy wines are another story. Growers do not use the term chateau. Leading Burgundy wines are "estatebottled".

Unlike Bordeaux vineyards, which are owned or operated by one person, Burgundy vineyards tend to be divided among many owners, each caring for his own small section and making his own wine. Estate bottled wines from Burgundy, therefore, may be labeled not only with the name of the vineyard but also with the name of the individual grower from whose plot the grapes came. In addition, the bottle usually carries the township name, for each commune in Burgundy has long been famed for a specific type of wine. In place of Mis en bouteilles au Château used on Bordeaux bottles, the estate bottled wine of Burgundy may have any of the following statements: Mise de la propriété; Mis en bouteilles par le propriétaire; Mise à la propriété; Mis au Domaine; Mis en bouteilles au Domaine. All these terms mean bottled by the proprietor on his property. Some bottles merely bear the owner's name followed by the term propriétaire.

(Continued on page 98)

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HOUSE & GARDEN'S

Soup Cook Book



By DIONE LUCAS

S oup, now too often regarded as a dispensable first course, was a robust meal in itself to our ancestors. Those early soups were melanges of meat and vegetables served forth in their own broth or "brewis." They were divided into two categories: thin (soople meat) and thick (spoon meat). A character in The Comedy of Errors remarks, "Expect spoon meat." For centuries the big simmering household soup pot (for which the French pot-au-leu is named) sustained and comforted the peasants of Europe. During the eight lean years that Pierre Larousse, famous French lexicographer, labored on his works, he existed, it is said, solely on onion soup, cooked in secret at two in the morning. Not only authors but armies were invigorated by soup. A soup kitchen was the quickest and cheapest way to feed an army in the field, especially when the field supplied the ingredients. The Black Prince's army defeated the French at Crécy after being heartened by a golden soup made from the famous Crécy carrots. Wine soup helped Joan of Arc raise the siege of Orleans. An old American Civil War song has the refrain, "Hayfoot, strawfoot, bellyful of bean soup." Kings, too, were apt to play favorites in the matter of soup. King James IV, a leekloving Scot, rallied his guests with the words, "My lords and lieges, let us all to dinner, for the cock-a-leekie is a-cooling." When Louis XV returned to his lodge after a long day's hunting, soup-hungry, to find the larder bare except for onions, butter and champagne, onion soup was born.

Every country has cherished a soup specialty. The Germans and Scandinavians feature fruit soups, the Greeks a soup sharply fragrant with lemon. Armenians add chicken and rice, and the Turks curry and leeks. (Leeks, one of the most honored of pot herbs, have lent their unique flavor to the roughest peasant soup and to velvety Vichysoisse, originated by Louis Diat at the old New York Ritz.) American chowders, a happy blend of the fruits of the sea and land of this continent, were borrowed from the Indians by the Pilgrim fathers.

Soup has the great culinary grace of being adaptable to all tastes and pockets. It can be simple, exotic, economical, extravagant (a French chef, Soyen, once invented a soup that cost \$525 to make). The 18th century housewife could find a recipe for a hop-top soup or a vine-bud potage. We can choose a birds' nest soup, actually made from the gelatinous binding of sea birds' nests, or kangaroo-tail soup which, like mock turtle, never knew its namesake.

As usual, it was the French who nurtured and perfected the art of soup making (a chef estimated that 10,000 soups originated in Paris kitchens alone). One of the first French cook books was a 1456 treatise on soup, and Voltaire found "the best written book is a recipe for potage." Alexandre Dumas, père, crowned his literary career with a Grand Dictionary of Cooking, his 500th book, in which he includes a recipe for potage aux choux calling for a cabbage "stuffed with the remains of game and finely sliced ham, boiled in yesterday's bouillon." During the last century, soups lost much of their substance. They were refined and elaborated until they could be supped or sipped without quenching the appetite. Yet even today, what will revive the faint and famished like a tureen of honest soup-minestrone, oyster stew, onion soup? And when Esau sold his birthright for a mess of red Egyptian lentil potage we know how great the temptation must have been.



Hot Cream Soups

Potato and Water Cress Soup

(Potage Cressonnière)

2 tablespoons chicken fat or butter 4 large potatoes 2 medium size onions 2 cups water Salt, black pepper 2 bunches water cress 1 cup milk 3/4 cup light cream 14/2 cups light croutons

Dissolve the fat in a deep heavy kettle. Add the potatoes and onions skinned and finely sliced. Add the water, salt and pepper; cover the pan and cook very slowly until the vegetables are quite mushy. Add the stalks and leaves of the water cress, reserving some of the best leaves; cover and cook another minute. Rub through a fine strainer, add the milk, the reserved water cress leaves and the cream. Add more seasoning if necessary. Reheat, do not boil; serve with the croutons. Serves 4.

Cream of Tomato and Potato Soup (Potage Crème Aurore)

4 tablespoons chicken fat 4 medium size potatoes 3 small onions 2 cloves garlic 1 cup water Salt, cracked black pepper 1 cup milk 1 lb. ripe tomatoes 2 tablespoons tomato paste 2 level tablespoons flour 1½ cups chicken stock ¼ teaspoon dried sage 3¼ cup light cream Chopped parsley 4 tablespoons whipped cream

Melt 2 tablespoons of the chicken fat in a deep heavy kettle. Finely slice the peeled potatoes, two onions and one clove of garlic. Add to the pan with the water, season with salt and pepper, cover, and cook slowly until the vegetables are mushy. Rub through a fine strainer and add the milk. In another pan melt the remaining chicken fat, add all but one of the tomatoes, sliced with the skins on, the remaining onion, sliced, and clove of garlic. Add salt, pepper, and cook briskly for five minutes. Stir in the tomato paste and the flour and pour on the chicken stock. Add the sage and stir over the fire until it comes to a boil. Rub through a fine strainer and combine with the potato soup. Mix in the light cream and garnish with the chopped parsley and the reserved tomato, skinned, seeded and shredded. Serve topped with a tablespoon of whipped cream for each person. Serves 4.

Note: The cream of tomato and cream of potato soups can be served separately, if desired.

Potage Gentilhomme

2 tablespoons chicken or bacon fat 5 potatoes 1 large onion Salt, black pepper 3 cups water 2 carrots 2 leeks 1 small head Boston lettuce 1/4 cup butter 2 egg yolks 1/4 cup chopped fresh chervil

Heat the fat in a pan; cut the peeled potatoes into eighths, add the finely chopped onion, a little salt and pepper and stir well over high heat for two or three minutes. Add half the water, cover the pan and cook very slowly until the vegetables are mushy. Rub through a fine strainer, add the remaining water and if too thick, a little more water. Add the following garnish: slice the outer, red part of the carrots to the size of fine matchsticks, slice the white part of the leeks similarly and cut the lettuce into shreds. Heat the butter in a sauté pan, and when it has just melted, but is not too hot, add the vegetables with a little salt and pepper. Cover and cook very slowly until quite soft. Add to the soup. Put in a

soup tureen the egg yolks diluted with two or three tablespoons water; pour the soup on slowly, stirring all the time, and garnish with the chopped chervil. Serves 4.

Cream of Carrot Soup

(Potage Crécy)

4 large carrots 4 small potatoes 1 onion 1½ cups water 2 tablespoons butter Salt, black pepper 1 clove garlic 1½ cups boiled milk 1 egg yolk 1 cup light cream 2 tablespoons chopped chives 1 teaspoon chopped parsley 1½ cups croutons

Peel the carrots, onion, and potatoes; cut them into slices; put into a heavy pan with the water, butter and seasoning. Cover and cook until the vegetables are all very soft. Rub through a very fine strainer and add the boiled milk. Mix the egg yolk well into the cream and pour the hot carrot soup onto it. Sprinkle with the chopped chives and parsley and serve the croutons separately. Serves 4.

Shrimp Bisque

2 carrots (1 sliced) 1 onion, sliced 2 turnips 6 tablespoons chicken fat Salt, black pepper 11/2 lbs. raw shrimp 1/4 cup cognac 1/2 cup white wine 3 cups fish stock 6 tablespoons rice flour A few drops cochineal 3/4 cup butter 2 cups light cream Cayenne and paprika 1 tablespoon cognac 11/2 cups small croutons

To make fish stock:

Put 4 sole bones or 4 flounder bones in a pan with 5 cups water, bring slowly to a boil, skim well. Add sliced carrot, onion, 1 bay leaf, 1 sliced stalk celery, 1 sprig parsley, 4 peppercorns, ¹/₄ cup white wine. Reduce to 3 cups. Strain and set aside.

Dice the other vegetables. Heat 1 tablespoon fat in a large heavy pan, add the vegetables with a little salt and pepper, cover and cook very slowly until just soft. Add the raw shrimp in their shells and sauté a few moments. Pour the cognac over and flame and then add the white wine. Add salt and pepper, and cook 8 to 10 minutes. Remove the shrimp and set aside to cool. Add the fish stock to the vegetables and rub through a fine strainer. Melt the rest of the chicken fat in a pan, stir in the rice flour off the fire, pour on the fish stock and stir over the fire until it comes to a boil. Color with the cochineal and allow to simmer gently for 10 minutes. Shell the shrimp and crush the shells in a large wooden bowl with a pestle. Add the butter and continue crushing until well mixed. Color with a little cochineal and rub through a very fine strainer. Add this butter bit by bit to the soup, beating well with a whisk. Add the light cream; season well with a little cayenne and paprika mixed; cut the shrimp into very thin slices; add to the soup and just before serving, stir in 1 tablespoon cognac. Garnish with the croutons. Serves 4.

New England Clam Chowder

1 large white onion 2 large cloves garlic 3 ounces very hard butter 2 dozen chowder clams, steamed 2 cups clam juice Salt, cracked black pepper 6 ounces salt pork 2 Idaho potatoes 2 cups light cream 1 tablespoon chopped parsley 1 tablespoon chopped chives Coarsely cracked black and white peppercorns Rock salt

3 small French rolls

Finely chop or grate the onion; crush the garlic to a smooth paste with very little salt; melt l tablespoon of butter in a pan, add the onion and garlic and cook very slowly for 4 minutes. Put the clams through a fine meat chopper (or use canned minced clams), add another tablespoon of butter, moisten with 4 tablespoons of clam juice, season with salt and black pepper, add to onion and garlic, cover and cook very slowly for 10 to 15 minutes. Cut the salt pork into very small dice and fry in a large heavy pan until nearly crisp. Skin and dice the potatoes, put into boiling water for 2 minutes, drain and add to the salt pork. Pour on the remaining clam juice, bring slowly to a boil and simmer gently until the potatoes are soft. Remove from the heat and mix in the clams. Carefully add the cream and stir over the fire until hot, do not boil. Cut the remaining butter into thin slices, float

it on top of the soup, sprinkle well with chopped chives and parsley, the crushed black and white peppercorns and a little rock salt. Cut the rolls into very thin slices lengthwise and toast quickly. Serve separately in a napkin to keep them hot. Serves 4.

Cream of Cauliflower Soup (Crème DuBarry)

1 large head cauliflower 2 tablespoons lemon juice 6 tablespoons butter 4 tablespoons flour Salt, cayenne pepper 4 cups light chicken stock 1/2 cup boiled milk 1/2 cup cooked tapioca 2 egg yolks 1/2 cup light cream 1 tablespoon chopped chives 1 cup croutons

Remove about 1/2 cup of cauliflowerets from the head. Blanch them for 8 to 10 minutes in boiling salted water with 2 teaspoons of the lemon juice. Drain and set aside. Slice the rest of the cauliflower and blanch for 15 minutes with the rest of the lemon juice in boiling salted water. Melt the butter in a heavy pan, stir in the flour off the fire and season with salt and pepper. Pour on the stock and stir over the fire until it comes to a boil. Drain the cauliflower and add to this mixture. Continue cooking slowly until the cauliflower is very soft and skim when necessary. Rub through a very fine strainer, return to the pan, add the boiled milk, reheat, add the tapioca, the egg yolks mixed into the cream, the chives, and lastly, the cauliflowerets. Serve croutons separately. Serves 4.

Cream of Pea and Vermicelli Soup (Potage Longchamps)

1 lb. dried peas 6 cups water 2 onions 6 cloves 1 large carrot ½ cup butter 1 ham bone 3 or 4 leek greens, cut in pieces Salt, freshly cracked pepper, sugar 2 ounces boiled vermicelli ½ cup fresh peas (or canned) 4 ounces boiled ham, cut in fine shreds ½ cup light cream

¹/₂ cup finely shredded sorrel 1 tablespoon finely chopped chervil 1 cup small fried croutons

Soak the dried peas overnight in plenty of water. Drain. Wash thoroughly. Put in a pan with just enough of the 6 cups water to cover. Bring to a boil, skim, add the peeled onions studded with the cloves, the carrot, cut into thin slices and sautéed in 2 teaspoons of butter, and the ham bone. Add the green part of the leeks, allow to cook very slowly for 11/2 hours. Rub through a very fine strainer and dilute with a little of the water (it should be rather on the thick side). Season and add a little sugar to remove the bitterness of the onion. Beat in, bit by bit, the rest of the butter. Add the boiled vermicelli, the peas, the ham, the sorrel slowly cooked in butter, and the light cream. Sprinkle the chopped chervil on the top. Serve garnished with the croutons. Serves 4.

Mussel Soup

1 quart large mussels Dry mustard Bones of 2 flounders 1 small carrot, sliced 1 small onion, sliced 1 small celery stalk, sliced Bouquet of fresh herbs 2 teaspoons salt 8 mixed black and white peppercorns $\frac{1}{2}$ cup very dry white wine 5 cups water 3 tablespoons butter 2 tablespoons rice flour or 3 tablespoons flour 1/4 teaspoon cayenne pepper 2 tablespoons finely chopped parsley 1 cup light cream 11/2 cups small croutons

Soak the mussels in well salted water with dry mustard added (about 2 tablespoons mustard to 2 quarts water.) Leave for about 1 hour, then scrub thoroughly with a small brush and rinse in cold water. Place mussels in a deep heavy pan with the flounder bones, sliced vegetables, herb bouquet, 1 teaspoon salt and the peppercorns. Pour over the wine and water. Cover the pan and bring slowly to a boil. Reduce heat and simmer for 2 minutes. Strain. Remove mussels from their shells, take off the small beards around the sides of the mussels and set cleaned mussels aside to keep warm. Melt the butter in a deep 2-quart saucepan, stir in the rice flour or flour and add 1 teaspoon salt and the cavenne pepper. Slowly and carefully stir in the mussel stock and stir mixture over the fire until it comes to a boil. Reduce heat and simmer for 5 to 10 minutes. Add the mussels, chopped parsley and cream (for a richer soup, mix the cream with one or two well beaten egg yolks and stir into the soup before adding the mussels and parsley). Do not let the soup boil, but serve quickly with separate dishes of croutons. Serves 4.

Oyster Stew

2 dozen shelled large oysters
½ cup water
1 small piece celery with leaf, finely chopped
3 ounces sweet butter
2 small shallots, finely chopped
1 small onion, finely chopped
3 large cloves garlic, finely chopped
5 alt and freshly cracked black pepper
3 cups light cream
6 juniper berries, crushed
1 cup whipped cream
5 mall, crisp crackers
Carefully remove any pieces of shell from

the oysters, place in a thin saucepan, pour over the water, add celery leaves and 1/2 teaspoon salt. Bring slowly to a boil. Remove from fire, leave oysters in the liquor while the rest of stew is being prepared. Melt 1 ounce of the butter in a deep heavy pan, add the shallots, onion, garlic and celery stalk, season with salt and pepper and cook very slowly for 4 to 5 minutes, stirring frequently. Pour on the light cream which has been brought to a boil with the juniper berries, 1/2 teaspoon salt and 1/2 teaspoon pepper, and then strained. Add the drained oysters with 1/4 cup of their cooking liquor. Just before serving, add the whipped cream and the remaining butter, well chilled and cut into small cubes, so that the butter is not quite melted when the soup is served. Serve with small crackers. Serves 4.

Cream of Chestnut Soup

2 lbs. chestnuts
6 tablespoons butter
1 small celery stalk, sliced
1 small onion, sliced
1 small carrot, sliced
Salt and black pepper
4 cups strong chicken stock
1 egg yolk
2 tablespoons dry sherry
1 cup light cream
4 marrons glacés or 1½ ounces marrons glacés pieces
1 tablespoon chives, finely chopped
1 cup whipped cream Cover the chestnuts with water and bring them slowly to a boil. Simmer for a few minutes, drain and carefully remove both the outer and inner skins (canned, cooked chestnuts may be substituted). Melt 4 tablespoons butter in a deep heavy pan, add celery, onion, carrot, season with salt and pepper and cook slowly for 2 to 3 minutes. Add the skinned chestnuts. Pour over the chicken stock, bring to a boil and simmer until the chestnuts are quite soft. Rub all through a fine strainer, return to pan. Add rest of butter bit by bit. Beat the egg yolk well with the sherry; mix in the light cream. Pour the soup onto this mixture. Add the marrons glacés, in small pieces, and the chives. Season well, pour into individual earthenware bowls. Top each with a tablespoon of whipped cream and brown under the broiler. Serves 4.

Onion Soup au Gratin

4 tablespoons butter 2 tablespoons vegetable oil 6 medium size onions, finely sliced Salt and pepper 1 teaspoon flour ½ teaspoon French mustard ½ cup dry white wine 2½ cups stock or water 4 tablespoons grated American cheese 4 tablespoons grated Parmesan cheese French bread

Melt butter and heat the oil in a casserole. Add the onions, salt, pepper. Sauté slowly over a low fire until onions are a very dark brown—20 to 30 minutes. Add flour and mustard and stir until smooth. Continue stirring while adding the wine and stock, and bring slowly to a boil. Draw aside and leave to simmer for 15 minutes. Put thick slices of toasted French bread into an earthenware casserole or soup bowl. Add soup. Sprinkle the top with grated American cheese and brown quickly under the broiler. Sprinkle sliced French bread with oil and the Parmesan. Brown in the oven and serve separately. Serves 4.



Consommé

- 3 lbs. side round of beef
- 2 large veal knuckle bones
- 10 cups cold water
- 1 tablespoon rock salt
- 8 black peppercorns
- 4 leeks, sliced

Hot Clear Soups

- 4 large carrots, sliced
- 6 young turnips, sliced
- 1 bouquet of herbs (chervil, parsley, thyme, bay leaf, celery, and Italian parsley)
- 1 large onion, stuck with 4 cloves
- 1 large Bermuda onion
- 2 tablespoons tomato paste
- 1 ripe tomato, sliced
- 3 egg whites
- 1/2 cup dry sherry

Whenever you are boiling beef for a meal, take the opportunity to make a batch of stock or cleared consommé. The ingredients add extra flavor to the meat. Stock or consommé can be kept for a week in the refrigerator or, frozen, for many months.

Place the meat and bones in a heavy casserole or earthenware marmite with the water. Bring to a boil very slowly. Skim off fat carefully. Add salt, peppercorns, sliced leeks, carrots and turnips, the herb bouquet and the onion stuck with the cloves. Add the Bermuda onion, which has been cut into thick slices, and browned in a heavy pan with a little skimmed beef fat until almost black. Skim again and reboil. Lower the heat and simmer very gently, covered, for 3 hours. Remove excess fat. Strain and reserve the beef for other uses. Allow the strained stock to get quite cold. Remove all fat. Put into a pan with the tomato paste, tomato and the stiffly beaten egg whites. Beat over a slow fire until the mixture comes to a boil. Draw aside and allow to stand for 15 minutes. Soak a fine cloth in cold water and wring out. Line a strainer with the cloth and carefully pour the soup through this. Return to the pan. Add the dry sherry. Reheat; add a little

more sherry if desired. Serves 4.

Consommé may be served with any of the following traditional garnishes, which are added just before serving:

Consommé Celestine

Mix together in a small bowl 4 rounded tablespoons flour, 1 egg, 1 egg yolk, 2 tablespoons vegetable oil, $\frac{1}{2}$ teaspoon salt, a pinch of sugar and 4 tablespoons of milk. Beat until quite smooth. Stir in $\frac{3}{4}$ cup of milk and allow to stand in the refrigerator for $\frac{1}{2}$ hour. Remove. Melt a little salt butter in a pan and make very thin pancakes with batter, adding more butter as needed. Cut pancakes into thin strips. Add to the consommé before serving.

Consommé au Parmesan

Beat 2 egg yolks. Add ½ teaspoon salt, ¼ teaspoon black pepper and ½ cup grated Parmesan cheese. Carefully fold in 2 stiffly beaten egg whites and 2 tablespoons flour. Line a jelly-roll pan with waxed paper and brush the paper with 1 teaspoon oil. Spread the mixture carefully and evenly over the paper and bake for 5 minutes in a 400° oven. Remove, cool, and cut into small oblong pieces. Add these to the consommé just before serving.

Consommé Julienne

Peel 1 large carrot, 1 white turnip, 2 green leeks, 1 onion, and top and tail 12 green beans. Cut these vegetables into very fine strips. Cut $\frac{1}{2}$ head Boston lettuce into fine shreds. Blanch all vegetables in boiling water for 5 minutes. Drain, leaving a little water. Place in a shallow pan, sprinkle with $\frac{1}{2}$ teaspoon salt and add 2 cubes sugar. Cover with a piece of doubled waxed paper and the pan lid. Cook slowly for 8 minutes. Add to the consommé just before serving.

Clear Borsch

3 lbs. side round beef
2 large veal knuckles
12 cups cold water
1 tablespoon rock salt
8 black peppercorns
2 leeks
2 carrots
2 turnips
1 stalk celery
1 medium onion stuck with 2 cloves
1 large Bermuda onion
Bouquet of herbs (celery, Italian parsley, thyme)
2 bunches raw beets

3 tablespoons tomato paste

- 1 cup red wine
- 3 egg whites
- 1 cup heavy sour cream
- 1 clove garlic, finely chopped with a little salt
- 1 teaspoon grated lemon rind

1/2 teaspoon coarsely cracked pepper

Place the meat and the bones in a heavy casserole or earthenware marmite, and cover with the water. Bring to a boil very slowly. Skim carefully. Add salt, peppercorns, and the thickly sliced leeks, carrots, turnips and celery. Add the onion stuck with cloves; add the Bermuda onion, thickly sliced, and browned in a heavy pan until almost black. Reboil and skim again carefully. Lower the heat, add the herb bouquet and simmer very gently for 3 hours with the cover on. Remove excess fat and strain, reserving the meat to be used as boiled beef. Allow the stock to get quite cold, and remove all the fat. Skin the beets and put through a coarse grater. Add them to the stock with the tomato paste, red wine, and stiffly beaten egg whites. Beat over a slow fire until the soup comes to a boil. Draw aside and allow to stand for 15 minutes. Soak a fine cloth in cold water and wring out. Line a strainer with the cloth and carefully pour the soup through it. Return the soup to the pan and reheat. Mix the sour cream, garlic, lemon rind and pepper together and serve separately for a garnish. Serves 4.

Thick Soups

Vegetable Borsch

- 1 Bermuda onion
- 2 large carrots
- 2 large turnips
- 1 large parsnip
- 1 large piece of celery
- 2 bunches of beets
- Bouquet fresh dill
- 4 tablespoons chicken fat
- 2 cloves garlic
- Salt, freshly cracked black pepper
- 2 tablespoons tomato paste
- 4 large ripe tomatoes, skinned and sliced
- 12 cups water
- 1 green cabbage, finely shredded
- Sugar
- 1 cup raw fresh beet juice
- Chopped fresh dill

Garnish

2 cups heavy sour cream 1 clove garlic 1 teaspoon salt ¹/₂ teaspoon freshly cracked black pepper 1 teaspoon grated lemon rind ¹/₄ teaspoon sugar

Shred the onion, carrots, turnips, parsnip, celery, beets and dill bouquet. Put in a heavy pan with the chicken fat, crushed garlic, salt and black pepper. Cover the pan and cook very slowly for 5-10 minutes, without browning, stirring frequently. Add the tomato paste, the skinned and sliced tomatoes, and, little by little, the water. When the vegetables are half cooked, add the shredded cabbage. Add a little sugar, salt and pepper to taste. Simmer all this together until the vegetables are just soft,



without being mushy. Then add the raw beet juice (to make this, grate raw beets, put into a cloth and squeeze to get the juice). Sprinkle with chopped fresh dill and serve with 2 cups sour cream mixed with 1 clove crushed garlic, 1 teaspoon salt, $\frac{1}{2}$ teaspoon fresh ground pepper, 1 teaspoon grated lemon rind and $\frac{1}{4}$ teaspoon sugar as a garnish. Serves 4-6.

Cabbage Soup

large green cabbage
 ounces salt pork
 onions, peeled
 cloves garlic, crushed
 cups beef stock
 cloves
 teaspoon caraway seeds
 Salt, black pepper
 large potatoes, peeled and diced
 frankfurters or small garlic sausages
 tablespoon honey
 French bread, sliced and toasted
 4 tablespoons frozen butter

Put the cabbage in boiling water, off the fire, and leave for 10 minutes. Drain and cut into eighths. Remove all the hard part. Dice the pork and sauté in a heated, heavy pan for 5 or 6 minutes. Dice two onions and sauté them in the pan for a few minutes. Add the cabbage and the garlic. Pour over the stock, bring to a boil and add the remaining onion, stuck with the cloves. Add the caraway seeds, salt and pepper. Cover and cook very gently until the vegetables are nearly cooked, then add the diced raw potatoes, the frankfurters, blanched and sliced, and the honey. Pour into an earthenware tureen or casserole. Cook for 3/4 hour in a slow oven. To serve, put 2 or 3 slices of French bread in a soup plate, ladle the soup over and top each with 1 tablespoon frozen butter. Serves 4.

Lentil Soup

2 cups dried lentils
3 quarts strong beef stock
1 ham knuckle
1/4 lb. piece of salt pork
4 small potatoes, diced
1/2 cup celery, diced
2 teaspoons flour
1/2 cup sour cream
Salt, black pepper
A little nutmeg
1 small garlic sausage
4 tablespoons sweet butter

Wash and drain the lentils well. Put them in a bowl, with water to cover and let them soak for 2 hours. Drain. Cover again with cold water and bring slowly to a boil. Boil for 10 minutes, then drain, Pour on the beef stock; add the ham knuckle and salt pork. Bring to a boil and simmer slowly for 21/2 to 3 hours. Rub through a strainer. Twenty minutes before serving, add the potatoes and celery. Mix the flour into the sour cream and moisten it with a little of the soup. Stir carefully into the soup and simmer until the potatoes are just soft. Season well with salt, pepper and nutmeg. Cover the garlic sausage with water, simmer for 10 minutes, drain and slice. Place a few slices in each serving plate or bowl. Pour the lentil soup over and serve, topped with a pat of butter. Serves 4.

Pot-au-Feu

- 3 lbs. side round beef 2 large veal knuckle bones
- 10 cups cold water
- 1 tablespoon rock salt
- 8 black peppercorns

- 4 leeks
- 4 large carrots
- 6 young turnips
- 1 large onion, stuck with 4 cloves
- 1 large Bermuda onion
- 1 bouquet of herbs (chervil, parsley, thyme, bay leaf, celery and Italian parsley)

Garnishing vegetables: small onions, small potatoes, turnips, leeks, carrots, spring cabbage

Put the meat and the bones in a heavy casserole or earthenware marmite and cover with the water. Bring to a boil very slowly. Skim carefully. Add salt, peppercorns and the thickly sliced leeks, carrots and turnips. Add the onion stuck with cloves and the Bermuda onion which has been thickly sliced and browned in a heavy pan with a little beef fat until almost black. Reskim and reboil. Lower the heat, add the herb bouquet and simmer very gently, covered, for 3 hours. Remove excess fat and strain. Garnishing vegetables, such as onions, carrots, turnips, leeks, quarters of spring cabbage, small potatoes, may be cooked in the following manner: Reheat the stock and remove any excess fat. Add the small onions, and the carrots and turnips cut into large olive shapes. Simmer gently until half cooked. Add the leeks, a quartered spring cabbage and the small peeled potatoes. Add the beef and continue cooking until the beef is heated through and the vegetables are just soft. Slice as much beef as needed. Arrange slices overlapping on a serving dish surrounded by the vegetables. Serve the soup in a sauceboat with a ladle. Serves 6.



Iced Soups

Vichyssoise

- 4 large potatoes, peeled and sliced
- 6 small white leeks, peeled and sliced
- 4 stalks celery, sliced
- 1 onion, peeled and sliced
- 1 cup water
- Salt, cayenne pepper
- 11/2 cups strong chicken stock
- 2 cups light cream
- 2 tablespoons finely chopped fresh chives or
- 2 tablespoons finely shredded cooked carrots and 2 tablespoons red caviar

Put the potatoes, leeks, celery, and onion into a pan with the water, salt and pepper. Cover and cook very slowly until quite soft. Stir in the stock and add a little extra seasoning. Stir over the fire until it comes to a boil, rub first through a coarse strainer and then through a very fine strainer. Chill until ice cold in the refrigerator, add the cream and garnish with either the chives or the carrots and caviar. Serve in individual bowls surrounded by crushed ice. Serves 4.

Iced Cucumber and Mint Soup

- 4 cucumbers
- 1 small bunch scallions
- 3 cups water
- Salt, pepper, cayenne pepper
- 6 tablespoons flour
- 3 tablespoons chopped fresh mint
- 11/2 cups light cream

Peel the cucumbers. Reserve half a cucumber. Thinly slice the rest. Finely slice the scallions and put them into a pan with the sliced cucumbers and water to cover. Sea-

La Croûte au Pot

Make and strain stock according to the directions for Pot-au-Feu. Reserve the beef for other uses. Peel 6 small carrots and 4 small young turnips, cut them into small squares and add to the stock. Cook slowly until nearly soft. Add 4 white leeks, thinly sliced, and 1/2 young green cabbage, finely shredded. Cook until soft. Drain the vegetables and place them in the bottom of a soup tureen. Pour the stock on top. Cut 1 narrow loaf French bread into 11/2" rounds. spread the top of each slice with a little of the skimmed-off beef fat, sprinkle with grated Gruyère cheese and brown slowly in a moderate oven. Float the bread slices on top of the soup. Sprinkle with chopped chervil. Serve grated Gruyère cheese separately. Serves 4-6.

Minestrone

2 tablespoons butter 2 tablespoons olive oil 1/2 cup diced raw ham 6 ounces finely diced salt pork 1 cup onion, finely diced 1 cup carrot, finely diced 1/2 cup finely diced celery 2 cloves garlic, diced 1 cup shelled peas 1/4 small shredded green cabbage 1 tablespoon tomato paste 2 quarts boiling water Salt, freshly cracked black pepper 1/2 cup small elbow macaroni 3 tomatoes, skinned, seeded and diced 2 ounces spinach leaves I tablespoon chopped parsley 11/2 cups Parmesan or Romano cheese

son with salt and pepper and cook very slowly until quite soft. Blend the flour with a little water, add to the cucumbers and scallions and stir in the rest of the water. Season with a little more salt and cayenne pepper and stir over the fire until the mixture comes to a boil. Rub through a very fine strainer. Put in a cold pan or bowl; add the mint; stir over a bowl of crushed ice until very cold. Stir in the cream and garnish with the reserved cucumber which has been blanched, shredded and well drained. Serve in small bowls placed in crushed ice. Garnish with a little more freshly chopped mint just before serving. Serves 4.

Iced Broccoli Soup

4 tablespoons vegetable oil
½ cup finely chopped onion
½ cup finely chopped celery
Salt, black cracked pepper
4 tablespoons flour
1 bunch broccoli
3 cups chicken stock
2 cups light cream
1 tablespoon finely chopped chives
1 teaspoon finely chopped fresh rosemary or ½ teaspoon crushed dried rosemary
Gently heat the oil; add the onion and celery and cook slowly for 2 or 3 minutes.

celery and cook slowly for 2 or 3 minutes. Season with salt and pepper. Stir in the flour off the fire. Cut the broccoli into pieces, put into boiling water, off the fire, for 10 minutes. Drain and cook until tender in the chicken stock. Add this to the onion-celery mixture and bring to a boil. Rub through a fine strainer, cool in the refrigerator. Add the light cream and serve garnished with chives and rosemary. Serves 4.

Iced Pea and Curry Soup (Potage Singhalese)

2 cups shelled peas
 1 cup water
 2 tablespoons rice flour
 2 cups beef stock
 Salt, cayenne pepper
 ¹/₂ cup finely chopped onion
 ¹/₄ cup finely chopped carrot
 ¹/₄ cup finely chopped celery
 1 tablespoon Indian curry powder
 1 cup light cream
 1 cup heavy cream
 ¹/₄ cup finely chopped green pepper
 ¹/₄ cup finely chopped red pepper

Put the peas in a pan with the water; season and cook slowly until just soft, being careful not to allow them to lose their fresh green color. Mix the rice flour with a little beef stock, add to the peas, season with salt and cavenne. Add remaining stock, onion, carrot, celery and stir over the fire until the mixture comes to a boil. Simmer gently until the vegetables are very soft. Rub through a very fine strainer. Put the curry powder in a mortar with a few drops of light cream, salt and pepper, and grind with the pestle until very smooth. Add this to the soup and chill until ice cold in the refrigerator. Mix in the remaining light cream, whip the heavy cream and blend in. Garnish with the finely chopped red and green pepper. Serve in metal bowls surrounded by crushed ice. Serves 4.

Heat the butter and oil in a deep heavy pan. Add the diced ham and pork with all the fat removed and cook over low heat for 5 to 6 minutes. Add the diced onion, carrot, celery and garlic. Cook slowly, covered, for 10 minutes. Add peas and cabbage and stir in the tomato paste. Pour on water and bring to a boil. Season with salt and pepper. add macaroni and simmer very slowly until all ingredients are tender. Add tomatoes and heat through. Cut spinach leaves into coarse shreds and add to the soup at the last minute, with the chopped parsley, so they are just wilted but not cooked. Serve in a large soup tureen accompanied by a big bowl of grated cheese. Serves 4-6.

Note: Minestrone requires one pasta, one starch vegetable and one leaf vegetable. You may substitute rice for macaroni, beans for peas if you wish.

Greek Lemon Soup (Soupe Agholemono)

1/3 cup rice

6 cups chicken stock 4 egg yolks Grated rind and juice of two lemons 1 cup sour cream Salt, cayenne pepper 1 cup light cream 1 cup whipped cream Paprika

Wash the rice in a little water to remove all excess starch and drain thoroughly. Add the rice slowly to the chicken stock and cook for 30 minutes until the rice is very soft. Rub through a fine strainer. Beat the egg yolks thoroughly with the grated rind of one lemon. Slowly add the juice of two lemons. Mix in the sour cream and slowly pour on the hot soup, making sure the liquid does not curdle. Season and stir over a slow fire until the soup coats the back of a wooden spoon. Chill thoroughly. Stir



in the light cream. Serve in individual bowls surrounded by crushed ice. Put a tablespoon of whipped cream on the top of each and garnish with the remaining lemon rind and a little paprika. Serves 4.

Iced Tomato and Mint Soup

2 tablespoons vegetable oil
1 onion, finely chopped
1 clove garlic, finely chopped
1 small bunch scallions, chopped
Salt, freshly cracked black pepper
6 large ripe tomatoes, sliced with skins on
1 tablespoon tomato paste
5 level tablespoons flour
3 cups chicken stock
1 cup light cream
2 small skinned tomatoes

2 tablespoons fresh chopped mint

Heat the vegetable oil a little in a heavy pan. Add the chopped onion and garlic and cook for a few minutes. Add the chopped scallions. Add salt, pepper and the six sliced tomatoes. Cover and cook slowly for seven or eight minutes. Remove from heat and stir in the tomato paste and the flour. Pour on the chicken stock and stir over the fire until it comes to a boil. Simmer for 10 minutes. Rub through a fine strainer. Simmer for three minutes. Add 1 tablespoon chopped mint. Chill until very cold in the refrigerator. (The soup will keep in the refrigerator for several days in this state.) Just before serving, stir in the light cream and the skinned tomatoes, seeded and cut into fine shreds, and the remaining chopped mint. Serve the soup in bowls, surrounded by crushed ice. Serves 4.

Iced Garlic Soup (Tourain à l'Ail)

12 small cloves garlic
 1 teaspoon salt
 1 tablespoon butter
 2 tablespoons olive oil
 4 cups strong chicken stock
 Salt, cayenne pepper
 3 egg yolks
 1 cup heavy cream
 Grated nutmeg
 2 teaspoons finely chopped chives

Peel the garlic and chop very fine with the salt. Heat the butter and oil in the bottom of a heavy soup pan. Add garlic and cook slowly until a golden brown, but not too brown. Pour on the chicken stock. Add salt and pepper to taste. Bring slowly to a boil and simmer for 30 to 40 minutes. Strain through fine cheese cloth onto the well beaten egg yolks. Stir over a slow fire until the soup thickens but does not boil. Chill. Stir in the cream. Serve in small bowls surrounded by crushed ice. Sprinkle the top with nutmeg and chopped chives. Serve Melba toast separately. Serves 4-6.



Minted Jellied Boysenberry Soup

quart boysenberries
 quart souterne
 quart sauterne
 Salt
 stick cinnamon
 whole cloves
 fresh mint leaves, chopped
 envelope gelatin
 cup cold water
 Whole mint leaves

Wash the boysenberries and pick them over well. Drain, and crush lightly with a potato masher. Stir in the brown sugar and sauterne. Carefully bring to a boil. Season with salt, cinnamon, cloves and coarsely chopped mint leaves. Bring slowly to a boil, remove and strain. Dissolve gelatin in cold water. Stir the soup into the gelatin. Chill until barely set. Serve in clear crystal glasses and garnish each with a mint leaf. Serves 4.

Gazpacho

(Iced Vegetable Soup)

2 green peppers 1 red pepper 1 Bermuda onion 2 small carrots 1 small stalk celery 1 cucumber 1 large brine-pickled cucumber 1 teaspoon salt, ½ teaspoon black pepper 1⁄4 teaspoon cinnamon 2 teaspoons sugar 2 small cloves garlic 1⁄4 cup olive oil 4 tomatoes, skinned, seeded and quartered 1 teaspoon tomato paste 1/2 teaspoon meat glaze 24 ice cubes 1 cup rough red wine 1 cup coarse bread crumbs 2 tablespoons chopped parsley 10 radishes

1 cup grated Parmesan cheese

Prepare and cut into small even dice one green pepper, the red pepper, onion, carrots, celery, cucumber and pickled cucumber. Place vegetables in the bottom of a deep, earthenware crock and sprinkle with the salt, pepper, cinnamon and sugar. Finely chop the garlic and heat gently in half the olive oil for a few minutes. Pour over the vegetables, cover the crock and marinate overnight. Rub the tomatoes through a fine strainer and mix the puréed pulp with the tomato paste and meat glaze. Pour this over the ice cubes with the red wine and let stand in refrigerator until the ice has melted. Add to the marinated vegetables. Serve in small glass bowls surrounded by cracked ice. Serve separately side dishes of bread crumbs, fried until golden brown with the remaining oil and mixed with the parsley; thinly sliced radishes sprinkled with a little salt and sugar and mixed with the remaining green pepper, finely diced; and grated cheese. This soup is better if allowed to stand 36 hours before serving. Serves 4.

Cold Fruit Soup with Wine

1 lb. peaches 1 lb. plums 1 quart water 1 quart red wine 1 lb. sugar 1/2 cup blackberry jelly A little lemon rind 1/2" stick of cinnamon 2 teaspoons arrowroot powder 1 cup heavy cream, whipped

Wash the fruits, cut in half and remove stones or pits. Put in a deep pan with the water, wine, sugar, jelly, lemon rind and cinnamon and cook very slowly until the fruit is quite soft. Rub through a fine sieve. Mix the arrowroot with 3 or 4 tablespoons of this mixture and then carefully stir it into the fruit, reboil, and simmer for 5 minutes. Chill well. Serve in a large glass bowl surrounded by crushed ice, and top each serving with a large spoonful of whipped cream and a few slices of ripe peaches and plums. Serves 4.

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Gardener's Month

The chief interest of January gardening lies in its contrasts:

too much cold outdoors for the gardener's comfort;

too much heat to suit the plants he wants to grow indoors.



First weekend

Sub-freezing states: Some of the worst, and least suspected, damage of winter is done to plants whose roots are tightly locked in frozen ground while the tops are waving in the gusty wind. Bark may be broken, cells damaged at ground line. (Breakage is not the only result, simply the most obvious.) Look to the bases of trees newly set this past year. Beware conical spaces around trunk indicating weaving. Tighten loose ties. . . . For roses, either heap additional earth around loose bases or shorten wind-catching tops.... Apply mulches (straw, salt marsh hay, leaves) where it is desirable to keep plant roots uniformly cold. This includes most plants and bulbs that were set out last autumn.

Mid-south and northeast: Winters in both areas, though mild, are stormy, suggesting importance of protective measures, especially against erosion. Puddling and washing of soil now may be major cause of spring failures. On slopes, crushed stone, pebbles are good antidote; on level, loose mulches minimize puddling. In areas of occasional sharp frost, the same measures may prevent damage by heaving, too.

Southern California: Opportunity knocks twice: camellias and azaleas are coming into bloom, which makes it easy to choose varieties you are sure you will like; weather is still suitable for transplanting those you select. Taste your cake and make it too.

Second weekend

Plains, prairies and northeast: Venturesome gardeners find that in sheltered locations, near foundation walls, out of winds, they can grow many broadleaf evergreens after all. Chief difficulty: mildest locations are often sunniest, therefore induce harsh burning of leaves, even of such hardy plants as Japanese hollies. Dismemberment of Christmas trees (yours and neighbors') after Twelfth Night provides many protective boughs to be thrust, lashed among outer branches of favored plants. . . . Snow fence can be used even in small gardens to induce drifts on flower beds that under lasting snow cover would be protected from effects of drying winds. To learn best placement of fencing (and of plants another year), study eddies and drift patterns during and after storms; also places where snows last longest, drain best after melting as well as during winter thaws.

Deep south: In areas where summers render susceptibility to heat more critical than hardiness to cold, this is the time when seed sowing for a full springtime garden should begin. Ageratum, petunia, salvia, verbena, periwinkle are all good for the spring garden. Sow in sheltered beds in the open, or in coldframes. . . . If you are tired of combatting white fly, replace privet hedges with glossy abelia (perpetual flowers), lantana, oleander (tall) or leadwort (low and sprawling).



Third weekend

In the greenhouse: At night most small greenhouses are lighted, if at all, from fixtures high on the house wall (lean-to types) or beneath the center ridge (even span types). However strong the light, the gardener is always standing in it while he works. Remedy: metal shaded rubber drop sockets over center line of side benches. Plants look more attractive; glass glare is reduced. . . . First real effect of lengthening days after winter solstice is not discernible till mid-January, when plants that have sulked since autumn rush into vigorous growth; insects too, especially white fly and aphis. Lindane sprays may prove best control. . . . Heat needs careful control, too (assuming rule of thumb that 20° spread between low night average and daytime high is best).... Humidity may be increased, not only by direct watering of pot or bench but by morning hosing down of floor, "fogging" of foliage and air generally with special hose nozzle. (A greenhouse without running water, automatic heat and ventilation can be trying for a commuter.) . . . Suggestion for beginner's single basic potting mixture: 1 part each of sand, loam (garden dirt), organic matter (compost, leafmold, commercial humus, or peatmoss in that order). Supplement with one or more of them for special uses. Add lime, bone meal, dried manure, pot chips if needed. Advanced gardeners also please note.



Fourth weekend

In the house: Preparing potting mixtures is a difficult job to perform indoors without making a colossal mess. House heat dries basic materials, resulting in clouds of dust if ingredients are to be thoroughly mixed in any but pint-size lots. To insure thorough mixing, with least mess, in smallest container for amount handled: ridge first ingredient deeply with trowel in shallow box; spread second ingredient along furrows; then, slowly, run ridges crosswise as necessary. Repeat, slowly, ridge-andspread process for other elements. It sounds silly but works. . . . Advice to window sill seed sowers: count your chickens before they hatch. Sill full of seedlings may mean entire house paved with transplants in few weeks. Even in warm zones, west coast and south, either: 1) withhold starting seeds until late enough in season so seedlings can be transplanted into cold frame or 2) sow only enough seed (allowing for wear and tear) to provide number of transplants you can successfully care for.

In the armchair: This is catalogue time, and some of the most opinionated, intemperate, and instructive reading in all literature is to be found between even the least gaudy covers. Especially try the specialists' lists. . . . Tree peonies, lilies, primroses, rhododendrons offer four promising fields for exploration. Catalogues are easy to hold in bed, too.

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DEUTZIA, *Elegantissima*. Very hardy new flowering shrub whose neat habit and upright growth make it ideal for small gardens. In late May and June, thickly foliaged plants are covered with lovely; bell-like, rose-pink flowers that often measure 3/4" across and are pleasingly fragrant. Superb color accent for foreground planting and in shrub border.



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MAGNOLIA Dr. Merrill





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THE BLONDE WHO WALKS IN

"A garden," wrote T. E. Brown, "is a lovesome thing, God wot," and I guess I agree with him. Slandering gardens is about like slandering Motherhood, or the Home, or General Motors.

At the same time, that line is not so simple as it looks. The word "wot," for example. When I was a child, back there in New England, that was how we pronounced the word "wart." We all had wots, from handling toads, and we cured them with the juice of the milkweed. But "wot" here is obviously a verb, and besides, Brown was English and not to be blamed on New England. It is a problem.

Or take that adjective "lovesome." I have had a hand (it is a hand from which the green thumb is conspicuously missing) in the cultivation of two gardens, and "lovesome" is not the precise word I would have chosen for either one of them. Too ecstatic. On the other hand (and there is no green thumb on the other hand, either), "loathsome" is perhaps a trifle on the negative side. Maybe "likesome" is just about right.

What tempers my enthusiasm for gardening is the terminology. When I was first permitted to potter in my mother's garden, at around the age of seven, flowers had names like flowers. There was baby's breath in that garden, and sweet William, and bee balm. There were bachelor's buttons, and black-eyed Susans, and snapdragons. If the names were not flowery they did have an honest garden sound, like hollyhock, and poppy, and phlox. There is no nonsense to phlox.

But even in those innocent days, when Calvin Coolidge was President and the hurricanes staved down in Florida where they belonged, a few distressing words had crept into the lexicon of the garden. There were chrysanthemums over in the corner under the bathroom window, and gladioli to the left of the garbage can. I was suspicious of both, although my

Rug, "Startime"; all wool, woven with

Metlon; custom-made colors in any

size. 9' x 12', \$575. At Lord & Taylor,

Fifth Ave. & 38th St., New York, N. Y.

Curtain fabric, Dacron sheer, \$3 a

vard, in New York area. S. M. Hexter

Desk, \$485, chair, \$345; both white,

gold trim. At Jacques Bodart, Inc.

(through decorators).

mother tried to excuse them by calling them "mums" and "glads," and by pretending they were just as New England as Mr. Coolidge. When she went so far as to plant some ageratum, I began to worry.

The real blight struck when she joined the Garden Club. After that, a flower was a mere weed unless it had a preposterous name. Thalictrum. portulaca. anchusa. I remember the day she came home from the Garden Club talking about coreopsis. Coreopsis indeed! My interest in gardening began to wither away. It died the following Spring, when I dug up some wild columbine in a glade near Tiger Hill and planted it next to the bee balm, and then heard my mother telling Mrs. Swimm about the lovely aquilegia Junior found in the woods.

It is only recently, what with living in dormitories, barracks and third-floor apartments, that I have had a chance to plan my own garden. At times, though, I got wind of what was happening in the world of flowers, and it was all of it bad. I have no desire to set the whole garden side of HOUSE & GARDEN clamoring for my severely classical head, but it is my opinion that flowers have acquired names which suggest, not flowers, but obscure and repulsive diseases. Caryopteris. saponaria. physostegia. plumbago. That last one, there, that merely sounds chronic, but the other three sound fatal.

You remember the song about tiptoeing through the tulips. But picture yourself tiptoeing through the physostegia. You would probably be put away somewhere, and I daresay you would deserve it. As for Shakespeare's dictum that a rose by any other name-phlebitis, for instance-would smell as sweet, no doubt it would. But it would not be a rose. It would be a phlebitis. Think what this would do to English and American literature. So red the phlebitis. It was phlebitises, phlebitises, or whatever the plural is, all the way. The

(through decorators). Crystal urn, 18th

Phlebitis Tattoo. A phlebitis is a phlebitis is a phlebitis.

About six months ago I moved to a new house here in this Mexican village of Jocotepec. There were two plots of dirt in the tiled patio; they may have been left open for planting, but it is more probable that the owner simply ran out of tile. I decided to plant my own reactionary garden in them, with no concessions to the new trends in terminology. No dwarf annual sclerosis. No late-blooming erysipelas. Nothing but good, old-fashioned, healthbreathing flowers. To instrument this policy, I bought three packets of seeds-cosmos, asters and sweet peas-in Guadalajara, sowed them according to instructions, and waited. I am still waiting. In fact I am beginning to suspect, as the half year swings around, that they are not going to come up.

Meanwhile, however, Lola began bringing me plants and slips and seeds, and I thrust them dubiously into the earth, and they have bourgeoned and bloomed like psychotic. Lola cooks and cleans and washes for me; she and her husband Cornelio, their three small daughters, five cats, twenty-seven chickens and a baldheaded mourning-dove share a room off the patio. What Lola brought me were seeds picked up in various back yards, twigs broken from shrubs in various patios, two sprigs she found in the dump, and plants she mostly pulled up in the plaza garden and hid in her rebozo when the police were not looking.

I must admit that the garden is attractive, considering the sources of it, but it is almost exactly the opposite of what I intended. I mean that I am having terminology-trouble again. I have learned the Spanish names for everything, and can translate most of them into English: Catherine, burro's tears, Bethlehem, little Theresa. But I am still baffled as to what they really are. It is all



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SHOPPING INFORMATION

N. Y.

All prices are approximate

Seclusion by design

Century Venetian, \$125; faience ink-Page 40, center, left and right: well, \$120; papier-mâché pencil tray Sofa, \$558, pull-up chairs, \$260 each, (part of 3-piece set, \$18). At Doris Deschair with rosewood frame, \$358, all in muslin. Round table, travertine top, sauer, 228 East 51st St., New York, N.Y. Escutcheon plates, lever handles are \$49; oblong table, Micarta top, \$248; gold plated antiques; key is included. end table, Formica top, \$184. Dunbar From a collection at Charles A. Mc-Furniture Corp. of Indiana. Carthy, 42 East 57th St., New York,

Black lacquer box, \$15; ceramic cups and saucers, \$10 each; enamel on cop-

BOX J

MY GARDEN By Lysander Kemp

very well that I can point to my stand of little Theresa with pride . . but what the devil is little Theresa? It could be physostegia for all I can tell. I could be nursing a whole contagion-ward of diseases without even knowing it. The only flower I have definitely identified thus far is the zinnia and I would find it a great comfort if it were not that hereabouts the zinnia is a weed growing wild in the fields, like Bouncing Bet at home. Lola dragged in the two plants-their flowers are red and phlebitis-colored, respectivelyonly because I insisted I liked them. She snickers about them whenever she has visitors.

Recently I have discovered that the local word for zinnias is damasquinas. Previously I was referring to them as normalginas, on the authority of Lola. It now turns out that normalgina is the name of a patent medicine in Mexico, highly recommended for colds and sick-headaches.

As for those sprigs she found in the dump, I think I know what they are, although they have not blossomed yet: I think they are geraniums. Lola says they are malva, and my Spanish dictionary says that malva means "malva" (which I take as a personal affront), while my three-volume dictionary begins a long and depressing entry with the remark that malva is the "vulgar name" of "various and numerous plants." I shall continue to regard them "as through a glass eye, darkly" (which is from Mark Twain, not my dictionary), as geraniums.

I am also speculating about one of the two vines Lola dug up somewhere or other. She brought both of them in at the same time and insisted they were both *hiedra*, even though their leaves were entirely different. I planted them and looked up *hiedra*. It means "ivy." Whatever else they may be—I suspect one of them to be a morning glory, a theory that might be enhanced if I knew what a morning glory looks like—they are *not* ivy. The other one does have a leaf shaped something like the leaves found on academic edifices, but it bears a profusion of navy-blue flowers the size and shape of petunias. I do not recall that there were petunias twining on the walls of Alma Mater.

But the garden is, as I have said, attractive. In spite of everything. Brown wrote of his own lovesome garden,

Not God! in Gardens! when the eve is cool?

Nay, but I have a sign;

'Tis very sure God walks in mine.

I will not make the same claim. There is a canyon wren, though, who perches on the garden wall in the morning and repeats his song, a descending sequence of clear bright notes like laughter, and sometimes among the flowers there is a hummingbird, sacred to Quetzalcoatl. There is also, alas, on a good many days, The Blonde, who is Lola's small, off-white pig. I write "off-white", but I am afraid The Blonde has taken, like a daring base-runner off first base, a long lead off white. I am afraid, indeed, that she has rounded second and is galloping towards third.

Her proper place in the domestic scheme of things is under the higuerilla in the back yard. Higuerilla literally means "little fig-tree," so therefore it is not a little fig-tree at all, but a huge castor-bean plant. The Blonde's conception of her proper place is at some variance with mine: she considers herself a garden nymph, I believe, or possibly she even thinks she is a goddess, and should walk in my garden as God walked in Brown's. Since she is an expert by now at breaking her rope, the following little dialogue is a commonplace:

Kemp: Lola!

Lola (poking her head out of the kitchen): Here. Kemp (with infinite patience): The Blonde is in the garden again.

Lola (fetching the broom): Carbona!

(Carbona is not a reference to a cleaning-fluid. Cabrón, literally "he-goat," means a husband who consents to his wife's indiscretions; the polite substitute for the word, like "son-of-a-gun" for what Mr. Truman has called some-or is it all?-Republicans, is carbón, which means "charcoal." The feminine of cabrón is the equally insulting cabrona, so the feminine of the substitute is carbona. See?) Lola then drives The Blonde out into the yard and ties her up again. After a week or two of this the rope is so short and full of knots that it is no longer usable. Thereupon Lola buys another piece of rope, of the very same length and strength, and The Blonde begins over on it.

I suppose all this makes it seem that I am rabidly anti-pig. I am not, really. But like the Prince in the story within Saki's story *The Story-Teller*, I have had to choose whether I want pigs or flowers in my garden. If The Blonde were a little more amiable, a little more *simpatica*, I might have followed the Prince and chosen the other way, but Lola is right: The Blonde *is a carbona*.

This morning she was into the garden again, and since Lola was at the market, I had to flourish the broom myself. She was tramping about in the zinnias in a contemptuous way, as if she knew perfectly well they are weeds, and she observed my coming with disgust. Suddenly I thought of the ideal name for her: not The Blonde, which is all wrong anyhow, but Circe. If Circe, I thought, when she changed Ulysses' mariners to swine, had accidentally included herself in the transformation, she would have regarded the world with the same cold, peevish eye. Then I chased her the hell out. END

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per ash trays, \$15 and \$12; round walnut salad bowl (holding flowers), \$48. At Georg Jensen, 667 Fifth Ave., N.Y.C.

Table of the Month

Page 41, top:

Flatware, "Onslow" sterling luncheon knife, \$14.50; fork, \$11.50; dessert spoon, \$12.75; salad or pastry fork, \$8. Tuttle Silver Company.

China, Franconia "Gracious" cream

JANUARY, 1957

soup and stand, \$6.25; dinner plate, \$4. At B. Altman & Co., Fifth Ave. & 34th St., New York, N. Y.

Glassware, "Mimosa" goblet and wine glass, \$2.50 each; designed by Richard Sussmuth. At Georg Jensen, 667 Fifth Ave., New York, N. Y. Candlesticks, teak (dark) and beech

(light), \$6.50 each. At George Tanier, 521 Madison Ave., New York, N. Y.

Place mats, red and black; napkins,

red, black and gold; handwoven Siamese silk. Set of six each, \$45. Far Eastern Fabrics, 171 Madison Ave., New York, N. Y.

Bottom, left:

Dining table, mahogany, with two leaves, \$195. At George Tanier, 521 Madison Ave., New York, N. Y. Luncheon plate, \$2.30; bread and butter plate, \$1.20; cup and saucer, \$2.50;

(Continued on next page)



SHOPPING INFORMATION (Continued)

all "Linnea" earthenware; violet blue tumblers, \$1.20 each; Kilta ovenware box, \$2: 8-piece luncheon set, white linen with "Linnea" blue border, \$10. At Levoy, Inc., Minneapolis, Minn. "Obelisk" stainless steel flatware, 6-

piece setting, \$14.80; Gustavsberg china salt and pepper shakers, \$2 each; white Gustavsberg faience bowl, \$10.50; birch Lazy Susan, \$15; stainless steel coffee pot, \$75, creamer, \$29, sugar, \$22. At Georg Jensen, 667 Fifth Ave., New York, N. Y.

Center.

Sideboard designed by the office of George Nemeny; walnut, custom-made. Electric heating unit in center has Formica covered trays each side; drawers hold linens and hi-fi speaker.

Casseroles, \$18 each; cups and saucers, \$4; both Franconia china, "Gracious' pattern. At B. Altman & Co., Fifth

Ave. & 34th St., New York, N. Y. Tapestry, $34^{1}/_{2}$ " x $52^{1}/_{2}$ ", hand woven by Saul Borisov, \$200. At Roko Gallery, 925 Madison Ave., New York, N.Y.

Bottom, right:

Chairs, tables, custom-made, designed by office of architect, George Nemeny. Stoneware casserole (holding flowers), white glaze with brown edge; including cover, \$17.50. Designed by Meindert Zaalberg, Holland. At International Designers Group, 30 East 83rd St., N. Y. C.

Kitchen planning

Page 48, top:

Cooking utensils, cast iron, red or yellow porcelain enamel finish: skillets, 91/2", \$4.95, cover, \$2.75; 11", \$5.95, cover, \$3.98; open roasting pans, 43/4 qts., \$8.95; 63/4 qts., \$11.95. Descoware Corporation.

Bottom:

Statues, "Apsara Playing a Drum," 22" high, without base, \$22.50; with base, \$35, express collect. At Brentano's, 586 Fifth Ave., New York, N. Y.

Glasses, "Dolly Madison" goblets and iced teas, \$42 a doz.; "Moon Ring" hiballs, \$19.20 a doz.; wines, \$22.80 a doz.; "Elegance" cordials and fruit glasses, \$27 a doz.; "Symphony" cordials, \$22.80 a doz.; milk glass beer mugs, \$27 a doz.; six crystal beverage glasses in transparent container, \$9.50. Fostoria Glass.

Page 49, top, left:

"Belvedere" woven blinds, 7' 11/2" wide, 8' long; white and natural, gold and black accents, \$243. At Gump's, San Francisco, Calif.

Oval casserole, vegetable design, \$13.50. Sketched:

Panel headboard, 4'6" wide, \$30; night table, 241/4" x 16" x 18", \$30; chest desk, 30" x 18" x 54", \$90. All pieces have iron frame, black top, sprayed lacquer front. Vista Furniture Co.

Director's chair, folds to 27" x 16" x 8"; yellow canvas seat and back, white enameled wood frame; \$12.95. Telescope Folding Furniture Co.

"Carnival" asphalt tile floor; gray and

black spatterdash; 12c per tile, not installed, Kentile, Inc.

Page 61, top:

Espaliered lemon tree, Italian wrought iron, \$125. Courtesy Signora Niccolini, Italian Marble Mart, 802 Third Ave., New York, N. Y.

Chintz, "Tulip Time," 48" wide, \$12.50 a yard. Brunschwig & Fils (through decorators).

Mosaic top table; solid brass legs and frame; 141/2" x 18" x 24"; \$105. At Luberto Design, Inc., 931 Third Ave., New York, N. Y.

Creil tureen, French antique, c. 1800, \$750. At Soupcon, 203 East 61st St., New York, N. Y.

Sketched:

Venetian bookcase, 78" x 18" x 86", floral decoration, \$1,350. Union National, Inc.

Rug, "Sulgrave," by Edward Fields; all wool, custom-made. Size 9' x 12', \$480. At The J. L. Hudson Co., Detroit, Mich. Lamp, yellow base, white shade, \$59.50. At Bloomingdale's, Lexington Ave. & 59th St., New York, N. Y.

Wallpaper, yellow grass cloth, \$11.25 a roll. Louis Bowen, Inc. (through decorators)

Bottom:

'Eclipse" blind, 48" x 72", \$35. Jack Lenor Larsen (through decorators). Wallpaper, "Marbelia," 35" x 45" sheet, \$3. Laverne Inc. (through decorators). Rubber floor tile, 60c to 65c a square foot, installed. Danbury Rubber Co. Tureen and cover, cast iron with enamel finish; 6-qt. size, \$14.95. At Bloomingdale's, Lexington Ave. & 59th St.,

New York, N. Y. Jet brush dishwasher, \$2.98. At Gimbel's, Sixth Ave. & 33rd St., N. Y. C.

Measure-set: plastic handles, aluminum anodized spoons; 1/4, 1/2, 1 teaspoon, 1 tablespoon; 98c. Magic Hostess Corp. Sketched .

"Panelyte" counter tops, 90c a square foot. St. Regis Paper Co., Panelyte Division.

At Mark Cross, Fifth Ave. & 55th St., New York, N. Y.

"Sweep Queen" polystyrene plastic broom, \$3.29. At Gimbel's, N. Y. C.

Top, right:

"Mark-Time" automatic timer, counts minutes up to an hour, seconds up to six minutes; \$6.95. At Hammacher Schlemmer, 145 East 57th St., New York, N. Y.

Spices, in apothecary jars; box of 12, \$17.98. At Macy's, New York, N. Y. Bean pot, cast iron with yellow porcelain enamel finish, 3 qts., \$9.95. Descoware Corporation.

Tempura fryer, \$5.50, ladles, \$1.25 each, all anodized aluminum. At Tomorrow's Heirlooms, 134 Liberty St., N. Y. C. Double boilers, ovenproof; gray top lined in pink, aluminum bottom: 3/4 pt., \$6.95; 11/2 pts., \$10.45; 11/2 qts., \$12.75, postage paid. At La Cuisiniere, 133 East 55th St., New York, N. Y.

Laundry basket, turquoise polyethylene, \$3.95. Columbus Plastic Products.

Bottom:

Floor covering, "Goldtone" vinyl squares; \$1.30 a square foot. Robbins Floor Products.

Window and ceiling panels, "Patnel" corrugated plastic; \$3 a square foot. Kemlite Corporation.

Red lacquer table, 44" wide, extends to 72" with two leaves; \$159. Consider H. Willett, Inc.

Flatware, "Kongo" stainless steel with ebonized Germany nylon handles; 5piece place setting, \$12.75. Dansk Designs.

Glassware, "Gourmet" plain crystal: brandy, wine glasses, 50c each; champagne, whiskey sour, parfait, 60c each; cocktail pitcher, 32 oz., \$1.89; cocktail shaker, 32 oz., \$3. West Virginia Glass. China, "Rendevous" plates; wooded glen in taupe on white background; 5-piece place setting, \$18.95. At Bloomingdale's, Lexington Ave. & 59th St., New York, N. Y.

Compotes, mushroom shape with yellow dots; small, \$6.50; medium, \$7.50; large, \$12.50. At Ruth Sloan Co., 721 Brockman Bldg., 520 West 7th St., Los Angeles 14, Calif.

Rice bowl, \$100, stand, \$36; cigarette box, \$20; each black lacquer. Green and black lacquer covered soup bowl, \$5; saké server, \$25. At Baldwin Kingrey, 105 East Ohio, Chicago, Ill.

Chairs, wrought iron with yellow and white striped cushions, \$28 each; tripod tables, \$25 each. At W & J Sloane, 575 Fifth Ave., New York, N.Y.

The family of yellows

Page 60, top.

Wallpaper, "Borghese," \$12 a roll. Piazza Prints (through decorators). Upholstery fabric, "Spectra Magna," cotton and worsted, 48" wide, \$9 a yard. Knoll Textiles (through decorators). Tea pot, Danish pottery, rattan handle, \$8.50; matching cup and saucer, \$2.50. At Bonniers, 605 Madison Ave., N. Y. C.

Sketched .

Side chairs, in muslin, \$39.95 each; dining table, 40" x 60" x 29", opens to 90", \$198.50; room divider cabinet with shelves, 60" x 60" x 13", \$229.50; room divider table base, with drawers and shelf, 60" x 18" x 15", \$150. All from Linear Group, designed by Paul Mc-Cobb for B. G. Mesberg National Sales. Amtico vinyl tiles, 65c a square foot, not installed. American Biltrite Rubber Company.

Silk donsu (on side chairs) hand loomed, 40" wide, \$9.50 a yard. Oriental Textiles (through decorators).

Bottom .

Italian stacking chair; aluminum frame with plastic coated wire covering, \$37.50. At Bonniers, 605 Madison Ave., New York, N. Y.

Lemon slice Needletuft cotton rug, 36" wide on straight edge; \$14.98. At Macy's, Herald Square, N. Y. C.

Striped linen sheer, 50" wide, \$6.75 a yard. Knoll (through decorators).

Chest with three drawers, metal pulls, iron frame, black top, sprayed lacquer front, \$70. Vista Furniture Co.

VERONA, THE POETS' CITY (Continued from page 7)

tempestuous-what Italian city's has not?-with changes of allegiance, and sieges and assassinations and surrenders. Its most famous ruler was Can Grande della Scala, the patron of Dante, who dedicated the Paradiso to him. Can Grande's tomb is a dramatic, pinnacled bit of Italian Gothic architecture; you will run into it as you wander about the old city, in a little square, behind a fine old iron grille, along with tombs of others of his family. It is a picturesque, noble corner-the subject of one of Ruskin's purple passages, which you may find quoted in your guidebook.

But if Can Grande was Verona's greatest ruler, the greatest of all its subjects was probably the painter Paolo Veronese. Veronese lived and worked chiefly in Venice; he is known as a Venetian painter; but his name is the name of the city where he was born. Here in the Museo Civico in Veronahoused in the ancient Castelvecchio-are numbers of his paintings, both oil and fresco. Nothing quite so huge as the enormous Feast in the House of Levi in the Accademia in Venice, which got the artist into trouble with the church authorities because of the "frivolity" of his treatment of sacred subject-matter, but, still, beautiful things; and in the church of San Giorgio across the Adige his Martyrdom of St. George hangs over the altar. The very name Veronese makes us realize that we have heard of Verona more often than we tend to think; and a number of terms connected with painting-Verona brown, Verona yellow, and especially Veronese green-bring it prominently into the vocabulary of artists.

Like most Italian cities, Verona has numerous art treasures. Not least among them is Mante-gna's Virgin with Eight Saints, in the very church of San Zeno whose glories on the moving-picture screen were one of our enticements to Verona. There are few paintings by Mantegna in the world; this one should not be missed. It was originally a triptych; Napoleon carried it off to France, and only the central portion was restored to Verona. The Italians do not forget those Bonaparte art-thefts. "Non tutti i fran-cesi sono ladri," the guide in San Zeno is apt to tell you-"Not all Frenchmen are thieves; ma Buonaparte!"-"but good part" or "Bonaparte", however you choose to translate the pun.

The rest of the sight-seeing richness of Verona is compact and easy. Your guidebook will date the churches for you; the fountains play in the sun. One of the squares, the Piazza dei Signori, or Piazza Dante, will convince you that it is guite suitable that it should be called, because of its elegant proportions, an "unroofed drawing-room"-an echo of the baptizing of the Piazza San Marco in Venice as "the finest drawingroom in Europe". The Piazza delle Erbe is one of Europe's most bustling and picturesque outdoor markets. In the cathedral library you will be impressed by the sight of the manuscripts, especially if you are a lawyer: the world's knowledge of Roman law is derived in large part from them. At night, if you have no seat for the opera, take a seat outside the opera house and have a drink; in other words, choose a table at one of the cafés that practically ring the gigantic old Anfiteatro Arena. Verona is not only a place to see things. Eating and drinking are good here. Except for Chianti and Frascati the most famous Italian wines come from around Verona. The names of the best are a poetic trinity: Soave, Bardolino, Valpolicella.

Outside Verona is one of Italy's most poetic sights-Lake Garda. Half an hour in a bus and you are at Desenzano; from there, a mile or so up a narrow peninsula jutting into the lake brings you to Sirmione, with its mediaeval castle. There you stroll to a bathing beach, and swim among the reflections of the mountains in the limpid water; or sit under an arbor by the lakefront and murmur to the waiter as by now you've doubtless got into the habit of murmuring: "Soave", or "Bardolino", or "Valpolicella".

On one of the Sirmione terraces the wall is carved with lines in English, from Tennyson's poem *Frater Ave Atque Vale*, addressed to the poet Catullus:

- Row us out from Desenzano, to your Sirmione, row!
- So they row'd, and there we landed— 'O venusta Sirmio!'
- There to me thro' all the groves of olive in the summer glow,
- There beneath the Roman ruin where the purple flowers grow,
- Came that 'Ave atque Vale' of the Poet's hopeless woe,
- Tenderest of Roman poets nineteen hundred years ago,
- 'Frater Ave atque Vale'—as we wander'd to and fro
- Gazing at the Lydian laughter of the Garda Lake below
- Sweet Catullus's all-but-island, olivesilvery Sirmio!

If you are with a "modern" student of literature, one of those who despise Tennyson, and if he laughs at those lines—dares to laugh at them here, in Sirmione throw him into the lake.

Should you come to Verona later or earlier than summer, don't despair. To mention one of the magic words again, at Soave there is a grape harvest festival late in October. There are grape festivals all over the region in September and October. There is a horse fair at Verona in October-and if you don't know what a European country horse fair is like you ought to find out. In March comes a bigger fair, the International Agricultural and Horse Fair. This is one of northern Italy's great annual events; there's scarcely a farmer from miles around who doesn't come-delightful, gay country folk on holiday, with splendid farm animals.

Still, the most beautiful of all the agricultural shows in this rich farm and orchard region is probably the summer one-the National Fruit Show. Anyone who has bought peaches from roadside stands along Lake Garda late in July or early in August will never forget them. The size, the color, the bloom-they're peaches by Renoir or Bonnard come to life. "Cling-stone!" some Americans cry in dismay, accustomed to our scientific, conveniently loose peach-pits. But they cry it only once. The fragrance, the taste, the juicy succulence silence them quickly, except for sounds of ecstasy. The sight of these blushing, golden peaches; of the yellow, red, green and purple plums; of the apricots-piled high amid the fun of a Verona crowd-is a rare bit of summer pleasure.

As we have said, the opera at Verona is great fun. Beautiful, thrilling, unique. But thinking it over, you will decide that great spectacle though it is, it is the least important aspect of the place. You can go to the opera in many a city-if not in a Roman arena, then in a good theatre. But when Dr. Emil Fischer, 50 years ago, discovered the first of the barbiturates, and christened his sleepinducing, peace-inducing drug "Veronal" after the city that he loved, he probably wasn't thinking of the opera season. He was probably thinking of Romeo and Juliet, the sound of Italian, the poetry, the architecture, the wines, the fertile countryside, the opal waters of Lake Garda. Veronal: taken discreetly, it has been a great boon to mankind; and Verona-thus entering our vocabulary once more in the name of this beneficent sedative-can be prescribed unhesitatingly for the jaded or the jittery or those who just want a change.



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PRIVACY (Continued from page 33)

take holidays, play golf, sail boats, own an overcoat, and see a play on television every night. Dishes get washed by electricity. Bodies and even souls have more cosseting than ever before in history. Nobody starves-except for a place to be happily solitary.

But starvation of the spirit is as real as bodily famine. It's all very well to talk about man's need to communicate and to own affection. A spate of books and psychiatric papers, of essays and lectures and solemn dissertations has pontificated on it. We shed tears for the Outsider. "Love or perish," we are told and we tell ourselves. The phrase is true enough so long as we do not interpret it as, "Mingle or be a failure." Loving our neighbor should not mean that we must sit on his lap. It does not mean having no respite from him. A friend is not an eavesdropper, a devoted parent does not force confidences, and the more intimate a family circle, the more fresh air and mental breathing-space that circle should enclose. The human animal needs a freedom seldom mentioned, freedom from intrusion. He needs a little privacy quite as much as he wants understanding or vitamins or exercise or praise. Last year's great publishing success, Mrs. Lindbergh's Gifts from the Sea, rallied battalions of women to their articulate spokesman, the whole burden of whose book was this necessity for an island of one's own.

I remember my cupola as others remember the tree-houses or tents or abandoned boxes of their childhoods. I never had another nook quite so desirable. But I do look back kindly to a time, not so long ago, when a sort of accidental gift came my way. Again, it was in the summer. My daughters were at camp. The cook was on vacation. And guite unexpectedly my husband was called out of town. For five days (the first in many years) I was completely and blissfully unsurrounded. No voice called me from upstairs or down. I had nobody to urge or soothe or mollify or exhort or pick up after. I was no one's social secretary, adviser, nurse, or menuconsultant. What did I do with my leisure? I don't believe I did anything. I did not work: I telephoned no friends. I wandered about the house, ate when I thought of it, basked in silence as if it had been sun. One day I didn't even dress. Although I was in perfectly good health, I felt languid as a convalescent. And perhaps I was one, recovering from 18 or 20 seasons of domestic pressures. I loafed, and if I did not exactly invite my soul, it came back to me uninvited. I was happy to see my dears return, and have felt since no urge to repeat the experience. But I recall it tenderly.

And this in spite of the fact that we are rather a private race

as families go. We respect each other's personalities and would rather cut our throats than read each other's letters. If our house is not new it is commodious. We none of us need share a bedroom, and there are bathrooms enough to go around. The television sits in an apartment of its own so that it impinges on no life except that of the viewer. Nobody overlooks our garden. Yet I evidently needed pause from even my share of public living. How must it go then with wives and husbands and children thrown together, constantly higgledy-piggledy in the closeness of modern subdivision? How do they endure the walls that can be heard through, the community laundries, the areas that must be library-nursery-parlorconservatory-study, all at once? Why, with fortitude and gritted teeth, I expect, while they wait for genius to contrive them something to use instead of space and money.

Privacy still comes high. But so used also candles and salt and silk stockings and white bread. We have invented cheap fires, inexpensive cars, labor-savers for the millions. We have cut down on drudgery and made a start on eliminating even poverty itself. We know how to create ersatz furs and pearls and immunities from diseases. What can be done to design for us all an acceptable substitute for a Victorian cupola.

END

CORKSCREW (Continued from page 80)

As in Bordeaux, Burgundy shippers buy casks of regional wines, bottle them and label them with the name of the region or township and with their own names as shipper or négociant.

Labels on wines from the Rhône and Loire generally follow the same pattern as those on wines from Burgundy.

Despite government controls some dishonest labels appear on French wines, statements designed to lure the unwary foreign cus-

tomer. Avoid labels saving Mis en bouteilles dans mes caves. This means "bottled in my cellar." Anyone can buy up wine in cask and bottle it in a cellar. The phrase is no guarantee of origin. Avoid all wines from regions other than Bordeaux stating Mis en bouteilles au Château. Some unscrupulous shippers who have offices in old châteaux use this phrase to fool buyers.

Wine experts who import wines for the American market

ART (Continued from page 20) establish a sympathetic bond. At best one becomes used to them.

But where there are understanding and sympathy, quietness can be more satisfying than a stream of conversation, a constant exchange of reported and repeated facts. Perhaps not for long. Inevitably there will be the need again for the exchange of concrete ideas, for reminiscence, for wit. And there are, fortunately, contemporary painters who still answer these needs, the acid commentators on the social scene, the landscapists who bring back the memory of a special time and a

special place, the satirists who view the world with disarming humor and make its terrors the more tolerable, even the storytellers who bring to their telling grace, intelligence and style. But they are at the moment outnumbered by the artists who paint abstractions. And we can enjoy that in their work which is sympathetic to us as something more than escape or balm. It can, in truth, be transcendence rather than escape. A poet once told me that obscurity in art does not grow out of an artist's being too subjective but rather from his failure to be sub-

put an extra label on their selections with a description of the contents and their own names attached. These are honest, reliable selections. Outstanding names among American importers are Alexis Lichine, Frank Schoonmaker, Frederick Wildman, Julius Wile Sons & Co., Inc., Dreyfus, Ashby and Co., S. S. Pierce and Co., Kobrand.

Finally, when in doubt about a French wine, seek the guidance of a reputable wine dealer. END

jective enough. "The deepest secrets," she said, "are those we understand about each other. If you go down deep enough into your own life you come on secret places which can be shared with others because they are common to us all."

And so on the other side of the door which is a not guite understood picture, can be dreams, memories, passions, filling a quiet room with color and movement, even with the sweet sounds of those unheard melodies which Keats wrote are sweeter than those heard. END



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Citrus Tamers: squeezer, \$6.45. Gadget to strip lemons, 85c. Knife with serrated All three at Bazar Français. edge, \$1.10.

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THE BAR AND ITS TENDER



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