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JANUARY

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ARMSTRONG NURSERIES
ONTARIO, CALIFORNIA
CONTENTS JANUARY, 1957

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.

FEATURES

21 An editorial: A Year of Graces
22 Forecast 1957
32 Privacy by Phyllis McGinley
4 H&G's Newsletter

DECORATING

26 Decorating with a future
28 Collections contribute color, pattern and sparkle
30 Individuality is the keynote in decorating the bedrooms
42 Pinpointing Privacy
60 Family of yellows: spice of the palette

BUILDING

32 Noise: H&G's Building Series
34 Seclusion by design
34 Behind a camouflage of screens and walls: blessed solitude
38 A house that respects the family’s privacy
62 How to live with noise—4 successful solutions

ENTERTAINING

41 Dining room keeps its dignity
80 Corkscrew: The Language of French Wine Labels by James A. Beard
81 Soup Cook Book by Dione Lucas
91 Secrets in soup making
100 New accoutrements for the bar and its tender

GARDENING

51 Gardener’s Year: Part I
52 The procession of flowers
54 Gardener’s loam
56 Harvest of flavor
58 Preview of new annuals, perennials, shrubs, fruits, roses
92 Gardener’s Month
94 The Blonde Who Walks in My Garden by Lysander Kemp

KITCHEN PLANNING

48 The Japanese teach us to save space

TRAVEL

6 H&G's Travelog
7 Verona: The poet’s city by Francis Steegmuller

GAMBIT

10 Bookshelf
12 I Spy or The depravity of privacy by Ogden Nash
15 Turntable: The Greatest Cellist by Roland Gelatt
16 Home Screen: History Rides Again by John Sharnik
18 Antiques: Questions & Answers by Felicia Marie Sterling
20 Art: The Private World of Abstract Art by Emily Genauer

READER SERVICE

64 Shopping Around with Ann McLaughlin
94 Shopping Information
101 Your Advertising Index

If you have specific questions on home furnishings, houses or gardens shown in this issue, please write to House & Garden Reader Service, 420 Lexington Ave., New York 17, N. Y.
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(Cont. on p. 8)
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Travel

VERONA, THE POETS' CITY

By FRANCIS STEEGMULLER

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 "plac"ing" 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" that 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 takes their life.

And it is in the title of another 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, limestone church porch and the porch of the church of San Zeno, just inside one of Verona's city gates, on the Milan road. The solemn, many-arched domed church interior, where the gazing Capulets and Montagues meet, is San Zeno again. We will not soon forget the many-arched cloister, nor, above all, the vista of the red-brick medieval 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, 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 representative of the 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 have 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 Mefisto­ fele; 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 great 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 won't have much to say, but it is a certain feature of the house—its balcony. Later you can visit its garden, too, blooming with oleanders. Even the most skeptical of 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 disputed monastery that contains the so-called "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 Eleanor Duse, Wingless Victory, by Frances Winwar, there is a fervid passage about the impression 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 not battles. and Renaissance and pre-Renaissance façades. For of course the city's history has been (Continued on page 97)
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A section on the arts in the home
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GAMBIT

THE BRILLIANCE OF

If 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.

Musicanship and money troubles united the Aubreys against the world. Miss West would have us believe that they all loved the corrascating 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 dealt 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 badly 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
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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ALSO: YOUR "PERSONAL WORLD"

In a portfolio of delightful bedrooms, House & Garden forecasts the return of the tester bed in new, simpler versions ... the flower look in colors and motifs ... the sheer look in white on white embroidered curtains and coverlets. All in a collection of bed linens and blankets ... coordinated in House & Garden colors to reflect your good taste!

FEBRUARY ISSUE ON NEWSSTANDS JANUARY 22
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I SPY

or

The depravity of privacy

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 vulgarity.
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,
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.
New decorating magic with low-cost Weldtex wood paneling

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And, more linen closet news—you’ll find Supercale in white and pastel “Blossom Tones” at very special savings for January. So look for Wamsutta Supercale—now more than ever ... the luxury that is never an extravagance!

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THE GREATEST CELLISt

By Roland Gellat

In 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. 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 integrity. It is plain that Pablo 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 Monde reported, "His interpretation (of the Lalo Concerto) demonstrated a co-ordination of technical virtuosity and artistic conception that is ever strenuous 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 the Lamoureux Orchestra in Paris, where he was acclaimed beyond his most sanguine expectations. Le Monde reported, "His interpretation (of the Lalo Concerto) demonstrated a co-ordination of technical virtuosity and artistic conception that is ever strenuous 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.

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Billy Eagle Wing's Last Stand

Billy is one of America's forgotten children. He is a Navajo Indian, an innocent victim of neglect and denial of opportunity. As a youth of nine, he is already faced with problems other boys and girls do not know about. His clothes are tattered and patched—he has no warm coat, no sturdy shoes. His health is fair now, but bitter cold weather finds him vulnerable to disease.

His father, a hard-working sheepherder, ekes out a meager living on the reservation for the family. Father and mother have high hopes for Billy's future, for a life with opportunity and usefulness. But they can do nothing for Billy to give him a chance to live and become a useful citizen.

DOM YOU CAN HELP

You can help Billy or another needy Navajo child through the Save the Children Federation. For just $8 a month ($2 of which will provide your child with funds to buy warm clothing, sturdy shoes and other needed items), you will receive:

Your contribution in any amount will help.

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Faith Baldwin, Mrs. Dwight D. Eisenhower, James A. Farley, Herbert Hoover, Rabbi Edgar F. Magnin, Dr. Ralph W. Sockman, Mrs. Spencer Tracy.

SAVE THE CHILDREN FEDERATION

Coravina Entradment International Center, United Nations Palace, New York, N. Y.

• I would like to sponsor a Navajo child for one year. I will pay $8.00 for the full year ($2 for the first quarter) $8 for the first month. Please send me the child's name, story and picture.

• I cannot sponsor a child, but I want to help by giving $ _______

Name ____________________________

Address ____________________________

City ________ Zone ________ State ________

Contributions are deductible for income tax purposes.

End
Casals disappeared from view during World War II. It was widely felt that he had been taken prisoner when Hitler's armies invaded France. But somehow he remained un molested and spent the war in Prades, a dusty town on the French side of the Pyrenees, doing what he could for the many Spanish refugees in that area and practicing, practicing on his cello. Shortly after V-E Day Casals gave a few triumphant concerts 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 further 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, in similar festivals.

This extraordinary musician has fortunately given us, and posterity, a number of extraordinary recordings. In the years preceding World War II, he accomplished an extensive recording program for Victor's European affiliates, 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 standard for generations." It is certainly all of that. Casals was 60 when the recording was made, and the very last physical charm of his instrument had left him. He projects 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.

Correction

In the November issue H&G mistakenly referred to James Montgomery Flagg as "the late" Mr. Flagg. This famous magazine illustrator, whose extraordinarily prolific productive career is 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.
"Hard water was wrecking our home until we got an EVIS Water Conditioner!" (not a softener)

"Hard water scale which formed in the plumbing system was slowly, but surely wrecking our home. Our drains and grease traps were often clogged; my pots and pans accumulated scale, and it was difficult to rinse my laundry really clean. Then I heard about the Evis.

The dealer simply clamped the Evis unit on our water line. Now, the pipes are cleaner and I get the whitest, brightest washing you've ever seen—with less rinsing, too. Dishwashing is almost a pleasure now . . . even dried egg comes off in a jiffy. Glasses, windows, mirrors sparkle with less spotting; the hot water heats up faster and I get more mileage out of my soaps and detergents. I've noticed, too, that my dishwasher and washing machine don't scum up the way they used to. And the Evis Conditioner takes away no minerals needed in watering my plants and lawn, and also helps the soil structure. And best of all, it does this without chemicals, recharging or servicing!"

Let Evis solve your water problems, too! See your authorized dealer today. Or, write for the Free booklet, "The finest thing that's happened to water since it was put on tap!"

Simply clamps on the water line. Takes no floor space.

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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.

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 cassone? 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.

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 know age, origin and quality. F.D.—West Chicago, Illinois

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.
HOLIDAYS HECTIC?

JANUARY'S YOUR TIME TO REST--RELAX AT

When the rush and fuss of the season make you feel like you were leading the "bushed" league, here's the happy ending to it all. Spend part of January at Sun Valley—uncrowded, peaceful, and at its pleasant best. Start the year with a lift by making your plans now.

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Address: Mr. Winston McCrea, Mgr.
Union Pacific Railroad, Room 2311
Omaha 2, Nebraska, or
see your local travel agent.

UNION PACIFIC RAILROAD
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.
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.
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 blackamoores 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 terrace, 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)
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 19th-century 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 Victorian 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 non-appearances, 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.

Now 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 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

noise

Of 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 lives—when 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 plural sex. 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 shrubbery but into the picture windows of the neighbors. Hedges come down, gar­

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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 beef­

steak and salad and strawberry short-cake like a gourmet any January evening. Everybody—or nearly everybody—can read and write, buy a book, buy a book, 

New Sound of Freedom!” Monster tractor-trailers are de­

signed 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 sys­

istem for measuring relative degrees of loudness is often of little help. Many soft sounds are
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:

BLESSSED SOLITUDE

Nine 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 forecourt. 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.
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.

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.

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.

Continued
A HOUSE THAT RESPECTS THE FAMILY'S PRIVACY

Even 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, tough-surfaced 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.
Parents' wing amounts to a private apartment.

Guest room and bath occupy a secluded corner.

Master bedroom 17' x 13'

Living-dining area has a fireplace for divider.

Big screened porch is a secluded outdoor retreat.

Study, with fireplace, hi-fi, TV, is parents' retreat.

Sunny screened porch faces terrace, wooded knoll.

Thick planting screens house from nearby street.

Kitchen storage wall and breakfast room form sound buffers.

Zoning and sound buffers shown in the above plan contribute to the remarkable degree of privacy. The windows at front of house are shielded from street by wall of planting, and closets opposite children's bedrooms muffle street noises. Personal privacy is primarily achieved by 3 separate wings, but it is enhanced by buffer storage walls and varying levels: for instance, the children's wing, at entrance level, is two steps above living room and parents' suite.
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.
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. Griese, 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.
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.

Window treatment to insure privacy in a small bedroom makes use of folding panels instead of curtains. The panels are translucent plastic laminated with leaves and butterflies, with painted wood frames. Owners: Mr. and Mrs. Edwin Luchs.

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 harlequin-design 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

Alien 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 Japanese-style 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-frezeer.

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 146" 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
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)
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 indefinable. 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.
Now that you can no longer buy, beg, inherit, or steal it, you will have to make your own.

GARDENER’S LOAM

Since you can no longer buy, beg, inherit, or steal it, you will have to make your own.

T

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 Hogson’s 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.

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)

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.
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 grows 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.
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)
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 phlox, a delicious red pear and many others. They have swept handsomely through their try-outs in the field and are ready to make their bow to you.

Seed packet annuals: Marigold Crackerjack, a radiant yellow, blooms weeks earlier than the Sunset Giants, a compact, hardy plant with flowers 4½" 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 Glitter, 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, 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 2½ ft. high in a range of vivid autumn colors (Waller).

Flowering shrubs: Forsythia Beatriz Farrand, deep golden yellow, orange markings on throat, bears flowers 2½" 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 Snowbush, makes ideal landscape shrub (Wayside) Deutzia Elegans duplex bears rose-pink, fragrant blooms; medium shrub (Wayside) Buddleia Ever Castle, 5-6 ft. high, is hardy, densely branched, with lavender clusters in early July Spiraea Sweetbriar 3½ ft. high, a rare shrub from North China, has fine form and profuse white flower clusters (both the above from Wayside) The Cornus Euonymus are four outstanding new evergreen forms, columnar, spreading, broad, or upright; all are hardy, resistant to scale and drought, require no shearing (Corliss Bros.). Camellia Cinderella, rose-pink petals, crimson veins, is crinkly textured, white edged; early flowering. AA camellia award.

Perennials: Six chrysanthemum introductions are added to Jackson & Perkins' outstanding "Bird" series. White Iceland Gull, light yellow centers, has incurred form, 2½ ft. high Golden Cockato, a rich Indian yellow, bears 5½" blooms, dark green foliage. Carolina Parakeet is orange bronze 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. Low-growing cushion chrysanthemum Minnipink 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 gladious are Caribbean, the finely ruffled light blue; Maytime, a ruffled deep rose pink. Both, All-America gladious selections for 1957.

New fruit variety: Starkrimson pear, a full-size 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).
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.
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 dismaying 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.
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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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. HG, 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. $9.50, $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: 7½'. Postpaid. Nouvelle, HG1, 225 West Erie Street, Chicago 10.

To make your own fireside comfort complete, or as a gift for a friend, get Fireplace Set No. 586 made of wrought iron with polished brass trim. ANDIRONS suitable for stationary or draw screen. 19½" high 11" log rest $12.50; TOOL SET 32" high (each tool 30") $17.50. Save $7.00 — order complete unit $28.00 f.o.b. Wheeling.

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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 L. 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, diamond-like crystal prisms which hang from the rim. The base is silver-plated 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.

Round Napkins from Denmark

The daintiest napkins of the year! Smart new circular shape and covered all over with exquisite floral pattern. Soft, delicate, colors that harmonize with any table scheme. Choose cocktail napkins 9 1/2" in diameter or luncheon size, 13" across. Of quality paper with scalloped edges. No. 6289-6, Luncheon Napkins, 75 for $1; 6290-6, Cocktail Napkins, 75 for 97¢ ppd.

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A 4"x4" oval will appear on the crystal. $10.95 ppd. Brand Boulevard, Glendale, Calif.

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Weathervane shown 19" by 20." With COPPER covered roof, $42.50. With ALUMINUM covered roof, $39.50. With COPPER covered roof, $42.50. Express Collect. Other sizes and styles from $16.75 to $149. Weathervane shown 19" by 20" made of COPPER and ALUMINUM, painted black, only $17.95 postpaid. Send for FREE CATALOG.

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p. 9

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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. 3 1/2" high. $1 postpaid for one in either shape. Order from Heidi Herwig, Dept. HG1, 710 Elm Street, Chiliiose, 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. 2 3/4" 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 goldleaf 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. 5 1/4" x 6 1/2" it has a 4" stem. $7.75 postpaid. Cape Cod Cupola, Dept. HG1, North Dartmouth, Mass.

Transfer to comfort! Let the craftsmanship of Century Shoe Repair Company work magic on your ankle strap pumps. With deftness and a stylish touch this firm will turn the pump into a non-skid, comfortable sling back shoe. And the price is economical! $6.95 plus 50c postage. Order from Century Factory Shoe Repair Company, 211 Park Ave., Baltimore.

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. Kummfort, 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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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 a ten-ton 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.

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 3½" 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. Jamaica. 79-32 64th St., Jamaica, N. Y.

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. 7½" high, it weighs two pounds, $4.75 postpaid. Walter Drake, Drake Building, Colorado Springs, Colo.

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**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 elk-tanned 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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**PROJECT 2**

This FEBRUARY ISSUE takes you to the homes of two (one in Indiana, one in Ohio) of the young collectors who are turning more and more to ANTIQUES for help in furnishing their homes and forming their collections. New collectors will be especially interested in the first published pictures of an Amelung goblet and some surprising pieces of lacy glass, and in a handsomely illustrated article on the exciting new galleries of American antiques and decorative art at the Smithsonian Institution.

Since 1922 ANTIQUES has brought to American collectors the results of expert 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 decoration on tin, furniture, interiors, American pewter, Shaker crafts, American silversmiths, Carrier & Ives prints, American folk art, China-Trade porcelain and blue-resist textiles.

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China-Trade porcelain and blue-resist textiles. For the young, who are turning to ANTIQUES, the February issue FREE with eight months subscription for only $4 (you save $2.75)

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In your garden, loge or patio this winsome cherub of Pompeian stone adds gaiety and charm, and the frog the cherub holds is piped to serve as a fountain.

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Make it easy to find and follow your driveway! Such aids as DAY or NIGHT Driveway Guides are made with the results of over twelve years of research that show brilliant yellow to set headlights or flash in the rain front and back or by day or night. You’ll know the Guide is backing out as well as driving in. Yellow color shows clearly against snow, snow, snow. Reflective—made of aluminum. 20 inches high, with sleeve for easy rain protection.

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**Calendars For Remembrance**

Precious moments fixed forever on accurate calendars conscientiously engraved to your order, the day marked precisely by a prong-set synthetic ruby.

**CUFF LINKS SHOWN ACTUAL SIZE**

*shining silver* $15.00
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(For genuine 2-pit. diamonds, add $7.50 to any style.)

Prompt, safe delivery, all charges paid.

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**HOME HAIR CONDITIONER**

Professional Electric Heat-Cap and Conditioner give new life and uplift beauty to your hair! Eliminate "frizz" caused by sun and wind. Massages your own conditioning cream into scalp, or use the complimentary tube included with Heat-Cap. Slip on both inner and outer caps, plug in and relax. In about 20 minutes your hair will become soft, silky, easy to manage. Wonderfully effective; relieves tension, loosens scale. Has 2-speed switch; double thermostat control. UL Approved. FACTORY GUARANTEED. A/C or D/C.

$14.95

(Extra tube Conditioning Cream, $1.10)

Postpaid. In C.O.D. Guaranteed, of course.

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**NOW—Large new catalog of Finished and Kit items, drizzled, sanded, etc. with simple instructions.**

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21 STATION ROAD, HAVERFORD HGl, PA.

**Sorry No Stamps or COD's.**

**You don’t know nuttin’ until you’ve used this French nutcracker.** Instead of bruising the meat with hard knocks and violent squeezing, it has a gradual screw-action that cracks the shell without splitting the kernel. Handmade of polished walnut.

Ceramic nut dishes. One is shaped like a peanut, the other like a Walnut, and both hold over a pound of nuts. With a screw-on handle, and 1-inch diameter peanuts or walnuts decorating the cover.

$1.95 EA, Both $3.75

Free White Porcelain Pa. residents add 1 1/2 Sales Tax. Sorry No Sales or C.O.D.’s. Send For Free Gift Catalog.

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**JUST THE NUTS**

$1.00 EACH
**POSTPAID**
4 FOR $3.75 PPD.

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Ceramic nut dishes. One is shaped like a peanut, the other like a walnut, and both hold over a pound of nuts. With a screw-on handle, and 1-inch diameter peanuts or walnuts decorating the cover.

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**SWIVEL CAPTAIN’S STOOL**

With Sturdy, Carved Beech Bearing Swivel

Now...a swivel stool styled for the home. For the dinr bar, food bar, kitchen counter, work or drafting table, office, etc. Ideal for child’s dining chair (turnings and legs are finished in either black or white). $6.95 for one table. Excellent for craft work or drafting table.

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honey-toned knotty pine or maple. Seats 22 1/2 or 24 1/2 in. (Specify). Only $14.95

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**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 1/2 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, HGl, 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 after-dark 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 HGl, 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-glace ceramic. Background is white, decoration is olive green and pink. Sizes: ½ cup, ¼ cup and 1 cup. Use them for serving pieces, for containers for small flowers. $1.50 the set. Add 25¢. Helen Gallagher, 413 Fulton, Peoria, Ill.

**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 the set. Add 7.5c West of Miss. Jenifer House, New Marlboro Stage, Great Barrington, Mass.

**Wall Decoration:** the signet engravings shown here. A round black frame (3½" 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 handloom brocaded 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.

**THE MELODY THAT ELUDED**

The Songwriter will never be written now. Because two melodious Eighth Notes decided to become bookends. And here they are, made of solid polished brass, standing 6½" high on a 4½" base. $9.95. In a black satin finish, they're $4.95. Postpaid.

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206 Louise Avenue Nashville, Tenn.

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Now in Gold too, due to many requests! Mint & Match them. Sterling Silver or 14 Kt. Gold plate on Sterling, set all around with tiny Turquoise blue stones, or simulated Rubies, Sapphires or Emeralds.

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Send rings size or measure with order. Notice, packed, send cash, check or m.o. For C.O.D. add 10%.

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New raise rare living miniature Ming trees—to add unusual beauty and decor to your home. A fascinating hobby for you—wonderful gift for your friends. The delicately beautiful foliage of the Ming tree makes them ideal for table centerpieces, buffet or mantle. Ming Tree Kit comes complete with everything you need—both Cypress and Pine seed, formulated soil, two pots, two special treatment chemicals and complete instructions. Average height, 10" to 20" when mature. Order today for yourself and friends for gifts. Ex. Kit complete, Ppd. $2.95

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PUT YOUR HAIR UP IN SECONDS—$2
Make perfect curls every time with this new AUTOMATIC HAIR CURLER! Your curls are softer, more natural, last longer. Just put strand in slot. Push handles together for forward curl—push handles apart for reverse curl. That’s all there is to it! Fast and easy for every day use. . . . wonderful for home permanents. Guaranteed to do the job or your money back! Only $2, postage paid. Order AUTOMATIC HAIR CURLER direct by mail from SUNSET HOUSE, 636 Sunset Building, Hollywood 46, Calif.

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Decorators fabrics $1 a yard!
Save money by ordering custom-made draperies and decorator fabrics direct-by-mail from Toni Moran Studio. Choose from over 50 lovely colors in distinguished antique satins, failles, boudes and nubby weaves. By ordering direct, you pay only $1 a yard for any fabric in this exclusive collection.

EASY TO INSTALL: These wonderful draperies give your room that fresh new look at a budget price. You can have them custom-tailored to your windows in our studio workshop . . . Or, if you prefer to make your own, we sell you fabric, pleating tape and send easy-to-follow instructions. Either way you save and get the custom-decorated look.

SEND FOR SWATCHES: Picking the right fabric and color is easy the Toni Moran way. Simply enclose 25¢. We send complete set of color swatches and detailed information.

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Box 230, South Pasadena, California
I enclose 25¢ in coin. Please send swatches and booklet “How to have distinctive draperies at 1/2 the cost.”

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PERSONALIZED PROTECTIVE PLATE-PAK
Your most loved china will be ready to use at a moment’s notice when stored in washable, quilted chop and a detached way. Built-in fill and air cushioning is vital—and it’s yours for only $6.95—plus shipping. Each Pak consists of 3 main 1/2" thick, 9" dia., 7" long, in your choice of colo, available by mail only. Add $5.95. Add $1.00 for 3-liter monogram in either charcoal or ivy Petrolia gold.

LINEN FILE
Your daintiest table or bed linen, chinaware or small valuables deserve a storage place for which they clean, wrinkle-free and wrinkl-free. They’re all hit! None, too. You can have your own personal linen file at a price from 75¢ to $9.95. Double binding, 3 sizes. Size 11 x 9 x 9, $1.00; 3 for $2.95. Postage paid. Write for Gift Catalog.

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“Chaperone” Trains Pets
Live with your dog and like it! Just shuck a little Powder Chaperone on chairs, sofas, rugs. Chaperone’s odor makes pets KEEP OFF (that you can’t smell it). Harmless. Prevents soil and torn cushions. No more embarrassing dog hairs or animal odors. Does not show. Stops puppy chewing slippers, drapes, etc. Even keeps male dogs away from females in season. Handy shaker can. $1.

Kitty Chaperone stops cats clawing furniture, drapes. Keeps her off chairs, sofas, and out of the baby’s crib. Harmless, economical. Shaker can, $1.

Treat Your Pets to Comfort

Money-Back Guarantee—try postage to sending check or M.O. Or send $1 bill at our risk. Marion Laboratories, Box 1030, South Franklin, Tenn.
**AROUND**

*Tortoise shell* decorated with mother-of-pearl inlay is used to make the exquisite gondola shown here. It will make you homesick for Venice. Fitted to the graceful boat is a music box which plays a nostalgic romantic tune. Over-all size: 15" long x 4" high. Give this to a collector of virtue. $14.95 ppd. Island Imports, 30 Gates Ave., Plainview, New York.

**Mark the record** and no one will have the audacity to walk off with your favorite Bix Beiderbecke. We show here a box of 300 labels which come marked with your name. These can be applied to 45's, 78's and 37½'s. Each label is made of white krome-coat paper imprinted in black. Gummed back is adhesive. $1 ppd. for 300. International, Box 509, Culver City, Cal.

*Party mold.* The next time you have a children's party, plan to have the cake baked in this doll mold. With the aluminum mold you get a pretty china doll head which you set into the center of the baked cake. The combined effect suggests an ante-bellum beauty. Mold is 5" x 8"; doll is 3½". $1.95 ppd. RMS Interiors, 11146 S. Michigan, Chicago, III.

**JEWEL CHEST & PERSONAL BOX**

Hand-made of SOLID half inch CHERRY or MAHOGANY What more could reliably ask for her jewelry or the gentleman of your home for his accessories, than this chest with its antique charm. It will add to the decor of your home and be a treasured item in your family for generations to come. Chest has felt lined accessory tray of quarter inch stock. All hardware including corner guides, hinges, barrel lock, handle, and screws, are SOLID BRASS. SIZE 7½" x 6½" x 14" Assembled & Finished as Shown $24.00 KIT FORM Pre-Cut & Sanded Ready for Easy Assembly $14.50

Send Check or Money Order Specify Cherry or Mahogany Shipping Charges COLLECT North Shore Wood Products Box 285, Oyster Bay, N. Y.

**TRIVET DECORATED MAT PUTS CUSHIONED COMFORT UNDERFOOT**

You'll say goodbye to tired feet when you put this comfort-maker underfoot! Made of thick, long-wearing sponge rubber, it literally "soaks up" foot fatigue at sink or stove...washing machine or ironing board. A special coating seals mat against dirt and water and non-skid backing makes it slip-safe. Clever trivet design comes in three harmonizing colors on aqua, red or yellow background. Generous 18" x 30" size. Please specify color. Send for free catalog. No C.O.D.'s Only $3.95 post-paid.*

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**movable shutters 74c AND UP**

Dramatic decorating discovery!

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TO ORDER: Send check or money order. All prices listed include postage anywhere in the U.S.A. For C.O.D., send 1/3 deposit. Calif. residents add 4½% state tax. Our regular 10-day money-back guarantee applies.

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NEW HORMONE SERUM

The traveler and the student will appreciate this portable type-writer. It is an imported model which is fitted with the standard American keyboard, with finger touch margin set, with black, red and stencil ribbon set. The finish is baked-on enamel. $59.99 complete with carrying case. $5.95 tax. Exp. Coll. The Akron, 4400 Sunset Blvd., Los Angeles 27, Cal.

A service to remember is the silver plating service of Simmons. You can send your sterling silver or your Sheffield ware to this firm and be confident that you will receive the finest consideration and the best possible workmanship. Flatware and hollow ware are the specialty of this firm. The prices are always reasonable. Simmons, 219 Pryor S.W., Atlanta, Ga.

Bavarian china is highly prized. We show here a five-piece place setting which can be used with pride in the contemporary or the traditional setting. Background is white decorated with platinum flowers. Modestly priced at $10 for dinner plate, butter plate, soup plate, cup and saucer. Postpaid. From Hildegardia Studios, 597 Farmington Ave., Hartford, Conn.
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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.

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**Winter Blossoms** 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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Send name and address. Pay only 50c on arrival plus C.O.D. postage and tax on guarantee you must obtain with first order or receive remainder. HORMONEX SERUM for hair & scalp for women, half price. For men, try one glass. Send for Shutter again if not pleased. For additional information, send for sample to SHERMAN SALES CO., Dept. HG-2, Paris, Texas.

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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 yarn. Costumes are made of cotton print. Both the man and the woman doll are authentic in detail. 5" high, $1 the pair p. p. d. 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 p. p. d. Order from Kirkham's, 71 Bay Street, Glen Falls, New York.

Lazy Susan table. Here is an opportunity to get a really fine table at a moderate 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 p. p. d. Newcomb's, Box 1249, Durham, N. C.

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Enjoy your fireplace the easy way. Your legs "roll-back" by gravity INTO the fire area. STOP CONSTANT "POKING" to stir up fire. The EMBER KING lets air get to the wood and burns evenly. SPECIAL "old Virginia-slow-to-rear" keeps fresh wood afire and burned wood radiantly heating. Get all the "fire-life" out of your fuel. Created in old Virginia. Handsome brass ends and black antique finish. Prestied $12.00 (no c.o.d.'s). EMBER KING 1225 W. Broad St. Falls Church, Va.

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An elegant crystal fixture with screws-in-top you can hang yourself to eliminate costly installation. Has tiers of hand-cut and hand-polished irridescent prisms. Satisfaction guaranteed.

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World's Standard Conversational Method for Over Half a Century
The labels on French wines may be mystifying to a beginner, but to those who 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 contrôlée. 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 “estate-bottled.”

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)
Select the perfect lighting for every activity and mood

You have every level of light...from dark to full bright...with LUXTROL

Dinner is over. You and your guests move to the living-room for coffee. Followed, perhaps, by bridge...TV...or an evening in the recreation room.

Bring your guests quickly into the spirit of whatever you plan...with lighting, controlled to fit the occasion. LUXTROL controlled!

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LUXTROL does away with noisy, old-fashioned on-off switches. Controls both incandescent and fluorescent lighting. It is not a rheostat...but a cool, efficient and safe autotransformer. Made with precision and fine craftsmanship. Approved by Underwriters' Laboratories. And the price is surprisingly low.

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A product of THE SUPERIOR ELECTRIC COMPANY
Soup, 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 this simmering household soup pot (for which the French pot-au-feu 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. 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
1 1/2 cups light croutons

Dissolve the fat in a deep heavy kettle. Add the potatoes and onions, finely sliced. Add the water, salt and pepper; cover and cook very slowly until the vegetables are quite mushy. Add the stalks and leaves of the water cress, and the reserved water cress leaves and the cream. Add more seasoning if necessary. Reheat, do not boil; serve with the croutons. 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 milk, 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.

Cream of Carrot Soup
(Potage Crécy)

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

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
1 1/4 cups chicken stock
1/4 teaspoon dried sage
1/4 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.

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, 1/2 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, heating 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 1 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. Reduce heat and season with salt and pepper. Pour on the stock and stir over the fire until it comes to a boil. Drain the clams and add to this mixture. Continue cooking slowly until the clams are soft and turn the soup around 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.

**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  
½ cup boiled milk  
½ cup cooked tapioca  
2 egg yolks  
½ cup light cream  
1 tablespoon chopped chives  
1 cup croutons

Remove about ½ 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 thin. Moisten with 4 tablespoons of water (it should be rather on the thick side). Season and add a little sugar. Slowly and carefully stir in the cauliflowerets, the cream, the chives, and lastly, the caulifloweret sare served separately. Serve croutons separately. 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  
½ cup very dry white wine  
5 cups water  
3 tablespoons butter  
2 tablespoons rice flour or 3 tablespoons flour  
½ teaspoon cayenne pepper  
2 tablespoons finely chopped parsley  
1 cup light cream  
1½ 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 cayenne pepper. Slowly and carefully stir in the mussel stock and stir

**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

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 ham, 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 1½ 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.
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
1/2 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
Salt and freshly cracked black pepper
3 cups light cream
6 juniper berries, crushed
1 cup whipped cream
Small, 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 the 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 glaces or 1 1/2 ounces marrons glaces 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 glaces, 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.

Hot Clear Soups

Onion Soup au Gratin

4 tablespoons butter
2 tablespoons vegetable oil
6 medium size onions, finely sliced
Salt and pepper
1 teaspoon flour
1/2 teaspoon French mustard
1/2 cup dry white wine
2 1/2 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
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.

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

**Consomme Celestine**

Mix together in a small bowl 4 rounded tablespoons flour, 1 egg, 1 egg yolk, 2 tablespoons vegetable oil, ½ teaspoon salt, a pinch of sugar and 4 tablespoons of milk. Beat until quite smooth. Stir in ½ cup of milk and allow to stand in the refrigerator for ½ 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 consomme before serving.

**Consomme 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 bake for 5 minutes in a 400° oven. Remove, cool, and cut into small oblong pieces. Add these to the consomme just before serving.

**Consomme 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 ½ 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 ½ 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 consomme 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

**Consomme Julienne**

- 2 cups heavy sour cream
- 1 clove garlic
- 1 teaspoon salt
- ½ teaspoon freshly cracked black pepper
- 1 teaspoon grated lemon rind
- ¾ 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,

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.

**Chopped fresh dill**

2 tablespoons frozen butter

**Clear Borsch**

- 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
- ½ teaspoon coarsely cracked pepper

Place the meat and the bones in a heavy casserole or earthenware marmite, 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.

**Garnish**

- 1 large Bermuda onion
- 1 tablespoon rock salt
- 1 clove crushed garlic
- 1 teaspoon salt
- 1 teaspoon sugar
- 1 teaspoon caraway seeds
- 1 clove crushed garlic
- 1 teaspoon salt
- ½ teaspoon sugar
- 1 large piece of celery
- 1 large parsnip
- 1 large piece of potato
- 1 large turnip
- 2 large carrots
- 2 large leeks
- 1 large onion
- 8 black peppercorns
- 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

**Clear 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

Serves 4-6.

**Cabbage Soup**

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

Serves 4.
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  
3/4 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 2 1/2 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 salt 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**

**Vichysoisse**

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  
1 1/2 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  
1 1/2 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-

HOUSE & GARDEN, JANUARY, 1957
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 skinned-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

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.

Iced Pea and Curry Soup

(Potage Singhalese)

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 water, add to the peas, season with salt and cayenne. 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.

Iced Broccoli Soup

4 tablespoons vegetable oil
1/2 cup finely chopped onion
1/2 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 1/2 teaspoon crushed dried rosemary

Gently heat the oil; add the onion and 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.

Greek Lemon Soup

(Soupe Agholemono)

1/2 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, 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 cream. 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.

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
½ cup olive oil

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

1 quart boysenberries
¾ cup brown sugar
1 quart sautéerne
Salt
1” stick cinnamon
3 whole cloves
4 fresh mint leaves, chopped
1 envelope gelatin
½ 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 sautéerne. 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.

Cold Fruit Soup with Wine

1 lb. peaches
1 lb. plums
1 quart water
1 quart red wine
1 lb. sugar
½ cup blackberry jelly
A little lemon rind
½” 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.
SECRETS OF SOUPMAKING

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Long wooden spoons essential for stirring ingredients into steaming soup kettle. 131/2", $6.00; 151/2", $6.50; 16", $7.50; plus $.25 for postage. La Cuisinier, 133 E. 55th St., N.Y.C.

Purée press of chrome coarsely strains vegetable pulp for thickening soup. 10", $8.50 postpaid. La Cuisinier, 133 E. 55th St., N.Y.C.

“Creuset” kettle and individual bowls for onion soup are flame enamel on cast iron. 6 qt. pot, $11.95; bowls, $2.95 ea., express collect. Tomorrow’s Heirlooms, 134 Liberty St., N.Y.C.

Food chopper with two wooden handles makes quick work of slicing ingredients. $7.50 postpaid. La Cuisinier, 133 E. 55th St., N.Y.C.

Traditional marmite is ovenproof earthenware, for long, slow cooking of basic stocks. 10", $7.80. Bazar Francois, 666 Sixth Ave., N.Y.C.

Copper Roman kettles lined with tin for clarifying soups. 13/2 pt., $6.95; 1 qt., $8.95; 2 qt., $10.95. Copper ladle, brass handle, $2.50. Vincent A. Savarese, E. Greenville, Pa.

Wood mortar and pestle for crushing garlic, mixing herbs. 4" in diameter, $1.95. French wire whisk, $7.50. Bazar Francois, 666 Sixth Ave., N.Y.C.

Amusing 1957 All America Rose Makes Landscaping News of the Year!

Spectacular new design and color effects now possible for you with “Golden Showers”

This remarkable rose, introduced by Germaine’s of California, is a NEW variety that lends itself to landscape treatment as no other rose has. For the first time in 16 years the All America Rose Award has been won by a Pillar and Climbing Rose, named “Golden Showers”. Since 1941, no other rose in this class has combined sufficient beauty, hardiness, and flowering qualities to win this highest award.

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FIRST rose variety that can be grown 3 ways (1) an ever-blooming Climber, (2) an eye-level bush, (3) a Pillar. • FIRST rose variety with such long, almost thornless, bronze cutting stems. • FIRST Hardy Pillar having such large, dark green, glossy foliage—highly resistant to mildew and blackspot.

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At left—(1) Trained as a climber, produces a vast profusion of blooms. (2) Pruned to grow as a 5 foot symmetrical bush, with profusion of blooms at eye level. (3) Trained to grow to self-supporting Pillar (or column) 10 feet high.

Stunning New Design & Color Effects Now Possible With “Golden Showers”

Plants of “Golden Showers” spaced six feet apart as background. The Queen Elizabeth Grandiflora rose bushes in front of these, spaced three feet apart. In front of these, spaced three feet are Hybrid Teas. Floribundas make up the border. Roses can be planted to obtain stunning color effects as well.

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Enclosed is $  

Please send [ ] 1 Golden Showers Rose—$3  

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JANUARY, 1957
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 may now 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: Venturous 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 drying winds. To learn best placement of fencing (and of plants planted 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 combattng white fly, replace privet hedges with glossy abelia (perpetual flowers), lantana, oleander (tall) or leadwort (low and sprawling).
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 suked since autumn rush into vigorous growth; insects too, especially white fly and aphids. 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.

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 ridge crosswise as necessary. Repeat, slowly, ridge-and-spread 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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Again and again . . . from gardeners everywhere, you’ll hear about the wonder of Wayside’s marvelous catalog. Its wealth of garden beauty, unsurpassed quality and exciting new introductions cannot be equalled. Wayside’s complete catalog is the perfect “letter of introduction” to a whole new concept in garden pleasure. Expect wonderful things . . . you’ll find more than you could possibly anticipate.

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 branches are covered with lovely, bell-like, rose-pink flowers that often measure ½” across and are pleasingly fragrant. Superb color accent for foreground planting and in shrub border.

New MAGNOLIA, Dr. Merrill. We consider the development of this new “star-like” flowered Magnolia at the Arnold Arboretum in Boston a real achievement. Unlike other varieties, it is very hardy and grows rapidly. In early spring, branches are hidden under snow-white drifts of gorgeous, star-like blossoms, creating a vision of unforgettable beauty.

New BUDDLEIA, Hever Castle. A very beautiful and completely distinct version of the popular “Butterfly Bush.” Originated at famous Hever Castle, residence of Lord and Lady Astor. In late June and July, this bushy, much branched shrub is a mass of exquisite, deliciously fragrant, globe-shaped, lavender blossom clusters that grow upright. Does not die back — hardy at below zero.

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New MAGNOLIA
Dr. Merrill

New BUDDLEIA
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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. Slaundering gardens is about like slaundering 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 "wurt." We all had wots, from handling toads, and we cured them with the juice of the milkweed. But "wurt" here is obviously a verb, and besides, Brown, English and not to be blamed on New England. It is a problem.

Or take that adjective "lovesome." I have had a hand in (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 too negative a side. Maybe "likesome" is just about right.

What tempts 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 stayed 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 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, anemone. 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 plant 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 be the whole garden side of HOME & 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, plumago. That last one, there, that merely sounds chronic, but the other three sound fatal.

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

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 reaction 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, health-breathing flowers. And I translate most of 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 begun to sprout and bloom like a psychotic. Lola cooks and cleans and washes for me; she and her husband Cornello, their three small daughters, five cats, twenty-seven chickens and a bald-headed 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 rebate when the police were looking.

I must admit that the garden is attractive considering the sources of it, and 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

SHOPPING INFORMATION

All prices are approximate

Cover
Rug, "Stantime": all wool, woven with Melton; custom-made colors in any size; 9' x 12', $757. At Lord & Taylor, Fifth Ave. & 38th St., New York, N. Y.

Donate fabric; Dacron sheer, $3 a yard, in New York area. S. M. Hexter (through decorators).

Desk; $485, chair, $345; both, white, gold trim. At Jacques Bodart, Inc. (through decorators). Crystal arm, 18th Century Venetian, $125; faience inkwell, $129; papier-mâché pencil tray (part of 24-piece set), $18. At Doris Der- sauer, 229 East 51st St., New York, N. Y.

Escutcheon plates, lever handles are part of 3-piece set, $18. At Doris Des- hand, Century Venetian, $125; faience inkwell, $129; lever handles (part of 3-piece set, $18). At Doris Des.

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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 I knew what it was. Lola, however, has more or less made out that the zinnia is a weed growing wild in the fields, like Bouncing Bet at home. Lola dragged in the two plants—they are flowers and red and philobitis-colored, respectively—whenever she has visitors. She snickers about them only because I insisted I liked them. I think I would not have looked very well that I can point to my stand of little Theresa with pride.

The blonde of her 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 darling 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 biguilla in the back yard. Higuerta 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): Carona!

(Carona is not a reference to a cleaning-fluid. Carob, literally "be-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 carob, which means—"charcoal."

The feminine of carobr is the equally insulting cabrona, so the feminine of the substitute is carobona. 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 sympathetic, I might have followed the Prince and chosen the other way, but Lola is right: The Blonde is a carona.

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 anyway, 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
SHOPPING INFORMATION (Continued)

all “Linnen” earthware; violet blue tumblers, $1.20 each; Kiita ovenware box, $2; 8-piece luncheon set, white linen with “Linnen” blue border, $10. At Levoy, Minneapolis, Minn. "Oblisk" stainless steel flatware, 6-piece setting, $14.10; china salt and pepper shakers, $2 each; white Gustaveaux faience bowl, $16.50; hutch Lazy Susan, $15; stainless steel coffee pot, $75, creamer, $20, sugar, $1. At George Jensen, 667, Fifth Ave., New Yorl.

Center: Sideboard designed by the office of George Nemoy; walnut, custom-made. Electric heating unit in center has Formica covered trays each side; drawers hold linens and hi-fi speaker. Canisters, $16 each; cups and saucers, $4.50; first China Francois, "Graciosa" pattern. At B. Altman & Co., Fifth Ave. & 34th St., New York, N. Y.

Bottom, right: Chairs, table, custom-made, designed by office of architect George Nemoy. Stoneware casserole (a holding flowers); white glaze with brown and gold including clover, $17.50. Designed by Meindert Zaalberg, Holland. At International Designers Group, 30 East 33rd St., New York, N. Y.

Kitchen planning

Page 48, top: Cooking utensils, cast iron, red or yellow porcelain enamel finish, 9" x 15", $4.95. cover, $2.75; 11". $5.95, cover, $3.95; open roasting pans, 4 qt., $8.95; 6 qt., $11.95. Descoware Corporation.

Bottom: Stoves, "Aparca Playing a Drum," 22" high, without base, $22.50; with base, $35, express collect. At Brentano's, 585 Fifth Ave., New York, N. Y. Glasses, "Dolity Madison" goblets and ice tea, $4.20 a doz.; "Moon Ring" hi-balls, $1.92 a doz.; wines, $2.20 a doz.; "Elegance" cordials and fruit glasses, $2.72 a doz.; "Symphony" cordials, $2.80 a doz.; milk glass mugs, $2.72 a doz.; six crystal beverage glasses in transparent container, $9.50. Fostoria Glass.

Page 49, top left: "Belvedere" woven blinds, 7" 1/2" wide, $1.50 per yard; white and natural gold and black accents, $243. At Gump's, San Francisco, Calif. Oval candlestick, vegetable design, $13.50. Descoware Corporation.

Sketched: Panel headboard, 6" wide, $30; night table, 24" x 16" x 18", $10; chest, 30" x 18" x 54", $90. All pieces have iron frame, black top, sprayed lacquer finish. Vista Furniture Co., 902 Third Ave., New York, N. Y.

Support the march of dimes.
VERONA. THE POETS’ CITY

January, 1957

VERONA, THE POETS’ CITY

There are innumerable churches which you may find (predictable “frivolity” of his realm. Graced with the illustrated “unrowned drawing-room”–an echo of the baptizing of the Piazza San Marco in Venice as “the finest drawing-room 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 cafes that practically ring the Piazza. Outside Verona, 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 lake. Or sit under an arbor by the lakefront and murmur to the water as by now you’ve doubtless got into the habit of murmuring: “Soave”, or “Bardolino”, or “Valpolicella”.

Outside Verona is one of Italy’s most poetic sights—Lake Garda. Half an hour in a bus and you are in 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 lake. Or sit under an arbor by the lakefront and murmur to the water as by now you’ve doubtless got into the habit of murmuring: “Soave”, or “Bardolino”, or “Valpolicella”.

The rest of the sight-seeing entails 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 francesi sono ladri,” the guide in San Zeno is apt to tell you—“Not all Frenchmen are thieves,” or “Bonaparte”—“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

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VAUGHAN’S SEED COMPANY

Address

JANUARY 1957

97
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 moreersetting 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 solitary dissertations has been focused 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 repulse from him. A friend is not an evedropper, a devoted parent does not force confidence, 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 art. And yet, I say to the speaker, the whole burden of whose book was the simplicity of 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 so quite so desirable. But I do look back kindly to a time, not so long ago, when a sort of accidental lift came my way. And it was in the summer. My daughters were at camp. The cook was on vacation. And quite unexpectedly my husband was called to town. For five days (the first in many years) I was completely and blissfully unwounded. 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 not one's social secretary, adviser, nurse, or menu-consultant. 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 and solitude. And I had been sun. One day I didn't even dress. Although I was in perfect 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 sets sit 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 opened and closed, the community dignities, the areas that must be library-nursery-parlor-conservatory-study, all at once? Why, with fortitude and gritted teeth, I expect, while they wait for gentiles to convince them something to use instead of space and money.

Privacy still comes high. But so used also candles and salt and white bread. We have invented cheap fires, in-expensive 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

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 arboretum of town. For five days (the first in many years) I was completely and blissfully unsurrounded. No one even called me from upstairs or down. I had nobody to urge or soothe or mollify or exhort or pick up after. I was not one's social secretary, adviser, nurse, or menu-consultant. 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 and solitude. And I 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.

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END

CORKSCREW (Continued from page 30)

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 deceive or balm. It can, in truth, be a mis en bouteilles dans mes caves. This means "bottled in my cellar." Anyone can buy up wine in cask means "bottled in my cellar." But I recall it tenderly.

Wine experts who import wines for the American market are those heard. END

ART (Continued from page 30)

establish a sympathetic bond. At best, becomes a background.

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. In evitably there will be the need again for the exchange of concrete ideas, for reminiscence, for wit. And there are, fortunately, contemporary artists who still answer these needs, the acid commentators on the social landscape 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 story-tellers who bring to their telling grace, intelligence and style. But they are at the moment outnumbered by the artists who paint abstractions. And it is concluded that in their work it is sympathetic to us as something more than escape or balm. It can, in truth, 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 Wise Sons & Co., 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
The garden catalogs offered in these pages will provide you, the home gardener, with an outstanding mail-order market place for an infinite variety of quality merchandise. The reason being, a catalog is the plantsman's most economical and practical way to display everything he grows. For this reason, too, he is oftentimes able to offer you the most recent plant introductions long before they are available elsewhere.

Then, too, there are other fine advantages of buying from garden catalogs. Many are wonderfully illustrated in color and contain full descriptions of flowers and foliage, with blossoming periods, and notes on placement and culture. Many catalogs also contain useful information on improving poor soils, on feeding, spraying, watering and on growing plants even in difficult climates. Thus, catalogs will not only keep you informed of what is new in plants, bulbs and shrubs, they will also offer you the benefit of expert advice from the man who hybridizes and grows this quality merchandise.

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Bar, buffet unit from Ronweber Transitional Collection is ideal for party giving. Bar, 64" x 15" x 17¾", $134. Buffet, 76" x 20" x 33"; narra wood panels, dark walnut frames. $428. John Abbate, designer. Through decorators.

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

Brass Pitcher to serve frosty punch or cocktails is 12" high. $48. Brass stirrer with ring tip, to match pitcher, $10. I. Magnin.

Refrigerated cabinet has storage units on both sides, Formica top for serving. Penguin Mid-Century Console comes in walnut, mahogany, oak finish; 39¾" h., 50¾" w., 18¾" d. $795. Springer Industries.
Walnut tea cart with cane doors has white Formica top, measuring 72" extended. Lower shelves are gray and black Formica. Cart is 41" x 153/4" x 293/4". Brass trim. Edward Wormley, designer. $570. Dunbar.

Ice crusher fits on Waring Blender or base, does the job in 90 seconds. Ice Jet, $16.95. Gray, white blender, $44.50. Hammacher Schlemmer.


Black lacquer table has sliding white Panelyte top; matching pull-out seats or servers. Gershun table has cork lining; ice bucket, glassess. Overall dimensions are 44" x 23¾" x 14". $125.50. By American of Martinsville. (Continued on next page)

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BAR ACCOUTREMENTS continued

Tray with wood handle, wrought iron frame, is an attractive bar accessory, holds glasses firmly while serving. May be hung up. $6.10. Designed for Living.

Mobile buffet server from the Janus collection is of mace walnut with parquet inlay doors. Six drawers provide storage for silver, linens. Top extends to 72". Overall: 50" x 18" x 32". $247.50. Mount Airy Chair Company.

Insulated ice bucket of "Staved Teak" holds 21/2 qts; top locks for carrying. $19.50. Danish "Fjord" bar set, spoon, knife, opener, teak handles, $9.75. Neiman-Marcus.

Glass jar set, right, has brass covers for the three pieces. Sizes: 6" high, $12; 5" high, $8; 2" high, $4. At Bonwit Teller.

Store directory for bar accoutrements

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Bonwit Teller, New York, New York
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