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MARCH, 1957
Spring, first sensed indoors
in the clear, fresh colors of Craig's "Carina"

A cotton so lustrous, it might be mistaken for silk—apolutely quilted and tailored with incomparable skill. From the collection—a bedspread with shirred drop, in moss green, pink, aqua, light blue, chamois, gold or brown—single, 39.50; double, 47.50. The moss-stitch curtains by Ottavia—85 inches long, 124 inches wide to the pair, 50.00.

Lord & Taylor, 424 Fifth Avenue, New York 18, New York
On the Cover:

White keys a living room that expresses a comfortable new formality. An antique pine cabinet for a collection of faience and a screen made from old Italian church doors are shown off by white walls. To play down the size of large pieces in a conversation group, couches were slipcovered with white handwoven linen, chairs covered with a handblockaded French cotton print. Sofa pillows and seat pads pick up print colors. Photographed in the home of Mr. and Mrs. Francis Martin Jr., Burlingame, California. Decorator: Michael Taylor, A.I.D.

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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.
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MARCH, 1957
THE CANADIAN ROCKIES present you with scenes of unexcelled grandeur as far as your eye can reach. And on the Banff-Lake Louise Route, you’ll see more of magnificent Canada from the Scenic.

MAGNIFICENT BANFF SPRINGS HOTEL nestles mile-high in the awe-inspiring Canadian Rockies. You’ll never forget the incredibly beautiful views. This world-famous resort area is just as well known for its hospitality as for its golf, riding, swimming, dancing and invigorating mountain sport activities. And it’s right along the route of The Canadian.

LOVELY LAKE LOUISE makes an unforgettable stopover. This turquoise lake in the clouds is your headquarters for boating, swimming, hiking, or enjoying the scenery. Like Banff Springs, forty miles away, Chateau Lake Louise is a luxury hotel where every thought is devoted to your pleasure.
travel through them in broad daylight, when you can take full advantage of the view from the sky-high Scenic Domes of The Canadian.

Domes of The Canadian

Take Canada's only stainless steel streamliner through 2,881 miles of ever-changing scenery along the Banff-Lake Louise Route.

When you step aboard The Canadian, you'll enter a new vacation world.

First, perhaps, you'll just sit back and relax in your comfortable armchair, while scenes of majestic and unspoiled beauty flash by. Then you might stroll to the intimate Mural Lounge for refreshments. And as evening approaches, you'll be ready for an inexpensive meal in the Skyline Coffee Shop, or to make reservations for the finest Canadian cuisine in the Deluxe Dining Room Car.

The Canadian is famous for its atmosphere of spacious comfort and ultra-modern luxury. Whether you go coach, tourist, or first class, every seat on the train is reserved at no extra fare. In daily service throughout the year between Montreal and Vancouver and Toronto and Vancouver, The Canadian offers you the longest scenic dome ride in the world, under smooth diesel power.

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MARCH, 1957
Here's a living room meant for living! Furnished with Cosco . . . for people with modern ideas!

Strikingly modern in style . . . with a fresh, charmingly casual look created for today's lighthearted living.

Modern in concept, too: practical, serviceable, easy to live with.

And wonderfully comfortable, with Cosco's exclusive Leaf Spring Suspension: seat cushions float on flexible steel bands!

How much? There's a wide price range, depending on your choice of armrests, cushions and upholstery. Generally, chairs start at about fifty dollars, and other pieces are correspondingly low.

Before you decide, see Cosco at leading furniture or department stores. Or write Dept. HF2 for free catalog!

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CADILLAC MOTOR CAR DIVISION - GENERAL MOTORS CORPORATION

Gowns by Hardy Amies, photographed at Buckingham Palace expressly for Cadillac.
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Beautiful Holmes

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This SOLID hard maple bedroom group is styled for smart contemporary living. You'll only find the cut-in drawer fronts of the PREDICTOR Group in fine solid wood furniture. The polished brass drawer pulls accent the beautiful Toffee Tan color—a finish created especially for PREDICTOR.

Large, full depth drawers, dove-tailed at back and front, patented non-sticking drawer guides, brass leg ferrules and mortise and tenon construction at vital points are some of the Kling quality construction features in this fine group.

Choose solid wood for lasting satisfaction. The word “solid” on Kling furniture is like “sterling” on silver. Both are marks of quality.

See the PREDICTOR Group at your favorite store.

Send 25¢ in coin (no stamps, please) for 24 page 4-color booklet, “Ideas for a Lovelier Bedroom”. It’s packed with ideas and suggestions on bedroom decoration and arrangement and care of furniture. Kling Factories, Dept. H63, Mayville, N.Y.
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- How can I use my favorite colors in a harmony and feel confident of success?
- I plan to redecorate and buy some new furnishings. How can I be sure that all the colors will go together?
- Can I use many different colors throughout my new house and know that each room will complement the others?
- I'm fond of bright accent colors. How can I use them effectively?
- Would my home still be in good taste if I combined a modern color scheme with my colonial furniture?

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Address Inquiries To: Super Kem-Tone, 1204 Midland Bldg., Cleveland 1, Ohio

TASSEL: elegant tassels hanging from velvet bands. Shown in Topaz. Approximately $17.95.


Oriental colors
Cabin Crafts solves an entertaining dilemma with handsome new bedspreads that transform bedrooms into living rooms, make the study double as guest room, give everyone in the family a room with conquering manners. For this dual decorating role, there are striking Oriental colors and stunning designs embroidered on Cabin Crafts' exclusive Duotone Range Cloth. And every spread is completely washable, no ironing ever. All in Paprika, Topaz, Ginger, Turquoise, Celadon Green, Walnut, Brass, Bittersweet, Charcoal, Emerald Green, Wood Beige, Rose, Pink, Natural.
All over America, people planning to build or remodel, are insisting on Carlton for their kitchen sink. Once you see a Carlton Stainless Steel Sink the reasons are obvious. For, in addition to its everlasting beauty (a Carlton Stainless Steel Sink has never worn out) there is built-in efficiency which makes sink chores almost fun!

Modern mass production now makes this “Cadillac” among sinks available at prices that compare with ordinary enamelled sinks... And there are many exclusive extras at no extra cost... such as Carlton’s sparkle finish which gleams like fine silver... actually improves with use! Stainless Steel, too, blends with every color scheme. No need to worry ever about chipping, rusting, stains or discoloration. A Carlton Sink is as easy to keep spotlessly clean as washing a glass!... Carlton Sinks are made in standard sizes, single or double bowls... to fit easily into any kitchen plan. Ask your master plumber, builder or architect about the advantages of a Carlton Stainless Steel Sink, or send for our Illustrated Folder No. 154... Carrollton Mfg. Co. (Sink Division), Carrollton, Ohio.
A section
on the arts
in the home
**INTRODUCING**

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**BOOKSHELF**

**A PERCEPTIVE POET**

Book reviewers do well to set aside their literary enthusiasms, like cheese, in cool, dark places to ripen. The temptation to boast of them before they have aged and established their worth is hard to resist. Foisting fresh genius on the public is a heady occupation, but risky. Better, if not valorous, to be late than lonely. This precaution observed, we turn with untroubled conscience to H. L. Davis' new novel, *The Distant Music* (William Morrow, $3.95). More than 20 years have passed since his *Honey in the Horn* first sparked our enthusiasm, and time, we find, has not damped it.

On the jacket of *The Distant Music* the publisher, exercising a restraint commendable but rare in the trade, speaks of Mr. Davis as a novelist of "curious excellence." The "excellence" was apparent from the start; it glowed in the freshness, the humor, the poetic perception of *Honey in the Horn*, in its vivid recreation of the Old West as it must really have been. About the "curious" we are not so sure. Perhaps it is the publisher's diplomatic way of stressing Mr. Davis' originality without stooping to invidious comparison. We, on the other hand, are untrammeled by the protocol of Madison and Fourth Avenues and can speak bluntly: Mr. Davis is the most original novelist in America today.

Indeed, originality has brightened the pattern of his life as it has his books. A professional typesetter at the age of nine, one-time sheepherder and cowboy, erstwhile deputy sheriff, he was inspired, by what divine afflatus only the Lord knows, to become a poet. (His classical preparation for the art was confined to five years in a frontier public school.) As long ago as 1919 he won a prize from Chicago's old *Poetry Magazine*, a touchstone of success in those days, and *Honey in the Horn*, which flashed through the dreary proletarian yearnings of the mid-'30s like a brilliant jewel, captured both the Harper and Pulitzer Prizes. Because originality is an organic part of his being and not the product of conscious striving, it has flowed unchecked through the years to *The Distant Music*.

Set, like his other novels, in the Pacific Northwest, *The Distant Music* follows three generations of the Mulock family from 1858 to the present while they cling to a piece of land on the Columbia River. Determination to hold land is an ancient theme in fiction of the West, and it has produced a cast of stock types: the formidable progenitor crushed by the effete ness of his grandchildren; the wind-
EYES THE WEST

dried matriarch who has seen the romantic dreams of girl­
hood swept away in sandstorms; the stubborn ploughman
(usually of Norwegian or central European extraction)
who defies the local cattle baron and submits to unending
toil to build a new land of homes, of churches, of families
enjoying their democratic birthright. None of these clichés
will you find in The Distant Music.

There was nothing formidable about old Ransie Mulock
(except the time he shot a defenseless Indian); his wife
never was much good, and the scions all turned out, in their
different ways, to be about as cantankerous and untamed
as the Old Man, no more and no less. Mr. Davis never has
been an unqualified admirer of the sturdy ploughman (he
knows too much about the Old West for that), and the
noble Redman does not wash any more frequently in Mr.
Davis' novels than he did in real life. As for democracy,
well, the human trash that drifted to the Frontier hoping
to sneak a crumb here and there had to suffer along with
the industrious and sometimes, if their luck was running,
even managed to make a strike. You couldn't ask more of
democracy than that, could you? "Populating a new coun­
try was not a ceremony that ever got carried out on tiploi-"
Mr. Davis says, and those who look for white knights (or
Red ones, for that matter) in his new book will be dis­
appointed.

What the reader will find is a rich collection of minor
characters drawn with coruscating insight and not from a
textbook of psychiatry; an almost unimaginable artistry
that compresses 100 years into 331 pages without seeming
to skip anything; an earthy understanding of human foibles
and perversity. In their trivialities, their ambitions, their
disappointments, their cruelties and their crimes, even on
the rare occasions when they hear dimly a few sweet notes
of "distant music," Mr. Davis' people live the lives that
always have fascinated William Faulkner. But while Faulk­
ner creates psychological straw men and unveils them with
involute, polysyllabic cries of discovery, Mr. Davis goes to
warm flesh and blood for his research.

It is this quality—plus the happy fact that he was
himself a part of the Old West in its last days—that makes
Mr. Davis invaluable, if not indispensable, to our literature.
The Old West was our great romantic period, one of the
world's greatest, but it has gone. Frontiersmen preferring
heartier pursuits, it produced no body of literature of its
own. Easterners, however (Continued on page 165)
lovelier... by design

Furniture that defies wear,
denies time and remains
lovely for years.
Choose yours from dozens
of enchanting
color combinations.

THE OLD, OLD MOVIES IN

By John Sharnik

According to one plump school of
thought in the industry, your choice of original television
entertainment in the foreseeable
future will have shaken down to a
couple of big variety shows, some
long dramas, and such forms of
athletics as bowling, boxing and
the political campaigns. The rest
of the time, adherents of this
time-consuming theory predict, you'll be watching
second-hand material: full-length
movies of a couple of years ago.

I don't happen to belong to that
school of thought, partly because
I'm too lazy and too cautious to subscribe to firm predictions
about television or anything else.
Neither am I terribly depressed at
the prospect, though my type-
writer is in fact to television five
days a week. At least we'd be re-
lied of some current eye-sores like
the situation comedy series
that have been cluttering up the
channels all these years. Better
Lynn Bari and John Boles as they
were, I say, than Charles Farrell
and Gale Storm as they are.

Hollywood re-runs are hard-
ly a new phenomenon in televi-
sion; they are as much a part of the
tradition as Betty Furness and
the animated cigarette pack. If
you're wondering why all the bal-
kyhos about old movies lately, why
they somehow are becoming less
old and more frequent, the ex-
planation is to be found in simple
economics. For one big thing, they
have come to be a lot cheaper to
present to you than any live show
with stars or titles of comparable
drawing power. To the independ-
ent stations, especially, they are a
godsend—in the words of one repre-
sentative, "our only means of bucking the networks."

Some months back, when
WOR-TV, an independent that has
to buck the networks right on their
own home grounds in New York,
exhibited King Kong, that aborig-
nal of all monster films, it drew
an unbelievable rating of 129. The
curious mathematics of this par-
cular rating system seemed to mean
that the picture had been watched by about one and
one-third times as many viewers as
there were in the whole audience.
Palpably an exaggeration, but not
by much, as it turned out on a
special check of the figures. It ap-
peared that three-fourths of the
potential audience had actually
seen the show—a huge proportion
in itself—and that many had seen
it two or three times.

I was one of the peecants who
helped kite the King Kong rating.
I saw it twice, both times to my
wife's dismay and to the delight of
our eight-year-old, who chuckled
all through the parts that I'm sure
terriified the adults and kids of two
decades ago—the monstrous ape
clamoring up the hotel walls to-
ward the heroine's room, crunch-
ing the rickety old biplanes that
assaulted him as he teetered on
the pinnacle of the Empire State
Building. We all, including my
wife, have been pretty good cus-
tomers of the old movies ever
since.

The good ones, the ones you
remember with the special fond-
ness that attaches itself to a good
story or a good performance en-
joyed at an impressionable age,
still seem pretty good: Dietrich in
The Blue Angel, John Garfield in
Body and Soul, Olivier and Joan
Fontaine in Rebecca. The faults
of the bad ones are magnified, on
the other hand, by age and the in-
timacy of your living room. If
you used to wonder how Holly-
wood ever got away with those
light comedy romances-cum-music
in the '30s and '40s (you know,
Betty Grable as a hardworking
kid in the chorus, Carmen Mir-
anda or some such as the comic
deskie), you'll be even more
perplexed now. This sort of thing
suffers uncouthly in translation to
the TV screen. For one thing, you're so close to it that the ter-
rible defects of characterization
(by which I mean total lack of it)
and the utter dissimilarity to life
are more apparent than ever. For
another, the sheer noise and fran-
tic motion that substituted for
story and character are especially
annoying when they are going on
in the confines of your own home.
It's something like being host to
a gang of teen-agers of the leather
jacket subspecies.

But even many of the bad old
movies have a certain clinical in-
terest, if not fascination, as per-
sonal history. If you want to be
reminded, sometimes painfully, of
some of the curious viewpoints
you may have shared in a not-so-
distant phase of your life, take an
old movie every time.

World War II, for instance—
that's a phase of the past that you
can hardly escape reliving nowa-
days, if you have your TV set on.
There seem to be whole libraries of
leftover wartime films I never even heard of. Where did
THE NEW, NEW MEDIUM

they ever get enough young men to act in all those movies while there was a war on?

I remember wondering during the war whether some of our attitudes and exertions on behalf of it would seem as quaint afterwards as the World War I slogans, the Liberty Bond drives and the uniformed girl entertainers looked to the between-wars generation. The answer is yes, they do. You can hardly help feeling a little incredulous, sometimes embarrassed but still nostalgic, when confronted with, say, a frowzy-haired, short-skirted heroine putting fingers to lips and nodding meaningfully at the sign, "A Slip of the Lip May Sink a Ship . . ." with portrayals of Germans as sadists possessed of sciences now attributed only to creatures from outer space . . . portrayals of Japanese that aren't portrayals at all, but only doll-like images of cruelty . . . intensely bitter references to sugar boaders and gasoline wasters . . .

What with nostalgia and plain entertainment, the old movies are rewarding enough to make you (and those of us who work in it) wonder about television. It's disturbing that TV, and its audience, should fall back so willingly on the inventory of an older medium, that TV itself can't offer more in the way of competition. But at the same time the reruns themselves offer some assurances on the score. For the, indicate that we used to accept as pretty good stuff some things that we just wouldn't swallow nowadays except as a matter of clinical interest, King Kong, if you want to know the bitter truth, is hardly less laughable than John Barrymore's performance as a tortured artist and father in A Bill of Divorcement.

This suggests that Hollywood has, in fact, come along some since the old days. Television—still young, as we keep hopefully reminding ourselves—may also be expected to climb. END

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SPAIN’S ENGAGING MUSIC

By Roland Gelatt

Bizin’s opera Carmen, by all odds the most successful piece of music about Spain, came from the pen of a Parisian who never once ventured across the Pyrenees. This embolds me, another stranger to Spanish soil, to compose a disquisition on that country’s music. I have not gazed upon the Alhambra; nor, to tell the truth, do I know the difference between a zapateado and a fan-dango; but I respond to the snap of Spanish rhythm and the bitter-sweet curve of Spanish melody. My credentials are those of the ardent amateur.

Among highbrow listeners—those who have ears only for the cantatas of Bach, the late piano sonatas of Beethoven or the string quartets of Bartok—a liking for Spanish music is reckoned at best as an amiable weakness and at worst as plain bad taste. There is no point in arguing the matter with these worthies. The best reply is to make a clean breast of it and admit that even the finest Spanish music attains something less than the ultimate of profundity and spiritual communication. Spain has produced no Mozart or Beethoven, not even a Verdi. But it has nurtured a group of composers responsible for some of the most engaging, pleasing music of the past century—a large amount of which, in idiomatic performances, is presently available on LP records.

No better point of departure could be found than the Philadelphia Orchestra’s recent recording of Iberia by Isaac Albeniz, a prolific composer who more than any one else instigated the flowering of Spanish nationalist music at the end of the 19th century. There were, of course, many esteemed composers of Spanish birth before Albeniz, but they had worked in a predominately neutral, international idiom, while he unabashedly turned to the popular songs of his own country and transmuted them into enduring compositions pronouncedly Spanish in flavor. Iberia in its original form was a set of 12 piano pieces, evocative of various Andalusian localities, which Albeniz had intended to orchestrate. Unfortunately, he had made no more than a beginning when he died in 1909, just short of his 50th birthday. His friend Enrique Fernandez Arbos, the conductor, later orchestrated five of the pieces, and recently a young Spanish composer named Carlos Surinach has transcribed the remaining seven. The complete set of 12 is to be heard in Columbia’s two-record album (ML2-257).

The Philadelphia Orchestra under Eugene Ormandy’s direction sounds sumptuous as we might expect, particularly in the well known “Fete-Dieu a Seville” and “Triana.” I was most taken, though, with some of the sections newly orchestrated by Surinach; for example, “Lavapies,” in which a maudlin café tune is bedecked with piquant embellishments, and “El Polo,” whose frolicsome melody vibrates long in the memory. Wherever you dip into this set, you will find music of gusto and brilliant color.

In the succeeding generation many Spanish composers profited from the example set by Albeniz in developing a native musical idiom. Of this post-Albeniz group the outstanding member was Manuel de Falla, indisputably the first-ranking composer of modern Spain. Falla was a slow, fastidious workman; although he lived to the biblical threescore years and ten, he published only a handful of major works. His first important composition was an opera of the verismo (“slice of life”) school entitled La Vida Breve. An excerpt from it, the Danza No. 1, has been a pop-concert staple for years, but only recently have non-Spaniards come to know the entire opera, thanks to a recording made in Barcelona with the soprano Victoria de los Angeles and the veteran Spanish tenor Pablo Civil (RCA Victor LM 6017). It is hard to take the plot of La Vida Breve much to heart, or to find inspired musical substance in its every measure; Falla was still feeling his way. Nevertheless, the opera’s fine moments—such as its musical re-creation of hammered anvils at the curtain’s rise (far subtler and more understated than Verdi’s famous anvil chorus), Sahad’s soaring Aet I aria, or the intermezzo that accompanies a panorama of Granada on a bright, sunlit afternoon—more than compensate for any weaknesses. On the fourth side of this two-record album Miss de los Angeles is heard in a selection of romantic Spanish songs such as she invariably sings at the end of a recital to dispatch her audience in a mood of happy contentment. Hablame de amores.

(Continued on page 33)
Contemporary American society has had no more incisive observer of its mores than Russell Lynes, who on page 56 examines the emergence of a new formality. Mr. Lynes is Managing Editor of Harper's Magazine and has been associated with Vassar College and Yale University publications. His trenchant books include Snobs, Guests, The Tastemakers and, the latest, A Surfeit of Honey (Harper).

HaG's February and March covers were conceptions of San Francisco designer Michael Taylor. He started his career at 20 and now at 30 is one of the youngest members of the American Institute of Decorators. His work has included furniture design, the decoration of many residences and the interior design of the American President Lines flagship President Coolidge.

Among the last photographs to come from the camera of celebrated photographer David Seymour are the Roman scenes on page 77. Last November, near the Suez Canal, Chim (the name his friends and admirers knew him by) came to the end of his adventurous road in a burst of Egyptian machine gun fire. He specialized in portraits, but in late years the fascinations of Rome, both ancient and modern, beguiled him more and more.

HaG’s Architects of the Month

The Manchester, Mass., home shown on page 64, was designed by George W. W. Brewster, of Brookline, Mass. Mr. Brewster, a graduate of Harvard, is an official of Spencer-Kennedy Laboratories, Inc., maker of electronic instruments and a member of the Brookline Planning Board and Building Commission. A World War II lieutenant commander (USNR), he goes to sea nowadays in his 38-foot yawl Hosanna. Philip C. Johnson, who designed the Minneapolis residence on page 72, has been an architect, teacher, writer and for five years director of the Department of Architecture and Design at the Museum of Modern Art in New York. A graduate of Harvard, Mr. Johnson has taught at Cornell, Yale and Pratt Institute. Mott B. Schmidt, architect of the Greensboro, N. C., house on page 68, has practiced in New York for many years. He lives in a cottage at Katonah, N. Y., with a walled garden. He is an ardent skier and makes a hobby of cooking.

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1907 — Manufacturing Company

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In Goldenaire the natural grain of rich mahogany is dramatized and protected by Lilly's lustrous finish. Materials developed by The Lilly Company, High Point, North Carolina, wood finishing specialists for more than two decades. Rubbed by hand and requiring more than a dozen separate operations, this lustrous Sandalwood finish is tough and durable, painstakingly perfected against all ages and stages in family living.

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among them, is alone worth the price of the album.

With his two ballets, El Amor Brujo and El Sombrero de Tres Picos (The Three-Cornered Hat), both composed during World War I, Falla reached full creative maturity. In them and in the concerti-like Nights in the Gardens of Spain he attained a remarkable fusion of Spanish folk idiom and taut, controlled musical organization, a blend of lusty native melody and delicate Debussyan craftsmanship.

It is not surprising that a Debussy specialist, Switzerland’s eminent conductor Ernest Ansermet, should also be an effective interpreter of Falla, for the two composers have much in common. Ansermet’s recordings of The Three-Cornered Hat (London LL 598) and El Amor Brujo (London LL 1404) are notable more for clarity of instrumental detail and rhythmic exactitude than for earthy abandon; but though they fall short of an ideal balance between refinement and swagger, the Ansermet versions of these ballets convey Falla’s music more successfully than others on LP. As for Nights in the Gardens of Spain, a tone poem for piano and orchestra suggestive of perfumed breezes and moonlit vistas, the record buyer would again be well advised to favor the London label, on which two first-rate performances can be found—one by an English orchestra conducted by Enrique Jorda with Gonzalo Soriano as soloist (DW 91017), and the other by a Spanish orchestra conducted by Ataulfo Argenta with Gonzalo Soriano as soloist (TW 91019).

Falla lived until 1946, but his creative career had already wound to a close in the 1920s, just as Joaquin Turina, a younger, and lesser, contemporary, was emerging from obscurity. Turina’s music is often more obviously Spanish, his thematic imagination more commonplace than Falla’s; and though at his worst he descended into splashy fusian of the Hollywood sound-track variety, at best he could create tonal images that convey mood and atmosphere in masterly fashion. Canto a Sevilla, a rhapsodic suite for soprano and orchestra in celebration of the composer’s native city, makes a good argument for Turina’s gifts, particularly as performed by Victoria de los Angeles in the magnificent reedy timbre that she employs so beautifully. An abbreviated version of Canto a Sevilla, adequately though less distinctively sung by Lola Rodriguez de Aragon, is included along with some of Turina’s orchestral pieces on London DTL 93031, and there is a highly agreeable miscellany of Turina piano music on Decca DL 9750 played by Alicia de Larrocha.

Miss de Larrocha is attracting wide respect for her sensitively phrased, adept recordings of the Spanish piano repertoire.

Among contemporary Spanish composers Carlos Surinach decisively dominates the record catalogue, thanks mainly to a strong one-company campaign that has been waged in his behalf by M-G-M Records. Surinach’s music is more angular in contour, more acerb in harmony than that of his predecessors, as one would expect of a mid-20th century composer; yet its emphasis on sparkling color and exuberant rhythms is traditionally Spanish. For an introduction to his music try the Sinfonietta Flamenca performed by the Philharmonia Orchestra of Hamburg under Arthur Winograd’s direction (M-G-M E 3435).

Hispanophile though I am, I cannot muster enthusiasm for the zarzuela, which is a Spanish variety of operetta. Zarzuelas sound to me like nothing else than third-rate adaptations of the genre perfected by Johann Strauss and Franz Lehár. That others do not share my view is attested by the LP catalogue, which lists dozens of zarzuelas recorded for the London and Montilla labels. Afectados speak lovingly of Maruja, by Amadeo Vives, though its virtues seem to me as pallid as those of any other zarzuela; still, I feel obliged to report that you can hear it, in a presumably authentic performance, on London TW 91017/18. For the more informal manifestations of music in the Spanish idiom I prefer blaring pasodobles by the Spanish Air Force Military Band as recorded by Decca in Madrid’s Vista Allegre Bull Ring (DL 9806). The hard, jaunty brilliance of this music seems to consort perfectly with the place and the occasion, I should not want to hear much of it at one sitting, for its cratical pattern is of a fatiguing sameness; but in small doses the pasodobles of the bull ring will transport the hearer to distant arenas with almost hypnotic efficacy.

(Continued from page 24)
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CAKE HUMIDOR

left the library itself, which, even
after these dispersals, still re-
ained an incredibly rich reser-
voir overflowing with two kinds of
objects. There were treasures
whose appeal was primarily to the
eye (principally illuminated
manuscripts, prints and draw-
ings), and those which appealed
chiefly to the mind (autographed
manuscripts, letters, documents,
and printed books). The son from
time to time made additional pur-
chases to round out the collections.
For 11 years after the elder
Morgan's death they remained a
private assemblage.

Not until 1924 was the library
incorporated as "a public refer-
ence library," but it was still open
only to scholars "and to such per-
sons as are duly credited."

In 1938, however, the doors
were thrown open to the general
public. Well, maybe not quite
thrown open. The great bronze
portals, like the whole atmos-
phere of the library, still are too
formidable. Despite the fact that
its contents are now open to the
public free of charge, and that
from time to time the Library pre-
sents special exhibitions of enor-
mous interest and quality, rela-
tively few persons have ventured
beyond the grilled iron gates
(gate about 30,000 a year in a city
where the Metropolitan Museum
frequently has an attendance of
over 20,000 on a Sunday after-
noon).

It is partly to overcome this
timidity that the museum's trus-
tees have determined on its moun-
tain-to-Mahomet program which is
sending 168 of its choicest treas-
ures out where the American pub-
lic may see them in familiar set-
tings. Included are drawings from
the hands of Rembrandt, Dürer,
Breughel, Rubens, Van Dyck,
Fragonard, Watteau, Gains-
borough; a collection of psalters
and Bibles exquisitely copied as
long ago as the 9th century by
monks who illustrated their manu-
scripts with enchantingly imag-
ined religious scenes, bright with
color and much gold; early books
including the first Bible ever
printed, by Johann Gutenberg in
Germany in the middle of the 15th
century; books whose covers of
gold, silver, or ivory are encrusted
with precious jewels.

But it is not impossible that
what visitors will find most mov-
ing of all are the original manu-
scripts—written, scratched out,
and altered in the writers' own hands—of some of the greatest poems and prose in the English language. Among them is John Keats's first version of "Eynsford," in which one may see how the unforgettable lines beginning "A thing of beauty is a joy forever . . ." were written, seemingly, in great haste and with little reflection, yet with such clarity and accuracy that only a single word or phrase had to be altered here and there. There is Dickens' blotted, scrawled, crossed-out manuscript for "A Christmas Carol," along with Thoreau's Journals, Pope's Essay on Man, Scott's Ivanhoe, and Thackeray's The Rose and the Ring, with his own charming illustrations.

The second item which proveth our text that "the old order changeth . . ." also has to do with a 50th anniversary celebration. A half century ago the Corcoran Gallery of American Art, in Washington, D. C., instituted its famous series of Biennial exhibitions of contemporary painting. The gallery felt the country was overly impressed with European culture and it sought to establish "the just claim of American art to rank with the best art in the world" and to "encourage its further development . . ."

The Biennial exhibitions still are presented because the Corcoran Gallery rightly feels that American artists need even now all the encouragement they can get, and because the public's appetite has been so whetted.

This year the gallery decided to supplement its survey of contemporary painting with a round-up of the works to which juries of experts over the years for second, third and fourth prizes are presented because the Corcoran Gallery rightly feels that American art is of first rank.

Take the first exhibition as a case in point. It included the works of 288 painters counted good enough for representation in this significant event. The names of more than 200 of them are as meaningless today as so many entries in a telephone directory. Only about 80 are still familiar, and of these perhaps 25 still carry some importance. About 10, including John Sloan, Ralph Blakelock, John Singer Sargent, Child Hassam and Mary Cassatt, are deemed artists of consequence, though the juries awarded them no prizes. Of the whole 288 only two—Thomas Eakins and Winslow Homer, neither of whom won any prizes—may be regarded as artists of the first rank.

Now these are fairly chastening statistics. What shall one say of real values in art when men who presumably were experts in their field didn't recognize the best of their time when they saw it, and when so much they did single out has since passed into limbo?

It gives one pause—but not for long. Statistics do not quite tell the story. To begin with, jurors, like everybody else, are the products of their own time, their tastes and their thinking fashioned by contemporary currents. Metcalf's May Night, first prize-winner of the first show, a picture of a wreath-like figure hurrying across a moon-lit, lilac-shadowed lawn to a great columned mansion, seems sweet and sentimental to our eyes, rather like a scene in a play set in the ante bellum South. But remember that when the jury singled out the Metcalf and overlooked in the same exhibition Winslow Homer's bold and vigorous seascape called Moonlight—Wood's Island Light, it was expressing the still-hesitant but lively interest American artists of the period were only then developing in French impressionism, Homer, on the contrary, worked in a bold, forthright, naturalistic style which wealthy collectors, deaf to "isms," were willing to buy for as much as $5,000 a picture.

If Redfield's The Island, which won first prize in 1909, (Continued on page 166)
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CHINA TRADE

Perhaps Kipling was right in the main about East and West, but in the decorative arts the twain have been meeting for a long time. The interplay of the one on the other brought many of our most charming antiques into existence. Countless objects, from teapots to wallpaper, make the Oriental influence on European apparent in the 18th century when the rococo spirit was so felicitously expressed in chiniererie. The impact of West on East affected the arts far less, but there is one decorative field in which it is hard to tell where West begins and East leaves off. That is the porcelain made in China for export to the Occident.

The word china, which once different nations had set up places of business in Canton, the only Chinese port open to trade. These agencies, known to the Chinese as hongs, and to the Westerners as factories, occupied buildings side by side along the waterfront, each flying its national flag.

Americans could not enter directly into this profitable trade until after the Colonies became independent, but hardly was the Revolution over before American merchants turned their eyes and ships to the East. The first to venture in that direction was the Empress of China, a former privateer, which sailed from New York to Canton in 1784. Others followed soon, from New York and from Philadelphia, Providence, Boston, Salem and other ports. By 1790 28 American ships had made the voyage. Before 1800 one merchant trader alone, the great Elias Hasket Derby of Salem, had sent out ships on 45 voyages. By then the China trade was the most profitable branch of American shipping, and with the development of the swift clipper ships it threatened the monopoly of Britain’s Honourable (and huge) East India Company.

Half a century later the great, colorful days of the China trade were over, but literally tons and tons of porcelain from China had come into American homes. Old shipping records list such quantities as “90 half-chests, 25 boxes, 200 rolls of chinaware,” and “350 Table Services ... 240 Tea Sets ... 370 Bowls ... 600 Sets of long Dishes ...” and a single table service would have as many as 450 pieces. So it is not surprising that a fair amount of the ware survives today, some still in the families for whom it was made a century and a half ago.

Much of it has simple floral decoration in naturalistic colors and designs—swags, sprigs or small bouquets. A more complex and very popular floral pattern known as Fitzhugh (probably a corruption of Foochow) has a border of lattice-work, pomegranates and butterflies, with four groups of flowers or emblems in the center; it is found in sepia, orange, and green as well as the more usual blue.

Perhaps the commonest types of China trade porcelain found in this country are those known as Canton and Nanking; the two are rather similar but Nanking is finer china and is usually gilded.
The decoration of both is in underglaze blue. On Canton ware it consists of a lattice border with an island scene, which was the inspiration of the familiar willow ware made in England but was itself probably inspired in the first place by an English design. These wares in a stock design were less costly than special-order pieces and were very popular in the first half of the 19th century.

From about 1785 to the early 1800’s other types of greater historic interest were brought here. A favorite border design was dark blue with gold stars, and frequently pieces were marked with a monogram, shield, or crest. The latter were usually pseudo-armorial, made for someone who bore no coat of arms, but there are American armorial pieces that belong in the class of the rare and historic.

The American eagle, from the Great Seal of the United States, is a particularly prized armorial device. Examples are varied but not common. Some of the spread eagles are gorgeous creatures finely painted, with shield, arrows and olive branch; some are so scrawny they look like sparrows. The models that the Chinese enamelters copied were often, no doubt, American coins in gold or silver.

Arms of the states of New York, Pennsylvania, and New Jersey were also painted on this ware, probably copied from drawings or... (Continued on page 40)
**Time for Leisure**

Indoor pool adjoining this family room in Long Beach, Calif., home. The floor is Dodge Vinyl-Cork Tile in Pioneer Plank.

Dodge Vinyl-Cork Tile is the floor that permits more leisure hours and takes kindly to all leisure activities. What a joy to look at and live on! It needs no waxing...it shows no scratches or stains. Before you decide, look at cork flooring by Dodge.

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**Antiques**

**QUESTIONS & ANSWERS**

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.

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This wooden plaque with panel painting was found in Bucks County, Pennsylvania. Enclosed is the German text. Can you tell me what it is?

A.M.C.—New Hope, Pennsylvania

The text identifies it as a memorial to Casper Baumemueller deceased August 11, 1618, at 70 years of age. Judge and mayor of Grünningen, now the Netherlands, he also was representative in Parliament for the State of Württemberg. Likely this memorial once hung on the wall of a church. Similar ones may still be seen in churches in the Netherlands.

---

What can you tell me about this silver and copper chalice which stands 27½” high and has an inscription from Exodus 30:34 in Hebrew script?

J.M.H.—Pecos, Texas

The heroic size of your cup denotes a ceremonial object probably used in a synagogue. Without maker's or town marks on the silver, a country or date cannot be attributed. It might have been used for the Habtalat service at the ending of the Sabbath on Saturday night.

Please tell me about this crest on our Sheffield tea and coffee service.

T.G.T.—Nacogdoches, Texas

The combination of scimitar, arm and coronet does not seem to exist in heraldry. About 75 families of Great Britain and Ireland have used the device of an armored arm and scimitar but without coronet.
Can you tell me anything about my pair of not quite identical bronze candleabra?  
H.C.G.—Lake Wales, Fla.

The Irishman's head in the center of the shaft and the "Little People" below obviously spell out some Hibernian theme. The abundant grape motif was used in British productions and is characteristic of the late 19th century.

I inherited a coin silver tea service of five matched pieces. Can you establish the date from the marks given?  
G.R.H.—Nashua, New Hampshire

Jones, Shreve, Brown & Co. were Boston silversmiths of 1845-57, succeeded by Shreve, Brown & Co. 1857-60. Four of your pieces were made in the former period, the matching fifth in the latter.

Deeply carved with remains of gesso and gold leaf, this stool has the name Pihouee or Fihouee stamped on the frame. Can you identify it?  
H.C.B.—Jacksonville, Fla.

Your footstool is a convincing example of Louis XV style, but the name is not of a known 18th century master. A later craftsman may have stamped it in an "antique" manner.

I have a china bowl with pedestal base and this mark. How old is it?  
F.S.—St. Louis, Missouri

We are unable to set an exact date. Alfred Meakin & Co. have a pottery in Tunstall, Staffordshire, a factory founded in 1881.

My grandmother's blue and white oval platter has a scene showing a boy being whipped by a knight. This caption appears on the back.  
R.C.—Caracas, Venezuela

The caption was used in the Don Quixote series of designs made by Ralph and James Clews of Cobridge in the 1820s-30s for Blue Staffordshire ware.

There are traces of paint or lacquer on this 17½" wooden figure. Who was the woman depicted?  

This early 18th century figure represents a Hindu female divinity, or Devi, from India. Its vanished ornamentation may have indicated its place of origin more specifically.
PORCELAIN (Continued from page 37)

engravings, but they are all rare. Of special historic interest are the scarabs ordered for the Society of the Cincinnati, that select group founded in 1783 by officers of the Continental Army. The design shows a winged figure of Fame blowing her trumpet and bearing the Society's eagle emblem. Washington's Cincinnati service was brought back by the Empress of China on that first voyage to Canton; only a portion survives, most of it now in the Winterthur Museum in Delaware.

Martha Washington had a chocolate service of her own. Its decoration consisted of a gold medallion within a sunburst and the initials M W in the center, encircled by 25 links each bearing the name of one of the states of the Union in 1792, when the set was made; a blue and gold serpent forms the border. This design has been reproduced. The Metropolitan Museum of Art has a saucer from the original set, as well as other important pieces of China trade porcelain with historic associations.

Ship decoration is one of the most interesting types of all, because it so vividly recalls the way this ware came from East to West. Look, for instance, at a historic punch bowl in the museum of the Peabody Institute in Salem, Massachusetts. Outside and in are painted pictures of a fine vessel under full sail, flying the Stars and Stripes and labeled Ship Grand Turk at Canton 1796. One of the first American ships to sail to China, the Grand Turk belonged to that enterprising and prosperous Elias Hasket Derby. On its 45 voyages to the East it carried goods of tea and spices, silks and furs, silver dollars, and ginseng, porcelain. In exchange for all these riches, it took to the East cargoes of iron, wine, glassware, furs, silver dollars, and Ginsing, a plant native to New England and a drug by the Chinese. More than one New England family still cherishes the bowl or tea set ordered by a great-grandmother who gathered ginseng in the woods and took it herself to the captain of an outgoing ship, commissioning him to bring back the proceeds in china decorated with her favorite design. It needed patience to wait till the order was filled. Ships often took years to make the round trip to the Orient, and making this special order from China was a slow business. The porcelain itself was made at the great ceramic center, Ching-teh-Chen, a difficult 400 miles from Canton. Originally it was decorated there too, but after the export trade developed and certain European shapes had become more or less standard, the ware was shipped in blank to Canton and the painting, or enameling, was usually done there.

Besides the floral, armorial, marine, and presentation types of decoration, there are pictorial subjects of various kinds—Biblical, mythological, sporting and genre subjects. Many of these were produced for the European market before the United States entered the China trade, and the decoration is often richer than on American-market pieces.

The pictorial designs were copied from engravings sent to China, and a good many of the originals have been identified. With their well-known gift for copying, the Chinese enamellers reproduced these Western models with extraordinarv accuracy but still with an Oriental touch, and it is the combination of the two that gives this ware such fascination. And there are the occasional amusing instances where the ensembler, not reading English, misspelled heraldic mottoes or carried his copying to the extent of adding written instructions to the design. There is a tea set with an inscription "This is the middle."

East meets West in shapes as well. Like the decorations, these were to order, frequently in imitation of European silver models. The ware alone remained purely Oriental, for China had nothing to learn from the West about making porcelain—except, perhaps, interiority.

The export wares are not, perhaps, for the purist. Yet it is precisely their mixed character that gives them their charm and their overtones of history and romance. It is a piquant thought that what we look upon as some of the most American of our antiques came from half the world away.

END

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Letter from Paris

Prepared by the Editors of
MAISON & JARDIN

In Europe fairs and exhibitions play a much bigger part than they do in America, and some annual or bi-annual events date back many centuries. Paris has more than its share; year after year the public faithfully comes back to the Ham and Junk Fair on the sidewalks of the Bastille, to the Gingerbread Fair at the Porte de Vincennes or to the machinery shows on sprawling grounds at the Porte de Versailles. When the subject has attained a certain cachet, the show ceases to be a fair. It becomes a salon and takes place on the Champs Elysées, under the glass domes of the Grand Palais.

No salon seems more popular among Parisians than the February Salon des Arts Ménagers. The "household arts" are the subject of the show. Last year 1,290,000 Parisians bought tickets at a dollar each to take a look at what was new in the world of pots and pans. This salon has existed for 26 years and even managed to limp through the Occupation, but its boom is strictly post-war. The number of exhibitors and visitors increases every year, to make it the great popular event of the Paris winter.

This intense interest in modernization of the home is news in continental life. A prewar French kitchen more often than not was a hole of Calcutta from which emerged marvelous food in defiance of all ideas of labor saving. Only a few years were needed for the first excitement of the "functional" kitchen to follow. New American kitchens have less success with deep freeze compartments than the refrigerators. We say "electricity for cold; gas for heat." Gas stoves dominate the market for apartment kitchens, but in big houses the Cordon Bleu chefs cling to the tradition of the coal and wood stove. Many improved forms in attractive white enamel casings, fitting in with modern cabinets, are to be found on the market. Christian Dior made the mistake of installing a gleaming American kitchen in his new Paris house before he hired a top-flight chef, and the chef's price for coming included the removal of Mr. Dior's handsome new gas- and- electric stove, to be replaced by a good old iron coal burner. But this is a rare exception. New models of gas stoves with double ovens, thermostats, time clocks, etc., are popular hits at the salon.

The decoration of the French kitchen has followed much the same evolution as in America. In the first excitement of the "functional" kitchen, everything went pure white, very clinical looking. Only a few years were needed for the appeal of color to be felt, and the wallboard and plastics people had to rush out new lines to meet the demand. Today we see the modern French kitchen humanized with amusing objects, a naive (Continued on page 104)
NEW PRODUCTS, IDEAS AND TRENDS

MIRACLE KITCHEN IS GLIMPSE OF FUTURE

Emerging from an advanced research project by Whirlpool-Seeger engineers, an experimental kitchen will whirl into action for viewers in Chicago, Miami, Washington, D.C. and other major U.S. cities before the year is out. Onlookers at the display (Whirlpool calls it the "Miracle Kitchen") will see at work a series of futuristic mechnical innovations now in various stages of development at Whirlpool-Seeger laboratories.

In this culinary wonderland the housewife works almost entirely by remote control. The sleek insular planning desk, where she operates an 11-button instrument panel, is virtually the nerve center of the kitchen. The electronic messages she beams from the panel put appliances to work throughout the kitchen. Meanwhile, a rotating TV monitor at control center, which picks up standard broadcasts, can be trained on children in nursery or callers at front door. To vary the working atmosphere, "warm" or "cool" lighting selected at control panel streams through arched ceiling and soffits of translucent vinyl.

PUSHBUTTONS CONTROL COOKING, CLEANING

(Cont. on next page)

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ELECTRONIC OVEN COOKS FOOD IN SECONDS

Mechanized meal-getting. Visitors at the Miracle Kitchen will see a meal pushbuttoned into preparation. By dial remote control, canned food is removed from dispenser; can is emptied and destroyed. An electronic inventory panel keeps constant track of food on hand. For short-order cooking, automatic meal maker operated from control center will pluck prepared foods out of storage, send them on to compartments for cooling, warming or cooking and meal will be served seconds later. Flanking meal maker is a transparent plastic-walled electronic oven which roasts meat in 7 minutes, cooks breakfast in 90 seconds. Oven drops to counter level while food is slipped in or out, is hoisted again to operating position by wave of the hand. Pots and pans are cleaned electronically when returned to rack.

Around the planning desk is a semi-circular cooking top. When special cooking utensil makes contact with tiny disks on surface of the cooking unit, energy is released and food heats quickly while the pan remains cool. Ventilators in slots behind units suck grease and odors out of kitchen. Automatic beverage tap doles out hot or cold liquids stored in bulk at predetermined temperature, and ice—shaved, crushed or cubed—is delivered in same way.

HOT OR COLD DRINKS ARE ALWAYS ON TAP

H&G's Newsletter (Continued)
Automatic servants. Kitchen gear which cleans itself between operations eases chores in Whirlpool's Miracle Kitchen. A traveling floor cleaner, which is launched by pushbutton, scuttles about to pick up crumbs or scrub and wax the floor. Returning to nest in base cabinet, cleaner recharges itself for next job. A self-propelled serving cart is dispatched on signal to deliver the dinnerware and food to table. Re-loaded after meal, it wheels back and attaches itself to dishwashing mechanism in the wall where it disposes of waste and does the dishes.

Decentralized cold storage. The refrigerator is divided into separate specialized lockers, placed at strategic work areas around kitchen. Network carries coolant from central unit, provides each compartment with ideal temperature and humidity for foods stocked inside. Frozen food packages are ejected by touch from wall freezer. A wave of the hand (electronic magic again) brings food storage cabinets out of berth in wall to counter level.

Which features of the Miracle Kitchen will undergo further development and show up in tomorrow's homes? Final scores of public reaction on tour will tell the story. Kitchen designed by Sundberg-Ferar.

STORAGE CABINETS LOWER AT TOUCH

DISHWASHER WILL CLEAR THE TABLE

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Excitingly new—the high fidelity look—as well as magnificent Magnavox high fidelity sound. Beautiful, functional furniture that eliminates all the old inconveniences of doors, lids and drawers...plus a faithfulness of sound such as you've never heard before.

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There is a Magnavox style for every setting, a model for every need. 1. The Continental (closed) on one of several optional bases. 2. The Super Magnasonic. 3. The Cosmopolitan. 4. The New Horizon. Magnavox high-fidelity console prices start as low as $159.50.

The magnificent Magnavox high fidelity radio-phonographs
THE UNCERTAIN GLORY

In this month of waiting and wonder while we watch for the signs—for the first bright green in the dead, dank brown, for the first warm breath in the shrill wind, for the first soft shower, for a mild new murmur in the swollen stream, for the earliest birds returning—we may ease our impatience by being glad that the world happens to be tilted.

For if it were straight up and down as it spun around the sun, day and night would be of the same dull length all over the world and all year long, and, wherever you lived, each day would be as monotonously hot or cold as every other. We would know no change of seasons; spring would never come.

But happily the world is truly upright only twice a year. We will next find ourselves in that posture shortly after four o'clock in the afternoon of March 20th. To us in the north the sun will then seem to be coming back up across the equator—hot on winter’s traces, and, whether we have spotted one swallow or seven, we can rejoice that spring is here. At least, officially.

For, of course, in many places there will be but a small green promise of flowers; the birds, if any, will be barely humming, and the voice of the turtle will still be a whisper. And even when it does show itself, this shortest and sweetest of seasons will blow hot and cold. Mark Twain once complained to a group of New Englanders that in one of their springtimes he had counted 126 different kinds of weather in 24 hours.

Spring is a flirt—gay, young and exciting—and it is her sense of surprise that brings us such delight. Let us then, if March is bleak, gratefully prepare for what Shakespeare called “the uncertain glory of an April day.”
We are fashioning a new formality

By Russell Lynes

It is, I suppose, about time for a revolt in manners. Three decades have gone by since the last revolt, which came after the first World War. We have come to pride ourselves on living in an “age of informality,” an era when manners have been relaxed if almost nothing else has. It has been an age of quick and easy friendships, at least partly because so many of us have been so constantly on the move. It has been a time of “sensible,” informal clothes and the “open plan” in houses. We have adopted a “permissive” attitude toward the behavior of children, and in our hurry to establish intimacies we have come to call all new acquaintances immediately by their first names. Three decades are almost a generation, time enough for an ideal to turn around or an idea to become tiresome. The age of informality is getting a little tired of itself.

That is not to say—most certainly not to say—that we are in the least likely to return to our old modes of formality. Not only have our ideals of the good life changed but so have our national personality and our social structure. We are a far more thoroughly middle-class nation now than we were even 30 years ago when people talked without self-consciousness about the “lower classes” and the “upper classes.” We display far fewer regional differences in manners and speech and ambitions than we used to. Houses are smaller than they were and so are apartments. Servants are fewer. We could not, even if we wanted to, recapture the old kinds of formality.

We are likely, indeed, to think of the price of the old formality as stuffiness, and we want none of it. But we are beginning to wonder if the price of the new informality has to be messiness. Can we have informality only at the cost of civility? Must we pay for the casual life with our personal privacy? We are, it seems, beginning to worry about (Continued on page 158)
THE EASY ELEGANCE OF WHITE offers the purest expression of the new formality in decorating. Practical materials and textures now let you use classic white with a free hand. (Continued)

Wing chair, Shaw Manufacturing Co. Shopping information, p. 106
FORMALITY IN DECORATING continued

WARM WHITES blended with beige are foil for a book collection in contemporary living room decorated by Henriette Granville of Bloomingdale’s. “Linear” furniture by Paul McCobb.

WHITE WORKS WONDERS WITH ANY PERIOD OR COLOR
ORIENTAL COLOR ACCENTS of orange, yellow, blue, green look sharper used against white.

AS A BACKGROUND white gives spacious look to small room decorated by Jeremiah Goodman.

IN DIFFERENT WEIGHTS of material white has infinite variety. Fabrics by Cohama.

MUTED WHITE SCHEME frames luxuriant view. Decorator: Elizabeth Banning, A.I.D.

PATTERNED WITH BLACK white is used throughout room for unity. Decorator: Paul Kent.
FRESH APPROACH TO THE ALL WHITE TABLE:
SHEER TEXTURES, DELICATE PATTERN
THE SEATED DINNER RETURNS

As Russell Lynes points out on page 56, the age of informality is getting a little tired of itself, and this restlessness he has noted extends to entertaining. Conscious that a lap-meal will always be more a juggling feat than a feast, hostesses around the country are returning to the seated dinner—once the accepted form of entertaining at home. But this formality has a new, realistic approach, born of an era in which servants are a luxury. Today's formality has none of yesterday's rigid ritual. Good taste, good sense and a knowledge of her limitations are the guides by which the hostess works. She invites only as many people as she can handle gracefully; she solves the serving problem by simplifying the menu. Knowing what to expect of temporary help, she draws up a detailed schedule of duties. She recognizes that the paradoxical purpose of formality is to put people at their ease, so her entertaining never over-reaches the pattern of living in her community. H&G asked several hostesses whose dinner parties have gained them a reputation to tell us how they entertain. Some of their ideas are regional, but many could be adapted anywhere. All show the individual approach to a new formality.

SAN FRANCISCO. To Mrs. W. Abbott Robertson Jr., the amenities of entertaining are not dependent on a staff of living-in servants. A well thought out schedule and temporary maids and a cook enable her to organize dinners with ease. Ten days ahead of time, she invites the guests and engages the maids. (For dinner for 10, she hires one person for the kitchen, two to wait on table.) The menu is gourmet but simple. A typical example, Mr. Robertson's favorite, is prosciutto with melon and figs, club roast, duchess potatoes and tiny peas with mixed green salad, a good Burgundy marquise of prunes accompanied by champagne. Mrs. Robertson always chooses a dessert she can prepare the day before the party or has fresh fruits of the season. After making the dessert, she sets the dinner table completely except for centerpiece and cigarettes, orders flowers to be delivered next morning. (For table decoration, she likes to use one large and two small silver bowls filled with seasonal flowers such as white and yellow chrysanthemums.) The day of the party, she arranges the flowers and orders the food, makes the salad dressing and draws up a detailed list of oven temperatures and times for the cook, who arrives at 3. When the maids arrive at 6 p.m., they prepare vegetables and appetizers and receive serving instructions. Then Mrs. Robertson is free to relax and dress before her guests arrive at 8 p.m.

NEW YORK. When Mrs. John Carver gives a dinner in the traditional dining room of her converted brownstone house, the guest list is drawn with conversation in mind. For this reason, eight is her favorite number of guests—no problem to serve and just enough for the talk to be general and spontaneous. She supplements

OPPOSITE: That paragon of formality, the all-white dinner table, takes on a light, fresh look in keeping with contemporary entertaining. The cloth, sheer embroidered muslin over a white underlay, makes a delicate background for fluted china, finely cut crystal and a fragile lily-of-the-valley centerpiece. An old sterling pattern, recently revived, was chosen for its elegant proportion and detail. The setting is a white dining room with touches of brilliant color in chest and paintings. Towle's "Benjamin Franklin" sterling, Royal Worcester "Snowflake" china, Stuart "Cardinal" glasses. Cloth by Oltavia. Photographed in the apartment of Mr. and Mrs. C. Jay Parkinson. Decorator, Michael Greer, A.I.D. Shopping information, page 106. (Continued)
FORMALITY IN DECORATING continued

WHITE FURNITURE sets off a small alcove in a living room. A hyacinth print with white background on the groups of furniture at either end of the room (shown also on cover) unifies scheme. Decorator: Michael Taylor, A.I.D.

HOW TO MAKE A POINT OF WHITE IN A ROOM

POOLS OF WHITE are created in a small room by spotlighting table tops and chairs from the ceiling. White brick wall silhouettes plants. Owner-decorator: James Gresham.

A SINGLE FABRIC, white and beige damask, covers bed and walls for a serene scheme. Accent rug is carved to match fabric design. Decorator: Henriette Granville of Bloomingdale's. Shopping information, page 106
WHITE VINYL FLOOR inlaid with strips of brass introduces a strong note of simplicity in a family room. Fireplace wall patterned with books and pictures and illuminated by panels of light in ceiling is the room's focal point. Owner-decorator: Melanie Kahane, A.I.D.
FORMALITY IN ARCHITECTURE gives the three houses shown in this portfolio a common denominator. While they are far apart in distance and design, all were conceived to serve the dignity of the individual

Flagstone-paved portico, white posts set the tone.

The architecture of today’s good formal houses avoids old-fashioned ostentation and shuns the easy temptation to display “enrichment.” It follows no one style. The design may have the symmetry and refinement of detail of the past’s great architecture or it may be a wholly modern exercise in planes and perspectives. It may be a blend of both. Whatever the style, modern or traditional or a blend, dignity must be among its virtues. It must appeal to the sense of order and encourage a respect for individuality.

In practical terms this concept calls for a straightforward design—simplicity will be its essence—and it rules out the undue emphasis on “texture” of materials characteristic of much architecture today. Fine woods and brick come into their own in the formal house. The floor plan will safeguard the privacy of adults—and of children. Like any good house, the fine formal house will have the double distinction of suiting its owners and fitting its site.

This L-shaped house in Manchester, Massachusetts, which clearly shows its New England ancestry and is a harmonious part of the setting, is an example of the good formal house. Built of traditional clapboard painted a pale gray, it has a pitched roof, high brick chimneys. Floor-to-ceiling glass doors and windows on the sunny south and east sides open all main rooms to a grass terrace and a sweeping view of the coastline. (The window walls depart from tradition, of course, but are divided by wood mullions into classic proportions.) The interior is perfectly arranged for a family of two adults who wanted both modern housekeeping efficiency and a complementary background for their collection of fine Early American antiques. It is easy to maintain with only part-time help, yet it lends itself to large-scale entertaining. The floor plan is orderly: living room, dining room and kitchen in the main section, separated from the bedroom wing by a pleasant entrance hall. The living room is large (20' x 23'). The separate dining room can seat 10. Between the two bedrooms is a wood-paneled study that can double as a guest room (a married daughter and college-age son are frequent visitors) or serve as a second living room. Throughout the house, walls are painted gray, and carpets, draperies and ceilings are beige. This neutral background links the rooms and dramatizes the views of the rocky coastline.
Living-dining wing has a long wall of five symmetrical glass bays facing a rear grass terrace broken by granite outcroppings. Kitchen section at right and entrance hall, each with solid walls on the rear, are identically proportioned.

Glass wall kitchen faces east, is secluded from road. It has built-in oven, counter range, dishwasher, laundry.

The living room, with choice antiques and parquet floor, looks traditional but is brightened by contemporary window wall on south.

(Continued)
A "set of buildings" in the historic New England manner, the house is low and L-shaped, with kitchen, living and dining rooms at the right. Entrance hall separates this wing from the bedrooms. Tall brick chimneys are designed to add scale to house.

The view to the south from the living and dining rooms encompasses a sloping lawn and the Atlantic Ocean beyond. Each of the five wall sections of glass includes a pair of doors leading to the lawn.
Entrance hall, couples great simplicity with an orderly air of formality. The wide panels of glass on either side of the large double doors admit sunlight; the floor is black, white and gray squares of marble in a diagonal pattern that is carried into living room.

Floor plan shows how L-shaped house is sensibly divided into living and sleeping areas. Note that bedroom hall is eliminated.
Two-story house is large but wastes no space. Living room wing is at right, kitchen wing at left and other rooms in the central portion. Note the pediment gables and the serpentine wall defining the driveway.

A FORMAL HOUSE GRACEFULLY GEORGIAN

Traditional southern hospitality in a house designed in the Georgian tradition can be as graceful today as ever before and far easier. The large rooms, crystal chandeliers, antique furniture are conducive to the serene way of life. But today such houses are planned also for informal entertaining, for family living indoors and out.

This new house, in Greensboro, North Carolina, as an example, is handsome, correct in plan and execution, authentic in detail from ceiling cornices to old mantels. The front door, pedimented and framed by classic columns, establishes its character. You step into a great marble floored entrance hall that runs through to the back of the house, where another fine doorway opens to terrace and garden. The stair hall, at the right, is a proper setting for the free-hanging circular staircase with intricate iron grille-work. First floor rooms include a living room, 21' x 31', a comfortable wood-paneled library, separate dining room, a guest room. Upstairs, on a corresponding scale, are the family bedrooms and dressing rooms.

The old ways of Georgian gracefulness and the new ways of relaxed and efficient living meet happily in the house. The servants do not sleep in, and the family enjoys many informal meals in the breakfast room and on its private terrace. A basement playroom is the center of interest for the daughter and for two teen-age sons, who bring friends home in large numbers. The room (see page 140) is virtually soundproof and is equipped with a movie projector and portable refrigerator for soft drinks. These modern notes blend with traditional formality in a harmony that satisfies the moods of two generations.

Floor plan shows how downstairs rooms are arranged around the great halls, including a separate one for circular staircase. Main rooms face rear terrace.
Porch, terrace and formal garden were planned as an outdoor extension of the house (see plan, opposite). Tall living room windows slide back for access to porch; furniture is green iron with pink upholstery.

(Continued)
A formal house gracefully Georgian continued

Entrance hall has gray and white marble floors, fine details; handsomely paneled front door, marble mantel, antique furniture.

Terrace hall is a continuation of front hall. Doorway has excellent scale and detail; louvered door lets in summer breezes.

Separate stair hall dramatizes the grandeur of the circular stairway. Small Hepplewhite sofa is upholstered in white damask; crystal chandelier is French.
Dining room is formal in all details: crystal chandelier, yellow silk damask draperies, traditional mahogany furniture. High ceiling, with elaborately carved cornice molding, adds to room's dignity.

Guest bedroom has twin beds with half-canopies, a gold rug, mimosa-patterned wallpaper.

Living room bay window frames a 13' built-in sofa, looks out on formal garden with fountain.

More photos, p. 140. Building data, p. 105. (Continued)
A MODERN EXPRESSION OF THE FORMAL HOUSE

Terrace and pool at one side of the house are of classic simplicity in keeping with the sliding glass panels of this contemporary house.

This modern house, like ancient Greek and Roman houses, is built around a center court. The exterior walls are brick, with few windows; the court walls, enclosing an indoor garden room, are all glass. Two circumstances dictated this choice of plan. First, the house is in Minnesota, where summers are very hot and winters very cold. The outer brick walls are a protection against extreme temperatures, wind and sun; conversely, the sliding glass walls of the inner court (it is roofed with screen in summer, translucent glass in winter) admit sunshine, light and cross-ventilation. Second, the owner is the director of the Minneapolis Institute of Arts, and one of the leading collectors in the U. S. Consequently it was desirable to have large unbroken wall areas to display his fine collection of paintings, drawings and sculpture. The house is a handsome personal art gallery, but it is practical too, (travertine floors, for example) for family life with two young children.
Main living area, built around a glass-walled garden court, is open, spacious, flooded with light. The library is at left, entrance hall beyond. Teakwood wall displays art, separates hall from dining, living areas.

Huge brick fireplace is the focal point for the living room and divides it from the music area visible beyond and to right (see plan).

Dining area has a table, right, that can seat 12. The long wall that closes off the bedrooms can be seen across the garden court.

(Continued)
Glass-walled court, with translucent glass roof and concealed overhead lighting, is a source of illumination by day and night. Its bay trees, planting and fountain add a feeling of outdoor spaciousness to the surrounding rooms. Since it is right in the middle of the main living area, the view across it from one room to another is uninterrupted. Above, looking into the music area with solid wall of paintings. Right, looking into library, which has floor-to-ceiling bookshelves on one wall and is illuminated by a skylight.
In Rome the statues, the palazzos, the very pavements have stories to tell, but harrying travelers sometimes miss them. Perhaps the legends behind these photographs of mine will enchant others as they did me.

The Bocca della Verita, left, offered a test of truth in olden times. A liar who placed his arm within the mouth and repeated his falsehood would have his hand chopped off. One day a young wife accused of infidelity was brought before the stone face. Crowds massed in the Santa Maria di Cosmedin to see the test; a young man burst through the throng, seized the young matron and kissed her. As guards led him away, he protested, "I did it out of pity. So young! So beautiful! So badly treated!" Then the young woman put her arm into the mouth and said calmly: "I swear that I have been touched by no one except my husband and, of course, by this young man." Her arm remained intact. Only gossips remarked a resemblance between the young man who caused the incident in front of the church and the figure climbing the balcony who had first brought suspicion on her.

When Julius Caesar was stabbed by Brutus, he fell at the foot of this statue of Pompey the Great right, now in the Palazzo Spada. In 1553 workmen dug up the statue on the property line between two houses. Both owners claimed it, and it would have been cut in half had the Pope not bought it to give to a cardinal.

(Continued)

HOUSE & GARDEN, MARCH, 1957
TRAVEL

TALES OF ROME continued

From all over the world letters come each day addressed to the
1.) "Santo Bambino, Roma," a richly decorated image of the Christ Child, in the old church Santa Maria, in Ara Coeli. The letters are placed in a basket before the statue. Unread, they are burned two months later.

2.) Michelangelo was curious about the progress of Raphael's Villa Farnesina murals. One day in Raphael's absence he disguised himself, entered the villa and climbed the scaffolding. In an empty corner prepared for a new fresco he painted this splendid head. "Who are you?" a pupil of Raphael asked. "I have left my calling card," the master replied. When Raphael returned and was told of the visit, he took one look. "Michelangelo!" he cried.

3.) The historian Lanciani computed that 4th century Rome contained more than 4,000 bronze statues. Of all these the only unmelted, unburied, undamaged survivor is this statue of Marcus Aurelius, placed by Michelangelo in the Campidoglio. It owes its salvation to the belief that it represented Constantine, the first Christian emperor.

4.) Damnatio memoriae, the erasure of memory, was the Roman version of rewriting history. Caracalla tried it after he had slain his brother Geta, the co-ruler of Rome. Caracalla had every public representation of Geta destroyed. In this bas-relief on the Arch of Argentari, Geta is missing and Caracalla stands alone.

5.) In 1604, the King of the Congo, Alvarez II, a Catholic convert, sent his trusted friend Antonio Nigrita on a mission to Pope Paul V. But shipwreck, a bout with Dutch pirates and other misadventures caused over three years to pass before Antonio reached Rome. Before he could see the Pope he died. This monument in Santa Maria Maggiore honors him.

6.) The Marchese di Palombara, in 1680, discovered an ancient formula for making gold. The only drawback: it was in cabalistic symbols. Although he spent a lifetime on it, neither he nor the experts he consulted could decipher it. Finally he engraved the secret message around the side door to his garden, and offered a reward for a solution. It still can be seen in an alley off the Piazza Vittoria.

HOUSE & GARDEN, MARCH, 1978
21 ways to plan your

Spotlight of white on black tile, a circular wool rug gives shape and unity to a conversation group. Rug by V'Soske. Decorator: George von Liphart.
St. Agnes is one of Rome’s most beloved saints. When Roman soldiers seized her and ripped off her clothes, miraculously her hair grew to cover her nakedness. The astonished soldiers released her. Later a church was built on the spot of the miracle, and in 1653 the sculptor and architect Borromini, having won a competition over his rival Bernini, redesigned the façade. Years later when Bernini built a fountain in the Piazza Navona, he revenged himself by placing a figure indicating disapproval facing the church. Borromini’s answer was to place a figure of the revered St. Agnes on the church facing the fountain putting, as he felt, his rival in a position of blasphemy.
room around a rug

- Use new shapes to enhance furniture arrangements
- Let new colors key a room
- Pick new patterns for a dominant decorative note

New vigor in design and new luxury in materials are changing the role of rugs in decoration, and the change calls for a new way of thinking. No longer need a rug be a mere basic necessity, a neutral floor covering in a "safe" color that will not disturb the room scheme. Today's rugs merit decorative importance. The way to make the most of a rug is to take the theme for a room from its colors or pattern. You might start with a period design or modern accent rug and pick up its dominant colors in paler tints throughout a room, or as accents. Or you might prefer a solid color that can underscore a room scheme. You need not limit yourself to the conventional grays and greens. Consider the new shades of beige, gold and blue; off-whites; jewel tones reminiscent of antique fabrics. You can choose a solid color in a custom rug with carved border, central motif or over-all pattern that repeats a detail of a printed fabric, wallpaper, piece of furniture, hardware or architecture. In a room without distinctive features you might pick a textured carpet for contrast with sleek materials or different textures such as grasscloth wallpaper and linen upholstery. Today's rugs are a decorative key that unlocks new possibilities in creating exciting, harmonious rooms.

For a primer on rugs and carpets, turn to page 167. Shopping information, page 106.
Wall-to-wall cotton carpeting that blends with walls gives unity to room used for several purposes. Wunda Weave carpet. Decorator: Melvin Dwork, A.I.D.

Area rug and screen with matching motif create intimate game corner. Rug by V’Soske.

Scatter rugs were inspired by the Matisse “Jazz” lithographs. Designer: Raymond Loewy. By Edward Fields.

Two-tone textures in carpeting of resilient Acrilan contrast with the mahogany furniture. Firth Industries.
Carved wool oval rug in burnt orange is the center of interest in a neutral scheme, accentuated by touches of green. Rug by Karastan.

Border design wool rug suggested softer tones used in room. Rug by Jack Steinberg, made by Edward Fields.

Geometric design of cotton rug gives contemporary feeling to a room furnished with antiques. Rug by Needlestitch. Decorator: Melvin Dwork, A.I.D.

Choose patterns with a purpose:

to compose or accent a room scheme

Random stripes of wool rug harmonize with the lean lines of contemporary furniture in a living room. The warm earth tones blend with the neutral background. Tangerine painted chairs upholstered in white leather serve as vivid accents. Rug by Edward Fields. Decorator: Michael Greer, A. I. D.
**Carved rug.** brick walls and plastic panels framing door have related patterns that give a hall perspective. Rug by Rugcrofters. Decorator: William Parker McFadden, A.I.D.

**American Indian** rug is the striking design element in a small study decorated with natural woven textures. Rug from Barton Collection, University of Miami. Decorator: James Merrick Smith, A.I.D.

**Oriental** design is strongest note of pattern and color in a white-walled room. Throw pillows pick up red, blue and gold of rug. Owner-decorator: Everett Brown, A.I.D.

**Fretwork motif** of carved wool rug carries out the architectural feeling of brick walls in a living room. Peacock Green coffee table accents the white pile. Rug by Schumacher.

**Scattered flowers** on charcoal wool rug supply the conspicuous pattern in a subdued room. Flowers are also the theme of Binford painting. Rug by Karastan. Decorator: Ellen Lehman McCluskey, A.I.D.

*House & Garden, March, 1957*
New styles for spacious rooms

The larger a room, the more conscious you are of the carpet. A distracting, multicolored pattern crowds a room. On the other hand, large space requires the relief of texture and subtle design to avoid monotony. The solution lies in the new carpets with surface interest. Carved motifs, looped textures, two-tone effects, tweedy mixtures provide the necessary contrast for spacious rooms. Stripes can be used to give an illusion of width or length to a room with poor proportions. Motifs such as medallions or polka dots enliven wall-to-wall carpeting, which gives unity to an open plan. In a room with window walls the carpet or rug serves a special decorative purpose. You will not want the curtains to detract from the view, so keep them simple and concentrate design interest on the floor. Since many plain fabrics of different textures now are available in colors that go with the new carpets, it is easy to create harmonious room schemes.
**Bold medallion** pattern of wool carpet contrasts with the straight lines of a contemporary room with Oriental accents. Extended from wall to wall and down steps, carpeting unifies two levels. It is in Mocha, Cantaloupe on beige. By James Lees.

**Random polka dots** in gold and cocoa on beige break the monotony of wall-to-wall carpeting used throughout the main living area of a small house to increase the sense of space. Carpet is wool with permanent Mitin mothproofing. By Roxbury.

**Variegated stripes** of area rug in Antique White, nutria and green are punctuation for a simply furnished one-room apartment. The texture and resilience of looped pile, made of Staylux carpet rayon, have lasting practicality. Rug by Bigelow-Sanford.

**Dynamic red** of area rug adds a warm, lively note to a living-dining room. Used as an over-size hearth rug, it is a 6' x 9' tufted rayon rug to which heavy white wool fringe has been added. Its rich color plays up the wood tones of furniture. By Magee.

*Shopping information page 106 (Continued)*
When a rug is a work of art

From South America to Scandinavia individual artists and groups of weavers are reviving the art of creating rugs as rich in coloring and imaginative in design as the products of brush and oils. Handmade and available in this country for as little as $90, the rugs have the appeal of the unique. You have a choice of designs that will complement every style of furniture: flamboyant stripes for modern, neat geometric figures for Provincial or Early American, elegant textures for a mixture of traditional periods.

Used directly on a wood or tile floor (in front of a fireplace, long sofa or beside a bed) an accent rug can be the predominant color or design theme in a room. Those with patterns that resemble paintings or posters would also make dramatic wall hangings. Like pictures, these rugs can be moved from room to room when you want a refreshing change in your decoration.

Accent rugs from all over the world now can ornament your floors.
1. Swedish wool rug designed by Ingrid Dessau suggests a tree in soft winter grays. 2. Herringbone design of pine trees was hand-woven from old patterns in the Belgian tradition. 3. Moroccan rug hand-spun of sheep's wool has zebra striping. 4. Mexican rug designed by Saul Borisov depicts a rooster in bold South-of-the-Border colors. 5. Hand-woven wool rug from Colombia is striped and fringed, serape fashion. 6. Alternating blocks of light and dark blue punctuate a contemporary rug from India. 7. Letters
of the alphabet juxtaposed give a Danish rug by Unika-Vaev the impact of a poster. 8. Brilliant red rug with border ruled in black was hand-woven in Israel. 9. Eva Brummer captured the colors of a park at twilight in a luxurious shaggy wool rug. 10. Runner with clipped, raised, looped stripes was the inspiration of American designer George Wells. 11. Fabric creator Jack Lenor Larsen designed this vivid striped rug, woven in Haiti of wild cotton. 12. American rug with abstract design, woven by Gloria Finn, is artist Hans Moller’s interpretation of his découpage paintings.
Vigor to cover a high wall
To cover large surfaces, form tall screens, a rose must produce long and quick growing stems, healthy foliage. This has long been easy. Flowers all season, not just in June, have now been added. Such fine varieties as New Dawn (pictured), White Dawn, Red Empress, Coral Dawn, are among the best.

New importance for
Climbing Roses

Time was when gardeners were content to see a climbing rose climb. The blossoms were usually small, of a limited color range, and flowering was confined to a single month. Although some of them could climb 20 feet in a season, and although, roses being roses, their beauty for a week or two in June could make a steady heart skip a beat, people seldom gave them a second thought the rest of the year. Now some of the most exciting garden news—news about color, about abundance and duration of flowering, about hardiness and adaptability—is being made by climbing roses.

Like most news, this particular sample has obscure beginnings. Climbing roses for generations had been all too much alike until in the 1920s a new type, the everblooming climber, began to appear in gardens. Among the best varieties was, and still is, Mermaid, whose five-petaled yellow flowers are produced all season long. In 1930 a second milestone was passed when New Dawn appeared. This variety was not only everblooming but hardy as an oak, which was more than could be said for the lovely but frost-shy Mermaid. When Blaze, offspring (or off-shoot) of the peerless Paul's Scarlet climber, was introduced as an “ever-bloomer” shortly after New Dawn, there was a flurry of excitement, but it was not until much later that substantially improved forms of Blaze gave us a repeat-blooming red to compare with the prototype.

In the meantime, the popularity of the old ramblers, even the much loved Dorothy Perkins, was waning, and the heyday of the hybrid tea rose was at hand. The 1930s saw the development of this hush form to a perfection that has rarely been improved on. It also brought gardeners the floribunda rose, which got a special name because it produced flowers of tea-rose size and beauty but in clusters, as do the rambler and the hybrid polyantha, and from spring till hard frost. And today it is increasingly apparent that climbing roses with one, two or even all the good qualities of the hardiest June ramblers, the handsomest hybrid teas, the most prolific floribundas, are really here. With this diversity of virtues come some of the freshest, clearest pinks, corals and yellows any rose can offer.

Fresh color in unfailing abundance
Every color, except blue, in more shades than any other plant, more flowers per plant and more flowers continuously over a longer season than other roses, new tolerance of heat and cold, increasing vigor and freedom from disease—all these have made a new case for climbing roses. Temptation, photographed in the July sun, is a fine example.
CLIMBING ROSES
For a little thoughtful care, measured in minutes, they return a season's beauty

The variation in growth and flowering habit among climbing roses is enormous. About the only thing they have in common is the beauty of their flowers and the ease with which they may be grown. And if their differences are many, so are the uses to which they may be put. As their purposes vary, so may your choices among available varieties. There is no one best climbing rose: while flower quality is being improved steadily in all categories, the hardiest kinds may fall short in blossom size or color; varieties with the most brilliant display in June may not bloom thereafter; the handsomest colors may be found only on the most modest plants. Your best course is to choose those that promise the characteristics best suited to your chief requirements. Plant them carefully; grow them with enough wisdom to obtain from each its finest flowering. The diagrams on these pages will help you to understand how climbing roses grow and flower. The checklist opposite should make selection easier without spoiling your fun. Here are some further facts about the nature and behavior of climbing roses to consider before you buy.

1. Ramblers are vigorous climbers (stems may grow 15 ft. in a season) and bear clusters of small flowers in June. Rail fences are traditionally their most agreeable support. Best flowers are produced on laterals (side shoots) that develop on stems grown the preceding season. Ramblers will live and bloom without care if they have enough room, but annual pruning is required for their best use in gardens. Colors are limited to red, pink and white. Plants survive below-zero temperatures.

To keep big climbers productive
Varieties that regularly produce several 10 ft. stems in a single season usually need some restraint if they are to bear their best flowers. The diagram, left and above, shows the kind of pruning that should be done in late winter. Canes over four years old (see growth key by years below) are removed at ground level. Last year's flowering shoots (short black lines shown on typical branch) are shortened to encourage 1957 bloom. Each year preserve best growth rising either from old stems or from base. Training branches horizontally results in most abundant flowers.

GROWTH KEY

<table>
<thead>
<tr>
<th>Year</th>
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<tbody>
<tr>
<td>1953</td>
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To encourage repeat flowering

Climbers of moderate growth, including so called pillar roses, most of the ever-blooming varieties and climbing forms of bush roses, will bear flowers on shoots developed last year and during the current season as well. Winter pruning diagrammed above will keep plants young (see growth key), encourage flowering stems.

To obtain a rambler's best bloom

While June blooming ramblert roses will survive neglect, they will flower best only if old growth is regularly cut back, preferably to the ground, after the spring color is gone. Large canes, shown below after flowering is over, should be removed (black cut lines) in summer and the best new shoots trained up to take their place.

Quick list of choice climbers

Everblooming varieties, increasingly important since World War II, attained new stature this year when Golden Showers won the first All-America Award given to a climber. It is of moderate vigor, blooms profusely and long, promises to withstand harsh winters...Blaze (page 90) is an improved form of the original repeat-blooming version of Paul's Scarlet climber; it is vigorous and frost hardy...Coral Dawn is one of the pink shades brought into the climber class only recently along with such soft peach-pink tones as Dream Girl and the bright flame orange of Spectacular...Temptation (page 90) begins the season as spectrum red, holds deep blue pink into summer, brings up clear red all autumn...Morning Dawn has a salmon flush, as compared with the still hard-to-beat light pink of New Dawn (page 90)...Dr. I. H. Nicolas is among the best of the warm pinks, not the most vigorous, but excellent on a post, with fragrant double blossoms all season...Thor is a handsome and vigorous hardy red climber, but is grown primarily for spring bloom...Mermaid is the best of the single-flowered climbers. Though it is not dependable where winters are at all severe, its sulphur yellow flowers recur constantly...Hardier, less vigorous, just as single, but pink, Climbing Dainty Bess is fine for contrast with double forms...It is one of an increasingly important group of climbing hybrid tea roses, the most outstanding of which is climbing Peace. Catalogues list climbing forms of many popular bush varieties. Blossoms may be larger, colors better than those of the hybrid tea originals. The plants, however, are likely to prove less winter hardy...A leader among climbing floribundas is the cluster-flowered Fashion, one of the best of the new peach-apricot shades...A whole group of exceptionally hardy climbers, called "sub-zero" roses by their introducer, serves well on fences and low walls. Some of them are really creepers, as are Max Graf (page 90) and the Memorial Rose (R. wichuraiana), which is still unsurpassed as a groundcover...Rambler roses that are both available and good may be numbered on the fingers of one hand: Chevy Chase, best new red, is both vigorous and mildew-proof. It has entirely superseded Crimson Rambler...Ghislaine de Feligonde (what a lovely name!) has yellow buds, cream-white flowers... Bloomfield Courage is a handsome red, with a white center on hardy, vigorous canes...All the other good climbers HG respectfully leaves to you to discover.
Lessons in ingenuity from

Old Charleston Gardens

Nowhere in the United States have the planning and development of the small city garden reached a higher state of refinement than in Charleston, South Carolina. During the 10th annual tour of Charleston's historic houses and fine gardens (March 17 to April 14) visitors will see for themselves why this is so. Although the great South Carolina plantation gardens such as Middleton, Magnolia and Cypress are world famous and attract hundreds of thousands of visitors yearly, the practical gardener can learn a great deal more from the small Charleston gardens. Most of them include details of design or planting that can be duplicated in gardens elsewhere: a summerhouse, a terrace arrangement, a fountain, a wrought iron balcony or a terrace, plants used for special decorative effects.

In these gardens, great taste has softened the demands of expediency imposed by restrictions of space—certainly a common problem in gardens the country over. The fine architectural sense of 18th and 19th century English designers has been elaborated and warmed by the informality introduced by French Huguenots. In recent years, inventive designers, notable among them landscape architect Loutrel W. Briggs, have adapted both influences to the varying needs and niceties of contemporary life.

Closed-in garden, once a slum back yard, appears larger because it is deliberately subdivided. Openwork iron gates, huge paving stones, dropped wall line give sense of openness. Planting is subordinate to design.
Owner: John C. Hagerty

Long narrow garden achieves an effect of width from the careful placement of the iron arch, which is also a frame for the vista beyond.
Owners: Mr. and Mrs. James M. Hagood

Wrought iron balcony from an old stable gives interest and distinction to a flat brick façade and provides a pleasant focal point for an enclosed garden.
Owners: Mr. and Mrs. D. Trowbridge Elliman

Garden wall, as seen from the balcony above, forms nook where pot plants (here azaleas, camellia slips) are ranged in tiered rows to make a variable setting for a luncheon table.

(Continued)
Charleston's answers to the challenge of small gardens are useful anywhere.

Delicate gate creates an impression of greater depth; a minuscule balcony offers architectural focus in a vine-walled garden of a former tavern two centuries old. 
Owner and designer: Mrs. Alex Martin

Mirror set in the framework on an arched trellis doubles the length of a small garden, creates the illusion of a second inviting area beyond. A superb trick for the eye when done correctly, the use of a mirror to increase a garden's size requires a careful choice of plants and accessory accents that are worth seeing twice. 
Owners: Mr. and Mrs. Malcolm D. Haven

Tangle of flowers guards privacy of bedroom balcony and stair that serves it. Wisteria mingles its lavender flowers with yellow Banksia and cream-pink Cherokee roses. 
Owners: Mr. and Mrs. B. T. Gilbert

Two walls at a side entrance to the house have been softened by the varied texture of bamboo (rear) and pots of hanging geraniums. It gives effect of a more generous enclosure. 
Owners: Mr. and Mrs. E. Lloyd Wilcox
Old cobblestones laid in a handsome design form a courtyard garden without plants before a new house made of ancient brick. Bold palm foliage, a few tubbed plants offer the only relief the textured masonry requires.

Owner: Mr. John C. Hagerty

Summerhouse that is but a canopy supported by grillwork on a blank wall provides cooling shade in what was once a warehouse. Pierced brick insets were windows.

Owners: Mr. and Mrs. J. R. Hanahan Jr.

Abandoned city fountain, two-tiered and pleasantly flamboyant, is the distinctive feature gracing the small rough-flagged terrace. A pair of old gas street lamps flanks the veiled entrance to the sequestered garden beyond.

Owners: Judge and Mrs. L. K. Legge
A. Major cooking area

B. Refrigeration, food storage

C. Clean-up island, three views
A kitchen for creative cooking

Along with the growing national trend to gourmet cooking has come a parallel trend in kitchen designing. A good kitchen today must pass two tests, the technological and the psychological. Besides being efficient, it should supply the pleasant and stimulating atmosphere that makes concentrated and creative cooking a positive pleasure.

In this remodeled kitchen, the aim was to provide the work and storage areas needed for large-scale entertaining (the list of equipment is impressive: two 24" ranges, supplementary surface units, two refrigerators, a freezer, three sinks, two dishwashers, a bank of food warmers and plenty of storage cabinets) and yet keep the feeling of a cool, uncrowded and completely personal room. Paper with a pattern of espaliered lemon trees on white brick walls, Pastel Citron cabinets and equipment give the kitchen a refreshing garden look, airy in summer, sunny in winter. Copper, used in modern lighting fixtures and range hood, is the decorative accent. Even though the kitchen faces away from prevailing winds, it is kept well-ventilated in hot weather by jalousie windows that open like Venetian blinds. Strong exhaust fans in the hood and at the opposite end of the room draw out cooking odors and heat. An acoustical tile ceiling helps to cut down the clatter that goes with party preparation. In the china storage and serving area is an innovation borrowed from restaurants: infrared food warmers which keep food at serving temperature. These units are fixed like strip lights to the wall cabinets and plugged into ordinary 110-volt outlets. The kitchen, separated into individual areas for cooking, clean-up, bar and serving, blends every facility a cook could need into a background with a character of its own.

For information about equipment and decoration write to House & Garden's Reader Service.

Main work area (left) centers on an island with a sink on either side. Deep sink for cleaning pans is between two dishwashers. Shallow sit-down sink and chopping counter are opposite refrigerator and ventilated storage bin for salad greens, vegetables. Marble-topped mixing counter links refrigerator and twin ranges. Can storage, drop-shelf planning desk, combination refrigerator-freezer are to right of island, to left of second cooking area. Note the security measure: a fire extinguisher can be reached in seconds.

Auxiliary cooking area equipped with two fold-up cooking units and a sink augments the main cooking center for parties. Drinks, canapés, sauces, coffee are prepared here, flowers arranged for the tables.
CASTING NEW LIGHT ON THE WINDOW

A major decision in building (or remodeling) a house today is the choice of windows. Quite apart from their appearance, they play a vital role in making a house satisfactory and enjoyable. They must fulfill many functions—light your rooms brightly but create no glare, let in winter sun and warmth but keep out summer heat, lift your spirit with outdoor views while protecting your privacy, admit summer breezes but shut out winter drafts, stand guard against insects, rain and snow. In good weather windows open the house to outdoor living areas.

Mechanically, many window problems have been solved. The development of heating systems to blanket windows with warmth, controls to anticipate weather changes, insulating glass to keep a vacuum between indoors and outdoors has made it possible to enlarge window openings greatly.

Nowadays factory-made windows, in many sizes, are weathertight and work well. Sold complete with weatherstripping, good hardware and glass, they will not twist or warp and are treated with preservatives and protective coatings. Screens, storm sash or double glazing are available to protect them.

Too often the treatment of windows in house design is not 100 per cent successful. How many houses meet the rule that glass area should exceed 20 per cent of floor area for sufficient daylight? How many use southern exposure to best advantage? How many have windows that give rooms uniform brightness instead of glare? Or windows on opposite walls to distribute light better? These are the basic demands of a good window plan.

The choice is broad; windows may swing open, slide open or stay fixed in place.

1. READY MADE WINDOWS with frame, sash, glass, trim, hardware, weatherstripping (storm sash, screens also available) are factory fabricated. Eight types are shown here.
2. JALOUISE WINDOWS open all way for ventilation; glass slats, crank operated, can be angled to scoop in a breeze.
3. REMOVABLE WINDOWS can be washed indoors. Weathertight double hung wood sash, held by springs, slides out easily.
4. AWNING WINDOWS swing open and shelter interior from rain while letting in air. Crank controls aluminum or wood sash. Screens and storm sash are installed inside window.
5. SLIDING WINDOW WALL has weatherstripped metal or wood frame, can include insulating glass for cold climates.
6. FIXED GLASS WINDOW, coupled with ventilating sash or small sash panel, is installed singly or as a window wall.
7. SLIDING SASH opens sidewise on plastic tracks. Wood frame can hold insulating glass. The sash lifts from frame easily.
8. CASEMENT WINDOW swings outward for full ventilation. With screens attached on inside, a crank opens window.
9. DOUBLE HUNG WINDOW opens top or bottom; sash is held in frame with friction devices and won't stick or rattle.
In March only spring itself is likely to be on schedule. Somehow the garden always lags behind while the gardener, his discretion outvoted by vigor, races on ahead.

**First weekend**

**Freeze-and-thaw country:** Pandora types, whose curiosity spurs restraint, may safely loosen strawy mulches on bulb beds with a pecking motion of a pronged cultivator. Two-fold purpose: to see how spring is doing at ground level, to lighten packed coverings without exposing tender shoots. Or reverse the procedure: During thaw strip sod or cover crops from areas where early shrubs and fruit trees are to be planted. This will hasten thawing of soil by exposing dark colored earth for quick heat absorption. Lay black tar paper circle on earth for even faster action. With home orchardists, impatience may be a virtue. Early planting may be worth a year in shortening the interval before full bearing.

**Drought regions:** No one from Texas north to the Dakotas needs to be told about the drought that is now so grievous. In peripheral states, all those from the Appalachians to the Rockies, gardeners may be less aware of basic dryness of their own ground. Mulches applied now will delay soil warming, but may retard drying. Screening of broadleaf evergreen shrubs with burlap, or applying wilt-proofing compound to foliage will diminish evaporation under springtime sun. Small-scale operators (home gardeners) may often temper nature with small-scale expedients embraced with zeal and devotion.

**Second weekend**

**Blue grass belt:** Where perennial lawns, especially those of Kentucky blue and fescue strains, are the rule, late winter feeding may be the most important step in year-round care. Blue grass matures in June, following a May growth peak, and all but the earliest applications of plant food may miss the spring boat. Supplement first feedings with new ureaform slow release compounds, but apply the familiar type (5-10-5, 8-6-4, 4:12:4) before the frost goes. No watering is needed while grass is dormant. Scatter seed where lawn is thin; you may get better results than if you wait for warm weather when a careful repair job would be possible.

**South, mid-to-deep:** Azaleas, chief glory of the whole region, begin their procession up the latitudes this month. Refrain from cultivating around azaleas; they are shallow rooted. Maintain a light mulch: pine needles, leafmold are good. Feed established plants cottonseed meal or, sparingly, a prepared azalea food. Apply spray right after flowering to control mites, lacebugs, thrips; use combination dormant oil and residual action spray (with DDT, malathion, for example).

**West coast:** Firethorn, unexcelled flowering, fruiting evergreen, is most amenable of plants when trained flat on wall or chimney. Shape patiently, yearly, for increasing beauty.

**Third weekend**

**North and northeast, to slightly south:** Green peas not in the ground by the time frost disappears will be second class peas when they reach the table. (This is, no doubt, the generalization of a fanatic.) Ground need not be prepared; indeed it may be harmed if it is worked while cold and wet. Sloppy but effective planting technique for your favorite early variety: scrape out trench 3 in. deep and hoe-blade width; in it scatter peas with modified bowling motion; cover scantily by shuffling astride row and kicking earth into bottom of trench. Do not press down; do not worry if some seeds are still visible. When seeds sprout, hoe in more earth around stems. Result: fast start, deep cool roots, maximum sweetness at harvest.

**Notes for plant buyers:** Roses in pots or cans may be planted in south, southwest, California. Dormant roses may still be planted everywhere else, if frost has gone. Good rule to live by: plant annually at least one more new climbing variety, two new floribundas, 3 new hybrid teas. (For a pink-apricot shade, try Linda Porter) . . . Iris: keep up with new pinks; move ahead with the newer yellows (Harvest Splendor, Golden Sunshine—choice, expensive). . . . Except in the frigid-winter states, try an unusual groundcover, Sarcococca hookeriana humilis, an evergreen so lovely you can forgive its name.

**Fourth weekend**

**North and east:** Transplanting begins in earnest: outdoors, with bare rooted fruit trees and most leafless shade trees in small sizes; indoors, with first “pricking off” of seedlings of such early starters as petunia, stock, cabbage. . . . Sowing begins or continues for most vegetables and flowers listed as hardy on the packet. Snapdragon but not zinnia, larkspur but not marigold, lettuce but not beans, for example.

**South and southwest:** Balled and burlapped trees and shrubs (or those in containers) are all safely moved now. Admonition number one: avoid setting plants more than an inch deeper in new location than they grew in the old. Use hoe handle or long stake laid across hole and root-ball as depth gauge. Plant not on soft cushion but on firm layer of enriched soil. Form rain catching saucer above roots after filling hole. Prune azaleas and camellias that need shaping or restraint—after flowering but before new green growth really starts. . . . All vegetables can be safely planted within the next fortnight.

**California:** Start all summer bulbs at will; gladolus, tuberosus begonias, tigridias and the rest—especially the rest. Add one you have never grown before; tulbaghia, perhaps?

**Northwest:** Primroses are at hand. Clean up; get the slug bait ready; prepare for gold at the beginning of the rainbow.
Use window beauty to bring a view indoors!

Andersen Windowwalls

Yes, you create window beauty and charm with Andersen Windowwalls. But, more than that, you also build in extra comfort. That's because Windowwalls, like these Andersen Gliding Windows, open easily, yet close to form a positive, weather-tight barrier. Andersen's exclusive pressure-locking system forces sash against tension weatherstrip to seal out drafts, dust, moisture.

Both frame and sash are made of insulating wood, warm to the eye and to the touch... and protected against decay and insect damage with a toxic, chemical preservative to insure a lifetime of satisfactory service. Your architect, builder or lumber dealer will gladly help you choose Andersen Windowwalls for your home. Or send the coupon to Andersen.

Easy to operate! Andersen Gliding Window Units have smoothly operating hardware, slide easily on their plastic tracks to open wide to cooling breezes... close tight for protection against rain, dust and drafts.

Easy to clean! Gliding Window sash are easy to lift out for cleaning, painting, or changing storm panels. No need to climb ladders. No stretching or straining. Even the large "picture window" sizes lift out in a jiffy!

Mail for FREE window idea
Andersen Corporation, Bayport, Minnesota
Get 36-page booklet of window beauty photos and ideas... 20-page booklet of window facts and information. There is no obligation.

Please check:  □ I plan to build    □ I plan to remodel
Name: .................................................................
Address: ..............................................................
City: ................................................................. Zone: ... State: ...
PARIS LETTER

(Continued from page 50)

picture, copper pots, carved wood-
en bowls or real antique kitchen
instruments of charming design
brought down from the garret and
treated as ornaments. If this evol-
ution has been the same as in
America, it has been swifter, all
compressed within eight years,
and the process has been distin-
guished by bright attractive
French touches.

Several brands of dishwash-
ers are offered by French manu-
facturers, but so far have created
no furore. This may be because
most French women who have
enough money to buy a dishwash-
ing machine also have a servant,
and the utility of substituting ma-
achinery for hired muscle doesn't
seem obvious.

The laundry machine, how-
ever, is the new star in sales.
Steam laundries have never en-
joyed much favor, and wash is
done at home or by women who
work in their own kitchens and
turn out a superb job for several
clients. (One wonders how in such
cramped quarters.) Some of
these home laundresses are buying
washing machines on the install-
ment plan, but they still rely on
their wizardry with the iron.

Moreover, the washing ma-
chine has started a new com-
merce: the laverie automatique.
An enterprising man will rent a
small shop or empty garage, in-
stall five or six washing machines
and turn out laundry for an aver-
age price of 350 francs (a dollar)
per 12 pounds. The electric iron,
the vacuum cleaner, the mixer
and the utility of substituting ma-
achinery for hired muscle doesn't
seem obvious.

Prepared foodstuffs are at the
service of the modern French
housewife. Frozen vegetables do not ex-
hist in France. If you wanted an aspic,
you cooked a fish soup introduced last year
at the Salon des Arts Ménagers
had made a big hit.)

Frozen vegetables do not ex-
ist. A few years ago one concern
tried to open up a market in
France, but it was a complete fail-
ture, perhaps because it was not
backed by a strong advertising or
educational campaign. It is likely
that frozen and canned vegetables
always will be of less interest in
France than in America. With the
mild climate, the shorter distances per-
mit really fresh vegetables to ap-
pear on the Paris market in every
month of the year. Naturally you
don't find all fresh vegetables at
times, but there is always a
delicious choice.

Up to now the French male
has resisted all efforts to lure him
into the kitchen and boasts that
he has never washed a dish in his
life. Nor has he, in the past, been
much of a handyman. But in 1956
the Salon des Arts Ménagers in-
trouced a do-it-yourself section
so successful that space for this
blister and boil division has been
greatly enlarged this year.

Beginning February 28, a mil-
on Parisians will jostle through
the Grand Palais, admiring, sam-
ping, inquiring, buying for a bet-
ter home. In a country somewhat
shaken by political and economic
events, it is an unexpected and
very comforting phenomenon.

END

MODERN HOUSE

(Continued from page 75)

Building Data

FOUNDATION: Concrete. EXTERIOR WALLS: Pennsylvania iron spot brick
—Hanley Co. Roof: 5-ply built-up roof-
ing with tar and gravel finish.—Barrett
Division, Allied Chemical & Dye Corp.
INSULATION: Accordian folded alumi-
num insulation—Infra Insulation Inc.
DOORS: Interior, 1 5/8" flush plywood
—Morgan Woodwork. Exterior, glass pan-
elled, caracal doors: Flush surface, over-
type overhead—Overhead Door Corp.
GLASS IN EXTERIOR WALLS: ¾" polished plate—Pittsburgh Plate Glass Co. FIRE-
PLACE: Pennsylvania iron spot brick
facing—Hanley Co. INTERIOR WALLS:
Plaster and teak paneled walls, ceil-
ings: Plaster in all rooms. FLOORS: En-
trance hall, living room, dining, music
and library: Sicilian travertine. All
other rooms, "flexachrome" vinyl tile
The Flintkote Co. EXTERIOR PAINTS
AND STAINS: Gray wood trim, LIGHTING
FIXTURES: Kliegl Brothers, General
Lighting Co., and Edison Price. HEAT-
ING SYSTEM: Oil fired, radiant warm air.
Clay tile ducts installed under con-
crete slab. BATHROOM PLUMBING FIX-
TURES: W. A. Case & Son Mfg. Co. and
American Radiator and Standard Sanitar-
ary Corp. KITCHEN EQUIPMENT: Cabi-
netes—St. Charles Mfg. Co. Dishwasher
—The Hobart Mfg. Co. LAUNDRY EQUIP-
MENT: Washing machine and dryer—
RCA-Whirlpool Corp. ARCHITECT AND
LANDSCAPING: Philip Johnson. CON-
TRACTOR: Emanuel Holm.
GEORGIAN HOUSE  
(Continued from page 71)

Building Data


BUY EASTER SEALS

A Picture of Perfection

The 409 "Sabrina" Chair
Jamestown Lounge Co, Jamestown, N.Y.

She changed her K.P.* into Kitchen Pleasure

*This was her kitchen problem

If your kitchen is out-dated like the one above, you too can make a magical change.

The beauty of color will make you justly proud of your Beauty Queen kitchen. In addition, sound planning and scores of convenience features let you breeze through your kitchen chores.

Your kitchen is your most important room, so plan carefully and insist on Beauty Queen quality and its durable steel construction.

Beauty Queen's lovely, enduring color finishes stay new and are so easy to care for...there's nothing finer.

WRITE FOR COLOR KITCHEN CATALOG

TOLEDO DESK & Fixture Co.
DEPT. 577 MAUMEE, OHIO

MARCH, 1957

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WRITE FOR COLOR KITCHEN CATALOG

TOLEDO DESK & Fixture Co.
DEPT. 577 MAUMEE, OHIO

MARCH, 1957
Zip! and it’s up... or down. That’s a built-in storm window either. Dual-Glazing slays right on shade. And you never have to handle or store a weather as quickly and easily as reeling a window for summer or winter.

**WHAT WINDOW?**

no bother with screens and storms

Zip! and it’s up... or down. That’s a built-in storm window either. Dual-Glazing slays right on shade. And you never have to handle or store a weather as quickly and easily as reeling a window for summer or winter.

**THE WHITE LOOK**

Page 57:
Chair, Italian Provincial from Salerno Group, Shaw Manufacturing Co. Campaign chest, white lacquered walnut; 38" x 19" x 22 1/4", $198. At Bloomingdale’s, New York, N. Y.


Rug, “Rajah,” Spunvis rayon, diamond pattern; 6' x 6', $32.50. Needletuft.

Floor lamp, shade, $33.50. At Bonniers, 605 Madison Ave., New York, N. Y.

Urn, white porcelain, $150 a pair; turquoise cap and saucer, $1.60; ash tray, $10.50. At Lord & Taylor, New York.

Fabric on wall, 54" linen Greek key design, $9 a yard. Patterson Fabrics, through decorators.

Page 56:
Soft designed by Paul McCobb for Linear Group, $431; chair by Widdicomb, $399; walnut bench by Richbilt, $143.50; pewter born lamp, $74.50; white llama rug, $479; window shade fabric, $13.95 a yard. At Bloomingdale’s, New York, N. Y.

Page 59, top, left:
Home of Mr. and Mrs. Gardner Cowles.

Right:
Apartment of Mr. and Mrs. James Boles.


Queen Anne chairs, fruitwood painted white; table, fruitwood base, marbleized top, 45" x 55", Baker Furniture.

Cocktail table, glass top, gilded Baroque base, $80; white English Shelley plate, $36; white French porcelain can and saucer, $21. At Doris Desssauer, 228 East 51st Street, New York, N. Y.

Mortal and pestle, white French faience, $27. At Accessories & Design, 112 East 50th St., New York, N. Y.

Green malachite box, $350. At the Piazza, 40 East 51st St., New York, N. Y.

Round glass dish, $20. At Bonniers, 605 Madison Ave., New York, N. Y.

Lamp, white ironstone, paper shade, $80. At Norman Perry, Inc., Plymouth, New Hampshire.

Carpet, “Paradise,” natural white cut pile all wool, $21.50 a square yard. Bigelow-Sanford Carpet Co.

Bottom, left:
Apartment of Mr. and Mrs. Edward D. Bedman.

Right:
Home of Mr. and Mrs. W. P. F. Ewener, Miller & Steiner, architects.

Page 60:
Flatware: “Benjamin Franklin” dinner knife, 89; dinner fork, 46; luncheon fork, $9; cream soup spoon, $7.25; “Silver Flutes” salt and pepper shakers, $17.50 a pair. Towle.

Dinner plate, “Snowflake,” $75 a dozen; cream soup, $105 a dozen. Stuart crystal “Cardinal” goblet, $84 a dozen; claret wine glass, $81 a dozen. Woreester Royal Porcelain Co.

Tablecloth, Swiss muslin tambour embroidered, 70" x 108", $69.50. Ottawa.

At Lord & Taylor.

**SHOPPING INFORMATION**

All prices are approximate.

Sectional centerpiece, Barcartar “Swirl,” $50; Barcartar two-branch candelabra, $95 each. At Saks’ Guest & Gift Shop, Fifth Ave. & 49th St., New York, N. Y.

Napkins, white Irish linen, 22" x 22", $1.29 each. Irish linen Guild.

Candles, box of 4, $1. Will & Baumer.

Chairs, walnut Louis XV; sideboard, custom-made Contemporary French. Jacques Bobart, through decorators.

Page 62, top:
Home of Mr. and Mrs. Francis Martin Jr.

Bottom, right:
Fabric, 65% bedspread, on walls, “Grille,” 56" wide, $13.50 a yard; “Daleport” carpet, $99.50 a square yard; accent rug, 3' x 10', $169; “Continental” headboard, cherry and caning, $172; night stands, $119 each; campaign chests painted white, $196 each; upholstered chair, $155; white lamp shade, $94.50. At Bloomingdale’s, New York, N. Y.

Rugs

Page 81:
“Flaires” all wool Wilton carpet; 12' and 15' widths, $24.95 a square yard. Archibald Holmes & Sons. Photographed at the Brevoort Apts.

Page 82, top, left:
Apartment of Mr. and Mrs. Bertram J. Lampert.

“Wunda Loom” deep pile cotton carpet; preshrunk; $14.95 a square yard. Wunda Weve Carpet Co.

Right:
Decorator, Henriette Granville, of Bloomingdale’s, New York.

Wool rug, 4' x 6', handmade, $140; grass cloth wallpaper, $9.75 a roll; cocktail table, marble top, $170; campaign chest, walnut, $896; fabric on screen, $16.50 a yard; silk shantung curtain fabric, $6.75 a yard; book shelf, $386; bronze horse, $50. At Bloomingdale’s, New York, N. Y.

Bottom, left:
Apartment of Mr. Raymond Loewy.

Wool rugs custom-made by Edward Fields, through decorators.

Right:
“Knotted Folkweave” carpet, made of tuftwoven Acrylic, $10.95 a square yard. Firth Industries. Desk, 3 drawers; mahogany, “Faded Heirloom” finish; 40" x 20"; matching side chair. Kittinger Co.

Upholstery fabric on chair seat, 54" white cotton and rayon jacquard weave. Cohana.


Page 83, top, left:
Apartment of Mr. William Duff.


Right:
Apartment of Mr. and Mrs. Fred Bernard.

Carpet custom-made by Edward Fields, through decorators.

Bottom, left:
Apartment of Mr. Luther Travis.

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YES! Please send me literature on Pella Wood Casement Windows... ( ) Free Folder


NAME

ADDRESS

CITY       ZONE       STATE

**HOUSE & GARDEN**

Right:
Home of Mr. and Mrs. L. B. Chastain. Wool chenille rug custom-made by Mohawk Carpet Mills.

Page 84:
Apartment of James Beasley Simpson. Rug custom-made by Edward Fields, through decorators.

Page 85, top, left:
Home of Mr. and Mrs. Lewis MacNaughton. Rug custom-made by Rugrofters.

Right:
American Indian rug, Alfred I. Barton Collection, Southwest American Textiles, Lowe Art Gallery, University of Miami.

Bottom, right:
Apartment of Mr. and Mrs. S. I. Newhouse Jr.


MARCH, 1957

NEW ENGLAND HOUSE

(Continued from page 67)

BUILDING DATA


NATIONAL LOCK

IN ALL MODERN FUNCTIONS
AND FINISHES

HARDWARE FOR THE HOME
by NATIONAL LOCK

National Lock . . . first name in finest-quality functional and decorative hardware for your home. Skillfully-styled NATIONAL LOCKset brings the modern mode to every door. Distinctive DECORATOR Cabinet Hardware beautifies your cabinets and built-ins. Pulls, knobs, hinges and catches are available in striking Brass or Copper and Dead Black. Ask your hardware or building material merchant.

NATIONAL LOCK COMPANY

ROCKFORD, ILLINOIS • MERCHANT SALES DIVISION

107
Artistry from the "Old World"  
-Comes Easter Day-

Imported from Austria—religious and fairyland scenes, meticulously hand-painted in wax and beautifully highlighted in pastel—air washed in wax eggs 4½ high, with transparent glass windows.

The left: Guardian Angel & Children
The right: Guardian Angel

$3.25 ea., ppd.
No C.O.D.'s please

GINA & SELMA, Inc.
Dept. H2, 1648 Lexington Ave., New York 21, N. Y.

"The Denise"
"Denise, The Dearable" — Hunt Galleries' Charm-chair designed to personify the distinctive personality of your boudoir. To highlight its loveliness, finest spot-proof velvet in Lipstick Red, Flame, Turquoise, Sage, Leaf and Emerald Green (Samples on Request). Maple hardwood frame; padded seat. H. 27"; W. 28"; D. 19". 

$7.30 ea. ppd. No C.O.D.'s please

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Dept. HG3, 1648 Lexington Ave., New York 21, N. Y.

ROYAL STAFFORDSHIRE WARE
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Imported from Royally Royal. Mugs and Jugs are a companion with gracious entertaining for every tea honoring purpose. In the morning, you'll use them with pride in every room in your house.

JUGS
For soup, cream, water, milk.

Art lined with the beloved Twombly pattern in pinks, blue and Greens.

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9 fl. OZ. $2.00

8 fl. OZ. $1.50

5 fl. OZ. $1.25

4 fl. OZ. $1.00

Half of three. $1.95

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$7.30 ea. ppd. No C.O.D.'s please

GINA & SELMA, Inc.
Dept. HG3, 1648 Lexington Ave., New York 21, N. Y.
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.

A country kitchen could be the place for the mail rack shown here. Made of solid pine finished in honey tone, it is fitted with a half-round fruit bowl. The family will be pleased with this decorative accent. Over-all size: 12" wide x 19" long x 5" deep. $11.95 postpaid. Order from Greenbaum Brothers, 101 Washington, Paterson, New Jersey.

The shining hours are the ones marked by a sundial so of course you could not depend on it to make a commuter's train. However, it is a decorative garden accessory everyone loves. Shown is one made of cast aluminum finished in black. The numerals are polished, silver-color aluminum. 10" in diam. $5.95 ppd. Cape Cod Capola, N. Dartmouth, Mass.

The bride and groom will cherish the pair of champagne glasses shown here. Made of fine crystal, each glass is decorated with hand-etched entwined hearts and Cupid's arrow. Each hollow stem is tied with white satin ribbon decorated with lilies-of-the-valley. Sentimental old marrieds will love a set. $6.50 ppd. Susan Smith, Carpentersville, Illinois.

Staffordshire China is eagerly collected. Shown here is a pair of dogs made from the original, two-hundred-year-old molds. The coloring is traditional: cream body decorated with a yellow collar and chain, with charcoal markings. You will be delighted with the size of these dogs: 10" x 4". $9.95 plus 75c the pair. Here's How, 27 E. 22nd St., New York 10.
CENTURY OLD BEAUTY

Ladies’ Over the Arm Bag

Manufactured by us of high grade glove tanned leather. Suitable for sports or dress. Handle adjustable in double thickness with zipper closing. Colors: Navy, Red, Beige or Cream. Size: 15” x 11” wide with 27” belt. Price $8.90 postpaid, in ladies’ 100% Leather Luggage Tax.

L. L. Bean, Inc., 60 Main St., Freeport, Maine
Mfrs. Fishing and Camping Specialists

The travel kit you need for your spring trip is the pack shown here. Case is made of plaid design plastic trimmed with leather-like binding. It holds an electric coffee maker which boils water quickly and percolates the brew. Two cups, saucers, spoons and containers are included in kit, $10.75 plus 75c. Order from Fraser’s, 912 Broadway, Tacoma 22, Wash.

The smoke house shown here is designed to hold a carton of your favorite cigarettes, not your fat hams and sides of bacon. It is designed like the old fashioned smoke house of California redwood rubbed to a smooth finish. Use it to hold either king or standard size cartons. 13” high. $2.98 plus 25c. Foster House, HG, 430 South Jefferson, Peoria, Ill.

In the country you will wear this attractive dress to the supermarket, to the railroad station, to the country club. It comes in a good choice of fabrics: denim (in navy or faded blue) and chambray (in Cadet blue). Sizes: 10 through 20 ($10.95) and 22 to 44 ($12.95). Postpaid. Order from Western Classics, Dept. HG3, Box 4035, Tucson, Arizona.

A fine atlas should be in every bookcase, in every library. Here we show one designed like a book. It is fitted with removable maps of the United States, Canada, Asia, Africa, Europe, North and South America, Australia, Pacific Islands, Europe. Each is 50” x 33”, a perfect size to hang, $9.75 for case and nine maps. Terry Elliott, 135 E. 44th St., N. Y.

Slip-cover your flower pots with lace-jackets. We show here a set of covers made of flexible polyethylene which are designed to fit both 4” and 5” flower pots. Easy to clean (soap and water does it), the covers button neatly to put on or take off. Cover: white only, $1 pdd. for three. Glasscraft Department HG, 920 Chicago Avenue, Evanston, Ill.
Nothing “begins” a beautiful room like a Bigelow

Here’s a woman doing something every woman longs to do—she’s redecorating. She is thinking of her home so she has made this wise decision—to start with a Bigelow.

Bigelow’s lovely patterns and colors will help her achieve the decorative scheme dear to her heart.

And Bigelow carpet will bring her room such lasting comfort. Its deep, soft pile will cushion footfalls, soften voices. Her children will run and play in greater safety. The new Bigelow colors and designs are at your Bigelow retailer’s showroom. See them soon.

It’s so easy to own a beautiful, soft-piled carpet by Bigelow. For instance—you can completely carpet an average-size room with this lovely all-wool Andante broadloom for about $4.20 a week.

Bigelow

fine rugs and carpets since 1825
the smartest move you can make...

Change to Vogue Patterns.
Use the modern pattern that is printed and perforated. Always the smartest, now the easiest with no margins to cut off.

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Vogue Pattern #S-4764
Available at leading department stores and
You'll love the luxury and long wear

Du Pont Nylon brings to upholstery

You expect and get long, long wear and easy care with upholstery of Du Pont nylon. Wonderful news, too, is the wide, wide range of rich decorator colors—lustrous new designs, interesting textures Du Pont nylon brings to upholstery. This Spring, you'll find fashion-right nylon fabrics for every chair, sofa... styled for every decorating scheme. See beautiful new upholstery fabrics of Du Pont nylon at your favorite department or furniture store... or ask your decorator to show you samples.

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So Beautifully Styled... So Wonderful To Own!

The All New

**FLEX-AIRE® HAMPERS**

**fashioned by FLAMBEAU**

THE ONLY CLOTHES HAMPERS MADE ENTIRELY OF COLORFUL, LIFETIME PLASTIC

THE NEW HAMPER THAT BELONGS IN YOUR HOME!

“Fashioned by Flambeau” of colorful lifetime plastic, Flex-Aire hampers are a joy to own! The lovely, casual lines blend with any room setting. It’s “at home” in any room... the bedroom, hallway, bathroom or laundry room... because it’s as beautiful as a fine piece of furniture.

So wonderful to own, too, because the Flex-Aire offers features never before found in any other hamper—metal, wood, or wicker. A Flex-Aire hamper cannot snag the sheerest clothing, nor mar your floors or walls.

Two styles, both in base colors of Mocha or Smoked Pearl, with tops of Carnation, Cerulean Blue, Citron Yellow or Mist Green. Remember, these colors are permanent, because the plastic is colored clear through. No refinishing needed, with Flex-Aire!

**THESE IMPORTANT FEATURES ARE NEW IN THE FLEX-AIRE HAMPER**

- Will not break, crack, chip or dent; no nails, screws, glue or welds to loosen or break.
- Unharmed by damp clothing... even wet towels; impervious to corrosion from acids or alcohol.
- Washable with any household detergent; will not absorb odors.
- No sharp corners... can never mar floors or walls... nor snag the sheerest clothing.
- Lightweight—weighs half as much as ordinary hampers.
- Well ventilated—air flows completely through hamper.
- Rounded—snag-proof corners.

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The new age of lighting is here!

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Give your home a lighting convenience never dreamed of before! That is...before LUXTROL.

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by Dorothy Draper:
an important chest,
shown here three-in-a-row.

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

**Decorative panels** for a wall, for a door, for a head board: the beautifully modeled fruit panels shown here. Cast in a high impact resin base composition, the panels are finished in a lustrous gold color. Try using them on either side of a wall clock to achieve a well balanced effect. A pair is $3.95 ppd. Down's, 816 University, Evanston, Illinois.

**Pottery pots** from Puerto Rico make fine oven-to-table ware. The decorative ones shown here come in three sizes: individual ($1.75 each); one quart size ($6.95 each); two quart size ($9.95 each). Colors: turquoise, oyster or a combination of terra cotta and black. Ppd. Order from Puerto Rican Pottery Company, HG3, 520 Fifth Ave., New York.

**Collectors** will welcome the zany salt and pepper set shown here. Designed like benevolent owls, the set is made of high glaze ceramic decorated in North American owl colors: tan, brown and taupe. Mortarboards are black, horn rim glasses are set with fake "diamonds." $1 pdd. the pair. Order from Helen Gallagher, HG3, 413 Fulton St., Peoria, Ill.

**A bold accent** for a pretty wrist: the gold-plated king size charm bracelet. The dangles include a Leprechaun, a clover, a French coin, a heart, a set of bells, a horse hoof, a hammer, and the numeral 13. All are attached to a handsome links chain, all are plated in 14K gold. $3.95 ppd. Tax included. Mansfield House, 3 Coenties Slip, N. Y.

**Famous Monte Carlo Stainless Steel Steak Knives**

Nationally advertised at $2.00 each

Finest Korium Steel!

33c First Quality!

In lots of 3 or more

Gold and Ivory Hue Handles!

First Quality Steak Knives advertised in "House Beautiful" at $2.00 each. Our price—only 33c! All brand-new, first-quality knives!

From Importer to You!

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, roast, etc. Handles in beautiful design of autumn leaves in rich color of Gold, handsomely embossed on back.

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RUSH Monte Carlo steak knives by me. If not delighted after 10-day home trial, I return them for full and prompt refund. Payment enclosed. Send prepaid. Send COD, plus postal charges.

Send 3 for $9.95
Send 12 for $35.00, with free cake & pie server.

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Handcrafted of gleam-slit, smooth, washable calfkin, they strike your feet and make walking a pleasure. Built-in wedge heel, 5 lovely shades, white, natural, turquoise, red, trimmed with intriguing disc-wheel head design. Sizes 3 thru 10, narrow & medium, 1/2 sizes too, $5.95

Matching clutch bag, 9" x 6 1/2:" $3.95

Special Price for Moccasins & Bag $8.95

Satisfaction Guaranteed.

Send check or m.o. for C.O.D. and $1 deposit.

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How about native, handmade Puerto Rican tumblers in soft, rich glazes? Delight your friends (and yourself) by serving your refreshing, tall, cool drinks in these beautiful pottery tumblers made in the Caribbean.

**NEW ALPACA WOOL** for modern furnishings. Good for sweaters, hats, scarves, gloves and sweaters.20% Alpaca, 80% Virgin Wool. Knit in a range of colors.

**ORDER FROM**: Helen Gallager, HG3, 413 Fulton St., Peoria, Ill.

**SHIPPING ADDRESS**

MARCH, 1957

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The **J. Berlé DELINEATOR®**
is more than a bra... it delineates your figure, brings back contours of youth that tend to disappear with the years. Once you have experienced its heavenly comfort, you'll never be satisfied with any other. Style, beauty and comfort are combined in the Delineator.

From $17.50.
Consultation welcomed.

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No two figures are alike

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tips are white. This is the space
saver which you can hang in many
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terry cloth Mopper. Slip into the
voluminous folds of this spanking
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has a large pocket, a wrap-around
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A barefoot girl will wel­
come "Gartee." It is a pretty
and practical device designed for
you to use when you wear a girdle
but no stockings. The set of foam
rubber round garters are fitted
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This is a boon for summer. $1 ppd.
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ability. You will receive your results in the
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as delicate as a butterfly kiss with a lovely
iridescent glitter that gives a happy look
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CRYSTAL
BOBECHE S
choose from
8 glamorous
styles

These lovely, inexpensive wax­
tapers will give the best illumi­
nant in table glamour you've ever
made. Slip down the wick; put the candle to catch the candle-drip, and save
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crystals, glitter with the flash of
the candle flame above. Each bo­
beche is 3" across with a 3/4
opening for candles. Perfect too
for candoliers, sconces, chande­
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Imaginative wall silhouettes to complement
your good taste. Handcrafted in metal with
wooden frames in your choice of black, gold
ble assefs add up to impressive wall decor.
ing, each measures 8" x 20" high. Their nota­
for white, the 4 exotic flower arrangements
represent the 4 seasons. Equipped for hang­
imaginative wall silhouettes to compiement

IN THE MODERN TRADITION
Imaginative wall silhouettes to complement
your good taste. Handcrafted in metal with
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A SPECIAL GIFT
for a very special child. Hand crafted
of fine quality ceramic, figures and names
are hand painted under glaze and will
not wear off. Mag is 7¼", plate 8" in
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set walls to dancing
Set a melodious mood in any room with Mu­
tical Master-pieces. Distinctive decorations
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combo is tops with "tune-age" record fans.
Fiddle is 19" long, other instruments about
12" All pieces separate. Arrange them as
you wish for decorative effect. Made of
light-weight black plastic. May be
painted any color—gold, pink, etc.—If you
wish. Complete set, ppd. only... $2.25
Order by Mail. Guaranteed to Please!
No C.O.D.'s Please.

GLASSCRAFT
920-G Chicago Avenue
Evanston, Illinois

Wise old owls make amusing
hearth decoration. The cast­
iron pair shown here is finished in
rust-resistant satin black. And
the eyes are truly owl-like because
the yellow cornea and the black
iris are translucent! Over-all size:
14" x 14". $14.95 postpaid. Order
from Tennessee Chromium Plating
Company, Dept. HG3, 206
Louise Ave., Nashville 5, Tenn.

Headboard for the box
spring, for the cut-down bed, for
an out-of-date headboard. Made
with a hardwood frame finished in
pine, maple, mahogany or walnut,
it has an upholstered panel fin­
ished in muslin. A pillow is con­
elsed in the panel. $16.95 for
twin (23" x 41'); $19.95 for
double (23" x 56'). Exp. coll.
Yield House, N. Conway, N. H.

"Lectro-Start" should be
standard equipment for the bar­
bbecue grill. Just plug it into AC
or DC circuit, rest it on the char­
coal bed and it will start a quick,
clean blaze. And it will not add a
strange flavor to the meat as kero­
sene or kindling often does. Made
of stainless steel, it can be used on
any grill. $4.95 ppd. From Miles
Kimball, 100 Bond, Oshkosh, Wis.

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and intensely interesting.

NEW YORK SCHOOL OF
INTERIOR DESIGN
29 East 72nd St, New York 21, N. Y.
AROUND

Brass beauties: the tall slim pepper grinder and the matching salt mill. Important enough for any occasion: a festive buffet or a wedding gift. Made of the finest solid brass, each is about 6" high. And the set wears a modest price tag, $8.95 postpaid. Federal tax included. Order from Ward Phillips Company, Department HG3, Carpentersville 3, Ill.

Day and night this lawn marker is visible. Made of sturdy aluminum, it is 2' high and fitted with two aluminum plates. The large one (18" x 2 1/2") will take any name up to 17 letters; the small one (7" x 2 1/2") will take six letters. Background is black, letters and numbers are white. $4.95 ppd. Spear Engineering Co., 291 Spear Bldg., Colorado Springs.

A Hummel Madonna and a small court of angels make a pretty group for the devotional niche. The 11" ceramic Madonna comes in two finishes: chalk white ($4) or hand-painted in pastel tints ($6). Angels: six white ones are $7.50; six tinted ones are $12. Add 25c for postage. Order from Hildegard Studios, HG3, 597 Farmington Ave., Hartford, Conn.

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From the jug which this little fellow tilts tints water can flow to bring song birds to your garden. Made of Pomegranate Stone, 33 1/2" high, 25 1/2" wide, $82.50. Also available with concealed circulating pump, $105.00. Prices F.O.B. N.Y. Many new garden ornaments, some priced at only a few dollars, are shown in our 1957 Catalog (10 cents, please for mailing). Visit our galleries.

ERKINS STUDIOS
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Where Birds Can Bathe
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Make it easy to find and follow your driveway!
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Portugal when all are to be sent to
one address or to two.
A beguiling pair of china dishes are the Norwegian plates shown here. The white background has a faint blue tint which sets off the deep blue design of the two happy bicyclists, the decorative border. Use these for wall decoration, for ash trays, for candy dishes. Each is 5'' square. $1.95 ppd. for one; $3.50 for two. Taylor, HG3, Wayne 2, Penn.

Eagle in Flight. This exquisitely modeled bird is made of cast aluminum finished in flat black paint. Generous in size (18'' x 18'' over-all), it is the perfect ornament to hang on a paneled wall, on a brick or masonry terrace. We saw one above a fireplace in a man's study. The effect was handsone. $12.50 ppd. Hagerstrom Metalcraft, Wheeling, III.

An antique brooch was used as the model for this pretty reproduction. Made of gold-plated metal it is a swirl circle set with tiny rhinestones and fake pearls. When you wear it as a lapel pin most people will think that it is an heirloom. About 1 1/4'' in diameter. $2.95 postpaid. Tax included. Order from Aimee Lee, HG3, 545 Fifth Ave., New York.

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Just one push of the radish on this ingenious little plastic device and like magic—a perfect rose of a radish! QUICK, SAFE, AUTOMATIC...Easy to clean! No sharp knives. Now you'll have time for decorative radish roses on every relish plate you serve. ROSEBUD RADISH MAKER only 50c, postage paid. Guaranteed to please or your money back! Order direct by mail from Sunset House, 802 Sunset Building, Hollywood 46, California.

TOO

A Truly Unusual Easter Gift
An Easter Egg of sparkling sugar—elaborately decorated as a birthday cake. Child peers thru window and sees your (or his or her own) picture. These fascinating treasures—now nationally renowned—will keep forever. About 7'' long. Send snapshot (your own or the child's face or figure) that can be trimmed to fit a 2'' x 2'' space. Black or color. Individually hand made and decorated. Order and snapshot must be received by April 6th to insure delivery before Easter. Postpaid, $2.95. EILEEN McDANAL 1251 S. Jackson St., Denver 10, Colorado

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Remove stubborn surface spots
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MARCH, 1957

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No more crushed out of shape hats. At last a smart, economical and durable Hat Box Set finished in a tan linen weave, has a front window which opens outward from the bottom making it easy to remove and replace hats without taking hat box off the shelf. Easy, roomy box measures 18'' x 13'' x 7'. With 60 mesh or "ladies", it's a necessity for a neat closet. Order No. C456.

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Just one push of the radish on this ingenious little plastic device and like magic—a perfect rose of a radish! Quick, safe, automatic...easy to clean! No sharp knives. Now you'll have time for decorative radish roses on every relish plate you serve. ROSEBUD RADISH MAKER only 50c, postage paid. Guaranteed to please or your money back! Order direct by mail from Sunset House, 802 Sunset Building, Hollywood 46, California.

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SHOPTING

Hand-carved birds add great charm to an arrangement of branches, leaves or flowers. Shown here is a flock of six small birds which range in size from 1½" to 3". Each is beautifully modeled, each is hand-colored. A set would make an excellent gift for a garden club member. $1.25 postpaid. Huss, 800 North Clark Street, HG3, Chicago, Illinois.

A new switch on an old plate has charming results. Shown here is a Staffordshire soup bowl which has been rejuvenileated into a giant size ash tray. Made from old molds, this plate comes in the Tongtin pattern in plum, pink, brown or blue on white, or with full color English game birds on white, $2.50 for one, Ppd. Seth & Jed, New Marlboro, Mass.

Addition for the bathroom: the lace-like metal shelf. It is a sturdy appointment which will hold bottles and jars. Made of metal finished in one of three colors: white, black or gold. Overall size: 18" x 18" x 4". You can use it, too, as a spice shelf in the kitchen or pantry. $3.95, add 35c postage. Laurie & Co., HG3, 507 Fifth Avenue, New York, 17.

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COMPLETE WITH HARDWARE
ADJUSTABLE TO FIT ALL
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- "Reverso" install-yourself doors fold silently on aluminum track—nylon slides.
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Put an end to constant packing and unpacking with an Easy-Gio-Traveler. Everything in drawers...organized...easily accessible. Order instead of disorder! Light as a feather to carry, occupies little space, yet holds a great deal. Comes with a sturdy, washable, water­proof carrying case and handle for traveling. Upon arrival the cover is removed to unveil a beautiful chest of drawers that not only blends with, but compliments all surroundings. It is completely washable!

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Make perfect curls every time with this new AUTOMATIC HAIR CURLER! Your curls are softer, more natural, last longer. Just put strand in slot. Push handles together for forward curl—push handles apart for reverse curl. That’s all there is to it! Fast and easy for every day use...wonderful for home permanents. Guaranteed to do the job or your money back! Only $2, postage paid. Order AUTOMATIC HAIR CURLER direct by mail from SUNSET HOUSE, 821 Sunset Building, Hollywood 46, Calif.
AROUND

Westminster chimes
make the handsome electric clock shown here a choice timepiece.
Adapted from an English bracket clock (circa 1700), it has a beautifully ornamened dial, a polished mahogany case, a full Westminster chime which marks each quarter hour. 11" x 14" x 5 1/2".
\$79.95 plus tax. Ppd. Morton Clock, 1318 Pine, Highland, Ill.

World travelers will welcome the newly designed passport case shown here. Made of Morocco leather (red, brown, black), it is large enough to accommodate airplane tickets and traveller’s checks. Passport pocket has an open window to display your name. 7 1/2" x 4 1/2", \$9.85 ppd. including gold stamped name. Jouzz, 46 Pondfield Rd., Bronxville, N. Y.

A serving piece which might excite your imagination is the one shown here. The chintz-ceramic dish is finished with a high glaze and is perfect to use for pate, for curry or for your colored Easter eggs. The hand-woven reed tray (10" x 13") and the fruitwood spoon are included with blue leather—cherry or pine finish—\$8.95.

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is new... freshens up every room, over­ comes pet, tobacco and other unsightly odors. Makes your vacuum smell nice.

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Old-time tavern comfort for your bar or kitchen counter. A rugged stool made literally for generations of service. Solid birch with hand-woven fiber rush seat.

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LOVE BIRDS are exquisite miniature birds in animated colors speaking with a starched glass. Seven 3/4" x 5/8" Bird Clips in gift box.

Set of 7 Love Birds and 8 Skitter Pins in ona satin-lined gift box of clear acetate.

RAJAH ENTERPRISES Dept. KA, Palisade, New Jersey

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SET SCALE by turning knob on end

READ EXACT MILEAGE shown by pointer thru magnifying window

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Comfort afoot in fashion-right

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Foot fetishists that are exquisitely comfortable. Hand-finished genuine elk or moosekin with built-in wedge heel and leather sole make walking a delight. Hand-crafted with authentic Indian designs. Exciting colors—Chiveuil, Turquoise Bead, Palomino Gold or White. Adult sizes 1-14.

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• Direct-to-You Prices. 30% to 55% Savings
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LION HEAD TOWEL RINGS

in solid brass are unusually smart decor for your bathroom. Cast Lion Head has a distinctive touch of elegance is yours for only $10.95.

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 Cloth peek-a-boo over fringe
 Fine mold applied here

BURNS TRASH SAFELY OUTDOORS!


ALSTO CO., Dept. HG-7, 4007 Detroit Ave., Cleveland 15, Ohio.
AROUND

Amethyst glass is highly prized and not easy to find. We show here a pair of footed compotes made with amethyst bowls (5½” in diameter) fitted to clear white crystal pedestals. Over-all height 3½”. These charming pieces are perfect to use on the sideboard, a serving table, a lamp table. $5 the pair plus 25c. From Page & Biddle, Haverford, Pa.

The Holy Season of Lent, this year, starts on March 6th. To make your Lenten meals more appealing we show this Majolica tureen. Beautifully finished in a high glaze, the tureen is hand decorated in natural color. Use it for savory chowders and fish stews. 15” x 7”, it holds 6 pints. $11.95 complete with ladle. Jennifer, HG, Great Barrington, Mass.

Buy of the season: the three-piece cast iron set of garden furniture shown here. One settee (37” x 28”) and two chairs (each 28” x 12”) are modestly priced at only $.52.50 either unfinished or finished in natural color. Use it for the terrace or office. The mural YOU want, any color is executed in rust-resistant satin black. And the eyes are truly owl-like because the yellow cornea and the black iris are translucent! Over-all size: 14” x 14”. $14.95 postpaid. Order from TENNESSEE CHROMIUM PLATING CO.

WISE OLD OWLS

make amusing hearth decoration. The cast-iron pair shown here is finished in rust-resistant satin black. And the eyes are truly owl-like because the yellow cornea and the black iris are translucent! Over-all size: 14” x 14”. $14.95 postpaid. Order from TENNESSE CHROMIUM PLATING CO.

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MARCH, 1957
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make every meal interesting whether you're serving hamburber or filet mil­
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productions of early America maps will fascinate family and friends long
after the food is eaten. In parchment
color and plasticized for long wear, this
set of 8 assorted mats makes a nice gift.
Maps include the U.S., New England; Texas:
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This rubber covered device is
3½” x 3½”, just large enough
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cover an ordinary cigarette.
Like a magic wand, simply
slide it over eyes. Re-usable.
$1.25 pdd.

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eat, where you stay, etc. A
handy notebook with in­
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TRY THEM FOR TIRED EYES

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Farms in Damariscotta, Maine, is
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food spreads: crab, lobster, clam,
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the six 2½-ounce tins come pack­
egged with an old fashioned school
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board. $4 pdd. complete. Salt­
water Farms, Damariscotta, Me.

Walk on a cloud or walk
around your bedroom, dressing
room or both in the foam scuff
shown here and you will have
the same delightful experience.
Light as a feather, these slippers
are washer in the machine or in
the hand basin. All pastel colors
and white. Small, medium and large
sizes. $1 pdd. the pair. Jolan.
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"Jewel basket" is the fit­
ting name given to the crystal
chandelier shown here. It is a
brilliant and faceted jewel made
of hand-cut and hand-polished
crystals. It will add beauty to
any room in which it is hung. Over-all
size: 15” high x 8” in diameter.
$29.50. Express collect. Order
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money at home with a typewriter.
We show here a Remington Rand
machine which can be bought on
an easy payment plan ($1 down
and $1 a week) or can be bought
outright ($129). Whichever way
you buy it you will receive a book
entitled "How to Make Money at
Home." Ppd. Sloane & Peters, 318
Market, Newark, New Jersey.

Cowichan squaws in Brit­
ish Columbia make sweaters like
the one shown here. They shear
the wool, hand-roll the yarn, hand-
knit the sweaters. Unbleached
white wool is used for the main
part, natural brown and black
wool for the designs. These are
treasured by sportsmen and wom­
1311 NW 21st, Portland, Ore.
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Ask any horse.
He'll tell you a house with children needs carpet or rugs nearly as much as it needs a refrigerator or stove.
First—because rugs and carpet have an almost child-proof beauty. They stay lovely under abuse that would make another floor covering look scuffed and shabby.
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Finally, carpet spreads a blanket of quiet—makes walking or sitting more comfortable... cuts loud noises down to small ones.
Carpet adds so much to family living, yet costs so little. With your store's budget plan, you can put room-size rugs in two rooms for about the same monthly payment you'd make on a new TV set.
Wall-to-wall carpet is just slightly more.
Why not see the lovely new colors and textures at your store today?

For your protection, be sure that the rug or carpet you buy is backed by the knowledge, the facilities and the integrity of an American manufacturer. Look for the label of:

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HARDWICK & MAGEE • HIGHTSTOWN • HOLMES • KARASTAN • LEES • MAGEE • MASLAND
MOHAWK • PHILADELPHIA CARPET • ROXBURY • SANFORD • ALEXANDER SMITH
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Home means more with carpet on the floor—more comfort • quiet • safety • beauty • easier care
Decorating is a delight if you choose coordinated fabrics in Chromspun acetate! You'll find it so easy to pick a beautiful blend or match… and Chromspun colors are locked in against all normal fading hazards.

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Whether it's the magnificent Americana or your own home-sweet-home... Eastern makes the rods that make the window. Have you ever “dreamed up” wonderful window treatments... only to despair of finding the right rod? Next time you dream, ask for Eastern. You'll discover a rod tailored to every type, every size, every shape of window... a rod precision engineered for the sheerest of curtains or the most voluminous of draperies. That's why famous public buildings the world over choose Eastern. That's why you will choose it, too. Insist upon Eastern... America's most versatile line of curtain and drapery hardware... at your favorite department, hardware or variety store.

Eastern's exclusive Duotrax Traverse Rod is actually two tracks in one rod. Right and left draperies ride separately, smoothly... won't jam or stick. Ideal for wall, casing or ceiling. Extensions to 200 inches.

Cafe curtains are the vogue, and Eastern has the rod. Its name, Lok-Seam. Its claim to fame, far stronger than any other... won't sag or twist ever. Brass, white or black finish. Extensions to 120 inches.

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Makers of drapery hardware of every kind and fine venetian blinds
Springtime Feature Values

Your opportunity to SAVE on newest furniture fashions

Bring the spirit of spring into your home right now with the sprightly new-style “Carmel Group” of living room furniture by Kroehler! Everything about it is the accent on NEW!

Definitely here is the new slender look of loveliness...new fashion tailoring...new decorator fabrics and colors...blended with comfort beyond compare! Furniture with a built-in future...Plus-Built for lasting enjoyment. See it now! SAVE with these outstanding pre-spring Kroehler values!

SPECIAL LIMITED TIME OFFER

The “Carmel Group” as shown in boucle metallic texture or 100% nylon fringe:
- Open-end sofa, each $119.50
- Quarter circle, $135
- Twin-sectional sofa, each: $115

Also available, not shown:
- Sofa, $159.50
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- Sleep-or-Lounge, $289.50

Foam rubber cushions at extra cost. Low budget terms at most Kroehler dealers.

For lasting luxury, comfort and beauty Kroehler brings you these 9 PLUS-BUILT lifetime features

1. “Unit-Built” Frame
2. Interlocking steel foundation
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6. “Uni-lock” assembly plates
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From KROEHLER...world's largest furniture manufacturer

World's Largest Furniture Manufacturer
Permaglas® the glass-lined water heater with C.F.P.
outlasts all others

Permaglas® lasts 55% LONGER than the average of all brands tested!

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An independent research laboratory conducted accelerated life tests of seven nationally-advertised glass-lined water heaters. Certified results shown above prove beyond question that Permaglas outlasts all others!

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A. O. Smith’s experience gives you superior glass lining... with the added “Plus” of “Controlled Fusion Process. Glass and steel are fused together permanently, to more perfectly combine the corrosion resistance of glass with the strength of steel. Only Permaglas gives you the added protection of “C.F.P.”

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<table>
<thead>
<tr>
<th>BRAND</th>
<th>Unretouched Microphotographs of Test</th>
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<tr>
<td><strong>A.O. Smith Permaglas®</strong></td>
<td>NO METAL EXPOSED TO CORROSION</td>
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<tr>
<td><strong>COMPETITIVE BRAND A</strong></td>
<td>Moderately Eroded METAL EXPOSED</td>
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<td><strong>COMPETITIVE BRAND B</strong></td>
<td>Severely Eroded METAL EXPOSED</td>
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<td><strong>COMPETITIVE BRAND C</strong></td>
<td>Badly Eroded METAL EXPOSED</td>
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<td><strong>COMPETITIVE BRAND D</strong></td>
<td>Moderately Eroded METAL EXPOSED</td>
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<td><strong>COMPETITIVE BRAND E</strong></td>
<td>Badly Eroded METAL EXPOSED</td>
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<td><strong>COMPETITIVE BRAND F</strong></td>
<td>Moderately Eroded METAL EXPOSED</td>
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**International Division, Milwaukee 1, Wisconsin**
Licensee in Canada: John Inglis Co., Ltd.

makers of famous Permaglas® heating and cooling... Burkay commercial water heaters
A touch of magic for the cocktail party is the serving bowl shown here. It is made of obi wood, which is also used to make voodoo drums. You will bewitch your guest if you serve tempting appetizers in this handsome bowl. Natural light wood or mahogany color, 9" x 3", $1.95 for one; $3.45 for two. Postpaid. Jeff Elliot, Dept. HG3, Flushing 52, N. Y.

The switch plate will be the focal point of your hallway if you make use of the clever planter shown here. Made of natural finish wood, it is fitted with a plastic-lined trough for plants or flowers and a small shell for small ornaments. 8½" x 5", it comes for single or double toggle. $1.98 ppd. Order from Florida Gifts & Gadget, 1356 Main St., Sarasota, Fla.

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Exciting game! Takes the place of $50 table tennis set. It’s really fun! Special light ball travels more slowly than ping pong ball—long rallies are equal. It’s portable—sets up in a minute. Full court mark. Only $2.98 ppd. Send to WAMO INFO. CO., Box 135-A, San Gabriel, Calif.

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wood drapes

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CHOCOLATE woven with white, black, brown and gold.

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HOW TO ORDER... for proper fullness, add 50% to the width of window to be draped. For example: if the window is 8' wide, add 50% or 4', making a total of 12' of drapes. To alter heights, simply cut off with scissors. No hemming or binding is necessary.

DRAPES (already taped for traverse rod hooks)

<table>
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CAFÉ CURTAINS (already looped for any rods)

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Restores Liveliness. Body to Thin, Misbehaved Hair—at Once!

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**HAIR & SCALP**

Treated Hair— at

Before Liveliness. Body to Thin, Misbehaved Hair—at Once!

Remarkable device, once the hair... ships, thigs, knees, hips

Remarkable device, once the hair... ships, thigs, knees, hips

Remarkable device, once the hair... ships, thigs, knees, hips

Remarkable device, once the hair... ships, thigs, knees, hips

Remarkable device, once the hair... ships, thigs, knees, hips

---

**SMALL REPRODUCTION**

of the old fashioned toilette accessory: the wash-stand pitcher and bowl. Shown here is a pitcher 6" high and a bowl 7" in diameter which you might use as an ornament or as serving pieces. The white high glaze pottery is embellished with bas-relief. $3.50 postpaid. Yankee Workshop, 59 Brinfield, Sturbridge, Mass.
AROUND

1957 to 1981 is the scope of the calendar attached to this key chain. About the size of a silver dollar, the calendar has a gold-plated dial marked in black. You can make dates with accuracy for the next twenty-four years. It is a fun gift most men will enjoy. And it is modestly priced at only $1 ppd. $5 for six. Sunset House, 81 Sunset Blvd., Hollywood 46, Cal.

Hard wear seems to improve the oil-treated leather oxfords shown here. Your youngster's feet will keep dry and warm, too. Handmade in Maine by expert leather craftsmen, these shoes are perfect for growing feet. $5.95 in children's sizes 6 to 13; $6.95 in youth's sizes 1 to 5. Postpaid. From the oil-treated leather oxfords names (yours and your husband's). Please print the name. Shown here is a box of twenty bars of fine Castile soap (each is 2 1/2" x 4"l which come marked with your name. Small luxury. You ran afoul to have your hand and bath craftsmen. Lighter craftsmen. Your youngsters feet will keep dry and warm, too. Your hand and bath craftsmen. Lighter craftsmen. Your youngsters feet will keep dry and warm, too. Your hand and bath craftsmen. Lighter craftsmen. Your youngsters feet will keep dry and warm, too. Your hand and bath craftsmen. Lighter craftsmen. Your youngsters feet will keep dry and warm, too. Your hand and bath craftsmen. Lighter craftsmen. 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**Early American**

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![Image of a toy chest bench]

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Flagstone terrace is important part of this southern house. Living room has direct access to porch, other rooms reach the terrace (it runs length of house) through center hall doorway.

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WINES OF BORDEAUX

PART II

By James A. Beard

As we pointed out last month, admirers of the wines of Bordeaux tend to become single-minded, not to say opinionated, and their pronouncements may confuse the uninstructed. There are literally thousands of vineyards in the Bordeaux region. How can the inexperienced American shopper tell one bottling from another? The French have "rated" many of the wines in a way that helps the shopper once he becomes familiar with the rating plan. Here is the system:

About 100 years ago the vineyards of the Médoc and Sauternes and one vineyard in Graves—Château Haut-Brion—were classified according to quality. The classifications are called "growth." Each wine from a classified château in Médoc or Sauternes carries on its label the words premier cru (first growth) or second cru (second growth), and so on to the fifth growth.

This classification is a general guide to quality, but only general. In the last century some château wines have improved considerably. So it is not unusual to find a really good claret listed as a fourth or fifth growth.

Among second growth vineyards of Médoc are several that are particularly outstanding. Château Mouton-Rothschild, owned by the Rothschild family for generations, produces truly great wine. It is located next to Château Lafite and Château Latour, and presumably the soil is very similar. A fine second growth near Margaux is Château Las-combes. A few years ago, under the leadership of the wine expert and importer Alexis Lichine, a group of Americans bought Las-combes. Since then, through Lichine's supervision, the wine has steadily improved until it is now exceptional. Lichine also heads a group that owns a fourth growth vineyard producing a delightful wine: Château Prieuré-Lichine.

Other second growths worth looking for are Château Léoville-Las-Cases, Château Léoville-Poy-ferré, Château Pichon-Longueville, Château Grand-Larose and Cos d'Estournel.

Among third growths, certainly Château Palmer, Château Calon-Ségur and Château Boyd-Cantenac are excellent. I have sometimes found Château L'Issan and Château Kirwan to be very good.

Interestingly enough, there are some famous names among the fourth growths. For example, Château Beychevelle is sometimes remarkable. M. Achille-Fould, the owner of this lovely château, gives great attention and care to the production of his wines. Château Talbot and Château Branaire-Ducru are excellent in good years.

Among fifth growth wines are two that are delightful at their best: Château Lynch-Bages and Château Cantemerle. M. Dubos of Cantemerle keeps very careful (Continued on next page)
This unique "three-in-one" finish penetrates deep into the wood combining the color of a stain with a lustrous wax finish to bring out the lustre and subtlety. But they suffer only by direct comparison with their great neighbors. On their own they are wonderful.

Wine drinkers argue over which is the best wine from St. Emilion. Some vote for Château Ausone, others for Château Cheval-Blanc. Both are considered first growths, although no wine from this region is officially classified. I feel that Château Cheval-Blanc is consistently outstanding, unquestionably one of the great wines of France.

Other excellent vineyards in the district are Château Canon, Château Figeac, Château Pavin and Château Ripeau. Last winter I tasted no fewer than 12 different vintages at a dinner at Château Ripeau, a memorable experience.

This small section near St. Emilion boasts two fine vineyards. Château Pétrus produces outstanding wine in good years. Château La Conseillante, which borders on St. Emilion's famous vineyard, Cheval-Blanc, is excellent.

This district surrounds the city of Bordeaux and is the home of the original claret beloved so long ago by the English. Its great wine is Château Haut-Brion, probably the most widely known of red wines, and among the costliest. Its reputation is of long duration. It was praised by the 16th century English poet Dryden and by Daniel Defoe, author of Robinson Crusoe. The great diarist Samuel Pepys made entries in his notes concerning "Ho Bryon." When the wines of the Médoc and Sauternes were classified 100 years ago, Château Haut-Brion was included as a first growth, although being a Graves it was really not eligible. It is a very great wine, good even in poor years.

It is this same château that produces Château Haut-Brion Blanc. According to a popular anecdote, Haut-Brion Blanc originated because the château owner wanted a sweet dessert wine for himself and sent for vines to Sauternes, the area famed for rich dessert wines. But when the grapes grew in the soil of Haut-Brion, they did not produce a dessert wine. The result was a dry table wine. It has delicate bouquet and delicious smoothness. It is rare and hard to find, but should you come upon a bottle, buy it. Be sure you drink it young.

About a dozen vineyards in this district include the word "Haut-Brion" in their names. Château La Mission-Haut-Brion is an excellent red wine. A fine red comes from Château Pape-Clément, founded by the same Pope who was responsible for the fame of Château-neuf-du-Pape in the Rhone valley.

Other fine reds are labeled Domaine de Chevalier and Château Carbonnieux. One of my favorite recollections is a pre-luncheon wine tasting at Château Carbonnieux. We had a selection of vintages of the white wines served with a platter of fresh oysters, and this was followed by the fine vintages of red wines served with thin slices of buttered bread topped with peeled fresh walnuts—a perfect complement.

When I was in my teens, I thought a good bottle of white Graves was the finest choice one could make among white wines. I know better now. Aside from the unexpected Château Haut-Brion-Blanc white Graves wines are too sweet to be served with meals. Even Château Olivier, which many people regard as "dryish," is too sweet for my taste. The rest of the whites from this district lack the richness and body to be good dessert wines, but can be pleasant when chilled and served with fruit on a hot midafternoon.

Château d'Yquem, a vineyard of highest reputation. It is considered by many wine authorities (including Frank Schoonmaker) to be the most famous vineyard of all. Here the Marquis de Lu Sarkues produces a rich, heavy dessert wine so sought after that it commands unbelievably high prices.
WINES OF BORDEAUX (Continued)

If you are a sweet wine fancier, this is your choice.

The wine is made with the greatest care. The grapes are allowed to reach the dead-ripe stage and begin to shrivel. At this point they are almost pure sugar. Bacteria form on the skin a fungus the French call “noble rot”. If you are buying a truly old Bordeaux, you may find it has developed some sediment. In this case, decanting the wine is wise. Uncork it very gently, and pour it slowly into the decanter, holding the bottle between yourself and the light so that you can watch the sediment slipping toward the neck. As soon as the deposit appears at the neck of the bottle, stop decanting. Discard the cloudy wine in the bottom of the bottle, or use it in the stew pot. The job of decanting is easier if you stand the bottle upright for a few hours first, allowing the sediment to settle at the bottom.

Fast maturing clarets and regionals do not need such treatment. Simply let them come to room temperature, unckork them in advance and let them “breathe.”

The dry white Château Haut-Brión Blanc should be treated like any other dry table wine. Chill it slightly and uncork just before serving. Other white Graves, as I suggested above, can be chilled and served with fresh fruit.

SERVING CLARET

Don’t waste great clarets on very rich or highly seasoned dishes. These wines have finesse and should be given a chance to display their fine points. Certainly they go perfectly with all red meats and with excellent cheeses. They are the traditional wines to serve with game, and I can think of no more delicious combination of flavors. For true elegance, may I suggest tenderloin of venison grilled to the rare stage, wild rice and a Château Latour of a fine vintage.

Here are some suggestions on vintages:

1937: If you can find claret of this year that have been properly cared for, they should be outstanding. This vintage was slow to mature and will be long-lived. The sweet white dessert wines are great.

1945: This was a very great year, slow to mature, long-lived. Some have not yet reached their prime. Regionals are ready to drink if there are any left in the shops. This was a great year for Sauternes.

1947: Outstanding reds. Even lesser châteaux and regionals are unbelievably excellent. These wines matured more rapidly than the white wines until they are icy cold to mature and is very long-lived.

Besides Château d’Yquem, which has a special rating of first great growth, other fine whites produced by first growth vineyards are Château Guiraud, Château Haut-Peyraguey and Château de Suduiraut.

The best known names of the Barsac area are Château Climens and Château Coutet.

Some people chill these sweet white wines until they are icy cold and serve them as aperitifs with caviar and smoked fish. Frankly, this is a combination I do not enjoy. Most definitely they should not be served with a main course. To me they are dessert wines, and should be served only as such.

BUYING BORDEAUX

Because fine Bordeaux wines take so long to mature, you may find it difficult to buy ones that are ready to drink. The young wines are usually bought up before they have developed. Some are stored, but I fear others are drunk by thirsty people who can’t wait to let them reach their peak. If you have proper storage space in a cool spot and a temperature the year round, by all means buy young Bordeaux and keep them until they are mature. If you must buy for immediate use, ask your wine merchant for suggestions. Regionals and wines from lesser châteaux often mature sooner, and in certain recent years all wines of the region are fast maturing.

CARE OF BORDEAUX WINES

If you are buying a fine claret, do not juggle it home from the wine shop, yank out the cork and drink it down. With this treatment, no great red Bordeaux can display its real character. A mature red wine from this region needs time to rest before it is drunk. Plan ahead and have the wine in your home at least a day or so before you serve it. Keep the bottle on its side and do not juggle or shake it when you uncork it. Treat it gently. Uncork it and let it “breathe” at room temperature for an hour or two before serving. If you are serving a truly old Bordeaux, you may find it has developed some sediment. In this case, decanting the wine is wise. Uncork it very gently, and pour it slowly into the decanter, holding the bottle between yourself and the light so that you can watch the sediment slipping toward the neck. As soon as the deposit appears at the neck of the bottle, stop decanting. Discard the cloudy wine in the bottom of the bottle, or use it in the stew pot. The job of decanting is easier if you stand the bottle upright for a few hours first, allowing the sediment to settle at the bottom.

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WINES (Continued)
the 45's and are ready to drink right now. Whites are also outstanding, but the dry whites have passed their prime.

1948: Quite good reds drinkable now. The whites are not as good but are sound wines.

1949: Definitely excellent, though the lesser growths are not outstanding. The greats are not yet ready to drink, but regionals and wines from lesser châteaux, can be used at once. The dry whites are past their prime, but the Sauternes are fine.

1950: A year of light, fast maturing wines. Already at peak.

1952: A great year. The best are not ready, but buy them now and put them aside to mature. Some regionals can be drunk now.

1953: An outstanding year. Not yet ready but will probably mature rapidly. Buy these wines and store them.

In general, regionals or lesser château wines of a great year are excellent buys. In poor years, the great château wines may often be good and the price will be down.

Note for travelers: Many châteaux in Bordeaux welcome visitors. If you are touring through the area, be sure to inquire.

FORMALITY (Continued from page 56)
the manners that have been bred of our crusade for casual living.

In November, for example, the Wall Street Journal reported that department store executives have been growing increasingly concerned over the way their sales personnel, to use their phrase, treat customers. It is not just that all sales girls call all customers "dearie"; they don't even notice that the customer is there.

Then in Connecticut, just a few months ago, the principal of a school asked parents not to send their children to school in blue jeans and leather jackets, the uniform identified with juvenile delinquents. He had designated a day a week when the boys and girls should come to school neatly dressed, and on those days they behaved so much better than usual, it seemed worth making every day of the week more formal. There were only a few parents who weren't delighted.

Last spring the late Woman's Home Companion devoted a large section of an issue to a "Modern

(Continued)

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(Continued)

Book of Good Manners" by Frances Benton. "With this transition from more formal to more casual living," Miss Benton wrote, "many of us today find ourselves uneasy in the face of the contrast between the old rules and what now seems necessary common sense." Miss Benton provided some rules of her own.

The publishers of a recent book of etiquette sold out the first printing of 20,000 copies within two weeks after publication and "went back to press in a hurry for 10,000 more copies.

These may be public straws in a rising wind of dissatisfaction with the manners of informality, but they reflect, I believe, a growing private uneasiness. Some of this uneasiness we can discount on the grounds that a great many people have always been worried about the manners of democracy.

A little more than a century ago, Alexis de Tocqueville wrote: "Nothing is more prejudicial to democracy than its outward forms of behavior; many men would willingly endure its vices which cannot support its manners." But when he said this the American experiment was still new and the nation had not come of age. We can discount part of our concern for another reason. In periods of prosperity people worry more about manners (perhaps because they are worse) than in periods of depression. Parents fretted with more than usual bitterness about the younger generation in the prosperous '20s; they worried less about them in the low days of the 1930s when they were worrying about themselves. Now in the 1960s there is alarm once more.

We might, it seems to me, profit by trying to place the blame for the current sod state of manners (if, of course, you agree that the current state is sad) and to speculate about what is likely to come of it.

For one thing, we have got precisely the kinds of manners we asked for, certainly no better and probably no worse. We created a vacuum of manners, in the old sense, and a new kind of manners rushed in to fill the emptiness. Circumstances over which we had little control were partly responsible for the vacuum. The decline of domestic service which, as I have mentioned, precludes a return to the old formality, compounded the pattern of family life for many families. It made meals, which had once been family festivities at fixed hours, into relaxed feeding-times, and table manners, if not forgotten, were relegated to a position of minor concern. Then to add to the easy going, some people say that people became sloppy: it isn't that people became sloppy; it is merely to suggest that when
family rituals were discarded many conventions of manners went with them by default. It was the young who didn't know that anything had happened—nothing, that is, that made their generation different from their parents' generation—and we didn't think to tell them. We expected them to know what to do as if by osmosis or racial memory.

But there is another aspect of this vacuum that is more important. Our theories of education changed from an insistence on discipline to what the educationists were pleased to call the "child-centered curriculum." The child's right to express himself became more important than whether or not he was possible to live with. Fearful lest we dampen the creative urge, we failed to dampen almost any urge that was self-assertive. The popular parental attitude was, to use a pedagogue's word, "permissive," and many parents, afraid that they might injure their children's burgeoning powers of creativeness, abrogated their parental authority and dumped it into the unwilling laps of the schools. The generation that had fought hard in the 1920s for its freedom from the old formalities had achieved it, and their children inherited the freedom without the solid base of training from which their parents had resisted. The cushion of casualness on which the children were brought up was a shifting and uncertain thing,comfortable in some respects but lumpy, too.

Essentially the difficulty was, as I have said, that we had jetisoned the old conventions of formality and we had not decided what should replace them. We lapsed comfortably into a relaxed way of entertaining, of family life, of casual social intercourse. We encouraged our children to call our friends by their first names, and then wondered why the children didn't get up when their elders came into the room. We asked for intimacy, and then wondered what had happened to the old manifestations of respect. The young like conventions, usually because they like to know what to do to avoid a sense of awkwardness, a feeling of not knowing quite what to do or what is expected of them. They want to know the rules exactly as they want to know not only the rules of baseball but its etiquette and its conventional manners and its rituals. Baseball is a social situation in which they can learn to feel completely at home because there is a code—both written and unwritten, but completely understood—that covers every contingency. It is a code that shelters inadequacy from embarrassment and keeps brilliance and temperament within social bounds.

The fact is, as I said at the outset, that we are due for a revolt in manners, and this revolt is coming, as one would expect, from the young, from the very ones whom we think of as least mannerly. It is they, I believe, who will teach their children manners as we have not taught them; the trend is already headed in that direction.

Let me demonstrate what I mean. When there are no conventions (or the old conventions have been allowed to become relaxed and their edges fuzzy), the young will make up conventions of their own. They will formalize their own behavior, and it may be in a way that makes their elders squirm. Possibly the most astonishing change in social formality that has taken place in the last decade or so is the convention of "going steady," Emily Post in her most recent book of etiquette says: "There is no proper equivalent for the phrase because according to etiquette the situation does not exist; no man is given the exclusive right to be devoted to any girl unless engaged to her." Mrs. Post, I am afraid, is denying the existence of a convention that has become accepted as quite proper etiquette by a very large and very important segment of our population. It has, like it or not, become part of a new kind of formality in the relationships of the young which they have evolved out of a need for security—in a social sense. It is a pattern to which they can belong, a tribal rite to which they can conform. Going steady has its own rules, its own "privileges and immunities," its own standards of behavior, even, in some communities, its own conventions of dress. Boys and girls who are going steady will wear the same kinds of sneakers and exchange identification bracelets: they will dress alike in shorts and shirts of the same materials: a girl will wear one earring to demonstrate that she is attached to one boy. The custom of "pinning" a girl (that is, when a young man gives her his fraternity pin) has been formalized in many colleges into a ritual scarcely less formal than the announcement of an engagement.

To many people of my generation all this seems to deny the pleasure of promiscuity that we associate with youth, the business of falling in and out of love, of taking one girl to a movie, another to a dance to...
NEW FORMALITY (Continued)

morrow. To the young there is something almost immoral about this sort of promiscuity, something sloppy and informal.

There is also a revolt in manners brewing in the kitchen. More and more women are bored with food out of the freezer and out of cans, and have come to competing with one another in the preparation of elaborate dishes that require exotic condiments, days of marinating, long searches for ingredients and hours of prayerful cooking. We may not be headed back to the formal dinner party with 12 courses but we do seem, in many suburban communities especially, headed towards culinary refinements which are surrounded with rituals. It may in some cases put the emphasis on "peasant" kinds of cookery, but there is nothing slap-dash about it, and if the effect may be casual it is most studiously so.

There is also a rebellion against modern home design. Last autumn, you may remember, the Federal Housing Administration invited 103 "full-time homemakers" to Washington to discuss what they wanted in a house. The things they wanted most were not labor-saving gadgets or the convenience of being all on one floor; they wanted space. They want isolation from the noises of the children. They want rooms to which the doors can be closed. No open planning. They want to avoid hugger-mugger. Even this is a hint that they are tired of a way of living that is over-casual, which sometimes they wanted most were not labor-saving gadgets or the convenience of being all on one floor; they wanted space. They want isolation from the noises of the children. They want rooms to which the doors can be closed. No open planning. They want to avoid hugger-mugger. Even this is a hint that they are tired of a way of living that is over-casual, which

But more important than changing attitudes toward food and housing is a very far-reaching shift in what is happening to the social structure of America. We have long been on our way to becoming a one-class nation; we are now almost there. That is not to say that there are not those who are better educated, or better heeled, or better able to lead than others, but in the process of leveling the classes of America we have not yet managed to decide what the manners of such a society should be. There remain traces of noblesse oblige which seem an anachronism, and there are traces of elbowing on the part of those who for the first time feel that they are as good as anybody and unnecessarily overstate their case.

But for the sake of self-protection we are feeling our way toward some sort of formality that is acceptable to and consistent with a one-class society.

"Going steady" is part of youth's attempt to stabilize manners in a society from which their elders removed the restraint of chaperones and conventions of deportment. The young executive families, on the other hand, find that there are rules to govern them in their behavior which are laid down by the corporations for which they work. Management levels have taken the place of social levels in dictating conventions of what is and what is not acceptable. The emergence of mass-produced suburbs in which everyone makes about the same amount of money but out of which the ambitious hope to emerge into somewhat more expensive suburbs establishes its conventions of manners; more and more in these suburbs as people seek to retain their identity and to avoid being precisely like their neighbors, fences of formality arise to protect privacy and self-respect. People can live in close quarters, whether in offices or housing developments or family groups, in rich suburbs or in cities, and not be at each other's throats only when there are conventions that protect them. The kinds of formality that we are likely to see emerge in this new revolt of manners will be, one hopes, the formality of individual dignity, of personal restraint, of calm beneath the skin which gives each man and woman a sense of the importance of others as well as of himself.

If our hopes are realized this will not be the old formality of aloofness, of ritual and rigidity, of youth apart from age; it will be the formality of democratic self-respect, the manners of a people so sure of its national importance that it will respect the freedom of every individual in it. Which is, after all, the primary function of manners in any society. END
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(Continued)

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(Continued)

inates the need for a vegetable dish. Dry white wine is served throughout the meal. A simple dessert, a crystal bowl of chilled sliced oranges with the zest of the orange peel shredded over them, is made more interesting with a dash of Grand Marnier which guests add themselves. Coffee is usually served in the patio unless the weather turns cold.

BRYN MAWR. Plate-balancing Buffett's are anathema to Mrs. Livings-ton Biddle Jr. Although formal entertaining in the country (the Biddles live in an old Pennsyl-vania farm house) takes more forethought and effort than in town, she prefers seated dinners. Even her simple Sunday-night suppers are sit-down affairs which she can handle unaided by having sliced baked ham, cheese soufflés, green salad and an easy dessert. Her dinners are mostly for 10, the largest number she can comfortably accommodate at her table. She usually invites six, knowing that domestic crises in the country may cut down numbers at the last minute. She often makes plans as far as a month ahead, first checking to make sure her regular butler-by-the-hour (he has a daytime job in Philadelphia, butties to order in the evening) will be free. If she is without a maid, the butler’s wife helps with the serving. The morning of the party, Mrs. Biddle fixes as much of the meal as she can and lays out the china, silver, glasses and linens. The butler, who arrives between four and five, arranges the table, sets up the bar and makes the canapes. Her table setting is usually simple: white cloth, silver candlesticks and a flower centerpiece. Mrs. Biddle has found that three courses are the most two people can be expected to handle, and she plans her menu that will need no last minute attention. In the game season, she likes to serve pheasant or wild duck which her husband has shot, preceded by oysters on the half-shell (these can be ordered specially and picked up at the local market before it closes) or canned bouillon doctored with flavorings. Wild rice and a seasonal vegetable or green salad are served with the birds, followed by a ripe Camembert cheese. She likes to elaborate on basically simple desserts. Coffee ice cream, frozen in a mold, is unmolded on a silver platter and garnished with cocoa-flavored whipped cream and slivered almonds—a job that looks like the work of hours but actually takes a few minutes.

VENTURA. Mrs. Robert M. Sheri-dan, who has the Californian's...
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TWO YEARS' GRAPES ON THE LINE

Three wires on your grape fence will keep new shoots from interfering with the current crop

The four-arm system of training grape vines has long been the accepted method for home gardens. With this method each vine is pruned annually to retain four two-year-old canes that can be tied in a double T pattern along horizontal wires 30" and 60" high (see diagram) to bear fruit during the ensuing season. But one great problem in the growing season is what to do with the young developing canes which must also be encouraged, since they are to bear fruit the following year. By season's end, even the best tended vines are likely to be a jungle of two-year-old canes holding heavy fruit clusters and first-year growth well covered with foliage but incapable of bearing fruit.

A simple amendment to the basic method provides for an extra supporting wire midway between the upper and lower horizontal wires. On this center reserve wire the most promising young canes are trained. Next year, when the upper and lower arms have borne and been pruned off, these reserve shoots will take their place. This effective separation of bearing canes and still unfruitful juvenile shoots helps the gardener tend both his potential fruit crop and his actual one of the current season to best advantage.

Double-wire system for garden grapes is augmented by stretching third wire between them to carry young branches which will produce next year’s fruit. Photograph shows vines in the Albert Burrages' Ipswich, Mass., garden as grapes form on upper and lower wires. Diagram shows how young canes (dotted lines) are kept out of the way.
2. Large flowered climbers available prior to 1920 usually flowered only in June. Some of vigorous and rapid growth, like Dr. Van Fleet, were and are hardy in any climate. Others, especially those whose inheritance shows the strong influence of warm-climate roses, may be suitable only for frost-free regions. Use them on strong trellises against buildings, on pergolas and arbors. At best most of the really rampant climbers bloom only intermittently after spring. A climber has just so much energy; if it runs to great size, it may skimp on flowering.

3. Climbing hybrid tea roses are, for the most part, merely climbing sports or mutations of bush roses. They occur naturally (growers watch for them) and may differ considerably one from another. Most climbing hybrid teas have larger blossoms and more vivid colors than the bush forms from which they sprang. That means that the climbing hybrid teas offer the larger flowers and the best range of colors the entire world of roses affords. They also bloom with less constancy than the original bushes, and are almost invariably less resistant to cold winters, even with protection. Their growth is moderate, the canes ranging from 6 to 10 ft. in length. They flower on both new and previous season's branches, ("new and old wood" is the phrase) and have the same general characteristics as their originals.

4. Climbing floribundas are to the modern large-flowered cluster bush type what climbing hybrid teas are to bush hybrid teas; they show comparable behavior patterns. Climbing floribundas are likely to bloom more dependably through the season and, for the first few years at least, they require less care to make a prodigal show of color.

5. Everblooming climbers are not, of course, everblooming, but the best and newest of them will show flowers the season through, a fine first burst, variable scattering through summer, and a handsome resurgence in the fall. They are all hardier than most climbing forms of the teas, hybrid teas, floribundas and polyanthas. Some are nearly as vigorous as even such doughty June blooming climbers as Paul's Scarlet, Dr. Van Fleet, and Tausendschön. They possess, as a group, healthy foliage of good color and substance with marked resistance to blackspot and mildew. The color range, though not so extensive as in the two preceding groups, is improving all the time. Golden Showers, new this year, is one of the few good yellow climbers in existence. As do all continuous-blooming roses, this class produces flowers first on preceding year's wood, then on shoots made as the season progresses. (See pruning diagram, page 93.)

6. Climbing pillar roses represent a distinction rather than a real difference when compared with other climbers. They are moderate in growth, and display their flowers to best advantage when they are trained to posts. Their architectural value in a garden design would be hard to overestimate.

There are other types of climbing roses, more or less distinct, in lineage if nothing else, from those just reviewed. Most, and the best, were introduced into gardens 30 or more years ago. But whatever the type, climbing roses will produce to their full capacities only if they are planted carefully, in a rich, well prepared soil; if they never lack for deeply penetrating water; if they are fertilized regularly but sparingly (two or three times before midsummer); if they are pruned according to the dictates of their habit of growth; if they are protected from winter exposure that would limit their performance. Pruning need not be a burdensome chore. But if pruning is not understood and practiced with some regularity, even the most reliable varieties eventually will become so unsightly or unproductive that complete cutting back of the whole plant may prove the only recourse.

The three diagrams on pages 92 and 93 illustrate the principles and practice for sensible pruning.

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risk of mental dyspepsia. Taken in
smaller doses after meals and be­
fore retiring, it is entirely a de­
light. Best of all, perhaps, to
approach it to have considerable attrac­
tion for contemplative non–
gardeners. Similarly, but without the
overtones of colossal erudi­
tion struck by Miss Fairbrother's
book, Barbara Webster's The
Green Year (W. W. Norton and
Co., $3.75) will charm spectator
gardeners as well as those who
have no reservation at all about
gardening. It is a perceptive report
of a year spent in the country.
More is involved here than simply
not living in town. The author and
her husband, an artist, dedicated
this special kind of sabbatical in­
terlude to the prosecution, if that
is not too ungentle a word, of liv­
ing in the country, to reading, talk­
ing, thinking; to tending the gar­
den; to riding horseback across
rolling countryside with dog at
heel. In a sense it is a nature
book; additionally it is a gardening
book above all it is a warm ex­
pression of the joy to be found in
the large and small aspects of
rural living.

Two books have a foot in both
camps, if the figure is permissible.
Thomas D. Church's Gardens are
for People (Reinhold Publishing
Co., $10) and The Art of Home
Landscaping by Garrett Eckbo
(F. W. Dodge Corp., $5.95) are
both contemplative volumes, but
informative, too. The authors,
who work chiefly on the West
Coast, are landscape architects of
note and accomplishment. Mr.
Church's book is largely pictorial.
Mr. Eckbo depends on a clear if
somewhat heavy exposition to
transmit his ideas to the reader,
with pictures to clinch the argu­
ments. Both men have a great deal
to say about the relationship of
landscaping and gardening to liv­
ing today; few can say it better.

A Guide to Home Landscaping by
Donald J. Bushey (McGraw-Hill
Book Co., $4.95) is the most aply
method book of the year. It is well
organized, clearly and competent­
ly written. It is full of information
of the sort that may be removed
from its context and used in a hun­
dred ways about the home
grounds. Guide of a different sort
is Treasury of American Gardens
by James M. Fitch and F. F.
Rockwell (Harper and Bros.,
$12.50). This is a guide-book to
fine gardens rather than a guide
to landscaping. The approach is
historical; the pictures are many
and beautiful (250 are in color);
the text is based on much knowl­
dge of the subject, which is
landscape design in relation to
architecture, and is written in a
simple, readable style.

An outstanding work in an un­
crowded field is Henry Teuscher's
Window-Box Gardening (Mac­
Millan Co., $4.50). For several
years the author, Curator of the
Montreal Botanical Garden, has
been striving to make his home
window-box conscious, and this
work, obviously, is a product of
his enthusiasm. The only cur­
rent book on the subject, it is
practical, completely dependable.
It does credit for the first time to
a phase of gardening too often
sung but unhonored. For the
housewife who reads, it is read­
able and, since the Chabot green­
house books, one of the most
pleasantly informative is Green­
house Gardening Around the Year
by Marion Dulles (Macmillan Co.,
$3.75). An amateur in both theory
and practice, the author is a de­
voted gardener and a skilled
plantswoman. More inclusive, cer­
tainly more copiously illustrated,
also more didactic in tone, The
Complete Book of Greenhouse
Gardening (Ronald Press, $6.50)
stands as perhaps the best current
reference book on greenhouse gar­
dening for the amateur. Henry and
Rebecca Northen have assembled
a vast quantity of useful informa­
tion, arranged it intelligently and
indexed it with care. Somewhere
between the two (more new books
on gardening under glass have ap­
ppeared in the last six months than
in the preceding six years) falls
Gardening in a Small Greenhouse
(Van Nostrand, $4.95) by Mary
Noble and J. L. Merkel. The au­
thorship involves a partnership of
plant enthusiast and professional
plantsman. The result is useful­ly
informative, especially in the field
of exotics and topical; many re­
cent products and practices are
reviewed. Like the Northens' book, however, this one is less selective than Mrs. Dulles', less useful to the beginner who seeks informed guidance rather than a broad range or alternatives among which to make a random choice.

Among books published earlier, The Complete Book of Annuals by F. F. Rockwell & Ester C. Grayson (The American Garden Guild and Doubleday & Co., $5.95) is unique in that it tells much of its story through pictures taken by Mr. Rockwell especially for it. Here the planting, culture and uses of annuals are carefully explained with special emphasis on the ten leaders; 170 others are listed with full descriptions and cultural notes. Line drawings of the life cycle of certain plants and frost maps for the entire United States are included. This book will be useful to the experienced gardener as well as to the beginner. Garden Design Illustrated by John A. and Carol L. Grant (University of Washington Press, $5.75) is a graphic study of the elements of good garden design. The illustrations add visual point to the text. This is an excellent book for both the student of landscape architecture and the gardener who simply wishes to work out a plan himself.

How to Landscape Your Own Home by Robert S. Malkin (Harp er & Brothers, $4.95) is another very practical guide for the homeowner who wishes to do his own landscaping. It contains step-by-step instruction on making a plan and carrying it out. Hundreds of ideas are illustrated with sketches by the author. Trees, shrubs and vines are listed according to use in the appendix. The guide to materials and labor is helpful. END

BOOKSHELF (Continued from page 21)

skillful and perceptive, rarely have penetrated to the essence of the West, and the younger crops of western writers always have fled its crudities. In the '20s and '30s they embraced the bohemianism of Chicago or Greenwich Village; today they take shelter on the campuses of state universities and feed on the anemic blood of professors of "creative writing."

Aside from the meager trickle of early settlers' memoirs, the West seemed to interest none but of early settlers' memoirs, the cycle of certain plants and frost leaders; 170 others are listed with characterizations from Mr. Davis' books, the wistful humor about the West. Though he sensed the glossy legend of the Old West and spent much time in it. Yet never did he master the nuance of language, and his depiction of cowboy character was childishly absurd. The fact that he might have been expected of him was that he be accurate in describing the tools of his characters since he dwelt on them lovingly; he was a miserable failure even in that rudimentary test. (Grey's gunmen flourished "long, black Colts," but the Colt company of that period did not make "black" guns.) Hordes of imitators succeeded Grey (if "succeeded" can be applied to a man whose prodigious writings run to millions of words), and their imitators invented the movie horse opera. A wholly false image of the Old West was enthroned.

In late years a valiant few among serious novelists have undertaken the smashing of the false idol. Conrad Richter's Sea of Grass and A. B. Guthrie's The Big Sky were notable among these efforts. Guthrie now has undertaken a trilogy of which we have one volume, These Thousand Hills (Houghton Mifflin, $3.95). Such books are good as efforts to dig into the surface and find the reality behind the myth, but they still are following inherited patterns. It is the unique virtue of Mr. Davis' novels that he began at the core and has tunneled outward. It gives his art an immediate, living quality that sets it apart.

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For lawn health as well as beauty, clippings are thrown forward into the easily detachable catcher, (not illustrated) as on the famous Jacobsen Power Greens Mower, favored on America's finest golf courses.

WORLD OF ART

(Continued from page 35)

looks tame to us today (in the same show were Cassatt’s Mother and Child and a Ryder landscape the jury overlooked), this may well be because painters of the two decades after Redfield tried, like himself, to inject some vitality into a disintegrating impressionism, and repetition made the whole approach seem banal.

When the jury in 1915 bypassed Eakins’s Concert Singer, today accounted one of America’s greatest pictures, to award its first prize to a modest portrait by Weir, remember that Eakins, for all his searching characterization of the young woman in her lustrous satin gown, represented a throw-back to the old masters, and the eminent painters as jurors weren’t having any.

The moral of the Corcoran exhibition is that time still offers the best possible perspective for judging a work of art; that, as the gospels remind us, “many are called, but few are chosen,” and, most important of all, that none of us—art world professionals or the general public—ought to be too positive about what we think will live in art.

Item three proving our original thesis is a variation of the mountain-to-Mahomet idea represented by the Morgan Library collection tour. Only this time the movement is reversed. For a quarter century or more New York museums and galleries have sent out their choicest treasures on loan exhibitions to museums, universities, and galleries around the country to give the provinces an opportunity to see art of the caliber available to New Yorkers.

The provinces indeed! Many museums over the country, it appears now, have quietly been building up collections of art that, if slowly, are second in quality to none in the great metropolitan centers. New York collectors, the directors of these museums have discovered, are so eager to see the works they will pay for the privilege. The money they pay can be used to buy more top works of art for the regional museums. Last month the Minneapolis Art Institute sent many of its finest objects to New York for display in the Knoedler Galleries. They ranged from Oriental sculpture of the period before Christ, and paintings and sculpture executed by old masters like El Greco and Rembrandt, to work by such great figures of the more recent past as Van Gogh, Gauguin and Matisse.

The Minneapolis show was by no means the first such event. A year earlier the Baltimore Museum had sent up to New York its world-famous collection of French 20th century paintings assembled by Baltimore’s celebrated Cone sisters in their years of residence in Paris and their close personal friendship with Picasso and other leaders of the modern art movement. Smith and Oberlin Colleges also have permitted New Yorkers to see a sampling of their first-rate permanent collections.

The outcome has been a very curious one, and more and more of our thesis about the changing old order. New York collectors have slowly been discovering that maybe they are the provincial ones. While they have been concentrating on the experiments of the avant-garde, or on pictures by the accepted 19th century impressionist and post-impressionist masters whose works offer such decorative witness to social, cultural and financial stature, museums outside New York have been playing great imagination, independence of judgment and financial acumen by acquiring at relatively low prices—then charging us to see them so they can buy more—paintings and sculpture which are no less fine because they are off the beaten track. One can no help but think that this is the kind of operation Pierpont Morgan himself would have smiled upon, and that seeing the collections coming to New York from out of town he would have been reassured that the public out there was at last “ready” for his own very special treasures.

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A PRIMER ON RUGS AND CARPETS

Here is a guide to their selection, cost and care.

Americans may cushion the pathways through their homes today with a rich assortment of rugs and carpeting materials. Rug fibers, both natural and man-made, look better today, and they wear longer. But as a matter of self-interest, the prospective buyer—whose investment in carpeting commonly amounts to 20 per cent of the total spent on furnishing a room—will profit by knowing the basic characteristics of carpets and rugs. Because a formidable technical vocabulary has evolved in the rug maker's art, HaG presents herein an alphabetized glossary of rug terms. Understanding these terms will clarify the following questions and answers which contain essential facts you should know about the selection, care and cleaning of rugs and carpets.

GLOSSARY OF RUG TERMS:

Axminster: Woven on a special loom that provides almost unlimited combinations of design and color. Distinguished by a heavily ribbed back, it can be rolled lengthwise but not crosswise.

Backing: Foundation or underside of carpet that secures pile yarns in position. Usually made of cotton, jute, carpet rayon or kraft cord (a tough yarn made from wood pulp). Note: in weaving method the backing is woven simultaneously with the pile. In tufting method the surface of the carpet is tufted through a broad woven fabric which becomes the backing of finished carpet.

Blends: Rugs or carpeting that combine different fibers, such as wool, cotton, rayon, etc.

Broadloom: Not a weave, but a synonym of width; a seamless carpet of any weave produced on broad looms, from 6' to 18' wide.

Chenille: deep piled material that is woven on two looms, may be custom made in any color, pattern, shape up to 30 ft. wide.

Fibers: materials, natural or mineral, of which rugs are woven: wool, cotton, rayon, nylon, Saran, Dynel, Acrylic.

Fluffing: a fuzz that adheres to the pile after it has been sheared. It is present when carpet is new, disappears in a short time.

Hooking: loops of heavy yarn hooked or pulled through a coarse binding; traditionally a manual process, now done electrically.

Pile: yarn tufts that stand erect from carpet base and form surface; ends are looped or cut.

Static compression: marks from constant pressure of table or sofa legs on rugs.

Texture: surface interest achieved in various ways: by using a combination of twist and plain yarns, cut and uncut pile. Tufting: pile yarns sewn into a broad fabric backing by wide, multiple-needled machines. Velvet: closely woven, low pile weave, simplest of all carpet weaves, and usually in solid colors. Warp: yarns that run the length of the carpet. Weft or filling: yarns that run across the width of the carpet. Wilton: type of weave done on a loom with jacquard attachment; result is a reproduction of intricate patterns employing cut, loop, or combination in varying heights of pile. Wilton texture variations include modern carved effects.

What kind of carpeting?

Buy the best carpet you can afford. Your choice of materials has never been so wide. In addition to all-wool and cotton carpets, there are others made of rayon, nylon, Saran and two new synthetic fibers, Dynel and Acrylic, just introduced for carpet use. These fibers, handsome in color and texture, have been tested for durability, resistance to fading, burning, mildew and insect damage. Wool and nylon, of course, are well known for their toughness and are excellent choices for the busiest traffic lanes (halls, living room, family room and stairs).

How can I judge rug quality?

The proportions of individual fibers are stated on the carpet label, which may also describe the characteristics of the major fiber used. Blends of natural and synthetic fibers are combined for beauty or strength. Nylon gives added wear but only when it comprises 10 per cent or more of the fiber. In making your selection, consider the type of life your family lives, the amount of wear your carpets must take, and the areas they are to cover. The density of the rug pile is important, more so than the depth of the pile. Examine the way the tufts are bound into the backing. Work them back and forth between your fingers and notice whether there is any looseness between rows. Be sure.

(Continued on next page)
RUGS AND CARPETS (Continued)

that the backing is compactly constructed.

How much should I pay?

Most carpeting falls within a price range of $8 to $20 a square yard. Custom-made carpets, of course, may cost much more. To estimate cost, multiply the length of a room by its width and divide by nine; the result will be the number of square yards needed. Since nearly all carpeting is sold by the square yard, multiply your total by the price. For wall-to-wall carpeting you must add an additional charge for carpet laying.

Which is preferable—a rug or wall-to-wall carpeting?

Wall-to-wall carpeting tends to make small rooms look larger and more luxurious. It also conceals unsightly floors and helps to camouflage awkward jobs in walls of odd-shaped rooms. But it has drawbacks: it usually cannot be turned to prevent excessive wear in the areas of heavy traffic; it fails on one room and can not usually be moved to another house; it must be cleaned by professionals. The use of rugs overcomes these disadvantages. Most companies make rugs in these standard sizes: 4' x 6', 6' x 9', 9' x 12', 12' x 15', and 12' x 18'. Carpeting, which can be custom cut for any floor dimension, comes in standard widths of 9', 12' and 15'.

Does it pay to buy a rug underlay?

A rug cushion serves a definite purpose. It acts as a buffer between hard floors and a springy carpet pile and it will prolong the life of a floor covering. All rug cushions, which include hair, foam, or sponge rubber, or rubberized hair construction, are now moth-proofed. All types fall within a price range of $1 to $2.50 per square yard. Inferior grades will stretch and become noticeably thin. Good grades of rubberized hair cushions have a top and underside of rubber which dust and oil cannot penetrate, and the surface may be wiped with a damp cloth. A satisfactory thickness of such cushions is about 3/8" to 1/4". Thinner padding, available in three widths sold by the yard, is designed for accent rugs to keep them from skidding.

How much cleaning does a rug need?

Carpets are vulnerable to three types of soiling: (1) particles of industrial soot or grime that sift in through the air; (2) dust tracked in from the street and yard; and (3) spotting and stains. To keep fibers clean and to insure longevity for your carpets, take care of them from the start. A quick, daily cleaning with a sweeper will remove crumbs, lint, and any new flux on the surface. Use the vacuum throat at least once or twice a week. Always run your sweeper or vacuum cleaner in the direction of the pile. Where dirt, mud tracks, or stains are deeply imbedded, rely on professional cleaning; in any case, it should be cleaned professionally once a year. Cotton rugs require a deep wash and dry tumbbling; sizes over 4' x 6' are best handled by a commercial laundry. Professional carpet cleaners should clean other fibers since they treat both the face and back of carpets, restore texture, remove spots without discoloration and repair and redye.

How should spots be cleaned?

Cold, clear water can control spots in an emergency, but speed is essential to alleviate damage from stains left by pets, washable ink (indebted requires professional attention), spilled milk or other beverages. Take clean cheese cloth or wads of paper towel, gently blot the spot, apply clear water in a wide sweeping motion. Don't bear down heavily; you will press moisture from stain into the carpet backing. Tar, chewing gum, or candle wax entangled in carpet pile can be given first aid treatment with ice cubes. Freeze the particles and carefully pry loose with a blunt blade. Pile showing impressions of furniture legs may be restored by gentle brushing with a stiff brush. Grease and oil stains may be removed by rubbing lightly with any good, non-flammable dry cleaning fluid. For first aid treatment, a Service-master cleaning kit is good insurance.

COMMON SENSE CARPET TIPS

• A very thick underlay in halls and on stairways can actually be tiring, especially to older people.
• Deep pile in wall-to-wall carpets, backed by a thick underlay, may prevent doors from swinging freely. Check before you buy.
• Stair carpets wear out five times faster than floor carpets. When measuring stairs for carpeting, buy an extra foot or two; fold it under, against one or two risers at the top of the stairs. When edges become worn, shift the carpet down an inch or two at a time.
• If feasible, reverse rugs once a year, to distribute equal wear. Cold air settles near the floor, just as heat rises. A good quality carpet pile insulates against cold.
• Some department stores and carpet shops will supply you with a master cleaning kit which you may use in planning room decoration. END
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Cancer?

Lots of people die of it, I know... but the American Cancer Society says a great many deaths from cancer are NEEDLESS deaths. That’s why I do what they tell me. I have an annual medical checkup however well I feel. I know the seven danger signals. And when I want sound information, I get it from my Unit of the AMERICAN CANCER SOCIETY.
prodigal sense of hospitality, will go to any trouble to make a dinner an occasion to remember. Believing that the right kind of formality has a tonic effect on people's manners and conversation, she sends out special hand-printed invitations, rather than phoning, to set the party mood in advance, and her guests dress. On the other hand, she is never afraid to try the unorthodox if it will help a dinner to run more smoothly or be more interesting. She often serves soup in the living room (con s o m m é and a slice of lemon in a soup cup) in the South American manner as a tactful way of moving guests from cocktails to table. At her table, which seats 12, she has adopted the English system of seating the host and hostess in the middle rather than at the ends; it makes it easier to draw out a shy guest or steer the conversation. To turn a simple meal into a party (like many Californian hostesses she does all her own cooking and has only one maid hired for the evening), she concentrates on unusual table decorations. For a recent dinner, whose main course was a special bean dish she had found in Chile, she included the recipe in a painted design on a table covering of Mexican manta cloth (cost: 15c a yard). Each couple could cut out the recipe to take home as a souvenir of the dinner.

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