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FEBRUARY, 1957
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# CONTENTS FEBRUARY, 1957

## HOUSE & GARDEN

### A Guide to the Arts of Living Vol. 111 No. 2

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**ON THE COVER:**

Sunlight shimmering softly through shutters, a drift of fine linen gauze, an harmonious mixture of French and Italian furniture, clusters of flowers—such are the elements that conspire to make a bedroom warm and personal. This room, decorated by Michael Taylor, A.I.D., for the oldest daughter of Mr. and Mrs. Francis Martin Jr., in Burlingame, California, is one of 25 bedroom schemes in this issue which suggest many fresh ways to decorate your own personal world at home.

---

**DECORATING**

<table>
<thead>
<tr>
<th>Page</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>30</td>
<td>A style for an age</td>
</tr>
<tr>
<td>33</td>
<td>Kansas City views contemporary by Ross E. Taggart</td>
</tr>
<tr>
<td>58</td>
<td>Five interiors reflect the luster of plastic wall tiles.</td>
</tr>
<tr>
<td>64</td>
<td>How to decorate for repose</td>
</tr>
<tr>
<td>67</td>
<td>Bedrooms in a dozen different styles</td>
</tr>
<tr>
<td>69</td>
<td>Give your bedroom fresh appeal</td>
</tr>
<tr>
<td>70</td>
<td>Four poster revival</td>
</tr>
<tr>
<td>107</td>
<td>Mattress Confidential</td>
</tr>
<tr>
<td>126</td>
<td>Blanket Facts</td>
</tr>
</tbody>
</table>

---

**BUILDING**

<table>
<thead>
<tr>
<th>Page</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>34</td>
<td>H&amp;G’s Hallmark House No. 1</td>
</tr>
<tr>
<td>36</td>
<td>A plan of many zones</td>
</tr>
<tr>
<td>38</td>
<td>Terraces extend living scope</td>
</tr>
<tr>
<td>41</td>
<td>The sky lights the house</td>
</tr>
<tr>
<td>42</td>
<td>Rich textural effects from inexpensive materials</td>
</tr>
<tr>
<td>44</td>
<td>Family bedrooms that are personal living rooms</td>
</tr>
<tr>
<td>61</td>
<td>Fifteen new bathroom plans</td>
</tr>
</tbody>
</table>

---

**ENTERTAINING**

<table>
<thead>
<tr>
<th>Page</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>48</td>
<td>Hospitality is on a generous scale</td>
</tr>
<tr>
<td>108</td>
<td>Corkscrew: The great wines of Bordeaux: Part I by James A. Beard</td>
</tr>
<tr>
<td>109</td>
<td>Potato Cook Book by Eloise Davison</td>
</tr>
</tbody>
</table>

---

**GARDENING**

<table>
<thead>
<tr>
<th>Page</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>51</td>
<td>Gardener’s Year: Part 2</td>
</tr>
<tr>
<td>52</td>
<td>Plan to make a good house look better</td>
</tr>
</tbody>
</table>

---

<table>
<thead>
<tr>
<th>Page</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>55</td>
<td>The goal: landscaping to your boundaries</td>
</tr>
<tr>
<td>56</td>
<td>Cash and carry flowers</td>
</tr>
<tr>
<td>72</td>
<td>Gardener’s Month</td>
</tr>
<tr>
<td>123</td>
<td>A guide to landscaping costs</td>
</tr>
</tbody>
</table>

---

**KITCHEN PLANNING**

<table>
<thead>
<tr>
<th>Page</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>46</td>
<td>The kitchen is the hub of this house</td>
</tr>
</tbody>
</table>

---

**TRAVEL**

<table>
<thead>
<tr>
<th>Page</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>26</td>
<td>Diary of an island hopper by Eleanor Early</td>
</tr>
<tr>
<td>27</td>
<td>H&amp;G’s Travelog</td>
</tr>
</tbody>
</table>

---

**GAMBIT**

<table>
<thead>
<tr>
<th>Page</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>Bookshelf by V. S. Pritchett</td>
</tr>
<tr>
<td>10</td>
<td>Home Screen: A few kind words for the ladies of TV by John Sharnik</td>
</tr>
<tr>
<td>12</td>
<td>Turntable: The operas in between by Roland Gelatt</td>
</tr>
<tr>
<td>20</td>
<td>Art: The ascending Id in amateur art by Emily Genauer</td>
</tr>
<tr>
<td>22</td>
<td>Antiques: Questions &amp; Answers by Felicia Marie Sterling</td>
</tr>
<tr>
<td>24</td>
<td>Letter from Maison &amp; Jardin</td>
</tr>
<tr>
<td>25</td>
<td>Letter from British House &amp; Garden</td>
</tr>
</tbody>
</table>

---

**FEATURES**

<table>
<thead>
<tr>
<th>Page</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>29</td>
<td>An editorial</td>
</tr>
<tr>
<td>4</td>
<td>H&amp;G’s Newsletter</td>
</tr>
</tbody>
</table>

---

**READER SERVICE**

<table>
<thead>
<tr>
<th>Page</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>78</td>
<td>Shopping Around with Ann McLaughlin</td>
</tr>
<tr>
<td>98</td>
<td>Interior color schemes by mail</td>
</tr>
<tr>
<td>127</td>
<td>Shopping Information</td>
</tr>
<tr>
<td>127</td>
<td>Your Advertising Index</td>
</tr>
</tbody>
</table>

---

If you have specific questions on homefurnishings, houses or gardens shown in this issue, please write to House & Garden Reader Service, 420 Lexington Ave., New York 17, N.Y.
WHAT'S IN STORE FOR YOUR HOME:
NEW PRODUCTS, IDEAS AND TRENDS

Predictions on heating the home of tomorrow promise that waves of warmth will emanate from surprising sources. G.E. visualizes a day of beds without blankets; instead, a MODERN-DAY CANOPY will pull out above headboard and radiate its own "blanket" of heat. Alcoa has displayed a prototype of RADIANT-HEATING ALUMINUM WALLPAPER, has in progress a RADIANT-HEATING ALUMINUM RUG which may someday cool as well as heat the room it decorates...."Ready Towel" SHOWER DOOR contains built-in window which opens to a towel bar—and a dry towel—within reach from inside tub enclosure. Nec-Tec Mfg. Co., 2228 So. Barry Ave., Los Angeles, Cal....An adventurous artist has come up with a way of "PAINTING" WITH GLASS ON GLASS. Vibrant designs come framed in aluminum, are ready to install in doors, window sashes or room dividers where sunlight plays through chips and grains of colored glass. Can be framed in cocktail tables, cabinets and lighted from behind. Kilby Glass, 18 West 56 St., New York, N.Y....Plastic BUILT-IN PIN TRAY is given drawer space in Drexel's Projection Group chests, keeps bureau clear of clutter and slips out for wiping clean. Drexel Furniture Co., Drexel, No. Car....Firth is putting out their first carpet woven of 100% MAN-MADE FIBER, an acrylic yarn significantly resilient, durable and soil-resistant....FILING SYSTEMS FOR CLOTHES, hung with rods and shelves, classifies articles in units that pull out for easy reference. Saginaw Furniture, 666 Lake Shore Dr., Chicago, Ill. (Cont. on p. 6)
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<thead>
<tr>
<th>Name</th>
<th>Address</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>City</td>
<td>Zone</td>
</tr>
</tbody>
</table>

FEBRUARY, 1957
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GAMBIT

THE ZANY WORLD

By V. S. Pritchett

"The word of a Wooster is his bond and all that sort of rot." For thirty or forty years we have laughed ourselves silly in Mr. Wodehouse's Arcadia. Now his collected works are appearing in a signed edition, in pleasantly selective chronology (the first six volumes begin with A Damsel in Distress (1919), continuing with Jeeves in 1923 and reaching Debs' happy acres at Blandings and Belpher in 1928). The prize Silly Ass, the last innocent of the heroic age of English farce, now runs neck and neck with Henry James for the title of "the master." The time has come to take his idylls seriously.

Let us anticipate the reports of scholarship and piety. There is the plaque in the hall of the Drones Club. There is the controversy about which of The Times' leaders and which of the occasional writings of Mr. Somerset Maugham were written by Jeeves. Research will eventually tell us what arrangement Mr. Wodehouse has had with the Tennyson heirs for his debt to the Arthurian cycle, and specifically for his right to convert Sir Galahad into Bertie Wooster and for writing down the stock of Guinevere. We expect to hear that Belpher and Blandings have been left to the nation and that insecticides, roses, flying flower pots and air guns from these noble seats are on view in the neo-feudal collection at the Victoria and Albert Museum. A thesis on Wodehouse's slang is in preparation at Harvard and his metaphors are being combed for symbolism at Indiana. Like the creator of Sherlock Holmes, Mr. Wodehouse has imposed a world. Piccadilly and Le Touquet have become, like Baker Street, metaphysical, even meteorological, fantasies, for I believe that not a drop of rain falls in England throughout his novels; the island swarms with correctly dressed men, and sunshine. The old suburban dream, started in Persia by the Kubaiyat, of moulding the world nearer to the heart's desire has been accomplished: a free world, created for the arts of folly, given to speed, timeless intrigue, loud laughter in upper class accents with all expenses paid and the banana skin for all who practice the obstructive crime of work.

We may, of course, belong to that party, the party known to the master as "the sand in civilization's spinach." We may be, in other words, readers of Chekov, bad at games, unready with our fists, married to efficient girls who wear glasses and who have been to the London School of Economics. We may be interior decorators. That
OF P. G. WODEHOUSE

is to say, we may be mad. There are two major and conflicting traditions of English comedy: the sane and the mad, the sanguine and artificial, the fantastic and the muscular, the eupletic and the intellectual. Until Joyce Cary came along, Mr. Wodehouse was the last of the hearties to "breeze in," "toddle around" and "shimmer out." More important, he was the last kind-hearted comic. He grew up in the Edwardian sunshine and has firmly prolonged it as a daydream, refusing to believe in any other England, refusing to leave school. There is not an ounce of satire in him. Later comics, like Evelyn Waugh, and prophetic ones like Ronald Firbank, have all the malice of insecurity, the satanic pessimism of the age of roguery and collapse that has followed. The optimistic masculine tradition suffered almost a mortal blow between the wars. What that tradition meant to the comics is clear from Mr. Wodehouse: a fantastic fighting spirit, cheerful brutality, well-educated scorn for the intellect, a love of pretty girls but a disparagement of women. (Kipling's words: "A woman is always a woman but a good cigar is a smoke.") The heart is in the right place, the brain is in abeyance, there is plenty of drink—hangovers are funny—and the body is liable to painful accidents: black-eyes, blows in the stomach, strains, sprains and bandages abound in a schoolboy's free-for-all. Lord Emsworth peppers his hated secretary with an air gun; his sister can't resist peppering the butler; the butler fires a burst as well. Chekov readers are found gagged in boathouses. Windows are smashed, china is hurled about. Amateur burglary flourishes, millionaires and peers live in continual and picturesque apoplexy. It's a man's world of (Continued on page 124)
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Home Screen

A FEW KIND WORDS

I have been taken to task by a reader for including schoolteachers, in the course of one of these periodic essays, among "us common people"—a designation that I guess schoolteachers have always right to resent as the rest of us. As an exponent of fearless journalism, I refuse to withdraw behind my credentials of good faith toward the teaching profession (paid-up membership in two PTA's and a citizens' Council for Education). In fact, I shall now take on an even more powerful segment of the public: women.

I'm not going to offer any affidavit of my position on that subject, except to point out that I once declined to put my signature on a referendum for repeal of the Nineteenth Amendment. (The petition, I happened to know, originated with a man hard pressed by an intractable secretary and two teen-aged daughters.) So you ladies in the back of the hall might just stop clutching for your furs and handbags and keep your seats while I declare that women's place is in the home.

I'm talking about everybody's home—to which a number of attractive and articulate women are given entry every day via the television tube. As panelists, hostesses, mistresses of ceremonies, the lady performers have been with us in impressive numbers ever since the era of the seven-inch screen. In my living room, at least, they are more than welcome, as a stimulating change from the male of the species. As household guests, on the whole, they are better-mannered, more considerate of us viewers. Their material is sometimes primitive, it's true, and they are capable of some startling gaucheries; but, by instinct or otherwise, most of them seem to have a better idea of how television affects us than many of their male counterparts.

The field in which you can see this sex difference function in its most telling form is the interview. That's a term inherited from the men's world of television. In the hands of TV's women the interview becomes a conversation—a much more revealing and, I think, more entertaining form of communication.

In an age of the prepared answer, of the press conference designed as much to limit information as to expose it, the interview has become a threadbare thing. But conversation—the exchange of viewpoints, the unexpected response to an impromptu statement—this is the living fabric of human communication. One is a thing of the studio, office or press-conference room; the other, as the ladies sense, is a thing of the living room, like TV itself.

So, in the living room, such skilled conversationalists as Arlene Francis and Faye Emerson seem very much at home. Even Jinx Falkenberg McGravy, whom I never expected to make the grade, now displays, in her periodic reincarnations as a program hostess, a certain talent for persuading interesting people to reveal something of themselves. And besides these ladies of national repute I've caught an occasional glimpse of others on local stations, performing similar service with comparable skill.

The ladies themselves are a widely assorted group, Miss Francis, as you've probably noticed from her appearances as a panelist on What's My Line? and as mistress of ceremonies on Home, is very quick on the verbal draw. In gently satirical style she maintains a kind of running side-commentary on her own material. Starting to introduce a feature on dressmaking "for the woman who is not a perfect fit," she'll interject: "And who in this room is a perfect fit? More to the point, who hasn't had one lately?"

Miss Falkenberg, by contrast, is terribly earnest and rather humorless. Miss Emerson is distinguished for a most ladylike vivacity. They all manage to look very pretty without, as far as I can tell, antagonizing other women—an impressive feat in itself.

What they all have in common besides this is a good-natured, intensely personal attitude toward the people who appear on their programs. They are good listeners, and they all have a way of encouraging response from an interviewee (a word that ranks for unattractiveness just above "hubby" and "kiddie," but that I can't seem to find an alternative for) by responding to him instead of just going on to the next question on the Teleprompter.

"Perry Como's nothing," I heard a teen-age guest tell Wendy Barrie, one of the non-network girls, one day.

"Well, I think Perry Como's wonderful!" Miss Barrie replied,

HOUSE & GARDEN
and proceeded to tell why she thought so. It is one of the obligations and prerogatives of the hostess, on television as in cultivated society, to treat a guest as one's equal, and therefore not above contradiction. Miss Barrie (who I suspect is a rather special taste if not a cult) carries this attitude about as far as it can go. In conversation with another teen-ager, a thirteen-year-old fellow, she interrupted a precocious statement about women by asking blandly, "You're not married, are you? Single boy?"

There are times when the hostess' response verges on the fatuous, as when Miss Francis remarked to Lee Wiley, the singer, "You're one of the most penetrating interpreters of jazz."

"What do you mean 'penetrating'?" Miss Wiley said.

"All right," Miss Francis laughed, realizing that she'd got what she deserved, "let's go on to something else."

There aren't very many male-operated programs on which a guest would feel free to react quite as normally as Miss Wiley did on that occasion. The gaffes, the occasional feminine oohs and ahs, the person-to-person treatment, all seem to contribute to an atmosphere of comfort and human contact in which the guest opens up and gives away something of himself that you've never seen in him before. More often than not, it results from the pursuit of a topic a male interviewer might have ruled out as irrelevant.

On one such occasion actor David Niven was being encouraged by Miss Falkenberg to ramble on about his travails as a young man in London. Being badly in debt to a bookmaker, Mr. Niven said reminiscently, he had once sold his body to a hospital. Then, knowing a good thing when he saw one, he proceeded to sell his remains to a number of other establishments, figuring that once he was dead they could fight it out among themselves for the prize. In the meantime he paid off the bookie and had something left for himself.

As Miss Falkenberg started to offer some comment, Mr. Niven interrupted to add, "When my brother heard about it, he was horrified."

Miss Falkenberg: "I don't doubt it."

Mr. Niven: "You know what he did? He made the rounds of the hospitals, bought me back, and gave me to myself for Christmas."

Well, I'm not sure it reads too well, but as Mr. Niven told the story it was delightful. It revealed him as a man of wit as well as daring, with an appreciation of experience and of the spoken word—the kind of stuff that a successful party is made of.

I don't know why, but the men on television don't seem to talk. Mostly they seem too little concerned with personality, too much preoccupied with the businesslike extraction of information. Either that, or they are too intent on getting across their own gags and punchlines. And that is the death of conversation, as my wife grimly explained to me the other night, after I'd interrupted an oil-company executive's praise of a "very refined" employee by remarking that I thought all oil-company employees were refined. (In my own defense, I could have pointed out that when the same man was discoursing on what he considered an act of favoritism toward Arab Jordan by Secretary-General Hammarskjold, I refrained from agreeing that "Dag is Amann's best friend.")

The point is that television is a better medium for eavesdropping on interesting conversation than it is for some of the other things it is used for. And I guess it should surprise no one that women have a higher talent for conversation than men—especially American men. Very few men, after all, have been distinguished as conductors of salons.
I

**THE OPERAS IN BETWEEN**

By Roland Gelatt

Operas, like ancient Gaul, can be conveniently segmented into three parts. First, there are the bread-and-butter staples, works like Rigoletto, Faust, and Tosca, which see service year in and year out in the world’s major opera houses. At an opposite extreme are the all but vanished rarities, operas that commanded esteem in their time but are seldom if ever revived today; Spontini’s *La Vestale*, Massenet’s *Héroïdale*, Rossini’s *William Tell* are random illustrations. Between these poles lies a species that is neither standard nor esoteric, neither wholly in nor wholly out of the repertoire. Call them “in-between operas”—works not heard at the Metropolitan every season, but revived regularly enough to be looked upon as familiar friends. Two excellent examples, Charpentier’s *Louise* and Verdi’s *Falstaff*, can now be heard in newly issued complete recordings.

In-between operas hold one thing in common. Each can lay claim to a loud cheering section. In this respect the devotees of *Louise* need yield to none. Whenever the opera is absent from the Metropolitan’s repertoire (which is not for long, since *Louise* has been staged for six of the last twenty seasons), they voice their discontent. More recently they have been inveigling with increasing plainliness why record companies should be neglecting their favorite when so many other companies should be neglecting their favorite when so many other off-the-beaten-track projects have been ventured. In answer to such pleas Epic Records has issued a three-LP album of *Louise* as performed by soloists, chorus and orchestra of the Paris Opéra-Comique under Jean Fournet’s direction (SC 6018).

*Louise* was composed in Paris at the turn of the 20th century by an impecunious and blatanty Bohemian musician named Gustave Charpentier, and its chief merits reside in its flavorful evocation of Paris at the turn of the 20th century and its believable portrayal of impoverished Parisian citizenry. The libretto, a good one as opera librettos go, recounts a drama of conflicting loyalties.

**Unusual Fireplaces**

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tion and rhythmic elasticity, Miss Vallin shapes this phrase into a touching musical statement; Miss Monmart merely sings a series of flat, unengaging notes.

All of which leaves the problem of a recorded Louise still unresolved, for the mechanically dated and woefully incomplete Columbia set really offers no solution. Perhaps London, with Ernest Ansermet, or Angel, with Sir Thomas Beecham, will soon fill the void. Meanwhile, the Louise ites will probably go on complaining.

Verdi’s Falstaff has fared much more happily at the hands of record makers. Two years ago RCA Victor issued what appeared then to be the last word in recordings of this opera, a complete performance directed by Arturo Toscanini (1LM 6111). Now a new version, conducted by Herbert von Karajan, has appeared and in many respects it is even more satisfactory (Angel 3552).

Falstaff was Verdi’s last opera, written when the composer was nearly eighty, and in point of imaginative subtlety and musical brilliance it stands apart from all his previous work for the lyric theater. That very subtlety and brilliance, however, have conspired to keep Falstaff among the in-between operas. Although many would rate it Verdi’s highest achievement, the opera has never found the mass support that such earlier works as La Traviata or Aida enjoy. At the Metropolitan, Falstaff has been staged for only three of the past twenty seasons.

This is unfortunate but understandable. Falstaff is high comedy based on Shakespeare’s Merry Wives of Windsor, and it is so mercurial, so piquantly frothy, that its effect in the opera house can seem fleeting and disjointed. At home, heard via records, the opera makes its way far more successfully. The listener can follow the quick thickening of the plot with libretto in hand and can savor to the full Verdi’s uncanny gift for musical characterization. Suddenly, then, Falstaff will be revealed to him, not as a tissue of haphazard musical conceits, but as a master-piece of sublime melodic inspiration and meticulous craftsmanship. One’s affection for it heightens the more it is heard; in this respect, Falstaff is an ideal opera for the phonograph.

Like all great comedies, Verdi’s opera does more than merely provoke laughter; it involves us intimately in the sentiments of its participants. Consider the Garter Inn scene in Act II. A prank is about to be played on the fat and ridiculously amorous Sir John Falstaff by one of Windsor’s merry wives, Alice Ford, who has invited him to an assignation in order to make a fool of him. Just before he leaves, her husband arrives at the inn disguised as a Mr. Brook. He too, independently of his wife, has resolved to make Falstaff the butt of a joke. “Mr. Brook” tells of his consuming, yet utterly unrequited, love for Alice Ford. “On her I have wasted a fortune,” he despair; and anyone who doubts the searing depth of his feeling, need only listen to the music Verdi gives him, one of the most glorious melodies ever conceived. Falstaff asks what this has got to do with him. Simple, “Mr. Brook” replies. The knight, is a great lover, let him woo Alice Ford and undermine her resistance. Falstaff is only too glad to oblige. Indeed, he is just about to leave for a tryst with the lady. Now the joke backfires on Alice’s disguised husband, who is suddenly seized with a fit of black jealousy. And again Verdi’s music penetrates beneath the surface of artificial comedy to flesh-and-blood emotion.

Bartók’s Tito Gobbi masterfully creates a Falstaff by which others will be measured for years to come. He is sustained by a group of virtuoso singers and the splendid Philharmonia Orchestra, all molded into delicate, precise ensemble by the conductor von Karajan, and recorded with remarkable clarity and balance by Angel’s sound engineers. All told, this is one of the most satisfactory operatic sets in the LP catalogue, and it would receive my unqualified endorsement were it not for the existence of Maestro Toscanini’s previous recording. As things stand, a clear-cut choice is almost impossible. Von Karajan has a better cast (Toscanini’s Giuseppe Valdengo cannot compare to Gobbi); he has been recorded with higher fidelity; and in places he shows a keener awareness of Verdi’s gentle humor. But Toscanini’s version has Toscanini—and that is a great deal. A dilemma? Certainly. But however it is resolved, the rewards in lasting pleasure from Falstaff itself can be guaranteed.
The Ascending ID

Saturday's child has become Sunday's painter

A
n artist friend tells the story of a little girl who was in a group watching him paint outdoors one summer afternoon. "Of course he can paint good," she said, evidently in reply to a murmured comment. "He's an artist. Artists can paint better than anybody."

It is, of course, a highly controversial statement. There are thousands of amateurs and not a few connoisseurs who will argue that the untrained hand and the mind "uncorrupted" by tradition and aesthetic theory can create a work more valid, more rewarding, more "genuine"—their favorite word—than any professional artist can match. As proof they'll cite anyone from themselves, naturally, to Grandma Moses or Le Dauvair Rousseau, the little 19th-century Frenchman who painted on Sundays, when he had finished his stint as a customs inspector, pictures that have fetched as much as $50,000.

I side with the little girl. Artists can indeed paint better than anybody. But since this department regularly concerns itself with their efforts, I should like for once to consider Sunday-painters.

Originality vs. ineptness

The point of this piece is not to report on the incredible increase in the number of amateur painters since the widely publicized painting of President Eisenhower and Sir Winston Churchill made their hobby so eminently respectable. It is not to tell them how to paint or what materials to buy. It isn't to pat them on the head and say, "Bully for you." It isn't even to point out once again how to paint or what materials to use. It is not to tell them anything that amateurs sometimes get to be awfully good and, consequently, real competition. Who? Well, we can add to the names of Grandma Moses and Rousseau that Sunday-painting Paris stock-broker called Paul Gauguin.

The doctor, it turned out, looks on amateur paintings as more than an emotional outlet. They can—and this is true in only limited degree for the professional—provide a most revealing index to a person's character, dreams and frustrations. If painter and picture are examined in relationship to each other. For the amateur, self-expression, in short, is really self-exposure.

You have to know how to read the secrets revealed by amateur paintings. There are psychologists who hold that the subject matter in itself holds the key. After hearing and reading what they say, I'd recommend that amateurs refrain from any impulse to paint grotesque, long views, staircases, open windows, moons, doorknobs, or Greek columns. What they signify to a psychologist cannot be printed in a family journal. On the other hand, it's all right to paint a dog. According to one expert, a dog symbolizes a critic.

But the doctor I talked with doesn't go along entirely with the
symbol theory. One doesn't paint, he says, with one's hand or mind alone, but with one's whole organism. The technical approach to a painting, its form, colors and brushwork all can be as revealing as the subject itself. Still, he admits, certain broad generalizations can be made. Amateurs paint pictures, he says, because of a fundamental human need to dominate. The lawyer, who may seem to be a completely adjusted and mature individual, still chafes under the restraints of legal machinery, judges and juries. But when he paints a picture, he alone is in command of the outcome. The newspaper man before his easel shakes the bondage of facts, deadlines, and the editorial blue-pencil. Sir Winston has something to say about this feeling of redemption in his delightful small book Painting as a Pastime. One of the joys of painting, says the old soldier, is that the canvas cannot "hit back." It "grins in helplessness" before him.

The professional's pleasure

Now this does not apply to the professional artist, says the doctor. Unless he does commercial work or portraits, he is among the relatively few persons in our society who do exactly what they want to do. His satisfaction from this is so complete he will make the greatest material sacrifices for it. He has to come to terms with his environment. His work and pleasure are one. He has his serious conflicts, of course. But generally, says the doctor, they are within the context of his art and have to do with aesthetic and technical questions. Other men are rarely able to make so satisfactory an adjustment between their basic urges and their daily life. So, many of them paint pictures. And perhaps it would be better if a lot more did likewise.

He paints what he likes

What they paint depends on their personalities. Our psychiatrist holds that the amateur always paints what he likes, no matter how unpleasant it may seem to the observer. A sad nude in a drab interior may really be the image of a man's adored wife and his guilt feelings that he has not given her a gayer life. A dark abstraction pierced by circles of light may represent the women he has dominated (circles are the classic symbol of women) and his own sense of insecurity toward the rest of the world. A reporter painting a romantic landscape is really painting his dream of escape from everyday reality. But, I asked the doctor, couldn't the landscape just have been the first paintable scene the reporter saw on a holiday when he had his paint box along? No, said the doctor. Hundreds of other scenes would have been as readily available.

Well, would a man's profession influence the kind of painting he does, I asked? Again no. "The roots go deeper. The personality traits that led him to choose a particular profession in the first place are those which will inevitably determine the kind of painting he does."

"What would the picture of a psychiatrist, if he were a Sunday painter, be like?" I asked. "Look at them," was the surprise answer. And out they came, picture after picture, all full of dejected or elated people. "They're my patients," was the explanation. "Before I can help them I must dominate them. It's that need and desire to dominate, which compels me to put them on canvas." END
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ANTIOQUES

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.

What can you tell me about my hand-carved and gilded mirror, which is over 4 feet tall?

C.S.—Austin, Texas

This is a baroque creation representing the taste current in northern Italy, especially Venice, during the early 18th century. Frames of that period generally show worm borings.

We recently came into possession of my grandfather's table service presented on his baptism. Each piece carries the inscription sketched. Can you interpret these symbols?

F. H. T.—Wakefield, R. I.

The anchor is the town mark for Birmingham; the V (in oval) represents the year 1870; the lion passant denotes sterling silver; the Queen's head (for Victoria) is a tax mark; and GU identifies the maker, George Unite.

The metal stand for my cranberry glass pickle jar has a mark. What does it mean?

Mrs. R. P.—Maple Heights, Ohio

This trademark is a rebus for Webster (web plus star), and is seen on sterling silver of E. G. Webster & Son, founded in Brooklyn, N. Y., 1886. It is also seen on certain plated wares of International Silver Co., successor to Webster in early 1900s.

Can you tell me anything about the urn in my photograph? I also sketched the mark which appears under the base.

J. W. A. L.—Warren, Pennsylvania

Your urn was created by the Paris firm of Edmé Samson et Cie, popular in the last quarter of the 19th century and whose mark is one of the most important in the realm of porcelain. Famous for their talented imitation of Chinese porcelains, they are still active.
ANSWERS  By Felicia Marie Sterlini

Is this a Yorkshire (England) type c. 1625? Can you tell me more about it?  Mrs. L. F. W.—Mt. Holly, N. C.

This chair is of the open-backed Yorkshire (or Derbyshire) type of 1660 or so. Its most unusual feature is the way in which the lower crossrail of the back meets the seat. There is normally a space of several inches between rail and seat. A related form is found in Lancashire, with a solid back. Other "cousins" occur on the Continent.

Please tell me what you can about a brass oil lamp in my possession, the history of which I have been unable to trace.  A. H. P.—St. Paul, Minnesota

These are called "Roman lamps", and are modeled after antique bronze examples such as those in the archaeological museum in Naples. In the 19th century interest in these was revived and thousands were made of brass, especially in Italy, where they are plentiful.

Where and when were these hurricane lamps made? Where can I procure a matching one?  Mrs. J. T. S.—Silkeston, Missouri

It is difficult to distinguish between those made in America, England or Bohemia in the 1860s. These decorative objects long remained popular and there seems a recent renewal of interest. Collectors and dealers' magazines occasionally advertise them.

Can you tell me anything about this candlestick?  M. C. K.—Bethlehem, Pennsylvania

The alternating fish and plant motive is found on Persian pottery from the Middle Ages. Here it has been adapted as a chased pattern on a brass candlestick presumably made for the 19th century European market.

I have six knives with mother-of-pearl handles, as shown in the drawing. Can you tell me when made, and for what use?  Mrs. C. M. G.—York, Pennsylvania

These are English silver fruit or dessert knives. Edward Gwen is the name of the cutler, of whom we have no record. Look for the silversmith's initials on the ferrule to get a clue to their date.
The famous Rangaire with its permanent-type aluminum foil filter, removable for easy cleaning, quietly and efficiently whisks out heat, greasy fumes and cooking odors. Decorator-designed to add beauty to any kitchen. Easily installed.

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**Letter from MAISON & JARDIN**

**PARIS**

**Bull market in china shop**

“700,000 Francs pour une tasse en Mennezy” is the headline of a two-column article in a recent *Paris-Press*. This popular afternoon paper reports further that, in addition to this sum of two thousand dollars paid at auction for a single cup and saucer, decorated with seascapes in the most charming of the 18th century soft-paste porcelains, the Galerie Charpentier’s total sales during the previous week were 274,355,000 francs, or $800,000.

Thus have auction prices reached headline proportions, and the five leading Paris newspapers see fit to publish daily articles about the goings-on at the state-owned Salle Drouot or at the plush Galerie Charpentier.

This sale of artifacts of beauty and artistic value has reached the dimensions of a bull market. The French have recently been making a great deal of money. Instead of investing in stocks and bonds which are visible, taxable, and subject to nationalization, they find a good piece of art to be of more stable value, and to be enjoyed in the meantime.

As a result, fine examples of porcelain, signed pieces of furniture by the great cabinetmakers of the royal epoch, and Chinese enamels and stone carvings prior to 1800 have all marked new highs. But their zeniths are nothing compared to those set by antique French silver.

Early French orfevrerie is of great beauty. In America, we hear less about it than we do about English silver; it’s because there is so little of it. Twice during the long series of wars between France, England and Austria the French kings ordered all loyal citizens to send their silver plate to the melting pots of the Mint and set the example by boiling down their own. Of course many pieces escaped, but one finds nothing like the same quantity of early silver in France as occurs in England. A great trove, including pieces by the master Thomas Germain, has recently come to chez Charpentier from Spain and Portugal, having been removed originally in the baggage train of Philip V, the grandson of Louis XIV who inherited the Spanish throne in 1700.

**Return of the cluttered look**

In Paris homes today the cluttered look is in favor. On the table of one lady of taste we have listed two Florentine bronzes, the model of an ormulu orion by Gouthière, a silver-gilt soup-ladle hallmarkmed 1662, two small books whose bindings might have been made by a jeweller and three objects in cornelian by Faberge.

One gentleman of taste displays a collection of malachites, not of Russian but of French Directoire origin. If you are not fortunate enough to own pieces like those worth many thousands of dollars, you can still be in vogue with objects in tortoise-shell, in paktong, in rock crystal, in mother of pearl, in precious woods. If possible, your treasures will not be of baroque Louis XVI design, but you will dip back the going-back-to-century, to find the austere grace, even in little objects, of the period of Louis XIV, the Sun King.

This 17th century, long overlooked, is finding its way back into classic decoration, and the greatest Paris connoisseurs are doing the return to what the French call the haute époque. Even Brussels and Gobelin’s tapestries are reap- pearing on walls, and one has not seen these since Elsie de Wolfe remarked that you cannot put a tapestry in a house for the same reason you cannot put a rhinoceros: they are too big, too expensive, and too hard to clean.

Today is a good time to buy fine specimens. Baron de Cabrol has just installed in his Paris living room two great Beauvais tapestries of the series Le Voyage du Prince. Charles de Beistegui has hung eight La Granja tapestries from the Goya cartoons in an ante-room at Groussay. Mme. de Portales, converting a former bar into an apartment (there’s still a housing shortage) conceals the walls with five great Gobelin’s.

Classic pieces in Paris are being combined in modern ways. For each French generation reviews the past with its own eyes, the style that we now call Louis Philippe was once Gothic; the Second Empire imagined its ensembles to be Louis XV; Boni de Castellane created a Louis XVI that is easily identified in any French house where it lingers. In only a few years, each has turned out to be a compact little period that is easily identified in any French house where it lingers. In only a few years, each has turned out to be a compact little period that is easily identified in any French house where it lingers. In only a few years, each has turned out to be a compact little period that is easily identified in any French house where it lingers. In only a few years, each has turned out to be a compact little period that is easily identified in any French house where it lingers.
A new Cathedral on old ashes

Here in London we have just had a preview of Britain's most important postwar building, the stained glass windows of the new Coventry Cathedral have been on show in the Victoria & Albert Museum. This new cathedral, just rising above the ground alongside the bombed shell of the old, is the first to be built in England in a contemporary manner since St. Paul's. The sandstone walls of the nave are conceived as a series of louvers flanking ten stained glass nave windows seventy feet high. The three finished pairs of windows were built, inside the museum, in a model of their future setting, and thus are visible for the first time to the public. Much publicized since the contract was placed with the Royal College of Art in 1952, these windows have been eagerly awaited as the first attempt by serious artists to produce stained glass for a great 20th century building.

This opportunity, based on agony and bereavement, is not an easy one to take. To a generation that has divorced itself from the disciplines of religious dogma, the question has been: can we sincerely build a cathedral at all? It was thus very daring of Basil Spence to base his building on an idiom of semi-absurdity, comparable to entering Chartres itself. Perhaps this is something we have not got. Unfortunately, there was nothing very coherent about this exhibition. Its twelve sections were the work of separate groups. The show's catalogue itself was not crystal-clear when it stated: "It is Tomorrow" represents the joint efforts of architects, painters and sculptors to produce a coherent environment for living. Certainly this is something we have not got. This leads to no great popular understanding of what designers are doing, but it does cause serious fission among designers themselves. Now "contemporary" is becoming fashionable at the lowest level of taste. This leads to no great popular understanding of what designers are doing, but it does cause serious fission among designers themselves. Youth architects tend to align themselves with Alison and Peter Smithson, indelibly nicknamed the New Brutalists. Brutalists believe in a simplicity classic and subtlety for generations of church-going. The colour has the richness not of any lost, or found, mediaeval recipe, but of an artist's mind; in this case three artists working closely together—Lawrence Lee, head of the Department of Stained Glass Design at the Royal College of Art, and two ex-students of the College, Geoffrey Clarke (known too for his metal sculpture) and Keith New. By any standards, theirs has been an exceptional collaboration.

The organic versus the brutal

A less happy example of artistic collaboration than the Coventry experience has been seen lately at the Whitechapel Art Gallery, where an exhibition entitled "This is Tomorrow" represents the joint efforts of architects, painters and sculptors to produce a coherent environment for living. Certainly this is something we have not got. Unfortunately, there was nothing very coherent about this exhibition. Its twelve sections were the work of separate groups. The show's catalogue itself was not crystal-clear when it stated: "It would be realistic to replace the picture of collaboration by the notion of antagonistic cooperation." And it went on to claim that any confusion was in fact the result of the general design situation in England. Probably the design situation is complicated in any country at a given moment (and possibly it should be), but it is true that a tiresome situation has arisen here. While the new organic architecture has been quietly pushing its way up in our schools, new towns and reconstruction schemes, an unfortunate by-product of the Festival of Britain has been a vogue for the superficialities of contemporary design. Before 1951 only people interested in design concerned themselves. Now "contemporary" is becoming fashionable at the lowest level of taste. This leads to no great popular understanding of what designers are doing, but it does cause serious fission among designers themselves. Young architects tend to align themselves with Alison and Peter Smithson, indelibly nicknamed the New Brutalists. Brutalists believe in a simplicity classic and subtlety for generations of church-going. The colour has the richness not of any lost, or found, mediaeval recipe, but of an artist's mind; in this case three artists working closely together—Lawrence Lee, head of the Department of Stained Glass Design at the Royal College of Art, and two ex-students of the College, Geoffrey Clarke (known too for his metal sculpture) and Keith New. By any standards, theirs has been an exceptional collaboration.
This is the story of an island-hopping adventure in the Caribbean that began when we left New York's Idlewild airport one cold winter's night, winging southward on a Pan American Douglas Super-6 at a cool 19,000 feet.

We left at 2 AM of this frigid night but as we flew from winter into summer, the sky half-moonlight and half dawn, time and distance passed with incredible speed and then it was seven o'clock in the morning and we were coming into Ciudad Trujillo, 1500 miles from ice and snow. The sun was shining and it was a beautiful day.

Twenty-five years ago Ciudad Trujillo (formerly Santo Domingo) was the oldest and dirtiest city in the New World. Now it is the most modern and one of the cleanest. The slums are nearly razed, and people who lived in them have moved into houses that have baths and electricity.

There are modern hotels with private polo fields, gambling casinos and swimming pools and at El Embajador anyone in an expensive mood may rent the penthouse suite for $150 per day.

Your guide will show you the new National Palace, the new "University City" in the suburbs, and the stump of a tree to which Columbus is said to have tied his ship. He will take you to the Cathedral where Columbus' ash/es lie and show you also the House of the Admiral, begun in 1510 by Diego Columbus (son of Christopher) and now being restored.

There are a number of restaurants where you can get good Creole and Spanish foods. But in a Chinese place, El Dragon, I ate a stuffed baked lobster which was the best lobster I had in the West Indies.

Ciudad Trujillo is a fine place for people with lots of money, but for travelers on a budget there are islands where life is just as fine and money goes further. On a Sunday I flew to San Juan in Puerto Rico, arriving in time for supper.

The Caribe Hilton is famous for its elaborate Sunday buffet, when rum cocktails are served, on the house, in coconut shells. The Caribe is not exactly simplicity itself, for it has a pool in the lobby and music piped to the beach where cabanas, garlanded with hibiscus, are equipped with bars, radios and telephones. At poolside are masseurs and chiropodists.

Visitors should see Morro Castle, La Fortaleza, the pink palace where the Governor lives, and the Cathedral, where there are numbers of illustrious dead, including Ponce de León and a skeleton covered with wax, who wears a wig and flowers in his hair.

Martha Sleeper, ex-New Yorker, designs "original Caribbean clothes" and in her shop on Fortaleza Street you can find most of the native handcrafts.

If you have time, it would be pleasant to rent a car and tour the island. Roads and hotels are good, beaches beautiful, scenery superb. And Southernland Tours will tell you all you need to know.

But in the Virgin Islands, 75 miles away—30 minutes by plane—the beaches are also beautiful and the scenery is too. Shopping in Charlotte Amalie, capital of the Islands, is less expensive than shopping in San Juan. Wines and spirits are cheaper and life is gay. St. Thomas is virtually a free port. Designers may therefore import couturier fabrics duty free, create resort styles, and pass along their savings. The first fashion shop in St. Thomas was Elverhoj, established about ten years ago by the Neil Kiendls. Elverhoj originals became an instant success. Hardly a woman left the island without one of Kiendls' creations, and shops began to bloom like daisies along Dronningens Gade.

The waterfront of St. Thomas has been rebuilt to look as it did when pirates stored their stolen goods in enormous warehouses against the sea wall. Hibiscus and alamanda frame the ancient doorways. Coralita (called by the natives "chains-of-love") clutches at the old pink walls and little paw-paw trees grow in the cobbled lanes.

The Virgin Islands are a good place to buy liquor. I paid $2.25 for Canadian Club as against $6.17 in New York. Standard brands of Scotch cost $2.25 a fifth. French champagnes began at $3.50 and imported liqueurs at $2. Perfumes averaged 20 to 40 per cent below U. S. prices. But if you are going to Jamaica, Haiti or Curagao, you will find the perfumes cheaper in those places.

Temperatures in St. Thomas average 78 degrees and are insured by Lloyd's. If the mercury should drop below 70 and you were a guest at the Virgin Isle Hotel, you wouldn't have to pay for your room that day. There are 24 hotels and guest houses on the island. (Continued on page 121)
ARIZONA, containing one of the natural wonders of the world, has great rugged beauty. The weather always acts as if it had the vacationer in mind. In February you can sunbathe by a desert pool or ski in the mountain snows above Flagstaff. For those of you fascinated by the West and its history, Arizona, containing one of the natural wonders of the world, has its ancient skills. Arizona's beauty quickens the imagination.

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ARKANSAS

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FEBRUARY, 1957
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THE TIME OF THE GROUND HOG

In the profoundly prejudiced view of one who has long endured but never suffered gladly the inhumanity of northern winters, the heartless month of February has but a single conceivable virtue: its brevity. Even black ice and powder snow, which presumably bring joy to children and winter sportsmen, only add to the misery of humanity as a whole. Clearly the best way to spend this capricious season is in escape: to travel in fact or in mind to warmer, more rewarding places, times and thoughts.

No month is more suitable for vacations, for taking them and for planning them from a fireside armchair. For those of you who would and can now escape to the sun, there is a wide choice of desert and shining sea. We offer you on page 26 a practical guide to the islands of the Caribbean. If you are planning a longer journey later in the year, you may want to whet your appetite with the Letters from Paris and from London on pages 24 and 25. Written from Maison & Jardin and from British House & Garden, these informal reports from our European colleagues are to be regular features in American H&G’s GAMBIT.

There is, of course, an easier escape from the wrath of winter than travel: to enjoy your home, to read, to talk, to think and to plan for the pleasant seasons ahead. If you would spend a few minutes with a book, we urge you to beg, borrow or pilfer a copy of a new one by Robert Osborn, the artist of our GAMBIT covers and a frequent contributor to H&G. Called simply “Osborn on Leisure”, it was presented originally as an address at Aspen, Colorado. It has now been printed and distributed by E. R. Squibb & Sons (745 Fifth Ave., N. Y. C.) “exclusively for the medical and allied professions.” As one of the most refreshing, articulate and impressive human statements in words and pictures we have seen in a decade, we believe it deserves far wider publication.

In this issue of H&G you will find ample food for February thought: ideas to help you plan or replan your bedrooms and baths, a guide to landscaping your grounds and a display of distinguished contemporary furniture nicely complemented with antique accessories. Finally, on some 16 pages beginning on 34, you may see presented the first H&G Hallmark House. We show it to you because we believe this handsome ranch house in Southern California offers ideas to Americans wherever they may live. It was built to be lived in by a family and designed to please the eye. It does both most successfully and thus satisfies Ruskin’s definition of fine art as “that in which the hand, the head and the heart of man go together.”

We hope that all the pages that follow will help turn this time of the ground hog into a month of profit and pleasure.
A style for an age

It is not easy to ignore the complex appeal in old things. When in our homes, for example, we surround ourselves with traditional furnishings, we satisfy a number of rather deep human yearnings. There is to begin with the comfort that derives from familiar objects. For many this comfort reflects a nostalgia for a time and a place now passed but still held in memory as a symbol of parental security and order. Often that memory is kept alive by objects inherited or received as gifts which are not willingly discarded. For others who have but recently achieved the resources to own them, period pieces are a safe and sure sign of distinction yearned for through years of work. For traditional furnishings have endured in important part because they have successfully and repeatedly met the test of taste. Two principal aesthetic appeals in antiques are the merit of the original design and the patina time has added. A final factor is the manifold pleasure of collecting old things. Yet the fine pieces of every great age were once contemporary and scorned as modern by traditionalists in their time. H&G is convinced that every era owes the future its own best contribution to the arts of living—a contribution that is original yet aware of the gift of the past. On the following pages you will see the work of some artists of our own creative time. We think these pieces, among a number of others, show a promise of outlasting their own age.

Contemporary design classics belong with rare works of art

1. Form-fitting lounge chair designed by Eero Saarinen for Knoll Associates and Indian pottery food jars have a common denominator: their shapes were derived from the uses they were intended to satisfy. The chair is a molded plastic shell shaped for comfort with high back and broad arms. It is upholstered with foam rubber and supported by a metal cradle. Jars are 19th C. Pueblo: brown from San Juan, black from Santa Clara. Sculpture dates from Tajin culture in Vera Cruz. Navajo Indian rug, colored with vegetable dyes, is abstract in contemporary mode.

2. Linear quality is the forte of designer Paul McCobb, whose room divider combines traditional and modern materials: walnut and aluminum. A modern version of a breakfront made by B. G. Mesberg, it was designed with open shelves to be used free-standing in a room. On its shelves are Mexican pre-Colombian sculpture, an archaic Greek head and striped Indian vase from Missouri. Linear interest is repeated in the silk hanging and sisal rug.

3. Striking color is introduced in furniture through modern materials and methods of construction. Cabinets designed by George Nelson for Herman Miller Furniture have steel frames with baked enamel finish, plastic tops and drawers lacquered in poster colors. Dining table has center turn-table set in flush with the top. Wire side chairs by Charles Eames are strong but lightweight. On the wall are contemporary rubbings from English tombs.

(Continued)
Designers share

with painters and

sculptors a sense

of form and color

1. Silhouettes which can be enjoyed from every angle are identified with contemporary design. George Nelson's chaise longue, made by Herman Miller, is amply scaled for comfort yet graceful in line. The base is polished chromium. Tenuous sculpture at right is a welded steel figure by Ralph W. Haskell. Wallpaper mural by Denst & Soderlund gives added dimension to room. Against wall is a 13th century Persian Kashan tile.

2. Far Eastern influence is apparent in the armless chair designed by Winsor White for Baker Furniture. The play of dark walnut with chalk white upholstery emphasizes its simplicity of form. In the spirit of the Orient where natural textures are stressed in decoration, the chair is shown against neutral tones of a Japanese painted paper screen. 6th century Chinese flask, bronze wool rug.

3. Proportion is the secret of Edward J. Wormley's highly individual style for Dunbar. By simplifying line and stripping furniture of excess ornamentation, he reduces bulk and weight. The luxurious sofa with only one arm combines compactly with tables that form an L-shaped unit. Plastic table tops set off antique Chinese bowls and contemporary accessories. Painting is by Utrillo.

4. Articulate design characterizes the versatile "bow" chair by Allan Gould. The rigid steel frame supports a resilient back and seat of black cotton yacht cord. Perched like a sandpiper beside the chair is a small table with oiled walnut top and black metal base. Contemporary design as applied to a flat surface—a rug by Marion V. Dorn for Edward Fields—depicts a stylized Tree of Life.

Not since the 18th century have so many outstanding artists devoted so much of their talent to the creation of household furnishings. Today, as 200 years ago, buyers can associate a fine piece of furniture, a fabric, a plate or a rug with the artist who designed it. Recently in Kansas City, to call attention to the resurgence of the furniture-maker's art, our Gallery assembled a collection of furniture and fabrics, largely American-designed. A sampling of this exhibition, entitled "Furnishing the Modern House," together with art objects from the Gallery, is shown on these pages.

Despite a local preference through the years for traditional architecture and period furniture, nearly 20,000 persons visited our show. Couples crowded about their favorite pieces, turning them upside down, checking the construction, the fabric, the name of the designer or manufacturer. For many there was a sense of discovery. "I am beginning to realize what modern furniture is all about," said a friend of mine, "because this is the first time I've really examined it." Another visitor, an architect whose house is furnished with good 18th century English pieces, acknowledged that he liked contemporary, all right. "But," he added, "I don't think any of it would fit in my house." Before the show had ended, however, he was anxious to buy one piece which could be used with his antiques.

The increasing acceptance of contemporary design, in Kansas City and throughout the country, is a sign of the times. Like the last great period of achievement in the decorative arts, in the 18th century, the present era is one of extensive travel, of expanding wealth and knowledge. Modern artists and designers, as in the age of Hepplewhite, Chippendale, Robert Adam, and the later Duncan Phyfe, are seeking new motifs in ancient sources. But they share a vastly different point of view than their predecessors. Two centuries ago, for instance, no sensitive Chinese would have been caught admiring a Chinese Chippendale chair, for he would have felt it neglected structural beauty and merely copied the decorative flourishes of the Orient. By contrast, modern designers have studied the basic form and craftsmanship of Oriental furniture and created from them a style which is essentially 20th century American. I can imagine, though, that any 17th or 18th century Chinese would feel perfectly at ease with it.

Three trends in furniture seem apparent: First and most natural is the movement away from traditional materials and the substitution of steel and plastics. Lightweight but sturdy construction in molded or free forms—always difficult to produce in wood—is easily achieved in these materials. A second trend is the development of new forms from old materials. Stripped of its ornament, contemporary furniture depends wholly on the validity of its design, craftsmanship and the choice of materials. Closely allied with the second trend in design is the third—the influence of Far Eastern modes. After a short acquaintance with modern furniture, one can quickly detect not only trends, but also "hands"—much as one can distinguish a Hals from a Rembrandt. The rise of these strong, individual styles is the surest proof that modern furniture design has indeed become a major decorative art.

For further details write to H&G Reader Service, 420 Lexington Ave., New York 17.

Kansas City views contemporary

By ROSS E. TAGGART

Associate Curator of Collections, Nelson Gallery, Atkins Museum, Kansas City
We begin here a new series devoted to American houses of outstanding quality. During each year we shall show you in detail two or three houses that merit the H&G Hallmark. Each will be chosen not necessarily because it represents a milestone in architecture or a monument to its designer's style but because of its worth in human terms. The excellence of its design must be borne out by the beauty and pleasure derived from it by the family it serves.

Hallmark House

A low grace, welcoming eaves and materials as native as buckthorn mark this California ranch house.
On 20 acres at the end of a winding dirt road just before the floor of Sullivan Canyon begins to narrow for its climb through the holly and live oak on the still wild ridges of the Santa Monica Mountains, four minutes from his office on Sunset Boulevard in Los Angeles, Cliff May, horseman, private pilot, designer, builder and native descendant of generations of Californians, has put up a big, handsome, comfortable, friendly house for his own big family. It has been selected H&G Hallmark House Number 1. The Mays have lived in five other houses. Cliff has designed scores and built hundreds. Architects and builders throughout the country have paid him the dubious flattery of imitation. His work, well publicized in magazines and books, has established him as undisputed “King of The Ranch House.” His own home may well be the ultimate expression of that popular form. Its architecture represents an indigenous and durable American idiom whose influence has spread far from the West, even to such an unlikely place as Switzerland. But the Mays’ own house is presented here not merely because it is the best contemporary ranch house H&G has seen, but because the concept, design and materials with which it is endowed give it a universal application for Americans everywhere who seek to create the space and setting for a more rewarding family life. On these pages and the 14 that follow, you may see how the Mays have done it.
As a gregarious and informal Western family, the Mays like to be surrounded by a multitude of friends and an abundance of space. Mr. May, in planning their house, made sure they could have both. The living room measures over 1,600 square feet—larger than most small houses—and great terraces extend from it at either end. The house has nine distinct outdoor living areas, including sheltered patios off each bedroom and the guest room. Because entertaining plays so important a part in the Mays’ lives, the kitchen was made the core of the plan, separating living and bedroom wings.

**The living-dining area** is 33' long, with terraces on three sides. Off the entrance hall to the right is a guest room and bath separated from the house proper. It has a private, fenced patio. On opposite side of entrance is a large storage room for coats, packages. Fireplace in living room is placed on the only completely solid wall in living room. Stone-bordered planter helps separate entrance and living room.

**The kitchen**, which has food storage and refrigerator rooms, divides the living and bedroom areas. The bedrooms of Hillary and Melany are on opposite sides of shared dressing-bath which has lavatory and countertop cabinets separated by ceiling-high mirror. Between Mike’s bedroom and master bedroom is dressing-bath shared by Mike and Mr. May, while Mrs. May’s is across hall.

**The nine terraces** surrounding the house, in addition to enlarging general living space, serve specific purposes. Main terrace, for large parties, has radiant heating and barbecue pit. Other living-room terrace catches afternoon sun. Dining terrace off kitchen is used for family meals. Play areas are off each child’s room, and continuous terrace borders maid’s room, laundry.
Family terrace, between kitchen and living room, is also informal entertaining area.

Cious as the house is, encircling terraces extend its living scope.

Kitchen is planned around a service island (see page 46).

Low game table fills a corner of the living room.
From the main terrace, where 200 can—and do—gather, the softly lit living room presents an inside view. (Continued)

Master bedroom suite has private breakfast patio

Entrance is sheltered by long, low overhang
The main terrace, shaded by large oaks, is enclosed on three sides by the house itself and carport (foreground). Facing northeast, the terrace has radiant heating which permits its use for entertaining on all but a few days of the year. Fence on left side of terrace screens guest room patio; fence at right on opposite side screens master bedroom patio.

THE SKY LIGHTS THE HOUSE

And the family is enveloped by a natural setting

When the Mays found their site, it was a wilderness of holly, sumac, buckthorn, lilac, sycamore and oak trees. It was Mr. May’s wish to leave this natural setting undisturbed, and after three years of planning the house was built to blend easily with its surroundings.

At both ends of the living room, broad window walls and the glass gables reaching to the roofline expose adjoining terraces and the wilderness beyond. The room-long skylights in the entrance hall and living room add a new dimension of openness. Yet the living area does not seem at all like a bird cage, for the soft brown tile flooring, the whitewashed stone fireplace wall and the decorative split-wood ceiling combine to convey a sense of substance and a feeling of warmth. Outside, the huge main terrace, with its towering oaks bounded by rectangular stone walls, is scaled as much to match the out-size dimensions of the living area as it is to accommodate a great number of party guests.

(Continued)
Rough-cut walls, split-pine ceilings have rugged handsomeness

Rich textural effects from inexpensive but widely used materials
Skylight crowning the roof is kept clean by built-in sprinkler system.

An oak is visible outside—and above—skylighted living room.

The choice of materials enabled the Mays to build their house, large and complex as it is, for a remarkably low square-foot cost. Because all interior walls were to be painted white, pine planking was just as acceptable as more expensive kinds of wood. Other walls were economically finished with plaster through a spraying technique which made it possible to plaster large spaces quickly and easily. The ceiling material in the living room and entrance hall is a decorative and inexpensive 2" pine which was split along grain to create an irregular, textured effect. In every area of the house except the master bedroom, quarry tiles which Mr. May bought as "seconds" were used for flooring. In Mr. and Mrs. Mays' own bedroom, the flooring is of walnut parquet squares which were taken from an old house as it was being torn down. The plan itself was devised with a view toward economy. Large, simple rooms were laid out, instead of several small, complicated ones. Although one can walk from the entrance to the master bedroom without passing through a door, each distinctive area is skillfully balled from others by storage walls and hallways. Essential materials in the house not only are inexpensive but also extremely economical to maintain.

Quarry tile flooring in most of the house can be washed with a hose.

(Continued)
Each girl has own storage, basin, counter. They share a patio and a doll house nearby.

Identical girls' rooms are on opposite sides of bath with divided dressing areas

FOR EACH, A HAVEN

Family bedrooms are personal living rooms

In the literal sense, the bedrooms in the May house aren't bedrooms at all; they are designed and furnished as personal living rooms to give each member of the family a place for study, writing or listening to the hi-fi music which is piped to nine locations in the house. Every bedroom faces a private patio, separated only by a window wall which not only lets in sunshine but also adds to the effect of space. Trim, compact studio beds in all bedrooms conserve space and help convey the atmosphere of a living room, rather than a sleeping chamber. And while each room is a private haven, none is far removed from the others.

Outside Mike's bedroom is a sheltered patio for play

Children's bedrooms are planned to withstand hard wear and are simply furnished, yet they are not conspicuously “childish” to the eye. The rooms of Hillary, 12, and Melany, 10, gain a sitting-room look with louvered doors along window walls, carpeting and matching desk and chest (see above). Dividing the girls' dressing area with a mirror wall above counter-tops assures each her own storage space for toilet, bath articles. Six-year-old Mike's bedroom and patio, left, become one large play area in fair weather. He has a long wall of storage closets and access through doorway at end of closets to the master bath and shower which he shares with his father.
Master bedroom has comforts of living room

Master bedroom patio catches the early morning sun

Interior bamboo garden grows in Mr. May's bath

Array of sound, light switches is built into night table

Bedroom storage walls separate main area from baths of Mrs. May, top, and Mr. May's dressing room, shower.

Master bedroom suite consists of the bedroom itself, Mrs. May's dressing room-bath and Mr. May's dressing room-bath, shared with Mike. Twin studio beds meet at right angles, with a night table "control center" between them. Built into the table are switches for house intercom system, and for electric blankets, hi-fi volume control, microphone which picks up sounds in children's rooms. The bedroom has a whitewashed stone fireplace, a sofa, and chairs, which provide the comforts of a library or study. Except for aggregate concrete area before the fireplace, the flooring is of oak parquet blocks. In dressing-baths, flooring is quarry tile, and countertops are ceramic tile.

(Continued)
THE KITCHEN IS THE HUB . . .

And the Mays use it all day long

After years of experiment in a series of houses, the Mays knew just the kind of kitchen layout they needed. Their kitchen is in the center of the house, easily reached from living room, terraces and bedroom and laundry wing. It is big (400 square feet), yet it adapts as readily to daytime family activities as to entertaining at night. To keep open house without strain for their many friends, the Mays have three electric ovens, six cooking units; two sinks, disposals and dishwashers for clean-up; and prodigious storage space. The 25 cubic foot freezer, pantry and refrigerator room are always stocked with meat, pre-cooked dishes, frozen vegetables, ice cream and ice cubes, staples bought in bulk at local supermarket sales.

Kitchen plan serves Mrs. May’s working pattern. Food storage area (1) has big freezer, pantry, walk-in refrigerator with metal doors to give access from kitchen. Cooking area (2) and island counter with sink keep work area free from family traffic to bedrooms and terraces. Shallow closets flanking cooking counter hold cleaning supplies. A second sink and dishwasher (3) in china storage area speeds cleaning up after big parties. Controls for piped music, intercom, heating and lights (4) are above this counter. Island serves both for preparing food and as a buffet for entertaining. One side (5) has special linen, dish storage for kitchen dining.
2. Cooking center has one whole wall

3. Two sinks, each with dishwasher

4. Controls for music, intercom

5. Island storage for linens, serving dishes

Long table, chairs and rug convert part of the kitchen into a family area for meals, homework, rainy day hobbies
To the Mays, a buffet for two hundred poses no serving problem.

Mr. and Mrs. May find their new house ideal for the large-scale entertaining which is characteristic of their free-and-easy way of life. Like most Californians, they have a predilection for barbecues. These center around the main terrace which has a spectacular four-trunk live oak and a barbecue pit (used chiefly for its heat and light; cooking is done on portable grills). Buffet dinners are also favored (the largest yet was for 200) and Mrs. May wisely keeps the menus simple. The kitchen island sometimes acts as a serve-yourself counter for large parties. Mrs. May prefers seated dinners when her guest list does not exceed 12. (The children sit together at the round game table where they can eat and leave when they like.) With this entertaining plan the Mays can keep open house for friends, business acquaintances and neighboring children all week long.

Two terraces, one at each end of the living room, add extra space for large barbecues or buffet parties. The chief problem, seating, is solved by putting cushions on the low stone wall around the main terrace. When the Mays are alone, they like to have family meals on the sheltered dining terrace between the living room and kitchen: during the day it serves as a play area where the children roller-skate or cycle.
Dinner at the Mays' often means 14 people at the 11½' table. Normal place settings would look like postage stamps, so place mats are cut to scale from striped fabric to hold 12” plates; ash trays are extra large. The centerpieces of real or artificial fruit and vegetables typify the California way of experimenting with unorthodox materials that suit the Mays’ style of entertaining. Lent’s “Contrast” flatware. Shopping information, page 127.
A twelve-part garland for a four-season landscape
Gardener’s Year

PART 2. About the whole landscape, its plan and special areas, the plants that give it life

Nothing is less predictable than a plant, except perhaps the person who grows it. You have to plan for plants, of course, when you build a new house or lay out a new landscape, but it is not the same as planning the placement of a stove or where to put the living room sofa. Stoves and sofas stay put; though they may wear out, they keep their places. Plants, except for the basic matter of anchorage, are never the same twice, in either time or place, and so far from wearing out, the good ones increase in both size and vigor from season to season. So you plan as best you may, knowing that along with the three usual dimensions that you can count on, plants have a fourth one that you can not.

H&G’s purpose in emphasizing the changeability of plants is not to complicate your landscaping problems but to simplify them. For there is really no sense in regarding with too much gravity something that is pink in May, green in June, then brown in October; that opens when it rains and folds up when the sun shines (or the reverse); that is two feet wide right now and six feet year after next. In short, when you plan a garden you arrive at an approximation. You do your best to create an outdoor setting that expresses your special needs. You buy good plants, try to give them a good send-off, then relax and hope for the best.

Chances are you will not be disappointed, for that is all anyone can do to achieve a pleasant setting for his house. If you can retain a good landscape architect, you will find him worth his fee. If you can’t, don’t take it to heart. Use the same powers of judgment and observation that led you to acquire your house, its furniture and equipment, in the first place. Make a paper plan, just as you would for a living room or a kitchen, even on the back of an old envelope if you must. Decide where you want the terrace in relation to the living room, then build it well. Consider the impression you wish to make on guests arriving at the front door, then set out to create it. Make up your mind (be prepared to change it, too) whether a barbecue pit is more important than a badminton court. Devise a way to exclude your neighbors without offending them. To some extent mortar, flagstones, fencing and the walls of the house itself may fulfill your plan, just as inherently good design may enhance it. But dominating them all are the plants: trees, shrubs and flowers, vines and grass. The plants, and the ways you use them.

Opposite, and below, are a few suggestions, which we make with both head and heart, especially the latter. On the following four pages are more, and more specific, suggestions about the things by which a plan is given meaning and substance.

These are the 12 plants opposite, in branch and twig, leaf, flower and fruit

Clockwise from the upper right corner

- **Kousa dogwood** (*Cornus kousa*). Neater, more compact but less enduring than the native species, it blooms a month later (left above pool), has pointed starry petals.
- **Winged euonymus** (*E. alatus*), beautiful at every season, is perhaps best in fall with flaming foliage, in winter with flaring bark (shown below and left of detail).
- **Royal azalea** (*A. schlippenbachii*) makes a 6 ft. mound of pink (five plants are pictured) as leaves unfold. It is a hardy, handsome member of a great family.
- **Glossy abelia** (*A. grandiflora*) is among the prettiest of shrubs where winters are not bitter cold. Often evergreen, it blooms all summer (shown across from pond).
- **Hugo rose** (*Rosa hugonis*) among most graceful of all bush roses (in dooryard opposite) has arching flower sprays early in the rose season and fern-like foliage.
- **Clematis Mrs. Robert Brydon** (hybrid of a bush variety and a climbing species) blooms fragrantly through late summer, is lovely on fence or latticed summerhouse.
- **Penny holly** (*Ilex pernyi*) displays red berries in fall and winter (right center opposite) but is prized especially for its small and abundant evergreen leaves.
- **Late lilac** (*Syringa villosa*) flowers after the rest, grows erect (far end of pool) to reach 8 ft., makes a better summer shrub than most lilacs, is hardy in any winter.
- **Sourwood** (*Oxydendrum arboreum*) displays seed pods and red leaves following graceful sprays of white summer flowers (a nearly mature tree is at left of house).
- **Mountain Stewartia** (*S. ovata*) grows to 20 ft. in classic symmetry (at right of the holly). It is distinguished not only by huge summer flowers but by rough red bark.
- **Blue Atlas cedar** (*Cedrus atlantica glauca*) will not stand bleak winters, but is one of a few large evergreens (right of chimney) worth making room for.
- **Mayflower rhododendron** (*R. racemosum*) is a small evergreen mound (below pool), slow growing, hardier than most species and easier to protect in winter.

(Continued)
Plan to make a good house look better, a pleasing terrain more satisfying

Where, you may wonder, do you draw the line on landscaping your grounds? Unfortunately, there are no hard and fast rules. For one person, a good lawn with a few modest plants where house and lot meet may constitute all the outdoor setting required. For another, life may seem incomplete without an intricately contrived arrangement of terraces, patios, lanais, barbecues, games courts, play yards, pools (swimming, mirror, lily, dipping or fish), screens, beds and borders. But there is ample middle ground on which to satisfy both your gardening ambitions and your tastes in living. By grading the ground and placing ornamental plants on it, you can make a good house more attractive and a naturally pleasing terrain more satisfying. You can develop foundation planting, dooryard gardens, boundary delineation (or concealment), terraces, play areas and flower gardens. The more expertly these elements are integrated, the better the result will be, in the tangibles of comfort and convenience, in pride and beauty as well. You plan your landscaping to extend into the open an approach to living that originates indoors. Once in the open, there are infinitely varied opportunities for achieving effects with growing plants beyond anything possible with processed materials alone. The examples here are chosen chiefly to show the general effect of landscaping. How special areas may be treated is discussed on the next pages.

Good basic planting brings repose to an extended façade

In just three years, long, low wall and simple planting of evergreens (azaleas, hollies and yew) have given serene and settled air to Frank Ritchie house, Rumson, N. J. Rose lattice running to greenhouse broadens façade.

Plant forms soften the geometry of wing and gable

Classic lines and masses of Lowell Thomas brick house in Pawling, N. Y., are well served by not-so-classic plant forms of evergreen groundcovers, rhododendrons, dogwood, lilac, yew under elm. Mary Deputy Cattell, L.A.

Patterns of plant foliage give variety without fussiness

Plant textures may be chosen to add richness, even a touch of elegance, to many small houses with simple architectural details. Armand Tibbetts, L.A., enhanced entrance of his Greenwich, Conn., house with iron leaves, live myrtle, hosta, holly, pieris.
Enclosure without crowding is
secret of a sitting garden

In a small garden area, it takes careful
planning and skillful handling to avoid a
sense of crowding. This Washington, D. C.,
garden of Admiral and Mrs. Neil Phillips,
though small, achieves both pattern and per­spective by its use of paving, the shape and
placement of pool, the fine bronze of St.
Francis, and the boxwood, trees, other plants.

Uncluttered plan seems to add space

Having a huge tree on your grounds is pure
luck. But matching scale of oak above with
large planes of fence, sweeping terrace in the
J. H. Wards' garden at Greenbrae, Cal., was
sound planning. Lawrence Halprin, L.A.

Enjoyment of plants may constitute an end in itself

As an extension and adornment of life, grow­
ing fine plants and flowers ranks high. In
the Axel Jonsson garden, Haverford, Pa.,
the values are manifold, including both
the structural (boundary screen, tree shade)
and decorative. Frederick W. G. Peck, L.A.
The terrace, enclosed by a garden, expands living space

Number one landscape detail, after basic planting and lawns are planned, is a terrace. Mrs. B. Langdon Tyler, Smithtown, L. I. screens service area with fence, shades with an arbor, gardens on every hand.

Walls hold a grade, set a limit, frame a garden

Fieldstone, plentiful in the region, encloses a raised bed in the garden of Mr. and Mrs. James Raymond, Wilson's Pt., Conn. The stone blends well with outer wall of ordinary concrete blocks. Friede Stege, L. A.

Steps are for plants and people

After walls, steps are most telling elaboration of garden design. In the William Calvert garden, Seattle, precast cement slabs make practical steps which permit planting in crevices. L. E. Holmdahl, L. A.

Water needs plants to enhance it

The uses of water in a garden are almost limitless, but none is more satisfying than the reflection of flowers, foliage and sky. A depth of an inch or two will suffice. But the plants must be worth seeing twice, as are these around a small pool in the Alexander Wiley garden, New Canaan, Conn.
The goal: landscaping to your boundaries

How much headway you make when you first start landscaping your grounds depends on what the property has to offer, what you wish to do with it in the future, and how much you have to spend. Eventually, you will make use of your land clear to the lot lines. To start, however, budgeting of both money and effort may be necessary. There is nothing wrong with this approach so long as the available money and muscle are spent to carry out the first steps of a long range plan that is both workable and not too dimly seen. Planning will get you more for your money, in terraces, trees or from an hour’s hired labor. On these pages are some things you may wish to plan for. On page 123 you will find a table of estimated landscape costs to help make your planning both easier and more productive.

Shade-loving plants can make a sunless slope inviting

In a shady corner of Dr. and Mrs. George Knight’s Bronxville, N. Y., garden, ivy, pachysandra, ground covers, rhododendrons prosper. In such locations, plants needing sun are often mistakenly planted.
Cash and carry

Now you can fill your house with flowers that are field-fresh, inexpensive and easy to buy through all four seasons.
Fresh cut flowers bring a spontaneous warmth and grace into our lives. They are generally bought on the spur of the moment to express a sudden thought of affection or gratitude. They speak quickly, eloquently and sometimes even ardently. But until recently, unless you lived in the country and it was summertime, you had to be in the neighborhood of a flower shop during its open hours to express yourself so impulsively.

As a result of some commendable planning in the flower industry, cut flowers now are obtainable in many cities around the country at moderate prices during most of our waking hours. We may buy them from the increasing number of early-to-late, European-type stalls. Supermarkets have markedly increased space devoted to their cut flower business, and perhaps most important but still largely in the future are the new automatic vending machines which promise to make fresh-cut flowers available to purchasers 24 hours a day.

Aside from providing the pleasure of giving and receiving flowers the new marketing methods are putting many more flowers into circulation each week with the happy result that prices will be kept so low that it will no longer seem extravagant to deck the living and bedrooms with flowers, nor does there seem to be any reason why dining room centerpieces should not always be present to shine in the summer sun and to cheer the long winter’s day.

An indoor garden brightens a check-out aisle

Frosted silver lights under terrace umbrella give the flower stand a carnival air. Freshly cut clusters in small bunches are displayed on garden carts. A daily “special” may feature Fuji chrysanthemums, marigolds, zinnias, long-stemmed and miniature roses, gladiolus, asters, cocks’ comb, or spring bulbs, with orchids in showcase.

Sealed plastic bags are portable, hold water, keep stems fresh

Push-button orchid for a festive night

Flower-vending machine, developed in Sweden and Germany, offers cafeteria-style service, convenient coin slot, and clear view of flower colors and choices. Machines may be rolled out of florist shop after hours to serve passersby. Fresh sprays are ready daily for entertaining, impulsive gifts and sentimental occasions. Tended by reputable florists, these “gardens on wheels” promise high quality.

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FIVE INTERIORS EMPHASIZE THE LUSTER
OF NEW PLASTIC TILES

The metamorphosis of plastic tiles from plain, white utilitarian surfaces into colorful forms of
durable decorative beauty is something to sing about. Bright new tiles can transform not just
kitchens, baths, plant rooms but the walls of many living areas into backgrounds of warm color,
spotlessness and visual delight. Colors include soft pastels, brilliant and deep tones in matte
dull, bright or marbleized finish. Tile sizes vary according to the design required.
Three pre-cut stock sizes are $4\frac{1}{2}''$ sq., $8\frac{1}{2}''$ sq., as well as $4\frac{1}{4}''$ x $3\frac{1}{4}''$ oblong tiles. Among other
useful kinds in decorative colors are feature strips, base cove, inside and outside corner tiles, and
flat cap border strips. Tiles cost from 2¢ to 75¢ each. They are available through flooring,
hardware and department stores, and do-it-yourself centers, and suggest any number of
imaginative patterns as well as color combinations. While professional installation may be advisable,
a sheet of general instructions is offered through H&G Reader Service, 420 Lexington Avenue, New York 17.

1. Beauty and rugged use are prerequisites of a small
girl’s room. Here Carnation Pink and white oblong tiles
form the vertical striped wall, with cork board around a
built-in alcove bed. Base is reinforced by square pink
tiles. The cotton carpet is Citron; bedspread and stool

2. In a one room apartment, two-toned blue tiles are de-
signed in horizontal stripes in kitchen area. Above and be-
low are white storage cabinets. Blue trim on the white wall
dividers which separate living and cooking areas give an
extra fillip to the color scheme. It includes gold tones,
antique white walls, a mellow cork floor. The color-fast
tiles are resistant to heat and food stains.

3. Color tonic for a utilitarian bath combines tiles in char-
coal and white with alternating patterns in the alcove and
bathing areas. Overscale Greek key tiles form a bold border
accent on walls, and in the appliquéd on casement curtains.
Tangerine rugs, a pink-cushioned brass bench add decorat-
ive interest. The tiled walls are impervious to steam, and
they will not crack, chip, or peel.

4. Garden work space along a garage wall, or as an ad-
junct to a greenhouse, reflects sky colors. The Cerulean
Blue tiles in standard pre-cut squares have a cool practi-
cality; may be wiped clean with a cloth and warm, sudsy
water. (Never use scouring or abrasive cleaners.) The
white Formica-covered potting bench is edged with blue
trim like the tiles. Natural wood floor is stained gray.

5. Wall bank of soft sunflower yellow tiles, blended with
neutral tones and pink creates mellow atmosphere for din-
ing-barbecue area. Oriental mural sets off other wall of
white silk paper, a Japanese product. Airy, cane back
chairs, slender forms of bamboo plants are an inviting ac-
cent. Barbecue in wall is masked by a plastic screen. Over-
head is a luminous ceiling; vinyl flooring is underfoot.

Styron Plastic Wall Tile. Rooms by John and Earlene Brice.

1. Striped pink and white for a small girl’s castle.

1. Striped pink and white for a small girl’s castle.
2. Blue-toned kitchen tiles form a sparkling link to the living area.

3. White, charcoal, Greek keys decorate a bath.

4. Cerulean Blue is cool in a garden room.

5. Sunny yellow tiles offer a cheerful setting for barbecue-dining.
Couch, plant windows are simple but restful extras.

A green garden gives bath sunny daytime extension.

Paintings are artfully displayed in this trim bath.

Clean cabinet lines contrast with decorative wall fabric.
15 new bathroom plans

Two-part plan divides the tub area from the lavatory counter. The long, white marble countertop is a handsome dressing table and the couch is for resting after bath. Mirrors completely cover two walls and doors. Plants are near tub under glass jalousie window wall. William Stephenson A.I.A., architect.

Garden view into enclosed patio brightens this bath, while white and gold curtains give privacy when wanted. Cotton carpeting is removable, white plastic counter resists wear, and low tile walls around tub are easily wiped. Gold-patterned paper was sprayed for waterproofing. Bob Ray Offenhauser, designer.

Mirrors, which hang over twin lavatories in front of sliding windows, can be pivoted upward to clean windows. Countertop and wall panels framing it are a rich marble. Floor is ceramic tile. Long wall is covered in frieze-patterned fabric. Closet supplements counter cabinet. Halsey Jones, designer.

White wall material, a synthetic grasscloth which can be scrubbed, provides an appropriate background for the colorful art hung in this bath. Countertop is a blue-green glass mosaic tile. Towel bars and rods holding white marble bench are brass. Floor is of terrazzo. Henry Eggers A.I.A., architect.

Simple or splendid, the present-day bathroom has been transformed from the coldly clinical to the colorfully comfortable. In lighting, heating, ventilating, storage, fixtures and materials, it is both hardy and handsome. Here are new baths from all over the U.S.

Roman bath splendor is recaptured in this fabulous room. It has an open fireplace, radiant-heated marble floor, oval pool-tub (3 feet deep at one end) framed in pink-black marble. Shower and fixtures are in compartments, the lavatories in the marble counter. Walls are covered in kappa shell and textured grasscloth. Edward Stone A.I.A., architect.

(Continued)
A wide choice of decorative, durable materials brightens new baths

White ceramic tiles in rectangular shape cover floor and walls of this splash-proof master bathroom. White plastic counter is impervious to spilled medicines, cosmetics. Oversize mirror slides open to a capacious medicine cabinet. Tile shower is opposite the cabinet. Richard Barancik A.I.A., architect.

Luxurious in size and fittings, this lady's bath-dressing room is pink and pretty. Custom-built plunge bath, the lavatory counter-top and floor are small pink ceramic tiles. Lavatory faucets are gold finished and a gold dolphin splashes water into tub. Four wall cabinets, counter cabinet, dressing table give fine storage. George Hickey, designer.

Countertop with two lavatories is under jalousie windows which admit brilliant light and swing open fully for view. Fixtures, walls and counter are pink tile; large countertop holds ashtrays, towels, cosmetics. Shower is in one corner compartment, toilet in another corner. Henry K. Harding A.I.A., architect.

Lavatory cabinet placed at an angle enlarges counter space and creates an alcove for toilet. Wall light fixture casts light down over mirror and counter, while also spreading light over ceiling. Wall cupboards flank mirror. Fixtures and plastic counter are white, floor is vinyl. Carmis & Richards, architects.
Practical plan places laundry in bedroom wing near bath. (1) Fresh towels go on shelves within easy reach of bath. (2) Doors of the deep clothing closets have trays sized for laundered clothing. (3) Counter cabinet (blue plastic top), dressing table and walls are handsome brown-black Sen wood. Skylight, strip-lights over mirrors diffuse light by day and night.  

Paul Kirk A.I. A., architect.

Exceptional storage is built into this remodeled dressing room-bath. (1) Handbag compartments, stacks of drawers are opposite the marble lavatory counter. (2) Gilt-trimmed mirrors conceal 7 feet of bathroom storage behind counter. A luminous plastic ceiling lights this area. (3) Dressing area has marble-sheathed tub and shower compartments and opens to balcony overlooking a garden. Shoji doors enclose the wall of clothing closets.  

Enslie Oglesby A.I. A., architect.
How to decorate for repose

Five centuries ago, Sir Philip Sidney, the Elizabethan poet-soldier, hailed the personal world of the bedroom when he wrote: "Take thou of me smooth pillows, sweetest bed, a chamber deaf to noise and blind to light, A rosy garland and a weary head." In an age of tensions this gentle spirit of repose is far more salutary than all the artificial sleep inducers. It begins with the bed, the cradle of sleep, which once again is being glorified as a sweet retreat, crowned with a canopy and surrounded by a rich choice of personal comforts: fireplaces, dressing mirrors, fragrant flowers, paintings to delight the eye, good books to read, and refreshments. Now again the bed is the focal point of the room in which it is found. As of old, posters rise up, frequently supporting testers and filmy canopies. Headboards are elaborately fashioned. If you wish, you can plan a period room around a French Provincial four poster, or combine 18th century English elements with contemporary furniture. A painted bed finds a place with natural wood pieces. You can convey a romantic feeling with gossamer fabrics and sprigged bed linens or a tailored effect with geometric motifs or different textures in tones of one color with bold striped sheets or blankets. And from the beauty of such a setting, the comfort of good bedding, the warmth of weightless blankets will come a pleasing peace for the eye, the mind and the body—the unequalled and priceless gift of sleep.

Swiss-embroidered sheers against pale blue walls have the effect of clouds adrift in an Alpine sky. Curtain panels of fine muslin cascade from the four posts of the white and gold painted bed. The same floral motif is embroidered on the petticoat and pink-lined coverlet and tester valance. Strong patches of orange (on Italian chairs and vanity chair seat) are warm accents for a cool, serene scheme. Other furniture in the room is in brass, which adds gleaming highlights. Bed ensemble by Otavio. Bed by Baker. Rug by Karastan. At Lord & Taylor.

Antique Spanish bed painted white and set off on a lacy hemp rug is the focal point of a white-walled room. The background is kept simple, with natural wood shutters at the windows, for a cool, uncluttered look. Decorative interest depends on a play of different textures and amusing shapes. Decorator: D. Lorraine Yerkes.
Period French furniture gives distinction to a small bed-sitting room. A cheerful yellow, orange and white color scheme is carried out in painted furniture, carpet, walls. Decorator-owner: Paul Kent.

Colonial simplicity returns with the wooden tester bed. Painted deep blue and covered in a matching blue tufted spread, it is the focal point of a country bedroom. The 2x4 posts serve as a bold frame for a small picture grouping. Decorator: Joseph B. Platt, A.I.D.

An 18th century style field bed with arched canopy adapts to a fresh contemporary scheme developed in painted finishes and crisp, lightweight fabric. Decorator: Smyth, Urryhart & Marchwald, A.I.D.
Romantic Victorian mood is created in a young girl's bedroom with painted iron bed and peaked canopy, lavish use of a hand-blocked floral print. Decorator: Michael Taylor, A. I. D.

Edwardian fashion is revived in the lacy silhouettes of a wicker headboard and chair. Delicate pastel flowers fill the border of the sheet, the pillowcase, blanket and matching percale café curtains. Walls are covered with light blue burlap.

Let a fine bed set the decorating theme for your personal world. Here are bedrooms in a dozen different styles and the details of their sheet and blanket patterns.

(Continued)
Mix textures for dimension in a room decorated in tones of one color. Beige predominates in grasscloth walls, tweedy fabrics, carpet. Accent is tortoiseshell. Decorator: Melanie Kahane, A.I.D.

Mix wood details for enrichment in a bed-sitting room. Bamboo headboard, banded tabletop, cane chairs are set off against shades of Green Olive. Decorator: John Barham of Lord & Taylor.

Give your bedroom fresh appeal by using furniture, colors and accessories of different styles.

Mix periods in furniture and accessories to give character to an otherwise plain, small room. Simple contemporary furniture of sandalwood mahogany takes on the flavor of objects used with it: Pennsylvania Dutch carved wood molds; a Picasso print; accessories with contemporary Finnish, Italian and American origins. Bedspread combines modern coloring (HaG's Larkspur, Cerulean, Hyacinth) with an Early American patch quilt pattern. Furniture from "Goldenaire" group by Kent-Coffey. Wallpaper by Imperial. Bedspread by Monument Mills. Rug by Patcraft. Room designed by Lester Grandy.

Mix patterns for a dramatic effect in a white background. The 19th century brass four-poster bed, with figured pillows and fur throw, is the center of interest. It is underlined by a needlepoint rug, which contrasts with the parquet floor. Walls are patterned with books, contemporary drawings, paintings. Owner-decorator: Patrick O'Higgins.
Poster beds are widely revived today. New adaptations of this romantic style are equally at home anywhere from New England to New Orleans.

Four-poster convent beds with removable valances give a feeling of enclosure yet are light and airy. Metal frames are painted Nasturtium. Shaped valances are in keeping with French Provincial furniture in the room.

French Provincial four poster in corner arrangement harks back to the snug cupboard bed. Cornice built in from tester to ceiling is covered in a printed fabric which matches wallpaper and sheer bed curtains. By Davis Cabinet.

Rattan version of the poster bed with half canopy has a tropical look. Walls papered in a shoji pattern, floor carpeted in rush squares match the open lattice headboard framed by an embroidered fabric. By Willow & Reed.
Hepplewhite poster bed of solid mahogany inspires a fresh decorating scheme for a country bedroom. Its graceful, slender posts support a canopy of sheer white organdy to match spread. Placed lengthwise on wall between windows, the bed is accented by picture grouping and area rug. Sheraton table serves as nightstand. By Biggs Antique Co.

Half-tester bed of fruitwood and brass is the focal point of a city bedroom, its elegant lines emphasized by the simplicity of other furniture. Same fabric is used on bed, valances, curtains hung on vanity wall. By Baker.

Modern interpretation of a four poster is the outstanding piece of furniture in a room with Far-East feeling. Low dais built in around room gives a sunken effect, accentuates the height (82") of bed posts. By Parzinger Originals.

Shopping information for bedroom portfolio, page 127.
First weekend

**Frozen north:** A measured drawing, however rough, of your grounds as they are is a prerequisite to revising your garden plans or making new ones. This is the right kind of weather to encourage development of a dependable yard-long stride, which is almost as useful as a measuring tape in locating trees, walls, laying out walks and beds. A pen-and-ink map serves as a permanent guide for innumerable experiments with tracing paper. . . Check hounds of evergreen shrubs and small trees that have been heavily burdened with wet snow lest a sharp freeze cause injury. Brush or shake gently, but only until loose snow is removed.

**Southeast:** Approach of spring is a variable feast, becoming less promising as you go west and north. Beware false enticement of warming days; nights are still long and chill. Leave mulches in place until alternate freezing and thawing is about over. . . Consider sowing seeds of hardy annuals, cold weather vegetables, on six-week headway before usual outdoor planting date.

**Greenhouse reminders:** Bring in from the cold frame flats of fall sown primroses (especially Asiatics) to germinate. . . In a cool (50°) house, keep bulbous iris, daffodils, veltheimias well watered until flowering ends, then water only enough to keep foliage ripening (lachenalias, freesias are seldom worth saving). . . . Fertilize every fortnight all plants making rapid growth.

Third weekend

**North and east:** It is still winter, but the few outside tasks that call for heavy tools occasionally bring a worse threat of rust than at any time except humid August. Lazy man’s specific: swab off mud with old burlap, then apply oil mist from one of the new aerosol oils, the rust-fighter’s friend.

**Far south:** Only 100 more growing days till summer. This may not be precisely true, but annuals, most hardy vegetables, many perennials commonly grown from seed should be sown now if flowers or fruit are to be harvested before summer heat. Late starting is chief enemy of well-rounded southern gardening. . . . Wild onion, an insidious perennial lawn weed, can and should be eliminated by early application (coarse spray) of 2, 4-D.

**Northwest:** As growth buds on roses show signs of readiness to grow, prune out dead, broken or badly diseased stems and stem ends. You may well spent the time needed to cut carefully just above a growth bud pointing in the direction you would like to have stems develop. . . . This “pruning to a bud” is standard practice, too, with all fruit trees, many flowering ornaments, which are likely to be in best condition for pruning now. General rule: cut to outside bud to encourage spreading growth open to sun and air. . . . Near the shore, tree fruits should be planted as soon as the nurseries will ship them.

Second weekend

**Bay window zone:** Good husbandry in the window-sill garden is chiefly concerned with increased sunlight (and the plants’ response to it) as well as judicious use of ever diminishing space. Constant juggling and rotation of pots and containers is necessary to maintain compact, balanced growth. Since this is especially true of fast starting seedlings, sow in small containers, preferably one to a variety, for efficient traffic control. . . . When foliage is vigorous, it not only uses more water but loses more, thus increasing humidity around crowded plant groupings. So be sure to water lush plants more; avoid risk of waterlogging others. . . . Fuss-budget housekeeping is required to keep indoor plants neat as their peak season arrives. Faded or fallen blossoms, dry or browning leaves must be removed regularly, even though you may need tongs to reach them. . . . As potted hardy bulbs flower, remove to a utility window where foliage may ripen slowly, until bulbs may be set out in the open garden.

**North and northeast:** Watch for low spots in new lawns and borders. If they collect snow or water and freeze, damage may result. Drain them during thaws with slit trenches. . . . Visibility is good for thorough job of pruning grapevines, raspberries, neglected climbing roses; and the plants are still safely dormant.

**Southwest:** Spade humus, and more humus, into your garden.

Fourth weekend

**North and northeast:** There is little need to remind old hands that branches of forsythia, spice bush, pussy-willow, if cut and placed in a bucket of water, will bring welcome early flowers into the house in a few weeks. Marsh-marigolds may not be so familiar as prophets of spring. Dig whole clumps from a thawed bog as soon as buds show and pack in a bowl with wet moss. Add a few ferns for a contrast in foliage texture. Another pleasant combination: late blooms of Christmas-rose, cut in bud and inserted in flat bowl of creeping myrtle (roots and all) and moss, with wet peat beneath. . . . For contrast, spend a morning rubbing the dry, glossy egg cases of tent caterpillar from twigs of fruit trees, and plucking the dangling bag-worm sacs from juniipers, arborvitae, pines.

**Mid-south and west coast:** Best investment in bright summer flowers beneath tall trees: tuberous rooted begonias. Spend enough (50 cents up) to get good ones; start in flats of peat-moss and sand, half-and-half, covered a fourth-inch with the same mixture. Ignore old rule that tops should not be covered; you will be surprised at the results. For best control of roots during and after the season, transplant to 7-in. azalea pots and set these outdoors where noon shade will be available. Neatest types are today’s aristocrats among summer flowering plants.
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Planting thrives prodigally under a series of skylights

Bamboo grove beneath a skylight is in master bedroom hall. Lighted at night, leaves cast delicate shadows on the wall.

An island of plants in entrance hall breaks up expanse of floor and forms pleasing framework for dining area beyond.

Tree-size plants (Podocarpus, an Aralia) reach up toward great living room skylight and grow luxuriantly. Raised planting beds, in whitewashed stone island which keeps dirt from spilling, are easily watered.

Mrs. May’s office and workroom consolidates household planning in one room

Laundry-sewing room is located at the back of the children’s bedroom wing. Washer and dryer are built in and placed within arm’s reach of storage cupboards. Unglazed tile is behind machines.

Housekeeping center for Mrs. May spans the wall opposite laundry equipment. Desk top and wall are cork. Drawers and cupboards hold household storage, files. Laundry is also a hobby room.
while storage is liberal and practical

Dressing room and bath shared by father and son has a wall of deep closets and sliding trays (by towel rack) for shirts, shorts. Floor is carpeted; the counter finish is ceramic tile.

Clothing closets throughout the May house, like this one for the boy, are faced with flush doors and divided into compartments to suit storage needs of each member of family.

Closets by front doors extend into entrance hall creating a small room behind them. There is room for racks for guests' coats at parties, for packages to be sent to cleaners.

(Continued on next page)
WIDE HORIZON movable shutters provide a broad dramatic effect not possible with conventional shutters. Ideal for window walls, doors and room dividers. WIDE HORIZONS are exactly what the name implies — wider panels — thicker frames — broader louvers.

Each louver is twice the size of today’s commonly used shutters — for wider vistas and greater light in a room.

Like all Paul Heiney shutters, WIDE HORIZON movable shutters are made to the highest quality standards. Write for complete information.

Paul Heiney's INDOOR MOVABLE SHUTTERS
Originators of Today's Indoor Shutters
2323 Michigan Ave.
Santa Monica, California

HALLMARK HOUSE NO. 1 (Continued)

A quiet, congenial room for guests

The guest room, with its carpeted floor, whitewashed stone wall, fireplace and bookshelves, provides an air of comfort and relaxation. Sliding glass doors open onto small patio, right, well screened from main terrace.

Building Data


INSULATION AND WATERPROOFING: Waterproof membrane under concrete floor slab — American Sisal Kraft Corp.

Thermal insulation in walls and all ceilings except living room. "Kinsul" batt type insulation of double thickness with reflective surface, manufactured by Kimberly-Clark Corp.; suppliers — Kimberly Clark Corp. and Diamond W Supply Co. Insulation for soundproofing in walls and living room ceiling and insulation around walk-in refrigerator room — Owens-Corning Fiberglas Corp.


WALLS: Master bedroom — "Granitex" Unglazed Ceramic Tile; Mrs. May's bath. "Velvetex" Unglazed Ceramic Tile; Mr. May's bath. "Permalite" insulation in floor slab — American Sisal Kraft Corp.

BATHROOMS: Master bathroom, children's bathrooms. 9" x 9" x 1 1/4" "like what the name implies — WIDER PANELS — THICKER FRAMES — BROADER LOUVERS.

WIDE HORIZON MOBILE SHUTTERS BY PAUL HEINEY

A New Dimension for Home Decoration

From Paul Heiney, pioneer of today's indoor movable shutters, comes another innovation—WIDE HORIZON movable shutters. WIDE HORIZONS provide a broad dramatic effect not possible with conventional shutters. Ideal for window walls, doors and room dividers. WIDE HORIZONS are exactly what the name implies—wider panels — thicker frames — broader louvers.

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TRADE MARK

Paul Heiney's INDOOR MOVABLE SHUTTERS

Originators of Today’s Indoor Shutters
2323 Michigan Ave.
Santa Monica, California

76
Plumbing fixtures (lavatory, toilet and shower) are side by side on one wall minimizing installation costs. Opposite wall has opaque glass panels with wide towel bars (see them reflected in mirror). Floor and shower wall are glass mosaic. Mark Hampton, A.I.A. architect.

Japanese grille over window is decorative and permits privacy. Oriental design is echoed in hanging light fixtures illuminating wall-wide mirror and in gold and white wallpaper on the adjoining walls. Counter cabinet, for towels, cosmetics, medicines, has a white marble top and an oval basin. Herbert J. Hagenuood, architect.

Storage walls (20 feet long) line two walls of this combination bath-dressing room. Natural gum wood is used for wall paneling, closet doors and counter cabinet. Countertop is pale yellow ceramic tile. Ceiling-high windows over counter (they swing open for ventilation) and strip lighting overhead light the long mirror clearly. Terry & Moore, architects.

Cypress siding treated to shed water encloses four sides of this geometrically shaped sunken shower. The floor of the shower is dark blue ceramic tile, and the rest of the bath is tiled in a pattern of white and blue ceramic. Opposite the shower is a countertop 8' long. Cabinets below are cypress; walls and ceiling are same wood. Birch door is stained to match. David T. Henbien, Designer.
You may order all merchandise shown in Shopping Around (editorially and in advertisements) by writing directly to the shops. Enclose check or money order.

Saint Valentine is the patron of lovers and the heart is the symbol of love. On the good Saint’s day give the broken heart key chains shown here. $8 for the set of two chains and one broken heart in sterling silver; $9 the set in gold filled metal; $50 the set in 14K gold. Postpaid. Tax included. Order from Wayne, 546HG South Broadway, Yonkers, New York.

Siamese cats are the royalty of the feline world. We show here a television lamp designed in the form of a princepally of Siamese cats. Made of ceramic finished with a high glaze, the cats have beige bodies and black markings on muzzles, paws and ears. Eyes reflect the light. 12” high. $7.95. Please add 35¢ postage. Foster, 430 S. Fulton St., Peoria, Illinois.

The perfect stand for an heirloom watch is the rococo one shown here. Made of solid bronze it comes in one of three finishes: oxidized silver, 24K gold plate, satin smooth bronze. Send diameter of watch crystal when ordering. $8.50 in bronze; $11 in silver; $16.50 in goldplate. Order from Halton’s, Department HG2, 603 E. Belknap St., Fort Worth 3, Tex.

Buy of the month: the four individual covered casserole shown here. Made of polished aluminum, they can be used as oven-to-table servers for scalloped foods, for hearty soup, for baked puddings. Note the graceful handles on both cover and casserole. $1.95 postpaid the set of four. From Artisan Galleries, 2100 North Haskell, Dallas, Texas.
AROUND
with Ann McLaughlin

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

The tapestry bag every woman wants is the handsome tote bag shown here. Made in Belgium, it is designed with a multi-color floral motif against a black background. Capacious (15” x 11” x 4”), it is fitted with four brass feet and a double brass handle. Subtle in color, it goes with all costumes. $4.98 ppd. Order from Jack's Mail Box, 27 E. 22nd Street, New York.

Lily Langtry (1852-1929) had a hand in popularizing the milk bath. But the milk she used wasn't as glamorous as the kind Madam Bache offers in her milk bath. Dehydrated milk is combined with other ingredients which whiten, soften and scent the skin. Sachet is packed in celophane satchels. $3.50 ppd. for three. Ella Bache, 24 E. 55th St., N. Y.

A patio wall needs the Chanticleer planter shown here. The silhouette of the rooster is made of black finished aluminum (about 10” x 12”). Two iron flower pot rings are attached to the silhouette by an iron bar. These, too, are finished in black. Over-all size: 16” x 12”. $9.95 ppd. Add $1.50 for pots. Hagerstrom Metalcraft Studios, Dept. HC, Wheeling, Ill.

Orion lace cloth. This charming round table cloth is handsome enough to use for a formal tea party. It comes in either white or ivory, 72” diameter. $20.95. For the rectangular table: 54” x 72” ($18.95); 72” x 90” ($23.95); 72” x 108” ($29.95); 72” x 126” ($39.95); 72” x 144” ($49.95). Ppd. Hildegarde, 397 Farmington, Hartford, Conn.

PEBRUARY, 1957

EARLY AMERICAN . . . PERMANENT SWINGING BRACKET LAMP SCONCES

At last . . . the old fashioned charm of Colonial swinging bracket lamps are equipped with the modern convenience of swiveling attachments which can be easily and permanently connected to any standard wall outlet. Eliminates dangling wires, and can be controlled from regular room switch. Crafted of neat iron, finished with black, they are fitted with genuine hand-wound glass shades and adjustable crystal glass chimney, include Swagy sockets. Choose from two authentic Early American styles.

A. The Mary Manley Fowler—5” lamp, extends 12” from wall, 16” high. $12.50.
B. The Nelly Ray—Scalloped 6” shade. Extends 8” from wall, 12” high. $12.50.

Also available with standard bracket and plug for convenient mounting.

The Mary Manley Fowler—$10.50. (This lamp measures 14” high.) The Nelly Ray—$9.50. A. Standard lamp with cutout red or dark green fitted glass shade—$8.00. B. The Nelly Ray—$7.50.

Glamourize with PRISM AND BOBECHE SET

An all-imported crystal set that adds a delicate sparkle to rooms, mantels, chandeliers. Bobeche with 3” 1/2” diameter and 1” hole throms over candle to catch milk drip. Diskette a plate that glitters as they catch the flash of unlit candlelight above. Send check or money order. Satisfaction guaranteed.

A. Bobeche and 8-1/2” Prisms $3.50
B. Bobeche and 8-1/2” prisms $2.25

The Jamaica Silversmith
79-12 164 Street, G-2, Jamaica, N. Y. 10 Years of Mail Order Service

GRACEFUL BOWKNOTS

Tie-up charm and fashion with this Bow-knot Pin and Earring set. The design is enchanting. Pin and Earring set The design is enchanting. Made of gracefully wrought Sterling Silver. Pin has safety catch, size a generous 3/4” x 1”. Earrings really paired left and right for greater chic. Pin $3.00; Earrings $3.00; the complete Pin and Earring set The design is enchanting.

22 Belleme Theatre Bldg., Upper Montclair, N. J.

REAL AMERICANA YOU CAN OWN! New England Stoneware You'll be thrilled with these authentic candle holders, made in New England, the land of the early settlers.

A. Hanging lamp, extends 13-1/2” from wall, 16” high. $12.50
B. Hanging lamp, extends 8-1/2” from wall, 11” high. $9.50
C. Hanging lamp, extends 8-1/2” from wall, 6” high. $4.50

Catalog on Request

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24 Broadway, Dept. HG-257, New York 7, N. Y.
No More Drapery Problems IN YOUR HOME!

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ANY LENGTH - ANY WIDTH AS LOW AS $98 PER PAIR!

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Only Ronnie - the world's largest distributor of Fiberglas Curtains and Draperies can solve your drapery problems for you at such tremendous savings! Imagine, new drapery weight, no-iron, work-free Fiberglas Drapes that never, never need ironing or dry cleaning. Wash and hang. Gorgeous custom lengths and widths, expertly cut and professionally sewn to fit any wall, window and corner of your home . . . at prices less than you pay for made-to-order draperies. Your choice of 14 of the newest decorator colors in stunning prints and vivid solid colors.

Ronnie's New Home Curtain and Drapery Fashion Kit. Includes catalog, sample swatches, plus everything you need to select the draperies you want at big savings. Mail the coupon now!

Ronnie Bidg., 145 Broad Ave., Fairview, N.J.

Please rush me complete Ronnie Home Curtain and Drapery Fashion Kit, including actual color swatches, catalog, plus everything I need to order the custom-sized draperies I want. I am not obligated in any way.

Name
Address
City Zone State

BABY'S first worldly possession

What a wonderful idea! Now you can have a cherished memento of that happy day. Baby's hospital identification band,널er or plastic band . . . yours to treasure forever this family permanent keepsake. Just send us your baby's hospital identification band and we will custom make a band with baby's full name and birth date in gold script. Delightful youngsters will love this, and for almost a charmingly different gift for the new Mother:

Just $4.95 postpaid.

C.O.D.'s accepted.

Your precious memento returned to you via insured mail.

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This specially designed plastic tray stores up to 100 pieces of silverware. Built-in separators and compartments hold 12 place settings in neat order. 12" x 10½" x 1¼" tray fits all drawers, making old fashioned bulky chests unnecessary. Pacific Silver Cloth Liner fits tray exactly, prevents tarnish. Satisfaction guaranteed. Order #2230.

Complete with liner $3.95 postpaid

DOWNS & CO.,
Dept. 1484R, Evanston, Ill.

THE CALICO CAT and its friend the dog are charming ceramic ornaments with a purpose in life: to save money. Each is a bank fitted with a brass lock and two keys. The youngsters will try to save if you give each a charming incentive. Background color is white; designs are in multi-color. $2.20 p.d. for one. Zenith, 11-B P.O. Bldg., Brighton, Mass.

Many hearts make a pretty bracelet. Shown here is one made with fifteen heart shape gem-color stones which are fitted to an expansion gold-color metal band. Gem colors are assorted: ruby, sapphire, amethyst, topaz and emerald. And the bracelet is modestly priced at $2.95 p.d. Tax included. Order from Aimée Lee, HG2, 545 Fifth Avenue, New York.

LIGHTS out will pose no problem for you if you own the attractive kerosene lanterns shown here. As functional as the old-fashioned barn lantern and much prettier, this pair has chimneys decorated with gold stars. Bases are crystal cubes 3" square. Height overall: 12". $7.95 the pair. Add 25c postage. Order from Page & Biddle, Dept. HG2, Haverford, Penn.

YOUR iron fence and your ornamental iron posts and rails can be set firmly and easily with the new product shown here. Made by a nationally famous metal plant, Tennessee Fabricating Company, it is a powder which you mix with water. It expands as it dries and takes a light permanent hold. $1.69 for 3 lbs. Tennessee Chrome, 206 Louise Ave., Nashville, Tennessee.

The black cat is a sign of good fortune. You will be fortunate, indeed, if this set of cat andirons graces your hearth. Beautifully cast in iron, each cat is finished in satin black. And each has translucent green eyes. 17" high x 14". $15.95 postpaid. From Tennessee Chrome, 206 Louise Ave., Nashville, Tennessee.
Psychological Planning...
the new dimension in home decorating

Dr. Rose N. Franzblau, Ph.D., noted psychological consultant, states: "A room like this develops a sense of security by giving each child an area that belongs to him exclusively."

Here's "a room of my own" for two boys...
the MATICO floor is their favorite playground

Give a boy an inch and he'll start a hobby. Even for brothers of different ages, careful planning can make your small rooms "big" in space for each. The MATICO floor adds freedom of action...resists soil, takes the strain out of your clean-up time, looks bright and cheerful always. You'll find a full color selection at your MATICO dealer listed under "floors" in your phone book.


There's a beautiful MATICO floor for every room in your home.

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Here's "a room of my own" for two boys...
the MATICO floor is their favorite playground

Give a boy an inch and he'll start a hobby. Even for brothers of different ages, careful planning can make your small rooms "big" in space for each. The MATICO floor adds freedom of action...resists soil, takes the strain out of your clean-up time, looks bright and cheerful always. You'll find a full color selection at your MATICO dealer listed under "floors" in your phone book.


There's a beautiful MATICO floor for every room in your home.
Why settle for less... when you don’t have to?

You’ll spend a lot of weekends looking at houses before you finally find the one you’ll want to call home.

One way to make sure you get good value is to look for Crane fixtures in the bathrooms. They are styled by famed designer Henry Dreyfuss to look new and modern years longer. They are engineered by Crane to operate with precision for years and years.

But, just as important, Crane’s a sign of quality ... a tip-off that the whole house is quality throughout.

Surprising enough, Crane fixtures don’t add a cent more to your mortgage than ordinary fixtures. So, is there any reason why you shouldn’t have the most desired plumbing of all? Crane.

CRANE CO.
836 South Michigan Avenue, Chicago 5, Illinois

Valves • Fittings • Pipe • Kitchens • Plumbing • Heating

Styled by Henry Dreyfuss. "Your bathroom used to be the unmentionable room in the house," this noted designer points out. "But modern fixtures make it something you can put on display."

CRANE BATHROOM SUITE. Norwich lavatory, New- day tub and Oxford water closet make your bath a room to be proud of. All three fixtures (in white) cost less than $255.* Other suites as low as $190.*

2 MARCIA. Large, semi-oval counter-top basin with exclusive Dial-sae faucets—no rubber washers to wear out. Like other Crane fixtures, available in seven lavish colors or white. In Sun Tan, $111.50.*

3 COUNTESS BATHROOM SUITE. New "peninsular" arrangement with lavatories, matching tub and closet in French Grey. Countess lavatory in white, $50.10.*

4 DIANA. Streamlined design. Square, smart-looking chrome legs. In beautiful French Grey, $144.10.*

Other Crane lavatories as low as $37.65.*

*Suggested consumer price, ready to install. Tubs are porcelain enameled cast iron. Other fixtures, lustrous vitreous china.
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I am interested in ☐ new home, ☐ remodeled kitchen.

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Regular, frequent American flag passenger and freight services between the Americas
**SHOPPING AROUND**

**The Eastern Star** is the emblem proudly displayed on the white china teapot shown here. This is the thoughtful gift for you to give to a member of that fine organization. The insignia is reproduced in full color, the high lights and spangled stars are gold color. Capacity: 26 ounces. $2 postpaid. Miles Kimball, 100 Bond Street, Oshkosh, Wisconsin.

*Be prepared* for a change in the weather. Hang the accurate barometer shown here in the entrance hall and you will know the forecast. Designed like a shipswheel, it has a mahogany finished wood frame, an easy-to-read dial, set hand and knob and a fine mechanism. 4" in diameter. $4.75 ppd. Order from Hobi, Dept. HG2, Flushing 52, New York.

**The shutter cabinet** will make a fine appointment for the Provincial kitchen. 13" x 12" x 5", it is a good size to use as a spice cabinet. Made of sugar pine it comes in three finishes: maple, walnut or fruitwood. Use it in the study, too, to hold his pipes and tobaccos, his clutter. $9.95 postpaid. Order from Red Oaks, Dept. HC2, Prairie View, Illinois.

**Wizardry** with shoes is the attribute of Century Factory Shoe Repair service. For example: the ex-platform shoe shown here has been restyled so that there is no trace of the unfashionable platform. A different heel has been added to complement the new shape. $6.95 plus 50c postage. Send for free mailer. Century Shoe Repair, 210 Park Ave., Baltimore.

**The perfect note** for the entrance hall, a small dining room or bedroom is the one-light crystal fixture shown here. A hand-etched crystal dome is festooned with three graduated rows of hand-cut crystal prisms. It is hung from the ceiling by a chain attached to a crystal canopy. 8" in diameter. $29.50 exp. coll. Order from Pau­len Crystal, 296 Broadway, N. Y.

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| Enclosed is 25c for swatches of sunfast fabrics, information, directions for measuring. [Please print] |

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FEBRUARY, 1957

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A bushel basket can be transformed into a delightful toy chest. Order the heavy gauge plastic cover shown here. It was designed with the bushel basket in mind. The white background is decorated with bright color designs in red, yellow and blue. The red piping is sturdy. $1.98 postpaid. From Mansfield House, HG2, 38 Water St., New York 4.

Triple pleasure: three Staffordshire pitchers marked with a modest price tag. Made from the original molds, these graduated pitchers come with a white background decorated in four full colors. This is fine enamelware. The scene is a traditional Venetian one. $4.95 ppr. the set. Here's How, 27 East 22nd Street, New York, N. Y.

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NOW it's EASY to learn ANY instrument. No boring exercises. Even if you don't know a single note now, we'll have you playing delightful pieces RIGHT AWAY—right from your FIRST lesson! And properly. BY NOTE.

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Address
AROUND

The sewing circle every home sewer needs is the clever device shown here. A steady wire hanger designed in a circle is fitted with one dozen spools of assorted color thread, with a pin cushion, with needles. When a spool is used up you can add another. It is nice for Valentine Day, $1.50 ppd. Closet Boutique, 2829 Nostrand, Brooklyn, New York.

The parlor lamp shown here is a perfect copy of the Victorian original. The black finished bracket is made of cast iron and extends 12" from the wall. (It's available finished in white, too.) Either way it is fitted with a milk glass globe (6" in diameter) which is gracefully fluted at the top. $8.95 postpaid. Jeff Elliot, Department HG2, Flushing 52, N. Y.

Gay deceivers. The flowers shown here when combined in an arrangement with real leaves will fool almost anyone. Made of metal and chenille, the blossoms come in assorted colors. We arranged ours with lemon leaves and the effect was charming. The generous spray of 18 flowers is modestly priced at only $1 postpaid. Huss Bros., 800 N. Clark, Chicago.

FOR BIG MEN ONLY!

SIZES 10-16
WIDTHS AAA—EEE

We specialize in LARGE SIZES ONLY—sizes 10 to 16; widths AAA to EEE. Dress, sport, casual and work shoes; golfing; insulated boots; sax, flugel, reeds; slippers; rubbers; overshoes; shoe trees. Also . . . sport shirts in your exact, extra long sleeve length. Enjoy perfect fit in your hard-to-find sizes at amazingly low cost. Satisfaction Guaranteed. Sold by mail only. Write for FREE Style Book TODAY!

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Complete set

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Nationally advertised at $2.00 each

FINEST KORIUM STEEL!

First Quality!

Our greater cutlery bargain in 10 years! Famous Monte Carlo steak knives—advertised in "House Beautiful" at $2.00 each. Our price—only 33¢! All brand-new, first-quality knives!

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These knives are made of finest Korium stainless steel by old world craftsmen in Solingen, West Germany—Europe's cutlery center! Can't rust or tarnish, never need polishing or sharpening. Hollow ground, like a barber's razor. Serrated edges for finer, faster cutting of thick steaks, roasts, etc. Handles in beautiful design of autumn leaves in rich color of Gold, handsomely embossed on back-ground of pastel Ivory Styrene. Truly breathtaking to see, to hold, to own! Perfect for any table setting. 10 Year Replacement Guarantee given. Over one million already sold. Your money back if not 100% delighted! Rush coupon today.

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Send 3 for $9.99. Send 6 for $18.98, with free cake & pie server.

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**BABY'S SHOES PRESERVED**

In pastel Pearlescent, soft toned colors of pink, blue or pearl white. 3.50 pair ppd. Shoes can be mounted on beautiful LUCITE picture frame made in matching toned or shiny black. Sunset pattern in 4 colors. Complete size: 16" x 12". What a wonderful Birthday gift! Only $3.95 postpaid.

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ALAN'S—P. O. BOX 163-G2, Silver Spring, Md.
AROUND

Pot au crème is a luscious dessert and should be served in the proper container. We show here the traditional covered individual ceramic pot in which you will be proud to present your best recipe. Made of Italian ceramic, the pot is Dolomite blue frosted with white. $1.50 for one pot. Recipe is included. Mail-Age, Box 109, Pratt Sta., Brooklyn, N. Y.

For a tack room, for a man's study, we recommend the horse heads shown here. ($3 for one; $5 the pair.) Made of a cast stone composition called Hydralcal, the heads come in four colors: black, white, bronze, gold. The bases are padded with felt. 6" high x 4" wide. Postpaid. Order from Mono-Art Co., Department HG3, 50 Delancy Street, N. Y. 20.

A weathervane for the golf loving squire can be ordered from Cape Cod Cupola Company. It is made of copper and aluminum finished with weather resistant black enamel. 19" x 24", it is beautifully crafted and set with the four wind indicators. $11.95 ppd. Send for catalogue. From Cape Cod Cupola Company, 78 State Road, N. Dartmouth, Mass.

COPY CATS

The Black Cat is a sign of good fortune. You will be fortunate, indeed, if this set of cat andirons graces your hearth. Beautifully cast in iron, each cat is finished in satin black. And each has translucent green eyes through which the firelight shines! 17" high x 17" deep. $15.95 ppd.

TENNESSEE CHROMIUM PLATING CO.
206 Louise Avenue, HG Nashville, Tennessee

Silver Polishing Stopped!

Now for you . . .

No more tiring hours spent in messy silver cleaning sessions . . .
No wear or scratching of precious silver by constant polishing.

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Lovely decorator 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, boudoirs, Fortisans 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 workroom. Or, if you prefer to make your own, we sell you fabric, pleating tape and send complete, easy-to-follow instructions. Either way you save and get that custom-decorated look.

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

Toni Moran Studio, Dept. C-72
Box 230, South Pasadena, California

I enclose 25c in coin. Please send swatches and booklet "How to have distinctive draperies at 1/2 the cost."

Name ____________________________
Address __________________________
City __________________ Zone ______ State ______

GUARANTEED WORKMANSHIP AND MATERIALS

TENNESSEE CHROMIUM PLATING CO.
206 Louise Avenue, HG Nashville, Tennessee
A king-size die makes an interesting holder for the six small cocktail picks shown here. Each pick is topped with a tiny die. This will make a fine appointment for the host's home bar, for the barbeque, for the buffet table. The large die is 1\(\frac{1}{2}\)" square; the small ones are 3/4" square. $2.50 ppd. the set. Order from Lowy's, 260 Beach 116th St., Rockaway Park, N. Y.

A new version of the handsome Spear housemaker is on the market. Made of aluminum, it is finished in wonderful colors: barn red, Kelly green, royal blue, cinnamon, antique copper and charcoal gray. The reflecting letters are white. 2\(\frac{1}{2}\)" x 18" (name plate); 7" x 2\(\frac{1}{2}\)" (number plate). $5.95 ppd. Spear Engineering, Spear Bldg., Colorado Springs.

An old fur coat can be rejuvenated and start life again as a smart fur jacket. Send your coat to I. R. Fox, the firm which specializes in this kind of witchery. For only $32.95 your fur coat will be made into a 26" to 29" jacket designed with a roll collar, bracelet length sleeves. Allow 3 weeks delivery. I. R. Fox, HG2, 146 West 29th Street, New York.

Lilliputian Place Card Chairs are fabulous 3\(\frac{1}{2}\)" miniatures of the Victorian Ice Cream Parlor chair. Plush seats in pastel colors are accented by a pretty monogram of forget-me-nots. Your name cards slip into the white wire frame. $8 for $1.00 ppd.

Helen Gallagher 413 A2 Fulton St. Peoria, Ill. Write for Free Spring Catalog!

Penn Dutch Blackboard lends quaint charm to your kitchen. Trimmed in colorful Penn Dutch design, the 17" x 11\(\frac{1}{2}\)" board is ideal for quick notes, grocery lists. Line the blonde wood bowl with foil and plant with vines, plants, flowers. $2.95 + 25c shipping.

Foster House 430 A2 S. Jefferson, Peoria, Ill. Write for Free Spring Catalog!
Cut the cake with the neat device shown here. Called "Kut n' Serv," it is an ingenious tool which does a clean job of cutting and a delt one of serving. The blades are made of stainless steel, the handles are made of ebony-black plastic Over-all length: 91/2". $2.25 postpaid. From Grandma Penny-pincher, Department HG, 1216 Yale St., Houston, Texas.

Pansy pot. Here is a solid brass container which you will enjoy using whenever you make an arrangement of small flowers: pansies, lilies-of-the-valley, violets, dwarf marigolds. 31/8" in diameter x 41/8" high, it is fitted with a hale handle. And it is treated to resist tarnish. $1.50 each. $2.75 for 2. Postpaid. Order from Elron, 225 West Erie Street, Chicago, Illinois.

The light switch should conform to your type of decoration. For the eighteenth century room we show the Staffordshire switch plate which comes in both single and double toggle design. You have a choice of pattern, too: the Tongue scenic pattern or the Charlotte floral one. $1.75, single; $2.50, double. Ppd. From Seth & Jed, G2, New Marlboro, Mass.

PEARLS of LITTLE PRICE

Even if these were one-time, the price, we think you'd be delighted with them. The gold filled bands are adjustable to fit any ring size, and they're mounted with real cultured pearls in Tiffany settings. In a choice of three styles: with one, two, or four pearls.

Each $2.95

Keep your dog off the cold floor with your own pet slip cover, which is easy to wash. SOLD TREATED, GOOD UPHOLSTERY MATERIAL, $2.50. Cold treated. $1.50. Over 700 styles. Send check or money order with name and address of dog. Immediate shipment. Satisfaction guaranteed. We pay handling.

Sunset House, 688 Sunset Building, Hollywood 28, California.

SACHET SPRAY $1

Make all your linens and lingerie delightfully fragrant with SACHET SPRAY. Aerosol can of delicate lavender scent perfume can be sprayed directly into closets, drawers, linen-shelves. The fine clear mist will not dampen, stain or discolor. Gives a heavenly bouquet to linens, pillow-cases, blouses, undies, shirts, towels, hankies. Freshens musty rooms and closets. Over 200 sprays of quality lavender sachet. Only $1, postage pd. You must be pleased or your money back! Order SACHET SPRAY from Sunset House, 688 Sunset Building, Hollywood 46, California.

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ANNOUNCING! A new and unique club, exclusively for children. World-Wide now opens the whole wide world of wonders to educate and delight questioning young minds. First, each child receives an exceptionally valuable FREE surprise gift, and every month following receives another colorful and apprising gift from abroad.

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If member is not delighted, keep surprise gift. And member may cancel at any time for full refund for unsent portion of membership.

World-Wide Children's Club Dept. 364, Oreville, N. Y.

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Enter the following subscription, Remittance enclosed.

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Order 12-months membership and get TWO gifts in the last month - plus the FREE surprise gift on any plan. On 24-months plan you actually get 14 gifts! Membership Makes A Marvelous Gift

Keep your dog's nails under control with our RESCO DOC NAIL CUPPER. It is an ingenious tool which will he this white wool and angora shortie cardigan by Lahotique. Fully fashioned elegance with the delicacy of embroidered lace. Interwoven with black, navy or red velvet to complete the trim. Also in black with black trim. Sizes 34 to 40. $19.95 p.p.

Lahotique
91 Middlesex Rd., Great Neck, L. I., N. Y.
Kills Fleas While Cats Nap
What a wonderful gift for your cat! The miraculous new Kitty Cat-Chaser is a comfortable bed that also kills fleas and lice while cats nap. Its inviting aroma entices them away from even the most enticing of spots. No more messy powders, sprays. No risk of dry coat or flaky skin—helps prevent mange. Stops itching, scratching. Improved disposition. Praised by those who enter pets in shows. Long-lasting. Kitty Cat-Chaser, $14.18 lb. Extra inner pad, $1.50.

Eco-Tree Pad for Dogs—just as comfortable, just as effective. Kills flea and doggy odor. 14x18 in., $4.95; Super size, 2x36 in., $6.95.

Send check or M.O. and we pay postage. Money-Back Guarantee. (Circle 7-0830)

PERARDUA PRODUCTS (P17)
Old Greenwich, Conn.

A Picture of Comfort of the new model BUNNY for humans—lighter, stronger, cheaper, better. Now over eleven years of age the Bunny foam comfort has a happy reputation the world over. Though costing more, it is cheaper in use, outlasting a hundred unpleasing plasters yet far more effective. It is contoured to disguise blemishes in shoe and "stays put" all day in perfect cool comfort. Complete success or refund. Price of the Bunny $3.00 for two. Single $1.60. No C.O.D. please.

Now Science Gives You—A Short Cut to Learning
Learn Anything Faster—with the amazing DORMPHONIC Memory Trainer

It Works for You...Awake and Asleep

Now, at last, science shows you how to learn to "fly." With this amazing new "method"—easy to learn. Fun to use—your brain develops the ability to recall facts from memory—your mind grows. No talking, no language. Memory is a power of the brain as electric is to the body. Do you want to learn a language? Memory is the key—or any art of business, sports, hobbies, etc. Someone used your name—break bad habits? DORMPHONIC SAVES YOUR TIME, YOUR ENERGY, YOUR EFFORT. For single children benefit. A marvelous training medium for children, patients, psychologists, people of all ages, exceptions and limitations.

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Find Faultless Handsomeness in perfect FOR THE FIRST TIME or will be service. For your FREE DORMPHONIC Memory Trainer, write: DORMPHONIC, 417 W. 67th St., New York 23, N.Y. It works. For free trial. No obligation—no commitment will call. Ask for Booklet A, 16, four times for Special Booklet A.

NAME
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DON'T THROW AWAY WIRE COAT HANGERS
From hanger pads may hang any hanger distinctly, shoulder-fitting, slip-proof. New "Feather Foam" strips slip over hanger hook and stretch snugly along top of hanger. Forms generous packing, eliminating lines, creases. Slip-proof surface holds men's, women's garments firmly, clings to daintiest straps, slips, formalts. Assorted pastel colors. Count your hangers! 12 for $1.

Carol Bestly, 290 Beatty Blvd., Hollywood 46, Calif. FREE BIG GIFT CATALOG included.

"Fire Tender" is the name of the hearth accessory shown here. Made on the gate principle, it is really an elongated scissors-type tongs which is jointed and easy to use. 30" long, it has a solid brass set of handles and black finished tongs, $12.95 ppd. Available in all black finished wrought iron for $4.95. Order from Fireplace Necessities, Box 372, New York.

Express yourself in a creative way. Learn to play the piano. We show here a set of five records which contain easily assimilated lessons. An instruction booklet comes with the set. With diligence and delight you will soon be able to play simple tunes, 45 or 78 RPM. $10 ppd. Order from Taylor Gifts, Department HG2, Spread Eagle Inn, Wayne, Penna.

DON'T BE FAT!

"If you can't reduce and have tried dieting, pills and tablets—try relaxing, soothing SPOT REDUCER, a manager that's tested, and has U.L. approval. Lose weight where it should most! The relaxing, soothing action of our new SPOT REDUCER helps break down FATTY TISSUES which absorb the vitamins and mineral and flesh, and the in­travenous Swiss Blood Circulation helps carry away waste fats. Helps your regular exercise. The SPOT REDUCER is almost like having your own private masseur at home. It's fun reducing this way! Lose pounds and inches quickly, comfortably, painlessly. For ashes and pains due to over-exer­cise, aches and pains of all types, pains for which massage is indicated. 2nd-year guarantee on guarantee. Reduce or NO CHARGE! (Firm) FLABBY TISSUE!" REDUCE TO YOUR OWN SIZE and FLATTEN ALL YOUR "SHOPPING MISTAKES" without poisoning skin. STANDARD MODEL only $9.98 . . . NEW MODEL only $12.98 . . . Same 5% postage. Send payment with order to BODY MASSAGER CO., 318 Market St., Dept. B-143, Newark, New Jersey.
AROUND

A nip in time will ward off snake bite. Shown here is a 1½ ounce thimble jigger which you could use in dispensing the remedy. It will make a useful accessory for your husband's home bar, too. $1.25 in aluminum; $2.95 in polished pewter; $5.50 in sterling silver. Postpaid. Order from Larry Lowy, Department 94G, Rockaway Park, New York.

A kitchen wall is the place to hang the colorful tiles shown here. Made of white plastic, the tiles are 6" square and decorated here. Made of white paper, they are $2.99 a set of six. Order from the Glasscraft, 920C Chicago Ave., Evanston, Illinois.

Double in hearts made of 14K white gold, and win. These entwined hearts are 6" square and decorated here. Made of white paper, they are $2.99 a set of six. Order from the Glasscraft, 920C Chicago Ave., Evanston, Illinois.

A Perfect “GET WELL” GIFT

Arthritis, invalids and convalescents enjoy the blessed, relaxing comfort of this BLANKET SUPPORT. They love the freedom it gives their legs for improved circulation. With its complete comfort, tensions vanish and sleep comes easily and naturally. This hospital designed Blanket Support lifts disturbing blanket weight and pressure from feet and legs. Improved circulation eases foot cramps and warm feet. It brings you that round-comfort—coast all winter, yet airy in summer with loosened sheet. Noticeably increases electric blanket comfort. You don’t have to be sick to enjoy it! Most everybody sleeps better with their feet free. Fits all beds without attaching. Arms fold down when bed is made. A thoughtful, long enjoyed gift. Order today. We ship direct. Money back guarantee. Only $2.98 plus 25¢ postage.

BETTER SLEEP, Inc.
Dept. 351, New Providence, New Jersey

NOW! Tee-PJ’s available in long sleeves with knit ribbed entire wear.

$3.25 or $3.55

ALL POSTPAID.
WITTEN TEXTILES
4565 Ellis, Dept.201
W. Palm Beach, Fla.

ORGANIZE AND GLAMORIZE WITH THE FILE-DRAWER TABLE

Why buy an ordinary end table ... when you can get this handsome piece of furniture that doubles as a file chest, too? Now you can keep your important papers as orderly as a corporation’s ... in a drawer deep enough for standard alphabetical guide and long enough to store the accumulation of years. Hand-made with antique hardware. Drawers are dovetailed and set on hardwood rails. The inspired touch for your Early American Off contemporary home ... the gift your efficient friend (or husband) will adore you for.

WHEN ORDERING, SPECIFY

SIZE: Letter (9½” x 11”)

columns

$27.95

columns

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columns

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$42.95

WRITE FOR FREE CATALOG.

Jeff Elliot Craftsment
Box 1627, New York 16, N. Y.

NEW WAY TO SLEEP!

Tee-PJ’s resemble a T-shirt, but are a foot longer. Rib-knit, soft combed cotton. Gives when you move, comes up when you relax. No bind, no bunch, no chafe, no buttons! If not most comfortable sleeper you’ve ever worn, return within 7 days for full refund and we will send you regular T-shirt FREE! E. O. M. (3½ lbs), L. (4½ lbs), XL. (4½ lbs). $2.95 a set for $5

NOW! Tee-PJ’s available in long sleeves with knit ribbed entire wear.

$3.75 or $3.95

ALL POSTPAID.
WITTEN TEXTILES
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W. Palm Beach, Fla.

"NEXT WEEK WE’VE GOT TO GET ORGANIZED!"

Is the laugh gettingcaption under a humorous Gardner cartoon depicting two paper havers planning an assault on the take-it-easy record. Cartoons and captions are hand-painted on an oval white ceramic tile that holds a swivel ball point pen. Will serve as a humorous reminder to get on the ball. Nail backed. Pd.

Pz. Residents Add 50c, Sales Tax Send For Free Gift Catalog
TAYLOR GIFTS
Wayne 2, Pennsylvania

FEBRUARY, 1957
SPOTS ON THE TABLE?
BE WISE REVITALIZE With

REVIVA FURNITURE POLISH
by Institut de London

SAVE 50% OF COST

New! PRE-ASSEMBLED, READY TO FINISH AND HANG INTERIOR ADJUSTABLE SHUTTERS

All you need is a screw driver (and some stale or paint) to finish and hang these SHUTTERCRAFT INTERIOR ADJUSTABLE SHUTTERS to fit your doors or windows. Send inside measurements of doors, windows, bars for low price of these beautiful, custom-made shutters, which will be new, always trim and rebated to size for you. No nailing or gluing required. Instructions with each order. We ship all over the world. Send only $2 for new illustrated Dept. H-51 brochure.

101 NO. SANTA ANITA AVE. ARCADIA, CALIF.

A DEERSKIN FIND!

Short Gauntlett Softies
Soft, smooth. Washable of course! Smartly tailored and whipstitched in white, beige or black. For driving, street or country. Women's sizes 5 to 6½.

A fabulous value for $2.99 (ask for catalogue). (Keep an extra pair in your auto glass compartment!)

Here's How Co.
Dept. HG-02
27 East 22nd St., New York 10, N. Y.

MUSICAL UMBRELLA

Oh, MY! Look who's coming down the street! She's a middle-aged hit parade all by herself, bawling for umbrellas - a base. And the next few days will be rainy days. Better get a dearest right here for only $2.95 wide. Plastic handle has a $3.95

Page & Biddle
21 STATION ROAD, HAVENFORD H2, PA.

SHOPPING

Add relish to the food you serve on the terrace, by the barbecue. Use the black finished wrought iron rack shown here to hold salt, pepper, mustard or mayonnaise. Designed like a sleigh, it is fitted with glass salt and pepper shakers, with a covered jar. 10" x 4" overall. $3.98 complete. From Best Values, HG2, 318 Market Street, Newark, N. J.

County Armagh is proud of its fine porcelain. We show here a shamrock sprinkled ash tray and mug made of soft green china. The tray (3" wide) is designed in the shape of a clover leaf (shamrock) and the mug (3" high) is decorated with an Irish harp, $1.25 postpaid for the tray; $2.50 postpaid for the mug, Ward Phillips, 2 Main St., Carpentersville, Ill.

The greenhouse you want for your indoor plants is the clever one shown here. 24" long x 18" high x 9" wide. It has a collapsible wire frame, a sturdy plastic base, sides and top made of clear vinyl plastic. In this decorative terrarium your plants will thrive with a minimum of care. $4.95 postpaid. Order from Downs, HG2, University Pl., Evanston, Ill.
The touch of tile luxury, unmistakable in this counter top of unglazed ceramic mosaics. And the floor . . . the same rich-textured quarry tile that welcomes you at the entry carries through the house to this bath.

Living under sun and stars, indoors. Here's a wonderful idea for your living-entertaining area! Cliff May's natural choice for the floor—Carlyle quarry tile by Mosaic. Tile Contractor: Bruner Marble and Tile Co.

A tile technique in the tradition of the ancient mosaicists—the Mosaic Medley. Random pattern, harmonious color, pleasing texture. A classic wall treatment in perfect accord with the quarry tile floor.

Home by Cliff May
Ceramic Tile by Mosaic

Send for these exciting tile ideas!
The Mosaic Tile Company
Department 61-1
Zanesville, Ohio

Please send me the Mosaic Tile "Book of Beautiful Homes." I've enclosed 25c in coin.

Name:
Address:
City_________Zone_________State_________

There are Mosaic tile showrooms in most major cities. Visit one near you or call your tile contractor.
No unsanitary film on dishes that touch baby’s lips

NEW FOR YOUR ELECTRIC DISHWASHER!

Dishes, silver, glasses come out sanitary clean and sparkling with DISHWASHER all®

Put new DISHWASHER all in your electric dishwasher . . . then watch your silver, dishes, glasses come out sparkling, spotless, really clean . . . sanitary clean!

Gone are the unsightly spots and film that can harbor germs. The clear, true sparkle of dishes washed with DISHWASHER all is your assurance this is the detergent that washes completely to protect your family’s health.

Now! DISHWASHER all contains DC-T (controlled chlorination) to help protect your family’s health.

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WHERE CREATIVE CHEMISTRY WORKS WONDERS FOR YOU

H & G’s INTERIOR
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For a fresh start in decorating, H & G offers you two types of color schemes by mail. A Standard Color Scheme ($7.50) is based on any one of the H & G colors you designate as your preference. A Custom Color Scheme ($10.00) is created around a fabric, wallpaper, paint or carpet you have already selected for your room, and your H & G color preferences. (Order forms are below.) You receive a chart with swatches of fabrics for upholstery and curtains, floor coverings, paint samples, prices and a list of stores where you can buy the materials. A purse-size set of H & G color chips is included with each chart. If you would like to see the 1957 colors before stating your preferences, please indicate this on the order form and we will send your chips at once. Enclose your check or money order, and we will wait to develop your scheme until we hear what colors you prefer. Since all materials are individually selected, please allow at least three weeks for delivery.

To: HOUSE & GARDEN COLOR SCHEME SERVICE
THE CONDE NAST PUBLICATIONS INC.
GREENWICH, CONNECTICUT

Please send House & Garden STANDARD Color Scheme to:

(Please Print)

NAME

STREET

CITY______ ZONE______ STATE______

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

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

I enclose $7.50 for each room color scheme ordered.

Please send Color Chips at once ☐

To: HOUSE & GARDEN COLOR SCHEME SERVICE
THE CONDE NAST PUBLICATIONS INC.
GREENWICH, CONNECTICUT

Please send House & Garden CUSTOM Color Scheme to:

(Please Print)

NAME

STREET

CITY______ ZONE______ STATE______

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

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

Walls

Floor

Windows

Large seating pieces

Small seating pieces

My House & Garden Color preferences are:

I enclose $10.00 for each room color scheme ordered.

Please send Color Chips at once ☐
How to scheme with color for a fresh new look

Now, you can create a room as beautiful as this one styled by famous decorators Carole W inslow and Jean McLain. Color is your keynote—gay, glowing, flower-fresh colors—reflected in the tasteful selection of carpet, furniture, and wallpaper.

SCHEME WITH CARPET—Spread sunshine underfoot with Gulistan Largo in gorgeous Ming Gold. Also ten other exquisite colors. This luxurious, deep-sculptured all-wool Wilton costs about $2.00 a sq. ft., can be bought on easy budget terms. For a beautiful selection of 29 lines, 96 patterns, 170 colors, visit your Certified Gulistan Carpet Dealer today.

SCHEME WITH WALLPAPER—Unify your furnishings with Imperial Washable Wallpapers. No other wall decoration gives you color, design, and texture. Remember too, only Imperial wallpapers are plastic-bonded for easy cleaning and backed by a 3 year written guarantee. See all the beautiful patterns now at your Imperial dealer’s. Patterns illustrated are No. 723302 and No. 725693.

SCHEME WITH FURNITURE—Refresh the beauty and comfort of your living room with a sofa and chairs from Globe’s new Debonaire group. Contemporary design mellowed with traditional beauty; and with the quality and comfort resulting from the manufacture of fine living room furniture for more than 50 years. Choose fabrics to suit your own color scheme.

For full color decorating booklet “How To Pamper Your Home With Wallpaper,” send 10¢ to Dept. H1, Imperial Paper & Color Corp., Glens Falls, N. Y.
For helpful booklet “So you’re Going To Buy A Carpet,” send 10¢ to Dept. G-1, A. & M. Karaghousian, Inc., 296 Fifth Ave., N. Y. C.
For booklet illustrating a wide assortment of Traditional, Provincial and Contemporary sofas and chairs, send 25¢ in coin to Globe Furniture Co., Dept. HG257, High Point, N. C.
"CERAMIC TILE...A PRACTICAL MATERIAL OF INFINITE VARIETY AND COLOR"

A classic material in a modern setting . . . that's ceramic tile in this home entrance and water garden designed by distinguished architect Hugh Stubbins. Look and you will agree Ceramic Tile is in tune with today's cry for more beauty, less work!

Take stock: rich red quarry tile for the inviting foyer entrance . . . smaller floor tile units for the hall and the distinctive pool . . . a pastel symphony of glazed tile for the gracefully curved wall screening the living room—and all so easy to clean!

Here's maximum beauty with minimum maintenance!

First cost is your last with never a penny for waxing or refinishing—painting or decorating. It's wise to consider durable, lifetime ceramic tile when building or remodeling.

IMPORTANT: When building or remodeling, ask your ceramic tile contractor about the new adhesive method for installing ceramic tile. It may save you money. Be sure to see the wide range of sparkling ceramic tile colors, too.

Get ceramic tile remodeling and new construction ideas from colorful brochure, "Ideas Unlimited," plus a folder on ideas used in the Hugh Stubbins design. Both for 10¢. Write to Tile Council of America, Inc., Department HG-2, Room 3401, 10 East 40th Street, New York 16, or Department HG-2, Room 933, 727 West Seventh Street, Los Angeles, California.
SHOPPING AROUND

Lights and flowers on the dinner table will add charm to the simplest meal. We show here a combination crystal bowl and brass stand which is modestly priced. Note the three candle holders fitted with crystal bobeches, with white tapers. Bowl is 8" in diameter. $7.95 ppd. Order from Elizabeth McCaffrey, Department HG2, Orange, New Jersey.

Unusual clips for the shower curtain are the elegant metal ones shown here. Finished in gold color, studded with glittering "jewels," these clips will add grace to your well appointed bathroom. And they are so modestly priced you can give them as bridge prizes, as party favors. $5.95 ppd. the set of twelve. Order from Cortley Gifts, 305 East 83rd St., N. Y.

Magic color kit. With the kit shown here you can color your black and white photographs. No dark room is necessary when you use this equipment. A book of instructions tells you how to go about creating colorful pictures from your favorite snapshots. $1.95 complete, plus 25c postage. Order from Scandicrafts, Department HG2, Ardsley, New York.

"Coffee Topper" is the new device which fits wide-mouth coffee makers, which eliminates the hazard of breakable glass tops. Made of nylon, it is ebony black, handsome and will give lifetime service. And it will not affect the taste of your fine brew. Shown here is one which fits a 6 to 8 cup pot. $2.89 postpaid. Walter Drake, HG2, Colorado Springs, Colorado.

For the young: Terry towels marked with a first name, with a gay likeness of a boy or a girl. The white toweling is fine quality, the marking is done by embroidery: pink for girls and blue for boys. Give a set to your favorite child. $4.95 for a set of two towels; $2.55 for one. Postpaid. Order from Monograms, 2 East 4th Street, Wilmington, Delaware.

FEBRUARY, 1957
A smooth heart made of sterling silver makes the attractive decoration on the jewelry shown here. The beaded edge makes an added fillip. $4 for the brooch; $8 for the earrings: $6 the set. $3.50 for charm bracelet; $1.50 for a single scatter pin. Postpaid. Federal tax included. Order from Jamaica Silversmiths, HG2, 79-32 16th St., Jamaica 2, New York.

Cake pedestal. This is the serving piece you need for the holiday buffet parties. It is made of plated silver in a classic design. Note the gadroon edge, the graceful base. 12" in diameter x 4½" high, it will display to perfection your delicious layer cake or your most succulent pie. $8.95 postpaid. Federal tax included. Eagle Products, Box 84-A, Meriden, Conn.

A broad leaf made of white china makes a perfect server for buffet fare. We show a 16" leaf which will give gracious duty with celery hearts, with iced shrimp, with bite-size meat balls. Or you might use a pair on the dinner table to hold camellias, gardenias or gladioli flowerlets. $4.95 ppd. for one. Montagne, Dept. HG2, Verona, New Jersey.

Powder puffs. The eight downy soft powder puffs shown here come marked with your name. We think that this collection is the perfect gift for a bridal shower, for bridge parties, for the weekend hostess. Any name containing no more than 18 letters will be inscribed. $1.50 postpaid for the set. House of Schiller, 180 North Wacker, Chicago, Illinois.

The lantern clock is an elegant appointment for any room. The polished case is made of birch-wood finished in one of three ways: in Salem maple, in traditional maple, in mahogany. The grille front and the hardware are made of brass; bracket is wrought iron. 29" x 9". $60. electrified; $75 otherwise. Ppd. From Beehive, Box 52, Zeeland, Michigan.
Wedge moccasins are a joy to wear. Shown here is a pair made of glove leather fitted with a crepe rubber sole. White, cream, coffee, red, turquoise, black trimmed with beads. Available unbeaded in white or cream. Sizes: $3½ to 10½. Narrow or medium width. $7.95 postpaid. Order from Old Pueblo Traders, Department HWH, Box 4035, Tucson, Arizona.

Exercise will work wonders with the figure. For example: if you think that your legs are a bit plump we suggest that you send for the book shown here. Edited by a doctor, it contains excellent exercises intelligently described. You will realize excellent results if you persevere, $1.98 p.p.d. From Modern Methods, 296 Broadway, New York, New York.

Therapy for a day of tension: a fragrant warm bath. To enjoy the bath completely you should use the head pillow shown here. Made of impervious-to-water Vinyl, it is easy to inflate. Tuck it under your head, open an engrossing book and spend a wonderful hour being kind to yourself. 15" x 9". $2.25 p.p.d. Better Sleep, New Providence, N. J.

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Shopping

The schizophrenic will like the clock shown here. It works in two ways: as a conventional timepiece or as a zany clock which will tell time backwards. Dial is made of black Plexiglas fitted with gold-color numbers. It will evoke comment wherever it is displayed. 7" sq. $19.50 postpaid. Standard or backward. Custom Clocks, Box 333A, Columbus, Ohio.

The earth is depicted on the huge globe (20" in diameter) shown here. Made of inflatable plastic it is colorfully decorated with blue oceans and different color countries. It comes with a black finished metal bracket and stand which revolves at the touch of a finger. $19.95 ppd. Jenifer House, Dept. C-2, New Marlboro Stage, Great Barrington, Mass.

Saloon doors can be used to make a point of interest between two rooms. Shown here is a set made of California redwood. Fitted with permanent louveres, this set is smoothly sanded and ready for you to paint, stain or varnish. $11.95 for 30" width; $13.25 for 32", $14.50 for 36". Exp. coll. Lowy's Creations, 260H 116th St., Rockaway Park, N. Y.
Reproduction. The oil lamp shown here is an authentic copy of a Colonial antique. Base is made of etched glass, fluted chimney is made of clear white glass. The working parts (this lamp is functional) are made of solid brass. The reflector and hanging bracket are copper. 8" high. $1.98 postpaid. Agnæsteel, 120 Pearl Street, New York.

An oil portrait is a prized possession. The Van Dyke Company makes a speciality of painting a portrait on canvas from any kind of a photograph. If you want to learn all the particulars send for a brochure. Prices are: $39.95 for a 12" x 16" painting; $49.95 for 16" x 20". Order from Van Dyke Oil Portraits, Ltd., 165 West 46th St., New York, New York.

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AROUND

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FEBRUARY, 1957

105
The memo pad for the country kitchen: the knotty pine rack and pad shown here. Strongly made, it holds a full roll of adding machine tape which can be re­placed at any stationery store. The rack is fitted with a brass cutting strip, with slots for holding a pen­cil. It is easy to attach to the wall. 12" high x 3" wide. $3.10 ppd.

Laurie, 507 5th Ave., New York.

A wall garden is charming. We show one which comes in two ways: made of knotty pine, as­sembled and finished in pine, maple or walnut. $10.95 for 10" x 23" size; $14.95 in the 19" x 23" size. Or in an easy-to-handle kit form it is $7.95 for 10" x 23" size; $9.95 in 19" x 23" size. Postpaid. Order from Yield House, HG2. North Conway, New Hampshire.

Antique satin is used to make the quilted kick-pleat coverlet shown here. $15.95 for twin size; $16.95 for full; $33.95 for king size. Matching gathered dust ruffle is $9.95 for twin size; $10.95 for full size. Add 90c postage to total order. Rose, gold, aqua, pink, nutmeg, green, white, brown. Order from Colten's, 1353 Beacon St., Brookline 46, Massachusetts.

A jackknife your youngster will like is the gay color plastic one shown here. 10" long, it is fitted with a built-in pencil sharpener, six crayon pencils, three lead pencils, a red rubber eraser, a plastic ruler. The "Knife" case is a red and yellow and the complete kit is only $1 ppd. Order from House of Charles, Box 3550. Cobbs Creek Park, Phila. 43, Pa.

Cut up your meats and vegetables on this birchwood board. Satin smooth, it is plain on one side and decorated on the other with sketches of fish, meat and vegetables. Printed beside each is the flavor. A leather thong makes it easy to hang. 13" x 7", $.92.95 ppd. Order from Gotham Gifts Co., 67-85 Exeter, Forest Hills, N. Y.
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WINES OF BORDEAUX

INTRODUCTION: PART 1

By James A. Beard

Probably the most fabulous dowry ever to be provided for a bride came with Eleanor of Aquitaine when she married Henry Plantagenet, later Henry II of England, some 800 years ago. Her marriage portion included the old French province of Guyenne, part of which forms the modern department of Gironde, home of Bordeaux wines. Eleanor, so the story goes, carried with her to London a cask of her native wine, and the English took to it with great enthusiasm.

In the time of Queen Eleanor the French called Bordeaux wine clairlet because of its light, clear color. The custom was to make the wine from both red and white grapes, so it had a pinkish cast, something like a rosé. The name claret has stuck in England, although the wine itself would hardly be recognizable to a medieval king. I can think of only one vestige of the ancient days, a light pink claret that is still produced across the river from the city of Bordeaux. It's a pleasant summer drink, but not the elegant, shimmering red claret of today.

The fine reds of Bordeaux take many years to mature and are long-lived. Often they need 20 years to develop fully and some great clarets have reached their peak after 50 years in the bottle. Unlike the rich, full-bodied Burgundies, the Bordeaux wines are delicate, almost gentle. They are famed for their color, exquisite aroma, and subtle flavors. At their best they mystify and tantalize the taste buds.

The white wines of Bordeaux are a decided contrast. They range from sweetish to very sweet and are best served with desserts. A notable exception is the rare and almost freakish Château Haut-Brion Blanc, which is definitely a dry wine. In good years the sweet Bordeaux whites are rich and full-bodied. Like their red counterparts, they mature slowly and are long-lived.

The true lover of Bordeaux wine has traits in common with American baseball fans. He has committed his support to Bordeaux, and his loyalty is staunch and vocal. He recognizes no other wine as "great". While you may readily talk passionately to admirers of Burgundy, Rhône and German wines, it is unthinkable to suggest to a claret drinker that his favorite has a rival; he will promptly tell you your palate is uneducated or, even worse, dull.

Connoisseurs of Bordeaux have some cause to be single-minded. Certainly the more you drink good claret, the more its brilliance and subtle qualities grow on you. As an admirer of wines in general, I refrain from sharp comparison and say only this: the makers of Bordeaux are the wine aristocracy of the world; the city of Bordeaux is the world's wine capital.

The city is not architecturally beautiful; it stretches for miles along the flat banks of the Garonne River. But you sense a feeling of prosperity and solid worth. The most colorful area is the marketplace, enclosed under a huge glass roof and draped with red and white striped canvas.

On a corner across from the market is the Restaurant Chapon-Fin, the perfect spot for a wine enthusiast to begin his tasting of famous Bordeaux vintages. The cellars of this gastronomic gem contain all the great Bordeaux wines dating back to the 19th century! Chapon-Fin itself originated in the same era and looks it. It is a gingerbread grotto decorated with fountains and terns. As for food ... well, Bordeaux consider themselves as astute judges of cuisine as of wine, and they serve delectable dishes, not too rich, not too heavy, but perfectly balanced and delicately flavored. In short, food and wine are complementary.

The wine lover will also find excellent vintages and fine food at the Hotel Splendid and at Restaurant Duburn, a favorite hang-out of those in the wine trade.

To all Bordeaux visitors I recommend a trip to the waterfront. The quais stretch for miles, and from them ships set out carrying the precious wines of the region. Facing the quais are low, open buildings that house the cellars and offices of the famous shipping firms. Actually they are not cellars at all, but are massive stone warehouses. Within each, stored in a labyrinth of passages, are a decisive contrast. They range from sweetish to very sweet and are best served with desserts. A notable exception is the rare and almost freakish Château Haut-Brion Blanc, which is definitely a dry wine. In good years the sweet Bordeaux whites are rich and full-bodied. Like their red counterparts, they mature slowly and are long-lived. Often they need 20 years to develop fully and some great clarets have reached their peak after 50 years in the bottle. Unlike the rich, full-bodied Burgundies, the Bordeaux wines are delicate, almost gentle. They are famed for their color, exquisite aroma, and subtle flavors. At their best they mystify and tantalize the taste buds.

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The white wines of Bordeaux are a decisive contrast. They range from sweetish to very sweet and are best served with desserts. A notable exception is the rare and almost freakish Château Haut-Brion Blanc, which is definitely a dry wine. In good years the sweet Bordeaux whites are rich and full-bodied. Like their red counterparts, they mature slowly and are long-lived. Often they need 20 years to develop fully and some great clarets have reached their peak after 50 years in the bottle. Unlike the rich, full-bodied Burgundies, the Bordeaux wines are delicate, almost gentle. They are famed for their color, exquisite aroma, and subtle flavors. At their best they mystify and tantalize the taste buds.
HOUSE & GARDEN'S Potato Cook Book
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That native-born American, the potato, has a background of struggle and success comparable to a hero of Horatio Alger. Romantic discovery, rapid migration, mistaken identity, defamation and vindication: these are chapters in the life story of the potato. Known first in Peru as early as 100 A.D., the potato was the only crop that could survive the excessive cold and high altitude of the Andes (in fact, the deep purple *tutu*, found 15,000 feet above sea level, was only edible when frozen). To the Incas the potato was both food and drink: distilled, it became the fiery, vodka-like *chatku*. The Spanish conquerors of Peru in 1527, hunting gold and other treasures, at first assumed these weird tubers to be a kind of truffle. The explorer Sieza de Leon, writing of the potato after its introduction to Spain, called it, “this ground nut which when boiled becomes as soft as a cooked chestnut, but which has no thicker skin than a truffle.” It was the Spaniards who called the tuber, erroneously, *patata*, a corruption of the Incan *batata*, or sweet potato, a root of a tropical vine of the morning glory family. *Papa* was the Incan term for the potato we know, a tuber of the nightshade family which includes eggplant, tomatoes, peppers, tobacco and petunias. Both types of potato were quickly transplanted to Spain, but while one found favor in Europe, the other was shunned. The sweet potato traveled from Spain to Italy, Belgium, Vienna, Germany and England and was considered a unique delicacy that only the rich and royal could afford. The white potato, mistrusted because of its family connection, was held to cause fever, leprosy, madness and other grievous and debilitating diseases, and to be useful only as cattle fodder or a decorative plant. Some of the bolder Elizabethans came to its defense, among them Drake, Raleigh, and Hawkins, who brought back potatoes from their raids on the Spanish colonies in Florida and planted them in Ireland. Shakespeare and Bacon lauded the despised potato and the botanist John Gerard, a man ahead of his time in vegetable nutrition, recommended in his *Herball* of 1597 that this nourishing potato be baked in cinders or boiled and served with oil and vinegar or pepper. It was not until 1773 that the potato found its champion, French agronomist Antoine Parmentier. His pamphlet extolling the manifold virtues of the potato won the interest of Louis XVI and Marie Antoinette. Where others had failed, they made the potato socially acceptable. They wore the flowers as decoration, he in his buttonhole, she in her hair, and had potatoes served at the royal table. Meanwhile, potatoes had made the long voyage home, to find more honor in their own country than abroad. Irish immigrants carried potatoes in 1719 from Ireland to Londonderry, New Hampshire. These potatoes became known, confusingly, as Irish potatoes, to distinguish them from the sweet potato of Virginia. It was finally in America that the potato gained full stature. Idaho potatoes, grown in volcanic ash soil, attain a phenomenal size and a flavor and texture when baked that is unequalled in the world. So ends the potato’s story. From a humble beginning, it has become the world’s second greatest food crop, with a yearly value greater than the annual production of gold and silver, with an affinity for the simplest peasant dish or the finest French cuisine, with a social and historical significance far above that of the exotic treasures sought by the men who first discovered it in the icy fastnesses of the Andes.
Baked Potatoes

To bake potatoes
Wash and dry potatoes of uniform size. Rub a little fat or oil on the well scrubbed potato to keep the skin soft. Bake in a 425° oven from 40 to 60 minutes or until tender. When done cut a gash in the potato, then pinch it. This allows steam to escape and keeps the potato fluffy. Add seasoning.

VARIATION
Cut baked potatoes lengthwise. Scoop out inside. Mash with butter, salt, pepper, paprika and grated cheese. Pile back into potato skins, brush with melted fat and brown in hot oven.

Baked Potato with Herbs
4 baking potatoes
4 tablespoons butter
2 tablespoons cream (sweet or sour)
½ teaspoon thyme
½ teaspoon chervil
½ teaspoon chives
Salt, pepper

Bake potatoes until well done. Melt butter, add cream, herbs, salt and pepper. Scoop out inside of potato—mix well with the herb-butter mixture. Refill potatoes lightly and top with either a light sprinkling of paprika or grated cheese. Reheat thoroughly and serve hot. Serves 4.

Pitch Pine Potatoes
This method requires special equipment. Here is how it is done at Squaw Pan Lake in Maine. Heat the special kattle filled with pitch pine until the pitch is bubbling hot. Drop in 7 or 8 large baking potatoes. The potatoes will sink immediately. As soon as they float, begin timing them and allow them to cook for 15 minutes. Remove with tongs or a skimmer, and place in several layers of new-papers, enough to allow you to roll it up and twist at both ends. Cut in two with a sharp knife by cutting through both the paper and the potato. Hold the potato by the twisted end of the paper to eat. Season with salt, pepper and butter.

Baked Potatoes with Cheese Sauce
6 potatoes
3 tablespoons butter
1 cup milk
1 tablespoon flour
¾ cup hot water
1 teaspoon Worcestershire sauce
Salt

Bake 6 potatoes. While baking, chop 18 scallions, including tops. Melt ¼ cup butter. Blend in ¼ cup flour. Gradually add 2 cups milk, stirring constantly. Cook over moderate heat until thickened and smooth. Flavor with ½ teaspoon Worcestershire sauce, a few drops Tabasco sauce, dash of cayenne, and 1 teaspoon salt, and blend well. Then stir in 1 ½ cups grated processed strong cheese. Stir mixture until cheese melts.

Fold chopped scallions into sauce. Make crosswise gashes in top of each baked potato, turn back the flaps and fluff up pulp. Pour about ½ cup sauce over each and serve remainder in bowl, topped with a little chopped scallion. Serves 6.

Pitch Pine Potatoes

VARIATIONS
Fluff up potatoes as they come from oven and serve over them in place of the cheese-onion sauce one of the following: creamed dried beef; creamed tuna fish; creamed leftover ham, chicken, fish or other meats; sour cream with chopped onions or chives.

Lobster Stuffed Potatoes
3 large white potatoes
1 tablespoon nonfat dry milk
1 tablespoon butter
1½ teaspoons salt
½ teaspoon ground black pepper
½ cup hot water
1 teaspoon lemon juice
6-sauce can lobster
6 sprigs parsley

Preheat oven to 450°. Scrub potatoes and grease skins. Bake 45 to 60 minutes or until tender when pierced with the point of a knife. Split lengthwise in halves. Scoop out inside. Mash with nonfat dry milk, butter, salt, ground black pepper and hot water. Blend in lemon juice and flaked lobster. Refill potato skins. Place under broiler to brown. Garnish each shell with a sprig of parsley. Serves 6.

Lemon Butter Potatoes
5 medium potatoes, sliced thin
2 tablespoons butter
1 teaspoon salt
3 tablespoons lemon juice

Place potatoes in layers in a heatproof 1 quart casserole. Dot each layer with butter; season and sprinkle with lemon juice. Bake in slow (300°) oven until tender, about 1 hour. Serves 4-6.

Hungarian Potatoes
6 medium potatoes
3 tablespoons shortening
2 cups cottage cheese
3 tablespoons sour cream
2 eggs
Salt

Wash and peel potatoes and slice thin. Saute in hot shortening until tender; then turn into baking dish. Mix together remaining ingredients and pour over potatoes. Bake in slow (250°) oven for 10 minutes or until cheese is set. Serves 5-6.

Lorraine Potatoes
2 lbs. potatoes
1½ cup hot shortening
1 tablespoon salt

HOUSE & GARDEN, FEBRUARY,
\[ \frac{1}{2} \text{ cup grated cheese} \\
2 \text{ eggs, slightly beaten} \\
\frac{1}{2} \text{ cups milk} \\
\frac{1}{2} \text{ teaspoon nutmeg} \]

Peel and slice potatoes thin. Sauté in fat in a covered saucepan, stirring frequently to prevent burning. Season with salt and place in greased \( \frac{3}{4} \) quart baking dish. Combine cheese, eggs, milk and nutmeg. Pour over potatoes. Cover dish and bake in hot (400°) oven for 10 minutes, or until the bottom is golden brown. Serves 4-6.

**Potato and Onion Casserole**

6 medium potatoes
6 medium onions
1 tablespoon chopped parsley
Salt and pepper
Pinch of thyme and sage
2 tablespoons butter or margarine

Peel and slice the potatoes and onions thin. Place a layer of potatoes and onions in a well greased casserole, sprinkling each layer lightly with seasoning and herbs; dot with butter. Repeat until the dish is full. Cover and bake in a slow (300°) oven 1 hour. Uncover; brown under broiler. Serves 6.

**Melt-In-The-Mouth Potatoes**

Pare six potatoes and cook in rapidly boiling salted water for 20 minutes, or until almost tender. Drain. Place in a small casserole, add 1 cup chicken stock and dot with butter. Bake in moderate (375°) oven for 20 minutes, or until stock is absorbed, turning potatoes occasionally. Serves 6.

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**Fried Potatoes**

**Country Style**

Peel and slice thin enough raw potatoes to make one quart. Put in a frying pan with two tablespoons melted fat or meat drippings. Season with salt and pepper. Cover closely. Cook over medium heat 10-15 minutes or until well browned on the bottom. Turn and brown on the other side. Adroit cooks place overlapping slices all around the pan in a pattern and turn with enough care and skill to keep potatoes in one beautiful swirl. For special occasions, save steak trimmings, try out the beef fat, and use it to enhance the flavor of fried potatoes.

**French Fried Potatoes**

Cut pared potatoes in \( \frac{3}{4} \)" strips lengthwise.
Soak in cold, salted water an hour. Drain and dry thoroughly between towels. Fry a few at a time in hot (370°) deep fat until light brown. Drain on absorbent paper. Sprinkle with salt and serve at once very hot. To make very crisp French fried potatoes, fry them twice. The first time they are removed from the fat quite pale, then returned to the fat to be browned just before serving. This shortens the last minute job considerably. You can French fry unpeeled potatoes if you wish.

French fries may be par-fried and stored in the freezer.

Prepare potatoes for French frying and partially fry in deep fat for about 4 minutes. While they are still white, translucent, and only partly cooked, drain them well, cool and place in vapor-proof containers and freeze. When ready to use, either finish frying them in deep fat, heat in a 450° oven about 10 minutes or finish off under broiler for about 5 minutes.

**VARIATIONS**

**Shoestring Potatoes**

These are cooked exactly like French fried potatoes but cut in very thin strips.

**Waffled Potatoes and Potato Chips**

Waffled potatoes are cut with a special cutter. Potato chips are cut in thin slices. Both are cooked like French fries.

**Oven French Fried Potatoes**

Prepare potatoes exactly as for French frying. Brush with fat or salad oil. Bake in a 450° oven, basting frequently with melted fat until tender—45-50 minutes.

**Garlic-Herb Fried Potatoes**

3-4 medium size potatoes
4 tablespoons olive oil
2 cloves garlic, crushed
1 teaspoon rosemary
Salt and freshly ground pepper
Dash cayenne pepper

Peel and slice potatoes. In a skillet heat together the olive oil and garlic. Fry the potato slices a few at a time in the bubbling oil. Push one batch aside to make room for another. Brown slices well on both sides. Season each batch as it fries with rosemary, salt, pepper. Cooked this way in small amounts potatoes cook quickly. When potatoes are all cooked and tender, drain well on paper and serve very hot. Serves 4.

**Hashed Brown Potatoes**

Add chopped cooked potatoes to a little fat in a frying pan. Season with salt and pepper. Moisten with water—about \( \frac{1}{4} \) cup for 4 cups potatoes. Cook over low heat until brown on the bottom; do not stir. Serve them folded in half like an omelette. These are very good with some thinly sliced onion added, too.

**Italian Potatoes**

2 lbs. small potatoes
2 cloves garlic
1 medium onion
1 bunch parsley
2 tablespoons dill
2 tablespoons fat

Wash and peel potatoes. Boil in salted water until almost tender; drain. Chop fine the garlic, onion, parsley, and dill and add to potatoes; sauté in hot fat over a low heat until the potatoes are lightly browned. Serves 6.

**Pancake Fried Potatoes**

Peel and shred or thinly slice baking-type potatoes. Spread evenly and fry in a hot skillet with bacon or ham fat. Dot butter over the surface of the potatoes and add a
sprinkling of salt and freshly ground pepper. Keep potatoes in a thin layer in the skillet; cover and cook. Shake the skillet occasionally to be sure they are browning without burning. When potatoes are well browned underneath, turn them carefully in one piece as you do a pancake and brown the other side. Use about one potato to a person.

**Herb Potatoes**

10-12 small new potatoes cooked in their skins
3 tablespoons butter or bacon fat
1 clove garlic
1 teaspoon each of chives, minced dill, parsley
Freshly ground pepper, salt

Peel potatoes. Heat the fat with the garlic. Remove garlic clove and brown potatoes evenly. Sprinkle with herbs and seasonings and serve very hot. Serves 4-6.

**Potatoes with Mustard and Curry**

6 potatoes, boiled and quartered
4 tablespoons melted fat
1 green pepper, finely diced
2 onions, minced
1/2 teaspoon curry powder
1/2 teaspoon dry mustard
Salt and pepper to taste

Heat the fat in a skillet. Add quartered potatoes. Sprinkle with the vegetables and seasonings. Fry gently, turning often till evenly browned. Serves 4-6.

**Green Potatoes**

6 medium potatoes
1 cup finely chopped raw spinach
1 cup chopped parsley
2 tablespoons shortening
Salt, pepper

Wash, peel and slice potatoes. Boil in salted water until almost tender; drain and dry over heat. Combine spinach and parsley and steam 7 to 10 minutes. Drain and add them to the potatoes. Sauté in hot shortening about 5 minutes. Season well with salt and pepper. Serves 6.

**Pommes Soufflés**

Use potatoes suitable for baking. Some varieties puff up better than others. Pare and cut potatoes in 1/4” slices lengthwise. Have two kettles of deep fat. The first should be held at 225° to 230°, the second kettle at 425°. Soak the sliced potatoes in iced water about five minutes. Drain slices thoroughly. Fry a few at a time for 4 to 5 minutes in the low temperature deep fat. Transfer partially fried potato slices to the kettle of hot fat and fry until golden brown and well puffed. Drain on a paper towel. Lightly salt and allow to cool.

**Chef’s Potato Cakes**

Grate 2 cups of raw potatoes, add two tablespoons of onion chopped fine, a dash each of salt, pepper, thyme, and one well beaten egg. Shape into cakes and either bake on a well greased griddle or fry in deep fat. Serves 4.

**Potato Pancakes**

1/4 cup milk
2 eggs
1 tablespoon diced onion
1 1/2 teaspoons salt
1 1/2 cups raw potato cut in 1/2” cubes
1/4 cup flour
1/4 teaspoon baking powder

Place all ingredients in electric blender. Blend just until lumps disappear, about 5 seconds. Drop batter by tablespoonfuls on greased moderately hot griddle. When they are brown on one side, turn and brown them on the other. Serve immediately. Makes 12 3” pancakes.

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**Mashed Potatoes**

To mash potatoes:

Drain boiled old potatoes, shake pan over low heat to dry. Either mash with a potato masher, press through a ricer or beat in an electric mixer (start at slow speed). Add hot milk or light cream. Season with salt, pepper, butter. Whip till very smooth and fluffy. To keep hot:

Place over hot water.

Add a little more milk than usual and hold in a 300° oven, uncovered so a little of the liquid will evaporate.

Hold, covered, in an electric skillet that has been turned to low heat.

Brown lightly under broiler with a generous sprinkling of paprika and a good dab of butter on top.

**VARIATIONS**

Use thick sour cream in place of all or part of milk.

Beat in or sprinkle on top one of the following: grated cheese; finely chopped parsley; finely chopped onion, scallion, or chives; poppy seed, celery seed, or powdered sage.

Add well beaten egg yolks along with the milk and seasonings.

Any of these variations is also excellent for mashed potato crust for a vegetable or meat pie.

Leftover mashed potatoes can be used in any of the following ways:

**Potato Cakes**
Shape cold mashed potato into small cakes, roll in flour, fry until golden brown in a little fat, turning once.

**Mashed Potato Balls**
Roll cold mashed potato into balls. Dip in melted butter or a mixture of 2 tablespoons water, one egg and a dash of nutmeg or mace beaten well together. Roll in crushed cornflakes or grated cheese. Place in a greased pan and bake in a moderate oven until well heated through and lightly browned. Or drop the uncoated potato balls in deep fat and fry until well heated and lightly browned.

**Potato Puff**

To 3 cups mashed potato add one egg yolk, enough hot milk to moisten, 2 tablespoons melted fat, salt and pepper. Mix together well, then fold in one stiffly beaten egg white. Pile lightly onto a greased baking sheet. Bake in a moderate (375°) oven for about 30 minutes or until puffy and lightly browned.

**Austrian Potato Cake**

1 1/2 lbs. potatoes, boiled
2 tablespoons chopped parsley
1 tablespoon chopped mint
1 tablespoon chopped chives
1/2 teaspoon dried sage
Dash of dried sweet marjoram
1 tablespoon butter
Salt to taste
Pinch of pepper
1/2 cup grated cheese
2 eggs, separated
Mash potatoes while still warm. Sauté parsley and herbs in butter. Add to potatoes with salt, pepper and cheese. Gradually stir in egg yolks. Beat egg whites until stiff and fold into potato mixture. Pour into a greased and floured 7” spring form cake pan. Bake in moderate (375°) oven for 35 minutes. Serves 4.

**Potato Soufflé**

- 2 lbs. potatoes
- 2 tablespoons bacon fat
- 2 tablespoons flour
- 1 cup milk
- ¼ cup heavy cream
- Salt to taste
- ¼ cup grated cheese
- 3 eggs, separated

Cook unpeeled potatoes in boiling salted water until tender. Remove skins and mash. Melt fat in saucepan. Stir in flour until blended. Add milk and cook, stirring constantly, until smooth and thick. Stir in cream, salt to taste, cheese and slightly beaten egg yolks. Stir in mashed potatoes. Beat egg whites until stiff. Fold into potato mixture. Pour into a greased 1-quart baking dish. Bake in moderate (375°) oven for 45 minutes. Serve with horse radish, dill or caper sauce. Serves 4-6.

**Tyrolean Potatoes**

- 6 medium potatoes
- 1 cup hot milk
- 2 tablespoons flour
- Salt
- 2 eggs
- ½ cup cheese (optional)
- 2 tablespoons butter, melted
- 1 small onion, chopped
- ½ cup dry bread crumbs

Peel, boil and mash potatoes. Add milk, flour and salt; beat until potatoes come away from sides of pan. Cool and beat in eggs and cheese. Dip a tablespoon into butter and scoop out potatoes in small mounds onto heated platter. Brown onion and crumbs in remaining butter, and top potato mounds. Serves 6.

**Potato Dumplings**

- 1 quart water
- 1 tablespoon salt
- 8 potatoes, quartered
- ½ cup flour
- 1 tablespoon butter
- 3 egg yolks, slightly beaten

Bring water to a boil, add salt and potatoes and let simmer 30 to 40 minutes or until tender. Drain and press through ricer. Add ¼ cup flour, butter and egg yolks and mix well. Form into balls about 2” in diameter, roll in flour and drop into a large kettle of boiling salted water. Cover, reduce heat, and let simmer 12 minutes. Serves 6.

**Swiss Potato Gnocchi**

- 2 lbs. potatoes, cooked
- ⅔ cups all-purpose flour
- 1 egg yolk, beaten
- 2 tablespoons chopped parsley
- ½ teaspoon poultry seasoning
- 2 teaspoons salt
- 1 cup finely diced onion
- 3 tablespoons bacon fat
- ½ cup browned butter

Mash potatoes while they are still warm. Work in flour, egg yolk, parsley and seasonings. Sauté onion in fat until tender. Blend with potato mixture. When dough is smooth, shape into a roll 1” thick. Cut in 2” long pieces and flatten slightly with a fork. Drop in boiling salted water and simmer 10 minutes. Drain, and cover with browned butter. Serve with tomato or mushroom sauce. Serves 4-5.

**Scalloped and Creamed**

### Scalloped Potatoes

- 4 medium-size potatoes
- Salt and freshly ground pepper
- Flour
- 2 tablespoons butter
- 3 cups rich milk

Peel potatoes and slice thinly. Place half the potato slices in a greased baking dish, sprinkle with salt and pepper, and dredge with flour. Add remaining potatoes and add butter, salt and pepper. Pour milk over potatoes. Bake, covered, in moderate (375°) oven for 20-25 minutes. Remove cover and continue baking till lightly browned on top, about 10-15 minutes. Serves 4.

**VARIATIONS**

Add 2 tablespoons of chopped onion. Substitute beef or chicken broth for milk. Add 2-3 tablespoons of thick, sour cream on top of casserole. Sprinkle finely chopped chives or parsley on top.

### Savory Scalloped Potatoes

- 4 cups sliced cooked potatoes
- ¾ cup diced onion
- ¾ cup celery leaves
- 2 sprigs parsley
- 3 tablespoons flour
- ½ cup butter
- ¼ cup milk
- ¼ teaspoon paprika

Make a thin well seasoned white sauce with the butter, flour, milk and seasonings. Add shredded raw potatoes to the hot sauce and pour into a well buttered casserole. Sprinkle with ¼ teaspoon salt, pepper and dot generously with butter. Bake at 325° for 3-4 hours or until a caramel-like glaze forms on the potatoes. Serves 4-6.

### Caramel Potatoes

- 2 tablespoons butter
- 2 tablespoons flour
- 2 cups milk
- ¼ teaspoon salt

Place potato in a greased 1-quart baking dish. Place onion, celery, parsley, flour, butter, seasonings, and milk in electric blender. Mix until thoroughly blended, about 1 minute. Pour blended mixture over the potatoes. Sprinkle with grated cheese and paprika. Bake in moderate (350°) oven until bubbling and brown, about 30 minutes. Serves 6.

### Creamed Potatoes

Make a white sauce with 3 tablespoons flour, 3 tablespoons melted fat, 2 cups milk, 1½ teaspoons salt and freshly ground pep-
per. Stir constantly until mixture thickens. Add sliced or diced potatoes and heat thoroughly.

**VARIATIONS**

- Add grated onion to the sauce.
- Add grated cheese to the sauce.
- Add fresh asparagus cut in 1” pieces.
- Add a little more milk during baking.
- Place any of these combinations in a baking dish topped with buttered crumbs and bake in a 350° oven for about an hour or until potatoes are tender. You may need to add a little more milk during baking.

**Country Creamed Potatoes**

- 1 1/2 cups light cream
- 2 tablespoons butter
- 1 teaspoon onion juice
- 1/2 teaspoon salt
- 1/2 teaspoon pepper
- 3 cups diced cooked potatoes
- Minced parsley

Add cream, butter, onion juice, salt and pepper to potatoes. Cover and simmer 20 to 30 minutes, or until slightly thickened, stirring occasionally. Sprinkle with parsley. Serves 6.

**Very Special Creamy Potatoes**

- 3 tablespoons butter
- 4 cups cooked potatoes, diced
- Salt, freshly ground pepper
- 1/2 cup cream

Melt butter in a skillet, add diced potatoes, sprinkle with salt and freshly ground pepper. Then dribble good rich cream over the potatoes—using as much as they will absorb. Heat well and serve. Serves 3-4.

**Potatoes Chantilly**

- 4 medium size Idaho potatoes
- 1/2 cup heavy cream
- 3 tablespoons butter
- Salt and pepper
- Chopped parsley
- 1/2 cup grated sharp cheese

Peel and cut potatoes into thin strips as for French fries. Place in center of large piece of aluminum foil. Pour over the cream, dot with butter and sprinkle with seasonings, parsley and cheese. Bring foil up over potatoes and seal all edges together to make a tight package. Place on cookie sheet or other shallow pan and bake in a hot (425°) oven for 40 minutes. Serve in the aluminum foil. Potatoes will be deliciously soft with the cream and cheese practically absorbed. Serves 4-6.

**Cream of Potato Soup**

- 1 cup diced hot cooked potatoes
- 2 cups milk
- 1 tablespoon chopped onion
- 1 chicken bouillon cube
- 1/2 teaspoon salt
- 1/8 teaspoon pepper
- 2 sprigs parsley
- 1 teaspoon butter
- Chopped chives

Place ingredients in electric blender in order indicated. Cover container and turn on blender. Mix about 1 minute. Pour into saucepan or double boiler and heat thoroughly over moderate heat, stirring frequently. Serve immediately in soup cups, sprinkled with chives. For a richer soup, stir in 1/2 cup light cream. Serves 4.

**Sweet Potato Soup**

- 1 1/2 cups diced cooked sweet potatoes
- 1 tablespoon butter
- 1 tablespoon flour
- 1/2 teaspoons salt
- 1/2 teaspoon ginger
- 1/4 teaspoon cinnamon
- 1/4 teaspoon nutmeg
- 1 tablespoon brown sugar
- 1 teaspoon Kitchen Bouquet
- 1 1/2 cups chicken broth
- 1 cup milk

Place sweet potato, butter, flour, seasonings, brown sugar, Kitchen Bouquet and chicken broth in blender. Cover container and blend until contents are smooth, about 15 seconds. Pour into saucepan. Add milk. Cook, stirring constantly, until soup comes to boil. Let simmer over low heat for 5 minutes. Serve immediately. Serves 4.

**Potato Soup with Swiss Cheese**

- 10-12 firm potatoes
- Butter
- Salt
- Cream
- 3 slices bacon
- 1 large white onion, diced
- 1 tablespoon chopped parsley
- Dash each of nutmeg, cayenne pepper, mustard
- 1 teaspoon Worcestershire sauce
- Top milk or light cream
- Swiss cheese, grated

Boil and mash potatoes, and mix in the butter, salt and cream. Crisp the bacon and finely crumble it. Cook the onion in the bacon fat till tender but not dark. Add to mashed potatoes along with parsley, cayenne, mustard, nutmeg and Worcestershire. Add enough top milk or light cream to give the consistency of cream soup. Sprinkle crumbled bacon and grated cheese over the top and brown lightly in the oven. Serve piping hot. Serves 6.
Potato Chowder

2 strips bacon
1/2 cup chopped onion
2 cups diced raw potatoes
1/2 cup sliced fresh carrots
2 cups boiling water
1 1/2 teaspoons salt
1/2 teaspoon ground sage
1/2 teaspoon ground black pepper
1/2 teaspoon paprika
1 teaspoon dried parsley flakes
2 tablespoons flour
2 cups milk

Fry bacon until crisp in a saucepan large enough for making soup. Remove bacon. Add onion and sauté until limp. Add potatoes, carrots, boiling water and salt. Cover and cook until vegetables are tender, 8 to 10 minutes. Add seasonings. Blend flour with 1/4 cup of milk and add with the remaining milk to the vegetable mixture, stirring constantly. Heat until slightly thickened. Crumble bacon and sprinkle over the soup. Serves 4-6.

Chili Potato Soup

2 strips bacon
1/2 cup chopped onion
3 cups diced potatoes
2 cups boiling water
1 1/2 teaspoons salt
2 1/2 cups milk
1-1 1/2 teaspoons chili powder
1/4 teaspoon crumbled oregano leaves
1/4 teaspoon garlic powder
1/4 teaspoon ground black pepper
Grated cheese, Parmesan, Cheddar or Monterey Jack

Fry bacon until crisp in the saucepan used for making the soup. Remove bacon. Add onion to hot bacon fat and sauté until limp. Add potatoes, boiling water and salt. Cover. Cook until potatoes are soft. Then mash, and add milk and seasonings. Heat thoroughly. Serve with grated cheese sprinkled over the top. Serves 6.

Sour Cream Dressing

1/2 cup mayonnaise or salad dressing
1/2 cup heavy cream
1/2 teaspoon salt
Few grains pepper
2 teaspoons prepared mustard
1 tablespoon minced parsley
1/4 teaspoon paprika

Combine all ingredients; mix well.

Curried Potato Salad

4 cups diced raw potatoes
1 teaspoon salt
1 teaspoon curry powder
Boiling water
3 tablespoons French dressing
2 tablespoons fresh lemon juice
1 tablespoon grated onion
1 1/2 teaspoons salt
3/4 teaspoon ground black pepper
3/4 teaspoon curry powder
1 1/2 cups diced celery
1/2 cup sliced green pepper
2 diced hard-cooked eggs
1/4 cup mayonnaise

Crisp lettuce
Paprika
Fresh parsley

Cook potatoes with salt, 1 teaspoon curry powder and water to cover in a covered saucepan until tender (do not overcook). Drain. Add French dressing, lemon juice, onion and remaining seasonings. Marinate for 30 minutes or until potatoes are cold. Blend in celery, green pepper, eggs and mayonnaise. Serve on beds of crisp lettuce. Garnish each salad with a dash of paprika and a sprig of parsley. Serves 6.

German Potato Salad

8 slices bacon
3 tablespoons flour
4 teaspoons chopped onion
3/4 cup vinegar
3/4 cup water
3/4 cup sugar
4 teaspoons salt
3/4 teaspoon ground black pepper
1 teaspoon powdered dry mustard
1/2 teaspoon crumbled whole rosemary leaves
2 quarts cooked diced potatoes
1/2 cup chopped fresh parsley

Fry bacon until crisp. Remove from pan, drain and crumble. Add flour and onion to the bacon fat left in the pan. Stir in vinegar, water, sugar, salt and spices. Cook only until mixture is of medium thickness. Add to potatoes, parsley and crumbled bacon. Mix carefully to prevent mashing the potatoes. Serves 8-10.

Hearty Potato Salad

1 1/2 cups sliced fresh mushrooms
6 tablespoons olive oil
4 tablespoons fresh lemon juice
1/4 cup minced onion
1 teaspoon salt
3/4 teaspoon ground black pepper
1/2 cup chopped celery
2 cups diced tongue
2 hard-cooked eggs
Head of lettuce

Mayonnaise dressing


Potato Salad with Piquant Salad Dressing

1 quart (4 cups) diced cooked cold potatoes
1 1/2 teaspoons salt
3 tablespoons French dressing
1 tablespoon fresh lemon juice
1/4 teaspoon ground black pepper
1/4 teaspoon garlic powder (optional)
1/2 cup diced celery
1/2 cup diced green pepper
2 hard-cooked eggs, chopped
1/2 cup Piquant Salad Dressing

Lettuce or watercress
6 to 8 frankfurters
2 tablespoons butter
Radishes, parsley or paprika

Salads

Apple-Potato Salad

6 cups cooked, sliced potatoes
1 cup diced celery
1/2 cup diced green pepper
2 cups thinly sliced, unpeeled red apples
1/4 cup minced onion

Sour Cream Dressing

Combine potatoes, celery, green pepper, apples and onion. Add Sour Cream Dress-
Piquant Salad Dressing

3 tablespoons butter
2 tablespoons flour
1/2 teaspoon salt
1 teaspoon powdered dry mustard
1 tablespoon sugar
1/2 teaspoon paprika
1 1/2 cups milk
2 egg yolks
1/2 cup cider vinegar
Dash of onion and garlic powder (optional)

Mix flour, salt, mustard, sugar and paprika
Melt 3 tablespoons butter in a saucepan.
and blend with the butter. Add 1 cup milk.
Cook mixture to medium thickness, stirring
constantly. Mix the remaining 1/4 cup milk
with the egg yolks; stir into the hot mixture.
Add remaining ingredients. Cook
over low heat until thickened. Chill. Serve
over vegetable, sea food and meat salads.

Makes 1 1/2 cups.

Virginia Potato Salad

1 quart mashed potatoes (8 medium-size)
2 eggs, well beaten
2 hard-cooked eggs, chopped
1 tablespoon butter
1 teaspoon prepared mustard
1 tablespoon sugar
2 teaspoons salt
1 tablespoon vinegar
1 tablespoon chopped parsley
1 tablespoon grated onion

Mash potatoes as soon as they are cooked.
Combine remaining ingredients, mixing
well, and then beat this mixture into hot
potatoes. Whip until light; cool and then
chill. Serve garnished with water cress or
parsley. Serves 8-10.

Potato Salad Supreme

Cook 3 lbs. potatoes in jackets till tender.
Cool, peel, and slice thin. Fry 1/4 cup diced
bacon until it is crisp and lightly browned;
add 1/4 cup chopped onion. Cook for
1 minute. Blend in 1 tablespoon flour, 2
tea spoons salt, 1 1/2 tablespoons sugar, and
pepper. Stir in 1/4 cup cider vinegar and 1/2
cup water. Cook 10 minutes stirring well.
Pour over sliced potatoes. Add 1/2 teaspoon
celery seed, 3 tablespoons chopped parsley.
Mix and serve warm. Excellent with boiled
tongue, baked ham or corned beef. Serves 6.

Sweet Potatoes

Bacon Sweet Potatoes

6 medium-size sweet potatoes
Salt
Paprika
1/2 cup butter
1/2 cup milk
1/2 cup chopped walnut meats
6 thin slices bacon

Bake well-scrubbed sweet potatoes in a hot
oven one hour or until tender. Cut in halves lengthwise, scoop out insides and
mash well. Add salt to taste, paprika, butter
and milk, and beat mixture until fluffy. Fold
in nuts, stuff into the six potato skins and
lay slice of bacon across top of each. Place
in hot oven and serve as soon as bacon is
crisp. Serves 6.

Sweet Potato Pudding

3 large sweet potatoes, grated
2 medium-size onions, grated or minced
1 green pepper, chopped fine
2 tablespoons melted bacon fat
1/2 teaspoon black pepper
1/4 teaspoon thyme
1/4 teaspoon sage

Mix all ingredients thoroughly. Place in
a greased casserole, cover and bake in a
moderate (350°) oven for 45 minutes or un­
til potatoes are almost tender. Uncover and
bake 15 minutes longer. Serves 6.

Sweet Potato Pie

3 large sweet potatoes
2 eggs, separated
1/2 teaspoon nutmeg
Dash of salt
2 tablespoons brown sugar
1 standard recipe plain pastry
2 tablespoons powdered sugar

Peel and slice potatoes lengthwise into 1/2" strips. Arrange in a greased baking dish,
sprinkle with sugar, cloves and lemon peel,
then dot with butter. Add boiling water,
cover and bake until done—about 30 min­
utes. Ignite sherry and add just before serv­
ing. Serves 6.

Stuffed Sweet Potatoes

6 medium-size sweet potatoes
1/2 lb. mushrooms, sliced
6 tablespoons butter
1 teaspoon salt
1/4 teaspoon ground black pepper
2 eggs, beaten
1/2 cup fresh orange juice
2 tablespoons grated orange rind

Bake sweet potatoes in a 375° oven until
tender, about 1 hour. Cut thin slice from the
top of each potato, lengthwise, and care­
fully scoop out the insides. Mash. Sauté
mushrooms in 4 tablespoons butter. Add to
potatoes. Add remaining ingredients except
butter. Mix well. Stuff potato skins with the
mixture. Dot with remaining butter. Bake
in 375° oven until brown—about 20 min­
utes. (This may be baked in a greased
casserole instead of the potato skins if de­
sired.) Serves 6.

Sherried Sweets

6 medium-size sweet potatoes
1/4 cup sugar
Dash of powdered cloves
1 teaspoon grated lemon peel
3 tablespoons butter
1/4 cup boiling water
1/4 cup sherry

Boil sweet potatoes until tender. Peel and
mash. Add egg yolks, nutmeg, salt and
brown sugar. Beat mixture until it is
creamy. Turn into pastry-lined 8" pie pan.
Bake in hot (400°) oven until crust browns,
20 to 25 minutes. Top with meringue made
by beating egg whites with powdered sugar
until mixture holds its shape. Brown light­
ly in a slow (300°) oven. Serves 4-6.

Boil sweet potatoes until tender. Peel and
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How to Order

21
tune ball in the castle last year and it was rumored that Mrs. Lord's ghost was prowling around the courtroom. The management denied this but it has been decided to hold the ball this year in the home of the Hon. Martogho Guiness. The ball is scheduled during Barbados' first February Festival. Guests are to wear costumes dating from 1682 (when Columbus discovered the island) to 1626 (when the English took over), and American visitors are to receive special invitations.

Trinidad, the next stop, more prosperous than many British West Indian islands, has oil as the basis of its prosperity. Port of Spain, the capital, has a polyglot population of half a million—British, East Indian, Chinese, Negro, French, Portuguese and Spanish. It is a strange and exciting city, full of music—steel bands and calypso—Moslem mosques and Hindu temples. There are many things to see—a pitch lake, a zoo, the Royal Botanical Gardens, a cricket match, many horse races. Queen's Park (generally called the Savannah) and the famous Queen's Park Hotel. The whole town revolves around the Park.

There are, I am sure, a number of good places to shop, but fate took me to Stecher's and there I saw an Ernest Borel watch that was twin to the one I was wearing. I bought mine in Boston for $75. Stecher's price was $32. In addition to his Swiss watches (some of which cost less than in Switzerland) Stecher sells jewelry, leather goods, perfume and china at Free Port prices. The currency of Trinidad is the British West Indies dollar and the tourist, for his American dollar, receives $1.69 B.W.I.

Fritz Blackman on Abercromby Street, one of the best tailors in town, makes men's suits of imported tweeds and doeskins in 12 hours. He also sells cashmere sweaters for considerably less than they cost in the States.

It would be too bad to visit Trinidad without driving into the hills and along the palm-fringed coast to Maracas Bay. There is swimming off the rocks at Gasparee and beach bathing at Macqueripe. There is swimming too at the Trinidad Country Club, two miles from town, where members' privileges are extended to guests of Queen's Park. One thing you must surely do is go to Bel Air, an excellent restaurant near the airport. There, while eating under the stars, you may listen to calypso and watch the world's first limbo dancer put on his incredible act.

Many visitors to Port of Spain visit Tobago, a beguiling, beach-girt, unspoiled island, off the east of Trinidad, where the hills are like green walls, and where the land is level, immortelle, a plant called "madre de coca" locally because it shades the little covers the trees. Blossoms pink and scarlet. The woods are full of birds and flowers you never saw before, and butterflies abound in every flowering bush.

Several of the hotels are in the hills. On Saturday nights planters and visitors meet at Robinson Cruise Hotel, social center of the island. I stayed at Arno Vale, in a tropical forest above the sea. Trinidad is called "the land of the humming bird," but in Arno Vale I saw ten of them. They dropped from nowhere into a hibiscus bush, darting on jeweled wings among the blossoms, pirouetting as they clung and, all at once, they vanished. It was with considerable regret that I left this idyllic spot for Curacao, "Bargain Capital of the Caribbean."

Several ports of the West Indies say that they are "free" but Curacao with a 3.3 per cent handling charge is the best place to shop. Prices on quality merchandise average about half of U.S. prices. Spritzer & Fuhrmann (diamond tiaras, ropes of pearls, emeralds, rubies, china, silver, etc.) is Curacao's most famous store. Others worth visiting are: De Goeden Beker (The Golden Tankard), specializing in baroque Dutch silver, La Casa Amarilla (The Yellow House), where French perfumes sell for $12.50 for two ounces which in New York would cost $40.

When I left Curacao on a Clipper bound for Haiti, I regretted not having bought a Madagascan alligator bag, but presently the stewardess was serving cocktails and so there was luncheon with wine, and, ah well, the 500 miles from Curacao to Haiti was a delightful trip. Upon arriving, I drove to the Riviera, the newest hotel in Port au Prince.

Port au Prince is a noisy place, full of crowing roosters and barking dogs who people who sing and talk at the top of their voices. In the hills it is quieter, and there you can hear voodoo drums beating through the stillness. I love the smell of the charcoal pot and blossoms opening in the night; I love the blue sea and the direful mountains and the way darkness falls and all the stars come out.

Haiti's school of primitive painting started some 15 years ago when a New Yorker named DeWitt Peters went to Port au Prince to teach English. Peters was impressed by the talent of some of his pupils, who painted decorations on the walls of their thatched huts, and he encouraged them to do more.

A voodoo priest named Hector Hotpillote, a housepainter by trade, who painted in house enameled heavy cardinals became one of the country's outstanding artists. Within a few years Hotpillote's paintings were selling for $550 apiece, and he had hired a private fisherman to provide his meals.

Haiti has an Art School now, and the paintings of star pupils are exhibited up by art dealers and collectors. To see some of their most delightful work, go to the Episcopal Cathedral in Port au Prince, where local artists have depicted Christ and his contemporaries as Haitians in Haitian villas and then visit the Centre d'Art, still run by Mr. Peters.

Pan America's big Clipper took me from Port au Prince to Kingston, Jamaica, where I loaded up with in-bond bargains. In-bond shopping is a new experience and here's the way the system works: You choose from price-tagged articles, pay for them, give the clerk your address—plane, ship, or home. If you buy heavy merchandise, you will naturally have it sent home. If you buy small articles, they will be delivered to you when you leave Jamaica, at the airport or ships—all purchases completely exempt from local duties.

Besides the fun any woman gets from shopping for bargains, I figured that the money saved on my purchases practically gave me a free trip. But not everybody likes to fly. There are other ways of visiting the islands; here they are:

Ships that call at various West Indian islands include those of the Alcoa Steamship Co., Bull Line, Canadian National Steamships, Line, Gray Line, Gaunt, McCormack Lines, Panama Line, Royal Netherlands Steamship Co., and United Fruit Co.

The islands are also served by several major airlines, in addition to Pan American World Airways, among them Air France, Avianca, B.O.A.C. (British Overseas Airways Corp.), B.W.I.A. (British West Indian Airways), Caribair, Delta Airlines and KLM (Royal Dutch Airlines). END
H&G's Armchair Guide to Landscaping Costs

Actual costs for specific projects vary from one locality to another. These figures will help you talk intelligently with designers, contractors, nursery men. As for complete landscaping, the rule-of-thumb still says: 10% of house cost.

<table>
<thead>
<tr>
<th>Landscaping detail</th>
<th>Materials and Preparation</th>
<th>Cost of material</th>
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| Foundation planting | 50¢—75¢ (border 4' x 50') |
| Hybrid lilac, white fringes, enkianthus, cotoneaster, dwarf winged euonymus (Continued on page 125) | $100—$125 (border 4' x 50') |
double brandies, tailors, ties, gold, unreliable horses. It is un­ruffled until women, in their dishonest way, mess it up. Women intrigue, they issue "glassy stares," they "kick," they are the patent. They are everything a schoolboy means by the shameful word "sis­ter." But by the time the masculine line tradition has come down to Wodehouse those pretty creatures are to be wondered at: they are unnecessary. After all, sisters are unnecessary. Innocent and Tenn­sonian, Mr. Wodehouse rewrites Fielding and Smollett without sex. His romantic evasion of sex marks him off completely from his younger contemporaries.

So also does the sunniness of his revels. The masculine school has always liked elaborate plots confidently exhibited, for they are its fundamental admiration for cunning. No mad unproductive melancholy here. All Wodehouse's stories are success stories and they rely on the well tried, stock devices, especially on the old device of making a group of people converge on the same spot with different objectives. Confusion, masquerade, pursuit, repetition, reversals of situation; they all buzz happily together. The millionaire who is stuck up by a Chicago gunman in France gets out of it by borrowing money from the gunman. Apply repetition and it is funner: he had been stuck up by the same gunman in Chicago years before. Wooster, or some other knight errant from Yale, Broadway or wherever it is, always suc­ceeds in rescuing the damsel in distress. They appease senators, conquer dragon-lady and sisters, save the reputa­tions of pedigree pigs and come out, battered, but victorious over tutors, secretaries, interior decorators, Chekov readers and Momma in all her forms.

The mad school of comedy has no planned objectives like this. Its follies exist for their own sake and thrive on brains, melancholy and bad health. But it has no planned objectives. It is the daydream of the schoolboy from the minor Public School system on Earth. He might have exhausted his art. His inventions are trials of strength and are prodigious. They "kick," they are the "kick." The reason for his resilience lies in his passion for all the stock devices of his art. His inventiveness is ex­hilarating and his delight in lan­guage is almost scholarly. He has by far the finest collection of con­temporary clichés, slang and catch-phrases up to the I-couldn't-care-less-agree-more period. He is a dabster at buried literary meta­phors.

"Did he tell you anything?" "Oysters garrulous and tomsy chatty by comparison."

He has a subler power over monosyllables than masters like Noel Coward or Thurber, for his are trials of strength and liable to absurd lyrical blossoming. He is romantic and they are not: "I say Bertie," he said after a pause of about half an hour. "Hallo.

Do you like the name Ma­bel?"

"No."

"No?"

"No."

"You don't think there is a kind of music in the word like the wind rustling gently through the tree-tops?"

"No,"

This is a typical cadence. Repetitions always fascinate him even in the sinister language of children. We remember the dub­ulous figure of Prudence Baxter, female and already maddening, speaking of her rag doll:

"I'm going to call it Ger­trude. And I shall address it every night and put it to bed, and wake it up in the morning and dress it and put it to bed at night, and wake it up next morning and dress it."

He has the art of reviving a dead sentence with a single word: "Jeeves," I said.

"Sir?" said Jeeves. He had been clearing away the breakfast things, but at the sound of the young master's voice cheesed it courteously.

The resources of language play up to the elegances of his in­vention and to the varieties of comic style, never switched on for too long: the burlesque, the mock heroic, the assinine, bathos and a continual underlying dryness. The Vicomte in Hot Water is appar­ently dawning: "Many men in Picky's posi­tion would have shrunken from div­ing in to the rescue fully clad," cries the heroic Wodehouse.

And adds: "Packy was one of them."

He might have exhausted himself. It could be argued that the line and continuity in the Jeeves saga are cleaner and quick­er than those in the Blandings period, but there has been an un­richening process. Whereas in the Blandings period he did not know, he said, how much of the "terrain" to "bung in," he has become, lat­ter, quite a hand at potting out a few bits of pastoral scenery with a scholarly wink on his face. He has filled out with literary refer­ences and, in the ironical sense, he is very nearly as literary as Jane Austen was in Northanger Abbey. The Silly Ass, the Teddy Bear, the Drones' member was well educated; his comedy arises out of a sort of war with the clichés of the English upper class—the schoolboy's war.

There are two sociological points to make. Wodehouse is entirely middle class, with a ten­dency to go up in the world. The schoolboy from the minor Public School dreams of being "a man about town." It is the daydream of prewar, well-off suburbia. The other point concerns this ideal: the ideal of the silly ass, the brainless man of dash and honour. This is an aristocratic fantasy, a very typical English commercial pretense. G. Wells' lower mid­dle class Mr. Polly has the same romantic notions. Idleness is the great English dream. Yet it is clear that the Silly Ass and Man about Town were dead as social types, long before Wodehouse estab­lished them in literature. They were replaced, as comic ideals, by the figure of the Cad—in Evelyn Waugh, for example; by various melancholy lunatics; and now by the lower class dandy, the ill­natured Teddy Boy, the reca­litrant, living in the chaotic world not of the Cad's bad manners but of no manners at all. Wodehouse is indeed isolated and dated; but that does not imperil his cloud­cuckooland, for it is elaborately artificial comedy who, because it has no planned objectives like this, its follies exist for their own sake and thrive on brains, melancholy and bad health. But it has no planned objectives. It is a daydream of the schoolboy from the minor Public School system on Earth. He might have exhausted his art. His inventions are trials of strength and are prodigious. They "kick," they are the "kick." The reason for his resilience lies in his passion for all the stock devices of his art. His inventiveness is ex­hilarating and his delight in lan­guage is almost scholarly. He has by far the finest collection of con­temporary clichés, slang and catch-phrases up to the I-couldn't-care-less-agree-more period. He is a dabster at buried literary meta­phors.
## LANDSCAPING COSTS (Continued)

<table>
<thead>
<tr>
<th>SHRUBS</th>
<th>SPECIES</th>
<th>NURSERY COST</th>
</tr>
</thead>
<tbody>
<tr>
<td>Evergreens</td>
<td>Yew, holly, azalea, mountain laurel, pieris</td>
<td>$150—$175 (border 4’ x 8’)*</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ground covers</th>
<th>All evergreen</th>
<th>(add 20%—25% for labor)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>$35 per 2’ wide</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>LANDSCAPING DETAIL</th>
<th>MATERIAL</th>
<th>COST</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fences</td>
<td>Woven wood Panel: 3’ wide</td>
<td>$2.10/linear ft.</td>
</tr>
<tr>
<td></td>
<td>6’ 6” high</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Framework</td>
<td>$ .55/linear ft.</td>
</tr>
<tr>
<td></td>
<td>Gate: 3’ wide</td>
<td>$30.00</td>
</tr>
<tr>
<td></td>
<td>Split rail 10’ section (2 rails, 1 post)</td>
<td>$ .85</td>
</tr>
<tr>
<td></td>
<td>Corner or end posts</td>
<td>$2.50 each</td>
</tr>
<tr>
<td></td>
<td>Picket fence 2’ x 3’ rails</td>
<td>$ .07/ft.</td>
</tr>
<tr>
<td></td>
<td>3’ pickets</td>
<td>$ .16/ft.</td>
</tr>
<tr>
<td></td>
<td>posts</td>
<td>$ .19/ft.</td>
</tr>
<tr>
<td>Walls</td>
<td>Dry wall</td>
<td>$2.25 per sq. ft.</td>
</tr>
<tr>
<td></td>
<td>Stone or brick in concrete with footing</td>
<td>$3.00 per sq. ft.</td>
</tr>
<tr>
<td></td>
<td>Concrete block retaining wall</td>
<td>$1.10/linear ft.</td>
</tr>
<tr>
<td></td>
<td>$1.20/linear ft. (if plastered)</td>
<td></td>
</tr>
<tr>
<td>Terrace</td>
<td>Heavy, square cut flagstone on 5” deep sand</td>
<td>$1.50—$1.75/sq. ft.</td>
</tr>
<tr>
<td></td>
<td>slightly more than flagstone because of longer laying time</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sand</td>
<td>$4.00/100 sq. ft.</td>
</tr>
<tr>
<td></td>
<td>Flagstone</td>
<td>$ .50 per sq. ft.</td>
</tr>
<tr>
<td></td>
<td>TOTAL</td>
<td>$255.60</td>
</tr>
<tr>
<td>Steps</td>
<td>Flat stone in concrete</td>
<td>$3.00 per sq. ft.</td>
</tr>
<tr>
<td></td>
<td>including labor</td>
<td>$2.75/sq. ft.</td>
</tr>
<tr>
<td></td>
<td>including labor</td>
<td>$3.00/sq. ft.</td>
</tr>
<tr>
<td>Pool</td>
<td>Reinforced concrete walls and bottom</td>
<td>TOTAL $450—$500 (includes drainage pipe or overflow to drywell)</td>
</tr>
<tr>
<td>Basis: 9’ x 5’ x 10” (432 sq. ft.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Paths</td>
<td>Heavy sq. cut flagstone</td>
<td>$ .55/sq. ft.</td>
</tr>
<tr>
<td>Basis: 27” center to center</td>
<td>Thin sq. flagstone</td>
<td>$ .48/sq. ft.</td>
</tr>
<tr>
<td></td>
<td>Colored irregular flagstone</td>
<td>$ .38/sq. ft.</td>
</tr>
<tr>
<td></td>
<td>Black irregular flagstone</td>
<td>$ .25/sq. ft.</td>
</tr>
<tr>
<td></td>
<td>$30.00 labor $2.50/hr. extra</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Bituminous (4” crushed stone foundation)</td>
<td>$2.75—$3.25/sq. yd.</td>
</tr>
<tr>
<td></td>
<td>Tanbark 3” thick and rolled (30’ x 3’ requires 100 lbs.)</td>
<td>$4.75/100 lbs.</td>
</tr>
<tr>
<td></td>
<td>$35.00 per ton, f.o.b.; delivery extra</td>
<td></td>
</tr>
<tr>
<td>Metal edging</td>
<td>Galvanized 4” x 45’, strips</td>
<td>$4.98</td>
</tr>
<tr>
<td></td>
<td>Aluminum 4” x 40’, roll</td>
<td>$4.95</td>
</tr>
<tr>
<td></td>
<td>Steel 3/16” thick, 5” wide</td>
<td>$ .50—$ .55 per linear ft.</td>
</tr>
</tbody>
</table>
BLANKET FACTS

Old blankets are often difficult to cast aside. Perhaps we cling to them because they remain reassuringly familiar beyond the point of usefulness. This is lamentable, for the old-fashioned blanket compares to the latest in bedding roughly as a hand-cranked gramophone to hi-fi.

Available to everyone are handsomely新款 blanket materials in fleecy wool, in cotton, knitted, handmade blends and fabrics, in electronic warmth and zephyr-light body. They combine sturdy wearing quality with luxurious softness and will safely go into the washing machine or return to the dry cleaner with shape and color unchanged. When next you go blanket shopping, look for warmth in relation to weight, the texture, the "feel" of a blanket, and its ability to maintain nap and substance.

Basically there are three weights to consider: 1. for regular winter protection, 2. medium weight for in-between seasons, 3. light or sheer for hot summer weather (particularly good in air-conditioned bedrooms). In addition there are lighter weight blankets with fitted corners for easier bedmaking. The double size has a dual control and automatically adjusts to temperature changes. Blanket sizes for the most part are standard: from crib size to twin (single), 65"x72" wide x 90" long; the double size, 80"x90"; and king size, 90"x108".

 Inferior blanket fabrics, as with any so-called bargain, are a matter of "much cry and little wool." Your wisest selections lie in the field of traditional wool with its natural crimp and insulating power; washable, moth-resistant Orion, a remarkably warm Du Pont fiber (available last year only in white but now in pastels and vivid colors); and the man-made Chemstrand fiber, Acrylic, of unusual comfort, durability, and color appeal. Among blanket blends, there are less expensive materials made of fiber mixtures that combine rayon, wool, cotton, nylon, etc., and from which you can expect good service for many years.

To judge a blanket's quality, look for resilience and warmth without bulk, a non-pebbled surface, easy cleaning, minimum shrinkage, moth and mildew resistance, freedom from static electricity and non-fading colors.

There is an infinite choice of designs and textures, both in wool, Orlon knitting - and cotton blends. New weaves and new mergers of printed material permit a much wider latitude in creative effects. Printed and woven borders contain small flowers, tiny bouquets, scattered petals and other floral motifs; these often match sheets, pillow cases and, in some instances, wallpaper. Of particular textural interest are tweed effects, stripes, Mondrian-inspired abstract designs; the sculptured look of sunburst motifs in blanket centers; the "carved" quality of rugs; small-scale plaids, and three-block colors with printed overpplied.

Blanket color contrasts are bold and provocative. Among solid tones you will find clear, restful pastels, shades of vivid intensity, and accent colors to be matched or co-ordinated with your over-all bedroom scheme. Colored or monochrome bindings in rayon or nylon satin tend to be wider and may edge all four sides of a blanket, or they may be patterned for the older blanket to renew worn edges.

As a rule, most blankets should be cleaned frequently but gently. Wool, for instance, can be dry cleaned and laundered, either by hand or in a washing machine. But if laundered by machine, blanket sizing should be soaked for about 15 minutes and then washed for only a minute or two. In washing by hand, use a mild soap or detergent and enough warm water (100°F) so that the blanket floats freely in the water in the shade and restore the nap with brushing or a light shaking. Orion and Acrlan blankets may be machine or hand washed, or dry cleaned. They can be put away in small closet spaces with little worry about wrinkling or precaution. Only a thoroughly clean wool blanket may be stored safely without the risk of invasion by moths. Place it in a tightly zippered, dust and moisture-proof bag and store in a cool, airy and dry place. Automatic blankets are washable either in your machine or by hand. But do not have them dried, for the process may injure wiring insulation.

If you would "be not the first by whom the new is tried, nor yet the last to lay old aside", this once again to the blanket — blanketing up that wonderful old song — "To You I Will Be True — As Long As I Shall Live."
Carina cotton, 45" wide, $2.50 a yard. Craig Creations.

Rug, deep pile "Kaleaen," all wool; 9' x 12', $294, Karastan. Brass chair, orange felt seat, $165; tripod table, round marble top, brass legs, $65. At Luberto Designs, 921 Second Avenue, New York, N. Y.

Old Meissen ware, onion pattern: coffee pot, $35; sugar bowl, $20; creamer, $20; scalloped edge coffee cup and saucer, $16.50. At The Art Exchange, 908 Third Avenue, New York, N. Y.

Beidemester table in window, satinwood, oval, $390; mirror, brass frame, 32" x 29", $270. At Accessories & Design, 112 East 55th Street, New York, N. Y.

Crystal vase, $15; brass tray, from a collection of gallery trays, at Lord & Taylor, New York, N. Y.

Powder box, $180; perfume bottle, $90; both pink opaline. At David Weiss, 933 Third Avenue, New York, N. Y.

Mail. 120 East Colorado St., Pasadena, Calif. Pink lining for coverlet and tester. 99" x 120". Swiss endiroiied muslin.

Weeds. Minneapolis, Minn.

Stark Bros' Nurseries 126
Three Brothers Nurseries 126
Vander Hem's Nurseries 126
Wayside Gardens 123
Melvin E. Travels 125

Heating, Air Conditioning & Ventilating

Wm. Ventling Co. 24

Household Aids, Appliances & Equipment

Monsanto Dishwasher 98
Reeco Bilt-In Refrigerators & Freezers 83
Robert's Stove Kitchen 88
St. Charles Steel Kitchens 110

Locals & Bedding

MetLoS Metallic Yarns 19
Morgan-Jones Harlequin Bedspreads 14

Music, Radio & Television

Everest Plutos 4
Fleetwood Custom Television 107
James B. Lansing Sound, Inc. 19
Magnavox High Fidelity Instruments 2
Piloto Radio 12
Rockstar Corporation 18
Steinway Pianos 28
Stromberg-Carlson 10

Paints, Finishes & Preservatives

Four Square Paint Corp. 107

Swimming Pools

Swimquip, Inc. 107

Tableware – China, Glass, Linen & Silver

Franciscan China 10
Pasco Bavarian China 8

Travel & Hotels

Emerald Beach Hotel 27

House & Garden's Travelog

Hotel California 18

Wall Coverings

Imperial Wall Paper, Limited 99

Warner Papers 99

Miscellaneous

Anacin 123
Chicago School of Interior Decoration 123
Coffee-Hoyt Drizzle Boot 22
The Irish Linen Guild 107

Vogue Patterns 73
Retail Stores & Mail Order Services

Carabao Special Products 87
P. B. E. Buying Service 123

Mrs. Lavalje 87

Toni Moran Studio 89
Olsen Rug Company 121

Ronnie Sales 80

Wilco Fashions 107

World-Wide Children's Club 107

Shopping Around 78-106
Sheets, "Flower Fantasy," hand screen printed in four colors on white percale; 72"x108"; $3.98 each; matching pillow case, $1.19; matching cotton blanket, 72"x90", $4.98. Solid color cotton blanket, 72"x90", $4.98. Cannon Mills. Dust ruffle, single or double size, $7.98. Cafe curtains, "Flower Fantasy" (match sheets, pillow case), $3.98 a pair. N. Sumnergrade & Sons.

Bed tray, white wicker frame, Formica top, $42.95. At Hammacher Schlemmer, 105 E. 57th St., New York, N.Y. Place mats, $2.50; napkin, $1.25, both handwoven, from Sweden. "Verra" Finnish juice glass, $1.20; "Ingrid" stainless steel teaspooon, 70c; matching butter knife, 80c; buffalo horn spoon, 90c; Danish stainless steel salt and peppers, $2.75 a pair; Italian coffee cup, $2.50. Schoenwald German white china: sugar bowl, $2.75; salad plate, $1.25; bread and butter plate, 81. Arabia egg cup, 70c; Finnish vase, $2.50. Table, Danish teakwood, nest of three, $115. White porcelain lamp base, $30. At Bonniers, 605 Madison Ave., New York, N.Y.


Right: Headboard, painted blue and white frame, white cane panel, 60" wide. Cash& Walker (through decorators).

Bottom, left: Headboard, white and gold fretwork, Jacques Redart (through decorators); Sheets, "Flower Fantasy," twin size, fitted bottom, $24.95 each. John Matsouk. Pillow case, "Field Flowers," all over print on percale, $1.39 each; blanket, "Field Flowers" wreath print, cotton, 72"x90", $8.95. Fieldcrest Mills.


CORKSCREW (Continued from page 108)

are thousands of casks of wine and racks and racks of bottles waiting to be packed.

I remember one cold morning last winter when I walked through the cellars of Barton et Guestier and there saw in the racks some very old and rare clarets that had come from the wine cellar of the late King of Spain. That same day I stood at noon in the packing room of another cellar and watched a group of workmen at an enormous fireplace grilling sausage and heating soup for their lunch. On the wardrobe floor were the bottles of wine they were to drink with their food. Each workman is allowed a bottle a day, a precaution that discourages him from helping himself from cask or rack. Who could resist the temptation?

The shippers whose warehouses line the waterfront do a vast business in buying wine in bulk from small growers in the Bordeaux area. These wines are sold as regional wines with labels showing the name of the shipper, the district and sometimes the commune. The leading Bordeaux districts are: Médoc, famous for reds; Graves, known for both reds and whites; St. Émilion and Pomerol, producing reds; and Sauternes and Barsac, famed for sweet whites.

Some of the outstanding shippers of these regions are Barton et Guestier, de Luze, Eschenauer, Cruse et Fils, Calvet, and Kressmann. Another clue to reliability is provided by a group of shippers who have banded together to enforce high standards. They have added a label at the neck of their bottles marked ADEB. Look for this when you buy a regional Bordeaux.

END PART I Part II, Wines of Bordeaux, will appear in our March issue.
At last! A vinyl floor with all the mellow richness of Birch or Mahogany—yet so much easier-to-care-for!

KENROYAL WOODGRAIN Plank Style

Here it is—the most exciting floor news in years! KenRoyal presents Woodgrain—a new vinyl floor in plank form with all of wood's many variations of shading, mellowness, and distinctive markings! Yet, while Woodgrain gives you all the glowing richness of Birch or Mahogany, it's so much easier-to-care-for!

That's because dirt and grime wipe right off from this greaseproof, nonporous vinyl. And its exclusive matte finish, which resembles the patina of wood to perfection, stays fresh and new looking always! See KenRoyal Woodgrain at your Kentile Dealer's soon. He's listed under FLOORS in your Classified Phone Book.

KENROYAL VINYL by the makers of KENTILE FLOORS

Kenstile, Inc., Brooklyn 15, N. Y. America's largest manufacturer of resilient tile flooring

Makers of KENTILE * KENCORK * KENRUBBER * KENFLEX * KENFLOR * KENROYAL

POWDER ROOM PRIZE... small space, big convenience—by ELJER, of course

Only a smidgen of space—that's all you need for this new hospitality-mood powder room by Eljer!

Note the smart Eljer built-in, twilight blue Cynthia lavatory with its gleaming tomorrow-styled fittings and spacious linen cabinet. And the graceful lines of the handsome Eljer Sylenta toilet.

Before you build or modernize, read Eljer’s helpful, color-illustrated planning booklet. Just send 10c to Eljer, P.O. Box 836, Pittsburgh 30, Pa.

And be sure to check Eljer’s many beautifully styled fixtures, in your choice of vitreous china, formed steel, and porcelain-enameded iron... all with beautiful new custom-matched fittings. Eljer Division of The Murray Corporation of America, Three Gateway Center, Pittsburgh 22, Pa.

Look for Eljer in the Yellow Pages.

ELJER—the only name you need to know in plumbing fixtures